Introducing Martin’s New Retro Series
Dear Martin Enthusiast,

Larry Fishman and I began working together 28 years ago. The first project Larry and my colleague John Marshall worked on was the second generation Thinline 332 under-the-saddle piezo electric pickup. Several years later, the pickup was vastly improved with the use of a continuous thin film piezo material originally developed by the U.S. government for seismographic testing.

Along the way, we introduced impedance matching devices, volume and tone controls, effects, and built-in tuners.

The Aura and Aura Plus systems now allow you to generate the authentic sound of a Martin guitar through a PA system.

Which gets me to the Retro project: I wondered what it would be like to take one (or a few) of our museum collection vintage Martins and record them through vintage microphones. And then apply that experience to the Aura Plus system installed in a new historic re-creation Martin guitar (see page 2).

The results are described in this issue of the Sounding Board. My ancestors would be amazed, and I hope you will be too.

C. F. Martin
What's New?
We've been hard at work creating a wide assortment of new products, from the innovative Retro Series to exquisite artist model collaborations to an upgraded and expanded line of Performing Artist acoustic electric stage ready models.

Martin and the Evolution of American Music
Martin guitars and the musicians who play them – past and present – have had a vast influence on American (and world) music and culture. An amazing chart attempts to organize and acknowledge these influences across a timeline that spans Martin's colorful history.

Care and Feeding
Martin’s ongoing initiatives in responsible guitar making are highlighted, plus an overview on the varied neck profiles that appear throughout the Martin lineup.

At the Forefront of Folk
Photographer Sherry Rayn Barnett has covered the music scene for decades. Here she shares her timeless images of the greatest folk performers of our time with their Martin guitars front and center.

Other Stories
New Products .................2-21
Editions .........................8-13
Martin Stories .....................22
Martin and the Evolution of American Music ..........26
Martin Inspired .....................28
Bridge Timbers ....................29
Caring and Feeding
  Responsible Guitar Building...30
  Like a Glove .....................32
String Ambassadors ...............34
Artist Profiles ....................36
The Legend of Crossroads ........40
Sonny Curtis & Martin Guitar .......42
Martin Kids .........................44
Bouncing Fleas .....................45
Winner’s Circle .....................46
We Aim High .........................47
Around the World ...................48
At the Forefront of Folk...........50
From the Archives .................52
During a brainstorming session with Fishman Transducers, the industry’s acknowledged leader in acoustic sound reinforcement, Chris Martin suggested a bold idea to somehow incorporate the greatly prized, "open" tonality of time-aged vintage Martin models into new instruments. Chris's challenge was to perfectly capture the mystique and tonal emotion of priceless, pristine, and well-aged vintage Martin guitars from the company’s museum collection. The result of this project offers the most significant advancement in acoustic sound reinforcement to date – producing the most accurate and clear amplified tone offered on a grouping of vintage-inspired superb acoustic guitars.

The four new Retro Series models are the D-45E Retro, HD-28E Retro, D-18E Retro, and OM-28E Retro. These instruments are closely aligned to their obvious historical and legendary Martin counterparts: the top-of-the-line D-45, the classic herringbone HD-28, the crystalline-toned D-18, and the versatile OM-28 Orchestra Model. These guitars blend traditional Vintage Series appointments with modern playability enhancements that include Martin’s high performance neck taper and the comfortable modified low oval neck profile.

Acoustic instruments have always been a challenge to amplify because the envelope of a guitar’s sound occurs in front of the guitar and the player. Accordingly, a guitar’s tone is most accurately captured with sophisticated (and typically expensive) microphones in a highly controlled studio environment. This constraint is of course impractical for guitarists trying to reproduce acoustic tone in an on-stage performance environment.

The Martin and Fishman Retro Guitar Team partnered with Bil VornDick, a Grammy award winning studio producer and acknowledged industry expert in the specific area of acoustic sound recording. Bil’s priceless collection of vintage microphones provided the identical studio dynamics used to capture virtually all of the recordings in America’s vast musical history. Among the priceless vintage microphone brands used to capture the sonic images were: Neumann, RCA, Altec, AEA, Shure, Sanken, Schoeps, Miktec, AKG, Geffel, Milab, and Telefunken.

Martin’s exclusive Fishman F1 Aura+ electronics system is the perfect system for the Retro models. After the careful recording of microphonic images from each “donor” guitar, Fishman conditions the recordings utilizing their highly evolved Aura imaging technology. This modification software applies mathematical algorithms, forcing the amplified sound to replicate the body resonance and behave tonally like the donor guitar. With this technology, an exacting studio experience is achieved every time the guitar is plugged in.

Put it all together and these guitars are perfect for anyone who appreciates the look and sound of vintage Martin guitars using newly designed modern playability enhancements with unprecedented onstage plugged-in performance. See, hear, and play the Retro Series at a participating authorized Martin dealer near you, and please view the Retro demonstration video at: www.martinguitar.com.
Shown opposite are a small sampling of the 22 priceless vintage microphones used for the Retro tonal image recordings (L-R): AEA 44DX, Altec 639, KU 4 AEA, Neumann U 47, and RCA 77DX.
NEW PRODUCTS

Let your tone shine through…

D-18 Retro
Martin’s Retro Series represents the most significant advancement of our era in amplified acoustic sound.
What if it were possible to achieve an amplified sound that actually equaled the acoustic tone of your Martin guitar?
Natural sound…
Jeff Tweedy’s musical journey defies easy characterization. From the pioneering alt-country of Uncle Tupelo and the roots rock of Golden Smog to the folk-inspired interpretations of Woody Guthrie lyrics, and the ever-evolving rock, soul, pop, and Americana landscape of Wilco, he ranks among this era’s most important and influential musicians, one whose passion and innovative spirit remains undiminished.

Over the years, Tweedy has put acoustic guitars front and center in his music. Now he has put his considerable guitar experience and expertise into designing his ideal Martin: the 00-DB Jeff Tweedy Custom Signature Edition. A truly unique creation, the Martin 00-DB Jeff Tweedy Custom Signature Edition features FSC®-Certified responsible tonewoods, mahogany construction, rare 00-deep body configuration, and distinctive appointments throughout.

“The shape and the aesthetics are based largely on my favorite ‘go-to’ Martins that I have been using for years to write and record music,” Jeff Tweedy commented. Designer/luthier/American guitar historian John Woodland, who has worked with Tweedy for years, assisted with the guitar’s development. “Beginning with a 1930s mahogany Martin, I had Jeff play his favorite acoustic guitars and got his reactions to each,” he recalled. “The specifications for his namesake Martin are a combination of the elements he liked best, plus a few elements he felt had to be included.”

One of those latter elements are Forest Stewardship Council™ (FSC®)-Certified tonewoods. “We really wanted this guitar to be environmentally friendly, a professional FSC®-Certified guitar that looks great and sounds great,” Woodland explained. “It wasn’t an easy request to fulfill, but Martin made it happen.”

The Martin 00-DB Jeff Tweedy Custom Signature Edition features 00 body width and 4 5/8-inch (at the end pin) body depth, a full half-inch deeper than the standard 00 (hence the DB – deep body – designation). Top, back, and sides are FSC®-Certified genuine mahogany, and combine with 5/16-inch scalloped FSC®-Certified European spruce braces for rich, powerful tone. The 1¾-inch (at the nut) modified-V, long-scale (25.4-inch) mortise/tenon neck is carved from FSC®-Certified genuine mahogany. A bone nut and compensated bone saddle enhance the guitar’s clarity and articulation.

Distinctive appointments complement the guitar’s innovative design. The custom mahogany burst top – inspired by the burst on an early 1930s Martin 0-17 in the Martin Museum – provides a handsome backdrop to an old-style 18 rosette, five-ply black/white top purfling, and faux-tortoise Delmar pickguard. Tortoise-color brown body binding, endpiece, and heel cap subtly accent the body and neck. The headstock features a FSC®-Certified mahogany headplate, old-style gold “C. F. Martin” decal, and Gotoh nickel open geared tuners with butterbean knobs. The black Richlite fingerboard is inlaid with rare Foden style position markers, and is matched by the rectangular black Richlite bridge, and black bridge pins and end pin. A polished gloss finish highlights the instrument’s singular beauty.

Jeff Tweedy is much like his namesake Martin: a musical maverick who blends tradition and cutting edge in equal measure. An Illinois native, Tweedy joined his first bands while
still a teenager. He and friend Jay Farrar formed Uncle Tupelo in 1987 and the group quickly gained a following for its aggressive style of country that soon became known as alt-country. The group’s first album, *No Depression*, was well received by critics and the public, as were three subsequent albums.

In 1994, Uncle Tupelo broke up due to differences between Tweedy and Farrar. Tweedy enlisted the other members of Uncle Tupelo in a new band, Wilco, and recorded the modestly successful *A.M.* In 1996, bolstered by an expanded lineup and Tweedy’s increasingly confident songwriting, the band recorded and released *Being There* to strong reviews and solid sales.

In 1997, Wilco collaborated with British singer-songwriter Billy Bragg to add music to a treasure trove of unreleased Woody Guthrie lyrics; the songs were released on two albums, *Mermaid Avenue* and *Mermaid Avenue Vol. II*. But Tweedy’s expanding musical palette came into its own on Wilco’s next two albums, 1999’s *Summerteeth* and 2002’s *Yankee Hotel Foxtrot*. A critical and commercial success, the latter is considered one of the greatest albums of the 2000s.

In the decade since, Tweedy has moved from strength to strength. With Wilco, he has toured frequently and recorded five additional albums, including 2004’s *A Ghost is Born*, which received two Grammy Awards including Best Alternative Music Album, 2009’s accessible *Wilco (The Album)* and last year’s *The Whole Love*, an expansive, adventurous album that ranks among the band’s best. In between, he has tackled a bunch of side projects: filming a solo concert DVD, recording the soundtrack for Chelsea Walls, making albums with 7 Worlds Collide and Loose Fur, and producing an album for the legendary Mavis Staples. He continues to strive musically and it is impossible to predict where he will take us next.

Delivered in a fitted hardshell case, each Martin 00-DB Jeff Tweedy Custom Signature Edition guitar bears an interior label personally signed by Jeff Tweedy and numbered in sequence, plus a FSC® MIX label. This custom signature edition guitar will be built for only two years. Left-handed guitars may be ordered at no additional charge; factory installed electronics are available as an extra-cost option. Authorized C. F. Martin dealers are accepting orders for the 00-DB Jeff Tweedy Custom Signature Edition now, and participating dealers will be listed on the Martin website: www.martinguitar.com.
Is Jeff Daniels an actor who makes music or a musician who acts? Ten years ago, the question would not have been asked; Jeff Daniels was – and remains – an award-winning film and stage actor. But in the last decade, Daniels has taken his passion for music public, with five albums of impressive, mostly self-penned songs and occasional tours that demonstrate in convincing fashion he is every bit as talented behind a microphone as he is in front of a camera.
After 20 years as a closet singer, songwriter, and guitar student, Daniels hit the stage in 2001 for the first time as a musician to play a fundraiser for the Purple Rose Theatre Company, the nonprofit theatre group he founded in Michigan more than a decade earlier. It also was the year he found his guitar “partner,” a 1934 Martin C-2 archtop whose broken top had been replaced by luthier Joe Konkoly with an Adirondack spruce top, in effect converting it into an OM. In a curious twist of fate, the guitar is the same model as a Martin that belonged to famed actor James Cagney, with whom Daniels appeared in his first (and Cagney’s last) film, *Ragtime.* (Details on this story can be found in the *July 2011 edition of The Sounding Board at www.martinguitar.com.*)

The 1934 Martin C-2 conversion has been Daniels’ constant companion in the studio and on stage ever since. It fits his blues style picking well, complementing his songs—which range from sly musings on the film business and hilarious vignettes of his home state of Michigan, to wise insights on life and love—with impressive balance, richness, and bite. So it is only right that his 1934 Martin C-2 conversion be the template for the newest addition to C. F. Martin’s Custom Signature Series: the Martin OM Jeff Daniels Custom Signature Edition.

A classic OM (000 body, long 25.4-inch scale and 1¾-inch wide—at the nut—fingerboard), the OM Jeff Daniels Custom Signature Edition approximates the tonewoods and appointments of Daniels’ guitar, but with some unique accents suggested by the man himself. Back and sides are rare Madagascar rosewood, the closest substitute—in appearance and resonance—to the now-endangered Brazilian rosewood. The top is Adirondack spruce, reinforced with ¼-inch scalloped Adirondack spruce bracing. The modified V neck with long diamond volute is carved from genuine mahogany, and the fingerboard and belly bridge are crafted from black ebony.

Body appointments are traditional OM: Style 28 wood fiber rosette, bold herringbone top purfling, black/white back purfling, HD zig zag backstrip, grained ivoroid binding, black/white purfling-framed grained ivoroid endpiece, and faux-tortoise pickguard. However, instead of the usual “natural” finish, the top of the OM Jeff Daniels Custom Signature Edition sports a rare and extraordinarily beautiful 1932 shaded finish. Also extraordinary are the neck and fingerboard inlays. A Madagascar rosewood headplate provides the backdrop for a Golden Era style “C. F. Martin” block letter inlay in abalone pearl that replicates the original version on the Martin C-2. Special long pattern diamond and square abalone pearl position markers on the fingerboard lead to happy/sad theatrical mask inlays in mother of pearl at the 12th fret, which Daniels says fits an actor’s guitar.

On the music front, he has released five CDs in just eight years. Two of them—*Live at the Purple Rose Theatre and Jeff Daniels Live and Unplugged*—capture his fresh and funny live concert (“The Ballad of the Buckless Yooper” is a serious ear worm). His most recent release, *Keep it Right Here,* shows his more serious side, and includes “When My Fingers Find Your Strings” and “Michigan in Me.” For the past decade, Daniels has toured nationally playing venues such as Virginia’s The Barns at Wolf Trap, Boston’s Club Passim, NYC’s Birdland and City Winery, Chicago’s Old Town School of Folk Music, Denver’s Swallow Hill, Austin’s Cactus Cafe, and Latitude 62 in Talkeetna, Alaska.

Finishing touches on the OM Jeff Daniels Custom Signature Edition include Waverly nickel tuners with butterbean knobs, bone nut and long saddle, and bone bridge and end pins with black dot inlays. Both the body and neck of this exquisite guitar receive Martin’s beautiful polished gloss lacquer finish.

Delivered in a vintage-inspired Geib style case, each Martin OM Jeff Daniels Custom Signature Edition guitar bears a distinctive interior label personally signed by Jeff Daniels and numbered in sequence. Left-handed versions of this Signature Edition guitar may be ordered without additional charge; factory-installed electronics are available at extra cost. Authorized C. F. Martin dealers will begin taking orders for the OM Jeff Daniels Custom Signature Edition immediately; participating dealers will be listed on the C. F. Martin website. [www.martinguitar.com](http://www.martinguitar.com).
Dierks Bentley is an “only in America” success story. In just over a decade, he has released seven albums, had nine No. 1 singles on the country charts, won both Academy of Country Music and Country Music Association awards, received eight Grammy Award nominations, and become the youngest performer – at the time – to be inducted as a member of the Grand Ole Opry. Add that he toured virtually non-stop and wrote – or co-wrote – most of his songs, and we have to wonder if he ever slept!

For nearly his entire career, Bentley’s acoustic of choice – in the studio and on the road – has been a 1980s Martin D-28. In fact, he has worn a hole through the top below the bridge from playing it so often and so hard. So when asked to design a namesake C. F. Martin Custom Signature Edition, he answered with an enthusiastic “yes!” “I bought my D-28 years ago because so many of my heroes played Martins,” he explained. “I never would have thought that I’d be working with Martin one day to design my own signature model. It’s still pretty unreal – definitely something I can check off my bucket list!”

Not surprisingly, Bentley used his beloved D-28 as the starting point for his signature Martin, but requested several unique elements – both in construction and in appointments – to make his namesake guitar a truly personal instrument. Great sounding and great looking, the Martin HD Dierks Bentley Custom Signature Edition is the guitar he envisioned.

The HD Dierks Bentley Custom Signature Edition’s solid tonewoods are classic, top-drawer Martin: Adirondack spruce top, East Indian rosewood back and sides, genuine mahogany neck, and black ebony fingerboard and belly bridge. However, the build is unique. Bentley wanted his namesake guitar to sound “big and punchy, right out of the box.” To achieve powerful tone, Martin takes advantage of the intrinsic stiffness of Adirondack spruce by combining a slightly thinner-than-standard top with Golden Era-style scalloped 5/16-inch Adirondack spruce top braces. The inclusion of East Indian rosewood side braces also contributes to this guitar’s impressive projection.

Bentley takes pride in his country and his roots, and both are showcased in the guitar’s appointments. Unique bold red, white, and blue herringbone encircles the top and bisects the back, and the same colorful herringbone serves as the center ring in the Style 28 rosette. The 1 11/16-inch (at the nut) Modified V neck with long diamond volute features a Madagascar rosewood headplate, the familiar gold old-style “C. F. Martin & Co.” decal, premium nickel Waverly® tuners with butterbean knobs and small mother-of-pearl dot position markers on the fingerboard, except at the 12th fret, where a handsome inlay of the phoenix – replicated from a design Bentley provided – pays tribute to his hometown of Phoenix, Arizona.

Dierks Bentley began playing guitar in his early teens, but didn’t gravitate to country music until three years later, when a Hank Williams, Jr. song hit home. After a year of college in Vermont, he transferred to Vanderbilt University in Nashville, where he spent his free time experiencing country and bluegrass music first-hand at Music City’s many bars and nightclubs. Following college, he worked as a researcher at The Nashville Network, paid his dues performing at local clubs, and honed his songwriting skills.

Released in 2003, Dierks Bentley, his major label debut, became a best seller (certified Platinum) on the strength of “What Was I Thinking,” his first No. 1 single on the country charts. As a result of the album’s success, he won both the Academy of Country Music’s Top New Artist Award and the Country Music Association’s Horizon Award. Modern Day Drifter, released two years later, also was certified Platinum and yielded two No. 1 country singles. He went on to perform 300 concerts that year and was on the road so much, he received his invitation to become a member of the Grand Ole Opry while in Los Angeles!

In 2007, Long Road Alone continued the winning streak, producing four Top 10 country singles, including two chart-toppers: “Every Mile a Memory” and “Free and Easy.” Feel That Fire in 2009 produced two more No. 1 hits. 2010’s Up on the Ridge proved disappointing after his previous successes, but Bentley returned in top form in 2012 with Home, which received glowing reviews, debuted at No. 1 on the country album chart and thus far has yielded three No. 1 country singles: “Am I the Only One,” “Home,” and “5-1-5-0.” He also kicked off his 2012 Country and Cold Cans tour of Canada, Australia, and the United States in February, with more than 50 concerts on the schedule.

Apart from a couple of noteworthy exceptions, classic HD-28 appointments complete the Martin HD Dierks Bentley Custom Signature Edition: black/white back and endpiece purfling, grained ivoroid body binding, endpiece and heelcap, and Delmar nitrate tortoise colored pickguard. With amplification in mind, this Custom Signature Edition is fitted with a compensated, drop-in bone saddle – ideal for installation of an under-saddle pickup. Aging toner on the top, along with bone bridge pins inlaid with faux-tortoise dots, add a bit of vintage style. Polished gloss nitrocellulose lacquer finish on the body lets the guitar’s natural beauty shine, while satin finish on the neck enhances player comfort.

Delivered in a Geib-style vintage hardshell case, each Martin HD Dierks Bentley Custom Signature Edition guitar bears an interior label personally signed by Dierks Bentley and numbered in sequence. Authorized C. F. Martin dealers will begin taking orders for the open-ended HD Dierks Bentley Custom Signature Edition immediately. Left-handed instruments may be ordered at no extra charge, and factory-installed electronics are an extra-cost option. As orders are received, participating C. F. Martin dealers will be listed on the Martin website: www.martinguitar.com.
The 2012 Martin Performing Artist Series Guitars – *Improved.*

**Making great performing guitars sound – and play – even better.**

In January of 2010, Martin introduced what some critics heralded as the "ultimate" guitars for player comfort, playability, and tonal performance – The Martin Performing Artist "PA" Series.

But if you know Martin, you know we don’t put much credence in anything tagged "ultimate" because it implies that it can’t be improved. And we’ve spent the last 180 years proving that anything that’s worth improving can be improved.

**Our new and improved PA Series guitars for 2012 are a beautiful example – better sounding and more versatile than ever.**

Offered in Dreadnought Cutaway, Grand Performance Cutaway and Orchestra Model Cutaway styles, each PA guitar is equipped with state-of-the-art Fishman F1 Aura + or Fishman F1 Analog onboard electronics. They sound like vintage Martins right out of the box – big, booming bass, clear-as-a-bell trebles, articulate mid-range.

Or they can sound any way you like. The Fishman F1 Aura + offers an astonishing range of tonal variety and sound coloring, including replicating the sound of nine different world-class studio microphones. We think it’s the most realistic acoustic "studio sound" we’ve ever heard.

Now some players just want to plug in and play, without adjusting or fine-tuning the electronics. But at the same time, they still want all the sophisticated "do it yourself" programming options.

No problem. With the PA Series advanced Fishman F1 Aura + it’s possible to have it both ways. The "Easy Mode" offers three custom-blended Aura image presets, tone control, and the option of using the under-saddle pickup only. The "Performance Mode" gives you access to powerful three-band EQs, phase control, volume and blend controls, compressor and automatic anti-feedback, and more. Tonally, virtually anything is possible. It really is the best of both worlds.
GPCPA1 Plus
This year’s improved PA1 models are all equipped with the Fishman F1 Aura + system.
Included in this year’s newly improved Performing Artist Series is the GPCPA2 Mahogany FSC® Certified Wood model, fully equipped with the Fishman® F1 Aura® + onboard pickup system. Available only in the Grand Performance cutaway body shape, the GPCPA2 Mahogany model is constructed with FSC® certified tonewoods harvested from responsibly managed forests. The GPCPA2 Mahogany features solid certified mahogany back, sides, and neck and a solid certified European spruce soundboard. This stunning stage guitar is enhanced with tortoise-colored rosette and back purfling, style 28 Corian® dot fingerboard inlays and a full gloss-lacquered finish.
Feature for feature, this highly enhanced Grand Performance 14-fret cutaway beats any comparable guitar, by any maker, in its price class.

Check it out: A solid Sapele wood body and Sitka spruce top with hybrid “X” scalloped bracing are joined with a slim, fast, and very comfortable Performing Artist Profile neck. Then we add distinctive Performance Artist appointments including white binding, unique two ring rosette, curved Delmar™ Tortoise color pickguard, Richlite fingerboard, chrome enclosed tuners, and, as an even further upgrade, advanced state-of-the-art Fishman F1 Aura Plus electronics. Hard case included, of course.

This combination of skilled workmanship and premium features are usually found only in much higher-priced guitars. But they’re all here in the affordable new GPCPA3 Sapele. It’s not just more guitar for the money. It’s more guitar, period!
The PA4 models are totally new, featuring all solid rosewood construction. All are equipped with Fishman F1 Analog electronics.
Finally. A big Grand Performance Cutaway 12-string boomer at a highly affordable price.

Back and sides are crafted of solid sapele, close cousin of mahogany in tone and appearance, and solid Sitka spruce top and bracing. This finely crafted instrument has a loud bark, clear and articulate voice, slim and fast action 14-fret neck, and comes equipped with Fishman F1 Analog on-board electronics. Ready to plug-in and play. Beautifully detailed with distinctive Performing Artist appointments, including polished Delmar™ tortoise PA pickguard, chrome enclosed tuners and much more. Hard case included.
The D-42 Sinker Mahogany is, by far, one of the most extraordinary Martin guitars offered in our NAMM Show Special Series of limited edition guitars.

Its back and sides are crafted of old-growth Belize mahogany salvaged from logs submerged in Belizean rivers for over 100 years. Their history is fascinating. During the 19th Century, the British exported vast amounts of Belize mahogany using the Belizean rivers to transport the logs. Some of the denser mahogany logs sunk to the river bottom, and have only recently been recovered. The same density that caused these logs to sink makes them excellent tonewood for guitar building – highly sound reflective, tight grain, and beautiful under finish. Based on D-42 "Golden Era" specifications and appointments, the Sinker guitar features a premium Adirondack spruce top and scalloped Adirondack 5/16" bracing assembled with traditional hide glue. The top and rosette are inlaid with colorful green paua pearl (with mitered corners) and bound with Madagascar rosewood, as is the back binding, endpiece, fingerboard binding, headstock, and heelcap. The headplate, also Madagascar rosewood, is inlaid with an alternate "Torch" pattern of select abalone pearl. Ebony is used for the fingerboard and bridge. Gold engraved tuners. Only 15 of these magnificent guitars will be offered to dealers in attendance at the Summer Nashville NAMM trade show.
American Pickers

Mike Wolfe and Danielle Colby Cushman of the show *American Pickers* recently paid a visit to Tim Echols, General Manager of Lynchburg Music Center. They brought in a 1935 (or 1936) R18 Archtop Martin Guitar to be appraised.

“I’ve been selling Martins for 32 years, so I thought it a great honor and privilege to be able to appraise this for the show. Frank Fritz (co-star of *American Pickers*) called me last August while I was on vacation in Swansboro about taping this. At first, I thought it was one of my co-workers pulling a prank on me, but realized very shortly in the conversation that this was Frank, one of the pickers from the show.

“We are grateful to Martin and our rep, Dan Gulino, as well as all the great people at Martin, to have the privilege to be selling the best guitars made. I own a D-28 Madagascar Marquis and an OMJM.”

The show airs on The History Channel, and is now syndicated on Lifetime (reruns).

In Memory of Earl Scruggs
(January 6, 1924 – March 28, 2012)

We are saddened by the passing of banjo pioneer Earl Scruggs on March 28, 2012. His three-finger rolls blended perfectly with Lester Flatt’s rhythm on that famous Martin D-28. Their playing brought bluegrass music into the limelight. Thank you, Earl. Thank you, Lester!

JUSTUS Rocks

After Jenny Stamper received her Martin GPCPA1 Performing Artist Series guitar as a birthday gift, she had to introduce it to her favorite spot back home in Knott County, Kentucky. "I knew the beautiful ring from this guitar would echo like no other across the mountaintops," Jenny says. "The pairing of the Martin guitar and the Fishman F1 Aura pickup is magnificent. This guitar provides tremendous versatility when on stage, performing with my acoustic duo known as JUSTUS, or when I am in my studio writing."

JUSTUS combines the talents of Jenny Stamper and Tish Johnson, whose distinct personalities and songwriting styles produce a variety of country, classic rock, and folk music. Jenny complements the show with her raspy, bluesy, southern voice that will leave you begging for more, while Tish Johnson adds balance with aggressive chording, perfect dynamics, and smooth transition. Together, the women deliver an unforgettable experience, moving fans with phenomenal vocals, harmonies, and heartfelt performances.

JUSTUS’ title track from their 2010 album, *Diamonds on the Water*, combines spiritual lyrics with unconventional power chords to create a picture many fans can connect with. They strive to add a message of hope in performing at non-profit nationwide fund raisers for agencies such as Make a Wish Foundation, American Cancer Society, and AIDS Research, to name a few.
Greenback Dollar: The Incredible Rise of The Kingston Trio by William J. Bush

At the height of their popularity, the Kingston Trio was arguably the most popular vocal group in the world, having single-handedly ushered in the folk music boom of the late ’50s and early ’60s. Their meteoric rise quite literally paved the way for Bob Dylan, Joan Baez, Peter, Paul & Mary, and the many acts that followed in their wake. With the release of their version of “Tom Dooley” in the fall of 1958, the Kingston Trio changed American popular music forever, inspiring legions of young listeners to pick up guitars and banjos and join together in hootenannies and sing-alongs.

Through interviews with Trio members, their families, and associates, William J. Bush paints a detailed portrait of the Trio’s formative early years and sudden popular success, their innovations in recording technology, pioneering of the college concert and intensive tour schedule, their impact on and response to the ’60s protest movement, the first break-up of the Trio with Dave Guard’s departure, and its re-formation with John Stewart.

William J. Bush is an advertising writer, music journalist, photographer, and perennial student of Martin guitars, Buddy Holly, and the Kingston Trio. His articles have been featured in Guitar Player, Frets, Acoustic Guitar, Flatpicking Guitar, The Sounding Board, Pennsylvania Heritage, The Guitar Player Book (Grove Press), and Artists Of American Folk Music (Quill Books). He has also written liner notes for EMI/Capitol Records, Folk Era Records, Bear Family Records, and Shout! Factory (Sony). His photography of rock legend Dion DiMucci has been featured in New York Magazine and the cover of Dion’s 2006 Grammy-nominated blues CD, Bronx In Blue.

Evaluating Tone

As a musician, you probably have a personal way to evaluate the tone of an acoustic guitar. Perhaps you have a special musical piece you prefer to play. Maybe you bring a friend so they can play for you. There may be special qualities you seek, such as a strong bass response or a certain amount of sustain beyond the 12th fret. Just as an artist would describe a painting, you might use words such as articulate, colorful, complex, glassine, resonant, crystalline, thick, balanced, open, crisp, or delicate to characterize the tones that attract you to an instrument. Rarely would you hear musicians in a music store use words like mode, impedance, or Helmholtz resonance when describing some of the attributes that reflect the tonal response of an instrument. However, these are just some of the qualities that are measured when we perform a scientific sound test. Our R&D technicians perform sound tests every time we make a substantial change in our manufacturing process, evaluate a new material, or test new models and designs.

Modal analysis is just one way we scientifically evaluate sound. Modal analysis is the study of the dynamic properties of a structure under vibrational excitation. It sounds deep, and it is. A modal analysis consists of tapping the instrument with an instrumented hammer close to 700 times. The vibration is measured with accelerometers similar to soundboard pickups in a fixed position. The result is a calculation of the exact location and frequency the guitar will vibrate and radiate sound naturally. The modes are the fundamental building blocks of the overall sound quality in a guitar.

It is true that guitars of the same model will sound slightly different from one another. This is due to the elasticity of the components and the moisture content. Both can change the frequency or pitch of the mode and the location that will radiate sound. That’s why your guitar sounds different on a humid day. The ultimate goal of using this method of testing is not to make every guitar sound the same but instead find the range of variation and learn how to control it. After all, it’s ultimately all about tone!
Tommy Emmanuel

Tommy Emmanuel is touring extensively in 2012, and has been playing four songs in his set on his little all mahogany 1935 00-17 Martin, including a polka. During concerts, he enjoys telling audiences the story about how he acquired the guitar.

Several years back, the 00-17 was hanging at Gruhn Guitars in Nashville, along with two other Martins. Chet Atkins and Tommy were in town, staying at Chet’s house while they worked on their album *The Day Finger Pickers Took Over The World*. Tommy said he had a new daughter, very little money, and not much work at the time. He mentioned to Chet how well the Martin played and sounded. After a studio session, he came back to Chet’s house and the guitar was laying on his bed – a very special gift from a very special friend!

From the Himalayas

Mike Lee’s been a Martin fan ever since he first picked up a guitar. He lives in Darjeeling, India, where he is a consultant specializing in sport development for the eastern Himalayas. With the help of his wife, Julie, he also provides housing and food for ten young students from remote villages.

Somehow, Mike finds time to help lead hymns and choruses at a local church. In an area with unreliable electricity, he needs a guitar that not only projects well without amplification, but also can handle the cold and humidity. He was relieved to discover Martin’s X-Series guitars, made with high pressure laminates that can stand up to weather extremes. He’s extremely happy with the sound, the action, and the looks of the guitar; his original songs, especially the famous (locally, anyway) Ema-Datsu Blues, also known as “The Chili-Pepper Song,” sound great on this guitar. Most of the local folks have never seen a Martin before, but they are definitely impressed by how great they sound.

Mike is playing his DX1, with Mt. Kangchenjunga, the third highest mountain in the world, over his left shoulder.

"Tommy’s Choice" is Martin FX740 strings.

Virtuoso fingerstyle guitarist Tommy Emmanuel in Vince Hockey’s repair shop in the UK playing his freshly revitalized 1935 00-17 that he used on a tour playing gypsy jazz with the great Stochelo Rosenberg in March of 2012. Jamming with Tommy is Chris White, noted gypsy jazz rhythm guitarist.
Connections Upon Connections

Since 1831, Martin guitars have been in the hands of the most enigmatic of musicians – people whose music came alive in the comfort of the living room or on stage, in a bar or a ballroom.

Americans’ guitar

A lot of Martin guitars have been created over the last one hundred seventy-some years. A whole lot. Martin guitars have also been the instruments of genius. They have been played by musical pioneers, including many of the greats shown on these pages. People purchase Martin guitars because of quality and craftsmanship or because they know – they have seen – the intertwining of American music and these instruments.

Martin Factory on Display

The grand manor of a breakfast building on North Street is not your typical visitor center. But then, it is not your typical guitar factory. Fifty minutes in the life of a Martin guitar and you will see that this, indeed, is a Martin guitar factory.

On Broadway!

Martin guitars and strings are greatly honored to be taking center stage in the 2012 Broadway season! The show, Godspell, has received critical acclaim from critics, the musical received an unprecedented winning film of the same name. In addition to rave reviews of the nine-time Tony Award-winning film, the music and the design of the show has earned praise from critics and audiences alike.

“Godspell” D-28

Kathleen Robertson from the cast of the film “Godspell” was thrilled to have the opportunity to perform the music of the show on stage. The song “There Is No.sidebar” which was featured in the film, was also performed on stage at the Broadway opening night.

Martin History Through a Young Mind

Log on to www.martinguitars.com to learn more about the history of C. F. Martin & Company, and about the evolution of the Martin guitar. Everything goes back to these simple roots, and Martin has been there all the way.”

MARTIN INSPIRED

Martin Factory on Display

Martin History Through a Young Mind

“Godspell” D-28

On Broadway!

Connections Upon Connections
Connections Upon Connections

MARTIN and the Evolution of AMERICAN MUSIC

Since 1833, Martin guitars have been in the hands of the most influencing personalities of our time: people whose music came alive in the comfort of the living room or on the stage in city clubs, bars, and parks. Martin guitars have a history of 180 years filled with famous and influential musicians – people whose music played a part of the American story, the evolution of American music.

Byers and his Spark colleague, principal and art director Denis Aumiller, are the co-creators of “Martin and the Evolution of American Music,” an interactive, digital exhibit in the Martin Museum in Nazareth, Pennsylvania. It is a project that emerged from a collection of history and a computer science concept that combined to create a 3D model that visualizes a complete history of Martin guitars.

The show opened on March 19, 2012, and throughout its run at the Bernard B. Jacobs Theatre, Martin guitars and strings are greatly honored to be taking center stage on the new Broadway show, Godspell. The show opened on March 19, 2012, and throughout its run at the Bernard B. Jacobs Theatre, Martin guitars and strings are greatly honored to be taking center stage on the new Broadway show, Godspell.

On Broadway!

Martin guitars are among the stage's heroes featured in the touring cast album, released by Masterworks Broadway, a label of Sony Classical. Martin’s 40th Anniversary Custom CS-21S 12-fret Dreadnought (based on the CS-21-11 nought body size). It had just been buffed up to a high-gloss finish. "Woo! It's a Martin," Phillips revealed the newly polished headstock of his Martin D-45 sculpture from a solid maple log. The guitar is approximately twice actual size, carved by master luthier John Schmidt of Nebraska Logging On.

"The Weight" D-28

Robbie Robertson wrote the folk song, "The Weight" for The Band's second album, Rural Sinister in 1968. Robbie Robertson and Eric Clapton used Robbie’s Martin D-28 at Woodstock. "The Weight" D-28 is the only Martin guitar that appeared in the movie Woodstock.

On August 17, 1969, The Band played "The Weight" as the 10th song in their set at Woodstock. "The Weight." The Weight D-28 was one of the first Martin D-28 guitars to be built, and it was sold to the Band. The guitar was played by Bob Dylan on the Shindig TV show in 1964 and has been used by various artists since then. The guitar was returned to Martin Factory on Display.

Martin History Through a Young Mind

Martin’s relationship with children began in 1962 when Martin employee James Litton, at age 7, built a Martin D-45 from scratch.

Martin Factory on Display

The Martin museum is open to the public, allowing visitors to explore the history of Martin guitars. The museum includes a collection of Martin guitars and artistry created by people with the most famous and influential musicians of their time. The museum is open to the public.

Every Martin guitar has a special story. The most famous and influential musicians of their time have been connected to Martin guitars, and the museum presents a history of those connections. People can be inspired by the story of guitar making at Martin Factory on Display.

Logging On

John Schmidt of Nebraska Logging On is a master luthier who has been building Martin guitars for more than 30 years. Schmidt has crafted custom guitars for famous musicians, including John Lennon.

American guitar

With over a century of guitar-making experience, Martin guitars are known for their quality and craftsmanship. Martin guitars are perfect for all types of music, from folk to rock. They've always known – that Martins represent the gold standard in guitars. Others seek a particular feel.

Martin History Through a Young Mind

Just like Martin guitars, Elizabeth Cotten was a gifted guitarist and musician. She began playing the guitar at age 6 and was later discovered by Paul Simon.

MARTIN INSPIRED
Martin History Through a Young Mind

James Perri

Middle School in Northbridge, MA, won second prize for his Martin History Through a Young Mind project, which he presented at the annual Middle School in Northbridge, MA, Martin Factory on Display event. He gathered information on Martin history through various means, including interviewing a nephew who plays guitar.

On Broadway!

Guitarist Tony Phillips revealed the newly polished Custom CS-21S 12-fret 12-string D-45 sculpture from a solid spruce top and mahogany back and sides, standing 87 inches tall. The guitar is a proud Martin guitar of the highest quality. No matter what. No matter why. No matter who. Even no matter when…

The Weight

Robbie Robertson wrote the folk song, “The Weight,” in 1969 with members of The Band as they drove in Nazareth, Pennsylvania. Once there, he found a building he could use to record a track for the song. As the story goes, when he set his case down on the chairs in the factory, and he had the song finished at the factory, and he had his case up and he had the song finished at the factory, and he had a high-gloss finish at the factory, and he had a 12-fret Dreadnought. Robbie Robertson and Eric Clapton used Robbie’s D-45 Martin “The Weight”. D-28 Martin guitar on Woodstock. “The Weight” was the 10th song in their set at Woodstock. The Band and Pete Townshend of The Who’s band, The Alarm, played “The Weight” as the 10th song in their set at Woodstock. The alarm was established in 1977. While developing the alarm, John Paul Jones wanted a small steel body electric guitar in a style that was just as simple, but with more tone and more volume. Pete Townshend played the alarm on the song “The Weight” on Woodstock.

Martin Factory on Display

The architecture of our landmark building on North Street factory facade that graces the front of our building. He received a detailed tour by customer service, guitar building, and even built a scale model of the North 5th Grade Interest Fair. He gathered information on Martin history through various means, including interviewing a nephew who plays guitar.

American guitar

With continuous growth, forty years later, the Martin Custom Shopas the 40th anniversary of the Custom Shop, their first 12-fret 000-45 “gut-string” guitar was made in 1938 on the new Broadway show, a musical is based upon the 2007 Academy Award®-winning film of the same name. In addition to rave reviews from critics, the show opened on March 19, 2012, and throughout its run, it has been a critical and commercial success. The show opened on March 19, 2012, and throughout its run, it has been a critical and commercial success.

Connections Upon Connections: Martin and the Evolution of American Music

Since 1833, Martin guitars have been in the hands of the most unassuming of musicians; people who have been inspired by the sound of the guitar and the music it produces. The guitar has been a vital part of the American story, the evolution of American music. No matter what. No matter why. No matter who. Even no matter when…

Martin has always been about the purest expression of an instrument. There have been changes in design and sound since the 1830s, but the essence of the instrument has remained constant. It is a simple, yet powerful tool for creation and expression.

Visualizing the Music

“Martin is a part of America’s heritage and we are forever grateful to the great minds that have been part of the American story, the evolution of American music.” And to do this, there is no better instrument to visualize the intertwined paths of American music and the Martin guitar since C. F. Martin & Company was established in 1833. While developing the chart, Byers and Aumiller consulted with local experts to help them visualize the evolution of American music through the lens of a Martin guitar.

They developed a custom Martin guitar that attempts to visualize the intertwined paths of American music and the Martin guitar since C. F. Martin & Company was established in 1833. The chart is a part of the American story, the evolution of American music. People purchase Martin guitars because of quality and craftsmanship or because they know – without a doubt – that Martins represent the gold standard in guitars. Others seek a particular style or color or size. Martin guitars are different colors. Different shapes. Different sizes. Anyone can see that Martin guitars are different. Each Martin guitar is different, and that is why Martin guitars are different. Each Martin guitar is a work of art, and that is why Martin guitars are works of art.

Byers and his Spark colleague, principal and art director Denis Aumiller, are the co-creators of “179 Years of American Music History,” a chart [ featured in this issue of the American Guitarist magazine].

The chart is a part of the American story, the evolution of American music. People purchase Martin guitars because of quality and craftsmanship or because they know – without a doubt – that Martins represent the gold standard in guitars. Others seek a particular style or color or size. Martin guitars are different colors. Different shapes. Different sizes. Anyone can see that Martin guitars are different. Each Martin guitar is different, and that is why Martin guitars are different. Each Martin guitar is a work of art, and that is why Martin guitars are works of art.

The chart is a part of the American story, the evolution of American music. People purchase Martin guitars because of quality and craftsmanship or because they know – without a doubt – that Martins represent the gold standard in guitars. Others seek a particular style or color or size. Martin guitars are different colors. Different shapes. Different sizes. Anyone can see that Martin guitars are different. Each Martin guitar is different, and that is why Martin guitars are different. Each Martin guitar is a work of art, and that is why Martin guitars are works of art.

The chart is a part of the American story, the evolution of American music. People purchase Martin guitars because of quality and craftsmanship or because they know – without a doubt – that Martins represent the gold standard in guitars. Others seek a particular style or color or size. Martin guitars are different colors. Different shapes. Different sizes. Anyone can see that Martin guitars are different. Each Martin guitar is different, and that is why Martin guitars are different. Each Martin guitar is a work of art, and that is why Martin guitars are works of art.

The chart is a part of the American story, the evolution of American music. People purchase Martin guitars because of quality and craftsmanship or because they know – without a doubt – that Martins represent the gold standard in guitars. Others seek a particular style or color or size. Martin guitars are different colors. Different shapes. Different sizes. Anyone can see that Martin guitars are different. Each Martin guitar is different, and that is why Martin guitars are different. Each Martin guitar is a work of art, and that is why Martin guitars are works of art.
Woody Guthrie Hank Williams Kitty Wells Gene Autry Kingston Trio

“Few people do,” added Byers. “When you look at the chart and you look at all of the musicians who have used Martins, it is clear that they fit into American music.”

Under a better understanding of the importance of Martin Guitar, we didn’t want to modify it and add artists and create new pathways. Actually hope it will stimulate intense dialog and that people and many dozens of hours of discussion—and disagreement. We envision two rivers [European and African-American] to these two roots, though the chart’s authors acknowledge that contemporary rock to contemporary blues—can be traced back to European American music. From bluegrass to country rock and from work songs and gospel. An overwhelming amount of American music is based on these two main influences of today’s American (guitar) music: Appalachian folk and European roots.

African-American music followed a certain trajectory, and European music followed a certain trajectory. We envisioned two rivers [European and African-American] to these two roots, though the chart’s authors acknowledge that contemporary rock to contemporary blues—can be traced back to European American music. From bluegrass to country rock and from work songs and gospel. An overwhelming amount of American music is based on these two main influences of today’s American (guitar) music: Appalachian folk and European roots.

“African-American music followed a certain trajectory, and European music followed a certain trajectory,” Aumiller said. “It all came together in rock and roll under Elvis Presley.”

Insignificant Martin and American Music: Martin’s Museum and Archives.

Brownie McGhee

Brownie McGhee

Part of the story of the chart lies in its own role. Aumiller said, “we have received numerous letters and emails from people who have been inspired by the chart.”

The chart began with the question how the music fits into the two main influences of today’s American (guitar) music: Appalachian folk and European roots. And how they flowed into a delta with dozens of tributaries, and how they flowed into a delta with dozens of tributaries. We envisioned two rivers [European and African-American] to these two roots, though the chart’s authors acknowledge that contemporary rock to contemporary blues—can be traced back to European American music. From bluegrass to country rock and from work songs and gospel. An overwhelming amount of American music is based on these two main influences of today’s American (guitar) music: Appalachian folk and European roots.
"African-American music followed a certain trajectory, and European music followed a certain trajectory," Aumiller said. "It all came together in rock and roll and Elvis Presley."

Inseparable: Martin and American Music: Musician/Writer D. Griffin, a famous guitarist who once cowrote with the late Ray Charles, said: "We soon realized that Martin Guitar means to American music; it was our way of illustrating what Martin has meant to the American psyche; it was our way of illustrating what Martin's Museum and Archives means to the American psyche; it was our way of illustrating what C. F. Martin & Company means to American music." Aumiller said. "It all came together in rock and roll and Elvis Presley."

The chart begins with what the creative team felt were the two main influences of today's American (guitar) music: Appalachian folk and Germanic or Scandinavian folk music, which evolved from Ireland, England, and Germany; and the blues, which evolved from African-American work songs and gospel. An overwhelming amount of American music, from folk to contemporary rock to contemporary blues – can be traced back to these two roots, though the chart's authors acknowledge that to interpretation.

“Martin's Museum and Archives contain wood and string and leather, and every once in a while a musician will say, 'I didn't know you had that,'” said Robert Spann, director of the museum. “I think what this chart says is Martin is part of the American story, the continuum of the American music. The same is true of [Missouri-born guitar virtuoso] William McKinney. He didn’t know there was a connection for him. This chart says ‘Martin is part of the American story, the continuum of the American music’.”

The chart is the result of several months of concentrated research and many dozens of hours of discussion – and disagreement. We actually hope it will stimulate intense dialog and that people will want to modify it and add artists and create new pathways. It probably always will be a work in progress, Aumiller explained. “The same is true of [European and African-American] chart. We envisioned two rivers [European and African-American] that spoke to them.”

The same is true of [Germanic and Scandinavian] chart. Though Spark originally created the chart to help pitch an American music grant, though the chart "works" as an educational tool it wouldn't work without the "Editors' Edition.""American music" follows a certain trajectory, and 

"The chart begins with what the creative team felt were the two main influences of today's American (guitar) music: Appalachian folk and Germanic or Scandinavian folk music, which evolved from Ireland, England, and Germany; and the blues, which evolved from African-American work songs and gospel. An overwhelming amount of American music, from folk to contemporary rock to contemporary blues – can be traced back to these two roots, though the chart’s authors acknowledge that to interpretation.

“As long as the chart is accurate, it will work,” said Robert Spann, director of the museum. “The same is true of [European and African-American] chart. Though Spark originally created the chart to help pitch an American music grant, though the chart "works" as an educational tool it wouldn't work without the "Editors' Edition."’

“American music” follows a certain trajectory, and “European music” follows a similar trajectory. There are all of these different musical genres from rock and roll to flamenco to classical to "American music.""American music" follows a certain trajectory, and “European music” follows a similar trajectory. There are all of these different musical genres from rock and roll to flamenco to classical to “American music.”

"The chart begins with what the creative team felt were the two main influences of today’s American (guitar) music: Appalachian folk and Germanic or Scandinavian folk music, which evolved from Ireland, England, and Germany; and the blues, which evolved from African-American work songs and gospel. An overwhelming amount of American music, from folk to contemporary rock to contemporary blues – can be traced back to these two roots, though the chart’s authors acknowledge that to interpretation.

“We envisioned two rivers [European and African-American] that spoke to them.”

The same is true of [European and African-American] chart. Though Spark originally created the chart to help pitch an American music grant, though the chart “works” as an educational tool it wouldn't work without the “Editors’ Edition.”

“American music” follows a certain trajectory, and “European music” follows a similar trajectory. There are all of these different musical genres from rock and roll to flamenco to classical to “American music.”
Martin Factory on Display
The original west end expansion building on North Street in Nazareth, PA is shown here. The building was opened in 1850 and served as the factory building for much of its early years. It now serves as a museum and shop. Martin Factory on Display
The original west end expansion building on North Street in Nazareth, PA is shown here. The building was opened in 1850 and served as the factory building for much of its early years. It now serves as a museum and shop.

Logging On
John Whoishisname@Whizbang.com

The Athens, GA-based band has made a name for itself not only in the music world, but also in the digital world. The group’s lead singer, John Whoishisname, recently released a solo album titled "Living the Dream." The album features a mix of rock, folk, and electronic music, and has received critical acclaim.

American guitar
With reviews against Everett Roberts and Martin, the American guitar is a classic that has stood the test of time. Its solid mahogany top and back, paired with a spruce top, creates a warm and rich tone. The guitar is known for its versatility, allowing players to achieve a wide range of sounds.

On Broadway!
Martin guitars are once again on stage! Featured in the newly opened show, "Evita," the guitars are used throughout the production. The show, based on the life of Argentina’s Evita Peron, features a cast of talented performers and has received critical acclaim.

Logging On
John Whoishisname@Whizbang.com

The Athens, GA-based band has made a name for itself not only in the music world, but also in the digital world. The group’s lead singer, John Whoishisname, recently released a solo album titled "Living the Dream." The album features a mix of rock, folk, and electronic music, and has received critical acclaim.

American guitar
With reviews against Everett Roberts and Martin, the American guitar is a classic that has stood the test of time. Its solid mahogany top and back, paired with a spruce top, creates a warm and rich tone. The guitar is known for its versatility, allowing players to achieve a wide range of sounds.

On Broadway!
Martin guitars are once again on stage! Featured in the newly opened show, "Evita," the guitars are used throughout the production. The show, based on the life of Argentina’s Evita Peron, features a cast of talented performers and has received critical acclaim.

Logging On
John Whoishisname@Whizbang.com

The Athens, GA-based band has made a name for itself not only in the music world, but also in the digital world. The group’s lead singer, John Whoishisname, recently released a solo album titled "Living the Dream." The album features a mix of rock, folk, and electronic music, and has received critical acclaim.

American guitar
With reviews against Everett Roberts and Martin, the American guitar is a classic that has stood the test of time. Its solid mahogany top and back, paired with a spruce top, creates a warm and rich tone. The guitar is known for its versatility, allowing players to achieve a wide range of sounds.

On Broadway!
Martin guitars are once again on stage! Featured in the newly opened show, "Evita," the guitars are used throughout the production. The show, based on the life of Argentina’s Evita Peron, features a cast of talented performers and has received critical acclaim.
The photographs above show processing of dismantled Canadian bridge timbers being sawn for 100% Recycled FSC® Certified Sitka spruce tops for Martin guitars. This spruce recently appeared on the GPCPA4 Sapele model.
Responsible guitar making has become a significant issue in recent years as businesses large and small tout their earth-friendliness. While promoting earth-friendliness is certainly good, actually taking tangible action to conserve Earth’s resources so we can meet our current needs without compromising the ability of future generations to meet their needs is better. C. F. Martin & Co. has been at the forefront of well-managed, responsible guitar building for more than 20 years, leading by example by implementing real world initiatives to address real world environmental concerns.

What are real world initiatives? They are initiatives that make a difference. For C. F. Martin & Co., they include respect for, and strict compliance to, environmental regulations, commitment to responsible forestry, support for well-managed tonewood sources, development of products made with substitute tonewoods and/or viable tonewood alternatives, company-wide efforts to reduce energy consumption and curb waste, and utilization of supplies from environmentally responsible sources, and more. Such initiatives demand diligent effort and often significant expenditure by Martin, but are investments in the company’s, the acoustic guitar’s, and the planet’s future.

Chris Martin IV said it best. “I’m the sixth generation [at C. F. Martin & Co.]. I want my daughter Claire to know that we took the proper steps when we became aware of the fact that these resources were getting scarce, to try to conserve them...for future generations.”

Martin began those conservation efforts in the early 1990s, with the introduction of guitars that utilized structurally sound woods with natural cosmetic characteristics previously considered unacceptable. Martin research showed that tonewoods with minor “beauty marks” – like bearclaw figure and slightly curved grain – have no effect on guitar tone or stability, and Martin guitars built with these woods have gained widespread acceptance.

When Brazilian rosewood was listed on Appendix 1 of the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES – the governing authority on endangered species) in 1992, Martin immediately complied with CITES directives. Martin has also fully complied with the provisions of the Lacey Act, a long-standing U.S. wildlife trafficking statute that was amended by Congress in 2008 to include bans on the import, sale or trade of illegally harvested wood and forest products.

Through the Rainforest Alliance, Martin achieved Forest Stewardship Council™ (FSC®) chain of custody certification from November 1997 through December 2004 and was recertified in November 2007. Martin is audited annually by representatives of the Rainforest Alliance to assure tonewoods – including genuine mahogany, sapele, spruce, and katalox – for FSC-certified instruments such as the D Mahogany, OMCE Mahogany and GPCPA4 Sapele are purchased exclusively from environmentally responsible sources. Beginning in 2005, Martin also established its own Sustainable Wood (SW) Series – which includes instruments
such as the SWDGT, SWOMGT and OMCGET Cherry guitars – made with responsibly managed, American-grown cherry and maple.

Martin joined other guitar manufacturers in the Greenpeace MusicWood Initiative, which encourages responsible management and logging of Sitka spruce in southern Alaska and recently has broadened its focus to include ebony and rosewood. Independently, Martin made a commitment to encourage and support wood vendors who practice responsible forest management and reforestation. It also made a commitment to avoid wood harvested illegally, harvested in violation of traditional and/or civil rights, harvested from forests threatened by poor timber management, or harvested from forests being converted to plantation or non-forest use.

Tonewood is a rare and valuable resource, and Martin works to keep wood waste to a minimum. Wood that does not meet the high standard required for a Martin guitar is resold to woodworkers and craftspeople. Smaller pieces are utilized on three-piece back models, LX “Little Martin” models, and Backpacker travel guitars. Martin also leads the way in the development and utilization of alternative materials for guitars, including high pressure laminate (HPL) for the popular X Series guitars, Stratabond laminate for necks and Micarta (a fiber laminate) and Richlite (a fiber composite) for fingerboards and bridges.

While Martin’s commitment to the environment begins with wood, it doesn’t end there. Martin has been proactive in energy conservation, installing energy-efficient T5HO lighting throughout its facilities and automatic controls to turn lights off when rooms are not in use, resulting in a nearly 50% reduction in kilowatt hours used. In the finish curing room, heat recovery coils, variable flow ventilation, and low-friction ventilation design reduce natural gas use.

Replacement of physical servers with virtual servers in Martin’s computer network also reduced energy consumption, as they require less energy to run and less energy to cool. Roof replacement with energy-efficient materials that reflect sunlight and reduce cooling costs is currently underway.

Martin has implemented a comprehensive system to separate, recycle, and reuse waste. Plastic, glass, and aluminum are recycled, as are office paper, newspapers, and magazines. Wood scraps are made available for employees’ personal use. Electronic equipment that has reached the end of its useful life is recycled in a manner that meets all federal, state, and local requirements. Sawdust from guitar building is compacted into briquettes, hauled to a cogeneration station and burned to produce energy.

Even Martin’s marketing effort has ecological elements. Martin marketing materials – including The Sounding Board – are printed on FSC-certified paper whenever possible. Instead of publishing 25 separate marketing pieces on various guitar models, Martin recently consolidated the information into a single catalog, vastly reducing the volume of printed material. Last, but by no means least, Martin has made the internet an integral element of its marketing effort, posting every issue of the Sounding Board and all of its collateral material online at www.martinguitar.com so consumers can enjoy them in an environmentally responsible – because it doesn’t consume paper or energy for printing – way.

As C. F. Martin & Co. and other guitar manufacturers address the challenges of well-managed, responsible guitar building, one thing is clear – there is strong support for their efforts among the acoustic guitar buying public. The willingness of consumers to accept change in the acoustic guitar is essential if the acoustic guitar is to thrive in a resource-challenged future. With builders and players finding common ground, the acoustic guitar’s prospects look bright.
Comfort, speed, and tone: guitarists look for one or all of these elements from a guitar’s neck. The range of acoustic guitar styles – from flatpicking to fingerstyle and beyond – means no single neck can please everyone. Fortunately, C. F. Martin & Co. offers a multitude of riches when it comes to guitar necks. Whether the 1930s-style V or Full Thickness necks treasured by traditionalists, the Low Profile or Modified V necks loved by fingerpickers or the Modified Low Oval or Performing Artist necks preferred by acoustic/electric players, C. F. Martin offers a neck to fit every player’s hand like a glove.

“The music played on acoustic guitars has evolved and C. F. Martin guitars have evolved with it,” observed Bob McBride, Martin CAD/CAM Engineer, Product Design Group. “The expansion of our neck offerings is just one aspect of how C. F. Martin has worked to give players instruments suited to their specific playing styles.”

One only need look at where Martin necks began to see how far they have come. In the 19th and early 20th century, when Martin guitars were built for gut strings (which were very low tension), the necks had a deep V shape to facilitate classical style playing and no neck reinforcement. With the advent of steel strings in the 1920s, the neck shape didn’t change much, but the increased string tension caused Martin to add a rectangular strip of ebony (in a routed channel under the fingerboard) to keep the necks from flexing. In 1934, ebony reinforcement was replaced by a metal T bar.

The early 1930s and the steel string guitar’s use as strumming accompaniment to country music also brought changes to the neck profile; the V neck first softened in contour and later rounded into a deep, comfortable C shape. Due to metal shortages related to the war effort, ebony neck reinforcement returned briefly during World War II. In 1967, the T bar was replaced by a square steel tube.

In 1985, C. F. Martin kicked off 25 years of neck advances by introducing an adjustable truss rod and its Low Profile neck. The adjustable truss rod, which allows subtle adjustments to the neck, soon became a standard feature and its added strength led to introduction of a thinner neck. Within two years, the Low Profile neck – first featured on the Martin J-40M – became the principal neck for many Martins and continues to be used on several Martin Standard Series models today.

The debut of the 000-42EC Eric Clapton Signature Edition in 1995 marked the next step in Martin’s neck evolution. Clapton wanted a traditional but comfortable neck shape and the Modified V neck was born. The Modified V returned in 1996 when the Martin 000-28EC entered production and it soon became the designated neck for Martin’s Vintage Series guitars.

The other big step in 1995 was the introduction of CNC (computer numerically controlled) machines to shape necks. “In the pre-CNC days, we used metal gauges and templates to measure thicknesses and establish contours, and draw knives,
rasps, files and sandpaper to shape each neck individually,” recalled McBride. With CNC machines, it became possible to make a guitar neck in minutes and have each neck be so close to its design specifications that only minor additional handwork was required.

The proliferation of new acoustic-electric Martin models in the mid-1990s resulted in another new neck shape: the Modified Low Oval. “We’d previously produced – on a limited basis – a Low Oval neck, which was perpendicular at the fingerboard,” observed Matt Rinker, Martin CAD/CAM Supervisor, Product Design Group. “On the Modified Low Oval, we thinned the barrel slightly and flared its contour outward slightly to enhance comfort and make the neck ‘faster’ for acoustic-electric players.” Modified Low Oval necks are now featured on many Martin X, 15, 16, and Sustainable Wood Series guitars.

The “need for speed” among acoustic-electric players motivated the most recent addition to C. F. Martin’s neck offerings. When Martin began designing the Performing Artist Series, it opted to create a neck with an entirely new profile, one with a delicately proportioned barrel and slimmer, more subtle taper for exceptional player comfort in all positions. The new Performing Artist neck has proven hugely popular since its introduction in 2010, both on the Performing Artist Series guitars and on several other models.

The range of neck options offered on today’s C. F. Martin guitars – the various neck shapes; traditional dovetail and modern mortise and tenon neck joints; 12 and 14 frets-to-the-body configurations; solid and slotted headstocks; no diamond, short diamond, and long diamond volutes; 1 11/16-inch, 1 3/4-inch, and 1 13/16-inch (at the nut) neck widths; regular and 1930s-style heels; short, long, and baritone scales; and more – represents a serious investment. “We currently can produce 256 different neck variations on our CNC machines,” commented McBride. “As good as our CNC necks are right from the machine, each neck is file-smoothed and sanded by hand, then visually inspected and checked for accuracy using various gauges to assure each is as perfect as it can be.”

While C. F. Martin guitar necks have evolved in both production and available styles, the past continues to be honored. In the Martin Custom Shop, builders still shape necks by hand for small runs of custom instruments, often including the annual Martin CS models. The CNC necks are the equal of hand shaped necks in every way, but the tradition of handmade necks is one C. F. Martin values and will continue on a limited basis.
Around the world and across many styles of play, professional guitarists and musicians rely upon the unparalleled tone and longevity of Martin Strings for their performance needs. Find the string that is right for you at: www.martinstrings.com.
First,
YOU WIND THEM TO THE
HEADSTOCK.
THEN THEY WRAP AROUND YOUR
HEART.
Bob Seger
When classic rock legend Bob Seger returned to touring with his Silver Bullet Band, he added six Martin 000C-16RGTE Aura guitars to his performance palette to accommodate all of his varied alternate tunings.

Bobby Vee and The Crickets
Bobby Vee bought his first Martin Guitar in 1961 with some of the royalty money from his first hit single "Devil Or Angel," which had gone gold in late 1960. He found this used 1952 D-21 in a guitar shop in Fargo, North Dakota, and it was the only guitar he toured with from that day until he finally retired it from the road in 1976. Upon its retirement, this guitar was moved to Bobby’s recording studio (at that time in Los Angeles and now in St. Joseph, MN) where it still lives to this day. The guitar (pictured above) is also the guitar that he is holding on the 1962 Bobby Vee Meets The Crickets and 1965 Bobby Vee Live On Tour album covers. Bobby played this guitar on countless live dates around the world and it has been played on each of the 30+ albums to his credit. In fact, of the dozens of guitars that Bobby owns, this is the only one that has been with him since the beginning. Bobby has been known to say, “there are two kinds of guitars in the world, Martin and WRONG!”

Bobby added a 1968 D-18 to his studio collection in 1986.

Red, White and Blues

Occupy Wall Street
Wishing to be supportive of the movement, David Crosby and Graham Nash carried their Martin guitars over their heads through a shoulder to shoulder crowd for an impromptu performance in Zuccotti Park (Lower Manhattan) on November 8, 2011.
During his early (1962-1974) and breakthrough (1975-1983) years, it was a rare occurrence to find Bruce Springsteen very far away from his Martin D-35, as this was his critical songwriting and rehearsal tool. This backstage photo was taken in 1978 around the time of *Darkness on the Edge of Town*.

**Lynn Goldsmith**

Lynn Goldsmith’s imagery is in numerous collections: The Smithsonian, The Polaroid Collection, The Kodak Collection, The Museum of Modern Art, The Chicago Museum of Contemporary Photography, and the permanent collection of Museum Folkwang. She is a multi-awarded portrait photographer whose work has appeared on and between the covers of *Life, Newsweek, Time, Rolling Stone, Sports Illustrated, People, Elle, Interview, The New Yorker*, etc. Her subjects have varied from entertainment personalities to sports stars, from film directors to authors, from the extraordinary to the ordinary man on the street. Her forty years of photography have not only been an investigation into the nature of the human spirit, but also into the natural wonders of our planet.

In 1993, Paul McCartney and his band embarked upon The New World Tour, spanning almost the entire year and almost the entire globe. The tour was initiated to promote McCartney’s album *Off the Ground*. It’s unusual to see him without his usual left-handed D-28L, but for many years he gravitated to the J-18L Jumbo that had a very clean mahogany stage sound. This photo was taken on April 17, 1993 in Anaheim, California.
My Dad, My Martin and Me

Pete Mroz has been playing music now for twenty years as an independent artist. He first got started in Florida at the urging of his dad “Lucky Bill.” His father was always Pete’s biggest fan, and he had a passion for music as a listener. Pete remembers growing up listening to Jim Croce, Dan Fogelberg, Jimmy Buffett, Paul Simon, Eric Clapton, Neil Young, The Beatles – and the list goes on! His dad urged him to follow his dreams, and when he was nineteen he moved to Nashville to be a country music singer...although time would prove that he wasn’t really a country singer. He cut his chops in Nashville learning to write songs and tell stories through those songs.

In 1994, he was with his dad at Gruhn Guitars and the 000-28EC had just come out, so he had to try it because he is a huge Clapton fan. He was instantly captivated by the tone of this guitar. He could tell he was holding pure quality in his hands. His dad knew him like fathers do and saw his passion for this instrument.

His father didn’t have a lot of money, but he looked at Pete and said, “Do you want that guitar?” Sure that he was dreaming, Pete answered, “OMG YES!”

Well, later that day his father went and got that guitar for him. That was one of the greatest days in Pete’s life and a very special moment between the two of them. Years later, Pete sold the guitar in a fit of rage, “the ignorance of my youth,” he admits, only to have the guitar come back into his life seven years later by a chance encounter with a friend of the person who bought it.

“Olivia” – as Pete likes to call his 000-28EC – was meant to be in his life. His father passed away several years ago, so this instrument will remain with Pete all through his years. He says it’s like carrying “Lucky” around with him! Reflecting back on this story makes him realize that all of his musical heroes and influences have one thing in common – every one of them plays a Martin! He is proud to be a part of the Martin family and “represent a company where the true essence of their core is quality.”

Pete has written countless songs and recorded three records, including his latest one We’ll Rise Above, which is fully funded by the fans. He is an independent artist and has to be very focused in the “wild west” music landscape, so he chooses Martin because really...the guitar chose him!
Robert David Hall – actor and advocate for disabled Americans – is perhaps best known for his starring role on CSI: Crime Scene Investigation. He is also an excellent guitarist. He stopped in to visit Dick Boak at Martin’s NAMM Booth in January 2012.

Shawn Barker is a singer/songwriter and tribute artist from the metro St. Louis, Missouri, area. His musical influences come from a broad spectrum, from growing up in church, the early music from the 50s, and 60s, Elvis, Johnny Cash, Gene Vincent, to the rock of the 80s and 90s. He has released his first solo CD Where I Am, a collection of original songs about his personal experiences, plus cover songs by artists who have influenced his music. More recently, Shawn has performed the starring role with his D-28 in the Brown Production of "The Man In Black," an inspired tribute show that honors the life of Johnny Cash. Learn more at: www.themaninblackshow.com.

Michael Aarons
When guitarist, songwriter, multi-instrumentalist, and arranger Michael Aarons sent us this photograph, he was rehearsing on David Letterman’s set for his November 1, 2011, appearance that evening, promoting the Broadway show Godspell. The musicians in that show have been using Martin D-28s extensively, but early in 2012, he left Godspell to do the guitar work for Evita on Broadway. He’s using his Martins there too!

Michael has had an incredible musical career. His performance credits include Ray Charles, Stevie Wonder, Patti LaBelle, Paul McCartney, Placido Domingo, Luther Vandross, Michael McDonald, James Ingram, Elton John, and many others. In addition to his performances, he created Hybris Music Productions in 2004, which specializes in mobile media production, creating content for a list of clients including Burger King, Absolut Vodka, Budweiser, Ace Hardware, and Disney. Follow him at: www.michaelaarons.com.

Robert David Hall – actor and advocate for disabled Americans – is perhaps best known for his starring role on CSI: Crime Scene Investigation. He is also an excellent guitarist. He stopped in to visit Dick Boak at Martin’s NAMM Booth in January 2012.
It’s a gloomy night at a crossroads on a rural Mississippi plantation in the early 1930s. A struggling blues musician named Robert Johnson has a burning desire to play his guitar better than anyone else. At this lonely intersection, the Devil waits for Johnson. With the moon shining down, the Devil plays a few songs on Johnson’s guitar. When Robert Johnson got his guitar back, he had complete mastery over the instrument. His soul now belonged to a supernatural being, but for the next 5 years or so, he would create music that would live past his tragic, suspicious death in 1938 at 27.

The story is legend; an entertaining tale told by traveling bluesmen through the South that eventually seeped into popular culture. But the astounding music Robert Johnson left behind continues to influence music more than 70 years after his death. His poetic lyrics and the sense of dread and doom he brought to his songs inspired Eric Clapton, the Rolling Stones, Led Zeppelin, Muddy Waters, Jack White, John Mayer, and countless others — both famous and unknown.

John Dee Holeman is one of those supremely talented blues musicians you’ve probably never heard of. He learned his art from Blind Boy Fuller and was influenced by Lightnin’ Hopkins. For many of his 86 years, he’s traveled the backroads of North Carolina, playing his guitar in both the Piedmont and Texas style. John received a National Endowment for the Arts National Heritage Fellowship and has toured America, Europe, and Asia continuing the blues tradition.

John Dee Holeman discovered the Martin 00-42 later in life. It’s the perfect guitar for playing mournful, dark Delta blues.
THE CROSSROADS IS WHERE MUSIC AND THE DARKER CORNERS OF THE HUMAN HEART INTERSECT.

John Dee Holeman
Blues player 68 years

Learn more about the Martin 000-42 and how the legend of the crossroads influenced music at martinguitar.com/crossroads.
You know Sonny Curtis.

Everybody does. He’s one of America’s most gifted and prolific singers, songwriters and guitarists. And if you don’t know him specifically by name, you certainly know him by the classic songs he’s written and recorded over the years. Here are just a few:

“Love is All Around” (The Mary Tyler Moore Show Theme Song – that’s Sonny singing it, too), “I Fought The Law,” “Walk Right Back,” “A Fool Never Learns,” “The Straight Life,” more than 500 songs in all, recorded by Buddy Holly, The Clash, Roy Orbison, The Everly Brothers, Glen Campbell, Tom Petty and the Heartbreakers, Andy Williams, The Grateful Dead, Bing Crosby, Hank Williams, Jr., and dozens more.

Sonny is also a long-time member of The Crickets, Buddy Holly’s legendary – and still rockin’ – band.

Throughout it all, Sonny has been an avid Martin player and enthusiast. We recently visited with him at his home outside of Nashville.

Tell us a little bit about how you came to know and play Martin guitars. Every Martin picker has a great story about how they got their first Martin.

My two older brothers and I were huge bluegrass fans when I was a kid and we were well aware that Lester Flatt, prior to Flatt & Scruggs, who picked for Bill Monroe and the Bluegrass Boys, played a D-28 Martin. Also, my uncle, Edd Mayfield, who also picked with the Bluegrass Boys in the mid-fifties, played a D-18.

When I was about 15, I wanted a D-28 so bad I couldn’t stand it. My brother, Pete, heard about one for sale at Ginsberg Music Co. in Roswell, NM, about 3 or 4 hours drive from Meadow, Pete, my mom and dad, and I drove to Roswell to look at that guitar. It cost $210. My dad made the down payment with the understanding that I would pay it off at $11 a month. Of course, it might as well have been $1,000 a month. I had no way of earning that kind of money. I still have the cancelled checks my dad sent to pay it off. Sadly, it was stolen from me in the early seventies. Having that good ol’ D-28 stolen was a heartbreaker. I had taken that guitar everywhere with me – to France when I was in the army, to New York to record on my first major record deal, to Nashville to try to make it, and on recording sessions in Los Angeles.

You were good friends with Buddy Holly. Got any good stories?

Buddy lived in Lubbock, Texas, not far from where I lived in Meadow, Texas. When we started pickin’ rock & roll, Buddy Holly played my D-28 and I played his Strat. He wasn’t as careful with it as I was and when he made pick scratches behind
the pick guard, it really turned me off. But then later on, I would show off those scratches and say, “Buddy Holly put those there.” Funny how your perspective changes.

What Martins have you owned and played?
After I lost the D-28, I bought a D-18, and a friend and great guitarist, Dennis Budimir, showed up at a session I was working on with a D-35S. I had to have one.

I had a Guild twelve string I played on my record, Girl Of The North, and after I moved to Nashville in 1976, I traded it to bassist Joe Osborn for his D-28. While The Crickets were on the road in Ypsilanti, Michigan, with Waylon Jennings, I came across a 00-28 made in 1921. Of course, I had to have it, too.

When I was recording for Elektra in the early eighties, we found that [Nashville session player] Bobby Thompson’s D-18, because of its mahogany wood, was easier to equalize than my D-28. My D-28, with its rosewood back, was a little too rich and we had to roll off the bottom end somewhat, so Bobby loaned me his D-18. In most instances, I’m sure a D-28 would be fine, but for our purposes, the D-18 worked better at the time.

In 1964, when I was recording the Beattle Hits album in L.A., Tommy Tedesco let me use his Martin gut string. I had a nice, special made gut string, but it just wasn’t measuring up. There’s a picture of me holding Tommy’s Martin 00-28 on the bio page of my website at www.sonnycurtis.com. By experimenting a little, you can usually determine which guitar will serve you best.

How do you write music with your Martin? Does the Martin especially lend itself to your songwriting and different types of songs?

When you’re writing a song, the guitar is just a tool. Of course, no matter what your profession, the better tools you have, the better work you do.

Most of the time, I wrote with my D-28, but I also used my little gut string some, especially on ballads. I certainly appreciated the Martin on those songs I wrote with different open tunings, i.e., “Gypsy Man” and “Destiny’s Child.” I tuned to E for my record of “I Fought The Law” on Elektra. I wrote “I Fought The Law” originally on my first D-28, but I used regular tuning.

Having a good guitar is surely a plus when you’re writing, but I’d like to point out that when I wrote “Walk Right Back” in basic training, the only guitar available was a beat up Sears & Roebuck guitar, cheaper than what I used. It didn’t seem to hurt the song. I confess, though, that I had written the opening lick back in Texas on my D-28.

Specifically, which of the many terrific Sonny Curtis songs did you compose and/or record with a Martin?

Except for a few songs on my custom gut string, which I didn’t acquire until the mid-sixties, I wrote just about everything on my D-28. In the beginning, that’s all I had. “Rock Around With Ollie Vee,” “I Fought The Law,” “A Fool Never Learns,” “Love Is All Around” (The Mary Tyler Moore Show Theme) and many others were written on that guitar. As for recording, there are lots of examples, but the opening lick on The Mary Tyler Moore Show Theme is played by me on my first D-28.

Do you have any recording tips for acoustic guitarists?

Well, I’m sure most guitarists will likely know this, but I’ll mention a couple of small things that are important to me. I like to record with new strings. It makes your guitar sound crisper and fresher. I also like to be in perfect tune before a take. I’ve got a few skunks out there that, when I hear them again, I think, “Why didn’t I take 30 seconds and sweeten that thing up?”

If you make a mistake, ask the producer to let you correct it. In today’s world, a simple over-dub will do it. Little things can come back to haunt you. Just remember, when they press that record button, it’s forever.

How do you approach the art and craft of songwriting?

What inspires you?

Well, to begin with, you’ve got to start. That’s not really hard, if you want to write songs. But you’ve got to get up in the morning (every morning), get your cup of coffee, take it to your writing spot, pick up your guitar, and go for it.

Be patient. Some thoughts come easy and some take awhile. Don’t struggle, but keep trying ‘til you get it right. Remember, this is your song. You can make it happen any way you want.

Be on the lookout constantly for good ideas. There are “pearls” everywhere. Once I was watching a Michael Caine movie and one of his lines was, “There’s less to me than meets the eye.” I wrote a song the next day.

Study great writers. Don’t copy, but try to figure out how and why they did something. Remember also that, as in everything else, practice will make you better.

What inspires me? I’m inspired by great music. Chopin and Mozart inspire me. When I hear a great song by Lennon & McCartney, Paul Simon, Cole Porter, or anybody who writes great songs, it makes me want to write one myself. Not to try to outdo (which would be futile), but it’s what I like to do and I want to be a part of this great enterprise.

Do you still have most of the Martins you’ve used over the years?

Like you, Bill, I’ve amassed quite a few guitars and I’ve begun to give some away. However, I’ve tried to find a good home for them and also keep them accessible. My brother, Pete, has my D-35S. Paul Milosovich, a great artist in Santa Fe, NM, has my D-18. A young lady who lives just down the road has my D-28. I still have my 00-28. Every now and then I think of buying another guitar, but my wife Louise has put her foot down!
The Rangzen Band and Martin Guitars
Claudio Cardelli (see page 48) often travels to India for activities related to a humanitarian commitment for Tibet and refugees. His faithful companion is always the Martin Backpacker which entertains the child refugees of the Tibetan Children’s Village.

Sophia’s Choice
Pictured left is one of Martin’s youngest fans, Sophia Ruth, playing her very own LXX1. Sophia is the daughter of John Sterling Ruth, our long-time photographer who has been part of the Martin family for more than 20 years. This photo was used for a music store advertisement and promotional material.
Ukulele Consciousness

Robert Wheeler has amassed an incredible collection of ukuleles over the years – immersing himself in his big passion for the small instruments. And although he owns many different brands, he certainly has Martin ukuleles well covered as is evident in this photo of his collection. He distinguishes between his many ukuleles in the same way wine connoisseurs identify the best wines – by their bouquets.

“If they are fifty years old, they smell like history,” said Wheeler, founder of Ukulele Consciousness. Although he declines labels such as expert or collector, Wheeler is known as both and he has loaned his ukes for many collections around the country.

Wheeler’s ukulele passion was lit by a gift he received with a photo of Ian Whitcomb playing a ukulele in 1975. These days, his time is thoroughly occupied with ukulele activities like corresponding and being supportive of others’ interest in the ukulele. He’s even building one himself!
BMI Country Awards Honor...
Rhett Akins and Dallas Davidson share the Songwriter of the Year crown. Georgia natives and close friends, the two are frequent collaborators, and part of a songwriting trio known as the “Peach Pickers.” They both contributed five songs to the year’s most-performed, four of which they co-wrote together: ”All About Tonight” (Blake Shelton), ”All Over Me” (Josh Turner), ”Gimmie That Girl” (Joe Nichols), and ”The Shape I’m In” (Joe Nichols). Individually, Akins’ ”Farmer’s Daughter” (Rodney Atkins) and Davidson’s ”Rain Is a Good Thing” (Luke Bryan) also made the list.
”All Over Me” also earned Song of the Year honors for Davidson and Akins, as well as publishers EMI-Blackwood Music, Inc., Rhettneck Music, and String Stretcher Music. Recorded by Josh Turner, the light-hearted summer love song topped country charts.

Hot Tuna Has a Winner!
The lucky recipient of the Jorma Kaukonen Signature M-30 Martin Guitar – as chosen in the House of Blues Radio contest – is Joseph ”Bumpy Joe” Hartman of Milford, Connecticut.

Joe’s statements of appreciation include, but are not limited to: ”I’m totally blown away. She’s the most beautiful and best sounding guitar I’ve ever held. This Martin is a magnificent instrument and I can only aspire to bring out the brilliance it contains.”...and...
 ”This guitar is smokin’. Unbelievable tone and feel. I’m so inspired, I’ve started taking guitar lessons again.”
Joe also received copies of Hot Tuna’s Steady As She Goes and Captain Kaukonen’s solo releases on the prestigious Red House Records label. Perhaps a trip to Jorma’s famous Fur Peace Ranch is in order?

The Lucky Ticket
Robert Fleming, of Albuquerque, New Mexico, (pictured with Martin district sales manager Steve Strong) has always wanted to own a Martin. Now, thanks to the Telluride Bluegrass Festival, he’s the proud owner of a herringbone HD-28! He won the festival’s raffle, and made the drive from New Mexico to the beautiful Colorado mountains to pick up the guitar in person. What a great way to see the country, with a fantastic festival at the end of the ride!
Marine Entertainment

In this picture from Afghanistan, Staff Sergeant Christopher Johnson cradles a Little Martin while overseas. Christopher tells us that the Marines have enjoyed this guitar immensely. “As you can see, we have had our share of snow over here recently, but we have also been blessed with heaters so that we may escape the cold,” Christopher tells us. “I have been so impressed with this guitar that I intend to buy a full size electric/acoustic from Martin upon my return.” We look forward to Christopher’s safe arrival home!

We Aim High

Master Sergeant James Ashcom poses with his Little Martin and a fleet of big military ATVs in Afghanistan. He tells us that this guitar was very popular around the fire pit at Christmas. “I will have all the players sign it and pass it on to future groups as they arrive,” Sergeant Ashcom tells us. We’re looking forward to more photos from him, too: “I will try to put an American Flag up on our helicopter for a mission and send it to you.”

Grateful Crew

CW2 Wendy Duval and SSG Jonathan Pena-Reyes practice on their Little Martins while stationed in Afghanistan. “I can’t express in words the endless amount of entertainment and escape from this place that your guitar brings to us,” says SSG Pena-Reyes. “Just yesterday I was talking about how I wanted to learn to play the guitar and your beautiful guitar showed up!”
AROUND THE WORLD

Claudio Cardelli was a young boy in the '60s living in Italy and the Martin guitar was just a dream. West Coast music in the early '70s was his passion, in particular the acoustic sounds of Crosby, Stills, Nash & Young. This prompted him to own a Martin at any cost. He is now the proud owner of a Martin D-28, OM-42, D-45, 000-28EC, and his “Holy Grail” D-45V.

Cardelli shares, “The specialty of my band, the Rangzen, is the period from 1962 to 1972. We perform Beatles songs, many of the Stones, the Who, Kinks, Led Zeppelin, Hendrix, The Doors, etc., but it is the West Coast that expresses the best of my acoustic guitars. We play our Martins on ‘Guinnevere,’ ‘In My Dreams,’ ‘Marrakesh Express,’ ‘Deja Vu,’ ‘Carry Me,’ ‘Teach your Children,’ and many other hits of CSN&Y. We use a lot of open tunings (open G, Emin7/4, open D, etc.) that are essential for the proper atmosphere of those wonderful CSN&Y songs.” Check out the band at www.rangzen.it.

Manuel Vieira Pereira Guerra

In Portugal, it’s not easy to find a Martin and it’s even more difficult to find a high level model. Although this is changing, the economic turmoil is filling the stores everywhere with eastern low budget guitars. However, Manuel Vieira Pereira Guerra owns four different Martin guitars, a 000-16RGT and an LXM (both fitted with Fishman GoldPlus pickups), a D-28, and an OMJM John Mayer.

Last summer, he had the chance to play 45 minutes of music in Cascais (Lisbon) opening for a major selling band. “I don’t know where I’m going and, to tell you the truth, I don’t care that much,” states Guerra, “because I’m making the most of every minute playing my music for those who want to listen, and playing with my Martins (any of them), makes me feel like I’m home wherever I am!”

Tom Lumen

During his childhood in Hungary, Tom Lumen found inspiration to learn to play guitar through the music of Jimi Hendrix. In his teenage years, Tom created a trio and began his first compositions under the influence of various progressive and jazz trends. Later he contributed to numerous successful rock and pop productions as a guitarist and composer. His most memorable co-production was the record, titled Diamond Rite with the band named Tius Norma. He became familiar with the fingerstyle technique a few years ago, which fundamentally changed his view of playing the instrument. His first solo-acoustic album is expected to be released this year. The record will be the reflection of all his hard work of the past few years in this area. The music was mostly inspired by Tom’s adventurous personal life. The artist’s next goal is to introduce the album’s repertoire in front of live audiences all over the world.

The Rangzen Band and Martin Guitars

Sascha Wenzel is a singer, songwriter, blues harmonica player and guitarist, originally from East Germany and currently living in Vienna. He tours Europe with his blues trio and is rarely seen without his Martin D-28 Dreadnought. He and his guitar are making the pilgrimage home to Nazareth in 2013.

Sascha Wenzel is a singer, songwriter, blues harmonica player and guitarist, originally from East Germany and currently living in Vienna. He tours Europe with his blues trio and is rarely seen without his Martin D-28 Dreadnought. He and his guitar are making the pilgrimage home to Nazareth in 2013.
Eric Clapton & Steve Winwood Conclude 2011 Japan Tour In Tokyo

C. F. Martin & Co., Inc. and T. Kurosawa & Co., Ltd of Tokyo, Martin’s distributor in Japan, joined in an effort to present a financial donation to assist in the relief effort for the victims of the disastrous earthquake and tsunami that devastated much of northeastern Japan in March 2011.

Previous to the disaster, Kurosawa had become the sole sponsor for a very special series of concerts in Japan featuring Eric Clapton and Steve Winwood. In celebration of this 8-city, 13-concert tour, Kurosawa had requested that Martin design and produce a special 000-42 ECJM (Eric Clapton Japan Madagascar Rosewood) guitar available exclusively to Japanese Martin dealers. The guitar was designed around the original 000-42 that Eric Clapton played in his MTV Unplugged special in 1992. Director of Artist Relations, Dick Boak, worked very closely with Eric and his management team to design this limited edition guitar. In order for the instrument to be affordable yet collectible, Madagascar rosewood was selected for the backs and sides. The result yielded three prototype instruments, plus the limited production run of 100 guitars. Prototype #1 went to Eric Clapton, while Martin donated prototype #3 to T. Kurosawa & Co. for a benefit auction in support of the tsunami relief effort. In addition, C. F. Martin & Co. donated $10,000 to the Japanese Red Cross with the funds dedicated exclusively for assisting in the recovery from the March disaster. At a special backstage, pre-concert gathering with executives from Kurosawa and Martin, Eric Clapton signed the back of the #3 prototype in order to make this special instrument even more personal. Prototype #2 remains with Martin’s museum collection in Nazareth.

At the December auction in Tokyo, prototype #3 brought a closing bid of about $20,000 – more than twice the suggested retail value of the guitar.
Widely published music photographer Sherry Rayn Barnett has been photographing folk music artists since her first assignments for the underground press in NYC. Throughout the years, she’s noticed that there’s one constant amongst many folk music icons – a Martin guitar! And as the artists themselves have become “classics,” so have their guitars. Seen here are folk music legends in concert with their original Martin guitars, some performing in smaller venues, early in their careers.

Sherry’s archives have become a resource for books and documentaries, including 2011’s “Troubadours” (featuring her classic James Taylor and Joni Mitchell photograph) and 2012’s upcoming Greenwich Village: Music That Defined a Generation. Her work has been seen in Dick Boak’s Martin Guitar Masterpieces, on panels in The Martin Guitar Museum and is often featured in the pages of The Sounding Board. If all goes as planned, Sherry’s own book, “Peace, Love and Folk Music,” will see the light of day this year as well.
Kris Kristofferson onstage at The Bitter End, circa 1970.

Tom Paxton opens for Ian & Sylvia & The Great Speckled Bird.

Joni Mitchell in NYC, 7/24/69.


Tim Hardin in NYC, 7/24/69.

Brownie McGhee at McCabes Guitar Shop Concert Hall, Santa Monica, CA, December 1977.

Peter, Paul & Mary (pictured with Dick Kniss on bass) 3/7/69 at Carnegie Hall.
Joan Ervin lives in Nazareth and her grandfather, Oscar Lambert, worked for Martin starting in 1913 and retiring in 1948. Every day he made the mile and a half walk to and from work and he always carried this beautiful glue pot with him. Most likely, he crafted it himself and used it daily to assemble bodies and glue inlays with hot hide glue. It is certainly the finest glue pot we have ever seen!

Scott Boatright sent this great photograph of his father holding his 1926 000-18 Martin guitar (Serial #25895) that he bought new for $56.00.

Stefan Grossman shared this great photo of Pete Seeger with the king of Chicago blues, Big Bill Broonzy, who is playing one of his many Martin guitars, this one his prized 000-28. Broonzy had a lasting impact on many, including Eric Clapton.

Photo historian and longtime daguerreotype collector, Jochen Voigt of Saxony, Germany, discovered this rare circa 1850-1851 calotype of "Ottilie Lucie Kühle Martin," (left) wife of C. F. Martin, Sr., taken by famous pioneer photographer Bertha Wehnert-Beckmann (above). Mrs. Wehnert-Beckmann's studio was located at 351 Broadway, the building owned by C. F. Martin and his music teacher/partner, John Coupa.

Antique Glue Pot

Scott Boatright sent this great photograph of his father holding his 1926 000-18 Martin guitar (Serial #25895) that he bought new for $56.00.

Stefan Grossman shared this great photo of Pete Seeger with the king of Chicago blues, Big Bill Broonzy, who is playing one of his many Martin guitars, this one his prized 000-28. Broonzy had a lasting impact on many, including Eric Clapton.

Photo historian and longtime daguerreotype collector, Jochen Voigt of Saxony, Germany, discovered this rare circa 1850-1851 calotype of "Ottilie Lucie Kühle Martin," (left) wife of C. F. Martin, Sr., taken by famous pioneer photographer Bertha Wehnert-Beckmann (above). Mrs. Wehnert-Beckmann’s studio was located at 351 Broadway, the building owned by C. F. Martin and his music teacher/partner, John Coupa.
Mary Lou Lord, an indie folk musician, busker and recording artist, purchased this 1953 Martin D-18 (#132933) in 1988. During her 1991 romance with Kurt Cobain, she gave the well-worn guitar to Kurt who loved it, toured with it, and affectionately dubbed it "Grandpa." Then Nirvana took off, Kurt met Courtney Love, and the rest is history! Eventually the guitar came back to Mary Lou. It now resides in the permanent collection of Make'n Music in Chicago for all to see.

Scott McKenzie recorded his famous California anthem "If You're Going To San Francisco (Be Sure To Wear Some Flowers In Your Hair)" with this Martin D-28. The guitar was also used by John Phillips of The Mamas and The Papas and it provided the basis for the D-28 Mamas and The Papas Custom Commemorative Edition.

This antique photographic "cabinet card" (circa 1895) depicts two women in their parlor, one with a rare 0-40 Martin guitar with an ivory bridge and the other hard at work on her oil painting.