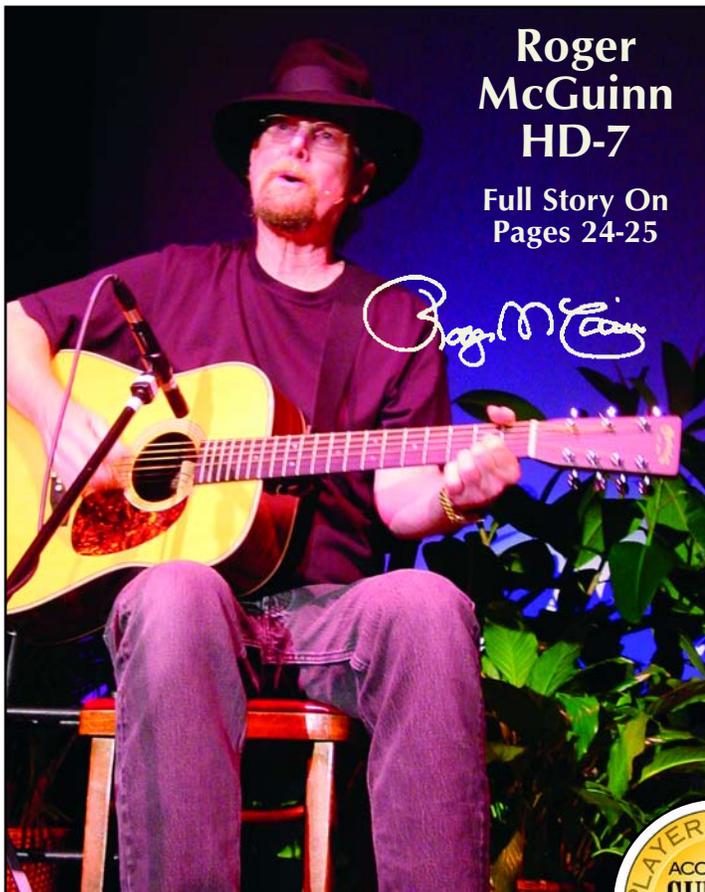


# The Sounding Board™

THE OFFICIAL NEWSLETTER OF THE MARTIN GUITAR COMPANY • VOLUME 18 • JANUARY 2005

## Mike Longworth Commemorative Joins Stills, McGuinn & Miller Signature Editions

Photo by dick boak

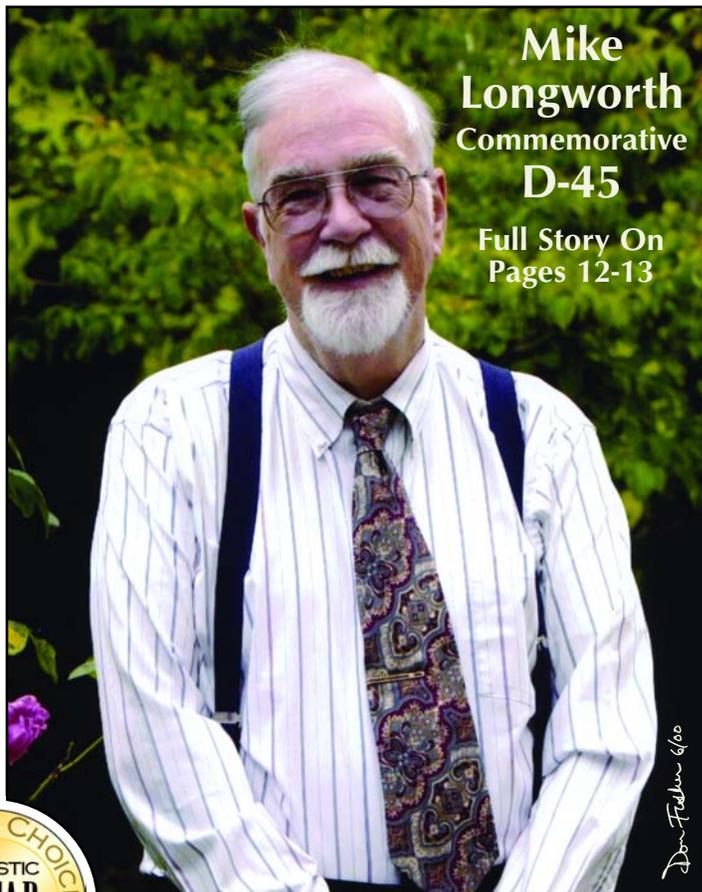


Roger McGuinn  
HD-7

Full Story On  
Pages 24-25

*Roger McGuinn*

Photo © June 2000 by Don Fisher



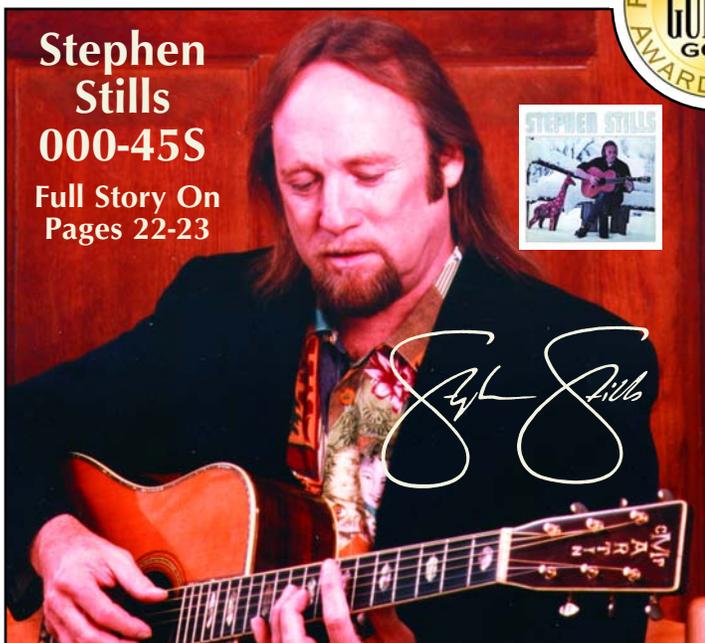
Mike Longworth  
Commemorative  
D-45

Full Story On  
Pages 12-13

*Don Fisher 6/00*

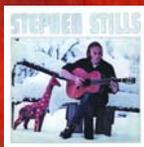


Photo by Robert Knight

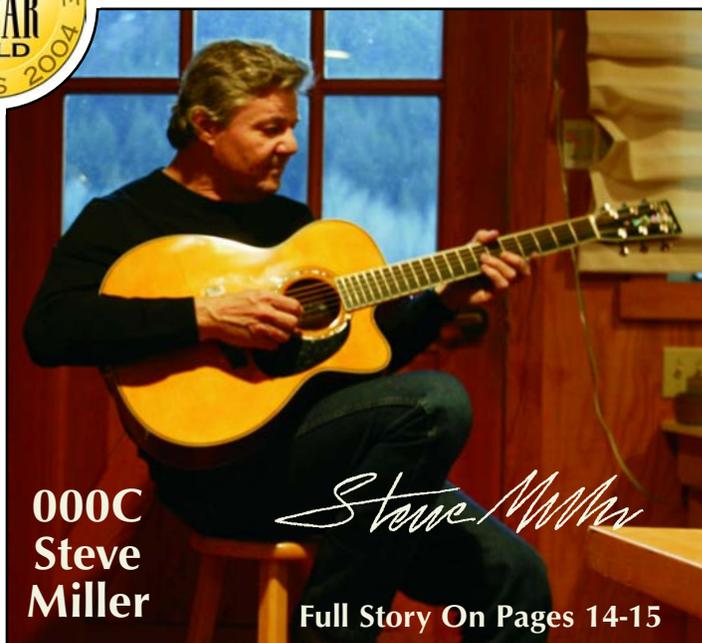


Stephen Stills  
000-45S

Full Story On  
Pages 22-23



*Stephen Stills*



000C  
Steve Miller

*Steve Miller*

Full Story On Pages 14-15

# CLAIRE'S CORNER



Dear Sounding Board Readers,

I know it is difficult to fathom that a newborn such as I might have mastered such a command of diction in so short a time, but I'm afraid it's true. My mom will be the first to tell you that babies are born with incredible purity, instinct, and intelligence, and that as time elapses, we gradually devolve into adults. No offense to any of you adults out there!

Speaking of adults, that's my dad in the picture. He had to just about pry me out of mom's hands! My dad's the one with the curly hair. I'm the other one. He keeps reminding me that I came into the world on September 13, 2004 - 20" in length - weighing 5 pounds 14 ounces. (It sounds like a prize fight, doesn't it?) I don't know what all the fuss and goo-gooing are about anyway. I'm just a baby, for crying out loud, and yes... I do cry occasionally. You would too if you had to consume a bucket full of "formula" every day!

I didn't even tell you my name! I'm Claire Frances Martin (the first!) I know. That makes me a "C. F. Martin" (again)! My mom and dad have told me the whole story - seven generations and all of that. They're all freaked out that I'll feel a ton of pressure like I have to be involved in the family business. I'm not freaked out though. I'm just going to be myself and take it as it comes, but you know something? I think those guitars that have MY name on them are pretty cool. I was banging on one and my dad got all stressed out! He said the pretty seashells around the edge made it too expensive for me to play with. So what's his problem anyway?

I do look forward to meeting many of you some day. Keep playing guitar. It'll put me through college!

Sincerely,

**Claire Frances Martin**



## The Sounding Board™

VOLUME 18 • JANUARY 2005

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Nazareth, PA 18064**

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# LETTERS

Dear Mr. Martin,

I'm a "retired" advertising person going back to school for another degree before I start up a freelance writing service next year. I have been using every opportunity at school to keep my writing active and my "Harmony of Perfection" piece (below) was one opportunity that I just couldn't pass up.

I hope you enjoy it.

**Jim Courtney**

[www.jimcourtney.com](http://www.jimcourtney.com)

Blandon, PA

## Harmony of Perfection

I am a Martin Guitar, formed from the dreams of six generations of one family. My makers have traveled the world to find my beginnings; 100 year old trees buried deep in the forests from Vancouver to East India.

I am fashioned from silent blocks of wood with sharp tools guided by the knowing hand of experience. I have the memories of a thousand conversations graven in my soul as my parts were formed. Well-trained teams of expert craftsmen have spoken me into existence on a hundred different benches on the workshop floor.

Just like my one million brothers and sisters, I am one of a kind. I know that things have changed over my 170 years, but I don't really feel that different. Thoughtful leadership has watched each new trend, measured every technology, and carefully blended the best of the new with the time-proven skills of the master craftsmen. I am the best of the old married with the best of the new. Technology has made me faster and leaner, but some things will just never change.

I wonder what my great, great, great granddad sounded like back in 1833. My makers have changed over the years, but I have not. Tools tempered with years of work have passed from well-lined hands to younger ones, but only when the time was right. The love of quality, not the love of money, has guided the hands that pass these tools. The pride that has gone into my making is equaled only by the pride of my new owner. I am a Martin Guitar. My body has changed over the years, but my soul has not. I am a natural result of a harmony of perfection. ❖



Dear Mr. Martin,

I just wanted to drop you a quick note on the HD40-Tom Petty (#993926, #42 of the series) that arrived at my door yesterday (actually, I staked out the FedEx terminal for 48 hours until Canada Customs got tired of playing it). The design and appointments are superb, but the soundboard of Italian spruce is beyond words! Wow is as good a place to start as any. And then there is the tone of a new, virgin guitar that already offers subtle hints of the acoustic treasures that it will yield in the coming years. Wow once again.

How am I supposed to watch the hockey game with this thing anywhere in the house? For the first time in 15 years, Calgary is in the Stanley Cup Finals; and because of your sinister craftsmanship, I can't keep my eyes or my fingers off this guitar!

The whole piece is stunning, from shimmering headstock to the golden endpin, and everywhere in between. I don't know how you ever let these get out of your office.

Thank you for yet another masterpiece!

**Jim Totten**

Calgary, Alberta, Canada



Dear Mr. Martin,

In 1965 for my 14th birthday I asked my dad for a Martin guitar. His reply was "Son, Martin guitars don't grow on trees"! Well even grown men can have dreams and to this day I always pick Martin guitars. By the way, do you have any extra seeds?

**Jim Geiman**

*(undisclosed whereabouts!)*

PS Please keep the location of my Martin tree secret!



**Here's  
To You  
Mike !**

Dear Mr. Martin,

Members of Reba McEntire's band were flying to their next engagement after a night concert in San Diego on March 16, 1991. Two minutes after take-off, their chartered plane, a Hawker Siddeley, crashed into a mountain, killing all seven persons on board.

Among the casualties of the tragedy was our classmate and friend, Mike Thomas, who was the guitar player in Reba's band. In memory of Mike, we are donating a "Felix the Cat" Martin guitar to Logansport, Indiana High School. Felix has been the school mascot since 1926. We think it's a nice way to keep our memory of Mike alive.

Thank You,

**Randy Deford**

**John Hendrickson**

Indianapolis, IN

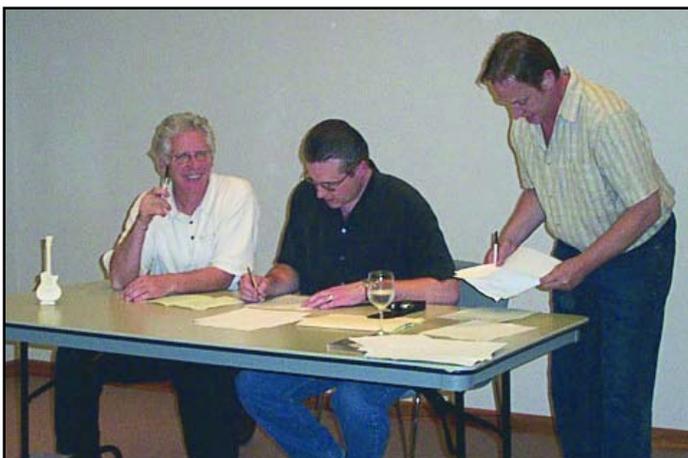


## 2004 NCC/C. F. Martin Acoustic Guitar Design Course

The third annual **C. F. Martin Acoustic Guitar Design Course** was offered the week of August 9-13, 2004 in collaboration with **Northampton Community College** in Bethlehem, Pennsylvania. **Dale Unger** of American Archtop Guitars returned as the primary instructor with assistance from **Tim Teel**, head of Martin's R&D Department, and **Dick Boak**, Martin's Artist Relations liaison.

Fifteen students from many corners of the country traveled to the Lehigh Valley to participate in the course. Students started by taking an in-depth tour of the Martin factory, then they received a personal presentation from C. F. Martin IV about his vision for the course. Dick Boak followed with a graphic presentation on diversity in guitar design. Students then focused on their own ideas, implementing their designs in high density foam, an easily sculpted material ideal for quick prototyping.

Each student received a Backpacker guitar for his or her enthusiastic participation, but three unique "Alternative" Martin guitars were also awarded as special prizes.



Counting the ballots for the Instructor's Choice Award are (left to right): Dick Boak, Tim Teel and Dale Unger.

The **Participant's Choice Award** was presented to **Halcyon Person**, a 16 year old student from Plainfield, NJ, who built an artistic instrument with stained glass as an over-riding theme.

The **Instructor's Choice Award** was presented to **Jesse Carpenter** of Philadelphia, PA, a woodworker and beginning luthier who constructed an impressive lattice-braced acoustic cutaway with a bass side scroll.

The **Grand Prize**, voted upon by a panel of independent judges, was awarded to **Anthony Pavilonis** of Beaver, PA. Tony is a retired US Airlines pilot, avid guitar playing enthusiast, and occasional writer for **Just Jazz Magazine**. His beautifully executed guitar was perhaps the most tonally viable and sensible with respect to the capability of being manufactured.

The course will be offered again in 2005. For further information, contact **Northampton Community College** toll-free: (877) 543-0998 or keyword search on "Martin Guitar" at: [www.northampton.edu](http://www.northampton.edu). ❖



Special award recipients (left to right): Anthony Pavilonis, Halcyon Person and Jesse Carpenter.

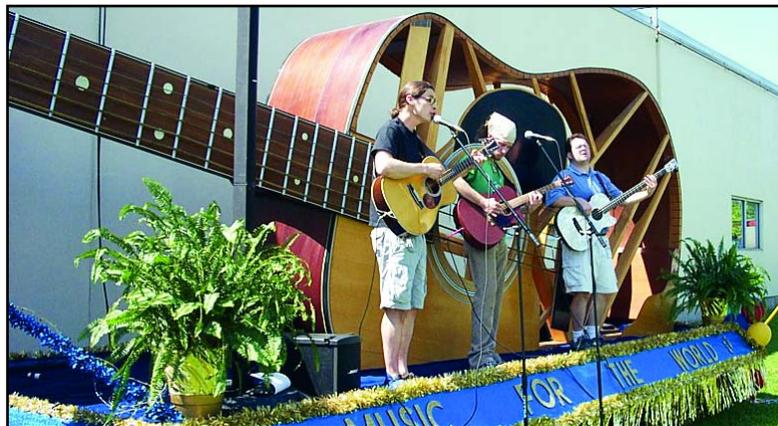
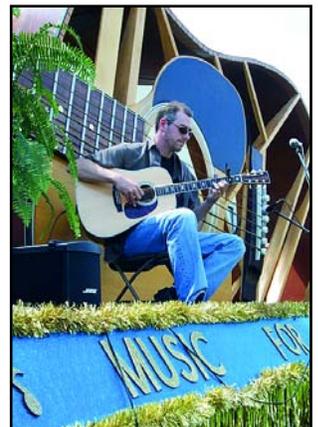
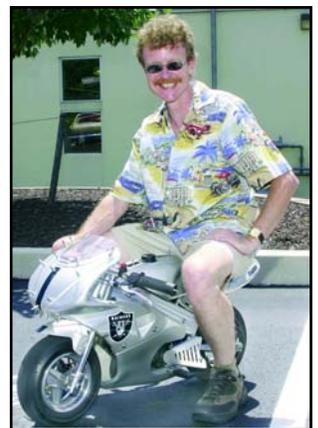


# UNOFFICIAL MARTIN GUITAR FORUM MARTINFEST 2004

Monday, August 9, 2004, was a beautiful, sunny day filled with fun, excitement, visitors and a Company car show. This was the day when more than 150 Martin guitar enthusiasts flocked to the factory for the third annual gathering of the **Unofficial Martin Guitar Forum**. This internet family of Martin lovers has grown to nearly 6,000 members since it began in March of 2001.

In addition to the Forum members, Martin Guitar sponsored a Guitar Design Workshop at our local Northampton Community College. The participants of the class kicked off their program on the same day by taking a factory tour and hearing a presentation by Chris Martin. Throughout the morning, visitors arrived and were greeted by the employees dressed in Martin "Fretty" guitar costumes, while acoustic music welcomed everyone to the festivities. Forum members lined up for special tours departing every 15 minutes. After the tours, members were invited to view and play the newest prototype guitars that had been released at the July NAMM Show in Nashville. Before lunch, Chris Martin met with the entire UMGF group for a question and answer period. Then everyone was treated to a catered lunch that was served outside under tents. The day featured an extensive employee car show that included everything from hot rods to antique trucks, cars and motorcycles. There were fifty amazing vehicles in all.

A steady stream of employees and forum members performed live music on the Company float during lunch. Several TV crews interviewed forum members and Martin staff, culminating with an impromptu group photo. As UMGF members regrouped at the Nazareth Borough Park for an afternoon jam, the factory closed for Martin's quarterly employee meeting. It was a busy day! ❖



WHAT'LL YOU DO WHEN YOU GET LONELY  
AND NOBODY'S WAITING AT YOUR SIDE?  
YOU'VE BEEN RUNNING AND HIDING MUCH TOO LONG.  
YOU KNOW IT'S JUST YOUR FOOLISH PRIDE.

– recorded live on a 000 model in front of a national TV audience, 1992.



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# Players Vote Martin Best Acoustic Guitar

## C. F. Martin & Co. Receives Nine Coveted "Players' Choice" Awards

String Letter Press's **Acoustic Guitar Magazine** recently announced the voting results of the **2004 Players' Choice Awards**. Each category consisted of gold, silver and bronze award winners. Awards were given to the companies with the most votes in each category. These awards were voted on by the people who are out there using the products and making music, not doled out by the editors or "experts in the field." Formal award announcements will be made in the February 2005 issue of Acoustic Guitar Magazine. Martin is proud to have received such an honor and would like to thank everyone who voted. ❖



**Best Steel-String Guitars  
Under \$1,000**



**Best Steel-String Guitars  
Over \$1,000**



**Most Popular  
Guitar Manufacturer**



**12-String Guitars**



**Accessories • Steel Strings**



**Acoustic-Electric Guitars**



**Nylon String Guitars**



**Accessories • Nylon Strings**



**Best Beginners Guitars**

## New Martin Visitors Center And Museum Slated For Fall 2005 Completion



Above, the architect's rendering for the front of the new C. F. Martin Visitors Center and Museum. The facade of the original North Street factory will be recreated in this two-story expansion that will house a major display of Martin historical instruments while tracing the remarkable heritage of the Martin family and the fascinating story of the Company. The Visitors Center will also include an expanded "1833 Shop" plus an array of second-story offices. In November of 2004, demolition began on the Sycamore Street and Beil Avenue corner of the Martin factory. A southern entrance was built to accommodate visitors, and the 1833 Shop relocated into a temporary adjacent trailer. Construction is scheduled to be completed in the autumn of 2005 with a Grand Opening celebration to be announced. Stay tuned! ❖

## INTRODUCING...



**Martin SP® Fingerstyle and Martin SP Marquis® acoustic guitar strings.** Like all Martin SP strings, these new sets are designed for extended longevity and excellent tone.

Martin SP Fingerstyle strings utilize an electro-plated brass core wire with high tensile strength providing exceptional durability, precise tuning, and resistance to string breakage. Martin SP Fingerstyle sets employ a thinner diameter core wire yielding more string flexibility and expressiveness for the fingerstyle player.

The new SP Marquis strings blend specifications from Martin's popular SP and Marquis brands. Sharing the characteristics of existing SP sets, SP Marquis strings incorporate high tensile strength electro-plated brass core wire that resists breakage and enables precise tuning. Hand-silked wrapping at the ball end of the string provides tighter seating of the string at the bridge pin, and reduces wear on bridges and bridge plates.

SP Fingerstyle and SP Marquis string sets will be available in Light and Medium gauges and will be offered in both Phosphor Bronze and 80/20 Bronze styles.

# New Gloss Top 16s With Aura™ Electronics



**DC-16RE  
Aura**

**OMC-16RE Aura**

**DC-16RGTE  
Aura**

**000C-16RGTE Aura**

## Four New Aura Equipped Martin Acoustics

C. F. Martin is pleased to introduce four new affordably priced acoustic guitar models featuring Fishman's highly acclaimed onboard **Aura Sound Reinforcement System**. The Aura harnesses the power of Fishman's proprietary acoustic imaging technology – building it right into your instrument. The onboard Aura features six customized **Aura Acoustic Sound Images** specially created for and by Martin. These images can be blended with the Martin Gold+Plus under-the-saddle pickup signal for unequalled studio quality acoustic sound reproduction. The six presets are derived from model specific studio recordings played into a variety of high-end microphones. Other onboard Aura

features include digital and fully programmable equalization, feedback control, and chromatic tuning.

The new model offerings include the Dreadnought cutaway **DC-16RE Aura**, the Orchestra Model cutaway **OMC-16RE Aura**, the Dreadnought cutaway **DC-16RGTE Aura** Gloss Top, and the Grand Concert cutaway **000C-16RGTE Aura** Gloss Top. All four models feature solid East Indian rosewood back and sides, prized for tonal warmth and power, plus solid bookmatched spruce soundboards. The "GT" Gloss Top models feature satin lacquered sides, back and neck, while the "RE" models feature polished gloss bodies, satin necks, single-banded pearl rosettes and white body and fingerboard bindings. ❖

# Martin Introduces New Figured Koa and Flamed Maple Models

**Figured Koa  
NAMM  
Show  
Special**



**OMC-16E  
Flamed Koa  
Orchestra  
Model With  
Ellipse™ Blend  
System**



**OMC-16E  
Flamed Maple  
Orchestra  
Model With  
Ellipse™ Blend  
System**



## **Figured Koa NAMM Show Special '05**

Tonally enhanced with a rare Adirondack red spruce soundboard, the **Figured Koa NAMM Show Special** blends appointments from Martin's tasteful but ornate "42" and "45" Styles. The back and sides are crafted with unique bookmatched Hawaiian koa, cut from a special batch of wood that displays a figuring that is markedly different from the usual. This NAMM Show Special guitar will be limited to just 25 instruments, each furnished with a premium **Accord** case. Dealers may only place orders in person during the 2005 Anaheim NAMM Show. ❖

## **OMC-16E Koa**

The **OMC-16E Koa Ellipse Blend** is an affordably priced "OM" Orchestra Model cutaway with Hawaiian flamed koa back and sides and a solid spruce soundboard. Hawaiian koa is prized not only for its beautiful honey color and rippled grain, but also for its tone, which seems to possess both the warmth of rosewood and the brilliance of mahogany.

The OMC-16E features Fishman's innovative onboard **Ellipse Blend** Sound Reinforcement system that blends the pickup and microphone signals through non-invasive controls located inside the lip of the soundhole. ❖

## **OMC-16E Maple**

The **OMC-16E Maple Ellipse Blend** is an affordably priced "OM" Orchestra Model cutaway with flamed maple back and sides and a solid spruce soundboard. Flamed maple is prized for its fiddleback or tiger-stripped grain that produces a strong, projective tone.

The OMC-16E Maple features Fishman's onboard **Ellipse Blend** Sound Reinforcement system that blends an active **Martin Gold+Plus** under-the-saddle transducer pickup signal with the gooseneck-mounted condenser microphone through non-invasive controls located inside the bass-side lip of the soundhole. ❖

# New OMs Added To Marquis & Standard Series



## OM-28 Marquis & OM-45 Marquis

Like the original OM-28 constructed for plectrum banjoist Perry Bechtel in 1929, the **OM-28 Marquis** is a Style 28 Orchestra Model crafted with pre-war “Golden Era®” appointments and tonewoods including Adirondack red spruce for the soundboard and genuine black ebony for the fingerboard and bridge. Like all Marquis Series instruments, East Indian rosewood is utilized for the back, sides and headplate.

The **OM-45 Marquis** shares identical tonewoods with the OM-28 Marquis, but is executed with Style 45 abalone bordering, grained ivoroid binding, vintage snowflake fingerboard inlays and a “C. F. Martin” inlaid headplate. ❖

## OM-41 Special & OM-42 Koa

The **OM-41 Special**, crafted with East Indian rosewood back and sides and a scallop braced Sitka spruce top, is further enhanced with vintage style appointments such as snowflake fingerboard inlays, toned top lacquer, grained ivoroid bindings and butterbean tuners. The **OM-42 Koa** combines Martin’s elegant vintage Style 42 appointments with the beautiful figuring of flamed Hawaiian koa back and sides. When combined with a scalloped Sitka spruce top, the resulting tone is powerful yet balanced.

Both models are presented in the format of Martin’s popular long scale “OM” Orchestra Model with a 1-3/4” neck width, perfectly suited for fingerstyle play. ❖

# Commemorative D-45 Pays Tribute to Mike Longworth

Mike Longworth was a renaissance man in the truest sense of the word. During his nearly 30 years at C. F. Martin, he helped resurrect the legendary D-45, designed the popular D-41, assisted in the return of herringbone trim with the HD-28, answered thousands of letters from Martin owners and wrote the first reference book on Martin guitars. A revered member of the C. F. Martin & Co. family, he retired in 1995. Sadly, his was a full life, but not one full of years: he died in 2003 at a much-too-young age of 64. In tribute to Mike Longworth's many contributions, Martin takes pride in presenting the D-45 Mike Longworth Commemorative Edition.

A native of Chattanooga, Tennessee, Mike Longworth learned the art of pearl inlay while still in his teens. By the 1960s, he had turned his talent into a business, inlaying pearl on the guitars of many of country music's biggest stars, including Lester Flatt, Johnny Cash and Hank Snow. He often converted Martin 000-28s or D-28s into 000-45s or D-45s (both of which Martin stopped making in 1942), but marked his work by inlaying a small letter "L" on the fingerboard. He and wife Sue also began collecting guitars, putting together an impressive group of pre-war Martins.

When Martin decided to reintroduce the D-45 in 1968, after a 26-year hiatus, the company hired Longworth and brought him to Nazareth to supervise the intricate pearl inlay work. The new D-45 found a welcoming market, and within months he suggested a new, less elaborate pearl Martin with inlay only on the top, fingerboard and headstock. The D-41 debuted in 1969 and quickly became a hit, with sales averaging more than 200 instruments a year.

With Martin's pearl inlay operation running smoothly, Longworth began handling questions from Martin owners and representing Martin at festivals and guitar shows. His passion for old Martins made him a natural, and he eventually became Customer Relations Manager. With access to the Company's ledgers and its longtime employees, he wrote "Martin Guitars: A History" a concise overview of the Company and its instruments. The book was published in 1975, and two updated editions followed (with a third more extensive update by Richard Johnston and Dick Boak now in the works).

As Martin continued to introduce models inspired by its past, he proved

invaluable in getting the details exactly right, like the herringbone inlay and "zig-zag" back strip on the HD-28 and the ivoroid binding, squared headstock and diamond fingerboard inlays on the HD-28V, the first guitar in the Company's Vintage Series.

Upon his retirement, Longworth and his wife returned to their beloved Tennessee. He spent many of his remaining days building exquisite ukuleles in his home workshop.

Longworth's role in reviving the D-45 makes it the logical choice for the Mike Longworth Commemorative Edition. With Mike's accomplishments and personal preferences in mind, Martin has created a special version he would be delighted to call his own.

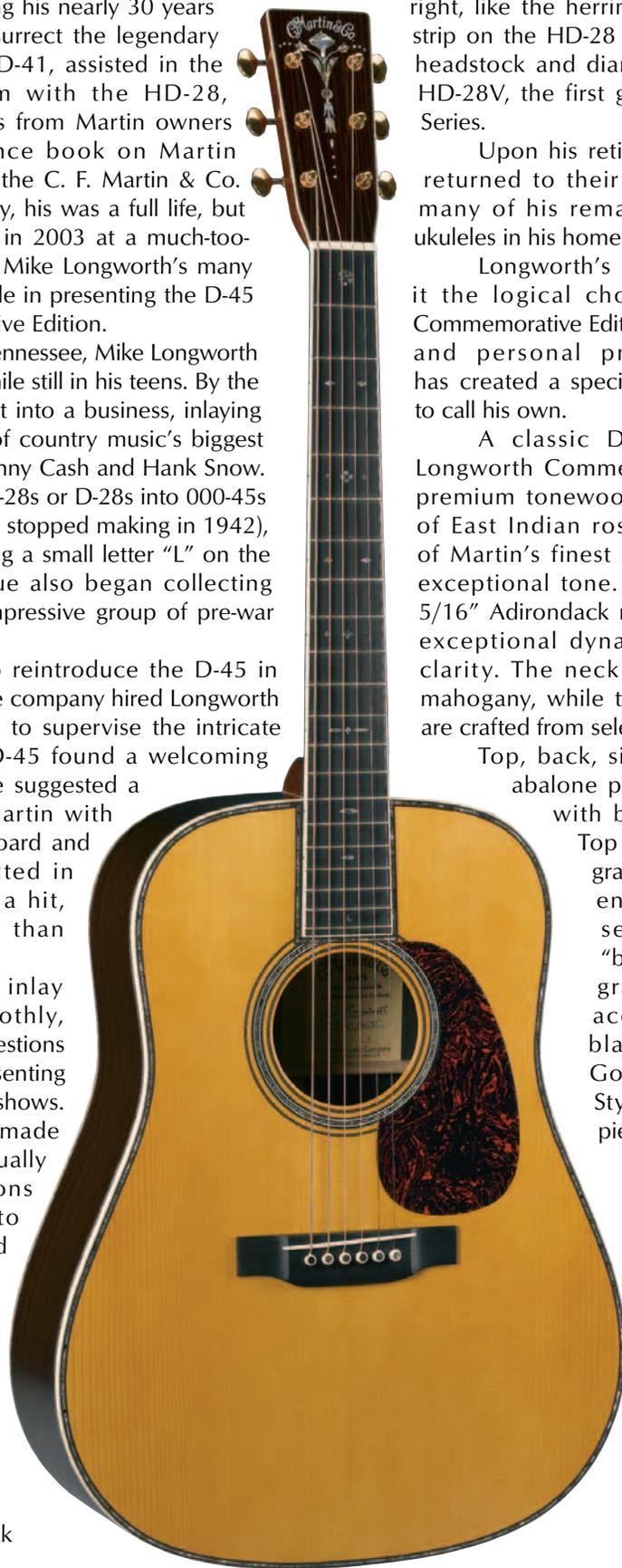
A classic Dreadnought, the D-45 Mike Longworth Commemorative Edition features solid premium tonewoods throughout. Back and sides of East Indian rosewood are matched to a top of Martin's finest Adirondack spruce, revered for exceptional tone. Scalloped and forward-shifted 5/16" Adirondack red spruce top braces contribute exceptional dynamic range and bass-to-treble clarity. The neck is carved from solid genuine mahogany, while the fingerboard and belly bridge are crafted from select black African ebony.

Top, back, sides and rosette feature select abalone pearl inlays, in each case framed with black/maple/black wood fiber.

Top and back both are bound with grained ivoroid. The grained ivoroid end piece is fully enclosed with select abalone pearl in Mike's "boxed" style, and both it and the grained ivoroid heelcap are accented with fine lines of black/maple/black fiber in the Golden Era® style. A multicolored Style 45 back strip bisects the two-piece back.

The polished East Indian rosewood headplate provides a spectacular "canvas" for the familiar "C. F. Martin & Co." script logo in mother of pearl, below which is nestled the classic Martin torch from the 1930s in select abalone pearl. The back of the headstock features the antique "C. F. Martin & Co." pressure stamp. Waverly gold tuners with butterbean knobs contribute to the headstock's distinctive look.

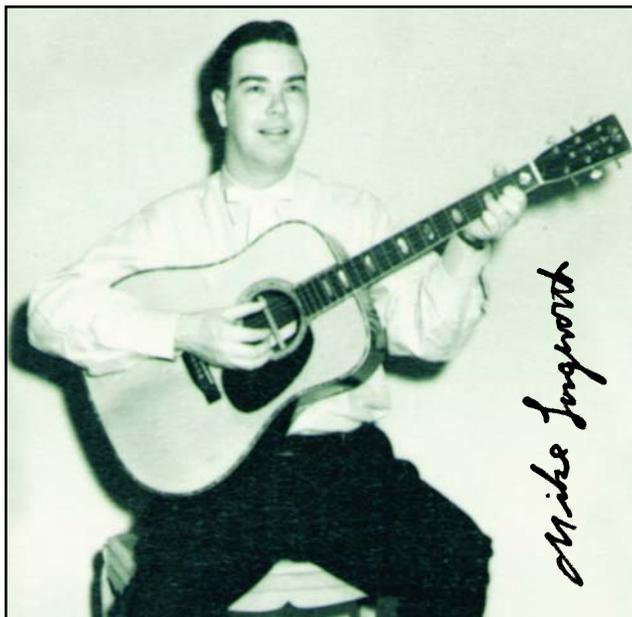
The lavish use of abalone pearl



continues on the fingerboard, where Golden Era Style 45 snowflake inlays extend from the 1st to the 17th fret. Mike Longworth's legendary "L" inlay is positioned between the 19th and 20th frets. Both the headstock and fingerboard are bound in grained ivoroid that enclose black/white fine line purfling.

The nut, through saddle, bridge pins and end pin are crafted from rare fossilized ivory, the latter two accented with black pearl dots. A polished and beveled tortoise color pickguard protects the top. Vintage toner gives the top a look of timeless elegance. Both the body and neck of this handsome instrument shine with a flawless polished gloss finish. In keeping with Mike's strong belief that acoustic *meant* acoustic, his commemorative instrument is not available with electronic sound reinforcement.

Production of the D-45 Mike Longworth Commemorative Edition guitars is limited to 91 instruments, a number equal to the total of original D-45s produced by Martin between 1933 and 1942. Each instrument will bear an interior label personally signed by Sue Longworth and Martin Chairman C. F. Martin IV, and is numbered in sequence with the edition total. A second interior label will feature a photograph of Mike Longworth. Each guitar will be delivered in a Geib vintage style hardshell case. Following an initial ordering period, Martin will post the names of participating Martin dealers on the Martin web site, [www.martinguitar.com](http://www.martinguitar.com). ❖



Mike Longworth's illustrious career has always intertwined with his love for pearl inlaid Martin guitars, a skill that he brought with him to Martin. Above, Mike with a D-45 prior to his employment at Martin. At left, the "Meet Mike" Martin ad that ran in the early 1960s. Below, Mike's good friend Don Fisher, a staff photographer for the local newspaper *The Morning Call*, took this great shot in Mike's backyard in June of 2000. This photo appears as a secondary label inside the soundhole of the Commemorative guitar. ❖

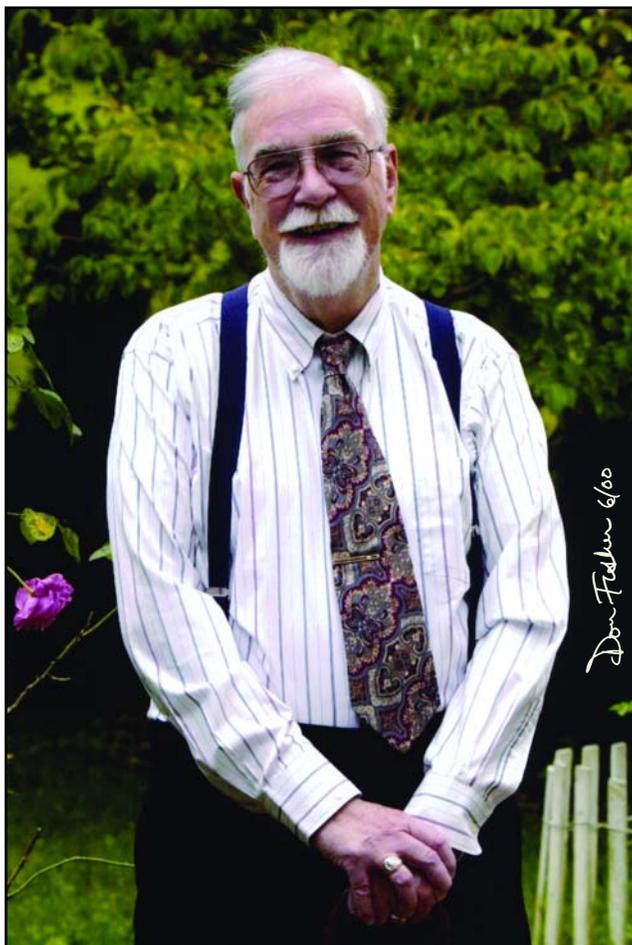


Photo © June 2000 by Don Fisher

Don Fisher 6/00



# Steve Miller's 000C Pegasus Cutaway

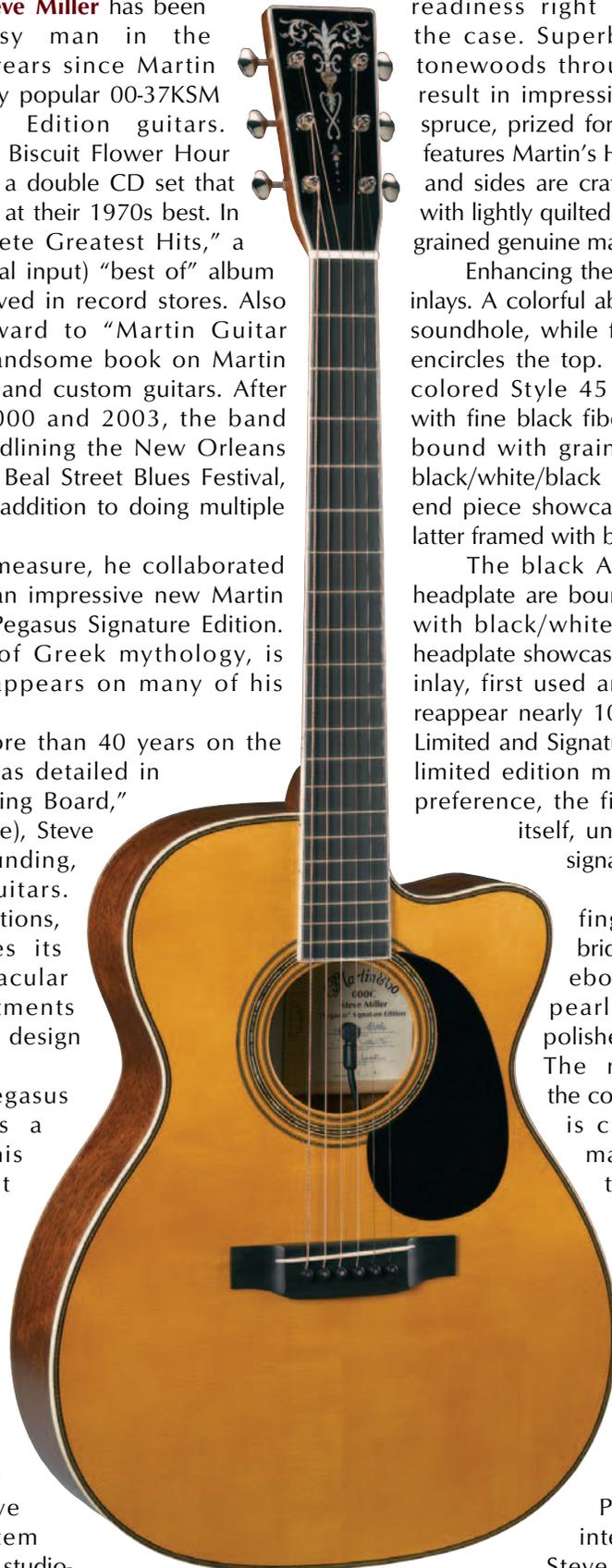


**Steve Miller** has been a busy man in the four years since Martin introduced his beautiful and very popular 00-37KSM and 00-37K2SM Signature Edition guitars. In 2002 came release of "King Biscuit Flower Hour Presents the Steve Miller Band," a double CD set that captures the band and its leader at their 1970s best. In 2003, "Young Hearts: Complete Greatest Hits," a remastered (with lots of personal input) "best of" album spanning his entire career, arrived in record stores. Also in 2003, he wrote the forward to "Martin Guitar Masterpieces," Dick Boak's handsome book on Martin artist editions, limited editions and custom guitars. After extended concert tours in 2000 and 2003, the band resumed touring in 2004, headlining the New Orleans Jazz and Heritage Festival, The Beal Street Blues Festival, and the Aspen Jazz Festival, in addition to doing multiple benefits and shed concerts.

Along the way, for good measure, he collaborated with Martin on the design of an impressive new Martin guitar: the 000C Steve Miller Pegasus Signature Edition. Pegasus, the winged horse of Greek mythology, is Miller's personal logo and appears on many of his albums and custom instruments.

A Martin devotee with more than 40 years on the rock and blues music scene (as detailed in Volume 9 - July 2000 "Sounding Board," available on the Martin web site), Steve Miller appreciates superb sounding, easy playing, understated guitars. Like his previous Signature Editions, the 000C "Pegasus" derives its beauty and tone from spectacular tonewoods, elegant appointments and subtle (and not so subtle) design elements.

The 000C Steve Miller Pegasus Signature Edition clearly is a guitar built for comfort. This true 000 features the short 24.9" scale, which lowers string tension and shortens the distance between frets. The rounded Venetian cutaway provides easy access to the entire fingerboard. The OM width fingerboard (1-3/4" at the nut) and low oval neck enhance fretting ease. A chrome strap button and factory-installed non-invasive Fishman Ellipse Blend System electronics contribute to stage or studio-



readiness right out of the case. Superb solid tonewoods throughout result in impressive tone. The top of Engelmann spruce, prized for quick response and rich timbre, features Martin's Hybrid scalloped bracing. The back and sides are crafted from solid quilted mahogany with lightly quilted figuring, while the neck is straight-grained genuine mahogany.

Enhancing the beauty of the woods are graceful inlays. A colorful abalone pearl rosette surrounds the soundhole, while fine-pattern herringbone purfling encircles the top. The backstrip features the multi-colored Style 45 mosaic, in this case bordered with fine black fiber lines. Both back and sides are bound with grained ivoroid and accented with black/white/black line inlays. Both the heelcap and end piece showcase matching grained ivoroid, the latter framed with black/white/black line inlays.

The black African ebony fingerboard and headplate are bound with grained ivoroid and inset with black/white fine line inlays. The polished headplate showcases the exquisite "alternative" torch inlay, first used and abandoned in 1902, only to reappear nearly 100 years later on selected Martin Limited and Signature Editions (including Steve's first limited edition models). In keeping with Miller's preference, the fingerboard highlights the wood itself, unsullied by position markers or a signature.

To match the headplate and fingerboard, the belly bridge and bridge pins are all crafted from black ebony, the latter two topped with pearl dots. Also matching is the polished and beveled black pickguard. The nut is genuine bone, while the compensated drop-in through saddle is crafted from Tusq, a synthetic material that imparts crisp, clear tone. The 000C Steve Miller Pegasus Signature Edition is finished with polished gloss lacquer on the body and neck. Vintage toner on the top gives the instrument a touch of "old Martin" patina.

Delivered in a special Geib style hardshell case with black interior and black hardware, each 000C Steve Miller Pegasus Signature Edition bears an interior label personally signed by Steve Miller, Martin Artist Relations

Manager Dick Boak, and Martin Chairman C. F. Martin IV. Each label will be consecutively numbered with the edition total. A portion of the proceeds from the sale of each 000C Steve Miller Pegasus model will support **The Snake River Alliance**, an Idaho-based community organization working through research, education, and community advocacy for peace and justice, the end of nuclear weapons production activities, and responsible solutions to nuclear waste and contamination.

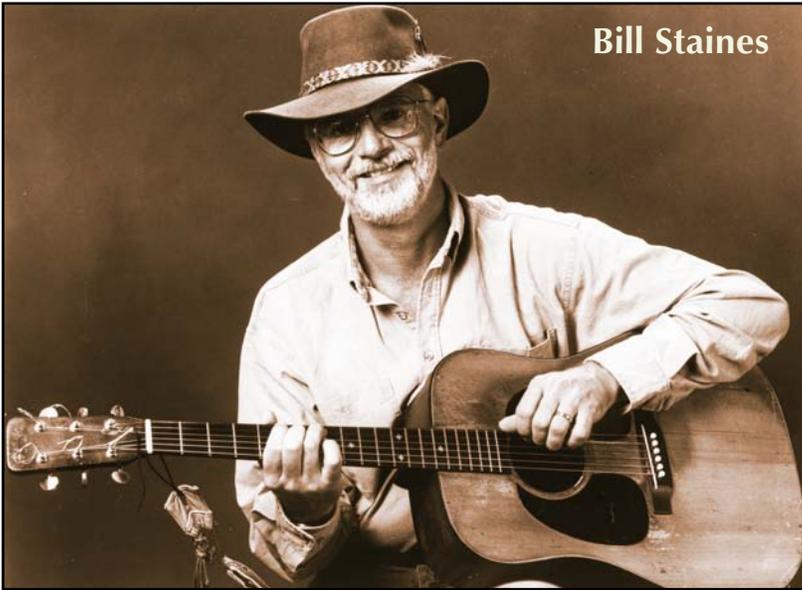
Authorized Martin dealers will take orders for the 000C Steve Miller Pegasus Signature Edition for a limited time. Following completion of the ordering period, the edition total and names of participating dealers will be posted on the Martin web site at: [www.martinguitar.com](http://www.martinguitar.com). ❖



Like his first limited edition models, the 000C Steve Miller "Pegasus" features the beautiful Martin alternative torch headplate and a black ebony fingerboard devoid of any ornamentation. Fishman's non-invasive Ellipse Blend Microphone/Pickup System provides professional stage-ready sound reinforcement. Back and sides are bookmatched from lightly figured mahogany. ❖



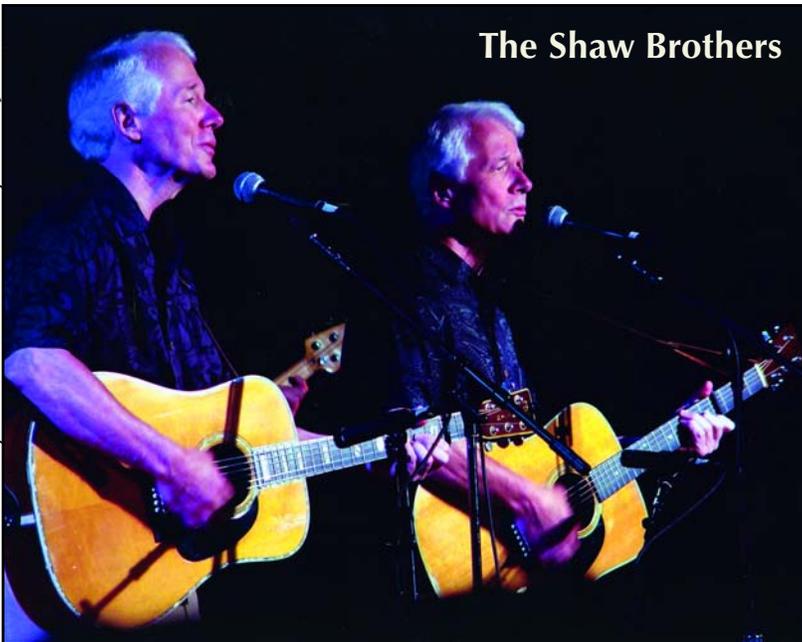
Photo by Tom Hindle - Courtesy of Len Jaffe



Bill Staines

**Bill Staines** started playing his songs in the early '60s and rose from the Sunday night hootenannies at Cambridge, Massachusetts' famous Club 47 to being a staple on the folk music circuit, writing classic tunes like "Roseville Fair," "All God's Creatures Got A Place In The Choir," and "My Sweet Wyoming Home." Bill Staines continues to perform nearly 200 shows a year, trekking all over the country with his well-worn pride and joy – a Martin D-18. Being a lefty, Bill simply took a regular right-handed guitar and learned to play it upside down and backwards, like Elizabeth Cotten and hoards of other lefties that grew up in a right-handed world. ❖

Photo by Chuck Morse - Courtesy of Len Jaffe



The Shaw Brothers

Referred to as "New Hampshire's Music Ambassadors To The World" by the late governor of the state Hugh Gallen, identical twin brothers Rick and Ron Shaw have been entertaining audiences for over thirty years with their unique brand of contemporary folk music. Whether as members of **The Hillside Singers** ("I'd Like To Teach The World To Sing"), **The Pozo Seco Singers**, **The Brandywine Singers**, or just as **The Shaw Brothers**, these gentlemen have relied on their Martin guitars for their distinctive sound. You can find their recordings and touring schedule at: [www.theshawbrothers.com](http://www.theshawbrothers.com), and always with their Martins! ❖

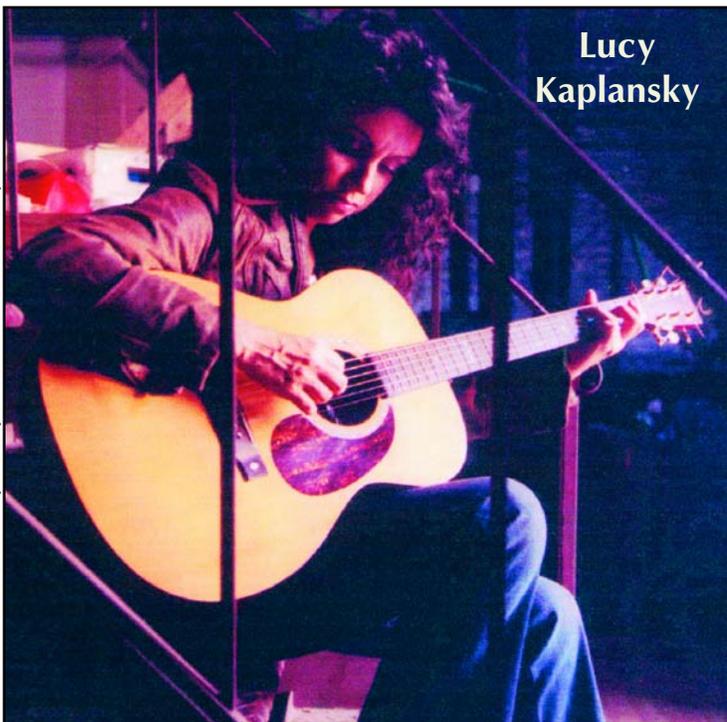


Marshall Artz

Specializing in acoustic blues, folk, and instrumental guitar, **Brad Marshall** (right) and **Kevin Artz** met and became roommates at college thirty years ago because they both played Martin instruments. They still play their Martins, and today the musical partnership continues with two albums to their credit and performances throughout the Washington, DC, area. They have a great web site at: [www.marshallartz.net](http://www.marshallartz.net) where you can find their music and their touring schedule. ❖

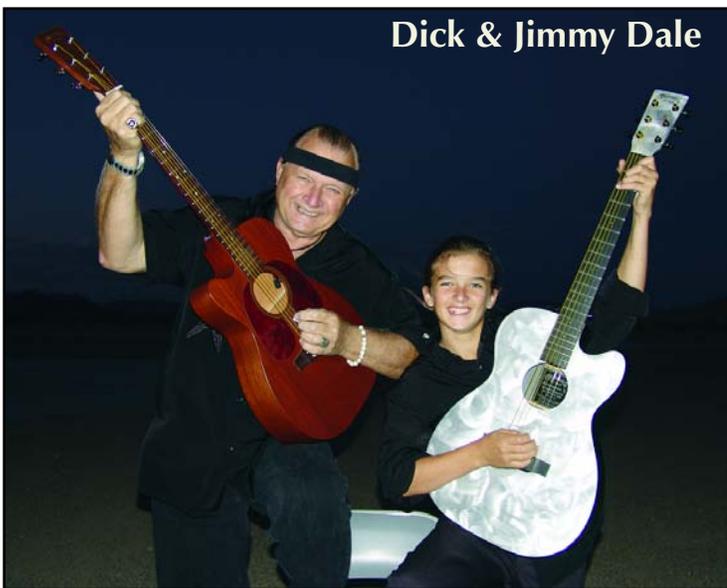


Photo by Kevin Mattingly



Lucy Kaplansky

It took a burgeoning singer/songwriter/guitarist career short-circuited by a demanding practice in psychology to drive **Lucy Kaplansky** back into the acoustic music scene. But since resurfacing in the mid-'90s with an album produced by Grammy-winner **Shawn Colvin**, Lucy has been making her own history in the genre. Armed with a Martin 00-18 since she was 18, she recently purchased a new SP000-16, bought when fellow Cry, Cry, Cry member **Richard Shindell** started using one. Whether she's strumming in her signature style or lightly finger-picking the strings, you can hear every note. "I play Martins," says Kaplansky, "because they sound great and they feel great." Lucy plays her Martin 000 on her most recent release "Every Single Day." ❖



Dick & Jimmy Dale

**Dick and Jimmy Dale** always do the work they enjoy the most. Dick's a southpaw, so just like Lennon and McCartney, their necks never get entangled. Jimmy's been giving his surfer dad a run for his money playing his ALternative X aluminum topped Martin. Dick's playing a double-guarded 00C-15 prototype. ❖



Mark Erelli

Very few singer/songwriters grab your attention the way **Mark Erelli** does, but a combination of creative vocal stylings, commanding stage presence, and expert guitar playing is pretty hard to ignore. Mark chooses to work with a five-year old Martin HD-28. He says: "I chose it because not only did it project more than other types of guitars (even Jumbos!) but also because it had a rich, yet balanced sound." Even acoustically, Mark's HD-28 fills a room with a minimum of effort. You can hear for yourself by listening to Mark's newest release, "Compass & Companion." Mark Erelli is not a household name - yet. But stay tuned. ❖



Tesla

**Frank Hannon** (left) and **Scott Johnson** (right) of the band **Tesla** with Martin's Artist Relations representative Chris Thomas. Scott performs many of the band's acoustic numbers with his Martin D-18. ❖



One of the world's foremost masters of slide guitar, **Roy Rogers** (his real name) has long favored his 0-16NY Martin. ❖



Since the disbanding of the Police, guitarist **Andy Summers** has been immersed in his primary musical passion, instrumental jazz. In November of 2004, he toured Martin and sampled an assortment of acoustic electric cutaways. ❖

Wireimage.com/Celano



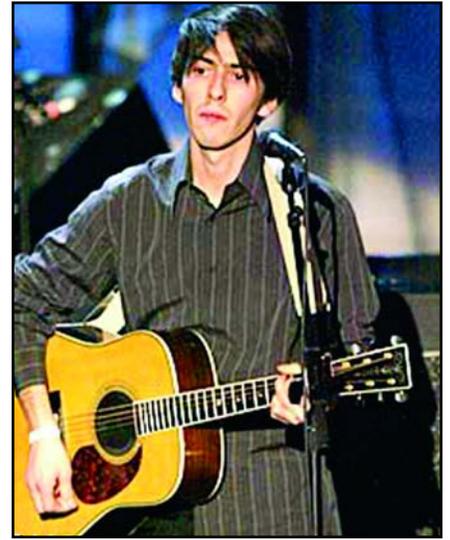
**Norah Jones** and Rolling Stone **Keith Richards** joined forces for **Return To Sin City: A Tribute to Gram Parsons** at a July 2004 performance in Universal City, CA. Whenever an acoustic is called for, Keith usually shows up with his Martin 00-21. ❖



**Rufus Wainwright** (son of Loudon Wainwright III) performed with his Martin **HD-28V** in NYC's Central Park in July of 2004. ❖



**The Smothers Brothers** performed with The Nashville Symphony in May 2004. "Tommy" Smothers (the funny one!) is plugged in with one of his favorite Martin sunbursts – this one a **D-41**. ❖



**Dhani Harrison** performed a tribute to his father at the Rock & Roll Hall of Fame induction ceremonies in NYC. He's playing one of the **D-40 Tom Petty** Signature Edition models. ❖



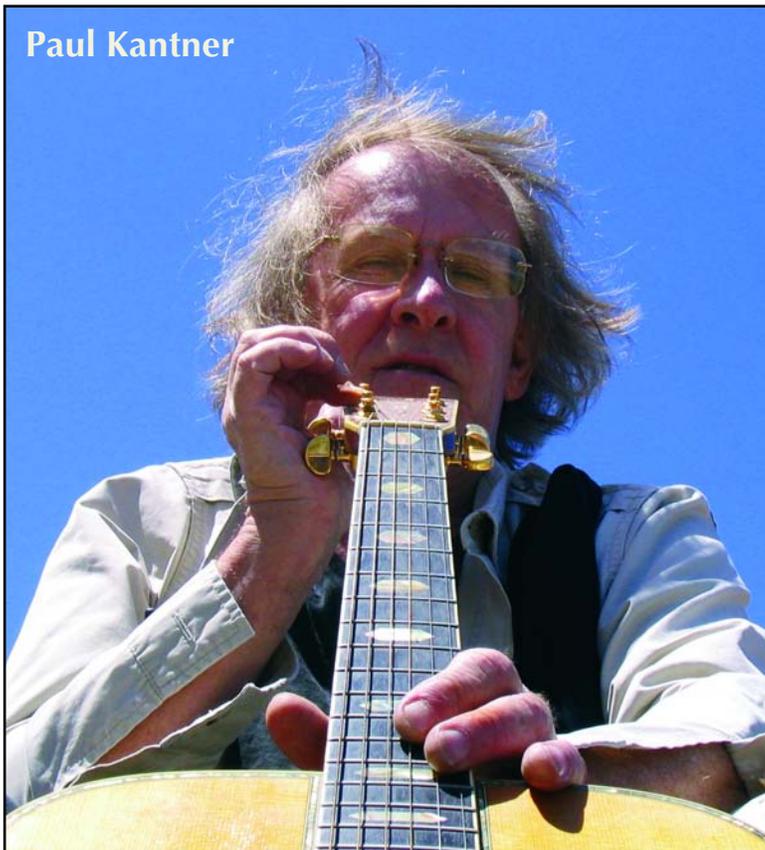
Jazz guitar virtuoso **Fabrizio Sotti** (with his **CF-2** Martin/American Archtop) orchestrated **Cassandra Wilson's** highly acclaimed CD "*Glamoured.*" ❖



**Ramblin' Jack Elliot** and **Rick Robbins** visited the factory while touring. They are both diehard Martin loyalists. "Ramblin'" plays a 1972 D-28 with a unique pictorial pickguard, and Rick plays the D-41 shown above. ❖



**Tom Paxton** and **Judy Collins** share a lifelong friendship and history with each other and with Martin guitars. Early in their careers, they were invited to inaugurate Martin's new Sycamore Street facility with a special loading dock performance. Today they are both proud signature model artists, each shown here with their respective Martin models. ❖



**Paul Kantner**

**Paul Kantner** of **Jefferson Airplane** and **Jefferson Starship** fame popped into the Martin factory with his guitar technician **Mike Eisenstein** to talk guitars and check out some Martin 6-string and 12-string models. Paul is a remarkable acoustic player and has a nice collection of Martin acoustic instruments, including the above well-played D-45. ❖



**Guy Clark**

**Guy Clark** with his Martin 000-28VS, put on a great performance at **Hardly Strictly Bluegrass** in San Francisco's Golden Gate Park. After doing a set with sideman Vernon Thompson, Guy joined the Songwriter's Circle that included Steve Earle, David Olney and Jesse Winchester. They shared the stage for about 90 minutes of great music. "Hardly Strictly" is a great venue – four different stages going for two days straight, with free admission to all. They've been booking some great artists over their four year history: Ralph Stanley, Emmylou Harris, Del McCoury, Ricky Skaggs, John Prine, Greg Brown, Jimmie Dale Gilmore, Alison Brown and many more. All free in the beautiful Golden Gate Park. Ah, California! ❖

Photo by Sherry Rayn Barnett



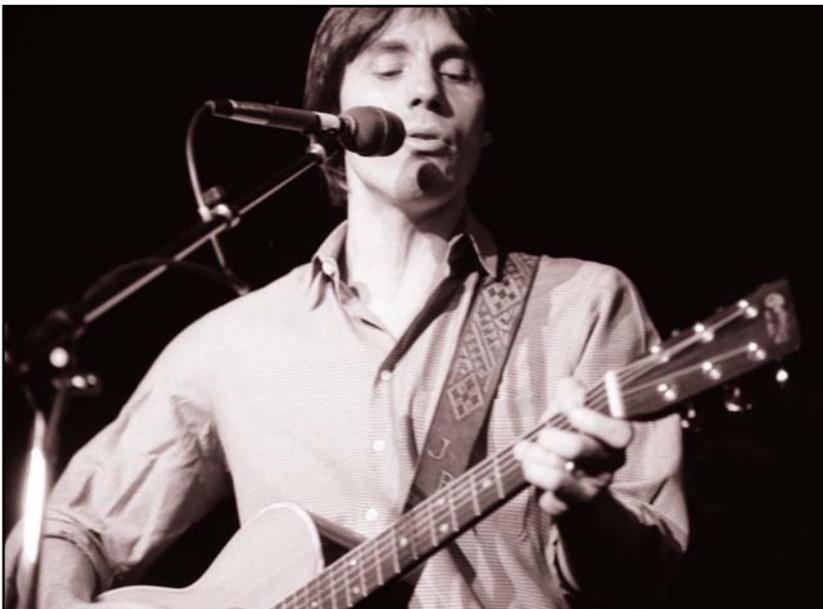
**John Prine** in June of 1993 at UCLA's Troubadours of Folk Festival. The neck on John's 1969 Martin D-28 has been shaved down from its original contour to match the V-shape of the 1930s. ❖

Photo by Sherry Rayn Barnett



**Buffy Saint Marie** (above) at New York City's Central Park Music Festival with her 000-28 in 1990. Below, **Jackson Browne**, also sporting a 000-28, performing at the 1981 benefit of The Oakwood School in LA. ❖

Photo by Sherry Rayn Barnett



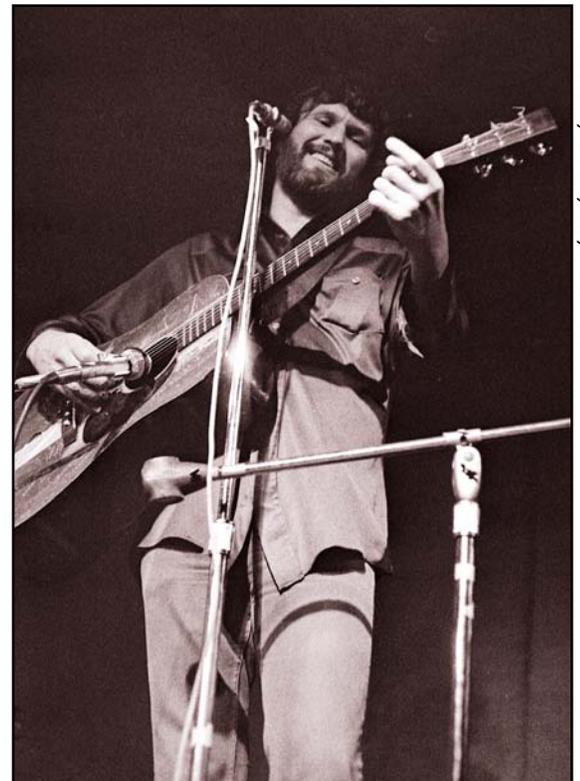
## Music History – Martin History !

Photo by Sherry Rayn Barnett



**Janis Ian**, captured at the Santa Monica Civic Auditorium in 1976 where she appeared on a double bill with Loudon Wainwright. Below, **Kris Kristofferson** performed with his vintage D-18 in 1974 at the now defunct but legendary Ash Grove in West Hollywood. This particular show also featured Roger McGuinn, Rita Coolidge and Ramblin' Jack Elliot. ❖

Photo by Sherry Rayn Barnett





# New Stephen Stills Signature Edition Pays Tribute To Timeless Martin 000 12-fret Design



Stephen Stills loves Martin guitars. He plays them. He writes songs on them. He writes about them (in the introduction of "Martin Guitars, an Illustrated Celebration of America's Premier Guitarmaker"). He collects them. But most of all, he appreciates them. As he so eloquently observes regarding his own Martins, "...they are all among the finest examples of the luthier's art form in existence."

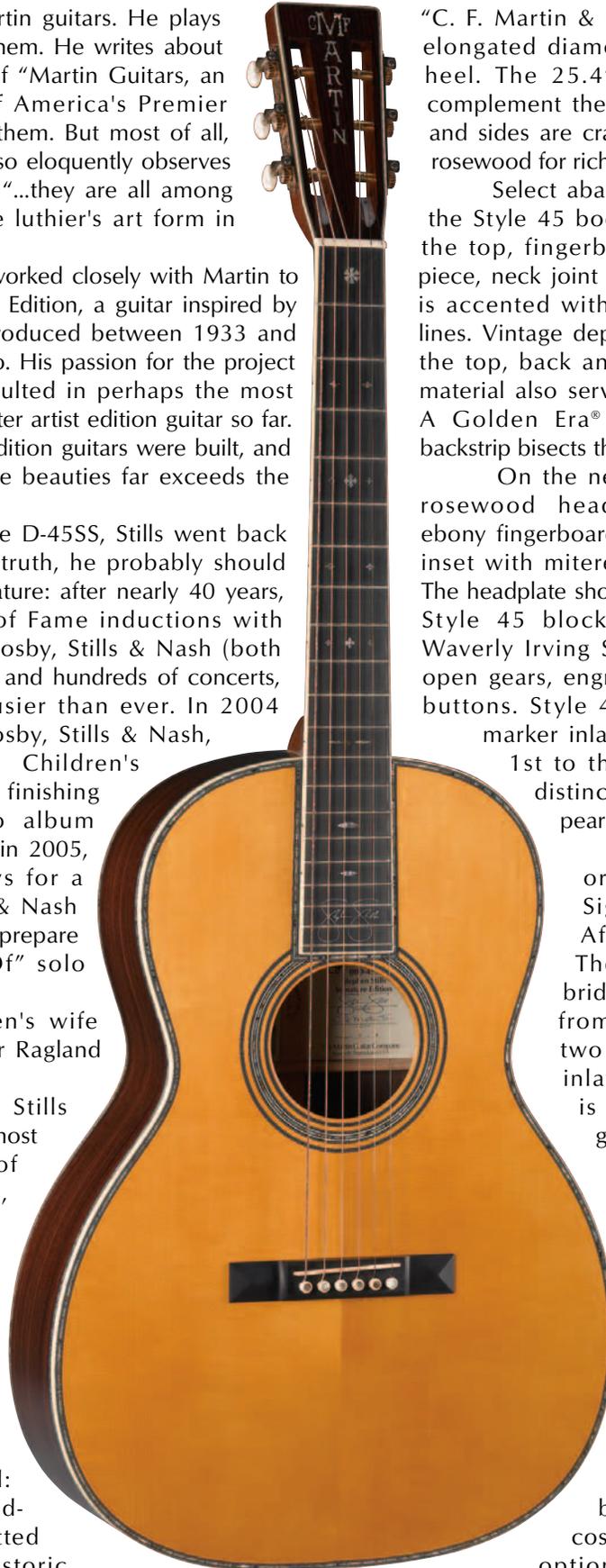
In 1998, Stephen Stills worked closely with Martin to create the D-45SS Signature Edition, a guitar inspired by the original Martin D-45 produced between 1933 and 1942, of which he owns two. His passion for the project and attention to detail resulted in perhaps the most beautiful and most sought-after artist edition guitar so far. Only 91 D-45SS Signature Edition guitars were built, and today the demand for those beauties far exceeds the supply.

After the success of the D-45SS, Stills went back to work making music. In truth, he probably should be considered a force of nature: after nearly 40 years, two Rock and Roll Hall of Fame inductions with Buffalo Springfield and Crosby, Stills & Nash (both in 1997), dozens of albums and hundreds of concerts, this musical legend is busier than ever. In 2004 alone, he toured with Crosby, Stills & Nash, received the UNICEF Children's Champion Award, put the finishing touches on a new solo album scheduled for release early in 2005, participated in interviews for a three-DVD Crosby, Stills & Nash video package and helped prepare his long-awaited "Best Of" solo anthology.

To top it off, Stephen's wife Kristen gave birth to Oliver Ragland Stills in October of 2004.

The 000-45S Stephen Stills Signature Edition captures most of the design details of the original 12-fret 000-45, including the use of rare select Adirondack spruce for the soundboard. The 1/4" Adirondack spruce top braces are forward-shifted and carefully scalloped for optimal tone.

Carved from genuine mahogany, the neck likewise matches the original: 1-13/16" at the nut, modified V shape, square slotted headstock with the historic



"C. F. Martin & Co." pressure stamp on the back, elongated diamond volute and old style pointed heel. The 25.4" long scale provides power to complement the design's rich, balanced tone. Back and sides are crafted from select quality East Indian rosewood for rich and resonant bass response.

Select abalone pearl is utilized throughout in the Style 45 body inlays: around the perimeter of the top, fingerboard extension, back, sides, end piece, neck joint and rosette. In each case, the inlay is accented with mitered black/white wood fiber lines. Vintage depth grained ivoroid binding protects the top, back and sides, and this same handsome material also serves as the end piece and heel cap. A Golden Era® Style 45 multi-colored mosaic backstrip bisects the back.

On the neck, both the polished East Indian rosewood headplate and the black African ebony fingerboard are bound in grained ivoroid and inset with mitered black/white wood fiber inlays. The headplate showcases "C. F. Martin" in Golden Era® Style 45 block letters of abalone pearl, and Waverly Irving Sloane side mounted tuners with open gears, engraved mounting plates and ivoroid buttons. Style 45 abalone "snowflake" position marker inlays grace the fingerboard from the 1st to the 15th frets, with Stephen Stills distinctive signature inlaid in mother of pearl between the 17th and 20th frets.

In the tradition of the original 000-45, the Stephen Stills Signature Edition sports a black African ebony pyramid bridge. The non-compensated saddle, nut, bridge and end pins all are fashioned from fossilized ivory, with the latter two topped with black pearl dot inlays. Like the originals, this guitar is not equipped with a pick-guard. Adding to its traditional appearance is the medium straw hue of vintage toner on the top and the rich brown of dark mahogany stain on the neck. Both the body and neck are flawlessly finished in polished gloss lacquer.

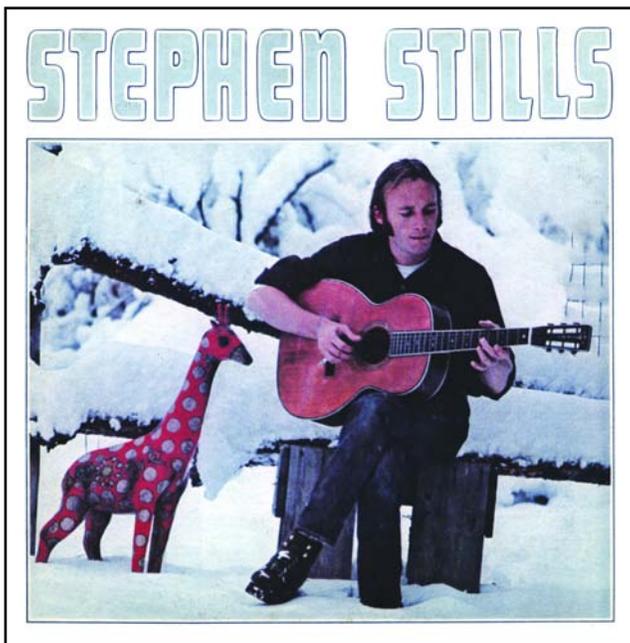
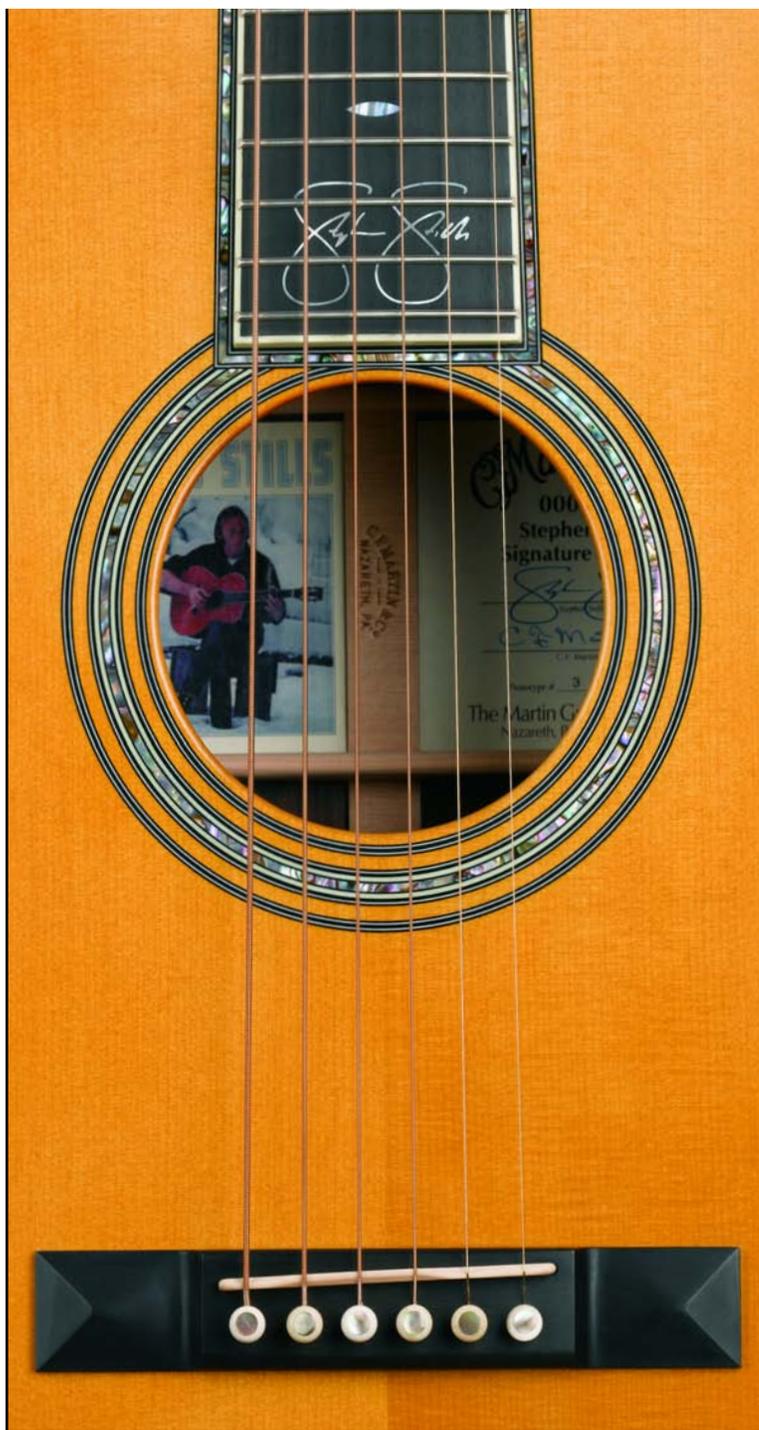
The new Stephen Stills Signature Edition comes with a Geib style Vintage Series hardshell case.

A left-handed version may be ordered without additional cost. A range of sound reinforcement options can be included in the

instrument for an additional charge.

Only 91 000-45S Stephen Stills Signature Edition guitars will be built, a number that matches the total production of D-45SS guitars. Each 000-45 Stephen Stills Signature edition bears an interior label personally signed by Stephen Stills and Martin Chairman C.F. Martin IV and numbered in sequence with the edition total. A second adjacent label shows the original cover from the solo album STEPHEN STILLS, which bears the image of Stephen's vintage 000-45S as well as the image of a giraffe, Stills' good luck object for many years.

Authorized C.F. Martin dealers will take orders for the 000-45 Stephen Stills Signature Edition beginning immediately and continuing until the edition is fully subscribed. After all the orders are received, the names of participating dealers will be available on the Martin website, [www.martinguitar.com](http://www.martinguitar.com). ❖



### Stephen Stills Becomes Proud Papa

Stephen Stills and his wife Kristen are the proud parents of a baby boy. **Oliver Ragland Stills** was born Monday, October 25, in Los Angeles, weighing 8 pounds 2 ounces. Stephen reports that Kristen and Oliver are both doing great, and "Daddy" is elated.

Oliver Ragland was named in honor of Stephen's frequent bandmate **Neil Young**, who was born **Neil Percival Kenneth Ragland Young**. ❖





# Roger McGuinn Creates Unique 7-String Model With Extraordinary Tone



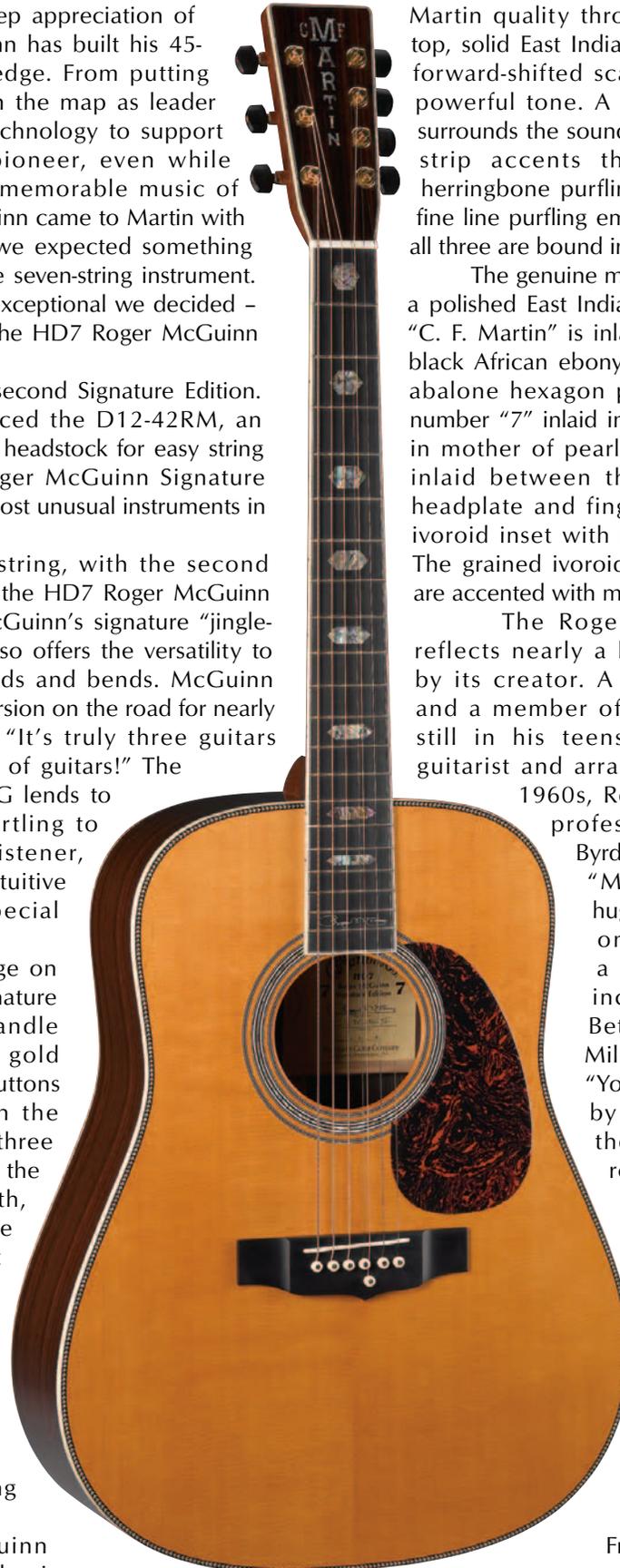
For a musician with a deep appreciation of the traditional, Roger McGuinn has built his 45-year career on the cutting edge. From putting folk-rock and country-rock on the map as leader of the Byrds to harnessing technology to support his craft, he has been a pioneer, even while creating some of the most memorable music of his generation. So when McGuinn came to Martin with an idea for a custom guitar, we expected something radical and we got it: a unique seven-string instrument. The finished guitar proved so exceptional we decided – with his okay – to offer it as the HD7 Roger McGuinn Signature Edition.

This is Roger McGuinn's second Signature Edition. Back in 1999, Martin produced the D12-42RM, an exquisite 12-string with a solid headstock for easy string changing. The new HD7 Roger McGuinn Signature Edition represents one of the most unusual instruments in Signature Series history.

Featuring a doubled G-string, with the second string tuned an octave higher, the HD7 Roger McGuinn Signature Edition captures McGuinn's signature "jingle-jangle" 12-string sound, but also offers the versatility to handle single-string runs, leads and bends. McGuinn has been playing his custom version on the road for nearly a year and clearly loves it. "It's truly three guitars in one; the Swiss army knife of guitars!" The extra power that the double-G lends to the mid-range sound is startling to both the player and the listener, and playing the 7-string is intuitive without requiring any special fingering.

Both headstock and bridge on this unique Dreadnought Signature Edition are modified to handle the extra string. Seven gold Schaller tuners with ebony buttons installed asymmetrically on the solid, squared headstock – three on the bass side and four on the treble side – provide smooth, easy tuning. The belly bridge features a distinctive point under the seventh string, a "dropped" seventh string anchor and special 2.225" string spacing. A 1-3/4" neck width at the nut provides plenty of room for the extra string and playing comfort similar to a standard six-string guitar.

The HD7 Roger McGuinn Signature Edition features classic



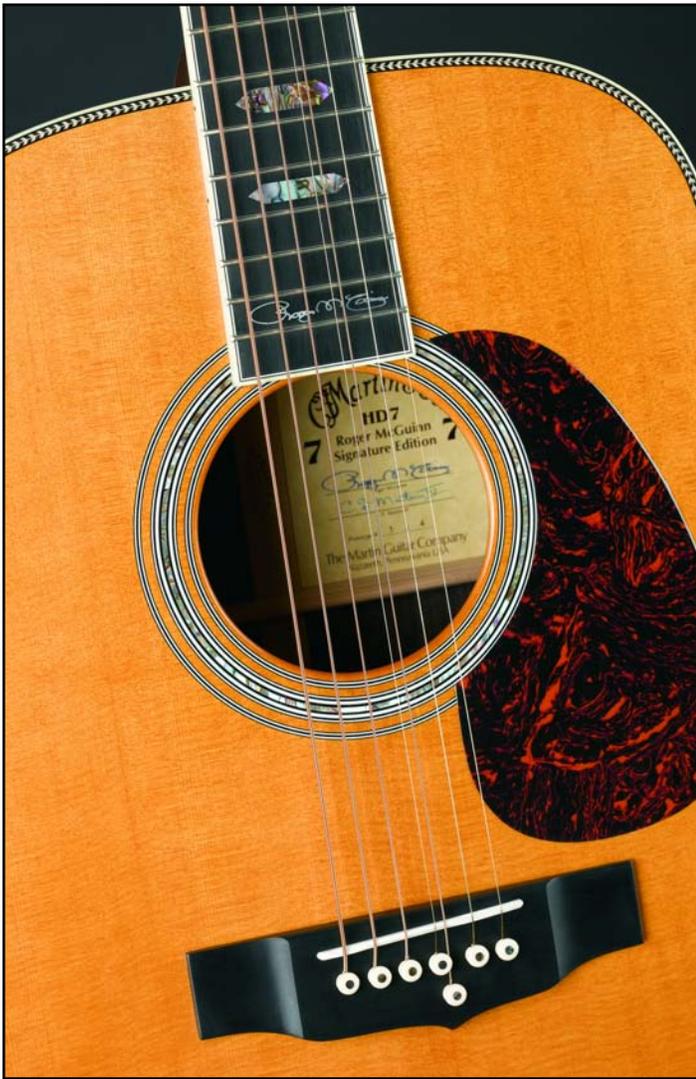
Martin quality throughout. The solid Sitka spruce top, solid East Indian rosewood back and sides, and forward-shifted scalloped top braces assure rich, powerful tone. A Style 45 abalone pearl rosette surrounds the soundhole, and a Style 45 multicolored strip accents the bookmatched back. Bold herringbone purfling encircles the top, black/white fine line purfling embellishes the sides and back, and all three are bound in grained ivoroid.

The genuine mahogany modified V neck features a polished East Indian rosewood headplate on which "C. F. Martin" is inlaid in Style 45 block letters. The black African ebony fingerboard showcases Style 45 abalone hexagon position markers, with a subtle number "7" inlaid into the first hexagonal fret marker in mother of pearl. Roger McGuinn's signature is inlaid between the 19th and 20th frets. Both headplate and fingerboard are bound in grained ivoroid inset with mitered black/white line inlays. The grained ivoroid heelcap and endpiece likewise are accented with mitered back/white inlays.

The Roger McGuinn Signature Edition reflects nearly a lifetime of playing experience by its creator. A sideman for the Limelighters and a member of the Chad Mitchell Trio while still in his teens, and a songwriter, session guitarist and arranger in New York in the early 1960s, Roger McGuinn was a seasoned professional when he founded the Byrds in 1964. The group's first single, "Mr. Tambourine Man," was a huge hit in 1965 and the Byrds went on to release 13 albums and a string of top selling singles, including "I'll Feel a Whole Lot Better," "Turn, Turn, Turn," "Eight Miles High," "My Back Pages" and "You Ain't Going Nowhere." Driven by McGuinn's 12-string guitars, the band transitioned from folk-rock to country-rock in the late 1960s, aided by new band members like guitarist Clarence White.

After disbanding the Byrds in 1973, McGuinn embarked on a solo career, recording a series of fine albums, often with other Byrds alumni. In the early 1980s, he began touring solo acoustic. In 1991 he recorded his critically acclaimed "Back From Rio" album.

Always interested in technology,



he established one of music's first websites in 1995. One element of his website is the Folk Den, a downloadable song library dedicated to preserving traditional folk music. Expanding on the Folk Den concept, he worked with many of his heroes, including Jean Ritchie, Joan Baez and Pete Seeger, to make the CD "Treasures of the Folk Den" which received a Grammy nomination for "Best Traditional Folk Album" in 2002. His most recent CD, "Limited Edition," an eclectic mix of rock, electrified blues and folk, is available at his concerts and from his website, [www.mcguinn.com](http://www.mcguinn.com) and at [www.amazon.com](http://www.amazon.com).

The HD7 Roger McGuinn Signature Edition's top is tinted with vintage toner and protected by a polished tortoise-colored pickguard. Both the special nut and compensated saddle are fashioned from genuine bone. The body showcases a beautiful polished gloss finish, while the neck receives a satin finish. The HD7 Roger McGuinn Signature Edition can be ordered with factory-installed electronics at additional cost: left-handed instruments can be ordered at no additional charge.

Delivered in a Geib™ style hardshell case, each HD7 Roger McGuinn Signature Edition bears an interior numbered label signed by Roger McGuinn and Martin Chairman C.F. Martin IV. After an initial ordering period, a list of Martin dealers that have ordered the HD7 model will be posted on the Martin website at [www.martinguitar.com](http://www.martinguitar.com). ❖



# MARTIN STORIES

We'd love to hear your Martin stories!

Send your photos and stories to:

The Sounding Board, P. O. Box 329, Nazareth PA 18064  
or info@martinguitar.com

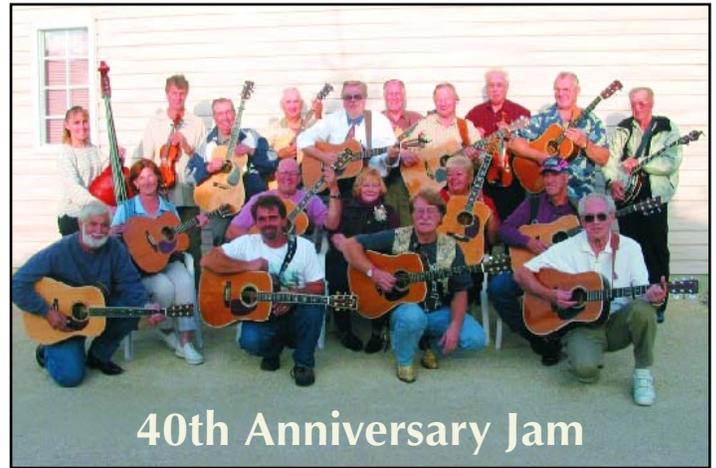


**Christina & Kevin Campbell** sent us this fantastic invitation to their August 2004 wedding, which draws its inspiration from Grant Wood's famous painting "American Gothic." This more personal rendering was painted by Tina (the bride) who likes to say that she's "the groupie" to Kevin's apparent "rock star" persona. In fact, people who know them best say that Kevin's a very talented musician and Tina's the creative artist/painter type.

Tina painted the American Gothic mock with her own and Kevin's faces. She admits that Kevin knows how to play the guitar much better than a pitchfork. The guitar alone took her about ten hours to paint in the original. Kevin is a big fan of Martin. He owns a 000M and has had it personally signed by Willy Nelson, Taj Mahal and B. B. King. More recently, he bought Tina the mahogany DC-15E as a Christmas present.

As for their love story, Tina and Kevin have known each other for about 14 years. They dated about 11 years ago in high school; but when Kevin went into the service, their relationship ended. (she broke his heart!)

They always remained friends though, and last spring Kevin moved into a house that Tina was renting in Traverse City, Michigan. Tina relays that it didn't take long before the arrangement evolved from roommate to boyfriend, then to fiancé. Now they are musically married in Gaylord, Michigan. Ah, harmonious endings! ❖



**Alice and Alvin Klapprat** of Beausejour, Manitoba, Canada celebrated their 40th Wedding Anniversary on August 28, 2004 with a pork roast and a huge guitar jam session.

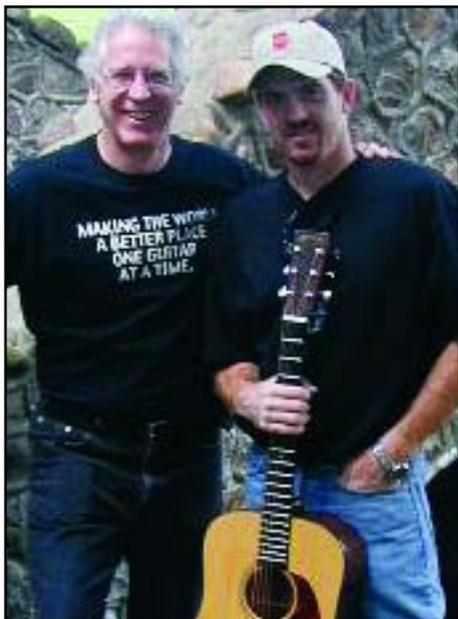
When they started playing, Alvin realized that there were fourteen Martin guitars in the jam session! Alvin is an avid Martin Club member and couldn't resist sending the photos. He's in the center with his CEO-5, and his wife Alice is directly in front of him. The other Martin guitars in the photo include one CEO-5, three D41's, two D35's, five D28's, one D18, one D16RGT, and one OOOM. That's more than the local music store! ❖



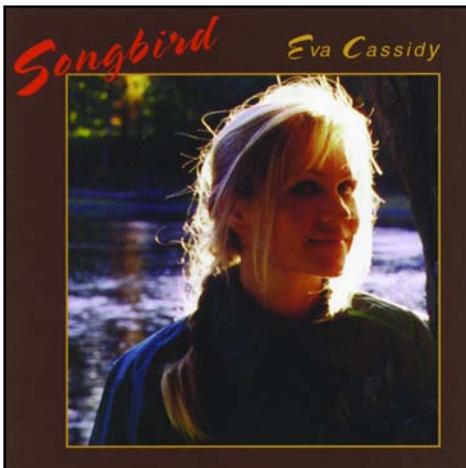
**Alex Leist** sent us an email with the unfortunate photo above that concerns his friend, **Jim Morris** of Punta Gorda, Florida. This shot was taken after Hurricane Charlie leveled his recording studio. The first thing he saw as he drove up was the body of his oval sound-holed Martin JC-40 sticking out of the rubble.

The finish had some water damage and there was some damage to one of the seams but, unlike what the picture shows, the rest of the guitar is in relatively good condition!

Jim hopes to bring his guitar "back home" for a little necessary resuscitation while out on tour. This guitar has more songs to give! ❖



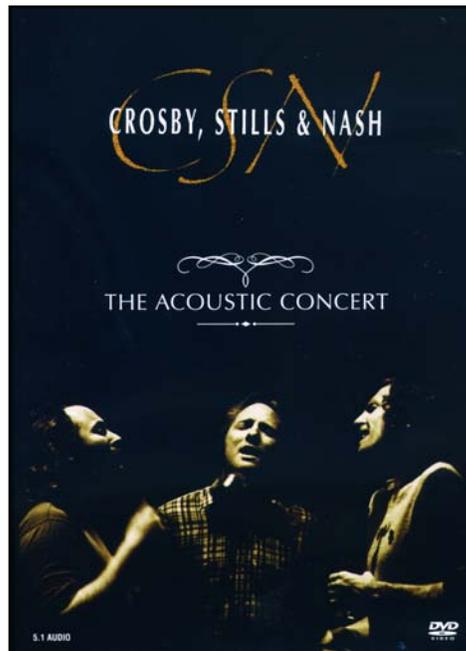
Master bluegrass picker **Clay Hess** met up with Martin Artist Relations Manager Dick Boak at the 2004 Martinfest. Clay has been touring with **Ricky Skaggs and Kentucky Thunder** and has recently collaborated with **My Favorite Guitars** to produce a Clay Hess D-18V custom guitar model. ❖



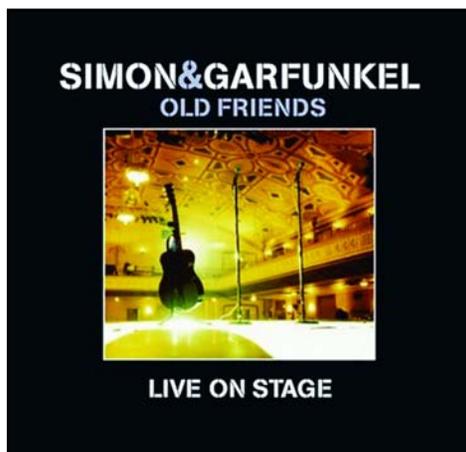
**Eva Cassidy's** career was on the verge of taking off when she tragically succumbed to cancer in 1996. After her passing, her music and reputation began to spread and she gradually received the recognition she deserved. Now she is acknowledged to have been one of the most accomplished solo vocalists of our time. She was also an adept guitarist, accompanying herself with remarkable style. If you already know about Eva, this isn't for you; but if you are among those who haven't "heard," make it a point to seek out one of the several CDs that have been released. **Songbird** is a good place to start since it contains her pristine interpretation of Sting's **Fields Of Gold** as well as her breathtaking rendition of **Over The Rainbow** from The Wizard Of Oz. ❖



**Leslie Mammele** of Martin's CAD-CAM Department dressed her greyhounds in style for this year's Halloween, complete with mini-guitar. Leslie and her fellow Martin employees have rescued and provided homes for more than ten greys so far, with more rescues planned. ❖



Who better to release a DVD entitled **The Acoustic Concert** than **David Crosby, Stephen Stills** and **Graham Nash** – after all, they were (and remain) the pioneers of acoustic harmony. This DVD features CSN's stellar 1991 performance at San Francisco's Warfield Theater. The intimacy and feeling of this acoustic venue are magical, and although the concert was recorded prior to the issuance of the three individual Crosby, Stills, and Nash Signature Edition guitars, you'll experience no shortage of Martin instruments on this disk! ❖



The CD cover for **Simon & Garfunkel's** recent release **Old Friends; Live On Stage** features a lonely acoustic guitar facing the audience prior to a performance. Paul and Art started this reunion tour nearly two years ago, and their incredible songs haven't lost any of their pertinence and emotion over the decades. The guitar, of course, is Paul's OM-42PS Signature Edition model that he used throughout the tour. ❖



Gary Mandel of Boulevard Music in Culver City, California, called to let us know about one of his most remarkable and enthusiastic guitar aficionados, **Robert David Hall** (above), who is seen every week on America's highest rated prime time television drama. Hall plays the quirky coroner, **Dr. Albert Robbins**, on the Emmy-nominated **CSI: Crime Scene Investigation**.

In 1978 an 18-wheel truck struck Hall's car, and he was severely burned when his gas tank exploded. After several months in a burn unit and the amputation of both legs, he now walks with relative comfort on two prosthetic limbs. He is certainly one of the most prominent disabled actors working today. His community activism on behalf of burn victims and the disabled has made him an extremely visible and significant role model for others with disabilities, including actors.

Robert David Hall's appearance in Michael Apred's 1991 major motion picture "Class Action" closely mirrors his own unfortunate experience, but it did lead to greater fortune with numerous guest-starring television roles including appearances on "L.A. Law," "The West Wing," "Family Law" and "The Practice." In addition to acting, he has had extensive experience with voice-overs and radio. For more than four years he was the daytime voice and music director of KNX-FM, a legendary CBS alternative music station in Los Angeles.

One of Robert David Hall's greatest passions is guitar. He was greatly inspired when he saw Roy Rogers, Gene Autry and Les Paul as a teenager. In need of money during college, he sold his 1957 000-28 to a friend only to have it returned to him years later after his friend's passing. He has sung in several bands and is an enthusiastic collector and player of Martin guitars. He was kind enough to furnish us with the above photo with three of his most precious Martins: the '57 000-28, his D-28, and a 12-fret 0-16NY. ❖

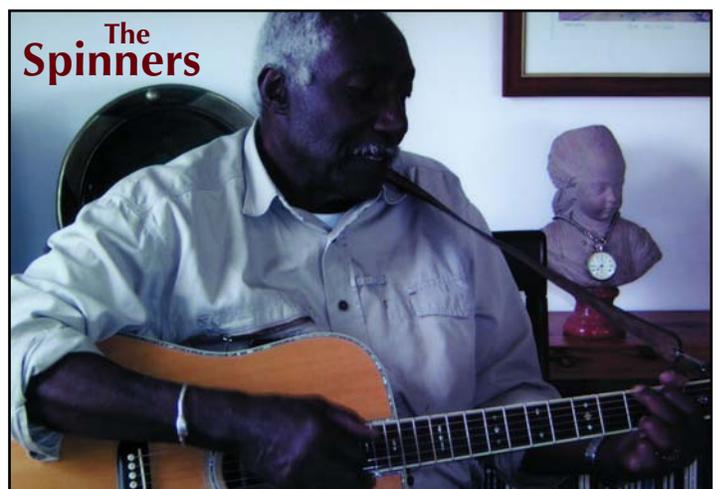
# BOB DYLAN



## CHRONICLES VOLUME ONE

Fans of **Bob Dylan** will savor this first volume of his autobiography, mostly because it gives an unfettered glimpse into the psyche of this legendary singer/songwriter.

After leaving Hibbing, Minnesota, for the big-city life in Minneapolis, Dylan writes: "first thing I did was to go trade in my electric guitar, which would have been useless to me, for a double-0 Martin acoustic" and "...my six-string guitar became a crystal magic wand..." It was a 1949 00-17 in fact, currently on display at the **Experience Music Project's Dylan Retrospective**. We're flattered to be the only guitar brand mentioned and to have played such a critical part, especially in Mr. Dylan's formative years. ❖



**Clifford Hall**, who now resides in South Australia, is one of the original members of **The Spinners**, the legendary Liverpool group that helped deliver folk music to the British public for more than four decades. It's been twelve years since the band retired, but Clifford still enjoys playing. He has three Martin guitars: a D-18, a D-28, and the new D-42 he's playing in the above photograph! ❖



**The Rounders**

Folk trio “**The Rounders**” gets ready to lead a Kingston Trio Singalong Workshop for Northwest Folklife, Seattle's annual acoustic music festival. Rear to front are Rob Thran (with his Martin HD-35), Hank Cramer (with his Martin D-41) and Steve Guthe (with his 1930 Weymann plectrum banjo). For the actual workshop, Kingston Trio leader Bob Shane loaned Hank the prototype of his Bob Shane Signature Edition D-28KTBSDG. ❖



Recent health issues necessitated that Trio founder Bob Shane (center) take a rest, but the Trio lives on with Bobby Haworth (left), George Grove (right) and Bill Zorn (sorry, not shown). ❖



**Together Again!**

**The Kingston Trio's Original Instruments Are Alive And Well.**

Photo © 2004 by Bill Bush. All Rights Reserved.

To millions of guitar players who cut their teeth on folk music in the late '50s and early '60s, **The Kingston Trio** was more than just the world's most popular singing group – it was a religion.

Every new Trio album was intensely studied – and imitated – note-for-note for songs, riffs, rhythms and humor. Even the album cover and liner photography was a source of vital information on guitar and banjo models, capos, cases and chords.

Although the original lineup of Dave Guard, Bob Shane and Nick Reynolds changed with Guard's departure in 1961, the Trio's original instruments, used from 1958 to 1961 and pictured on many of their album covers, are all still in existence, all in great shape and playability, and all sound terrific. Recently long-time Trio friend **Bill Bush** photographed these priceless folk music artifacts and caught up with their history and travels since the original Trio days.

Dave Guard's Vega Pete Seeger LN, Serial #99675, was purchased new in 1958 at the Vega factory in Boston. According to Bob Shane, the Trio had run into Pete Seeger in New York City where they were appearing. Dave was immediately smitten with Pete's banjo, so Guard and Shane traveled to Boston to buy one directly from Vega. Today, the banjo is owned by Bob Shane's cousin.

Bob Shane's 1958 D-28, Serial #161168, was purchased new from either Bergstrom Music in Honolulu or Satterlee-Chapin Music in San Francisco. In the early '60s, Bob gave the guitar to his brother-in-law who kept it until last year when he returned it to Bob. Although well worn from years of Bob's heavy strumming, the guitar is still all original, displaying the most spectacular, straight-grained Brazilian rosewood imaginable.

Nick Reynolds' 1928 2-18T, Serial #38023, was purchased from Satterlee-Chapin Music in San Francisco in 1958. In 1960, Harmon Satterlee converted the 4-string tenor to an 8-string which Nick used extensively on Trio albums and recordings. In 2000, the guitar was converted back to a 4-string model. Nick still owns and plays it (“It's my baby,” he says).

A signed limited edition poster and archival prints of this historic photo are presently in production. ❖



## Old Friends

**June Stearns** and **Charlie Louvin** pal around backstage at the Opry. Of course, Charlie hales from the **Louvin Brothers** – long-standing members of the **Grand Ole Opry** and the **Country Music Hall of Fame**. June was a regular performer with **Roy Acuff** back in the '50s and '60s – and at the time certainly one of the ladies in waiting for the Country Queen crown. June's unusual Martin is a 1950s D-28 with added Grover tuners and a custom pickguard made by Charlie's late brother **Ira Louvin**. ❖



Photo/scan Courtesy of Cindy Harrah

## Looking Back

Josh Graves, Jr. sent us this 1954 promotional photograph of **Mac Wiseman** and his band. His father, **Josh Graves, Sr.** a.k.a. **Buck Graves** (on the mandolin), was just 25 years old at the time. The man on the bass is **Lee Cole**, **Curtis Lee** is on the fiddle, and **Donnie Bryant** is on the 5-string banjo.

Of course, Mac Wiseman is in the front seated with his Martin D-28. ❖



Photo by Shinobu Suzuki/Courtesy of Ei Publishing Co.

## Ohta-San !

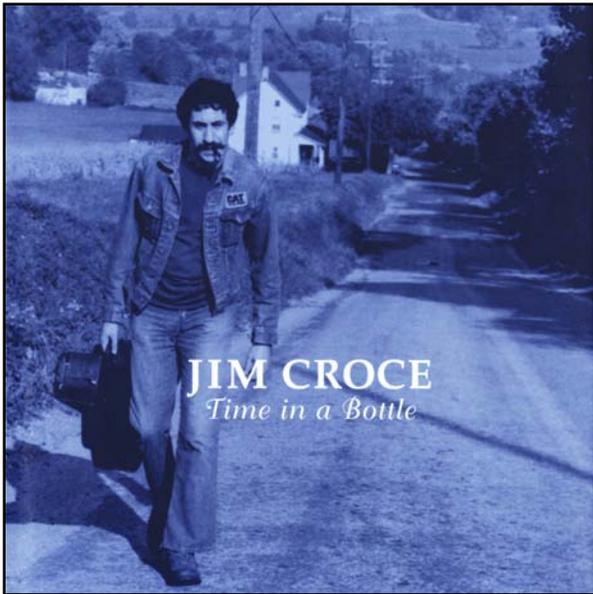
**Juta Sugai**, our good friend and one of the most enthusiastic advocates for Martin instruments in Japan, recently traveled to Hawaii to work on a extensive article about ukuleles. While there he encountered one of his ukulele heroes. Juta relays the following story:

In 1944 a small boy came to the KGMB studios in downtown Honolulu to play his ukulele for the "Amateur Hour." He took home the first prize of \$10, along with a comb and brush set. He returned the following week and again he won first prize. When he came back a third time, they sent him home. He was just too good, and it wasn't fair to the other contestants.

The boy was **Herb Ohta**, later to become known as **Ohta-San**. Two years later he met **Eddie Kamae**, who taught the young Ohta-San a number of sophisticated techniques and told him to practice hard. Now, over fifty years later and after some thirty albums to his credit, Ohta-San is recognized as one of the world's top ukulele players.

Ohta-San started playing the ukulele when he was just seven years old. He's had many Martin ukuleles throughout his long career. He is shown above with one of his favorite, a Style #3 ukulele. Ohta-San says he loves the Martin ukes because of their accuracy of pitch, something that is apparently hard to find in other brands.

For more information about this great player, visit: <http://www.geocities.com/~ukulele/> ❖



### Time In A Bottle

**Jim Croce's** widow **Ingrid Croce** offers this intimate photographic memoir through quotes, memories and song lyrics. As Ingrid says, "it's a love story in 3/4 time." One of their dreams was to open a restaurant/bar where musicians could play nightly. That dream is realized at Croce's in San Diego's Historic Gaslamp Quarter: [www.croces.com](http://www.croces.com) ❖



### Transcending Generations

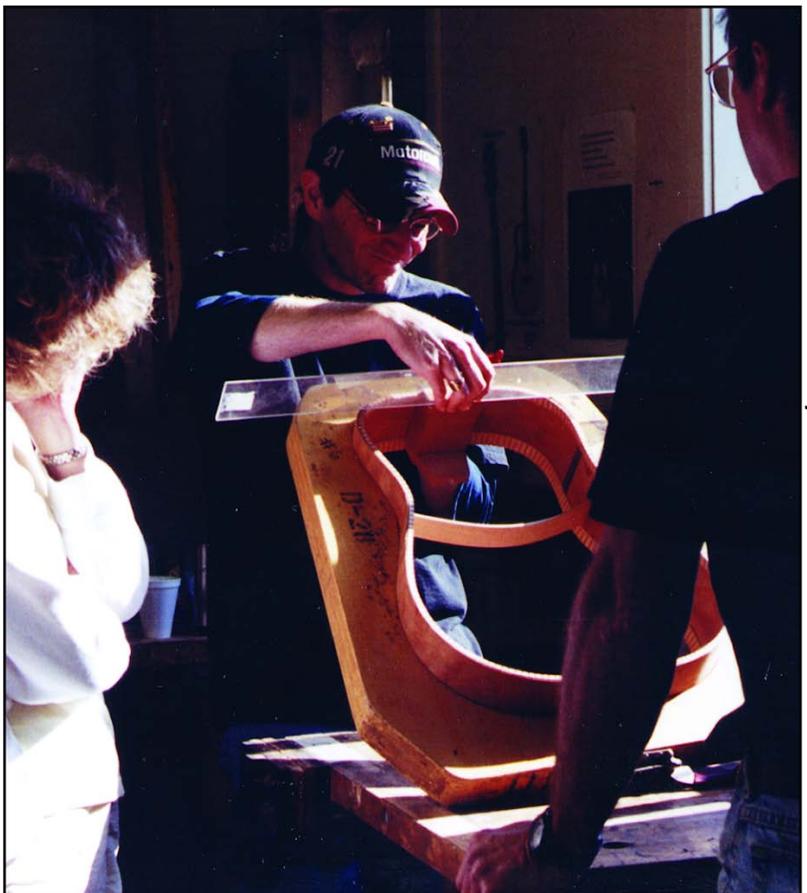
Upon his retirement, **Sherwood Nye** treated himself to an HDO Grand Ole Opry model so that he could accompany his 12 year-old grandson on his LXM Little Martin. Sherwood says: "It just goes to show that you are never too old or too young to own a Martin." ❖



Photo by Lisa Buck

### Guitarmaking at Peter's Valley

Danny Brown (above, front and center) took a week off from managing Martin's "Guitarmaker's Connection" luthier's supply shop at The Old Martin Factory to share his knowledge of instrument construction with students at Peter's Valley in Layton, New Jersey. Each student of "Guitarmaking 101" completed a Style 18 mahogany Dreadnought built from Martin kit components. Below, Danny is checking the accuracy of the ribbon lining with a straight edge prior to the fitting and gluing of the top and the back. Prior to his position at Guitarmaker's Connection, Danny worked in Martin's Research & Development Department constructing prototypes of new models and artist editions. ❖



Thomas Monaster-[www.monasterphoto.com](http://www.monasterphoto.com)



Guitar master **Martin Taylor** hold the precious 1933 OM-45 that was selected as the acoustic guitar to be used in David Grisman's **Tone Poets** compilation due out in the fall of 2005. ❖

## Tone Poets!

Following on his successful **Tone Poems** series, **David Grisman** has created a new concept – **Tone Poets**. Where Tone Poems paired musicians playing a large assortment of instruments, Tone Poets will feature an array of stellar pickers performing on the same two instruments. In this case, those instruments are a **1933 Martin OM-45** acoustic guitar and Grisman's 1922 Lloyd Loar mandolin. Contributors to the project already include David Bromberg, Sam Bush, Bob Brozman, Mike Compton, Jerry Douglas, Mike Marshall, Del and Ronnie McCoury, Tim O'Brien, Mike Seeger, Bryan Sutton, Martin Taylor, Chris Thile, and dozens more. The CD is due out in the fall of 2005 on Grisman's innovative Acoustic Disc label. If you don't know about this, you should! Check it out at: [www.acousticdisc.com](http://www.acousticdisc.com). ❖



**Chris Thile** and **Mike Marshall** are among the dozens of great acoustic artists that have been invited to contribute tracks for the upcoming **Tone Poets** project on **Acoustic Disc**. ❖

### Driving Rain • Paul McCartney

The liner notes of Paul's most recent effort reveal just how significant his left-handed Martin D-28 is to his songwriting and recording, let alone his more frequent touring. As always, the songs are impeccably produced and the material is fresher and gutsier than you might expect from this 63 year-old former Beatle. Remember them? They were an English band that was popular in the '60s! ❖



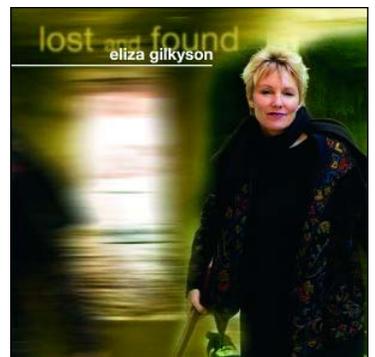
### Pink Moon • Nick Drake

Nick Drake was a remarkable talent, producing several albums of chilling, somber beauty. Although relatively unknown at the time of his death in 1974, his music is recognized as a peak achievement of the British folk-rock scene and for that matter, the entire singer/songwriter genre. The title song of this 1972 release was made famous in a 1999 VW commercial. Oh yeah, Nick played a D-28! ❖



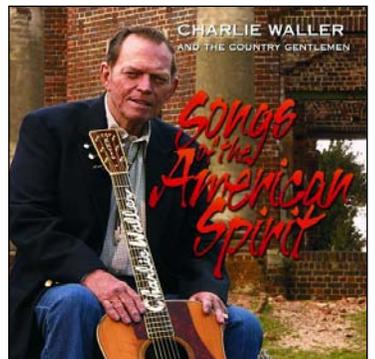
### Lost & Found • Eliza Gilkyson

The daughter of successful songwriter Terry Gilkyson has evolved and matured in her own right with this, her seventh album. Her lyrics are intelligent and intimate, her voice is breathy and powerful, and her guitar playing adept and clever. (She plays a Martin D-18.) Eliza is joined by many talented musicians here including her brother Tony and Patty Griffin. Simply put, this music is uplifting and genuine. ❖



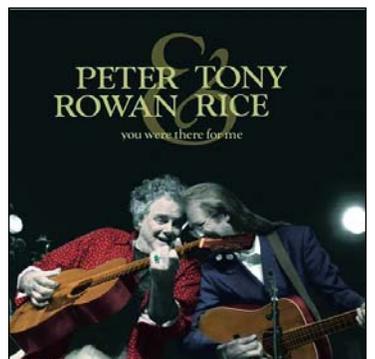
### Songs Of The American Spirit

Bluegrass music legend **Charlie Waller**, founder of the **Country Gentlemen**, passed away on August 18, 2004 just a week prior to the scheduled release of this, his last album. In an interview with Charlie just hours before his passing, he discussed his son Randy's budding career with great pride and praised the song Randy had written about the prized Martin guitar his father had handed down to him. ❖



### You Were There For Me

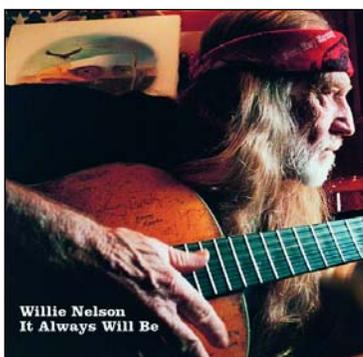
Longtime friends and collaborators **Peter Rowan** and **Tony Rice** continue to test the limits of bluegrass with this significant studio recording. Dueling Martin guitars are backed by the excellent mandolin and bass playing of Billy and Bryn Bright. Rowan's impassioned vocals are the perfect overlay for Rice's delicate instrumental accompaniment. These guys are having fun, and this one's a keeper! ❖





### Shangri-La • Mark Knopfler

Knopfler's gentler folkier side comes through on this latest solo effort. Joined by most of the musicians that contributed to his prior release *Ragpicker's Dream*, Mark's trademark guitar mastery resides just beneath the surface. The songs are silky, clever, and well crafted. Our favorites are the title cut *Shangri-La*, the soulful *Everybody Pays* and the lively *Postcards from Paraguay*. ❖



Willie Nelson  
It Always Will Be

### It Always Will Be • Willie Nelson

Willie just keeps getting better. He says he'll stop if his trusted "Trigger" (Martin N-20) ever implodes, but so far both Willie and Trigger are holding up pretty well. Willie has made records like this before, but the highpoints of this album rank with some of his most realized, subtle, and sublime work. You'd have to turn to the timeless "Always on My Mind" for a Nelson ballad as moving as the title track. ❖



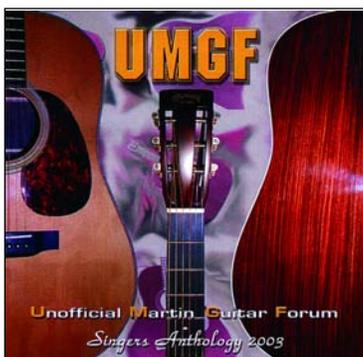
### 1972 • Josh Rouse

Josh Rouse takes us back in time to a place where sunshine and happiness poured out of every pair of speakers on the block. Recorded in Nashville in 2003 with a Martin Dreadnought, this truly vintage sounding collection of acoustic and electric pop rhythms and groovy synth sounds is a timeless gem. See his super cool band out on tour with Martin guitars and check his site at: [www.joshrouse.com](http://www.joshrouse.com) ❖



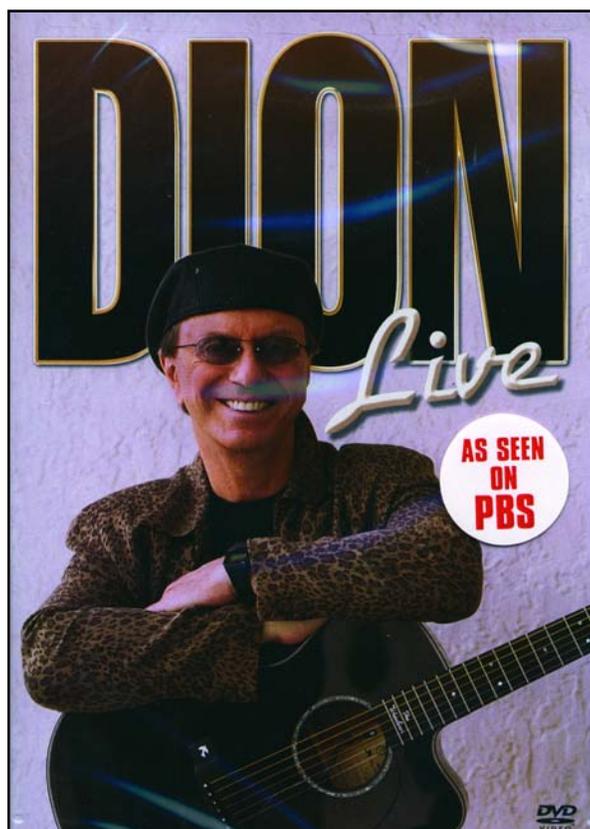
### Legends & Hall Of Famers

Songwriter/guitarist Matt Reasor and singer Dan Coakley teamed up in 2001 as a duet that led to the formation of **High or Hellwater**. Described as Americana, outlaw-honky tonk, or anti-mullet southern rock, (whatever you call it) the now expanded band boasts well-crafted songwriting and the highest grade of raw musicianship on this, their third album. (See Matt's guitar at right.) ❖

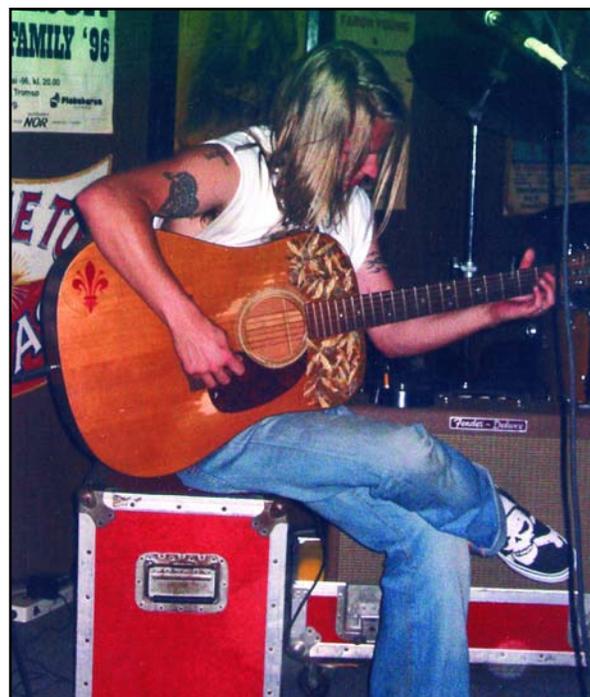


### UMGF Anthologies • Various Artists

The Unofficial Martin Guitar Forum members have contributed to several compilations that feature an impressive roster of Martin enthusiasts with their favorite guitars. The "2003 Picker's Anthology" is our personal favorite though there are some jewels on the other two anthologies and on "Winter Tunings." All four titles are reasonably priced and available at: [www.cafepress.com/umgf/127050](http://www.cafepress.com/umgf/127050)



With his black 000CD Signature Edition in hand, **Dion** captured this terrific performance live at the **Tropicana** in **Atlantic City**. It covers all of his hits through the decades, from **The Wanderer** to **Abraham, Martin and John!** ❖



**Matt Reasor** of Nashville's **High or Hellwater** band (reviewed at left) owns and records with three different Martins. This one is his favorite – a well-played D-1 with some graphic customization. Matt says he has played this guitar "every day for the past 12 years!" ❖



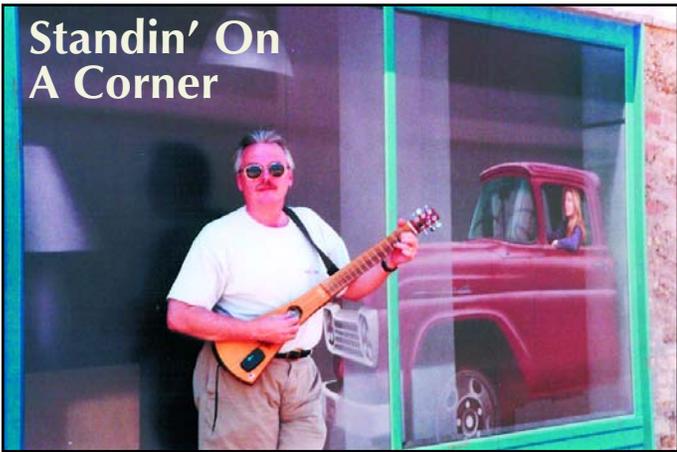
### Johnny Cash's D-76

Geoff Somers, a jet propulsion specialist from Hampshire, England, has been a huge Johnny Cash fan for decades, so when the estate was auctioned at Sotheby's in September '04, Geoff couldn't resist bidding on the Martin D-76 Bicentennial guitar that Cash was often seen playing during the late '70s and '80s. The guitar is well worn, but meaningfully so. There are odd brass bridge pins, a unique strap, and a lacquer check here and there. This guitar has definitely "walked the line!" ❖



### Ramblin' Jack Elliot's D-28

Frankly we were startled when Ramblin' Jack Elliot produced this D-28 from his battered guitar case. The pickguard with its now headless cowhand riding a bronco is most unusual, as are the fingerboard inlays that depict a horse head, a schooner, a crow, an eighteen wheeler, a deep sea fish, a comet with stars, an asp, and Ramblin's initials "RJE." There's also a small Texas flag pasted onto the headstock. There's no doubt; this guitar is a classic! ❖

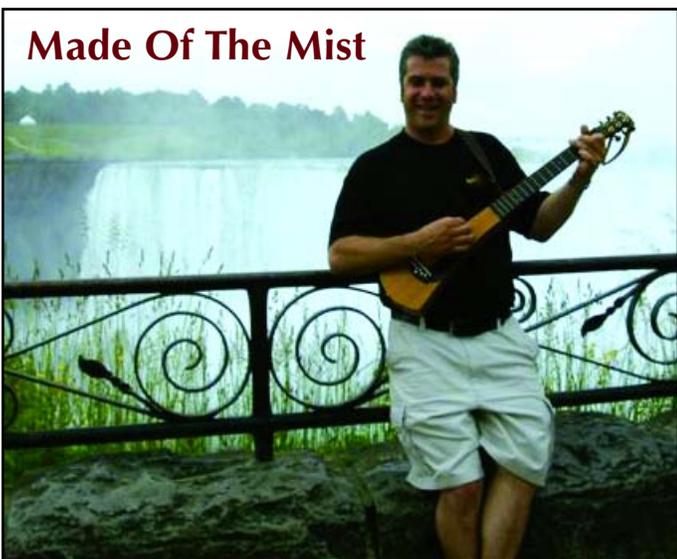


## Standin' On A Corner

**David Fiser** (above and below) drove with his family from their home in Springfield, Tennessee, to the Grand Canyon. On the way, David was able to fulfill a longtime musical goal of playing his Backpacker® guitar while “Standin’ on the corner in Winslow, Arizona.” That specific famous corner bears a special commemorative street sign (alluding to the legendary Eagles song) and a sculpture of a young musician holding a 000-sized acoustic guitar. ❖



## In Winslow, Arizona



## Made Of The Mist

**Brian Pritchard** took time off from his R & D job at Martin to visit Niagara Falls. Here he is on the Canadian side with his unique Backpacker® – customized with a rosewood headplate and full-gloss finish – playing “Misty” we presume? ❖

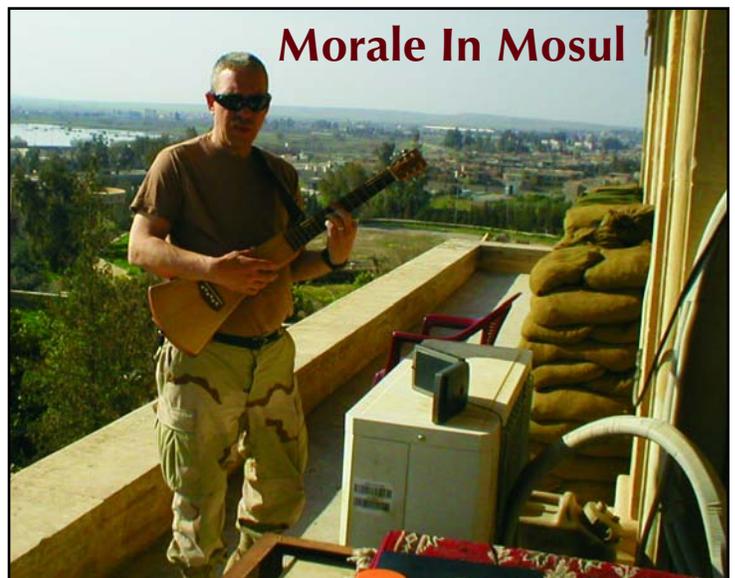
**We'd love to hear your Backpacker Stories!**  
 Send your photos and stories to:  
**The Sounding Board, P. O. Box 329, Nazareth PA 18064**  
 or [info@martinguitar.com](mailto:info@martinguitar.com)



Staff Sergeant **Steven Cummings** of the Michigan National Guard took his Backpacker® with him when he was deployed to Iraq. It was shipped in a padded duffelbag in the bottom of a military cargo plane. It bounced up and down in the back of his humvee throughout the desert, and it was shot at in Mosul. (Steven didn't think he played that bad!) The temperature coming into Kuwait was 145° with only 7% humidity. Through it all the Backpacker performed perfectly. It was the source of entertainment for a lot of troops during his fifteen months of duty, including generals and privates alike, and it sure kept Steven going without his D-18.

At one point Steven jokingly taped a bayonet to the end of his Backpacker. He told the guys it was his combat guitar, and that hostiles had better not give him any trouble! Wherever Steven went, people asked him "What is that thing?" Certainly, all the guitar players wanted one!

Steven is pictured in the photo above with a guitar-playing friend at Camp Victory in Kuwait. Below, Steven is on the balcony of Saddam's former palace in Mosul with the Tigris River in the background. ❖



## Morale In Mosul

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