



GALLERY

July-December '99
Volume 2, Number 2

Guitarist's Magazine

DIZZY UP THE GUITAR

an interview with
Johnny Rzeznik
of the Goo Goo Dolls

Bad Company Revisited
An Interview with Paul Rodgers

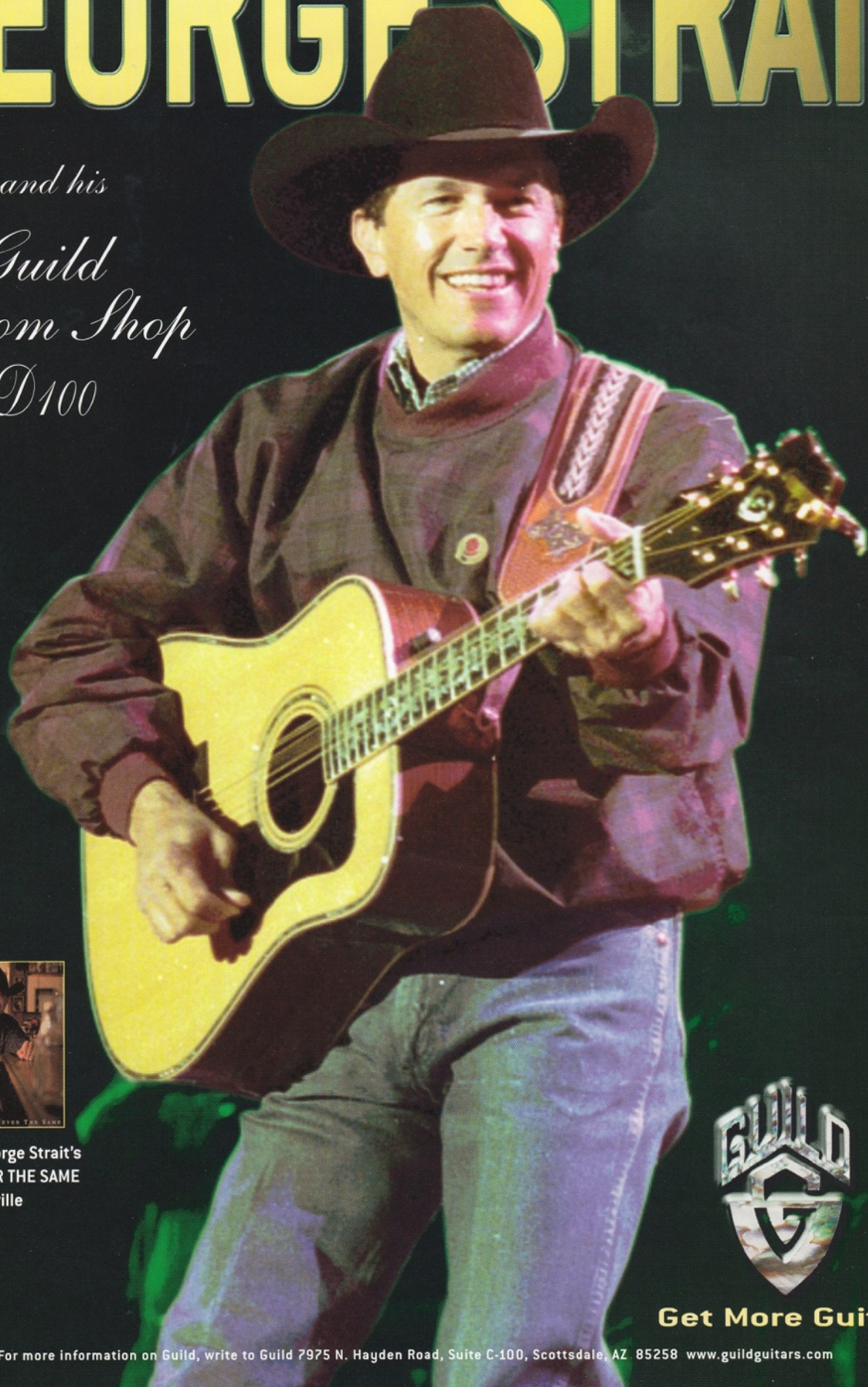
Pick Control & Coordination
Jazz Tips by Charles Chapman

The Signature of Jazz Guitar
Benedetto Joins Guild's Quest for Quality

Inside: Full Acoustic and Electric Guitar Catalog, Tech Tips and More!

GEORGE STRAIT.

*and his
Guild
Custom Shop
D100*



Check out George Strait's
ALWAYS NEVER THE SAME
On MCA Nashville



Get More Guitar

photo by Doug Crouch

For more information on Guild, write to Guild 7975 N. Hayden Road, Suite C-100, Scottsdale, AZ 85258 www.guildguitars.com

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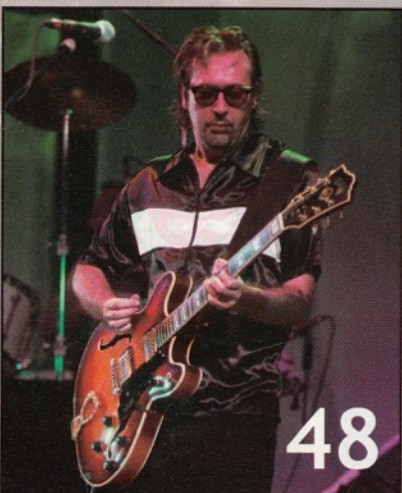
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Goo Goo Doll Johnny Rzeznik



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Adam Seymour of Pretenders

Background photo:
Kevin Cadogan of Third Eye Blind
(photo: Rory Earnshaw)

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Letters

Ring the Bells

Dear Guild Gallery,

I am enclosing some photographs of my Guild guitars and me. I own a D25 (cherry), my first Guild, a D55SB, being my second Guild which I bought around 1976, a 12-string D2-12M, which I bought on July 26, 1982 and my new JF65-12.

I have used all of my guitars either on gigs or in church choirs, and I do not believe there is another manufactured guitar better than Guild. I have tested Martins and, to my amazement, I cannot figure out what's so great about them!

Each one of my Guilds has a distinct and wonderful personality all its own, and as they age, they sound better. My new JF65-12 is the talk of the town in our music ministry at St. Rose Church here, but my powerhouse D55 still "rings the church bells!"

Thanks for a great product. I hope you never change or cheapen this fine instrument which resounds in the spirit of Alfred Dronge's muse.

Hasta la vista! Your amigo,

Joe M. Sisneros
Santa Rosa, New Mexico

Joe, in order not to cheapen or diminish the unique quality of Guild acoustics, our wood-selection process has remained the same since Willie Fritscher came to Guild in 1971. Willie's personal selection and inspection of tonewoods has been a key factor in maintaining the special tone for which Guild is known. Check out our article on the subject on page 11.—Ed.

DeArmond: Recapturing the Magic

Dear Guild Gallery,

This old man is oh so delighted to see that two of his favorite brands (i.e., Guild and DeArmond) have seen a new light. My first "electric" guitar became so by way of an "add-

on" DeArmond pickup. My all-time favorite guitar was a small-bodied "sound-hole-free" Guild.

Oh my goodness, am I being given the opportunity to recapture both of these transcendental experiences, all for my dear son? Is it the luck of the Irish? Before I make such a bold purchase, I would like to know certain DeArmond details. What are the woods used? The width at the nut? Scale length? Opacity of finishes? Availability of retro-fit Bigsby for those who opt for humbuckers?

David Purcell
Minneapolis, Minnesota

A D40C Through the Years

Guild Gallery,

I've been playing a Guild since my first year in college in 1969, a great year for acoustic guitars. I had frequent access to my friend Johnny C's Guild D40. I loved how solid it felt. It held up to very rough use by multiple people at countless parties and gigs during the early '70s.

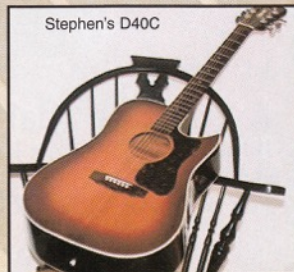
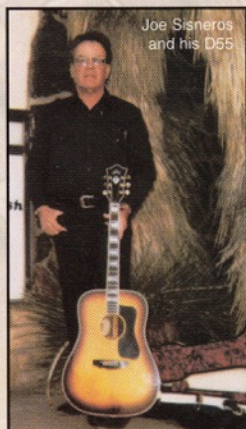
After college, while playing in a country rock trio called Plowboy Lowery & The Sodbusters, I bought a Guild D40C. It was made in Westerly, Rhode Island, just down the road from my home. It is a tremendous instrument! That florentine cutaway allows access to the 12th through 18th frets—a real player's guitar. I have used it continuously since buying it at Ray Mullins in Pawtucket, RI, around 1976.

This guitar has recently served as my son's practice instrument. I still record with it and it is still sporting the original look. Twenty plus years and sounding better than new. I have never seen another D40C, so I'm assuming there were few made. Perhaps you could let me know.

Sincerely,

Stephen Lowery
Narragansett, Rhode Island

Stephen, we get many questions about the history of specific models, so we've included information on model history on our web site, www.guildguitars.com. The D40C was fairly popular but has been out of the line since the late '80s. We have just brought back the D40, but most players looking for cutaways look to our Venetian cutaway DCE acoustic-electric models.—Ed.



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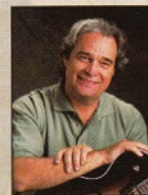
Eric Kingsbury, Rich Siegle

Cover photo courtesy of Warner Brothers Records.

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Bill Acton has worked in the Musical Instrument Industry for over 30 years, starting in a retail store in the summer of '67. He has been with Guild since the '80s and is currently Marketing Manager for Guild Guitars.



Long-time jazz guitarist and music journalist Charles Chapman has played Guild jazz guitars since 1966. As a Professor in the Guitar Department at Berklee College of Music in Boston, Charles has taught guitar since 1972.

Willie G. Moseley has been a writer and columnist for *Vintage Guitar* magazine since 1989. He has authored and co-authored five guitar-related books including his collaboration with Bill Carson on *Bill Carson: My Life and Times with Fender Instruments*.



Since completing his studies in classical guitar in the early '70s, Ron Huntoon has spent two decades as a performer, teacher and musical instrument industry insider. He is currently Guild's Acoustic Products Specialist and clinician.

We want to hear from you! Send us your letters, photos, Guild stories, anything Guild-related. Send to Guild Gallery, 7975 North Hayden Road, Suite C-100, Scottsdale, AZ 85258. Also, check out our Web site at www.guildguitars.com. Unfortunately, we can't return your submissions, so please don't send anything you need back.

A Vision of Quality

World-Famous Luthier Bob Benedetto Joins Guild's Quest for Excellence

At Guild, We Build a Quality Guitar. This simple phrase has been both a motto and a heartfelt commitment at Guild since 1952, when Al Dronge founded the company in a loft in New York City. Over the years, Guild has been challenged at the management level by sudden death, changes of ownership and even a bankruptcy in 1988, but on the production line, the simple motto has always been foremost in the hearts and minds of the men and women who build Guild guitars.

In November of 1995, two decades of managerial ups and downs ended when Fender Musical Instruments purchased Guild from the US Music Corporation. Under new leadership, Guild's original pursuit of quality gained new energy—new processes and controls were introduced, new equipment was purchased and, most importantly, the new management brought a level of commitment to quality not seen at Guild since Al Dronge.

On March 10, 1999, Guild took its commitment to Quality one step further by signing a "Design and Consultant Agreement" with the world-renowned archtop jazz guitar builder Bob Benedetto. Widely regarded as the third master in the archtop lineage that runs from D'Angelico to D'Aquisto, Benedetto has been building archtop jazz guitars for over 30 years.

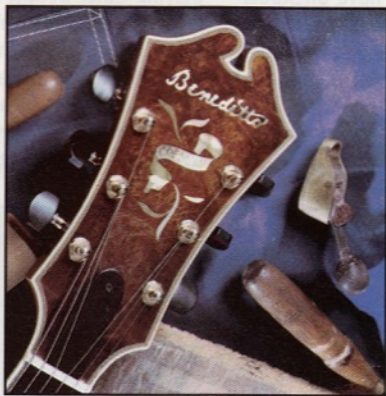
Bob has agreed to work with Guild's factory at Westerly, Rhode Island, to enhance the quality of Guild's flagship Artist Award and Stuart model jazz guitars. The Guild Custom Shop in Nashville will also benefit from Benedetto's expertise and will become the builders of

a select number of Benedetto models. The details of this great news can be found on page 20 in the article by Charles Chapman.

Building quality guitars is our duty as well as our motto. As a former artist relations manager for Guild and other US Music products, I never made a distinction between what we owe the artist and what we owe the regular customer—we owe the same thing to every buyer of a Guild guitar, and that is a quality product that we stand behind. To this day, we feel that same deep responsibility to all our customers, dealers and artists, all in an equal manner, and that is our commitment to our vision of quality.

From the corporate office to the factory floor, the tradition of quality guitars by Guild is important to everyone in our organization and therefore our attitude is something in which we take pride. We believe that we deliver the best value in American-made guitars, but we will not be satisfied with our efforts. We know that quality is maintained only by a continuing effort to improve, and standing on your previous accomplishments only leads to falling backwards.

We are delighted about our new agreement with Bob Benedetto for the specific reason that it gives us one more tool to further our commitment to continuing improvement. The jazz guitar is the foundation of Guild guitars—we began making them in 1952—and Bob, like the rest of the jazz guitar community, appreciates the fact that our spiritual investment is deep. We will continue these efforts to improve our products by combining the best of our history with the best people and the best raw materials available, so that each and every Guild customer receives a quality instrument that we stand behind. —Bill Acton



Guild at the 3rd Annual Catalina Blues Festival

The Third annual Fender Catalina Island Blues Festival, which took place May 14th–16th, once again featured some of the biggest names in blues. Twenty-six miles across the blue Pacific from Southern California, Catalina Island provided a magnificent haven for one of the most important and popular blues jams in the nation.

The three-day event, which Guild co-sponsored, was headlined this year by blues wunderkind Kenny Wayne Shepherd. Featured guests included the ever-entertaining Taj Mahal, six-string virtuoso Robben Ford, Delta Blues legend (and stepson of Robert Johnson) Robert Junior Lockwood, acoustic blues maven John Hammond and Austin's Doyle Bramhall II.

The first two days of the festival thrilled the audience with free performances and smoking evening concerts. Since diehard blues fans aren't known for passing up historic performances, Sunday afternoon was a highlight as the throng filed into the Avalon Theatre for

"Guild Unplugged." They came to witness intimate solo acoustic sets by John Hammond and Robert Junior Lockwood.

Hammond switched frequently between six- and twelve-string Guilds while simultaneously honking on a blues harp and weaving his engaging, bawdy blues tales.

Lockwood, at 84 the senior performer at this year's festival, learned some of his first licks from stepfather Robert Johnson. In the 60 years since, Lockwood's playing has evolved to include intricate jazz progressions and melodies that take his music from the Delta to the Big City and back again.

The Guild Custom Shop contributed a one-of-a-kind F30RLS with the Avalon Casino Ballroom inlaid in the headstock and a unique finish by Custom Shop master builder John Kornau. The guitar was raffled off to benefit the Catalina Island Performing Arts Foundation, a nonprofit organization that provides music and arts education to children. —Adam St. James



Robert Junior Lockwood



John Hammond



Dizzy up the Guitar

an interview with **Johnny Rzeznik** of the Goo Goo Dolls

by Eric Kingsbury

With the dizzying success of the breakout hits "Name" and "Iris," Johnny Rzeznik, Robby Takac and Mike Malinin have unexpectedly found the spotlight focused directly on their Buffalo, New York-based trio. Unexpected, perhaps—the Goo Goo Dolls released their first album on an indie label 12 years ago and spent most of the past decade confined to college radio and cult status. But the Goos' desire to experiment and mature musically has destined to bring the world around to them.

On their latest CD, *Dizzy Up the Girl*, guitarist and vocalist Rzeznik brings his indie-rock spirit of experiment into play, going from distorted power-pop to oddly tuned acoustic numbers, powering it all with a seasoned expressiveness that puts many modern-rock newcomers to shame.

Rzeznik has been playing Guild acoustics for several years, including jumbos and S4CEs. Additionally, he requested from the Guild Custom Shop a solid thinline acoustic-electric that he could play at high volumes without feedback. The Custom Shop's solution was the S7CE Peregrine (see page 24 for details).

Guild Gallery: What were some of your earliest musical memories?

Johnny Rzeznik: Oh, man. I have musical memories like staying up late on Friday night and getting to watch Don Kershner's rock concert on TV, listening to my older sister's records. There was always a guitar around the house, and I just liked making noise on the thing. Playing the tennis racket.

GG: How old were you when you started playing the guitar?

JR: I was probably 7, 8. But I took accordion lessons, you know. Like every good Polish boy on the east side of Buffalo, you take accordion lessons. Then I played drums for a little while, but my mother put a stop to that and finally bought me an electric guitar.

GG: What was your early motivation as a guitarist? Did you see being in a band or was it just playing around, having fun?

JR: I was really bad at sports. So it was just to have people to hang out with. You know, all the other losers in the neighborhood that were lousy at sports, we hung around together and we played music.

GG: Did you have an image of the kind of player you wanted to be?

JR: It was really weird because I took a couple of lessons, and I just

decided that was useless. I was never very good at playing cover songs, playing other people's music, so I just started writing my own. And I did a lot things, even back then, with screwing around with the guitar, you know, winding up the tuning pegs to get different sounds out of the instrument. I've never been into guitar virtuosos. That stuff just really bugs me. I want to hear somebody playing from their heart. I don't care how many notes they can play, you know, or what their technique is. I just want to hear them mean something that they're saying to me.



GG: That attitude was basically the root spirit of punk rock.

JR: Yeah, in a lot of cases. Iggy Pop was definitely the roots of punk. He was pretty real. The Sex Pistols, as far as I'm concerned, were just the Monkees with dirty words.

GG: One of the great things about punk is that 14- or 15-year-olds can just pick up guitars, get together with their friends and play Ramones songs.

JR: Right. Exactly. The Ramones kicked butt. They were one of the greatest rock'n'roll bands ever. It's not even so much that they were a punk rock band, which they were; they were just a great rock'n'roll band. And they understood a 15-year-old's energy. They legitimately wrote about their environment. New York City—their songs are mostly about being bored, living in New York City, going to Coney Island, digging rock'n'roll, chasing girls. That's cool. I loved the Ramones. The whole punk rock thing, for me, was all about complete nonconformity and being an individual. But there started to be too many rules to that, too. I can't stand completely image-driven music. That's why I always hated hair-metal. The music becomes secondary to how

cute the singer is. But at the same time, you can't underestimate the power of having sex appeal as a component of music. Sex has definitely always been a part of rock'n'roll. Mick Jagger is just pure sex. I have this rule: it's like, if you write an amazing, cool song that you mean, and then you go and put your leather pants on and sing it in front of people, that's okay. But if you put your leather pants on and stand in front of the mirror and go, "Okay, I've got to write a song to fit these pants," then you're in trouble.

GG: The music scene has changed a lot since the Goo Goo Dolls started. "Alternative Music" used to mean something different then. As a band that saw those changes, what's your view on it?

JR: We're the only band that survived the '80s. [laughs] I think that there were people in the record industry that saw all these alternative bands and said, "Hey, we could make money off them." Then they started marketing and packaging it correctly. And people were sick of spandex.

GG: Well, let's talk about guitars. You're playing a Guild Custom Shop S7CE now.

JR: Yeah, it's something that those guys put together for me. I told them what I wanted, and they pretty much gave it to me. There were two things that I asked them to do for me. I said make me a guitar that A, will not feed back, and B, still sounds like it's made of wood. You know? [laughs] Because a lot of thinline guitars sound like metal; they don't sound like wood. I wanted it to sound like it was made of wood, and they did it. The guitar still sounds like a guitar, instead of an amplified pie tin. It's really beautiful.

GG: Do you plug into an amp with the S7CE?

JR: I plug into a Demeter DI and then right into the PA. That's it. To me, it's one of the only guitars out there that you can crank through a PA and a set of monitors and the notes aren't going to go crazy on you. I fought for two years on our last tour trying to find a good acoustic guitar tone. Finally, I hooked up with the guys at Guild and kind of put it all together.

GG: With all your alternate tunings, do you experiment and then work things you like into songs?

JR: Yeah, I just start winding tuning pegs. What I'm doing now with a lot of the electrics, I use banjo tuners on the high E and B strings and a hipshot on the low E. That way, I can tune my B up to C. I can tune my E up to F-sharp. And I can drop my E down to D. So I can switch in and out of crazy tunings.

GG: And you don't have to carry around 30 guitars.

JR: Well, I still carry around 30 guitars. [laughs] But it just gives you more latitude. I can segue way a lot faster. It keeps the momentum of the show up. That was one of the things that I learned from the Ramones. I like to machine-gun off about 7, 8 songs in a row without stopping. I dig that.

GG: With Robby, you've played together for so long, I'll bet you've got pretty tight musical chemistry.

JR: Yeah, you sort of start to become psychic with each other. You know what each other's going to do. It's funny because me and Mike and Robby will be playing together—Mike's the drummer, but he's sort of tied in to this thing—we'll all screw up exactly the same place and pull it off. I think it's mostly them catching me screwing up. I'm king of the clams. I clam so much, man.

GG: Do you see yourself as a "guitar hero?"

JR: A guitar hero? I ain't no Al DiMeola, and I don't want to be. But I think

I've done a few things that other guys may not have done. Or I sold a lot of records doing weird things with my guitar. But I'm definitely not doing anything that a thousand guys before me haven't done. I got popular at it, so I get noticed for it. Which is good, because I'm glad that I get noticed for my guitar playing once in a while and not who I'm sleeping with or something like that.

GG: You've said that you don't have much of a repertoire of solos, but your playing works well in the service of the music.

JR: It's all about doing what's right for the song. The song is the most important thing, you know. Like the tuning for "Iris," it's five Ds and a B. [laughs]

GG: Not a lot you can do with that.

JR: Not a lot you can do with that, but the point is that it's a very special kind of drony thing that goes on underneath. The guitar is very much a background instrument in that song. It's there to support the melody and meaning behind the song. There's this great book that I really think

every guitar player should read. It's called *Zen Guitar* [by Philip Toshio Sudio, Simon & Schuster]. He describes the way things have to be with playing guitar, you know, that it's about finding a spiritual pulse, more than just showing off on the instrument. The only reason I really like guitar solos is because the songs would be too short without them. Most of the time, I get dragged into having a guitar solo. [laughs] Then, I just rip out the standard Ace Frehley #2 solo. I just rip it out.

GG: Ace was great.

JR: I ask you: what are the greatest guitar solos of all time?

GG: I'd have a hard time picking. Page or Hendrix, maybe. I would pick those guys over, say, Van Halen.

JR: But I give Van Halen props for being the guy that sort of invented that stuff. Maybe not invented it, but refined it and popularized it. I think Eddie Van Halen definitely had a huge influence, probably was one of the most influential guitar players ever.

GG: You're right, he got a lot of players going. It's not his fault that so many guitarists in the world imitated him and essentially played that style to death.

JR: Exactly. I mean, the first 2 or 3 Van Halen records were great. I used to catch hell from my little punk rock friends, but, man, those records kicked. The songs were amazing. And David Lee Roth was just out of his mind. That was amazing music. For me, my favorite solos, it's the guitar solo on the live version of "Stairway to Heaven." Jimmy Page's solo on that is unbelievable. He's got a few that are amazing. His guitar playing was just so insanely innovative. He's slopping up all over the place, but it was unbelievable. Also Alvin Lee, that guitar solo on "Goin' Home" from the *Woodstock* record. And Ace Frehley. Okay, so he only played three different guitar solos, but he played the hell out of them. 🍀



The Goo Goo Dolls, from left: Mike Malinin, Johnny Rzeznik and Robby Takac

"If you write an amazing, cool song that you mean, and then you go and put your leather pants on and sing it in front of people, that's okay. But if you put your leather pants on and stand in front of the mirror and go 'okay, I've got to write a song to fit these pants,' then you're in trouble."

GUILD ARTIST SPOTLIGHT

Guild Artists—Recent Releases

Third Eye Blind

Since storming the charts with their self-titled debut album, San Francisco-based Third Eye Blind has won herds of devoted fans. With hits like the Top-10 “Semi-charmed Life” and “Losing a Whole Year,” the band has practically owned rock radio stations from coast to coast for nearly two years.

Alongside Stephan Jenkin’s impassioned, earthy and often enigmatic vocals, a huge key to 3EB’s success has been the oblique yet melodic fretwork of guitarist Kevin Cadogan. Citing U2’s *The Edge* as a big influence, Cadogan’s hooks are just as surprising and catchy.

Cadogan plays Guild acoustic-electrics on 3EB’s acoustic numbers.



George Strait



Headlining what stands as the country music event of the year, George Strait and his 1999 George Strait Country Music Festival are red-hot. Additionally, Strait’s new release, *Always Never the Same*, opened at #1 on Billboard’s country music charts, and he was nominated for 5 CMA awards, making him the most nominated artist in the history of the CMA awards. Overall, he has received 47 nominations.

If you missed his stadium tour this spring, don’t despair yet! There is talk that George will be taking the show back out on the road, maybe this year, maybe next year. If it happens, be sure to get out and see George and his Guild Custom Shop custom D100 (with stunning inlay).

Mana

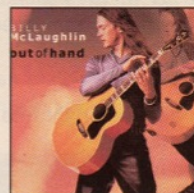
Hot off their 1997 studio album, *Suenos Liquidos*, Mexican-based Latin rockers Mana recently taped a performance for MTV Unplugged in which guitarist/vocalist Fher, guitarist Sergio Vallin and bassist Juan Calleros got out their Guild acoustics and dazzled viewers with their original and powerful sound.

Like their south-of-the-border predecessors Sui Generis, Mana proves that Latin rock is as vibrant and vital as any rock in the world. The MTV Unplugged CD is out and features renditions of tunes like “No Ha Parado de Llover” and “Desaparaciones.” If don’t believe Latin music rocks—check Mana out.



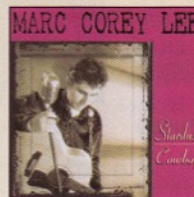
Billy McLaughlin *Out of Hand* (Narada)

Fingerstyle guitarist extraordinaire Billy McLaughlin’s second CD, *Out of Hand*, is a daring evolution in a style that has needed a little shot in the arm. McLaughlin delivers the medicine with 10 acoustic instrumental tracks that challenge the boundaries of instrumental acoustic guitar. Stunning fingerstyle chops abound here, but Billy adds the percussion of Kirk Johnson, drummer for The Artist, and plenty of fresh, rock-driven acoustic detours. Standout tracks here include the driving title cut, the shimmering fingerstyle pieces “Clockshop” and “Flying Dream” and Billy’s take on The Eagles’ “The Best of My Love.”



Mark Corey Lee *Stardust Cowboy*

Country newcomer Mark Corey Lee makes an engaging debut with *Stardust Cowboy*, a collection of 10 original songs drenched in the kind of plaintive, reverb-heavy leads and broken-hearted crooning that Chris Isaak has made so popular in recent years. From the blue lamentation of “Memphis Rain” to the freewheeling honky-tonk of “Crazy for Cryin’,” Lee’s songwriting is more than enough to set him apart as one of the most promising young country artists going.



Pretenders *Viva El Amor!* (Warner Brothers)

It’s been about four years since the last Pretenders album, and if you’ve been waiting for Chrissie Hynde’s return, *Viva El Amor!* won’t disappoint. *Viva* is a collection of pop-flavored tunes stamped with Hynde’s inimitable style and presence. The guitarwork—amply provided by Adam Seymour and his Guild Starfire—is fluid and shimmering. From top to bottom, this album provides variety and freshness to the Pretenders catalog, ranging from the trademark sound of the radio hit “Human” to the Latin balladry of “Rabo de Nube.”



Bad Company Revisited

a conversation with **Paul Rodgers** of Bad Company by Eric Kingsbury

It's virtually impossible to be a fan of rock music and not know Paul Rodgers' voice. From Free's "All Right Now" to the litany of Bad Company standards to The Firm's "Radioactive," Rodgers' songs have spanned four decades and his classic vocals are indelibly stamped on rock history.

Much less known is Rodgers' guitar work. Together with Mick Ralphs, Rodgers wrote or played quite a few of the classic hooks from the Bad Company era, playing all the guitars on "Rock'n'Roll Fantasy," for instance. While Ralph's taut chording and melodic leads put him in the guitar forefront, Rodgers remains a master songwriter-guitarist, favoring a custom Guild dreadnought.

This year, Bad Company released a box set of hits that included four new originals and have been touring to packed houses across the nation.

Guild Gallery: As a young man, what inspired you to get into music?

Paul Rodgers: The radio was always on in our house when I was a kid, so I was always aware of the popular music of the day. When I was about 13, the Beatles came out and then the Rolling Stones. I think, like about a million other early teenagers, that's when music hit me. And then I actually heard some of their music and I wondered where it came from, so I started to look a little deeper, and discovered soul and blues. Because that's the roots of what they do. So it took me on a whole journey, and here I am.

GG: When did you take up the guitar?

PR: I started out playing bass. I had an acoustic guitar and it was very difficult to play, with all those six strings and everything. So I switched to bass, because I thought it would be simpler to play, because it had four strings. And it wasn't, of course. So at one point, I sang "Good Golly Miss Molly" or something like that, a Little Richard song, and I became the singer of that band. It was only when I felt the need to write songs that I took up guitar. When I came down to London, I was about 17, I went and bought myself an acoustic guitar in a junk shop because I wanted to become a songwriter. And so I started playing guitar by writing songs really.

GG: When did you first realize you had a gift for songwriting?

PR: I was 17. It was just before Free. I just started to write a couple of songs, based on the 12-bar blues. I met up with Paul Kossof and played him a couple of ideas. So really guitar, piano and the bass were incidental to singing. They were another means of expression for me and a means of songwriting. I'm really just getting into playing guitar a lot more now, as far as soloing is concerned and things like that. Although I did the solo in "Rock'n'Roll Fantasy" and played all the guitars on that.

GG: Having worked with so many great guitarists, from Mick Ralphs and Jimmy

Page to Jeff Beck and Buddy Guy, what would you say were the unique qualities about these guys? Was there something they had in common that made them great?

PR: I think the one thing that they had was the ability to express themselves via their instrument. That's kind of obvious, but they had a unique way of doing it and a very remarkable and recognizable way of doing it. When we play together, we exchange musical ideas, and it's like a musical conversation. I look at the blues album [Muddy Waters Blues], for instance, when I put all those different guitarists together, each one


of them put their own stamp on a version of a song. It's almost like their guitar is their voice and their means of expression. It's really fascinating to notice that there is a variety of ways for a person to express themselves with the voice, or the guitar, or indeed any instrument.

GG: How has your own relationship with the guitar changed over the years?

PR: I get more and more into the guitar. It's a funny thing, it's almost spiritual. I find that you need to be in tune with yourself to get in tune with the guitar. Sometimes if I have difficulty getting into it, I have to sort of take 10 deep breaths, because it does reflect the way you feel an awful lot. When you think about the guitar, it's a very sensitive string tied across from bridge to nut, and it's very expressive and it really is very responsive to the player. I love to get into it, just sit and let the ideas flow. There are different times of the day and night when different things occur. I used to be a night-time writer, where I liked the darkness and that. But I find different

aspects of it now. Sometimes, first thing in the morning is an interesting time to pick up an acoustic guitar, because you're fresh out of dreamland. And you just play things that are inspired by that. As far as songwriting goes, environment plays a really big part. I've found that if you sit on the beach, for instance, you get a certain atmosphere going. Or under moonlight, or in different situations. The mood and the atmosphere are part of the creative process, if you like.

GG: What inspired the Bad Company reunion?

PR: I think it's a question of the timing, you know. I have only played music that I feel, that I feel is right to do. It's never been a career move for me; it's always been a heart move. Sometimes that makes life difficult, to be honest, but there we are. It feels right. We were discussing the catalog, which still gets a lot of radio play and use in movies and ads, and the idea was kicked about for us to do a box set. And I said to Mick, "Well, what if we put some new songs on it." Because I wanted to see if the band still rocked, you know. We went in and did that, and the band, actually, does still rock. I committed to a 20-day tour which was extended. There's no huge plan involved; it's kind of rolling along on its own momentum. 

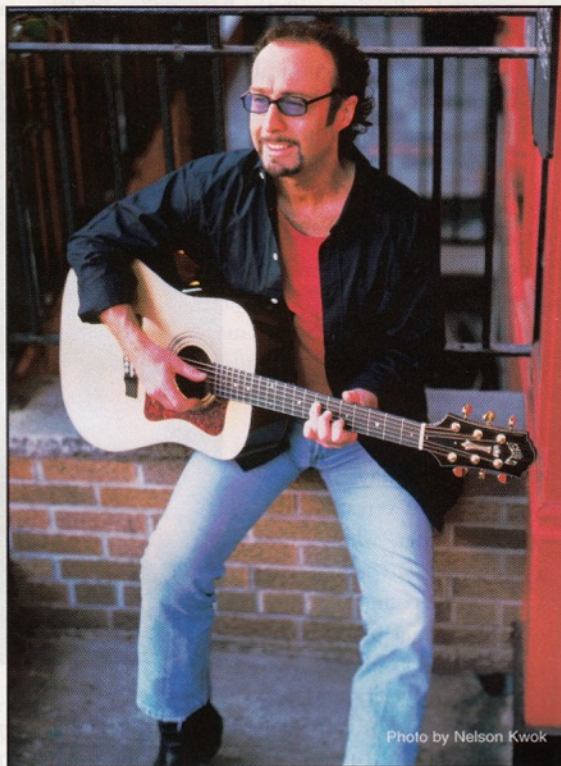


Photo by Nelson Kwok

Guild News

• **GUILD SPONSORS FOLK ALLIANCE**—In February, Guild sponsored the Folk Alliance Convention in Albuquerque, NM. Over 2,000 people attended this year and it seemed that almost all played guitar. There was an amazing amount of music being played around the clock, both at officially sponsored showcases and spontaneous jams.

For Guild, this turned out to be a great opportunity to talk to guitar players of all skill levels in a “one-on-one” dialogue. We had the opportunity to meet loyal Guild players like Intersound Recording artists Eric Lowen and Dan Navarro who are successful songwriters and performers; both have played Guild for over ten years. Dan tried out the new F47RCE and loved it saying, “It’s a winner.”

Some of the best moments of our time at the Folk Alliance were when the fans of Guild allowed us time to show them that the new Guilds are just as good if not better than the old ones. One 12-string player who swears by his old F212XL played our new F212XL and he said, “This sounds as great as mine, and it’s over twenty years old. Just imagine how good this new one will be when it has aged.” And then there was the quiet cowboy picker who didn’t identify himself but blew me away with his skill level and said, “Boy, this D55 is a heck of a guitar, how much is it?”

The Folk Alliance was founded in San Diego in 1988 to promote and foster the performance and appreciation of this special genre of music and dance. Next year’s event takes place in Cleveland, Ohio in February and it promises to be bigger and better yet again. If you go, look for Guild!

• **GUILD SPONSORS THE USA SONGWRITING COMPETITION**—

Guild again was the official sponsor of the USA Songwriting Competition and supplied a new D40 as the grand prize. The winner was songwriter Steffani Bennett of New York, for her song ‘I Got a Feeling.’

“I love my new Guild guitar,” says Bennett. “I’m just learning to play, my first instrument being piano, but I’ve



Steffani Bennett

been taking lessons, so receiving it was a great incentive to work harder!”



Tools of the Trade

by Ron Huntoon

Guild Jumbos: Perennial Studio Classics

From my early days, through many years of varied musical experience, I have learned time and again the value of using the correct tool for the musical task at hand. Whether the project is jazz, rock, surf, folk, classical, blues or country, there is typically one brand or style of guitar with the “correct” voice for a specific genre.

I began my musical quest at a time when well-made instruments from the 1950s and ’60s were merely “used” guitars and not the vaunted treasures of an over-inflated vintage market. Over the years, I have been able to experiment with a variety of instruments with unique voices, as well as a handful that displayed some degree of versatility.

Later, when I was buying and selling what had become high-profile vintage pieces, many of my customers were studio players and producers who were looking for particular acoustic instruments that had specific tonal characteristics for their recording projects. I learned quickly that a particular guitar with a specific tone required certain construction and design elements so as not to give the recording engineer headaches trying to EQ it and yet to sound vibrant and “woody” at the same time. Clarity across the complete tonal range seemed to be the key.

Acoustic archtop guitars that gained stature during the big band era had two common problems to solve. The first was simply a question of volume: how to be loud enough to be heard with the rest of the band. This was accomplished by using a soundboard that could pump enough air to be heard.

The second problem was a little trickier: the timbre had to be clean enough to allow the guitar to carry out its tonal placement in the mix of instruments. The arched back on these instruments allowed for this clarity by

eliminating some of the square corners inside the instrument, minimizing frequency cancellation in the mid-range tones and allowing for a better “blend” of sonorities.

As electric pickups were introduced and musical styles changed, the acoustic flat-top guitar became more popular. The proliferation of flat-top acoustics in popular recordings in the ’50s re-introduced the clarity problems of wood instruments in a new context—the studio.

Jumbo guitars built of mahogany or rosewood have a tendency to overpower a microphone with harmonic overtones that “confuse” the tape (or disc), forcing the engineer to roll off the bass frequencies as well as some of the high end to achieve a recordable balance. Another advantage of an arched back instru-



ment is the absence of structural back braces inside the guitar which can cut off sound waves and also negatively affect the instrument’s sonority (the ways its harmonics blend).

In 1954, Guild introduced the F50, the predecessor of Guild’s current JF65 model. With its 17-inch wide and 5-inch deep body of maple, describing it as “punchy” would be an understatement. The arched back of maple veneers gave the F50 the most pure mid-range cut available. The F50 always had a considerable reputation as a session player’s dream guitar, but it has also been used live for decades by many artists, including Eric Clapton, Bonnie Raitt and Buddy Holly.

Today’s version of the F50 is the JF65. Introduced in 1997, it is true in both physical structure and tonal character to the F50. Its “cuts-like-a-knife” response will not get lost in the mix. ♣



Jazz Guitar Tips

by Charles H. Chapman

Pick Control and Coordination

Contrary to popular opinion, searing single-note lines are not the hallmark of having great pick technique. To play effectively with a pick, you must have control and synchronization between both right and left hands and be able to mute inside strings. To keep the consistent sound of the pick throughout the entire chord is a craft to which few guitarists are able to commit. Pick-and-fingers is a legitimate technique, of course, but many players used it as a short cut and consequently sacrifice their sound for the easy way out.

A good example of inside string muting is the Johnny Smith rendition of Debussy's



"Maid with the Flaxen Hair" on the historic *Man with the Blue Guitar* album (Roost Records). Johnny Smith, as you may or may not know, collaborated with Guild to design the Johnny Smith Award Model in 1955, at the height of Smith's celebrated career. The Johnny Smith model has evolved over the years—it is now called the Artist Award—and remains the top of Guild's archtop jazz guitar line. (See page 32 for details on the Artist Award.)

As for Johnny Smith and his picking technique in this piece, it's exemplary. Sounding only the notated notes with the flick of a pick, as he does, is far from easy. The ability to accomplish this is a telltale sign of the guitarist who has mastered the art of using a flat pick. In the two examples that follow, short classical passages rendered by Johnny Smith and Bill Leavitt illustrate the challenges and eventual rewards of mastering pick control and coordination.

Example 1

Slowly & Softly

(Rubato)

This passage is a short excerpt from Smith's rendition of "Maid with the Flaxen Hair" already discussed. Note that measure two on the off beat of three looks very similar to a C7 chord structure. The sustaining notes on measure three, beat one, look suspiciously like a G7, but in both cases, "it ain't so."

To successfully accomplish this minor feat of finger gymnastics, you must curve your first finger. This particular technique is often referred to as the curved bar technique.

Example 2

This is another good passage with which to work on pick control. It's the first eight measures from Bill Leavitt's arrangement of Bach's "Sarabande," taken from Bach's violin sonata in B minor. This arrangement can be found in its entirety in Bill Leavitt's book *Classical Studies for Pick Style Guitar* (Berklee Press Publications). Additionally, Al DiMeola recorded this piece on his first solo album, *Land of the Midnight Sun* (Columbia Records).

Fight the temptation here to use your fingers to execute this passage. Instead, be conscious of playing only the strings indicated and muting the others.

As a historical side-note to Bill Leavitt's passage, I have to add that Leavitt owned and played a very unique Guild. It was a 1962 Artist Award model that was originally designed for him by the Westerly, Rhode Island factory. It was smaller than the standard model, with a 16-inch lower bout, and it was 2 7/8 inches deep. Leavitt's custom Artist Award is now owned by Ron Bentley, formerly the Assistant Chair of the Guitar Department and now Vice President for Academic Affairs at Berklee College of Music, Boston. 🎸

Have a Jazz Guitar Question? Write to Charles Chapman c/o Guild Gallery, 7975 N. Hayden Rd., Suite C-100, Scottsdale AZ 85258. Look for answers to your jazz guitar questions in an upcoming issue of Guild Gallery!

Dreadnought

The most popular of all Guild acoustic guitars, the Dreadnought Series is revered for value, outstanding projection, balance and sustain. Each Guild dreadnought body measures 15-3/4 inches wide and a full 5 inches deep.

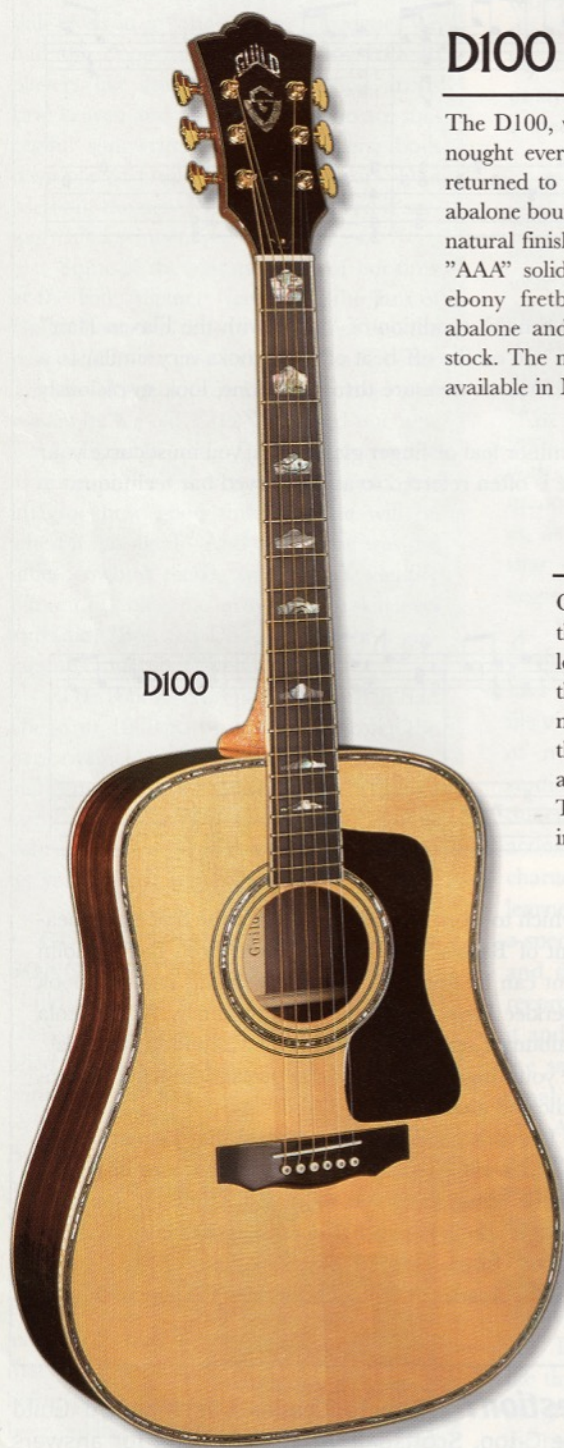


Photo by Jim Lundell

A woodworker fashions Dreadnought sides at the Guild factory in Westerly, Rhode Island.

D100 Dreadnought

The D100, without doubt the most beautiful dreadnought ever built by Guild, as of this writing has returned to production at Westerly. The maple and abalone bound rosewood bodies are combined with a natural finished, hand-carved mahogany neck and a "AAA" solid spruce top with scallop bracing. The ebony fretboard has distinctive cloud inlays of abalone and an abalone-inlaid multi-layered headstock. The nitro-cellulose high gloss lacquer finish is available in Natural and Antique Sunburst.



D100

D55 Dreadnought

Guild has been building dreadnought acoustics since the early '60s. Though others have built this body style longer, no builder does a better job than Guild does on the D55. The body is all solid Indian rosewood, the neck is three piece mahogany with ebony fretboard, the top is our "AAA" solid spruce with scallop bracing and the appointments are natural pearl and abalone. The nitro-cellulose high gloss lacquer finish is available in Natural and Antique Sunburst.

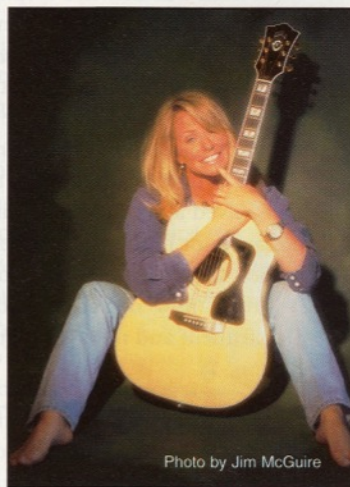


Photo by Jim McGuire

Deana Carter and her D55.



D55



D60



Photo by Jim Lundell

The Binding department at the Guild factory, Westery, Rhode Island.

D60 Dreadnought

Guild offers the guitar-playing public a real choice in the high-end dreadnought market. The D60 looks and sounds very different than the D55. The solid curly maple sides and Guild's unique laminated flame maple arch back combined with a three piece flame maple neck and our "AAA" spruce top with scallop bracing give the guitar player a bright and punchy sound that looks like a million bucks on stage. The nitro-cellulose high gloss lacquer finish is available in Blonde and Antique Sunburst.

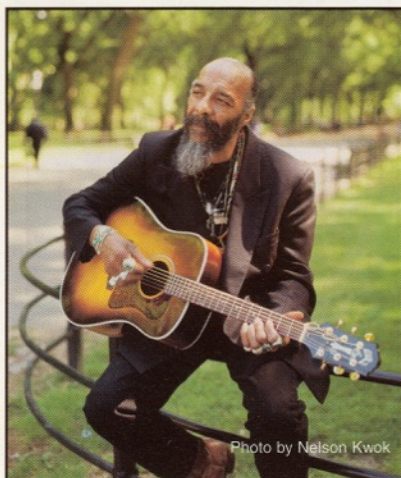


Photo by Nelson Kwok

Richie Havens and his D30

D30 Dreadnought

The Guild D30 is a flame maple dreadnought that gives the bright, punchy sound that guitar players love. The complex mix of brilliance and punch delivers beautiful tone for all styles of music. The D30 features our scallop braced "AA" solid spruce top with solid flame maple sides and arched maple back. It has a three piece maple neck with rosewood fretboard. The nitro-cellulose high gloss lacquer finish is available in Natural, Antique Sunburst and Black.

"I'll tell you the honest truth: Guild guitars are the only guitars that have equal volume on every string. I've tried to play [other brands], because I would borrow them, but when I found the Guild, that was it."

—Richie Havens



D30

Dreadnought

D40 Dreadnought

The big news for guitar lovers in 1999 is the return of the D40. The first Guild dreadnought, originally known as the Bluegrass Jubilee, returns to claim its place among the classic guitars of the '60s. The D40 features an all solid mahogany body, a solid mahogany neck with rosewood fretboard and our "AA" solid spruce top, custom braced by Guild for that classic mahogany body sound. The nitro-cellulose high gloss lacquer finish is available in Natural, Antique Sunburst and Black.



D40

DV52 Dreadnought

The DV52 is widely recognized as the best value in its acoustic class. Acoustic guitar experts are stunned by the simple elegance and value of the DV52. It features solid Indian rosewood back and sides, a solid mahogany neck with ebony fretboard and our "AA" solid spruce top with scallop bracing. The nitro-cellulose high gloss lacquer finish is available in Natural and Antique Sunburst and the DV52 is also available in a satin lacquer in Natural only at an even more affordable price.



DV52

D25 Dreadnought

The classic D25 has been in the line since 1968. A loud and clear dreadnought, the D25 is at home on stage or in the studio where definition and sustain are critical. The D25 has our "A" solid spruce top with solid mahogany sides and an arched mahogany back. It has a mahogany neck with a rosewood fretboard. The nitro-cellulose lacquer finish is available in Natural, Black, Antique Sunburst, Cherry and Teal Green Transparent.



D25

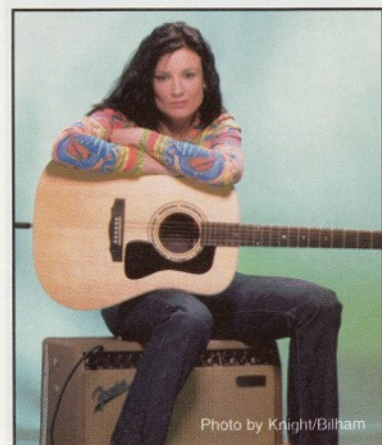


Photo by Knight/Bilham

Meredith Brooks and her DV52

Since Guild's 1991 introduction of the D4 with its arched-back design, the guitar has been praised for its mid-range definition. Earning the coveted 1998 *Acoustic Guitar* magazine "Player's Choice Award," the D4's design offers a distinctive character to the balance between high, mid and low frequencies. Now, Guild offers the new DV4, designed with a flat back of solid mahogany. The back structure in the DV4 allows for greater diversity of tone color across the sound spectrum. Because this design reduces a significant amount of weight, the overall balance shifts slightly to enhance the lower, baritone voice of this guitar.



Fitting the neck to a Dreadnought body at the Guild factory in Westerly, Rhode Island.



The D4's arched back.

The DV4's flat back.

D4 Dreadnought

The D4 is a winner of the 1998 Player's Choice Award from *Acoustic Guitar* Magazine. It has our "A" solid spruce top with solid mahogany sides and arched mahogany back. The D4 features a Natural hand-rubbed satin finish. The D4 is also available with a solid mahogany top as the D4M. Another variation on the D4 is the D4G, which utilizes our satin finish with a custom gloss top coat.

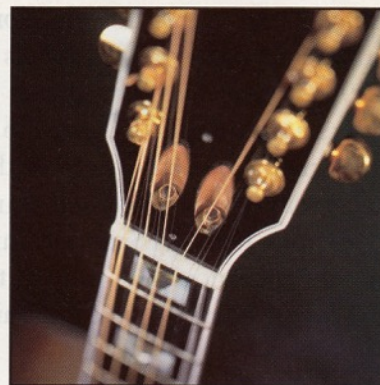
DV4 Dreadnought

The DV4 is a winner of the 1998 Player's Choice Award from *Acoustic Guitar* Magazine. It has our "A" solid spruce top with solid mahogany sides and flat mahogany back. The DV4 features a Natural hand-rubbed satin finish. The DV4 is also available with a solid mahogany top as the DV4M. Another variation on the DV4 is the DV4G, which utilizes our satin finish with a custom gloss top coat.



Jumbo

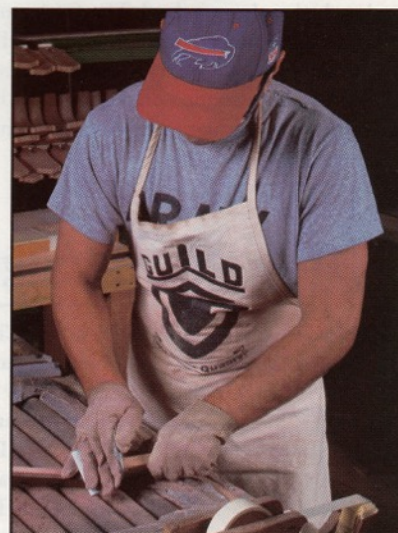
The Guild Jumbo Series guitars were first manufactured in Manhattan in 1954, the original Guild flattops. Our JF (Jumbo Folk) models have matching twelve-string versions available in Blonde and Antique Sunburst. All Guild twelve-string guitars are fitted with double truss rods and custom bracing to stand up to the extra tension exerted by twelve strings. These guitars are exceptionally well balanced for recording as well as live performance.



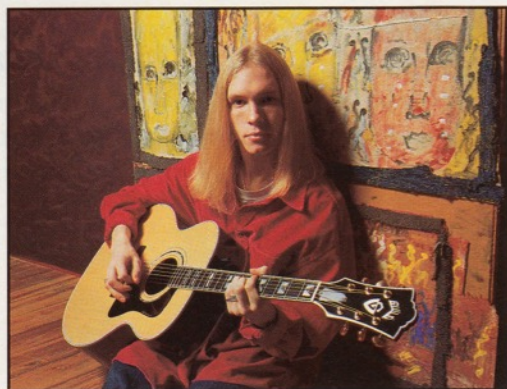
JF100

JF100 Jumbo

The JF100, without doubt the most beautiful jumbo ever built by Guild, as of this writing has returned to production at Westerly. The maple and abalone bound rosewood bodies are combined with a natural finished, hand-carved mahogany neck and a "AAA" solid spruce top with scallop bracing. The ebony fretboard has distinctive cloud inlays of abalone and an abalone-inlaid multi-layered headstock. The nitro-cellulose high gloss lacquer finish is available in Natural and Antique Sunburst.



Sanding a neck at the Guild Factory



Kenny Wayne Shepherd and his JF55



JF55

JF55-12



JF65

JF65-12

JF65 and JF65-12 Jumbo

The JF65 and JF65-12 were introduced in mid-'97, but the vintage guitar enthusiast will know recognize them as F50s. Features include a beautiful curly maple body, "AAA" solid spruce top with multiple binding and an abalone rosette around the sound hole. The nitro-cellulose high gloss lacquer finish is available in Blonde and Antique Sunburst.

JF55 and JF55-12 Jumbo

Originally designated the F50R Navarre, the JF55 sports the same decorations as the JF65, but the body is solid Indian rosewood with our "AAA" solid spruce top. The JF55 has a mellow, broader sound than its maple counterpart. The nitro-cellulose high gloss lacquer finish is available in Natural and Antique Sunburst.

The Guild jumbo series guitars were first manufactured in Martin's original factory in Hopedale, Massachusetts. Our JF jumbo body models have a string wrap bridge made in Brazil using a unique Sunburst. A 12-string jumbo is a guitar with 12 strings and a double truss rod system to the extra support provided by the two truss rods. These guitars will balance the tone and sustain.



JF30

JF30-12

JF30 and JF30-12 Jumbo

Since its introduction in 1986, the JF30 has been Guild's most popular jumbo. Year after year, the guitar-buying public has testified to the value and performance of these workhorse jumbos. The JF30 features our "AA" solid spruce top, solid maple sides and an arched maple back. The neck is maple with a rosewood fretboard with pearl dot inlays. The JF30, like the JF55 and JF65, is available in a matching 12-string model. The nitro-cellulose high gloss lacquer finish is available in Blonde, Antique Sunburst and Black.

Classic Guild 12-String



F2-12XL

F2-12XL Jumbo 12-String

Guild's F212XL returns to the line this year for the first time since the mid-1980s. This powerhouse 12-string features an all-solid mahogany body and our "AA" solid spruce top. The mahogany neck has an ebony fretboard with no inlays on its face and pearl position markers located on the side facing the player. The tonal warmth of this 12-string classic has never been matched. The F212XL, like all Guild 12-strings, features our double truss rod system and is available in Natural, Antique Burst and Black nitro-cellulose lacquers.

After several years' absence, the Concert body returns to the Guild line with the F30 and M20 guitars. With their small contoured bodies, Guild Concerts are easy to handle in casual situations, from songwriting sessions to leisurely porch-picking, and their carefully selected woods guarantee the full tone and projection necessary for performance venues.



Taj Mahal and his F30

M20 Concert

Since its introduction in 1986, the JF30 has been Guild's most popular. The first guitar built in our Westerly factory, the M20 was favored by players who wanted a big sound in a small box. The flat-back, all-solid mahogany M20 parlor-size concert body returns to the Guild line after over 30 years' absence. The M20 is available only in Guild's hand-rubbed satin finish.



M20

F30 and F30R Concerts

The F30 series of acoustic guitars was among the earliest and most popular of Guild's flattop lines. The F30s of the mid-'60s are highly prized by collectors. They are so popular that we had a hard time finding a collector who would let us dissect one for the production dimensions. The F30 has our vintage braced "AA" solid spruce with solid mahogany back and sides, a vintage mahogany neck and a rosewood fretboard. The nitro-cellulose high gloss lacquer finish is available in Natural, Antique Sunburst and Black.



F30R

F30

The Signature of Jazz Guitar

An Interview with Archtop Luthier Bob Benedetto

Interview by Charles H. Chapman

In the world of mainstream jazz, the stringed instrument of choice has historically been the archtop guitar. From the jazz innovators of the 1920s to the young lions of today, the archtop guitar still reigns supreme.

This eclectic instrument is distinctly American; the first carved-top guitars started to appear in the late 1800s in the United States. John D'Angelico, revered as the first true master of the archtop guitar, elevated the craft to an art form throughout the first half of the 20th century. He was extremely prolific and built approximately 900 archtop guitars before his untimely death on September 1, 1964, at the young age of 59.

D'Angelico's apprentice, Jimmy D'Aquisto, picked up the fallen torch and continued the master's legacy. In 1995, while at work with the Fender Custom Shop on its Fender D'Aquisto archtop model, Jimmy also died unexpectedly at the age of 59, leaving the archtop throne vacant.

Today, when speaking with top jazz players and collectors about the heir to the archtop master's throne, there is one name that universally emerges—Robert Benedetto. Even before D'Aquisto's death, the beauty, functionality and sweet tone of his archtop masterpieces made Benedetto the choice of many elite jazz guitarists including Jimmy Bruno, Bucky and John Pizzarelli, Howard Alden and Kenny Burrell. Bob's La Cremona Azzurra guitar was the centerpiece of the celebrated Blue Guitar exhibition at the Smithsonian Institution in Washington, DC.

Widely regarded as the last of the "Old World" jazz guitar makers, Benedetto has from his very first guitar focused solely on the jazz guitar and its players. Highly innovative and intuitive, over the course of 31 years he has acquired an unrivaled depth of understanding of the archtop guitar.

Benedetto's innovative solutions to design and construction problems have been one of his hallmarks. He was the first to make the solid ebony tailpiece with Sacconi connector. He pioneered the use of exotic burl veneers on the headstock and was the originator of the honey blond finish. His innovative, unadorned archtop models started a trend in acoustic archtops which has been copied by many guitar builders.

While his unique approach to the archtop guitar has lifted him to the summit of the jazz guitar market, Benedetto is not the type of craftsman to guard his technical secrets jealously. Quite the contrary. His landmark book, *Making an Archtop Guitar*, and his instructional video, *Archtop Guitar Design and Construction*, lay bare in meticulous detail both his methodologies and the various insights he has gained over decades of experience.

Bob Benedetto has now joined forces with Guild as an archtop consultant and will be sharing his own guitar designs with Guild so that the Benedetto archtop can be built by the craftsmen at Guild's Custom Shop in Nashville. This is definitely an exciting situation for everyone involved—especially the guitarists of tomorrow who will now be able to avail themselves of the artistry that only a few could afford in the past.

Guild Gallery: Why would the world's most successful archtop maker want to become involved with a major guitar manufacturer?

Bob Benedetto: It's the dream of every individual guitar maker to want to expand his horizons, to have his name and work go further than just one person can do alone. Joining forces with a respected large manufacturer fulfills that dream, to the benefit of both parties. But, truthfully, I wouldn't do it with just any manufacturer. I've always had a great deal of respect for Guild.

GG: Why did you specifically want your name associated with Guild?

BB: Guild is the perfect company for me to be associated with. They always made wonderful instruments. Years ago, during my repair days, I would often have one on the bench and thought, "If I could only get into that factory, I'd love to fine-tune these guitars." Now, I'll have that opportunity and the timing couldn't be better. The company has had its ups and downs for many years, but they held on. They have a very talented and dedicated staff. Plus, Guild and I have something in common—from the very beginning, we both started by making archtops. Now, with Fender behind Guild, there's nothing but a bright future for us all. I feel very safe knowing that Fender, with its long, successful history and revered image, is at the helm.

GG: How did this union come about?

BB: Good timing—that's everything. Fender obviously purchased Guild because they knew it was a good company, with lots of potential. One of the major objectives was to go further with the archtop line. With a little encouragement from one Charles Chapman [laughs], I received a call from Bill Acton last December. One word led to another and before I knew it we were working on a contract to not only update and improve the Artist Award and Stuart models, but also to make Benedetto's at the Guild Custom Shop in Nashville.

GG: Excuse my impertinence, but many in the lutherie community may accuse you of "selling out" and joining forces with Guild for monetary reasons. How do you respond to this?

BB: You may be surprised, but we've heard nothing but cheers from the lutherie community. By and large, we individual makers, although competitive at times, are a very supportive group. We all know what it's like to struggle and all share the same dream. And believe me, it's not only about money. It's much bigger than that. The reason I'm so excited about this arrangement is because I'm being given the opportunity to go further. With Guild's support, I'll be able to make my own line of guitars more accessible in the marketplace, plus I'll have time to do R&D work that's years overdue. There are so many things that could be done to improve the archtop guitar, and now I'll be able to do them, something I'd probably never have the time to do on my own.

GG: What is the impetus behind Guild's decision to have you upgrade the Artist Award and Stuart models?

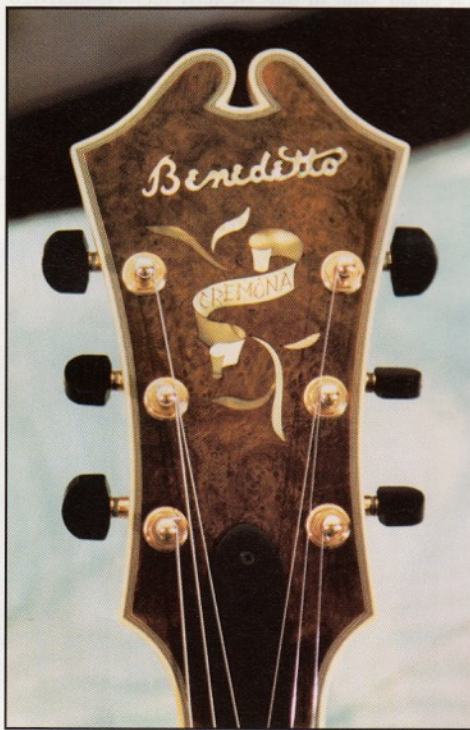




Photo by Robert Corwin

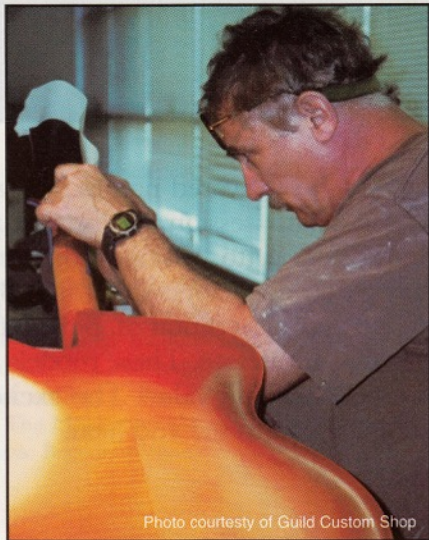


Photo courtesy of Guild Custom Shop



Photo by Cindy Benedetto

Left, Bob Benedetto tutors Guild Custom Shop Master Builder Evan Ellis in the intricacies of building the Benedetto archtop guitar. Center, Custom Shop Senior Builder Jon Kornau works on the finish of a Benedetto La Venezia. John and Evan will work closely with Bob to make Benedetto archtops available to more players by producing the guitars at the Guild Custom Shop in Nashville. Right, Benedetto and Joe Cabral of Guild's factory at Westerly, Rhode Island, measure the inside depth of a rough-carved Artist Award top.

BB: While Guild was aware that these two models were great guitars, they were also aware that they needed refining. I can remember the earliest years of the Artist Award. I even recall restoring one when it was called the Johnny Smith Award. They looked and felt right. Yet, over the years, I watched and felt they were not advancing in the marketplace. The reason was obvious. While an occasional change in design was common enough, the guitars did not seem to be evolving. Fortunately, the workmanship at Guild has always been first-rate. That makes my job much easier. The Guild staff is already a fine group of dedicated artisans. I'm just going to help them fine-tune these already great instruments.

GG: *You are well-known for your 7-string archtop. Will that model also be offered at the Custom Shop?*

BB: Sure! The Custom Shop is a small group of really fine guitar makers. They cater to the niche market, something the large factories are not set up to do.

GG: *Besides the fact that Robert Benedetto is not actually making the guitars at the Custom Shop, will there be any structural, material or design differences between the Custom Shop Benedetto and the guitars that you make in your shop?*

GG: *I understand a number of the existing Benedetto standard models will now be available exclusively through Guild's Custom Shop.*

BB: Yes. Most of the popular models, like the Manhattan, the "Benny" and a few others, are now going to be made there under my supervision. I'll also continue making guitars at my shop, but only one-of-a-kind custom instruments.

GG: *On most high-end archtops, spruce is used for the top and maple for the back, sides and neck. I know you have built a few instruments with rosewood, mahogany, etc. Do you have any plans to experiment with alternative wood sources for future projects with Guild or on your own?*

BB: Alternative woods are one of the things I hope to address. There's no doubt about traditional maple and spruce being the best choice on the traditional archtop. There are, however, a lot of new instrument designs bouncing around in my head. A completely new archtop design is where alternative woods would be a really good consideration.

GG: *Could you give us your opinion on built-in versus floating style pickups on carved archtops?*

BB: It really is a matter of personal preference. One is not necessarily better than the other. It just depends on what each individual player prefers. I've made several finely tuned acoustic archtops with one built-in pickup, and I'm usually surprised how good these guitars sound acoustically.



Photo by Robert Corwin

BB: As far as the Custom Shop Benedetto guitar, you won't be able to tell the difference. I'll personally be doing the training, while maintaining close contact in terms of quality control. The guitars will be made and set-up exactly as I do it myself. And, as mentioned before, the guitars that I'll be making at my own shop will all be custom instruments. On those, I expect quite a few design changes.

GG: *What kind of vision do you have for your involvement with Guild?*

BB: A very clear one—Guild is going to become the leading manufacturer of archtop guitars. I don't say that lightly. It's a commitment.

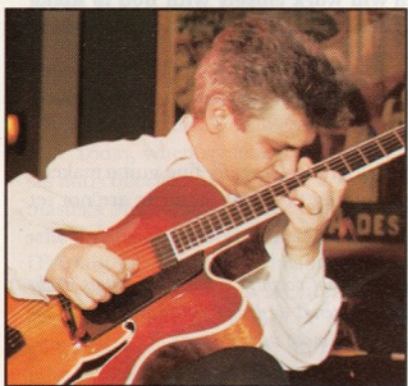
GG: *What about the future of the Benedetto guitar?*

BB: The Benedetto name will likewise be brought to another level. This will be a real renaissance for both Guild and me. There's no limit to the possibilities.

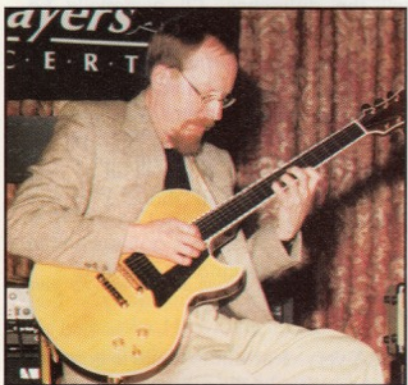
In addition to collaborating with Guild's Nashville builders, Benedetto's work with the craftsmen at Guild's factory in Westerly, Rhode Island (as described above) to refine the Stuart and Artist Award models expands Guild's offerings to the serious jazz guitar player. The three Benedetto models on pages 22–23 are currently available through the Guild Custom Shop. For more information, call the Guild Custom Shop at 615-742-9094 🐾



Howard Alden with his La Venezia



Jimmy Bruno with his Manhattan



Adrian Ingram with his Benny



RCA Victor recording artist Andy Summers with custom Manhattan

Two of the most revered names in Jazz Guitar—Benedetto and Guild—have united for a jam session of historic proportions. The combined artistry of Guild and Benedetto will mark the new millennium for serious jazz guitarists and jazz guitar collectors. The three Benedetto models pictured below are the first of the new generation of Benedetto guitars built at Guild's Custom Shop in Nashville, Tennessee. These models and the others that will follow are a tribute to excellence and value. The excitement of the new epoch in Jazz Guitar is waiting for you to see and hear.

Benedetto

La Venezia

The La Venezia's simple beauty, delicately balanced with hues of sunburst maple and spruce, catches the eye of the beholder immediately. The warmth of its complex tonality will grow on the player for years to come. The La Venezia features a carved, hand-graduated and tuned top of very select, aged European spruce; a hand-carved back of very select, highly flamed European maple; and sides of matching flame maple. It is the essence of everything wonderful in a traditional acoustic archtop guitar. La Venezia features the ebony Benedetto finger-rest and tailpiece.



See page 51 for detailed features and specifications.

Manhattan

The Manhattan model is a masterful statement on what an amplified acoustic archtop guitar should be. The Manhattan features a carved, hand-graduated and tuned top of very select aged European spruce. It features an exotic burl-veneer headstock face and fine-lined binding throughout. The neo-classic ebony fingerboard is also bound to match the body binding. The back is hand-carved, select, aged and highly flamed European maple with matching flame maple sides. The Manhattan also features the ebony Benedetto finger-rest and the classic Benedetto ebony cello tailpiece.

The Benny

The Benny is a real carved-top jazz guitar in a size and body style more often associated with rock music, but don't let looks fool you. The select, carved Sitka spruce top sits atop a carved mahogany acoustic chambered body. Powered by custom Benedetto pickups, the Benny features a master volume and tone control and a three-way pickup selector. The unbound ebony fretboard and the stylized Benedetto headstock complete the package of this professional's choice guitar.



Guild opened its Custom Shop in Nashville, Tennessee in 1997 to raise the public awareness of Guild's tradition of fine craftsmanship, to serve the custom needs of Guild players (including the Nashville artist community) and to function as an R&D center for new Guild models. The Custom Shop's talented staff of craftsmen represent some of the most experienced builders in the world.



S7CE Peregrine

The Peregrine, defined by Webster's as "travelling or migratory" and as "a swift falcon of worldwide distribution." The S7CE Peregrine is a swift acoustic-electric that, like its predatory namesake, will attack the acoustic-electric market. No other acoustic-electric has ever been accepted as quickly by performing guitarists. The body is solid mahogany with routed acoustic chambers; the top is mahogany with no sound hole. The custom-designed Fishman Acoustic Matrix Natural system with simple volume and tone sliders adds to the attack. Available as a Standard version, Black or Trans Red; Custom version in Black or Chestnut.

S7CE
Peregrine
Custom



SC3 Paloma

The nylon-string SC3 Paloma (a "beautiful dove") was developed by Guild's R&D staff at the Custom Shop in Nashville in collaboration with Fishman Electronics. The SC3 can fill the needs of classical, modern rock or country players. The chambered mahogany body with its solid spruce top—and no sound hole—resonates like a true classical, without the feedback. The neck has 15 frets clear of the body and a 20-inch radius, combining the feel of a classical with the reach of an electric. Available only in a classic amber finish.

SC3
Paloma



Installing custom electronics



Buffing the finish on a Crossroads

M70 Custom

These days, it's not enough to just have a "retro" vibe with a new guitar. Without some Real Tone to inspire a player, a guitar's just stand candy—it may look good, but you'd never want to play it. With the re-introduction of DeArmond pickups, Guild's Custom Shop saw an opportunity to create a new guitar featuring the classic DeArmond 2000 pickup. With its wide coil and large, adjustable magnets, the DeArmond 2000 has a fat, clean, punchy sound that's been unavailable for nearly 30 years. But the DeArmond 2000s are just one feature of the new M70 Custom. The M70's chambered mahogany body is based on the 1954 Aristocrat, and its mahogany neck sports an unbound rosewood fingerboard and rare rounded-block pearl inlay. With its pickups, angled stop tailpiece and colors like Daphne Blue, Fiesta Red and Seafoam Green, the M70 is ready to get out and play.



M70 Custom

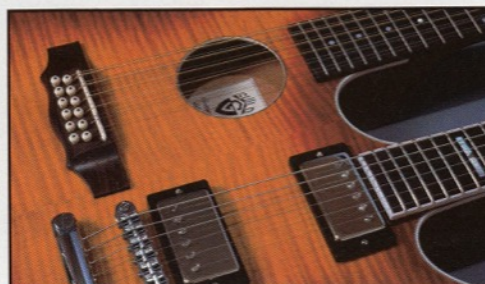


Photo by Knight/Bilham

Slash and his transparent green Crossroads

Crossroads

The Crossroads Double Neck, designed by Slash, changes from wailing six-string electric to articulate Guild 12-string with the flip of a mini-switch. Nothing in the world performs these two functions on stage like the Crossroads. The body is carved from a solid mahogany block with an acoustic chamber under the 12-string side. It is then topped with a laminated flame maple top and finished in Black, Transparent Red, Transparent Green, White or Antique Burst. Now available in a solid top AAA maple version (below), the Crossroads is stunning to look at and a joy to play.



Crossroads

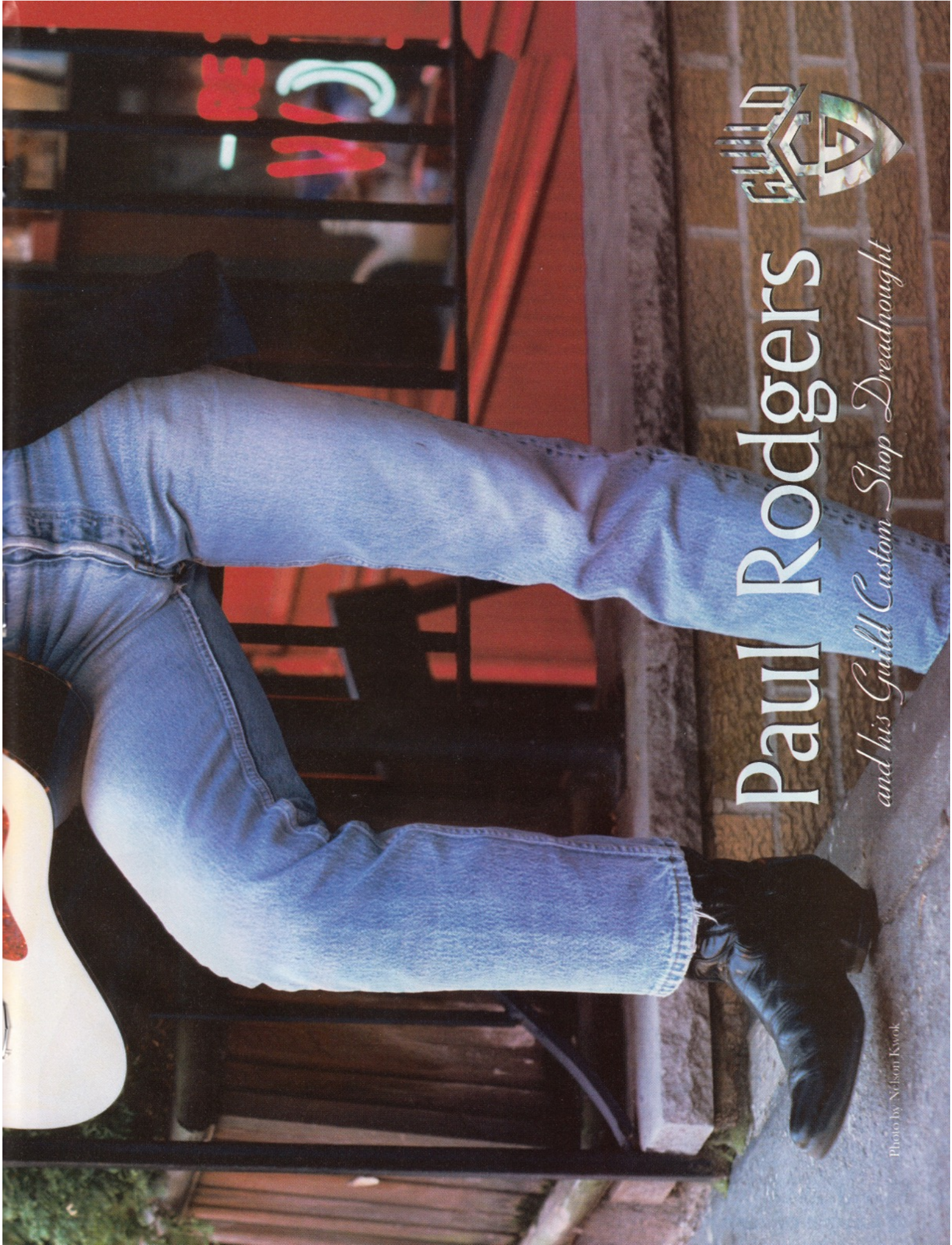




Paul Rodgers

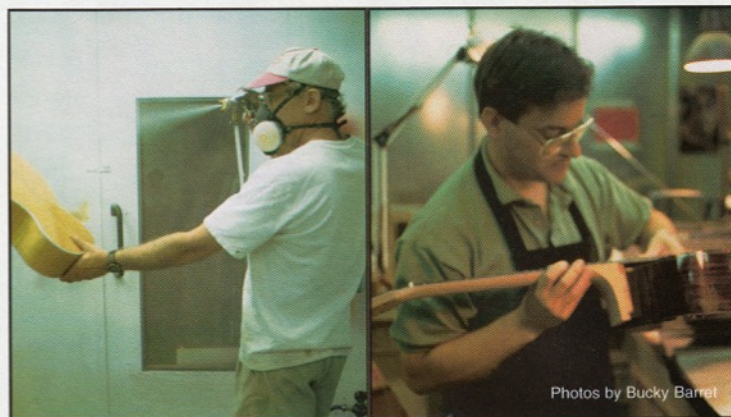
and his Guild Custom Shop Dreadnought

Photo by Nelson Kwok





Deco



Finishing an acoustic body

Building a custom Dreadnought for George Strait

Photos by Bucky Barret

Deco Dreadnought

Our Deco model is a guitar designed and built by the Guild Custom Shop. The Deco has a customized Art Deco pearl and abalone inlay pattern on its ebony fingerboard and delicate abalone purfling around the top. Based on the classic Guild Dreadnought design, the Deco features hand-scalloped bracing and custom-cut bridge with compensated saddle. These limited production guitars will impress the most critical players for sound and presentation. Available standard in Natural high-gloss nitro-cellulose lacquer.

F30R-LS Concert

The F30R-LS has a handsome, understated look. The body is solid rosewood with a AAA solid spruce top, bound with celluloid shell. The long-scale version of the F30 is only available through our Custom Shop, and the higher tension required for pitch makes a big difference in the sound of this excellent small-body guitar. The F30 sports a rare Guild pearl script logo that was used only briefly in the late 1950s on the Guild Aristocrat. Available standard in Natural high-gloss nitro-cellulose lacquer. By popular request, the mahogany-body F30-LS is now available.

Valencia Concert

The Valencia body design dates back to the 1954 Guild F40s built in Manhattan. Our Nashville Custom Shop selected this mini-jumbo body design as their favorite among all Guild's classic designs. Most of these beautiful guitars have been built for artists like the one pictured here, custom-built in black for David Kersh. Whatever color you choose, the stunning Deco inlay pattern on the aged ebony fretboard puts this guitar in a class of its own. Available standard in Antique Burst, Black and Blonde.



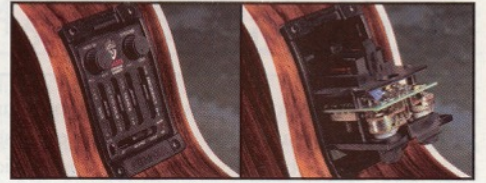
F30R-LS



Valencia

See page 50 for detailed features and specifications.

Pure, natural acoustic tone begins with a high quality acoustic instrument. Amplified the quality acoustic must be combined with an equally high quality pickup or microphone to maintain natural acoustic tone at electric volume. Guild's balanced acoustic sound, combined with Fishman's expertise in pickup systems, creates instruments that are capable of real acoustic tone, plugged or unplugged.



DCE1 Acoustic-Electric DCE3 Acoustic-Electric DCE5 Acoustic-Electric

Guild's DCE1 has become an industry standard on stage and in the studio. The DCE1 features our "A" grade solid spruce top on a laminated mahogany body that features a comfortable cutaway and an arched back. The neck is one piece mahogany with a rosewood fretboard. The Guild hand-rubbed satin finish is standard on the DCE1 but the DCE1HG has a nitro cellulose lacquer finish that is available in Natural, Antique Burst, Cherry and Black.

The DCE3 is the newest of our Dreadnought Cutaway acoustic-electric guitars. The maple body makes the DCE3 acoustically brighter. The DCE3 features our "AA" grade solid spruce top on a laminated curly maple body that is a natural addition to our mahogany and rosewood body models. The neck is three piece maple with a rosewood fretboard. The nitro-cellulose high gloss lacquer finish is available in Blonde, Antique Burst, Black and Tennessee Orange.

The DCE5 is the top model in our Dreadnought acoustic-electric series. The DCE5 features our "AA" solid spruce top on a laminated rosewood body that has more warmth than the maple DCE3 and more cut than the mahogany DCE1. The DCE5 has a mahogany neck with an ebony fretboard and an bridge. The DCE5 is powered by Fishman's Onboard Blender system. The nitro-cellulose high gloss lacquer finish is available in Natural and Antique Burst.



DCE1



Prefix Pro—DCE1 & DCE3



DCE3



Prefix Onboard Blender—DCE5



DCE5

Acoustic-Electric

F4CE Acoustic-Electric

The F4CE is based on Guild's traditional mini-jumbo body design with a series of special adaptations that make it very distinctive. The oval sound hole and slim line body combined with an electric neck profile makes the F4CE a natural stage guitar. The F4CE features our "A" grade solid spruce top on a laminated mahogany body. The neck is mahogany with a rosewood fretboard. The Guild hand-rubbed satin finish is standard on the F4CE in contrast the F4CE HG has a nitro cellulose lacquer finish that is available in Natural, Antique Burst, Crimson Transparent, Teal Green Transparent and Black.

F5CE Acoustic-Electric

Guild likes to offer all its various body designs in all three major tone woods (mahogany maple and rosewood). To do so in the F series Guild's wood buyer acquired a special solid Indian rosewood veneer. The result is a beautiful back and sides with a distinct sound. Guild's F5CE features our "AA" solid spruce top on the laminated rosewood body. The mahogany neck has a rosewood fretboard and bridge. The nitro-cellulose high gloss lacquer finish is available in Natural and Antique Burst.



F4CE

F5CE



S4CE

S4CE Acoustic-Electric

The most unique Guild model, the S4CE was an idea that came to Guild from Nashville. The body is the size of the famous Guild Bluesbird™ with an acoustic chamber that is routed from a solid piece of mahogany. The body is then fitted with an "X" brace "AA" solid spruce top. The result is an acoustic-electric instrument that is the size of an electric guitar with the sound of a true acoustic. The mahogany neck has a rosewood fretboard and bridge. The Guild hand-rubbed satin finish is standard on the S4CE but the S4CE HG has a urethane high gloss finish like the Bluesbird and is available in Natural and Black.

There is also the S4CE Barry Gibb limited edition model (S4CEBG). Designed in collaboration with legendary superstar Barry Gibb, the S4CEBG is custom version of the S4CE High Gloss. Available in Metallic Blue or Crimson.



S4CEBG in Metallic Blue

F65CE Acoustic-Electric

The F65 is the top of the line and it features the classic G shield on the small size headstock for better balance with the body. The body is select curly maple and the top is our "AAA" grade sitka spruce. The top is decorated with an intricate abalone rosette around the signature oval sound hole. The neck is three-piece maple for added strength and the fingerboard is ebony with pearl and abalone inlays. The F65 features the latest in Fishman technology, the Onboard Blender. The F65 is finished in nitro-cellulose lacquer and is available in Blonde, Black, Antique Burst, Transparent Red, Transparent Blue and Transparent Green.



Photo by Joseph Umbrio
Alana Davis and her F65CE

F47CE / F47RCE Acoustic-Electric

The **F47CE** is a "re-evolution" of the traditional F47. The beautifully proportioned body has been carefully redesigned with a Venetian cutaway and combined with Fishman's Onboard Blender system to create the ultimate in acoustic-electric guitars. The F47CE has our scallop-braced "AA" solid spruce top on a body with a solid mahogany back and laminated mahogany sides. The neck is mahogany with a block inlaid rosewood fretboard and a rosewood bridge. The nitro-cellulose lacquer finish is available in Natural, Antique Burst and Black.

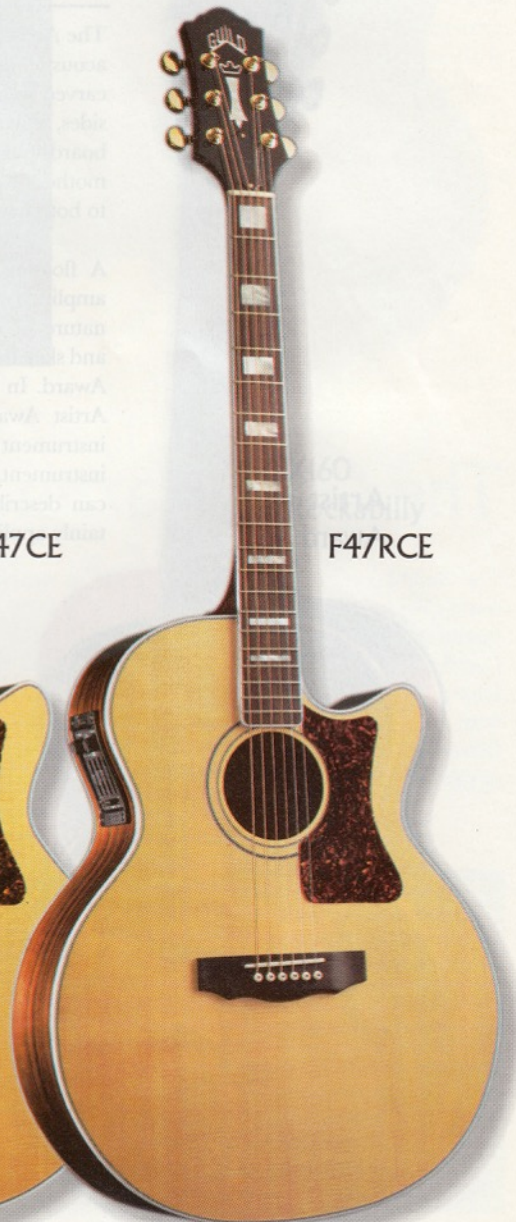
The **F47RCE** is the rosewood-body version of the F47, with gold hardware. The rosewood back and sides create a different acoustic timbre than the mahogany version, and both are completely valid expressions of the acoustic-electric art. The F47RCE is available in Natural and Antique Burst.



F65CE



F47CE



F47RCE

Arch Top

The Guild story began with jazz guitars, and the tradition that commenced in 1953 continues today. The early days saw the introduction of models like the X500 Stuart, X350 Stratford and the Johnny Smith, which became the Artist Award. Guild hummed with activity as artists like Carl Kress, George Barnes and Johnny Smith became early endorsers of the new American Jazz Guitar.

Today, as Guild prepares to enter the new millennium, these classic jazz guitars are still the flagships of our guitar line. Jazz guitarists like John Pisano, Paul Bollenback, Larry Baione and Jack Cecchini continue to make Guild their choice for tone, reliability and playability.



Artist
Award

Artist Award

The Artist Award™ is our flagship jazz guitar. It's an acoustic archtop built of the finest materials. A carved solid spruce top, solid curly maple back and sides, a five-piece maple neck with a select ebony fretboard and distinctive inlays of natural abalone and mother of pearl make the Artist Award a work of art to both ear and eye.

A floating pickup allows the Artist Award to be amplified without interfering with the true acoustic nature of this masterpiece. Our most experienced and skilled craftsmen are chosen to work on the Artist Award. In the 40-year history of Guild, only 1,600 Artist Awards have been made, making this fine instrument not only a great-sounding and beautiful instrument, but a collector's item as well. No words can describe what must be experienced—this certainly applies to the Artist Award.



X700
Stuart

X700 Stuart

The X700 Stuart™ is simply one of the tops in electric jazz guitars, and the pride of our sound engineers and wood craftsmen. The Stuart's distinctive fast-action neck is fashioned of three pieces of selected hard maple and mahogany. The choice ebony fretboard is elegantly inlaid with deluxe two-tone abalone and mother-of-pearl position markers.

The Stuart's full "Venetian" cutaway body is 17 3/4 inches wide and 3 1/2 inches deep and boasts the same graduated carved solid AAA spruce top as the Artist Award. Gold-plated hardware and engraved "harp" tailpiece add the final touches to this superb instrument.

X170 Manhattan

The X170 Manhattan™ is an Old World-style cutaway that delivers dramatic performance in a highly versatile guitar with rich, professional tone quality and excellent workmanship at a moderate price. The X170 features a multi-laminated maple body and a three piece maple neck with a block inlaid rosewood fretboard. The Guild humbucking pickups and hardware, gold plated to our exacting standards, complement the traditional Jazz Guitar look. The high gloss urethane finish is available in Blonde and Antique Sunburst.

X160 Rockabilly

The essence of Swing/Rockabilly is captured in the X160 Rockabilly. These are the first production instruments to have the original "DeArmond Model 2000 pickup in over twenty years. The body of the X150 Savoy is used to re-create an American Classic. The laminated maple body has a mahogany neck with a block inlaid rosewood fretboard. The high gloss urethane finish comes in the amazingly cool colors of Tennessee Orange, Fiesta Red, Cantina Blue and the always cool Black.



*Deana Carter with her
Tennessee Orange X170 Manhattan*

**X170
Manhattan**



**X160
Rockabilly**



Arch Top



X150
Savoy

X150D
Savoy

X150 / X150D Savoy

The newest addition to Guild's jazz guitar line, the Savoy™ recalls the golden age of jazz. We are very proud of this single pick-up traditional archtop model because of its classy styling and materials. The body is laminated curly maple; the neck is mahogany with a rosewood fretboard and block inlays. The Savoy features our custom-designed Guild humbucking pickups, Grover tuners and Guild harp tailpiece. The X150D Savoy is built the same as the X150, but features two custom-designed Guild humbucking pickups with two volume and tone controls and a pickup selector switch. The high gloss urethane finish is available in Blonde and Antique Sunburst.



Jazz artist Dan Faehnle and his X150 Savoy

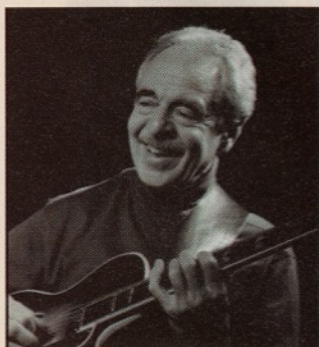
See page 50 for detailed features and specifications.

The Guild Jazzmasters

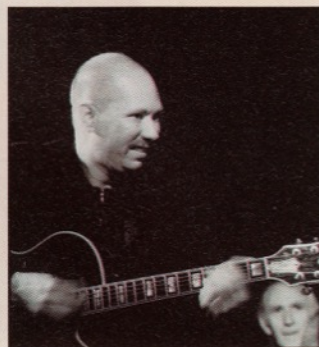
The Guild Jazzmasters, led by John Pisano, is an informal group of world-class jazz guitarists who perform together at special events. The Jazzmasters include Guild artists Pisano, Paul Bollenback, Jack Cecchini, Charles Chapman, Dan Faehnle, Ted Greene, Randy Johnston and Mundell Lowe. The photos here, taken by Bob Barry, are from the premiere performance of The Jazzmasters at Papashon Restaurant in Encino, California. Stay tuned—there are bound to be plenty of stellar shows to come!



Guild Jazzmasters in performance at Papashon Restaurant, Encino, CA.



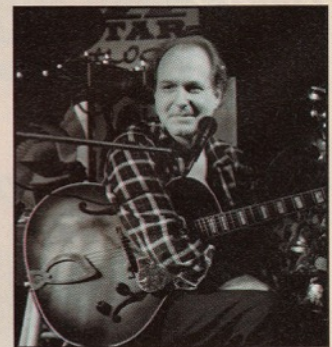
John Pisano



Paul Bollenback

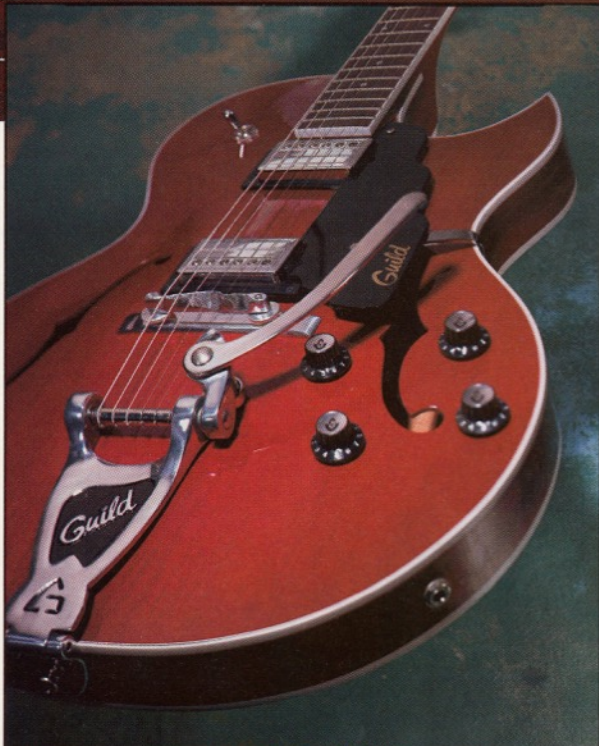


Randy Johnston



Ted Greene

Arch Top



The Starfire™ series of thinline hollow-body and semi-hollowbody archtop guitars is based on the specifications of the classic Guild Starfires of the early 1960s. Vintage styling and modern refinements make the Starfires the most versatile models in the Guild line—go from jazz to blues to rock with only a flip of a switch and the tweak of a knob.

Starfire II and Starfire III

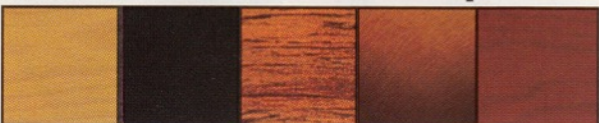
The '60s Starfires are venerable examples of musical history that are as valid in today's music as they were when artists like Dave Davies of the Kinks strode on to stages all over the world with Starfires strapped on and the audiences screamed for more. The Starfire IIs and IIIs are true to their heritage. They boast one-piece mahogany necks with rosewood fretboards and multi-laminate, single "Florentine" cutaway bodies that are made from maple for Blonde or Antique Burst finishes and from mahogany for Transparent Red or Natural Mahogany finishes. The Starfire II features a harp tailpiece and floating rosewood bridge, while the Starfire III is equipped with a Guild Bigsby tailpiece and floating bridge. The high gloss urethane finish is also available in Black on either body wood.



"The Starfire II and III resemble the humbucker-equipped Starfires introduced in '71. Workmanship on both instruments is excellent: The medium-sized frets are nicely shaped and crowned, neck-to-body joints are super tight, and the invitingly slim necks are smooth. If you play swing or jump blues in a small combo, you'll appreciate this guitar's burnished midrange, sweet top end and singing sustain. With the tone controls rolled down, the II's moodier archtop vibe emerges—you could easily cut a wine-and-cheese gig with this ax."

—Guitar Player Magazine, July 1997

Starfire Series Finish Options



01 Blonde 06 Black 21 Natural 37 Antique Sunburst 38 Transparent Red

See page 50 for detailed features and specifications.



Starfire II

Starfire III

Starfire IV

The Starfire IV arrived on the scene after the IIs and IIIs were well established. These guitars performed better in high-volume situations, and they became a standard choice for electric blues players like Buddy Guy and Lightnin' Hopkins. The Starfire IV's double cutaway semi-hollow body has a laminated center block for feedback suppression. The three-piece mahogany fast-action neck with rosewood fretboard is joined to the body at the 18th fret for easy access to upper registers. The stop-tailpiece and Guild Adjust-o-matic™ bridge provide sustain and precise intonation. The high gloss urethane finish is available in Blonde and Antique Burst on the maple bodies and Transparent Red and Natural Mahogany on the mahogany bodies and Black on both.



Starfire IV



Starfire V

Starfire V

The Guild Starfire V returns to the line in 1999. Jazz, blues, rock or swing—any style sounds great on this classic semi-hollow body. The Starfire V features two Guild humbucking pickups and a wiring setup like the X700, which includes Guild's unique master volume system. The Starfire V is offered in a 2-inch deep laminated curly maple body, which is slightly deeper than the Starfire IV. The rosewood fretboard has pearlloid block inlays and the headstock features the distinctive Guild chesterfield logo. The Guild Bigsby Model 7 is included on the Starfire V. The high gloss urethane finish is available in Blonde, Antique Burst, Emerald Green and Tennessee Orange.



Jazz Artist Randy Johnston and his Starfire IV



Son Seals with his Starfire V and Jimmy Vivino (from *Late Night with Conan O'Brien*) with his Starfire III

Starfire Bass II

The Starfire Bass was introduced in 1965 to complement the successful Starfire guitars. The original was a single pickup model but the double pickup version soon proved to be the most popular. In late 1997 this retro model returned to the line and in 1998 it was nominated "Bass of the Year" by Music and Sound Retailer magazine and though it did not win at the 1999 LA NAMM, the nomination proved how much it had been missed. The Starfire Bass II features a double cutaway thinline semi-hollow body, laminated mahogany or curly maple top, back and sides, and two Guild humbucking bass pickups.



Starfire
Bass II



B4E

B30E

B30E and B4E Acoustic-Electric Basses

Guild has been making acoustic basses for over twenty years. Inspired by the guitarron, the **B30E** was born in 1975. This industry standard continues to thrive today with the addition of a Fishman® pickup and preamp system. The large body is 18 inches wide at the lower bout and 6 inches deep. The top is our "AA" grade select spruce and the body is mahogany with an arched back. The neck is mahogany with a rosewood fretboard, available in both fretted and fretless versions, and a comfortable 30 & 1/2 inch scale length. The nitro-cellulose high gloss lacquer finish is available in Natural, Antique Sunburst and Black.

The **B4E** uses the same neck and pickup system as the B30E, but it has a smaller, more comfortable cutaway body that is 16 inches wide at the lower bout and 3 inches deep. The top is our "AA" grade solid spruce on a laminated arched back mahogany body. The neck is solid mahogany with a rosewood fretboard and comes in both fretted and fretless versions. The B4E is available in Guild's handrubbed satin finish in Natural only. The high gloss nitro-cellulose lacquer model, the B4E HG is available in Natural, Antique Burst, Crimson Transparent, Teal Green Transparent and Black.

S-100 Polara: A Timeless Classic

by Willie G. Moseley



S100 Polara

S100 Polara

This solid mahogany model originated in 1963. Improved and refined over the years, the S100 Polara™ of today offers the electric guitar player a versatile set neck solidbody alternative. The critical player will find a more solid feel and better sustain when he or she compares the S100 to its better known counterpart. Now for the first time the S100 is being offered in Guild's exclusive hand-rubbed satin finish. This more affordable finish is only available in Natural Mahogany. The S100 is also available in our classic high-gloss finishes of Black, Natural, Transparent Red and White (pictured here).

When I began playing in bar bands after college, the first two-pickup, professional-quality electric guitar I gigged with was a cherry-red Guild S100 Polara. It was a used instrument when I purchased it in 1973, and it turns out that it was a fairly short-lived incarnation of that particular model.

The S100 Polara was introduced in 1963, and its aesthetics were slightly unusual. Its silhouette resembled a lot of other solidbody electric guitars, but it appeared to have had a portion of its body "scooped out" near the vibrato tailpiece, and the instrument had a built-in stand, of all things. Its headstock was a unique asymmetrical style with three-on-a-side tuners.

Around the end of the '60s, Guild's entire solidbody line was re-designed, and the S100 Polara acquired a sleeker profile. It was the first version of the new body style that I used back then—my S100 had a Hagstrom vibrato and no phase switch, which indicated that it was probably a first-year example (1970).

About 25 years later, I noticed a natural-mahogany finished S100 in a nearby pawn shop. This one was more of a stereotypical '70s model, with a phase switch, an angled stop tailpiece and a clear pickguard. Figuring the guitar would fit the format of a "budget coffee table photo book" I've been working on, I purchased it, and set about cleaning it and setting it up.

The serial number indicated that my newly acquired S100 was made in 1976. Once I had finished stringing and tuning the guitar, I was astounded at how familiar the instrument felt. I'd never owned this particular S100, but it played just like the cherry-red model I had owned 25 years earlier, and it brought back a lot of bar band memories—some good, some bad, some bizarre.

The '70s tend to be dissed by vintage guitar fans as a time when guitar manufacturers had a lot of quality problems, but Guild wasn't one of them. The fact that the two S100s I'd owned were made around six years apart and still had that kind of consistency is a tribute to the folks that worked at the Rhode Island factory during that decade. And recently, I was able to try out a brand new Guild S-100 Polara.


The new edition of this sleek-looking solidbody isn't a "re-issue" per se, but it shouldn't come as a surprise that I sought to compare a new white S100 to my '76 model. The instruments were both made in the same factory, using a lot of the same equipment. However, modern technology has made it possible for today's instruments to be crafted with more consistency and reliability, and the new S100 I checked out confirmed this.

A recent post on one of the *Vintage Guitar* bulletin boards stated that Guild guitars "play perfectly right out of the box," and the visual and technical aspects of my new Polara agree—its finish was gleaming, and it was already tuned, requiring no set-up or intonation adjustments. But there was, of course, the necessary "strap-on test."

Well, the new Polara triggered the old time warp for the second time in recent memory. Its balance and playability were just like the 1970 and 1976 S100s I'd owned, and I thought the action was better on the new model. The current edition has Grover tuners, a smoother-operating toggle switch and other hardware refinements, but an obvious "aural focal point" is the pickups, which are Seymour Duncans on the new model. I think they sound better than the ones on my '76 S100. The Duncans have plenty of punch and can moan, snarl or weep with ease.

Like its '70s ancestors, the current incarnation is made of solid mahogany, including a one-piece mahogany neck with a large tenon where it joins the body. The "chunkier" the set-neck juncture, the

more efficiently sound waves will move through it, and the new S100 offers spectacular sustain.

The S100 Polara is currently the only true U.S.-made solidbody guitar offered by Guild, and its features, sound and playability make it an outstanding value for guitarists who are seeking a high-quality, U.S.-made instrument. So I'm not suggesting that you check out a new S100 because a rock'n'roll curmudgeon says it reminds him of his old guitar. The modern S100 Polara not only looks, plays and sounds good, it also looks, plays and sounds right. 



"My 1970 S100 being, uh, manipulated at a 1973 New Year's Eve ball. One guitar peer of mine in San Diego has opined that the shirt I was wearing '...looks loud even in black-and-white,' and yes, the pants are double-knit."—Willie Moseley



Willie G. Moseley and his two S100 Polaras—old and new.

Standard Bluesbird

With its combination of fine woods and elegant styling, the Bluesbird™ is as playable as it is alluring. This big-sounding guitar has a range of response that goes from meaty leads full out to jazzy archtop just by backing off the tone knobs. The Bluesbird features a solid mahogany body with carefully engineered sound chambers and figured maple top. The traditional solid mahogany neck with block inlaid rosewood fretboard makes the player feel right at home. The high gloss urethane finish is available in Black, Transparent Red, Gold Metallic and Natural.



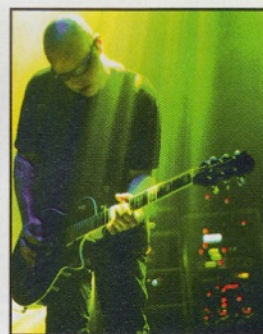
Standard Bluesbirds



AAA Bluesbirds



John Siebels of Eve6



Steve Marker of Garbage

AAA Bluesbird

The same construction techniques and materials are used for the Bluesbird AAA, except the selected maple must be completely figured from top to bottom and from side to side. The selection process is extremely critical and takes place in our factory under the watchful eye of Willi Fritscher. Willi is one of the most experienced luthiers in the entire world of guitar building and he is with out peer in buying and selecting woods. The high gloss urethane finish is available in Amber, Cherry Sunburst and Tobacco Sunburst.

Strings, Picks and Accessories

Guild now offers a newly expanded line of Strings and Accessory items. Designed to enhance the unparalleled playing experience that only a Guild can provide. Guild Strings, Picks and Accessories are designed to please the most discriminating player.

Genuine Guild Strings

Acoustic Guitar Phosphor Bronze

6-String Sets (*Darker, warm tone*)

XL300	.010/.014/.023/.030/.039/.047
L350	.012/.016/.024/.032/.042/.053
ML400	.012/.016/.026/.035/.045/.056
M450	.013/.017/.026/.035/.045/.056

12-String Sets

XL1200	.009/.013/.021/.029/.036/.045
	.009/.013/.008/.011/.016/.026
L1250	.010/.013/.024/.029/.039/.049
	.010/.013/.009/.013/.018/.029

Acoustic Bass Phosphor Bronze

4-String Set—30" Scale

PBL7400	.045/.065/.080/.098
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Acoustic Guitar 80/20 Bronze

6-String Sets (*Brightest, most brilliant tone*)

XL2300	.010/.014/.023/.030/.039/.047
L2350	.012/.015/.025/.032/.042/.054
M2450	.013/.017/.025/.035/.045/.056

Electric Guitar Nickelplated Steel

6-String Sets (*Medium brightness, long life, great sustain*)

SL4250	.008/.011/.014/.022/.030/.038
XI4300	.009/.011/.016/.024/.032/.042
L4350	.010/.013/.017/.026/.036/.046
R4400	.011/.014/.022w/.032/.042/.050
M4450	.012/.015/.024w/.034/.044/.054

Electric Bass Nickelplated Steel

4-String Sets—34" Scale

XL8300	.040/.060/.070/.095
L8350	.045/.065/.080/.100
M8400	.050/.070/.085/.100
L8355	.045/.065/.080/.100/.130

4-String Set—30" Scale

SS8200	.040/.060/.080/.100
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Electric or Acoustic Stainless Steel Flatwound

(*Darkest, mellowest tone, low string noise*)

6-String Sets

L5350	.012/.016/.024w/.032/.042/.052
M5450	.013/.017/.026w/.034/.044/.054

Electric Bass Stainless Steel Flatwound

4-String Sets—34" Scale

L9350	.045/.060/.080/.095
ML9400	.050/.065/.085/.100



Guild Guitar Polish

Your Guild guitar or bass deserves great care, and Guild guitar polish is the perfect way to keep your treasured instrument looking its best.



Guild Bridge Pins



These bridge pin sets contain the exact same bridge pins (7) and end pin that are installed at the Guild factory. Available in Cream with black dot, or in Cream with Abalone dot. Make sure that your strings seat right with genuine Guild bridge pin sets.

Guild Picks

Made of Shell Celluloid, Guild picks are designed to provide maximum playability, with a warm, smooth tone. Guild picks are now available in four different shapes—346, 347, 351 and 358—in Thin, Medium and Heavy.



Guild Straps



Designed to give maximum comfort, Guild straps are made of the finest leather and cotton fabrics. These high quality, attractive straps are available in a variety of colors and styles, and are the perfect complement to your Guild guitar or bass.

Guild Solidbody Gear

Guild Clothing and More

A. Guild Pint Glasses (350-0065-049) — These beautiful glasses are dishwasher safe and feature the classic Guild shield logo in frosted gold. Made in the USA. Set of four.

B. Guild Coffee Mug (350-0064) — Sturdy ceramic mugs feature the Guild logo on both sides in frosted gold. Imported. Dishwasher safe. Black or White.

C. Guild Club Jacket (350-0020) — Made from 100% cotton denim, this varsity-style jacket is lightweight and generously cut. Available in Sage/Natural, Blue/Khaki; M, L, XL, XXL.

D. Guild Zippo Lighter (350-0060) — The classic Zippo lighter meets the classic Guild guitar. The Guild shield logo is beautifully etched on Zippo's vintage-style lighter. Made in the USA. Polished Chrome or Polished Brass.

E. Guild Embroidered T-Shirt (350-0000) — Guild T-shirts are comfortable 100% cotton tees with matching embroidered Guild logo. Made in the USA. Available in (L-R) Olive, Black, Blue Thunder, Khaki, Natural, M, L, XL, XXL.

F. Guild Headstock Lapel Pin (350-0991-000) — The Guild Headstock Lapel Pin is a replica of the distinctive Guild guitar headstock. Black enamel with gold finish and a clutch back.

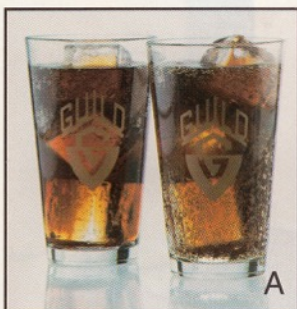
G. Guild Pique Knit Shirt (350-0010) — Made in the USA of 100% heavyweight cotton pique, featuring the Guild logo embroidered in contrasting thread. Available in (L-R) Basil, Putty, Slate Blue; M, L, XL, XXL.

H. Guild Embroidered Hat (350-0070) — Brushed Bull Denim cap with contrasting bill and matching embroidered Guild logo. Made in the USA. Sand/Green bill, Blue/Sand bill, Green/Sand bill, Sand/Blue bill. Adjustable.

I. Guild Denim Shirt (350-0040) — Rugged, generously cut - this long sleeve denim shirt is made in the USA from 100% cotton and features the Guild logo embroidered above the pocket. M, L, XL, XXL.

J. Guild Camp Shirt (350-0030) — Featuring custom-made, pre-shrunk 100% cotton fabric, the Guild Camp Shirt is roomy and comfortable. Available in Bottle Green or Lagoon Blue; M, L, XL, XXL.

K. Guild Embroidered Sweatshirt (350-0050) — Guild sweatshirts feature heavyweight cotton/poly blend fabric with two-tone crew neck and matching embroidered logo. Available in Green/Sand trim, Sand/Blue trim, Sand/Green trim, Blue/Sand trim; S, M, L, XL.



Visit Your Local Authorized Guild Dealer
or Order Direct By Calling BMJ Promotions
1-800-926-2651

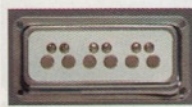
DeArmond pickups of the 1950s and '60s are revered and collected around the world because they reflect the era of discovery when electric guitar was experimental and new.

After purchasing the DeArmond Company in 1996, Fender's Research and Development department set about determining which DeArmond pickup models could be recreated and how to make the most of these classic designs. The solution to these questions was to produce the DeArmond guitar line in which the sound of these modernized, American-made pickups are combined here classic guitar designs by Guild.

Guild staff travelled to Korea to select the right builder who could faithfully reproduce the old Guild body designs that had been chosen as the basis for the DeArmond guitar line. Tooling was designed and built specially for these guitars and was not selected off the cookie-cutter shelf that serves so often as the source of imported designs. The visual appeal is undeniable and the sound quality is absolutely unchallenged by any guitar anywhere near the price.

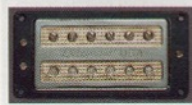
The only way to really appreciate DeArmond guitars is to hear and feel them. The only way to know how they sound is to go to your nearest dealer, plug one in and crank it up. The only way to tell how good they feel is to go to your nearest dealer and strap one on. Looks are important, too, and you can get a good idea from the photos here, but the only way to know how good they look *on you* is to go to your nearest dealer and see, feel and hear for yourself.

DeArmond 2K Single Coil Pickup



The USA-made DeArmond 2K updates the original DeArmond Model 200, which is found on some of world's most collectible vintage guitars.

DeArmond Gold Tone Humbucking Pickup



The Gold Tone humbucker—"the classic that never was"—brings you a USA-made DeArmond pickup with vintage style and modern tone.

DeArmond Turbo Jet Bass Single Coil Pickup



USA-made single-coil bass pickup specially designed for the Jet Star bass.

DeArmond Gold Tone Bass Humbucking Pickup



USA-made bass version of the Gold Tone humbucking pickup. Inspired by Guild's Starfire Bass pickup.

"The [DeArmond] Starfire Special is a remarkably cool-looking axe ... and the build quality and finishing is equally superb for the money. The gloss is mirror-like and the edge-binding sharply scraped. This is retro at its affordable best. The neck pickup captures a thrummier, jazzier tone. DeArmond's Starfire is a real beauty with ... frankly excellent USA-made pickups. Functionally, it's all there."

— **Guitar Magazine (UK), October 1998**



Starfire

True to its namesake, the DeArmond Starfire uses the '60s body model to perfection. It faithfully captures the vibe, but more importantly it captures the function of the Starfire. The body is maple-ply with a maple neck and rosewood fretboard. The pickups are American-made Gold tone humbucking pickups. Available in Black, Natural and Crimson Transparent.



Starfire Special

The DeArmond Starfire Special is a very logical departure from its Guild namesake. The maple-ply body has a center block to dampen feedback, where the Guild Starfire III has a true hollow body. The maple neck has a rosewood fretboard. The American-made DeArmond 2K single-coils pickup and the DeArmond Vibrato successfully capture the look and sound of the early '60s. Available in Black, Antique Burst and Transparent Red.

DeArmond



Left, Matthew Good, recent Canadian Artist of the Year, with his DeArmond Starfire.



Starfire Bass

The Starfire Bass by DeArmond, with its American-made Gold tone Bass pickups, is the answer to the studio bassist's prayer. Real semi-hollow body bass tone and quality at extremely affordable prices. The maple-ply body has a center block like the original Starfire Bass and a maple neck with a rosewood fretboard. Available in Black, Antique Burst and Crimson Transparent.



X135

The DeArmond X135 is the single-pickup version of the X155 body. It features a Gold tone Humbucking pickup mounted in the neck position. The maple neck is unbound with simple dot inlays. The single pickup creates a more traditional-sounding acoustic archtop tone. Available in Natural and Antique Burst.



X155

The DeArmond X155 combines Guild's genius for jazz guitar design with the DeArmond Gold tone Humbucking pickups. The body of the X155 is styled after the original Guild Manhattan X175. It features a laminated maple body, a bound maple neck with a rosewood fretboard decorated with pearloid block inlays, bound F-holes and Guild-style tailpiece. Available in Natural and Antique Burst.

De Armond



Left, Gaz of Supergrass with his Jet Star.
Right, Danny of Supergrass with his Jet Star Bass.



M55

The M55 is a straight-ahead, single pickup, single cutaway electric guitar. The neck is maple with a rosewood fretboard and is bolted to a solid agathis body. The single humbucking pickup has exposed black coils and a black mounting ring. The chrome hardware includes an adjustable bridge and Guild-style stop tailpiece. Available in Black, Crimson Transparent, Desert Sand and Moon Blue.



M65

The M65 captures the essence of rock guitar in an affordable, journeyman fashion. Simply put, it really works. The maple neck has a rosewood fretboard and is bolted to a solid agathis, single cutaway body. The M65 has two humbucking pickups with a master volume and master tone control and a three-way pickup selector. The chrome hardware includes an adjustable bridge and a Guild-style tailpiece. Available in Black, Crimson Transparent, Tobacco Sunburst and Moon Blue.



M65C

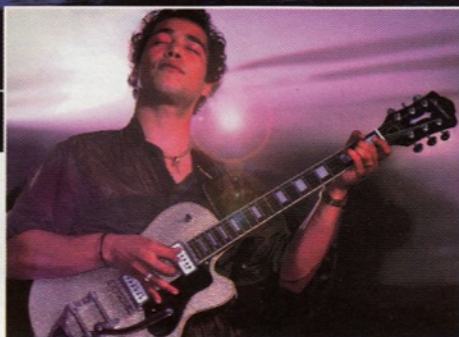
The M65C has all the features of a great guitar—maple neck with rosewood fretboard and handsome block inlays; solid agathis body with carved top and comfortably contoured back; classic double humbucking pickup set-up with separate volume and tone and pickup selector located in the forward upper bout of the body. Chrome hardware includes pickup covers, adjustable bridge and Guild-style tailpiece. Available in Black, Tobacco Burst, Cherry Burst and Solar Bronze.



Jet Star Special

The Jet Star Special comes directly from Guild's vault of cool, original '60s guitar styles. It features two humbucking pickups with master volume and master tone controls, a three-way pickup selector, an adjustable bridge and Guild-style stop tailpiece. The neck is maple with a rosewood fretboard. The Jet Star Special has exceptional balance and a really cool vibe. Available in Black, Crimson Transparent and Emerald Green.

DeArmond®



Left, Ace of Skunk Anansie with his Jet Star.
Right, Finlay Quaye with his M75T.



M70

The new DeArmond M70 bridges the gap between the M75 and M65. The solid mahogany body features two Goldtone humbuckers and a stop tailpiece with Tune-o-Matic bridge. The solid mahogany neck is set into the body and has a rosewood fretboard with dot inlays. The best value from DeArmond, the M70 has all the critical tone and performance in a no-frills package—a great rock'n'roll guitar. Available in Black, Crimson Transparent and Emerald Green.



M75

The M75 combines classic looks with modern function and achieves a standard that any competitor will find difficult to match. The arched maple top on a solid agathis body mirrors Guild's original Bluesbird. The set maple neck with bound rosewood fretboard and block inlays generates rich sustain and tonal character. The M75 features two Goldtone humbuckers, a harp tailpiece and Tune-o-Matic style bridge. Available in Black, Antique Burst, Tyrian Purple and Moon Blue.



M75T

The M75T glances back to early '60s Bluesbirds/Aristocrats, when the DeArmond Model 2000 was the stock pickup and Bigsby tailpieces were an option. The M75T features the DeArmond 2K single-coil pickups and the DeArmond Vibrato on an arched maple top and solid agathis body. This combination satisfies a completely different music genre than the M75, and the cool factor is immeasurable. Available in Black, Antique Burst, Blue Sparkle and Champagne Sparkle.



Jet Star

The Jetstar guitar is a faithful reproduction of Guild's famous Thunderbird guitar of the early '60s. It features Goldtone humbucking pickups and a unique, vintage-style asymmetrical mahogany body and a mahogany neck with a block-inlaid rosewood fretboard. This rare bird is well balanced for playability. Available in Black, Tyrian Purple and Moon Blue.

DeArmond

Fil Easler of the Robbie Williams Band backstage with his new DeArmond Jet Star bass



Bajo Jet

The Bajo Jet is a six-string baritone guitar tuned to A, with numerous applications in the studio and onstage. The Bajo Jet features three DeArmond 2K pickups that can be accessed by means of two selector switches, giving players seven different pickup combinations. There are many ways to apply this instrument to recording and performing situations, but it must be played to be appreciated. Available in Black, Crimson Transparent and Emerald Green.

Jet Star Bass

The Jet Star Bass has the same in-your-face look as the matching Jet Star guitar. The Bass features two American-made DeArmond Turbo Jet single-coil bass pickups. The 30-3/4" scale is easy to play and—combined with the two volume, master tone system—it boasts a tone all its own. Available in Black, Crimson Transparent, Tyrian Purple and Moon Blue.

Jet Star Spl Bass

The Jet Star Special Bass has a 34-inch, long-scale maple neck with a rosewood fretboard. The solid agathis body has that cool-looking, well-balanced design, with a split coil bass pickup and volume and tone controls. The Starfire-style bass bridge is attractive and functional. Available in Black and Transparent Red.

Pilot Bass 4

The Pilot bass was Guild's biggest hit among bassists during the '80s. Thousands of the four-strings were sold. These affordable DeArmond Pilot basses are designed for balance, tone and playability. The passive pickups with active preamp system achieve the best balance between natural tone and positive control of your sound. The Pilot features a 35-inch scale for tighter, more articulate response. Available in Black, Crimson Transparent and Polar White.

New to the Line!



Pilot Bass 5

The Pilot 5 with its low B string is a driving, versatile instrument. The neck radius and width have been redesigned with critical input from pro bass players experienced with the demands that will be placed on this new DeArmond. The passive pickup and active electronics system are also used on the Pilot 5. If you need to add a five-string to your arsenal, you'll find pro stats at affordable prices in the Pilot 5. Available in Black, Crimson Transparent and Polar White.



S65

The DeArmond S65 borrows its style from Guild's S100. This easy-to-play guitar design carries the player back to rock's halcyon days. Featuring a double cutaway agathis body, the S65 sports two chrome-covered humbucking pickups with two volume and two tone controls. The S65 has a rosewood fretboard with block inlays, die-cast chrome tuners and Guild's stop tailpiece. Available in Crimson Red Transparent, Vintage White and Pewter Gray gloss finishes.

The Return of the Ashbory Bass



Ashbory Bases in Black and Moon Blue

Ashbory Bass in Red Metallic with Gig Bag

The DeArmond Ashbory Bass brings back what was referred to as "the epitome of originality; the most innovative bass guitar ever created" in Guild's 1987 literature. The 18-inch fretless scale and super lightweight body make it easy to create the growl of an upright or the punch of a standard electric bass. The patented Ashworth transducer and

the silicone rubber strings are what make the Ashbory so unique, but the sound for live and recording applications is what makes it a necessity for any recording studio and a treat for any live stage performance.

Available in Black, Frost Red Metallic and Moon Blue. A sturdy, specially designed Gig Bag is included.

¡VIVA EL PRETENDERS!

Guitarist Adam Seymour on the New Album and Guild Guitars by Eric Kingsbury

Since the first Pretenders album hit the streets back in early 1980, Chrissie Hynde has gone on to solidify her position as one of the pioneering frontwomen in rock history. Her tough yet vulnerable persona is immortalized in classics such as “Brass in Pocket,” “Talk of the Town,” “Don’t Get Me Wrong” and “Back on the Chain Gang.” With their eighth album, *¡Viva El Amor!*, in stores this summer, Chrissie Hynde and crew prove as enduring and potent as ever.

The Pretenders is Chrissie Hynde’s band—she put it together and has kept it going despite the tragic loss of original guitarist James Honeyman-Scott and bassist Pete Farndon—but for many years, a key part of the Pretenders has been guitarist Adam Seymour.

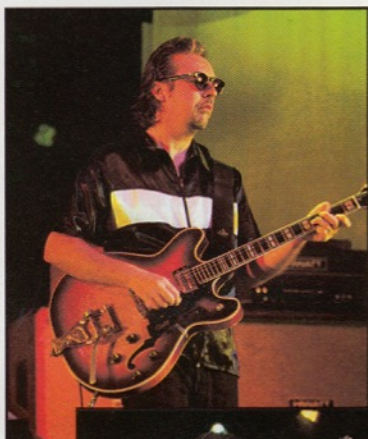
Sometimes referred to as “Chrissie’s musical right hand,” the Englishman Seymour joined the band in 1992 after The Katydids, his band at the time, broke up.

“At that point,” says Seymour, “Chrissie didn’t really have her band together. I was in the Katydids, and we did an album with Nick Lowe. She came to a gig and saw me play then. Once the Katydids failed to sell any records, we got dropped, and she gave me a call. It was originally for two weeks, to try out, and it worked out really well.”

With Seymour, bassist Andy Hobson and original Pretenders drummer Martin Chambers in tow, Chrissie went into the studio to record 1994’s *The Last of the Independents*, an album widely hailed as the Pretenders’ return to form. Seymour’s sophisticated and understated playing fit the Pretenders sound perfectly, a fact he attributes to his having been influenced by the classic rock guitarists of the ’60s and ’70s.

“A lot of my influences are the same as Honeyman-Scott’s, the original Pretenders guitar player,” says Seymour. “All the classic kind of things—The Beatles, The Beach Boys, The Kinks, all that. George Harrison is probably my favorite guitar player. Keith Richards, Pete Townsend. I think that in some ways that’s why I’ve fit into the Pretenders so well. My style of playing fits together with Chrissie.”

The harmonious fit between Seymour and Hynde has led them to work closely on developing Hynde’s musical ideas. While most of the writing is done by Hynde, Seymour shares writing credit for “Popstar,” *¡Viva El Amor!*’s opening cut.



Pretenders guitarist Chrissie Hynde and Adam Seymour with his rare Starfire VI

“Chrissie does most of the writing,” Seymour says. “Sometimes she’ll co-write with various people. She’ll have an idea, and we’ve got a little eight-track studio. Just Chrissie and I get together with a drum machine, try and do a few hours every and just slowly build up the song. Sometimes she has a song, and she’ll know exactly what she wants the drums and bass to do. Other times, she wants to kind of explore and work on it, tweak it this way and that. This last album, we did quite a bit of that, just messing around with an eight-track and getting a vibe. When it comes time for recording, we all play in the room together, and generally go for as much of a live-sounding take as possible.”

Since joining the Pretenders, Seymour has been a loyal devotee of the Starfire, playing several vintage and new Starfire IIIs.

“Before I joined the Pretenders,” he says, “I used to play Telecasters all the time. But obviously with Chrissie, that’s completely her thing. When I started off, I was using a Telecaster as well, but actually, there was a bit of coldness in the sound of the two Teles

together. Since I like semi-hollow-body guitars, I gravitated toward the Starfire, and since then, I’ve gotten quite into it. I like a big, chunky kind of machine, something you’ve got to tame and master. And also, when a guitar’s got a big, thick body, you can give it a good old shake of the neck and they react really well. The new Starfires are just like the old ones. You can plug them into anything just get that great kind of rugged tone.”

Seymour further cites having seen Dave Davies of the Kinks with his Starfire in the ’60s as an inspiration. His love with Guild Starfires has led him to collect a few vintage pieces, including a mid-’60s model he picked up on tour a few years ago.

“A guy came up to me after the gig,” he relates, “and said, ‘Hey, I’ve got a guitar like yours.’ So I say, ‘Do you want to sell it?’ This guy had had it in a cupboard somewhere and not played it for ages. There was one little mark on it and



the rest is great. Guitars are fantastic things. I can still just sit and look at a guitar and say, ‘Wow.’ They’re works of art in my mind.”

With their new album out and the single “Human” getting air-play on rock radio across the nation, Hynde, Seymour and the Pretenders are likely to be visiting your town this year. Don’t miss them! ♠

A Word on Wood Selection

Tonewoods are part and parcel of a quality guitar. Whether it's an acoustic, acoustic-electric or electric solidbody, a guitar will only sound as good as the materials of which it is made.

At the Guild factory in Westerly, Rhode Island, more care is taken with the selection, grading and storage of guitar tonewoods than with all of the other parts of the guitar combined.

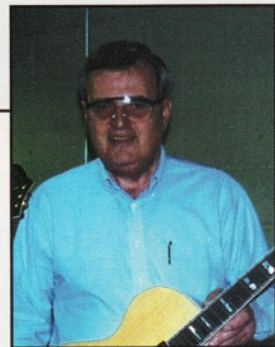
Unlike other major guitar manufacturers who purchase their tonewoods from middle-men who select, grade and process the woods, Guild has a tradition of going directly to lumber suppliers and buying raw logs based upon careful hands-on inspection by Guild personnel. The raw logs then are graded according to Guild's precise standards (AAA for high-end tops, lower grades for bracing and neck blocks, and so on).

The man that does the demanding work of inspecting, selecting, purchasing and grading Guild's tonewoods is Willie Fritscher, Guild's Plant Manager. Willie has worked for Guild for nearly 30 years, having joined Guild after studying luthiery under the famed German guitar-builder Framus. His expertise in woods is a product both of his training and the simple accumulation of experience. He has served the same wood-selection function for Guild for more than 25 years.

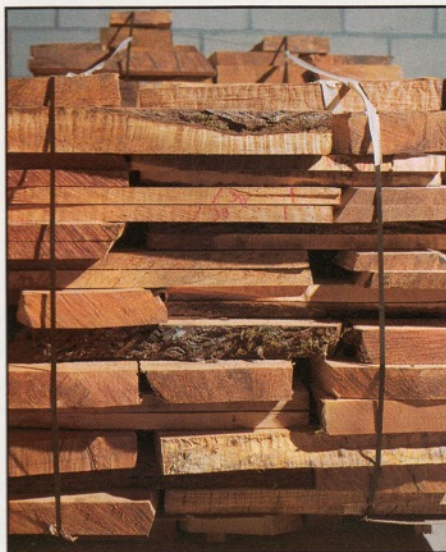
Each year, Fritscher personally goes to the Pacific Northwest where he visits lumber suppliers and inspects, and grades the raw tonewoods, purchasing only the logs that meet Guild's exacting standards.

The fact that Guild acquires its tonewoods this way provides several different benefits, all of which are ultimately passed on to the guitar player who purchases a Guild guitar. First of all, there is a cost savings in avoiding the middle-man and going directly to the supplier. Guitar players benefit by receiving guitars crafted of the finest tonewoods at a lower cost. Secondly, the craftspeople at Guild are able to assure that the wood they work with meets their own exacting standards. This pays a quality dividend to the guitar player. Finally, the woods that

Guild uses are selected using the same principles (indeed, the same man) that we have used since the early '70s. This last point ensures a continuity of tone in Guild guitars, setting them apart from the rest of the pack. ♪



Guild's Plant Manager Willie Fritscher has personally selected the woods for Guild guitars since the early 1970s.



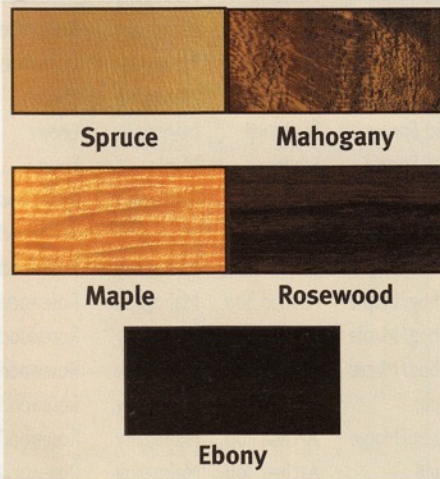
Guitar Woods

The woods that make up a guitar are the most important elements that define its sound, appearance, playability and ultimate value. This is most obvious with acoustic guitars, where volume and tonal qualities are the direct results of resonance within the wooden sound chamber, but it is no less true of electrics, whether hollow, semi-hollow or solidbody.

Tonewoods defined. Tonewoods can be defined as those woods which have been discovered to combine exceptional qualities of strength and resonance. Tonewoods are strong enough to withstand the tension of stringed instruments, and they resonate in such a way as to produce pleasant sound. The primary tonewoods used in Guild acoustic guitars are mahogany, maple and rosewood.

Different woods have different qualities of hardness or density. The harder the wood, the brighter the tone.

The Woods Used in Guild Guitars



Spruce. Used widely for acoustic guitar tops, spruce has unique qualities of strength and resonance at a low weight. The best-sounding spruce tops consist of straight, tight-grain slabs.

Mahogany. Used widely for sides and backs. Loud, mellow, emphasizes mid-range response. Used also for necks due to its strength and straight-grained properties.

Maple. Used widely for sides and back. Bright, brilliant, emphasizes a jazzy treble response.

Rosewood. Used widely for sides and backs. Loud, deep, smooth tone, emphasizes bass and treble. Also used for fingerboards and bridges.

Ebony. A rare, dark and elegant wood. Strong and striking. Used on high-end Guild guitars.

In the Guild line, there are models with many different combinations of woods and finishes, made to suit a wide variety of tastes. There are many professional and armchair opinions on which combinations make the best guitar, but when buying a guitar, you—the player—are the bottom line. Your guitar should feel and sound good to you.

To get a feel for guitar woods, it's best to compare the tone and feel of a D30 with maple back and sides to a DV52 with rosewood back and sides. Try a D4 with its mahogany sides. Try them all. ♪

Guild

MODEL	SCALE	NUT Wl.	BODY	TOP	BRACING	NECK	FRETBOARD	BRIDGE	PICKUPS	FINISH
D4/DV4	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Optional	High Gloss
D25/DV25	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Optional	High Gloss
D30	25 5/8"	1 11/16"	Maple	Solid Spruce	Scalloped	Maple	Rosewood	Rosewood	Optional	High Gloss
D40	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Shaved	Mahogany	Rosewood	Rosewood	Optional	High Gloss
DV52	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Optional	Satin & Gloss
D55	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Optional	High Gloss
D60	25 5/8"	1 11/16"	Maple	Solid Spruce	Scalloped	Maple	Ebony	Ebony	Optional	High Gloss
DCE1	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Prefix Pro	Hand Rub & Gloss
DCE3	25 5/8"	1 11/16"	Maple	Solid Spruce	Standard X	Maple	Rosewood	Rosewood	Prefix Pro	High Gloss
DCE5	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Standard X	Mahogany	Ebony	Ebony	Onboard Blender	High Gloss
DI00C	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Optional	High Gloss
F4CE	25 5/8"	1 5/8"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Prefix Pro	Hand Rub & Gloss
F5CE	25 5/8"	1 5/8"	Rosewood	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Prefix Pro	High Gloss
F65CE	25 5/8"	1 5/8"	Maple	Solid Spruce	Standard X	Maple	Ebony	Ebony	Onboard Blender	High Gloss
F47CE	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Scalloped	Mahogany	Rosewood	Rosewood	Onboard Blender	High Gloss
F47RCE	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Rosewood	Rosewood	Onboard Blender	High Gloss
S4CE	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Matrix Pro	Hand Rub & Gloss
JF30	25 5/8"	1 11/16"	Maple	Solid Spruce	Jumbo X	Maple	Rosewood	Rosewood	Optional	High Gloss
JF55	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Jumbo X	Mahogany	Ebony	Ebony	Optional	High Gloss
JF65	25 5/8"	1 11/16"	Maple	Solid Spruce	Jumbo X	Maple	Ebony	Ebony	Optional	High Gloss
JFI00C	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Jumbo X	Mahogany	Ebony	Ebony	Optional	High Gloss
JF30-12	25 5/8"	1 13/16"	Maple	Solid Spruce	12-String	Maple	Rosewood	Rosewood	Optional	High Gloss
F2-12XL	25 5/8"	1 13/16"	Mahogany	Solid Spruce	12-String	Mahogany	Ebony	Ebony	Optional	High Gloss
JF55-12	25 5/8"	1 13/16"	Rosewood	Solid Spruce	12-String	Mahogany	Ebony	Ebony	Optional	High Gloss
JF65-12	25 5/8"	1 13/16"	Maple	Solid Spruce	12-String	Maple	Ebony	Ebony	Optional	High Gloss
M20	24 3/4"	1 11/16"	Mahogany	Mahogany	Hoboken X	Mahogany	Rosewood	Rosewood	Optional	Hand Rub
F30	24 3/4"	1 11/16"	Mahogany	Solid Spruce	Hoboken X	Mahogany	Rosewood	Rosewood	Optional	High Gloss
F30R	24 3/4"	1 11/16"	Rosewood	Solid Spruce	Hoboken X	Mahogany	Ebony	Ebony	Optional	High Gloss
B4E	30 1/2"	1 5/8"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Matrix Pro	Hand Rub & Gloss
B30E	30 1/2"	1 5/8"	Mahogany	Solid Spruce	Jumbo X	Mahogany	Rosewood	Rosewood	Matrix Pro	High Gloss
S7CE Peregrine	25 5/8"	1 11/16"	Mahogany	Mahogany	Chambered	Mahogany	Rosewood	Rosewood	Custom Fishman Matrix	High Gloss
SC3 Paloma	25 5/8"	1 13/16"	Mahogany	Solid Spruce	Chambered	Mahogany	Ebony	Rosewood	Custom Fishman Matrix	High Gloss
Deco™	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Optional	High Gloss
Valencia™	25 5/8"	1 11/16"	Maple	Solid Spruce	Scalloped	Maple	Ebony	Ebony	Optional	High Gloss
M70 Custom	24 3/4"	1 11/16"	Mahogany	Mahogany	N/A	Mahogany	Rosewood	Adjust-o-matic	2 DeArmond 2000s	High Gloss
SI00 Polara	24 3/4"	1 11/16"	Mahogany	N/A	N/A	Mahogany	Rosewood	Adjust-o-matic	1 SHI(N) 1 SH4(B)	Hand Rub & Gloss
Bluesbird	24 3/4"	1 11/16"	Mahogany	Carved Maple	Chambered	Mahogany	Rosewood	Adjust-o-matic	2 SHI Humbuckers	High Gloss
Starfire II	24 3/4"	1 11/16"	Mahog/Maple	Mahog/Maple	Arched Top	Mahogany	Rosewood	Rosewood	2 SDI Humbuckers	High Gloss
Starfire III	24 3/4"	1 11/16"	Mahog/Maple	Mahog/Maple	Arched Top	Mahogany	Rosewood	Bigsby	2 SDI Humbuckers	High Gloss
Starfire IV	24 3/4"	1 11/16"	Mahog/Maple	Mahog/Maple	Tone Block	Mahogany	Rosewood	Adjust-o-matic	2 SDI Humbuckers	High Gloss
Starfire V	24 3/4"	1 11/16"	Maple	Maple	Tone Block	Mahogany	Rosewood	Bigsby	2 SDI Humbuckers	High Gloss
SF II Bass	30 1/2"	1 1/2"	Mahog/Maple	Mahog/Maple	Arched Top	Mahogany	Rosewood	Adjust-o-matic	Guild Bass Humbuckers	High Gloss
XI50 Savoy	24 3/4"	1 11/16"	Maple	Maple	Arched Top	Mahogany	Rosewood	Rosewood	1 Guild Humbucker	High Gloss
XI50D Savoy	24 3/4"	1 11/16"	Maple	Maple	Arched Top	Mahogany	Rosewood	Rosewood	2 Guild Humbuckers	High Gloss
XI60 Rockabilly	24 3/4"	1 11/16"	Maple	Maple	Arched Top	Maple	Rosewood	Rosewood	2 DeArmond 2000s	High Gloss
XI70 Manhattan	24 3/4"	1 11/16"	Maple	Maple	Arched Top	Maple	Rosewood	Rosewood	2 SDI Humbuckers	High Gloss
X700 Stuart	24 3/4"	1 11/16"	Maple	Solid Spruce	Carved Top	Maple	Ebony	Ebony	2 SDI Humbuckers	High Gloss
Artist Award	25 5/8"	1 11/16"	Maple	Solid Spruce	Carved Top	Maple	Ebony	Ebony	1 JS Floating PU	High Gloss

Benedetto

MODEL	SCALE	NUT WI.	BODY	TOP	BRACING	NECK	FRETBOARD	BRIDGE	PICKUPS	FINISH
La Venezia	25"	1 3/4"	European Maple	European Spruce	Custom Spruce	Amer. Maple	Ebony	Ebony	Benedetto S6 (opt.)	Nitro-cellulose Gloss
Manhattan	25"	1 3/4"	European Maple	European Spruce	Custom Spruce	Amer. Maple	Ebony	Ebony	Benedetto S6	Nitro-cellulose Gloss
Benny	25"	1 3/4"	Mahogany	Carved Spruce	Chambered	Mahogany	Ebony	Gold Badass	2 Benedetto	Nitro-cellulose Gloss

DeArmond

MODEL	SCALE	NUT WI.	BODY	TOP	NECK	FRETBOARD	BRIDGE	TAILPIECE	PICKUPS	CONTROLS
Starfire	24 5/8"	1 11/16"	Maple-ply	Maple-ply	Maple	Rosewood	Tune-o-matic	Guild Harp	2 Goldtone	2 Vol, 2 Tone
Starfire Special	24 5/8"	1 11/16"	Maple-ply	Maple-ply	Mahogany	Rosewood	Tune-o-matic	DeArmond Vibrato	2 2K Single-coil	2 Vol, 2 Tone
Starfire Bass	30 1/2"	1 5/8"	Maple-ply	Maple-ply	Mahogany	Rosewood	4-saddle Guild	N/A	2 Goldtone Bass	2 Vol, 2 Tone
X135	24 5/8"	1 11/16"	Maple-ply	Maple-ply	Maple	Rosewood	Rosewood	Guild Harp	1 Goldtone	1 Vol, 1 Tone
X155	24 5/8"	1 11/16"	Maple-ply	Maple-ply	Maple	Rosewood	Rosewood	Guild Harp	2 Goldtone	2 Vol, 2 Tone
M70	24 5/8"	1 11/16"	Mahogany	N/A	Mahogany	Rosewood	Tune-o-matic	Guild Stop	2 Goldtone	2 Vol, 2 Tone
M75	24 5/8"	1 11/16"	Agathis	Carved Maple	Mahogany	Rosewood	Tune-o-matic	Guild Harp	2 Goldtone	2 Vol, 2 Tone
M75T	24 5/8"	1 11/16"	Agathis	Carved Maple	Mahogany	Rosewood	Tune-o-matic	DeArmond Vibrato	2 2K Single-coil	2 Vol, 2 Tone
Jet Star	24 5/8"	1 11/16"	Mahogany	Carved Maple	Mahogany	Rosewood	Tune-o-matic	Guild Stop	2 Gold Tone	2 Vol, 2 Tone
Bajo Jet	30 1/2"	1 5/8"	Mahogany	N/A	Mahogany	Rosewood	Tune-o-matic	Guild Stop	3 2K Single-coil	1 Vol, 1 Tone
Jet Star Bass	30 1/2"	1 5/8"	Mahogany	N/A	Mahogany	Rosewood	4-saddle Guild	N/A	2 Turbo Jet	2 Vol, 1 Tone
Pilot Bass 4	35"	1 5/8"	Agathis	N/A	Maple	Rosewood	Pilot 4 Bridge	N/A	EMG Select PJ	Vol, Bal, 3EQ
Pilot Bass 5	35"	1 5/8"	Agathis	N/A	Maple	Rosewood	Pilot 5 Bridge	N/A	2 EMG Select J	Vol, Bal, 3EQ
M55	24 5/8"	1 11/16"	Agathis	N/A	Maple	Rosewood	Tune-o-matic	Guild Stop	1 Humbucking	1 Vol, 1 Tone
M65	24 5/8"	1 11/16"	Agathis	N/A	Maple	Rosewood	Tune-o-matic	Guild Stop	2 Humbucking	1 Vol, 1 Tone
M65C	24 5/8"	1 11/16"	Agathis	Carved Agathis	Maple	Rosewood	Tune-o-matic	Guild Stop	2 Humbucking	2 Vol, 2 Tone
S65	24 5/8"	1 11/16"	Agathis	N/A	Nato	Rosewood	Tune-o-matic	Guild Stop	2 Humbuckers	2 Vol, 2 Tone
Jet Star Special	24 5/8"	1 11/16"	Agathis	N/A	Maple	Rosewood	Tune-o-matic	Guild Stop	2 Humbucker	1 Vol, 1 Tone
Jet Star Sp Bass	34"	1 5/8"	Agathis	N/A	Maple	Rosewood	4-saddle Guild	N/A	Split-coil	1 Vol, 1 Tone
Ashbory Bass	18"	1 3/4"	Agathis	N/A	Agathis	Fretless	Ashworth	N/A	Ashworth Piezo	Vol, 2 Actv B&T

Guild

All Guild brand guitars are made with care in the U.S.A. Specifications and features are subject to change without notice. All Guild acoustic guitars feature Fishman™ brand pickups and preamps whether optional or standard. All Guild necks are built with a nominal 12-inch radius except the SC3 Paloma which uses a 20-inch radius. Seymour Duncan brand pickups are featured on Guild electric guitars unless otherwise noted by these specifications. For more detailed specifications, contact your Guild dealer or refer to our website at www.guildguitars.com.

Benedetto

All Guild-Benedetto guitars are made with care at the Guild Custom Shop in Nashville, Tennessee, with the world's finest woods and under the direct supervision of Robert Benedetto. Specifications and features are subject to change without notice. All Benedetto guitars feature Benedetto brand pickups whether optional or standard. All Benedetto necks are built with a nominal 12-inch radius except special orders. For more detailed specifications, contact your Guild dealer, the Guild Custom Shop (615-742-9094) or refer to our website at www.guildguitars.com.

DeArmond

Specifications and features are subject to change without notice. All DeArmond brand pickups are made in the U.S.A. DeArmond guitars are based on Guild body designs and are manufactured in South Korea and Indonesia. All DeArmond guitars have a nominal 12-inch radius, except for Pilot basses which have a 16-inch radius and the Ashbory bass which is flat. For more detailed specifications, contact your DeArmond dealer.

Guild Limited Lifetime Warranty

Because the folks at the Westerly factory are devoted to quality and the ideals of traditional craftsmanship, Guild warrants each of its instruments to be free from defects in materials and workmanship for as long as they are owned by the original retail purchaser. Terms subject to certain limitations and restrictions set forth in the Guild Owner's Manual.

De Armond[®]

By Guild[®]

electric guitars and basses

