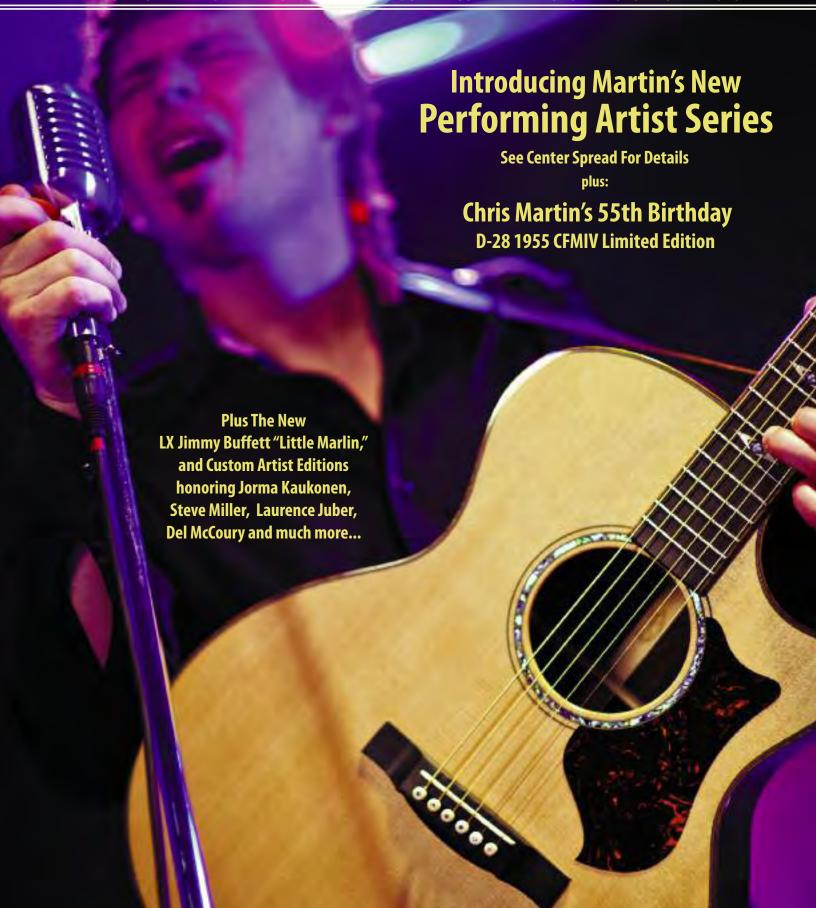
THE OFFICIAL NEWSLETTER OF THE MARTIN GUITAR COMPANY • VOLUME 28 • JANUARY 2010



CHRIS'S CORNER



Dear Sounding Board Readers,

That's Dick Yuengling with me in the above photo. He heads up Yuengling, the oldest surviving brewery in the United States. They are even older than Martin, and 2009 marks their 180th Anniversary. Last year, a group from Martin had the pleasure of visiting and taking a tour of their facility in Pottsville, Pennsylvania. Our two companies share a common history. Like C. F. Martin, Sr., David G. Yuengling was a German immigrant who sought a better life in America. In 1829, he founded his business based on the assumption that if you make a great product, people will buy it. He was right – so were we!

After our tour, we got into a discussion about making a Yuengling guitar model. Lou Romano and the marketing team at the brewery jumped on the opportunity and put together a great radio contest promotion that invited Yuengling and Martin afficionados to write, record and submit Yuengling jingles. The submissions were amazing and more than fifty lucky winners now own a very special piece of Martin/Yuengling Americana.

I must confess that in the process, I enjoyed more than my share of cold fresh lager! We made a special customized model for Dick Yuengling and I presented it to him this past October. I suspect it will find its deserved place in the Yuengling museum.

The reason I mention all of this is that in this tough current economy, it is doubly important to focus on what you do best and be extra creative in finding efficient and cost effective ways to get the word out about your product. Perhaps some of you caught the last few minutes of MSNBC Nightly News back in October. They told our story very well and the phone calls and emails poured in.

We also depend upon you, our customers, to spread the word about what makes Martin guitars special and worth the price. There are no shortages of guitars out there, but like the folks at Yuengling say, there are many imitations, but only one original! Cheers,

C& Matter

C. F. Martin IV

The Sounding Board

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LETTERS



Dear Mr. Martin,

No, you're not seeing double. I'm the very proud owner of two of the finest guitars ever made. The guitar on the right is a D-41, and the guitar on the left is a HJ-38 Stefan Grossman. Both play and sound incredible! As you can see I'm a big fan of the amber sunburst finish. It's always worth the wait to get the look that I want on my prized treasures. Next on my wish list are an amber sunburst OM-42, and an HD-28. I've been visiting Dietze Music here in Lincoln for the past thirty years. I've always dreamed of one day owning one or two of the beautiful Martin guitars that they carry. Lately salesperson Doug Fenton has been making those dreams come true. Thanks Doug, and thank you Mr. Martin!

Duane Gries

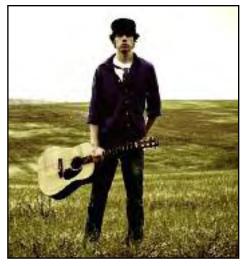
Lincoln, Nebraska

Dear Mr. Martin,

I just recently received the D-42 Yuengling Martin #13 guitar that was part of a promotion put on by radio station 105.5 FM in Charleston. I just had to enter the contest! My wife and I have been trying to save money for a new guitar for me for some time, but unfortunately, she lost her job and we had other more pressing needs. I never dreamed that I would ever own anything like this. The guitar is outstanding all the way around. It has catapulted me back into music writing again, and I find my possibilities endless. I want to personally thank you for teaming up with Yuengling Brewery and giving me back the enthusiasm I had for music when I first started playing. I will never have to buy another acoustic guitar again! This opportunity has changed my life forever.

Jacob Wood

Mount Pleasant, South Carolina



Dear Mr. Martin,

I received my Martin Dreadnought guitar a couple of years back and since have been motivated to record and produce lots of music, including my own. People always ask what I am playing and I always respond with: "It's a Martin, they're my favorite by far." I love the tone, appearance, and playability of Martin guitars. Keep it up!

Thomas "T.J." Lakas Morristown, Tennessee



Dear Mr. Martin,

I am a Hershey,PA native and have been to the plant for a tour, but never in the 35 years since I began playing have I owned a Martin instrument. On April 27, 2009, my 55th birthday, even in the midst of this recession, I finally treated myself to a new 175th anniversary year D-41 Special. It's the most beautiful piece of art I possess and the sound is superb. It actually made me weep when I got it home and sat down to play its first chords.

The tone is simply astonishing. The woods perfect, the lacquer mirror-like. I'm flat picking "Whiskey Before Breakfast" in the photo. Can you see my joy? Many thanks to all at Martin,

Randy Huber

North Port, Florida

Dear Mr. Martin,

Is it possible to be in love with a guitar? I recently purchased an 0-28VS Sunburst and stood in awe as I gazed upon the exquisite beauty after opening the case, my eye perceiving every minute detail. Even the smell was like a fragrant, earthen perfume lying delicate and coquettish upon my senses. I then gingerly picked up the guitar and cradled it in my lap. I began to play, and what I heard and felt filled my soul with a reverberating peace that now echoes throughout the cosmos. I approached my Martin with deference. The ubiquitous tones it created would be gathered in the soul. It is there that the ingredients would be blended and forged into immortality. Each note is but a whisper that stands indifferent. The angels then harness what has been led through the instrument, bringing them together while lifting them to staggering heights of heavenly metamorphosis. Blended together the tones become wine. The music then begins to flow. I am led to witness the intoxication by creation. I am led through golden corridors. The door is opened and I slip behind the ancient wall of fantasia. It is there that I danced with creation. I held it tightly as it wept through the next piece. I listened as it told me the story of heartache and how it pined for an old lover. The moans of past experience were never quelled nor quieted because music became the tragic fountain of lost youth. As I strum my Martin guitar the sun rises and sets a thousand times as the moon chases it down by phases. The stars hum and vibrate letting me know that all creation exists in harmony and that it is through the music created on my Martin guitar that I experience this miracle. Throughout the ages God has chosen prophets to deliver his message of peace. I believe that he chose Martin guitars as His instrument to deliver His message through music, His message of aesthetic beauty that has gracefully tip-toed across time since 1833. Therefore, I do believe that one can be in love with a guitar. Not just because of a quality standard, but because of the mingling of souls that are found within its chambers: the souls of those who create and those who play. Life is love and peace, never fortified because it does not have to be. It is given but never taken. It is the truth that hangs upon the stars, forever tranquil and vibrating upon the strings of a Martin guitar. Thank you Martin!

Rod Hayslett

Twinsburg, Ohio



The Unofficial Martin Guitar Forum's 8th Annual Gathering, August 1-3, 2009 by Don Hurley

They came from all over the United States and Canada, and some flew in from Europe. Most all of the attendees carried at least one Martin guitar – re-strung, polished like new, and ready for action. Just as well, because this was the Unofficial Martin Guitar Forum's 8th annual MartinFest weekend staged in Nazareth, PA! Where else? - in August. Over 200 forum members, from teens to seniors, gathered to play, sing, jam together, renew old friendships and make new ones, but mostly to play and pay homage to Martin guitars and the company that makes them. As with prior years, the forum reserved the pavilion at Nazareth Boro Park for open-mike sessions over the weekend, when members entertain and impress each other with their musical skills as well as informal jams. The highlight for many this year was the appearance of several youngsters - some barely into their teens - who performed at the mike with a skill and confidence that quite belied their years. They are each already Martin devotees! The main feature of the weekend was Saturday's "Martin on Main" when the UMGF took over Nazareth Town Square and hosted an afternoon during which more than thirty Forum musicians performed from the main stage. Celebrated Martin Clinician and UMGF member Kenny Sultan was the star guest and delighted the huge crowd with a veritable guitar masterclass performance. Meanwhile, just off the Town Square, the Martin Guitar Company and the town traders hosted a series of exhibitions/sales booths on Main Street. The atmosphere was relaxed, easy going and much like a mini-carnival. The Martinfest weekend was best summed up by a forum administrator, Mark Stalwick, who coined the phrase - "Martins, because that is something everybody everywhere does in the same language...". Right about that, Mark!





Photo by Max Zug



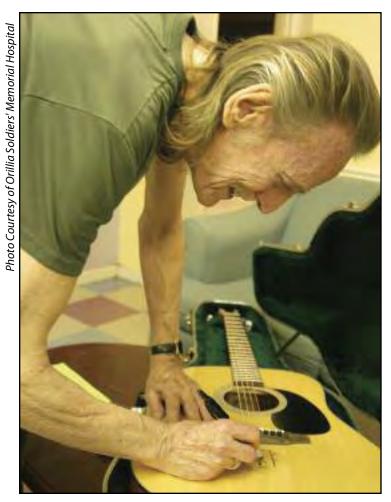
Scholars Meet To Study Newly Discovered Early Martin Guitars

An unprecedented array of early Martin guitars and related archival material that shed new light on the early development of Martin guitars has been discovered over the past year. In a related project, virtually every document in the Martin archives from the first twenty years of the firm has now been digitally reproduced, inspected and analyzed, resulting in a comprehensive database of every recorded Martin guitar from that period, between 1833 when C. F. Martin arrived in New York City and 1855 when standard guitar styles and sizes were set. twelve scholars of early American guitars met in Philadelphia in October for a three-day roundtable to review the newly discovered guitars and historical material in order to better understand this critical, creative period in Martin's history. Dimensions, construction and decorative elements of over 35 early Martin guitars were documented, substantially increasing the early Martin guitar database to now include over 70 significant instruments. Because these unexpected discoveries have required significant research and analysis, a planned larger conference on early Martin guitars has been postponed until this material can be prepared for presentation to a broader audience. *



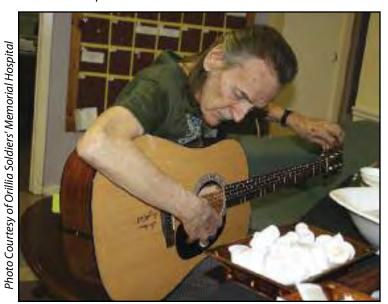


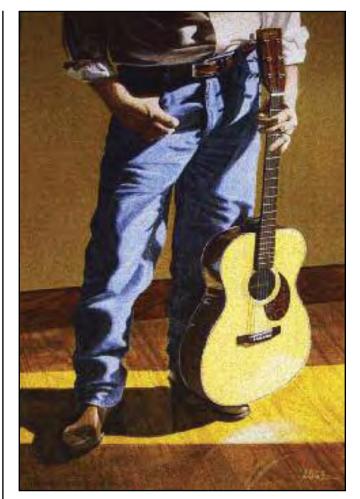
Martin scholars Jim Baggett, Mark Silber, Greig Hutton, Dick Boak, Tom Crandall, David Ganz, Steve Kovacak, Richard Johnston, David LaPlante, Fred Oster, Arian Sheets, Peter Szego, and Matt Umanov inspected and analyzed over 35 recently discovered early Martin guitars.



Lightfoot's Return To Orillia

Legendary Canadian singer/songwriter Gordon Lightfoot took the stage in his hometown of Orillia for back-to-back benefit concerts on November 14-15, 2009 at the Orillia Opera House in support of the venue that launched his career, and the hospital that saved his life. Honoring Lightfoot's long relationship with Martin, the company donated a D-18 that Gordon signed, tuned and played. Afterwards, the guitar was returned for an auction that ran for ten days netting \$7,400.00 for the Orillia Soldier's Memorial Hospital.





Background Music

Debbie Baer's artwork goes hand in hand with her husband Barry's love of music and Martin guitars. The painting above featuring Barry's OM-28V is titled "Background Music of My Life." That what Debbie tells everyone when they ask her about Barry's music! Hailing from Hunlock Creek, PA, Debbie recently completed a painting of Willie Nelson with a Martin guitar and she has donated a print that will be auctioned in support of FarmAid at next year's fundraiser. •



Die Martin Guitarre

Accompanied by well known German guitarist and author of music instruction books Peter Bursch, Martin guitar lovers from Germany visited the factory for a special in-depth tour of the factory and museum. ••



The "Sultans" Of Swing!

Kenny Sultan (front and center with hands folded and holding the original 1936 000-18 that his model was based on) was able to assemble this remarkable group of 000-18KS Kenny Sultan Signature model owners on the steps of the Courtyard Plaza of the Santa Barbara County Courthouse. All in all, there are twenty-eight Kenny Sultan Signature models in the photo, with many more Martins in the wings. The ones that appear to be natural tops are in fact sunbursts reflecting in the daylight. A quick survey revealed that this group owns a total of 162 Martin guitars! Kenny was overwhelmed by the camaraderie, the surroundings, the people, and of course the guitars. It was 70° – perfect guitar weather! As thanks for the incredible assembly, Kenny ended up taking everyone out for drinks. The photo was composed and taken by Kenny's friend Mehosh Dziadzio (www.mehosh.com). •



Shane Gamble

Singer/songwriter Shane Gamble is shown above with his Martin HJ-38 Stefan Grossman Signature model that's been modified with a double pickguard. Following on the footsteps of "Behind The Blue," Shane recently released a five-song EP entitled "One Balloon." A self-titled full-length CD will be released in February of 2010. On both projects, Shane recorded using his HJ-38, his D-16RGT, and his 000-1. For more info on this provocative artist, go to: www.shanegamble.com.



MER

Passion, discipline, raw energy, and focused talent are what you'll encompass when you experience the music of Chicago based artist "MER" (center), who rocked with his Martin cutaway DC-16RGTE at US Cellular Field for the White Sox pre-game performance behind home plate, complete with the national anthem, in April of 2009. He hopes to feature his new herringbone HD-28 on his upcoming recordings. Find more at: www.merplay.com. •



Jacques Stotzem

The musically prolific Jacques Stotzem flew over from Belgium to Quebec in October of 2009 to do a series of Martin clinics. He is shown above on stage with an array of different Martin guitar sizes and shapes that he played in an interactive concert to demonstrate the varied tonal range and texture of each model. As one of the foremost fingerstyle guitarists in Europe, Jacques is well-known in Canada and the shows were very well attended.

After his time in Quebec, Jacques headed south to Nazareth where he entertained Martin employees with a performance in the atrium (inset) of the factory during lunchtime breaks.

With his tenth album "Simple Pleasure" under his belt, Jacques has developed a highly refined style and sense of harmony that is evident in all of his compositions, as is his OMC Jacques Stotzem Custom Artist Edition Martin guitar.



BMI's Songwriter of the Year Award

2009 BMI Country Songwriter of the Year Bobby Pinson (left) shows off his new BMI signature Martin D-42 guitar at the BMI Country Awards, staged November 10 in Nashville. Presenting the award is BMI's Clay Bradley. ❖



All The Way From China

Last year, a Chinese customer came into The Akustikken Music Shop in Aarhus, Denmark. He bought a Martin Backpacker and explained that he would be bringing the Backpacker to Beijing, China for his friend.

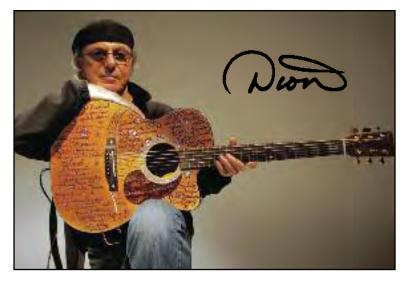
Many months passed and in through the shop door came a family of six all the way from China. The father explained that he was the one for whom the Backpacker had been purchased. As the director of a Chinese Drama Group, he was visiting Copenhagen to do a performance about Kirkegaard and was absolutely thrilled to be in the Akustikken store. In the hours that followed, the entire family "went crazy" for Martin guitars.

The father, Zhang Guang Tian, bought an HD-28 herringbone. The mother bought a Backpacker. Daughter #1 fell in love with a D-28. Daughter #2 wanted the D-16GT and Daughter #3 like the comfortable size of the 00-15. So now, for this family af six, five of them now own and play Martin guitars. As you can see, the young son (#6) is eyeing up a ukulele!



Starting Young

Teja Gerken, editor of Acoustic Guitar Magazine, with his finest composition to date – his daughter Sabine! Teja is an excellent guitarist. You can preview performances with his Custom Shop OMC-18 online at: www.tejagerken.com.



Legends of Rock and Roll

Dion is always up to something. He recently sent us photos of his Martin 000C-16GTE that has been "slightly customized" by Dion himself to include the history of rock and roll on the face of the guitar. Specifically, he has handwritten scores of silver embellished names of musical legends that include: Johnny Cash, Bo Diddley, Robert Johnson, Hank Williams, Jimmy Reed, Del Shannon, Chuck Berry, Roy Orbison, Elvis Presley, Carl Perkins, Les Paul, Bill Haley, Lightnin' Hopkins, Skip James, Eddie Cochran, Gene Vincent, Ritchie Valens, James Burton, Scotty Moore, Chet Atkins, Duane Eddy, Fats Domino, Cliff Gallop, Luther Perkins, Paul Burlison, Nokie Edwards, T. Bone Walker, John Lee Hooker, Don Wilson, The Everly Brothers, Link Wray, Mickey "Guitar" Baker, Jerry Lee Lewis, Johnny Burnette, Danny Codrone..... Let's see, did Dion miss anyone? Oh, yes. How about Dion Dimucci? He's played with them all. Yo!



Bureman & O'Rourke

Tim O'Rourke (left) and Bruce Bureman (right) are captured here in a performance at the Wildwood Lodge in Steelville, Missouri. Tim is playing his OMC Artinger 1 and Bruce is playing his Custom D-41. They opened for Brewer and Shipley and it was a great night.

Tim is finding the Artinger guitar very prolific. He has composed five songs on it. During the summer, Tim and Bruce performed every other Tuesday night at the Raphael Hotel on the Plaza in Kansas City. It's a great gig for singer-songwriters and a popular venue for live acoustic music.



Don Edwards

Grammy nominated singer-guitarist Don Edwards continues to build a musical legacy that enriches our vision of the American West. The quality of this cowboy balladeer's music stems from the fact that he is so much more than a singer. He is simply the best purveyor of cowboy music in America today.

Don was drawn to the cowboy life by the books of Will James and the B Westerns of the silver screen. He taught himself guitar at the age of ten and ever since, he has been at the heart of the Western music scene. With the inception of the Cowboy Poetry Gathering in Elko, Nevada, he achieved widespread recognition, and now he has entertained throughout the world. In 1997, Don portrayed "Smokey" in Robert Redford's award-winning film "The Horse Whisperer," and his "Cowboy Love Song" is included on the movie soundtrack.

In the fall of 2002, Western Jubilee released an important special project: Don Edwards and bluegrass icon Peter Rowan teamed up on "High Lonesome Cowboy." The recording traces the roots of Western music from Appalachia to Abilene and includes legendary musicians, Norman Blake and Tony Rice. High Lonesome Cowboy was nominated for a Grammy award in 2002.

A longtime fan of Martin guitars, Don is shown above with his 1968 D12-20, a 1905 0-28, a 1921 00-45 (one of only 6 made), and his newest custom Martin, an 0-28VS with an Adirondack spruce top. Check out Don's website at: www.donedwardsmusic.com. •



Jakob Dylan

Generally seen playing a D-28 Martin Dreadnought once played by his father, Jakob Dylan of the Grammy awardwinning band The Wallflowers, performed at The Belly Up in Aspen, Colorado on July 20th, 2009. Rumor has it that Jakob rarely changes the strings on his Martin, as he likes the thicker and darker amplified sound of well-worn strings.



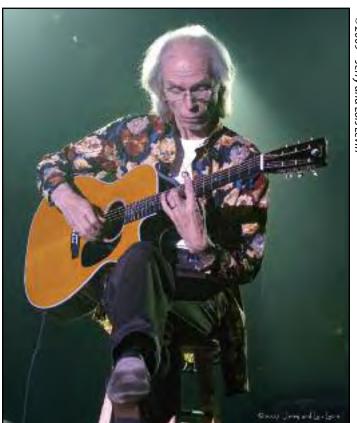
Joan Baez – How Sweet The Sound

If you didn't catch the fall PBS American Masters special: "Joan Baez – How Sweet The Sound," do yourself a favor and get the DVD. Her story is a great one, interwoven with the civil rights movement and with a steadfast commitment to spreading peace throughout the world. Joan's 0-sized Martin guitars are all over the DVD, which is available at www.pbs.com. You'll also find other great PBS performances from the American Masters Series. *



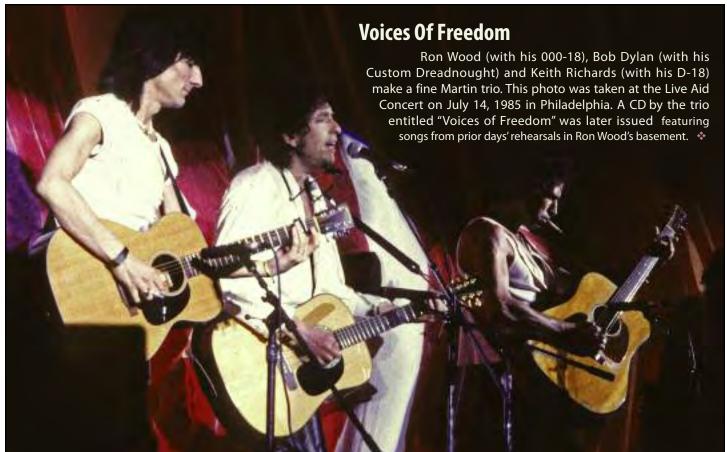
Bob Dylan

Never pigeon-holed in any particular style, Dylan has more recently abandoned guitar in favor of keyboards, but throughout his long career, Martins have often appearedhere he is in 1993 with one if his favorite herringbone 28s.



Steve Howe

Steve Howe has been out on tour with his two ground breaking bands: "Yes" and "Asia." Here he performs solo acoustic on his new MC-38 Custom Artist Edition model at the Snoqualmie Casino in Snoqualmie, Washington in June of 2009. In the introduction to the solo, Yes vocalist Jon Anderson hailed Steve as "the hardest working man in show business!" As an eternal student of the instrument, Steve's guitar styling possesses an individualistic and unparalleled character. •





They Might Be Giants

Southpaw John Flansburgh proudly sports his Martin D-15L upon winning yet another award at the 2009 Grammy ceremonies. Formed in 1982, his band "They Might Be Giants" began as a duo with partner John Linnell. The band evolved to include Marty Beller, Dan Miller, and Danny Weinkauf. They are best known for their unconventional and experimental style of American alternative rock music, though they have found recent success in composing theme music for TV and films. ❖

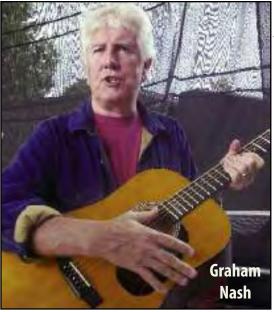


My Back Pages

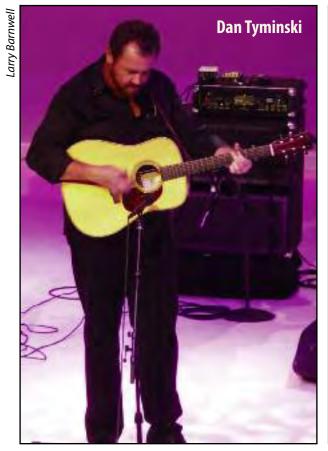
It was a special night when George Harrison and Roger McGuinn were joined by Eric Clapton, Tom Petty, Neil Young and many many more, performing "My Back Pages" at Bob Dylan's now legendary 30th Anniversary Celebration at Madison Square Garden in 1993. George is playing a Martin Custom Shop 000-18. The recording includes vocals from McGuinn, Petty, Young, Clapton, Dylan and George Harrison, along with guitar solos by Eric Clapton and Neil Young. ❖



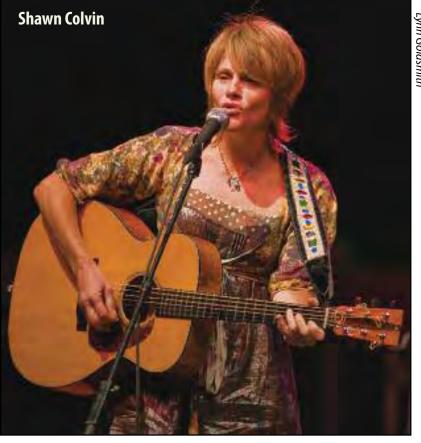
When the Crosby, Stills and Nash tour rolled into Bethlehem, Pennsylvania to perform at MusikFest in early August of 2009, it was a perfect opportunity to deliver a unique customized version of David Crosby's 12-string. All of the special edition guitars combine a 14-fret Dreadnought body with a 12-fret neck, thereby extending the bridge downward for surprisingly clear tone. •



Graham Nash played such a pivotol role in recovering David Crosby's original stolen 12-string Martin guitar that he was first in line to receive a guitar from David. He's shown here with the #1 guitar from the edition. ❖



At the 2009 International Bluegrass Music Association's FanFest and Awards Ceremony at the Grand Ole Opry in Nashville, Tennessee, Dan Tyminski took top honors as Male Vocalist of the Year, and his band won Album Of The Year for their recent CD "Wheels." Dan performed at the event with his new D-28 Dan Tyminski Custom Artist Edition model. •

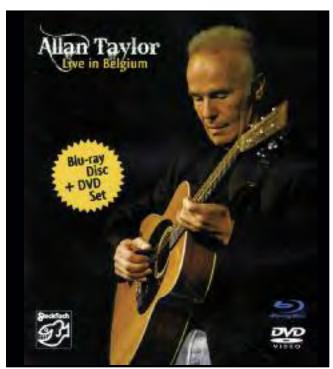


Shawn Colvin performs regularly with her 2002 M3SC Signature Edition, a mahogany "M" that is more tight-waisted and ergonomic than her mainstay D-28. The M3SC featured a three-piece back with mahogany wings and a rosewood center wedge, an abalone rosette, and tortoise-color bindings. In 2005, Shawn donated one of her M3SC prototypes for display at the National Music Museum in Vermillion, South Dakota. She is shown above performing with her other prototype (#1 of 3).



Steffen Brandt & Julie Marie

The photo above features popular Danish performers Steffen Brandt and Julie Marie who performed for the "Doctors Without Borders" benefit concert at Klejtrup Musikefterskole on May 18, 2009. It was a wonderful and well-attended show receiving much press coverage. The acoustic tone was especially pristine given that it was the premiere for Steffen's Custom Shop Signature model – a black gloss herringbone with forward shifted bracing. Only ten of these special Dreadnoughts have been made. Steffen is a Danish singer-songwriter and composer. Since 1981, he has been lead singer of rock group TV-2 and in 2003, he received the Modersmål language award for his contribution to music in the Danish language.



Allan Taylor

This two-disk BlueRay and DVD set is the result of a solo acoustic concert recorded by folk blues singer/songwriter Allan Taylor. The concert was filmed at Felix-Sohie-Centrum in Hoeilaart, Belgium in July of 2007. Accompanied with his Martin guitars, Allan's songs exhibit clean and delicate fingerstyle with gentle vocals. You'll find it and more at: www.allantaylor.com.



A Stained Reputation

Woody Mann (left) and Geoff Muldaur met up during their July 2009 tour in Köveskál, Hungary. During a master class, they brought their respective Custom Artist Signature models out for a competitive comparison. A wincing Muldaur liked the darker reddish color of Woody's guitar better. "Excuse me." he exclaimed! until he learned that the stain is identical. Its the color of the mahogany underneath the stain that was the variable. •



Webb Wilder

Webb Wilder is an evangelist for real rock 'n' roll. As a singer, guitarist, bandleader, film actor, songwriter and humorist, he is a true Renaissance man. His credo is: "Work hard, rock hard, eat hard, sleep hard, grow big, wear glasses if you need 'em." The photo is from his 2009 "She's Not Romantic" video. Webb is holding his prized 1999 OM-18V. The video was shot at the historic Comer House in Savannah, Georgia. You'll find more at: webbwilder.com. .*



Norway's Øystein Sunde

Øystein Sunde – vocalist, guitarist, composer, lyricist and cabaret artist – hails from Odalen, a rural area outside of Oslo, Norway. After founding a popular bluegrass group, Øystein Sunde released his first solo album in 1970, which set a new standard for the Norwegian recording industry. His album "1001 fnatt" was a massive hit, combining his great humor and musicianship.

A 1937 Martin D-18 has been his instrument of choice for many years, both on stage and in the studio and this is not his only Martin. His arsenal also includes a J-40M and a J-45, both with Custom Shop 1 7/8" necks, plus a D-41LE, an HOM-35B, a Bellezza Nera and a 1902 00-45S.

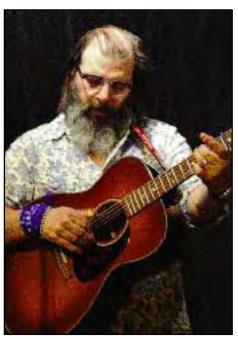
Although he has mastered the Chet Atkins Nashville style of play with particular finesse, the language barrier has kept Sunde firmly anchored in Norway, where he has entertained his fellow countrymen with records and shows for over 40 years. He has sold a total of 1.2 million records in a country with a population about the size of Kentucky's.

You can find him at Spinner Records: www.spinner.no, or on the web at: www.myspace.com/oysteinsunde. •



Mike Clayberg

Mike Clayberg plays his Martin HD-28 with Washington, DC's "Dead Men's Hollow." A group specializing in several musical genres, Mike also owns and performs with an older D-28 as well. You can find the group's performances online at: www.deadmenshollow.com. *



Steve Earle

In May of 2009, **Steve Earle** kicked off his "Townes" album/CD release in Seattle at Rainy Day Records. Steve played a great acoustic set for all of his faithful fans, then graciously engaged everyone in conversation and signed everyone's gear. Mark Hight of Olympia, Washington, who took the above photo, says: "Steve is definitely one of the last great 'Hard Core Troubadors!'"



Markneukirchen

Bluesman and Martin signature artist Kenny Sultan was touring Europe with his musical partner Tom Ball. One of their weeks was spent at a teaching and playing festival in Klingenthal, Germany. Kenny discovered that the valley they were in was and remains a huge music making area with many factories from decades back, some still in existence. Almost no one spoke English, but they knew about Kenny's signature model Martin, and relayed to him that Christian Frederick Martin, Sr. was from the town of Markneukirchen right next door. There were many locals offering to buy Kenny steins of lager, and soon, they drove him over to CF's birthplace. Apparently, the townspeople are very proud of their native son's success. Kenny and Tom report that they had a terrific time and the beer was excellent as well! .

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



Dr. Brian May

Queen guitarist and astro-physicist Dr. Brian May (with guitar) is pictured here with J. R. Warner, the U.S. Affiliate for the ABC Charitable Trust. J. R. commissioned this unique Custom Shop oval sound-holed double cutaway with solar system inlays and "Freddie" in mother-of-pearl surrounding the planet Mercury at the first fret. The guitar is, of course, an obvious and heartfelt tribute to Queen's vocalist Freddie Mercury. It is also a thankful gift to Brian May for his continuing efforts helping the Action for Brazil's Children with its mission. J. R. has worked with Led Zeppelin's guitarist Jimmy Page, his wife Jimena and many other musicians, athletes and actors to provide support for street children and the most vulnerable young people of Brazil.





Renaissance Revisited

As the original guitarist for the legendary classical-rock band Renaissance, Michael Dunford (left) composed much of the instrumental music that blends so incredibly with Annie Haslam's vocal mastery. Renaissance recently reformed for a series of nine special concerts, with Michael Dunford playing his Martin J12-40E Grand Jumbo 12-string for the majority of the show. Don't miss them when they go out on tour again in the spring of 2010. Stay tuned in at: www.anniehaslam.com.



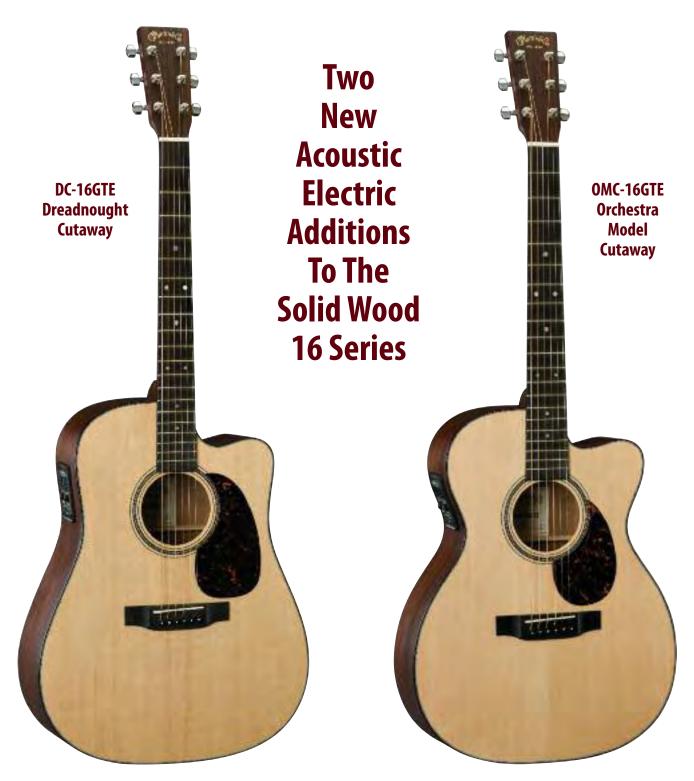
The D-1E Dreadnought & OM-1E Orchestra Model

With the introduction of the new 1 Series last year, we made legendary Martin quality and tone more affordable and irresistible than ever before. And now with the introduction of the D-1E and OM-1E, we've brought even greater value and versatility with advanced onboard electronics in classic Dreadnought and OM sizes.

The **D-1E** features a solid Sitka spruce top, with scalloped hybrid Sitka bracing, is joined to solid sapele back and sides to create a resonant and powerful voice with excellent balance. The 14-fret Stratabond® neck is fast, slim and strong (25% stronger than mahogany), making the D-1E an ideal guitar for

the road. Add to this superb Fishman Presys + preamp electronics (including volume, tone-shaping controls, built-in digital tuner and pop-up battery access) and you've got an acoustic/electric guitar that delivers a true acoustic sound in any venue.

The **OM-1E** is built with the same quality tonewoods, electronics and Martin craftsmanship as the D-1E, but in a 14-fret Orchestra-size model. The OM-1E is especially well suited to fingerpicking styles, with clear trebles and balanced basses. Both models feature a satin finish and include a 3-ply hard shell case. •



The DC-16GTE Dreadnought & OMC-16GTE Orchestra Model

With its Venetian cutaway, modified low oval neck and Roland AP-1 onboard electronics, the DC-16GTE offers exceptional playability, versatility and distinct "voice."

In fact, the DC-16GTE model has been specially voiced at the Roland factory based upon the specific tonewoods and cutaway Dreadnought dimensions. The new Roland AP-1 onboard electronics system features three model-specific "Composite Object Sound Modeling" (COSM) tone variations and includes programmable seven-band EQ, anti-feedback control, digital chromatic tuner, digital reverb and an LCD display. The result is a beautiful natural acoustic tone –

plugged or unplugged.

The OMC-16GTE shares identical features with the DC-16GTE, including a solid Sitka spruce gloss top and Martin's patented "Hybrid" X scalloped bracing, but in the acclaimed cutaway Orchestra Model body size. The OMC-16GTE also features a wider 1 3/4" neck with wider string spacing for fingerstyle technique. The big advantage of the OMC, of course, is its excellent tonal balance, with crisp treble response, even mid-range and powerful bass. With its Roland AP-1 electronics, this guitar fits any playing venue, from live stage performance to studio work.



OMCE Mahogany – Certified Wood Model

The new OMCE Mahogany delivers incredible tone, superb playability, and great stage looks – and is constructed with 100% FSC™ Certified woods. The neck, back and sides are crafted of certified mahogany, responsibly harvested from well-managed forests. The certified top, of prized European spruce, utilizes Martin's hybrid-scalloped bracing. The fingerboard and bridge are crafted from Richlite®, a ebony-colored composite with excellent acoustic properties. Even the electronics are environmentally friendly. The OMCE Mahogany is fitted with "Green Technology" – MiSi simple jack, battery-free, stage-ready amplification. Just charge up, plug in and start picking. ❖

OM Figured Koa – NAMM Show Special

Now this is a show stopper: a spectacular, highly figured koa body joined to a scalloped-braced Adirondack top and bound in ivoroid and blue paua pearl. Even the headstock is special – polished black ebony inlaid with a colorful blue paua "Flower Pot" design contrasted with gold Gotoh tuners. Other features include African ebony fingerboard and 1930-style belly bridge, bone saddle, nut and bridge pins, polished and beveled Delmar tortoise color pickguard. Each guitar is numbered in sequence and signed by C. F. Martin IV. Limited to no more than 20 instruments, dealer orders must be placed in person at the Anaheim Winter NAMM Show 2010.



D-15M Mahogany Dreadnought

The D-15M offers a perfect blend of vintage features and modern technology to create an instrument of exceptional tone, playability and classic Martin good looks. Back, sides and top are bookmatched from solid genuine mahogany, with A-frame Sitka spruce X-bracing and a traditional maple bridge plate. The 14-fret neck, also of genuine mahogany, is joined with an East Indian rosewood fingerboard and headplate. The traditional rosewood belly bridge is fitted with a bone saddle, as is the nut. The D-15M features a dark mahogany stain and satin lacquer finish. The end result is a instrument of beauty and simplicity with a warm, rich mahogany voice.

000-15M Mahogany Auditorium

Built with the same premium materials, appointments, lightness of construction, mortise and tenon neck joint, and finish as the D-15M, the 000-15M exhibits the well-defined treble response and tonal clarity for which 000 bodies are favored. It also shares the easy action and playability of the 14-fret, modified low-oval neck contour. An alternating black/white inlaid wood fiber rosette is special to these 15M models, as is the use of genuine bone for the nut and compensated saddle. If you have never experienced an all mahogany guitar as only Martin can make one, you're in for a very pleasant surprise!

C. F. Martin's New "Performing Artist Series"

Setting a New Standard in Acoustic/Electric Playability and Tonal Performance

It's not often that a legend is born, but the new Performing Artist Series from C. F. Martin & Co. comes very close to setting a new standard in acoustic/electric guitars for player comfort and performance.

The Performing Artist Series was conceived with the idea of combining legendary Martin tone and appointments with new player friendly features for outstanding playability and tonal performance.

Three models make up the new series: The Dreadnought, Orchestra Model, and a brand new Grand Performance cutaway model. All share the same well-known Martin construction and materials, including

Martin's mortise and tenon neck joint, hybrid scalloped bracing, solid East Indian rosewood for back and side material, Sitka spruce soundboard, and ebony headplate, fingerboard and bridge.

But it's the Performing Artist
Series innovations that make it
special – a faster neck profile
with a 13/4" nut width, along
with a slimmer taper
measuring 2 1/8" at the 12th fret,
giving the guitar a more comfortable
spacing in the first few frets and a
faster feel for lead-work as you
move up the neck.

The bridge is totally new in design. It's smaller than a traditional standard belly bridge, with less weight on the guitar's soundboard, adding greater tonal response. We've also increased the bridge pin width to 2 3/16" for greater right hand comfort when resting on the bridge (something fingerpickers will especially appreciate). Bridge pin locations are parallel with the saddle which allows for consistent downbearing pressure upon the under saddle pickup.

Aesthetically, the Performing Artist guitars are stunning. Solid ovangkol wood bindings adorn all exposed edges of the guitar. A thin ebony stripe runs along the bottom of the fingerboard up into the headstock. The Martin block-style logo is executed in pearl and inlaid into a black ebony headplate. New fingerboard inlays use traditional squares in colorful blue paua pearl flanked by arrow designs adding to the guitar's sleek contemporary style. An elegant two-ring rosette borders the soundhole with a combination of blue paua and wood fiber inlays. The pickguard uses rich tortoise-colored celluloid crafted into a modern sleek shape. Finely polished gloss lacquer highlights

the beauty of the body.

Best of all, the Performing Artist Series guitars sound as spectacular as they look, with newly designed Fishman F1 Aura™ onboard electronics. Articulate, yet powerful, this new Fishman system delivers stunning realism and projection in an easy-to-use onboard preamp system. With only two low profile knobs and a single LED display, F1 Aura offers advanced features in a minimalist design: digital chromatic tuner, volume and blend controls, independent 3-band EQ for both pickup and image signals, compressor, phase control and an automatic anti-feedback filter with up to 3 notches.

The genius of the F1 Aura is its ability to replicate the sound of nine different world-class studio microphones. Here, Fishman engineers have captured the distinctive audio "image" that these high-quality microphones "hear" and allow you to blend it in with the legendary Gold Plus undersaddle pickup. The preamp utilizes low-noise components, 32-bit internal processing and 24-bit audio conversion for an incredibly clean and quiet output.

An integrated battery box and output jack maintain the guitar's fundamental design; changing batteries only takes a few seconds. Onstage performers will like the separate 1/4" jack and strap button that allows the player to remove the strap without having to unplug the instrument allowing for easy onstage switching of guitars.

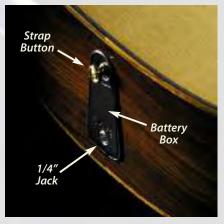
Each model in the Performing Artist Series offers its own distinctive acoustic and plugged-in sound for the discerning player. The DCPA1 offers the powerful and resonant Martin Dreadnought tone. The OMCPA1 is well balanced, offering warm bass response with crisp clear trebles. The new GPCPA1 shares characteristics from the big rich sound of the Dreadnought and the clarity of the Orchestra model and combines them into a new sonic signature all of its own.

To protect your investment, each model in the Performing Artist Series includes a brown hard-shell case. •





The Fishman F1 Aura is controlled with two low profile knobs and a single LED display offering quick and simple access to the impressive array of professional features. The system includes a digital chromatic tuner, volume and blend controls, independent 3-band EQ for both pickup and Aura Image signals, a compressor, a phase control and an automatic anti-feedback filter with up to 3 notches. The 1/4" jack and strap button are separate allowing removal of the strap without unplugging the guitar. An integrated battery box located between the strap button and jack allows for instantaneous changing of batteries.



The M-30 Jorma Kaukonen Custom Artist Edition

A Friend's Favor Culminates In A Perfect Guitar For Acoustic Fingerstyle Blues

Friends let friends play their Martin guitars. Credit David Bromberg for bringing fellow guitar wizard Jorma Kaukonen back into the C. F. Martin fold and inspiring the impressive new Martin M-30 Jorma Kaukonen Custom Artist Edition.

"Back in the 1980s, I bought a Martin MC-68," Kaukonen recalls. "It was all maple, had a soft cutaway and of course I had a pickup on it. I loved that guitar, but in the 1990s, I sold it to finance my first 'modern' desktop computer."

Fast-forward to 2006. "I played a gig with David Bromberg somewhere in New Jersey and he brought along the prototype of his Martin M-42 Signature Edition. I played that guitar and immediately fell in love with it. 'When this guitar goes into production, I've got to have one,' I told him. 'Done,' he said.

"A bit later, I was going to play my annual Thanksgiving show near Philadelphia when David called and said, 'I've got your M-42 and I am bringing it to your Philly gig!' I got it, I loved it and I still do." So much so, in fact, he now plays Martin acoustic guitars exclusively.

Of course, the path to a Martin Jorma Kaukonen Custom Artist Edition had to have a twist. A few years after Jorma bought his M-42 David Bromberg Signature Edition, it got damaged. He sent it back to Martin for repair and while it was in the shop, Director of Artist Relations Dick Boak loaned him a Martin Custom Shop M. Jorma really loved certain aspects of that particular M (he calls it the "M-5")

and decided to combine specifications from it and the M-42 David Bromberg to create the Martin M-30 Jorma Kaukonen Custom Artist Edition.

One can appreciate Jorma's selection of Martin's M body style (jumbo width, 000 depth and 25.4" scale) for his Custom Artist Edition; it handles everything from fingerpicking to flatpicking with ease. Like the Bromberg Signature Edition, the M-30 Jorma Kaukonen Custom Artist Edition features a top of rare Italian Alpine spruce and forward-shifted 5/16" scalloped braces for full, saturated tone and impressive dynamic range. Like the M-5, it has an enlarged 4 5/16" soundhole for enhanced midrange and treble response. "I heard Tony Rice play the Clarence White D-28 Martin - a very early example of the large soundhole - around the same time I got the M-5 and loved the tonal 'color' of both

The top is paired with back and sides

guitars, so I had to include it on my

of East Indian rosewood for rich, warm bass and strong projection. The 1 3/4" (at the nut) modified V neck with diamond volute is carved from genuine mahogany. "As much as I love my Bromberg, my aging hands need a somewhat wider neck, so I chose the modified V neck of the M-5, but in the 1 3/4" width. It works beautifully for my style of playing."

In a career that has spanned five decades, Jorma Kaukonen has taken fingerstyle guitar from blues to rock & roll and back. He began playing guitar while a teenager in Washington, DC and – inspired by Reverend Gary Davis – quickly gravitated to acoustic blues and roots music. He eventually moved to the San Francisco Bay Area to attend college, where he taught quitar to support himself.

Invited to join a rock band that was coming together in San Francisco, Jorma went electric as the lead guitarist of Jefferson Airplane in 1965. The Airplane became one of America's most popular bands of the era, helped define the San Francisco Sound with hits like "Somebody to Love" and "White Rabbit," and had eight "top 20" albums during his seven-year tenure. He also first recorded his fingerstyle classic, "Embryonic Journey," while with the group. Jorma was inducted into the Rock & Roll Hall of Fame as a member of Jefferson Airplane in 1996.

Before he left the Airplane, Jorma and longtime friend (and Airplane bassist) Jack Casady joined forces in a side project: Hot Tuna. It began as a duo playing acoustic blues and expanded to include

additional musicians, different genres, electric sets and original material. More than 35 years and 25+ albums later, Hot Tuna is still going strong, with Jorma, Jack and multi-instrumentalist Barry Mitterhoff mixing acoustic and occasional electric performances.

Jorma also recorded 13 albums on his own, beginning with 1974's Quah. In 2002, he released Blue Country Heart, an album of traditional country blues that received a Grammy Award nomination

for "Best Traditional Folk Album."

Stars in My Crown and River of Time, released in 2007 and 2009 respectively, combine Kaukonen originals with blues, country and bluegrass standards in a style both welcoming and inspiring. He tours as a solo musician and with Hot Tuna, often totaling more than 180 shows a year: In 2009, they included shows in Italy and at the Rock & Roll Hall of Fame, the latter in conjunction with its tribute to Jorma's friend Janis Joplin.

In 1998, Jorma and his wife Vanessa

Martin."



As lead guitarist for Jefferson Airplane and as a pioneer of fingerstyle blues with Hot Tuna, Jorma Kaukonen is a deserving icon in the world of acoustic music. He and his wife Vanessa give a great deal back at their Fur Peace Ranch Guitar Camp where all levels of guitarists flock to immerse themselves in the study of six strings with the most inspired guitar players of our generation.

established Fur Peace Ranch in the rolling foothills of southeastern Ohio. Here guitarists of all styles and skill levels stay, play and learn at workshops led by Jorma and an impressive roster of top musicians. Fur Peace Ranch also hosts a concert series throughout the year called "Live From the Fur Peace Ranch." This series is broadcast on the Ohio University NPR affiliate, WOUB.

In complement to its unique design, the Martin M-30 Jorma Kaukonen Custom Artist Edition showcases handsome vintage Style 30 appointments, the first time they have been used with the M body style and only the second time they have appeared on a modern Martin (the other being the OM-30DB Pat Donohue Custom Edition in 2008). The top is bordered by intricate Style 30 multi-colored "parallelogram" wood marquetry purfling, and the back is divided by a colorful and distinctive Style 30 wood marquetry backstrip. The body is bound in grained ivoroid binding and accented by black/white purfling around the back and black/white/black purfling along the sides. A Style 45 rosette in select abalone pearl (with the inner ring eliminated) encircles the large soundhole and a vintage-inspired polished and beveled Delmar tortoise-color pickguard protects the top.

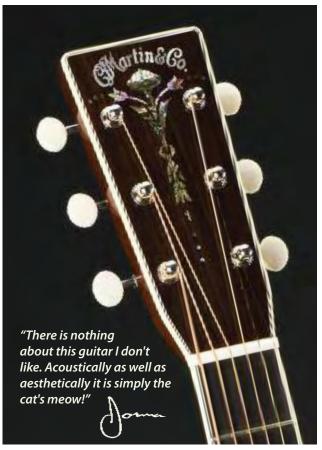
The polished East Indian rosewood headplate frames an abalone pearl version of the familiar "C. F. Martin" logo, which arches over a slightly modified Martin "torch" inlay, also in abalone pearl. Nickel Waverly tuners with oval ivoroid buttons complete the headstock. The African black ebony fingerboard features rare Maltese "diamond and squares" position markers in abalone pearl, with a Maltese cross at the 3rd fret, two diamonds at the 5th fret, a square at the 7th fret, two diamonds at the 9th fret, a square flanked by cat's eyes at the 12th fret and a cat's eye at the 15th fret, and culminating in his "Jorma" signature – no last name needed here - inlaid between the 19th and 20th frets. Both the headstock and fingerboard are bound in grained ivoroid, and inset with mitered black/white fine line inlays. Black/white fine line inlays also accent the grained ivoroid heel cap and end piece.

The nut, compensated saddle, pearl dot-topped bridge pins and endpin are all crafted from bone. Aging toner on the top adds to the guitar's vintage vibe, and Martin's polished gloss lacquer finish highlights the beauty of both its tonewoods and appointments.

Each Martin M-30 Jorma Kaukonen Custom Artist Edition guitar is delivered in a vintage style Geib™ hardshell case, and bears an interior label personally signed by Jorma Kaukonen and numbered in sequence without the total, and a second interior label depicting his Fur Peace Ranch. Left-handed guitars may be ordered without additional charge and factory-installed electronics are an extra cost option. Authorized C. F. Martin dealers will begin taking orders for the Jorma Kaukonen Custom Artist Edition immediately and participating dealers will be listed on the C. F. Martin website, www.martinguitar.com. ❖



Jorma Kaukonen at Fur Peace Ranch with his M-30.



The Steve Miller 000C-MR Custom Artist Edition

A Striking Burgundy Red Adirondack-Topped Stage Performance Guitar

Steve Miller has eclectic tastes. It shows in his music, which – in a career that has spanned more than four decades - has ranged from blues and psychedelic to pop and rock, and back. And it shows in his Martin guitars. The Martin 00-37KSM and 00-37K2SM Steve Miller Signature Editions from 2000 highlighted classic 12-fret style and distinctive - Engelmann spruce and flamed koa - tonewoods. The Martin 000C Steve Miller Pegasus Signature Edition from 2005 paired a rounded cutaway with Engelmann spruce and quilted mahogany. For more information on these Signature Editions, see Volumes 9 and 18 of The Sounding Board at the Martin website: www.martinguitar.com.

Now comes the Martin 000C-MR Steve Miller Custom Artist Edition. Again featuring a rounded cutaway, this one combines Adirondack spruce and Pacific bigleaf maple for brilliantly clear tone and impressive dynamic range, but the appointment most will notice first is the color; highlighted by Martin's polished lacguer finish, both the body and neck are rich Burgundy red.

Why a red guitar? "I've always been bothered by the need to have blemish-free, 'perfect' looking spruce for guitar tops," Miller commented. "It seems wasteful and I've found some of the less perfect-looking wood sounds better than perfect, fine-grained spruce. With that thought in mind I wanted to choose a color for this guitar that would mellow with age and become truly

beautiful to look at and play, and that color is blood red."

Miller was similarly forthright regarding the tonewoods for his new Custom Artist Edition. "I've had the opportunity to play guitars with a variety of different spruces and my sounding favorite spruce Adirondack. It has a tight, springy feel that gathers a guitar's tone together in a warm, energetic way that sounds great and projects evenly. It took me a while to discover Adirondack spruce, since it isn't considered cosmetically desirable. When I finally played a guitar with Adirondack spruce, I was knocked out by its properties. The maple back and sides were chosen to give this guitar a bright sound perfect

Making music – and plenty of it - has been Steve Miller's focus during the last five years. In 2005, the Steve Miller Band toured for the first

for country, blues and rock."

time in several years, with a stop in Los Angeles for Steve Miller's induction into the Hollywood RockWalk. A short tour in 2006 coincided with release of the Fly Like an Eagle (30th Anniversary Edition) CD/DVD, which includes three previously unreleased tracks and a recent concert. In 2007, 2008 and 2009, the Steve Miller Band tackled increasing long summer (and in 2009, winter and autumn) tours of the United States and (on a couple of occasions) Canada. In 2008, Steve Miller Band - Live from Chicago was released – a blistering three-DVD set that captured the band at its fiery best. That year, Steve Miller also received the ASCAP "Gold Note Award" for lifetime achievements. In addition to touring, the Steve Miller Band has been in the studio during the last two years recording a new album; scheduled for release in 2010, its working title is A Pocket Full of Pics.

The 000C-MR Steve Miller Custom Artist Edition's stylish appointments look spectacular against its deep red hue. A Style 45 rosette with a center ring of select abalone pearl is matched by a colorful Style 45 wood mosaic back strip. Intricate multi-layered black/white fine line purfling encircles the top and black/white/black fine line purfling accents the sides and back; all are protected by grained ivoroid binding.

> The 1 3/4" (at the nut) modified low oval two-piece maple neck is topped by a polished ebony headplate that features the exquisite and rarely offered "alternative" torch inlay from 1902 that has been featured on every Steve Miller guitar edition to date, and nickel Gotoh open-back tuners. The fingerboard also is ebony and is absolutely plain - without position markers or a signature. Both headstock and fingerboard are bound in grained ivoroid, and

elegantly accented by mitered black/white fine line inlays.

The ebony belly bridge is fitted with a compensated bone saddle. Pearl dottopped black ebony bridge pins, a beveled and polished black pickguard, and a chrome strap button complete the 000C-MR Steve Miller Custom Artist Edition's unique look. Befitting a guitar with extraordinary stage charisma, the 000C-MR

Steve Miller Custom Artist Edition is factory-equipped with Fishman Matrix Infinity electronics. Featuring an advanced, "next generation" undersaddle transducer, soundhole mounted controls and an internal endpin pre-amp, it produces impressive, lifelike "plugged-in" sound for both live performance and studio recording.

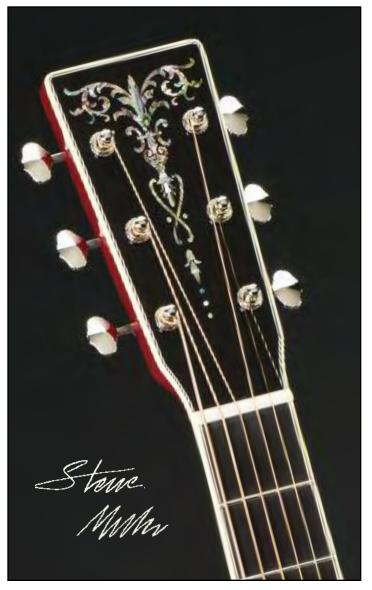
Delivered in a vintage Geib™ style hardshell case, each Martin 000C-MR Steve Miller Custom Artist Edition guitar bears a special red interior label personally signed by Steve Miller and C.F Martin Director of Artist Relations Dick Boak, and numbered in sequence. Authorized C.F. Martin dealers will begin accepting orders for the open-ended 000C-MR Steve Miller Custom Artist Edition - including for lefthanded instruments, which are available at no additional cost - immediately and participating dealers will be listed on the Martin Guitar website, www.martinguitar.com.



After ordering a pair of special Custom Shop Martin guitars with Adirondack spruce tops, Steve was so inspired by the complexity and clarity of tone, that he wanted to explore the notion of an optimized acoustic-electric stage guitar with a "blood red" gloss finish. Here is the dramatic result. Maple back, sides and neck add to the projection and power of this boldly beautiful instrument.



For 34 years, Norton Buffalo was Steve Miller's partner in harmony and the principal soloist in The Steve Miller Band. In addition to his unparalleled virtuosity on the harmonica, he also added vocals, percussion and accompaniment on a multitude of instruments. Steve Miller says it best: "Norton had a unique and wonderful musical voice. He gave more than he took and brightened the world every time he played. This guitar is dedicated in loving memory of Norton Buffalo."



The OMC-LJ Pro Laurence Juber Custom Artist Edition

Exploring The Dynamic Parameters Of Optimum Tonewood And Playability

Of all the artists for whom C.F. Martin & Co. has built Signature or Custom Artist Edition guitars, perhaps none plays such a range of settings as guitarist extraordinaire Laurence Juber. In just the past two years, he wrote and recorded (using his various "LJ" Martins) his new, all solo album Wooden Horses, played scores of television, movie and album sessions that ranged from solo guitar and small combos to big bands and full orchestras, and performed dozens of concerts.

Such a variety of experience spurred Juber – whose career path has evolved from lead guitarist for Paul McCartney and Wings to composer, arranger and world-class fingerstyle guitar virtuoso - in the development of his previous Martin guitars (for information on them and on Juber himself, see Volumes 12, 16, 18 and 24 of The Sounding Board at www.martinguitar.com), so it is no surprise that it would inspire his new OMC-LJ Pro Laurence Juber Custom Artist Edition guitar, which features big leaf maple as its primary tonewood.

"The initial inspiration came when I was playing a movie scoring session and contemplating the dozens of maple-bodied instruments in the orchestra string section," Juber recalled. "I became curious as to why maple is so fundamental to that family and yet less common in the flattop guitar world. With its clarity and projection, maple creates a quite different sonic palette than rosewood and mahogany.

"For my new Custom Artist Edition, I chose flamed big leaf maple to provide 'presence' rather than 'brightness.' It also looks great. The Adirondack spruce top provides the full bottom I associate with vintage Martin tone, but paired with maple, the bass is much more defined and the midrange more prominent and complex. Plus there is a smooth, almost burnished quality to the high end. I also opted for a two-piece maple neck, like that on many archtop guitars, which contributes generous sustain."

Impressive tone understated elegance have exemplified previous Laurence Juber Signature and Custom Artist Editions, and the OMC-LJ Pro continues that tradition. The traditional OM body – like previous LJ OMs - features a graceful rounded cutaway, and scalloped 1/4" Adirondack spruce top braces combine with the 25.4" OM scale to assure impressive resonance and dynamic range. The Adirondack spruce top and flamed big leaf maple back and sides are deftly accented by a Style 28 wood fiber rosette, fine herringbone top inlay, fine black/white wood fiber back inlay, HD-style zigzag center strip purfling, and grained ivoroid binding. The grained ivoroid endpiece is framed by fine black/white wood fiber inlay. The ebony belly bridge is fitted with a compensated saddle

The maple neck features a "Modified V" profile, generous 1 3/4" width at the bone nut and a diamond volute at the base of the headstock. The handsome black ebony headplate bears the classic Old Style gold "C. F. Martin & Co." decal and nickel Waverly tuners with butterbean knobs. The ebony fingerboard is unadorned – with no position markers. A grained ivoroid heelcap and chrome strap button complete the neck.

The belly bridge is fitted with a compensated bone saddle. The bridge pins are crafted from genuine ebony. In the fingerstyle guitar tradition, this Custom Artist Edition doesn't have a pickguard. Aging toner on the body and neck, and Martin's polished lacquer finish give this guitar unique, vintage-style patina.

The OMC-LJ Pro Laurence Juber Custom Artist Edition comes factory-equipped with D-TAR Wavelength electronics. "It provides all the dynamic headroom I need and captures the natural sound of the guitar really well," he commented. As for the guitar itself, "I didn't set out to design a killer stage guitar, but the OMC-LJ Pro has turned out to be exactly that. The sound doesn't embrace the player, but rather projects to the audience and offers a

clean palette for the artist to shape his or her sound. Its transparent tone also makes it an easy

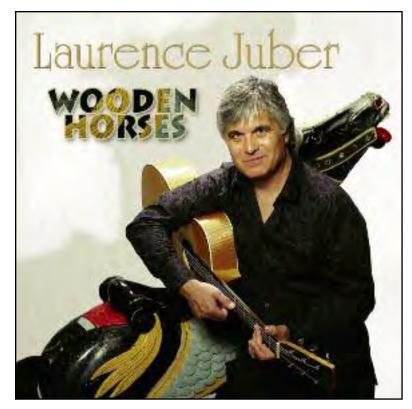
guitar to record."

One would think Juber's recording and touring schedule should have taken all of his time during the last two years, but apparently not so. In addition to the previously mentioned accomplishments, he wrote music for the up-coming video game "Diablo III," served as producer and musical director for two stage productions, including "It's the Housewives," a musical he co-wrote

with his wife Hope, and produced
Al Stewart's latest album.

Delivered in a hardshell case, each Martin OMC-LJ Pro Laurence Juber Custom Artist Edition guitar bears an interior label personally signed by Laurence Juber and numbered in sequence. Authorized C. F. Martin & Co. dealers will take orders for the currently open-ended OMC-LJ Pro Laurence Juber Custom Artist Edition beginning immediately and participating dealers will be listed at the

Martin website: www.martinguitar.com.



The title of Laurence Juber's new CD "Wooden Horses" has two different meanings. As LJ explains: "The tune itself is a ragtime bit that took on the character of carousel music and developed into a fun, fingerstyle romp. The other perspective is that of my guitars as workhorses." And workhorses they are! This is Laurence's 14th CD. (Actually, he's lost track!) His varied projects have enabled him to evolve through interpretation, carefully dissecting complex phrases and translating them into his own musical language. Surprisingly, there have been six Martin models developed in collaboration with Laurence, each exploring the dynamic parameters of an array of optimum tonewoods, but in the same breath, each tightly confined to the format of an "OM" Orchestra Model long scale cutaway with an Adirondack red spruce soundboard. All in all, a remarkably successful tonal experiment with an extraordinary guitarist!





Vintage Stenciling Inspires LX Jimmy Buffett "Little Marlin"

Ahoy, Aloha, Arrrr or All Aboard — This Little Martin Is Ready To Get Going!

For Jimmy Buffett, life is a beach. Or rather, a beach party, with tropical sunshine, palm trees, cold libations and lots of music. And everyone is invited to join in the fun. Based on the popularity of Buffett's concerts, albums and books with legions of Parrot Heads – as his devoted fans are known – this beach party may never end.

Jimmy Buffett has played Martin guitars for decades – it's already been some party - and C.F. Martin & Co. has acknowledged his loyalty twice: in 1998 with the Martin HD-18JB Jimmy Buffett Signature Edition, a classic stage/studio guitar offered in an edition of 424 that sold out immediately, and in 2003 with the Martin 000-JBS Jimmy Buffett Shellback and 000-JBP Jimmy Buffett Pollywog Signature Editions, "off-shore" (as in sailboatready) guitars that totaled 168 and 305, respectively (for information on these guitars, see Volumes 4 and 14 of The Sounding Board at www.martinguitar.com).

As Buffett recently pointed out, the one namesake guitar Martin hadn't yet built for him was a "beach" guitar, a small, sturdy guitar to play at the beach with friends and one that would bring that fun, carefree "beach" spirit wherever it went. So under Jimmy's guidance – Nazareth, Pennsylvania isn't exactly a tropical paradise and he is the beach expert – we created one. Martin is pleased to introduce the LX Jimmy Buffett.

The Martin LX Jimmy Buffett guitar features the same "go everywhere" design and materials as the popular

and fine sounding LXM "Little Martin:" a modified 0 14-fret shape and short 23" scale, with an HPL (high pressure laminate) body matched to Sitka spruce top bracing, a modified low oval 1 11/16" (at the nut) Stratabond neck, and a Richlite® fingerboard and belly bridge. Like its cousin, the LX Jimmy Buffett is fitted with chrome tuners, a Corian nut and a compensated Tusq saddle.

But it's the eye-catching appointments that give the Martin LX Jimmy Buffett beach credentials. Koa wood pattern back and sides are reminiscent of Martin's early Hawaiian guitars and ukuleles. With graphic artwork created by artist/designer and Jimmy Buffett's friend Dan Rizzie, the top's handsome dark brown-toliaht bronze sunburst silhouettes a tropical island waterfront scene of palm trees, gentle swells, a moored sailboat and a seaplane heading home at sunset. On the headstock, the black HPL headplate highlights the familiar "C. F. Martin" logo, the windswept palm from the two Jimmy Buffett Signature Edition guitars and a reproduction of Jimmy Buffett's signature.

How Jimmy Buffett found the time to provide input on the Martin LX Jimmy Buffett is a minor miracle; the man has been incredibly busy during the last seven years. In 2003, he won a Country Music Award for "It's Five O'clock Somewhere," his hit single (#1 on the country chart) collaboration with Alan Jackson.

That same year, he released a two-disc compilation Meet Me in Margaritaville and in 2004 followed it up with License to Chill, which topped the Billboard album chart during its first week of release. His bestselling novel, A Salty Piece of Land, was published in 2004 and he followed it up with yet another novel, Swine Not, in 2008.

He was inducted into the Nashville Songwriters Hall of Fame in 2006, the same year he released his album Take the Weather with You. In 2007 he was nominated for the Country Music Association's "Musical Event of the Year" Award for the single "Hey, Good Lookin' Live" with Alan Jackson and George Strait.

He and the Coral Reefer Band also went out on a U.S. tour – with an occasional detour to London or Paris - every summer, as they have since 1972. In recent years these tours have included several well-known ball parks and stadiums, and

many of these concerts are documented on CDs and DVDs released by Buffett's label, Mailboat Records. He began broadcasting "Radio Margaritaville" on Sirius Radio (now Sirius XM) in 2005 and now includes concert replays and live broadcasts from the Margaritaville Café in Orlando, Florida among its offerings. In 2009, he opened his newest restaurant, Jimmy Buffett's at the Beachcomber on Waikiki

Beach, which includes the new Honolulu Surfing Museum. He has also continued his ongoing charity work with several benefits.

charity work with several benefits. Delivered in a fitted gig bag, each Martin LX Jimmy

Delivered in a fitted gig bag, each Martin LX Jimmy Buffett guitar bears an interior label with Jimmy Buffett's facsimile signature. The LX Jimmy Buffett will be limited to no more than 300 special instruments that will begin to become available from authorized

C. F. Martin dealers early in 2010.

The New OXK Ukulele

An Affordable HPL Soprano Uke

The "Origins" Dreadnought

An Artistic Homage To Martin Craftsmanship



OXK Ukulele

Martin has long been renowned for its ukuleles, but this is the first uke we've offered in the X-Series. The Soprano-size body is fashioned from HPL (high pressure wood laminate) in a Koalike finish as is the one-piece top. Features include Sitka spruce bracing, Mahogany end blocks, cedar ribbons, Morado fingerboard and bridge, bone nut and saddle, Grover tuning machines and a new dove tail joint similar to that used in traditional Martin uke construction. With its strong Stratabond neck and durable HPL body, the OXK-Uke is perfect for moonlight serenading on the beach. Comes with a handy carrying bag, too. Aloha.

Origins Dreadnought

This unique X Series Dreadnought pays homage to the heart and soul of the Martin company – the skilled craftspersons who meticulously build the world-famous Martin guitars. You may recognize some of them if you have ever taken our factory tour. They are: Gregory Dilliard (top left – band sawing neck billets), Carol Bond (center left – rosetting, hands only), Joel Toth (center left – neck shaping), Larry Fehnel (bottom left – side bending), Joe Silvius (top right – resawing mahogany sides), George Savercool (center right – color matching rosewood backs and sides), Karen Kuntzman (bottom right – joining backs). Their combined experience totals over 118 years. Below the bridge, the facade of the new Martin Museum & Visitor's Center is depicted. The artwork, created by Chris Martin's cousin and artist extraordinaire, Robert Goetzl, is carefully imbedded into the HPL material of the guitar top, closely replicating Goetzl's original hand-painted watercolor. The quitar, by the way, sounds as beautiful as the painting looks.

The D-28 1955 CFM IV Limited Edition 55 Years Inspires 1955 Styled Edition of 55

In 1955, approximately 5,984 Martins were produced here in Nazareth, including a very special, one-of-a-kind edition – Christian Frederick "Chris" Martin IV, born on July 8th.

This year, Chris Martin turns 55 years old, many of which have been devoted to guiding the company that bears his name and heritage. Succeeding his grandfather, C. F. Martin III, as President and CEO in 1986, Chris led Martin into a new era of modernization that has included computer-assisted production, utilization of sustainable tone woods and alternate materials, development of new body styles, new processes, artist and limited editions, unlimited custom options and, above all, a new competitiveness that has reaffirmed – and reinforced – Martin's position as the world's premier steel-string acoustic guitar maker.

At the same time, Chris has kept close watch over the traditional Martin principles of quality, craftsmanship and personal integrity that have sustained the company for over 175 years, mostly learned at the side of his grandfather, C. F. Martin III, to whom he was extremely close.

"There is a successful formula for doing business in this company that's really about honesty and integrity and consideration and trust," says Chris. "My grandfather lived like that and worked like that. That is still our culture, and I encourage it."

"Chris has always been willing to try things to make our guitars better," says Dick Boak, Martin's Director of Artist Relations. "He's gutsy, bold, forward thinking. If Chris hadn't embraced technology, we would have been left in the dust."

For all of these things, and to commemorate Chris' birthday and the significant contributions he continues to make through his stewardship, Martin is proud to present the "D-28 1955 CFM IV" Dreadnought.

That we chose to replicate a 1955 D-28 is symbolic in itself. In many ways, 1955 was a crossroads for changing musical tastes, notably the emergence of rock n' roll, and, a short three years later, the resurgence of folk music in the "Great Folk Revival." The D-28 would play an important and, in some instances, pivotal role in both movements.

First developed in 1916, and introduced to the Martin line in 1931, the D-28 quickly became the guitar of choice for numerous country & western and bluegrass artists. In the mid-1950's, when many of these artists shifted to

rockabilly, they brought their D-28s with them. Elvis Presley, Ricky Nelson, Sonny James, Johnny Cash, Carl Perkins, Johnny Horton and Charlie Feathers (to name a few) were all D-28 players.

The emergence of the Kingston Trio in 1958 (who played Martin guitars exclusively) really opened the floodgates for D-28 demand among folk musicians, making it the most sought after Martin model ever, and, ultimately, the most imitated style of guitar in modern history. Today, the D-28 is still the proud icon of the C. F. Martin & Co. line.

In designing the CFM IV 1955 D-28, great care was taken to replicate the original 1955 specs as closely as possible. Premium straight-grained Madagascar rosewood backs and sides are expertly bookmatched and profiled to approximate the look and tone of the original Brazilian rosewood version.

The top is crafted of high-grade Sitka spruce, and braced in the original rear-shifted, non-scalloped pattern (also using quartersawn Sitka). The soundhole rosette is the same classic style 28 "4-9-5" black & white lines configuration. A polished and beveled Delmar tortoise pickguard, with period-correct squared bottom, is carefully fitted on top of the polished lacquer finish.

The body is bound in grained ivoroid and Boltaron®; the two-piece back is joined with the traditional "checkered" marquetry backstrip, all in the 28 style. Genuine mahogany blocks, small maple bridgeplate, Spanish cedar linings,

ocks, small maple bridgeplate, Spanish cedar linings, and cloth side strips complete the body.

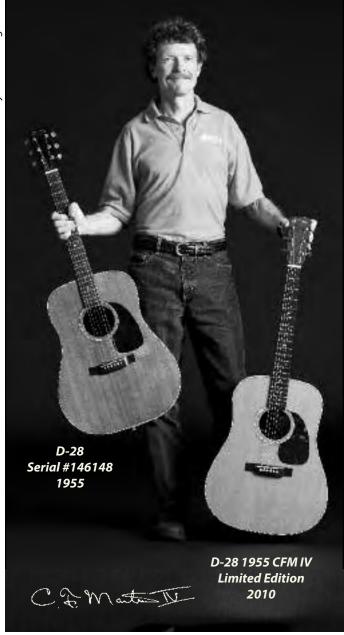
The adjustable, 14-fret, modified "V" neck is carved of genuine mahogany with the classic diamond volute. Rounded edges are typical of mid-50s Martin headstocks, the result of gradual wearing down of the template over years of use. For authenticity, we've duplicated this touch along with a period-correct C. F. Martin & Co. decal, as well as Kluson™ nickel-plated, "waffle" covered tuners with oval buttons.

Fingerboard and belly bridge (with long drop-in bone saddle) are crafted of prized black ebony. The body is finished in highly polished nitrocellulose lacquer with aging toner.

Only 55 of these magnificent instruments will be offered, sequentially numbered and personally signed by Chris Martin. Each guitar is delivered in our finest Cabernet plush, 5-ply, hard shell case. If you are a Martin devotee, the "D-28 1955 CFM IV" guitar is a must. Not simply for the person it celebrates, but the history it embodies. This could, indeed, be one

the most collectible D-28s yet! *





Chris Martin was not only born in 1955, but he's turning 55 in 2010. Here he is with the vintage Martin D-28 (Serial #146148) made in 1955 that provided the inspiration and basic specification for the D-28 1955 CFM IV Birthday Edition that coincidentally is limited to just 55 special guitars.





Martin District Sales Manager Larry Barnwell (left) not only orchestrated the Del McCoury 50th Anniversary Edition project, but also made the special presentation to Del at the 2009 IBMA event in Nashville. Following the emotional presentation, Del played the guitar on stage and brought the house down, as he always does!









Scottish musician **Sammy Horner** is credited for being the first gospel pioneer to blend Celtic music with contemporary worship music. With several Celtic Praise albums, five children's albums, producer credits on a Celtic techno album, and two children's books under his belt, Sammy is a man of diverse creativity. He sits here in Sandy Valley desert on the California/Nevada border with his Martin DXM for a photo shoot to promote his new release, "International Desert Songs."



Hailing from White Bear Lake, Minnesota, and now living in Chicago, you can find singer/songwriter **Alice Peacock** just about anywhere in the country where great acoustic music is heard, along with her Martin D-35 (pictured) and D-16. She has four terrific albums to her credit, and all of her information is available at www.alicepeacock.com. ❖



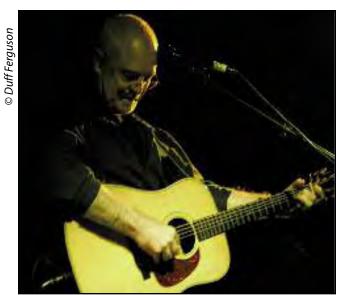
Eastchester, New York's **Bill Hall** bought his Martin D-35 in 1975, and, although he had a Thinline © pickup professionally installed later, he thinks it sounds better than ever acoustically. He started playing guitar at age 13, performed in a number of rock 'n' roll bands along the way, and now performs the occasional house concert and cancer research fund raisers for "Survivors and Friends" every chance he gets. You can find out all about him at www.billhall.us. ❖

© Jean Ho

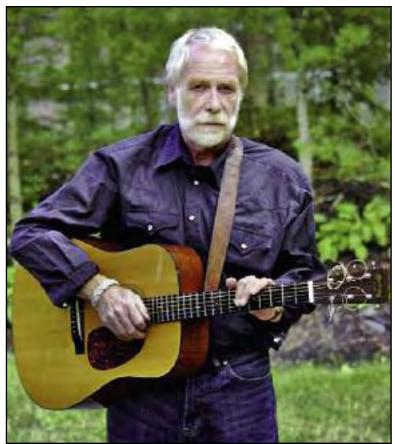




Greg Greenway uses a well-traveled 1973 D-28 on stage and in the recording studio. The popular singer/songwriter, a Richmond, Virginia native, makes his home in Cape Cod, Massachusetts these days, but seems to be on the road almost all the time...and always with that great Martin! Keep up with his schedule and recordings at www.greggreenway.com. ❖



With 24 albums to his credit, production experience (the Monkees' Peter Tork and the Moody Blues' Mike Pinder), and a musical in the works, James Lee Stanley (www.jamesleestanley.com) counts on his 1993 Martin HD-28 to get it all "out there". Originally from Philadelphia, PA, James is constantly on the road, and could turn up as a soloist or as part of a duo just about anytime, so keep your eyes wide open...and listen to that Martin! ❖



Maine's own **David Mallett** released his first album of new material in six years last August, and "Alright Now" has been met with great reviews. David continues to tour the country with his newest Martin to date, a D-18 Special Edition, which he calls "the best guitar I've ever owned, period!" More information about David is available at www.davidmallett.com. •



Lexington, Kentucky's **Jamie Oberst** makes commercial signs for a living, and in his off hours, he enjoys playing for the local folks in coffee bars and other small venues around town. He loves the Great American Songbook and Tin Pan Alley tunes, and keeps them alive when he sings and plays "Griselda," his refurbished Martin D12-35 12-string guitar with inlay Jamie applied himself using his sign making machinery. •





Demetrios Liadis of Manassas, Virginia relies on his Martin JC-16GTE for live performance at private and public events. "Having that Martin sound is essential," says Liadis, "because I am passionate about maintaining the integrity of each song, vocally and instrumentally."

You can hear samples of his music at: www.myspace.com/demetriosjam. .



Recently retired as sheriff of Rappahanock County, Virginia, Larry Sherertz is getting back to his musical roots with his two Martin guitars, a newly acquired D-42, as well as his vintage Brazilian rosewood D-28. A veteran of the Washington, DC coffeehouse circuit of forty years ago, Larry hopes to get out and perform locally close to his home in Little Washington, Virginia for many years to come. ❖



Hailing from Charlottesville, Virginia, singer/songwriter David M. Bailey performs and records with a 12-fret Vintage Series Martin HD-28VS, and you can hear just how good it sounds on his latest album, "Love - Still The Greatest." You can find it and all of his other www.davidmbailey.com. .



After a thirty year career as a photographer for the Smithsonian Institution in Washington, DC, Laurel, Maryland's Joe Goulait has returned to his passion of performing music again with "The Janglebachs". The band specializes in the popular music of the '60's and '70's, and Joe's 39-year-old D-28 plays a prominent part in the recordings and touring information on band's instrumentation. Catch up with their events at www.janglebachs.com. .



Ithaca, New York-based performer and songwriter **Joe Crookston** (www.joecrookston.com) entertains his daughter, Josanna Rae, with his Martin OM-28V, which he used exclusively to record his most recent album, "Able Baker Charlie & Dog." The International Folk Alliance awarded him Album of the Year in 2009, and you can be sure Joe plans to repeat next time around using that Martin! *



Formerly from Texas, Washington DC's up and coming singer/songwriter **Tiffany Thompson** picked out her Martin JC-16RGTE with her grandfather when she was still in high school, and almost a decade later she still uses it every time she sings in public. You can catch up with all of her musical activities, including her first commercial recording, at www.tiffanythompsonmusic.com. •



Jim Clare fell victim to the "great folk scare" of the early '60's and he's been playing music on his sweet Martin D-18 ever since. Jim makes his home in the Finger Lakes region of New York, where homemade music still thrives. His brand new album is called "Old Empty Hall," and you can check out what Jim is up to at www.jimclare.org. ❖



Forty years ago, Christopher Zell (pictured on the left), was performing acoustic music with the late Gary Lee Walker in the popular Washington, DC based duo, "St. John's Churchyard." Living in the Denver, Colorado area today, Chris, who owns a vintage D-18 that once belonged to the late John Herald, is seen with three other generations of his family, all of them Martin Guitar players. His mother, Jeanne Rustad Zell, (in the middle, seated on the hassock) plays a SPD12-16R, and has taught the same "Carter Family" picking licks she learned in North Dakota during the Great Depression to each generation of her family. Jeanne's grandson, Joseph Procopio (on the right) plays a 1969 D-28. Jeanne's ten-year old greatgrandson, Joey Procopio (foreground) loves to play his dad's HD-28V every chance he gets, and he has been promised that as soon as he learns to play "Down In The Valley" Zell Family-Carterstyle, he will get to keep that guitar... someday.

Martin and Me

by Zac Brown (Zac Brown Band)
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He was born in the woods Torn from his home He was naked and destined To be out on his own

He waited in darkness hoping someone might see From something so rough, What a treasure he'd be

Chorus

Stronger than steel and wood Seen me through the bad and good When I'm hanging by a string Every little thing is understood Between Martin and Me.

He's hollow in the middle From the shape that he's in He's either filled up with music Or locked in his shell again

It takes some fine tuning To make him come around He's a huge piece of me And I'll never put him down

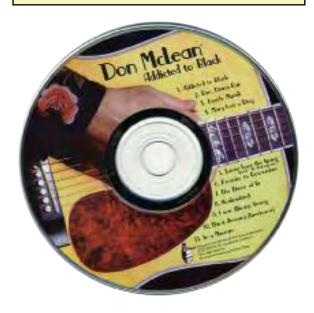
Chorus



Dear Martin!,

When I play this song, many people come by and tell me they have a friend "just like mine" in the song. Cheers,

Zac Brown



American Sunshine – Colin Hay

This is Colin Hay's tenth solo album since his stint as the front man for "Men At Work." A one-man songwriting force who has never relented, Colin's distinctive voice and poetic brilliance yield instantly likeable melodies like 'Oh California' and 'Baby Can I See You Tonight.' Colin used his Martin D-18 Authentic, as well as his Arts and Crafts model which is featured prominently in the album artwork.

Blood of Man • Mason Jennings

Recently signed to Jack Johnson's Brushfire Records label and armed with his new Martin D-28, Minneapolis-based folksinger Mason Jennings has been quietly carrying the torch of musical genius since 1997. This fresh and edgy production offers unforgettable songs like "Pittsburgh" and "Black Wind Blowing" that will generate a new wave of Mason Jennings fans. There's more at: www.masonjennings.com. *

Letting Go • Catherine Bacque

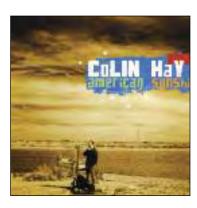
Toronto songwriter Catherine Bacque has released "Letting Go," her first CD, a 5-song limited edition EP. Playing her cherished 1985 Martin D-41, Catherine is joined by virtuoso bassist Alain Caron, pianist Jack Gelbloom, drummer Doug Cotton, guitarist Tim Bovaconti and multi-instrumentalist Alan Hardiman. The songs on the CD reveal her rock, country and jazz influences. For more info, visit: www.catbacque.com.

Beneath The Big Sky • Jim Salestrom

From the up and coming guitar player who picked with John Denver and Dolly Parton, to the seasoned multi-instrumentalist who performed for presidents at the White House, Jim Salestrom has been playing music all of his life. A gifted Martin picker and vocalist, Jim's positive message and toe tapping rhythm channel the feel good music of the 70's. Hear more of Jim at: www.jimsalestrom.com. ❖

Addicted To Black • Don McLean

There are few voices as recognizable and passionate for the craft as that of the legendary singer/songwriter Don McLean. He forges onward in 2009 with his timeless sound accompanied with his signature model D-40DM, recalling the day that his epic "American Pie" hit the airwaves and took the nation by storm. Don McLean remains a national treasure and long time lover of Martin guitars. •





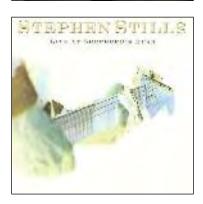


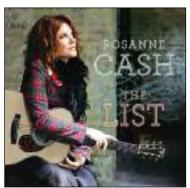






Jann Klose | Reverie







Key • Marshall Artz

This Martin guitar yielding duo forges rock, jazz, and blues into a blend all their own. This, their third release, features Brad Marshall's slide and solo guitar mastery with Kevin Artz's smooth rhythm and harmonica playing. Having opened for major acts such as Tracy Chapman and Dave Mason, it is clear to see and hear why this dynamic duo is a driving force in the modern world of acoustic music.

Reverie • Jann Klose

Born in Germany and raised in Africa, Jann Klose's multicultural background is evident on Reverie. With his SPDC-16R and powerfully emotive voice, Jann creates a dozen different tracks, each with his unique and soulful flavoring. Martin Guitar employees will remember his stunning performance at the 175th Anniversary concert, and those hearing him for the first time will be instant fans. More at www.jannklose.com. ❖

Stephen Stills – Live At Shepherd's Bush

Recorded live in London, this CD/DVD spans every facet of the legendary musician's stunning career: from the Buffalo Springfield to CSN to his early and later solo releases. In addition to his muscular, fat-toned electric lead guitar, fans are also treated to a riveting solo acoustic set that highlights Stills' trademark finger-style playing on his Martin D-45. Stills' rock-solid guitar playing has never sounded better.

The List – Rosanne Cash

36 years ago, Johnny Cash made a list of 100 essential songs he thought Rosanne should know before venturing into the professional world of country music. She has distilled the list to 12 beautiful covers with guest vocals by Bruce Springsteen, Elvis Costello , Rufus Wainwright and Jeff Tweedy. The album cover shows Rosanne, eyes raised thankfully, holding her OM-28M Signature Edition Martin guitar. ❖

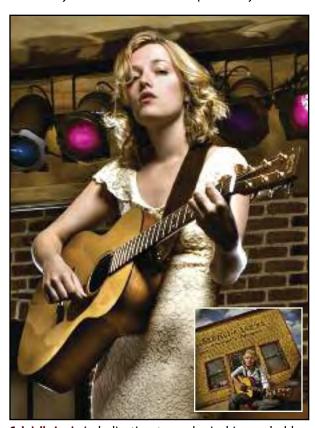
Geoff Muldaur and the Texas Sheiks

Recorded with his 00 12-fret Custom Artist model, Geoff produced this irresistible collection of traditional roots music. He also plays banjo and kazoo! From classic blues to jug band, the Texas Sheiks swing effortlessly drawing from the spirit of an old-time string band. An impressive line up includes Stephen Bruton, Cindy Cashdollar, Jim Kweskin and more – a vital addition to any music lover's collection.

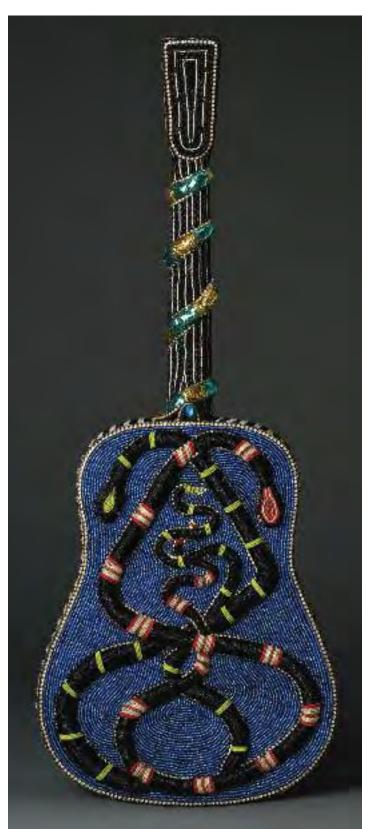


Nancy Griffith

Nancy Griffith returns to her folk roots on her most recent release "The Loving Kind." It's nice to see her personal and political concerns meld together once again in a call for social change. The CD cover shows her writing with a vintage Martin D-18, beautifully customized with floral pearl inlays. •



Gabrielle Louise's dedication to ecological issues led her to purchase an SWOMGT Sustainable Wood Series model that she has used to record her new CD entitled "Cigarettes for Sentiments." ❖





Nancy Josephson's Shimmering Jewel

Nancy Josephson is an incredible artist and musician. In between gigs with her notorious "Angel Band," she visited the Martin factory with her equally notorious husband, David Bromberg. After the tour, she asked if there might be a guitar that she could "embellish," since her unusual sculptural pieces are profusely decorated with intricate patterns of rhinestones, sequins, beads and jewels. A Martin D-15 with shipping damage was loaned to Nancy on the premise that she would return it to Martin for possible display. We never imagined what she might do until we saw the incredible shimmering result. The guitar is now proudly displayed in the Martin museum, and although it is obviously no longer "a player's instrument," it is certainly a shining jewel of a guitar and a great transformation of an otherwise ill-fated guitar. The stunning piece will eventually be auctioned for charity.



The Sounding Board

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