Austin Heats Up With New Martin Masterpieces
A Wide Array Of New Martin Guitars For NAMM Summer Show

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Stephen Stills

The Stephen Stills 0-45S Limited Edition

In Memory Of
Dave Guard
1934-1991

The Kingston Trio 50th Anniversary Limited Edition

Travis Tritt

The Travis Tritt HDC-40 Limited Edition

Photo by Sebastian Robertson

Photo by Rebecca D'Angelo

Photo Courtesy of Bob Shane - The Kingston Trio

Photo by Dick Boak

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The Sounding Board

THE OFFICIAL NEWSLETTER OF THE MARTIN GUITAR COMPANY • VOLUME 23 • JULY 2007

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A Wide Array Of New Martin Guitars For NAMM Summer Show

The Stephen Stills 0-45S Limited Edition

The Travis Tritt HDC-40 Limited Edition

The Robbie Robertson 00-42K & 00-42K2 Limited Editions

The Kingston Trio 50th Anniversary Limited Edition

In Memory Of Dave Guard 1934-1991

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Dear Sounding Board Readers,

I’m pleased to report that the success we’ve been able to achieve over these past few years here at Martin has enabled us to continue to reinvest in our Company: our employees, our process, our quality, our technology, our heritage and the legacy we leave to the future generations. These days, so many companies do just the opposite – they leverage their workforce against the bottom line. Profit and growth are important, but so is the product and the culture. We’re proud to continue on the course with more integrity.

We’re also proud that we’ve been able to provide jobs for our bustling little town of Nazareth as well as in Navojoa, Mexico, where string, Backpacker® and much of our X Series guitar production occurs. We’ve grown to well over 850 strong. We have a healthy and safe work environment and we have a profit sharing plan that rewards our co-workers when the Company does well. We’re proud of our museum, too – so proud, in fact, that we’ve been fortifying our collection and filling in the obvious gaps. We recently were fortunate to acquire an original Hawaiian koa 5K ukulele from the 1920s and an F-9 archtop from 1935. In its time, the F-9 was the most expensive guitar in the Martin line. To top it off, we now have one of the “Holy Grails” of acoustic guitars in our collection – an original 1942 D-45, the 80th of only 91 made in the pre-war era. As you can see in the photo above, I’m holding it proudly and, might I add, carefully.

These special instruments (and 180 more) are on display in our museum. I hope you can visit us soon to see them.

C. F. Martin IV
Chairman and CEO
Dear Friends at Martin,

What a wonderful surprise it was to learn about the Tom Johnston Signature Model Martin Guitar project and to receive the generous royalty contribution made out to Bread and Roses from C. F. Martin & Co. We are deeply touched and excited!

Tom has been an amazing supporter of ours for many years, but we are certain you played a significant role in helping make it possible for us to receive this wonderful honor and support.

This gift tells us that you have not forgotten the children behind bars, the infirm elderly in their quiet hallways, and the homeless families living in shelters. We extend our deepest thanks,

Cassandra Flipper
Executive Director
Bread & Roses, Corte Madera, CA

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Editors Note: Although we think it is crass to boast or commercialize our charitable efforts, we are very proud that the Limited Edition Signature Model guitars (initiated in 1994 with the Gene Autry D-45S) have generated more than two million dollars in benevolent royalties paid directly to non-profit charitable organizations designated by our signature artists.

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Dear Mr Martin,

I found the fretty toy guitar in Japan back in 2004 and bought it to put on my desk, but my wife thought that our friend Tatchan would like it instead. He has been practicing away since then, but his professional debut seems to be some time off yet. We had some fun this Christmas when we paired up for a jam session, as you can see in the photo. I am playing an 0-18 that my wife bought back in Japan in 1996. It sounds better and better every year. I have been a Martin owner since 1982 and in the past have played a 000-28, D-28 and D-45, but these days I am more comfortable playing on the smaller models. I usually play at home or at our church. I really enjoy the Sounding Board and hope to get to visit the Martin factory and museum one of these days. Happy New Year to you and all the staff! Best regards,

Makoto Kamei
London, England

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Dear Mr Martin,

I just wanted to let you know how great the new 00-21 Kingston Trio sounds. It seems to have some invisible amplifier in it and the intonation is perfect. Thank you for working with Bob Shane to make this tribute to my father happen.

Aside from learning the Kingston Trio songs that Dad played, I am trying some Bach and some blues. Nothing sounds wrong on that guitar!

My mother (Gretchen Guard), came for a visit soon after the guitar arrived and she loved it. I’m sure she will want to reserve one of the edition guitars as well. Our family and our friends are honored and excited to see this 50th Anniversary Kingston Trio model come to fruition. It’s no wonder Martin is still the first acoustic guitar any player would choose. Regards,

Tom Guard (Dave Guard’s Son)
North Attleboro, MA

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Dear Mr, Martin,

I thought you would like to see a happy Martin 000-18 owner having fun playing on KCLE radio in Cleburn, Texas in 1947 at the age of 17. I still play in nursing homes and am very happy with my brand new HD-28!

Thanks for the memories. Yours in great music making!

Dan Ratcliff
Bay City, Texas

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Dear Mr. Martin,

I thought you’d be interested in this photograph of my beautiful red Corvette with my special license plate. It should let you know what’s really important to me! Sincerely,

Allen Scalzo
Northport, NY

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Miniature Martin guitars

In 1981, Edward Sparks of Glen Burnie, Maryland, made and donated to the Martin Museum a beautiful replica of a 1929 0-45, just like Joan Baez’s famous concert sized 12-fret 0-45 model. Ed returned to Martin recently to take the factory tour and see his miniature on display in the new Martin Museum. He shared photos of two other models he recreated in miniature – an 1830s Martin Stauffer and of course the holy grail – a Martin D-45. We’ve seen a lot of Martin miniatures and there are several in the museum collection, but Edward’s work rivals the precise craftsmanship and detail of the full-sized instruments he’s replicated.
Continuous Improvement Teams

Once again during 2006, more than one third of the Company’s total workforce (246 Martin employees) participated in 53 different Continuous Improvement Projects at both our Nazareth and Mexico facilities. These teams are formed to work on specific improvement projects that improve the quality of our products, processes, services and worklife.


Like so many other traditions at Martin Guitar, these projects help us with our commitment to manufacture and provide the highest quality acoustic guitars, strings and service to musicians world-wide. Each year coworkers from these teams are given special recognition and rewards for their accomplishments and efforts in both Nazareth, PA, and Navojoa, Mexico.

Thanks again, from Chris Martin IV, our executive team, our Board of Directors and our management team to all of our coworkers. You truly make a difference at Martin Guitar by working together and helping us sustain our Vision Statement: “Be the best fretted instrument and string manufacturer in the world, providing the highest quality products and service for our customers while preserving and enhancing our unique heritage.”

End Of The Trail

When he’s not playing his Martin D-41 or listening to Neil Young tunes, Steve Cross loves to draw. Shown above is one of his beautifully executed pencil drawings of Neil’s D-45 with an “End Of The Trail” image in the soundhole. In addition to the broken arrow inlay at the 18th fret, Steve worked Neil Young’s name with great subtlety into the tortoise pickguard design. Can you find it?

1833 Shop Online

We have many new quality items in the 1833 Shop, like this cool new FeLiX The Cat tie dye T-shirt. If you can’t visit us at the factory, at least you can visit us online. From our home page at: www.martinguitar.com, click on “Shop Online” to browse through our wide selection of clothing, novelties, books and videos, guitar kits and parts, luthier tools and a host of other great Martin related products – just a click away!

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Each year Martin participates in both the summer and winter NAMM Trade Shows that provide the perfect vehicle for introduction of new products to domestic and international dealers and distributors. At the winter show in Anaheim, California this past January, a new booth was fabricated and put into service. Conceived in collaboration with Reid Harmon of Echelon Design of Elgin, Illinois, and Martin Artist Relations Director Dick Boak, with considerable input from the Martin sales staff, the new 50’ by 50’ booth features dramatic canopied entryways topped with the Martin decal logo, expanded space for
instrument display, a command center for dissemination of literature and information, a demonstration stage for Martin artists, a large Custom Shop area, meeting tables fashioned in the shape of Martin guitar headstocks, velcro accepting walls for graphic display, a dedicated area for Martin strings and accessories, comfortable areas for guitar players to try new products and a replicated facade of Martin’s new Museum and Visitors Center. The new booth was a big success and was visited by thousands of Martin aficionados, dealers and professional musicians.
Among the artists that visited the new Martin NAMM Booth this past January were Brett Dennen (above), who performed to a large and enthusiastic crowd. Legendary country blues guitarist Albert Lee (below) stopped by to sample a 000-28EC model that bears similarity to the vintage “000” he owns and cherishes, and Kenny Sultan (center right with his 000-18 Custom Sunburst Edition) was joined by Tom Ball at the Martin stage for a great set of top notch California acoustic blues. Cheap Trick’s Rick Nielsen met up with Nancy Wilson of Heart and Martin’s Dick Boak (below right) to autograph a Little Martin guitar for charity.

Frank Giffen (right) of Culver City, California, attended the Anaheim NAMM Show and visited the Martin booth to chat with Chris Martin and present him with one of his vintage California license plates. Frank enlisted a couple of passers-by to take the above photo of him with Chris (center) and Dick Boak. After returning to Nazareth, the special “CF MRTN” plate found an appropriate home in the Woodstock/Summer of Love section of the new Martin Museum, right above the Crosby, Stills and Nash and Joan Baez Signature Edition guitars. The museum continues to grow and evolve weekly with a diverse array of unique artifacts.
One of the special highlights of the show was a performance at the Martin stage by Graham Nash and bandmate Jeff Pivar of CPR. They gave an emotional and inspired rendition of “Teach Your Children” to help introduce the CSN Gerry Tolman Tribute Edition. Gerry was CSN’s manager and a terrific individual who died tragically in a car crash in December of 2005. The edition was launched to help support the Tolman family, and Gerry’s son Jonathon and daughter Jennifer (at right) were particularly moved by the integrity of the guitar and the very warm tribute to their father. Below, several members of the Martin show staff posed in front of the booth facade. Left to right, they are: Ed Golden, Chris Thomas, Sandy Siegfried, Bruce Mariano, Mari Groller, Dick Boak, Dan Gulino and Tim McNair.
The Kenny Sultan Collection

A serious player needs the right tools for the trade, and Kenny Sultan is a serious player. He clearly loves smaller body Martin guitars, though he has one Dreadnought when he needs the extra power. Kenny’s collection consists of front row, left to right: 00-21 (1965), D-18 (1940), 00-42 (1939), 00-18 (1938), 000-21 (1950), 0-18 (1942), 5-18 (1950). Back row, left to right: 00-17 (1943), 00-18 (1940), 0-17 (1936), 0-18 (1936), 000-18, (1943), 00-17 (1936). Kenny is holding his vintage 000-18 Sunburst (1936). This is the guitar that inspired the 000-18 Kenny Sultan Custom Signature Edition (right).
C. F. Martin Inaugural Wood Summit ‘07

On Thursday May 10, 2007, C. F. Martin & Co., hosted its inaugural musical instrument wood summit at its corporate headquarters in Nazareth, PA. Suppliers of wood originating in North, Central and South America, as well as Africa, Europe, Asia and Australia, attended the unprecedented day-long event.

During several panel discussions, attendees spoke candidly about the historical, current and anticipated availability of tonewood species they supply. In some cases, although wood sources are large, local politics, country-specific legislation, worldwide demand, sound environmental practices and international trade treaties limit availability. In other cases, the supply of wood itself is already constrained as a result of innate rareness or unsustainable logging practices.

Daphne Hewitt, Project Manager for the Rainforest Alliance’s TREES (Training Research Extension Education Systems) initiative, gave an overview. The TREES initiative is designed to improve the effectiveness of forest certification in conserving biodiversity and in providing economic support to local communities, as well as to educate consumers and those in the forest products marketplace about the conservation and economic benefits of Forest Stewardship Council certification through SmartWood, a program of the Rainforest Alliance. The FSC promotes, develops and monitors principles and criteria for voluntary, independent third party certification and accreditation that addresses and ensures environmentally appropriate, socially beneficial and economically viable management of the world’s forests through a traceable chain of custody from forest to finished product. Many of the attendees expressed great interest in and support for certification. C. F. Martin & Co. expressed its determination to rigorously pursue and obtain certification.

The day concluded with the planting of a commemorative, indigenous Fraxinus pennsylvanica (green ash) in front of the C. F. Martin & Co. facility, followed by a catered dinner in the atrium of the Martin Visitors Center.

C. F. Martin & Co. looks forward to hosting this summit again as a means of staying current with issues surrounding this important natural resource.

Nub Grafix

Nub of “Nub Grafix” was commissioned by C. F. Martin & Co. to create a one-of-a-kind guitar for the 2007 Austin NAMM show. As seen on the TV show American Chopper, Nub paints most of the custom motorcycles built by Orange County Choppers. His work is the best in its class as demonstrated by the guitar pictured below. The theme of the special Dreadnought is “Ghost Riders in the Sky.” Because of the Austin connection, the guitar has been given a Texas flare with snakeskin flames that are highlighted in hand-applied gold leaf. It makes you wonder... how did he do that?
MC Adirondack 1
The MC Adirondack 1 is a Grand Auditorium cutaway ("0000" shape with "000" depth) designed for versatility of playing style and exceptional tonal responsiveness. Crafted with solid Spanish cedar for the neck, sides and back, this guitar is extremely light in weight, and accordingly it yields tremendous clarity, complexity and power. The soundboard is bookmatched from prized Adirondack red spruce, trimmed with fine herringbone and inlaid with a single ring abalone rosette. The modified low oval neck (1 3/4" width at the nut) 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.

M-36 Grand Auditorium
Originally introduced in 1978, Martin is proud to restore the M-36 back into the stock model lineup. Like the recently reintroduced M-38 (its two-piece back counterpart), the M-36 with its three-piece rosewood back has long been prized in performing and recording circles. M models combine the larger "0000" shape with a thinner "000" body depth to yield notes that resonate, then dissipate - allowing for new notes without excessive overtones - resulting in a tonal balance that is less prone to feedback and thus highly useful on stage and in the studio.
DCX1E Tawny Satinwood

Following on the success of the DX1 Tawny Satinwood model introduced in January of 2007, the DCX1E Tawny Satinwood adds a cutaway and Fishman Classic 4T electronics to create an attractive, functional, stage-ready guitar. This 14-fret Venetian cutaway Dreadnought blends the attractive figured woodgrain 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 inset koa diamonds into a rosewood fingerboard. A hardshell case is optional.

DCE Black

This latest addition to Martin’s environmentally responsible series of Sustainable Wood models is the first Martin guitar to be offered with American poplar for the back and sides. Light in weight with a warm responsive tone, the DCE features a durable polished gloss black finish. This 14-fret Venetian cutaway comes stage ready with Fishman’s new reduced profile 4-image Aura Pro electronics system with an onboard tuner. The greater majority of the wood utilized in the construction of this guitar originated in forests managed in a sustainable and ecologically responsible manner.
Two Stunning Orchestra Models Offer Positive and “Negative” Player Options

**OM Negative**
As a followup to the popular HDN Negative issued in 2002, this striking Limited Edition OM Negative offers similarly reversed appointments in an Orchestra Model format. Features include a polished black lacquer body finish in sharp contrast with the ivory coloration of the fingerboard, bridge, headplate and pickguard. Style 45 snowflakes mark the fingerboard positions, an abalone torch is inlaid in the headplate, abalone inlay circumscribes the rosette, and bold herringbone trims the perimeter of the top. To complete the negative motif, black bindings with reversed black/white inlays demarcate the edges of the top, back, sides, fingerboard and headstock.

**OM-28 Marquis Madagascar**
Like the original OM-28 constructed for plectrum banjoist Perry Bechtel in 1929, this OM-28 Marquis is a Style 28 Orchestra Model crafted with pre-war Golden Era® appointments and tonewoods that include Adirondack red spruce for the soundboard and genuine black ebony for the fingerboard and bridge. Unlike several previous Marquis Series instruments, this special model utilizes Madagascar rosewood (as opposed to East Indian rosewood) for the back, sides and headplate. Madagascar rosewood is prized for its tone and beauty, having attributes that closely resemble Brazilian rosewood.
Beautiful Alternatives To Brazilian Rosewood
Rival The Originals Upon Which They Are Based

**D-28 Marquis Madagascar**
Like the OM-28 Marquis Madagascar model, this premium Dreadnought guitar is crafted with pre-war Golden Era® appointments and tonewoods that include Adirondack red spruce for the soundboard and genuine black ebony for the fingerboard and bridge. The only exception is that the Brazilian sides, back and headplate typically seen on rosewood Golden Era® models are replaced with select Madagascar rosewood. Prized for its tone and beauty, Madagascar rosewood – selected for the back, sides and headplate – shares attributes that are analogous to Brazilian rosewood.

**D-42 Cambodian Rosewood**
The D-42 Cambodian Rosewood NAMM Show Special features Cambodian rosewood for the two-piece back, sides and headplate, an Adirondack spruce soundboard, gold-plated open-geared Gotoh tuning machines with vintage “X coating,” and a 1930s style ebony belly bridge. Like Madagascar and Amazon rosewoods, Cambodian rosewood is comparable in both beauty and tone to Brazilian rosewood. Limited to no more than 30 unique instruments, orders will only be accepted from Martin dealers in attendance at the Austin NAMM Show.
For as long as there have been guitars, musicians have dreamed of owning instruments with action (the distance between the strings and frets) that could be instantly adjusted for comfort and genre; from low for fingerstyle to medium-high for flatpicking. Now this dream has become reality with C. F. Martin’s introduction of the OMCRE, a guitar created in collaboration with Babicz Design Limited.

The Martin OMCRE features Babicz Design’s patented “Continually Adjustable Neck,” invented by company founder Jeff Babicz. His “floating” neck design allows the player to quickly and accurately adjust the action with an Allen wrench, without altering the neck angle. The adjustment can be made in seconds, without detuning the guitar or changing the saddle.

“We are extremely excited about the Martin/Babicz collaboration,” comments Jeff Babicz. “To have Martin – the most prestigious guitar brand in the world – use my adjustable neck invention really makes a statement about the design and Martin’s commitment to instrument performance.”

To allow players to take full advantage of the adjustable neck, C. F. Martin has designed the OMCRE to excel in a broad range of styles. The comfortable “OM” body and long (25.4”) scale provide big, balanced tone, while the rounded cutaway offers full fretboard access. The premium solid tonewoods likewise optimize versatility; a Carpathian spruce soundboard – the first time Martin has offered this exciting tonewood – for clarity and dynamic range, and back and sides of East Indian rosewood for warmth and projection.

The OMCRE’s appointments are an intriguing combination of tradition and cutting edge. The Style 28 rosette, herringbone top purfling, vintage-toned top, HD zig-zag backstrip, Gotoh open-geared tuners, and ebony fretboard and pyramid bridge are classic Martin. The ebony headplate, combination of bone nut and compensated TUSQ saddle, and especially the revolutionary Fishman® Aura Pro onboard electronics system, push the envelope in form and function.

Each Martin OMCRE is delivered in a vintage-style hardshell case. The OMCRE debuts on July 27, 2007 at the Summer NAMM (National Association of Music Merchandisers) Show in Austin, Texas, and authorized Martin dealers will begin taking orders on that date. Specifications and further details can be found on the Martin website at: www.martinguitar.com.

Every Martin OMCRE is equipped with the revolutionary ‘Continually Adjustable Neck’. This allows the musician to set the string height action at any time, ‘on-command’, to suit any playing style desired. Simply insert the provided 3/16” Allen key (1) into the trap plate (2) as shown in the illustration. Turn the Allen key clockwise to raise your string height (slide action), or turn counterclockwise to lower your string height (electric action).
The 000X Hippie Limited Edition
On the 40th Anniversary of
The Summer of Peace & Love,
A Groovy Martin With A Whole Lotta Love!

Ahhh, the summer of 1967. For music and hearts and hopes for world peace, it was an epochal time. From Golden Gate Park to Central Park to London’s Hyde Park, a cultural, musical and artistic revolution was in full tilt, the effects of which are still felt today.

“At Martin, we were just three years into our new home on Sycamore Street and in record production to feed the demand for acoustic guitars,” says Chris Martin, CEO and originator of the “Hippie” guitar concept. “Folk. Folk Rock. Blues. Old Time. Bluegrass: virtually every genre of acoustic-based music was booming, and we supplied the instrument of choice.”

To commemorate that extraordinary period, Martin has once again teamed up with artist Don Oriolo, owner and steward of Felix The Cat, to create an equally extraordinary Limited Edition, the Martin 000X Hippie guitar.

Drawing on his vivid recollections as a resident San Francisco student/musician during the summer of 1967, Don has created a colorful montage of guitar top and headstock graphics including flowers, doves, peace and yin & yang symbols, hands clasped in peace and, of course, the iconic “hippie chick” with psychedelic locks.

(Don will also create a one-of-a-kind, hand-painted 000X Hippie instrument for Martin at the Summer NAMM Show in Austin, Texas.)

As revolutionary as the period it celebrates, the Martin 000X Hippie features a “000” body size, renowned for its balance and power, built with cutting-edge Martin “X” technology.

The top is crafted from high-pressure laminate (HPL), a durable yet highly resonant material, reinforced with Sitka spruce cross braces in Martin’s patented A-frame pattern. The back and sides also utilize HPL material, textured and colored bright yellow (for the sides) and orange (for the back).

Bridge and fingerboard are crafted of black Micarta, an environmentally friendly alternative to ebony. Nut and compensated saddle are made of Corian and Tusq, respectively to provide enhanced sustain and volume.

The adjustable, 14-fret Strataply neck features a long 25.4” scale and a modified low profile shape for ease of playability. Gotoh “Cosmo Black” precision tuning machines provide an elegant contrast to the colorful headstock.

Each of these limited edition guitars will be hand numbered on a special interior label and will come in a mustard yellow “Durahyde” hardshell case with orange plush interior.

But wait! There’s more! As a prelude to the guitar’s introduction, Don Oriolo organized the “Summer of Peace and Love Music Festival,” which was held on June 23, 2007, at the Sussex County Fairgrounds in northwestern New Jersey. The festival featured many of the legendary bands of the mid to late 60s – Spencer Davis Group, Iron Butterfly, members of the Hollies and many others. What a groovy way – and groovy guitar – to relive it all!

Peace, brothers and sisters.
New 000-18 Norman Blake Signature Edition
A Mahogany Version Of Unique 12-fret Neck/14-fret Body Design

There are few musicians that can be instantly recognized by their first name alone and a smaller number yet by simply hearing a few notes. Norman Blake is such a musician. He has blazed the path for many fans of acoustic music to discover the fine art of flat-picking through rare song gems, highly original compositions and solid instrumental playing.

Through the years, he has recorded or performed with a wide variety of bluegrass and country music stars, as well as making a series of wonderful recordings on his own and with his wife Nancy, chock full of quality picking and sweet southern harmony.

Martin is very pleased to once again partner with Norman in the creation of the Norman Blake Special Signature Edition 000-18 guitar.

Through the near half-century that Norman has played professionally, he has altered his playing style as well as changed his guitar preference. Early in his solo career, his playing was swift with a veritable stream of notes spilling from his vintage Martin D-28 and D-18 models; but as he has matured, his playing has become more intimate and his array of Martin guitars has evolved and expanded as well. He is presently playing a unique smaller bodied instrument, and that guitar was the basis of the initial offering of the 000-28 and 000-28B Norman Blake Signature Edition guitars.

These two signature models have been extremely well received. This is due in part to the fact that Norman was very much involved in all aspects of their unusual design, from the appointments to the interior bracing and the decision to utilize a 14-fret “000” body with a 12-fret neck. The idea for offering a version with genuine mahogany back and sides was Norman’s as well; and using his suggestions once again, Martin has developed the Norman Blake Special Signature Edition 000-18 guitar.

For this guitar, mahogany was chosen for its wonderful breathy tone, great volume, clarity and crispness. It is a natural contrast to small-bodied rosewood instruments with their warm bass notes and sustain. The new mahogany edition shares many of the same appointments as the previous models as well as the comfort of a “000” size body and the world-famous Martin tone.

As with the initial rosewood offerings, the 000-18 Norman Blake Special Signature Edition will feature the standard “000” (14-fret) body with a 12-fret neck. This permits the top braces to be shifted forward, crossing just below the sound hole, placing the bridge lower on the Italian Alpine Spruce top. This allows for greater vibration of the soundboard. The soundhole is the diameter of a “00” model with the Golden Era® style rosette, with black and white wood inlays with ivoroid in the center. The decreased size of the soundhole, along with the 1/4” scalloped Sitka spruce bracing, allows for accentuated bass response. The back and sides are constructed of genuine mahogany with Style 18 back purfling and tortoise-colored binding. The body and top are finished in polished high gloss, and the top is left natural with no aging toner added to the finish.

The pyramid bridge is genuine black African ebony and features a drop-in bone saddle with 2 5/16” spacing and plain ebony bridge pins. The polished and beveled “000”-sized pickguard is crafted from newly developed and vintage-inspired cellulose nitrate laminate; but unlike its nitrate predecessor, there is no risk of shrinkage or associated top cracks.

The neck is satin-finished and crafted from genuine mahogany. The genuine black African ebony fingerboard features a wider 1 13/16” spacing at the nut, which is fashioned from genuine bone. The scale length is 24.9” with 12 of a total 19 frets clear. The fingerboard is adorned with long-pattern abalone diamonds and squares at the 3rd, 5th, 7th, 9th, 12th and 15th frets. Once again, in keeping with the more simple classic style of the “18” model, there is no binding on the fingerboard, but position markers are supplied at the 3rd, 5th, 7th, 9th, 12th, 15th and 17th frets. The headstock is the Martin traditional solid square design (an alteration from the previous two models which featured the slotted style) with an East Indian rosewood headplate, large size Golden Era® decal, C. F. Martin & Co. stamping on the back and premium Waverly #4073 nickel-plated tuners with ivoroid butterbean knobs.
The guitar is protected in a custom-sized vintage Geib style #532C hardshell case. Electronics are optional at an additional cost, though left-hand versions are available at no extra charge.

Each 000-18 Norman Blake Special Signature Edition will be personally signed by Norman Blake, numbered sequentially (without total) and sold on an ongoing basis. Authorized Martin dealers will begin accepting orders for the new Norman Blake Special Signature Edition 000-18 immediately. Specifications and details can be found on the Martin website at: www.martinguitar.com.
Travis Tritt Honored With Immaculate HDC-40 Edition
Form And Function Merge To Create This Ideal Stage Guitar

How can it be that C. F. Martin & Co. has never made a Travis Tritt Signature Edition – until now? Quite frankly, all of us here at Martin are baffled as well. Travis is a major music star with 12 “No. 1” hits, 20 “Top 10” hits, 14 albums – many of which have reached platinum or multi-platinum status with over 25 million sold. With two Grammy awards to his credit, he has loyally loved and played Martin guitars for most of his career and even ordered a truly spectacular Martin custom D-45 when he and fellow country artist Marty Stuart were traveling together on their 1996 Double Trouble tour, yet somehow a namesake Martin Limited Edition didn’t materialize at that time.

Fortunately, Travis is a patient man and patience has its rewards. To celebrate Travis Tritt’s 25th anniversary in the music business, Martin is pleased to announce the HDC-40 Travis Tritt Limited Edition guitar.

The HDC-40 Travis Tritt Limited Edition blends a unique body configuration and rare tonewoods for superb playability and sound. The classic Dreadnought shape receives a rounded cutaway with the thinner “000” depth for outstanding access to the upper frets, uncommon playing comfort both standing and sitting, and crisp, articulate tone. The exceptional premium tonewoods include an Adirondack (red) spruce top matched to 5/16” Adirondack forward-shifted and scalloped braces for impressive volume and back and sides of East Indian rosewood for beauty and resonance. The special modified low oval 1 11/16” (at the nut) neck with diamond volute is carved from genuine mahogany.

Many of the appointments on the HDC-40 Travis Tritt Limited Edition are drawn directly from Travis’s personal custom D-45. The Style 45 rosette, like the original, has a center ring of beautiful pearl herringbone. The polished and beveled black pickguard features a floral inlay in abalone pearl. The genuine ebony belly bridge highlights delicate island scroll inlay, again in abalone pearl. Most spectacular of all is the genuine ebony fingerboard, featuring a colorful version of the Vine of Harmonics (created by Martin Artist Relations Manager Dick Boak) inlay in abalone pearl, mother of pearl and composite, culminating in Travis Tritt’s signature in mother of pearl between the 18th and 19th frets.

The instrument’s other appointments are similarly eye-catching. Bold herringbone around the top, fine black/white inlay around the back and sides, and black/white mitered inlays on the fingerboard and headstock are all protected by grained ivoroid binding. The matching grained ivoroid endpiece and heelcap also showcase black/white inlays. A richly colored Indian rosewood headplate provides the backdrop for C. F. Martin in Style 45 Golden Era® block letters, while gold enclosed tuners with large gold “M” embossed buttons add a touch of opulence. Aging toner on the top and Martin’s immaculate polished gloss finish throughout lets the HDC-40 Travis Tritt Custom Signature Edition’s beauty shine.

Travis Tritt's taste for a little stage “flash” on his guitar comes naturally; he personifies the tradition of outstanding vocalists and musicians who are captivating live entertainers, not simply recording artists. Born and raised in Georgia, he taught himself guitar at age eight and played in bluegrass, rock and country bands as a teenager. After high school, he tried to settle into a regular work life, but the pull of music proved too strong. He quit his day job as a heating and air conditioning repairman in 1982 to pursue his dream of “making it” in the music business, playing clubs, bars, and honky-tonks across the South for several years as he struggled to pay the bills.

In 1987, the hard work began to show signs of paying off when he was signed to his first major label recording contract. In 1990, his debut album, “Country Club,” yielded four “Top 10” country singles, including the “No. 1” hits “Help Me Hold On,” “I’m Gonna Be Somebody” and “Drift Off To Dream.” He received the Country Music Association’s Horizon Award, the first of his four CMA Awards, in 1991 and was inducted into the Grand Ole Opry the following year. His second album, “It’s About to Change,” was even more successful with four “No. 1” country smashes, “Anymore,” “Here’s a Quarter (Call Someone Who Cares),” “Nothing Short Of Dying” and “The Whiskey Ain’t Workin” (with Marty Stuart) which also netted him his first Grammy Award.

During the remainder of the 1990s and into the new millennium, Travis showed his unique style – a mix of honky-tonk country, blues, soul and Southern rock – on a steady stream of chart-topping albums and singles, including “No. 1” hits “Can I Trust You With My Heart” in 1993, “Foolish Pride” in 1994, “Tell Me
I Was Dreaming” in 1995, “More Than You’ll Ever Know” in 1996 and “Best of Intentions” in 2000. He also toured extensively, delighting millions of concert goers around the globe with his hugely successful, high energy live performances. In 2004, he took a short break from recording and touring after the release of the album “My Honky Tonk History” to devote time to his family. Recently he assembled tracks for “The Very Best of Travis Tritt,” released early in 2007. “You Never Take Me Dancing” is the current and debut single from Travis’s upcoming album called “The Storm,” which is scheduled for release in the fall of 2007. Travis co-produced this project with former record executive, renowned bass player and American Idol judge Randy Jackson.

Equipped with a genuine bone nut, compensated bone saddle and white abalone-inlaid bridge (and end) pins for bright, full sound, the HDC-40 Travis Tritt Limited Edition comes studio and stage ready with factory-installed Martin Gold Plus® Natural 1 active electronics. Each instrument is delivered in a fitted Martin hardshell case.

Every HDC-40 Travis Tritt Limited Signature Edition guitar bears an interior label personally signed by Travis Tritt and numbered in sequence with the edition total. Authorized Martin dealers will begin accepting orders until the cutoff date of September 24, 2007, after which the edition quantity and the names of participating dealers will be posted on the Martin website, www.martinguitar.com.
Small-Bodied 0-45S Stephen Stills Signature Edition
Revives A 12-fret Martin Masterpiece

Martin has been Stephen Stills’ acoustic guitar of choice for more than 40 years of music making, both in concert and in the recording studio. But perhaps the fullest measure of Stills’ passion for Martins is the guitars the public doesn’t see or hear – the dozen or so Martins in his collection that he plays for personal enjoyment and inspiration.

One of those guitars is a vintage Martin 0-45. Produced between 1904 and 1939, it is a very rare instrument; only 158 were made. This exquisite jewel may rank as a “forgotten” masterpiece, as Martin has revisited this model only once since the originals were built, in 1999 when it made 59 0-45JB Signature Edition guitars to honor Joan Baez. Unlike the guitars that inspired the Martin D-45SS and 000-45S Stephen Stills Signature Editions in 1998 and 2005 respectively, his vintage 0-45 has been a private pleasure, so we were surprised when he suggested Martin base his third Signature Edition on it.

That he had time to devote to a new guitar project was another surprise, as Stills has been incredibly busy since the debut of the 000-45S Stephen Stills Signature Edition. (For additional information on Stills, see the January 2005 edition of Sounding Board online at the Martin website, www.martinguitar.com). During 2005, he, David Crosby and Graham Nash (Crosby, Stills & Nash) toured Europe and the United States, during which he also put the finishing touches on “Man Alive!,” his first solo recording in 14 years which was released in August to strong positive reviews. He tackled a brief solo tour in early 2006 before joining forces with Crosby, Nash and Neil Young for Crosby, Stills, Nash & Young’s Freedom of Speech 2006 Tour, performing 35 concerts in three months. An early 2007 CSN tour of Australia and New Zealand had to be postponed, but Stills spent some of the down time doing post-production on CSNY’s Freedom of Speech 2006 Tour documentary film and live album.

As with his previous Signature Editions, Stills worked closely with Martin to refine the details of “his” 0-45 to accurately capture the character of the original. The new Martin 0-45S Stephen Stills Signature Edition is a truly spectacular instrument, both in looks and in sound.

The beauty of the 0-45S Stephen Stills Signature Edition begins with its body style and tonewoods. The classic 12-fret “0” design – featuring long, rounded upper bouts, deep body and advantageous bridge placement – produces exceptionally powerful, rich tone for a guitar of this modest, comfortable size. Superb solid tonewoods throughout enhance that impressive sound. The back and sides are crafted from beautiful Madagascar rosewood, a wood that closely approximates the Brazilian rosewood of the original 0-45 both in appearance and timbre. A top and scalloped 1/4” braces of Adirondack spruce, just like the original, contribute impressive tonal clarity and dynamic range. The 1 7/8” (at the nut) modified V neck with elongated diamond volute and slotted square, tapered headstock is carved from genuine mahogany.

The appointments closely approximate the original 0-45s. The Style 45 rosette features colorful abalone pearl, flanked by wood fiber inlays. The top (including the fingerboard extension), sides and back perimeters also showcase abalone pearl inlay, accented by wood fiber inlays and protected by vintage-correct 5/32” grained ivoroid binding. Also vintage-correct are the colorful Style 45 mosaic backstrip, the grained ivoroid endpiece framed by mitered abalone pearl and wood fiber inlays, the genuine ebony pyramid bridge and the absence of a pickguard.

The short scale (24.9”) neck shows the same meticulous attention to detail. The headstock features a Madagascar rosewood headplate, bound in thin grained ivoroid with wood fiber insets and inlaid with “C. F. Martin” in Golden Era® Style 45 block abalone pearl letters. Handsome Waverly Irving Sloane side-mounted tuners with open gears, engraved mounting plates and ivoroid buttons enhance the headstock’s vintage look. The grained ivoroid-bound and mitered genuine ebony fingerboard showcases Style 45 snowflake position markers inlaid in abalone, culminating in Stephen Stills’ signature in mother of pearl between the 17th fret and the end of the fingerboard.

The nut, uncompensated saddle, bridge and end pins are all crafted from fossilized ivory, with the latter two accented by inlaid black pearl dots. A flawless polished gloss lacquer finish throughout, complemented by vintage toner on the top and dark mahogany stain on the neck, gives this guitar timeless elegance. Although the 0-45S is timeless in its acoustic configuration, factory-installed electronics available as an option.
In keeping with the tradition established by the Martin D-45SS and 000-45S Stephen Stills Signature Editions, the 0-45S Stephen Stills Signature Edition is limited to no more than 91 special guitars.

Protected in a heavy-duty Geib style vintage series hardshell case, each 0-45S Stephen Stills Signature Edition guitar bears an interior label personally signed by Stephen Stills and C. F. Martin IV, and numbered in sequence with the total in the edition. Authorized Martin dealers will begin taking orders for the 0-45S Stephen Stills Signature Edition immediately. As the edition begins to be subscribed, Martin will post the names of participating authorized Martin dealers on its website at: www.martinguitar.com.
The Kingston Trio 50th Anniversary
Commemorating The Life Of Dave Guard With A Special 12-fret 00-21

Has it really been 50 years since The Kingston Trio changed everything about popular music – and the entire acoustic guitar industry along with it?

C. F. Martin was nearly 125 years old when The Kingston Trio was formed in Palo Alto, California in 1957. And while Martin had long been the favorite guitar of country and folk performers such as Jimmie Rodgers, Gene Autry, Hank Williams, The Weavers, Josh White, Big Bill Broonzy and legions more, it was the rise of The Kingston Trio that really established Martin as “America’s Guitar,” the premier steel-string acoustic guitar.

You see, The Kingston Trio wasn’t just a musical group. It was a phenomenon, as influential in its time as The Beatles would become in theirs. They were three young guys just out of college, wearing striped shirts, singing simple folk tunes in three-part harmony, playing acoustic guitars and banjos. They made it look easy, as if anybody could do it. And before long everybody was doing it, imitating The Kingston Trio note-for-note, including playing Martin guitars and Vega banjos.

Because the Trio was fiercely loyal to Martin and played virtually no other brand of guitar, every Kingston Trio album cover was a de facto advertisement for Martin guitars. Soon the Company found itself overwhelmed by demand. At one point, Martin was three years behind in backorders, a situation which forced a move out of the old North Street building into a new and bigger plant at the present Sycamore Street address.

While most images of The Kingston Trio show Bob Shane with a D-28, Nick Reynolds with 1929 2-18 tenor (and later, an 0-18T), and Dave Guard with a Pete Seeger long neck Vega, Guard was also frequently seen playing a 00-21 Martin guitar in the group.

This mix of Dreadnought, tenor and 00-21 kept The Kingston Trio’s instrumental sound interesting – and distinct. Essentially, they were all playing the same consonant chords, just in different positions up and down the neck. The finger-picked 00-21, in particular, fit nicely between the open chord strumming of Shane’s loud and bassy D-28 and Reynold’s higher pitched tenor (usually capoed at the 5th, 7th or 9th fret). All were EQed differently which gave separation to melody and rhythm. It was also very practical.

“That 00-21 was the only way I could be heard over Shane’s D-28; it punched right through,” says John Stewart who later replaced Guard in the Trio and also played a 00-21. “Great little guitar and really good for recording. I used it on ‘Where Have All The Flowers Gone,’ ‘Wherever We May Go,’ ‘Chilly Winds,’ ‘Take Her Out Of Pity,’ and a whole bunch of stuff.”

According to Gretchen Guard, Dave’s wife, Dave especially liked smaller Martins. His first guitar, bought back in Honolulu in the ‘40s, was a mahogany bodied Martin 0-15. Both Gretchen Guard and Bob Shane remember Dave playing the 00-21 that he used in the Trio in Hawaii as well. Today, nobody knows where that 00-21 is, but it is well documented in photos and in the recently released Kingston Trio documentary, “Wherever We May Go.”

In celebration of the 50th Anniversary of The Kingston Trio and in collaboration with Kingston Trio leader Bob Shane, Martin is proud to present a very special limited edition Kingston Trio 00-21 in memory of Dave Guard.

Although Dave left The Kingston Trio in 1961, his influence as an arranger, vocalist, musicologist and instrumentalist continued long afterward. Soon after departing the Trio, he and his family moved to Australia where he had his own nationally televised TV program for several years, “Dave’s Place.” He later returned to California, continued to write, play and teach music, as well as author several books on mythology and his own “Color Guitar” instruction method. He passed away in 1991 after a long battle with lymphatic cancer. Today, 50 years after the founding of the Trio, many Kingston Trio aficionados still consider the Guard era recordings to be among the group’s very best work.

In creating the 00-21 Kingston Trio model, Martin has gone back to the early 00-21 patterns to closely replicate Dave Guard’s guitar, but with a few important variations for improved tone and playability.

The back and sides are crafted of premium East Indian rosewood, carefully bookmatched for beauty and symmetry. The back is joined with the traditional checkerboard backstrip. Highly-prized Italian Alpine spruce is used for the top, X-braced with scalloped 1/4” Sitka spruce braces for increased volume and resonance. A small maple bridgeplate is used per the original specifications.
The distinctive Style 28 rosette with black/white rings also follows the original specs, as does the Style 21 tortoise-colored front and back binding and tortoise-colored endpiece. As a very special “anniversary” touch, the 00-21 Kingston Trio Edition model features an ebony belly bridge with long bone saddle and black bridge pins with white inlay. Saddle and nut are of genuine bone. A vintage style tortoise-colored pickguard completes the top appointments.

The 12-fret adjustable modified V-shaped neck, for easy and comfortable play, is crafted from genuine mahogany and features a square-tapered slotted headstock with old style decal logo. Premium Waverly/Sloane side-mounted tuning machines, with engraved plate and ivoroid buttons, ensure precise tuning.

The fingerboard is fashioned from black ebony, another special “anniversary” feature, and measures 1 7/8” at the nut and 2 5/16” at the 12th fret. Vintage-style abalone slotted squares mark the positions of the 5th, 7th and 9th frets.

The instrument is finished in our highest grade polished nitrocellulose lacquer, with aging toner added to the top for an elegant vintage look.

Only 100 of these exquisite 00-21 Kingston Trio instruments will be offered. Each will bear an interior label personally signed by original Kingston Trio member and co-founder Bob Shane and C. F. Martin IV. A second label bears a photo of the Trio during the Guard years, showing Dave with his 00-21 and commemorating his musical life.

Each instrument will be delivered in a Geib “Cabernet” vintage-style hardshell case.
“The Band’s” Robbie Robertson Honored
With Twin Flamed Hawaiian Koa Signature Guitars

“I pulled into Nazareth, was feelin’ about half past
dead.” As written by Robbie Robertson and
performed by the Band, the opening lines of “The
Weight” rank among the most evocative in all of rock.
The song is a spiritual journey, but the story behind
the song is one of a Martin guitar providing musical
inspiration of a most unusual kind.

While the Band was living in Woodstock, New York
in 1967, Robertson began writing “The Weight” on his
D-28, but struggled to come up with lyrics. At some point
he looked into the guitar’s soundhole and saw the word
“Nazareth,” along with the rest of the C. F. Martin hotstamp
on the back center brace. It became the focus of the song’s
opening verse, and the rest of the lyrics quickly fell into
place. He has said looking inside the guitar “gave” him the
first line of the song.

The rest is rock history. “The Weight” and “Music from
Big Pink,” the album from which the single came,
established the Band as roots rock innovators and Robbie
Robertson as a powerful songwriter and guitarist.
Robertson’s next eight years with the Band and 30 years as
a solo artist have cemented his reputation as an artist of
uncommon originality and depth.

Martin guitars have remained a constant element
in Robertson’s music. His favorite Martin is a unique
1919 00-45K, the only Koa 00-45 ever produced. To
honor Robbie Robertson and his contributions
to American music, Martin is proud to
introduce two guitars based upon and
inspired by this exquisite instrument: the
00-42K and 00-42K2 Robbie Robertson
Signature Editions.

These strikingly beautiful guitars
feature Martin’s traditional short-scale
(24.9”) “00” 12-fret design, considered
by many to be the most elegant and
tonally balanced body style ever
produced. Both the 00-42K and 00-
42K2 Robbie Robertson Signature
Editions showcase spectacular solid
tonewoods: backs and sides of
rare Hawaiian flamed koa,
among the most beautiful
woods in the world, and tops
of either rare Italian Alpine
spruce – for warmth and
power – on the 00-42K or
Hawaiian flamed koa – for
clarity and punchiness - on the
00-42K2. In both cases, 1/4”
scalloped braces give these
guitars superb responsiveness.

Style 42 abalone inlay around
the top and fingerboard extension
combine with a Style 45 abalone inlaid
rosette to give these guitars sumptuous good looks.
Black/white fine line inlay around the sides, back,
endpiece and heelcap accent grained ivoroid
bindings and fittings throughout. A colorful Style 45
mosaic embellishes the back. A flawless polished
gloss finish allows the body’s stunning tonewoods
and appointments to shine.

Carved from genuine mahogany, the 1 13/16”
modified V neck, with its diamond volute, slotted
tapered headstock and square slots, is true to the
original. The handsome polished Madagascar
rosewood headplate bears the Martin “Torch” inlay
first seen on Style 45 Martins from the 1920s and
early 1930s. Waverly open-geared tuners with
engraved bronze plates and ivoroid buttons, and the
“C. F. Martin” pressure stamp on the back of the
headstock, add to the vintage vibe. The black ebony
fingerboard showcases Style 45 snowflake position
markers. Both neck and headstock are bound with
grained ivoroid and accented with mitered
black/white fine line inlays. The entire neck is finished
to a polished gloss to match the body.

A black ebony pyramid bridge, Style 45 bridge
and end pins with abalone dot inlays, and bone nut
and saddle complete these vintage-inspired
masterpieces. Like the guitar that inspired them, the
00-42K and 00-42K2 Robbie Robertson
Signature Editions come without a
pickguard.

As is clear from his namesake
guitars, Robbie Robertson has an
appreciation for tradition. The son
of a Jewish father and Mohawk
mother, Robertson was born in
Toronto, Ontario and spent a portion
of his childhood at the Six Nations
Reservation. His first guitar lessons
came courtesy of a cousin, and he
soon began composing songs. While
influenced by a range of musical
styles, including country blues
and big band, he eventually
gravitated to rock and dropped
out of school to pursue a
career in music. In 1958, he
hooked up with rockabilly star
Ronnie Hawkins’ backing
band, the Hawks.

After leaving Hawkins at
the end of 1963, the Hawks
remained together as a band.
Soon after, they came to the
attention of Bob Dylan and –
renaming themselves “The Band” –
backed the singer/songwriter on his
legendary 1965-1966 world tour. While continuing an association with Dylan, the Band — propelled by Robertson’s insightful, narrative songwriting, and its instrumental and vocal prowess — forged a unique musical identity that began with “Music from Big Pink” and continued through nine more albums and a handful of hit singles, including “Up on Cripple Creek,” “The Shape I’m In” and “Life is a Carnival.” The Band dissolved in late 1976, following an all-star concert filmed by director Martin Scorsese and released as “The Last Waltz.”

Though “The Last Waltz” marked the end of Robertson’s association with the Band (which regrouped in 1993 without him), it also marked the beginning of a fruitful relationship with Scorsese. In 1980, he composed the score to “Raging Bull” and in the years since has served as music producer or music consultant for “The King of Comedy,” “The Color of Money,” “Casino” and “Gangs of New York.” On his own, he also wrote, produced and acted in “Carny,” starring Jodie Foster.

In 1987, Robertson launched his solo career with a well-received self-titled album. His second album, “Storyville,” a conceptual work about the famed New Orleans district, was released in 1991. In 1994 he returned to his roots by teaming with Native American group, the Red Road Ensemble for “Music for the Native Americans.” A collection of songs composed for the television documentary “Contact from the Underworld of Redboy” followed in 1998. Most recently he executive-produced a five-CD and DVD box set of the Band, released in 2005.

The 00-42K and 00-42K2 Robbie Robertson Signature Editions are limited to 100 guitars each, with a portion of the proceeds from the sale of each guitar going to Robertson’s chosen charity, the American Indian College Fund, an organization that supports Native American college students, and tribally-run colleges and universities throughout the United States.

Delivered in a Geib-style hardshell case, each of these Signature Edition guitars bears an interior label personally signed by Robbie Robertson and numbered in sequence with the edition total. Authorized C. F. Martin dealers will accept orders for the 00-42K and 00-42K2 Robbie Robertson Signature Editions until the edition is sold out. As the edition begins to be subscribed, Martin will post the names of participating authorized Martin dealers on its website at: www.martinguitar.com.

“I pulled into Nazareth, was feelin’ about half past dead. Just needed some place where I could rest my head.”

— From “The Weight” - The Band, 1967 - Written by Robbie Robertson

Photo by Sebastian Robertson
Kelly Joe Phelps performs on stage with his Eric Clapton 000-28EC.

Bill Frisell joined in a tribute to songwriter and folk legend Leonard Cohen at UCLA's Royce Hall. He's playing his Martin 000-15S.

Bentley Guitar Studios sponsored a special concert with Kelly Joe Phelps in March of 2007 in Parkville, Missouri. He's playing a D-35 Johnny Cash model gifted to him by concert promoter Chris Freeman.
Accomplished singer, songwriter and loyal Martin guitarist John Batdorf is best known for his popular ’70s acoustic duo Batdorf and Rodney. He’s alive and well in LA having recently released a solo CD entitled Home Again.

For those special people who were privileged to attend, Heart taped a live performance at the Orpheum Theater in Los Angeles on April 17, 2007. The band played the entire Dreamboat Annie album for the first time ever. Nancy Wilson is shown here during the show performing with her HD-35 Signature Edition. Following DirecTV’s broadcast of the show, a special DVD is to be released.
Steve Forbert

Innovative folk troubadour Steve Forbert (left) stops into the Martin factory often, especially given his affinity for the CEO-4R “CEO’s Choice” model that he’s holding. He owns two of them (so far). Our camera caught him in the new Visitors Center lobby with Artist Relations Manager Chris Thomas.

Greg Hawkes

Greg Hawkes helped to define the music of the ‘80s as keyboardist extraordinaire from the groundbreaking band, The Cars. Greg is also a master of the ukulele and what better tool could be in his hands than one of the recently reintroduced little koa gems—the top-of-the-line 5K Martin Soprano uke. Greg’s ukulele technique is so adept that he’s been recording great new arrangements on his 5K. If we’re lucky, those tracks will be released in the near future.

Lyle Workman

Guitarist, composer, producer and songwriter Lyle Workman is busy breaking in his new Martin D-18 Golden Era® Sunburst in his recording studio in California. In addition to his extensive solo and session work, Lyle has performed and recorded with Sting and a host of others. Check him out at: www.lyleworkman.com.

Woodsongs

Folksinger, songwriter, guitarist, author and syndicated radio host Michael Johnathon has a worldwide audience approaching a million listeners on his weekly Woodsongs Oldtime Radio Hour that is broadcast live from the stage of the Kentucky Theater in Lexington. A long-time Martin player, he also created the world’s first weekly series broadcast on the Internet. David Bromberg is shown on the Woodsongs’ stage above performing with his M-42 Signature Edition.
Cassandra Delaney Denver

John Denver’s beautiful and talented wife Cassandra Delaney Denver (above) recently released her newest CD “Give It Up To Love.” The CD won Album of the Year at the Los Angeles Music Awards. She’ll be playing her 000-15S when the Cassandra Denver Band goes out on tour. Below, longtime singer, songwriter and Martin guitarist Jim Salestrom was privileged to share licks on his D-45 with John Denver in these photos from yesteryear. Jim has performed with just about everyone, including Dolly Parton, Vince Gill, Amy Grant, Kenny Rogers, Emmylou Harris, Linda Ronstadt, The Nitty Gritty Dirt Band, Jerry Douglas, Tim O’Brien and of course, the influential John Denver.

Martin Guitar Quilt

Imitation is the most sincere form of flattery! We continue to be amazed at the creativity that Martin guitar lovers exhibit in the stories, photos, songs, tattoos and craft items with which they honor us. The above quilt is a perfect example. It was handmade by 78-year old Evelyn Miller for her son-in-law Randy Wiite of Manitou Springs, Colorado. Randy, a proud owner of three Martins, commissioned her to make the quilt that now graces his bedroom. After his wife, it’s the first thing he sees when he wakes up!

Orianthi

Australian guitar virtuoso Orianthi checks out the OMC Red Birch Sustainable Wood model in the new Martin Guitar booth at the 2007 Winter NAMM Show in Anaheim. To learn about her work with Carlos Santana, as well as her brilliant solo work, visit www.orianthi.com.
Andrew McKnight

Former corporate environmental engineer Andrew McKnight has been making his living in music exclusively since 1996, and has released four solo albums of original material and several collaborative projects since doing so. A familiar face of the folk community to those in the Washington, DC area, Andrew also has followings throughout the United States and overseas. You can find him using his rare Martin MC-68 wherever he performs. Info on Andrew’s whereabouts can be found at andrewmcknight.net. (Len Jaffe)

Jeremy Taylor

Having graduated from Oxford University, British singer/songwriter Jeremy Taylor relocated to South Africa in the 1960s and began a career of close to fifty years as a singer and songwriter along with his teaching. Banned from South Africa by the government in 1970 for ridiculing the country’s apartheid policy, Taylor relocated to Wales, went back to South Africa when the government changed, and spent 15 years there entertaining musically and theatrically. Now living in France, Jeremy has a well-traveled Martin D-41 for his musical partner, and he has just completed his third tour of the United States in as many years. Find more info and music at: www.jeremytaylor.info. (Len Jaffe)

Jan Smith

Originally from Louisville, Kentucky, Americana singer/songwriter Jan Smith makes her home in the Charlottesville, Virginia, area these days. With her husband and musical partner Jeff Vogelgesang (that’s him in the background), she has established a wide reputation. Jan works exclusively with her two Martin guitars, an HD-28 and an OM-18V. Her newest album is called “29 Dances.” See if she’ll be performing near you at www.honeybirdmusic.com. (Len Jaffe)

Steve March Tormé

Steve March Tormé, son of the legendary Mel Tormé, has been carrying on the musical tradition that his father started with a 31-city tribute tour called “Tormé Sings Tormé.” He performs with a 10-piece band on stage with visuals from his father’s career, mixed with video of he and his father performing together, along with family archival photos. An excellent guitarist and good friend of Laurence Juber, Steve is an avid Martin aficionado. He owns three Martins: a D-41, an OMC Fingerstyle 1 and the OM-42QM he’s pictured with above.

Ted Nugent

In full camouflage regalia and ready for the hunt, rocker Ted Nugent made a television appearance playing his appropriately matching LX Realtree™. The wild animals may hear him coming, but they’ll certainly never see him!

Mr. Rick & The Biscuits

Luther Wheatstraw (above left) sent us this photo of his band Mr Rick & the Biscuits. He’s playing his late 1950’s 00-18E, and the singer (Mr. Rick) is playing his Custom Shop Martin. They play their own brand of Americana and Alternative Country, and they both own a number of Martins. Check them out at: www.mr-rick.com.
John Starling

Recently retired from medical practice, Fredericksburg, Virginia-based John Starling is enjoying his retirement with a second career as an acoustic singer/songwriter and producer. His newest project, John’s and Carolina Star’s “Slidin’ Home,” reunites him with two other original members of the legendary bluegrass group “The Seldom Scene.” For decades, John has depended on his Martin D-28 to D-45 conversion. Look for him with the band at a venue near you. (Len Jaffe)

Sons Of The Pioneers

The Sons of the Pioneers are captured above in one of their early film appearances for The Big Show (1936) at Republic Pictures. The film starred Gene Autry. From left to right are: Karl Farr, Bob Nolan (on bass fiddle), Tim Spencer, Hugh Farr, and on the far right is a young Leonard Slye, who became ‘Dick Weston’ and was a year or so away from becoming ‘Roy Rogers.’

Michael Brewer

Michael Brewer of Brewer and Shipley fame recently completed his latest solo album “Retro Man.” The guitar that saw him through it all is his prized 1960 Martin D-18, played on most all of the Brewer and Shipley performances and recordings. There’s more at: brewerandshipley.com.

James Rogers

Entertainer/singer/songwriter James Rogers (not to be confused with Jimmie Rodgers) has been writing and performing music since 1972. A long-time regular at the Music Mansion in Pigeon Forge, Tennessee, you can now find him doing his popular one-man show with his Martin D-15 between May and October at Dollywood.
Clockwise from above, Laurence Juber (accompanied by his OMC-28M Laurence Juber Madagascar Custom Edition) performed with Al Stewart at the popular Vicar Street Club in Dublin, Ireland before their Albert Hall show the following week. Jacques Stotzem toured Asia in the fall and is shown at performances in Kunming, China and Shanghai with his OMC Jacques Stotzem Custom Signature Edition. Aki Higashiyama loves Martin guitars so much that he not only attends the regular Martin Club of Japan events in Tokyo - he also traveled halfway around the world to visit the factory, take the tour, see the museum and play some Paul Simon songs with Dick Boak! It’s a similar story with Gerard Kaplan of Paris. He’s a huge Eric Clapton fan and quite a good guitarist, so he’s treated himself to a few of the EC Limited Editions as well as the plane ticket to New York and subsequently Nazareth for a day of inspiration and music. Below, singer/songwriter/guitarist and longstanding Martin clinician Diane Ponzio, entertains at one of her informative European clinics – this one in Germany.
Japan’s irrepressible singer, songwriter and Martin guitarist Makota Saito got together for some music and fun backstage with Eric Clapton’s guitar technician extraordinaire Lee Dickson. On the setup bench is one of Eric’s 000-28EC stage guitars, getting a fresh set of Clapton’s Choice strings and a pre-show tuneup. Eric uses a different instrument for virtually every tune, and that keeps Lee very busy during the show, but he’s the best there is in the business! Needless to say, Eric is “Big in Japan!”

Nepal

In July of 2006, World Mission sent seven musicians to work at the CAAN School of Music in Nepal. Students, mostly in their teens and twenties, come from all over Southeast Asia to blend native ragas of their classical tradition with popular rock harmonies from the west.

Bethlehem native and guitar instructor Joe Mixon brought with him an LXM Little Martin®. These small Martins are perfect for long-distance travel and are less prone to being affected by monsoon humidity typical of the region.

While all of the students were surprisingly adept musically, one young lady stood out from the crowd. Twenty-two year-old Rachal Bascily (shown at left) traveled from India for the seminar. She is a primary grade school teacher and learned the guitar to help her students. She had a wonderful voice and an obvious love of music but could not afford a guitar. While playing the LXM, she exclaimed, “This guitar was made for me!”

This turned out to be true. After the seminar, Joe and the other instructors decided to present Rachal with the guitar, and of course she was extremely moved. Rachal wants to thank Martin Sales Representative Dave Evans, local Martin dealer Nazareth Music and Joe Mixon (inset) for facilitating the guitar donation and her musical happiness!
Cole Porter- Delovely Guitar
Recorded at the Grammy winning studios of Solid Air Records, this tribute to the legendary Cole Porter contains a world-class lineup of instrumental guitarists. Among them are two of Martin’s signature artists and clinicians, Laurence Juber and Kenny Sultan. The album art is adorned with images of Eric Clapton’s Bellezza Nera – appropriate given these classic interpretations from such fine modern-day masters.

David Bromberg
Try Me One More Time
On this new CD – his first after a hiatus of 17 years – David Bromberg brings his M-42 Signature Edition to life with the authenticity of a long-lost front porch bluesman. His finesse with fingerpicking and slide guitar merge with his deeply soulful vocals to create his own unique brand of raw acoustic blues that reinforces his position of respect in the world of folk music.

Peter Rowan & Tony Rice – Quartet
With Peter Rowan on lead vocals and guitar (Charles Sawtelle’s 1935 Martin D-18) and flatpicking master Tony Rice on lead guitar (his legendary 1935 large-soundhole D-28), this album is a bluegrass lovers dream. Rounded off by tenor harmony vocalist and acoustic bassist Bryn Davies with Sharon Gilchrist on high baritone harmony vocals and mandolin, treat your ears to this high lonesome masterpiece.

Madi Diaz – Skin and Bone
After gaining recognition in 2005 for her Frank Zappa covers in the documentary Rock School, this PA native has unleashed some powerful original material on her debut album. Each track sounds more like a top 10 single than a first attempt. Madi (with her prized D-28) wields spine-tingling harmonies, catchy hooks and clearly, a ticket on the fast track to national attention. There’s more at: www.madidiaz.com.

LJ Plays The Beatles (Re-release)
The master recorded tracks for LJ’s best-selling Beatles arrangements have been “re-clocked” using today’s technology, resulting in greater dynamics to what is already acknowledged to be a tremendous acoustic fingerstyle instrumental accomplishment. The new CD release also features a subtle change in the CD jacket photography. Laurence’s Martin OMC-28 Signature Edition now graces the cover!
Yusuf - An Other Cup
Having taken a hiatus from his musical career to pursue spirituality, Cat Stevens (now known as Yusuf Islam) has recorded and released his first pop album in 30 years. While it would be difficult to surpass the sheer energy and passion of the early work that helped him sell more than 60 million albums, these new songs are thoughtful and well-crafted, clearly picking up where he left us... wanting more!

John Baldorf - Home Again
Throughout his career, John Batdorf’s songwriting, guitar playing and singing have reflected clarity, energy and positivity, and his latest CD is no exception. Joined again by Mark Rodney and a host of impressive support musicians, this album recalls the acoustic purity that brought him fame and success in the 1980s. If you haven’t discovered this music, listen up at: www.johnbatdorfmusic.com.

Johnny Cash At Folsom Prison
At Folsom Prison in 1968, Johnny Cash gave a concert that would give his fans a rare view inside prison walls. Photos of that special event reveal that Johnny was playing either an 0-18 or a 00-18. (If you know which one, please call us!) With renewed interest in the groundbreaking show, there is talk of a DVD release and a special run of Folsom guitars, but we really need to know the model. Help!

Norman Blake, Nancy Blake, Tut Taylor
Shacktown Road
From backwoods bluegrass harmony to the age-old tone of Martin acoustic guitars, this 2007 release is a trip back in time. It’s been 36 years since Norman Blake and the original flatpickin’ dobro man Tut Taylor have cut a record together. Three of folk’s most legendary personalities reunite with stories of yesteryear and a musical chemistry that brings their careers full circle.

Dion – Back In The Studio
On the heels of his 2006 Grammy-nominated Bronx In Blue (Best Traditional Blues Album), Dion “The Wanderer” DiMucci is just completing his second collection of country blues. Once again, Dion draws heavily from his blues roots, including classic tunes by Little Walter, Robert Johnson, Junior Wells and others; and throughout it all, the classic Martin sound of Dion’s 000-CBD Signature Model and Size 5 Mini Martin abound.

Special bird-in-flight artwork was created for the hand-painted face of Yusuf’s (Cat Stevens’) Custom 12-string Martin guitar, soon to be completed.
The Fruit Of Our Labors

Susie Keynes of the Australian group Fruit performs with her Backpacker at The Governor Hindmarsh Hotel in her hometown of Adelaide, South Australia. Susie reports that her Backpacker continues to draw comments. Plugged in through a big PA system to cover the large venues she plays, the small instrument has an “awesome big sound – plunky and huge and warm all at the same time!”

Sail Away

In June of 2006, Becca Leaphart, Ben Gore, Cedar Charnley, Isaac Pattis and Ben Brouwer set sail from Lopez, Washington, after working for nine months with a larger communal group on the construction of an exquisite 24’ Tern sailboat. The Tern was built under the guidance of master boat builder Steven Brouwer. A three-month expedition and adventure ensued, rowing and sailing to Alaska and back through the beautiful channels of the Pacific northwest. They were pushed north by southerly winds (that didn't always cooperate), and in mid-July they turned south at Ketchikan using the Northwest winds to get home. Only the bare essentials made it on board, among those of course was a Martin Backpacker guitar. The rhythms of the ocean and the songs of the wind provided the inspiration from which their music sprang. Around the many campfires with fresh wild salmon, great stories and lively songs were shared on a trip never to be forgotten. More at www.boatproject.org.

Keep On Truckin’

Ricky Auman of Seagrove, North Carolina loves to play bluegrass music. He's a loyal Martin fan and currently owns two Dreadnoughts: a D-28 and a D-18. As an over-the-road truck driver, Ricky had always taken his Martin with him; but when his wife Lydia and their dog Shadow began riding along last July, space became precious. The Backpacker was the perfect solution to their problems. He was so amazed at the sound of the pint-sized guitar, he now owns two. They’ve traveled thousands of miles together, sharing many wonderful hours of bluegrass music.
It has been said that the guitar becomes a mini orchestra when played fingerstyle. In fingerstyle’s simplistic form, the thumb is setting the beat and the fingers are working through the melody. While that sounds rather basic, it is rather challenging to master. Despite all the instruction and guidance on fingerstyle playing, very little focus has been given to the string where the sound is truly initiated.

So, we started from scratch in our string research facility and worked with several fingerstyle groups to develop a string that would be more responsive to fingerstyle methods. After creating many samples in the lab and working with the fingerstyle groups, we determined that a fingerstyle string should deliver crisp, clear notes with little overtone and light sustain. The string needs to be flexible and almost soft to the touch, but very controllable. And, since fingerstyle playing is not a forceful style, the string needs to deliver the proper resonance and vibration to the top to create the right volume.

The end result: Martin FX Flexible Core, available in 80/20 Bronze for maximum brilliance out of the box, and 92/8 Phosphor Bronze for warmth and consistent brilliance. The silvered steel plain strings provide the traditional tone and longevity you expect from Martin. The zinc flashed thinner core wire and thicker wrap wire increase the resonance and control while creating a more flexible string. Ultra-pure high tensile strength steel has been chosen to maximize the durability of the string.

We asked a member of the Michigan Fingerstyle Guitar Society to give us his feedback on the Martin FX strings. Here is Dave Wodnicki’s experience:

“The new Martin FX strings are truly a great set of wires. On the sound, the tone is clear/warm and they ring very nicely. On the feel, great to the touch but what I really noticed was that when I played up above the 7th fret all the way up to the 14th, it took less effort to make the chords, runs and bass lines. I was able to move around a bit easier and the control was very solid, which means I had plenty of reserve energy for expression. That’s exactly what I like because there is a lot of music up there when you can get some real power into the phrasing and sustain it. The Martin FX Phosphor Bronze strings are perfect for fingerstyle. Nice work guys!”

Whether you play Travis picking, American primitive guitar, ragtime guitar, Celtic guitar, slack-key guitar, percussive fingerstyle or jazz fingerstyle, give Martin FX Flexible Core strings a test.

The new Martin FX Flexible Core sets are also suitable for beginning guitar players. The FX line requires less finger pressure to play than standard strings at equivalent tensions. The thinner core wire also provides better sustain in the upper harmonic overtones. Available at music retailers October 1, 2007.

You can visit with Dave Wodnicki online at www.davewodnicki.com or the Michigan Fingerstyle Guitar Society at www.fingerstyle.org.

Also look for the following new products from Martin Strings:

**Martin SP High Tuning Nashville Style set (MSPHT10)**
This specially formulated string set offers “high string” or “Nashville tuning.” The four bass strings are gauged to be tuned one octave above standard pitch.
This set is also perfect for Size 5 Terz high string tuning.

**Martin Light/Medium in 80/20 Bronze and 92/8 Phosphor Bronze**

- **M145** Martin Light/Medium 80/20 Bronze
- **M545** Martin Light/Medium 92/8 Phosphor Bronze

For light gauge ease of play and medium gauge projection.
The best of both worlds!
Custom Waterfall Bubinga Dreadnought
This and other unique offerings of Limited Martin Custom Shop guitars are available only at select Martin “1833 Dealerships.”
(See Page 10)

Custom Shop

The Norman Blake 000-18 Special Edition

The Anticipated Mahogany Sequel To The 000-28 Norman Blake Signature Edition

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