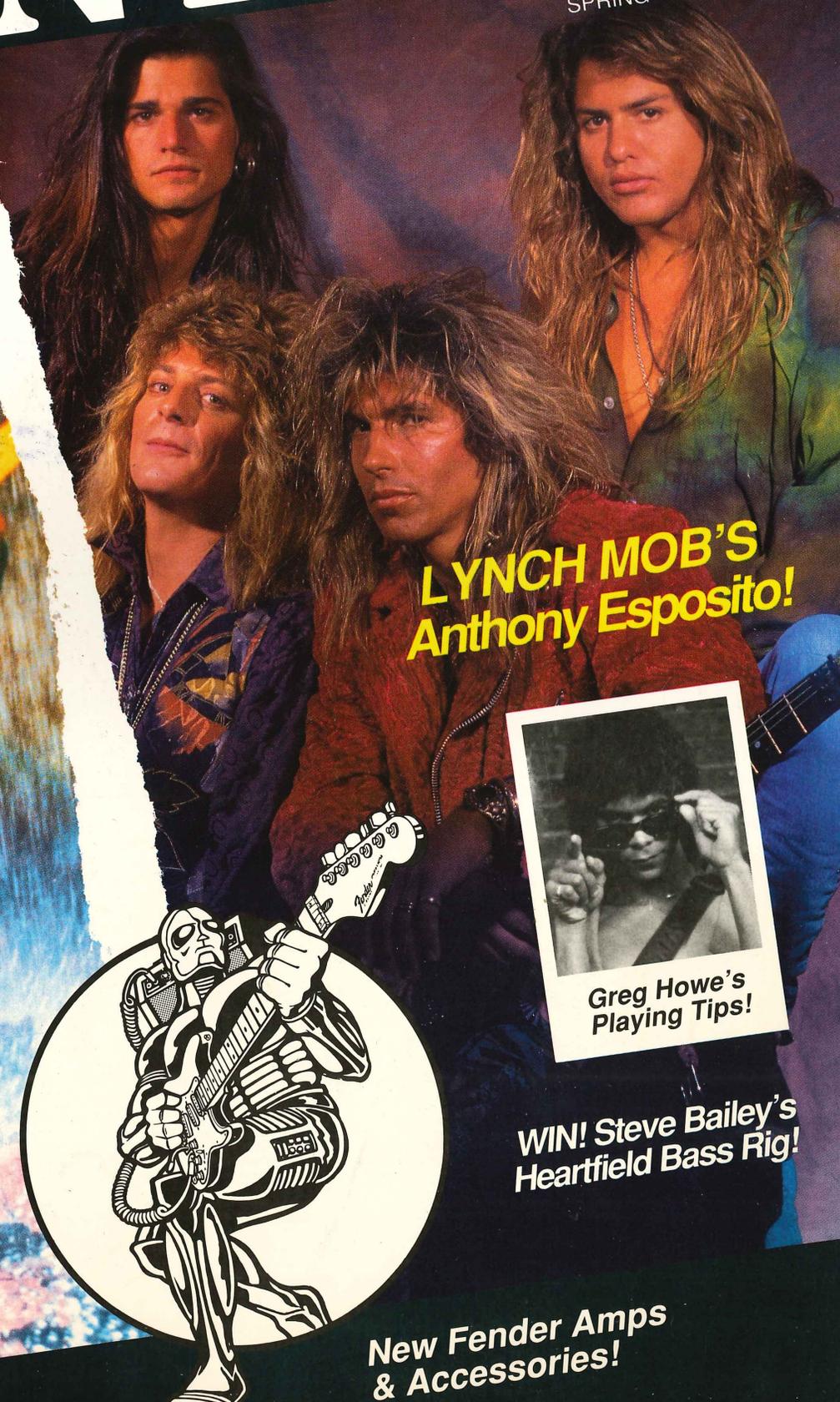
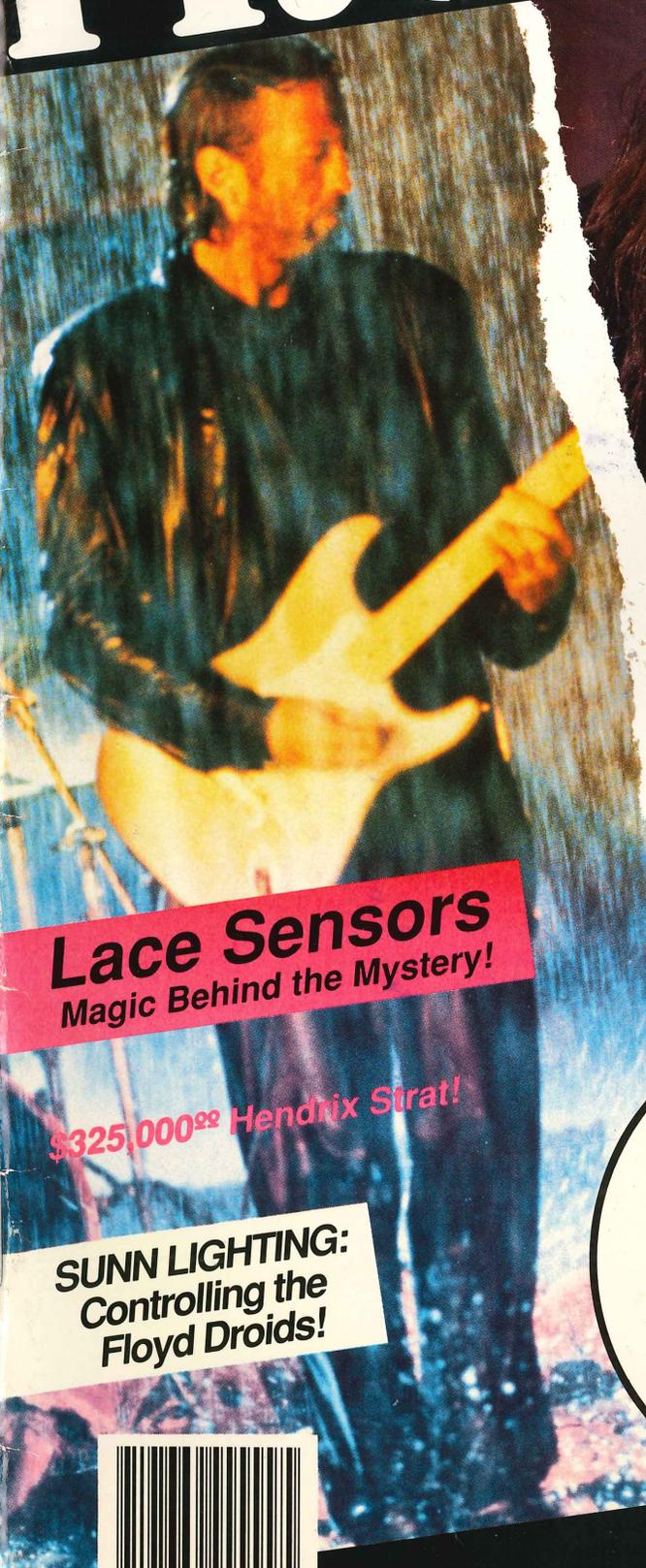


Fender®

FRONTLINE

SPRING 1990 • VOL 1



**LYNCH MOB'S
Anthony Esposito!**



**Greg Howe's
Playing Tips!**



Lace Sensors
Magic Behind the Mystery!

\$325,000⁹⁹ Hendrix Strat!

SUNN LIGHTING:
Controlling the
Floyd Droids!

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Heartfield Bass Rig!**

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STU HAMM

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-Guitar Player Poll

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Kubicki



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EDITORIAL

Welcome to the FRONTLINE!

Music used to be so simple. Ya got a guitar, borrowed an amp, plugged in (probably with one of those stupid "coily" cords that knocked over everything in its path!), and *whammo!* Screaming fans, champagne, limos, record execs panting on your porch with lucrative contracts held imploringly in chattering teeth.

But now? Whew! It's a whole different world. A

battlefield. And if you're out there—at any level, from student to star—you know what we mean by the term *Frontline*.

In order to keep up with the fast-moving trends and desires of the ever more sophisticated musical community, we at Fender have grown with the times (an understatement if there ever was one!). At present, we have a staggering array of guitars, basses, amps, accessories, strings, pro sound gear, and, well . . . open up and you'll see what we mean!

But never fear! In order to help you better understand our current and growing line of products, we'll be publishing



Mike Caroff, Editor; John Maher, Publisher

this magazine, the *Frontline*, four times a year.

In every issue, you'll find a logically organized, comprehensive index of every single product we make, including part number, description, and specifications. You'll also be kept up to date on exciting new product introductions, receive helpful tips from our staff of builders and technicians, see neatly broken down explanations of new technology, and get a

peek inside our factories and executive think tank sessions.

But that's just the beginning! We'll show you the entire gamut of players who are using Fender gear, print interviews with a few of the hottest, and even feature some of their playing secrets! In fact, if there's something you'd like us to cover, write in and let us know—we're here to learn from you, too!

So open up and take a look at the world according to Fender in this issue. And whenever you want the latest edition of this rad new rag, just send in two bucks to the address below and we'll plopp the latest copy in your mailbox—nationwide!

And, hey. Welcome to the *Frontline!*

7

Fender FRONTLINE

Spring 1990

Volume 1

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Cover (Lynch Mob) Nader-Hashamoto; pg. 5 (Jeff Beck) Nick Charles; pg. 8 (Lynch Mob) Nader-Hashamoto; pg. 28 (Saints or Sinners, 3) Pat Enyart, (Adrian Belew) Lawrence Watson, (Jeff Beck) Nick Charles; pg. 29 (Greg Howe) Pat Enyart, (Debbie Davies) Cari Pike; pg. 30 (Club M, Terry McCoy) Pat Enyart.

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Wanna buy one? Well, they're only \$10.00 and all you need to do is turn to page 7, fill out the blanks, and send your order to the address on the form. **(Order # FLTS)** Either way, welcome to the FRONTLINE!

FLTS

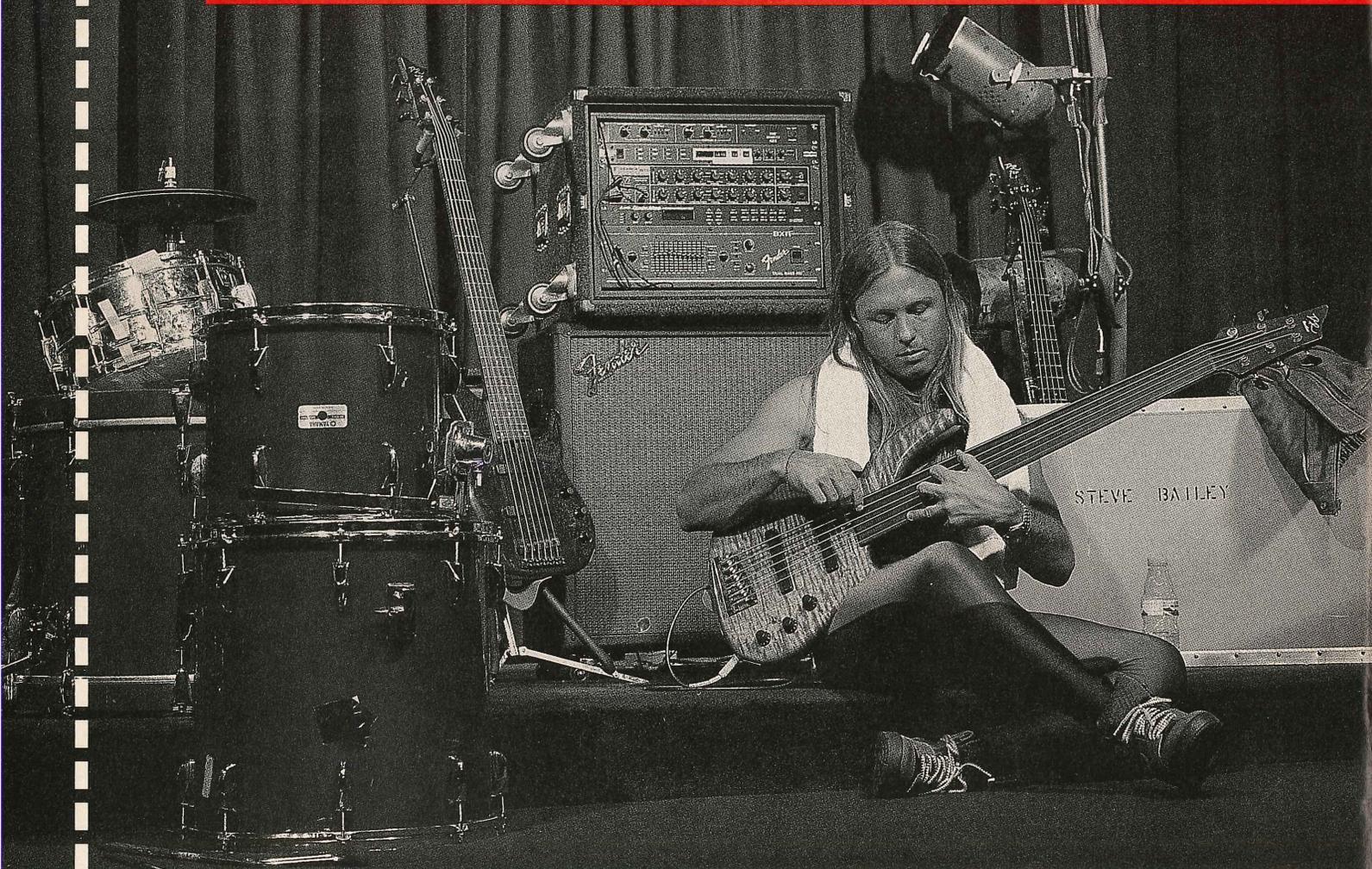
X-Large Only



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If you wish to purchase this shirt, place your order on page 7

"Take this ad to your Fender/Heartfield dealer and you could win my rig." Steve Bailey



He's bebopped with Dizzy Gillespie. He's fused with The Rippingtons. He's cutting an album with David Benoit. And another with Frank Marino and Steve Walsh. He's hot and he's cool. He's Steve Bailey. Writer, producer, teacher, and bass player extraordinaire. Look for his solo record coming soon.

And because Heartfield plays such an important part in Steve's life, we've asked him to help us give away a Heartfield bass (4-, 5- or 6-string), a Fender BXR-Dual Bass 400 amplifier, two Fender bass cabinets, and a supply of Fender bass strings.

To qualify, bring this page into any Fender or Heartfield dealer

and try out a Heartfield bass or BXR amp for yourself. After the dealer signs the coupon, send it in to us. And who knows, if your name is drawn, you'll end up with Steve Bailey's rig – if not his gigs.



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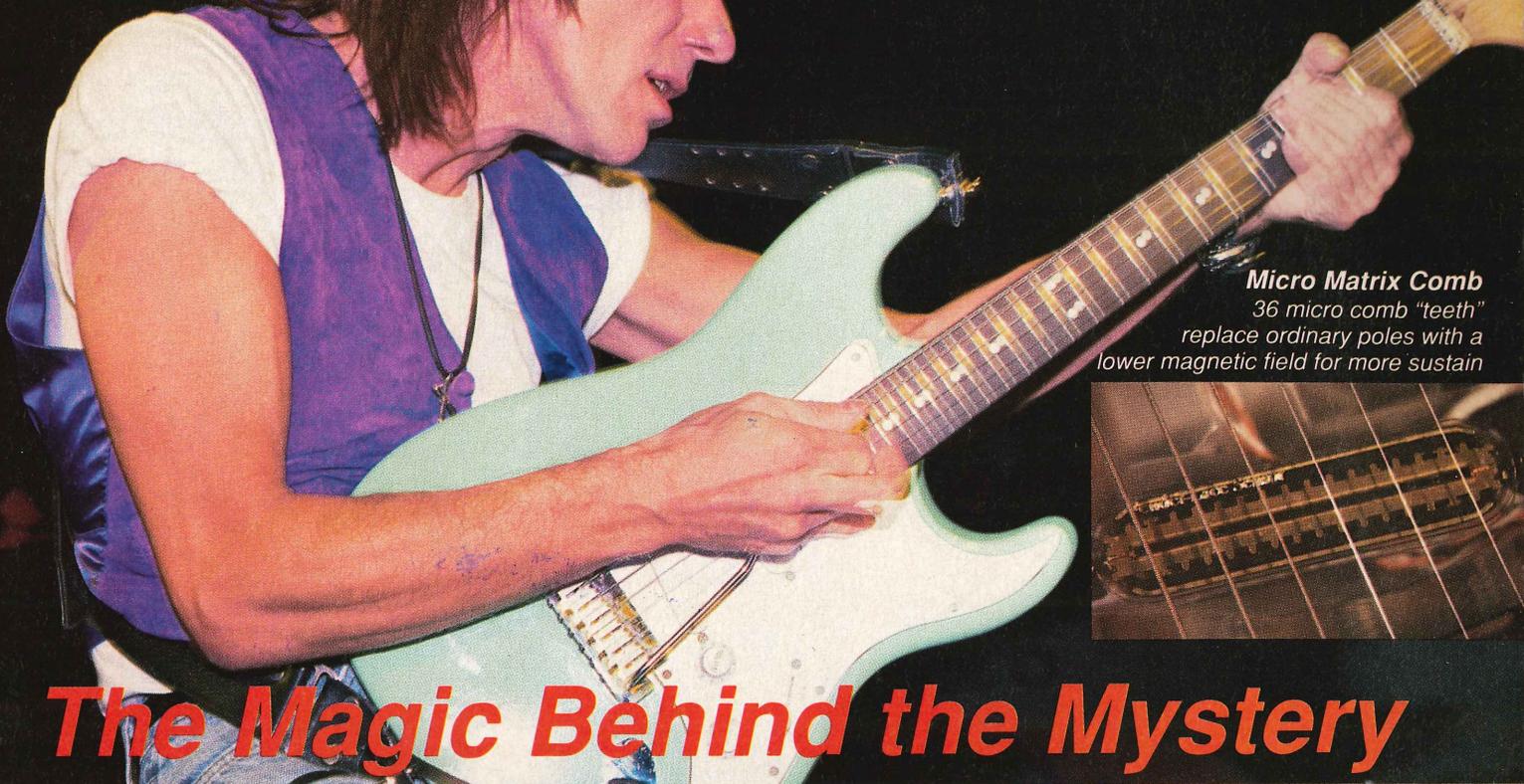
Dealer Signature _____

Note: If, after being exposed to the Heartfield bass or the Fender BXR amp, you can't wait to purchase, don't worry. If your name is drawn, your purchase will be refunded in full.

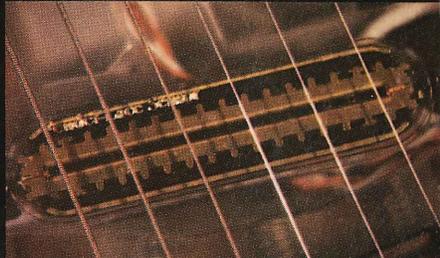
Offer expires 8/31/90

Fender® LACE SENSORS

If you haven't checked these things out, you're missing something big. Fasten your seatbelt and return your trays to their upright position, as we take you on a journey of super-sonic proportions!



Micro Matrix Comb
36 micro comb "teeth" replace ordinary poles with a lower magnetic field for more sustain



The Magic Behind the Mystery

It seems Lace-Sensors have been the best kept secret in the industry. Still, top players like Eric Clapton, Jeff Beck, and scores of others continue to swear by them. What's the big mystery behind these pickups? The answer is they're not really pickups at all, (at least not as we know ordinary pickups). Here's the scoop.

Unlike ordinary pickups, Fender-Lace Sensors generate 36 separate magnetic "sensing" fields which, in the area where they contact the strings, "read" the strings' vibration. (Regular pickups only generate anywhere from 4 to 12 fields.)

Lace Sensors also have **Radiant Field Barriers**: metal sides which frame the inner core of the Sensors and perform two functions. The first is to shield the Sensors from outside noise and 60 cycle hum. The second is to produce broader yet more concentrated umbrellas of sensing fields than standard magnetic pickups.

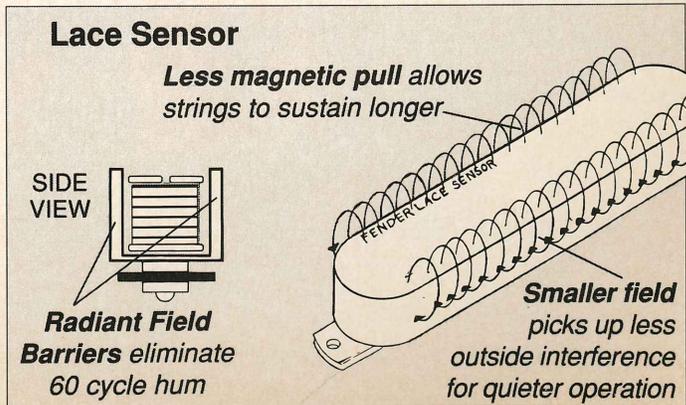
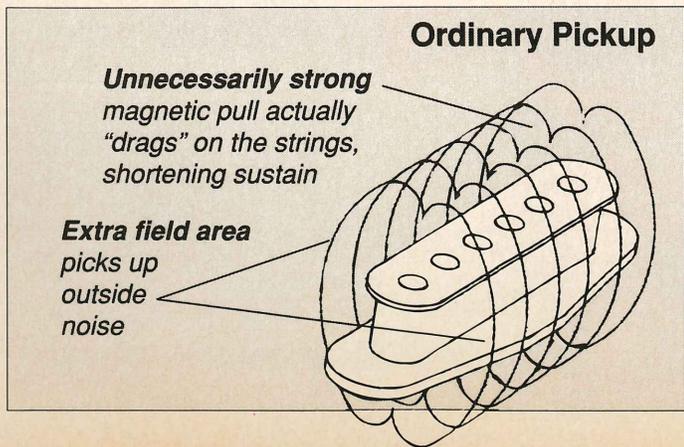
Less Noise, More Harmonics

As compared to standard pickups, Sensors read a greater physical area of the string, while picking up less outside interference. This makes the signal-to-noise ratio nothing short of phenomenal for a single coil system. Also, a wider range of harmonic content is read by the Sensors, delivering a more complete tonal response.

Increased Sustain, Truer Pitch

Since they operate so efficiently, Fender-Lace Sensors can utilize much lower energy magnets than ordinary pickups, and this in turn brings about a whole new realm of properties. In regular pickups, the magnetic fields are so strong they physically dampen, or drag on, the strings' vibration, reducing sustain and actually changing the pitch. But in Fender-Lace Sensors, string dampening is virtually

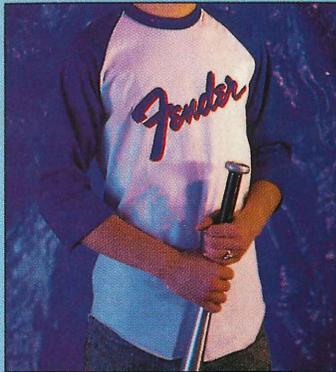
(continued on page 31)



Fender Fun from Top to Bottom

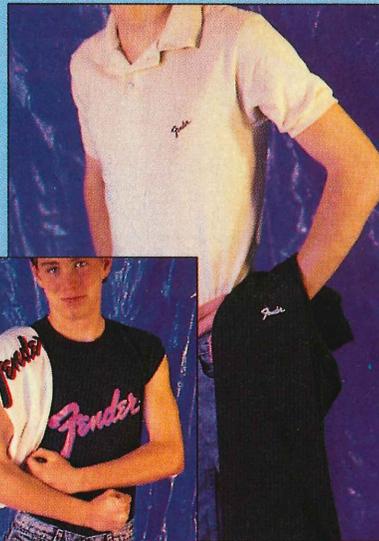
Baseball Shirt

3/4 sleeve, blue & white with blue & red logo
#FDBJ .. \$12.00 .. M/L/XL



Sleeveless Muscle Shirts

Black w/ pink & blue logo
White w/ black & red logo
#FDMT .. \$10.00 .. M/L/XL



Golf Shirts

Black w/ white logo
White w/ red logo
#FDGS .. \$20.00 .. M/L/XL

Sweatshirts

Black w/ pink & blue logo
White w/ black & red logo
Red w/ white & black logo
#FDSS .. \$20.00 .. M/L/XL



T-Shirts

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Red w/ white & black logo
Blue w/ white & black logo
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Sweat Suit

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#FDBS, Top only . \$20.00
#FDSW, Pants only . \$20.00
M/L/XL

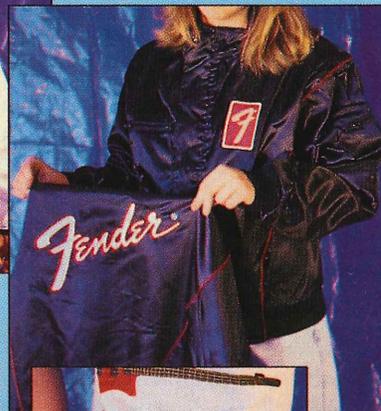


Satin Tour Jackets

Black w/ white & red logo
Silver w/ black & red logo
#FDTJ .. \$45.00 .. M/L/XL

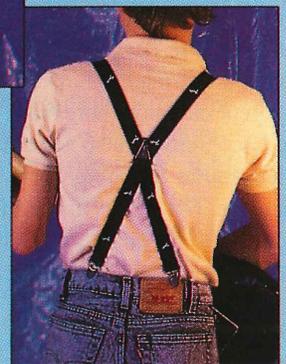
Fanny Pack

Black w/ white logo
#FDFP .. \$10.00



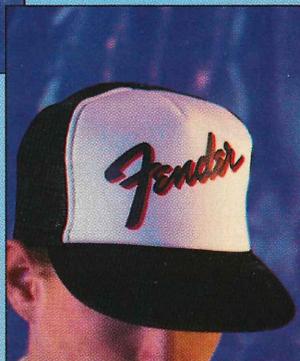
Embroidered Tour Jacket

Black w/ silver & red logo.
Embroidered on the front and back. A real showpiece.
#FDEJ .. \$65.00 .. S/M/L/XL



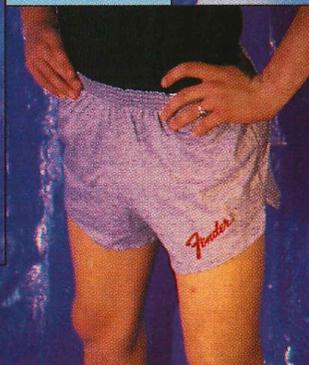
Suspenders

Black w/ white logo
Red w/ white logo (not pictured)
#FDSU .. \$10.00



Baseball Hat

Black & white w/
black & red logo
#FDBC .. \$6.00



Summer Shorts

Grey w/ red logo
#FDSH .. \$10.00 .. M/L/XL

Fender Fun Trinkets n' Trivia!

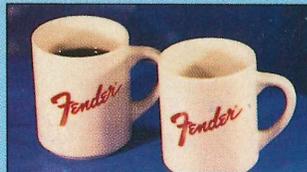
Tote Bag

Black w/ white logo
#FDTB .. \$10.00



Mug Set

White & red
Two per box
#FDCM .. \$10.00
(for two)



Vintage Look Fender Watch

Vintage gold faced
#FDLG .. Ladie's size .. \$35.00
#FDGW .. Men's size .. \$35.00



Sport Bags

Red & white
Blue & white
#FDSB .. \$15.00



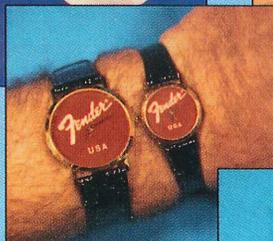
Fender Logo Lapel Pin

#FDPI .. \$4.00



Contemporary Fender Watch

Red w/ white logo
#FDLR .. Ladie's size .. \$35.00
#FDRW .. Men's size .. \$35.00



Ash Tray

Clear w/ red logo
#FDAT .. \$3.00



Stratocaster Key Chain

#STKC .. \$3.00



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Black, Red or Turquoise
#FDER .. \$10.00



Red Surfer Key Chain

#SFKC .. \$1.00



Stratocaster Lapel Pins

Red, Black or Turquoise
#FDSP .. \$4.00



Jazz Bass Lapel Pins

Red or White
#FDBP .. \$4.00



Can Wrap

Black w white logo
#FDCW .. \$5.00



Ink Pen

Red w/ white logo
#FDPE .. \$3.00



Telecaster Lapel Pins

White only
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Total amount enclosed



ANTHONY

Q: What do you do when a Lynch Mob is after you?

In the days of the wild west, when a lynch mob was after you, you got out of town—*fast*. But this is the '90's, bro. And we're talking about the new *Lynch Mob* featuring master fret-shredder George Lynch, accompanied by fellow *ex-Dokken*-ite "Wild" Mick Brown (drums), and brilliant new vocalist Oni Logan. So if this *Lynch Mob* is after you, what do you do?

A: Join Up!

That's what 23-year-old Anthony Esposito's friends told him, after he auditioned for—and got—several different gigs, including the *Lynch Mob*. Unlike most of his musical compatriots, however, Anthony had only vaguely heard of either George Lynch or *Dokken*!

However, given Anthony's past, this is not at all suprising.

Anthony began playing music at a New York public school in the fifth grade. "I wanted to play the saxophone," he recalls, "but I had braces, and the teacher said it would cut my lip

to pieces." String instruments were suggested for the junior aspiring musician, and, bypassing the violin as too whimpy, little Anthony went for the biggest instrument available: the stand up bass.

The following three years saw him playing in symphonic bands and orchestras, steadily developing his read-

ing and technique, until high school, when he discovered the electric bass. "I quickly got into several pop/rock bands, and my outlook started to change. I became less caught up in technique, and more aware of songs, as well as the role of the bass as a part of a band."

His first bass was a copy of a Fender Precision bass, with, as Anthony describes it, "action that was about three and a half inches off the fretboard." After experimenting for a while with

one other model, Anthony finally got a real Fender Precision, "and since then, it's pretty much been Fender all the way."

Through the next five years he was in many playing situations, but one in particular, a 6-piece English pop-style band called *The Act* (led by Anthony and singer/guitarist Michael Polsney), provided the bulk of his inspiration, as well as eventually serving as his introduction to the Kubicki Ex Factor bass.

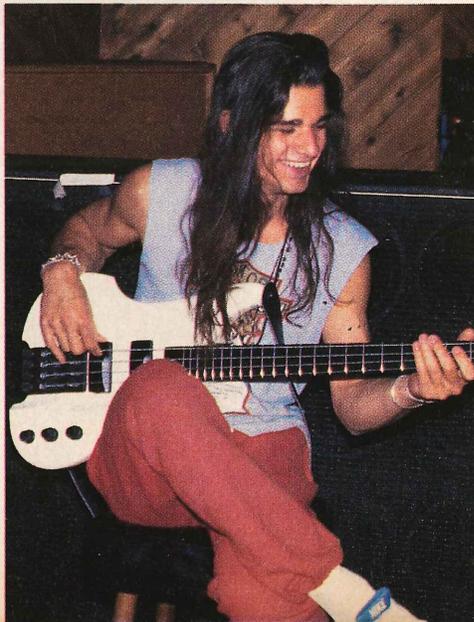
"For the first four years, *The Act* had a keyboard player who would cover the low tones. When we lost our keyboard player, I wanted to be able to drop down and hit a 'low D', but didn't like the feel of 5-string basses."

One day in a music



The Lynch Mob: Mick, Oni, George and Anthony

Anthony uses the Ex Factor's active electronics live, but bypasses them in the studio



store, Anthony ran into a Kubicki Ex Factor bass, and was impressed, not only with the easy-to-operate String Clasp ("Low E" to "Low D" on the fly!), but also with the action of the instrument. "When I first picked up the Kubicki, it had a great feel, it was very quick. In fact,

“... the bass was faster than I was!”

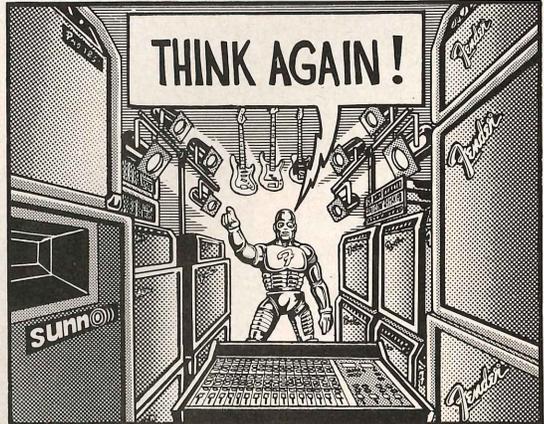
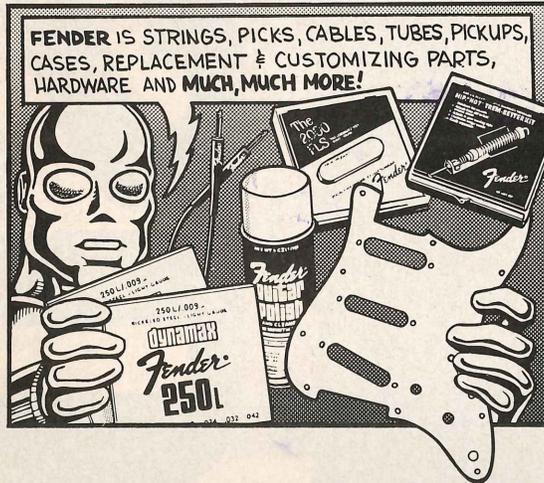
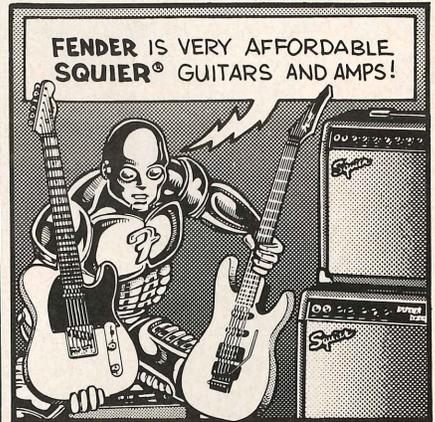
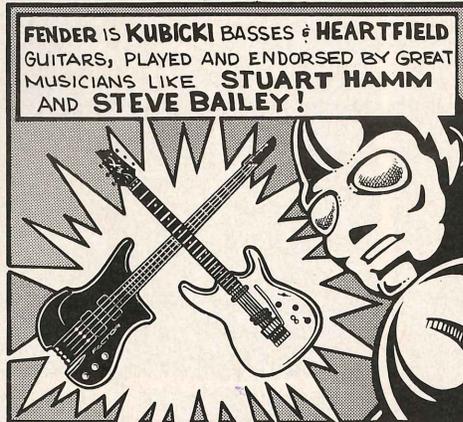
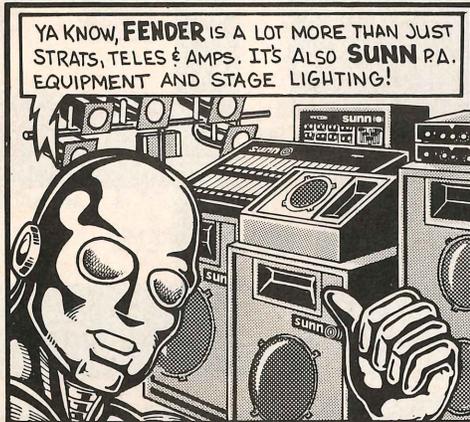


ESPROSITTO

The continuing adventures of ...

STRATOBOT

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the bass was faster than I was! But that was good, because it forced me to work on my chops to keep up." The neck, with its 1/16-inch maple laminates, also convinced him. "It's amazing how strong a neck that thin can be. It never warps, or goes out of tune."

He began using the Kubicki on stage with *The Act*, as well as his next band, *French Lick*. But when *French Lick* was about to get signed, he realized he wasn't happy with the "overall attitude and vibe" of the band. So Tania McMasters, a publicist for Atlantic records, set up some auditions for him, which eventually led to his first jam session with the *Lynch Mob*.

"Everyone else that auditioned was in awe of George Lynch, but I had never heard of him. I walked in not knowing a single *Dokken* song, so we started jamming on the blues. After that, we wrote a couple of songs, and as usual, I was very vocal about my ideas. I guess you could say it was my big mouth that got me the gig!"

Together, the band wrote 14 songs to record for the upcoming LP, which is tentatively titled **Wicked Sensation**. "One great thing about the *Lynch Mob* is that it truly is a band," enthuses Anthony, "we all played a fairly equal part in the writing. Things would usually start off with George, who is like

this amazing fountain of creativity, but from there everybody would jump in with ideas."

There was one sticky moment in the studio, however. The producers were looking for a good sharp attack that would really cut through, the kind of sound you get when you play the bass with a pick. Anthony had just one little problem: he had hardly ever played with a pick! But with a lot of work and some good advice from producers Neil Kernon and Max Norman, Anthony did "pick" up the technique—in *one* day!

"I'd always been a real purist, thinking that playing traditional 'blues/jazz' licks with your fingers was the only true way," he admits, "but then I started listening to guys like the bassists from AC/DC and Judas Priest, and realized that it was actually very difficult to play something with a pick that was rhythmically consistent for a long time, something that was always right in the pocket. I gained new respect for the 'less is more' theory that brilliant players like Paul McCartney had perfected."

Now that his part of the recording is almost finished, Anthony is looking forward to touring. We can't say who, but several big names have already offered spots to the *Lynch Mob*. Look for them on the road in September or October, after the record is released.

PRODUCT INDEX

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see page 22 for guide to abbreviations

Fender®

STRATOCASTERS

U.S. Vintage

(USA) Vintage Stratocasters are excellent recreations of the famous Stratocasters of the '50's and '60's. Body: Classic shape, nitrocellulose lacquer finish; Neck: medium, 21 small frets, 7.25" rad; E-tronics: 3 SC pu's w/lacquer coated copper windings & staggered pole-pcs, cloth wrapped wire, 3-pos. ssw (comes w/5-pos. ssw kit), 1 Tone (neck pu), 1 Tone (Mid pu); Other: ncklpltd hdwr, vintage trem; Models:

- 10-0908 **'57 Stratocaster**, mpl neck, Alder body, sgl-layer pckgrd, "skunk stripe" on back of neck, hdstck plug
- 10-0909 **'62 Stratocaster**, RW slab frtbrd, Alder body, tri-lam (W/B/W) pckgrd

Reissue

Reissue Stratocasters offer everyone a good recreation of guitars of those eras. Body: Basswood, classic shape; Neck: medium, 21 small frets, 7.25" rad; E-tronics: 3 SC pu's, 5-pos. ssw, Other: ncklpltd hdwr, vintage trem; Models:

- 27-1002 **'50's Stratocaster**, v-shaped Mpl neck, sgl-layer pckgrd, "skunk stripe" on back of neck, hdstck plug
- 27-1000 **'60's Stratocaster**, u-shaped neck w/ RW slab frtbrd, tri-lam (W/B/W) pckgrd

American Standard

(USA) American Standard Stratocasters are upgrades of classic Stratocasters. Body: Alder, classic shape; Neck: satin finish, 22 Am Std (large) frets, 9-1/2" rad, E-tronics: 3 Am Std SC pu's, Mid pu is reverse polarity/reverse wound for quiet operation w/Bridge or Neck pu's, 5-pos. ssw, Master TBX control; Other: Am Std trem w/ Stnlss Stl saddles; Models:

- 10-7402 **American Standard Stratocaster**, Mpl neck
- 10-7400 **American Standard Stratocaster**, RW frtbrd
- 10-7422 **American Standard Stratocaster**, same as 10-7402, except left-hndd
- 10-7420 **American Standard Stratocaster**, same as 10-7400, except left-hndd

Standard

Standard Stratocasters are updated versions of the Stratocasters. Body: Basswood; Neck:

"shallow U" shape, satin finish, 22 jumbo frets, 7.25" rad; E-tronics: 3 SC pu's, 5-pos. ssw; Other: vintage trem; Models:

- 27-4602 **Standard Stratocaster**, Mpl neck
- 27-4600 **Standard Stratocaster**, RW frtbrd
- 27-4620 **Standard Stratocaster**, same as 27-4600, except left-hndd
- 27-8700 **Standard Stratocaster**, same as 27-4600, except with a non-trem bridge
- 27-8900 **Stratocaster XII**, 12-string version of the 27-8700, except with 12" rad

U.S. Contemporary

(USA) Contemporary Stratocasters are a slightly more rock-oriented version of the Stratocaster. Body: Alder w/figured Mpl top & back; Neck: satin finish, RW frtbrd, 22 Am Std (large) frets, 12" rad; E-tronics: 2 SC pu's (Neck & Mid), 1 HB pu (Bridge), Mid pu is reverse polarity/reverse wound for quiet operation w/Bridge or Neck pu's, 5-pos. ssw, Master TBX, Floyd Rose-Icnstd dbl-lickng trem system; Models:

- 10-3200 **Contemporary Stratocaster**

U.S. Plus Series

(USA) Strat Plus guitars are designed to better address today's players. Body: Alder; Neck: satin finish, 22 Am Std (large) frets, Bi-flex truss rod; E-tronics: 3 FLS's, 5-pos. ssw, Tone-neck pu, TBX-Bridge & Mid; Other: Am Std trem, Wilkinson ndl-brng roller nut, lckng keys, Hipshot™ tremsetter; Models:

- 10-7502 **Strat Plus**, mpl neck, 3 Gold FLS
- 10-7502 **Strat Plus**, RW frtbrd, 3 Gold FLS
- 10-9502 **Deluxe Strat Plus**, same as 10-7502, except 1 Red FLS (Bridge) & 1 Silver FLS (Mid) & 1 Blue FLS (Neck), and Ash top and bottom body laminates
- 10-9500 **Deluxe Strat Plus**, same as 10-7500, except 1 Red FLS (Bridge) & 1 Silver FLS (Mid) & 1 Blue FLS (Neck), and Ash top and bottom body laminates

U.S. H.M. Series

(USA) H.M. Strats offer a very modern, hot version of the Stratocaster concept. Body: Basswood, Slightly smaller, more sharply contoured; Neck: wide flat "oval" shape, light satin finish, 24 jumbo frets, 17" rad; E-tronics: coil splitter for HB pu's, 1 TBX-Bridge pu, 1 TBX-Mid/Neck pu's; Other: Floyd Rose-Icnstd dbl-lickng trem system, smaller hdstck (painted), goth keys; Models:

- 10-2102 **H.M. Strat**, Mpl neck, 1 HB pu (Bridge), 2 SC pu, 5-pos. ssw
- 10-2100 **H.M. Strat**, RW frtbrd, 1 HB pu (Bridge), 2 SC pu, 5-pos. ssw
- 10-2200 **H.M. Strat**, same as 10-2100 except 1 HB pu (Bridge), 1 Silver FLS, 3-way ssw

- 10-2200 **H.M. Strat**, same as 10-2100 except 2 HB pu's, 3-way selector sw

U.S. Ultra Series

(USA) The U.S. Strat Ultra is the ultimate version of the Strat Plus series. Body: Alder w/figured Mpl top & back; Neck: natural satin finish, Ebony frtbrd, 22 jumbo frets, Bi-flex truss rod; E-tronics: 1 Blue FLS (neck), 1 Gold FLS (mid), 2 Red FLS (bridge) w/3-pos. mini toggle, special 5-pos. ssw, Tone-neck pu, TBX-Bridge & Mid; Other: Dlx Am Std trem, Wilkinson ndl-brng roller nut, lckng keys, Hipshot™ tremsetter; Models:

- 10-9800 **U.S. Strat Ultra**

(USA) The H.M. Strat Ultra is an upscaled version of the H.M. Strat model. Body: Basswood w/figured Mpl top & back; Neck: natural satin finish, Ebony frtbrd w/special inlays, 24 jumbo frets, Bi-flex truss rod; E-tronics: 1 Blue FLS-neck, 1 Gold FLS-mid, 2 Red FLS-bridge w/3-pos. mini toggle, special 5-pos. ssw, Tone-neck pu, TBX-Bridge & Mid; Other: Dlx Floyd Rose-Icnstd dbl-lickng trem system w/snap-in arm, smaller hdstck (painted), goth keys; Models:

- 10-2000 **H.M. Strat Ultra**, RW frtbrd, 3 Gold FLS

U.S. Signature Series

(USA) The Clapton model was designed under the direction of guitar great Eric Clapton. Body: Alder; Neck: Special v-shape, satin finish, 22 vintage frets, 9.5" rad; E-tronics: 3 Gold FLS's, active Mid boost (25dB), master TBX; Other: vintage tuners, vintage trem (blocked); Models:

- 10-7602 **Eric Clapton**

(USA) Yngwie Malmsteen's model incorporates all of his favorite features. Body: Alder; Neck: special "U" shape, scalloped frtbrd, 21 vintage frets, satin finish; E-tronics: 2 Di-Marzio HS-3 pu's (Neck & Bridge), 1 Am Std SC with reverse winding/polarity, 1 TBX-neck, 1 TBX-Mid & Bridge; Other: Brass nut, Am Std trem; Models:

- 10-7702 **Yngwie Malmsteen**, Mpl neck
- 10-7702 **Yngwie Malmsteen**, RW frtbrd

TELECASTERS

U.S. Vintage

(USA) The Vintage Telecaster is a faithful recreation of one of Fender's first guitars. Body: Ash, Butterscotch Blond nitrocellulose lacquer finish; Neck: 21 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: lacquer coated copper windings (pu's), cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, sngl-ply blk bake-o-lite pckgrd, vintage bridge w/ 3 Brass barrel saddles, ncklpltd hdwr; Models:

- 10-1303 **'52 Telecaster**

Reissue

Reissue Telecasters offer a good recreation of the guitar that started it all. Body: Basswood, Blond finish; Neck: 21 vintage frets, 7.25" radius, tinted finish; E-tronics: 3-pos ssw; Other: vintage tuners, sngl-ply wht pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr, round string retainer; Models:

27-1202 '50's Telecaster

Custom Telecasters of earlier upgraded Telecaster models. Body: Basswood, tinted finish, wht binding; Neck: 21 vintage frets, 7.25" radius, tinted finish; E-tronics: 3-pos ssw; Other: vintage tuners, 3-ply (w/b/w) pckgrd, vintage bridge w/3 saddles; Models:

27-5100 '62 Custom Telecaster

27-5120 '62 Custom Telecaster, same as 27-5100 except left handed

The '69 Telecaster Thinline is a recreation of that popular model. Body: Mahogany, semi-hollow w/F hole; Neck: 21 vintage frets, 7.25" radius; E-tronics: 3-pos ssw; Other: vintage tuners, sngl-ply wht pckgrd, vintage bridge w/3 saddles, ncklpltd hrdwr; Models:

27-1202 '69 Telecaster Thinline

American Standard

(USA) American Standard Telecasters are upgrades of classic Telecasters. Body: Alder; Neck: 22 Am Std (large) frets, 9.5" radius, satin finish, Bi-flex truss rod; E-tronics: 2 Am Std SC pu's, 3-pos. ssw, Vol, TBX; Other: Schaller chrome tuners, Am Std (individually adjustable, stainless steel) bridge saddles, Master TBX; Models:

10-8402 American Standard Telecaster, Mpl neck

10-8400 American Standard Telecaster, RW frtbrd

Standard

Standard Telecasters are updated versions of the Telecaster. Body: Basswood; Neck: Mpl, 21 vintage frets, 7.25" radius, skunk stripe; E-tronics: 2 SC pu's, 3-pos. ssw, Vol, Tone; Other: sngl-ply wht pckgrd, bridge w/individually adjustable saddles, chrmpitd hrdwr; Models:

27-5202 Standard Telecaster

U.S. Signature Series

(USA) The James Burton Telecaster model was designed under the direction of famous picker James Burton. Body: Light Ash; Neck: Mpl, natural satin finish, special "oval" shape, 21 vintage frets, 9.5" radius; E-tronics: 1 Blue FLS (neck), 1 Silver FLS (mid), 1 Red FLS (bridge), special 5-pos. ssw, Volume, Tone; Other: Gold or Black hrdwr (depending on body color), Schaller (Gold or Black) chrome tuners, Am Std bridge; Models:

10-8602 James Burton Telecaster

DESIGNER/SIGNATURE

U.S. Stevens

(USA) The Stevens LJ I Custom Series guitar offers an elite, handcrafted guitar with incredibly

versatile electronics and excellent playability. Body: 1-pc Honduras Mahogany back, highly figured bookmatched Mpl top, nitrocellulose lacquer finish; Neck: 1/4-sawn Honduras Mahogany w/1/4-sawn Brazilian RW frtbrd, Mother-of-Pearl frtmrks, 22 jumbo frets, 12" radius, 24.75" scale, nitrocellulose lacquer finish; E-tronics: 2 custom-designed DiMarzio HB pu's, 3-pos. ssw, Vol/coil split, Tone/coil split, TBX; Other: Schaller tuners w/Pearl buttons, separate bridge and tailpiece; Models:

10-3500 Stevens LJ I Custom Series

Stevens

Stevens LJ guitars offer the fine features found on Stevens Series models. Body: sgl-cutaway style; Neck: RW frtbrd, Mother-of-Pearl frtmrks, 22 jumbo frets, 12" radius, 24.75" scale; E-tronics: 2 HB pu's, 2 Vol, TBX; Other: pearl tuners, Master TBX; Models:

28-9000 Stevens LJ II, Brazilian RW frtbrd, bar frtbrd inlays, 2-pc figured Mpl top, Mahogany back, Mahogany/Graphite lam neck

28-9100 Stevens LJ III, dot frtbrd inlays, Mpl top, Basswood back

D'Aquisto

The D'Aquisto model is painstakingly crafted to the exacting designs of master luthier James L. D'Aquisto. Body: sgl cutaway arched top style, multibound laminated Spruce top, laminated figured Mpl back and sides; Neck: bound Ebony frtbrd, Mother-of-Pearl frtmrks, 22 vintage frets, 12" radius, 24.75" scale; E-tronics: 1 HB pu, Vol, TBX; Other: separate bridge and tailpiece, Ebony tailpiece and pckgrd, bound "F" holes; Models:

27-2020 D'Aquisto

Signature Models

The Robben Ford model was designed under the direction of modern blues and jazz great Robben Ford. Body: dbl cutaway style, multibound Carved Spruce top, solid Alder back and sides w/tone chambers; Neck: bound Ebony frtbrd, Mother-of-Pearl frtmrks, 22 jumbo frets, 12" radius, 24.75" scale; E-tronics: 2 HB pu's, 3-pos. ssw, coil tap sw, 2 Vol, 2 TBX; Other: gold hardware, lock-strap system, Schaller tuners w/ Ebony buttons; Models:

27-3030 Robben Ford

PRECISION BASSES

Vintage

(USA) Vintage Precision Basses are excellent recreations of the famous P-Basses of the '50's and '60's. Body: Alder, nitrocellulose lacquer finish; Neck: 20 vintage frets, 7.25" radius, soft "U" shape, tinted nitrocellulose lacquer finish; E-tronics: 1 P-Bass (split single-coil) pu, lacquer coated copper windings (pu's), cloth wrapped wire (in electronics), Volume, Tone; Other: vintage Kluson (reverse direction) tuners, vintage bridge, nickelplated hrdwr; Models:

19-0115 '57 Precision Bass, mpl neck, sgl-layer Gold anodized Aluminum pckgrd, "skunk stripe" on back of neck, hdstck plug

19-0116 '62 Precision Bass, RW slab frtbrd, tri-lam (W/B/W or W/B/W/Tortoise-shell) pckgrd

Reissue

Reissue Precision Basses offer everyone a good recreation of P-Basses of those eras. Body: Basswood, classic shape, polyester finish; Neck: 21 std frets, 7.25" rad; E-tronics: 1 P-Bass (split single coil) pu, Volume, Tone; Other: ncklpltd hrdwr, vintage bridge; Models:

27-1302 '50's Precision Bass, mpl neck, sgl-layer wht pckgrd, "skunk stripe" on back of neck, hdstck plug

27-1300 '60's Precision Bass, RW slab frtbrd, tri-lam (W/B/W or W/B/W/Tortoise-shell) pckgrd

Standard

Standard Precision Basses are updated versions of P-Basses. Body: Basswood; Neck: 20 std frets, 7.25" radius; E-tronics: 1 P-Bass (split single-coil) pu, Volume, Tone; Other: 3-ply (W/B/W) pckgrd, Chromeplated hrdwr; Models:

27-6102 Standard Precision Bass, mpl neck

27-6100 Standard Precision Bass, RW slab frtbrd,

27-6200 Standard Precision Bass, same as 27-6100 except with short (32") scale neck

27-6220 Standard Precision Bass, same as 27-6200 except left-hndd

U.S. Plus

(USA) Precision Bass Plus models are designed to better address today's players. Body: deep cutaway style, Alder; Neck: 22 Am Std frets, 9.5" radius, satin finish, Bi-Flex truss rod; E-tronics: 1 Silver P-Bass FLS w/series/parallel pushbutton, 1 Silver J-Bass FLS, Master Volume, Master TBX, 3-pos. toggle ssw; Other: dlx fine tuning bridge, adjustable tension dlx tuning keys, tri-lam (W/B/W) pckgrd, Chromeplated hrdwr; Models:

19-7502 Precision Bass Plus, mpl neck

19-7500 Precision Bass Plus, RW slab frtbrd,

"Lyte"

The Precision Bass "Lyte" is a smaller, lighter, updated version of a classic P-Bass. Body: Basswood, "downsized" modern contour shape (very lightweight); Neck: 22 Am Std frets, 7.25" radius, "slim" shape; E-tronics: 1 P-Bass (split coil) pu, 1 J-Bass pu, Master Volume, Pan, active Bass boost/cut, active Treble boost/cut; Other: Graphite nut, special design bridge, Gotoh "mini" tuning keys, no pckgrd, Goldplated hrdwr; Models:

27-9500 Precision Bass "Lyte"

JAZZ BASSES

U.S. Vintage

(USA) Vintage Jazz Basses are excellent recreations of the famous J-Basses of the '60's. Body: Alder, nitrocellulose lacquer finish, original "offset waist" shape; Neck: 20 vintage frets,

RW frtbrd, 7.25" radius, nitrocellulose lacquer finish; E-tronics: 2 J-Bass pu's (out of phase), lacquer coated copper pu windings, cloth wrapped wire, 2 concentric knobs (Vol/Tone, Vol/Tone); Other: vintage Kluson (reverse direction) tuners, vintage bridge, nickelplated hdwr, 3-ply (W/B/W or W/B/W/Tortoise shell) pckgrd; Models: 19-0115 '62 Jazz Bass

Reissue

The Reissue Jazz Bass offers everyone a good recreation of J-Basses of the '60's. Body: Basswood, classic shape; Neck: medium, 20 small frets, 7.25" rad; E-tronics: 2 vintage J-Bass pu's, 2 Volume, Tone; Other: ncklpltd hdwr, vintage bridge; Models :

27-1302 '60's Jazz Bass

American Standard

(USA) The American Standard Jazz Bass is an upgrade of classic J-Basses. Body: Alder, modern "offset" contour shape; Neck: RW frtbrd, 22 Am Std frets, 9.5" radius, satin finish, Bi-Flex truss rod; E-tronics: 2 J-Bass pu, 2 Vol, Tone; Other: Chrome plated hdwr, 3-ply W/B/W pckgrd; Models:

19-2300 American Standard Jazz Bass

Standard

Standard Jazz Bases are updated versions of J-Basses. Body: Basswood, "offset" waist shape; Neck: RW slab frtbrd, 20 std frets, 7.25" radius, polyester finish; E-tronics: 2 J-Bass pu, 2 Volume, Tone; Other: tri-lam (W/B/W) pckgrd, Chromeplated hdwr

27-6500 Standard Jazz Bass

27-6720 Standard Jazz Bass, same as 27-6500 except left-hndd

27-6508 Standard Jazz Bass, same as 27-6500 except fretless

U.S. Plus

(USA) Jazz Bass Plus models are designed to better address today's players. Body: Alder (Ash available for extra chrg), "mini" J-Bass; Neck: 22 Std frets, 9.5" radius, satin finish, Bi-Flex truss rod; E-tronics: 2 Silver J-Bass FLS's, Master Volume, Pan, rotary circuit selector, active Bass boost/cut, active Treble boost/cut; Other: no pckgrd, Chromeplated hdwr

19-8500 Jazz Bass Plus V, 5 strings, RW frtbrd, Gotoh "mini" tuning keys

19-8402 Jazz Bass Plus, mpl neck, Fender/Schaller tuning keys

19-8400 Jazz Bass Plus, RW frtbrd, Fender/Schaller tuning keys

Special

Jazz Bass Special models are hybrids, incorporating J-Bass and P-Bass features. Body: Basswood, P-Bass shape; Neck: J-Bass shape, Am Std frets, 7.25" radius, polyester finish; E-tronics: 1 P-Bass (split single-coil) pu (w/flush pole-pcs), 1 J-Bass pu, 3-way ssw; Other: no pckgrd, Black hdwr, Graphite nut; Models:

27-6400 Jazz Bass Special, 20 frets, 2 Volume, Tone

27-7300 Jazz Bass Special, same as 27-6500 except fretless

27-9000 "Power" Jazz Bass Special, 22 frets, tri-lam (Mpl/Graphite/RW) neck, Graphite headstock laminate, active "tunable notch" circuit w/Frequency Shift control and 3-pos. circuit switch

H. M. BASS

(USA) The H.M. Bass Ultra brings the hot, modern H.M. Strat concepts to the bass. Body: Basswood w/highly figured Mpl top and back, modified H.M. Strat shape; Neck: 22 jumbo frets, 9.5" radius, satin finish; E-tronics: 3 Silver J-Bass FLS's, 5-pos. ssw, Volume, active Bass boost/cut, active Treble boost/cut; Other: Gotoh tuners, Black chrome hdwr, special design bridge, no pckgrd, Graphite nut; Models:

19-4600 H.M. Bass Ultra

(USA) H.M. Bases bring the hot, modern H.M. Strat concepts to the bass. Body: Basswood, modified H.M. Strat shape; Neck: RW frtbrd, 22 jumbo frets, 9.5" radius, satin finish; E-tronics: 3 J-Bass pu's, 5-pos. ssw, Volume, TBX; Other: Gotoh tuners, special design bridge, Black chrome hdwr, no pckgrd, Graphite nut; Models:

19-4500 H.M. Bass V, 5 string

19-4400 H.M. Bass

JP-90 BASS

(USA) The JP-90 Bass is a new bass born of some of Fender's classic designs. Body: Poplar, JP-90 style shape; Neck: RW slab frtbrd, 20 std frets, 7.25" radius, J-Bass style; E-tronics: 1 P-Bass (split single-coil) pu, 1 J-Bass pu, mini 3-pos. ssw, Volume, Tone; Other: "mini" J-Bass clear satin finished headstock, Black non-beveled pckgrd, vintage bridge, chrome hdwr

14-4100 JP-90 Bass

TUBE AMPLIFIERS

Guitar

(USA) The Twin is the top-of-the-line tube amp, with state-of-the-art features and performance. Specs: 100w/25w, 2-12" spkrs, selectable 4/8/16 ohm imp; Features: chnl swtchnng, Ch 1 [3-band EQ w/Treble boost and Mid cut], Ch 2 [Gain 3-band EQ w/Treble boost and Mid boost and Bass boost, Presence/Notch filter], Reverb, adjustable Eff loop, line output, 2-button ftswtch; Models:

21-6200 The Twin, available in: Black, Red, Snakeskin

(USA) The Dual Showman head is the main component of Fender's premier rock 'n roll stack amplifier. Specs: 100w/25w, selectable 4/8/16 ohm imp; Features: chnl swtchnng, Ch 1 [3-band EQ w/Treble boost and Mid cut], Ch 2 [Gain 3-band EQ w/Treble boost and Mid boost and Bass boost, Presence/Notch filter], adjustable Eff loop, line output, 2-button ftswtch; Models:

21-6108 Dual Showman SR, Reverb, Black, no damping

21-6100 Dual Showman, available in: Black, Red, Snakeskin

(USA) The Super 60 is a modern interpretation of a mid powered tube amp. Specs: 60w, 4 or 8 ohm imp; Features: chnl swtchnng, 3-band EQ, Ch 2 [Gain], Reverb, Presence, Eff loop, 1-button ftswtch; Models:

21-6400 Super 60 (combo), 12" spkr, ext spkr jack, available in: Black, Red, Snake-skin

21-6407 Super 60 Top, 2 spkr jacks

21-6408 Super 60 Rack, 2 spkr jacks, 4 rack spaces, fan cooling

21-6500 Super 112, 1-12" Eminence spkr

21-6502 Super 210, 2-10" Eminence spkrs

(USA) The '59 Bassman is a reissue of the legendary Bassman amp of the late '50's. Specs: 45w, 4-10" spkrs w/Alnico magnets; Features: original all-tube circuitry w/controls that go to "12", Tweed covering w/"Ox Blood" grill cloth; Models:

21-7100 '59 Bassman

(USA) The '63 Vibroverb is a replica of the original 1963 Fender Vibroverb. Specs: 40w, 2-10" spkrs; Features: All tube circuitry, tube generated vibrato, spring reverb, tilt-back legs, Brown Tolex covering, 2-button ftswtch; Models:

21-7200 '63 Vibroverb

The Champ 12 is the ideal small, portable tube amp. Specs: 12w, 12" spkr; Features: chnl swtchnng, Bass, Treble, Mid boost, Ch 2 [Gain], Reverb, headphone jack, stereo tape inputs, line output, 1-button ftswtch; Models:

21-6000 Champ 12, available in: Black, Red, Snakeskin

SOLID STATE AMPLIFIERS

Guitar

(USA) The 185 Series are powerful, versatile amplifiers with the "warm" sound of tubes and the reliability of solid state design. Specs: 160w RMS/185w CIP, 4 or 8 ohm imp; Features: chnl swtchnng, Ch 1 [3-band EQ w/Mid cut], Ch 2 [3-band EQ w/Mid boost, switchable Gain, switchable Gain boost, Presence, Contour w/Tilt button], Reverb, adjustable Eff loop, 3-button ftswtch; Models:

22-5200 Stage 185, 12" spkr, ext spkr jack

22-5600 Pro 185, 2-12" spkrs

22-5500 London 185 Top, 2 spkr jacks

(USA) The M-80 Series are contemporary amps with a killer distortion and a sweet clean sound. Features: chnl swtchnng, Ch 1 [3-band EQ, Vol], Ch 2 [Gain, Contour, Presence, Vol], Reverb, Eff loop, headphone jack, carpet covering; Models:

22-5900 M-80, combo, 90w RMS, 12" spkr, 1-button ftswtch

22-5907 M-80 Top, 90w RMS, 2 spkr jacks, 1-button ftswtch

22-5909 M-80 Pro, head w/3-space rack built-in, 90w RMS, 2 spkr jacks, 1-button ftswtch

22-5905 **M-80 Chorus**, 2 x 65w RMS, 2-12" Eminence spkrs, stereo chorus w/rate and depth, 2-button ftswtch

(USA) The 85 Series are mid sized amps designed to produce a variety of great sounds. Specs: 65w RMS/85w CIP, 12" spkr; Features: chnl swtchng, Ch 1 [3-band EQ, Vol], Ch 2 [3-band EQ, switchable Gain, Mid boost, Limiter, Vol], Reverb, Eff loop, headphone jack; Models:

22-5000 **Eighty-Five**, 12" spkr, Presence, 2-button ftswtch

22-5100 **Deluxe 85**, 12" spkr, switchable Boost, 3-button ftswtch

(USA) The R.A.D., H.O.T. and J.A.M. represent the ultimate in player convenience. Features: 4 preprogrammed sounds [bright (super clean), full (warm clean), crunch (medium overdrive), lead (super overdrive)], Eff loop, headphone jack, carpet covering; Models:

22-6000 **R.A.D.**, 20w, 8" spkr

22-6100 **H.O.T.**, 25w, 10" spkr, Reverb

22-6100 **J.A.M.**, 25w, 12" spkr, Reverb, Chorus

(USA) The Power Chorus is our most sophisticated chorus amp, designed for lush chorus tones. Specs: 2 x 65w RMS, 2-12" spkr; Features: chnl swtchng, Ch 1 [3-band EQ w/Mid cut], Ch 2 [3-band EQ w/Mid boost, Contour w/Tilt button, Presence], Master Vol, Dual clock "true" stereo chorus w/2-color display LED, Reverb, mono and stereo Eff loops, 4-button ftswtch; Models:

22-5800 **Power Chorus**

(USA) The Princeton Chorus is a compact, highly efficient chorus amp with rich tones and smooth distortion. Specs: 2 x 25w RMS, 2-12" spkr; Features: chnl swtchng, Ch 2 [Gain, Mid boost, Limiter, Presence], 3-band EQ, Master Vol, stereo chorus, Reverb, mono/stereo Eff loop, 2-button ftswtch; Models:

22-5700 **Princeton Stereo Chorus**

The Fender 15 is a small, portable amp with professional features. Specs: 15w RMS, 8" spkr, closed back cabinet; Features: 3-band EQ, Vol, Gain, Master, headphone jack; Models:

22-1000 **Fender 15**

The Sidekick Series provides a variety of features in a small portable package. Features: 3-band EQ, Vol, Gain, Master, Reverb, headphone outputs; Models:

23-2300 **Sidekick 15 Reverb**, 15w RMS, 8" spkr

23-1100 **Sidekick 25 Reverb**, 25w RMS, 10" spkr, 1-button ftswtch

23-1200 **Sidekick 35 Reverb**, 35w RMS, 12" spkr, 1-button ftswtch

Bass

(USA) BXR (Bass Extended Range) components are made to work together in any combination as an integrated system. They offer the cleanest, fullest bass reproduction in their price ranges.

Specs: 2 x 200w RMS; Features: 11-band graphic EQ, high fqncy boost, low fqncy boost, Vol, Delta Comp™ compressor, bi-amp capability, x-over fqncy controls, adjustable Eff loop, high and balanced low outputs; Models:

22-4000 **BXR Dual Bass 400 Top, Rack Mount**

Specs: 300w RMS; Features: 3-band EQ w/ sweepable mid, high fqncy boost, low fqncy boost, Vol, switchable Delta Comp™ compressor, Eff loop, fan cooling; Models:

22-4100 **BXR 300C (combo)**, 15" Eminence spkr, ext spkr jack

22-4107 **BXR 300R Top, Rack Mount Unit**, 2 rack spc, 2 spkr jacks

Specs: 100w RMS; Features: 3-band EQ w/ Sweepable Mid, Limiter, Preamp Gain, Eff loop; Models:

23-1800 **Fender 100 Bass Top**

Specs: 60w RMS, 15" spkr; Features: 3-band EQ, Limiter, Preamp Gain, Eff loop, Headphone jack; Models:

23-2400 **Fender Bassman 60**

Specs: 30w RMS, 10" spkr; Features: 3-band EQ, Limiter, Preamp Gain, Eff loop, Headphone jack; Models:

23-2000 **Sidekick Bass**

Keyboard

Specs: 60w RMS, 1-12" & 1-4.5" spkrs; Features: 3 separate channels w/individual Vol, 3-band EQ, Limiter, Line Out, Reverb, Tape Input, Headphone jack; Models:

23-2500 **Fender Keyboard 60**

Specs: 30w RMS, 10" spkr; Features: 2 separate channels w/individual Vol, 3-band EQ, Eff loop, Headphone jack; Models:

23-2100 **Sidekick Keyboard**

Power Amp

(U.S.A.) Specs: 2 x 350w RMS stereo, 700w mono; Features: 41-pos. detented Gain, peak LEDs, front panel circuit breakers, 2-speed fan; Models:

70-2235 **2235 Power Amplifier**

ENCLOSURES

Guitar

(USA) The CB (Closed Back) Series are the ideal extension enclosures for many applications. Covered in Tolex. Models:

21-1608 **CB 1-12 STD**, 12" Eminence spkr, imp 8 ohm

21-1612 **CB 2-12 STD**, 2-12" Eminence spkrs, Imp 4 ohm

21-1614 **CB 2-12 Celestion**, same as 21-1612 except G12-75 Celestion spkrs

(USA) The Wedge enclosures offer excellent sound dispersion and coverage. Covered in Tolex. Models:

21-6104 **4-10 Wedge**, 4-10" Eminence spkrs, vented back cabinet, imp 8 ohm

21-6102 **4-12 Wedge**, 4-12" Eminence spkrs, closed back cabinet, available in: Black, Red, Snakeskin

21-6103 **4-12 Wedge Celestion**, same as 21-6102 except G12-75 Celestion spkrs

(USA) The HM enclosures are classic stack enclosures, available in a straight or slant front format. Covered in carpet. Models:

21-1618 **HM 4-12A Slant Front**, 4-12" Eminence spkrs, top half of front is slanted, closed back cabinet, imp 8 ohm

21-1619 **HM 4-12B Straight Front**, same as 21-1618 except straight front

Bass

(USA) BXR (Bass Extended Range) components are made to work together in any combination as an integrated system. They offer the cleanest, fullest bass reproduction in their price ranges.

Specs: 250w RMS capacity, 18" and 2-10" spkrs, 4 ohm imp, 400 ohm x-over fqncy; Features: passive x-over network, mono or bi-amp capability, Tolex covering w/reinforced corners, handles; Models:

21-1602 **BXR Spectrum**

Delivers the "10" sound initiated by the original 1950's Bassman amps. Specs: 300w RMS capacity, 4-10" spkrs, 8 ohm imp; Features: Tolex covering w/reinforced corners, handles; Models:

21-1601 **BXR 410**

Specs: 250w RMS capacity, 15" spkr, 8 ohm imp; Features: Tolex covering w/reinforced corners, handles; Models:

21-1600 **BXR 115**

Specs: 400w RMS capacity, 2-15" spkrs, 4 ohm imp; Features: Tolex covering w/reinforced corners, handles; Models:

21-1638 **BXR 215**

Specs: 100w RMS capacity, 1-15" spk, Imp 4 ohm; Features: slanted port cabinet; Models:

23-1802 **Fender 100 Bass Enclosure**

AMP COVERS

Guitar

Fender Amplifier Covers are made out of sturdy vinyl that protects your amp from wear and tear. Models:

02-9880 **Cover**, Champ 12

02-9881 **Cover**, Deluxe 85

02-9893 **Cover**, Eighty-Five

02-9885 **Cover**, The Twin, Pro 185, Power Chorus

02-9886 **Cover**, Dual Showman Top

02-9887 **Cover**, 4-12 Wedge Enclosure

02-9888 **Cover**, Stage 185, Princeton Chorus

02-9891 **Cover**, Super 60 (1-12" version)

AMP CABINETS

(USA) Fender Amplifier Cabinets are made out of sturdy plywood covered with vinyl that protects your amp from wear and tear. Models:

02-7900 **Cabinet**, BXR Dual Bass 400 Top, Black

ACOUSTIC GUITARS

California Series

All California Series acoustic guitars feature the Fender headstock that sets them apart from other acoustics. They also have a slim, "vintage electric-like" neck which renders them extremely easy and comfortable to play.

Body: Grand Concert, Spruce top, Mahogany back and sides; Neck: Mahogany, Bubinga frtbrd; Models:

94-5801 **Avalon**

Body: Dreadnought style, Mahogany back and sides; Neck: Mahogany; Models:

94-4600 **Concord**, Spruce top, Bubinga frtbrd
 94-5001 **Newporter**, Mahogany top, RW frtbrd
 94-5101 **Redondo**, Spruce top, RW frtbrd
 94-5201 **Catalina**, Black, Spruce top, RW frtbrd
 94-4400 **Santa Maria**, 12-string, Spruce top, RW frtbrd

Body: Dreadnought style w/"soft" cutaway (rounded horn), Spruce top, Mahogany back and sides; Neck: Mahogany, RW frtbrd; Models:

94-5105 **San Miguel**

Body: Dreadnought style, solid Spruce top, Mahogany back and sides; Neck: Mahogany, RW frtbrd; Other: Chromeplated tuners; Models:

94-5110 **San Marino**

Body: Dreadnought style, Dark Violin Sunburst, Sycamore top and back and sides; Neck: Mahogany, RW frtbrd; Other: die-cast tuners; Models:

94-5301 **Malibu**

Body: Dreadnought style, solid Spruce top, RW back and sides; Neck: Mahogany, RW frtbrd; Other: Chrome die-cast tuners, special "snowflake" frtmrks; Models:

94-5410 **San Luis Rey**

Body: Body: Dreadnought style w/"soft" cutaway (rounded horn), Spruce top, Mahogany back and sides; Neck: Mahogany, RW frtbrd; E-tronics: Vol, Tone; Models:

94-4706 **La Brea**, Black
 94-4721 **La Brea**, Natural
 94-4732 **La Brea**, Sunburst

Body: Cutaway Dreadnought style w/special convex back design and oval sound hole, Spruce top, Mahogany back and sides; Neck: Mahogany, RW frtbrd; E-tronics: Volume, Bass, Mid, Treble; Other: die-cast tuners w/Pearl buttons; Models:

94-5706 **Montara**, Black
 94-5721 **Montara**, Natural
 94-5732 **Montara**, Sunburst

ELECTRIC GUITAR STRINGS

Pure Nickel Wound

"150's" are the traditional electric guitar string. They feature a pure Nickel cover wrap which has been lightly rolled to reduce finger noise. Available in either the standard ball end or Fender's exclusive Bullet end.

Ball End Sets

73-6500 **150SL**, 008/011/014/022/030/038
 73-7100 **150LH**, 008/011/015/022/032/042
 73-6300 **150XL**, 009/011/015/024/032/040
 73-6400 **150SXL**, 009/011/016/024/032/042
 73-2300 **150**, 010/013/015/026/032/038
 73-2400 **150PRO**, 010/013/017/026/036/046
 73-5600 **1550**, 011/015/022/032/040/048

Bullet End Sets

77-9322 **3150SL**, 008/011/014/022/030/038
 77-9122 **3150LH**, 008/011/015/022/032/042
 77-9222 **3150XL**, 009/011/015/024/032/040
 77-9422 **3150SXL**, 009/011/016/024/032/042
 77-9022 **3150R**, 010/013/015/026/032/038
 77-9722 **3150 PRO**, 010/013/017/026/036/046

Ball End Gauged Singles (150's)

72-0314 (022)
 72-0316 (024)
 72-0318 (026)
 72-0322 (030)
 72-0324 (032)
 72-0328 (036)
 72-0330 (038)
 72-0332 (040)
 72-0334 (042)
 72-0338 (046)
 72-0340 (048)

Bullet End Gauged Singles (3150's)

77-2214 (022)
 77-2216 (024)
 77-2218 (026)
 77-2222 (030)
 77-2224 (032)
 77-2228 (036)
 77-2230 (038)
 77-2232 (040)
 77-2234 (042)
 77-2238 (046)
 77-2240 (048)

Nickelplated Steel Roundwound

These strings make any guitar come alive! The nickel plating is carefully applied to the steel cover wrap allowing greater volume and superior high-end response.

Ball End Sets

73-1010 **250XL**, 008/011/014/022/030/038
 73-1020 **250L**, 009/011/016/024/032/042
 73-1030 **250R**, 010/013/017/026/036/046

Bullet End Sets

77-9725 **3250XL**, 008/011/014/022/030/038
 77-9724 **3250L**, 009/011/016/024/032/042
 77-9723 **3250R**, 010/013/017/026/036/046

For "Floyd Rose" Tremolo Sets

73-2010 **4250XL**, 008/011/014/022/030/038
 73-2020 **4250L**, 009/011/016/024/032/042
 73-2030 **4250R**, 010/013/017/026/036/046

Ball End Gauged Singles (250's)

72-1714 (022)
 72-1716 (024)
 72-1718 (026)
 72-1722 (030)
 72-1724 (032)
 72-1728 (036)
 72-1730 (038)
 72-1734 (042)
 72-1738 (046)

Bullet End Gauged Singles (3250's)

77-2414 (022)
 77-2416 (024)
 77-2418 (026)
 77-2422 (030)
 77-2424 (032)
 77-2428 (036)
 77-2430 (038)
 77-2434 (042)
 77-2438 (046)

Stainless Steel Roundwound

The choice of guitarists seeking brilliant tone with longer string life. The stainless steel wrap stands up to vigorous playing and resists humidity, perspiration, skin oils and acids without losing punch or superior magnetic qualities.

Ball End Sets

73-0210 **350XL**, 008/011/014/022/030/038
 73-0220 **350L**, 009/011/016/024/032/042
 73-0240 **350LH**, 009/011/016/026/036/046
 73-0230 **350 PRO**, 010/013/017/026/036/046

Stainless Steel Flatwound

Flatwounds are the choice of many jazz greats and studio musicians. These strings have a flat winding to reduce finger noise and give the strings a silky smooth feel.

Ball End Sets

73-3300 **505**, 012/016/024/032/042/052
 73-3300 **50**, 013/017/026/034/044/054

Plain Gauged Singles

For acoustic and electric guitars. Available in either the standard ball end or Fender's exclusive Bullet end.

Ball End Gauged Singles

72-0200 (008)
 72-0201 (009)
 72-0202 (010)
 72-0203 (011)
 72-0204 (012)
 72-0205 (013)
 72-0206 (014)
 72-0207 (015)
 72-0208 (016)
 72-0209 (017)

Bullet End Gauged Singles

72-0200 (008)
 72-0201 (009)
 72-0202 (010)
 72-0203 (011)
 72-0204 (012)
 72-0205 (013)
 72-0206 (014)
 72-0207 (015)
 72-0208 (016)
 72-0209 (017)

ELECTRIC BASS STRINGS

Nickelplated Steel Roundwound

Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles.

Sets

73-1750 **1100XL**, 040/060/075/095
 73-1760 **1200L**, 045/065/080/100
 73-1770 **1300M**, 050/070/085/105

Sets, 5-string

Available with either a "high B" string (H), or a "low B" string (L). Models:

73-1767 **1205H**, 030/045/065/080/100
 73-1765 **1205L**, 045/065/080/100/128

Sets, 6-string

Includes both "high B" and "low B" strings. Models:

73-1766 **1206**, 030/045/065/080/100/128

Gauged Singles

72-1765 (030) 72-1753 (075)
 72-1751 (040) 72-1763 (080)
 72-1761 (045) 72-1773 (085)
 72-1771 (050) 72-1754 (095)
 72-1752 (060) 72-1764 (100)
 72-1762 (065) 72-1774 (105)
 72-1772 (070) 72-1766 (128)

Stainless Steel Flatwound

Stainless Steel Flatwound strings have a flat winding to reduce finger noise and provide a smooth feel.

Sets

73-1500 **80**, 050/064/080/095
 73-4100 **850**, 055/071/088/104
 73-4400 **950**, 053/061/075/094
 73-1660 **980L**, 045/060/075/090
 73-1670 **980M**, 050/065/080/095

Gauged Singles

72-0622 (050)	72-0643 (075)
72-0652 (055)	72-0624 (080)
72-0642 (061)	72-0654 (088)
72-0623 (064)	72-0625 (095)
72-0653 (071)	72-0655 (104)

Stainless Steel Roundwound

Stainless Steel Roundwound strings provide great punch and high output.

Sets

73-2620 970L ,	045/065/080/095
73-2630 970M ,	050/070/085/100
73-5000 1000 ,	045/065/080/105

Gauged Singles

72-2621 (045)	72-2633 (085)
72-2631 (050)	72-2624 (095)
72-2622 (065)	72-2634 (100)
72-2632 (070)	72-5105 (105)
72-2623 (080)	

Pure Nickel Roundwound

Pure Nickel Roundwound strings are a popular choice of bass players worldwide, offering excellent tone and long sustain.

Sets

73-1700 90 ,	050/066/083/101
73-1620 990L ,	045/060/075/090
73-1630 990M ,	050/065/080/095

Nylon Sleeved

A unique pure Nickel roundwound string where the nylon cover and wire wrap are wound simultaneously to give a warmer sound and greater sustain.

Sets

73-6000 2200 ,	058/072/092/101
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ACOUSTIC GUITAR STRINGS

80/20 Bronze Wound

80/20 Bronze is wound around a special hexagonal steel core that locks each wrap in place for brighter, more consistent, longer lasting tones. These high quality strings bring out lush overtones.

Ball End Sets

73-1300 70XL ,	010/014/024/030/040/048
73-1100 70L ,	012/016/026/032/042/052
73-3900 70R ,	013/017/026/036/046/056

Bullet End Sets

77-9623 3170XL ,	010/013/022/032/040/048
77-9523 3170L ,	011/014/022/034/044/054
77-9423 3170R ,	013/017/026/036/046/056

Ball End Sets, 12 String

73-5100 1400 ,	010/010/013/013/022/010
	028/013/038/022/052/024

Ball End Gauged Singles

72-2514 (022)
72-2516 (024)
72-2518 (026)
72-2520 (028)
72-2522 (030)
72-2524 (032)
72-2528 (036)
72-2530 (038)
72-2532 (040)
72-2534 (042)
72-2538 (046)
72-2540 (048)
72-2544 (052)
72-2548 (056)

Bullet End Gauged Singles

77-2314 (022)
77-2318 (026)
77-2324 (032)
77-2326 (034)
77-2328 (036)
77-2332 (040)
77-2336 (044)
77-2338 (046)
77-2340 (048)
77-2346 (054)
77-2348 (056)
77-2450 (058)

CLASSICAL GUITAR STRINGS

Nylon Classical

Nylon cores are wound with silverplated copper. The three plain strings are available in either natural clear or black nylon.

Tie End Sets, Clear

73-1900 100 ,	028/032/040/029/035/043
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Tie End Sets, Black

73-2200 120 ,	028/032/040/029/035/043
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Ball End Sets, Clear

73-8000 130 ,	028/032/040/029/035/043
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PICKS

The 351 model is the world's most popular pick, a large, flat topped teardrop shape.

98-1029	Confetti, Thin
98-1030	Confetti, Medium
98-1031	Confetti, Heavy

98-1129	Pink, Thin
98-1130	Pink, Medium
98-1131	Pink, Heavy

98-1229	Yellow, Thin
98-1230	Yellow, Medium
98-1231	Yellow, Heavy

98-1329	Red, Thin
98-1330	Red, Medium
98-1331	Red, Heavy

98-1429	Transparent Blue, Thin
98-1430	Transparent Blue, Medium
98-1431	Transparent Blue, Heavy

98-1529	Bright Blue, Thin
98-1530	Bright Blue, Medium
98-1531	Bright Blue, Heavy

98-1629	Shell, Thin
98-1630	Shell, Medium
98-1631	Shell, Heavy
98-1632	Shell, Extra Hvy

98-1829	White, Thin
98-1830	White, Medium
98-1831	White, Heavy
98-1832	White, Extra Hvy

The 358 model is a small teardrop shape.

98-1729	Shell, Thin
98-1730	Shell, Medium
98-1731	Shell, Heavy

98-1929	White, Thin
98-1930	White, Medium
98-1931	White, Heavy

The 354 model is a medium teardrop shape.

98-2029	White, Thin
98-2030	White, Medium
98-2031	White, Heavy
98-2032	White, Extra Hvy

The 346 model is a large, rounded triangle shape.

98-2329	Shell, Thin
98-2330	Shell, Medium
98-2331	Shell, Heavy
98-2332	Shell, Extra Hvy

98-2129	White, Thin
98-2130	White, Medium
98-2131	White, Heavy
98-2132	White, Extra Hvy

The 355 model is a large triangle shape.

98-5029	Shell, Thin
98-5030	Shell, Medium
98-5031	Shell, Heavy

Also available are 351 fluorescent picks in Thin, Thin-Medium, Medium, Medium-Heavy, Heavy, and Extra Heavy gauges.

Handmade Thumb and Finger picks are available in White, Shell and Confetti.

ACCESSORIES

Cleaning and Tuning Aids

Fender's famous treated soft cloth.

99-0400	Polish Cloth
99-0403	Polish Cloth , Cd/12

A 5 oz. aerosol can, available on individual header cards or in a bulk-packed box of 12 for greater savings.

99-0500	Polish Can
99-0503	Polish Can , Box/12

New and improved. Vinyl pouch is included, and the "E" fork has been lowered one octave to 329.6 Hz.

99-0955	Tuning Fork , A 440.0 Hz.
99-0956	Tuning Fork , E 329.6 Hz.

Correctly, quickly, and safely stretches new strings. Eliminates tuning problems with new strings.

99-0957	String Stretcher , Nylon String
99-0958	String Stretcher , Steel String

Guitar Straps

Monogrammed straps are shipped with Fender's American-made guitars (red, white, or black). The Vintage leather strap is a slightly longer version of straps from the '50's and '60's. The 2 1/2" Poly Logo model is designed for comfort, like the 3" Tweed which features Fender's most distinctive guitar case/amplifier cover material.

99-0681	Monogrammed Strap , Black
99-0682	Monogrammed Strap , Red
99-0683	Monogrammed Strap , White
99-0684	Vintage Strap , Slim, Black
99-0685	Fender Logo Strap
99-0686	Strat Logo Strap
99-0688	Tweed Strap , 3" super comfort

Security Lock-Strap Systems

Provides a secure connection between strap and guitar, but snaps on and off easily at the touch of a button. Chrome covered.

- 99-0690 **Locks**
- 99-0691 **Buttons**

Fender-Lace Sensors

The innovative low noise, high output units with incredible response and sustain. Available to retrofit most Fender style guitars. Black (506) or White (000) covers as indicated.

- 99-2000 **2000 FLS Gold Strat™**, Blk, Wht
- 99-2001 **2001 FLS Blue Strat™**, Blk, Wht
- 99-2002 **2002 FLS Red Strat™**, Blk, Wht
- 99-2003 **2003 FLS Silver Strat™**, Blk, Wht
- 99-2007 **2007 FLS Silver J-Bass™** [Bridge], Blk
- 99-2008 **2008 FLS Silver P-Bass™**, Blk

Guitar Modification Kits

Fine Tune Nut Locks can be added to most Fender-style necks. Mounting screws and locking wrench are provided.

- 99-0620 **Fine Tune Locking Nut Kit**, Chrome
- 99-0625 **Fine Tune Locking Nut Kit**, Gold

The Tele Bridge Kit converts a 3-section Telecaster bridge to a 6-section bridge (like the American Standard Telecasters).

- 99-0810 **Tele Bridge Kit**

The Hipshot® Trem-Setter adds return to pitch and string stability to tremolo systems.

- 99-0811 **Hipshot Trem-Setter Kit**

Fits Precision Bass, and is perfect for repair or modification.

- 99-1361 **Pickguard**, White, P-Bass

Includes all white back plate, pickup covers (3), knobs, tremolo arm tip, and switch tip.

- 99-1362 **Stratocaster White Accessory Kit**

Gig Bags

The perfect soft case. Made from durable Nylon with waterproof backing. Includes 3/4" soft padding, nylon zippers and clasp fasteners, 3-way carrying straps, full-roll binding.

- 99-1510 **Soft Case**, Fender, Guitar
- 99-1520 **Soft Case**, Fender, Bass
- 99-1530 **Soft Case**, Fender, Acoustic
- 99-1570 **Soft Case**, Squier, Bass
- 99-1580 **Soft Case**, Squier, Guitar

Amplifier Tubes

The finest quality available, consistently producing the best sound. Recommended as replacements for all tube needs.

- 99-5090 **6L6GC/STR387**, Sylvania, Pair
- 99-5091 **7025/12AX7A**
- 99-5092 **12AT7**
- 99-5093 **6V6 GT**, Pair
- 99-5094 **5U4 GB**
- 99-5095 **6550A**, G.E., Matched Pair
- 99-5096 **6CA7/EL-34**, G.E., Matched Pair

Amplifier Hardware

Includes handle caps, screws, steel insert and vinyl handle.

- 99-0948 **Amp Handle**, w/Hardware

Corners with mounting screws. Amp model for amp and speaker cabinets with 3/4" cabinet walls. Universal model for closed cabinet backs and other 3-screw applications.

- 99-1348 **Amp Corners**, Set of 4 w/Hardware
- 99-1350 **Univ. Corners**, Set of 4 w/Hardware

Includes glides, rubber inserts, screws. Perfect for replacement or installation on new cabinets.

- 99-3900 **Sphinx Glides**, Set of 4

Includes casters, mounting plates, and screws. Makes moving heavy amplifiers and speaker cabinets easy.

- 99-4000 **Casters**, Set of 4 w/Hardware

Attache Cases

Briefcases with internal organizer. Ideal for carrying picks, strings, accessories, or paperwork.

- 99-1000 **Briefcase**, Vintage
- 99-1100 **Briefcase**, Snakeskin

Guitar Case

Hardshell case with Snakeskin style covering, metal latch with lock.

- 99-1600 **Guitar Case**, Strat/Tele Snakeskin

Effects Bag

Black Nylon, with padded compartments for effects, tickets, magazines, etc.

- 99-1550 **Musician's Effects Bag**

Books

For every musician's library.

- 99-5000 **Fender Stratocaster**, Rev. 3rd Edition
- 99-5001 **Guitar Identification**
- 99-5002 **Fender Chord Finder**
- 99-5003 **Guitar Method**, Fender Edition

"Mini" Products

Attractive and functional mini products look like miniature Fender amplifiers but feature "big" performance quality.

- 23-9999 **Mini Amp**, Available in Black, Torino Red, Flash Pink, Brite White, Sonic Blue, Graffiti Yellow
- 23-9990 **TA-10 Mini Radio**, AM/FM, Black
- 23-9992 **Mini Practicer**, Black, includes headphones and microphone

Fender-Monster Cables

Fender-Monster Player and Pro 200 series are premium, low noise cables.

Instrument

- 99-5070 **Player 200**, 10 ft.
- 99-5071 **Player 200**, 20 ft.

Loudspeaker

- 99-5072 **Pro 200**, 6 ft.
- 99-5073 **Pro 200**, 25 ft.

Microphone

- 99-5075 **Pro 200**, 30 ft.

Fender-Monster Player 400 series are low noise, ultra high clarity instrument cables.

- 99-5077 **Player 400**, 12 ft. Instrument
- 99-5078 **Player 400**, 25 ft. Instrument

Cord Minder

Reusable, Velcro® straps. May be used for bundling cables, routing and securing wires easily, etc. Bag of 12.

- 99-5076 **Cord Minder**, dozen pack

ORIGINAL ACCESSORIES

Hardware

The parts used on instruments in the '50's and '60's and reissues of those classics.

- 99-2010 **String Guide**, Vintage Stratocaster
- 99-2011 **String Guide**, Vintage Telecaster
- 99-2012 **String Guide**, Vintage Precision & Jazz Bass
- 99-2013 **Strap Button**, Vintage Gtr & Bass
- 99-2014 **Fret Wire**, Vintage Guitar
- 99-2015 **Fret Wire**, Vintage Bass
- 99-2016 **Pckgrd Screws**, Vintage Gtr & Bass
- 99-2034 **Pickup Cover**, Vintage Stratocaster
- 99-2035 **Tone/Vol Knobs**, Vintage Stratocaster
- 99-2036 **Thumbrest**, Precision & Jazz Bass
- 99-2037 **Pickup Covers**, Vintage Precision Bass
- 99-2038 **Pickup Covers**, Vintage Jazz Bass
- 99-2039 **Tremolo Arm**, Vintage Stratocaster
- 99-2040 **Machine Heads**, Vintage Stratocaster/Telecaster
- 99-2041 **3-Way Switch**, Vintage Stratocaster/Tele
- 99-2042 **Bone Nut**, Vintage Stratocaster & Telecaster
- 99-2049 **Tremolo Bridge**, Vintage Stratocaster
- 99-2050 **Tremolo Bridge**, American Std.
- 99-2051 **Bridge Sections**, Vintage Stratocaster
- 99-2052 **TBX Tone Control Kit**
- 99-2053 **Guitar Cable**, American Std.

Pickguards

The pickguards used on instruments in the '50's and '60's and reissues of those classics.

- 99-2017 **Pickguard**, '57 Stratocaster
- 99-2018 **Pickguard**, '62 Stratocaster
- 99-2019 **Pickguard**, '52 Telecaster
- 99-2020 **Pickguard**, '57 Precision Bass
- 99-2021 **Pickguard**, '62 Precision Bass
- 99-2022 **Pickguard**, '62 Jazz Bass

Unfinished Necks and Bodies

Unfinished versions of the necks and bodies used on instruments in the '50's and '60's.

- 99-2023 **Neck**, '57 Stratocaster, Mpl
- 99-2024 **Neck**, '62 Stratocaster, RW
- 99-2025 **Neck**, '52 Telecaster, Mpl
- 99-2026 **Neck**, '57 Precision Bass, Mpl
- 99-2027 **Neck**, '62 Precision Bass, RW
- 99-2028 **Neck**, '62 Jazz Bass, RW
- 99-2029 **Body**, '57 and '62 Stratocaster
- 99-2030 **Body**, '52 Telecaster
- 99-2031 **Body**, '62 Precision Bass
- 99-2032 **Body**, '57 Precision Bass
- 99-2033 **Body**, '62 Jazz Bass

Pickups

The pickups that started it all.

- 99-2043 **Pickup**, '57 and '62 Stratocaster
- 99-2044 **Pickup**, Neck, Vintage Telecaster
- 99-2045 **Pickup**, Bridge, Vintage Telecaster
- 99-2046 **Pickup**, Precision Bass
- 99-2047 **Pickup**, Neck, Vintage Jazz Bass
- 99-2048 **Pickup**, Bridge, Vintage Jazz Bass

CASES

Acoustic Guitar

Hardshell cases protect guitar from almost anything, with locking latch and metal hinges.

- 91-9461 **Hardshell Case**, fits: Newporter, Redondo, Catalina, Malibu, Del Mar, La Brea, Santa Maria, Concord

Economy cases are lightweight and convenient for carrying guitar anywhere.

- 91-9475 **Economy Case**, fits: La Brea, Del Mar, Redondo, Catalina, Malibu, Santa Maria, Concord, Newporter
- 91-9465 **Economy Case**, fits Avalon

Electric Guitar & Bass

Original equipment cases that store your instrument in a safe, secure, dry environment.

Deluxe Guitar

- 02-3637 **Tweed Case**, fits Stratocaster and Telecaster (Right hand only)

Standard Guitar

- 02-3632 **Hardshell Molded Case**, fits Stratocaster and Telecaster (Right and Left Hand models)
- 02-8586 **Hardshell Case**, fits Stratocaster XII 12-string
- 02-3641 **Hardshell Molded Case**, fits Squier Stratocaster and Telecaster

Deluxe Bass

- 02-3640 **Tweed Case**, fits Jazz Bass (Right Hand models)
- 02-3639 **Tweed Case**, fits Precision Bass (Right Hand model)

Standard Bass

- 02-3633 **Hardshell Molded Case**, fits Jazz Bass, Precision Bass (Right Hand model)
- 02-5781 **Hardshell Molded Case**, fits Jazz Bass (Left Hand model)
- 02-5871 **Hardshell Molded Case**, fits Precision Bass (Left Hand model)
- 02-8588 **Hardshell Molded Case**, fits Power Jazz Bass Special
- 02-5001 **Hardshell Case**, fits 32" Precision Bass
- 02-5873 **Hardshell Case**, fits 32" Precision Bass (Left Hand model)
- 03-3072 **Hardshell Case**, fits P-Bass Lyte
- 02-3642 **Molded Case**, fits Squier Bass

Heartfield®

RR GUITARS

RR models offer traditional looks with innovative electronics. Body: Alder, Double cutaway shape; Neck: RW frtbrd, 22 jumbo frets, 12" rad; E-tronics: HB pu, 3 circuit selector pushbuttons w/ LED displays, onboard active distortion [Gain, Tone, Level], Tone, Vol; Other: chromepltd hdwr; Models:

- 31-1000 **RR 8**, Non-tremolo Am Std bridge, 24.725" scale length
- 31-1100 **RR 9**, Am Std tremolo, 25.5" scale length

EX GUITARS

Sleek looks and modern features. Body: Basswood, modified Stratocaster shape; Neck: RW frtbrd, 22 jumbo frets, 16.9" rad, 25.5" scale; E-tronics: 3 SC pu (neck and 2 bridge), 5-pos. ssw (outer pu's), 3-pos. series/off/parallel mini toggle (center pu), onboard active tunable frequency boost [Frequency shift control, on/off sw], TBX, Vol; Other: black chromepltd hdwr, Floyd Rose-licnsd dbl-lckng tremolo; Models:

- 31-1200 **EX I**
- 31-1300 **EX II**, same as 31-1200 except body has highly figured fancy Mpl top

DR BASSES

DR Models

Sleek looking basses with features for the modern player. Body: Alder, Dbl cutaway shape; Neck: Tri-Lam Mpl/RW/Graphite, 33.858" scale; E-tronics: 2 SC pu's, onboard active tunable frequency boost [Frequency shift control, on/off sw], Balance, Vol; Other: chromepltd hdwr, Graphite lam strip extends to cover hdstck; Models:

- 31-2000 **DR-4**, 12" rad frtbrd, 22 jumbo frets
- 31-2100 **DR-5**, 5 strings, 19.685" rad frtbrd, 24 jumbo frets

Custom made, classy looking basses with features for the modern player. Body: Multi-Lam w/ fancy 2-pc. top, Dbl cutaway shape; Neck: neck-through body, Tri-Lam Mpl/RW/Graphite, 24 jumbo frets, 19.685" rad, 33.858" scale; E-tronics: 2 SC pu's, onboard active tunable frequency boost [Frequency shift control, on/off sw], Balance, Vol; Other: goldpltd hdwr, Graphite lam strip extends to cover hdstck; Models:

- 31-2200 **DR-4C**
- 31-2300 **DR-5C**, 5 strings
- 31-2400 **DR-6C**, 6 strings

P H I L I P K U B I C K I

BASSES

Factor

(USA) Factor 4 Bass models are the result of a whole new approach to bass design, incorporating the human factor. Body: Alder, unique ergonomically balanced shape; Neck: 1/4-sawn hardrock Mpl lamintes, 23 jumbo frets, 10" rad; E-tronics: 2 "Hi/Low" humcancelling pu's, active Treble boost/cut, active Bass boost/cut or passive Tone, Vol, Pan, rotary circuit selector; Other: black hdwr, special Kubicki bridge w/fine tuners, mini headstock; Models:

- 19-9400 **Factor 4 Bass**
- 19-9408 **Factor 4 Bass, Fretless**, same as 19-9400 except fretless

Ex Factor

(USA) Ex Factor 4 Bass models are "extended range" versions of the Factor 4 Bases. Body: Alder, unique ergonomically balanced shape; Neck: 1/4-sawn hardrock Mpl lamintes, 23 jumbo frets, 10" rad; E-tronics: 2 "Hi/Low" humcancelling pu's, active Treble boost/cut, active Bass boost/cut or passive Tone, Vol, Pan, rotary circuit selector; Other: black hdwr, special Kubicki bridge w/fine tuners, mini headstock; Models:

- 19-9800 **Ex Factor 4 Extended Bass**
- 19-9808 **Ex Factor 4 Extended Bass, Fretless**, same as 19-9800 except fretless

Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles.

- 19-9980 **EXF 1100**

Stainless Steel Roundwound

Stainless Steel Roundwound strings provide great punch and high output.

- 19-9981 **EXF 2100**

Squier®

STRATOCASTERS

Contemporary

The Contemporary Stratocaster is an affordable, fine quality guitar with features for the modern player. Body: sculpted Stratocaster style shape; Neck: 21 jumbo frets, 12" rad, RW frtbrd; E-tronics: 1 HB pu (bridge), 2 SC pu's (mid and

neck), 5-pos. ssw, Vol, 2 Tone; Other: no pckgrd, black hdwr, Floyd Rose-Incsd dbl-lickng tremolo system; Models:

33-1000 **Contemporary Stratocaster**

Standard

Standard Stratocasters are affordable, fine quality versions of Fender Standard Stratocasters. Body: classic Stratocaster shape; Neck: 21 frets, 12" rad; E-tronics: 3 SC pu's, 5-pos. ssw, Vol, 2 Tone; Other: vintage style tremolo; Models:

33-2002 **Standard Stratocaster**, Mpl neck

33-2000 **Standard Stratocaster**, RW frtbrd

H.M. SERIES

H.M. Series models are affordable, fine quality neck-through guitars with hot, modern features. Body: Mahogany w/Mpl top, sculpted "Strat" style shape; Neck: 22 jumbo frets, 15" rad, RW frtbrd; E-tronics: 2 HB pu's (bridge and neck), 1 SC pu (mid), 5-pos. ssw, Vol, Tone; Other: no pckgrd, black hdwr, Floyd Rose-Incsd dbl-lickng tremolo system, tilted gloss black headstock; Models:

33-2100 **H.M. V**, top is highly figured carved Mpl

33-2200 **H.M. IV**

H.M. Series models are affordable, fine quality guitars with features for the modern player. Body: sculpted "Strat" style shape; Neck: 22 jumbo frets, 15" rad, RW frtbrd; E-tronics: 5-pos. ssw, Vol, Tone; Other: no pckgrd, black hdwr, tilted gloss black headstock; Models:

33-1100 **H.M. III**, 2 HB pu's (neck and bridge), 1 SC pu (mid), Floyd Rose-Incsd dbl-lickng tremolo system

33-1200 **H.M. II**, 1 HB pu (bridge), 2 SC pu's (neck and mid), Floyd Rose-Incsd nut-lickng tremolo system

33-1300 **H.M. I**, 1 HB pu (bridge), 2 SC pu's (neck and mid), vintage style tremolo

TELECASTERS

Standard

The Standard Telecaster is an affordable, fine quality version of the Fender Standard Telecaster. Body: classic Telecaster shape; Neck: 21 frets, 12" rad; E-tronics: 2 SC pu's, 3-pos. ssw, Vol, Tone; Other: vintage style bridge; Models:

33-3002 **Standard Telecaster**, Mpl neck

BASSES

Standard

The Standard Precision Bass is an affordable, fine quality version of the Fender P-Bass. Body: classic P-Bass shape; Neck: RW frtbrd, 20 std frets, 12" rad; E-tronics: 1 P-bass pu, Vol, Tone; Other: chrome hrdwr; Models:

33-4000 **Precision Bass**

The Standard Jazz Bass is an affordable, fine quality version of the Fender J-Bass. Body: clas-

sic J-Bass shape; Neck: RW frtbrd, 20 std frets, 12" rad; E-tronics: 1 J-bass pu, 2 Vol, Tone; Other: chrome hrdwr; Models:

33-4500 **Jazz Bass**

HM Series

Fine quality basses with features for the modern player. Body: sculpted P-Bass style shape; Neck: 22 jumbo frets, 15" rad, RW frtbrd; E-tronics: 1 P-Bass pu, 1 J-Bass pu, 5-pos. ssw, 2 Vol, Tone; Other: no pckgrd, black hdwr, tilted gloss black headstock; Models:

33-4800 **H.M. V**, 5 strings

33-4700 **H.M. IV**

SOLID STATE AMPLIFIERS

Guitar

The Squier 15 is a small, portable amp with professional features. Specs: 15w RMS, 8" spkr, closed back cabinet; Features: 3-band EQ, Vol, Gain, Master, headphone jack; Models:

23-0500 **Squier 15**

The Squier Sidekick Series provides a variety of features in a small portable package. Specs: Features: 3-band EQ, Vol, Gain, Master, Reverb, headphone outputs; Models:

24-2000 **Squier Sidekick 15R**, 15w RMS, 8" spkr

24-2100 **Squier Sidekick 25R**, 25w RMS, 10" spkr, 1-button ftswh

24-2500 **Squier Sidekick 35R**, 35w RMS, 12" spkr, 1-button ftswh

Bass

Specs: 30w RMS, 10" spkr; Features: 3-band EQ, Limiter, Preamp Gain, Eff loop, Headphone jack, closed back cabinet; Models:

24-2300 **Squier Sidekick Bass**

Keyboard

Specs: 30w RMS, 10" spkr; Features: 2 separate chnls w/Vol, 3-band EQ, Eff loop, Headphone jack; Models:

24-2400 **Squier Sidekick Keyboard**

STRATOCASTERS

Standard

Economically-priced guitars with some classic Fender features. Body: classic Stratocaster shape; Neck: 21 std frets, 12" rad; E-tronics: 5-pos. ssw, Vol, 2 Tone; Other: vintage-style tremolo; Models:

33-6100 **Standard Stratocaster**, 3 SC pu's

33-6000 **Standard Stratocaster**, 1 HB (bridge) and 2 SC pu's, no pckgrd, chrome hardware

BASSES

Standard

Economically-priced basses with some classic Fender features. Body: classic P-Bass shape; Neck: 20 std frets, 12" rad; E-tronics: 1 P-bass pu, Vol, Tone; Other: chrome hrdwr, no pckgrd; Models:

33-6200 **Precision Bass**

MIXERS

Powered

Portable

(USA) The SR Series Powered Mixers are a remarkable series of powered mixers at very affordable prices. General Features: High and Low impedance inputs per channel, Low impedance inputs are electronically balanced XLR connectors (except 4150), Individual High and Low EQ controls per input, Individual Monitor & Eff/Rev Sends per input, Master Monitor Send control, Front Panel Patch Bay, Separate Effects Out and Aux In Jacks, Phono/RCA type connectors for Tape In, Carpet covered with rugged Sunn hardware; Models:

71-8520 **SR8520**, 8 Channels, 350 watts RMS into 4 ohms, 520 watts RMS into 2 ohms, 9-band Graphic Equalizer, Deltacomp™ Compression (switchable), Power LED, Clipping/Deltacomp™ LED, Forced air cooling with 2-speed fan, Effects out level control, Aux In level control, Reverb

71-6520 **SR6520**, same as 71-8520, except 6 channels

71-4150 **SR4150**, 4 Channels, 150 watts RMS into 4 ohms, 5-band Graphic Equalizer, Reverb

Console

(USA) The PX 2100 Series offers complete mixing and amplification systems built into single compact units. Input Channel: Trim control with 40dB range, Peak LED, 3-band EQ, Aux and Eff/Rev Sends, selectable pre or post fader, Monitor Send, selectable pre or post EQ, Mic and Line Inputs, Separate Input and Output patch jacks; Design Concepts: Ultra low operational noise, Superior system grounding, Low THD and Transient Intermodulation Dist., Over 112dB of system gain available, Silent turn-on and turn-off Phantom Power; Master Section: Separate Effects Return controls to all mix busses, Dual 10-band Graphic EQ w/ Input and Output patching, Four Master Faders [Left, Right, Main, and Monitor], Switchable LED bar graphs for Main/Left and Monitor/Right, Power amp Peak/Compressor LED's; Power Amps: 250 watts @ 4 ohms, Silent electronic turn-on delay for power amps, High current design for reactive speaker loads, Computer logic-controlled short circuit protection, Built-in automatic peak limiting com-

pressor, Triac "crowbar" loudspeaker protection, 2-speed fan. Models:

- 71-2108 **PX2108**, 8 channels,
- 71-2112 **PX 2112**, 12 Channels
- 71-2116 **PX 2116**, 16 Channels

Unpowered

Personal

Ideal for mixing electronic keyboards, synthesizers, electronic drums or drum machines. The PSM-8 would work well as a sub-mixer as part of a much larger system or in a small "home" studio application. Features: 8 Input channels [Trim, Treble, Bass, Effects, and Pan], Effects Send and Return, 2 Output Channels, Headphone Send; Models:

- 71-0108 **PSM-8**, Personal Stereo Mixer

Rackmount

The RMX 4110 Rack Mount Mixer offers quality features in a convenient rack mount package. Features: 10 input channels, Stereo Left/Right outputs plus summed Mono output, Trim control, Peak LED, 3-band EQ per channel, 3 Busses [Monitor, Aux (switchable--pre/post), Effect (switchable--pre/post)], 3 Buss sends, 3 Stereo returns, Balanced XLR and unbalanced 1/4" line inputs, R-T-S Insertion jacks, RCA inputs selectable for channels 9 and 10, Three 12-segment LED displays; Models:

- 71-4108 **RMX4110**, Rack Mount Mixer

Console

The MX 4100 Series of mixing consoles offer outstanding performance and professional features at an affordable price. Input Channel: High and balanced low impedance inputs, Channel Trim control, Peak LED, 3-band EQ, Monitor send (pre EQ, pre fader), Eff/Rev send (pre EQ, pre fader), Pan control, Channel Fader; Master Section: Phantom power, Reverb, 2 V.U. meters [switchable Program L/R, Main, Monitor], 4 Master faders [Left, right, Main, Monitor], Headphone jack with level control, Program level return and pan controls, Main return level control, Effects send control, Reverb level and Pan controls, Main/Monitor level and pan controls, Eff returns & Pan, Pgm return & pan, Main & Mon return; Back Panel: multiple inputs [Microphone, Instrument, Channel Patch], Monitor direct in, Effects direct in, Effects send and return, multiple outputs [Main/Monitor, Program Left/Right, and Main]; Models:

- 71-4108 **MX4108**, 8 channels,
- 71-4112 **MX 4112**, 12 Channels
- 71-4116 **MX 4116**, 16 Channels

Console

(USA) The MX 4200 Series meets the requirements of the most demanding sound professionals. The patching flexibility on these mixers provides the ability to adapt to most sound reinforcement applications. Input Channel: Trim control with 40dB range, Peak LED, Cue, 3-band EQ, Aux and Eff/Rev Sends, selectable pre or post fader Monitor Send, selectable pre or post EQ Mic and Line Inputs, Separate Input and Output patch jacks; Master Section: Separate Eff Return controls to all mix busses, Reverb, Cue on all inputs and output busses, Two panable Program Returns to stereo buss, Main and Monitor returns, Separate Mono sum output, Four Master Faders [Left, Right, Main, Monitor], Switchable

LED Bar Graphs for Main/Left and Monitor/Right; Design Concepts: Ultra low operational noise, Superior system grounding, Low Total Harmonic Distortion and Transient Intermodulation Distortion, Phantom Power; Models:

- 71-4208 **MX 4208**, 8 Channels
- 71-4212 **MX 4212**, 12 Channels
- 71-4216 **MX 4216**, 16 Channels

POWER AMPS

(USA) SUNN SPL Power Amplifiers offer excellent sonic performance, convenience, and "workhorse" reliability. Rugged Reliability: Exclusive cross coupled logic protection, Uniform gradient heat exchanger for high reliability; Protection: Computer logic controlled short circuit protection, Independent LED signal status indicators, Silent delayed turn-on and turn-off, 2-speed fan, Triac "crowbar" loudspeaker protection; Sonic Excellence: High current design for reactive loudspeaker loads, Less than 0.005% Transient Intermodulation distortion, Soft clipping and gracious overload characteristics; Convenience: Rear panel Stereo-Mono and Mono-Bridge mode switches, TRS phone and male and female XLR input connectors, High current 5-way binding posts and phone jacks for output; Models:

- 71-7250 **SPL 7250**, Compact 2-rack space (3.5 inches) chassis, Symmetrical low distortion surface mount technology, Front panel switch-selectable peak compressor, Peak/Compress LED's, Stereo Output Power (Continuous sine wave output power, both channels driven, ± 1 dB 20Hz to 20kHz with 120VAC line voltage): 150w @ 8 ohms, 250w @ 4 ohms; Mono Bridge Output Power: 300w @ 16 ohms, 500w @ 8 ohms; Single Channel Output Power (Driven @ 1 kHz, 0.05% THD): 165w @ 8 ohms, 285w @ 4 ohms; Total Harmonic Distortion (THD) (20Hz to 20kHz at rated power): Less than 0.01% @ 8 ohms, Less than 0.025% @ 4 ohms

- 71-7450 **SPL7450**, Compact 3-rack space (5.25 inches) chassis, Stereo Output Power (Continuous sine wave output power, both channels driven, ± 1 dB 20Hz to 20kHz with 120VAC line voltage): 330w @ 8 ohms, 450w @ 4 ohms; Mono Bridge Output Power: 575w @ 16 ohms, 900w @ 8 ohms; Single Channel Output Power (Driven @ 1 kHz, 0.05% THD): 375w @ 8 ohms, 600w @ 4 ohms; Total Harmonic Distortion (THD) (20Hz to 20kHz at rated power): Less than 0.05% @ 8 ohms, Less than 0.059% @ 4 ohms

SIGNAL PROCESSORS

Graphic Equalizers

(USA) SUNN SP-3200 Series Equalizers are reliable rack mount units. Features: Selectable 6/12dB cut / boost ± 24 dB output, Master level control, 30Hz, 18dB hi pass filter, Bypass switch, On/off delay, Bal. XLR & 1/4"; Rear Panel Connectors: Bal. Male & Female XLR & TRS Phone Jacks; Front Panel Controls: -20dB Signal Present LED, +15dB Peak LED, EQ In/Out Switch with LED, Power LED, 6dB, 12dB Range Switch, 30 Hz

High-Pass Filter Switch, Input Level Control from +6dB to infinite attenuation; Models:

- 71-3200 **SP 3200**, Single 30-band, 1 rack spc, 20Hz to 16kHz
- 71-3202 **SP 3202**, Dual 30-band, 2 rack spc, 20Hz to 16kHz
- 71-3215 **SP 3215**, Dual 15-band, 1 rack spc, 25Hz to 16kHz

Electronic Crossovers

SUNN ST-3300 Series Electronic Crossovers are convenient rack mount units, designed for stereo or mono applications. Features: Linkwitz Riley 24 dB slope, 24dBV output, dB calibrated input and output level controls, Balanced XLR and 1/4" jacks, Crossover frequencies variable from 50 Hz to 5kHz; Rear Panel Connectors: Bal. Male & Female XLR & TRS Phone Jacks; Front Panel Controls: -20dB Signal Present LED, +15dB Peak LED, Power LED, Input Gain Control from +6dB to infinite attenuation, Low Freq. Level Control, Mid Freq. Level Control (ST-3323 only), High Frequency Level Control Frequency Control variable from 50 to 500 Hz, Frequency Range Switch X1 to X10, Constant Directivity EQ Switch, Models:

- 71-3322 **ST 3322**, Stereo 2-way, Mono 3-way
- 71-3323 **ST 3323**, Stereo 3-way, Mono 4/5-way

SPEAKERS

Monitor Systems

(USA) SUNN 1272 and 1275 Monitor Units are two-way systems, utilizing a sealed-baffle low frequency section, and a horn-loaded high frequency section. They feature woofers with polyimide KAPTON voice coil bobbins for extended power-handling capacity. SUNN-designed, wide-radiation-angle horns employ dual piezoelectric drivers for clear reproduction of high and ultra-high frequencies. Special extras, like "Daisy-chain" inputs, level controls, and optional 30 or 60 degree tilt (for floor use) or vertical placement (for "side-fill" applications), make operation easy and convenient. Specifications: 60Hz to 20kHz Freq. Response ± 6 dB, 16 ohm Rated Impedance, 95dB/1M/1w. Sensitivity, 115dB Maximum Output SPL, 100 watts Power Handling per E.I.A. RS426; Models:

- 71-1272 **1272**, 12" woofer w/ 2" voice coil
- 71-1275 **1275**, 15" woofer w/ 2.5" voice coil

(USA) SUNN SPL1282 and SPL1285 Monitor Units are biampable systems, with vented-baffle low frequency sections and horn-loaded high frequency sections. They feature polyimide KAPTON voice coil bobbins with cast alloy baskets for extended power-handling capacity. And for incredibly smooth high frequency response, the SUNN-designed TITANIUM drivers utilize circumferential ring phasing plugs, with a 40 x 90 degree horn. Both are biamp ready, with the internal third order Butterworth crossover circuits set to 1250 Hz, but a defeat switch allows separate operation of the woofers and tweeters if desired. And the sturdily constructed plywood cabinets offer three options: 30-degree tilt, 60-degree tilt, or vertical placement (for "side fill")

applications). Specifications: 8 ohm Rated Impedance, 95dB/1M/1w Sensitivity; Models:

71-1282 **1282**, 12" cast frame woofer w/ 2.5" voice coil, 60Hz to 20kHz frqncy response ± 6 dB, 122dB Maximum Output SPL, 150 watts Power Handling per E.I.A. RS426

71-1285 **1285**, 15" cast frame woofer w/ 3" voice coil, 50Hz to 20kHz frqncy Response ± 6 dB, 123dB Maximum Output SPL, 200 watts Power Handling per E.I.A. RS426

Main Systems

(USA) SUNN 1201 and 1205 Speaker Systems are two-way systems, each utilizing a low frequency section and a horn-loaded high frequency section. They feature woofers with polyimide KAPTON voice coil bobbins for extended power-handling capacity. SUNN-designed, wide-radiation-angle horns employ dual piezoelectric drivers for clear reproduction of mid and high frequencies. Each cabinet has two inputs, which allow "Daisy-Chain" operation of multiple systems. Specifications: 60Hz to 20kHz frqncy response ± 6 dB, 8 ohm Rated Impedance, 95dB/1M/1w Sensitivity; Models:

71-1201 **1201**, 12" woofer w/ 2" voice coil, 115dB Maximum Output SPL, 100 watts Power Handling per E.I.A. RS426

71-1205 **1205**, 15" woofer w/ 2.5" voice coil, 117dB Maximum Output SPL, 150 watts Power Handling per E.I.A. RS426

71-1295 **SPL1295**, same as 71-1205 except w/ wood veneer cabinet and brown grill cover

(USA) The SUNN 1211 Speaker System has a vented-baffle low frequency section and horn-loaded high frequency section. The 15-inch woofer features a polyimide KAPTON voice coil bobbin for extended power-handling capacity; for incredibly smooth high frequency response, the SUNN-driver utilizes a circumferential ring phasing plug, and a 40 x 90 degree horn. The 1211 includes an internal third order Butterworth crossover network set at 1250z. The 1211 will perform well in various applications like "live" sound reinforcement, permanent installation, churches, clubs, mobile D.J.'s, or reproductions of electronic instruments. Specifications: 50Hz to 20kHz Freq. Response ± 6 dB, 8 ohm Rated Impedance, 95dB/1M/1w Sensitivity, 117dB Maximum Output SPL, 150 watts Power Handling per E.I.A. RS426, 1250 Hz x-over frqncy; Models:

71-1211 **1211**

71-1291 **SPL1291**, same as 71-1211 except w/ wood veneer cabinet and brown grill cover

(USA) The SUNN 1228 Speaker System has a vented-baffle low frequency section and horn-loaded high frequency section. It has an 18-inch CAST FRAME sub-woofer with 2.5-inch voice coil, and features a polyimide KAPTON voice coil bobbin for extended power-handling capacity as well as a cast alloy basket. For incredibly smooth high frequency response, the SUNN-designed TITANIUM driver utilizes a circumferential ring

phasing plug, and a 40 x 90 degree horn. Includes an internal third order Butterworth crossover network set at 1250z. The low frequency response of the 1228 is outstanding, making this speaker perfect for clubs, discos and mobile D.J. work. Specifications: 45Hz to 20kHz frqncy response ± 6 dB, 8 ohm Rated Impedance, 95dB/1M/1w Sensitivity, 117dB Maximum Output SPL, 150 watts Power Handling per E.I.A. RS426, 1250 Hz x-over frqncy; Models:

71-1228 **SPL1228**

(USA) The SUNN SPL1225 and SPL1226 Speaker Systems are biampable, with vented-baffle low frequency sections and horn-loaded high frequency sections. They feature polyimide KAPTON voice coil bobbins with cast alloy baskets for extended power-handling capacity. For incredibly smooth high frequency response, the SUNN-designed TITANIUM compression drivers utilize circumferential ring phasing plugs, and a 40 x 90 degree horn. The rugged, road-worthy cabinets are 3/4" birch plywood. Both units are biamp ready, with the internal third order Butterworth crossover network set to 1250 Hz, but a defeat switch allows separate operation of woofers and tweeters if desired. Specifications: 8 ohm Rated Impedance, 100dB/1M/1w Sensitivity; Models:

71-1225 **SPL1225**, 15" cast frame woofer w/ 3" voice coil, 50Hz to 20kHz frqncy Response ± 6 dB, 123dB Maximum Output SPL, 200 watts Power Handling per E.I.A. RS426

71-1226 **SPL1226**, two 15" cast frame woofers w/ 3" voice coils, 38Hz to 20kHz frqncy Response ± 6 dB, 126dB Maximum Output SPL, 400 watts Power Handling per E.I.A. RS426

Accessories

(USA) The SUNN ST-75 is a tripod stand, designed to raise speakers off the floor for maximum sound dispersion. Specifications: anodized aluminum alloy tubing, 75 lb. capacity, 79" max height; Models:

71-0270 **ST-75 Speaker Stand**

(USA) The SUNN RX 1900 Series Rack Cabinets are sturdily constructed and covered in durable, attractive gray carpet. Deep enough to accommodate the longest rack mountable unit, they feature removable front and back panels for easy access to all rackmounted equipment. Specifications: 21" deep, 22.5" wide; Models:

71-1904 **RX 1904**, 4 spcs, 9.5" high, 27 lbs

71-1908 **RX 1908**, 8 spcs, 16.5" high, 37 lbs

71-1912 **RX 1912**, 12 spcs, 23.5" high, 47 lbs

71-1916 **RX 1916**, 16 spcs, 30.5" high, 57 lbs

LIGHTING

Programmable Consoles

(USA) The SUNN PLC 3200 Programmable Lighting controller incorporates state-of-the-art hardware designs with sophisticated software to create an extremely versatile and cost effective lighting console. Features: Microprocessor con-

trolled memory console, Controls up to 32 individual lighting channels, Memory capacity of 102 independent scenes, 10-key pad for access to any pre-set scene, Programmable crossfade between scenes, Fade time stored with each scene, Touch-sensitive GO button to activate programmed fade time, 4 progammable submasters can operate in "pile-on" or "inhibitive" mode, Software lock for submaster channel assignments, SOFT PATCH will address up to 128 dimmers, 32 character, back-lit LCD display, Two 7-segment LED displays for "NOW" and "NEXT" scene recall, Individual flash/bump buttons for all 32 channels and 4 submasters, Programmable chase function, Chase can include channels & submasters & scenes, Chases (including speed) can be stored in any memory location, CHASE TAP feature allows user to tap the desired speed on button or footswitch, Full MIDI implementation with IN & OUT & THRU jacks, Channels 29-32 can be re-configured as Special Effects controllers, FLASH MASTER sets overall level of any flash function, Programmable AUDIO SYNC includes selection of any channel or channels, "BLIND" mode allows channel sliders to pre-set a scene, unit then operates as a 2-scene manual console, DATA ENTRY slider and MENU SELECT button allow extensive programming of unit, PRE-HEAT function for dimmers, SONG mode allows scenes to be arranged in random order then recalled in sequence, INSERT and DELETE buttons allow easy programming, LINK button to connect scenes together makes complicated scene sequences easy, AMX 192 interface and DMX 512 interface including Standard and Colortran baud rates, SUNNPLEX analog multiplex interface for connection to other SUNN equipment, Internal power supply can operate at 120 or 230 volts, 2 programmable footswitches; Models:

990-9900-320 **PLC 3200**, Programmable Lighting Console

(USA) SUNN PLC 816e Programmable Lighting Controller offers the latest advances in synthesizer, drum machine and computer technology, and gives traveling musicians the power to recreate lighting effects consistently from job to job. Night clubs, discos, restaurants and lighting designers will also find the PLC 816e a most versatile tool. Store 102 lighting scenes or cues in memory, then arrange these into "songs": user-programmable sequences of lighting scenes; dynamic memory allows storage of 100 "songs". Scenes can also be arranged in numeric order and stepped through (footswitch included) by "cues" in a 1-99 progression. Or store a complete lighting show on a track of a multi-track computer sequencer. The SUNNPLEX™ multiplexing system for the controller/dimmer interface allows the use of a standard 3-conductor mic cable for all connections. Features: 8 sliders to address 16 lighting channels, Toggle switch between channels 1-8 & 9-16, Programmable fade rate between scenes, MIDI In & Out & Thru to send and receive program change and slider data, 2 LED displays for NEXT scene & CURRENT scene, GO button to change between scenes, External footswitch to change scenes, Programmable Chase [channels, scenes], Chase will sync to MIDI or audio source, Programmable Audio Sync, 2 user programmable pre-sets on front panel, Grand Master for overall intensity of channels, Increment and Decrement buttons to select NEXT scene, Flash

Button for channels; Models:

990-9900-420 **PLC 816e**, Programmable Lighting Console

Manual Control Consoles

(USA) General Features: Individual sliders for each channel and each scene, Capability to drive over 25 dimmer packs simultaneously, Dual sunnplex in/out connectors for daisy-chaining consoles, Phantom powered by all Sunnplex dimmer packs, Audio sync with adjustable gain Flash buttons; Models:

990-9900-330 **SC24-F**, Continuously variable crossfade rates, 2-scene initiate switches for automatic crossfade control, Master blackout and function restore controls

990-9900-390 **SC28-F**, 8 channel, Dual crossfade controls, Master level controls, Blackout controls, Function restore controls

990-9900-350 **SC-216**, same as 990-9900-390 except 16 channel

Dimmer Packs

Rack Mount

(USA) SUNN PRO RACK dimmer packs are powerful rack mount units, capable of professional lighting performance at any level. Features: Rack Mountable, with handles on detachable ears, 2 "Power On" Indicators, 2 "Over Temp" Indicators (red), unit will shut down while overheated to prevent damage, Status Indicator over channel (green), "Latch On" Push-to-Test button over each channel, Each channel protected by a "Magnetic" circuit breaker, Two 4 Channel Units in one package, Integral Fan Cooled, SUNNPLEX Interface 32 control channels assigned in increments of 4 by positioning program select switches, DMX Interface 512 control channels assigned in increments of 8 by positioning DMX Program select switches; Construction: 3 rack spc, Brushed Anodized Aluminum Front Panel and Rack Mount Ears; Specifications: 9600w [80A] max load (8 Channels at 1200w [10A] per channel), 3 control options [Sunnplex Multiplexing in/out via internal terminal strip, Direct 0-10VDC via internal terminal strip, DMX 512 in/out via 5 XLR type connectors], 3 power input options @ 110-125VAC [Two 40A circuits, two 20A circuits and one 40A circuit, four 20A circuits], power output options @ 400mA [Two U-ground outlets per channel + 15VDC available to controller]; Models:

80-0812 **PRO RACK 812**, Four 25A Dual SSR Modules, professional grade 400 μ sec RFI filtering,

80-0824 **PRO RACK 824**, one 40A SSR w/ back-to-back SCRs for each chnl, professional grade 450 μ sec RFI filtering,

(USA) SUNN PSR dimmer packs are versatile rack mount units, capable of professional lighting performance at any level. Features: Each Channel Fuse Protected, Circuit Breaker Protected, Programmable for up to 32 Control channels assigned in increments of 4 (by positioning the program select switches); Construction: Brushed Anodized Aluminum Front Panel, Epoxy Ink graphics; Specifications: 2 control options [SUNNPLEX interface, Direct 0-10VDC via internal terminal strip (model 1208 only)], power output options @ 400mA [Two U-ground outlets

per channel + 15VDC available to controller]; Models:

80-0640 **PSR 640**, 1 rack spc, "Power On" Indicator (Green), 1800w [15A] max load (4 Channels at 600w [5A] per channel), 2400w (20A) increased max load, One parallel blade three prong plug power input

80-1208 **PSR 1208**, 3 rack spc, two 4-channel units in one package, integral fan cooling, 2 "Power On" Indicators (Green), 9600 watts [80A] maximum load (8 Channels at 1200 [10A] watts per channel), 3 power input options @ 110-125VAC [Two 40A circuits, two 20A circuits and one 40A circuit, four 20A circuits],

Truss or Tree Mount

SUNN PS dimmer packs are lightweight tree/truss mount units, capable of professional lighting performance at most levels. Features: Four channels (32 jumper select programmable chnls), Sunnplex mic cable connect system; Models:

80-0310 **PS 310**, 300w per channel

80-0610 **PS 610**, 600w per channel

990-9900-340 **PS 1200**, 1200w per channel

Power Packs

Rack Mount

The SUNN PRO RACK ND power pack is a rack mount, programmable non-dim power module, designed for "On/Off" type lighting or motor control application. Features: 2 rack spc, "Power On" Indicator (Green), Each Channel Fuse Protected, Circuit Breaker Protected, Utilizes "zero switch" circuitry to reduce RFI and eliminate the need for filtering, Programmable for up to 32 Control signals assigned in increments of 4 (by positioning the program select switches); Construction: Brushed Anodized Aluminum Front Panel; Specifications: 1800w [15A] max load (4 Channels at 600w [5A] per channel), 2400w (20A) increased max load, 2 control options [SUNNPLEX interface, Direct 0-10VDC via internal terminal strip], One parallel blade three prong plug power input, power output options @ 400mA [Two U-ground outlets per channel + 15VDC available to controller], 2VDC or more channel "On" control voltage, 1VDC or less channel "Off" control voltage; Models:

80-0600 **PRORACKND600**

Lamps

SUNN lamps offer quality, long lasting performance for all lighting needs. Models:

990-9900-180 **150**, 150w, Par 38

990-9900-190 **250 K**, 250w, Krypton, Par 38

990-9900-200 **300 MFL**, 300w, Par 56, Medium Flood

990-9900-210 **500 Q**, 500w, Quartz, Par 56

990-9900-220 **500 NSP**, 500w, Par 64, Narrow Spot

990-9900-230 **1,000 Q**, 1000w, Quartz, Par 64

Accessories

Individual

The SUNN truss rod replacement bar is a four foot anodized aluminum alloy tubing cross bar,

drilled for fixture mounting. Models:

990-9900-360 **CB-100**

SUNN lighting fixtures include gel frame and six foot cord. Models:

990-9900-380 **PAR 38**

990-9900-560 **PAR 56**

990-9900-640 **PAR 64**

The SUNN De-Plex 216 is a one spc rack mount unit which translates the Sunnplex Multiplexing System to 16 discrete channels of 0 to 10 volts. Allows Sunn controller to talk to other brand dimmers. Models:

990-9900-440 **De-Plex 216**

Group Packages

The SUNN Gelpak package includes one each of four assorted gel colors. Models:

990-9900-160 **Gelpak**

The SUNN Colormedia package includes one each of 20" x 24" gels of four assorted colors. Models:

990-9900-140 **Colormedia**

The SUNN LG-4 package includes four PAR 38 light fixtures, four 150 watt bulbs, magnetic gel frames, assorted colored gels, truss bar w/stand adaptor. Models:

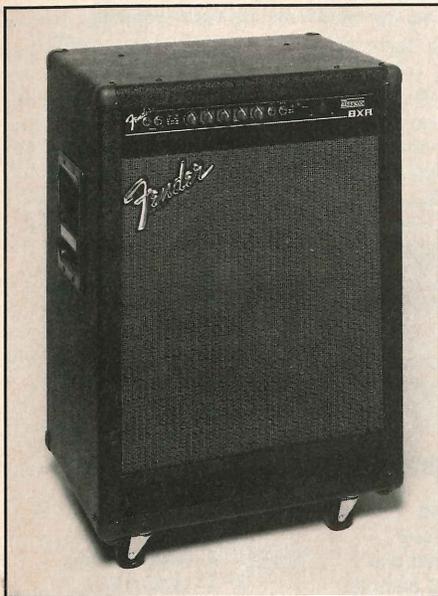
990-9900-260 **LG-4**

The SUNN ST-100 is a lightweight tripod lighting truss stand, ideal for club and small auditorium applications. Specifications: anodized aluminum alloy tubing, 100 lb. capacity, 110" max height; Models:

990-9900-280 **ST-100 Lighting Stand**

ABBREVIATIONS:

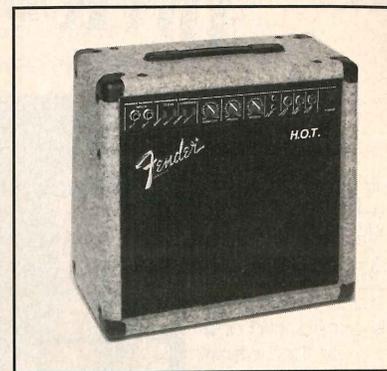
Am Std	=	American Standard
Ch, chnl	=	channel
chrmlpltd	=	chromeplated
dbl-lickng	=	double locking
Dlx	=	deluxe
Eff	=	effects
E-tronics	=	Electronics
ext	=	extension
FLS	=	Fender-Lace Sensor
fqncy	=	frequency
frtbrd	=	fretboard
frtmrkrs	=	fretmarkers
ftswtch	=	footswitch
hdstck	=	headstock
goldpltd	=	goldplated
HB	=	humucking
hdwr	=	hardware
hndd	=	handed
imp	=	impedance
lcnsd	=	licensed
mpl	=	maple
ndl-brng	=	needle-bearing
nicklpltd	=	nickelplated
pc, pcs	=	piece, pieces
pckgrd	=	pickguard
pos	=	position
pu	=	pickup
rad	=	radius
RW	=	Rosewood
SC	=	Single Coil
sgl	=	single
spkr	=	speaker
ssw	=	selector switch
Stnlss Stl	=	Stainless Steel
swtchnng	=	switching
trem	=	tremolo
tri-lam	=	triple laminated
vol	=	volume
w	=	watts
W/B/W	=	White/Black/White
wht	=	white
x-over	=	crossover



BXR 300C BASS AMP 300 watts, 15" high performance speaker, self contained "combo" style cabinet, limiter, effects loop, sweepable midrange control.



M80 CHORUS 2 independent "M80 Style" channels (clean, overdrive), 2 x 65 watts, two 12" speakers, stereo chorus with RATE and DEPTH controls, CONTOUR control in overdrive channel, spring reverb w/intensity control, stereo and mono effects loop, 2-button footswitch included (channel switching, chorus on/off), gray carpet covering with ABS corners.



H.O.T. Four pre-programmed pushbutton sounds, 25 watts, 10" speaker, headphone jack, CONTOUR control for midrange tone shaping, reverb with depth control, effects loop, carpet covering with ABS corners.

Fender is also introducing two new "Reissue" amps: the '59 Bassman and the '63 Vibroverb—beautiful replicas of the popular guitar amps from those years, with the sounds that made Fender famous. Ask your Authorized Fender dealer for details!



TECH TIPS

by Jack Schwarz

Jack Schwarz is currently a technician in Fender's Customer Service dept., and regularly holds **Bench Check** clinics at stores around the U.S.A. A 27-year guitar playing veteran, Jack has worked on guitars for the last 23.



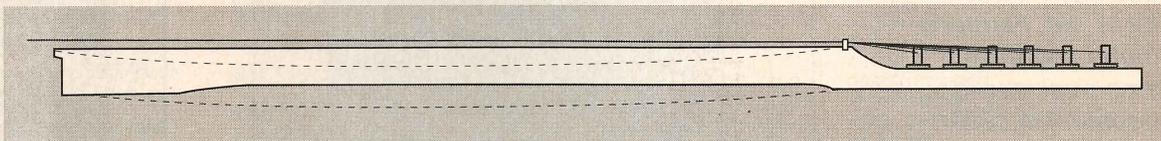
neck should be underbowed depends on the radius of your fretboard: the smaller the fretboard radius, the greater the underbow.

To measure the underbow, place a capo on the first fret, then depress all the strings at the last fret. Using a feeler gauge, measure the distance between the top of the eighth fret and the bottom of the "Low E" string. Here are some good general guidelines:

Using a 6-inch rule, check your string height at the 17th fret (again measuring between the top of fret and bottom of string). If your guitar offers individual string height adjustment, the following guidelines should give you a very playable action: strings 1, 2 and 3 (E, B and G) should be at 3/64"; strings 4, 5 and 6 (D, A and E) at 1/16". For guitars which offer only general bridge adjustment, use 3/64" at the "High E"

One of the most common complaints I hear is "I can't get my action as low as I want it, without the strings buzzing or choking in the upper register." Let me try to explain some possible reasons for this condition, as well as giving you methods for checking them.

Quite often, the problem is an incorrect amount of underbow in the neck. (Underbow is shown by dotted lines in the diagram.) The degree your



fretboard radius	measurement
7.25"	.012"
9.5" or 12"	.010"
15" or 17"	.008"

Another condition that could possibly be causing you some problems is improper string height, which is also easily verified.

string and 1/16" at the "Low E" string.

If you have experience working on or adjusting guitars, you can make the necessary adjustments yourself; otherwise, take the instrument into a qualified technician—you can find one at any authorized Fender Service Center.



BIG SHOTS

Wolf Marshall

Pioneer of Modern Guitar Transcription

Back when heavy metal meant Uranium²³⁵, electric basses were referred to as “Fender basses”, and the only man on the moon was made out of green cheese, learning to play rock ‘n roll guitar was a difficult proposition. If you wanted to copy the guitar part on a song, you had one choice: put on the record and get your ear in gear.

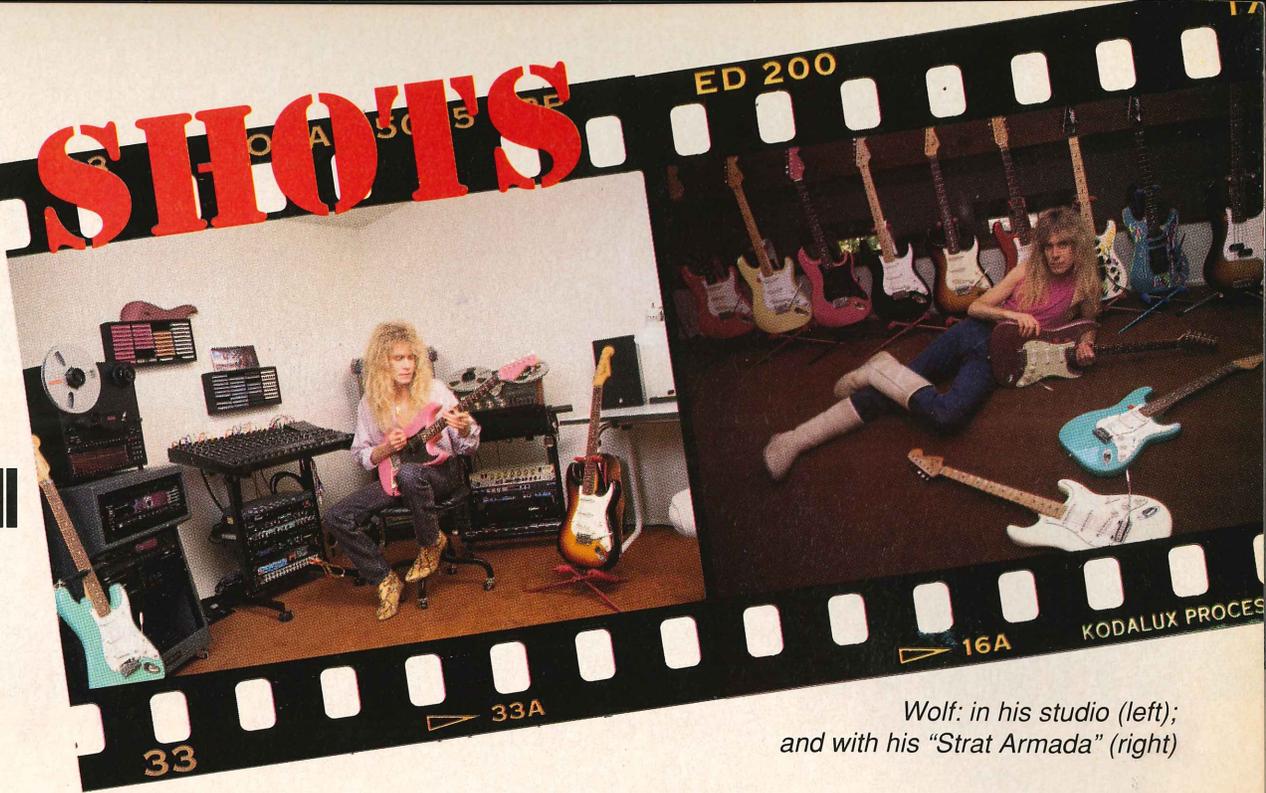
Today, things have changed. Wanna’ pick up a new tune? Zip down to your local music store, plunk down your dinero, and choose from a number of magazines, books and videos that give you note-for-note transcriptions of just about anything you’ve heard on record or radio. Malmsteen, Holdsworth, Clapton, Albert Lee; everybody’s licks are broken down into easy to understand phrases and fingerings, to be absorbed at your leisure. And, in part, you’ve got Wolf Marshall to thank for this good fortune.

Wolf picked up the guitar in the late sixties, his talent and ear for music giving him a natural edge on his buddies: fellow guitar star hopefuls. “There were no teachers who could show you how to play rock guitar,” he remembers, “and about the hippest book around was Mel Bay's Guitar Method.” A far cry from today’s sophisticated, thorough analyses of fretboard wizardry.

So Wolf began picking licks off platters himself, which quickly earned him a name in his local neighborhood. “I’d learn Led Zeppelin and Cream riffs,” he says, “then show them to everybody. It seemed easy, compared to the classical music I had been learning at home on the violin.”

Passing quickly through the high school “play ‘n party” band scene, he attended junior college and then UCLA to study music theory and composition, immersing himself in jazz, and playing in lots and lots of different bands. “One of the things I quickly developed was a set of funky rhythm chops. Often I’d be the only white kid in some club, jamming away with my long hair and my Stratocaster. It was a great experience!”

Even at school, however, there were still no teachers who could show Wolf exactly what his favorite guitarists were playing.



Wolf: in his studio (left); and with his “Strat Armada” (right)

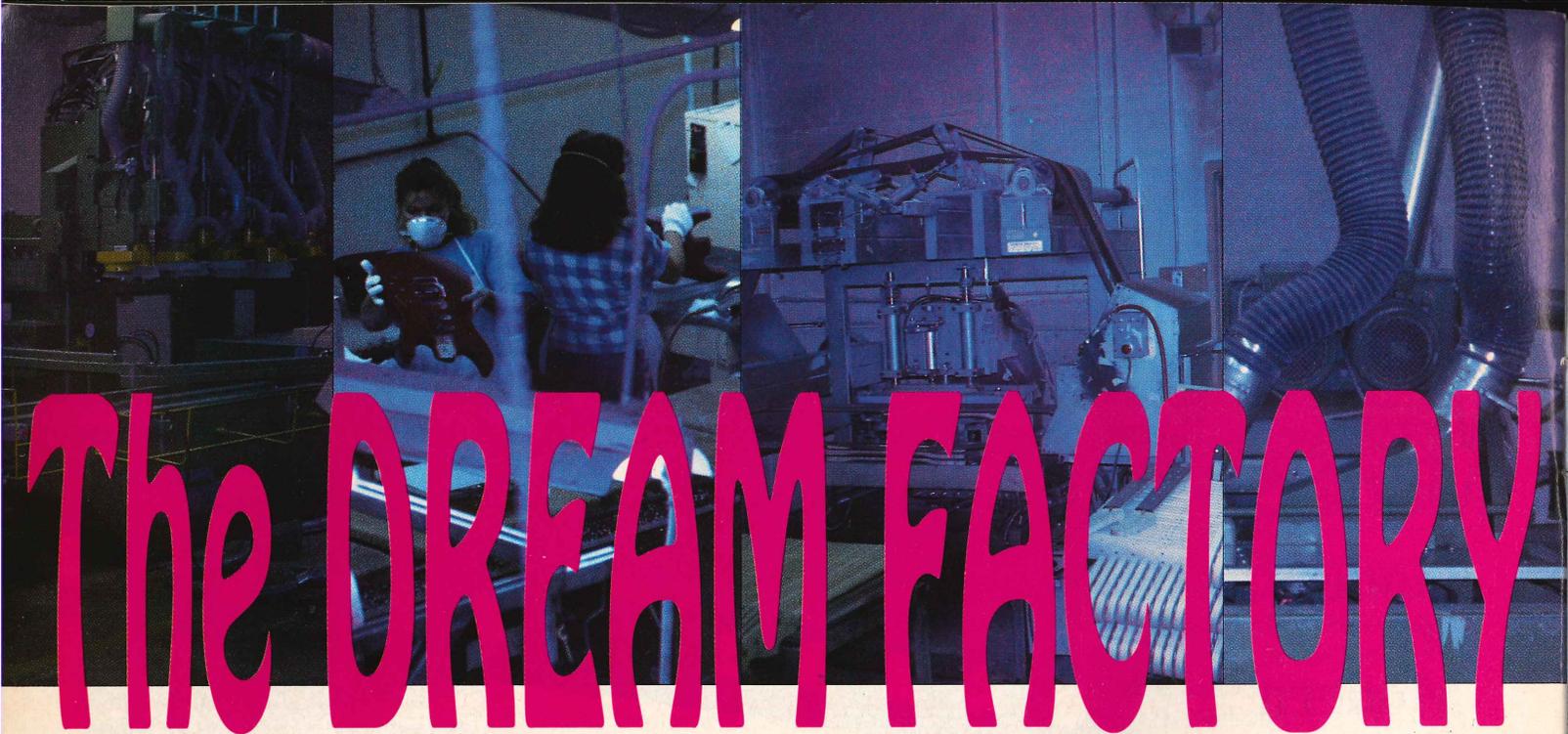
And so it was around this time that Wolf had his first experience with formal transcribing. “I went down to The Lighthouse (a club in Hermosa Beach) to see Pat Martino, an incredible jazz guitarist who was one of my heros. I met Pat, and presented him with transcriptions I had done for two of his songs. He loved them so much, I ended up doing hundreds of pages of transcriptions for him!”

Going on the road with several bands and spending many

(continued on page 31)

ADVERTISEMENT





The DREAM FACTORY

Where you are Limited Only to Your Own Imagination

Have you ever seen a guitar and thought, "Gee, that would be just perfect if only it had a thinner neck and 13-1/2 more frets," or "I love it! I wonder if it comes in crabgrass green?," or perhaps "Why don't they make that model available with a red brick pickguard?"

Maybe you're a bit more extreme in your tastes. You've always dreamed of owning a rock maple fretless electric with three necks and zebra tuning gears. Don't despair! Now you can have all that and more—in fact, everything your greedy little heart desires—from Fender's fabulous Custom Shop.

Staffed by 25 talented builders dedicated to their craft, the Custom Shop is a place where dreams come true. Everything, from slight modifications of existing instruments in the Fender line, to original far out fretboard fantasies, can, and are, produced in the Custom Shop.

Imaginative graphics are created by Pamelina, our graphic artist. Some of her works include the '32 Ford "Deuce Mania" Coupe painted on one of Jeff Beck's Strat Plus guitars, Stu Hamm's "Raider" Kubicki bass, and Pamelina's own Kubicki bass with a fully detailed "Panhead" Harley-

Davidson engine painted on the body!

A sophisticated neck duplicating machine allows exact copies to be made of your "Old Faithful" guitar (that rare piece you thought you'd never be able to recreate). Jeff Healey took advantage of this capability when he brought in his road weary, battered Squier Stratocaster, claiming that no other guitar played quite the same, and could we "make one just like it?"

Even special electronic circuits can be built from scratch. Or if you have something really unique in mind, just send yours to us, we'll install it into the instrument of your choice. In fact, that is how the popular Eric Clapton model Stratocaster was developed!

Since its inception in 1987, a lot of famous players have been Fender Custom Shop customers. The list of artists that have ordered instruments from the Custom Shop is staggering, just unbelievable. But if you think the Shop is only available for dudes with gobs of money, you're in for a nice surprise. Because anyone can order their dream guitar from Fender's Custom Shop. Just ask your local Fender dealer how you can get yours. And dream on . . . and on . . . and on!

Genesis, Mil Adams) • Lei Stevie Ray • John McVie (Bonnie Raitt Richards • C Greg Howe • Henry Kaiser Wolf Marsha Elliot Easton Mac) • Robb Now) • Stu Bruce Bouillet (Saints • Phil Chen • Eric Clapton • Alton Cropper • Debbie Davies • Jerry Donahue •

Keith Scott • Robben T • dy Summers • en Orr (Thea • J Reed • Ke • Mike Ruther • s • Eric John • e Malmstee • 'n Roses) • wood (Flee • • Mark Gov • id Hidalgo • twood Mac) • if Cook (Ala •

Research & Development

How does a production guitar get developed at Fender? The Marketing department, working closely with artists like Eric Clapton, Yngwie Malmsteen, Jeff Beck, James Burton, and Robben Ford, to name a few, take into consideration what people are playing and what they want in a guitar or bass. Ideas can also spring from other sources, like one of the many talented builders and designers working in Fender's R&D department or the Custom Shop.

Once the proposals are in, a meeting of the Synergy Group takes place. The Synergy Group consists of the heads of Marketing, Operations and Artist Relations departments at Fender, as well as the Senior Designers. The goals of this 9-member committee are to keep

ievie Ray Vaughan • John McVie (Fleetwood Mac) • Michelle McVie • Jonnie Raitt • John Raymond (Kenny G. B) • Arle...
 Richard...
 eg Ho...
 enry Ki...
 olf Ma...
 + Cas

La creme de la creme. Guitar R&D/Custom Shop Manager John Page, and Senior Designer George Blanda (top row). Master Builders: Yasuhiko Iwanade, J.W. Black, (middle row); John English, Michael Stevens, Fred Stuart, Larry Brooks (on floor).



Left: Jeff Healey consults with Master Builder Larry Brooks. Right: Stu Hamm's "Raider" Bass

te Townsend • Robbie...
 e Walsh • Andy Sumn...
 e Meldrum • Ben Orr (G. Band) • Lou Reed •...
 Arlen Roth...
 i • Colin Jar...
 appa) • Yng...
 Kagan (Gur...
 le • Mick Fle...
 Danny Gatt...
 Healey • D...
 Burnett (Fle...
 ert Collins •...
 Davies • Jer...
 Andrews (M...
 (INXS) • Ad...
 p at the Wh...
 ora • Keith S

Fender on the edge of guitar and bass development and to make sure that Fender not only keeps up with, but continues to set the trends.

Because of the recently organized Synergy Group, in conjunction with new state-of-the-art CAD/CAM design and production equipment used at Fender R&D, you're going to see some exciting products in the near future. Set neck guitars, specially-shaped bodies, innovative electronics, and unique alterations of standard models are just some of what's in store.

John Page

Fender's two powerful guitar design and manufacturing entities—the R&D department and the Custom Shop—were recently joined under the inspired leadership of John Page. By combining the computer and manufacturing capabilities of the R&D department with the artistry of the Custom Shop, John is heading Fender into the future with a bullet.

With John Page at the helm, Fender's dream factory will be churning out fantasies that'll blow your boxers off!

ADVERTISEMENT

LAND ROVER PORSCHE

FAVORITE VEHICLE

ARTIST

latest, **In Step**, captured the Grammy for *Best R&B Album of 1990*. He also honored Fender by being the "official spokesman" for our new corporate video in an exclusive interview at his

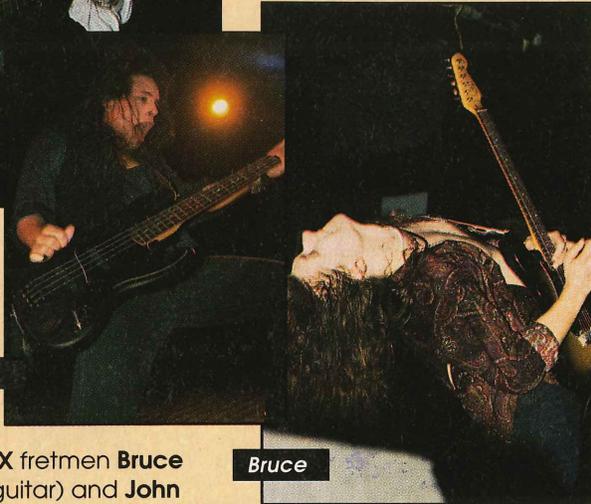
home in Texas—a regular "poolside chat". And how about that battered old vintage Stratocaster of his? Takes a kicking and keeps on licking!

players are sure to hit the big time soon. Watch for 'em!

Fretboard wizard **Adrian Belew** is on tour again as David Bowie's guitarist and musical director, using a special Stratocaster "midiguitar" built in the Fender Custom



John



John

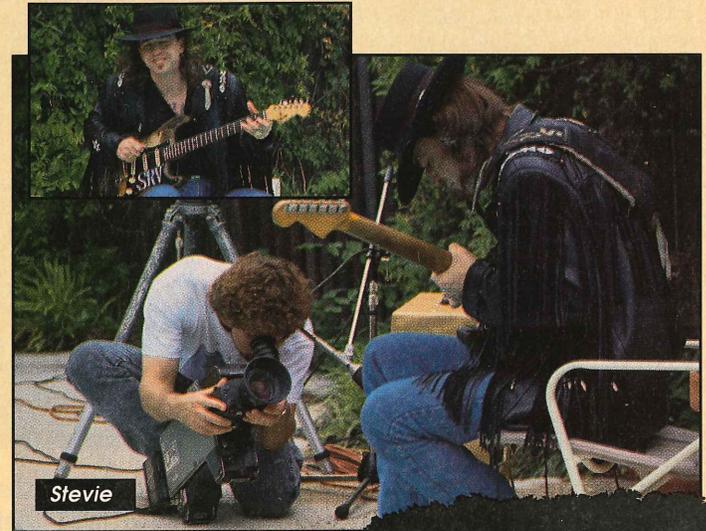
Ex-**Racer X** fretmen **Bruce Bouillet** (guitar) and **John Alderete** (bass) have banded together once again to form **Saints or Sinners**. Bruce is using a

Bruce

Shop. Adrian's latest solo release, **Young Lions** showcases, as well as his amazing singing and songwriting talent, the incredible sounds that have become his trademark.

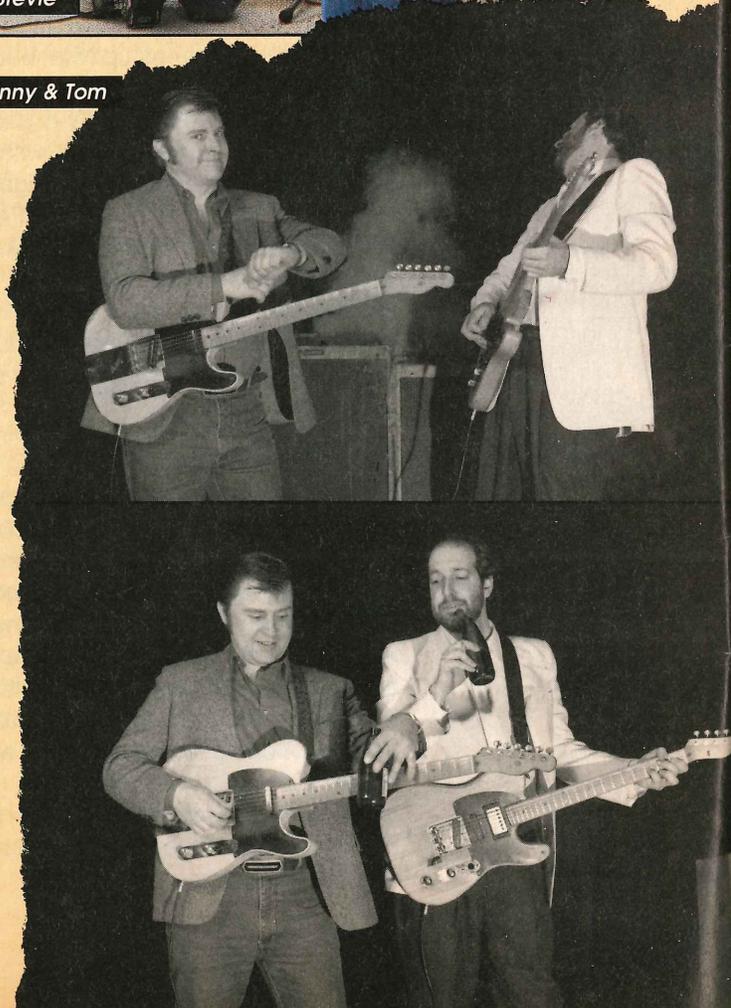
Jeff Beck's Guitar Shop with **Terry Bozzio** and **Tony Hymas** walked away with the Grammy for *Best Instrumental Album of 1990*. And after listening to the variety of technique, melody and raw sonic power that Jeff wrings out of his Strat Plus, is anyone surprised? (Special note to Terry Bozzio: Don't ever change!)

Not to be outdone, **Stevie Ray Vaughan's**



Stevie

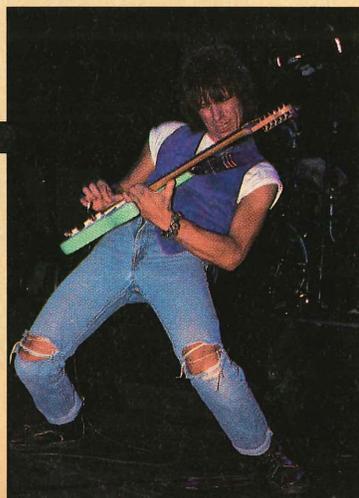
Danny & Tom



Adrian

Jeff

custom made vintage Stratocaster and Telecaster, while John still swears by his beat up old Squier Precision. Touting lead vocalist John Corabi, and a much bluesier sound than before, these talented



Touted by many as "World's best unknown guitarist", **Danny Gatton**

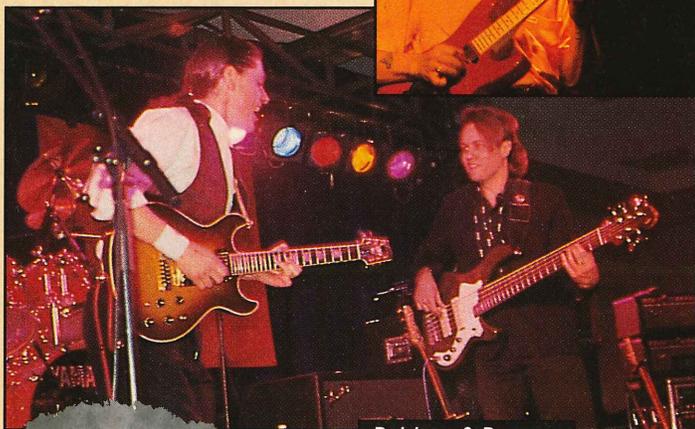
perfect demonstration of two players immensely

ACTION

joins bluesmeister **Tom Principato** to form **The Blazing Telecasters**. Shown below left, they offer a



Buzzy



Robben & Roscoe



Debbie

enjoying each other's lengthy solo work.

A rip roaring concert at the Anaheim NAMM show featured **Robben Ford** tearing up the stage on—what else?—his Robben Ford Signature Model!

Roscoe Beck provided the fuel for Robben's fire with his Custom Shop 6-String Bass. Later in the show, **Buzzy Feiten** joined in with some smoking licks on his H.M. Strat.

Debbie Davies keeps her Stratocaster busy. When not on the road with **Albert Collins** (they recently toured Europe and fit in some recording at *The Manor* outside London), she sings and plays with her own band.

Voted #1 Jazz and #2 Rock bassist of the year in the Guitar Player Readers poll, **Stu Hamm** just keeps taking his Kubicki Ex Factor bass to greater and greater

heights. Stu recently followed up his own album, *Kings of Sleep*, by backing up **Steve Vai** on Vai's current solo release: *Passion and Warfare*. All this in between his touring with Joe Satriani. When does this king 'o the bass ever sleep?

Greg Howe has been starring in Fender clinics at stores nationwide. The lucky audiences get to watch Greg demonstrate his awesome array of licks and techniques, learning a good deal about Fender gear in the bargain.

Nikki Couch and **Michelle Meldrum** from **Phantom Blue**, the world's rockinest all-girl band, recently left the Varney army (*Shrapnel*) and inked with *Geffen* records. They started recording their new album, which is rumored to maintain the razor edge of the first disk while boasting even better songs. Listen for Nikki and Michelle's Custom Shop H.M. Strats on the upcoming release, if you dare!

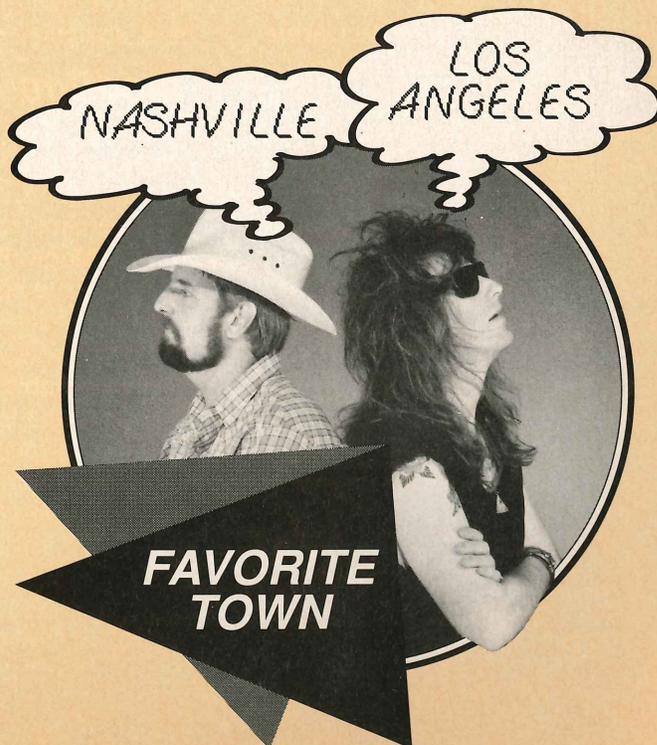
Finally! **Jeff Healey's** new album, **Hell to Pay**, was released in June. Jeff is another tried and true



Greg

Stratocaster player; bass player **Joe Rockman's** instrument of choice is a Precision Bass. The only thing Jeff doesn't like? "For some reason, the guitar tends to break up after a few nights of my standing on it and playing with my feet," he complains. Maybe if we made him one out of petrified wood . . .

ADVERTISEMENT



Sunn Sets The Stage!

small,
medium
& mega

mega

Pink Floyd has long been known for the lighting extravaganzas which mark their spectacular live shows; the last tour was no exception. So when they started designing the set, they called on one of the hottest artistic directors in the business: **Marc Brickman**.

Marc has a 20-year history in the lighting game, including a 12-year stint on the road with **Bruce Springsteen**. His latest project at the time of this interview was the **Paul McCartney** tour. (If you caught the *48 Hours* special on the ex-Beatle, you probably saw Marc talking about the tour as well as his imminent wedding!)

In designing the Floyd show, Marc wanted to achieve a high tech effect with lasers rising out of the stage, so, working with a Los Angeles-based company called **LaserMedia**, he and production designer Paul Staples created what became known as the "Floyd Droids"—robots filled with Color Rays (a safe substitute for lasers) that rose

out of the floor and performed all sorts of fantastic effects.

In the initial design stage, Marc was experiencing problems with the equipment controlling the droids. He noticed Sunn's **PLC 816 Programmable Lighting Console** in a magazine, and had LaserMedia buy it—sight unseen! The PLC 816, working in conjunction with a MacIntosh computer, was used to control all the parameters of the "Floyd Droids", including shutters, scanning, colors, etc.

medium

Of course, Sunn lighting consoles are not just for people with worldwide reputations and budgets to match. Mathew Smyrnos and Jeffrey N. Porter run **Magic Rat**, a small company that caters to both club and mid sized concert venues in southern California.

They work with Sunn's **PLC 3200 Programmable Lighting Console**, big brother to the PLC 816. Their regular gigs include running the lights for bands at the world famous *Whiskey* (sometimes as many as 15 a night!), and alternating between band and disco lighting at San Fernando valley showcase *Club M*. Mathew and Jeffrey especially appreciate Sunn's unique Sunnplex

connection format, which enables an entire lighting system to be connected with standard microphone cables. This feature is especially useful when working in buildings that are not equipped with special wiring that can accommodate the enormous wattage requirements of lighting power packs.

small

Terry McCoy, bass player/keyboardist for **Tomboy**, one of the most consistently gigging Top 40 bands in Orange



County, also calls the Sunnplex format a godsend. But his favorite feature is the programmability of the **PLC 816**: he runs the band's lighting show from the stage—while playing!

In the picture at the top of the page, you see droids on the left and right of the stage and their Color Rays shooting up, as well as the rays from the other two droids behind the drummer. Above is Terry McCoy, next to his stage setup. Left: the disco lighting at Club M.

sunn



Wolf Marshall, continued from page 25

hours in studio sessions, Wolf constantly sharpened his transcribing skills. "There were no sequencers back then," he explains, "all the parts were played by real musicians—and they needed charts." These same skills soon launched him into the previously unexplored world of guitar transcription as a profession.

It all started in 1981, when Wolf first began recording audio tapes for the Star Licks company. He would learn all the guitar solos from an album, reproduce them note-for-note on the tape, then break them down into easily understood segments, playing them slowly enough to be learned by budding guitarists.

The initial Star Licks series was so popular, the company, in conjunction with Wolf, initiated two new audio tape programs: Star Jams, featuring rhythms as well as leads; and Star Guitar, which really mixed up the artists, covering people like Ray Flacke and Albert Lee (country), Jimmy Page and Eric Clapton (blues), the Scorpions and Randy Rhoades (rock), and way too many more to list here.

What happened next, Wolf describes as "kind of a snowball effect. The response was just incredible. I soon became involved in doing columns for *Guitar for the Practicing Musician* and *Guitar Player*, shooting and producing educational videos, and writing full length transcription books for well known artists."

Today, Wolf is the unquestioned king of guitar transcriptions. Though he still writes a column or two every month, and is finishing up a few books, his time is mainly taken up with video production: he acts as music director for videos featuring himself and other artists.

What's next? Mr. Marshall is finally squeezing a long awaited album of his own material into his busy schedule. As you can imagine, it'll be chock full of guest artists.

And after that? Who knows. But you can bet it will be fresh, challenging, and next to humanly impossible if Wolf Marshall has anything to say about it!



Lace Sensors, continued from page 6

nonexistent. This means your sustain is increased dramatically while the string holds its true pitch for the duration of the note.

Variety is the spice of life!

Because of the ultra-precise engineering methods [inventor] Don Lace utilizes to design and manufacture Sensors (NASA should be so exacting!), he has amazing control over both the *output level* and *tonal response* of the units. The first sensor was specifically tailored to recreate the time honored sound of a vintage single-coil pickup, but new dimensions have been added. General Plant Manager Don Lace, Jr. suggested color coding for easier identification. Thus the original unit was dubbed the *Golden Strat*, and subsequent arrivals became the *Blue Strat* (a clean, round tone similar to early humbuckers), the *Silver Strat* (classic strat with more punch in the mid range), and Fender's answer to super overdrive humbuckers, the *Red Strat* (head for your nearest bomb shelter, because this puppy's gonna' blow you away!).

As the Sensors introduced on guitars started to turn heads in the musical community, Don Lace's initial dream was realized: sensors for the bass, which now include the *Silver J-Bass* [neck], the *Silver J-Bass* [bridge], and the *Silver P-Bass*.

Never content, Fender and Lace are planning 4 models of Telecaster sensors, as well as other exciting additions. Cowabunga!

The best endorsement money can't buy.

We've got lots of new guitars and basses that

come equipped with Fender-Lace Sensors, including the two new Strat Ultra models that feature—besides the blue and silver models in the middle and neck positions—two reds together at the bridge, with a 3-position switch for "and/or" operation.

In addition, you can get any of the Sensors separately. They drop right into standard single coil slots, P or J Bass slots, and (with the new "double" Sensor combos) even humbucker slots! There's no faster, easier way to revolutionize the sound of your instrument.

But don't take our word for it. Listen to a guy like **Eric Clapton**, who has Sensors on his signature model.

Or **Jeff Beck**, who, in conjunction with his unfathomable technique, used the Sensors to create sounds previously unknown to man in his "Guitar Shop"!

How about **Fred Tackett** and **Paul Barrere** (*Little Feat*), **David Shelley** (*Cher*), **Brad Whitford** (*Aerosmith*), **Pete Townsend**, **Adrian Belew**, **James Burton**, **Nils Lofgren**, **Jon Bon Jovi** and **Richie Sambora** (*Bon Jovi*), **Wolf Marshall** . . .

Need we say more? If you haven't already, check 'em out!



ADVERTISEMENT

FAVORITE STRINGS

A FENDER BENDER: The battered electric guitar used by Jimi Hendrix to play the "Star-Spangled Banner" at Woodstock in 1969 fetched \$324,000 in London Wednesday in an auction of rock memorabilia.

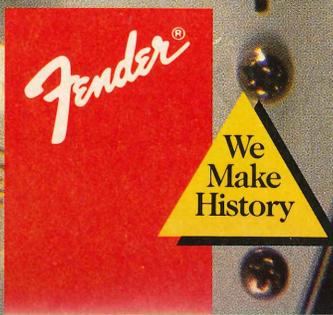
An official of Sotheby's said Richard Pugliese, an Italian collector, paid \$324,000 for the Fender Stratocaster owned by Hendrix. It was three times the expected price, making the guitar the world's most expensive.



The guitar, scratched and marked with cigarette burns by Hendrix, had been played drums for Hendrix. "The guitar is a pedigree; it is absolutely gold," Mitchell told the British Broadcasting Corp. Mitchell said he told Hendrix he would like to own a Fender and was immediately offered the item.

"I said, 'I'll take it before you break it,'" Mitchell said. "Anyway, I didn't get it for another year, but he said, 'Look, just one thing, I need a drum kit for my studio,' so I gave him a drum kit of mine and I ended up with his guitar."

— FROM THE RECORD AND NEWS SERVICES



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