Introducing Martin’s
New 1 Series Guitars
See Center Spread For Details

D-12
David Crosby
Special Edition
Page 24

David Crosby
is shown here with his
D-12 Special Edition
12-fret 12-String.

OMC-1E
Introducing Martin’s
New 1 Series Guitars
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MC-38 Steve Howe
Special Edition
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5-18 Marty Robbins
Custom Artist Edition
Page 30

MC-18 Woody Mann
Custom Artist Edition
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D-28 Dan Tyminski
Custom Artist Edition
Page 28

Photo by
Graham Nash
Dear Sounding Board Readers,

There’s no denying that it’s been a rocky road for the economy. We felt it here in the late fall and winter months, but I am pleased to report that we’re doing pretty well, all things considered. In hard times people flock to products with enduring value, and of course that’s what we make. Our guitars also bring great joy and solace to those who own and play them.

During the Great Depression, we introduced a number of high quality, lower cost models that met the economic needs of the time. It seemed that strategy was appropriate in today’s marketplace and that’s why we’ve focused on revamping the “1 Series.” These solid wood guitars have been received with open arms from both our dealers and players. We’re thankful for that. I’m particularly pleased that my coworkers rose to the challenge. It’s simply not enough to have an affordable product. We must always create guitars with exceptional tone – guitars that deserve to display the Martin name on the headstock! That’s my name up there, and I take that very seriously!

In a recent issue of Music Trades magazine, the editors acknowledge that there is a continuing enthusiasm and passion for the guitar despite the current lackluster economic conditions. That bodes well for the future of our industry and for our specific business.

The photo above was taken at the Anaheim NAMM Show in January of 2009 with “Cowboy Bob” Lapinsky who hails from Erie, Pennsylvania. He is a disabled veteran, so the long trip was not an easy one for him. It was his dream to come to the Martin booth at the show. He recognized me, pulled me aside and proudly told me about his collection of seven Martin guitars. He performs unselishly for local nursing homes and residents of the VA Hospital. Conversations like that really renew my faith in humanity and, of course, in the great value of music. Keep playing!

Sincerely,

C. F. Martin IV
Dear Mr. Martin,

I received my Martin D-7 Roger McGuinn Special Edition guitar the other day, and I must say it is an absolute masterpiece of quality and craftsmanship. The finish is flawless and the action is magnificent, but most of all, the tone imparted by the 7th string is enchanting. The added string gives it a rich, full sound with mandolin-like overtones that make it absolutely perfect for the Highland Guitar sound I’ve been searching for. I have been playing it every day since it arrived, and my two young boys love it when I play classical pieces to them before bedtime. The enchanting sound lulls them to sleep and gives my wife a much needed break!

Tom Kessler
Atlanta, Georgia

Dear Mr. Martin,

I have been entertaining children all across the USA for over 20 years and wanted to thank you for the great sound and durability of the Martin guitar. I used a Martin D-1 for about 10 years and I still play it, but lately I’ve been entertaining the children with a Little Martin LXME. People are always asking me what kind of guitar I play, and I never hesitate to let them know that Martin is my favorite!

J. David Payne
(aka Mister David)
www.misterdavidonline.com

Dear Mr. Martin,

Here’s my latest “ink” (below) honoring the Martin. This is above and beyond my other tattoo that you’ll find on Page 35! I wear it with pride!

Scott Pohle
Winter Springs, Florida

Dear Mr. Martin,

I could not have wished for a more awesome guitar than my new M-21 Steve Earle Custom Artist Edition – old number 68! Being a huge Steve Earle fan helps, but this baby can hold its own in any room full of guitars. It’s my first Martin, but I can assure you it will not be my last. Note that I am wearing my Martin Owners Club T-shirt. Thanks for the perfect guitar. An ecstatic customer!

Paul Tull
Bryant, Arkansas

Dear Friends at Martin,

I recorded with my new D-18 Golden Era® Martin tonight; it sounds amazing, better than any of the acoustics we had, which were quite a few. Thank you so much; the timing couldn't have been more perfect..

Slash
(Yes, it’s the real Slash!)
Los Angeles/London

We’re interested in your letters, stories and photos. Email your high resolution digital files to: editor@martinguitar.com

“OVER THE MOON!!!!!!!!!!!”

Upon receiving his special Martin D-42 “BMI Icon Award.”

Hank Williams, Jr.
Nashville, Tennessee
Historically, Martin guitars have been played by American soldiers on battlefields since the Civil War days (both sides), as well as in WW I & WW II, Korea, Vietnam, the Gulf War and the Iraq and Afghanistan conflicts. Today we know of more than 265 Martin guitars owned and played by American troops throughout the Middle East and Afghanistan. The Martin LXM is a popular choice because it is relatively impervious to humidity (or lack thereof), compact and light, easy to play and, best of all, it sounds terrific. Here’s a recent gallery of gallant Martin players:

Air Force Staff Sergeant Jeff Dingus is currently serving a tour in Iraq and says that receiving his Martin LXM has definitely boosted his morale. We don’t know which model Martin Jeff plays stateside, but we do know that his new Little Martin will remain a permanent part of his collection when his tour is over. Jeff was so pleased with getting his guitar that he documented its arrival below!

When Marine Corps Captain Morgan Dodd isn’t flying combat missions in Iraq, he spends his time practicing on his new Martin LXM guitar. “We don’t get much to look forward to in our down time over here,” says Captain Dodd, “but I always look forward to the end of my shift so I can go practice my guitar. I’m having a great time learning how to play.”

Captain Dodd caught the guitar “bug” from fellow Marine pilot Captain James Trotter, who also plays a Martin LXM. “Captain Trotter got me started, but I’m on my own now. My wife and I are expecting our first child in January and I don’t have the singing voice to sing him to sleep, so I am hoping to learn some songs on guitar.” Both pilots are pictured below on their Grumman EA-6B Prowler attack jet. Recently Captain Trotter flew an American flag on a combat mission dedicated to the employees of Martin which he will be sending soon. We’re honored to be given this flag and will fly it proudly here in Nazareth.
Julian Lage

Julian Lage has come a long way from the eight-year-old guitar-playing prodigy who was the focus of the Oscar-nominated documentary, “Jules At Eight.” He has played on two Grammy-nominated albums by Taylor Eigsti and Nnenna Freelon, and he was jazz legend Gary Burton’s “latest guitar find” in his Next Generation Quintet, placing him in good company with Burton’s other guitar discoveries – Pat Metheny, John Scofield and Larry Coryell. For Julian’s debut album “Sounding Point,” he has created music that incorporates multiple influences. The Grammy-winning production team included renowned classical producer Steve Epstein and engineer Richard King. Known for their work on a myriad of legendary classical albums, they have also created such “crossover” masterpieces as the award winning Yo Yo Ma/Edgar Meyer collaboration “Appalachian Journey,” “Corea Concerto” by Chick Corea, and Billy Joel’s “Music For Solo Piano.” “Sounding Point” features the inspired cast of Tupac Mantilla (drums, percussion), Aristedes Rivas (cello), Ben Roseth (sax) and Jorge Roeder (bass). Long-time collaborator Taylor Eigsti and special guests Béla Fleck and Chris Thile are also featured on the album that was released in March 2009 on EmArcy (an imprint of Universal Records).

Color Them Happy

Students in the guitar class at the Calvary Chapel Rio Grande Valley in Belen, New Mexico, have selected Little Martins as their guitars of choice. It’s the perfect guitar for the discerning child virtuoso: easy to play, made of durable, playground-resistant HPL (high pressure wood laminate) with a highly resonant modified X-braced top and, best of all, these kids got some of the limited run colors! According to Worship Pastor Kirk Triplett, “The guitars are awesome, and the kids are learning – as long as they practice!” And how do they sound? Angelic, of course.
Dr. Ed Balian loves old stuff (excuse us, vintage stuff) – especially his immaculate ’57 Chevy Bel-Air and his cherished 1927 Martin 00-17. But what he loves most of all is rock n’ roll – The Beatles, Rolling Stones, Pink Floyd, Jimi and Elvis and way beyond. He and his co-founding partner Ray George still write and play in The George-Edwards Group. With the Drag City Records reissue of their 1977 “38-38,” the group is heard worldwide. Must be that vintage Martin vibe. ❖

That’s Zane Balogh of Corona, California, playing his LX1 Little Martin at Joshua Tree National Monument (a Gram Parsons tune, perhaps?). Located 140 miles east of Los Angeles, the park has long held a strong attraction for musicians, poets and assorted free spirits seeking inspiration from the desert. According to Zane’s dad Frank, the Baloghs are a Martin family, taking two Little Martin LX1s and two Martin Backpackers on road trips, camping trips, day outings, cruises and other adventures in the U.S. and Mexico. “Martin guitars have been a part of my life for a very long time,” says Frank. “It pleases me very much that both my boys (youngest son Evan also plays guitar) have the Martin bug too. I believe it’s a lifelong love affair. There’s just something about a Martin!” ❖

What could be more fitting for National History Day than a display about C. F. Martin, Sr. entitled “Playing His Way Through History” by Kaela Curcillo of Harrisburg, Pennsylvania. Her research included a tour of the Martin factory and a search through the Martin Archives with Martin’s Dick Boak and Scott Follweiler, and Kaela’s dad Joe (an active Martin Owners Club member). ❖

On Valentine’s Day of this year, Robert Ellement of Dunster, British Columbia, lost his life when his home caught fire. While neighbors did all they could to extinguish the blaze, the house and all of its contents burned to the ground – except for Robert’s proudest possession, his Martin D-28. This discovery was made by Robert’s former wife Lelani Arris and his 11-year old daughter Rebecca, as they visited the house for the first time after the fire. “Walking up the driveway, the first thing both of us saw was Robert’s Martin guitar lying on a snowbank,” Lelani recalls. “Someone fighting the fire saw it and pulled it out. Robert had that guitar long before I met him, and Rebecca also knew it was one of his ‘babies’ along with her.” The day after finding the guitar was Rebecca’s 12th birthday, and having her dad’s guitar, she said, was the an emotional and meaningful birthday present. ❖

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Johnny Upton

77-year-old Johnny Upton yearned for a Martin Dreadnought ever since he saw Hank Williams (Sr.) crooning on the stage of the Grand Ole Opry with his D-28. Johnny realized that dream a few months back when he finally bought a herringbone D-28. He says he wouldn’t trade it for anything in the world. Now, he’s looking for a D-45!

Hisao Shinagawa

Philip John (PJ) Clapp, AKA Johnny Knoxville – American actor, comedian and daredevil, has been featured in a number of films but is best known as the co-creator and principal star of the MTV series “Jackass.” It turns out that Johnny has a heart of solid gold. He read in the newspaper that songwriter and performer Hisao Shinagawa of Los Angeles had his old 000-18 Martin guitar (that Townes Van Zandt gave him years ago) smashed by a fruit cart in Santa Monica and that Hisao didn’t have money to buy a new guitar. Enter Johnny! He called Martin and arranged for a replacement 000-28 to be sent out to Hisao. Johnny reports:

“I saw Hisao yesterday and he loves the guitar! I am holding the broken 000-18 guitar (above) and Hisao is holding that gorgeous new 000-28!”

In 1997 director Masahiro Sugano made a short film about Hisao, and in 2008 a documentary about him called “I Want to Destroy America” was released. A Hollywood resident, Shinagawa has recorded 27 CDs. He’s really quite a talent and has played with many legendary musicians. With his new Martin, he is able to continue his daily performances, riding the bus to the local farmer’s markets. To watch videos and listen to Shinagawa’s music, go to his MySpace page or his Mac.com page (in Japanese). Johnny Knoxville’s interview with Hisao Shinagawa is available at www.jackassworld.com.

John Kasiewicz

Guitarist and composer John Kasiewicz has been making music for over two decades. In 2001 Kasiewicz formed the instrumental trio Raisinhill, who rose from local acclaim to widespread recognition and won Relix Magazine’s first annual “JamOff!” competition. This year John released four albums from his new ambient/folktronic duo “5turns25.” Along with multi-instrumentalist Dan Tressler, the two have been performing and recording nonstop, with a Martin CF-2 archtop and a 000-18 Golden Era® 1937 Sunburst. Listen and download “5turns25’s” music on their website: www.5turns25.com.

Brad and Andy

Brad Paisley and Andy Griffith relax between scenes on the set of Brad’s new music video “Waitin’ On A Woman” in which Andy Griffith appears as a special guest star. Andy portrays a kindly older gentleman imparting wisdom to Brad that waiting for the woman you love is never a chore. Andy’s signature edition “D-18 Andy Griffith” also makes a guest appearance in the video.

Wilkes Colonel

Wilkes University’s mascot “The Colonel” (of Wilkes Barre, PA) visited Martin in early 2009 to sample guitars for a photo shoot that will appear in an upcoming college brochure.
Nonnie Leventhal

Nancy “Nonnie” Leventhal has been playing her Martin 0-18 and leading singalongs for more than 50 of her 74 years. After purchasing her Martin from McCabe’s in Santa Monica in 1959, she learned to play by ear from Bess Lomax Hawyes, the revered American folk musician, researcher and songwriter (“MTA”). Nonnie, too, has become well known, teaching legions of children to play guitar in summer camps and classrooms in California. Recently she has begun “The Children’s Folk Music Project....keeping the tradition alive” giving free folk music programs at public libraries. Nancy is pictured below picking up pointers from legendary blues master Brownie McGee in the late 1950s.

David Baskin

David Baskin has been intimately involved in the management of the Philadelphia Folk Festival ever since its inception in 1962. 2009 marks David’s final year as festival chairman, and he will be greatly missed. He sent us the 1954 photo with his first guitar (a Martin N-10 classical) teaching a few chords to a willing participant on an overnight camping trip. It’s a great example of how musical interest at an early age can lead to a tremendously creative career and lifelong contribution to the arts.

Hermann Munster on YouTube®

The legendary Hermann Munster, played by actor Fred Gwynne was, of course, a “fictional” character in the long-running and popular CBS sitcom “The Munsters.” As the patriarch of the Munster household, Hermann was an entity much like Frankenstein's monster, perhaps a bit like “Lurch” on the show’s competitor “The Addams Family.”

Lurch, however, did not possess the musical prowess that Hermann did! If you are a fan of The Munsters or of Martin guitars, treat yourself by viewing Hermann rock out to the ghoulishly appropriate tune “Dry Bones” with his 000-18 on YouTube. You can locate the video at this URL: www.youtube.com/watch?v=C85kTwFEymo.
Salvation Army

Paul Weston of Yellow Springs, Ohio, has been a Martin player and enthusiast for over 40 years. He’s also actively involved in his community and decided to put his new Martin OMC Aura to good use while manning the Salvation Army kettles during the Christmas holidays. “I’ve got to tell you that the ‘angelic’ tones coming from the OMC Aura filled the kettles to the brim,” he says. “I also wanted your employees to know how their superb craftsmanship helped me make a contribution to people in need in my community.”

Dueling Guitars

Singer-songwriter Jack Williams recently teamed up with actor/singer Ronny Cox for a series of “House Concerts” throughout Florida, including the one pictured above in Tampa. In addition to being a prolific songwriter, Jack Williams is a superb guitarist, playing his legendary well-worn 1974 Martin D-35. While Ronny Cox is best known as an actor (Deliverance, Beverly Hills Cop I & II and more than 80 other film and TV roles), he is also a gifted singer/songwriter and guitarist (he played the instrumental “Dueling Banjos” on guitar in Deliverance as well as acting in the film). Jack and Ronny individually tour throughout the year, and occasionally together.

Homage to Merle Travis

Tom Isenhour of Salisbury, North Carolina, is not just a Merle Travis collector. He is a SERIOUS Merle Travis collector whose vast collection includes the life-size Merle Travis wax figure above (wearing one of Merle’s original 1950s Nudie suits) and many other Merle Travis treasures. Tom’s also a SERIOUS Martin collector, owning more than 25 Martin Dreadnoughts, from a 1934 D-28 to a recent Custom Shop D-45 Sunburst, to virtually every other Martin Dreadnought model inbetween. While Tom’s wife Kathy is not a Merle or Martin collector, she knows how to buy the perfect Christmas gift for someone like Tom – a brand new D-28M Merle Travis Signature Model. Seems Kathy found Tom’s copy of the Sounding Board from June 2008 that featured the D-28M Merle Travis, so she secretly contacted Martin to inquire about buying one in time for Christmas. Martin sent her to the nearest Martin dealer in North Carolina, and soon a D-28M Merle Travis, #10 of 100, arrived at the Isenhour home and was put under the tree. “I knew what a Martin shipping box looked like,” Tom says, “but I could never imagine what Martin guitar would be in there – or if even there was a guitar in the box. A guitar from my wife would have been the last thing I would have expected.” Not surprisingly, Tom was more than pleased with Kathy’s gift. “This signature model is a very close replica of the original one. It has all it needs to make even Merle proud to own another one if he were alive today.” Tom thought it would be fun to display his D-28M with Merle’s wax figure. “I made a few photos of Merle being reunited with his beloved custom D-28,” Tom says wryly. “And thanks to Martin for another great guitar to add to my collection!”
Brad Cox

Brad Cox, shown here with his D-18, just released a full-length followup to his debut EP entitled “New Directions.” Produced by Mike Clink (Guns ‘n Roses, Metallica), the album features several special guest musicians together with his D-18 and D-41. Go to: www.bradcoxonline.com.

Bryan Adams

Canadian Bryan Adams is arguably one of the most versatile, multi-talented pop/rock artists in the world today: Singer, songwriter, guitarist, film composer, international concert performer, photographer, philanthropist, activist – and did we mention Grammy, Golden Globe and Academy Award nominee? Recently Bryan contacted Martin in search of the ideal acoustic guitar to fit his many and varied musical needs. So far, Bryan has sampled two Martin D-28s and an OM-42, each equipped with Gold+Plus Natural I on-board electronics. Considering the highly eclectic nature of Bryan’s work and the diversity of his worldwide venues, he’s only just begun to savor the variety of Martin possibilities.

Savoy Brown

Kim Simmonds (left), founder guitarist and longtime member of Savoy Brown, performed with bluesman Craig Thatcher at Pennsylvania’s Sellersville Theatre in January of 2009. One of the earliest of British blues bands, Savoy Brown helped launch the UK blues/rock movement that paved the way for acts such as Led Zeppelin. They are both playing 000-28 Eric Clapton Signature Model Martin guitars.

Robert David Hall

Actor Robert David Hall, who appears as the coroner on CSI: Crime Scene Investigation, visited the Martin booth at the Anaheim NAMM Show to try out the new models. He took a particular fancy to the OM Pat Donohue Custom Artist Edition that he’s playing above. Robert has become an impassioned spokesperson on the importance of hiring actors with disabilities.
Gordon Lightfoot

Canada’s most celebrated singer/songwriter, Gordon Lightfoot, is in much better health these days and back on the road for a series of more than fifty concerts, mostly USA and Canada and east of the Mississippi. The photo above was taken in April of 2009. He’s playing his old D-18 that was the inspiration for the 1998 extremely sought after D-18GL Signature Edition issued in 2000.

Jim Nunally - Arts and Crafts

As a lover of the Arts and Crafts movement and the Greene and Greene architectural styles of the early 1900s (exemplified by the Gamble House in Pasadena, California), guitarist extraordinaire and occasional Martin clinician Jim Nunally took a particular liking to Martin’s two Art and Crafts Limited Editions. He’s holding the Dreadnought Art and Crafts 1 (2006, left) with flamed mahogany back and sides, and the 000 12-fret Arts and Crafts 2 (2008, right) with rare figured German white oak back and sides.

But, these two special Martins are the tip of the iceberg of Jim’s passion for Martin guitars. His other favorites include a 1946 D-18, a 1976 D-18, a 1978 HD-28 and a 1995 D-18GE. In addition to performances with his longtime guitar duo partner Dix Bruce (below), Jim also performs with John Reischman and the Jaybirds, The David Grisman Bluegrass Experience, Due West and Keith Little.

Tim O’Brien

When you go to www.timobrien.net you will find the above photo proudly displayed with a link to information about Tim O’Brien’s 00-18 Signature Edition and a suggestion that “You can have one too!” You’d better hurry though, because this 25.4” scale, Adirondack-topped, scalloped braced 14-fret 00 Grand Concert Edition is limited to only 100 instruments, and at last count, sixty-five were already sold!
Rock photographer **Lynn Goldsmith** traverses the musical landscape between New York City and her home in Aspen taking in every concert she can. The 2001 photo (above) captures **Paul Simon** with his first and favorite OM-42PS Signature Edition at the **Beacon Theater** in Manhattan. In Aspen, Colorado, the Wheeler Opera House provides a great and convenient concert venue for Lynn. Always on the lookout for Martin performers, she photographed **Warren Haynes** of Government Mule with his 000-28EC Eric Clapton model. He also owns a D-18 Golden Era®. The popular and prolific folk/country rocker **Scott Miller** (with his band “The Commonwealth”) performed with his Martin D-28 at the Opera House in March of 2009, as did **Arlo Guthrie** with his tried and true Martin M-38. Arlo also tours with his 6- and 12-string Signature editions that commemorated the 30th Anniversary of **The Alice’s Restaurant Massacre** in 1997.
James Irsay

As owner of the Indianapolis Colts, James Irsay has his hands full, but his tremendous success has fueled his passion for guitars and he has amassed an amazing collection. Although he occasionally dabbles in other brands, his Martin guitars clearly dominate his collection with more than forty Martin models represented, including five signature editions honoring Stephen Stills (his personal friend), a D-100, two D-50 Deluxees, a D-45 Custom Celtic Knot and an impressive array of signature editions that have honored such artists as Mark Knopfler, Eric Clapton, Roger McGuinn, Steve Miller, Dan Fogelburg, David Crosby, Graham Nash, Judy Collins, Del McCoury, Paul Simon, Eric Johnson, Elvis Presley (he even owns Elvis’s original 1975 D-18), and last but not least, a specially inlaid Custom Shop Martin that commemorated the Colts’ impressive world championship in Superbowl XLI.

James Irsay with one of his many prized Martin guitars – this one is his 000-ECHF Bellezza Bianca.
**Two New Acoustic Electric Additions To The Affordable And Popular X Series**

**DCX1RGTE Dreadnought Cutaway**

On the heels of the highly successful DX1RGT, the new DCX1RGTE Dreadnought adds a rounded Venetian cutaway for easy access to the upper registers on the neck and state-of-the-art Fishman Aero+ Onboard electronics. This combination of new features expands the appeal of the DCX1RGTE to players of many different styles. With its solid Sitka spruce gloss top and bracing, black Richlite® fingerboard and bridge, East Indian rosewood wood-grained high pressure laminate body and Stratabond® neck, the DCX1RGTE is as great looking and durable as it is great sounding. The X Series has more than proved that innovation and practical application thinking can result in guitars of superior tone and playability that are environmentally friendly and highly affordable.

**000CX1RGTE Auditorium Cutaway**

For those seeking the balanced tone of Martin’s acclaimed 000 body size with the added fretboard accessibility of a Venetian cutaway, the new 000CX1RGTE is an excellent and very affordable choice. What’s more, we’ve added Fishman Aero+ Onboard electronics to this popular X Series model for even more versatility. Like its companion Dreadnought, the 000CX1RGTE is crafted of resonant yet highly durable HLP (high pressure wood laminate) backs and sides in an East Indian rosewood woodgrain finish, solid Sitka spruce gloss top and cross brace, black Richlite® fingerboard and bridge, and a low oval shaped Stratabond® neck for easy playability. Taken together, these two new X Series guitars provide enormous versatility for any playing style in any setting, studio or stage, plugged or unplugged.
New 16 Series Models Offer Vintage Martin Tone & Appeal

HDC-16RE
Cutaway Dreadnought

This is our first cutaway herringbone model in the 16 Series, offering a unique blend of enhanced playability and advanced onboard electronics with a vintage look and feel. Following the traditional Martin HD format of East Indian rosewood back and sides combined with a scalloped Sitka spruce top, the new HDC-16RE adds a rounded Venetian cutaway for greater accessibility to the upper frets, 1 3/4” modified V neck for easy playing and Aura Pro® onboard electronics. A vintage toned top, bound in fine herringbone and ivoroid with full gloss polished lacquer finish, lends an elegant vintage touch. Hardshell case included.

HOMC-16RE
Cutaway Orchestra Model

Identical features as the HDC-16RE model above, but in a 14-fret, 25.4” scale, cutaway Martin Orchestra Model body size. Tonally, the OM produces an exceptionally well-balanced tone, making it ideal for the stage and studio as well as fingerpicking styles.

D-16 Adirondack

Our 16 Series guitars have long been prized for their high quality, understated appointments, innovative design and affordability. The new D-16 Adirondack is no exception. Its solid mahogany Dreadnought body is joined with a select Adirondack red spruce top, carefully braced with Adirondack spruce braces and scalloped using our patented Hybrid X pattern. The tonal result is a brilliant, crisp treble response with a balanced mid-range and powerful bass. The rosette is inlaid in the “Old 18 Style” as are the body bindings. The endpiece, heel cap and pickguard are tortoise brown in color. The 1 3/4” adjustable mahogany neck is carved in a modified V profile for easy playability. Striped ebony is used for the fingerboard and belly bridge. Precision chrome enclosed tuners, black bridge and end pins with white dots, white Tusq® compensated saddle and Corian® nut complete the appointments. The D-16 Adirondack has a full gloss vintage toned polished lacquer finish and comes with a hardshell case. Quite a package. Quite a guitar!
**D Flamed Mahogany –NAMM Show Special**

This magnificent Dreadnought truly lives up to its "Special" designation. Back and sides are crafted of rare – and spectacular – flamed mahogany. The scalloped-braced Adirondack top delivers deep, powerful bass and clear, bright trebles. The top is bound in vintage-style grained ivoroid and inlaid with colorful Paua pearl; the 45-style rosette is inlaid with Agoya pearl herringbone. Flamed Spanish cedar neck, ebony fingerboard with special “Hex” inlays, gold tuners and blue-script Paua inlaid Martin headstock logo complete the guitar. Limited to only 15 instruments, dealer orders must be placed in person at the Summer NAMM Show.

**D Cherry 09–Certified Wood Model**

Martin’s commitment to building guitars with sustainable woods and environmentally friendly materials is reflected in the stunning new D Cherry 09. Certified American black cherry back and sides are joined to a certified European spruce top. The genuine mahogany neck, also certified, features a Richlite® fingerboard, an acoustically compatible synthetic, as does the traditional Martin belly bridge with Tusq® saddle. The guitar will be fitted with “Green Technology” MiSi simple jack electronics requiring no batteries. Other features include Grover Rotomatic tuners, bone nut, dovetail neck joint and a full gloss, classic “cherry red” finish.
D-18 SS Short Scale Dreadnought

Some guitar models are naturals: so simple in concept, so effortless in execution and so pleasing as instruments, it is hard to believe they haven’t been around forever. Such is the case with the new Martin D-18 SS Special Edition – the first short scale 6-string Dreadnought Martin has ever offered. The short 24.9” scale yields slightly lower string tension allowing for easier fretting. The slightly shorter distance between frets makes elongated chords and string-bends easier to play. With the exception of the short scale, the Martin D-18 SS Special Edition features the same traditional 14-fret specifications and premium solid tonewoods as the Martin D-18V.

Grand J-35E

First introduced in 1979, Martin’s Jumbo series guitars continue to be a favorite alternative to the Dreadnought for many Martin players. The Grand J-35E is our latest and largest jumbo with a hefty 17” lower bout. The Sitka spruce top utilizes a 5/16” X brace and progressively scalloped tone bars to deliver a big, powerful jumbo voice. Select East Indian rosewood is used for the three-piece back and sides. Bridge and fingerboard are crafted of ebony. The low-profile, adjustable neck assures easy playing. D-TAR® Wave-Length Multi-Source electronics are included. Play it pure acoustic or plugged in, the Grand J-35E is an imposing performer – visually and musically.
New Marquis Models Offer Many Golden Era® Features

The Martin Marquis Series was developed to provide a more affordable version of our Golden Era® guitars which replicate select pre-war Martin models built in the 1930s. To do this, East Indian or Madagascar rosewood is used in place of Brazilian rosewood which is traditionally used in Golden Era recreations. This allows us to furnish Golden Era style guitars to Martin distributors in overseas markets where the CITES treaty would normally prohibit such distribution. Thus, these new Marquis D-18 and 000-18 models all feature beautiful Madagascar rosewood headplates (which closely resembles Brazilian rosewood but is not restricted by the CITES treaty). Otherwise, they offer virtually identical features as their Golden Era counterparts.

The D-18 Marquis and 000-18 Marquis are truly reminiscent of vintage 1930s era Martins, in both look, tone and “handmade” feel. Back and sides are crafted of solid mahogany; tops are Adirondack red spruce with scalloped 5/16” Adirondack braces. The D-18 has a 25.4” scale, and the 000-18 has a 24.9” scale, and both feature 1 3/4” modified V necks of genuine mahogany with ebony fingerboard and “Old Style 18” position markers. The ’30s style belly bridge is ebony with long fossilized saddle (as is the nut). Other vintage features include C. F. Martin headstock stamp, tortoise brown binding and pickguard and open back Gotoh tuners. Both models are available in aging toned lacquer or 1935 sunburst finish.
Yuengling’s 180th Anniversary
D. G. Yuengling & Co., of Pottsville, Pennsylvania, was founded in 1829 (four years before Martin) and is America’s Oldest Brewery. For their 180th celebration, they collaborated with the Martin Custom Shop on an anniversary edition of D-41s with their 180th decal below the bridge and “Yuengling” in mother of pearl at the twelfth fret. The guitars were used in radio promotions throughout the USA.

Preston Singletary
The Museum of Glass in Tacoma, Washington, is presenting an exhibition of art and hand-blown glass by Preston Singletary, whose artwork depicts cultural and historical images from his Tlingit ancestry. Included in the ongoing and traveling exhibition is a Martin HD-28, custom painted prior to lacquering by Preston in a traditional native motif. Go to: www.museumofglass.org.
MEET THE 1-SERIES

Why not take the 1-Series test-drive for yourself?

C. F. Martin & Co. has a long and distinguished history as one of the premier makers of acoustic guitars. And now, with the introduction of the 1-Series, we’ve made legendary Martin quality and tone even more affordable and irresistible.

Martin’s new series of four premium quality guitars constructed of solid tonewoods and designed for real player value. Never has so much Martin craftsmanship, innovation and pure, clear tone been offered at such an affordable price.

The 1-Series is available in your choice of a purely acoustic Dreadnought size D-1 and an Orchestra size OM-1. The DC-1E and OMC-1E acoustic-electric cutaway models feature true acoustic sound – plugged or unplugged.

1-Series instruments are delivered in a hardshell case, equipped with genuine Martin strings and covered by the Martin Limited Lifetime Warranty.

D-1
Model/Type: D-Dreadnought
Top: Solid Sitka Spruce
Back/Sides: Solid Sapele
Neck: Stratabond
Finish Body: Satin
Finish Top: Satin
Scale Length: 25.4”

DC-1E
Model/Type: D-Dreadnought
Top: Solid Sitka Spruce
Back/Sides: Solid Sapele
Neck: Stratabond
Finish Body: Satin
Finish Top: Satin
Scale Length: 25.4”
Electronic Features:
Volume, Tone Shaping Controls,
Onboard Digital Tuner,
Pop-up Battery Access

OM-1
Model/Type: OM-Orchestra
Top: Solid Sitka Spruce
Back/Sides: Solid Sapele
Neck: Stratabond
Finish Body: Satin
Finish Top: Satin
Scale Length: 25.4”

OMC-1E
Model/Type: OM-Orchestra
Top: Solid Sitka Spruce
Back/Sides: Solid Sapele
Neck: Stratabond
Finish Body: Satin
Finish Top: Satin
Scale Length: 25.4”
Electronic Features:
Volume, Tone Shaping Controls,
Onboard Digital Tuner,
Pop-up Battery Access

Read more about the models at theoneseries.com. Then visit your local authorized Martin dealer to see, hear, play and experience firsthand the new Martin 1-Series instruments.
This is the one you’ve been waiting for.

With the introduction of the new 1-Series, we’ve made legendary Martin quality and tone even more affordable and irresistible.

Why not take the 1-Series test-drive for yourself? Read more about the models at theoneseries.com. Then visit your local authorized Martin dealer to see, hear and play the new 1-Series instruments.
Steve Howe Sparks Return Of M Cutaway
With New Martin Oval Soundhole Special Edition

Has it really been a decade since Martin launched the 00-18SH Steve Howe Limited Edition? Apparently so: inspired by Howe’s beloved 1953 Martin 00-18, the Martin 00-18SH Limited Edition – the first spruce and mahogany 00 Martin to be produced in several years - was introduced early in 1999, and Martin sold the entire edition of 250 guitars.

As for famed guitarist Steve Howe himself, he has been incredibly busy since the Martin 00-18SH Limited Edition debuted. In the last decade alone, he has released twelve solo or small combo albums, the latter with either Remedy or the Steve Howe Trio; rejoined Yes in 1995 to record five albums - Keys to Ascension, Keys to Ascension Two, Open Your Eyes, The Ladder and Magnification - and tour North America (three times), Europe (twice) and the Far East; reunited with the original members of Asia in 2006 and 2007 to tour North America and Japan, and record two albums: Fantasia: Live in Tokyo and Phoenix; and joined forces with Yes compatriots Alan White and Chris Squire for a North American tour in 2008 and early 2009. His plans for the rest of 2009 include a major tour with Asia that includes Russia, Europe and the United Kingdom. For someone already legendary for his guitar work with Yes in the 1970s and Asia in the 1980s, only one conclusion can be made: the man’s passion for playing – whether acoustic or electric – is as strong as ever.

“You really can’t go wrong with a Martin, an old one or a new one,” Howe says. One Martin that has been a constant on his guitar rack in recent years is an early 1980s MC-28. Martin made only about 1,100 of this unusual model between 1981 and 1996, but its grand auditorium cutaway body, oval soundhole, 22 fret fingerboard and superb “live” tone so won over Howe that he suggested it be the starting point for a new Steve Howe Special Edition. With the addition of some personal touches and a bit of abalone pearl to give it stage presence, the MC-38 Steve Howe Special Edition - the first Martin to have an oval soundhole in more than a decade - was born.

The MC-38 Steve Howe Special Edition retains the East Indian rosewood of its inspiration and adds a top of Carpathian spruce, which combines the power and clarity of Adirondack spruce with the responsiveness of European spruce. Forward shifted 5/16” scalloped top braces enhance clarity and dynamic range. The low profile 1 11/16-inch (at the nut) neck with a square slotted headstock and diamond volute is carved from genuine mahogany. The nut and compensated saddle are crafted from genuine bone.

Handsome appointments abound. A mother of pearl Yin/Yang symbol nestles under the gold Martin decal logo on the polished ebony headplate, replacing the traditional “Est. 1833.” Precision Waverly/Sloane tuners feature engraved and polished brass sideplates. Style 42 abalone pearl snowflake position markers begin at the 5th fret on the African black ebony fingerboard, with Steve Howe’s signature inlaid in mother of pearl between the 19th and 21st frets. The matching African black ebony belly bridge is accented by abalone pearl snowflakes on the wings. The rosette is a single ring of abalone pearl, eye-catching against the light amber vintage toner on the top. Style 28 white bridge and end pins also are inlaid with black dots. The top, back and sides are bound in grained ivoroid, the top is encircled by seven layers of alternating black/white fine line purfling, while the sides and back are bordered with black/white inlay. The ivoroid endpiece and heelcap are likewise accented with fine black white inlays. Colorful Style 45 mosaic purfling bisects the back. A polished and beveled black pickguard, shaped to fit the oval soundhole, protects the top. Martin’s polished gloss lacquer finish with vintage toner assures the instrument will - with basic care - retain its good looks for years to come.

A left-handed version of the MC-38 Steve Howe Limited Edition can be ordered at no additional charge: factory-installed electronics are an extra-cost option. The guitar is delivered in a fitted, vintage-inspired Geib™ style case.

Each MC-38 Steve Howe Special Edition bears an interior label personally signed by Steve Howe and numbered in sequence without total. Authorized Martin dealers will begin taking orders for this Special Edition immediately. For more information, log onto the Martin website at: www.martinguitar.com.
In the early '80s, Steve Howe appeared in a Martin ad campaign with his MC-28. The MC-38 Special Edition that bears his name features the unique oval soundhole and modified cutaway, allowing for full 22-fret playing access.

Steve Howe’s guitar work with “Yes,” “Asia” and his numerous solo projects certainly solidify his position as one of the most original and defining guitarists of our time. An avid instrument collector, Steve has always favored Martin guitars for his acoustic needs, the 00-18 and MC-28 being his two favorite models. This new MC-38 Special Edition pays a special second tribute to this legendary artist.

“You really can’t go wrong with a Martin – an old one or a new one!”

Steve Howe

“This new MC-38 sounds, plays and looks sensational. Thanks to everyone at Martin that played a part in creating this special edition!”

Steve Howe
David Crosby’s Martin 12-string guitar ranks among the most famous “modified” Martins ever. Back in the early 1960s, when Crosby first wanted a 12-string guitar, Martin wasn’t making them, so he had Jon Lundberg’s guitar shop in Berkeley convert his D-18 into a 12-string. Lundberg replaced the neck with a 12-fret, long (25.4-inches) scale Macassar ebony neck and moved the bridge lower on the body of the guitar (the old bridge holes were covered with a special pickguard). He also added a special six-string bridge, with two “ramps” at each bridge hole to space the strings and with the G strings reversed so the notes would resound “correctly” (i.e., trebles first) on his strumming upstrokes.

In the 40-plus years since the guitar was modified, David Crosby has lived a rock & roll life: success with the Byrds and as a solo artist, mega-success with Crosby, Stills & Nash and Crosby, Stills, Nash & Young, side projects with Graham Nash and CPR (which includes his son James Raymond) and a long tradition of political activism. Through the years he also has faced and overcame an impressive list of personal challenges. He has inspired a signature Martin guitar, 2002’s D-18DC David Crosby Signature Edition, of which 250 were made (details on the D-18DC and a synopsis of Crosby’s life can be found in Volume 12 of The Sounding Board at www.martinguitar.com) and also joined bandmates Stephen Stills and Graham Nash in developing the Martin CSN Special Edition in tribute to their late manager, Gerry Tolman.

Crosby’s unique 12-string has led a life nearly as eventful as its own. It was stolen while he was staying at a treatment center in Pennsylvania and subsequently sold. A chance discovery by Crosby’s wife eventually gave Crosby the name of the purchaser, but that individual refused to even discuss relinquishing the guitar. Years later, Graham Nash quietly took up the quest; he discovered the man’s address, and – through a representative who handled negotiations in person – made him an offer he couldn’t refuse. The guitar was returned to Crosby during a birthday celebration, to his complete surprise.

Now healthy, sober and fit, his career in recent years has been similarly charmed. In 2004, he and Graham Nash released Crosby Nash, a two-disc CD set, to very strong reviews, and the duo toured Europe the following year. Crosby, Stills, Nash & Young crossed the United States with the “Freedom of Speech” Tour in 2006, which coincided with the release of Crosby’s career-spanning three-disc box set Voyage and the publication of his second autobiography, Since Then: How I Survived Everything and Lived to Tell About It. CSNY released Déjà vu Live as both a CD and DVD (as Déjà vu) in 2008. This year’s plans include release of Crosby, Stills & Nash Demos, a CD of their earliest work together, Crosby, Stills and Nash’s induction into the Songwriters Hall of Fame and a CS&N concert tour that will hit the Northeastern United States, England, Ireland, Scotland, Germany, France and Holland.

Though Martin has been building 12-string guitars since the late 1960s, it has never built one like David Crosby’s long-scale, 12-fret, square shouldered 12-string – until now. Designed to bear a family resemblance to the D-18DC Signature Edition and built to be tuned a whole step below standard pitch (i.e., D-G-C-F-A-D), the new Martin D-12 David Crosby Special Edition guitar is a unique and impressive instrument.

The D-12 David Crosby Special Edition features premium solid tonewoods throughout. Back and sides of rare quilted mahogany match those of the D-18DC Signature Edition. The Carpathian spruce top combines with unscalloped braces in the standard position for impressive power and richness.

The 1 7/8” (at the nut) low profile neck is carved from genuine mahogany and stained black to match the Macassar ebony of the original.

The D-12 David Crosby Special Edition shares many of the simple appointments of its six-string older sibling. The Style 45 rosette features a ring of brilliant blue Paua shell. Tortoise color binding encircles the top, back and sides, and provide a handsome accent to the Style 18 black/white (five layers) fine line top purfling and black/white fine line sides and back purfling. The endpiece and heelcap, also tortoise colored material, are likewise highlighted by black/white fine line inlays.

The similarity extends to the headstock, which features a polished black ebony headplate, upon which the familiar arched “C.F. Martin & Co.” gold foil decal
(without “Est. 1833”) shelters a small schooner – like the one Crosby has owned for decades – inlaid in mother of pearl. It is equipped with Grover™ mini chrome tuners with ebony buttons.

Per Crosby’s request, the African black ebony fingerboard is fretted with jumbo frets. Abalone pearl dot position markers at the 5th, 7th, 9th, 12th and 15th frets lead to David Crosby’s signature inlaid between the 16th and 17th frets; the fingerboard terminates in a radius that follows the soundhole arc, resulting in a partial 18th fret.

Like the original, each of the six string holes in the ebony belly bridge is carefully slotted to handle two strings, and the G strings are strung in reverse order. Both the drop-in saddle and nut are crafted from bone. A polished and beveled tortoise color pickguard, and ebony bridge and end pins with pearl dots, complete its classic, elegant style, which is emphasized by the vintage-inspired deep amber hue of the top and Martin’s traditional polished gloss lacquer finish.

Delivered in a deluxe Geib™ style hardshell case, each Martin D-12 David Crosby Special Edition guitar bears an interior label personally signed by David Crosby, and is numbered in sequence. Those who order may specify a left-handed instrument at no extra charge; a 1935 dark sunburst top and factory-installed electronics are extra cost options. Authorized C. F. Martin dealers are accepting orders for the D-12 David Crosby Special Edition immediately. For more information, log onto the Martin website at:


"This 12-string is a glorious guitar. Acoustically and plugged in, this thing is absolutely stellar! I’m so happy I just can’t tell you!"

David Crosby

Crosby’s legendary 12-string Martin started out as a D-18 but was given a long scale 12-fret neck that pushed the bridge to the center of the top. The resulting crystalline tone justified the alteration and provided the inspiration for this unique edition. Note that the odd pickguard covered the old bridge location, and two strings occupy each bridge pin hole.
Among guitar aficionados, Woody Mann is considered a modern master. While the blues are his touchstone, he seems to draw inspiration from every direction, blending a myriad of influences with ease and grace.

Pioneering fingerstyle legend John Fahey said it well: “You can hear classical, jazz and blues approaches somehow converging into a single sparking sound – a sound completely his own. Woody takes a fresh approach to his blues recreations, and his own compositions defy category. If there was a category simply called ‘great music,’ Woody would belong there.”

Woody received his first musical schooling in the living room of Reverend Gary Davis, the legendary blues, gospel and ragtime guitarist. He soon went on to perform with bluesmen Son House and Bukka White, British great Jo Anne Kelly, and fingerstyle wizard John Fahey. During this time, after studying at New York’s Juilliard School, Woody began a period of intensive lessons with the dazzling jazz composer and pianist Lennie Tristano.

Since then, Mann has pursued a rich and diverse career that has included playing with jazz great Attila Zoller, accompanying songwriter Dory Previn and giving guitar lessons to recording artist Paul Simon. He has performed in over 15 countries and recorded 11 albums ranging from 1994’s “Stories” to 2008’s “Road Trip,” as well as collaborations with blues legends Son House and John Cephas.

Mann’s reach as a teacher and writer has been just as sweeping. He has been a faculty member at the New School in New York and has conducted workshops and master classes throughout the world. He founded International Guitar Seminars and schooled countless guitarists through his many instructional books and DVDs, including “The Art of Acoustic Blues Guitar” DVD series, “The Complete Robert Johnson,” and “Lisboa – the Guitar of Woody Mann,” a collection of his original compositions. Few guitarists have been so generous in sharing their knowledge.

Woody’s eclectic music demands much from the guitar he plays: power, balance, clarity, a “fast” neck and access to the upper frets. His experience with a range of guitars over the years provided the foundation for developing specifications for his namesake Martin Custom Edition guitar, but we at Martin were surprised – and impressed - by his “outside the box” ideas for the Martin MC-18 Woody Mann Custom Edition guitar.

“I was looking for a guitar with a fast attack that projects without compressing when played with a harder touch,” said Mann. “Since I use various picking techniques, it should have a balanced sound, from low to high, with a clarity that responds easily to dynamics. Basically, I need a guitar that projects and offers a clean palette to explore a variety of tones, dynamics and textures for various musical styles. This is that guitar!”

The Martin MC-18 Woody Mann Custom Edition starts with the M body style, which combines Grand Auditorium 16” width at the lower bout with 000 4 1/8” depth for a big, clear voice. An elegantly rounded Venetian cutaway provides unfettered access to the upper frets. A rare Adirondack spruce top, scalloped and forward-shifted 1/4” top braces and genuine mahogany back and sides join forces to give the guitar warmth and impressive dynamic range.

But the feature that really sets the MC-18 Woody Mann Custom Edition apart is its oversized 4 5/16” soundhole. As with Martin’s HD-16RSLH and the D-28CW Clarence White Special Edition, the large soundhole enhances mid-range and treble projection. The MC-18 Woody Mann is the first Martin Custom Edition guitar in this body style to include this feature.

A 1 3/4” (at the nut) low profile satin finish neck offers both playing comfort and plenty of room on the fingerboard. A straight (rather than belly) black ebony bridge with spacious 2 5/16” string spacing enhances responsiveness and is matched by a black ebony fingerboard.

Woody Mann has specified beautiful, understated appointments for his Custom Edition guitar. An Old Style 18 wood fiber rosette with two (due to the enlarged soundhole) rings complements East Indian rosewood binding and alternating black/white fine line (five on the top and three on the back) purfling. The binding is matched by an East Indian rosewood heelcap and endpiece, the latter framed by black/white fine line inlay. A polished gloss Madagascar rosewood headplate highlights the familiar Martin Old Style decal logo and premium nickel Waverly™ tuners with ebony buttons. The fingerboard is devoid of position markers, except of course for white side position dots in the
standard locations. Both the nut and compensated saddle are genuine bone. Aging toner gives the top vintage patina that is accentuated by Martin’s polished gloss lacquer finish on the body. In the fingerstyle tradition, the MC-18 Woody Mann Custom Edition comes without a pickguard. This Custom Edition may be ordered as a left-handed instrument at no additional charge; factory-installed electronics are an extra-cost option.

Each Martin MC-18 Woody Mann Custom Edition guitar is delivered in a vintage Geib™-style hardshell case and bears a special, initial-bordered interior label personally signed by Woody Mann and numbered in sequence.

Authorized Martin dealers will begin accepting orders for this open-ended Custom Artist Edition immediately. For further information and specifications, visit the Martin website at: www.martinguitar.com.

“As a master of instrumental guitar technique, Woody Mann’s criteria for choosing specifications centered on tonal clarity, player comfort, full fingerboard access and classic Martin simplicity of appointments. Constructed with genuine mahogany back and sides and an Adirondack spruce top, the resulting MC-18 Woody Mann Custom Artist Edition model is remarkably light in weight, yielding tremendous glassine brilliance, crisp treble response and unmuddied basses in the straightforward format of a professional performance instrument.”

Woody Mann
Dan Tyminski’s career has taken him from Vermont to Nashville and even included a side trip to Hollywood, but his music remains firmly rooted in the hills of southern Appalachia. He ranks as one of the most recognizable and popular musicians in bluegrass; his impressive instrumental chops and singular voice are key components of Alison Krauss and Union Station, his stand-in singing and guitar playing for George Clooney in the movie O Brother, Where Art Thou? are credited for giving old time music a major boost, and his own Dan Tyminski Band has enabled him to take center stage. Quiet and unassuming away from the spotlight, Tyminski lets his music speak for him with a passion that is undeniable.

For many years, Dan’s primary guitar has been a well-worn 1946 Martin D-28. However, his concerns about continuing to take his “go-to” instrument on the road and his desire for a Dreadnought designed to meet his personal needs brought Dan and the Martin Guitar Company together to create the new Martin D-28 Dan Tyminski Custom Edition.

“I am very excited to be involved with Martin,” Tyminski noted. “This is surely the biggest honor of my career.”

The Martin D-28 Dan Tyminski Custom Edition showcases all the power and panache that have made Martin Dreadnoughts the definitive bluegrass guitar. Back and sides of East Indian rosewood combine with a top of Adirondack spruce for warm, ringing tone, impressive projection and extraordinary headroom. A comfortable genuine mahogany 1 11/16” (at the nut) “modified V” neck with long diamond volute contributes to player comfort, while the black ebony fingerboard and belly bridge add classic beauty and longevity.

Tyminski makes his namesake Custom Edition his own with distinctive details sure to appeal to flatpickers. Scalloped 5/16” Adirondack spruce top braces cross in the non-forward “rear-shifted” position to provide uncommon balance and clarity. Special 2 1/4” string spacing at the bridge and hand polished “bull nose” (i.e., rounded) fret ends speed both strums and runs.

The appointments are equally distinctive: bold pattern herringbone around the top, a headstock featuring Martin’s Golden Era® decal logo on a polished East Indian rosewood headplate, Martin’s historic pressure stamp on the back and nickel Waverly™ tuners with oval buttons. Long/Wide Pattern “Diamond & Squares” abalone pearl fingerboard position markers run from the 3rd fret to the 17th fret, with a unique, oversized “wide diamond” at the 9th fret.

Dan Tyminski’s attention to detail on his namesake Martin reflects a life devoted to performing bluegrass and old-time music. He began learning guitar and mandolin at the age of six and played in a local bluegrass band while still in high school. In 1989, at barely 21 years old, he joined the Lonesome River Band. Except for a short hiatus in 1992-1993, he stayed with the band for five years, during which Lonesome River Band emerged as one of the most influential acts in modern bluegrass.

Although he briefly joined Alison Krauss and Union Station (sometimes abbreviated to the acronym AKUS) during the previously mentioned hiatus, Tyminski signed on full-time as guitarist, lead and harmony vocalist and occasional mandolinist in 1994. As a member of AKUS, he contributed to a string of commercially successful – and usually Grammy-winning – albums, including So Long So Wrong, New Favorite, Live and Lonely Runs Both Ways. He also played on Krauss’ solo albums Forget About It and A Hundred Miles or More: A Collection, plus her multi-platinum compilation Now That I’ve Found You.

His first foray away from AKUS came in 2000 when he released his first solo album, Carry Me Across the Mountain, and toured with the first incarnation of the Dan Tyminski Band. The year also marked release of the Coen Brothers’ hugely popular film O Brother, Where Art Thou? in which Tyminski supplied the singing voice for George Clooney. Featuring two Tyminski renditions of “Man of Constant Sorrow,” the soundtrack album sold an impressive seven million copies and won five Grammy Awards in 2002, including Album of the Year.

Tyminski was invited by Eric Clapton to play at his Crossroads Guitar Festival in 2004 and also performed in the 2007 Crossroads Guitar Festival with Alison Krauss and Union Station. He won
Dan Tyminski is the quintessential bluegrass musician – an extraordinary player and a terrific singer. Best known for his work with Alison Krauss and Union Station, he was also featured in the movie “O Brother, Where Art Thou?,” where he supplied the vocal track for George Clooney’s portrayal of the song “I Am A Man of Constant Sorrow.” Dan’s 1946 Martin provided the inspiration for the beautiful D-28 Custom Artist Edition that bears his name.

Male Vocalist of the Year awards from the International Bluegrass Music Association in 2001, 2002 and 2003. In 2008 he released Wheels, his second solo album, which received very positive reviews and a Grammy nomination for Best Bluegrass Album. His plans for 2009 include touring with the Dan Tyminski Band, which is scheduled to play several major bluegrass festivals and venues during the spring and summer.

Several classic Martin features complement the D-28 Dan Tyminski Custom Edition’s distinctive elements. Aging toner gives the top a beautiful vintage patina that shines under Martin’s polished gloss lacquer body finish, and Golden Era® Style 28 rosette and Golden Era-style nitrate tortoise-colored pickguard add to the vintage vibe. Top, sides and back are bound in grained ivoroid, with the latter accented by fine black/white purfling and a zig-zag back strip. The nut and drop-in saddle are crafted from genuine bone, while the bridge and end pins are made from black ebony.

Delivered in a Geib™ style hardshell case, each Martin D-28 Dan Tyminski Custom Edition guitar bears an interior label personally signed by Dan Tyminski and numbered in sequence. Left-handed versions of this Custom Edition guitar can be ordered without additional charge and factory-installed electronics are available as an extra cost option. Orders for the D-28 Dan Tyminski Custom Edition may be placed with your local authorized Martin dealer and specifications may be found in the Custom Artist edition section of the Martin website at: www.martinguitar.com. © Sept 2008 Bluegrass Unlimited, Inc., Reprinted by permission.
Rockabilly, pop, Hawaiian, standards and especially country: Marty Robbins could sing them all. Most people remember “A White Sports Coat” and “El Paso,” his biggest hits on the popular charts, but for nearly 30 years he was a huge country star, with 16 chart-topping and 42 “Top 10” country hits, and a slew of top-selling albums. He also was a superb songwriter, solid guitarist, fine actor and incredibly charismatic performer. In every sense of the word, he was unique; the passage of years since his death in 1982 have only deepened respect for this truly one-of-a-kind entertainer.

As with nearly every aspect of his music career, Robbins’ acoustic guitar of choice was anything but ordinary. Instead of something big and flashy, he often played a Martin 5-18, a tiny mahogany “terz” guitar, so named because it was designed to be tuned a minor 3rd (three steps) higher than standard. His appearances with the diminutive Martin guitar beginning in the 1950s, at the Grand Ole Opry and in concert, caused a spike in the production of that model that lasted for nearly a decade. The Martin Guitar Company stopped making the 5-18 in 1989, and though it has produced other Size 5 guitars in recent years, namely the Claire’s Guitar (Brazilian rosewood) and Claire 2 (flamed maple) Limited Editions, and the Mini Martin (East Indian rosewood) Special Edition, it has not offered one in mahogany for 20 years. Martin is pleased to bring it back with the introduction of the 5-18 Marty Robbins Custom Edition.

While the 5-18 Marty Robbins Custom Edition conforms to the model’s 12-fret (to the body) design, small dimensions (11 1/4” across the lower bout) and short (21.4”) scale length, distinctive tonewoods and appointments abound. A rare Adironack spruce top with 1/4” unscalloped braces is matched to the traditional genuine mahogany back and sides for bright, clear tone and impressive dynamics. The “low oval” genuine mahogany neck sports a polished Madagascar rosewood headplate which highlights the large Old Style gold Martin decal and Gotoh™ nickel open geared tuners with butterbean knobs.

To honor “El Paso” and his other Texas-themed records, the black ebony fingerboard features a position marker in the shape of Texas at the 5th fret and a lone star at the 7th fret, plus the standard Old Style 18 dot position marker at the 9th, 12th and 15th frets, all inlaid in abalone pearl. The matching black ebony straight bridge is fitted with a “through” saddle of genuine bone, the nut also is crafted from genuine bone.

Top, back and sides of the 5-18 Marty Robbins Custom Edition are tortoise bound; the top is accented by five-ply black/white edge purfling and an Old Style 18 rosette. The beveled and polished pickguard is Delmar™ tortoise-color nitrate, as is the endpiece, while the heelcap is tortoise-brown to match the binding. Traditional dark stain on the back, sides and neck combine with straw aging toner on the top to give the guitar vintage beauty, a beauty accentuated by its polished gloss lacquer finish.

A native of Arizona, Marty Robbins became interested in music while serving in the United States Navy during World War II. Stationed in the Solomon Islands, he learned to play guitar, started writing songs and began a lifelong love of Hawaiian music. Back home in Arizona after the war, he began playing guitar in a local band and was eventually hired to perform on the radio, a job that led to his hosting a 15-minute live television show, “Country Caravan.” His big break came when “Little” Jimmy Dickens made a guest appearance on the show and was so impressed by the host, he lobbied his label into signing Marty.

Eschewing the songs his label offered him, Robbins began writing and recording his own. The third single, “I’ll Go on Alone,” proved to be his breakout country hit. It resulted in his first appearance at the Grand Ole Opry in 1953 and Opry membership the following year. He would consider the Opry his “home” stage for the rest of his career.

A string of country hits followed. In 1957 he released “A White Sports Coat,” which topped the country charts and was No. 2 on the pop charts. That same year he recorded “Song of the Islands,” an album of Hawaiian love songs. In 1958, he turned his attention to western and cowboy songs, releasing Gunfighter Ballads and Trail Songs, which included a ballad he wrote called “El Paso.” Considered too long for radio airplay, “El Paso” hit No. 1 on the pop and country charts and won the first Grammy Award for a country song. In 1960, he also became the first country artist to perform
Marty Robbins rarely performed without one of his many Martin small 5-18 Parlor or “Terz” guitars like the one seen above, in later years, with the unusual pickguard.

While continuing to produce country hits through the 1960s and 1970s, including “Devil Woman,” “River of Darkness,” “My Woman, My Woman, My Wife” and “Among My Souvenirs,” and earning a second Grammy Award along the way, Robbins expanded his range by getting into the movies, both as an actor and soundtrack contributor. His acting career began in 1957 with Badge of Marshall Brennan, while his soundtrack work began in 1959 with Hanging Tree. He appeared in eight movies and had music in countless more, culminating both with a small role and two songs in the Clint Eastwood movie Honky Tonk Man. He played as hard as he worked and began driving stock cars on the NASCAR circuit in 1966, an avocation he would continue for the rest of his life.

A heart attack and heart bypass surgery (then experimental) in the late 1960s barely slowed him, but a second heart attack in 1981 did. In October of 1982, he was inducted into the Country Music Hall of Fame and accepted the award in person, but he suffered a third heart attack less than two months later and died on December 8th, 1982.

Each Martin 5-18 Marty Robbins Custom Edition guitar bears an interior label personally signed by Marty Robbins’ son Ronny Robbins and is numbered in sequence. A fitted hardshell case is included. Left-handed versions of this Martin Custom Edition may be ordered at no extra cost. Authorized C. F. Martin dealers will begin accepting orders for the 5-18 Marty Robbins Custom Edition immediately. For more information, log onto the Martin website at: www.martinguitar.com.

Roy Rogers 1930 OM-45 Deluxe Brings $554,500 at Christies Auction

An anonymous bidder acquired the “King of Cowboys,” Roy Rogers’ infamous OM-45 Deluxe Martin Guitar, one of the rarest and most coveted. $554,500 was the winning bid during an auction held at Christies in New York on April 3, 2009. The guitar was put up for auction by The Roy Rogers-Dale Evans Museum in Branson, Missouri.

Originally purchased, used, for $30 at a California pawn shop in 1933 by a young and unknown musician by the name of Leonard Slye, this guitar was the very first OM-45 Deluxe model guitar Martin produced in 1930 (#1 of 15 total). It is the prototype for one of Martin’s rarest, most beautiful and highly coveted models. Slye, years later, would go on to become cowboy legend Roy Rogers, never knowing the historical significance of the guitar. Over time, the Martin OM-45 Deluxe would become synonymous with the Rogers stage and film persona.

Sold brand new for $225 in 1930, this guitar was Martin’s most expensive model to date. Its serial number, #42125, would years later reveal that this particular guitar has epic historical significance beyond its already documented celebrity status. How fitting that this unique OM was, unknown to its owner or anyone else, already the stuff of legend even before that fateful pawnshop encounter with a future western idol. A two-time inductee into the Country Music Hall of Fame, Rogers passed away in 1998.
Richmond, Virginia folk favorite **George Turman** has been involved with many musical projects over the last forty years, and he continues to use his 1971 Martin D-28S as his performance and recording instrument. Check out his latest project with a bunch of his musical associates, “Among Friends,” at [www.cdbaby.com](http://www.cdbaby.com).  

**Sarah Cheverton, Julie Caran** and **Kevin Caran** make up Harrisonburg, Virginia’s “Blue Stone Sky,” an acoustic trio melding contemporary and traditional folk music into a very pleasing blend of instrumental and vocal harmony. Two Martin guitars, Sarah’s 1981 D-18 and Kevin’s 1995 Limited Edition D-18 Golden Era®, are used extensively by the group, and you can sample their music, including their compact disc, “Here Now,” at [www.myspace.com/bluestonesky](http://www.myspace.com/bluestonesky).  

Bluegrass and country music legend **Fayssoux Starling McLean** is back and singing again after lending her voice to some of Emmylou Harris’ recordings. She released her first solo album, “Early”, in 2008 after being out of the business for a couple of decades and is now out and about doing house concerts and club dates. Her favorite guitar is a vintage Martin D-18 she’s been using since 1975, and she keeps a newer D-28 around as her back-up instrument. For more information, check out: [www.fayssouxmusic.com](http://www.fayssouxmusic.com).  

Primarily a vocalist, Richmond, Virginia’s **Libby Dunton** plays her Martin Custom D-35 Dreadnought to accompany herself when singing her favorite songs in local concerts or just for her own enjoyment. Currently working with two other women from the Richmond’s “Among Friends” showcase folk group, Libby expects to release a compact disc in the near future.
Dave Schwerdtfeger has been in the paper recycling business in the Baltimore, Maryland, area for 34 years, but he’s getting ready to retire so that he can spend more time with his family, play a little more golf and get back to his favorite music. His guitar of choice is his 1971 Martin Dreadnought D-35, of which he says: “It just keeps getting better and better!”

Gene Dawson, together with his wife Susan, hosts the Dawson House Concerts in Silver Spring, Maryland. An active performer on the local Washington, DC music scene some years ago, Gene still enjoys playing every chance he gets. He really likes his Martin DC-16GTE Dreadnought with Fishman electronics onboard. Access his house concert schedule online at: www.angelfire.com/folk/dawsonconcerts/.

Marc Miller manages a Martin authorized dealership, Zepp Country Music, in Wendell, North Carolina. When he’s not on duty there, he’ll be picking one of his several Martins, including the pictured D12-20 12-string model that he has modified as an 8-string. He also has a J-15, a CEO-4R, a wonderful D-18 (“too good to take into bars”) and a Backpacker travel guitar. Visit: www.marcmillermusic.com and pick up his album, “Down The Road.”

A naturalist since 1980, Montgomery County, Maryland Parks’ Rob Gibbs has owned his Martin D-35 since 1976 when he was active as a solo singer/songwriter and a member of a couple of country rock and bluegrass bands in the Washington, DC area. Rob uses his Martin today to entertain and educate children about the wonders of the environment, and he still finds time to fingerpick his favorite ragtime tunes.

Eric Tingstad started with the guitar when he was ten. After high school he studied classical guitar while still playing in rock bands. In 1981 he focused his efforts on nylon strings, and in 1985 he hooked up with Nancy Rumbel. Soon he found a great 1961 0-16NY New Yorker Martin. With its classical width neck, Eric can fingerpick and flatpick multiple styles where most guitarists would simply use an assortment of guitars. Eric says: “I get alot outta that old axe!”

Washington, DC-area based singer/songwriter Jerry Bresee owns several Martins, including the pictured 2003 D-18 Golden Era® he received from his wife as a 50th birthday present. An instructional designer who works with airlines and the FAA to develop training programs for pilots, Jerry’s job includes a lot of traveling – and songs about being away from home come easy. He has two albums to his credit; and even with his schedule, he manages to perform in the area on a semi-regular basis, always with one of his Martin guitars! Check out: www.jerrybresee.com.
New York City-based singer/songwriter **Annie Dinerman** recently completed a new CD with producer Steve Addabbo (Suzanne Vega, Shawn Colvin). Annie is very brand loyal to Martin – she owns a vintage 00-28C and an 0-16NY, plus a newer DC-16GTE Premium that she prefers for stage performances. Check out Annie’s complete discography on her website at: [www.annedinerman.com](http://www.annedinerman.com).

**Scott Taylor** of Grand Island, Nebraska, loves the headstock design of the Martin “40” series, and that got him to part with a couple of other guitars to buy a 1971 D-41 which he greatly enjoys. A minister by trade, Scott loves to write and sing inspirational and western music, especially “cowboy songs,” and he has several albums available through his website, [www.srtaylor.com](http://www.srtaylor.com).

**Danny Gotham** got the Martin bug growing up in Rochester, New York in the late 1960s. He purchased his first Martin, a Brazilian Rosewood D-28, for $399 from the late, great Eldon Stutzman. These days, his main guitar is a 000C-16 that he uses for solo shows and accompanying the likes of Peter Ostroushko and Tom Paxton. He also performs on a newer 000C-16RGTE for occasional guitar trio shows with North Carolina bluesman Armand Lenchek and ex-Bonnie Raitt guitarist Will MacFarlane. His oldest Martin is a 1980 HD-28 which he won when he came in second place at the National Fingerpicking Guitar Championship in Winfield, Kansas. To find out more about Danny, check out his website, [www.dannygotham.com](http://www.dannygotham.com). The photo below shows Danny chording a neck with Philadelphia guitarist Ari Eisinger, whose style is perhaps along the lines of Paul Geremia and John Hammond. Danny says: “Ari plays Blind Blake better than Blind Blake!”

Marc Silver, a Philadelphia, Pennsylvania-based singer/songwriter, offers a mix of Appalachian fiddle tunes, jazz and original songwriting. Marc counts on his one and only Martin D-35 Dreadnought whether working with his band, The Stonethrowers, or working as a solo musician. All of his consummate musical activities can be tracked at [www.marcsilvermusic.com](http://www.marcsilvermusic.com).

Northern Virginia-based singer/songwriter and multi-instrumentalist **TM Hanna** is shown performing at the Folk Club of Reston-Herndon on his “Felix The Cat” Little Martin. TM spends his days as an acoustic instrument specialist at Sterling, Virginia’s Martin Guitar dealership, Melodee Music, and his evenings performing “anywhere they’ll let me.” For information on the release of his newest CD, “Hundred Shades of Blue,” as well as on future performances, visit TM’s website at [www.tmhanna.net](http://www.tmhanna.net).
Our friend Tyler Unger played his Martin during a recording session at the legendary Sun Studio in Memphis with lead singer Brad Skistimas of the band Five Times August. Brad has earned a reputation as one of the most important up and coming artists. After selling over 100,000 digital downloads without a record label, getting forty song placements from one album on various popular television programs and becoming the first unsigned act sold in Wal-Mart stores nationwide, one can only wonder what Five Times August will accomplish next.

Columbus, Ohio banker Parker MacDonell recorded two albums in the mid-1980s that still hold up as great songwriting and performing by those who got to hear him when he was touring. His guitar of choice, then and now, is the Martin D-18 that he used to record them. Parker still has lots to share about music and other matters on his website, www.parkermacdonell.com. (Len Jaffe)

Hank Cramer, one of the best-loved folksingers in the American West, is known for his booming bass vocals, smooth guitar picking and wry sense of humor. Hank's repertoire songs tell the stories of cowboys, sailors, soldiers, miners, adventurers and just plain drifters. With similar life experiences, Hank's music rings with a special authenticity. This past November, Hank (center) went to the Tombstone Western Music Festival in Arizona to accept an award from Heartland Public Radio for placing a song ("My Sweet Wyoming Home") in the Top Five Cowboy Songs of 2007. Left to right, it's Mark Iler (lead player with his Martin 5-15 Terz guitar (he tunes it to A)), Hank with his Roger McGuinn D-7 (7-string) and Davey Hakala, the fiddler. We're sure Davey would play a Martin fiddle if only we made fiddles! Find much more at: www.hankcramer.com.

Scott Pohle has been playing guitar for about seven years. He became such a fan of Martin guitars that he had the headstock logo tattooed on his right arm. He plays a D-35 and wanted everyone to know that when it comes to acoustic guitars there is nothing like a brand new Martin. He also hoped he hadn't infringed any copyright!
Alice Peacock • Love Remains
Powerful pop hooks and clever lyrics combine with a touch of country twang and gutsy rasp on this feel good album that is bound to magnetically draw you in. The pure acoustic warmth of her Martin D-35 blended with a flawless production and world class instrumentation provide the tonal backdrop for Alice’s convincingly strong, yet tender voice. Hear and see more at www.alicepeacock.com

Allan Taylor • Leaving At Dawn
This stylistic return to his early years offers a beautiful collection of soft and soothing ballads about life, love and memories of far away places. With his Martin HD-28, Custom D-18, 0000-28H and an array of traditional and unique world instruments, Allan paints a sonic portrait of beauty, grace and sorrow. For the folk minded, this CD provides an easy listen and an intimate experience.

Jacques Stotzem • Catch The Spirit
The ever prolific Jacques Stotzem offers this solo acoustic extravaganza covering popular and legendary artists who have influenced this instrumental guitar guru throughout his career. The arrangements are masterful and the passion pours from his Signature OMC Jacques Stotzem model and his OM-21. From Hendrix to the Beatles to U2 and Radiohead, Catch The Spirit unites diversity in a way that only Jacques can.

Massimo Varini • My Blues
This Italian virtuoso owns an impressive collection of Martins, including his prized Custom 00-18 that dominates this immaculate production of finger-style instrumentals. A dynamic and versatile guitarist, songwriter, producer and performer, Massimo’s dauntless energy hypnotizes the listener. Every percussive note and run on the album is precise, inspiring and clear. Hear more at www.massimovarini.it.

Tingstad & Rumbel • Leap Of Faith
This collection of nostalgic covers and freshly crafted originals comes to us from Grammy winners Eric Tingstad and Nancy Rumbel. On the back jacket artwork, Eric is seen proudly holding his slotted-head Martin (See page 33) that is prominent throughout the recording. As their 19th release, Leap of Faith boasts the endless popularity of instrumental music performed by these world-class musicians.

The River Bottom Rhythm Band
The River Bottom Rhythm Band is a bluegrass band from the small town in Rowan County, Kentucky. The image above is from the photo shoot for their CD cover. The Martin that guitarist Michael Atkins is holding is a 1937 D-18 that his father first purchased in a music store in Ashland, Kentucky. Walter (Michael’s father) had his own country singing group at the time, and he walked into a store looking to purchase a “Gibson Jumbo” as he states it. After looking at the Jumbo, the sales person handed him the D-18 to look at. He strummed it one time and exclaimed, “I’ll take this one!” Walter is 98 years old now and he continues to say: “Martin Guitar is still the only one to buy.” Walter gave the guitar to Michael when he was 12, and Michael recently presented it to his 16 year old son Joshua. That very guitar was used on their CD; and everywhere they take it, the question is always the same, “Do you want to sell it?” The answer will always be the same, “NO!”

Below are our three proud generations of Martin fans for life: Walter Atkins (center), age 98, holding the 1937 D-18; Michael Atkins, age 52, holding a 1985 HD-35; and Joshua Atkins, age 16, holding his 2008 D-28.
Diane Ponzio • So Low, You Have To Listen
Martin’s own Diane Ponzio, solo in the studio, has written and recorded 11 spectacular new songs using both of her Martin Signature models (JDP and JDP II), a BC-15E, a D12-112 string, a 5-16 and a 5K Uke. A longtime Martin clinician, Diane offers songs that are complex and soulful that clearly emanate from her heartfelt experiences as a world traveler.

Julian Dawson • Deep Rain
Recorded in Nashville with legendary producer Dan Penn, Deep Rain is a musical treasure. Armed with his HD-7 Roger McGuinn 7-string Signature Model, Julian has crafted a brilliant album that is both personal and profound. With clever titles like (Lost the) “Keys To the Kingdom of Love,” each song soothes the soul and stimulates the senses. Hear more at www.juliandawson.com.

Jackie Perkins • The Still Awakening
Sharing vocals with legendary African artist Gabin Dabire’, Jackie Perkins’ performance is mesmerizing. The songs are as tender and angelic as the image of Jackie with her prized OM-42 on the CD cover and throughout the jacket artwork. Her OM-42 and D-35 Martin guitars dominate the tracks of this uplifting album that include an inspired version of John Lennon’s classic song “Imagine.”

David Newman • Love Peace Chant
Known by many as Durga Das, this spiritually empowered “chant” artist conveys his positive message through a joyful assembly of “trance jams” and pleasing vocal harmonies. He joins together a rhythm of contemporary beats with traditional sacred melodies and hypnotizing drones. His “Love Peace Chant” CD is the perfect musical companion for meditation or exaltation.

Steve Earle • Townes
A tribute to his musical hero and longtime friend, Townes Van Zandt, this fifteen-track eulogy is as spine-tingling as Earle’s own originals. The subtle nuance and power of his M-21 Custom Edition are ablaze on each track. Steve shares the mic with some very special guests including his wife Allison Moorer, Tom Morello, and for the first time (appropriately enough), Steve’s son Justin Townes Earle.

Al Shelton’s Masterpiece Cover
For the past several years, artist, painter and master leather worker Al Shelton (left) has been crafting his lined guitar-cover masterpiece for the Martin museum. Al is one of the finest leather artists alive, having crafted priceless saddles for Gene Autry and beautiful guitar covers for Ricky Nelson. He’s just turned 89, and he’s still going strong. His friend and fellow leatherworker Chuck Smith (right) assisted Al toward the end of the project, as did Al’s other friends – Greg M. Atkin of Strum-N-Comfort Picking Systems and Nancy Cole of The Equestrian News. There’s a great NPR radio link about Al at: www.npr.org/templates/story/story.php?storyId=6935528.
Backpacking Coast To Coast

On April 22, Canadian musician Rod Standish decided to take a walk – a long walk – from Point Pleasant, Halifax across Canada to the Pacific coast. The young actor/singer/songwriter is walking to raise money and awareness for The Canadian Academy of Recording Arts & Sciences and for Earth Day. His traveling companion is a Martin Backpacker® which he plays in every city he stops at along the way. Rod is no stranger to challenges. Reportedly he’s recently been recognized by the Guinness Book of World Records for playing the longest uninterrupted rock guitar solo in history – an astounding 58.5 hours long. Which means that not only does he have incredibly tough calluses and very durable strings (Martin SPs extended play, we assume), but he must really like the tune he played. Good luck to Rod on his “long and winding road” – a very worthy journey. The Wandering Troubadour legend is alive and well! ❖

That’s What Friends Are For

13-year old Julian Greiner stops to play his Backpacker® at the 11th century Hirsau Abbey in Germany’s Black Forest. The Backpacker was a Christmas gift and, according to Julian’s dad Gernot (a music teacher himself), it has become his son’s best friend. “This is Julian’s first Martin experience,” says Gernot. Other models will follow. His greatest wish is a Kenny Sultan 000-18. Maybe a prayer or two at the abbey would help? ❖

Hike For Cancer

Singer-songwriter Pete Kartsounes literally hit the trail with his Martin Backpacker to raise money for families with childhood cancer through his Hike For Cancer Foundation. Hiking the 500 mile-long Colorado Trail last summer, Pete played seven shows along the way, raising awareness and money for the Foundation’s beneficiary, Camp Wapipiapi in Estes Park. “It was wonderful to have the Backpacker along,” says Pete. “It not only made my hike so much more enjoyable, but others we met along the way were so happy to hear a guitar out in the middle of nowhere!” ❖
Barbara Wilkinson

The extraordinary portrait of Don Wilkinson (above) with his Martin Backpacker® was painted by his extraordinary artist wife Barbara on a recent canoe trip down British Columbia’s majestic Green River. The two had stopped to camp for the night when Don got out his Backpacker, and Barbara got out her watercolors.

“It’s not scenery,” Barbara says. “In my defense, I had been drinking wine and I found him more charming than the rocks.” She titled the painting “Donny Plays The Blues On The Green River.”

John Martyn 1948-2009

John Martyn was one of the most revered and innovative singer-songwriters of his generation; his music – a mix of blues, folk and funk – influenced artists as varied as U2 and Eric Clapton. Many of his albums, especially Solid Air (1973), are regarded as classics. He began to experiment with electronic effects, notably a tape device known as the Echoplex which provided his signature sound.

His cantankerous behavior was famous, and age did not appear to mellow him or diminish his interest in expanding the horizons of music and making musical boundaries redundant.

Early on in his career, he proved himself one of the most brilliant acoustic guitarists of his generation, but he was never content to rest on his laurels, taking his guitar playing into constantly new directions, even at the cost of his commercial appeal.

A longtime Martin guitar player, Westside of Glasgow, UK (a Martin Distributor) honored him with a John Martyn Custom Signature Edition guitar in 2008. (Telegraph.co.uk)

John King 1953-2009

The sudden death of John King on Friday, April 3, shocked and saddened both the ukulele and guitar communities. Trained by the famed classical guitarist Pepe Romero, John King taught guitar for many years at Eckerd College in his hometown of St. Petersburg, Florida. John was also a published composer and an associate editor of Soundboard magazine, the official magazine of the Guitar Foundation of America. He lived in Hawaii for many years while growing up and developed a love for the ukulele that would last his entire life. John applied classical guitar techniques to the ukulele and became the world’s premiere classical ukulele player. His unique style and impeccable technique astounded ukulele fans around the world, whether he was playing an early Hawaiian piece, a Christmas carol, a Bach sonata or a Sousa march. Through years of extensive research in Hawaii and elsewhere, John had brought to light an amazing amount of information about the history and development of the Hawaiian ukulele.

During 2007 and 2008 he undertook a project with co-author Tom Walsh to research the C. F. Martin Archives on the history of Martin ukuleles for an upcoming book. His incredible knowledge, intelligence, humility and sense of humor will be sorely missed.

Coming Soon:
The Del McCoury 50th Anniversary D-18 Custom Artist Edition

Limited to just 50 special guitars, this Anniversary Edition celebrates Del McCoury’s significant contributions to bluegrass music over the past 50 years.

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