

1953 – FIFTY YEARS OF FINE GUITAR MAKING – 2003



Benedetto

THE SIGNATURE OF JAZZ GUITARS



50TH ANNIVERSARY

HAPPY BIRTHDAY GUILD!

In 1953, many things were the same as they are today. Suburbia was growing at an alarming rate, businesses were expansive and optimistic, and music was and remains an integral piece of the big picture. With prolific artists such as Eartha Kitt, Dean Martin, Big Mama Thornton, and Frank Sinatra dominating the airwaves, all was well in the conservative world, save the fiery rise of guitar-driven music.

In 1953, the Guild Guitar Company put its signature in the annals of musical instruments manufacturing greatness. Within the realms of the Lower East Side, Alfred Dronge and George Mann developed the company that would set new standards for both acoustic guitars and the great jazz boxes. Relocating from New York City, to Hoboken, and then Westerly, Rhode Island, Guild continuously outgrew their facilities, making their most recent move to the Fender Custom Shop in early 2002. Guild would provide ample solutions for tonal inequities for half a century, and would look forward every step of the way.

Transience was not an option for Guild. From Johnny Smith to Johnny Rzeznik, Guild has been a mainstay tool for the soul in the massive world of popular music. What Kontroversy would the Kinks have been able to absolve without the use of Dave Davies' trusty Starfire? Yet of all of the critical and pivotal artists who shone Guild brightly in the last fifty years, it was Ritchie Havens and his Guild D40, playing himself and 400,000 fans into a trance at Woodstock in 1969, allowing the biggest exposure of Guild in its first 15 years.

Some of the more emotional artists during that time in history performed flawlessly with the use of whatever trusty Guild acoustic they fancied. Those less than pretentious fans of the late and great Jeff Buckley, would be the wiser to know that his father, Tim Buckley, depended on his F212XL 12-string throughout his career. Other iconoclastic performers who used Guild were: Paul Simon, Jimi Hendrix, Muddy Waters, Buddy Guy, Eric Clapton, The Lovin' Spoonful, and Howlin' Wolf—to name a mere few.

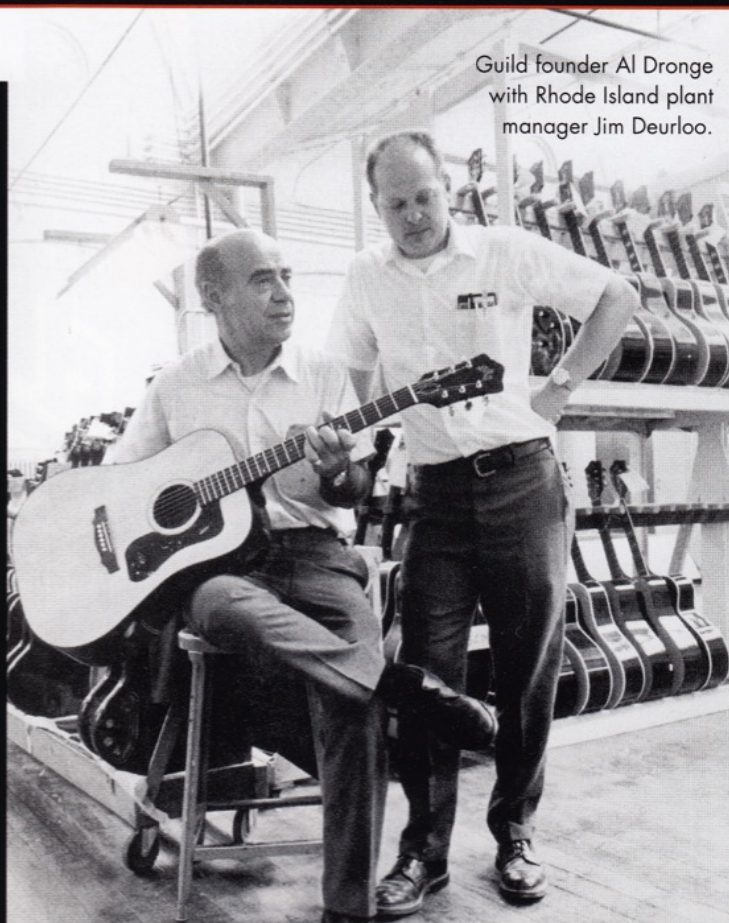
Thrust forward a couple of generations and allow the introduction of some modern folk-driven singer/songwriter affluence, and also make way for the modern power-pop/incendiary rock acts of the new rock millennium. Garbage, Simple Plan and Hot Rod Circuit utilize Guild Bluesbird's as their weapons of choice. Hank Williams III and Johnny Rzeznik have man-handled their Guild acoustics in front of audiences for years. Maybe it has something to do with triumphantly fantastic tone?

In a simple, yet poignant way, Guild guitars remain at the forefront of instruments chosen by musicians. Guild guitars continue to prove their timelessness and strength of build over and over again. They not only provide some of the smoothest, saturating acoustic sounds, but they also create some of the most lush, thick, permeating rock tones the world has ever known. From traditional Guild D50's, to a single humbucker, Holoflake finished Bluesbird in all of rock's glory, Guild provides custom manufactured handmade guitars for the fickle musician and the immanent rock deity. In short, Guild guitars are made to be played by all.

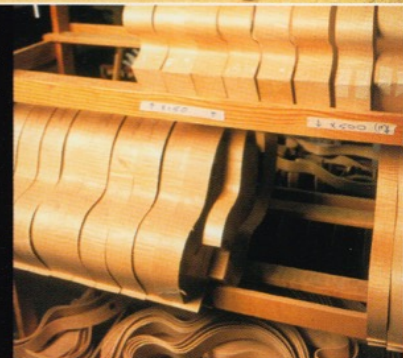
In 1953, Guild set out to make a better guitar for the rapidly increasing world of musicians. Success can be measured in a myriad of ways. For guitar companies, the fifty year mark is a pinnacle reached, and allows those other companies who've survived that long the understood luxury of a claim staked on a piece of music history. Happy 50th, Guild!

—Jeff Livingston, Fender Market Development

Guild founder Al Dronge with Rhode Island plant manager Jim Deurloo.



For an exhaustive history on Guild, pick up a copy of the *Guild Guitar Book: The Company and the Instruments, 1952-1977* by Hans Moust, available at the Fender online store: www.fenderusa.com/store. The revised version, taking the history up to the present, will be available in 2003.





Muddy Waters, aka McKinley Morganfield, was born in the Mississippi Delta and relocated north to Chicago in the late '40s, bringing his distinctive, booming vocals and piercing slide guitar to the big city. His influence on modern blues and rock 'n' roll is indelible! Would there even be a Rolling Stones if there was no Muddy? He's pictured here channeling the mojo with his Guild S200 Thunderbird.

Photo © Lee Tanner/Michael Ochs Archives.com



George Barnes didn't fool around when it came to music. In 1921, Chicago produced this multi-faceted artist. Bringing relentless, creative musicality to guitar, he demanded much from an instrument. Having played other brands, when jazz guitarist Carl Kress brought him to Guild, Barnes's vision for his ideal working guitar was born. His 1962 prototype Guild George Barnes Acousti-Lectric was rarely out of his hands for the remainder of his career. Though little-known (studio musicians were not publicly named on recording credits), he played on landmark recordings with a wide range of artists: Louis Armstrong, Chet Atkins, Tony Bennett, Big Bill Broonzy, The Coasters, Perry Como, Bob Dylan, Ella Fitzgerald, and Dinah Washington, to name a few. This artist, and his Guild guitar, are icons in American music.

—Richard Glick, Fine Guitar Consultants

Photo © Jon Sievert/Michael Ochs Archives.com



Jason Smith shows off a Fender Stratocaster® and a Guild Bluesbird as they come off the assembly line in the Corona, California factory.



Bluesman John Hurt was a storyteller, entertainer, and singer. Armed with a gentle voice and syncopated fingerpicking style, he made a handful of 78 records in the late '20s and faded from sight after The Depression. Rediscovered during the folk music revival of the late '50s/early '60s, Hurt began to record and tour again—including a performance at the legendary Newport Folk Festival in '65. Hurt is pictured here with his F30.

Photo © Jon Sievert/Michael Ochs Archives.com



During the Beatles U.S. tour in 1966, Mark Dronge (son of Albert) had a one-of-a-kind Starfire XII built for John Lennon. It is now part of the Hard Rock Cafe collection. One of the opening bands on the tour was The Remains, and lead guitarist Barry Tashian recalls George Harrison playing the Starfire, "He was plunking around on it and he handed it to me, asking if I wanted to try it. I think I played a few bars of "Freight Train" and George called me a show-off."

—Excerpted from Beatles Gear by Andy Babiuk (Backbeat Books). See Barry Tashian's story on page 29.

RICHIE HAVENS



50TH

For three decades, Richie Havens has used his music to convey messages of brotherhood and freedom. His soulful voice and guitar style has remained ageless since he first emerged from the Greenwich Village folk scene in the early 1960s. It's a voice that has inspired audiences from the Woodstock Music & Arts Fair in 1969 to the Clinton Presidential Inauguration in 1993—coming full circle with the 30th Woodstock Anniversary celebration in 1999.

His otherworldly powers of communication were called into service at the Woodstock. "I was supposed to be fifth on the bill," remembers Richie, "but I had to go on first since none of the other performers had arrived. I was onstage for three hours! I did about nine or ten encores. Every time I thought I was finished, I had to go back out because they didn't have anyone to go on behind me!"

Out of that single command performance, Havens fashioned not only an enduring national legacy, but one of his signature epics, "Freedom/Motherless Child," which he interpreted as it came to him, on the stage.

Still performing and touring prolifically today, Richie has over two-dozen albums to his credit including a new one, *Wishing Well*, plus an instructional video/DVD on Homespun.

www.richiehavens.com

Richie performing at Woodstock with his trusty D40, photographed by Henry Diltz.

—Woodstock quote excerpted from the liner notes from *The Best of Richie Havens*, Rhino Records.

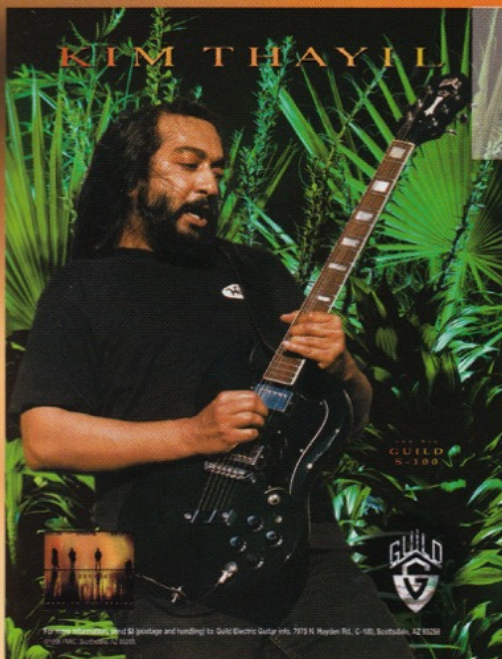


ANNIVERSARY

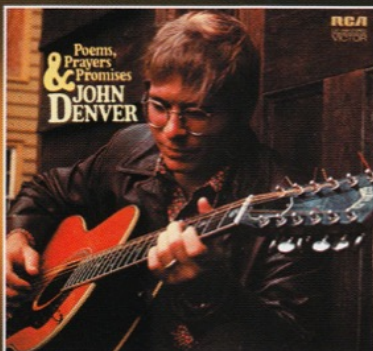


Zal Yanovski first came on the music scene in '64 as part of the New York folk/rock group, the Mugwumps, with Cass Elliott and Denny Doherty (who became one-half of The Mamas & the Papas later that year). In 1965, Yanovski formed the Lovin' Spoonful with John Sebastian and went on to record classic American pop anthems like "Do You Believe in Magic?" and "Summer in the City." Yanovsky favored a Guild S200 Thunderbird; bassist Steve Boone plays a Guild Starfire bass.

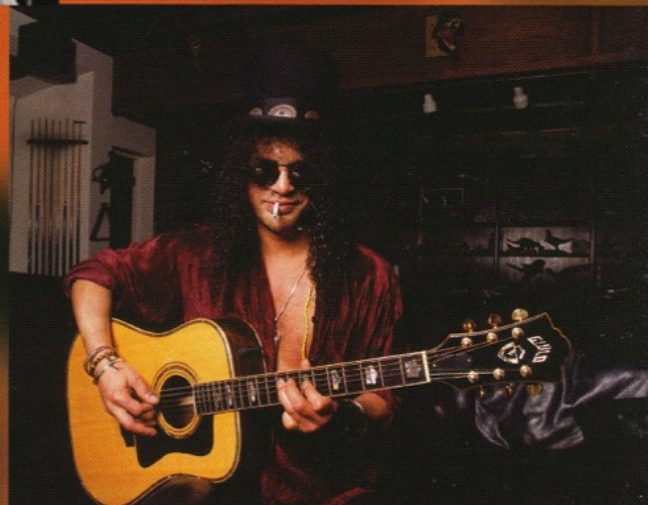
Photo © Michael Ochs Archives.com



Soundgarden guitarist Kim Thayil favored his Guild S-100 Standard. He's pictured with it here in a 1996 advertisement.



John Denver's F-412 Special graced the cover of his breakthrough album, *Poems, Prayers and Promises* which contains the hit "Take Me Home, Country Roads".



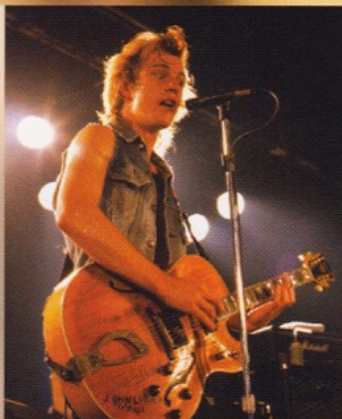
Guitarist Slash with his Guild D100. 'Nuff said.

www.slashonline.com

Photo by Neil Zlozower.

Tommy Conwell is pictured here on tour with Colin James in 1988. His band, The Young Rumbles, released their first album, *Rumble*, that same year and scored a moderate hit on radio and video with the single "I'm Not Your Man." Their second recording, also on CBS, *Rumble & Guitar Trouble*, featured an all-star guest-list including Bruce Hornsby, drummer Kenny Aronoff, and Bill Payne and Fred Tackett of Little Feat.

Photo by Ken Settle.



Replete with facial hair and fringe, Eric Clapton (then of "The Cream") posed for a Guild ad in 1968 with his F50.

THE KINK KONTROVERSY



The blur of Dave Davies' right-hand rocks a Starfire III on the cover of their 1965 release, *The Kink Kontroversy*.

Eric Clapton of The Cream/Guild



Eric Clapton plays Guild F-50. Clapton poses in David Laundy 1968. Photo by Guild Musical Instruments, Houston, New Jersey 1968

TWELVE STRINGS

The quality and ubiquity of our jumbo 12-strings have garnered Guild® a permanent place in guitar history. As historians Tom and Mary Anne Evans once wrote, "the basic virtue of Guild 12-strings is that they are very loud and [have] a clarity and definition of sound not normally associated with 12-string guitars."

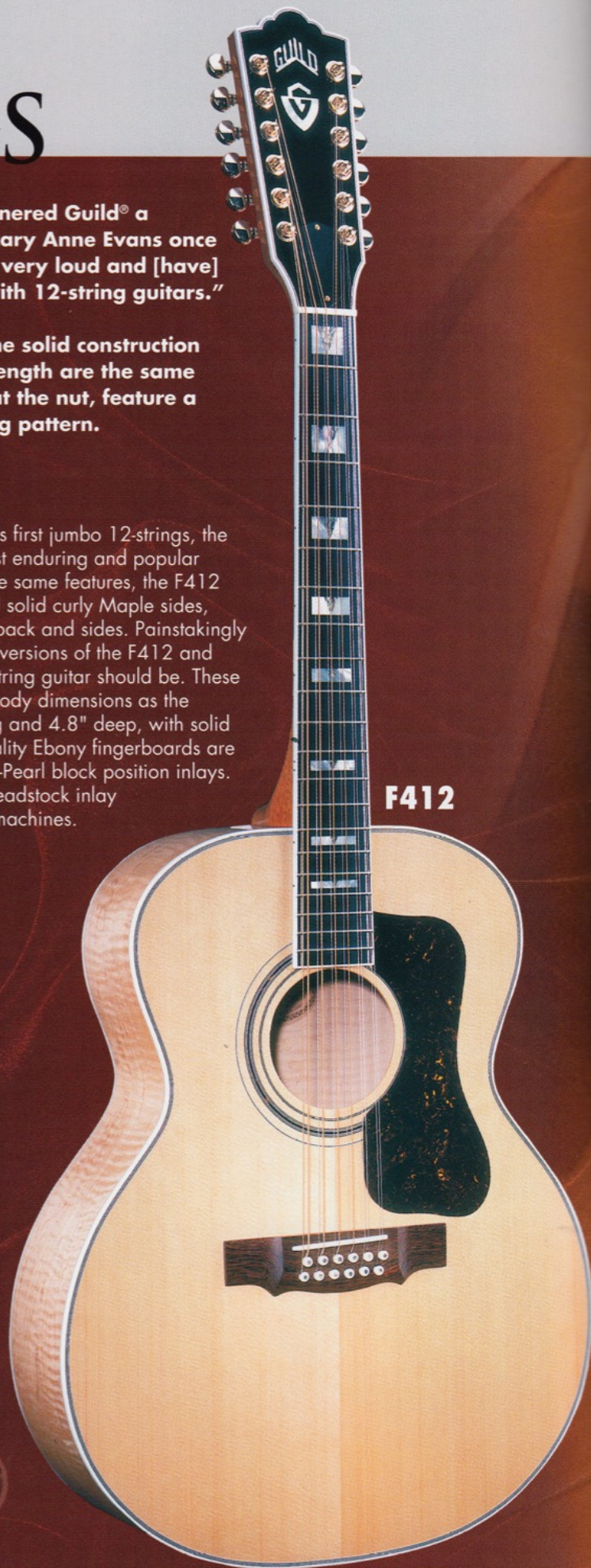
One of the keys to achieving that clarity and definition is the solid construction that our craftsmen employ. While the body size and scale length are the same as our 6-string jumbos, our 12-strings are 1-13/16" wide at the nut, feature a double truss rod system and our time-proven jumbo bracing pattern.

F412/F512 380-2500/380-2900


Designed in the late 1960s as Guild's first jumbo 12-strings, the F412 and F512 are some of our most enduring and popular guitars. While both share many of the same features, the F412 has an arched curly Maple back and solid curly Maple sides, while the F512 has solid Rosewood back and sides. Painstakingly true to their vintage roots, these new versions of the F412 and F512 are the essence of what a 12-string guitar should be. These powerful beauties feature the same body dimensions as the originals: they're 17" wide, 21" long and 4.8" deep, with solid AAA Sitka Spruce tops. The high quality Ebony fingerboards are detailed with Abalone and Mother-of-Pearl block position inlays. Both sport Guild's famous G-shield headstock inlay and gold Grover Rotomatic™ tuning machines. Available in Natural (pictured) and Antique Burst.

JF30-12 380-2100

The JF30-12 was added to the Guild line in the mid-1980s and instantly became one of Guild's best-selling models. The JF30-12 combines the Maple body design of the JF30 with a hand-shaped 12-string neck. This jumbo flattop—17" wide, 21" long and 5" deep—features a solid AA Spruce top, solid curly Maple sides and an arched laminated Curly Maple back. The headstock is inlaid with Guild's Chesterfield logo, and the 3-piece Mahogany neck is outfitted with an Ebony fretboard with Mother-of-Pearl dot position inlays. Available in Blonde (pictured), Antique Burst, Red and Black finishes.



F412



Making the Grade

Grading Spruce for guitars is both an art and a science. International parameters are taught to wood buyers and luthiers, but practice and experience are what really matter. We select and grade Spruce using the accepted international guidelines for grain, stiffness, weight and color parameters. A top must qualify in all categories for AAA status.

F512

JF30-12

JUMBOS

Nothing sings out as bold and true as a Guild® jumbo acoustic guitar. These original Guild flat-top jumbos were first manufactured in Manhattan in 1954. From the beauty of the Spruce and the elegance of the Rosewood, to the depth of the nitrocellulose finish, we stand proudly behind the quality of our materials. Guild jumbo bodies are 17" wide at the lower bout and 21" long. The necks are 25-5/8" in scale with 20 frets and are 1-11/16" wide at the nut with a 12" fingerboard radius. If you're a player who likes the projection of a real jumbo acoustic, these guitars are for you.

F50 380-2400

Introduced in 1954, the F50 was the top of the acoustic flat top line and was popularized by exceptional players including Eric Clapton, who graced the cover of the Guild catalog in 1968 (see page 5). The new F50 adopts many of the features of the best 1960s instruments, with a 4.8" body depth, a relocated "X" brace pattern, and a new sculpted Rosewood bridge. Other specifications include a AAA Spruce top, arched Curly Maple back and sides, an Ebony fingerboard with traditional Mother-of-Pearl and Abalone block position inlays, a shell pickguard, our G-shield headstock logo, and gold Grover Rotomatic™ tuning machines. Available in Blonde, antique Burst and Red Transparent (pictured) finishes.

NEW COLOR!
F50





F50R 380-2800

In '65, Guild decided to offer the popular F50 in a Rosewood version. Like those classic guitars, the new F50R features solid Rosewood back and sides and has the same vintage specifications as the F50—4.8" body depth, "X" brace pattern, and Rosewood bridge—but the sound is completely different. With a warmer tone than the Maple F50, the F50R has been the choice of players like Bryan Adams and Dan Hicks. Available in Natural and Antique Burst.

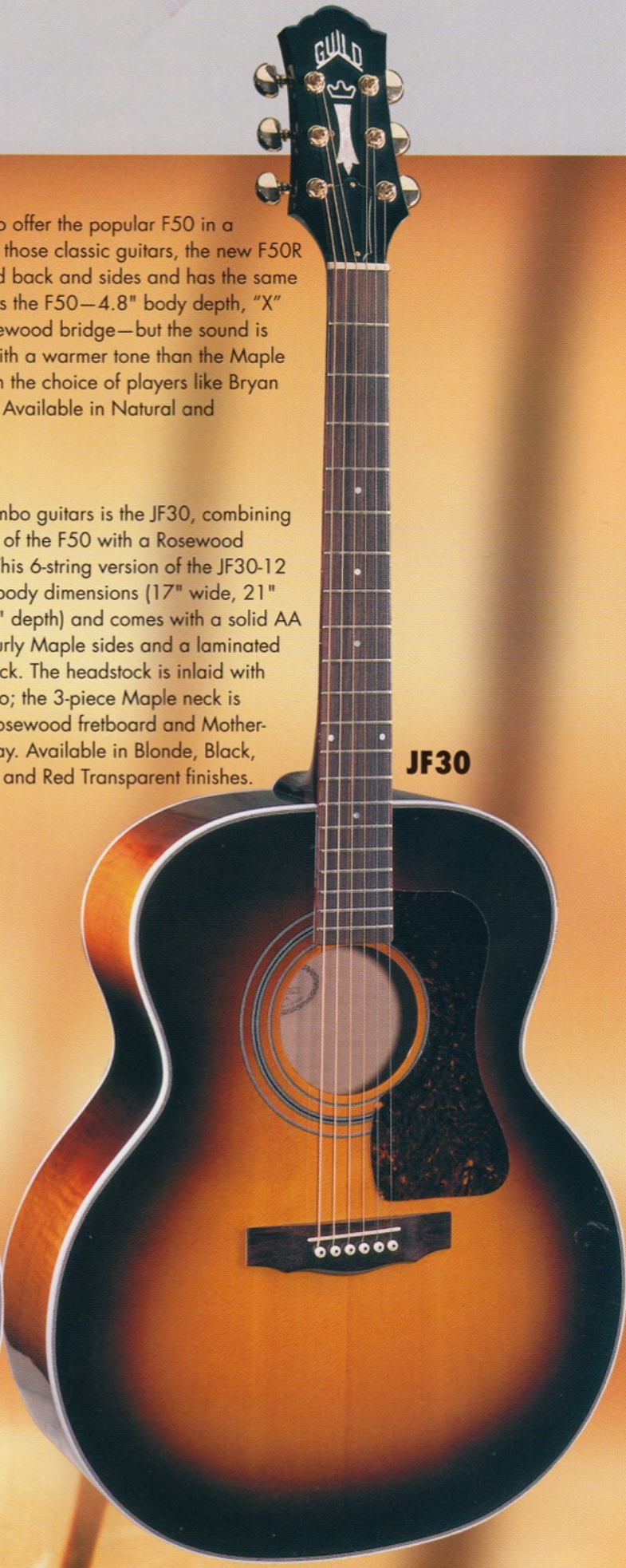
JF30 380-2000

Guild's best value in jumbo guitars is the JF30, combining the Maple body design of the F50 with a Rosewood fretboard and bridge. This 6-string version of the JF30-12 also features the same body dimensions (17" wide, 21" long and the modern 5" depth) and comes with a solid AA Spruce top with solid curly Maple sides and a laminated arched Curly Maple back. The headstock is inlaid with Guild's Chesterfield logo; the 3-piece Maple neck is outfitted with a select Rosewood fretboard and Mother-of-Pearl dot position inlay. Available in Blonde, Black, Antique Burst (pictured) and Red Transparent finishes.



JF30

F50R



DREADNOUGHTS

We have been building dreadnought acoustic guitars since 1963, and these instruments are revered for their value, reliability, tone, responsiveness, outstanding projection and sustain. This full-bodied, high-volume body style was developed with an emphasis on string-to-string balance, so that treble, mid and bass registers project evenly. The result is one of the most musically versatile dreadnoughts anywhere.

All of our dreadnoughts are 15-3/4" wide and feature all solid woods. All employ Guild's time-proven "X" bracing pattern. Our hand-shaped dreadnought necks measure 1-11/16" width at the nut with a 25-5/8" scale length and are equipped with Grover Rotomatic™ tuners.

As the leader of the pop trio the Goo Goo Dolls, singer/guitarist Johnny Rzeznik is a fan of the Guild D55 dreadnought guitar.

www.googoodolls.com

Photo by Graham Spillard.

D55

D55 380-0500

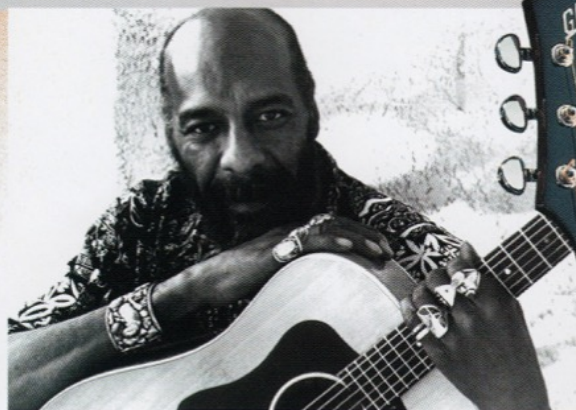
Guild's flagship model, the D55 was first introduced in 1968 as a special order item only, but the response was so strong that within a few years it was added to the line as a regular production model. The D55 is prized by players worldwide—from John Renbourn to the Barenaked Ladies. This model features a Spruce top, Rosewood back and sides, a 3-piece Mahogany neck, Ebony bridge and fretboard with Mother-of-Pearl and Abalone block position inlays, and G-shield logo. Available in Natural and Antique Burst (pictured) finishes.

D50 380-0300

One of the first dreadnought guitars introduced by Guild in 1963, this model (originally named the "Bluegrass Special") offers all the best acoustic guitar features in one model, and has great tonal depth and power. Like the best late '60s versions, the new D50 features a Spruce top, Rosewood back and sides, 4.8" body depth, "X" bracing, an Ebony fretboard, and a sculpted Rosewood bridge. Other features include a Tortoise shell pickguard, Mother-of-Pearl dot position inlays, black & white multiple binding and the classic Chesterfield headstock logo. Available in Natural (pictured) and Antique Burst finishes.



D50



D40 380-0100

This classic dreadnought is made from specially selected Mahogany and Spruce to create the warm tone that players expect from a high quality guitar. Nothing sounds as warm as a Mahogany dreadnought when it's built right and played with feeling. The D40 is the quintessential Mahogany dreadnought, and features a Spruce top in addition to the Mahogany back and sides, a one-piece Mahogany neck with Rosewood fretboard and Mother of Pearl dot position inlays, shell pickguard, and Chesterfield headstock logo. Available in Natural (pictured), Antique Burst, Black and Trans Red finishes.

NEW!

**D40 Richie
Havens Signature**

380-0110

The D40 is now available in the Richie Havens signature version. This tribute to Richie features his favorite double pickguard setup and his signature on the truss rod cover in addition to the standard features of the D40. The sound of "Freedom" rings out of this guitar! Available in Natural and Black. Guitar pictured with Richie in inset photo.



D40


DREADNOUGHTS

NEW! D25 380-0000

Looking for an acoustic with a traditional sound and a distinctive look? The D25 is an all-Mahogany dreadnought guitar sportin' a Rosewood fingerboard and bridge, plus a single white binding on its top and back. These new acrylic satin lacquer finished guitars come in a swatch of traditional and non-traditional colors—Honey Blonde, Seafoam Green, Amber, Crimson Transparent, Sapphire Blue Transparent, Brown Sunburst (not pictured).



ACOUSTIC ELECTRICS



Over the past decade, Guild® has refined the acoustic electric design to feature a solid wood body construction, to provide superior acoustic response and tonal clarity. And, it is surprisingly lightweight in feel. The F47 (p.14) model is a mini jumbo with a 16" body width and the D50CE is a traditional dreadnought body design with a cutaway. All of these models have 25-5/8" scale lengths, are 1-11/16" wide at the nut, and feature AA solid Sitka Spruce tops with hand-scalloped bracing, Mahogany necks, Guild's classic Chesterfield headstock logo, and incorporate the new compact Fishman® Prefix™ PRO Blend system. All Guild guitars are accompanied by a deluxe archtop case.

NEW! D40CE 380-3106

Players looking for a versatile acoustic electric boasting a true acoustic sound and high-end pickup/pre-amp system will love this Guild! The cutaway dreadnought is comprised of solid Mahogany back and sides, a solid Sitka Spruce top, a one-piece Mahogany neck with a Rosewood fingerboard and bridge. The D40CE is outfitted with a Fishman Prefix Pro Blend® system that offers both mic and matrix signal sources.

The D40CE expands the breadth of our acoustic electric line and will undoubtedly increase your tonal palette! Get it in Black, Natural, Antique Burst or Crimson Transparent finishes.

D50CE 380-3306

The D-50CE uses the classic body dimensions of the D-50 and adds a new cutaway design. Both guitars include a repositioned X-brace pattern, modified tone bars, and a re-calibrated soundhole. This attention to design produces one of the best sounding Guild acoustic electric guitars ever made. The D50CE packs a lot of bang for the buck into one instrument: a one-piece Mahogany neck, Ebony fretboard, Ebony bridge, Tortoise shell pickguard, Mother-of-Pearl dot position inlays, and Black & White multiple binding.

ACOUSTIC ELECTRICS

F47MCE 380-3606

The F47 series was created with the fingerstyle artist in mind, but any style sounds great on this series of fine guitars. Both models were designed with the same carefully considered body depth and bracing pattern of the D50 CE. The F47MCE features solid flame Maple back and sides, creating a distinctly brighter acoustic timbre. Available in Blonde (pictured), Antique Burst or Black lacquer finishes.

F47RCE 380-3506

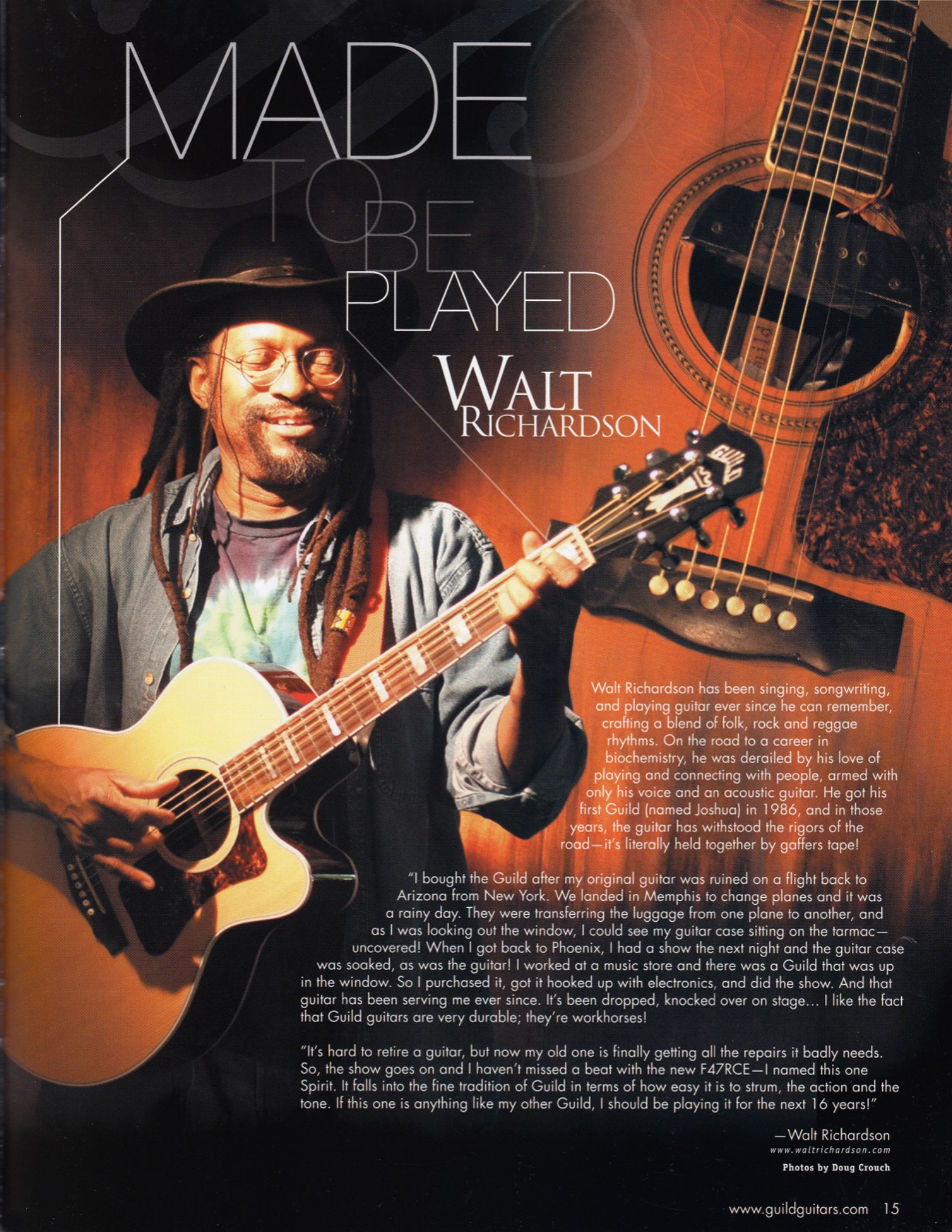
The F47RCE features solid Rosewood back and sides, which provides a balanced tonal range, rich lows, and warmer mid-range than Maple. Like the F47MCE, the F47RCE has a 4.8" body depth, a special "X" bracing pattern. It's available in either Natural (pictured) or Antique Burst lacquer finishes

The Fishman® Prefix™ PRO Blend System (see inset photos below) includes a Fishman Acoustic Matrix™ under the saddle pickup with a miniature electret condenser microphone shock-mounted to the underside of the preamp chassis, all in a new, wood-saving, downsized housing. Features include volume, notch filter, phase switch, frequency selectable contour control, mic/pickup blend control, mid, bass and treble boost/cut, clip/low battery powered LED.



MADE TO BE PLAYED

WALT
RICHARDSON



Walt Richardson has been singing, songwriting, and playing guitar ever since he can remember, crafting a blend of folk, rock and reggae rhythms. On the road to a career in biochemistry, he was derailed by his love of playing and connecting with people, armed with only his voice and an acoustic guitar. He got his first Guild (named Joshua) in 1986, and in those years, the guitar has withstood the rigors of the road—it's literally held together by gaffers tape!

"I bought the Guild after my original guitar was ruined on a flight back to Arizona from New York. We landed in Memphis to change planes and it was a rainy day. They were transferring the luggage from one plane to another, and as I was looking out the window, I could see my guitar case sitting on the tarmac—uncovered! When I got back to Phoenix, I had a show the next night and the guitar case was soaked, as was the guitar! I worked at a music store and there was a Guild that was up in the window. So I purchased it, got it hooked up with electronics, and did the show. And that guitar has been serving me ever since. It's been dropped, knocked over on stage... I like the fact that Guild guitars are very durable; they're workhorses!

"It's hard to retire a guitar, but now my old one is finally getting all the repairs it badly needs. So, the show goes on and I haven't missed a beat with the new F47RCE—I named this one Spirit. It falls into the fine tradition of Guild in terms of how easy it is to strum, the action and the tone. If this one is anything like my other Guild, I should be playing it for the next 16 years!"

—Walt Richardson
www.waltrichardson.com

Photos by Doug Crouch

Chris LeDoux is not only a successful country performer, but is a champion rodeo rider to boot! This urban cowboy favors his Guild F50R on tour and in the studio.

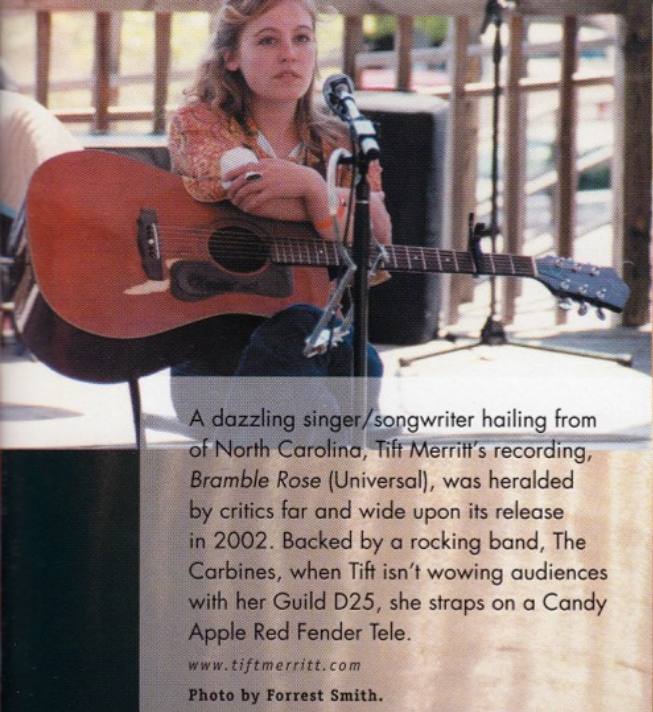
www.chrisedoux.com



Anders Osborne was born in Sweden but makes his home in the funky Crescent City—New Orleans. Blending blues, funk, soul and classic R&B, Anders' blistering live shows are not to be missed! His current disc, *Bury the Hatchet* (Shanachie) is a collaboration with vocalist Monk Boudreaux of The Golden Eagles Mardi Gras Indian group.

www.andersosborne.com

Photo by Syndey Byrd.



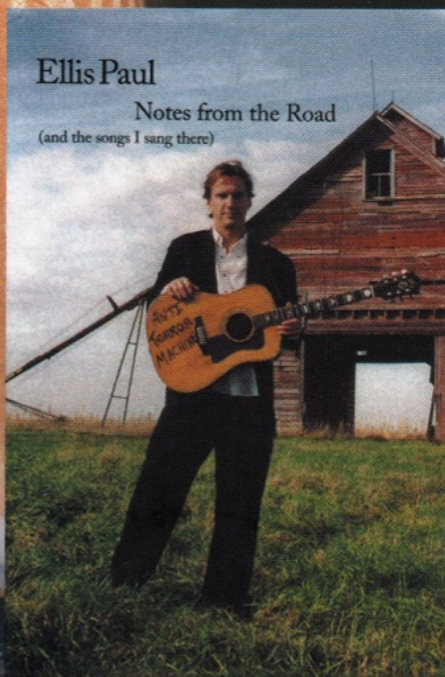
A dazzling singer/songwriter hailing from of North Carolina, Tift Merritt's recording, *Bramble Rose* (Universal), was heralded by critics far and wide upon its release in 2002. Backed by a rocking band, The Carbins, when Tift isn't wowing audiences with her Guild D25, she straps on a Candy Apple Red Fender Tele.

www.tiftmerritt.com

Photo by Forrest Smith.

Ellis Paul

Notes from the Road
(and the songs I sang there)



Ellis Paul is a modern-day troubadour in the spirit of Woody Guthrie (whose likeness is tattooed on his arm). In his lengthy career, he's amassed a loyal national following, a string of successful records on Rounder/Philo, a dozen Boston Music Awards, and more concert work than he can handle. He's got a flurry of new projects out—a new recording (*The Speed of Trees*), a DVD (*3,000 Miles*) featuring concert and documentary footage, plus a book (*Notes From the Road*) filled with musings, lyrics and drawings. Ellis has played his Guild D55 guitar for at least 15 years—sportin' some recent homemade graffiti inspired by the events of 9/11.

www.ellispaull.com

Photo by Sharon Teeler.



Emerging songstress Kirsten Proffit with her Guild D50.

www.kirstenproffit.com

Photo by Neil Zlozower.

"My Dad bought his first Guild brand new in 1972. He still plays it as his #1 choice and it's one of the finest sounding instruments I've had the pleasure of playing. On Christmas morning in 1985, I awoke to find my first Guild under the tree. It was a little F20 that I still play today. Then about four years ago, I got my first and last songwriting royalty check and bought an '82 D-55 in Nashville. Two months later I was strolling the streets of Athens, Georgia waiting for soundcheck when I met a guy who just happened to have an F20 for sale. I bought it on the street for \$300 and gave it to my youngest brother Micky for his 18th birthday. Since then, he has acquired two more, a '79 D55 and a '76 D40. Add those to the two each my Uncle Gary and his son Mathew have, and we've got quite a family tradition going. I love them for their resilience, tone, look and feel. Guilds have been the Braun family choice for 30 years now and that's not gonna change. Thanks for making the best guitars on the market!" —Willy Braun, Reckless Kelly

www.recklesskelly.com



WILLY PORTER

Calling Willy Porter a "triple threat" is somewhat of an understatement. Not only is he an innovative and skillful player with a stunning voice and songs to match—but he's also an engaging performer who's opened shows armed solely with an acoustic guitar for artists such as Jeff Beck and Tori Amos. His latest self-titled disc is on Six Degrees, and features his Guild Valencia.

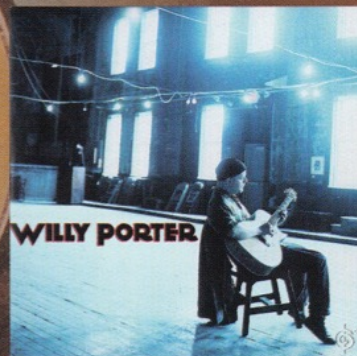
"The Valencia is a beautiful guitar and I am grateful to have it in my arsenal. Its Maple back and sides give it very clear and bell-like high-mids and high frequencies. It sounds fantastic capoed up for that reason, and has amazing sustain for an acoustic. Having said that about the highs, it continues to "open up", yielding more warmth and character through the sub-harmonic range as the woods and finish become more seasoned. One more element that I like about it is the neck. It is very solid feeling in my hand, and is a bit fatter than my other guitars. It fights back a bit.

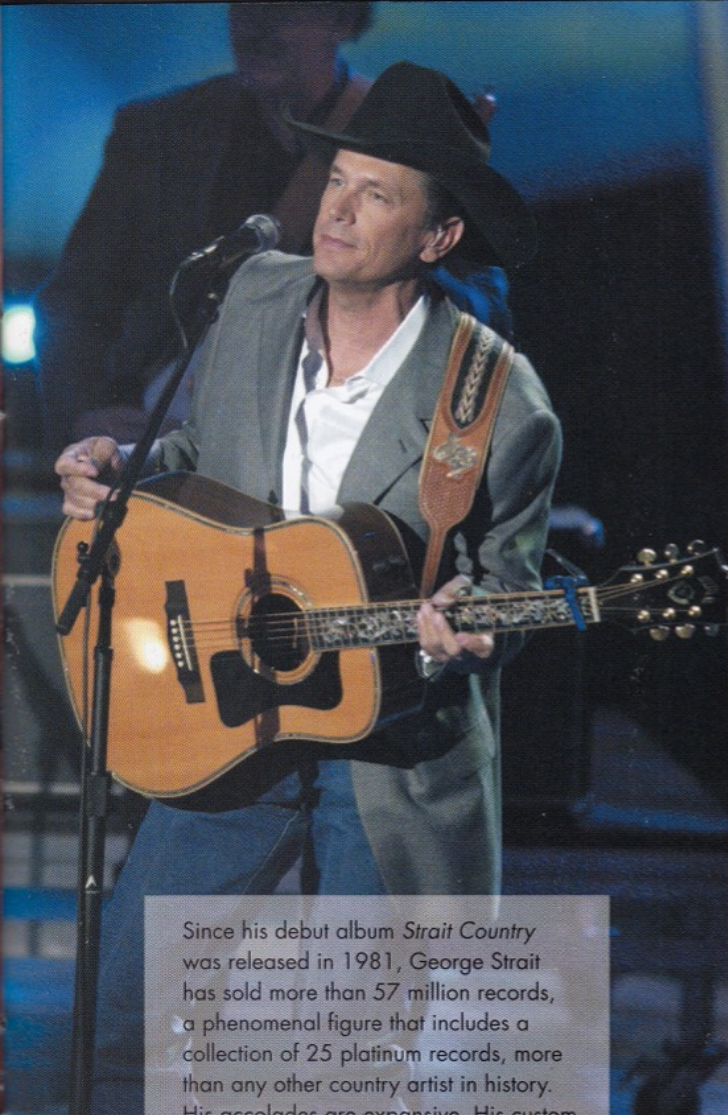
"Visually the Valencia is a stunner! The quality of workmanship and lutherie in its construction are some of the finest in the world today."

To read an interview with Willy, go to the Guild site at www.guildguitars.com.

www.willyporter.com

Photos by Sebastian Humphreys.

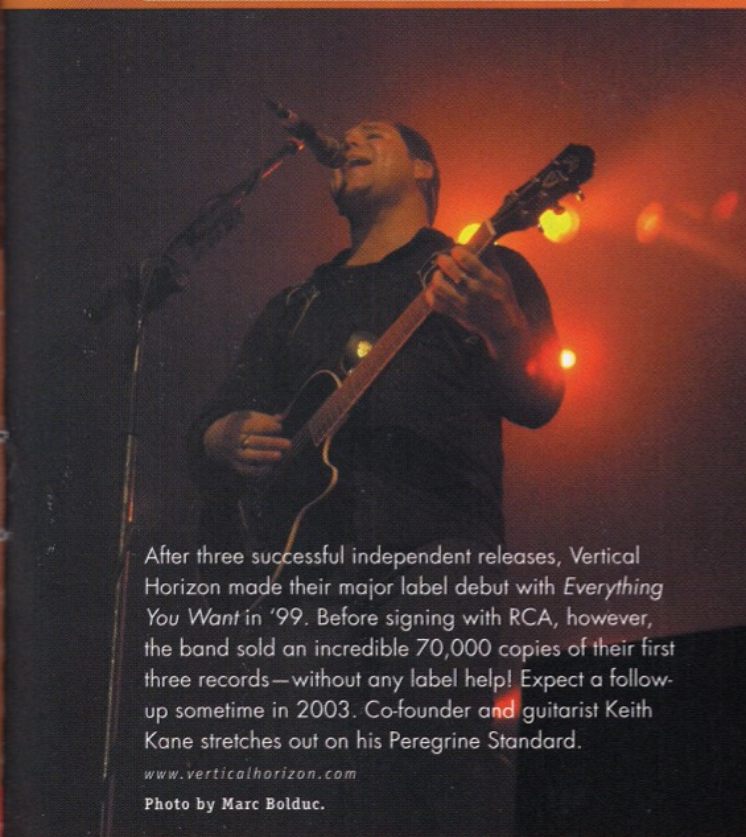




Since his debut album *Strait Country* was released in 1981, George Strait has sold more than 57 million records, a phenomenal figure that includes a collection of 25 platinum records, more than any other country artist in history. His accolades are expansive. His custom D100 features an intricate inlay on the fretboard.

www.georgestrait.com

Photo by Michael Caufield/WireImage.com



After three successful independent releases, Vertical Horizon made their major label debut with *Everything You Want* in '99. Before signing with RCA, however, the band sold an incredible 70,000 copies of their first three records—without any label help! Expect a follow-up sometime in 2003. Co-founder and guitarist Keith Kane stretches out on his Peregrine Standard.

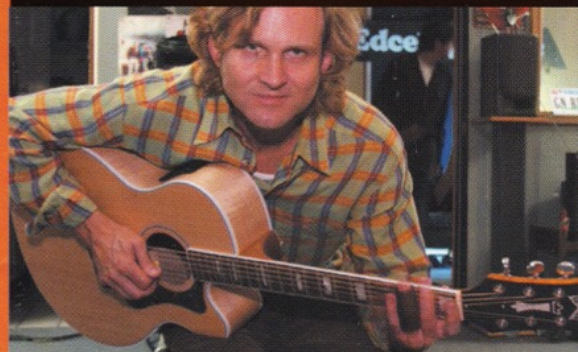
www.verticalhorizon.com

Photo by Marc Bolduc.

2002 saw the much-anticipated reunion of Tempe, AZ popsters, the Gin Blossoms. Look out for a brand new recording—in addition to the release of earlier work—in 2003. Guitarist Scott Johnson plays a Guild F47MCE acoustic.

www.gin-blossoms.com

Photo by John Samora.



MADE TO BE PLAYED



Hadden Sayers has been turning heads in the state of Texas for years. His stinging style of guitar-oriented Texas rock has earned him honors as "Best Pop/Rock Band" in Houston for two years in a row. He's pictured with his Guild JF30 acoustic.

www.haddensayers.com

Photo by Nhan Nguyen

ACOUSTIC ELECTRICS

Sideman Dominic Miller has a long list of recording and touring credentials, from Tina Turner and the Backstreet Boys to Youssou N'Dour and Sting.

PEREGRINE
STANDARD

S7CE Peregrine Standard™ 360-6000

Designed to offer acoustic tonality at stadium volume levels, the Peregrine body starts with a solid Mahogany back, chambered in a precise pattern. A solid Mahogany top is added to the Peregrine Standard and Custom. The new Peregrine Flame Maple features a highly figured Maple top for brighter treble response and a distinctive appearance. The Peregrine series is powered by a custom-designed Fishman Acoustic Matrix Natural system with simple volume and tone sliders. The Peregrine Custom and Flame Maple are dressed with Abalone purfling on the top and gold hardware. Available in Chestnut (pictured), Black, or Crimson Red nitrocellulose lacquer finish.



SC3 Paloma™ 360-6200

The nylon-string SC3 Paloma was developed by Guild's R&D staff at the Custom Shop, in collaboration with Fishman Electronics. The Paloma's Mahogany body features a proprietary set of tone chambers and a solid Spruce top, which combine to provide a rich nylon-string timbre and long sustain at any volume level. The Paloma's neck has 15 frets clear of the body and a 20" fingerboard radius, combining the feel of a classical with the reach of an electric. Available in Amber (pictured) or Black nitrocellulose lacquer finish.



Composer, singer, actor, activist – Sting has won worldwide acclaim in all these roles. From his early days as the bassist with groundbreaking trio, The Police, to his wildly successful solo career – Sting is certainly one of the most distinctive performers of the 20th century.

www.sting.com

Photo by Danny Quatrochi.

ARCHTOPS

Dan Faehnle records and tours with a variety of jazz artists including Diana Krall. His first solo release, *My Ideal* (Pillar) came out in 2001. He's pictured live with his Savoy.

Guild's laminated archtop series of guitars are the workhorses of the jazz guitar world. The X500, X500T, X160 and X150 are direct descendants of models dating back to 1953 and 1954. Guild's reputation was originally built on its jazz guitar roots and roster—including New York City session players like Johnny Smith, Carl Kress, and George Barnes.

X150/X150D Savoy™ 360-8400/360-8500

These instruments recall the golden age of jazz with their classy styling and vintage appointments. The bound body is comprised of laminated Curly Maple measuring 16" wide and 3" deep. The neck is Mahogany, with a Rosewood fretboard, traditional block inlays, and a 24-3/4" scale. Powered by our custom-designed Guild chrome-plated humbucking pickup (the X150 has one; X150D has two), both Savoy models are equipped with chrome Grover tuners and Guild's distinctive harp tailpiece. Available in Blonde (at right) and Antique Burst (at left).





X160 Rockabilly™ 360-8600

The X160 utilizes the same body and neck as the X150 but that's where the similarity ends. Like the X150, the X160 has a classic style laminated Maple body (16" W x 3" D), finished in high gloss polyurethane, and has a bound Mahogany neck with the Guild® Chesterfield logo. For the ultimate in vintage hollowbody twang, these are the first production instruments in over twenty years to include the original chrome DeArmond® Model 2K pickups. A Bigsby® tailpiece and bridge are standard equipment. Available in Gloss Black, Metallic Blue, Tennessee Orange, and Fiesta Red (pictured) finishes.

X180 Park Avenue™ 360-8000

Like the street from which it derives its name, the X180 Park Avenue is sophisticated and elegant. The gorgeous single cutaway body is built from specially selected Curly Maple. And the 3-piece Maple neck features a bound headstock and bound Rosewood fingerboard with block inlays. Dual Guild HB-1 humbucking pickups give the Park Avenue the versatility required by today's guitarist. Gold hardware is standard on this newest addition to the Guild jazz guitar line. The Park Avenue looks as stylish and sounds as rich as the name implies. Available in Blonde (pictured) and Antique Burst finishes.

DAVE GONZALEZ

ARCHTOPS



X500 360-8700

A premier choice for the serious jazz guitarist, the X500 features a classic laminated Maple body and neck, and traditional Guild® appointments including an Ebony 25-5/8" scale length fretboard with Mother-of-Pearl and Abalone block inlays, and a triple-bound headstock with the Guild Shield motif. Two Guild humbucking pickups under the hood give it that extra kick. Like the 1953 original, the X500's top is crafted from laminated Sitka Spruce for that unmistakable Guild jazz punch. Available in Blonde and Antique Burst (pictured) finishes.





MADE TO BE PLAYED

Dave Gonzales - The Paladins

Dave Gonzalez and bassist Thomas Yearsley formed The Paladins back in '81. Today, along with drummer Brian Fahey, they're still rockin' strong after all these years, touring around the globe, performing over 200 shows per year, and working on their eighth full-length record. As one of the leading purveyors of Americana roots-style music, combining classic elements of rockabilly, blues, and twangy '50s and '60s country together, The Paladins have earned constant critical acclaim and legions of real music fans worldwide. Dave's Guild X550 archtop electric is undoubtedly at the core of the trio's signature sound.

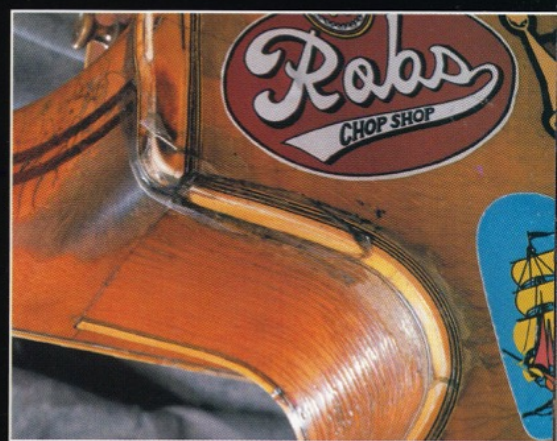
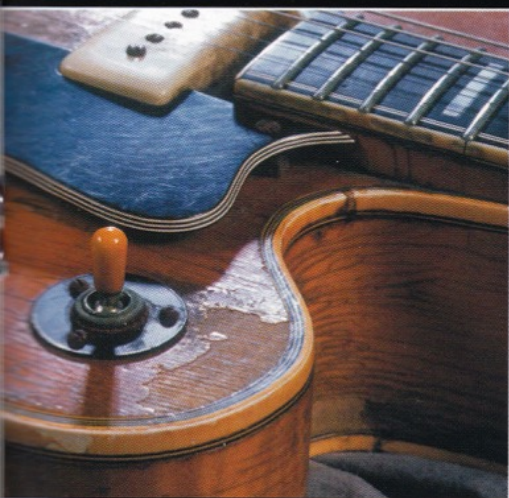
"I've played my 1957 Guild X550 non-stop since 1987. That guitar has been with me everywhere. It's the best guitar I've ever had, really great, super sturdy. Nothin' else has ever come close to it in sound—it's unbelievable! I've fretted it about six or seven times over the years 'till it was just too soaked with sweat and grease. It was gettin' time to retire it, and that's right about when I met Guild 'hefe' Bill Acton. He had heard about

The Paladins and my old Guild, and came out to our show with his tape measure, a notepad, and a big warm handshake and said he was real into putting the X550 back into the Guild family line. And just in time! Then, they moved Guild to the Fender factory in So-Cal and that's when I got to meet Fender's Mike Eldred and Guild/Fender's Master Builder Chris Fleming. I loaned them my old Guild for a few months—that was rough! I was nearly sick the whole time missing my baby so much! But finally, at the January '02 NAMM show, Chris, Mike, and Bill handed me the 'new' Paladin X550 proto. I could not believe it! I closed my eyes and held that guitar. I didn't want nobody to see me cry, I was so happy! It was perfect! I've been playin' the 'new' X550 non-stop ever since—all over the world. I'll never look back because this guitar is unbelievable! It's such a blessing, not just for me, but for all the people all over the world who have for years been askin' me about my KILLER old Guild and where they could get one. Finally, we can all get a 'real' X550 again - coming in the summer of 2003... Hooo-Raay!"

www.thepaladins.com

Dave was photographed with his new X550 Paladin at left by Doug Crouch.

Photos of his '57 X550 above by John Samora.



ELECTRICS

Bluesbird™ 360-6400

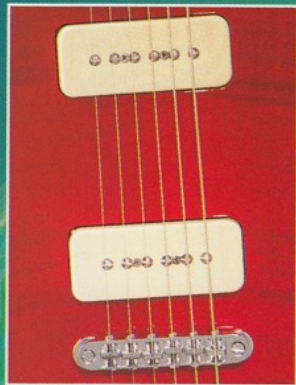
The lineage of today's Bluesbird model can be traced back to the Guild® Aristocrat, the legendary hollow-body model of the 1950s. Since then it has evolved into a uniquely chambered instrument (see inset below) that has become a favorite among blues and rock players. A combination of fine woods, classic electronics and elegant styling, the Bluesbird is as playable as it is appealing. Its solid Mahogany body, with meticulously engineered sound chambers and exquisitely figured, carved Maple top, blend perfectly to create tone, responsiveness and versatility. The Bluesbird Standard is available in Black (pictured), Gold and Transparent Red finishes.

Available in two variations, the Bluesbird and Bluesbird AAA are identical except for wood selection and color variation. The Triple-A's feature highly figured Maple tops. Both models include a bound 24-3/4" scale Mahogany neck measuring 1-11/16" wide at the nut, block inlays on a Rosewood fretboard, Chesterfield headstock logo, chrome hardware, Adjust-o-matic™ bridge with stop bar tailpiece and two Seymour Duncan® SH-1 humbucking pickups (pictured at right). All Guild guitars are accompanied by a deluxe archtop case.

Bluesbird AAA 360-6400

Available in Amber, Cherry Sunburst and Tobacco Sunburst (pictured) finishes.

Both Bluesbird guitars are available with Seymour Duncan® P-90 pickups on a special order basis.





One-half of Garbage's dynamic guitar duo, Steve Marker is a long-time aficionado of the Guild Bluesbird. This one-of-a-kind Black Holoflake model was built specially for him to use on the band's 2002 tour with No Doubt and The Distillers.

www.garbage.com

Photo by Ofoto

Mark Kano/Athenaeum

www.athenaeum.net

Photo by Cyndi Bertagni.com

Dallas Perry/Seven Channels

www.sevenchannels.com

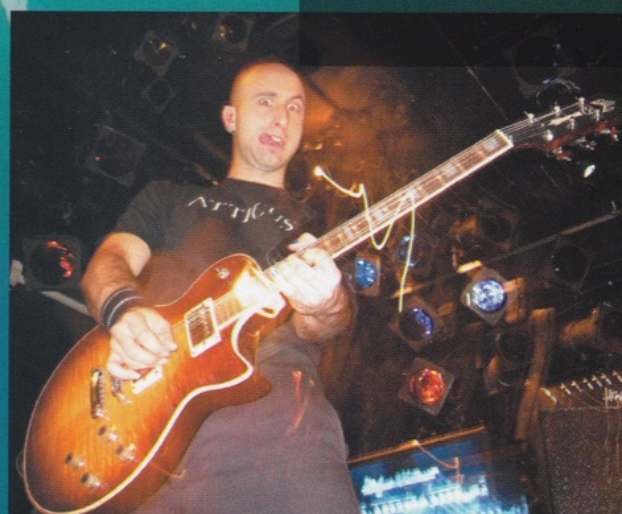
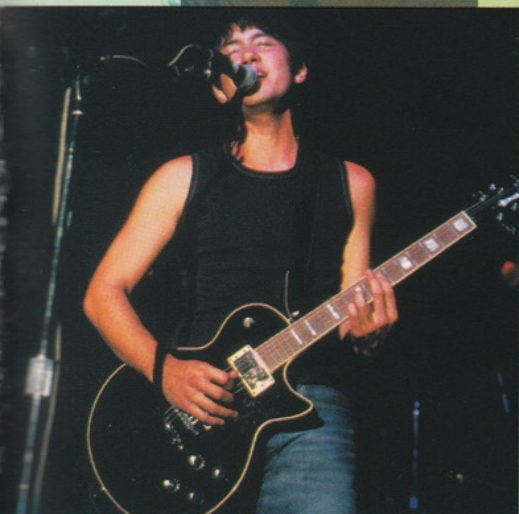
Photo by Cyndi Bertagni.com

Andy Jackson /Hot Rod Circuit

www.hotrod-circuit.com

Jeff Stinco/Simple Plan

www.simpleplan.com



ELECTRICS



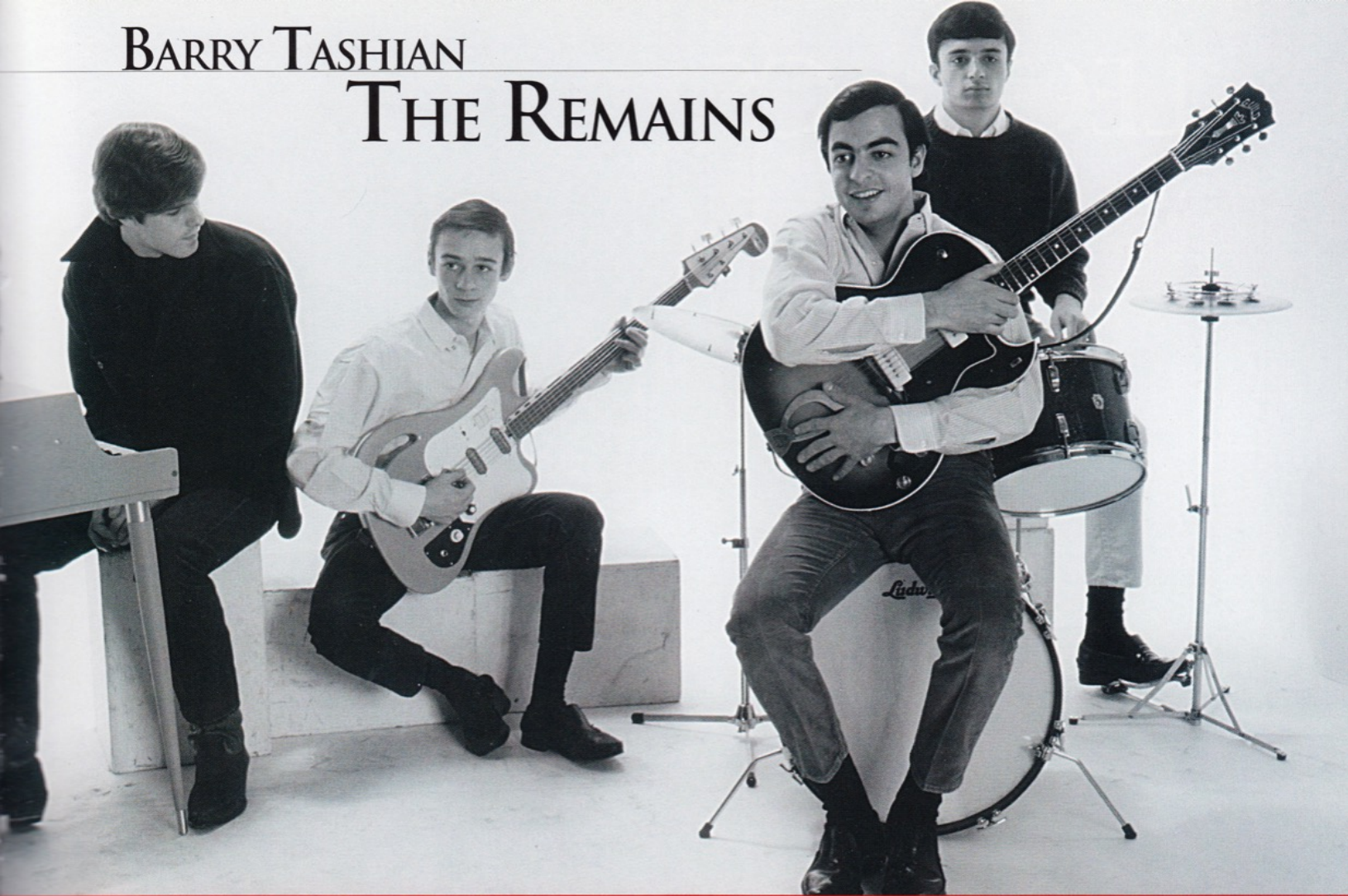
Starfire™ III 90 360-7300

Starfire III-90 360-7309

First introduced in 1960, the Starfire III became a favorite among players as its ultra-light, thin hollow-body provides both comfort and sonic responsiveness. The multi-laminate, Maple body with a single Florentine cutaway delivers a punchy, crisp tone. The one-piece Mahogany neck is 1-11/16" wide at nut and features a Rosewood fretboard with Mother-of-Pearl dots, 24-3/4" scale length, and Chesterfield headstock logo. The Starfire III is outfitted with chrome hardware, two Guild® humbucking pickups, and also incorporates a Bigsby® tailpiece and bridge. With the same general specs as the Starfire III, the III-90 substitutes Seymour Duncan® classic P-90 single-coils (see inset below). Both the Starfire III and III-90 are available in Red Transparent, Blonde (pictured), Antique Burst and Black finishes.

BARRY TASHIAN

THE REMAINS



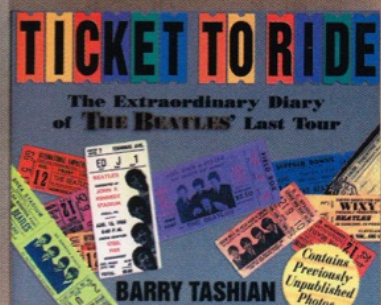
In the early 1960s, the British Invasion sent a million U.S. kids into their garages, forming bands and making rock music. One of those bands was The Remains. Barry Tashian (singer, songwriter and guitarist) formed the band with three fellow Boston University classmates Vern Miller, Bill Briggs and Chip Damiani. They played the local club scene and were eventually signed to a deal with Epic Records.

Despite opening for the Beatles on the Fab Four's 1966 (and final) tour, The Remains broke up and slipped into obscurity. Their debut release, *The Remains*, however, has become an underground classic for garage rock fans worldwide. It's loaded with "nuggets" and features some blistering guitar work by Barry.

"I played my Guild on all the early Remains recordings" he recalls. "It was my first 'real' guitar and I played it through my Fender Concert 410 amp." Barry's Guild Slim Jim T-100D (an early incarnation of the Starfire) can be heard on such Remains gems as "When I Want To Know", "Say You're Sorry", "Ain't That Her", "Why Do I Cry", and the explosive, "You've Got A Hard Time Comin'".

Good news for Remains fans, they've reunited and will release a new album entitled *Movin' On* in 2003! Check out www.theremains.com for more information. Their original recordings can be found on Sundazed records, www.sundazed.com. *Ticket To Ride*, Barry Tashian's journal from the 1966 Beatles tour is available from Dowling Press. —Rich Siegle

Photos courtesy of Sundazed Records.



ELECTRICS

Starfire IV 360-7400

The Starfire IV attracted the attention of the blues guitar world and noted players like Buddy Guy and Lightnin' Hopkins when it was first introduced in 1963. The IV's semi-hollow body style makes it usable at higher volumes without feedback. The versatility of this instrument makes it appealing not only to blues artists, but to jazz players like Randy Johnson and rock players like Tom Fogerty. The Starfire IV is a bridge between solidbody electric guitars and hollowbody jazz guitars. The specs include a Maple, multi-laminate body with a double Venetian cutaway, chrome hardware and two Guild humbucking pickups. This model also incorporates an Adjust-o-matic™ bridge with stop bar tailpiece.

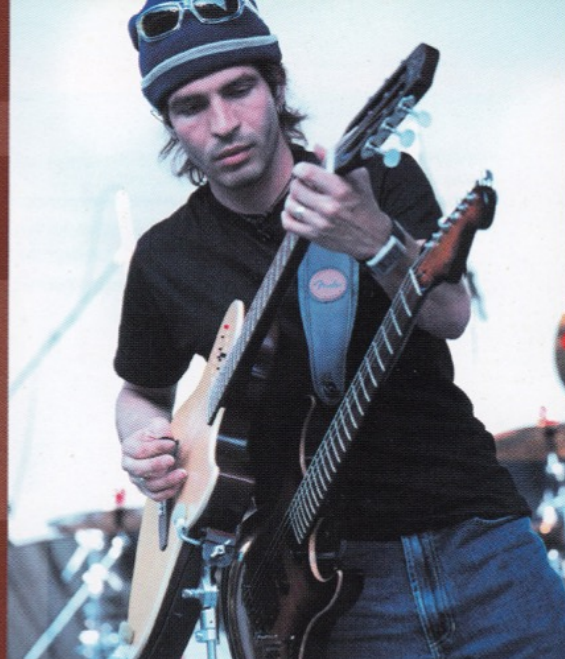
The 3-piece Mahogany neck incorporates Guild's traditional Chesterfield headstock logo. The Rosewood fretboard with Mother-of-Pearl dots features a 24-3/4" scale length, and measures 1-11/16" wide at nut. Available in Red Transparent, Blonde, Antique Burst and Black (not pictured).





The Corrs clan is comprised of Jim, Sharon, Caroline and Andrea Corr. Their original blend of traditional Irish sound, fused with contemporary pop/rock grooves, have earned them a popularity that knows no geographical boundary. The family that plays together, plays Guild!

www.corrsonline.com



Sergio Vallin, of the Grammy award-winning Latin quartet Mana, does double duty on a customized Paloma and a Fender® Custom Shop Showmaster.

www.mano.com.mx

MADE TO BE PLAYED



Hailing from Toronto, Canada, the Barenaked Ladies have been going strong for over a decade with their slightly left-of-center take on pop music. Guitarist/songwriter Steven Page strips it down on his Guild D55.

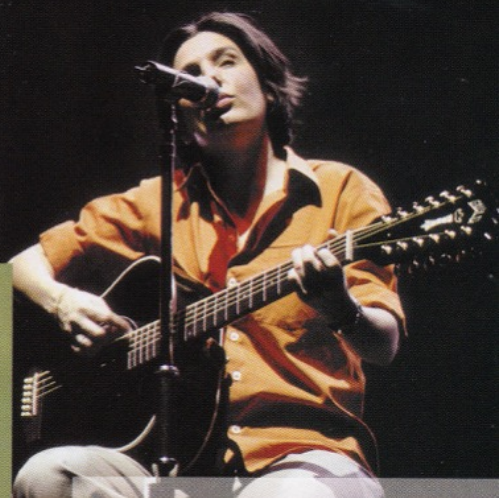
www.bnlmusic.com

Photo © George Pimentel/WireImage.com



Brit pop sensation Robbie Williams with his Guild JF30-12.

www.robwilliams.co.uk



Scottish pop-rockers Texas took their name from the Wim Wenders film, *Paris, Texas* (featuring the Ry Cooder soundtrack). Lead singer/guitarist Sharleen Spiteri is smitten with her JF30-12 in a custom Black finish.

GUILD CUSTOM SHOP

Here are some beauties from the Guild Custom Shop. This stock Starfire III was customized with a Fiesta Red finish and was detailed by hot rod pinstriper Dennis Ricklefs. Our popular electric Bluesbird model got a tailored Black Holoflake finish, inspired by the one-of-a-kind built for Steve Marker of Garbage (see page 42). Specially built for U2's Bono for the 1997 *Popmart* tour, this JF30-12 12-string in Tennessee Orange features a custom painted truss rod cover and sound hole. Bono used the acoustic on the song, "Staring At The Sun."

Want a unique, customized Guild of your very own? The Guild Custom Shop is filled with talented artisans who can help you realize your dream guitar! Whether it's a unique finish, intricate inlay, different pickups... whatever! We can offer one-of-a-kind guitar designs or customized stock instruments—like the ones pictured here. For information on prices and delivery schedules, contact your authorized Guild dealer (to locate the dealer nearest to you, log onto www.guildguitars.com), or call the Customer Service folks at 480-596-7195.

The Custom Shop crew making the magic. Photos top to bottom: Senior Master Builders Yuri Shishkov and Steve Stern, and Humberto Ortiz setting the neck on a D40.





CUSTOM SHOP

Benedetto



Johnny Smith Award 360-9800

The Johnny Smith Award is the crown jewel in Fender's Guild® revival! Originally, this exquisite acoustic archtop made its debut in 1956, as a collaboration between jazz guitarist Johnny Smith and Guild. It has been painstakingly redesigned by Bob Benedetto to meet the standards and specifications originally established by Smith.

Carved from the finest European Spruce and European Maple (back and sides), the beauty of this instrument is in its details: from the 5-piece Maple neck with a select Ebony fretboard, to the distinctive Abalone and Mother-of-Pearl inlay and bone nut. A must-see, must-play instrument for jazz guitar enthusiasts who appreciate fine craftsmanship and have an appreciation for historical relevance. Available in Antique Burst and Honey Blonde.



JOHNNY SMITH

Johnny Smith was born in Birmingham, Alabama, on June 25, 1922. He was hired by the NBC network in New York City in '47 as their staff guitarist. In the next seven years, he honed his craft playing in multitudes of venues from small settings to full orchestras. In the 1950's Johnny achieved critical acclaim for his newly formed quintet with tenor saxophonist Stan Getz. During this period, Johnny won every jazz award possible at that time.

Johnny semi-retired from the rigors of a performance career in 1960 and moved to Colorado. There he owned and managed his own music store/studio, only surfacing occasionally to conduct jazz seminars and make a few rare appearances. In the last few years he has resurfaced, receiving the James Smithson Award by the Smithsonian Institution, the Duquesne University Lifetime Achievement Award, and the Guild Jazzmaster® Award presented by Fender®. The following excerpt is available in its entirety at FenderPlayersClub.com in the Jazz Café.

Charles Chapman: Why did you decide to go full circle and take your signature guitar back to Guild where you had started many years previous?

Johnny Smith: Two main reasons: the first is Bill Schultz (Fender CEO), and second is Bob Benedetto. I feel confident going back with Guild because I believe in Bill Schultz's leadership and with Bob Benedetto aboard, I know it will be done right and stay that way. In my opinion, Bob is the finest guitar maker alive today and bringing him aboard is one the best things Guild ever did. With these two gentlemen the guitar will consistently be made the way I designed it and I feel confident it will be the best in the jazz guitar marketplace.

—By Charles Chapman

Johnny Smith
First Place Down Beat Award Winner 1954
swings to GUILD

appeared with Kenton, Goodman, Krupa, Whiteman, and other greats in Jazz—on recordings, radio, and T.V.

Johnny Smith plays a GUILD because he knows GUILD is best.

for free illustrated catalog and name of your nearest franchisee GUILD dealer, write to:

GUILD GUITARS, INC.
DEPT. 1.M.455
536 PEARL ST.
NEW YORK, 7

GUILD AND BENEDETTO

—THE MERGING OF MUSICAL ICONS

The partnership of Guild and Robert Benedetto brings together two of the most influential entities in the history of American musical instruments. The Guild story, as well as the Benedetto story, both began with jazz guitars. Three generations of renowned guitarists—from Carl Kress, George Barnes and Johnny Smith, to Bucky Pizzarelli, Chuck Wayne and Kenny Burrell—have made both names synonymous with the finest guitars in the world.

In Robert Benedetto, Guild has found its equal. As the world's preeminent luthier, the Benedetto name signifies the standard by which contemporary archtop guitars are judged. The reputation of the Benedetto guitar rests on the remarkably high esteem in which it is held by the most critically-demanding audience for any luthier: the professional player.

Guild's stature in the field of acoustic and electric guitars is unparalleled. Its prestige and reputation for building great-sounding, robust and resilient instruments throughout its

50-year history is as strong now as ever. Around the world, the Guild name is synonymous not only with music but with American culture.

Benedetto approaches innovations on the traditional archtop guitar in terms of refining the instrument's ability to better accomplish its specific mission. Whether it be electric or acoustic, every Benedetto guitar is distinguished by a luxurious sound and ease of playing. Through the years, changes in the basic design of the guitar have been undertaken only to enhance these characteristics.

With such distinguished histories, it is appropriate that Guild and Benedetto are working together. Their partnership will ensure that America's foremost contribution to the world of musical instruments—the guitar—will not only continue to flourish, but reach even new heights.

—By Randall Kremer



World-preeminent archtop guitar maker, Bob Benedetto, hand-carves a top on one of his creations.





Benedetto

X700 Stuart™ 360-9500

The pride of our sound engineers and wood craftsmen. Its distinctive fast action, 5-piece neck, is fashioned of select flame Maple with an Ebony fretboard elegantly inlaid with deluxe two-tone Abalone and Mother-of-Pearl position markers. The Stuart's full Venetian cutaway body is 17" wide by 3" deep and boasts the same graduated, carved solid Spruce top as the Johnny Smith Award. Gold-plated hardware and engraved harp tailpiece add the final touch to this superb instrument. Available in Honey Blonde (pictured), Antique Burst or Opulent Brown nitro-cellulose lacquer finish.

Benedetto®

Manhattan™ 395-9600
Manhattan 7™ 395-9600

These Manhattan models (in both 6- and 7-string versions) are a masterful statement on what an amplified acoustic archtop guitar should be. Featuring carved, hand-graduated and tuned tops of very select, aged European Spruce, both Manhattan's have fine-lined binding throughout. The neo-classic Ebony fingerboard is also bound to match the body binding. The back is carved, hand graduated and tuned of select, aged and highly flamed European Maple with matching flamed Maple sides. The Manhattan also features the Ebony Benedetto® finger-rest and the classic Benedetto Ebony cello-style tailpiece. Available in Honey Blonde (pictured) or Traditional Sunburst nitrocellulose lacquer finish.





Fratello™ 395-9500

Preceding the Benedetto Manhattan model with its more traditional styling, the Fratello differs only in its aesthetic appointments, the bound pickguard and large block Mother-of-Pearl fingerboard position markers. The model of choice for Jack Wilkins, Cal Collins, Jack Petersen, Adrian Ingram, Leo Kottke, longtime Henry Mancini guitarist Royce Campbell, and many others. Available in Honey Blonde or Traditional Sunburst (pictured) nitrocellulose lacquer finish.

La Venezia™ 395-9800

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 has a carved, hand graduated and tuned top and back of very select aged European cello woods, with sides of matching flamed Maple. Completely unbound, it features the Ebony Benedetto® finger-rest and tailpiece, and is available in traditional Violin shade nitrocellulose lacquer finish. The model of choice for eminent guitarists Howard Alden and Frank Vignola.

Benedetto®

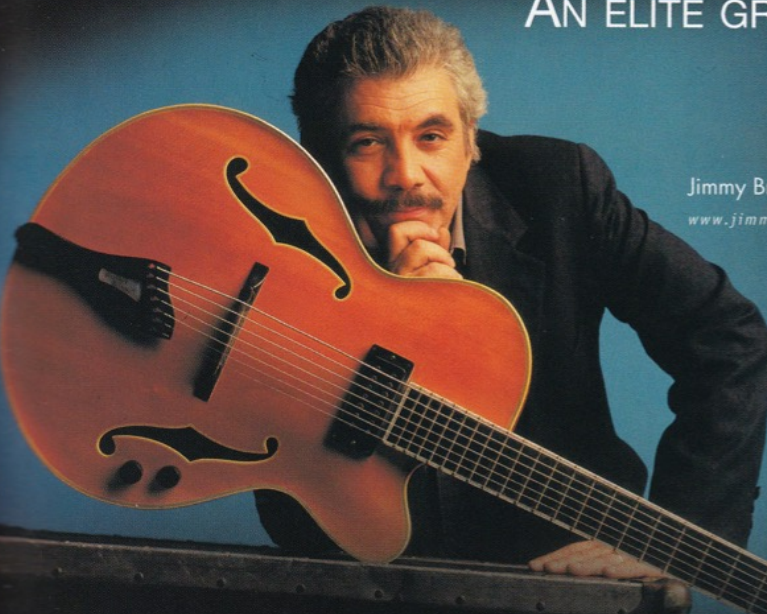
Benny™ 395-9000
Benny 7™ 395-9100

The Benny 6-string and Benny 7-string are carved-top jazz guitars in a smaller size. The select, carved Sitka Spruce top is mounted on a carved Mahogany acoustic chambered body. Powered by custom Benedetto® pickups, they both feature a master volume and tone control and a 3-way pickup selector. The unbound Ebony fretboard and the stylized Benedetto headstock complete the package. Available in Natural or Claret nitrocellulose lacquer, or in custom colors.

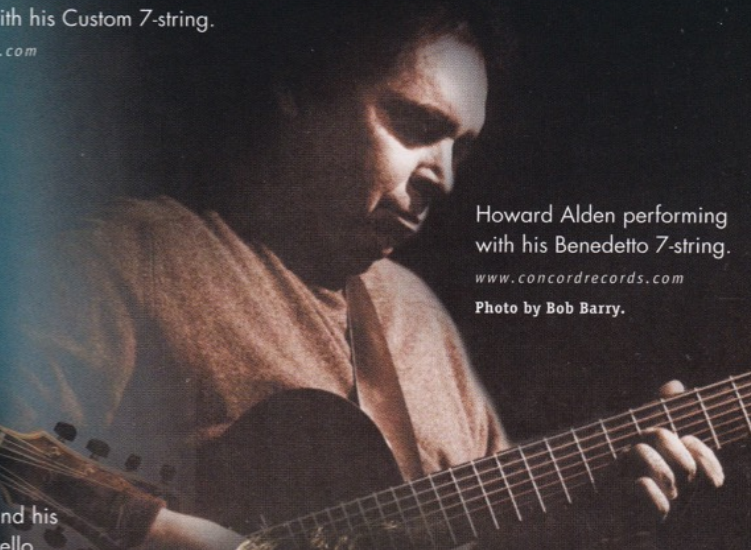


THE BENEDETTO PLAYERS


AN ELITE GROUP OF JAZZ GUITAR'S FINEST PLAYERS



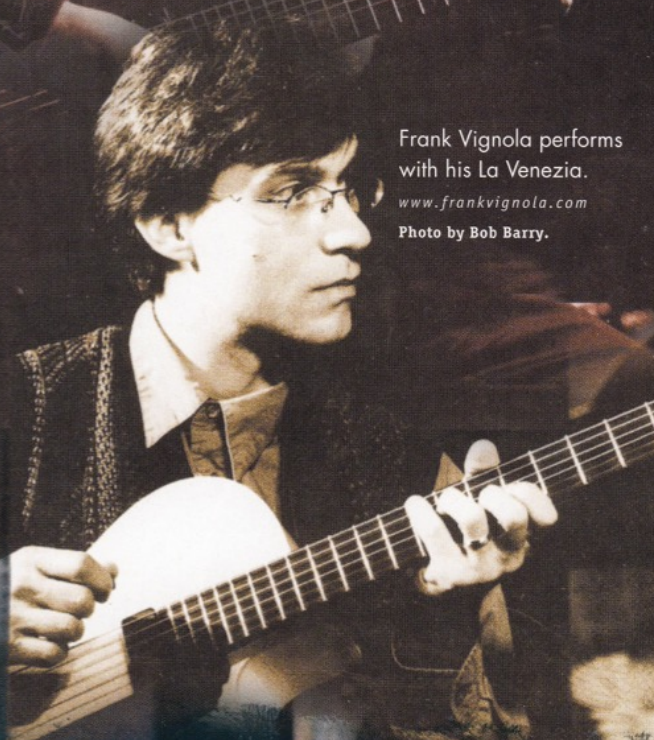
Jimmy Bruno with his Custom 7-string.
www.jimmybruno.com




Howard Alden performing
with his Benedetto 7-string.
www.concordrecords.com
Photo by Bob Barry.




Jack Wilkins and his
Benedetto Fratello.
www.jackwilkins.com
Photo by Bob Barry.



Frank Vignola performs
with his La Venezia.
www.frankvignola.com
Photo by Bob Barry.



Kenny Burrell and his Benedetto
custom archtop.
www.concordrecords.com
Photo by Bob Barry.



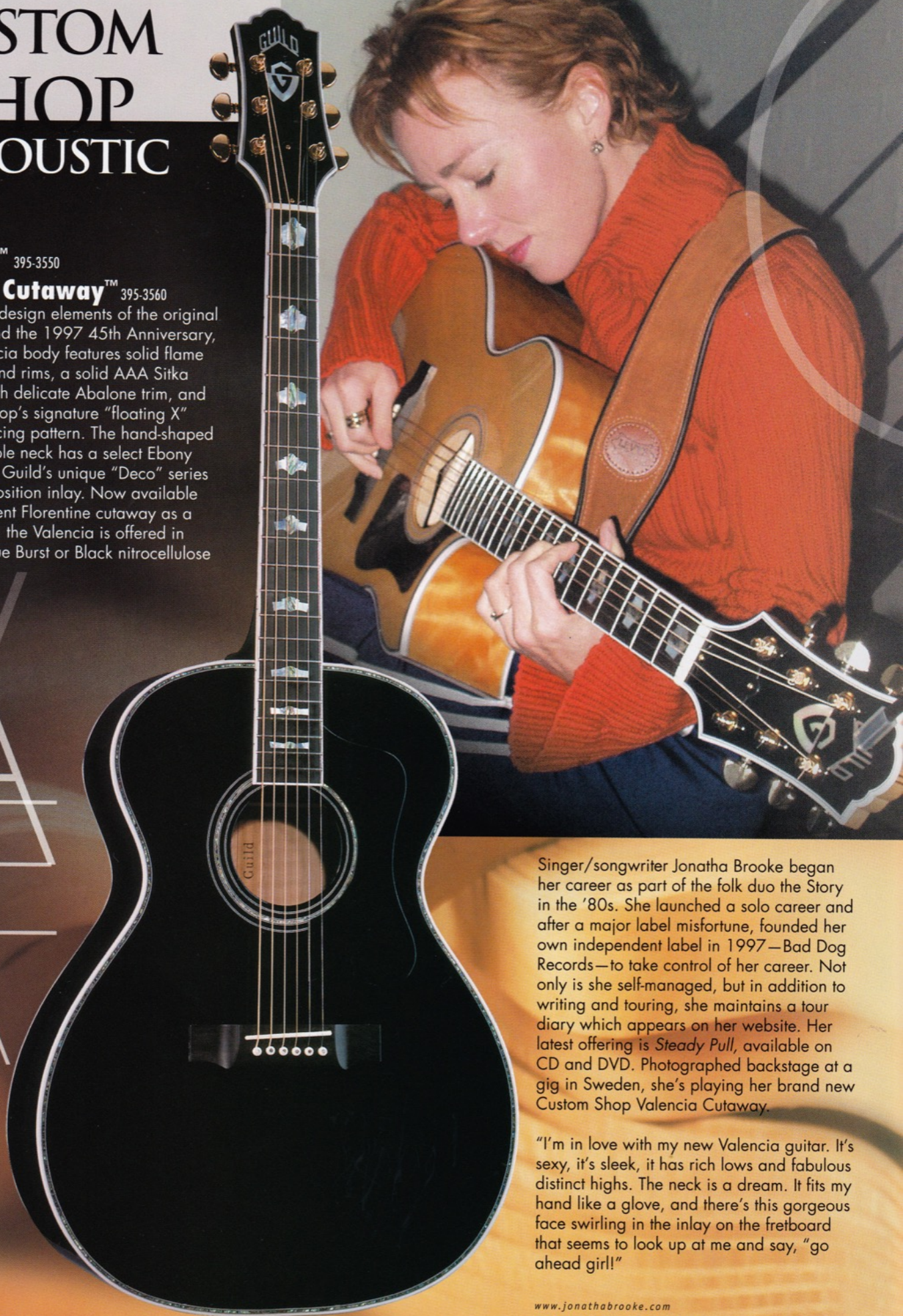
Bucky Pizzarelli and his
custom 7-string.
Photo by Bob Barry.

CUSTOM SHOP ACOUSTIC

Valencia™ 395-3550

Valencia Cutaway™ 395-3560

Incorporating design elements of the original 1950s F40 and the 1997 45th Anniversary, the 16" Valencia body features solid flame Maple back and rims, a solid AAA Sitka Spruce top with delicate Abalone trim, and the Custom Shop's signature "floating X" scalloped bracing pattern. The hand-shaped five-piece Maple neck has a select Ebony fretboard with Guild's unique "Deco" series fingerboard position inlay. Now available with a hand-bent Florentine cutaway as a special option, the Valencia is offered in Blonde, Antique Burst or Black nitrocellulose lacquer finish.



Singer/songwriter Jonatha Brooke began her career as part of the folk duo the Story in the '80s. She launched a solo career and after a major label misfortune, founded her own independent label in 1997—Bad Dog Records—to take control of her career. Not only is she self-managed, but in addition to writing and touring, she maintains a tour diary which appears on her website. Her latest offering is *Steady Pull*, available on CD and DVD. Photographed backstage at a gig in Sweden, she's playing her brand new Custom Shop Valencia Cutaway.

"I'm in love with my new Valencia guitar. It's sexy, it's sleek, it has rich lows and fabulous distinct highs. The neck is a dream. It fits my hand like a glove, and there's this gorgeous face swirling in the inlay on the fretboard that seems to look up at me and say, "go ahead girl!"

www.jonathabrooke.com

Photo by Knud Erik Damgaard.

GUILD ACCESSORIES

Guild® Strings:

Acoustic Guitar Phosphor Bronze Wound

For rich, warm tone and brilliant highs, Guild Phosphor Bronze strings are just what the doctor ordered. Standard equipment on all Guild Acoustic guitars.

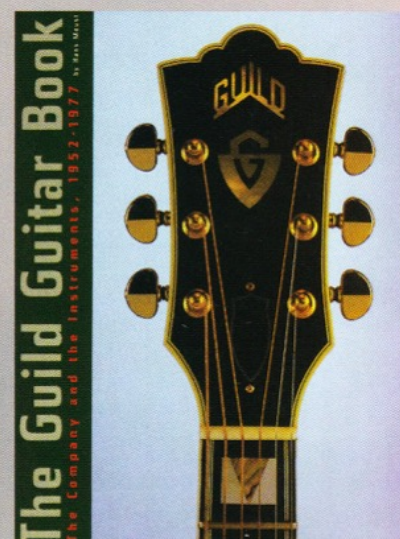
350-0300-000	XL-300	.010/.014/.023/.030/.039/.047
350-0350-000	L-350	.012/.016/.024/.032/.042/.053
350-0450-000	M-450	.013/.017/.026/.035/.045/.056
350-1250-000	L1250	.010/.013/.024/.029/.039/.049
		.010/.013/.009/.013/.018/.029



Guild offers a large variety of shaped textured cases to protect your favorite Guild instrument.

Deluxe Guild Cases feature a black textured, plush burgundy interior, accessory box and an arched lid for added strength. All Deluxe Guild cases will accommodate right and left-hand instruments unless specified.

- **For "D", "DV", & "DCE" Series Guitars:**
350-1075-207 C4520 Deluxe Case with Burgundy Interior
- **For "J", "JF", Jumbo, X700, X500, X550, X150, X160 Rockabilly & "F" Series Guitars:**
350-1075-213 C5217 Deluxe Case with Burgundy Interior
- **For F65CE, Starfire IV, Starfire V Series Guitars:**
350-1075-205 C4516 Deluxe Case with Burgundy Interior
- **For F47 & GV70 Series Guitars:**
350-1075-206 C4516D Deluxe Case with Burgundy Interior
- **For S4CE, Bluesbird, S-100, Blues 90 Series Guitars:**
350-1075-200 C42P Deluxe Case with Burgundy Interior
- **For Starfire II, III, & X170 Manhattan Series Guitars:**
350-1075-208 C4526 Deluxe Case with Burgundy Interior



For an exhaustive history on Guild and Guild guitars, pick up a copy of Hans Moust's *Guild Guitar Book: The Company and the Instruments, 1952-1977*, available at the Fender online store at: www.fender.com/store. The revised version, taking the history up to the present, will be available sometime in 2003.

Premium Artist Award™ Case

Designed for the prestigious Artist Award jazz guitar, the Premium Alligator Guild Jumbo case is the classiest case around. Made with textured Alligator vinyl, plush green interior and brass locking latches, this case is the best of the best. For Artist Award, Jumbo Series, X700 Benedetto Guitars.

350-1075-219 C5217AA
Premium Alligator Case with Green Interior

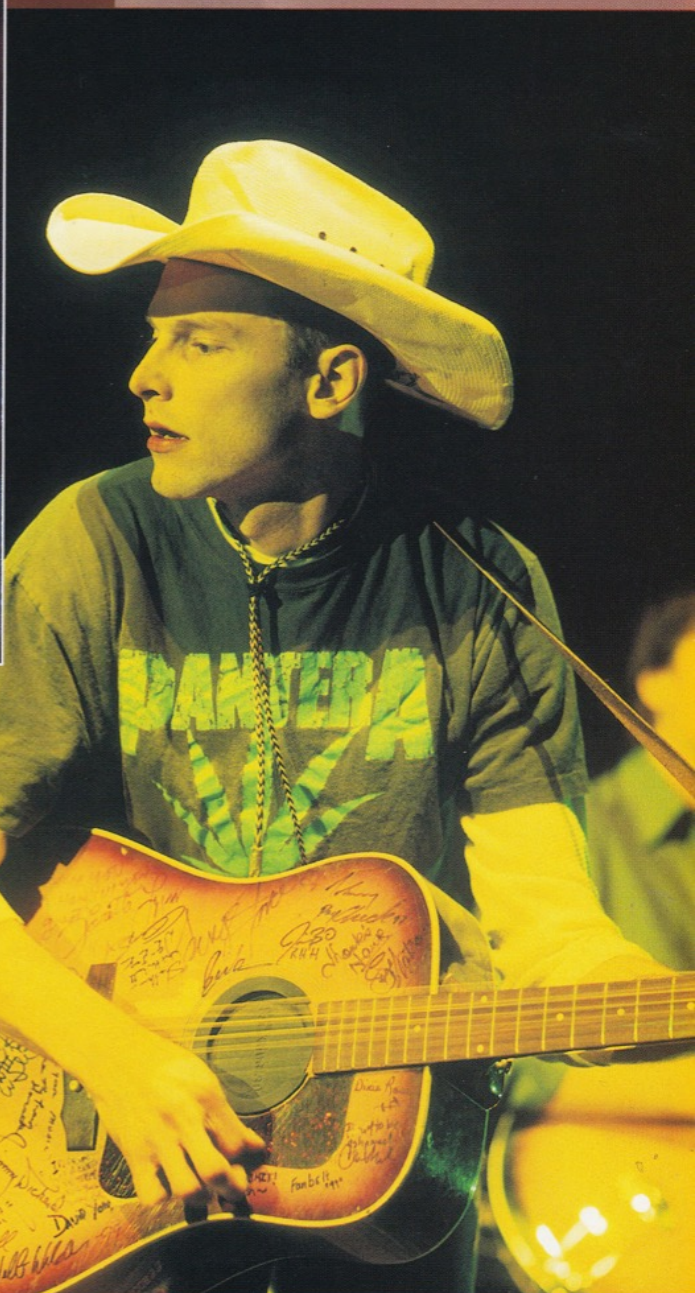




Call it hard-twang, punkabilly, cowpunk, alternacountry, slacker swing or honky punk. It's certainly not your grandfather's country music nor is it your father's either, unless your grandfather happens to be the legendary Hank Williams and your father Hank Williams Jr. Like his famous forebears, Hank Williams III is a rebel to the country establishment. His other outlet is that of bassist with the band Superjoint Ritual formed by Pantera vocalist Phil Anselmo.

www.hankthree.com

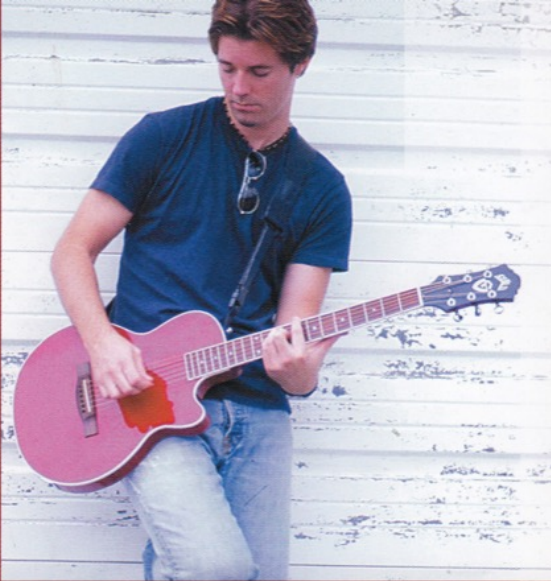
Photo by Ken Settle.



Few artists can match the breadth and commercial success carved out by Tom Petty. It'd take an entire page or more to capture all the awards and achievements garnered in a career spanning almost 30 years. From his contribution in the all-star combo The Traveling Wilburys, to the 14 original albums recorded with The Heartbreakers, Petty's "hit-list" includes a string of pop faves—"Listen to Her Heart," "Free Fallin'," "Don't Do Me Like That", "You Got Lucky", "Don't Come Around Here No More", "American Girl", "Breakdown", "Even the Losers"—to mention a mere few. Check out his latest on Warner Brothers, *The Last DJ*, on CD and DVD. Photographed with his D212 from the 2002 The Last DJ tour.

www.tompetty.com

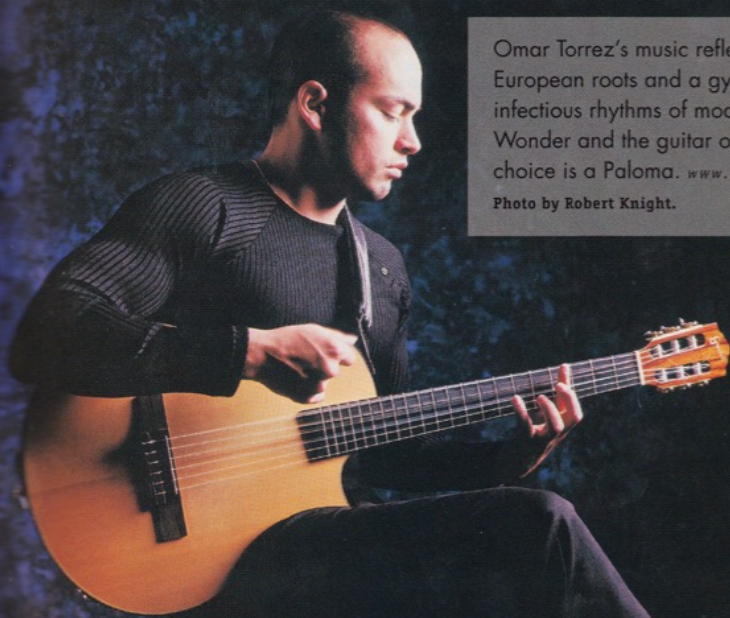
Photo by Steve Granitz-WireImage.com



John Hampson and Brian Desveaux from Nine Days. This New York-based quintet scored a #1 *Billboard* single from their debut, *The Madding Crowd*, in 2000 (which sold close to a million copies). Their sophomore release is *So Happily Unsatisfied*, also on Sony. John is shown with his Crimson Red Peregrine; Brian's sportin' a Fiesta Red X160 Rockabilly.

www.nine-days.com

Photos by Jeremy Dean.



Omar Torrez's music reflects a strong Latino heritage, European roots and a gypsy soul blended with the infectious rhythms of modern music masters like Stevie Wonder and the guitar of Andre Segovia. His Guild of choice is a Paloma. www.omartorrez.com

Photo by Robert Knight.

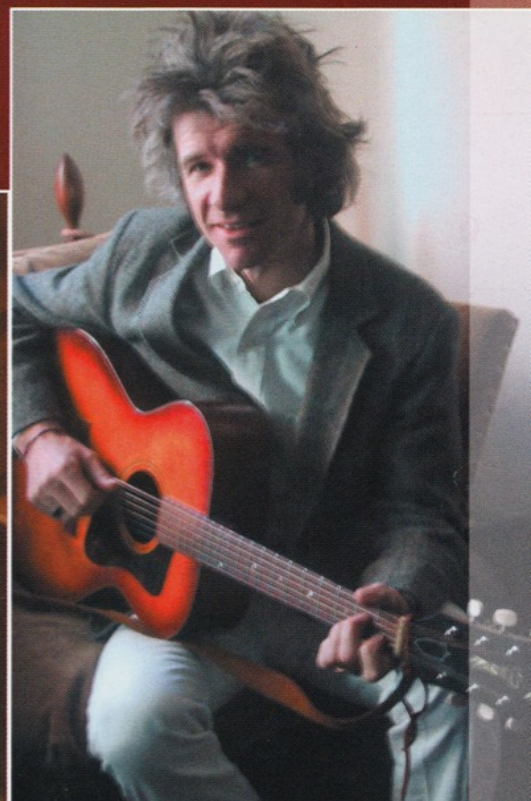
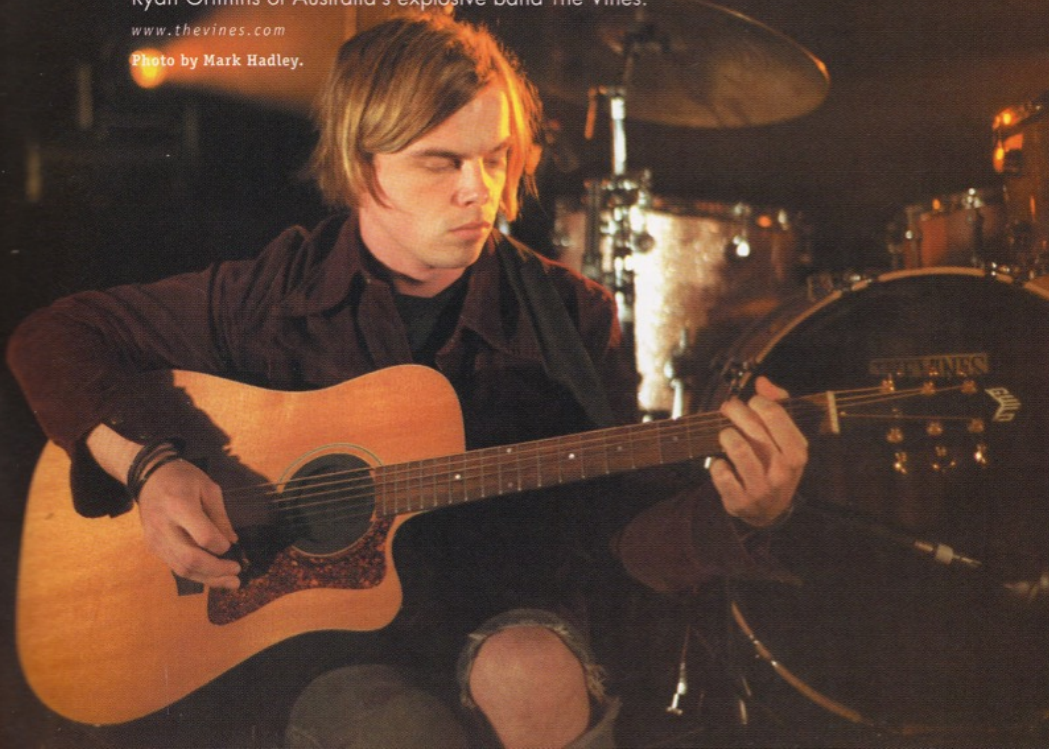
Singer/songwriter Dan Zanes—formerly of the roots-rock quartet The Del Fuegos—reinvented himself at the turn of the century with his own label (Festival Five Records) and a pair of folk recordings aimed at kids and featuring “friends” like Sheryl Crow, Loudon Wainwright III and Suzanne Vega, among others. Dan's pictured here with his trusty F30.

www.festivalfive.com

Ryan Griffiths of Australia's explosive band The Vines.

www.thevines.com

Photo by Mark Hadley.



SPECIFICATIONS

Model	Model Number	Colors	Type	Body Style	Scale Length	Top	Bracing	Back
D25	380-0000	20, 27, 32, 38, 57, 67	Dreadnought	Dreadnought	25-5/8"	Mahogany	Standard	Solid Mahogany
D40	380-0100	06, 21, 37, 38	Dreadnought	Dreadnought	25-5/8"	Solid Spruce	Hand-Shaved	Solid Mahogany
D40 Richie Havens Sig.	380-0110	06, 21	Dreadnought (Double Pickguard)	Dreadnought	25-5/8"	Solid Spruce	Hand-Shaved	Solid Mahogany
D50	380-0300	21, 37	Dreadnought	Dreadnought	25-5/8"	Solid Spruce	Scalloped	Solid Rosewood
D55	380-0500	21, 37	Dreadnought	Dreadnought	25-5/8"	Solid AAA Spruce	Scalloped	Solid Rosewood
JF30	380-2000	01, 06, 37, 38	Jumbo	Jumbo	25-5/8"	Solid Spruce	Hand-Shaved	Arched Lamin. FM
F50	380-2400	01, 37, 38	Vintage Jumbo	Jumbo	25-5/8"	Solid AAA Sitka Spruce	Custom X	Select Arched Lamin. FM
F50R	380-2800	21, 37	Vintage Jumbo	Jumbo	25-5/8"	Solid AAA Sitka Spruce	Custom X	Solid Rosewood
JF30-12	380-2100	01, 06, 37, 38	Jumbo 12-String	Jumbo	25-5/8"	Solid Spruce	Hand-Shaved	Arched Lamin. FM
F412	380-2500	01, 37, 38	Vintage Jumbo 12-String	Jumbo	25-5/8"	Solid AAA Spruce	Hand-Shaved	Select Arched Lamin. FM
F512	380-2900	21, 37	Vintage Jumbo 12-String	Jumbo	25-5/8"	Solid AAA Sitka Spruce	Custom X	Solid Rosewood
D40CE	380-0106	06, 21, 37, 38	Dreadnought	Single Cutaway Dreadnought	25-5/8"	Solid Sitka Spruce	Hand-Shaved	Solid Mahogany
D50CE	380-3306	21, 37	Acoustic Electric	Single Cutaway Dreadnought	25-5/8"	Solid Sitka Spruce	Hand-Shaved	Solid Rosewood
F47RCE	380-3506	21, 37	Acoustic Electric	Cutaway Mini-Jumbo	25-5/8"	Solid Spruce	Custom X	Solid Rosewood
F47MCE	380-3606	01, 06, 37, 38	Acoustic Electric	Cutaway Mini-Jumbo	25-5/8"	Solid Spruce	Custom X	Solid Flame M
Bluesbird Std.	360-6400	06, 38, 53	Semi-Hollowbody Electric	Chambered Single Cutaway	24-3/4"	Carved FM	N/A	1-pc. Chambered Solid MA
Bluesbird P90	360-6409	06, 38, 53	Semi-Hollowbody Electric	Chambered Single Cutaway	24-3/4"	Carved FM	N/A	1-pc. Chambered Solid MA
Bluesbird AAA	360-6400	20, 30, 52	Semi-Hollowbody Electric	Chambered Single Cutaway	24-3/4"	Carved AAA Flame M	N/A	1-pc. Chambered Solid MA
Bluesbird AAA P90	360-6409	20, 30, 52	Semi-Hollowbody Electric	Chambered Single Cutaway	24-3/4"	Carved AAA Flame M	N/A	1-pc. Chambered Solid MA
Peregrine	360-6000	02, 06, 38	Acoustic Electric	Chambered Single Cutaway	25-5/8"	Solid Mahogany	N/A	1-pc. Chambered Solid MA
Paloma	360-6200	06, 20	Nylon-String Acoustic Electric	Chambered Single Cutaway	25-5/8"	Solid Spruce	N/A	1-pc. Chambered Solid MA
Starfire III	360-7300	01, 06, 37, 38	Thinline Semi-Hollowbody Electric	Single Florentine Cutaway	24-3/4"	Lamin. Arched FM	Tone-bar Braces	Arched Lamin. FM
Starfire III P90	360-7309	01, 06, 37, 38	Thinline Semi-Hollowbody Electric	Single Florentine Cutaway	24-3/4"	Lamin. Arched FM	Tone-bar Braces	Arched Lamin. FM
Starfire IV	360-7400	01, 06, 37, 38	Thinline Semi-Hollowbody Electric	Double Cutaway	24-3/4"	Lamin. Arched FM	Center Block	Arched Lamin. FM
X150 Savoy	360-8400	01, 37	Hollowbody Electric	Single Cutaway; 16" W X 3" D	24-3/4"	Lamin. Arched FM	N/A	Arched Lamin. Curly M
X150D Savoy	360-8500	01, 37	Hollowbody Electric	Single Cutaway; 16" W X 3" D	24-3/4"	Lamin. Arched FM	N/A	Arched Lamin. Curly M
X160 Rockabilly	360-8600	06, 12, 33	Hollowbody Electric	Single Cutaway; 16" W X 3" D	24-3/4"	Lamin. Arched M	N/A	Arched Lamin. Curly M
X180 Park Avenue	360-8000	01, 37	Hollowbody Electric	Single Cutaway; 16" W X 3" D	24-3/4"	Lamin. Arched FM	N/A	Arched Lamin. Curly M
X500 Paladin	360-8700	01, 37	Hollowbody Electric	Single Cutaway; 17" W X 3-3/8" D	24-3/4"	Laminated Spruce	N/A	Select Arched Lamin. FM
X700 Stuart	360-9500	37, 50, 67	Carved Archtop	Single Cutaway; 17" W X 3" D	25 9/16"	HC Graduated SES	N/A	Solid German FM
X700 Stuart Single P/U	360-9501	37, 50, 67	Carved Archtop	Single Cutaway; 17" W X 3" D	25 9/16"	HC Graduated SES	N/A	Solid German FM
Johnny Smith Award	360-9800	37, 67	Carved Archtop	Single Cutaway; 17" W X 3" D	25 9/16"	HC Graduated SES	N/A	Solid German FM
Benny	360-9000	21, 29	Chambered Body Electric	Single Florentine Cutaway	25"	Select HC Sitka Spruce	N/A	1-pc. Chambered Solid MA
Benny 7	360-9100	21, 29	Chambered Body Electric	Single Florentine Cutaway	25"	Select HC Sitka Spruce	N/A	1-pc. Chambered Solid MA
Fratello	395-9500	37, 50, 67	Carved Archtop	Single Cutaway; 17" W X 3" D	25"	HC Graduated Tuned SES	Custom Spruce	HC Select Solid European FM
Manhattan	395-9600	37, 50, 67	Carved Archtop	Single Cutaway; 17" W X 3" D	25"	HC Graduated Tuned SES	Custom Spruce	HC Select Solid European FM
Manhattan 7	395-9700	37, 50, 67	Carved Archtop	Single Cutaway; 17" W X 3" D	25"	HC Graduated Tuned SES	Custom Spruce	HC Select Solid European FM
La Venezia	395-9800	34, 67	Carved Archtop	Single Cutaway; 17" W X 3" D	25"	HC Graduated Tuned SES	Custom Spruce	HC Select Solid European FM
Valencia	395-3550	01, 06, 37	Flat-top Acoustic	Grand Auditorium	25-5/8"	Solid AAA Spruce	Hand-Shaved	Solid Highly FM
Valencia Cutaway	395-3560	01, 06, 37	Flat-top Acoustic	Single Cutaway GA	25-5/8"	Solid AAA Spruce	Hand-Shaved	Solid Highly FM

KEY

CHR	Chrome
D	Deep
DHC	Deluxe Hardshell Case
FM	Figured Maple
GA	Grand Auditorium
HB	Humbucker
HC	Hand-Carved

HGP	High Gloss Polyurethane
M	Maple
MA	Mahogany
MOP	Mother of Pearl
NCL	Nitrocellulose Lacquer
RW	Rosewood
SAL	Satin Acrylic Lacquer

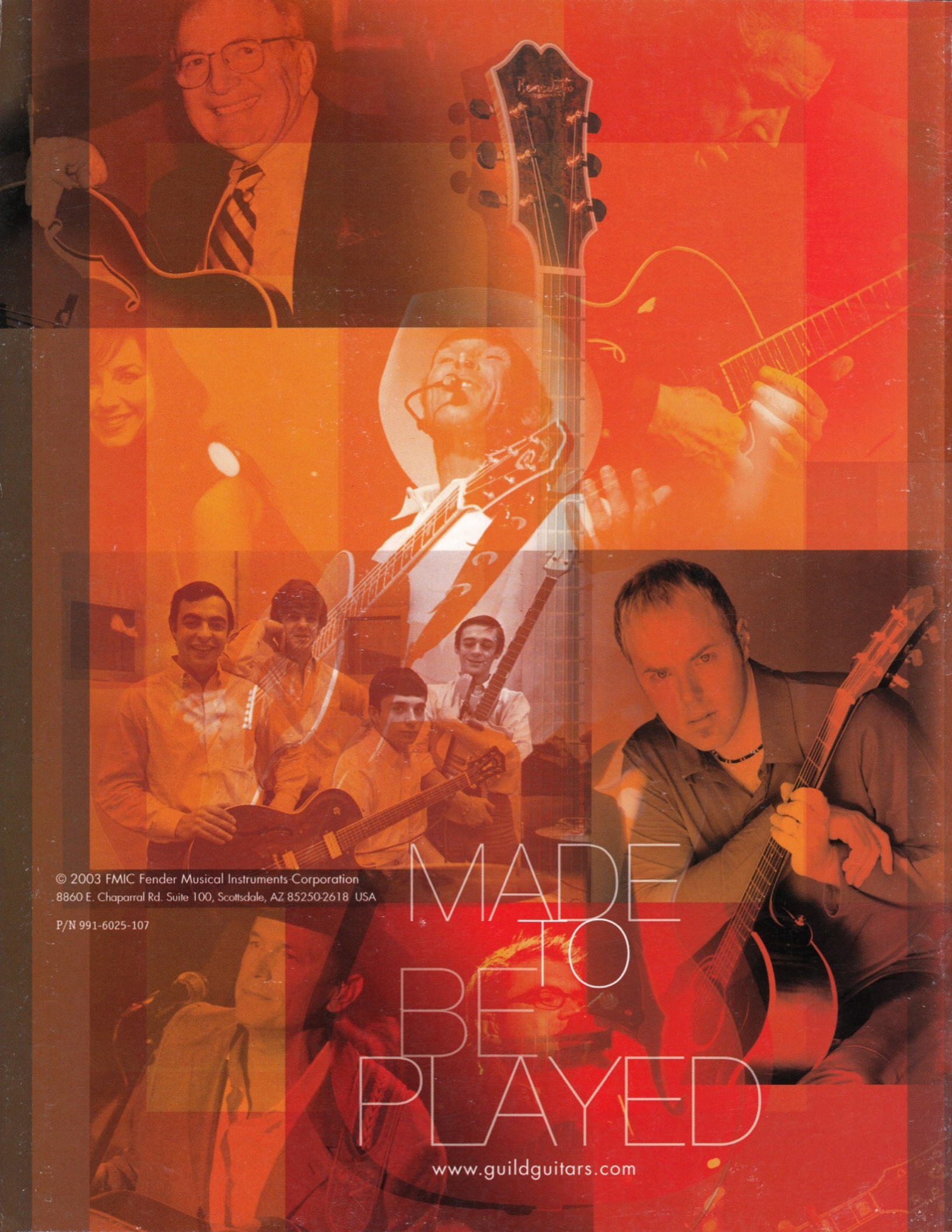
SC	Standard Case
S-C	Single-Coil
SD	Seymour Duncan®
SES	Solid European Spruce
SS	Solid Spruce
W	Wide

	Sides	Neck	Width At Nut	Fretboard	Bridge	Hardware	Electronics	Finish	Inlay	Case
	Solid Mahogany	Mahogany	1-11/16"	Rosewood	Rosewood	CHR	Optional	SAL	MOP Dot	SC
	Solid Mahogany	Mahogany	1-11/16"	Rosewood	Rosewood	CHR	Optional	NCL	MOP Dot	DHC
	Solid Mahogany	Mahogany	1-11/16"	Rosewood	Rosewood	CHR	Optional	NCL	MOP Dot	DHC
	Solid Rosewood	Mahogany	1-11/16"	Ebony	Rosewood	CHR	Optional	NCL	MOP Dot	DHC
	Solid Rosewood	3-piece MA/M/MA	1-11/16"	Ebony	Ebony	Gold	Optional	NCL	MOP / Abalone	DHC
	Solid Curly Maple	3-pc. M/MA/M	1-11/16"	Rosewood	Rosewood	Gold	Optional	NCL	MOP Dot	DHC
	Solid Figured Maple	3-pc. MA/M/MA	1-11/16"	Ebony	Rosewood	Gold	Optional	NCL	MOP / Abalone	DHC
	Solid Rosewood	3-piece MA/M/MA	1-11/16"	Ebony	Rosewood	Gold	Optional	NCL	MOP / Abalone	DHC
	Solid Curly Maple	3-pc. MA/M/MA	1-13/16"	Ebony	Ebony	Gold	Optional	NCL	MOP Dot	DHC
	Solid Figured Maple	3-pc. MA/M/MA	1-13/16"	Ebony	Ebony	Gold	Optional	NCL	MOP / Abalone	DHC
	Solid Rosewood	3-pc. MA/M/MA	1-13/16"	Ebony	Ebony	Gold	Optional	NCL	MOP / Abalone	DHC
	Solid Mahogany	Mahogany	1-11/16"	Rosewood	Rosewood	CHR	Fishman™ Prefix™ PRO Blend	NCL	MOP Dot	DHC
	Solid Rosewood	Mahogany	1-11/16"	Ebony	Ebony	CHR	Fishman™ Prefix™ PRO Blend	NCL	MOP Dot	DHC
	Solid Rosewood	Mahogany	1-11/16"	Rosewood	Rosewood	CHR	Fishman™ Prefix™ PRO Blend	NCL	Pearloid Block	DHC
	Solid Flame Maple	Mahogany	1-11/16"	Rosewood	Rosewood	CHR	Fishman™ Prefix™ PRO Blend	NCL	Pearloid Block	DHC
	1-pc. Chambered Solid MA	Mahogany	1-11/16"	Rosewood	Adjusto-Matic	CHR	2 SD SH-1 HB	HGP	Pearloid Block	DHC
	1-pc. Chambered Solid MA	Mahogany	1-11/16"	Rosewood	Adjusto-Matic	CHR	2 SD P90	HGP	MOP Dot	DHC
	1-pc. Chambered Solid MA	Mahogany	1-11/16"	Rosewood	Adjusto-Matic	CHR	2 SD SH-1 HB	HGP	Pearloid Block	DHC
	1-pc. Chambered Solid MA	Mahogany	1-11/16"	Rosewood	Adjusto-Matic	CHR	2 SD P90	HGP	Pearloid Block	DHC
	1-pc. Chambered Solid MA	Mahogany	1-11/16"	Rosewood	Rosewood	CHR	Fishman™ Acoustic Matrix™ Natural	NCL	MOP Dot	DHC
	1-pc. Chambered Solid MA	Mahogany	1-13/16"	Ebony	Rosewood	Gold	Fishman™ Acoustic Matrix™	NCL	MOP Dot	DHC
	Lamin. FM	Mahogany	1-11/16"	Rosewood	Bigsby™	CHR	2 Guild HB-1	HGP	MOP Dot	DHC
	Lamin. FM	Mahogany	1-11/16"	Rosewood	Bigsby™	CHR	2 SD P90	HGP	MOP Dot	DHC
	Lamin. FM	Mahogany	1-11/16"	Rosewood	Adjusto-Matic	CHR	2 Guild HB-1	HGP	MOP Dot	DHC
	Lamin. Curly Maple	3-pc. MA/M/MA	1-11/16"	Rosewood	Rosewood	CHR	1 Guild HB-1	HGP	Pearloid Block	DHC
	Lamin. Curly Maple	3-pc. MA/M/MA	1-11/16"	Rosewood	Rosewood	CHR	2 Guild HB-1	HGP	Pearloid Block	DHC
	Lamin. Curly Maple	3-pc. MA/M/MA	1-11/16"	Rosewood	Bigsby™	CHR	2 DeArmond™ 2K S-C	HGP	Pearloid Block	DHC
	Lamin. Curly Maple	3-pc. M/MA/M	1-11/16"	Rosewood	Rosewood	Gold	2 Guild HB-1	HGP	Pearloid Block	DHC
	Lamin. FM	5-pc. Curly Maple	1-11/16"	Ebony	Rosewood	Gold	2 Guild HB-1	NCL	MOP / Abalone	DHC
	Solid German FM	5-pc. Curly Maple	1-11/16"	Ebony	Rosewood	Gold	2 Benedetto™ A-6 HB	NCL	MOP / Abalone	DHC
	Solid German FM	5-pc. Curly Maple	1-11/16"	Ebony	Rosewood	Gold	1 Benedetto™ A-6 HB	NCL	MOP / Abalone	DHC
	Solid German FM	5-pc. Curly Maple	1-11/16"	Ebony	Ebony	Gold	1 Benedetto™ S-6 Mini HB	NCL	MOP / Abalone	DHC
	1-pc. Chambered Solid MA	Mahogany	1 3/4"	Ebony	BadAss™ Adjust.	Gold	2 Cust. Benedetto™ HB	NCL	12th Fret Abalone	DHC
	1-pc. Chambered Solid MA	Mahogany	2"	Ebony	7 Saddle Adjust.	Gold	2 Cust. Benedetto™ HB	NCL	12th Fret Abalone	DHC
	HC Select Solid European FM	American Flame M	1 3/4"	Ebony	Ebony	Gold	1 Benedetto™ S-6 Mini HB	NCL	MOP Block	DHC
	Select Solid European FM	American Maple	1 3/4"	Ebony	Ebony	Gold	1 Benedetto™ S-6 Mini HB	NCL	12th Fret Abalone	DHC
	Select Solid European FM	American Maple	1 3/4"	Ebony	Ebony	Gold	1 Benedetto™ S-6 Mini HB	NCL	12th Fret Abalone	DHC
	Select Solid European FM	Select American FM	1 3/4"	Ebony	Ebony	CHR	Optional	NCL	None	DHC
	Solid Highly FM	5-Piece Highly FM	1-11/16"	Ebony	Ebony	Gold	Optional	NCL	MOP / Abalone	DHC
	Solid Highly F M	5-Piece Highly FM	1-11/16"	Ebony	Ebony	Gold	Fishman™ Matrix™ Natural 1	NCL	MOP / Abalone	DHC

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