The Sounding Board
THE OFFICIAL NEWSLETTER OF THE MARTIN GUITAR COMPANY • VOLUME 26 • JANUARY 2009

00-18S
John Mellencamp
Custom Artist Edition
Page 24

00-42 Linda Ronstadt
Signature Edition
Page 26

000-28M Eric Clapton
Signature Edition
Page 28

OM Chris Hillman
Custom Artist Edition
Page 30

LX Elvis Presley®
Limited Edition
Page 17

Martin Celebrates
The 75th Anniversary
of the
D-18 and the D-28
Page 21

Plus:
Many New
Special Editions
and Stock Models
Pages 18-23

Martin is #1
Players and Dealers
Choice Awards Are In
Pages 9 & 14

Paul Morig / Wire Image
Dear Sounding Board Readers,

Well, our 175th Anniversary is now behind us. We’ve had quite a year. During 2008, we’ve held many special events and introduced an array of exciting anniversary-related products to celebrate our milestone. We held an incredible concert for our employees at the local State Theater with the talents of Jann Klose, Thom Bresh, Rosanne Cash, John Leventhal, Roger McGuinn, Kenny Vaughn and Marty Stuart. Our first ever prototype auction at Christie’s raised more than $150,000 for our altruistic arm – The Martin Guitar Charitable Foundation. And our founder’s legacy was acknowledged on November 7th with the dedication of a special bronze plaque at the 196 Hudson Street site of his first shop in New York City.

Few companies worldwide can claim such a heritage. Our success has been built upon the polarities of consistency and innovation, quality and precise detail, plentiful materials and periods of scarcity, and of course American perseverance through tough times. While it might seem surprising that we’ve done well during recent economic turmoil, it is logical that customers value long-lasting products that hold their value or even accrue and improve over time. Though there are no guarantees, our guitars have certainly done that, outperforming the ebbs and flows of world markets. And what other investment can you actually play!

Our business is perhaps uniquely mirrored by my daughter’s growth and development. Our final inspector George Molchany is a great fingerstyle guitarist and he occasionally does outreach into schools and gatherings to entertain and educate our extended community about what we do at Martin. He’s pictured above with Claire and her friend Rachel during an art show at my daughter’s day care center at Northampton Community College. This is my dual focus, and I have great hope for the future.

Sincerely,

C. F. Martin IV
Dear Mr. Martin,

When my father passed away in April, he left me a sum of money which in part, I wanted to use to buy something by which I could remember him and pay tribute to his life and our relationship. It could have been something utilitarian like a new car, but because that would have ultimately been temporary, it didn’t seem right. A new guitar seemed a more appropriate commemorative purchase. My dad loved music and I think he would have approved.

I knew that I wanted a new Martin 000-28, and my clever friend Denis found a music store selling Martins at reasonable prices. We learned that Martin Simpson frequents the store often and that endorsement was good enough for me! So, Denis and I drove to the store and though it was in a desolate little town, the dealership was a great place, full of mainly acoustic guitars and lots of Martins.

The 000-28’s beautiful and classic shape shone like a beacon and I sat down to play what was soon to be my new guitar. It sounded like an orchestra in a cathedral with its perfect, flawless action.

After running through my limited repertoire a few times, my out-of-practise fingers became sore and I spent the rest of the afternoon reading about the Martin company and the history of this marvelous musical tool. In the evening, I returned to the joy of playing my 000-28.

And so, my new guitar stands as a magnificent tribute to a magnificent man – thanks Dad and thanks Martin!

Ian Tatlock
Runcorn, Cheshire, England

---

Dear Mr. Martin,

I just wanted to let you know that I’m really pleased with my new Martin 000-28EC Eric Clapton model. It was the guitar of my dreams and I got it for my birthday – the best present ever. The sound is so great and now it has inspired me to play every chance I get. Thank you so much!

Kevalin Liebmann
Tahiti

---

Dear Mr. Martin,

I thought you might like to see this photo I took a few days ago with my D-45. It’s the best guitar I ever owned. Also notice that Dick Boak’s D-28 illustration is hanging in the background. Though I am retired now and immersed in photography, I have plenty of time to spend with my Martin guitar playing. I remain your biggest fan!

Rog Pachuta
Allen, Texas

---

Dear Mr. Martin,

I just wanted to let you know that I’m really pleased with my new Martin 000-28EC Eric Clapton model. It was the guitar of my dreams and I got it for my birthday – the best present ever. The sound is so great and now it has inspired me to play every chance I get. Thank you so much!

Kevalin Liebmann
Tahiti

---

Dear Mr. Martin,

For many years, I had been playing “another brand,” but I have always admired the look and sound of a Martin. As an entertainer, I’ve always been after that certain sound. Last year, I purchased a Martin D-16RGTE. When it finally arrived, I couldn’t wait to take it out of the box and play it. The sound was so sweet, it actually brought tears to my eyes. I played it for hours.

As a songwriter and a videomaker, it was my missing link. Since getting that guitar, I’ve produced two CDs: “Love Songs and Tear Jerkers” and “Passing On Tradition,” and a music video: “Love Sent From The Past.” I’m in the process of filming my next music video “One More For The Road.” My Martin will have a starring role! Please, continue to produce GREAT sounding flat tops!

George Kiesel, Jr.
aka Johnstown George

---

Dear Mr. Martin,

I dreamed all my life of owning and playing a Martin. I purchased my first one – a herringbone HD-28 – two years ago and truly love the sound and volume as well as the appearance. I play it at all my performances throughout southwest Virginia, east Tennessee, and Kentucky. I use it on all my recordings and will continue to do so. Thank you!

Dan Perkins
Jonesville, VA

---

We’re interested in your letters, stories and photos. Mail them in or email your digital files to: editor@martinguitar.com
Tools Of The Trade


175th Anniversary Employee Concert

On September 12th, 2008, a special 175th Anniversary Concert was held at the beautifully restored State Theater in downtown Easton, PA. The show featured an amazing array of acoustic talent that included individual performances by artists who volunteered their time out of love and loyalty to Martin guitars. For the finale, Roger McGuinn led all of the performers in a spirited version of Bob Dylan’s “My Back Pages.” The photo above captured this special moment: (from left to right) Craig Thatcher, John Leventhal, Rosanne Cash, Kenny Vaughan, Roger McGuinn, Marty Stuart, Chris Marolf, Jann Klose and Thom Bresh. Martin’s Director of Artist Relations, Dick Boak, MCed the show and kicked off the roster with a rousing rendition of John Lennon’s “Don’t Let Me Down.” Nearly 1,250 Martin employees with immediate family and friends filled the hall and were treated to a night that will last in the memory of everyone who was lucky enough to attend.
Hands Off My Martin!

Imagine having your first Martin at a little over 9 months old! Tony Sarno sent us this photo of his son Aedan with his LX FeLiX Martin guitar. There will be no messing around with this kid, or his guitar.

Life After Drumming

Drums had always been Paul Angers’ primary instrument, until he started playing guitar to help pay the bills. Two years ago he bought his first Martin – a 00-15 equipped with a Fishman Ellipse. Now he just can’t put it down! One of his greatest regrets is that he didn’t buy a Martin forty years ago. As Paul relays: “It would have saved me and my students a lot of grief.” He is photographed above with his students from the Weizmann Day School. His next acquisition? A Vintage Series 00-18V!

Going To The Sun

Singer/songwriter and Martin enthusiast Jim Salestrom purchased a special guitar for a Montana vintage car rally auction. Martin inlay artist Tracy Cox enhanced the 000-15S with special inlays for a good cause.

Montana Governor Brian Schweitzer auctioned the “Going To The Sun” 000-15S Martin in Helena, Montana on September 6th, 2008, raising an impressive $4,100.00. The proceeds were donated to the Montana Highway Patrol Association’s Fallen Officer’s Fund.

Seattle’s Finest

15-year old Graham Mitchell of Seattle loves to flatpick on his favorite Martin. In August of 2008, he won the Junior Picking Division and came in second in the Open Picking Division at the Oldfield Heritage Fiddle Contest in Puyallup, Washington. Graham has been playing guitar for only four years. He taught himself guitar while learning mandolin from old time fiddler Stuart Williams. Graham says: “I like listening to David Grisman and Chris Thile. We try to catch their shows whenever they come to town.”

When Graham isn’t playing his Martin at shows, the farmer’s market, fundraisers, or weddings, he plays his late great grandmother’s Martin ukulele. He has been asked to start teaching workshops next summer. To hear Graham play, go to YouTube and do a search on “Kohler's Reel.”

Going To The Sun

Singer/songwriter and Martin enthusiast Jim Salestrom purchased a special guitar for a Montana vintage car rally auction. Martin inlay artist Tracy Cox enhanced the 000-15S with special inlays for a good cause.

Montana Governor Brian Schweitzer auctioned the “Going To The Sun” 000-15S Martin in Helena, Montana on September 6th, 2008, raising an impressive $4,100.00. The proceeds were donated to the Montana Highway Patrol Association’s Fallen Officer’s Fund.

Seattle’s Finest

15-year old Graham Mitchell of Seattle loves to flatpick on his favorite Martin. In August of 2008, he won the Junior Picking Division and came in second in the Open Picking Division at the Oldfield Heritage Fiddle Contest in Puyallup, Washington. Graham has been playing guitar for only four years. He taught himself guitar while learning mandolin from old time fiddler Stuart Williams. Graham says: “I like listening to David Grisman and Chris Thile. We try to catch their shows whenever they come to town.”

When Graham isn’t playing his Martin at shows, the farmer’s market, fundraisers, or weddings, he plays his late great grandmother’s Martin ukulele. He has been asked to start teaching workshops next summer. To hear Graham play, go to YouTube and do a search on “Kohler’s Reel.”

Going To The Sun

Singer/songwriter and Martin enthusiast Jim Salestrom purchased a special guitar for a Montana vintage car rally auction. Martin inlay artist Tracy Cox enhanced the 000-15S with special inlays for a good cause.

Montana Governor Brian Schweitzer auctioned the “Going To The Sun” 000-15S Martin in Helena, Montana on September 6th, 2008, raising an impressive $4,100.00. The proceeds were donated to the Montana Highway Patrol Association’s Fallen Officer’s Fund.

Seattle’s Finest

15-year old Graham Mitchell of Seattle loves to flatpick on his favorite Martin. In August of 2008, he won the Junior Picking Division and came in second in the Open Picking Division at the Oldfield Heritage Fiddle Contest in Puyallup, Washington. Graham has been playing guitar for only four years. He taught himself guitar while learning mandolin from old time fiddler Stuart Williams. Graham says: “I like listening to David Grisman and Chris Thile. We try to catch their shows whenever they come to town.”

When Graham isn’t playing his Martin at shows, the farmer’s market, fundraisers, or weddings, he plays his late great grandmother’s Martin ukulele. He has been asked to start teaching workshops next summer. To hear Graham play, go to YouTube and do a search on “Kohler’s Reel.”

Going To The Sun

Singer/songwriter and Martin enthusiast Jim Salestrom purchased a special guitar for a Montana vintage car rally auction. Martin inlay artist Tracy Cox enhanced the 000-15S with special inlays for a good cause.

Montana Governor Brian Schweitzer auctioned the “Going To The Sun” 000-15S Martin in Helena, Montana on September 6th, 2008, raising an impressive $4,100.00. The proceeds were donated to the Montana Highway Patrol Association’s Fallen Officer’s Fund.

Seattle’s Finest

15-year old Graham Mitchell of Seattle loves to flatpick on his favorite Martin. In August of 2008, he won the Junior Picking Division and came in second in the Open Picking Division at the Oldfield Heritage Fiddle Contest in Puyallup, Washington. Graham has been playing guitar for only four years. He taught himself guitar while learning mandolin from old time fiddler Stuart Williams. Graham says: “I like listening to David Grisman and Chris Thile. We try to catch their shows whenever they come to town.”

When Graham isn’t playing his Martin at shows, the farmer’s market, fundraisers, or weddings, he plays his late great grandmother’s Martin ukulele. He has been asked to start teaching workshops next summer. To hear Graham play, go to YouTube and do a search on “Kohler’s Reel.”

Going To The Sun

Singer/songwriter and Martin enthusiast Jim Salestrom purchased a special guitar for a Montana vintage car rally auction. Martin inlay artist Tracy Cox enhanced the 000-15S with special inlays for a good cause.

Montana Governor Brian Schweitzer auctioned the “Going To The Sun” 000-15S Martin in Helena, Montana on September 6th, 2008, raising an impressive $4,100.00. The proceeds were donated to the Montana Highway Patrol Association’s Fallen Officer’s Fund.
Stress Free

Since receiving his Little Martin guitar in Iraq, SFVC Valentin Fletes has come a long way in learning his G, C, and D chords. His guitar has kept him relatively stress free in the military environment and in a recent letter, he relayed his appreciation to the employees at Martin for making it all possible.

Iraqi Guitar Class

While stationed as a Vector Control contractor at Camp Taji in Iraq, William McVicker of Baltimore, Maryland voluntarily taught a guitar class twice a week. He was surprised and thrilled when several of his students started showing up with their Little Martin guitars. The class was equally thrilled to have a musical diversion from their day-to-day military responsibilities. Upon returning to the States, William came to Martin to present the flag that is hanging in the background of the photo. Pictured above are (left to right): William McVicker (Vector Control), Troy Thomas, Ray Estes, Duane Mosqueda, Major Mark Knox, Jon Mancuso and Mike Patterson.

Kind Gestures

Jim and Sandy Witchell have played a significant role as patent holders in the licensing of high pressure laminate (HPL) for Martin X Series instruments. They showed their appreciation by donating several guitars to the above group of soldiers who have contributed so much to the war effort on our behalf in Iraq and Afghanistan. Clockwise from front left: PFC Kelly Cunningham, SPC Michael Ostello, SPC Ike Thompson, LTC Edwin Fiske, SPC Joshua Almond, Sandy Witchell, SGT Michael Manning, SSG Tina Savage, SFC Marcellus Williams, Jim Witchell, SSG Steven Wilson and SSG Carlos Barreto.

Saw Song

SPC Brandon J. Humanick was so excited when he opened the door to his room and saw the box from Martin Guitar. All the guys in his squad were jealous, as he is the only one with a Martin in Khost, Afghanistan. He’s pictured above in a recent convoy. He was a little nervous that his guitar would get damaged while out on the range. He was holding it next to one of his buddies while the machine gun was firing and the vibrations of the gun caused the strings to resound with a song that he calls “The SAW Song,” named after his S.A.W. gun (squad automatic weapon).
Hopping The Pond

Englishman John d’Avensac is a Martin Owner’s Club member who has attended the annual MOC gatherings for the past three years. As a huge fan of Django Reinhardt and Hot Club jazz, he has always enjoyed these events from the moment of arrival to the time of departure.

This year, John’s grandson Ryan started playing guitar and has helped him in his workshop with his hobby as a luthier. When John told Ryan he was planning another trip to the Martin Guitar factory, his eyes lit up!

“Any chance that I can go with you, Granddad? I would love to see how Martin Guitars are made.”

Well, what could he say? John managed to get Ryan on the same flight and they arrived a day before the Martin Owner’s Club meeting to pick up their 175th Anniversary guitar, take a special factory tour and meet Chris Martin. They had a great time and plan to come back many more times.

Musical Medic

SSTG Ryan Dehrone, Aviation Combat Medic from the Lehigh Valley (near Nazareth) has served in the Army since 2001. He joined as a Combat Medic and did his boot camp in Texas, after which he has been deployed in Germany, Kosovo, Bosnia, Colorado and two terms in Iraq. He returned stateside in October of 2008 and in his free time, he’s been enjoying the solace of his Little Martin guitar.

From The Ground Up

While stationed in Iraq, Captain Marcus Therrian took on the challenging project of building a 12-string Jumbo guitar from a kit that he purchased from Martin’s luthier shop – ”Guitarmaker’s Connection.” His fellow soldiers were fascinated to see the guitar come to life and he thinks of the project as one of the most gratifying experiences he’s ever undertaken. Music brought a beam of light to what he describes as otherwise “a dark place.” After completing the kit, he extended his collection of guitars with an LX Little Martin.

Forever Young

Linda and Harry Ralph of The Danby Four Corners Music Store sent us this photo of six-month-old Carter Perry, who apparently can’t wait to get his hands on a Martin guitar. Carter attended the Basin Bluegrass Festival in Brandon, Vermont this past July where there was no shortage of Martin guitars!
Alec Bridges and Marianne Keith

In March of 2008, SongCheck Live, a Laguna Beach-based production company, filmed a special concert at one of Southern California’s most respected music venues – The Coach House in San Juan Capistrano. Filmmaker Matt Russell captured the live performance that featured Laguna Beach-based Alec Bridges (above) with his band, along with special guest Marianne Keith (inset). Both are proud Martin owners, performing with their models OM-42 and OMC-41 Richie Sambora, respectively. The DVD will be released in 2009. Go to: www.myspace.com/songchecklive.

Oops!

“We hope this never happens to your Martin!” That’s the appropriate caption for this photo of Jim Rampulla (front) and Les Davidson of the Martin Repair Department (circa 1970). If you do have a repair need, Martin has Authorized Repair Centers around the country, but we also accept repairs back at the factory where we have a first-rate group of repair technicians. To schedule a repair or arrange return authorization for your guitar, please contact Martin Customer Service at (800) 633-2060.

Fred Stunkel

Fred Stunkel of Stamford, CT visited the factory with his beautiful 1934 000-45 that he has now loaned for display in the Martin Museum. An accomplished guitarist, a youthful Fred is shown with the same guitar (at left) as a player in several acoustic guitar and mandolin bands.
Player’s Choice Awards

String Letter Press and Acoustic Guitar Magazine have finished tallying the votes of the Players’ Choice Awards for 2008 and once again, Martin received nine prestigious awards: four gold, two silver and three bronze as noted at left. The gold awards pretty well cover the gamut of acoustic guitars in the marketplace!

Most simply, these awards are given to the companies with the most votes in each category and are voted on by the actual readership – people who are out there using the products and making music. As everyone knows, it’s a crowded field out there, so it’s quite an accomplishment for Martin to stand out so clearly above all the rest!

Gold Award
- Martin D-28
  Acoustic Guitar of the Year

Gold Award
- Martin Dreadnoughts

Gold Award
- Martin Mid-Size Flattops
  (000, OM, M)

Gold Award
- Martin Small-Body Guitars
  (Parlor, 0, 00)

Silver Award
- Martin Jumbo Guitars

Silver Award
- Martin Acoustic-Electrics

Bronze Award
- Martin Beginner’s Steel-String Guitars

Bronze Award
- Martin 12-String Guitars

Bronze Award
- Accessories • Martin Strings
  Acoustic Steel Strings

Songwriter Of The Year

On November 11, 2008, BMI presented this specially inlaid Martin D-42 to this year’s Songwriter of the Year winner – Casey Beathard. The award was presented by BMI CEO Del Bryant in a ceremony held at BMI headquarters in Nashville, Tennessee. BMI is a performing rights organization. It collects licensing fees worldwide on behalf of its songwriters, composers and music publishers and distributes them as royalties to those members whose works have been performed.

Tommy Cash

Tommy Cash, brother of Johnny Cash, has enjoyed some musical success of his own. Eight years younger than Johnny, he formed a band in high school, but took a hiatus to enlist in the Army. He served as a DJ for the Armed Services Radio Network in Germany and after resuming civilian life in the early ‘60s, he played with Hank Williams Jr., gaining his own recording contract with Musicor in 1967. His biggest hit – "Six White Horses," a tribute to JFK, RFK, and Martin Luther King, Jr. – in late 1969, was followed by two Top Ten singles in 1970. Like Johnny and daughter Rosanne, Tommy Cash prefers Martin guitars. He sent us this recent photo of a performance with his D-41.

In Memory of John Pearse

1939-2008
Early Martin scholars included (clockwise from the left): Peter Szego, Tom Crandall, David LaPlante, Fred Oster, David Gansz, Dick Boak, Matt Umanov, Richard Johnston, and Jim Baggett. Richard Brunkus is not shown. Over 50 guitars made between 1833 and 1855 by C. F. Martin and his contemporaries were collected for the study group. Archive photography was provided by Billy Mitchell and Robert Corwin.

**Documenting Guitars by C. F. Martin, Sr.**

While a great deal of Martin scholarship has focused on “Golden Era” guitars, to date there has been scant research into the guitars from C. F. Martin’s earliest years in America when, within twenty years of his arrival in 1833, the design of his guitars advanced from the Viennese Stauffer style to instruments that incorporated virtually all the features of the modern Martin guitar.

To better understand the early development of Martin’s guitars, a group of ten scholars met at the Martin factory in Nazareth and at Vintage Instruments in Philadelphia for two days in May for an Early Martin Guitar Summit. Over 50 instruments were collected for the event, including 24 of the earliest Martin guitars — the most ever assembled — as well as guitars by Martin’s contemporaries, Connecticut maker James Ashbourn and New York makers Louis Schmidt and George Maul, and examples of early nineteenth century European guitars that may have influenced Martin and his contemporaries. In addition, C. F. Martin & Co. provided full access to instruments in the Martin Guitar Museum collection and documents in the Martin archives. Martin guitars included in the research were branded C. F. Martin, Martin and Schatz, Martin & Bruno or Martin & Coupa, and all guitars were built before 1867 when the Martin stamp was changed from “C. F. Martin New York” to “C. F. Martin & Co. New York.”

The summit documented guitar dimensions, materials, construction, bracing, decorative elements and identifying labels/brands and began a database that now includes over 50 significant early Martin guitars. In addition, Billy Mitchell and Robert Corwin photographed the exterior and interior of all of the instruments.

The summit yielded many new insights into the development of Martin’s early guitar design and range of influences. A follow-up conference on early Martin guitars is currently being planned for next year. For more information, contact Peter Szego at pszego@comcast.net.
It was Stan Jay of Mandolin Bros. who suggested the idea for a bronze commemorative plaque at the site of C. F. Martin's first shop in America.

At a TriBeCa Grill reception and dinner following the dedication, Steve Miller joined G. E. Smith in a spirited musical tribute to Martin that featured instruments from the early 1830s to present day.

Other key players in the dedication were (left to right) "MC" Dick Boak, Walter Chevitz of David Yurman, Nicole Bartelme of TriBeCa Native, C. F. Martin IV, and Carl Weisbrod of Trinity Real Estate.

TriBeCa Bronze Plaque Dedication at Hudson Street Site of C. F. Martin’s First Shop
Christie’s Auction

On October 10th, 2008, Christie’s held their bi-annual auction of fine musical instruments. The first forty-nine lots were special Martin instruments culled from the company’s collection of prototypes and test models, most of which had never before been offered to the public. The sale netted more than $150,000 with all proceeds benefitting The Martin Guitar Charitable Foundation. Blues guitarist Kenny Sultan and famed former SNL guitarist G.E. Smith (below right) joined forces to preview the auction instruments for the media. Kenny Sultan’s 1939 000-42 (below left) was also in the sale. Appropriately, it ended up in the right hands when Chris Martin placed the winning bid on behalf of the C. F. Martin Museum.

Alexandria Folklore Center

Longtime Martin friend and repairman extraordinaire Joe Latham sent us this historic ‘60s photo of the original crew from the Alexandria Folklore Center holding eleven very special Martin guitars. Front Row: (right to left) Joe Latham, store owner and Dawn Thompson Latham, singer. In his left hand, Joe is holding a customized and inlaid D-35; in his right hand is the 00-45 Martin he sold to Joan Baez. In her left hand, Dawn is holding the 00-42 Martin sold to Buffy Saint Marie; in her right hand is a 000-18 Martin, custom inlaid by Joe. Second Row: (right to left) Andy Wallace, musician; Carl Gotzmer (holding the D-28 guitar that he meticulously converted to a D-45. The headstock inlay photograph was used by Martin to announce the reissue of the D-45 guitar in 1967.); Ed Morris, blues guitar player. Top Row: (right to left) Brad Kamp, singer; Paul Reisler (Trapezoid and now director of Kid Pan Alley); and Eric Sigmund, singer/songwriter.
Nick Reynolds, one of the founders of The Kingston Trio and one of its most beloved members, passed away in Chula Vista, California on October 1, 2008. He was 75 years old. At the height of their popularity, The Kingston Trio (comprised of Reynolds, Bob Shane, Dave Guard, and later John Stewart) was arguably the number one vocal group in the world, single-handedly ushering in the folk music boom of the late 50s and early 60s. Their release of “Tom Dooley” in the fall of 1958 changed popular music forever, inspiring legions of young people to pick up guitars and banjos and sing folk music.

“He was clearly the best entertainer in the Trio,” said John Stewart, “and one of the best natural musicians I have ever worked with.” Bob Shane added, “Nobody could nail a harmony part like Nick. He could hit it immediately, exactly where it needed to be, absolutely note perfect – all on the natch. Pure genius.” Reynolds was also a gifted lead singer whose smooth tenor voice was featured on many Trio tunes. Nick’s higher pitched Martin tenor, played double-time against Shane’s big, open chording on a D-28, gave the Trio’s music a distinctive rhythmic power and its signature instrumental sound.

Nick played a 1929 2-18 tenor (which he later converted to an 8-string) as well as numerous 0-18T tenors. With the rise of the group’s popularity came a tidal wave of demand for Martin guitars, a fact which prompted the company to move to a much larger factory.

Nick had been a Martin player since childhood, owning various Martin ukuleles before switching to tenor guitar. “In the Trio, we considered Martins real tough workhorses, like the Porsche, they just don’t break down,” he said.

We will miss Nick Reynolds. He gave a lot to folk music. He gave a lot to Martin guitars.

Bill Bush

Hank Williams and the Drifting Cowboys

Larry Moyer of Baltimore, Maryland sent us this great promotional photo from 1951 of Hank Williams and his Drifting Cowboys Band. Hank’s pictured top center with his D-28. His fellow bandmates are (front row, left to right) Jerry Rivers (violin) and Sammy Pruett (guitar), back row, Howard Watts (bass) and Don Helms (pedal steel).

Suite Caroline

Eleven year old Caroline Kudelko (aka “Suite Caroline”) is proving to be an amazing singer, songwriter and guitarist. Her all-original music has attracted the attention of the Nashville record labels where she has spent several weeks interviewing. She was invited to play The Bluebird Cafe twice as well as several other venues on Music Row. She went back to record in September. Her proud father is a cardiologist who knows firsthand how important it is to have the right equipment to do the job. Caroline plays her Martin guitars during all of her live shows. If you’d like to hear more, have a listen at: www.myspace.com/floridassuitecaroline.

Bill Bush
Still Life

Richard Bollinger, a professional watercolorist from West Chester, PA, created this beautiful still life of his 1968 Martin D-18. The guitar was given to Richard as a surprise Christmas gift from his supportive and hard-working wife. At the time he was a struggling art student in Philadelphia. His wife had noticed that he was coveting the D-18 every time he passed the music store window and she eventually bought it and put it under the tree. The hardest thing for Richard while he was working on the painting was not picking the guitar up and playing it!

MMR Dealer’s Choice Awards

Musical Merchandise Review (MMR) magazine has announced their annual Dealer’s Choice Awards for 2008. Martin Guitar has won the top prize in the category of Acoustic Guitar! Votes in varied categories were solicited this fall in the October issue and through online dealer voting via MMR’s weekly e-newsletter, MMR Update.

Better Muzak!

What’s better for Muzak than a trio of Martin guitars plus some percussion and a little grand piano? Nothing! Christoper Covell is making it happen with his Martin B-1 acoustic bass, his D-35, and his 00-18. They are heard by millions of listeners world-wide.

Ultimate Elvis

Brandon Bennett of Ponchatoula, Louisiana, won the title of Ultimate Elvis Tribute Artist of 2008. This year’s fitting prize was one of the Martin Special Edition D-28 Elvis Presley CVR guitars. Twenty-two Elvis tribute artists from around the world traveled to Memphis for the semifinal and final rounds of the competition during Elvis Week, an annual week long event that celebrates the life of “The King of Rock and Roll.”
Scrubs – On Set

Several years ago, Kate Micucci of Nazareth, PA packed up her talent and headed out to Hollywood. With a great background in fine art, puppet making and music, it wasn’t long before she started to land an assortment of unique television roles on shows like “Four Kings,” “Malcolm In The Middle,” and Disney’s “Cory In The House.”

More recently, she appeared in an episode of “Scrubs” playing her Martinsoprano ukulele and singing three of her original ukulele tunes. The photo above was taken on set with the a capella group “The Peons,” who join her for a song on the show. She will most likely be returning to do more episodes, but in the meantime, she’s been busy with her roles in two major feature films: The Last Hurrah (2008) and When in Rome (2009), plus her solo music and comedy show at the Steve Allen Theater in Hollywood. Expect to hear a lot more about Kate and check out her inventive web site at www.katemicucci.com.

Gerry McGee

Gerry McGee is truly a part of American musical history. He came to Los Angeles in 1958 from Eunice, Louisiana and made his mark on the Los Angeles studio scene playing guitar on all of the Monkees hits. He played on Elvis Presley and Jerry Lee Lewis records in the 1960s. He performed and recorded with Kris Kristofferson and Rita Coolidge for years and appeared with Kris Kristofferson and Barbra Streisand in the movie “A Star is Born.” He played on Rosanne Cash’s albums and with many other country and western stars. He has been the featured guitarist in the legendary band “The Ventures” for 30 years. His father is the famous Cajun fiddler Dennis McGee. Gerry has played Martin guitars throughout his entire 50 year career! He is pictured above with Dan Durhan of California Vintage Guitars.

Steve Earle/Allison Moorer

Steve Earle and Allison Moorer joined forces onstage with their Martin guitars at the Philadelphia Folk Festival this past August. Steve is playing a custom sunburst version of his M-21 Signature model and Allison, her Vintage Series 00-18V, though they both have plenty of backup Martins in their arsenal.

Married in 2005, the prolific couple has no shortage of talent. Steve is known for his folk-country-rock songwriting and political activism in addition to being an acclaimed writer and actor. Allison is one of the most talented singer/songwriters in Nashville today and the general consensus is that her voice is as strong and beautiful as she is. Traversing between Nashville, New York City, and Woodstock, they’re keeping busy! Steve is working on a tribute CD to the influential Townes Van Zandt, and Allison is touring in support of her latest CD, “Mockingbird,” that features Allison’s interpretation of other artists’ tunes.
Assessing Tonewood And Sustainability In Madagascar

Long time Martin employee and wood procurement specialist Steve Mikisits had the experience of a lifetime during his trip to Madagascar off the eastern coast of Africa. Some of the finest musical tonewoods grow within the rainforests of this lush island, specifically Madagascar rosewood and black ebony. For the past decade, there has been great concern for the scarcity, demand and ultimate sustainability of these resources.

With the potential that trade in ebony will eventually be restricted by its addition to a CITES (Convention on International Trade in Endangered Species) Appendix, the International Resources Group (funded by USAID) organized a group with specific interest in sustaining and developing future certification for the island’s precious resources. Currently, 10 million hectares of natural forest remain with less than 20% of that land protected. Though that percentage will soon dramatically increase, there is need for detailed forest inventories and local mills need training to produce tonewood products that will yield the best value for the resource. With these realities in mind, the goals of the trip included assessing the state of Madagascar’s forests and the potential for them to become certified by the standards of the FSC (Forest Stewardship Council), determining what steps are necessary to certify Madagascar’s forests and determine a time frame for implementation, planning for the establishment of a chain of custody test site to validate the process, and establishing contacts to connect Madagascar’s wood products to guitar manufacturers. It is estimated that FSC certification will likely take three to five years to implement in Madagascar. Steve reported that the trip was highly educational and that groundwork was formulated for productive change to be implemented in the future.

The group arrives in north central Madagascar to visit community managed forests.

The group proceeded up river to visit the local mayor’s hut, then onward to the jungle rainforests for meetings with community managers.

Assessing Tonewood And Sustainability In Madagascar

Martin’s Steve Mikisits in the rainforest with an ebony tree.

A beautiful Madagascar rosewood log in the harvesting yard.
Another Elvis Sighting In The Building!
Introducing The Very Cool and Affordable LX Elvis Presley® Edition

Just when you’d thought you’d seen the last Elvis Presley model from Martin, look what magically appears!

The LX Elvis Presley is a smaller, modified “0” style version of Martin’s highly successful D-28 Elvis Presley CVR, issued on the 30th Anniversary of the King’s passing. The top, constructed with HPL (high pressure laminate) material, features a leather-like guitar cover graphic in “Hi Wear Suede” finish, a facsimile of Elvis’ custom hand-tooled leather cover with artwork by leather artist Charles Underwood.

Back and sides are also constructed of durable yet resonant HPL material with a textured leather-like black patterned finish.

The combination of an HPL “0” size body, with the unique Little Martin top bracing system, mahogany ribbons and Sitka spruce back braces, produces tones of extraordinary warmth, clarity and volume. It’s a miniature Martin size guitar that sounds amazingly like a D-28.

The two-way adjustable, 14-fret neck is crafted of natural Stratabond® wood laminate, with a low oval profile for easy playing. A small Elvis silhouette and the King’s signature adorn the headplate. Black Micarta™ fingerboard and belly bridge, white Corian™ saddle and nut, and chrome enclosed tuning machines add the right touch of Martin elegance and classic simplicity.

Limited to no more than 1000 instruments, each guitar comes with an LXM padded gig bag, and will carry a special Elvis paper label with serial number, patent number and sequence number.

The LX Elvis Presley is sure to strike a chord (an “E” no doubt, one of Elvis’ favorites) among guitar players, collectors and Elvis fans. Three decades after his death, Elvis Presley’s popularity remains unprecedented – and fervent – worldwide.

We at Martin have always appreciated that Elvis chose to play Martin guitars throughout his career, beginning with a 1942 D-18 (which he played on his legendary Sun sessions), a 1955 D-28, a mid-70s D-35, a D-76 Bicentennial limited edition, and a mid-70s D-28 that he played at his last concert performance in June of 1977.

Always generous to his fans, Elvis actually gave away his D-35 to a fan in the audience at a St. Petersburg, Florida concert in early 1977. Supposedly, Elvis dropped the guitar during his performance, cracking its side. The fan yelled, “Give me your guitar, Elvis!!” – and he did. Thank you Elvis for all the music – and all the memories.

"Thank you very much !"
One of the primary challenges with offering “green” guitars is being able to acquire certified tonewoods in traditional instrument-making species. This model is comprised entirely of FSC (Forest Stewardship Council) certified woods that include genuine mahogany neck, back and sides, an Alpine spruce soundboard, and katalox fingerboard and bridge. The result is a premium quality Dreadnought constructed with many of the features found in the popular line of Martin Golden Era® guitars. Each D Mahogany 09 model is furnished with an internal “FSC Certified” label and is shipped in a rugged molded hardshell 640 case.

**D Mahogany 09**

**M-38 Koa Special**

Long prized on stage and in the studio, Martin’s M-38 Grand Auditorium model combines the 0000 shape with the thinner 000 body depth for exceptionally balanced tone. Traditionally offered with East Indian rosewood back and sides, this variation replaces rosewood with beautifully flamed Hawaiian koa. In addition, the standard mother-of-pearl position dots on the ebony fingerboard have been upgraded here to the full Style 45 abalone snowflake inlay pattern, chrome has been upgraded to gold for the enclosed tuning machines, and the bridge is crafted from black ebony with a genuine bone compensated saddle.

**Unique Mahogany and Flamed Koa Models Added To Martin Lineup**
OMCE Korina

Long prized for its warm tone on electric guitar bodies, korina (aka limba) is a medium to lightweight wood with dark-streaked olive coloration. Rare sets of korina were acquired for the back, sides and headplate of this special OMCE Korina Orchestra Model cutaway. Features include an Engelmann spruce top, abalone rosette, ebony fingerboard and bridge, and herringbone top trim. New Wave-Length Multi-Source® electronics combines D-TAR’s popular Wave-Length™ pickup system with an unobtrusive yet highly-efficient condenser microphone for versatility, flexibility, and an incredibly natural acoustic sound.

Grand Jumbo J12-40E 12-String Special

With its brand new body shape – now the largest in the Martin line – the Martin Grand Jumbo adds a new dimension to the concept of the 12-string guitar. Style 40 elegance adds gold hardware, diamond and square fingerboard inlay, abalone rosette and Style 45 inlaid headplate letters. East Indian rosewood sides and back combine with an ebony fingerboard and bridge and a Sitka spruce top to produce a balanced tonality, but it is the enlarged body size, unique bracing pattern, long (25.4”) scale length, and onboard D-TAR Wave-Length Multi-Source® electronics system that give the J12-40E such clarity, power and bottom-end depth.
Two New Vintage Series Models and A Special OM

0-28VS & 00-28VS Vintage Series

Two long-awaited additions to Martin’s Vintage Series of historic pre-World War II re-creations, the 0-28VS and 00-28VS offer Concert- and Grand Concert-sized 12-fret slotted headstock short scale acoustics with appointments that mirror Martin’s popular 12-fret 000-28VS. Martin slotted headstocks double the string angle across the nut, producing more down-bearing pressure and neck resonance. The result is a completely different tonal dynamic that is perfectly suited for fingerstyle playing techniques. Combined with the extra internal cavity of a 12-fret body and the immediacy of a 12-fret 24.9” scale, these comfortably small-bodied guitars produce a remarkably rich depth of tone, with clear trebles that are not overshadowed by their bass notes.

OM-42 Cambodian Rosewood

Constructed with rare Cambodian rosewood back, sides and headplate, the OM-42 NAMM Show Special combines Style 42 inlay around the perimeter of the top with Style 45 snowflake fingerboard inlays and an island scroll inlay in select abalone – both at the end of fingerboard and on the wings of the bridge.

The OM-42 Cambodian Rosewood NAMM Show Special is limited to no more than 30 special guitars, each personally signed by C. F. Martin IV and numbered in sequence with the edition total. To place orders, dealers must be in attendance at the 2009 Anaheim NAMM Show. Visit the C. F. Martin website at www.martinguitar.com to view a list of participating dealers.
75th Anniversary Of Martin Dreadnoughts

D-18 75th Anniversary Dreadnought

D-28 75th Anniversary Dreadnought

D-28 Museum Edition 1941

D-18 & D-28 75th Anniversary Models

In celebration of the 75th Anniversary of the 1934 introduction of Martin’s famous D-18 and D-28 Dreadnought guitars, we are pleased to announce two commemorative editions, limited to orders taken during 2009. The D-18 75th Anniversary Edition is based upon the D-18 Golden Era® with the exception of a Madagascar rosewood headplate (instead of Brazilian rosewood) to allow for export shipments. The D-28 75th Anniversary Edition is based on a D-28 Marquïs Madagascar. Both guitars have Adirondack spruce tops and a special 75th Anniversary Martin headstock decal. Each guitar bears a label personally signed by C. F. Martin IV and numbered in sequence. A special anniversary embroidered Harptone™ case accompanies each instrument.

D-28 Museum Edition 1941

Based upon the exacting dimensions of the 1941 D-28 (Serial #79103) on display in the Martin Museum, this unique special edition blends Authentic Series construction with Marquis Series tonewoods. Due to scarcity, export restrictions and CITES treaty regulations on Brazilian rosewood, select Madagascar rosewood is substituted for the headplate, back and sides. Adirondack red spruce is carefully bookmatched for the top. This edition utilizes Martin’s old-world construction techniques that include hide glue, pre-war T-bar neck reinforcement, hand-shaped non-forward shifted scalloped braces, and a 95° X-brace angle (as opposed to the modern 98° angle). This unique edition ships in a special vintage style 545V Harptone™ case.
Tres means “three” in Spanish, and one of the most popular Latino instruments carries that name. The six strings are arranged in three pairs that are typically tuned to an open chord, making this unique Little Martin Tres both easy and fun to play. We first became familiar with the Tres instrument through Nelson Gonzalez, a triple Grammy-award winning Tres player who has recorded with the likes of Paul Simon and Gloria Estefan. After experimenting with various neck widths and bridge spacings, it seemed that a 4-string tenor guitar neck was ideal for the Tres. Martin introduced the LXM Tenor in January of 2008. We are now excited to introduce this unique LXM Tres guitar to the traditional Hispanic and Latino music community. The LXM Tres can also be strung in many different configurations, including mountain dulcimer tuning, making its musical potential quite limitless!

LX Tres Tuning
Bass to Treble:
.0115” Octave g
.024” Low G
.014” c in Unison
.014” c in Unison
.024” Low E
.0115” Octave e

Two New Unique Models Added To Martin X Series

LXM Tres Little Martin

000X1RGT X Series Gloss Top

Following the success of the DX1RGT Dreadnought introduced at the 2008 Anaheim NAMM Show, this new 000X1RGT model is the second in a series of gloss tops in Martin’s affordable and hugely popular X Series. Each solid spruce top is finished to a high polished gloss, not only for aesthetics, but for wear properties and surprisingly enhanced tonal response. Style 28 fingerboard inlays grace the fingerboard of black Micarta®, a material that resembles ebony in appearance and durability. The back and sides are constructed with durable East Indian rosewood-grained high pressure laminate (HPL), and the neck of Stratabond® is carved with a sleek modified low oval shape for fast and easy playability. In today’s economy, the 000X1RGT provides a great sounding, high quality, affordable Martin guitar for the beginning student as well as the seasoned player.

000X1RGT X Series Gloss Top

Nelson Gonzalez with an early LX Tres test model.
Three New 16 Series Cutaways With Roland Electronics

00C-16DBGTE
Deep Body
with
Roland AP-1 Electronics

The 00C-16DBGTE is a small-bodied Grand Concert-sized Venetian cutaway with a deeper body depth. This particular shape allows for great player comfort while extra depth provides presence, projection and power to the tone. The soundboard is polished to a high gloss while the genuine mahogany back and sides are finished to a soft satin luster. Appointments include a bold herringbone rosette, black Micarta® fingerboard and bridge, black Boltaron™ top and back bindings, chrome enclosed tuning machines and Style 28 bridge pins.

Most Martin cutaways are stage and studio ready, and this model is no exception. The new Roland AP-1 onboard electronics system features three body-specific "Composite Object Sound Modeling" (COSM) tone variations and includes programmable seven-band EQ, anti-feedback control, digital chromatic tuner, digital reverb and an LCD display.

Each 00C-16DBGTE ships in a durable 334 hardshell case with a light brown interior.

DC-16OGTE
Ovangkol
with
Roland AP-1 Electronics

Ovangkol (also known as mozambique, shedua, or amazakoue) is an African tonewood that ranges in color from a tawny olive brown to a deep chocolate with dark striping. In our continual search for alternative hardwoods that provide great tone and visual beauty, we are pleased to introduce two new models with ovangkol back and sides.

The DC-16OGTE is a full-bodied Dreadnought and the OMC-16OGTE is a smaller-bodied Orchestra Model. Both models feature rounded Venetian cutaways for full access to the upper registers and polished gloss tops with satin-finished back and sides. The 3-piece back is comprised of solid ovangkol wings with an East Indian rosewood center wedge. Other features common to both models include a 1 3/4” (at the nut) modified low oval neck, a bound fingerboard, chrome enclosed tuning machines, a 345 hardshell case, and of course, the new Roland AP-1 electronics. Both models offer versatility onstage or in the studio without sacrificing any of the acoustic power and depth that you have come to expect from Martin guitars.

OMC-16OGTE
Ovangkol
with
Roland AP-1 Electronics

DC-16OGTE & OMC-16OGTE
John Mellencamp Custom Artist Edition
Stunning Quilted Mahogany 00 12-Fret Benefits Farm Aid Charity

John Mellencamp embraces the American heartland in plain words and strong beliefs. His music reflects the place from which he comes - the landscape, the people, the dreams and the hardships - with an integrity few can match.

We at the Martin Guitar Company were thrilled to collaborate with John in the creation of a special guitar that would bear his name. His request that we donate a portion of the proceeds from “his” guitar to Farm Aid was expected; John has supported the organization’s work to help family farms thrive for more than two decades, and he is both a Farm Aid founder and a member of its Board. The annual Farm Aid Concert he helps organize with Willie Nelson, Neil Young and Dave Matthews (all three are Martin players!) has raised more than $30 million to keep family farms afloat and to promote the benefits of purchasing food from family farms.

We also expected he would want his namesake guitar to be like the 14-fret 1951 Martin 00-18 (pictured on the front cover) that he has played in concert and in the studio for many years, but he had something more personally meaningful in mind. For years John has treasured a small, plain 12-fret parlor guitar he simply calls Maybell, probably one of the May-Bell guitars built in the 1920s and 1930s. He requested a guitar inspired by Maybell and we are pleased to fulfill that request with introduction of the 00-18S John Mellencamp Custom Artist Edition.

John Mellencamp has been defying expectations for much of his career. Growing up in southern Indiana, he began playing guitar at age 14. After high school, he bounced between Kentucky and Indiana for a few years; attending junior college, holding down a series of jobs and playing in local bar bands. In the mid-1970s, he headed to New York to become a rock star. He soon found a manager, who decided – for marketing reasons – to give him the stage Johnny Cougar. His debut album, Chestnut Street Incident, failed and his next two albums weren’t released in the United States initially, though a single of the second one, “I Need a Lover,” became a hit No. 1 in Australia. The single was added to John’s second U.S. album, 1979’s John Cougar, and became his first American hit, reaching No. 28. At some point during this period, he moved back to Indiana, where he continues to make his home today.

His next album, Nothing Matters and What If It Did, put two singles on the “Top 40” charts: “This Time” and “Ain’t Even Done With The Night.” But 1982’s American Fool became his breakthrough album, yielding “Hurts So Good,” which landed at No. 2 on the charts and won a Grammy Award, and “Jack and Diane,” which went all the way to No. 1.

With the huge success of American Fool, he had the clout to add his surname to his stage name, and became John Cougar Mellencamp. He also became a major concert draw. Uh Huh, released in 1983, continued the winning streak with two more “Top 10” singles, “Pink Houses” and “Crumbin’ Down.” Two years later, John took a more serious stance to his rock in Scarcecrow and the album became a classic, putting five singles on the “Top 40,” including “Small Town,” “R.O.C.K. in the U.S.A.” and “Lonely Ol’ Night.”

In the late 1980s, his music evolved to include country and folk elements. Lonesome Jubilee continued the hits with “Check it Out” and “Paper in Fire,” while the darker and more introspective Big Daddy included “Jackie Brown.”

The early 1990s were difficult years personally, though he continued to make fine music. Finally eliminating the Cougar moniker for good, he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

However, the tour that followed was cut short when John had a mild heart attack. He came roaring back with 1996’s funky Mr. Happy Go Lucky, put out the self-titled John Mellencamp in 1998 and took a bluesy turn with 2003’s Trouble No More. In 2007 he released Freedom’s Road, which included the anthemic “Our Country.”

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

The early 1990s were difficult years personally, though he continued to make fine music. Finally eliminating the Cougar moniker for good, he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.

In 2008, John was inducted into the Rock & Roll Hall of Fame. However, it is clear his passion for music remains strong; in July he released the critically acclaimed Human Wheels in 1993 and the stripped-to-basics Dance Naked a year later.
his annual concert appearance at Farm Aid, he and his band flew south for a concert tour of Australia and New Zealand.

The Martin 00-18S John Mellencamp Custom Artist Edition is a beauty; understated yet handsome. That beauty begins with the solid tonewoods; back and sides of rare quilted mahogany for bright, clear tone, a top of Carpathian spruce, a tonewood from the mountains surrounding the Black Sea that combines the rich timbre of European spruce and the dynamic range of Adirondack spruce, and a neck of genuine mahogany. Scalloped 1/4” top braces provide superb responsiveness and balance.

Minimalist appointments let the instrument’s tonewoods and tone be the center of attention. The Old Style 18 rosette is matched by five layers of alternating black and white purfling around the top. Tortoise-color binding protect the top and back edges, and is matched by a tortoise-color end piece. This instrument does not have a pickguard, in keeping with its vintage inspiration.

The back and sides of the 00-18S John Mellencamp Custom Artist Model are bookmatched from rare quilted mahogany, and the top is Carpathian spruce. Together in a 00 12-fret slot head format, this starkly simple but beautiful instrument is all about tone!
Linda Ronstadt. Her voice captured our imagination more than 40 years ago and continues to enthral. Equally fascinating is her willingness to take chances and show the way for others. She was one of the first women to become a rock star, among the first artists to showcase a new generation of songwriters, the first singer of the modern era to succeed in tackling American standard songs and first major American artist to record an album entirely in Spanish. She has won 11 Grammy Awards and an Emmy Award, put 21 singles on the “Top 40” charts (including 10 in the “Top 10”) and sold more than 100 million albums worldwide.

With Ronstadt’s singular voice, it is only natural that she has – for the most part – left the guitar playing to others throughout her musical career. But play she does. She is a fine accompanist. Some of her earliest singing was accompanied by her father playing guitar and she owns an old Martin 1-21 that was originally purchased by her grandfather in 1896. She was floored when good friend David Bromberg showed her his Martin M-42 David Bromberg Signature Edition (for details on the David Bromberg Signature Edition, see the July 2006 Sounding Board) and that guitar encounter got the ball rolling on a namesake Linda Ronstadt guitar.

Her dream guitar has always been a 12-fret Martin 00 with an ample portion of abalone. Combining taste, elegance, integrity and tone, Martin is excited to introduce the 00-42 Linda Ronstadt Limited Edition.

Limited to just 150 instruments, the 00-42 Linda Ronstadt Limited Edition guitar closely approximates an original Martin 00-42 from the turn of the previous century, with the elongated body, wide (1 13/16” at the nut) neck and slotted headstock of the graceful 12-fret design providing extraordinarily rich, balanced tone. Back and sides of Madagascar rosewood showcase deep, dark color and full, powerful timbre nearly identical to the now-endangered Brazilian rosewood, while the Adirondack spruce top paired with 1/4” width scalloped Adirondack spruce braces contributes superb clarity and dynamic range. The modified V neck with diamond volute is carved from genuine mahogany.

The lavish appointments are pure Style 42: select abalone pearl encircling the rosette and the top, all accented by fine black/white purfling; multi-colored mosaic back strip; “C.F. Martin” in block letters inlaid on the polished Madagascar rosewood headplate in abalone pearl and black ebony fingerboard inlaid with Style 45 abalone pearl snowflake position markers. The body, headstock and neck are bound in grained ivoroid, with the latter two additionally detailed with fine black/white inlays.

The black ebony pyramid bridge is fitted with abalone pearl-inlaid white bridge pins; the white endpin is likewise topped with abalone pearl. Elegant Waverly” tuners with engraved polished bronze side plates and grained ivoroid knobs provide precision tuning. Aging toner on the top and Martin’s flawless polished gloss finish throughout highlight the abalone pearl appointments in spectacular style.

Only one element of this spectacular guitar steps away from its vintage inspiration: Linda Ronstadt’s bold signature, reproduced in mother of pearl between the 18th and 19th frets.

Bold may be the word that describes Linda Ronstadt best, as it informs so many aspects of her career. A Tucson native of Mexican, English, German and Dutch ancestry, she first began performing around her hometown as a teenager with her brother and sister. After a semester at the University of Arizona, she moved to Los Angeles and soon joined the Stone Poneys, a folk trio. The group recorded three albums before disbanding, but Different Drum, a song written by Michael Nesmith of the Monkees and recorded with studio musicians, became a “Top 20” hit.

She struggled as a solo artist for the next five years, though one song, Long Long Time, landed on the “Top 40.” Only with the release of the album “Don’t Cry Now” did Ronstadt begin garnering serious attention, with the single Love Has No Pride showing the way. The release of “Heart Like A Wheel” in 1974 made her a star; You’re No Good topped the charts, When Will I Be Loved reached No. 2 and I Can’t Help It If I’m Still In Love With You hit No. 2 on the country charts and won Ronstadt her first Grammy Award.

Three top-selling albums followed: “Simple Dreams,” “Living in the U.S.A.,” and “Mad Love,” each of which yielded hit singles. Along the way, Ronstadt drew material from a coterie of young songwriters, including Warren Zevon, Karla Bonoff, J. D. Souther and Wendy Waldman. She also
became a major concert attraction. By the end of the 1970s, she reigned as the most successful female vocalist in the world.

Instead of playing it safe, Ronstadt moved on to new challenges. She took the role of Mabel in Gilbert and Sullivan’s The Pirates of Penzance on Broadway and was nominated for a Tony Award. In 1983 she teamed with arranger Nelson Riddle to revisit the great American songbook, the first mainstream artist to do so in many years; the resulting album, “What’s New,” became a major hit and the two that followed – “Lush Life” and “For Sentimental Reasons” – also did very well.

In 1987, after collaborating with Dolly Parton and Emmylou Harris to make the best-selling “Trio” album, Ronstadt tackled a project close to her heart and her family tradition, an album of Mexican folk songs, recorded entirely in Spanish. “Canciones de Mi Padre” (“My Father’s Songs”) became the largest selling Spanish album by an American artist of its era and a Broadway stage show featuring Ronstadt performing songs from the album, filmed and broadcast by PBS, earned her an Emmy Award. She followed it with a second album, “Mas Canciones,” which received a Grammy Award. In 1987, she also joined forces with James Ingram to record Somewhere Out There for the movie An American Tale.

In 1989, she returned to her rock and pop roots with “Cry Like a Rainstorm, Howl Like the Wind;” the duet Don’t Know Much with Aaron Neville reached No. 2 on the charts and earned both artists two Grammy Awards. In the 1990s she tackled a range of recording projects, from the lullaby record of “Dedicated to the One I Love” and the rock of “We Ran” to the folk-country of “Trio II” with Dolly Parton and Emmylou Harris and the folk-rock of “Western Wall: The Tucson Sessions” with Harris alone.

Ronstadt, now a mother of two, has devoted much of the new millennium to home rather than career. She tackled jazz in “Hummin’ to Myself” in 2004 and two years later teamed with friend Ann Savoy for “Adieu False Heart,” an album that encompasses pop, Cajun, old-time and blues. In late 2008 she embarked on a brief concert tour with Mariachi Los Camperos de Nati Cano that featured songs in Spanish. In August 2008, she was honored by the American Latino Media Arts (ALMA) Awards with the Trailblazer Award for her contributions to American music.

Linda Ronstadt selected The Land Institute as the recipient of charitable royalties from her signature guitar project. The Land Institute’s primary effort is to perennialize the major annual crops and to domesticate some wild perennial relatives of those major crops. Most of their work involves genetics, plant breeding and soil ecology. Around 70% of the calories that feed humanity come from rice, wheat, corn and soybeans. These crops also grow on about the same percentage of the world’s farm acres. They are annuals and grown in monocultures. With yearly tilling, soil is disturbed and erosion is the result. Minimum till or no-till is a relatively recent development that does save soil, but in nearly all cases uses herbicides. Such an approach means, to paraphrase a line from the Vietnam War, we have to poison our soils to save them. Added in our time are fossil fuel dependency and pesticides. Nature’s ecosystems over the millions of years, on the other hand, feature perennials in mixtures called polycultures. We destroyed these natural ecosystems to plant our annual monocultures. This is the 10,000-year-old problem of agriculture. To solve it, we will need perennials with their perennial roots, year round, to hold the soil. When grown in mixtures, insects and pathogens are challenged and epidemics are unlikely. You can learn more about The Land Institute’s valuable work online at: www.landinstitute.org.

Delivered in a Geib™-style hardshell case, each Martin 00-42 Linda Ronstadt Limited Edition guitar bears an interior label personally signed by Linda Ronstadt and numbered in sequence with the edition total. Left-handed instruments can be special ordered at no additional charge: factory-installed electronics are available as an extra-cost option. Authorized C. F. Martin dealers will accept orders for the 00-42 Linda Ronstadt Limited Edition until all 150 guitars in the edition are allocated; participating Martin dealers will then be posted on the C. F. Martin website: www.martinguitar.com. ❖
Back in late 2007, just before Martin introduced the 000-42M Eric Clapton Limited Edition guitar, Eric Clapton suggested in an interview he wanted to take an extended break from music (for the exact quote, see the January, 2008 Sounding Board at www.martinguitar.com). Truth be told, the rock legend appears to be having too much fun to go on a long hiatus: in 2008, he barely slowed down.

In February, he joined friend and former Blind Faith bandmate Steve Winwood for a concert at New York’s Madison Square Garden. Later that month, he picked up a Grammy Award – his 18th(!) – for his collaboration with J.J. Cale on the album, The Road to Escondido. The paperback edition of his best selling book Clapton: the Autobiography was published in May, but by then the man himself already was on the road for a spring and summer tour that included concerts in the United States, Ireland, England, Iceland and Northern Europe. After actually taking a few months off at the end of the year, he is scheduled for a concert tour of Australia and New Zealand early in 2009.

In his spare time, he clearly has been enjoying his Martin 000-42M Eric Clapton Limited Edition, so much so that, when approached about a possible new namesake Martin, he suggested another 000 with the same rare tonewoods, but one a bit less fancy. The new Martin 000-28M Eric Clapton Limited Edition fits that description perfectly.


The 000-28M Eric Clapton Limited Edition features the same extraordinary solid tonewoods as its predecessor. The back and sides are beautiful Madagascar rosewood, considered by many to be the most comparable in appearance and sound to the now-nearly extinct Brazilian rosewood. The top is Carpathian spruce, a spruce from Eastern Europe that combines exceptional dynamic range with impressive warmth. Scalloped 5/16” width top braces add tonal clarity. The 1¾-inch (at the nut) modified V neck with diamond volute is carved from genuine mahogany.

The appointments are – in a word – elegant. Fine herringbone purfling encircles the top, while the Style 45 rosette features a center ring of beautiful agoya pearl herringbone. An HD “zig-zag” backstrip divides the back, and fine black/white/black purfling accents the grained ivoroid binding on the back and sides. The endpiece and heelcap both are grained ivoroid, each framed by delicate black/white/black inlays. A Delmar tortoise-pattern pickguard protects the top.

The polished Madagascar headplate provides a handsome backdrop for the familiar gold C. F. Martin decal; the headstock also features nickel Waverly™ open-back tuners with butterbean knobs. Martin’s “long pattern” diamonds and squares position markers on the black ebony fingerboard are inlaid in abalone pearl with mother of pearl borders and culminate in Eric Clapton’s signature, reproduced in mother of pearl, between the 19th and 20th frets.

The nut and compensated drop-in saddle are bone, with the latter fitted to a black ebony belly bridge. The white bridge pins and end pin, topped with black dots, also are crafted from bone.

The deep amber vintage toner on the 000-28M Eric Clapton Limited Edition and the striking gradation of color on the 000-28M Eric Clapton Sunburst Limited Edition imbues each with distinctive vintage style. Martin’s polished gloss lacquer finish puts the beauty of the tonewoods and appointments on full display.

Delivered in a Geib™ style hardshell case, each of the 461 Martin 000-28M Eric Clapton Limited Edition and 000-28M Eric Clapton Sunburst Limited Edition guitars bears an interior label personally signed by Eric Clapton and individually numbered in sequence with the edition total. Left-handed instruments may be ordered at no additional charge. Authorized C. F. Martin dealers will take orders for the 000-28M Eric Clapton Limited Edition and 000-28M Eric Clapton Sunburst Limited Edition guitars until the edition is fully subscribed. A list of participating dealers will be posted on the Martin website, approximately one month after the model’s introduction. ✠
Above, Eric relaxes with his 000-42M, the Signature Edition that inspired and preceded the 000-28M Eric Clapton Signature Edition (pictured below and at left). The 000-28M edition is offered with either a vintage-toned or 1935 sunburst finish.
Even in a music career that now spans five decades, Chris Hillman’s accomplishments and accolades are so remarkable it is hard to believe they belong to one person.

As a founding member of the Byrds, he co-wrote So You Want To Be A Rock And Roll Star and played a pivotal role in the creation of “Sweetheart of the Rodeo,” the landmark album that launched country rock as a genre. With friend Gram Parsons, he founded the Flying Burrito Brothers, which sparked the outlaw movement in country. As leader of the Desert Rose Band, he put more than a dozen singles on the country charts. He helped launch the career of Emmylou Harris, and recorded with artists ranging from Stephen Stills and Tony Rice to Herb Pedersen and Bernie Leadon. His songs have been recorded by Sheryl Crow, Beck, Steve Earle, Tom Petty and Dwight Yoakam, among others. He became a member of the Rock & Roll Hall of Fame with the Byrds in 1991, nabbed three consecutive Academy of Country Music “Touring Band of the Year” awards with the Desert Rose Band, garnered four Grammy nominations and received a Lifetime Achievement Award from the Americana Music Association.

For all his success, Hillman remains true to his roots, a third-generation California cowboy. He wanted that heritage represented on his namesake Martin Custom Edition, so Martin artist relations manager Dick Boak introduced him to famed Western artist William (Willy) Matthews. Willy created a handsome “branding iron and lariat” logo that includes Chris Hillman’s initials and slyly pays homage to the company Chris established to handle his songs, Bar None Music.

Willy and Dick worked closely to translate the art to inlay for the new Martin OM Chris Hillman Custom Artist Edition. Recreated in black mother of pearl, white mother of pearl, faux ivory and gold mother of pearl, the logo looks spectacular against the polished black ebony headplate. The unique headstock inlay is just one of several appointments that make the OM Chris Hillman Custom Edition a singularly handsome guitar. The familiar arched “C. F. Martin & Co.” at the top of the headplate is inlaid in abalone pearl, as are the Style 45 snowflake position markers on the black ebony fingerboard that lead to Chris Hillman’s signature between the 19th and 20th frets. An understated 1932 shaded top, reminiscent of Martin’s original sunburst from the early 1930s, expands from light amber at the center of the top to antique bronze at the edges, and provides a unique canvas for the bold herringbone top purfling and herringbone rosette. The back strip also is inlaid herringbone.

Tortoise color body, neck and headstock binding, heelcap and endpiece are all (with the exception of the herringbone encircled top) accented with delicate black/white purfling or inlay. A beveled and polished vintage-style Delmar nitrate pickguard, Waverly open gear tuners with oval ebony buttons, and white bridge and end pins inlaid with tortoise-color dots complete this elegant instrument.

The solid tonewoods on the OM Chris Hillman Custom Edition are equally stellar. The rare Adirondack spruce top is matched to scalloped Adirondack spruce braces for powerful, balanced tone. Back and sides of East Indian rosewood provide resonant timbre. The low profile 1 3/4” (at the nut) neck is carved from genuine mahogany. For optimal sound, both the nut and compensated drop-in saddle are crafted from genuine bone.

The care Chris Hillman took to develop “his” Martin guitar reflects a lifetime of making music. A native of the ranchlands of rural northern San Diego County, he got hooked on country music and bluegrass early, and soon was playing guitar and mandolin. In his mid-teens, he joined local bluegrassers the Scottsville Squirrel Barkers, with whom he played on their only album at age 17. When the Barkers called it quits, he was invited to become a member of the Golden State Boys, a top Southern California bluegrass band. The group eventually morphed into the Hillmen, named after Chris even though he wasn’t the group’s leader.

The Hillmen played weekly on Cal’s Corral, a live local country music television show, and recorded one album, but it too soon folded and Chris was considering enrolling at UCLA when he was invited to hear three musicians with acoustic guitars run through their songs at a Los Angeles studio. The musicians were Roger McGuinn, Gene Clark and David Crosby and they recruited him to play electric bass, an instrument he had no familiarity with but quickly learned.
Following the addition of drummer Michael Clarke, they became the Byrds. The group’s first single, Mr. Tambourine Man, was a huge hit and the Byrds became a major force in rock & roll.

By early 1968, after several hits and serious attrition in the ranks, the Byrds were down to two members: Chris and Roger. Chris recruited musical acquaintance Gram Parsons and cousin Kevin Kelley into the band and pushed by his vision and helped by great country musicians like Clarence White, Lloyd Green and John Hartford – the Byrds recorded “Sweetheart of the Rodeo,” the hugely influential album that launched country rock. Gram Parsons left the group soon after the album was finished and after bringing in good friend Clarence White to replace him, Chris also left.

Chris and Gram formed the Flying Burrito Brothers, a group whose “country with attitude” made outlaw country possible. Their first album, “The Gilded Palace of Sin,” became a classic. Gram soon lost interest in the band and Chris rebuilt it with great players like Bernie Leadon. Just before he left the group in 1972, Chris happened upon a young woman singing in a Washington D.C. folk club who so impressed him, he recommended her to Gram. The young woman was Emmylou Harris and the rest is country music history.

A phone call from old friend Stephen Stills resulted in the two joining forces to form Manassas, a band as eclectic as it was talented. Over two years, Manassas created a unique blend of American music, but pressures both professional and personal caused the group to disband in 1973. A brief Byrds reunion, a couple of years in the country rock supergroup Souther, Hillman, Furay Band with J.D. Souther and Richie Furay, and two fine solo albums followed. A get-together with Byrds bandmates Roger McGuinn and Gene Clark in the late 1970s became McGuinn, Clark and Hillman, which recorded three albums and had two “Top Ten” singles.

In the early 1980s, Chris – wanting to return to his bluegrass roots – reconnected with Herb Pedersen, a friend and fellow bluegrass musician from his teen years. He also found a songwriting partner in Steve Hill. After recording with Dan Fogelberg and accompanying him on his “High Country Snows” tour, Chris and Herb put together an acoustic band, only to discover it sounded great “plugged in.” The Desert Rose Band went on to record seven albums, chart eight “Top Ten” country hits and win a number of awards between 1987 and 1994.

Since 1995, Chris has recorded seven albums: two solo efforts, two with Herb Pedersen, and three with Rice, Rice, Hillman and Pederson, which featured Chris, Herb and brothers Tony and Larry Rice. Chris’ most recent album is “The Other Side,” a solo project which includes several originals plus new versions of some of his best compositions from the past 40 years. He continues to tour regularly and in 2008 brought back the Desert Rose Band for a handful of concerts.

Delivered in a Geib™ style hardshell case, each Martin OM Chris Hillman Custom Edition guitar bears an interior label personally signed by Chris Hillman and numbered in sequence. The guitar can be ordered in a left-handed version at no additional charge; factory-installed electronics are an extra-cost option. Authorized C. F. Martin dealers will begin accepting orders for the OM Chris Hillman Custom Edition immediately and dealers participating in this “open” edition will be posted on the C. F. Martin website: www.martinguitar.com.
The writer of such classic songs of the ’60’s and ’70’s as “Summer Rain” and “Look To Your Soul” for Johnny Rivers and “Long Lonesome Highway” for Michael (“Then Came Bronson”) Parks, Jim Hendricks makes his home in suburban Nashville these days, promoting his own label’s line of Americana music. Jim’s guitars of choice since he began performing have always been Martins, including a well-worn D-28. His website: maplestreetmusic.com, will give you a complete overview of what Jim is up to these days. (Len Jaffe) ✤

If the name of Ben Bedford is still unfamiliar to you, you’re missing out on one of the best of the new generation of American singer/songwriters. Influenced by the likes of Gordon Lightfoot and Guy Clark, among others, the Springfield, Illinois native has released his debut album, “Lincoln’s Man”, to favorable reviews. Ben performs with his Martin D-28 and J-40, and you can find more information about him at www.benbedford.com. (Len Jaffe) ✤

Perhaps Texas’ best kept musical secret, James Hand has had a career of more than 40 years playing in and around the “Lone Star State.” His honky-tonk style, so reminiscent of Hank Williams Sr., shines through and his Martin D-42 is a big reason why. All the information you need to check out where James is playing or to pick up his recordings is available at www.jameshand.com. (Len Jaffe) ✤

Legendary multi-instrumentalist Paul Prestopino has been using his 1943 Martin D-28 and an even older 0-18K koa (pictured) to accompany the likes of Peter, Paul, and Mary and The Chad Mitchell Trio since the early 1960s, in addition to side work as a musician for contra and English country dance performance bands. Says Paul, “With these guitars, I pretty much have all the bases covered.” (Len Jaffe) ✤
St. Louis, Missouri-based Elliott Ranney has been playing his Martin D-18 for almost 30 years now, with no plans to stop. He did, at one point, replace the rosewood fingerboard with one of ebony, but everything else is just as it was when it left Nazareth, Pennsylvania as a new instrument, and it’s only gotten better through the years! His first full length album, “An Aging Sailor’s Dream,” can be purchased at www.elliottranney.com. (Len Jaffe)

In public performance, West Virginia-based singer/guitarist Jim Snyder relies 100% on his two Martin D-35s, 1973 and 1974 vintage, respectively, but it doesn’t stop there. Jim also plays a well-used 0-17 from the 1930s, a Martin ukulele from the late 1950s, and a 000-16GTE just made within the last few years. Suffice it to say you’re not likely to see Jim play anything except a Martin! (Len Jaffe)

Nashville singer, songwriter, guitarist and producer Mark Elliott has depended on his late 1970s Martin D-35 ever since 1983 for studio and live performance work. Once an active member of the Washington, DC folk scene, Mark has produced several albums of his own, including “Blackberries” and his latest, “Good Life.” Find more information at www.markelliottmusic.com. (Len Jaffe)

Singer/songwriter/guitarist Barry McGuire is best known for his performance of the ‘60’s counter-culture anthem, “Eve Of Destruction”, but he was also a member of the famous New Christy Minstrels prior to a solo career that continues today. Barry also continues to use his trademark Martin D-12-28 (pictured) and D-12-18 twelve-strings. Hear those guitars when Barry comes to your area with his “Trippin’ The Sixties” show, and catch up with him on the web at www.trippinthesixties.com. (Len Jaffe)
The Return Of Cardier

Australian singer/songwriter/guitarist Glenn Cardier made his mark on the Australian folk/rock/blues scene in the early ‘70s. He released three highly acclaimed albums of original songs and performed alongside the likes of Frank Zappa, Fairport Convention and Harry Chapin. Cardier quickly gained a reputation for his solo live shows where his darkly humorous songs were presented with acoustic guitar in a playing style that ranged from delicate finger-picking to out-and-out blues-driven thrash.

Glenn Cardier was writing songs for Olivia Newton-John in London when he purchased his first Martin guitar. This battle-scarred 1956 D-28 has been Glenn’s constant companion over the years. Indeed, it’s been quite a roller-coaster ride for them both. While goofing around onstage with legendary comedian Spike Milligan, the Dreadnought’s neck was snapped at the headstock.

Expert repairs were made, and his guitar is still going strong (and to Cardier’s ears, getting stronger every day) with powerful live projection and a wonderfully rich sounding recording tone.

Was there mention of a roller-coaster ride? The reclusive Cardier stopped performing live for about 25 years (‘Tends to stall the career somewhat,’ he quips.) His precious Martin had 25 year-old strings on it when he slid it out from under the bed and opened the case in 2000. In 2002, Glenn released the critically acclaimed CD “Rattle The Cage” followed in 2004 by the four-star “House Of Mirrors.” Performances with Ray Davies, Bob Geldof and Judy Collins at the famous Sydney Opera House have rekindled his career and he now plays concerts and festivals Australia-wide with the ’56 and a brand spanking new Martin 000M.

Ukuleles For Peace

In 2008, his latest, and most highly praised, CD “Exiles From Eden” (“...characterised by some of the finest song-writing this country has produced...” – Sydney Morning Herald) features both guitars, the old and the new, and that more or less sums up the Glenn Cardier story so far. ‘A fine song can grow and change over years, no matter who’s written it,’ he says. “It’s still a fine song. Built to last. Kinda like one of these beautifully crafted guitars.”

“Rattle The Cage” and “House Of Mirrors” are available from CD Baby and MGM Australia. “Exiles From Eden” is available at www.glennocardier.com and MGM Australia.

Around The World

Paul Moore (above center) spent a week filming “The Mighty Uke,” a full length documentary about ukulele players from all around the world. The photo below provides a great example of how music can bring people together. Siwar Mansour (left) is Arabian and Hillau Govreen-Segal (right) is Israeli. Paul played the “peace ukulele” which was especially customized for the project by Martin. A special CD aptly titled “Ukuleles for Peace” is also available. You can show your support by ordering your copy online or making a donation at: ukulelesforpeace.com.
Click and Clack – German Style

After Rik Palieri was finishing the first show of a thirty day tour with friend Wilfried Mengs, they were driving their van home when Rik noticed that Wilfried was having trouble with the gas pedal. Within seconds the pedal sank to the floor and the van came to a complete stop. They were fifty miles from home and stranded on the autobahn at 2:00 AM. They had no choice but to call a tow truck and get towed to a nearby VW shop. Of course it was Sunday and the shop was closed. With two gigs scheduled on the following day, they knew they were in big trouble.

Wilfried made a few frantic phone calls home to try to get help but everyone was still sleeping. Finally he called an emergency road assistance number. In about an hour, a man came, opened the hood, said the cable was broken and that they were out of luck. He hopped in his truck and drove away.

As the sun rose, Wilfried got a call through to his home town mechanic. This mechanic was a clever fellow who had lived through the hard times and knew how to make do. After hearing their plight, he asked them to find something like a rope to tie the cable back together, then pull the rope tight and attach it to something in the engine. He thought that might work. After tearing the van apart, the only thing they could find were two used Martin guitar strings, an A and D.

Following the advice, Wilfried tied the old strings together, then attached one end to the broken cable, pulling the strings hard until the gas pedal moved. He then wound the other string end around the radiator and to their amazement, the gas pedal slowly lifted from the floor. When the key turned, the engine roared back to life and they made it back home just in time for breakfast. Wilfried brought the VW to his mechanic who was amazed that he had fixed the problem with guitar strings. After taking a photo of Wilfred with the odd repair, the van was fixed up in time for the rest of the tour.

From that time on, Rik and Wilfried make sure they have plenty of extra sets of Martin strings on hand!

Gordon Giltrap

During his 40 year career, guitarist Gordon Giltrap has played in virtually every type of venue in the UK – from the grandeur of Birmingham’s Symphony Hall to tiny, out of the way village halls. As one of the UK’s most respected guitarists, he has consistently proved the adage that respect cannot be bought. It must be earned. He enjoys performing everywhere he goes and particularly loves the challenge that the smaller venues present where the front rows of the audience are “up front and personal.”

Gordon has recently collaborated with legendary keyboardist Rick Wakeman on a brand new album entitled “From Brush and Stone.” It has now been released on the Voiceprint record label. He used Martin strings on ALL the tracks and offers these remarks:

“I have been using Martin strings exclusively for at least two years. I consider them to be among the finest strings made. They are consistently excellent with a very long string life and have a sparkle to their sound which suits my music very well.”

Gordon is pictured above with his M3M George Martin Signature Edition guitar. You can learn more about Gordon Giltrap and his music at: www.giltrap.co.uk. Take a glance at his discography page. It’s truly amazing!
Dion • Heroes
On the 50th Anniversary of his first hit single, Dion tells a musical story of his beginnings with a 15 song tribute to his heroes, all of whom now live on in the Rock and Roll Hall of Fame. The CD artwork boasts images of Dion’s newest Martin guitar, a special Custom 000 with a unique pickguard designed by Dion. Also included is a DVD with Dion paying tribute to friends and founders of the Rock and Roll era.

Brett Dennen • Hope For The Hopeless
A new studio CD from one of the most promising songwriters of our time. Embracing the essence of earlier work, this superb production lifts Brett’s sound to new heights, his Martin D-28 blending beautifully with piano, pedal steel, whirling Hammond organ riffs, and a one man choir of hypnotic vocals. Brett is a natural lyricist who creates catchy hooks laced with pertinent social consciousness.

Bob Shane • The World Needs A Melody
The influential Bob Shane, the last surviving founding member of The Kingston Trio, was so committed to “the group” that he never recorded a solo album. That is, until now! This is a rare glimpse of a great singer and entertainer. Assisted by a host of his closest musician friends, here he has captured a baker’s dozen of his favorite tunes. It’s often said that Bob Shane helped sell more D-28s than anyone on earth. How true!

Ray LaMontagne • Gossip In The Grain
Cutting edge, yet somehow timeless, Ray’s voice is so unique that when you’ve heard it once, you will forever identify it as his. The tone of his Martin Dreadnoughts and the intense musical dynamics that surround it, are nothing short of brilliant. With instrumentation far beyond the average artist’s pallet of expression, his soulful wailing and spine tingling ballads set Ray apart from the crowd – an essential artist to hear!

Booglerizers • Iron Bound Blues
Richard DiPaolo’s assortment of Martin guitars (and mandolins) carry this acoustic ragtime blues band through a full range of lively delta blues, homespun ballads, and jug band tunes. Included are nine catchy originals, all recorded with authentic instruments like the washboard, tuba, slide guitar, and washtub bass. Also included are six cool covers. More Booglerizers at: www.booglerizers.com.
Greg Hawkes • The Beatles Uke
As a direct result of Greg Hawkes’ ukulele track submitted for the “My Favorite Martin” CD project, Solid Air Records has followed up with the release of this collection of Beatles songs. Though best known for his work as keyboardist for the Cars, Greg is certainly a master of the ukulele. This impressive collection, recorded on his Martin 5-K Uke, is a testament to Greg’s musical diversity.

Laura Warshauer
A strong debut album from this New Jersey native and her trusty DC-Aura – Laura has crafted an original pop/rock and folk album full of instant hits that build a foundation for future success. Her tender voice and interwoven harmony merge naturally with her adept and driving guitar. Songs like “December Night” and “Such a Lovely Place” are soulfully delivered in Laura’s unique fashion.

Steve White • After The Holidays
Equipped with his baritone-converted Martin HD-28V and his blues harmonica, Steve uses feet tapping as percussion for an amazing rhythm section that drives the recording through a full range of traditional blues, progressive slap jams, and some beautifully soothing jazz numbers. “House of Bones” offers the rare treat of hearing Steve recorded with a full band. www.stevewhiteblues.com.

David Roche • Harp Trouble In Heaven
David Roche is brother of the famous female fusion-folk trio, the Roche Sisters. His new CD “Harp Trouble in Heaven” is all about love in the life of a guy who’s got his hands full being an involved father while trying to slog through the daily grind. Like his sisters, David pulls this CD off with great finesse, instrumental technique and rich songwriting, of course with the help of his Martin 000-28.

Marty Stuart • Compadres
‘An Anthology of Duets’ ranging from his stint as Lester Flatt’s 15 year old mandolin player, up to his modern country hits. Marty has worked with some of the most legendary artists in every musical genre. This powerful compilation includes songs (some previously unreleased) with Johnny Cash, B. B. King, Merle Haggard, Mavis Staples, Earl Scruggs, Steve Earle, Loretta Lynn, and more.

Martin Guitar
by Roger Otwell, David Otwell, Darrell Bledsoe
© 2008 +2DB Music (A Division of Bravo Music)

I could play for the world on a Martin guitar.
I could play for the girls on a Martin guitar
And Oh I could play, all night long, if I had
A Martin guitar.

I could play like my Dad did
on his Martin guitar
I could play like of Hank did,
I could be a big, big, star.
And Oh I could sing, all night long if I had,
A Martin guitar.

I could play some Rock and Roll
but country’s in my soul,
Play a little blues for you.
Play some Johnny Cash,
Crosby, Stills, and Nash
And Bluegrass if you want me to.
With a Martin guitar.

I could play on the hayride
with a Martin guitar
Might even play the Opry
I could be a big big star.
And Oh I could live all my dreams
if I had a Martin guitar.

After Lawrence
Some of you will surely remember the guitar playing twins from the Lawrence Welk television show. Roger and David Otwell tried out for Lawrence Welk and joined the show in October of 1977, teaming with the Aldridge Sisters. Today, both brothers still perform together in concerts, churches and for Lawrence Welk show wraparounds on public television. They teamed up with friend, guitarist and acclaimed producer Dr. Darrell Bledsoe to write the above song about Martin Guitars. All three are guitar fanatics! From left to right: Roger Otwell (playing his JC-16RGTE), his twin brother David (playing his 00C-16GTAE Bass) and Darrell Bledsoe (playing a 000C-16GTE).

“And a one, and a two….. !”
Blues At The Wall

While traveling on business in Beijing, China and Tokyo, Japan, David Lisi took his Martin Backpacker guitar along to help him unwind after some long days. He quickly learned that having the Backpacker is a great way to make friends in any language. People in China and Japan couldn’t help but smile when they saw his little guitar. The highlight of the trip was a climb along the Great Wall of China. The Backpacker drew a lot of interest and David had the pleasure of playing a little fingerstyle blues on one of the towers. Through it all, his Backpacker stayed in tune and was none the worse for wear for all of its travels.

John Alexander

John Alexander (center) uses music very effectively to teach English to local school children in Niger, Africa. His Backpacker guitars were a tremendous hit there and the children are keenly interested in American culture. Prior to this effort, they had been learning American folk songs, but had no instruments for accompaniment. It was a perfect application for these versatile instruments. John is sending monthly guitar lessons to the kids with the hope of having them play with some proficiency in the near future.

Marcator Traversing The Equator

Martin clinician Diane Ponzio met Jürgen Petersen (aka Marcator) at a guitar clinic in Germany. There he told her about his extensive travels around the world with his Martin Backpacker. Jürgen is a recording artist who uses the guitar to write songs for his varied albums. His Backpacker is featured on the sleeve of his latest release “Coconut Time,” which was primarily written in Fiji. The album also features his 000C-16 Martin. Those interested can learn more at his online video channel: www.myspace.com/marcator.

Backpacker Stories

Fields Of Joy

Japanese guitarist, Martin Owner’s Club member and connoisseur of excellent sake – Hiroyuki Sato sent us this rural life photo of his wife playing their Backpacker guitar, and their son cleverly holding the electrical transmission tower in his right hand. Hiroyuki thinks the Backpacker is perfectly suited to accompany a day in the rice fields. Notice that his wife has sewn a Martin patch on her knee and she’s wearing the right hat too!

Blues At The Wall

While traveling on business in Beijing, China and Tokyo, Japan, David Lisi took his Martin Backpacker guitar along to help him unwind after some long days. He quickly learned that having the Backpacker is a great way to make friends in any language. People in China and Japan couldn’t help but smile when they saw his little guitar. The highlight of the trip was a climb along the Great Wall of China. The Backpacker drew a lot of interest and David had the pleasure of playing a little fingerstyle blues on one of the towers. Through it all, his Backpacker stayed in tune and was none the worse for wear for all of its travels.

Marcator Traversing The Equator

Martin clinician Diane Ponzio met Jürgen Petersen (aka Marcator) at a guitar clinic in Germany. There he told her about his extensive travels around the world with his Martin Backpacker. Jürgen is a recording artist who uses the guitar to write songs for his varied albums. His Backpacker is featured on the sleeve of his latest release “Coconut Time,” which was primarily written in Fiji. The album also features his 000C-16 Martin. Those interested can learn more at his online video channel: www.myspace.com/marcator.

John Alexander

John Alexander (center) uses music very effectively to teach English to local school children in Niger, Africa. His Backpacker guitars were a tremendous hit there and the children are keenly interested in American culture. Prior to this effort, they had been learning American folk songs, but had no instruments for accompaniment. It was a perfect application for these versatile instruments. John is sending monthly guitar lessons to the kids with the hope of having them play with some proficiency in the near future.

Marcator Traversing The Equator

Martin clinician Diane Ponzio met Jürgen Petersen (aka Marcator) at a guitar clinic in Germany. There he told her about his extensive travels around the world with his Martin Backpacker. Jürgen is a recording artist who uses the guitar to write songs for his varied albums. His Backpacker is featured on the sleeve of his latest release “Coconut Time,” which was primarily written in Fiji. The album also features his 000C-16 Martin. Those interested can learn more at his online video channel: www.myspace.com/marcator.
Striking A Big Chord

Steve Miller, the original Gangster of Love, was visiting the Martin factory at an opportune time, accompanied by acclaimed rock photographer Lynn Goldsmith. She saw the potential for a terrific photo when they walked past the 9:1 scale oversized Martin guitar made for the Nazareth’s 250th Anniversary parade. A willing Steve rose to the challenge (as he usually does), popping his head through the strings and striking the perfect pose. The discussions that day led to a great friendship between Steve and Martin, eventually yielding three Signature Editions with a possible fourth in the works!

The Color Purple

Steve Bargonetti, guitarist for the Broadway musical “The Color Purple,” holds a pair of highly unique Martin custom flamed maple acoustic electric guitars, appropriately lacquered in translucent purple. On the left is the first Size 5 Martin cutaway ever made. At right is a matching 000 12-fret cutaway with nylon strings. Steve is slated to perform as the guitarist for the soon to be revived Broadway musical “Hair.”

A Writer’s Tool

Though not typically associated with Martin guitars, we have learned that Bruce Springsteen in fact wrote many of his most formative songs on a cherished D-35 Martin Dreadnought.

Rock photographer Lynn Goldsmith was a close friend of Bruce’s and she took this shot of Bruce at his home, hard at work on a song. She notes that he would also routinely play his Martin after sound check and before the venue. In the late 1970’s, Bruce could always be seen traveling with two critical items: his portable cassette player and his Martin guitar!

Lynn is a widely published photographer. Her book “Rock And Roll” is a terrific rock chronicle. Check out her photography at: www.lynngoldsmith.com.
Hal Leonard Publishing & C. F. Martin & Co. proudly present:

**Martin Guitars: A History**

by Richard Johnston and Dick Boak

as updated from the original 1975 edition by Mike Longworth

*The long-awaited revision of the seminal Martin History book, this new two-volume set is completely updated and redesigned.*

**NOW AVAILABLE**

**Book One**

*A History*

An in-depth and vividly photographed view of C. F. Martin & Co., and the family transitions that created an American guitarmaking legacy, from German emigration in 1833 to present day marriage of tradition and technology.

**Book Two**

*A Technical Reference*

An exploration of sizes, shapes, styles, evolving specifications, varied brands, production totals, artist signature models, limited and special editions, historical pricing, model dimensions, nomenclature, serial numbers, and a thorough index.