DAVE MATTHEWS (right) with his acoustic touring partner, Tim Reynolds, DURING THE FILMING OF THE VH1 STORYTELLERS SHOW IN NEW YORK CITY. The combination of Dave’s HD-28V and Tim’s D-35 provided the inspiration for Dave’s Signature Edition DM3MD model.

Dave Matthews has built a stellar career in the United States doing what he enjoys most: playing his songs on acoustic guitar for his fans. The South African-born Matthews settled in Charlottesville, Virginia and it was in the southeastern United States that he and band members LeRoi Moore, Boyd Tinsley, Stefan Lessard and Carter Beauford first started performing. The Dave Matthews Band is a phenomenon this decade because their large and enthusiastic following was created without the support of a traditional record label. The Dave Matthews Band simply built upon their grass roots following, playing small venues, allowing fans to tape concerts and selling their first CD, “Remember Two Things,” from their office. The band has received multiple Grammy nominations and has been honored with one Grammy Award.

Dave Matthews has been a dedicated fan of Martin guitars for years. His more recent acoustic tour with guitarist Tim Reynolds incorporated the use of several Martin instruments, in particular Dave’s Vintage Series Martin Dreadnought and Tim’s special effects enhanced D-35.

In honor of Dave Matthews’s significant contribution to acoustic music, the Martin Guitar Company is proud to introduce the DM3MD Dave Matthews Limited Edition Signature Model.

Designed in collaboration with Dave Matthews’s, the DM3MD (Dave Matthews 3-Piece-Back Martin Dreadnought) blends Dave’s favorite aspects of several Martin models. The most immediate and striking visual aspect of this guitar is the use of dyed red wood fiber in the inlay lines of the binding and rosette. In addition, the selection of the naturally crimson colored African padauk for the center

(Continued On Page 12)
Dear Martin enthusiasts,

As CEO and Chairman of this great company, I guess I’m the guy that’s steering the ship, or in this case driving the car! It’s no secret that I love cars, but I’m afraid this Bentley is out of my league. I was especially thrilled, however, the day the Bentley Club of America pulled into our parking lot in about 20 classic cars to take our factory tour. The lesson I learned is that beautiful cars are much like beautiful guitars. Quality of this magnitude is difficult to achieve, but people sure do appreciate it! Check out the other Bentley photos on page 5.

Did any of you see Ted Koppel’s half hour ABC Nightline special on Friday, May 21, 1999 about Martin guitars? The piece was entitled “The American Stradivarius” and it featured factory tour footage and an in-depth discussion with Stephen Stills about the Limited Edition D-45SS guitar project. We’re not allowed to sell the video, but if you’d like one, ABC has them available for about $20.00. Just call 1-(800) CALL-ABC.

Several of our employees attended the bi-annual Ligna Show in Hanover, Germany. This is where exciting new woodworking technologies are unveiled, and as you know, we have a serious commitment to staying current with these advancements so that we can continue to offer the highest quality instruments at the best prices.

As you will see in this issue, we are once again introducing a surprising array of new products. The SP00-16RST “Stauffer” model is a guitar that I have specifically championed because it revitalizes the designs that C. F. Martin Sr. brought with him to “the new world” 166 years ago. And I’m excited about the Dave Matthews Signature model because of Dave’s obvious appeal to a younger group of guitar players. Of course, we are proud and honored to commemorate the legacy of Woody Guthrie with a very special vintage inspired mahogany 000.

Many exciting things are going on. Our expanded factory is in full swing. If you haven’t yet, come visit!

Sincerely,

C. F. Martin IV
Chairman & CEO, The Martin Guitar Company
Dear Mr. Martin,
I have a little story to pass along to you regarding my new guitar, one of the limited edition 0-45JB Joan Baez Signature models. As an only child, I encountered moments of boredom and the guitar became a friend to me. Many years have passed and I have owned many lovely guitars, but I had never owned a Martin until 2 days ago. My folks had many of Ms. Baez’s recordings and I have admired her music. When I heard of your limited edition, I became interested. I would like to thank you for the most beautiful instrument I have ever played (and seen). My first thought upon just a simple strum was “this is what a guitar is supposed to sound like.” Its tone is so rich, everything about it is exquisite. Truly it is work of very fine art.
Sincerely,
Lisa Heiman
Boerne, Texas

Dear Mr. Martin,

To all of you who have made a dream come true, thank you so very much. I bought my very first Martin in the 60’s. It was an old 00-28 that was rich and warm, with a very sophisticated sound.

On May 4th, my 30-year odyssey finally came to a conclusion when I picked up my new D45SS Stephen Stills Signature model. I expected to play a guitar that would be unspeakably beautiful, and it was.... but I expected one that held inside of it, the promise of wonderful hours of “breaking in.” Instead, to my disbelief, from the very first time I laid a pick to the strings, the room was filled with a tidal wave of rich, full-bodied, complex overtones. This magnificent tribute to your guitar makers was everything that I had ever dreamed of hearing. It is frightening to realize that all this guitar will do from now on is improve.

Sincerely,
Emil M. Skobeloff, M.D.
Wallingford, Pennsylvania

Dear Mr. Martin,
I purchased my first Martin in 1949. It was a 00-18 model. The next one was a D-28 in 1951. Then in 1963, I purchased a D28E. Finally in 1970, I purchased a beautiful D-45, Serial #263731, which happens to be the subtitle of my album (see photo). I have played the D-45 more than 300 days a year and it is very well broken in.

I am very happy with this top of the line Martin guitar. I play it every day and perform with it on stage without all any other instruments because they only block the unique sound that only a Martin can produce.

Sincerely,
Sundown Pete
Driftwood Records
Columbus, New Mexico

Stephen Stills’s face. In short this thing sounds like a cannon, and is everything I have come to expect in a Martin. It plays just wonderfully as well. I won’t have to wait for the sound to “open up” as it already sounds like it’s 20 years old! I am absolutely thrilled with this guitar and my faith in your company and its continuing dedication to superb craftsmanship.

Sincerely Yours,
Michael Kaye
Toronto, Ontario, Canada

Dear Mr. Martin,

We certainly enjoyed our visit to Martin last October. Thanks for your hospitality. Not long after leaving Nazareth, I bought a brand new SP00016R. My little son Thomas (photo above) is looking forward to growing bigger than dad’s fine new guitar.

Sincerely,
Christian Vieth
Lappersdorf, Germany

Dear Mr. Martin,
I have a little story to pass along to you regarding my new guitar, one of the limited edition 0-45JB Joan Baez Signature models. As an only child, I encountered moments of boredom and the guitar became a friend to me. Many years have passed and I have owned many lovely guitars, but I had never owned a Martin until 2 days ago.

My folks had many of Ms. Baez’s recordings and I have admired her music. When I heard of your limited edition, I became interested. I would like to thank you for the most beautiful instrument I have ever played (and seen). My first thought upon just a simple strum was “this is what a guitar is supposed to sound like.” Its tone is so rich, everything about it is exquisite. Truly it is work of very fine art.

Sincerely,
Lisa Heiman
Boerne, Texas
A Guitar With A Mission

BY DIANE PONZIO

As a member of The Women and Music (WAM) Group at Martin Guitar, I’ve been a part of the excitement and inspiration that has sparked world-wide interest and discussions about women and guitar playing. The American popular music scene, often emulated by foreign markets, reflects the dominance of women singer-songwriters who are guitarists.

The first WAM guitar, premiered at the 1997 January NAMM Show, was the highly acclaimed 00-16DB, which was a major retail and media success. Subsequent guitars designed by the group featured a rosewood version (00-16DBR) and most recently, a mahogany cutaway (00C-16DB). These instruments are elegant, yet simple, and shine in Martin’s hallmark feature—sound! A small bodied profile (00) coupled with a Dreadnought depth (DB), slotted headstock, and a distinctive rosette and backstrip, now make these models instantly recognizable.

Today’s women, however, are faced with more serious problems than finding the right guitar. According to statistics from national organizations, 1 out of 8 American women will get breast cancer, and even more sobering is the fact that a woman in America dies of breast cancer every 11 minutes. Breast cancer ranks #2 as the major killer of women in America. And that is why Martin Guitar’s Women and Music Group felt it imperative to use our newest model, to not only raise awareness, but to raise money. The new WAM model, called the 00-16DBM, is an affordable powerhouse. It is all solid mahogany, 00 bodied with a Dreadnought depth, complete with WAM’s distinctive rosette, and slotted headstock. This is the first all mahogany instrument offered in its natural wood color (no stain) and with Martin’s famous and beautiful gloss lacquer finish. But the best part besides its good looks, playability, ergonomic comfort, great sound and affordability, is this — a portion of the proceeds from the sale of these instruments will be donated to charities that are specifically committed to the elimination of breast cancer as a life-threatening disease.

In Support of Breast Cancer Awareness

This model not only raises awareness.
It raises money to eradicate breast cancer as a life threatening disease.

Today’s women, however, are faced with more serious problems than finding the right guitar. According to statistics from national organizations, 1 out of 8 American women will get breast cancer, and even more sobering is the fact that a woman in America dies of breast cancer every 11 minutes. Breast cancer ranks #2 as the major killer of women in America. And that is why Martin Guitar’s Women and Music Group felt it imperative to use our newest model, to not only raise awareness, but to raise money. The new WAM model, called the 00-16DBM, is an affordable powerhouse. It is all solid mahogany, 00 bodied with a Dreadnought depth, complete with WAM’s distinctive rosette, and slotted headstock. This is the first all mahogany instrument offered in its natural wood color (no stain) and with Martin’s famous and beautiful gloss lacquer finish. But the best part besides its good looks, playability, ergonomic comfort, great sound and affordability, is this — a portion of the proceeds from the sale of these instruments will be donated to charities that are specifically committed to the elimination of breast cancer as a life-threatening disease.

In my sincere opinion, you can do no better for yourself, your sister, your daughter, your mother, or your friend, than to buy this angelic guitar with a mission.

DIANE PONZIO lives in New York City, and released her 4th CD in March 1999. Diane is proud to promote The Martin Guitar world-wide in addition to her full concert schedule. Visit Diane’s website at:

<www.dianeponzio.com>
ROY CLARK VISITS MARTIN

Early in 1999, guitarist and country star Roy Clark visited Nazareth with his band to check out new Martin models, get some advice about his various Martin guitars, and take a special tour of the factory. He was performing locally that evening at Easton’s State Theater.

Throughout his illustrious career, Roy has performed around the world. He hosted the popular TV show, HEE HAW, for 25 years. Like Lester Flatt & Earl Scruggs, Roy was a regular guest on “The Beverly Hillbillies” and he was the first country music artist to guest host Johnny Carson’s “Tonight Show.” A longtime lover of Martin guitars, Roy recorded many hit songs, but he is perhaps best associated with his stirring rendition of “Yesterday When I Was Young” and his 12-string instrumental version of “Malaguena.”

NEW RELEASES WORTHY OF NOTE

Willie Nelson has released his very first strictly instrumental recording “Night & Day.” Willie and his famous Martin N-20 guitar “Trigger” both come through with flying colors. Willie has mastered an extremely unique guitar style and it’s quite a treat to hear him blend jazz, western, latin, traditional and country styles without vocals for a change.

“Yes” guitarist Steve Howe pays a special tribute to the songwriting talent of Bob Dylan on his new release “Portraits Of Bob Dylan.” Joined by many of Steve’s friends like Jon Anderson, Annie Haslem and Phoebe Snow, this album has some wonderful arrangements. A Martin mandolin graces the cover and Steve’s 00-18 is heard on most all of the acoustic tracks.

Marty Stuart’s newest effort “The Pilgrim” breaks out of the country and rockabilly molds with a degree of boldness that we find refreshing. The songs are very well crafted with lyrics that ring with poetic truth. The disc is peppered with Marty’s acoustic and electric guitar talents (many Martin guitars on this one!) plus some very delicate mandolin playing.
SUMMER SIZZLES WITH SIXTEEN STELLAR STEEL STRING STRUMMABLES
New Products Unveiled At Nashville Summer NAMM Show

X Series
The DXR is being added to Martin’s innovative and affordable “X Series” acoustic guitars. The DXR features East Indian rosewood grained high pressure laminate for the back, sides and headplate. All other specifications match the existing DXM mahogany grained model. (See photo below.)

Road Series
In response to the strong demand for Martin cutaways with onboard electronics capability, two new models are being added to Martin’s affordable “Road Series.”

The small bodied 000CME cutaway and the full sized Dreadnought DCRE (Photo on page 8) are both equipped with Fishman’s® under-the-saddle coaxial pickup and System One onboard active electronics with slider controlled EQ.

15 Series Mahogany Tops
Two additions to the “15 Series” include the J-15 Jumbo and the BC-15P cutaway acoustic bass. Both models have a satin finish and offer all solid mahogany top, back, sides, and neck.
The BC-15P features a full access rounded “Venetian” cutaway and is offered with the Gold+Plus Natural active pickup system installed as standard equipment. (Photo on Page 9.)
The J-15 offers “15 Series” features with the Jumbo body size, which combines the 0000 shape with a full Dreadnought depth. (Photo on Page 8.)

16 Series Special “SP” Models
“16 Series” instruments continue to offer an exceptional blend of enhanced features at very attractive prices.
Three new “SP” models include the SPD-16E mahogany Dreadnought with active Martin/Fishman Prefix onboard electronics and slider controlled EQ.
The SPD12-16R is a powerful 12-string model with the tonal warmth that solid East Indian rosewood back & sides provide. (Photo on page 9.)
The SP00-16RST is a Stauffer-styled model that evolved out of the well-received 1997 Stauffer Limited Edition guitars that commemorated the 200th Anniversary of C. F. Martin Sr.’s birthday. The unique headstock shape

with all the tuning gears on the bass side is a feature that was later borrowed by Leo Fender when he designed his first electric guitars. This is the first Stauffer to be included in Martin’s stock list of instruments during this century.

This Stauffer model has somewhat modernized tuners, in fact much better than the type used in the 1800s. The body is a 00 size with a 12-fret neck and East Indian rosewood back and sides. All in all, a wonderful tribute to Martin’s Stauffer legacy, and in an attractive price range! (Photo on page 9.)

16 Series Gloss Tops
Two new affordably priced gloss top “16 Series” models with active electronics and onboard EQ have also been added to the line.
The DC-16GTE (not shown) is a 14-fret Dreadnought with a rounded “Venetian” cutaway, polished gloss top, and satin lacquered solid genuine mahogany back, sides, and neck. The visual appointments on the Gloss Top (GT) 16 models feature a fine pattern herringbone wooden rosette and black Boltaron® top and back bindings. The recently developed Fishman® “Classic IV” electronics are standard equipment on this model, making it player ready for stage or studio use.
The 000C-16GTE gloss top (not shown) matches the specifications of the DC-16GTE except for its smaller-bodied 000 “Auditorium” size.

Women & Music 00-16DBM
This year’s offering from Martin’s groundbreaking Women & Music team is the 00-16DBM mahogany top model, the features of which are discussed in detail on Page 4.

Limited Edition Signature Guitars
Martin is proud to introduce two new artist signature models. The DAVE MATTHEWS DM3MD Signature Edition is a bold and striking Style 35 Dreadnought trimmed in red, and limited to 234 personally signed and numbered instruments. (See front cover and Page 12 for complete details.)
The WOODY GUTHRIE 000-18WG Commemorative Edition is a simple yet classic vintage recreation of the small-bodied short scale 000 mahogany models of the dustbowl era. The guitar pays tribute to Woody Guthrie’s social philosophy as well as his tremendous musical influence and legacy. (See back cover and Page 10 for complete details.)
The Golden Era D-18GE

The D-18 is really coming into its own. This past decade has seen D-18 vintage prices skyrocket. Why do seemingly plain mahogany instruments bringing such high prices? It is simply because of their distinctive and powerful sound which has been described with adjectives such as airy, clear, punchy, brilliant, crisp, bright, and glassine. Even with words like these, it is still impossible to describe the wonderful tone of an old D-18 without actually holding one in your hands.

This particular GOLDEN ERA® D-18 recreation instrument draws its inspiration from the D-18 models made circa 1934. Adirondack red spruce has been selected for the soundboard as well as the interior bracing.

Genuine ebony is selected for the fingerboard and long saddle bridge. Linen side reinforcement strips, which in the past were hide-glued in place to protect the sides from cracking, have been faithfully utilized on this model.

During that pre-war era, Martin’s unique, almost magical blend of well chosen materials, optimized design, and hand-crafted construction created what many collectors and guitar experts believe to be the finest acoustic stringed instruments ever made. (See adjacent photo.)

The “Concept II” Stage Guitar

The Concept II is the second in a series of special guitars created with features that make them ideal for use on stage. A specially formulated finish creates an opalescent effect that changes from magenta to gold when the guitar is held at different angles. This yields a very dramatic effect. The edges of the instrument are “contiguous.” In other words, the squared edges of the body that are normally trimmed with binding are instead “bullnosed” (or rounded) so that the finish is uninterrupted as it moves from the top to the sides and back.

The Concept II guitars will be offered with two different installed electronics configurations: the Martin Gold+Plus® active pickup system, or the Prefix Pro® active system with onboard slider controlled EQ.

When combined with a cutaway for full access to the upper registers, plus a sleek neck with a full 12” radius, the result is an instrument with the flash, sound, playability, and the sophisticated electronics necessary to achieve an optimum stage guitar. (Photos on page 8.)

The Backpacker Mandolin

With nearly 100,000 instruments sold since their introduction, the Backpacker® guitar has established itself as the best selling travel/practice guitar in the music field.

Its design is simple and efficient to make, and while the Backpacker® makes no claim of being louder than a full sized guitar, the tone is certainly impressive for its size. Of course the cost of a Backpacker is within everyone’s reach!

So along comes the Backpacker® mandolin with a scale length comparable to a standard bluegrass mandolin. The first thing that will strike you about this instrument is that it sounds and feels like a “real” mandolin. Designed with F-holes and slight “shoulders” where the fingerboard meets the body, this is a very serious mandolin with a great sound! (See adjacent photo.)

The opalescent headstock of the bold CONCEPT II guitar is complemented with gold enclosed tuning machines and Martin’s new gold foil logo.
The CONCEPT II, evolved from the initial “Concept-J” model, is a 000 cutaway with a contiguous holographic opalescent gloss lacquer finish offered with onboard EQ® or Gold+Plus® electronics.

The special finish utilized for the CONCEPT II stage guitar has microscopic particles that change from magenta to gold when held at different angles. The interior label and case are made to match.

With simplified appointments, the J-15 delivers an affordable all solid wood Jumbo model to the popular 15 Series. The mahogany top is reminiscent of the small bodied post-depression Martins.

Perfect for stage or studio use, the Road Series is expanded to include this DREADNOUGHT CUTAWAY with laminated East Indian rosewood back and sides, and Fishman’s® System One onboard EQ.

The special finish utilized for the CONCEPT II stage guitar has microscopic particles that change from magenta to gold when held at different angles. The interior label and case are made to match.
With specially enhanced SP features like a pearl rosette, diamond and square inlays, gloss finish, and gold tuners, this new SPD12-16R 12-STRING offers the warm tonality of solid East Indian rosewood back and sides.

This special 12-fret 00 is the first Stauffer guitar to be included as a Martin stock model in more than 150 years. The unique and historical headstock features six modernized bass-side Stauffer tuners.

The BC-15E blends the affordability and simplicity of the 15 Series with a full access cutaway, an installed Gold+Plus® active pickup system, and the punchy bass response of solid mahogany.

Dave Matthew's signature is inlaid in red Paua shell between the 19th and 20th frets, and Dave has joined C. F. Martin IV in personally signing each of the interior edition labels.
...guitars of the pre-World War II era, Vintage 000-18s are especially prized for their lightness, brilliance, and purity of tone. The braces that support the solid spruce top are carefully scalloped to achieve optimum tone. The back and sides are bookmatched from select solid straight-grained genuine mahogany. The rosette is inlaid in the vintage style with plain black inner and outer rings. The solid genuine mahogany neck is slightly V-shaped with a squared and tapered headstock bearing the old style Martin decal logo. Tuning gears are the vintage open gear variety with chrome butterbean knobs.

“This world is your world. Take it easy, but take it!”

The fingerboard is genuine ebony, inlaid with abalone dots in the vintage style. The bridge, also of genuine ebony, is fitted with a long “through” saddle. Woody Guthrie’s stylized signature is inlaid in pearl between the 19th and 20th frets.

Each interior edition label will be personally co-signed by Arlo Guthrie, Woody’s daughter Nora Guthrie who manages the Woody Guthrie Archives, Woody’s former manager Harold Levinthal who manages Woody Guthrie Publications, and C.F. Martin, IV. Each instrument will be numbered in sequence without total. A secondary edition label will bear this drawing.

A portion of the proceeds from the sale of each 000-18WG Woody Guthrie guitar will be split between The Guthrie Center and The Woody Guthrie Foundation (See Sidebars).

Martin dealers will begin to take orders for the 000-18WG Woody Guthrie Commemorative Guitar immediately, though the actual edition will not begin to appear in stores until the early months of 2000.

In addition to Woody’s guitar playing and songwriting, he was also an accomplished painter. A secondary edition label will bear this drawing.
The Guthrie Center was founded in 1991 by Arlo Guthrie providing a place to bring together individuals for spiritual service, as well as cultural and educational exchange. The Guthrie Center is located in the old Trinity Church of Alice’s Restaurant fame. Persons of all faiths and backgrounds are welcome at The Guthrie Center to share their lives while cultivating a deeper awareness of the humanity and environment we all have in common. The Guthrie Center is funded to a large extent by individual donations. Programs are coordinated by volunteers and have included cooking, art, and music programs for children, support and instruction to anyone living with AIDS/HIV, blood pressure clinics and meetings of the La Leche League. Center volunteers have visited local nursing homes and provide transportation services to those in need. Plans are underway for a Cyber Center to introduce children to the Internet and to foster understanding by bringing them together with other children throughout the world via video conferencing. You can support The Guthrie Center by becoming a member and/or volunteering your services. For additional information, contact the center by calling (413) 528-1955, or visit our website at: <www.guthriecenter.org>. If you happen to be driving by, stop in and say hello.

The Immortal Words Of Woody Guthrie

“I hate a song that makes you think that you are not any good. I hate a song that makes you think that you are just born to lose. Bound to lose. No good to nobody. No good for nothing. Because you are too old or too young or too fat or too slim or too ugly or too this or too that. Songs that run you down or poke fun at you on account of your bad luck or hard traveling. I am out to fight those songs to my very last breath of air and my last drop of blood. I am out to sing songs that will prove to you that this is your world and that if it has hit you pretty hard and knocked you for a dozen loops, no matter what color, what size you are, how you are built, I am out to sing the songs that make you take pride in yourself and in your work.”

Woody Guthrie
1912-1967
...wedge of the 3-piece back provides a bold contrast to solid East Indian rosewood, which is selected for the bookmatched sides and the “wings” of the back. Two Style 45 multi-colored mosaic inlay strips demarcate the seams of the 3 piece back.

The Engelmann spruce top, prized for its powerfully projective and open tone, is supported with carefully scalloped braces for maximum vibration of the soundboard. The rosette is inlaid with highly colorful abalone pearl, though selected black inlay lines have been replaced with red.

Around the perimeter of the soundboard, an antique half-herringbone “rope” wood marquetry is bordered in red and edge-bound with grained ivoroid. The top is appropriately tinted with Martin “vintage toner” which lends a golden aged look to the otherwise pure white soundboard. The body is lacquered and polished to a high gloss finish.

The satin lacquered neck combines Martin’s sleek low profile with a slight V-shape, yielding a fast and comfortable playability. The genuine ebony fingerboard bears vintage style abalone inlaid diamond and square fret position markers, and Dave Matthews’s signature is tastefully inlaid in pearl between the 19th and 20th frets. The polished headstock is solid, squared, and tapered in the vintage style, but the more modern gold foil logo has been chosen for its boldness. The unusual 3 piece headplate is inspired by the prior 1995 D-35 Limited Edition 30th Anniversary model, except that this version has a center wedge of African padauk to perfectly complement the contrasting design of the 3-piece back.

Tonally, this guitar is ideal for the type of aggressive acoustic rhythm guitar style that Dave Matthews has come to exemplify. A special molded hardshell case with customized black hardware is included with each Dave Matthews Signature Edition guitar. A Martin/Fishman pickup system, or a 1935 Sunburst top finish are optional at an additional cost.

The interior label of each DM3MD will be personally signed by Dave Matthews and Martin Chairman and CEO C.F. Martin, IV. No more than 234 instruments will be offered in this limited edition. Each instrument will be numbered in sequence with the edition total (i.e. 1 of 234, 2 of 234, etc.). A portion of the proceeds from the sale of each Dave Matthews Signature Edition guitar will be donated to The Jerome Horton Foundation, Inc., a not-for-profit charitable organization whose mission it is to raise awareness of the need for community responses to prevent youth suicide.

Martin dealers will take orders for the DM3MD immediately although the guitar will not begin to appear in stores until the early months of 2000.
Recently, I had the privilege of attending the Christie’s charity auction that took place on June 24, 1999 at New York City’s Rockefeller Center, featuring guitars owned by guitarist Eric Clapton. The auction drew a large crowd of people and was heavily covered by the media as well as live coverage on the Internet. The collection had been previously shown in London and Los Angeles. Six days after the conclusion of the auction, Clapton performed in a special benefit concert featuring friends such as Bob Dylan and Sheryl Crow.

Many of the guitars being offered in the auction had been used by Eric Clapton in stage performances, TV specials, and in recording sessions.

Among the 105 items up for bid were seven Martin guitars. Lot #6 contained a 1996 OM-28VR used in the recording session for the Pilgrim album selling for $35,000.00. Another notable Martin Guitar attracting much attention and excitement was the 1974 OOO-28, possibly used in the recording of “Wonderful Tonight”. This instrument was sold for $155,000.00

Chris Martin wanted to acquire the 1994 J12-40 (the very first item brought to the floor of the auction) for the Martin Museum. This guitar was specially selected for Eric by Dick Boak and was used in the recording of “Motherless Child,” as well as in performances during Clapton’s blues tour. Chris placed a phone bid for the instrument, but was quickly outbid. The guitar sold within minutes for $26,000.00.

Besides offering guitars for auction, there were a few amps and 3 rhinestone studded guitar straps made for Eric by Versace. The straps were auctioned off at between $9,000.00 and $15,000.00.

The Martin guitars that were not offered at the auction were ones that Eric probably couldn’t bear to part with. Specifically, he kept the two instruments that he used during the MTV Unplugged taping sessions: his 1939 Vintage 000-42 and the 000-28 with Mike Longworth modified Style 42 inlays. He also kept all of his OOO-28EC and OOO-42EC Signature models from his collection, and his more recently acquired vintage Brazilian rosewood Martin D-28.

The Martin Clapton OOO-28EC Signature model continues to be extremely popular, attributing its appeal to the proper combination of materials, tone, playability, design, and of course Eric’s strong approval.

The charity auction raised over 5 million dollars, with the proceeds benefiting Eric’s own Crossroads Center, an international non-profit drug and alcohol treatment facility in Antigua.

**LESLIE MAMMELE** is the CAD/CAM CNC Programming Manager and has been an employee of Martin Guitar for 6 years.
Thomas Krogsgaard of Denmark took his Backpacker® guitar along when he visited the world’s last stone-age tribe on Irian Java, New Guinea in East Indonesia. New Guinea is the world's second largest island and is almost entirely rainforest. From a little valley in the middle of the rainforest, the journey took its start to the high mountains with a team consisting of a magician, a cook, a translator, two photographers, and eight people to carry supplies. It took several days to traverse the mountains, rivers and rough terrain. White people are rarely seen in this region. The native tribespeople are definitely from another age. There are no signs of modern civilization. Thomas had a fine trip and the Martin Backpacker® apparently opened many doors. Music is a undeniably the one language that needs no translation!

They jammed with a fellow who had a weird bass-like instrument that was SURPRISINGLY CLOSE IN SHAPE to the Backpacker®.

The most MODERN BRIDGES in this part of the world are the “Indiana Jones” variety.

They STILL HUNT with bows and arrows and do quite an excellent job at it.
DER DEUTSCHE SPIELMANN

Marcus van Langen of München (Munich), Germany gigs with his Backpacker® in the role of a medieval “Spielmann,” which we assume roughly translates to “wandering minstrel.” Marcus used to play an old German “lute” (lute) dating back to 1880, but as Marcus explains, the neck broke “by defense of a sword stroke!” (We’d love to hear the details of THAT story!) So he decided instead to buy a Backpacker guitar. Marcus says that it looks so strange to people that they think it’s an authentic well-preserved instrument from the middle ages. One difference though: “It’s a thousand times better to handle than the old lute.”

If anyone would like to hear a medieval “Bob Dylan” sing and play, Marcus invites everyone to check out his website: <www.soundstation.org/van-langen>

BACKPACKER TROUBADOUR

Gerry Gessie, a professional jazz guitarist from Columbia, NJ, is breaking out of the mold with his Backpacker guitar. Gerry’s been experimenting with the strolling minstrel concept, and has had an incredible response. He’s got a Thinline pickup onboard and plays through his own PA system with special effects. It’s a sound which certainly rivals those big unwieldy models with F-holes!

Gerry’s been playing some pretty large venues with his Backpacker® at resorts like Caesar’s Palace in the Pocono Mountains of Pennsylvania. He’s also been headlining his own concerts at summer festivals, state fairs, and local raceways while maintaining an aggressive schedule of performances at an assortment of Atlantic City casinos.

Gerry will go down in history as the most enthusiastic Backpacker player of this era. If you don’t find him, he will surely find you!

THE UNIVERSAL LANGUAGE

In the fall of 1998, Valerie Anderson of Olympia, Washington traveled to Nepal to accompany her two Sherpa friends back to the United States. At that time, she was a relatively new student to the guitar and did not want to be without the ability to practice for an extended period of time. Her solution was to purchase a Martin Backpacker®, which accompanied her every step of the way.

Her journey started in Kathmandu, from where she traveled to the village of Jiri to begin the nineteen day trek to the Solu Khumbu region. Her friends live in the Sherpa village of Khumjung (see photo above), nestled deep in the remote high country of the Himalayan mountain range in the shadow of the highest peaks on earth. Although porters were hired to carry the bulk of the gear, Valerie insisted on carrying her “little Martin” so she could practice at every opportunity. Needless to say, the odd little carrying case prompted many questions from fellow travelers and local people alike. This opened many doors of communication beyond language, as she could pull out her guitar and share some music, “the universal language.”

WE’D LOVE TO HEAR YOUR BACKPACKER STORIES.
Send your photos and stories to:
The Sounding Board
P. O. Box 329
Nazareth, PA 18064-0329

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Woodrow “Woody” Wilson Guthrie is considered one of the most influential folk musicians of all time. Immortalized as an American legend, and inducted posthumously into the Rock and Roll Hall of Fame in 1988, Guthrie wrote such classics as “This Land is Your Land,” “I Ain’t Got No Home,” and “Pretty Boy Floyd.” Born in Oklahoma in 1912, Guthrie’s music and controversial politics were influenced by his own experiences as a migrant farm worker. His songs reflect his concern about class conflict, union issues and the American West. Guthrie impacted some of this country’s greatest songwriters including Pete Seeger, Leadbelly, Bob Dylan, Bruce Springsteen and others. Guthrie died of Huntington’s Disease in 1967.

In honor of Guthrie’s legacy, his individuality, spirit and lasting impact on the American music scene, Martin is honored to unveil the 000-18WG Woody Guthrie commemorative guitar. Woody is not the first Guthrie to be honored with a Martin edition. In 1997, Martin honored Arlo Guthrie with a limited edition guitar series which commemorated the 30th anniversary of his famous song, Alice’s Restaurant. Of the 60 instruments that were offered (30 six-string and 30 twelve-string models), all sold out within days of their introduction. Toward the end of that project, Arlo visited the Martin factory with an old Martin guitar that Woody had given him as a child. The instrument was in rough condition and in the process of getting the guitar back into shape, discussions about the potential for a Woody Guthrie commemorative model began.

The 000-18WG Woody Guthrie Commemorative is a 14-fret 000 “auditorium” model inspired by the smaller bodied "THIS MACHINE KILLS FASCISTS." Woody had owned literally hundreds of guitars throughout his career, many of them Martins. He gravitated toward more affordable smaller bodied 0, 00, and 000 mahogany guitars, and he would often give his instruments away to aspiring musicians along the way. Irreverently, he often wrote or drew on his instruments. Perhaps one of his more famous statements is: “This Machine Kills Fascists!”, a quote which Woody painted on most of the guitars he owned.

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