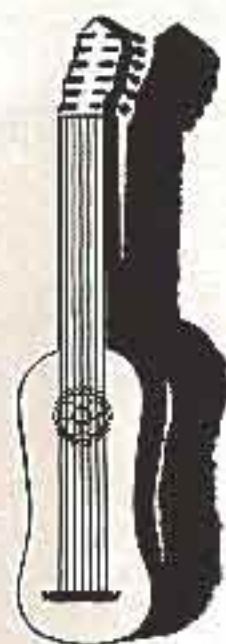


Goya



THE WORLDS FINEST GUITARS



Vihuela • 1555

During recent years the Classic Guitar has reached a popularity as never before and the demand for instruments of the highest quality has also risen enormously. We are proud to present in this catalogue the complete line of GOYA Classic Guitars, all models built in accordance with the latest acoustical findings. Each instrument undoubtedly represents, in each price classification, the finest Classic Guitar ever produced with this tone, workmanship and artistic beauty of design.

Only the very finest selected woods such as the flamed maple, beautifully figured walnut and rich mahogany are used. In order to get the delicate and rich tones necessary these specially aged and seasoned woods are used exclusively. Each style Classic Guitar Neck is made of mahogany and reinforced with a T-rod made of strongest duraluminum. Upon examination of the GOYA Guitar one will marvel at the beautiful glass-like hard rubbed finish. The talent and creative ability of generations of craftsmen have gone into the design and creation of the GOYA Classic Guitar.

These fine expressions of old-world musical genius and dexterity are all fashioned by hand, through the facilities of the shop and personnel of A.-B. Herman Carlson in Gothenburg, Sweden. Each and every instrument, before it is delivered to our authorized distributors, is carefully adjusted, tested and approved by personally appointed Classic Guitar specialists.

"The guitar," said Berlioz, "is a miniature orchestra." The truth of this statement is apparent to anyone who has heard a competent performer play the works of the great masters on the instrument: its harmonic and polyphonic richness, its clear, singing treble supported by deep and sonorous basses, its variety of tone color, all contribute to make it a completely worthy member of the family of instruments.

The guitar has a long and honorable history. Its origins are lost in the remote past, but its popularity, although it has waxed and waned over the centuries, has endured to reach new heights today. With its near cousin, the lute, it was the favorite instrument of the Renaissance; the first published music was for the guitar or vihuela, as the early Spanish guitar was called. These instruments retained their place of eminence until well into the eighteenth century. By this time the more ponderous and complex, and thus more versatile, harpsichord and piano swept their fretted and plucked predecessors out of their formerly uncontested popularity. Strings struck by hammers replaced strings plucked by the fingers; the machine was replacing man. Even today, however, there exists more music written for the guitar and lute than for any other instrument except the piano.

The composers who wrote all or most of their music for the guitar and lute are legion. Although less known than those for other instruments more in vogue, some brief mention may help acquaint the reader with them. Among the early Spanish masters, such names as Luis Milón, Enriquez de Valderrábana, Esteban Daza, Miguel de Fuenllana, Diego Pisador, Luis de Narváez and Alonso Mudarra deserve to be known. In Italy, Vincenzo Galilei, the father of the astronomer Galileo Galilei, is among the great composers for the lute; with him may be mentioned Simone Molinari. The English lute school is perhaps the most famous, with such names as John Dowland and Thomas Campion, a poet as well as a musician. Among the French, Pierre Attaignant and Adrien Le Ray were the direct precursors of the French clavecinist school. Among the many Central Europeans who wrote for the lute, two in the eighteenth century may be mentioned: Count Johann Anton Logy, an Austrian, and the German Sylvius Leopold Weiss, who probably influenced Johann Sebastian Bach to write his six suites and other pieces for the lute.

Besides Bach, both Handel and Vivaldi wrote for the lute; when that instrument fell into disuse, Boccherini was among those who carried on the tradition by writing for the guitar. Berlioz himself, Schubert, von Weber and Paganini are some of the other great composers who distinguished themselves by writing for the guitar. Wagner, paraphrasing Berlioz, called the orchestra a "great guitar"; Debussy characterized it as "a harpsichord—but an expressive one"; Manuel de Falla, who wrote his *Hommage to Debussy* for the guitar said of it that it was "the instrument most complete in its harmonic and polyphonic possibili-

lies." Among contemporary composers who have devoted themselves to works for the guitar may be mentioned Villa-Lobos, Castelnuovo-Tedesco, Tansmann, Turina, Ponce, Torroba, and Roussel.

The poet Shelley played the guitar and wrote poems in its praise; the painter Goya listed it as one of his necessities of life; the greatest monarch of his time, Louis the Fourteenth of France, was an able guitarist.

The guitar reached a high point in the nineteenth century, following the success of the guitar composers Gaspar Soria, Robert de Visée, and Francesco Carlotto in the seventeenth century, and François Campion and Fernando Fernandiere in the eighteenth. Fernando Sor (1778-1839) is generally recognized as the greatest composer to dedicate himself primarily to the instrument. He was followed by Dionisio Aguado, Mauro Giuliani, Matteo Carcassi, and Luigi Legnani, who was associated with Paganini. Wenzel Mahagka, a Bohemian and close friend of Schubert, and Anton Diabelli, whose relations with Beethoven are well known, were also guitar composers of note. It was again a Spaniard, Francisco Tárrega, who developed a modern technique of guitar playing. In this he was aided by Francisco de Torres, who created what is today the standard classic guitar.

The classic guitar of today preserves the characteristic shape of the figure eight of its predecessors, but is somewhat larger and wider. Its wider fingerboard (approximately two inches in width) accommodates the strings without crowding or hampering the fingers in any way; there are twelve frets (or one octave) between the body of the instrument and its head, and six or seven over the soundboard. The strings are attached to a flat bridge glued directly to the soundboard of the instrument, rather than passing over a bridge, as is the case with the violin, or being held by pegs which go through the bridge into the top of the instrument, as was the earlier practice. The whole instrument is made of the choicest seasoned woods, selected for resonance and strength; it is tastefully decorated with an inlay around the circular sound-hole, and sometimes on other parts of the instrument. A classic guitar is never painted, as are many so-called guitars which one sees today, but is varnished to preserve and decorate it. The interior construction is characterized by a fan-shaped system of bracing under the soundboard, to give it maximum strength and vibrational elasticity.

The classic guitar, unlike most instruments, produces its sounds by the direct contact of the fingers, whence the suavity of the sound which it gives. The pitch of the notes is determined by the position of the left hand fingers on the strings, as with the violin and 'cello; thus ligatures, slides, trills, and other such effects can be produced with ease and brilliance. Its range is from E two octaves below middle C to B an octave and a seventh above middle C; it is thus not only distinguished by its deep basses, but also by a considerable treble range. It is capable of realizing full harmonies, and chords of up to six notes.

Thousands have flocked to the concerts of eminent guitarists since the beginning of the last century, and more especially since the turn of this one. The disciples of Tárrega, Miguel Llobet and Emilio Pujol, have received world-wide acclaim. Today there is hardly a music lover to whom the name of Andrés Segovia is unknown; his many concerts and recordings have done much to acquaint the public with the capabilities of the instrument. Also known all over the globe are the brilliant guitarists Rey de la Torre, Ida Presti, Maria Luisa Anido, Julian Bream, and many others.

Encouraged by such organizations as the Society of the Classic Guitar in New York*, and its outstanding publication the "Guitar Review", people in all walks of life are turning more and more to the guitar for the relaxation so badly needed in our modern world, and for the satisfaction that can only be attained by the performance of good music on an instrument that, besides being full and rich musically, has the added practical virtues of being portable and inexpensive. This is not the harsh, metallic instrument of our "cowboy" singers, but a sweet and pure creation of master craftsmen, strung with the new nylon strings, and designed to give expression to great music to the taste of the most delicate ear and the satisfaction of the most sensitive temperament.

*Our sincere thanks and acknowledgement go to the Society of the Classic Guitar, 409 E. 50th St., New York 22, for their cooperation in supplying the information and data contained herein, and especially to Mr. Vladimir Bobri, its president.



Rizzia Guitar • Scotland,
ca. 1700



Guitar by Antonius Stradivarius, ca. 1680



OSCAR BRAND
WORLD FAMOUS
FOLK MUSIC AUTHORITY

One day I was standing in the middle of a large guitar factory in Gottenberg, Sweden, and the chief artisan asked me, "Why do you need a special guitar for folk music?" I explained. He seemed satisfied with my explanation. I hope you, too, will understand.

Folk-singers have used various guitars. I began on WNYC with a four-string tenor guitar, used a six-string parlor-top mandolin on WNEW, abused a lovely old guitar on NBC and today enjoy the sounds from a twelve-string four-hundred-year-old Sicilian guitar. But until I prevailed upon Goya to help me design a six-string "folk-song" guitar, I wasn't quite satisfied.

Many singers try nylon strings and steel strings, so that the first requirement was for a guitar which could accommodate both types. This was accomplished by using a reinforced pine bridge. Of course, steel strings require a stronger sounding box, and so Goya took their regular classic model and added some extra supports without affecting the resonance or tone.

The classic guitar has a two-inch neck. It was just a little too wide for folk-guitarists. The steel guitar, with its 1 1/2 inch neck was much too narrow. We decided, after much experimentation, to shave the neck down to 1 5/8" at the nut. This seems like hair-splitting or woodshaving, but it means that folk-singers will be happy with the slight difference and that classic-guitarists can easily use the new instrument. The end pin, missing on a true classic guitar which is normally played in a seated position, was put back in the folk model to allow the use of a regular guitar cord or strap for stand-up performance.

We also decided that there would be fret marks on the top of the fingerboard as in the steel-string guitars. The classic-guitarist could easily ignore these if he felt it made guitar-playing too easy. The headpiece could have been the classic-slotted model with the large bone or wood spindles, but these offer no special advantage in folk guitars and make it difficult to use metal strings. And so we decided to use the steel-string type of mechanism that can handle both nylon and metal strings.

Because many of the folk-guitarists use picks or imitation fingernails and scrape them all over the guitar face, we decided to add protective plastic top guards on each side of the sound hole.

My final requirement was that the price be low enough to enable beginners to own a guitar of this caliber. That was the real reason for my trip to Sweden, because the Goya workshops are run by very understanding artisans. As I pointed out at the beginning of these remarks, they seem to understand.

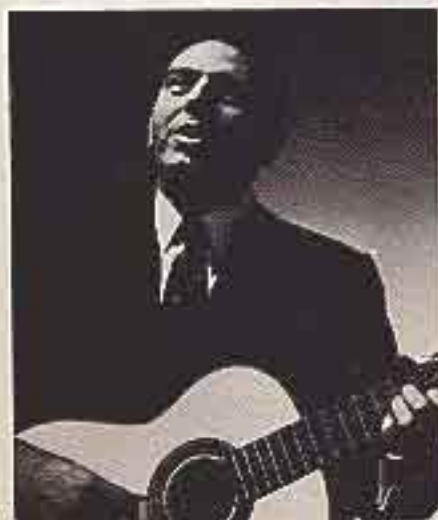
Oscar Brand

THE *Goya* FOLK GUITARS

The newest from Goya, a specially conceived and designed line of guitars specifically for the folk singer. Many months of research and development under the supervision of folk authority Oscar Brand resulted in a guitar uniquely suitable for self accompaniment in folk singing. Basically classic in shape and construction the Goya folk guitars incorporate all the features requested by the professional folk singer. Available in three sizes, to satisfy every requirement, the Goya folk guitars are a superb addition to the world famous Goya line.



THE IVY LEAGUE TRIO
AMERICA'S NEWEST MOST DYNAMIC FOLK GROUP
RECORDING EXCLUSIVELY ON CORAL RECORDS



THEODORE BIKEL
STAGE, SCREEN, TELEVISION
AND CONCERT ARTIST
EXCLUSIVE ON ELEKTRA RECORDS

Goya MODEL F-27



The finest folk guitar for the artist and professional. The world's first Goliath sized instrument in a classic design with fan bracing and interior construction to produce the brilliant yet sensitive response necessary for the baladeur and folk singer. Back and sides of flame maple in grey-brown color top of natural colored alpspruce. Mosaic inlay around sound hole. Rosewood fingerboard and bridge. White binding around top and bottom of body and fingerboard. Nickel plated machine heads. Decorative fret marks, plastic end pin, pin bridge. Equipped with two top guards.

\$240.00

EDDIE ALBERT
STAR OF STAGE, SCREEN & TELEVISION





Goya MODEL F-19

A grand concert size folk guitar. Body and sides of pure mahogany, dark brown coloring. Top of choice alpspruce in natural color. Broad wood inlays around sound hole. White edging on top and bottom of body. White binding on fingerboard. Fingerboard and bridge of select rosewood. Nickel plated machine heads. Decorative fret marks, plastic end pin, pin bridge. Equipped with two top guards. \$199.50

Goya MODEL F-11

The ideal folk guitar for the student. Concert size. Ultra-responsive top of choice, clear spruce, figured birch back and sides in brown color, Rosewood fingerboard and bridge. All wood parts polished by hand to high lustre. Top edge bound. Multi-colored inlay around sound hole. Decorative fret marks, plastic end pin, pin bridge. Polished nickel plated machines with ivory plastic buttons. Equipped with two top guards. \$119.50

SPECIAL NOTE:

With every model F-11 folk guitar is included at no extra charge one copy of "How To Play Folk Songs" by Oscar Brand. Regular price \$1.50. This excellent instruction book starts the beginner off on the correct basic principles and carries him on by means of carefully graded exercises and melodies.





Goya FLAMENCO GUITAR — MODEL FL-7

A specially made guitar for the Flamenco player. A very thin top of choice alp spruce with the traditional broad sound hole inlay. The back and sides are made of very thin flamed maple. There are nine hand finished fan braces with small thin reinforcement braces underneath the bridge. The body is finished with edges of rosewood and with a slender inlay around the top. Mahogany neck with reinforced Duraluminum T-rod. 19 fret fingerboard made of choice rosewood. Rosewood headpiece and bridge. Nickel plated machine head with wide white rollers. Because of the delicate thin choice woods used to create this responsive instrument, every Goya Flamenco guitar is hand finished and then hand polished in natural color.

\$295.00

Uses either No. 140 or No. 155 Case.

FLAMENCO DIMENSIONS

Length of Body	18 $\frac{3}{4}$ "
Width of body	14 $\frac{1}{2}$ "
Total length	38 $\frac{1}{8}$ "
Side-height	3 $\frac{3}{4}$ "



Goya 12 STRING GUITAR — MODEL TS-5

GOLIATH SIZE. Sides and back of choice flamed maple in a natural blonde finish. Top of fine alp spruce with black and white Mosaic inlay around sound hole. Top extra reinforced with strong bracing construction. Black-white-black inlay around top. White celluloid edging around top and back. Neck of mahogany with fingerboard and headpiece of rosewood. Adjusting rod. White celluloid edging around fingerboard. The whole instrument hand-finished and polished in natural color. Extra strong pin-bridge of rosewood, nickel-plated machine heads with white rollers. Fitted with finest steel strings available.

\$285.00

Uses either No. 145 or No. 160 Case.

Goya

FLAT TOP SPANISH GUITARS

In every age and in every endeavor, there is ultimately created a single monument of achievement against which all other efforts are measured. In time, the classic beauty of the GOYA is sure to be reflected in the design of other fine guitars.

More time is devoted to the exterior finish of the GOYA than to the entire assembly of the ordinary fine guitar. We point this out only to demonstrate the care that characterizes the crafting of this most luxurious of musical instruments.

Perhaps — by simply assuming that the fine guitar you judged best, one, two, or even ten years ago still rates top choice — you've been depriving yourself of a great deal of pleasure.

Here in all its triumphant beauty and tone is America's new fine guitar leader — acknowledged throughout the nation, deeply recognized by the industry itself. The GOYA is a superb forerunner of what others may have . . . later.



All GOYA Steel String Guitars are now fitted with a new patented, built-in adjusting Rod. This Steel Rod runs from Head to Heel and has three special functions briefly described as follows:

1. It provides a counter-tension to the pull of the Strings.
2. It enables the player to adjust the Neck if this, due to climatic variations, should prove necessary.
3. It secures the Neck to the Body of the Instrument while facilitating removal of the Neck if necessary for repair purpose.

In the base of the Heel a shorter Rod gives extra strength to the Heel-Body connection. This assembly must not be interfered with by the player at any time, but only by the repairer when removal of the Neck becomes desirable.

The adjusting Nut for use by the owner is located under the Head Piece Plate.

This new Triple-Function-Rod now further enhances the pre-eminent world reputation of the GOYA Guitars for Craftsmanship, Beauty, Tone and Durability.



Goya

MODEL S-18
Goliath Size

Back and sides of flame maple in dark brown color. Top of natural colored choice Alp spruce. Mosaic inlay around sound hole. Ebony fingerboard and bridge. White binding around top and bottom of body and fingerboard. Nickel-plated machine heads. \$179.50



Goya

MODEL S-16
Grand Concert
Size

Body and sides of pure mahogany, dark brown coloring. Top of choice Alp spruce in natural color. Broad wood inlays around sound hole. White edging on top and bottom of body. White binding on fingerboard. Fingerboard and bridge of select rosewood. Nickel-plated machine heads.

\$129.50



Goya

MODEL S-14
Concert Size

Body and sides in dark brown, highly polished maple, with top of fine Alp spruce in natural color. Multi-colored inlays around the sound hole and top edges. White edging on top and bottom of body. Fingerboard and bridge of choice rosewood. Nickel-plated machine heads.

\$109.50

Goya

MODEL M-24
Grand Concert
Size

Back and sides of fine maple highly polished in dark red-brown color. Top of fine Alp spruce in sunburst finish. Fingerboard and bridge in choice rosewood. White binding on top and bottom of body, fingerboard and around sound hole. Nickel-plated machine heads.

\$109.50



Goya

MODEL M-22
Concert Size

Body of Swedish birch, highly polished in brown-red color. Top of Alp spruce with sunburst coloring. White edging around top of body and sound hole. Fingerboard and bridge of choice rosewood. Nickel-plated machine heads.

\$99.50



Goya "WIDE-RANGE" ELECTRIC GUITAR

A unique new wiring arrangement never before attempted. Gives the player a tremendous wide range between high treble and low bass sounds enabling the guitarist to produce novel tonal effect. This simplified "wide-range" pickup is available only on the Goya electric.

Brand new from Goya from top to bottom. A moderately priced two pickup electric with the widest tonal range available on any make electric guitar in this price range. A single cutaway model in handsome cherry red finish. Two quality pickups with adjustable polepieces. Rosewood fingerboard, pearl dot inlays, maple neck reinforced with magnesium rod. Formica headpiece with nickel plated geared machines. Adjustable rosewood bridge, plexiglass pick guard, volume control knob, three position tone switch, input jack, heavy duty tailpiece. 24¾ scale, 20 frets. Complete with carrying strap.

MODEL EL-75 \$125.00

SOFT SHELL, FLEECE LINED
CASE FOR ABOVE

No. 180 \$10.00

Goya TREMOLO AMPLIFIER

With special combination 2 or 3 way jack to allow use of a single cord to guitar for split pickup or microphone.

Solid lock-corner cabinet with professional heavy duty all-purpose 6 tube 2 section chassis (3 tubes are modern dual purpose, giving equivalent power of 9 tube amplifier). Bright chrome chassis has 2 separate channels with separate volume and tone controls — Special Tone Range switches on each channel change amplification characteristics for specific accordion or guitar use — Tremolo with separate switch, speed and intensity controls — Extra input for foot switch — Stand-By switch — A.C. line switch —

MODEL A-25 \$210.00

25 WATTS OUTPUT 15" SPEAKER



Goya TREMOLO "AUDIOPAD"

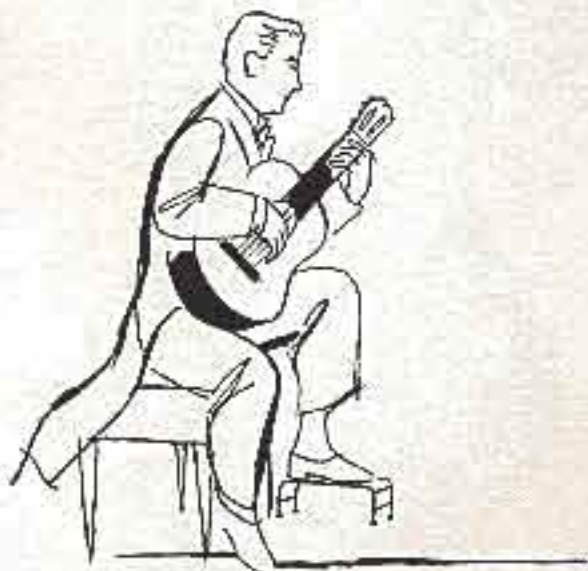


An instantaneous pressure control pad. Pressure activates tremolo — release it's off.

No. 300

\$6.75

THE WORLD-FAMOUS
Goya CLASSIC GUITARS



Goya MODEL G-40

A professional model Goya Classic guitar designed for the artist. A combination of brilliant tone and delicate response with a perfectly balanced treble and bass has produced a beautiful concert guitar ideally suited for every artist and professional. Top of the finest choice fine veined alpspruce, choice selected and thoroughly seasoned back and sides of straight-grained rosewood, Mahogany neck with ebony fingerboard and rosewood headpiece. The entire instrument highly polished to the famous Goya standards. Neck reinforced with duraluminum T-rod. Exquisite marquetry and purfling around the sound hole with detailed purfling on top, sides and back of body as well as back of neck and headpiece. Gold plated individual machine heads with oversized bone rollers and oval buttons of simulated mother of pearl. Spanish style ebony bridge with specially designed mother of pearl plate. Fitted with the finest quality nylon strings. Grand concert size body.

\$600.00



Goya MODEL G-30

A fine GOYA Classic Guitar for the Artist. Brilliant treble and a large and rich bass. Special graduated top of old choice fine-valued, alderspruce, highly selected and seasoned. Back and sides in highly flamed curly mountain maple in a natural blonde finish. A mahogany neck with ebony fingerboard and dark rosewood headpiece. The entire instrument highly polished. Neck reinforced with duraluminum T-rod. Exquisite marquetry purring around sound hole with decorative purring on both top and back of body. Decorative inlay on the front of the headpiece. Gold plated machine heads with oversized banjo rollers and oval buttons of imitation mother-of-pearl. Spanish style rosewood bridge with specially designed mother-of-pearl plate. Fitted with finest quality nylon strings. Grand concert size body.

\$399.50



Goya MODEL G-20

Selected alpspruce top with flamed maple back and sides finished in a grey-brown coloring. Mahogany neck and rosewood fingerboard. The entire instrument highly polished. Neck reinforced with a duraluminum T-rod. Attractive inlay and purfling around sound hole. White binding on back and front edges of body. Spanish style rosewood bridge. Nickel-plated machine heads with oversized bone rollers. Fitted with best quality nylon strings. Grand concert size body. \$247.50



Goya MODEL G-17

Selected alpspruce top with pure mahogany back, sides and neck. Rosewood fingerboard. Neck reinforced with a duraluminum T-rod. Colored inlay and purfling around sound hole. Black and decorative binding on back and front edges of body. Complete instrument highly polished in natural finish. Spanish style rosewood bridge. Nickel-plated machine head with oversized bone rollers. Fitted with best quality nylon strings. Grand concert size body. \$192.50





Goya MODEL G-13

CLASSIC CONCERT size. Choice responsive top of selected alp spruce. Mahogany back and sides in rich brown color. Mahogany neck with rosewood fingerboard and Spanish style rosewood bridge. Multi-colored inlays around the sound hole, black and white around top. White edging on top and bottom of body. The entire instrument highly polished. Nickel-plated machine heads with oversized white plastic rollers.

\$159.50

Goya MODEL G-10

CLASSIC CONCERT size. Ultra-responsive top of choice, clear spruce, figured birch back, and sides in brown color. Rosewood fingerboard and bridge. All wood parts polished by hand to high lustre. Top edge bound in plastic abony, multi-colored inlay around sound hole. Polished brass tuning machines with ivory plastic buttons.

\$109.50

MODEL G-10 $\frac{3}{4}$

The Ideal Classic Guitar for the youngster. Same description as above with smaller body and fingerboard scale.

\$104.50





Goya CARRYING CASES

NO.	DESCRIPTION	SIZE	WILL FIT MODEL NOS.	LIST PRICE
125 3/4	Soft shell, fleece lined	Three Quarter	G-10 3/4	\$10.00
125	Soft shell, fleece lined	Concert	G-10, G-13, F-11, S-14, M-22	10.00
130	Soft shell, fleece lined	Grand Concert	G-17, G-20, G-30, G-40, F-19, S-16, M-24	10.00
135	Deluxe soft shell, plush lined	Concert	G-10, G-73, F-11, S-14, M-22	22.50
140	Deluxe soft shell, plush lined	Grand Concert	G-17, G-20, G-30, G-40, F-19, S-16, M-24	22.50
145	Deluxe soft shell, plush lined	Goliath	F-27, S-18	25.00
150	Hard shell, plush lined	Concert	G-10, G-13, F-11, S-14, M-22	50.00
155	Hard shell, plush lined	Grand Concert	G-17, G-20, G-30, G-40, F-19, S-16, M-24	50.00
160	Hard shell, plush lined	Goliath	F-27, S-18	55.00



Goya GUITAR STRINGS

GOYA STRINGS HAVE BEEN PERFECTED AFTER YEARS OF EXPERIMENTATION. THESE EXCELLENT STRINGS ARE THE LOGICAL COMPANION TO THE GOYA, OR ANY OTHER FINE GUITAR.

NYLON FOR CLASSIC GUITAR

Standard Gauge	Heavy Gauge	Description	Each Price
2501	2601	E or 1st, plain	\$.30
2502	2602	B or 2nd, plain	.35
2503	2603	G or 3rd, plain	.40
2504	2604	D or 4th, wound	.50
2505	2605	A or 5th, wound	.55
2506	2606	E or 6th, wound	.60
2510	2610	Complete set	2.50

GOYA CLASSIC GUITAR STRINGS ARE "BEST CHOICE" FOR THE DISCRIMINATING GUITARISTS WHO LOOK FOR THE FINEST QUALITY, GREATER DURABILITY, AND TRUE CLASSIC TONE.

PROFESSIONAL GRADE BALL END NYLON GUITAR STRINGS

Professional Gauge	Description	Each Price
4501	E or 1st, Plain	\$.40
4502	B or 2nd, Plain	.50
4503	G or 3rd, Plain	.60
4504	D or 4th, Wound	.70
4505	A or 5th, Wound	.80
4506	E or 6th, Wound	.90
4510	Complete Set	3.75

GOYA BALL END STRINGS ARE MADE EXPRESSLY FOR FOLK SINGERS USING PIN BRIDGE GUITARS. CAN ALSO BE USED WITH REGULAR CLASSIC BRIDGE, THEREBY ELIMINATING THE NECESSITY OF LOOPING STRINGS AT THE BRIDGE.

FAMOUS SWEDISH FORMULA

Goya

GUITAR POLISH



This is the same polish as used in our own shops to bring up that famous GOYA high lustre finish. It is a sensational new formula for the cleansing and polishing of all fine guitars and will not harm the most delicate varnish. King size bottle.

No. 85 \$1.00 Each

SILVER PLATED BRONZE ALLOY FOR STEEL STRING GUITAR

Light Gauge	Heavy Gauge	Description	Each Price
3501	3601	E or 1st, plain	\$.15
3502	3602	B or 2nd, plain	.20
3503	3603	G or 3rd, wound	.30
3504	3604	D or 4th, wound	.35
3505	3605	A or 5th, wound	.40
3506	3606	E or 6th, wound	.45
3510	3610	Complete set	1.80

SCIENTIFICALLY GAUGED SPECIAL BRONZE ALLOY, SILVER PLATED WOUND ON FINEST SWEDISH STEEL CORE FOR MAXIMUM BRILLIANCE AND LONG LASTING PERFORMANCE.

POLISHED COMPOUND BRONZE ALLOY GUITAR STRINGS

Professional Gauge	Description	Each Price
5501	E or 1st, Plain	\$.20
5502	B or 2nd, Plain	.25
5503	G or 3rd, Wound	.65
5504	D or 4th, Wound	.75
5505	A or 5th, Wound	.85
5506	E or 6th, Wound	.95
5510	Complete Set	3.50

THE GOYA COMPOUND GUITAR STRINGS ARE DESIGNED FOR THE FOLK SINGER PLAYING FINGER STYLE. FOR USE ON ALL STEEL STRING GUITARS INCLUDING THE GOYA FOLK GUITARS. THIRD TO SIXTH STRINGS ARE WOUND ON SILK AND STEEL.



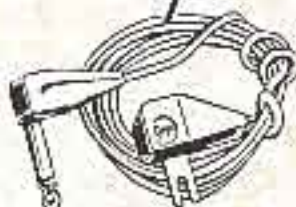
Goya
CLASSIC
GUITAR FOOTSTOOL

A necessity for all solo Classic Guitar Artists. The finest, most advanced footrest on the market today. Heavy metal construction, sturdy and durable. Artistically designed. Folds compactly to fit in the guitar case. Correct playing position for the Classic Guitar requires the use of a foot support . . . The Goya Classic Guitar Footrest is the answer.

No. 250 Each \$6.00

Goya

CONTACT PICKUP



A unique Vibration Pickup suitable for all musical instruments. Specially designed prong facilities fastening to guitar machine head screw. Packaged in attractive two-tone plastic container.

No. 310 List \$5.00

Goya CLASSIC GUITAR STRAP

- FULLY ADJUSTABLE
- LIGHTEST WEIGHT STRAP ON MARKET
- NYLON "SUEDE FINISH" NECK BAND
- UNBREAKABLE NYLON CORD
- WILL NOT SCRATCH OR MAR GUITAR FINISH
- NO END PIN NEEDED FOR GUITAR
- CAN ALSO BE USED WITH F-HOLE GUITAR



COMPLETE IN HANDY
FLANNEL CARRYING BAG

No. 150 \$3.00 Each

METHODS



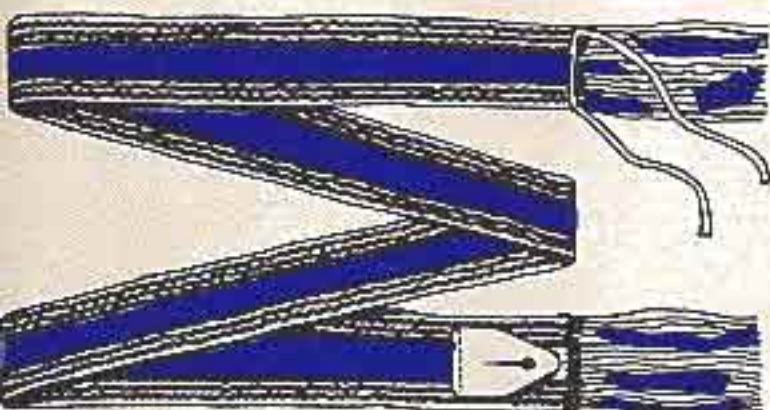
CONCERT GUITAR
TECHNIQUE"
by Shearer (Ricordi)
72 Pages
List \$2.00 (B)



"HOW TO PLAY
FOLK SONGS"
by Oscar Brand
(Alfred Music)
48 Pages
List \$1.50 (B)



"METHOD
FOR GUITAR"
by Joe Fava (CRS)
40 Pages
List \$1.50 (B)



HAND WOVEN IN MEXICO
MULTI-COLORED GUITAR STRAP

Fitted with leather end pin thong and sturdy tie lace for headpiece attachment. Beautifully made with varicolor tassels. 2 1/2" width. Individually packaged in plastic pouch. Assorted colors.

No. 420 Each \$3.00

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