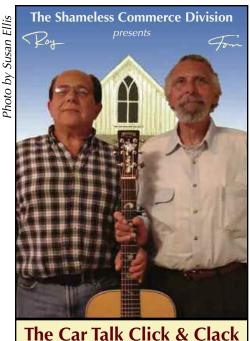
THE OFFICIAL NEWSLETTER OF THE MARTIN GUITAR COMPANY • VOLUME 25 • JUNE 2008

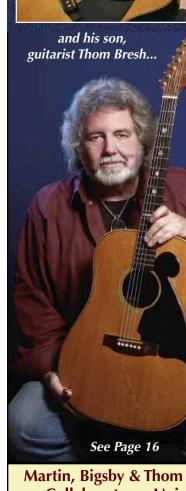
# Martin Enjoys 175th Year Of Excellence As Summer NAMM Returns To Nashville

The Legendary Merle Travis



**Extremely Special Edition** 

See Page 12



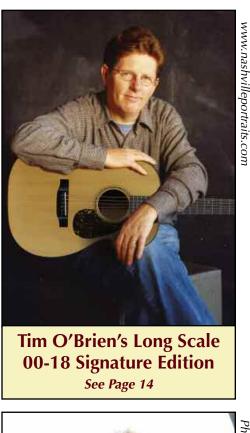








Photo Courtesy of Matt Umanov Guitars

Steve Earle's M-21 Custom Artist Edition See Page 20

# CHRIS'S CORNER





Don Johnson 1949-2008



Tom Humphrey 1948-2008

Dear Sounding Board Readers,

Perhaps you have seen the recent April 2008 issue of *Inc. Magazine* on the newstands. That's my three year old daughter Claire on the cover, holding her Claire II Limited Edition Size 5 guitar. The media is particularly enamored with Claire and the prospect of a young person being groomed to continue the legacy of our family business. Of course, this will ultimately be up to her!

We are now half way through our 175th Anniversary year. It's a tough economy out there, but our company has been doing very well. I want to thank you all for your continued enthusiasm for our guitars and for helping us celebrate our significant milestone.

Just prior to going to press with this issue, we were very saddened to hear of the passing of two of our industry friends: Tom Humphrey and Don Johnson.

Luthier and guitar innovator Tom Humphrey, whose revolutionary nylon string guitars have been embraced throughout the classical world, collaborated with us on the manufacture of the CTSH and C-1R forward-pitched neck models. Tom's unique design also appeared on the SWC Sting Signature Edition. Tom was extremely passionate about guitars and about sharing his knowledge. Don Johnson, who for the past 25 years has served as the editor of *Musical Merchandise Review*, was a friendly and familiar face at all the industry trade shows. As a journalist, he made sigificant contributions to his publications and to the music world as a whole. It's rare to see people who exhibit such commitment to their craft. We will miss them both.

Sincerely,

C. & Matter

C. F. Martin IV

## The Sounding Board™

**VOLUME 25 • JUNE 2008** 

PUBLISHED BY

The Martin Guitar Company
P. O. Box 329, Nazareth, PA 18064
Phone: (610) 759-2837
Fax: (610) 759-5757

www.martinguitar.com

EDITOR

Dick Boak editor@martinguitar.com

CONTRIBUTORS

C. F. Martin IV
Scott Follweiler
Chris Thomas
Larry Barnwell

C. Bill Bush
Cathy Bush
Marshall Newman
John Woodland



## Printed On Recycled Paper in the USA

The Sounding Board<sup>TM</sup> is available for free from your local authorized Martin dealership. You will also find recent Sounding Board issues on our website in downloadable PDF format. Typically, issues are published in January and July of each year.

If you wish to be assured of receiving future issues of The Sounding Board, we recommend that you consider maintaining an active membership in The Martin Owners Club.

You may request a complimentary copy of the Sounding Board or the Martin catalog by calling us at the phone number at the top of the masthead.

© 2008 C. F. Martin & Co., Inc., Nazareth, PA 17MM03 All rights reserved.

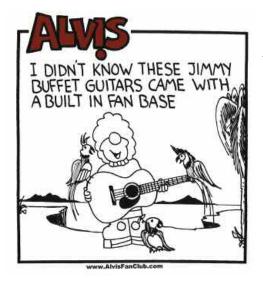
# **LETTERS**



Dear Mr. Martin,

This is an open letter to the terrific folks at C. F. Martin & Co. I'm the proud owner of a brand new HD-28VS. You folks didn't know it when that guitar was going from station to station some months ago, but you weren't building just any guitar. You were building MY dream guitar! To everyone who had a hand in making that guitar, I want to say thank you. To the people who carved it, sanded it, glued it, inlaid it, bound it, fretted it, finished it, polished it and set it up, thank you! You might think what you do never gets noticed, but you'd be wrong. What you do DOES make a difference. You build Martin guitars. You build the best there is! When you go home tonight and your wife or husband says: "How was your day?," you can honestly say: "My day was great. I helped build somebody's pride and joy today. I build Martin guitars." Thanks for keeping the dream alive!

### **Brian Amato** Traverse City, MI



Dear Mr. Martin,

I've given your new Martin 00-21 Dave Guard memorial guitar a good shot, and the verdict is: It makes the rotation of my arsenal of guitars and does so delightfully. In fact, it is my current favorite for touring for these reasons. First, against Bill Zorn's booming D-28, this instrument has a lighter sound and a clarity of tone that permits three distinct guitar sounds. Imagine the song Chilly Winds. There is the solid foundation of the D-28, the upper register of the tenor guitar, and the lead instrumental sounds of this 00-21 penetrating the aural spectrum!

### **George Grove**

The Kingston Trio

Dear Mr. Martin,

We just arrived in Carmel, Uruguay today and I want to thank you for sending me this beautiful 000-18 Norman Blake Signature Model to play. Such a clever choice – I really love it and it became a friend after the first couple of bars. Ever,

### **Mark Knopfler**

Guitarist

Dear Mr. Martin,

I waited decades to become a Martin owner. To choose the D-35 took a lot less time. The slightly thinner bracing makes all the tone difference in the world. The high end just sparkles. The playability of the neck is everything I've ever dreamed of in an acoustic. And the fretboard binding makes it look a lot more expensive than the \$100 differential from the D-28. I've cancelled my guitar magazine subscriptions because I was sick of seeing all these ads for boutique guitars that everyone in LA is fawning over but don't hold a candle to what you are making in Nazareth, PA.

#### **Eddie Buffalo**

Ft. Lauderdale, Florida

Dear Mr. Martin,

My new Travis Tritt Signature Model is by far the greatest guitar – electric or acoustic – that I have ever played. The intonation is perfect no matter how I tune the guitar. I use a lot of open tunings. The electronics give the guitar an awesome variety of tone and balance. The volume of the strings is perfect both acoustically and electrically. The action makes the guitar so easy to play that I refer to the guitar now as "The Spoiler." I can't imagine anything you could do to make the guitar any better. Thanks,

Randy Jackson (Yes it's him!) Los Angeles, CA



Dear Mr. Martin,

We love playing our Marquis Series Martins whenever and wherever possible. That's me (Kevin) with my D-28 Marquis, and my father-in-law, Kevin Artz (of the band Marshall Artz), with his OM-28 Marquis Madagascar. We've found a great place in town for an outdoor gig. This is the intersection of Marquis Place and Marquis Place. So, if you're keeping track, that's Kevin and Kevin at the intersection of Marquis and Marquis, playing Marquis. Congratulations on 175 years of being the absolute best manufacturer of acoustic guitars in the world!

### **Kevin Fahy** Woodbridge, Virginia

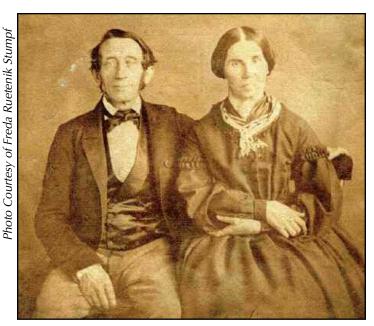
We're interested in your letters, stories and photos.
Mail them in or email your digital files to: editor@martinguitar.com





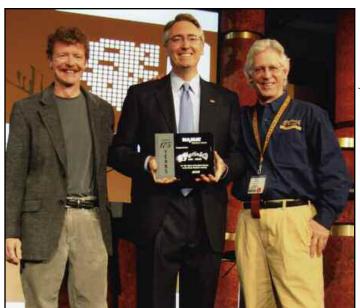
# Have Guitar, Will Travel

Mark Zickefoose of Clarksville, Michigan loves his motorcycles (he owns two) and his Martin guitars (he owns three), including his favorite, a 1983 HD-28 Custom, and he doesn't go far without either. In fact, in the past three years, "Foose" has logged more 15,000 miles with a Martin by his side thanks to a special guitar carrying case he designed and built for his motorcycles. The case is waterproof, heavily padded, and very solidly attached to the bike. "It works absolutely great," says Foose. "There is almost no more fun than to ride to a festival, pull out your guitar from the saddle bag of your bike, and do some jamming."



## The Rueteniks Return

Freda Ruetenik Stumpf, a descendent of C. F. Martin Sr., was kind to share scans from several pages of a family journal that included this rare never-before-seen photo of C. F. Martin Sr. and his wife Ottilie, circa 1855-1860. The Ruetenik Family plans to return en masse to Nazareth for a reunion and factory visit during the summer of 2008.



### **An Award That Waited 175 Years**

Joe Lamond, CEO of NAMM (International Music Products Association) presents a very special award commemorating Martin's unprecedented 175 years in the music business to Martin Chairman & CEO Chris Martin and Martin's Director of Artists Relations, Dick Boak. The award was made at this year's 2008 Winter NAMM Show in Anaheim, California. The award reads "Celebrating 175 Years. Congratulations C. F. Martin & Co. Est. 1833 For Your Years of Excellent Service in the Music Products Industry." •



### California Dreamin'

Jesse Garcia holds his "once-in-a-lifetime custom ordered exquisite masterpiece" (as Jesse puts it). The guitar features Adirondack red spruce and Brazilian rosewood and was built to Jesse's specifications by the Martin Custom Shop through Martin dealer Nicholson Music Company in Folsom, CA. Pictured is Glen Nicholson (store owner) on the left, and David Clapton (store manager) on the right. The ecstatic man in the middle is Jesse who adds, "My ears and eyes are having a feast!"



### 175 Years Old And Still In Tune

Martin clinician and recording artist Diane Ponzio holds an original early 1830s Martin Stauffer-style guitar during a recent clinic at Guitar Junction, one of Martin's Heritage Centre dealers in the UK. The guitar was restored by luthier David Whiteman who was able to retain all the guitar's original parts. Original Martin Stauffer-style guitars are extremely rare, but according to Diane who played the guitar during the clinic, the guitar was very playable. Stauffer-style guitars are named after guitarmaker Johann Georg Stauffer of Vienna for whom C. F. Martin, Sr. apprenticed (and later became Stauffer shop foreman) prior to immigrating to America in 1833. Diane is joined in the photo by David Crozier of Guitar Junction (left) and Woody Woodstock of Westside Distribution. The guitar will be on permanent display at Guitar Junction, a perfect commemorative exhibit for Martin's 175 Year Anniversary.

# A Hopeful Chord In Nicaragua



Thanks to Bill Ward and Trinity Guitars in Jamestown, New York, the children of Chacocente, Nicaragua will soon be taking guitar lessons. Bill and Trinity donated a Martin LMX guitar to start a music program as part of a broader mission project to move families out of the city dump and into small homes. The project also aims to train families to set up small businesses to make a living. According to luthier Jim Holler, owner of Trinity Music, over 50% of the people in Nicaragua live in extreme poverty.



# **Chasing The Holy Grail**

Dan Brown's popular Dreadnought guitarmaking course is held, appropriately, at Dale Unger's Nazareth Guitar Institute (formerly Dick Boak's "Church of Art") in downtown Nazareth, Pennsylvania. The nearby C. F. Martin factory, Martin family homestead, and old North Street plant provide additional inspiration for students who take the one-week summer course with aspirations of building their first guitar albiet from a basic Martin kit, aided by Dan's expertise.



# **Aloha From Lansing**

When ukulele master Brian Hefferin isn't appearing on YouTube, or at uke festivals throughout the U.S. with wife Lynn as "The Fabulous Heftones," he's the webmaster for Elderly Instruments in Lansing, Michigan. Here he's pictured with his favorite Martin ukes including top of the line 5-K, and vintage 3-K and 2-K models. Mahalo!



### D-42 HQ Bubinga NAMM Show Special

This spectacular version of Martin's popular D-42 features back and sides crafted of highly quilted solid Bubinga joined to an Adirondack spruce top. Rare Brazilian rosewood is used extensively, including top binding, headplate, heel cap, mitered and boxed end piece and fingerboard binding. The 1930-style belly bridge and fingerboard are carved from black ebony. Nut, saddle and bridge pins are genuine bone. Select abalone pearl is hand-fitted in the traditional Style 42 inlay pattern, C. F. Martin block letter headstock inlay and snowflake fingerboard inlay. Gold, open-gear tuners with engraved buttons complete the design. Only 17 of these magnificent instruments will be offered, each signed by Chris Martin. Orders will only be accepted from Martin dealers in attendance at the Nashville Summer NAMM Show. •

### D Muninga 08

Muninga is a rich, exotic wood found in various regions of Africa. The Martin D Muninga 08 Dreadnought, a limited edition of only 17 guitars, will feature FSC certified Muninga back and sides, a certified 4-piece Adirondack spruce top and forward shifted 5/16" scalloped X braces in the Golden Era® style. Katalox, another fine tonewood, is used for the first time by Martin to fashion a 1930s style belly bridge with glued-in long saddle. Vintage-style grained ivoroid is used for binding as well as unique diamond & square inlays on the katalox fingerboard. Bone is used to fabricate the nut, saddle and bridge pins. With old style cloth reinforcement strips, Gotoh® open geared tuners with butterbean knobs, and a 1935-era sunburst finish, this special model is as beautiful and distinctive visually as it is tonally. ❖



### **000CE AL Cherry**

Part of Martin's ongoing series of responsible stewardship guitars, the Special Edition 000CE AL Cherry could well represent the future of guitarmaking. All parts of the guitar are made from FSC certified renewable woods and alternative materials (the AL is for "alternative"). This includes American cherry back, sides, and blocks, basswood ribbons and braces, katalox fingerboard and bridge, maple bridge plate − and an aluminum top! The 000CE AL also features a Fishman Aero Blend™ Onboard Preamp System that includes built-in tuner, Sonicore pickup and microphone/pickup blender. The sound? Terrific. The price? Affordable. The guality? Martin. ❖

### **OMCGTE Cherry**

This beautiful, new OM cutaway acoustic/electric is built from sustainable woods – woods harvested from forests that are managed in a sustainable and ecologically responsible manner. The backs and sides are made of sustainable cherry and finished in satin lacquer, the gloss lacquered top is cut from selected spruce logs that were destined to become paper pulp, but fortunately "rescued" for more appropriate use on these great sounding guitars. The 14-fret, modified low oval neck is carved from cherry. Fishman's Aero Blend™ electronics bring out the unique tonal quality and balance of the versatile Orchestra Model size. ❖

# **Three OM Cutaways Offer Unique Stage Alternatives**



### **OMCE Walnut**

This superb Special Edition Orchestra Model, crafted of premium black walnut back and sides and a scallop braced Engelmann spruce top, features a striking southwestern theme. The single ring walnut rosette is inlaid with composite turquoise and coral with mother-of-pearl in an alternating triangle design. Other southwestern touches include brown and blue arrow marquetry bordering the top, and an arrowhead headplate inlay. Black ebony bridge, fingerboard, and bridge pins (with aluminum dots), bone nut and Tusq® saddle. Fishman® Matrix Infinity electronics complete the instrument. The guitar was designed by Martin's Women and Music Group to provide a comfortable alternative to larger Martins for both women and men players, with a beautiful design appropriate and appealing to both. ❖

### **OMCE Seafoam Green**

Not only is this new cutaway orchestra model beautiful to the ear, its Seafoam Green top, backs and sides makes it stunning on stage. Engelmann spruce top, Pacific big leaf maple body and Martin's hybrid scalloped bracing combine to create an exceptionally resonant and warm instrument. This model is equipped with the Fishman® Matrix Infinity sound reinforcement System and furnished with a hardshell tweed case sporting an orange interior. •

### **OMCE Claro**

Claro walnut, prized for its rich figure and strong tonal projection, meets Martin's esteemed Orchestra Model cutaway body for a great looking, sounding and playing acoustic/electric instrument. The solid Sitka spruce top is driven by Martin's hybrid scalloped bracing system, and amplified by Fishman's new Matrix Infinity onboard electronics. The slim 14-fret modified low oval neck (25.4" scale) makes it ideal for a variety of jazz, rock, blues and fingerpicking styles. Fingerboard and bridge are crafted of striped Macassar ebony. Elegant in its simplicity, the OMCE features a single abalone pearl rosette, grained ivoroid binding, small knob gold tuners and a raised gold foil logo on the headstock.



Many of Martin's legendary 1930s features are brought together in a classic rosewood Dreadnought format. Adirondack spruce, long prized for its volume, projection and clarity, is used for the top, as well as the crucial braces supporting the soundboard. The 1 3/4" modified V-neck, with traditional diamond volute, is crafted from Spanish cedar, a favorite of Martin craftsmen since the 1800s. Other classic features include wood herringbone trim, ivoroid binding, long pattern diamond and square fingerboard inlays and a nitrate tortoise colored pickguard. Vintage toner is added to the highly polished lacquer finish for an appropriate antique "period" look. Simple. Elegant. Classic. \*

### **JC-16RGTE** Aura

Martin Jumbo models are designed for a big yet balanced acoustic voice. And with a cutaway body and advanced Fishman® Aura electronics, the new JC-16RGTE brings an expanded level of playability, superior sound enhancement, classic rosewood good looks and projection with 16 Series

This beautifully built guitar

is crafted of solid East Indian rosewood back and sides, solid Sitka spruce top, and a black Micarta bridge and fingerboard with white Boltaron binding. Polished gloss lacquer is used on the top, satin finish for the back and sides. Plus, the Fishman Onboard Aura system delivers the ultimate in acoustic/electric amplification. In short, it's everything you've been looking for and more in a Jumbo Martin – for less. \*

### **BC-16GTE Acoustic Bass**

Martin's big, Jumbo body acoustic bass combines strong clear bass with warm acoustic overtones, making it ideal for a variety of musical styles. The body, crafted of solid mahogany backs and sides, is fitted with a book-matched polished lacquer top of Sitka spruce. The graceful cutaway allows full access throughout the long scale 34" neck. A Fishman® Prefix Plus T Bass onboard electronic system makes this a powerful and versatile stage instrument.

# The Ditson 333 Dreadnaught Realized

On the drawing board but never produced, the Ditson Style 333 Dreadnaught was originally intended as the most elaborate Dreadnaught model in the first series of unique instruments manufactured by Martin exclusively for the Chas. H. Ditson Store in New York. Under the direction of Ditson's musical instrument manager, Harry L. Hunt, the initial series of guitars were offered in three different sizes; the Ditson "Standard," "Concert" and largest model, the "Dreadnaught." The guitars were also first offered in three different styles, Style 3 being the most ornate.

The Ditson 333 Dreadnaught features a dark stained Adirondack spruce top, similar to the Style 44 guitars Martin was producing during the 1920s for Vahdah Olcott-Bickford. The multiple-bound body is similar to the Martin Style 3 ukulele, as is the bound genuine mahogany back and sides. The ornate shell inlay pattern on the ivoroid-bound ebony fingerboard is special to the Ditson 3-series models, as well as the dark stained mahogany neck embossed with the original Oliver Ditson stamp retrieved from our archives. The Brazilian rosewood headplate is adorned with Waverly Deluxe tuners with ivoroid buttons. The 333 also features a multiple white/ivoroid/black pattern

rosette and ivoroid bound soundhole, a striking contrast against the dark stained Adirondack spruce top.

The original spec-sheet Frank Henry Martin created the Ditson 333 Dreadnaught still resides in our archives and was used for this guitar. Although Martin had produced a handful of Style 3 Ditson guitars in the two smaller Ditson sizes, no records show a 333 Dreadnaught being shipped.

keeping with tradition, we are now pleased to offer the Ditson Dreadnaught for the very first time, over 90 years since the guitar was first drafted for the New York Ditson store that initiated the original Dreadnaught guitars from Martin. \*

John Woodland

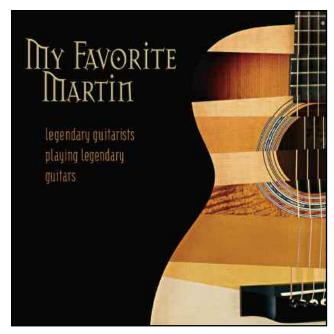




OLIVER DITSON CO. BOSTON NEWYORK







# **Solid Air Compilation Celebrates Martin Artists Playing Martin Guitars**

As this issue goes to press, Grammy award winning Solid Air Records is in the final assembly and mastering stages of the My Favorite Martin CD project. We have been overwhelmed by the generosity and enthusiasm of the great players who have shown their appreciation by submitting tracks recorded on their favorite Martin guitars for this project.

Laurence Juber's pristine solo guitar version of Eric Clapton's "Layla," appropriately initiates the CD. An incredible roster of artists follows with tracks from Nancy Wilson of Heart, bluegrass veteran Peter Rowan, as well as ukulele master Greg Hawkes and southpaw guitarist Elliot Easton (both of The Cars). The CD continues with tracks from The Joker himself -Steve Miller of the Steve Miller Band, Roger McGuinn, of Byrds fame, acoustic flatpicking wizards Norman and Nancy Blake, California bluesman Kenny Sultan, plus a special cut from one of the all-time bluegrass greats - Tony Rice - playing one of the most iconic Martin Guitars ever! In addition, Prairie Home Companion's Pat Donohue adds a track and fingerstylist Jim Earp lends a classic rendition of Van Morrison's "Moondance." No Martin compilation would be complete without across-the-pond representation from legendary UK guitarists Martin Carthy and Yes guitarist Steve Howe, plus Belgian guitar virtuoso Jacques Stotzem.

Don McLean, whose collection includes over 40 Martin guitars, contributes the perfect closing track.

All of the songs on this CD were recorded on Martin instruments or signature models owned by the individual artists and many of the tracks were written or recorded specially for this compilation. To order your My Favorite Martin CD online, you can visit www.acousticMusicResource.com, or Amazon.com, You will also find the CD on iTunes, and in finer record stores, including Martin's own 1833 Shop.



























### **The Klaus Voormann Acoustic Bass**

On the occasion of Klaus Voorman's 70th birthday, C. F. Martin's distributor of guitars in Germany (AMI), has collaborated directly with the legendary bassist and graphic artist to create a Signature Edition of 14 special B-28KV acoustic basses. Loosely based upon the original B-40 Martin acoustic bass, the headstock of each instrument bears an individual and unique circular graphic (left), personally drawn by Klaus, and bound inside a glass-encased amulet.

The extremely prolific Voormann is perhaps best known as the bass player from John Lennon's Plastic Ono Band, but he also provided bass lines for countless other tracks including George Harrison's ground breaking album *All Things Must Pass*, Randy Newman's *Short People*, and many hits recorded while serving as the bassist for Dr. John and Manfred Mann.

Klaus was a key participant in timeless concerts such as the Concert for George and the Concert for Bangladesh. An accomplished and professional graphic artist, he illustrated the award winning cover art for the Beatles *Revolver* album as well as being chosen by Neil Aspinal of Apple Records to create the collage artwork for The Beatles Anthology.

In autumn of 2008, AMI plans to offer a simplified custom version of the Klaus Voorman bass. For more information about Klaus, visit his web site at: www.klaus-voormann.com.

# "Click & Clack" Honored With Car Talk Special Edition

# NPR's Popular Radio Show Blends Bluegrass & Comedy



It began with two brothers and a little do-it-yourself auto repair shop called Hacker's Haven in Cambridge, Massachusetts. It went public in 1977 when the brothers were invited to discuss car repair on Boston public radio station WBUR. It became a national obsession ten vears later when National Public Radio (NPR) premiered their freewheeling, slyly subversive and thoroughly addictive show about cars as a nationally syndicated program. It - of course - is "Car Talk" and the brothers are Tom and Ray Magliozzi, known to their listeners as "Click and Clack, the Tappett Brothers." In recent years, the "Car Talk" phenomenon has grown to include a syndicated newspaper column, books, website, music CDs, and movies, and soon will expand into television. With Tom and Ray well on their way to world domination, it is only natural that C. F. Martin & Co. introduce a Car Talk Click and Clack Special Edition guitar that captures the duo's sense of fun.

Lest anyone think C. F. Martin & Co. would create a Car Talk Special Edition guitar purely because these guys are famous, know that Tom and Ray are as serious (considering their on-air personas, maybe more serious) about music as they are about cars. Both got hooked on playing acoustic guitar in the 1970s and soon formed a bluegrass band, with Tom playing standup bass and giving the guitar spot to vounger brother and lead singer "High and Lonesome" Ray. The band may be long gone, but both own

Martin guitars and still occasionally play a bluegrass night at one of the local clubs in Cambridge. They also show their bluegrass allegiance on "Car Talk," where "Dawggy Mountain Breakdown" by David Grisman is the theme song.

The Martin Car Talk Click and Clack Special Edition is a classic Dreadnought, featuring tonewoods throughout for full, powerful tone; an Engelmann spruce top with forward-shifted 5/16" scalloped braces, East Indian rosewood back and sides, a 1 3/4" (at the nut) low profile neck with diamond volute, and African black ebony fingerboard and belly bridge. A Style 45 rosette in select abalone pearl is matched by a colorful Style 45 mosaic backstrip. Bold herringbone around the top and fine black/white inlay on the back and sides are accented by grained ivoroid binding; the grained ivoriod

endpiece and heel cap are framed by fine

black/white inlays. Both the nut and saddle are crafted from genuine bone.

With the irrepressible Magliozzi bothers involved, the Martin Car Talk Click and Clack Special Edition takes a quick right turn into humor. Cartoonist and illustrator Bill Morrison, responsible for much of the artwork on the award-winning "Car Talk" website, has created some amusing designs for this unique instrument. The fun begins on the polished ebony headplate, with - just below the old style C. F. Martin decal logo - a mother of pearl inlay of Click and Clack in a dilapidated car trailing parts down the fret board in their wake. Those parts and tools - also inlaid in mother of pearl with thin pearl borders - serve as the fingerboard position markers: fender at the 3rd fret, muffler at the 5th fret, muffler pipe at the 7th fret, battery at the 9th fret, tire at the 12th fret and wrench at the 15th fret. Tom and Ray's signatures appear in pearl at the 20th fret.

Back at the headstock, Gotoh® chrome tuners are equipped with unique "Car Talk" buttons featuring a car similar to the one on the headplate, designed by Bill Morrison and custom cast by Goldbug. The pickguard is also unique, as it bears thanks to new technology - a "printed" version of the classic "Car Talk" credits (heavy on the puns)

> that run at the end of the show. Aging toner gives the top vintage character

> > under Martin's flawless polished gloss body finish; the neck receives a satin finish for playing comfort.

> > Click and Clack's road to success has had more twists than a two-lane highway with a double yellow line. Tom and Ray Magliozzi were trying to find their place in the world after graduating from Massachusetts Institute of Technology when they founded "Hacker's Haven," with the goal of making boatloads of money without actually working. They provided space and tools for clients fixing their own cars, but as hippies turned into yuppies and car repair became more complicated, "Hacker's Haven" became the "Good Garage," conventional auto repair shop that kept both busy, if not solvent. When the brothers along with four other area

mechanics - were invited to NPR

member station WBUR in 1977 to discuss car repair, Tom was the only one to actually show up (apparently the others thought it was some sort of Department of Consumer Affairs sting operation). Invited to come back the following week, Tom asked if he could bring his brother. The Magliozzis subsequently were given their own weekly call-in program about (nominally, anyway) cars, which soon attracted a large local following. They eventually even got paid.

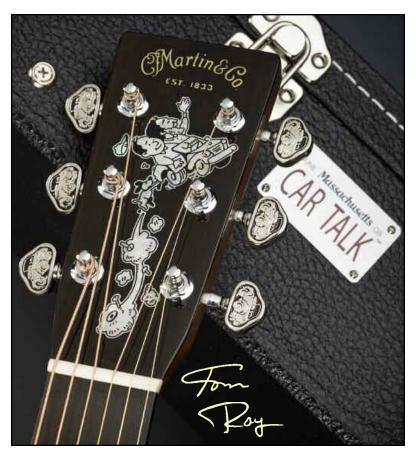
In 1987, their show, now called "Car Talk," debuted nationally on NPR. To supervise the on-air mayhem, Doug "not a slave to fashion" Berman became their producer. Two years later, the brothers launched a twice-weekly newspaper column called "Click and Clack Talk Cars" under the nom de plume (filched from an old shop manual) the Tappett Brothers. They also established an umbrella company to manage their activities, the now famous Dewey, Cheetham & Howe.

The rest, as they say, is history. "Car Talk" now is heard by nearly five million listeners each week on more than 600 public radio stations, and in 1992 won a coveted Peabody Award. "Click and Clack Talk Cars" appears in 350 newspapers and the "Car Talk" website gets more than 400,000 visitors each week. The twosome have authored several books, including In Our Humble Opinion, A Haircut in Horsetown and Other Great Car Talk Puzzlers, created three carthemed music CDs and had a cameo in the Pixar movie "Cars." They also were commencement speakers at MIT in 1999. Their next stop is prime time television; PBS had green-lighted an animated series titled Click and Clack: As the Wrench Turns, which is scheduled to air in summer 2008.

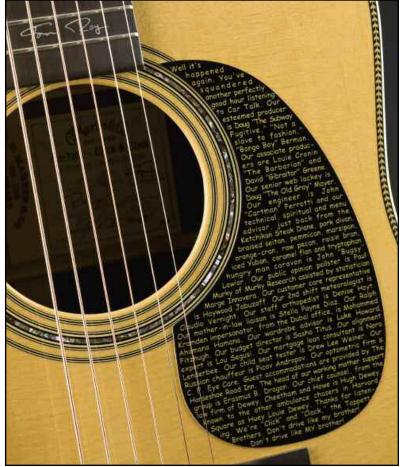
Each C. F. Martin Car Talk Click and Clack Special Edition guitar features two interior labels. One is personally signed by Tom and Ray Magliozzi, and numbered in sequence without total. A tiny mango in the lower right corner serves as a reference, of sorts, to one of the show's more intriging "Puzzler" segments. A second photographic label depicts Tom and Ray holding their model in a humerous "Car Talk Gothic" parody, with credit to illustrator Bill Morrison.

The Car Talk Click and Clack Special Edition is delivered in a Martin case featuring a special "Car Talk" Massachusetts license plate. Factory-installed electronics and/or a 1935 sunburst top are extra-cost options. The unique Car Talk pickguard is not available on left-handed model requests. Authorized C. F. Martin dealers will begin taking orders for the Car Talk Click and Clack Special Edition guitar immediately, and participating dealers will be listed on the Martin website: www.martinguitar.com. •





Unique tuning buttons, pearl inlay and pickguard add as much interest and humor to the Car Talk Special Edition as Click & Clack add to their groundbreaking radio show. And it sounds great too!



# Tim O'Brien – A Brother's Special Gift

"I'm not sure whether I was over there to see her or to play the Martin," Tim O'Brien recalled, with a chuckle, one of his earliest exposures to bluegrass music and to Martin guitars. The father of his 8th grade girlfriend was into old instruments such as banjos, mandolins and guitars. He had a D-18 and that was the first Martin Tim really had an fi opportunity to play for any period of time. But Tim's interest in music began several years earlier in his Wheeling, West Virginia boyhood home. Tim's parents, Frank & Amy, were supportive of whatever their children wanted to pursue, whether it be sports, academics or music. They bought the kids season tickets to the Wheeling Symphony and the Summer Concert Series at Oglebay Municipal Park. As a young teen, Tim watched great artists such as Van Cliburn, Itzhak Perlman, Ray Charles and Duke Ellington perform. Tim's sister Mollie got into music before he did, then in 1966 he began playing the guitar and together they learned the music of the Beatles, Peter, Paul & Mary and other popular music of the time.

Tim looked up to his older brother Frank O'Brien III, whose nickname was Trip. Trip exposed him to scouting and the outdoors and was also a cornerstone in Tim's musical beginnings. He was into artists outside the pop culture of the time and had recordings of Joan Baez, Odetta, Nancy Wilson, Miles Davis, Sam Cook and others. Trip served in Vietnam and the family would exchange tapes as a form of letter writing. They

would record messages and music to send to him. Tim played the guitar and recorded it for his brother to show him his progress and in one of Trip's messages, he suggested Tim listen to Segovia and Manitas de Plata. In Tim's words, "He was a great buddy." In 1968 Trip was killed in combat. "My brother died in Vietnam and he left money to each of his siblings. My sister bought a piano and I bought a new D-28. I was 14 years old. It was like, I can buy this - this is what I want. I went to the music store, they had one and I bought it." Trip's influence and his parting gift started Tim's lifelong love affair

Tim played in a variety of bands throughout his teenage years, but seeing Doc Watson on television piqued his interest in flatpicking the guitar and playing bluegrass music. He was given a fiddle by his aunt when he was 16, but it wasn't until several years later, after someone loaned him a mandolin, that he started

with Martin guitars and music.

learning the fiddle in earnest. "I started trying to learn Doc Watson's versions of fiddle tunes on the fiddle and pretty soon I realized that he was copying a fiddler! Then I started listening to fiddlers, but Doc Watson kind of sealed the deal on bluegrass for me." Tim and Mollie played at clubs and ski areas in a several-state area during his last years of high school. Mollie had gone on to college, but the two would meet on weekends to play gigs.

After high school Tim attended college in Maine with his sights set on majoring in English, all the while playing with a local traditional bluegrass band. The first year of college went well, but in the second year he began to realize that music was taking hold of his future. "I remember we started with Beowulf in sophomore year and I went, I don't think so. Meanwhile I was just playing the guitar and fiddle, mostly the guitar, all day." Tim soon made his way west to Jackson Hole, Wyoming where he'd worked as a counselor at a summer camp during high school. There he became a ski bum and supported his habit by playing banjo, mandolin, guitar and fiddle at Calico Pizza and the Stage Coach in Wilson. When ski season ended, he went back to Wheeling for a brief stint, before heading to Boulder, Colorado at the invitation of a friend.

1974 found Tim working in Boulder at Folk Arts Music, mostly as a teacher. He grew deeply ensconced in the local music scene and it

wasn't long before Tim became an integral part of a popular Colorado swing band called The Ophelia Swing Band. He was known as 'Howdy Skies', a stage name he used during his tenure with the band. That name lives on as the name of Tim's publishing company, Howdy Skies Music. It was in the next couple of years that Tim met and courted his future wife, Kit Swaggert. Tim and Kit were married in October of 1977 and have raised two sons, Jackson and loel.

Tim had recorded with The Ophelia Swing Band and in 1977 he recorded and released on the Biscuit City label his first solo record entitled Guess Who's in Town?. One of the guest artists Tim asked to play on this record was Pete Wernick, who was also releasing his first solo album Dr. Banjo Steps Out, for Flying Fish. Tim was a guest on Pete's album. In January of 1978, Tim and Pete started a band as

a vehicle to promote their solo projects. The next twelve years would be a tremendous ride for the group known as Hot Rize. Tim (mandolin and fiddle) and Pete (banjo) were joined by Charles Sawtelle on guitar and Nick Forster on electric bass. The success of this progressive band from Colorado spread throughout the United States and overseas. Their influence was pervasive among young musicians everywhere. Hot Rize appeared frequently at bluegrass festivals, on NPR's "Prairie Home Companion" and on television's Nashville Network. Their zany alter-ego country swing band known as "Red Knuckles & the Trailblazers" gained prominence as an important part of their shows. Hot Rize was known for doing traditional material in their own distinctive style and also for performing original songs, many of which were penned or co-written by Tim O'Brien. The band produced six recordings from 1979 through 1990. The group disbanded in 1990 and remained friends, each of them pursuing solo careers. Hot Rize reunited for shows over the next several years. Sadly, Charles Sawtelle was diagnosed with leukemia in 1994 and died in 1999 from complications related to a bone marrow transplant.

Some of Tim's best loved recordings are with his older sister Mollie. They released three projects on Sugar Hill and toured the US from 1990 through 1996. The two also traveled to Ireland and the United Kingdom, as well as to Eastern Europe, the Mediterranean, and Latin America for the US Information Agency.

Ready to move forward with his career as a songwriter and performer, Tim and his family moved to Nashville in 1996. Over the previous ten to fifteen years, he had established himself as a writer of great songs. Between 1986 and 1988, rising country

"A good instrument will find you."
Charles Sawtelle

music star Kathy Mattea released three of Tim's Hot Rize songs. Two of them, "Walk the Way the Wind Blows" and "Untold Stories" both made it into the top-ten on the country music charts. When asked how it makes one feel to hear your own song recorded by someone else, Tim mused, "It's incredible. Hearing somebody else sing your song... it's more than just something you did... it's something that exists, it lives on its own... you hope for it, but you never know... it's intoxicating." Describing the act of writing he says, "When I'm in the process of writing, I don't know of anything that's more exciting. It's not like it's mine, it just shows up. You can practice the craft, but when you get inspiration it's like a download. It's so exciting I start laughing like Amadeus did in the movie." Tim lists among his influences as a writer a variety of stylists including Cole Porter, George Gershwin, Harold Arlen, E. Y. Harburg, Bob Dylan, Gordon Lightfoot, Tom Paxton, The Beatles, Hank Williams and Jimmie Rogers to name just a few. "The main reason I write is so I can have the opportunity to play and sing those songs and of course I enjoy playing and singing other people's songs too. I really like playing music."



The Tim O'Brien Signature Edition combines the 25.4" long scale length and 1 3/4" neck width, typical of Martin OM models, in the format of a premium 14-fret Adirondack-topped mahogany 00-18.

And play he does. Tim has a full schedule of traveling with the Tim O'Brien Band, traveling as a solo artist, collaborating with other artists on stage or in the studio and recording his own projects. In September of 2005 Tim released two great recordings, *Cornbread Nation* and *Fiddler's Green* and in December of that year *Fiddler's Green* was nominated for a Grammy. February 8th, 2006, *Fiddler's Green* won the Grammy award for Best Traditional Folk Album at the 48th Annual Grammy Awards. A great thing about Tim is his humility. "It was my fourth nomination. What was mind blowing when I was there, was that people came up to me and said, 'I voted for you'. People I didn't think even knew anything about me." He was the recipient of the prestigious IBMA Male Vocalist of the Year Award in 1993 and in 2006.

Continued on Page 31

# Martin, Bigsby and Thom Bresh Join Forces To Celebrate The Musical Legacy Of Merle Travis

Merle Travis ranks among the most gifted guitarists ever. A ground-breaking player – on both electric and acoustic - whose namesake "Travis picking" continues to influence (and frustrate), he also was a fine vocalist, superb songwriter and pioneering guitar designer. His legacy lives on in players like Pat Donohue, the late Chet Atkins and his son Thom Bresh, in songs that have become standards like "Sixteen Tons" and "Nine Pound Hammer," and in guitar innovations that have stood the test of time.

One of his most distinctive guitar designs began with a 1941 Martin D-28 he acquired in 1946. Soon after its purchase, he took the Martin to friend and machinist Paul Bigsby – who previously had collaborated with Travis to create both the Bigsby vibrato and one of the earliest solid-bodied electric guitars – to have the neck replaced with one similar to that on the electric guitar Bigsby made for him. Bigsby obliged, installing a maple neck with his distinctively shaped headstock, "Bigsby" headstock inlay, "six-on-a-side" tuners and unique fingerboard position markers. In addition, he replaced the pickguard with an oversized black one that approximated the shape of the new headstock.

Merle Travis liked both the feel and the unique sound of his modified Martin; he played it on virtually every acoustic recording he made from 1946 until his death

in 1983, appeared with it in movies, including a memorable scene with Frank Sinatra in "From Here to Eternity" in 1953, and played it in concert. The guitar was left to his son Tom Bresh, a talented picker in his own right, who has played it on both instructional videos and albums.

To honor the legacy of Merle Travis, C. F. Martin is proud to introduce the D-28M Merle Travis Commemorative Edition guitar. Produced in a limited edition of just 100 instruments, it is a great sounding tribute to one of the guitar world's true originals.

The D-28M Merle Travis
Commemorative Edition is
modeled after Travis' original
modified D-28 Martin, right
down to the premium solid
tonewoods. The back and
sides are rare Madagascar
rosewood, prized for its
similarity in appearance and
tone to the original's nowendangered Brazilian rosewood. The
red (Adirondack) spruce top, the same

topwood used in 1941, is matched to 5/16" forward-shifted scalloped braces for crisp, powerful tone.

The body appointments are similarly classic: a Style 28 rosette with wood fiber inlays, herringbone top purfling, and a zigzag backstrip accented by grained ivoroid binding and an ivoroid endpiece.

The 1 21/32" (at the nut) neck is carved from curly maple and approximates the contours of the original. The distinctive headstock features a polished figured walnut headplate, "Bigsby" inlaid in mother of pearl to match the original and Gotoh six-in-line nickel Kluson-style tuners with slotted string posts. The familiar Martin logo decal can be found on the back of the headstock. Mother-of-pearl position markers on the African black ebony fingerboard duplicate the mostly card-themed ones on the original; "Heart" at the 3rd fret, "Club" at the 5th fret, vertical "Diamond" at the 7th fret, "Spade" at the 9th fret, "Bar with Two Dots" at the 12th fret and horizontal "Diamond" at the 15th fret.

Martin's polished gloss lacquer body finish with light amber aging toner on the top highlight the unique oversized black polished and beveled "Travis" pickguard. The nut and saddle are crafted from genuine bone: the bridge pins and end pin also are

bone, both topped with tortoise-colored dots.

The guitar Merle Travis created only hints at the uniqueness of the man himself. A native of Kentucky, Travis was raised in Muhlenberg County, a coal region that was home to several innovative guitarists. His first instrument was a banjo, but he soon moved on to guitar, learning from neighbor Mose Rager the syncopated right-hand technique that would eventually bear his name. With his sophisticated playing style,

Travis began earning money playing dances and parties while in his early teens.

In 1936, Travis headed east to Indiana, where he played with several bands before connecting with the Drifting Pioneers, who performed on WLW Radio in Cincinnati. There he worked on the station's barn dance show and various weekday programs, meeting and playing with Grandpa Jones, the Delmore Brothers and Joe Maphis. After a brief

stint in the Marine Corps early in World War II, he returned to WLW. He recorded his first record in 1943 with Grandpa Jones, with the two – due to contractual problems – billed as "The Sheppard Brothers."

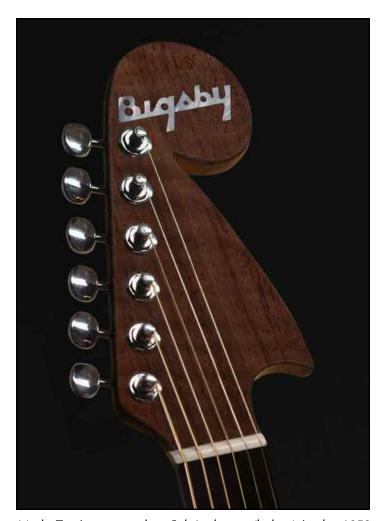
In 1944, he left Cincinnati for Hollywood, where he and his playing style quickly became famous through work on the radio, in recording sessions, in concerts and – a few years later – on television. He began recording for Capital Records in 1946 and a string of hits – many of which he wrote or cowrote – followed, including "Divorce Me C.O.D.," and "Smoke, Smoke, Smoke (that Cigarette)." It also was the period of his collaboration with Paul Bigsby on the previously mentioned vibrato and solid-bodied electric guitar.

He recorded for Capital well into the 1960s and also appeared in 16 movies, usually as a musician. In 1955, his "Sixteen Tons," originally recorded in 1946, became a hit for Tennessee Ernie Ford: another of his songs from that era, "Dark as a Dungeon," became a folk standard in the 1960s.

During the 1960s, heavy drinking and personal demons took a heavy toll professionally, but Travis reclaimed his life and regained a measure of his earlier popularity in the 1970s, beginning with his appearance on the landmark 1972 Nitty Gritty Dirt Band album Will the Circle be Unbroken, continuing with The Atkins-Travis Traveling Show, an album with Chet Atkins that won a Grammy Award in 1974, and culminating with induction into the Country Music Hall of Fame in 1977. He also took the opportunity to reconnect with son Thom Bresh, a Travis picker like his father whose own musical career began in the 1960s and took off in the 1970s with the Canadian television show "Nashville Swing" and with "Top Ten" country singles like "Homemade Love." Merle Travis released a series of well-received albums in his later years, including 1981's Travis Pickin', which earned a Grammy nomination. He died of a heart attack on October 20, 1983.

What of the others in this saga? Paul Bigsby sold his company, which produced Bigsby Vibratos, to Ted McCarty, former president of Gibson Guitars, in 1966 and died two years later. In 1999, the Gretsch Guitar Company purchased Bigsby Accessories from McCarty, and today Bigsby Guitars continues to produce vintage-style Bigsby vibratos and bridges, and soon also may introduce a Bigsby Merle Travis solid-body electric guitar. Thom Bresh has showcased his brilliant Travis picking in two videos, "The Real Merle Travis Guitar, Like Father, Like Son" and "Thom Bresh in Concert." As a videographer, he has shot and produced video projects for Hank Thompson, Lyle Lovett, Brooks & Dunn and George Jones. He was inducted into the Thumbpickers Hall of Fame in 2001.

Delivered in a hardshell case, each D-28M Merle Travis Commemorative guitar bears an interior label personally signed by Thom Bresh, Bigsby Guitars President Fred Gretsch and Martin Chairman C. F. Martin IV, and numbered in sequence. Due to the unique design elements of this guitar, only a right-handed version will be offered. Authorized C. F. Martin & Co. dealers will take orders for the D-28M Merle Travis Commemorative Edition until the edition of 100 guitars is fully subscribed: participating Martin dealers will be listed on the C. F. Martin website: www.martinguitar.com. •

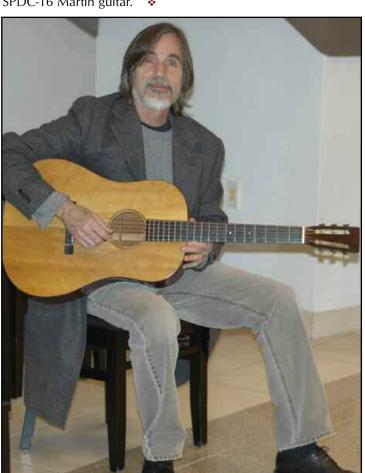


Merle Travis appeared as Sal Anderson (below) in the 1953 film classic "From Here To Eternity" with his modified Martin/Bigsby D-28. The pickguard was notably different from its more recent version. The legendary guitar was made by Martin in 1941 and retrofitted with a unique maple neck by Paul Bigsby in 1946. It sold at a Christie's auction in April of 2007 for an unprecedented \$264,000. In comparison, the Madagascar rosewood/Adirondack spruce-topped Merle Travis Commemorative Edition appears to be quite a bargain. Regardless, Merle loved it for its clear and distinctive tone.





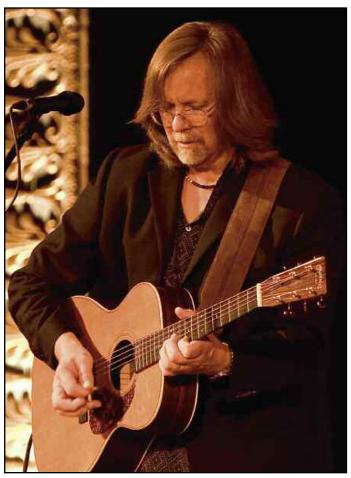
Promoting his new album *Reverie*, pop singer-songwriter **Jann Klose** performed an empassioned live set at Martin's Anaheim NAMM performance stage. Born in Germany, Jann has lived in South Africa and northeastern Ohio. He now calls New York City home, where he continues to perform and record with his SPDC-16 Martin guitar. •



While touring the East Coast in April of 2008, **Jackson Browne** stopped by for a factory tour and a look at the Martin museum. He's been playing a lot of acoustic guitar lately, especially his array of stage Martins. He took a particular liking to the 12-fret Dreadnoughts like the 1929 Ditson he's playing above.



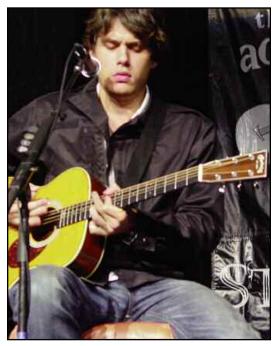
**Eric Clapton** presented **Steve Winwood** with one of his special 000-42M Signature Edition guitars, but asked that it be inlaid with Steve's signature instead of his own. The gift was presented backstage at the conclusion of three Madison Square Garden shows that featured these legendary former Blind Faith bandmates. •



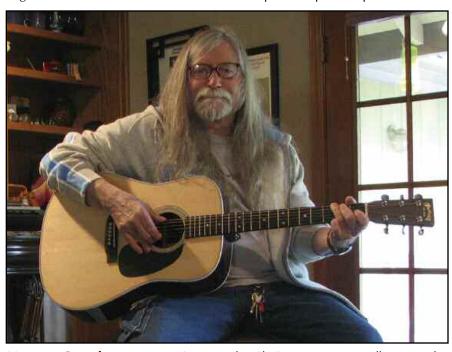
The Lehigh Valley's own acoustic bluesman Craig Thatcher pays tribute to Eric Clapton in many ways, including the guitar that he plays. Recently, Olympus voice recorders ran a national ad campaign that features Craig playing his 000-28EC at local folk den Godfrey Daniels. ❖



**Eric Clapton** tries out his spectacular new 000-42M Eric Clapton Limited Edition finished in optional 1935 style sunburst. This is the seventh Martin Eric Clapton model since the original 000-42EC was introduced in 1995. The continuing collaboration between Eric and Martin is borne out of both mutual admiration and an ongoing passion to build guitars that allow full expression of the player's talent. In the past, Eric has explored the tonal subtleties of various tonewoods, and the new 000-42M presents yet another exciting combination of Madagascar rosewood back and sides with a Carpathian spruce top.



John Mayer helped us celebrate our 175th Anniversary in true style with a special Acoustic Cafe performance at the Winter NAMM Show in Anaheim. Enthusiasm for John's appearance was unprecedented. •



**Norman Greenbaum** wrote "Spirit in the Sky" in 1969. He still enjoys the success of the mega-hit, which in addition to the radio, has been used in countless movies, commercials, documentaries and ads. Seen here on his 65th birthday at his home in California, Norman was surprised by some dear friends with a brand new Martin D-28 to continue his songwriting legacy. •

# **Steve Earle M-21 Custom Artist Edition**

## A Straightforward Stage & Studio Model With Classic Style 21 Appointments

With Texas roots, Nashville credentials, New York sensibilities, and maverick spirit, singer/songwriter Steve Earle leaves any preconceived notions regarding his music in the dust. That includes the guitars he plays, and helps explain how the new Martin M-21 Steve Earle Custom Edition came to be.

In 2005 Earle moved to New York City and soon found his way to Matt Umanov Guitars. Matt Umanov, who has been matching players with instruments since 1965, guided his new customer in the purchase of a few Martin guitars and along the way introduced him to the M body style, which combines jumbo (0000) size with 000 depth. Umanov knows the body style well; his conversion of an old Martin archtop for David Bromberg served as the pattern for the Martin M (for additional information, see the David Bromberg article in the July 2006 "Sounding Board"). The Martin M quickly became Earle's favorite acoustic, so much so that he now tours with a pair of them.

His enthusiasm for the Martin "M" jump-started development of a Martin Steve Earle signature guitar. Earle turned to Umanov for help with the details and together they created the Martin M-21 Steve Earle Custom Edition, a "poor man's" M that showcases this body style's big, balanced sound and playing comfort in an elegant, affordable package.

Like the route to his namesake Martin guitar, Steve Earle has never been predictable. Raised in Texas, he found the guitar at age 11 and found his first musical mentor in songwriter Townes Van Zandt while still a teenager.

At age 19 he moved to Nashville, where he took odd jobs, played in various bands, wrote songs and connected with some of Music City's new generation, most notably singer/songwriter Guy Clark. Some of his early songs were recorded by Carl Perkins, Vince Gill and Steve Wariner.

His earliest recordings – in the early 1980s - were in the rockabilly vein and received scant attention. Everything changed with the release of *Guitar Town* in 1986; the album received glowing reviews, eventually went gold and netted him his first two Grammy nominations. *Exit 0* in 1987 and *Copperhead Road* in 1988 continued the hot

streak, with hit country singles and excellent sales. But drugs began to take their toll and after release of *The Hard Way* in 1990, he took a hiatus from music that included time in jail on drug and firearms charges.

Putting his problems behind him, Earle came back strong in 1994 with the acoustic *Train a Comin'*, which garnered another Grammy nomination. The decision to establish his own record label – E-Squared Records – freed him to move beyond contemporary country to tackle rock, folk and bluegrass. In the years since, he has released seven albums, often using his music to address social and political issues. His latest, *Washington Square Serenade*, which blends acoustic folk with techno sizzle, was released late in 2007 to outstanding reviews and received the 2008 Grammy Award for "Best Contemporary Folk/Americana Album."

In all he has won two Grammy Awards (and been nominated 13 times), had songs covered by artists ranging from the Pretenders and Joan Baez to Johnny Cash and Emmylou Harris, had his music featured in several movies, including *Dead Man Walking, Talladega Nights* and *Bridge to Terabithia*, played a recurring role in the HBO series "The Wire," and written *Doghouse Roses*, a book of short stories. He continues to tour frequently, often with his wife, Allison Moorer.

With two guitar perfectionists like Steve Earle and Matt Umanov in charge, the M-21 Steve Earle Custom Edition naturally receives superb solid tonewoods. The top is Italian alpine spruce, revered for its clear, rich tone, and the addition of 5/16" forward-shifted scalloped top bracing enhances balance and responsiveness. The back and sides are East Indian rosewood for warmth and power. The 1 11/16" (at the nut) low profile

neck is carved from genuine mahogany. The headplate, fingerboard and bridge are all East Indian rosewood.

Like Martin Style 21s of the past, the M-21 Steve Earle Custom Edition blends Style 18 and Style 28 appointments, plus a few unique to Style 21. The Style 18 rosette and Style 28 checkerboard backstrip blend beautifully with the subtle Style 21 top and back purfling and tortoise-color binding. The polished

headplate frames the old style gold C. F.



Prodded by the sonic superiority of his various M-sized Martin models, Steve Earle chose to preserve everthing important to tone while discarding decoration. The result is a plain but powerful stage and studio guitar suitable to the professional player.

Martin logo decal and Waverly nickel tuners with butterbean buttons give the headstock a decidedly "old school" look. The fingerboard features Style 21 "Doppler dot" (progressively smaller) position markers from the 5th to the 17th frets, and the "black with white dots" bridge pins and end pin are also Style 21.

The polished and beveled nitrate tortoise color pickguard and aging toner on the top complete the instrument's vintage-inspired style. The body showcases Martin's flawless polished gloss lacquer finish; the neck receives a satin finish for player comfort.

Delivered in a blue molded hardshell case, each Martin M-21 Steve Earle Custom Edition guitar features an interior label personally signed by Steve Earle and Matt Umanov, and numbered in sequence without a total. Left-handed instruments may be ordered at no additional charge. Factory-installed electronics and a sunburst finish are extra-cost options. Authorized C. F. Martin dealers will begin accepting orders for the M-21 Steve Earle Custom Edition immediately.



# The C. F. Martin Pat Donohue Custom Edition

# Prairie Home Companion Guitarist Creates Versatile Deep-Bodied OM-30

Many know Pat Donohue as the guitarist in The Guys All-Star Shoe Band on Public Radio's popular A Prairie Home Companion, but that title does scant justice to the man's remarkable talents and achievements. An extraordinary picker who plays jazz, blues, swing and folk with equal flair and often blends all four in his music, Pat also is a great songwriter whose compositions include dazzling instrumentals, droll parodies ("Would You Like to Play the Guitar"), insightful tunes ("Road to Kingdom Come"), and funny, true ruminations ("Stealin' from Chet"). He has been a featured performer at major music festivals, recorded nine fine albums on his own plus a couple with buddy Mike Dowling, and received a Grammy Award for his contribution to Pink Guitar, which featured acoustic guitar arrangements of Henry Mancini songs. The late Chet Atkins called him "one of the greatest fingerpickers in the world today."

A versatile player like Pat needs a versatile guitar. So when asked by Martin to collaborate on a Custom Edition guitar that would bear his name, he – with some assistance from John Woodland of Willie's American Guitars – came up with a unique new design that blends the OM shape, scale and 14-fret configuration with a deeper body depth (1/2" deeper at the end pin than an OM) and an extra wide neck, plus appointments reminiscent of Martins from early in the 20th century. The Martin OM-30DB Pat Donohue Custom

Edition is that design brought to life.

"I really like the OM design, but I also like bass resonance, so I went with a deeper body to get it," Pat explained. "Many of the appointments came from early Martins I've admired. I'm excited to combine all these elements in a guitar of my own."

The premium tonewoods on the OM-30DB Pat Donohue Custom Edition are stellar. The back and sides are East Indian rosewood for rich tone, while the top is rare Adirondack spruce exceptional power and clarity. Scalloped 1/4" Adirondack spruce top braces enhance its balance and dynamic range. Evocative of Martins from the 1920s, the 1 13/16" (at the nut) modified V genuine mahogany neck with diamond volute features a slotted headstock with square slots and Waverly brass tuners with small

ivoroid keys. Another nod to the 1920s

is the genuine ebony pyramid bridge with wide – 2 5/16" – string spacing and a fossilized ivory saddle.

The appointments are similarly vintage inspired. Intricate multi-colored "parallelogram" Style 30 wood marquetry encircles the top and compliments the Style 45 abalone pearl rosette. The Style 30 wood marquetry backstrip looks spectacular against the rosewood. Bound with grained ivoroid and accented with black/white purfling, the East Indian rosewood headplate features the Martin torch inlay in abalone pearl; the back of the headstock displays the historic Martin pressure stamp. The grained ivoroid-bound ebony fingerboard bears Style 30 position markers: a Style 45 snowflake at the 5th fret, two slotted squares at the 7th fret and a Maltese cross at the 9th fret, plus Pat Donohue's "P D" initials at the 12th fret.

The nut, bridge pins and end pin are crafted from genuine bone, with the latter two sporting abalone pearl dots. Aging toner on the top highlights the OM 45 Style nitrate tortoise color pickguard and grained ivoroid body binding. Martin's flawless polished gloss lacquer finish on the body, neck and headplate enable the OM-30DB Pat Donohue Custom Edition's subtle beauty to shine.

Pat Donohue has been obsessed with the guitar since he first picked one up at age 12 in his hometown of St. Paul, Minnesota. Among his early influences were Delta blues guitarists like Blind Lemon

Jefferson and Robert Johnson, and singer/songwriters like Bob Dylan and Steve Goodman.

After graduating from Marquette University in 1975, Pat moved to Denver, Colorado, and rapidly established a reputation as one of the city's top guitarists. He was runner-up at the National Fingerpicking Championship in Winfield, Kansas in 1982 and took top honors in 1983. In 1983, he returned to St. Paul and two years later released his first album,

Manhattan to Memphis. Within a few years, he established his own record label, Bluesky Records.

In 1993, Pat was asked to join the house band at A Prairie Home Companion and he has been with the show ever since, providing tasty accompaniment for a "who's who" of folk and roots musicians. He also appeared on-screen in A Prairie Home Companion, the movie by Director Robert Altman based on the

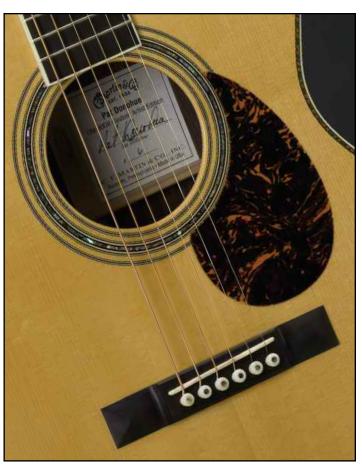
radio show.

In addition to performing on A Prairie Home Companion, he plays approximately 30 concerts a year, records a new album every couple of years, creates an occasional instructional or performance video and teaches guitar at various music camps across the country. Pat's latest album is *Freewayman*, a collection of original solo instrumentals – plus a couple of classics – that received fine reviews on its release in early 2008.

Delivered in a special Geib™ style hardshell case, each Martin OM-30DB Pat Donohue Custom Edition guitar bears an interior label personally signed by Pat Donohue and numbered in sequence. The OM-30DB Pat Donohue Custom Edition may be ordered with a 1935 style or other Martin sunburst top for an additional fee; a left-handed version is available at no additional charge. Authorized C. F. Martin & Co. dealers will begin taking orders for the OM-30DB Pat Donohue Custom Edition immediately. ❖



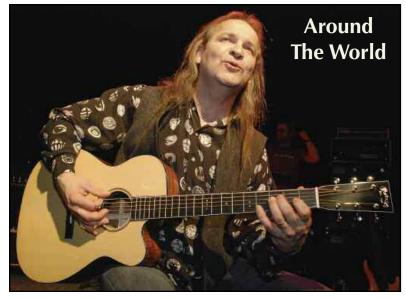




A magnificent guitarist deserves a magnificent guitar. The OM-30DB Pat Donohue Signature Edition blends the versatility of an Adirondack-topped Orchestra Model with an extra half inch of increased body depth, yielding remarkable tonal warmth, power and projection.



Photo by Steven Cohen

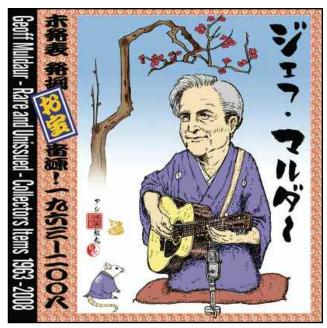


**Dzenek Primus** is a key figure in Prague's thriving art and music scene. On two seperate occasions he traveled to the USA, and on the second trip he brought his long time friend **Vlada Dvorak**, (above), an extraordinary musician and gifted guitarist from the Czech Republic. Vlada is performing and recording with his new MC-DSM Limited Edition, which he absolutely loves. Both Vlada and Dzenek are deeply involved with acoustic music in Prague, and they are both affiliated with yet another great Czech recording artist and Martin player, **Oskar Petr**. While the lyrics don't translate easily, the tone of the guitars definitely does! ❖

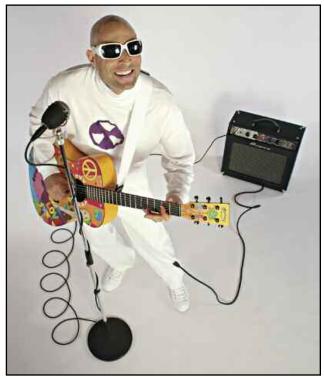


**Ethan Haller** of Auckland, New Zealand, is 11 years old and has already been playing guitar for five years! At this point, he owns three Martin guitars, a DCX1E, a 000X1, and an LX1E Little Martin. all paid for himself with the proceeds of his "busking" performances around town. He loves his Martins and still wants a Martin ukulele, a 12-string and of course a Custom Shop 6-string.

At the age of five, Ethan came home from school with a cutout plywood guitar strung with fishing line. He asked if he could learn guitar and his parents said yes, OK, "as long as you give it a fair go." He never asked how long a "fair go" was, and his parents never told him it would be a lifetime! He certainly has a terrific head start. You can watch and hear him play at: www.youtube.com/Ethan2Rock. ❖



Following his well-received performances in Japan, this special "Rare and Unusual" CD compilation features many great cuts by legendary songsmith Geoff Muldaur. Most flattering to us is the inclusion of Geoff's 00-18H Custom Signature Edition guitar in the CD artwork, though the sunburst top finish was overlooked by the illustrator.



Singer, songwriter, producer and cancer survivor, Charlie Lustman, has currently completed the first pop record about his cancer experience. Charlie's battle with a rare sarcoma in his jaw bone didn't stop him from singing and playing his Martin 000X Hippie guitar on this inspiring collection of uplifting and emotional pop songs. The album, entitled "Made Me Nuclear," will be available on compact disc and digital download this summer at www.MadeMeNuclear.com.



In November of 2007, former Byrds co-founder Roger McGuinn, flew around the world with his wife Camilla to participate in a Martin Club of Japan special acoustic concert that featured singer/songwriter/guitarist Makoto Saito. Club members were treated to a set of McGuinn hits that included Mr. Tambourine Man, Turn Turn Turn, Ballad Of Easy Rider and Eight Miles High. Pictured above are Master of Ceremonies Leo Yoshida (left) and Roger McGuinn on stage. Below (left to right): Leo Yoshida, Tomo Kurosawa (T. Kurosawa & Co., Ltd., Martin's Distributor in Japan), Akihiko Narita (percussionist), Ed Golden (Martin Custom Shop), Atsuo Katayama (keyboards), Shunsuke Tsunoda (bassist), Makoto Saito (singer/songwriter/guitarist), Ric Forero (Director of International Sales), C. F. "Chris" Martin IV, and of course the legendary Roger McGuinn. \*





Gilles Valiquette of Montreal was recently featured in a cover story for Paroles & Musique (Words & Music) Magazine. The magazine is published by the Society of Canadian Authors, Composers and Publishers – the Canadian equivilent of ASCAP, BMI and SESAC. Gilles is proudly holding his D-41 Special. He says it is the ultimate Martin guitar! \*

# **New JDP II Diane Ponzio Signature Edition**

C.F. Martin & Co. proudly unveils the JDP II, a second collaboration with Martin Clinician and worldwide guitar troubadour, Diane Ponzio.

On this, the 5th Anniversary of the highly acclaimed JDP Diane Ponzio Limited Edition model, and the 175th Anniversary of its mother ship, we celebrate by introducing the JDP II, an innovative Martin Jumbo design that truly speaks for itself.

"For over 20 years, I have had the privilege of representing The Martin Guitar Company at clinics, trade shows, in shops and on stages all over the world. What continues to astound me is the enduring quality of Martin craftsmanship and their instantly recognizable tone. I have NEVER met a Martin I didn't like, and more than many that I have loved."

The JDP II, a seeming "plain Jane" in appearance, is anything but in its sonic portrait. Every decision in the construction of this instrument is an exponent of sound and every appointment is dedicated to yielding fabulous tone at maximum volume.

Diane chose the Martin Jumbo body shape – her perennial favorite – because of its tight-waisted profile, which provides even tonal balance, and its Dreadnought depth, which gives it blasting power.

"Recently, I learned firsthand that dwindling natural resources and increased demand from other industries has cast a threatening shadow over the future supply of genuine mahogany."

"I am convinced that genuine mahogany will one day approximate the rarity of Brazilian rosewood.

Mahogany instruments sound much brighter than their rosewood counterparts, and the clarity is rich and distinct. It is for these reasons that I chose genuine mahogany for the back and sides."

Another fascinating timber development Diane has witnessed is the emergence of different species of spruce used on the tops of Martin guitars.

"There is no doubt to my ears that they each contribute differently to a guitar's special voice." For the JDP II, she chose premium Italian alpine spruce.

"When the Company offered me another opportunity to conjure a dream guitar based on my experience as both a player and a clinician, I knew my choices would involve these two magical woods."

Adding to the vibrant tone of the JDP II are the forward shifted hybrid top braces, the first of their kind.

Martin has long incorporated forward shifted bracing (typically found on many pre-WWII Martins) to give the soundboard more freedom to move and project sound.

The body is finished with full gloss nitrocellulose lacquer, while the neck's satin sheen allows for fast movement and fretting.

"Two obvious visual features of this magnificent jumbo are the slotted headstock and large soundhole. Both of these features make the guitar louder; the strings traveling from a slotted headstock to the bridge exert more downward pressure on the nut due to the increased angle, hence, more resonance. The large soundhole is like having a big mouth!"

Inspired by the contrasting pearl "sun" rosette of the 0-28 Ian Anderson model, Diane appropriated a similar design using in-house laser cut wood inlays. This process utilizes small pieces of precious wood trim from the Martin factory that are too small to utilize elsewhere in the process. It is one small example of our collective commitment to use wood wisely and continually find new ways to embrace the future of green guitar building.

The handsome Waverly tuners, prized for their precision, add to its beauty, and the tortoise teardrop pickguard, previously used exclusively on Martin OM's, highlights this guitar's simple elegance.

The JDP II is an obvious player's choice. Drawing from Diane's rich knowledge of tone woods and

"global laps" of experience as a Martin clinician, she has shared her vision by blending classic and contemporary design features to create this unprecedented combination.

"The most wonderful aspects of this guitar, however, are the men and women who make each one by hand in Nazareth, Pennsylvania, with the dedication to quality we have revered for almost two centuries. Thanks for the



# The Lonesome Picker Rides On **John Stewart** 1939 - 2008

John Stewart, one of America's most prolific and bestloved singer songwriters, died January 19th in San Diego of a massive stroke. He was 68 years old.

For many Kingston Trio fans, he is perhaps best remembered for replacing Dave Guard who left the group in 1961. With Stewart, the Trio went on to produce some of its most memorable – and most spirited – work.

As original KT co-founder Nick Reynolds put it, "I sure liked the Trio with John. He made it so much fun. And without that fun, the Trio would have been nothing. That was his gift to me and Bobby. He got us back on the beach!"

Stewart would go on to enjoy a long, successful solo career, releasing more than 45 albums on major labels as well as his own Homecoming label. His "Daydream Believer," written for The Monkees in 1967, became a pop classic that's still recorded today. In 1978, he scored a Top 10 hit of his own, "Gold," backed by Stevie Nicks and Lindsay Buckingham.

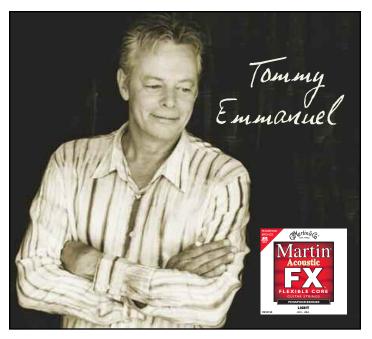
His songs have been recorded by legions of folk, country and pop artists including Roseanne Cash, Nanci Griffith, Joan Baez, Mary Chapin Carpenter, Eddie Arnold, Harry Belafonte, The Four Tops, Lovin' Spoonful, Anne Murray, U2 and many others.

John was a long-time Martin player both in the Kingston Trio and as a solo performer, owning numerous D-28s, a D-45 and a 00-21. His favorite, he said, was a 1950s D-28 that he played throughout his years in the Trio, and was later stolen at the San Francisco Airport (a loss he never quite got over).

Stewart's passing is balanced by an enormous – and timeless – trove of music, painting, wisdom, eloquence and encouragement.

"God speaks to all of us a little differently," he once said, "hoping we'll tell each other."

And indeed we will. \*



### **Martin Strings**

Martin Strings is proud to share Tommy Emmanuel's experience with the new Martin FX strings: "I love them – they're the best strings I've ever used. My guitars love them too." We are proud that Tommy chooses to use Martin Strings. Check out the incredible music of Tommy Emmanuel at www.tommyemmanuel.com. Tommy has just been voted Guitar Player Readers' Best Acoustic Guitarist for 2008. Congratulations, Tommy!





To celebrate Martin's 175th Anniversary, Martin Strings is releasing a Limited Edition 3 Pack of the popular 41MSP4100 SP Phosphor Bronze Light Gauge Acoustic Strings

with a T-shirt attached! No forms to fill out, just purchase the specially marked pack and take your T-shirt with you! Inquire at your local participating authorized Martin dealership for this special promotion!

Calling all ukulele players! Look for Martin's new ukulele strings this fall. We have completed an exhausting search for the best materials to bring new life to your ukulele. The new fluorocarbon strings increase tonal richness and provide a well balanced increase in volume.

The improved durability of the strings allows you to play longer with fewer re-tunings and handle drop tunings with ease. Available in the fall of 2008. •



# Farewell to the Leader Of The Band Dan Fogelberg 1951 - 2007

Singer, songwriter and soft rock pioneer Dan Fogelberg passed away at his home in Deer Isle, Maine on December 16, 2007 of prostate cancer.

While only 56 at the time of his death, Dan left a body of work and a personal example of decency and quiet tenacity that will influence future generations of acoustic musicians and songwriters for years to come. For many, he remains the "Leader Of The Band."

The son of a classically trained pianist and a high school band director, Dan would go on to a life of music that included session work for such pop-folk artists as Van Morrison to his vaulted solo career that produced numerous gold, platinum and multi-platinum albums.

His "Souvenirs" (1974) and "The Innocent Age" (1981) produced several huge hits including "Longer," Leader Of The Band," "Hard To Say," "Run For The Roses" and "Same Old Lang Syne."

Dan was a multi-instrumentalist, including guitar, piano and bass, and was equally at home in bluegrass, rock, folk, pop and classical genres.

In 2001, C. F. Martin & Co. honored Dan for his many years as a Martin player and enthusiast (he owned several D-41s, D-45s and other models) with his own D-41DF Dan Fogelberg Signature Model. So long to the leader of the band. You'll be missed.

#### **Tom Paxton • Comedians & Angels**

This new 15-song compilation of fresh and reworked songs is a touching tribute to friends, family, and of course his soulmate Midge. Recorded in Nashville with a country comfort feel, the songs are a stark contrast to the evening news. Tom's Signature HD-40LSH shares the cover with the legendary Greenwich Village "folkie" and rings as true as the songs he has written to preserve his genre. ❖

#### Batdorf & Rodney • Still Burnin'

Formed in 1970 as the Summer of Love still pulsed strongly through American culture, this popular acoustic duo crafted acoustic FM tunes that shimmer with delicate harmonies. In 2007, XM Radio recaptured many of the songs in a session that led to the release of this special CD. Adding two new tunes to round out the story, this Martin guitar wielding duo is definitely Still Burnin'.

#### **Arthur Godfrey • Amen**

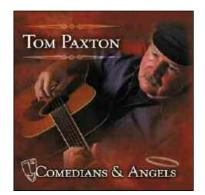
Amen offers a rich taste of raspy vocals and Americana blues recorded on Godfrey's Custom sunburst OM. Two of the eleven tracks won grand prize in the John Lennon Songwriting Contest. Amen includes a world-class line up of musicians from Bob Britt (Dylan) to the Doobie's Dale Ockerman. The songs are rock solid, furthering Godfrey's status among his celebrity and "common folk" fans alike. •

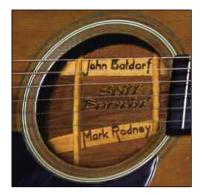
### **Gary Louris** • Vagabonds

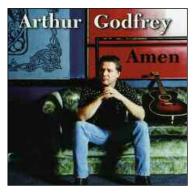
As a veteran member and songwriter for the Jayhawks, Gary Louris launched his solo career with this 2008 release of acoustic based folk rock. Produced by Black Crowes frontman, Chris Robinson, Vagabonds has a warm vintage feel that bursts with choral harmony, whirling organ notes, pedal steel and piano that all weave effortlessly around Gary's 00-18V Martin. www.garylourismusic.com

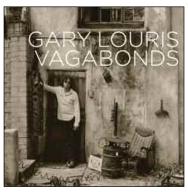
#### **Hazel Mountain**

Featuring bluegrass/western swing musician Walden Dahl on vocals and Martin guitars, this CD provides music from a man who has written songs for bluegrass legends such as Ralph Stanley and Alison Krauss. Close your eyes and let the sound of rip roarin' banjo and mandolin with blasting vocal harmonies transport you to bluegrass heaven, deep in the woods of Hazel Mountain. •

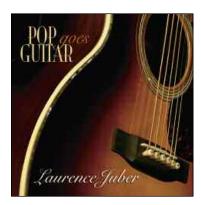












#### **Laurence Juber • Pop Goes Guitar**

With his OMC-28 Signature model at hand, LJ interprets some of the most beautiful and memorable love songs of the past few decades. From Smokey Robinson to the Stones to the Beatles (naturally), the two-time Grammy winning artist and SolidAir Records offer an instrumental guitar collection of solo arrangements that will be cherished for years. Go to: www.laurencejuber.com. •



#### k.d.lang • Watershed

Her first release in 8 years and first self-produced CD ever, Watershed is full of passion and power. Featuring eleven diverse songs and a full range of orchestration, Watershed is masterful and sophisticated. Conducting it all with her new OM-42 and powerful dynamic voice, the Grammy-winning songwriter reveals a vast and colorful soundscape of captivating melody, rhythm and lyrical brilliance.



#### **Rediscovering Lonnie Johnson**

This tribute to the musical legacy of blues and jazz great Lonnie Johnson, is a fresh blast from the distant past. Revered as an innovator and mentor to Robert Johnson, Lonnie's music will not be forgotten. Studio guitarist Jef Lee Johnson used a historically accurate 00-21 Golden Era for the recording. On Lonnie's classic, 'He's a Jelly Roll Baker', Jef is joined by Martin Signature Artist, Geoff Muldaur. ❖



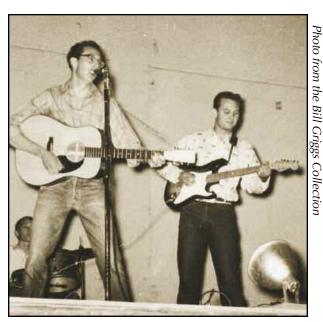
### Jeff Daniels and Jonathan Hogan • Together Again

Two old friends from NYC reunite over old songs, 30 years after their days as starving actors gave way to major motion picture success. With Jeff's son Ben at the console, both gifted blues players contributed their original music to this 13-track recording. The songs range in theme from tender to hysterical, with all proceeds benefiting The Purple Rose Theatre. •



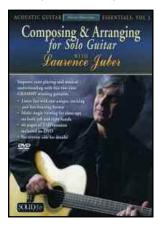
#### The Charvel Brothers • Niki

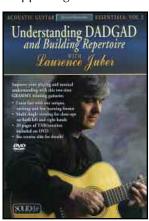
This CD of dazzling duets from the twin sons of famed electric guitar maker Wayne Charvel honors a friend injured in a boating accident. Recorded with their Martin guitars, Rick and Bob blend classical, jazz, fingerstyle, blues, flatpicking and swing into their own unique style. From lightning fast runs to delicate chords, this instrumental CD will impress fans and critics alike. Go to: www.charvelbrothers.com.



# **Buddy Holly**

While the legendary Buddy Holly is closely associated with the Fender Stratocaster, he was well familiar with Martin guitars. Here he's pictured playing a D-18 on April 10, 1956 at the Fair Park Coliseum in his hometown of Lubbock, Texas. Playing Buddy's Stratocaster is renowned singer songwriter Sonny Curtis ("I Fought The Law," "Walk Right Back," "Love Is All Around" – The Mary Tyler Moore Theme Song) and Crickets drummer Jerry Allison, one of rock's greatest pioneering drummers. The show was headlined by Elvis Presley for whom Buddy and the boys were a supporting act.





### **Laurence Juber on DVD**

Newly available instructional DVDs from Grammy award-winning guitarist Laurence Juber offer master classes in two areas central to instrumental guitar. On "Composing and Arranging Solo Guitar," Laurence offers insight into technique and approach, with valuable tips on arranging. On "Understanding DADGAD and Building Repertoire," LJ uses familiar songs to thoroughly explain basic DADGAD theory and chords. The DVDs were recorded with LJ's OMC-28M Signature Model, and filmed using multi-angle camera views that show helpful close-ups of LJ's right and left hands. ❖



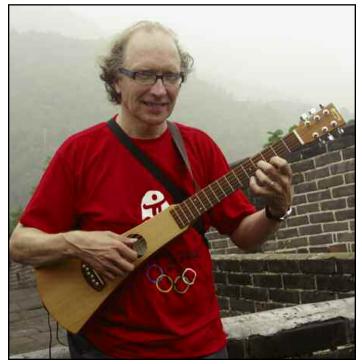
### **Iraq And Back**

First Lieutenant Mike Ip of the U.S. Army recently returned from a 15-month deployment in Iraq. His original Backpacker®, purchased and signed by friends (as well as Chris Martin and Dick Boak), was destroyed by a fire at his infantry headquarters in early 2007. Determined to get Mike a replacement, his friends in the online Unofficial Martin Guitar Forum bought him another Backpacker. Many of the original signers, including Chris and Dick, re-signed the guitar, after which the surprise was shipped to Mike in Iraq. He's shown above with the replacement, happy and proud, after returning safely to the USA.



### Can't Canoe (or Ski) Without It

Mark LaVigne of Canada takes his Martin Backpacker® everywhere, both on business trips (since it is easy to carry on airplanes) as well as on vacation, including this canoe trip he did last July with two of his sons, his nephew, his best friend Larry and two of Larry's sons. During a rare sunny break between thunderstorms and meal preparation/clean up, Mark decided to get in a quick song ("Raindrops Keep Fallin' On My Head" perhaps?). Most recently, Mark's Backpacker went to Panorama, BC to accompany him skiiing in the Purcell Mountains. It has been as far afield as Costa Rica, and probably every major city across Canada.



### The Great Wall of China

Dutch guitarist and teacher Martien Tielemans recently embarked on a great adventure to mainland China with his Martin Backpacker® guitar. During his various excursions, he visited the Great Wall and found time to strum a few songs for posterity.



# Schiermonninkoog

Wolfgang Immig of the Netherlands is pictured on a recent tour of Schiermonnkoog, one of the West Friskan islands in the northern Netherlands. Schiermonninkoog translates to "the island of the grey monks" and is one of the least densely populated municipalities in the Netherlands. No wonder Wolfgang brought his own audience!



### Lois & Clark

Chris Krebs of Wall, New Jersey sent us this photo of his three-year old son Superman (aka William "Wolfie" Krebs) serenading Lois Lane (his cousin, Sophie) with his Backpacker guitar. Can a D-45 be far away?

### **Tim O'Brien** – Continued from Page 15



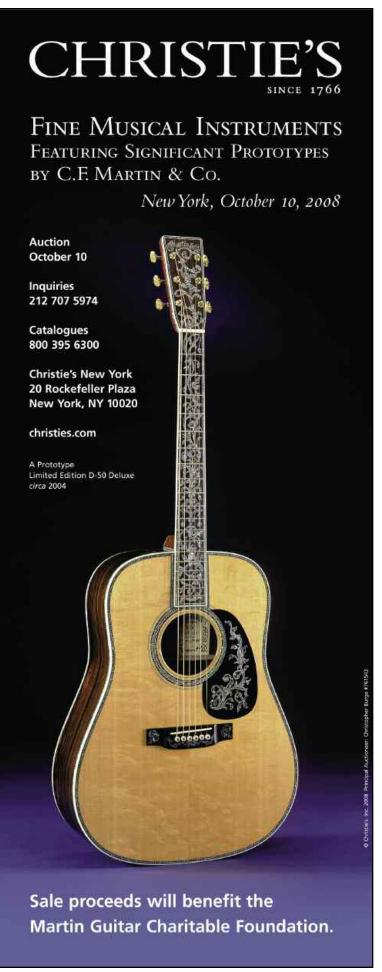
Tim O'Brien's recordings are numerous and his latest, *Chameleon*, was released in March of

2008. The new CD features intimate solo performances – just one voice and one instrument – of sixteen new originals. Surely Trip would be proud of his little brother's accomplishments. Visit Tim's website at www.timobrien.net.

Charles Sawtelle once told Tim that "a good instrument will find you." A 1937 Martin 00-18 found Tim some years back and in his own words he said, "I play this gem on lots of Tim & Mollie recordings. It's punchy and sweet sounding." When approached about the prospect of Martin creating a Tim O'Brien model his humility shone through. "It is an honor to be associated with Martin Guitar. It's solid stock. I just want to say that Martin is not like most companies of today. There is no planned obsolescence with Martin Guitars. They certainly make guitars as well as they've ever made them. They've kept that integrity. They define the whole thing. There's none finer than a Martin."

The Martin Guitar Company is proud to pay tribute to a great talent in the world of acoustic music. The Limited Edition 00-18 Tim O'Brien model is based in tradition, but incorporates some features not previously found in the Martin line. Tim had some specific ideas about what he wanted in a signature model. He chose the "00" body and the "18" styling that includes solid mahogany for the sides and back and Adirondack spruce for the top. The top is supported with scalloped 1/4" Adirondack braces and tone bars and a maple bridge plate. The thin bracing and the stiffness of the Adirondack spruce produces a clear bell-like tone with volume suitable for both fingerpicking and flatpicking. The soundhole is adorned with a simple vintage style 18 rosette; however, the center ring of black has been replaced by an elegantly thin strip of select abalone pearl. A beveled polished tortoise style pickguard protects the top below the strings. The top and back are bound in black Boltaron and the center back strip of Madagascar rosewood matches the headplate overlay which displays the historic Golden Era style Martin decal. In a show of support for the use of alternative woods, Tim chose solid Spanish Cedar for the full thickness "V" neck, attached to the body with the traditional "dovetailed" neck joint. The ebony fingerboard features Martin's pocketed fret slots, G300 fret wire and is dressed out with the diamond and square inlay pattern of select abalone pearl. Its width at the nut is 1 3/4". Nut and saddle are bone. A unique feature of the 00-18 Tim O'Brien is its 25.4" scale length, which is typically reserved for Dreadnoughts and Orchestra Models. This feature will add to the power and volume of this specially designed instrument. The guitar is detailed with a highly polished nitro-cellulose finish and comes in a Geib-style deluxe case. Tim O'Brien will personally sign the interior label of each guitar. A portion of the proceeds from the sale of each Tim O'Brien Signature model will be donated in support of Catholic Charities Refugee and Immigration Services.

The 00-18 Tim O'Brien Signature Edition is limited to no more than 100 special instruments. Once ordering is underway, a list of participating Martin Dealers will be posted on the Martin website at: www.martinguitar.com. •







Martin's Dick Boak (center) shows "Click & Clack" – Tom (in red) and Ray Magliozzi – the first prototype of the Car Talk guitar while their sister Lucille looks on. For a video podcast of the presentation and the bluegrass that followed, go to: www.martinguitar.com and click on: Guitars / Choosing Your Martin / Special Editions / CarTalk. \*

PRESORTED
STANDARD
JS POSTAGE PAID
EHIGH VALLEY PA
PERMIT # 334



The Sambing Board P.O. Box 329, Nazareth, PA 180640329 (610) 759-2837 · www.martinguitar.com