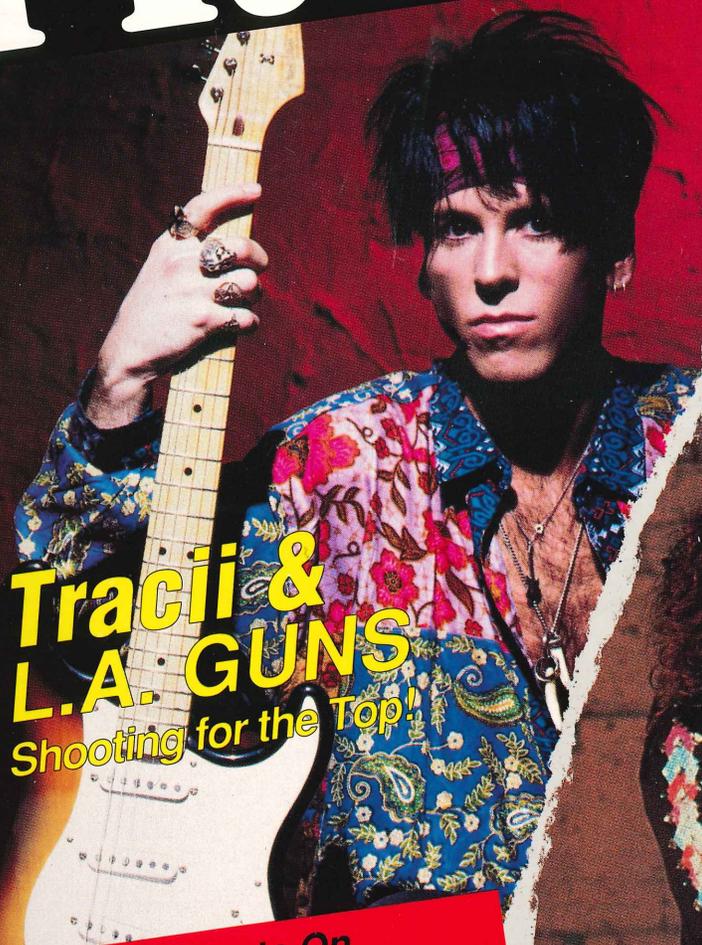


Fender®

# FRONTLINE

FALL 1990 • VOL 2

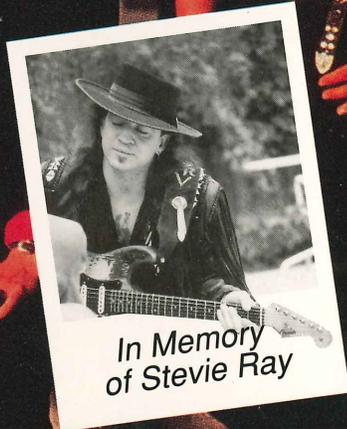


**Tracii &  
L.A. GUNS**  
Shooting for the Top!

**WILD ROSE with  
WANDA VICK!**

Panel of Experts On  
**Kubicki Basses**

Introducing:  
**CAL FORNIA**  
Stratobot's New Pal!



In Memory  
of Stevie Ray

New Accessories! • Steve Bailey's "Hazard Exercises"!  
Knebworth Concert! • M-80 Amp Settings!  
and much more!





Mike Justin, Eclipse Concert Systems, St. Paul, MN.

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*"Sunn speakers are the best bargains in the business. They have substantial power handling ability, good audio quality, and they're attractively priced. We haven't found anything that can compete."*

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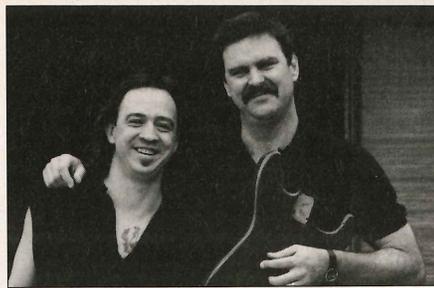
In our last issue of the *Frontline*, you read that Fender recently completed a company video with **Stevie Ray Vaughan** as the "official spokesman". I acted as coordinator of the event, during which I had the privilege of meeting with Stevie at his home in Dallas.

I was a tad apprehensive about this meeting, since, not having met Stevie before, I didn't know how receptive he'd be to all the cameras and people invading the privacy

of his home. My fears quickly disappeared about 30 seconds after ringing the doorbell.

Having arrived early, I found Stevie alone with **T-Bone Walker** on the turntable and a fresh pot of coffee on the stove. When he grabbed my hand, it was both a motion of shaking it and pulling me into the living room at the same time.

He had this big 'ol grin on his face as he took me on a Texas-sized guided tour of the most incredible collection of blues records I have ever seen. He then launched into how excited he was about working with his brother Jimmy on their upcoming album. Finally, he pulled out his '59 Stratocaster and explained, in minute detail, the history of every little ding and scratch.



Stevie Ray Vaughan; John Maher, Publisher

All he wanted to talk about was the listening to, and playing of, that bittersweet mother of rock and roll called "the blues".

He was so unassuming, so real and so *into it*, I completely forgot why I was there! We talked for about an hour—until the spell was broken by that damn doorbell.

The camera crew set up out by the pool, and Stevie was asked what got him interested in playing the guitar. That same 'ol grin appeared again and that same

passion for the music that I had witnessed earlier was captured on film.

Before embarking on this trip, I had sneaked upstairs, pulled my son's guitar out from under his bed, unbolted the neck, and stuffed the body into a padded bag, with the intention of asking Stevie to autograph the top as a graduation present.

As the interview drew to a close and I got ready to go, Stevie graciously signed my son's guitar body, adding "Keep Jammin' Jack"—a memento we will both cherish for the rest of our lives.

Stevie Ray Vaughan left us after doing what he loved the most. His music and his life reflected what *real* musicians are all about. We owe it to ourselves to keep him, and his music, in our hearts.

We owe it to Stevie to "keep on jammin'".



## Fender FRONTLINE

Fall 1990 Volume 2

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### PHOTO CREDITS

Cover (Tracii Guns) Nader-Hashimoto; pg. 4 (Stu Hamm) Nancy Carlson; pg. 5 (Vail Johnson) John Loper; pg. 6 (Tracii, live) Pat Enyart, (Tracii, studio) Nader-Hashimoto; pg. 7 (Tracii, live, 2) Pat Enyart; pg. 24 (Larry Brooks) Dave Maddux; pg. 25 (Steve Bailey, 2) Margaret Ford; pgs. 26 & 27 (All) Beth Gwinn; pg. 28 (Kerry Marx, Kyle Stevens) Pat Enyart; pg. 29 (Doyle Kurtsinger) Larry Plumley, (Steve Fossen, live) Karen Moskowitz, (Steve Fossen, video) Mark Weiss, (Eric Johnson) Michael Schwarz; pg. 31 (Wanda Vick) Beth Gwinn; pg. 32 (Jeff Healey, Colin James) Julie Zang, (Yngwie Malmsteen) Frank White.

## LETTERS *Mail call from the Frontline*

(Edited for PG audiences)

Thanks for your mail! To write, just address your letter to Frontline Letters, 1130 Columbia, Brea, CA 92621. If we can, we'll print it and answer your question so everyone can benefit. And don't forget, a free Frontline T-Shirt is yours if we print your letter! So write us already!

### Star Gazer

I just picked up your first issue, and I think it's just what all of us Fender owners have been waiting for! I really liked your interview with Anthony Esposito. Could you include some more famous rockers that play Fender? Thanks, and keep up the good work!

Becky Raczykowski  
Cook, WA

*You bet we'll keep doing articles on rockers—check out Tracii Guns in this issue!*

### Stop Shaving!

Why don't you make a wood colored guitar? Most of my friends have to shave the paint off the guitar to get a natural wood finish.

Also, why don't you create a

special Stevie Ray Vaughan or a Jeff Beck model guitar, I think they deserve one!

Ken Nomis  
Northridge, CA

*Ken, Ken, Ken! Wood finishes are available at your Fender dealer. We've just put the final touches on a Beck model. The Vaughan model was in the works at the time of his untimely death. It is not clear at this time if this guitar will be made available.*

### Initial Specs

I really enjoyed the premier issue; your articles are interesting and informative and the graphics are killer.

My current setup includes an American Standard Strat and

an early '70's Pro Reverb amp. Needless to say I love the combination, but am very interested in the new solid state Fender amps, and look forward to reading more about them.

One question: what do RMS and CIP mean when describing amp wattage? Do I need to know?

Randy Aina  
Mililani, HI

*RMS stands for "Root Mean Square" and is kind of like the average power output of the amplifier. CIP means Current Impulse Power, and signifies the high "peaks" the unit is capable of creating. Thanks for asking.*

### How Old is Old?

I recently bought a U.S. Strat

# LETTERS

(continued)

Plus in Grafitti Yellow, and have been informed that this color is discontinued. Can you give me some idea of the value now and in the future?

Secondly, after buying the Strat Plus, I bought a Fender Eighty-Five amplifier. Wow! What a combo! The guitar gives me any sound I want, and the amp comes through in the clutch with power, and a choice of tones—from "bluesy clean" to "metal crunch". I'm a believer! Thanks for making such killer equipment!

Paul A. Graves  
Fredonia, NY

We get lots of questions about the value or rarity of vintage guitars, but, since we're not in the vintage business, we just don't have that kind of information. We always suggest going to a vintage dealer. Most of them can get pretty close when evaluating what the market will pay for pre-owned equipment.

### Switch Hitter

I enjoyed your premier issue, keep up the good work. I have one question: please tell me when the Reissue Stratocasters will be available in left-handed models, so I can purchase one!

Dan Salmond  
Fitchburg, MA

Because of the limited demand it is not possible for Fender to make every model for left-handers as well as right-handers. However, you can always get anything you want from the Fender Custom Shop, just ask your local authorized Fender dealer!

### Lace it Up!

Is there any way to get more harmonics on a Fender Stratocaster if you don't have Lace Sensors?

Ryan Cid  
Encinitas, CA

The neck pickup is placed at a certain key harmonic point. For different harmonics, try using the bridge and middle units together, or lower the pickups altogether. Better yet, get some Lace Sensors!

### Take Me to Your Dealer!

Just got through checking out your excellent magazine from cover to cover. Love it! Great job! Don't stop putting out this informative and interesting mag.

Question: Any way to subscribe?

Robert W. Clark  
San Jacinto, CA

We've been knocking around the idea of subscriptions for quite some time. At present, the **Frontline** is available **free** through your authorized Fender dealer. Thanks for your words of encouragement Robert. It's nice to know we're making waves out there!



A message of great social import from Mike Caroff, Frontline Editor

## Help Keep Our Music Education Strong!

We feel you should know about a dangerous problem that, at this very moment, threatens the spirit upon which rock 'n roll was founded. That problem is the fate that music education in our schools is currently suffering. It seems the trend is leaning toward less and less federal funding for music and arts programs with each passing year. We're not saying nobody cares about music, but the latest signs are not especially encouraging for the future.

All right, now that we've made you aware of that, what are we going to do, sit around and moan? Never! We are taking a stand and joining with the National Commission on Music Education (peopled, we might add, by some very stellar figures such as Billy Joel, Gloria Estefan, Barbara Mandrell, Quincy Jones, Leonard Bernstein, and more) in their effort to improve the situation.

Fender is joining with The NCME by sponsoring a petition drive to let the big guys in Washington know that we care about music education, and we're willing to fight for it.

So now you are saying to yourself, whoa, what a cool project, how can I get involved when Washington is so far away and my allowance is only 75 cents a week and gone after two candy bars and a Root Beer? Fear not! You need only fill out the form on page 10 (at the bottom of the very entertaining comic strip featuring the infamous Stratobot and his new pal, Cal Fomia), and send it in to the Frontline at the address shown on that very page. We'll do the rest!

So please, help us to ensure the future of music education in our schools by joining in this national effort. We appreciate it, and we're sure millions of school kids will too.

Because remember, a riff is a terrible thing to waste!



# New Neon Wearables

**Tank Tops**  
Pink, Orange, Green Yellow  
#FDTT . . \$15.00

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**Neon T-Shirts**  
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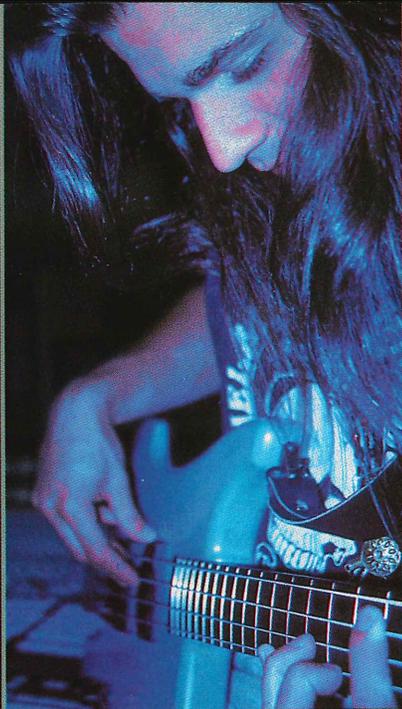
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Orange, CA. 92665**



### STU HAMM

- *Guitar Player's* 1989 "Best Jazz" winner
- Played with Joe Satriani and Steve Vai
- Two solo albums



### ANTHONY ESPOSITO

- Lynch Mob's bassist
- Played with English rock-style band The Act



### KEVIN HOGAN

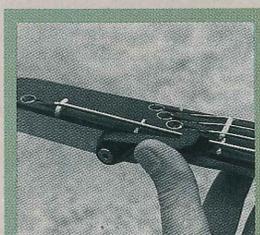
- Tanya Tucker's bassist for 5 years
- Waylon Jennings's bassist for 2 years and current album

Last year, when ace bassist **Stu Hamm** won big in the *Guitar Player* reader's poll, young hopefuls and seasoned vets from around the world turned their attention to the instrument that Stu

was using. What they found was no ordinary axe. What they found was the new **Kubicki Ex Factor**—an instrument which Stu credits as being a major tool in the development of the two-handed tapping style that, along with his natural feel for a solid rock groove, made him the bass player of choice for artists such as **Joe Satriani** and **Steve Vai**.

Stu is not the only major player in the field who has discovered the advantages of Kubicki's unique, user friendly features. From country to major metal, more and more bassists are learning that this instrument *really is different*.

**Vail Johnson**, bassist with **Kenny G.**, was one of the first musicians to play the Kubicki. "The first and



#### "E to D" CLASP

keys of "Eb" & "D" easily accessible

- Change while playing
- Avoid transposing
- No need to retune

most obvious feature that attracted me," says Vail, "was the futuristic look of the body. Once I saw the Kubicki, I had to have it."

**Mark Gould**, bassist for the megastar Japanese

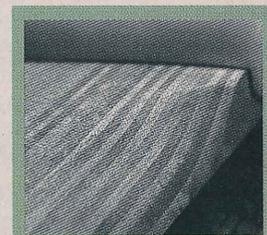
heavy metal band, **Vow Wow**, agrees. "It looks like a space bass. When you see the thing, you're so curious, you *have* to pick it up and play it."

But what really convinced Mark was *building* the Kubicki. Before joining Vow Wow, he worked in the **Fender Custom Shop** (where the basses are made), and developed a deep appreciation for the instrument. "It's just a great blend of woods and technology."

Designed using what scientists call "ergonomics" (a graceful blend of man and machine), the Ex Factor's body is contoured to fit you. **Vail Johnson** has "really put it through all the paces—everything from 2-1/2-hour concerts to 5-hour club gigs." And he affirms "It's

real easy to play, the way everything lays, and the way it hangs on the strap. The balance is just incredible."

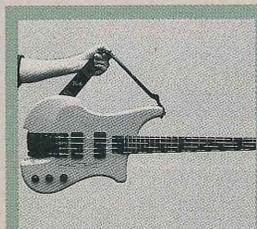
At the top of the neck, you will find a unique "E to D" **String Clasp** that allows



#### LAMINATED NECK

eliminates harmonic dead spots

- 1/16" Maple veneers
- Keeps strings in tune
- Stronger, wood feel



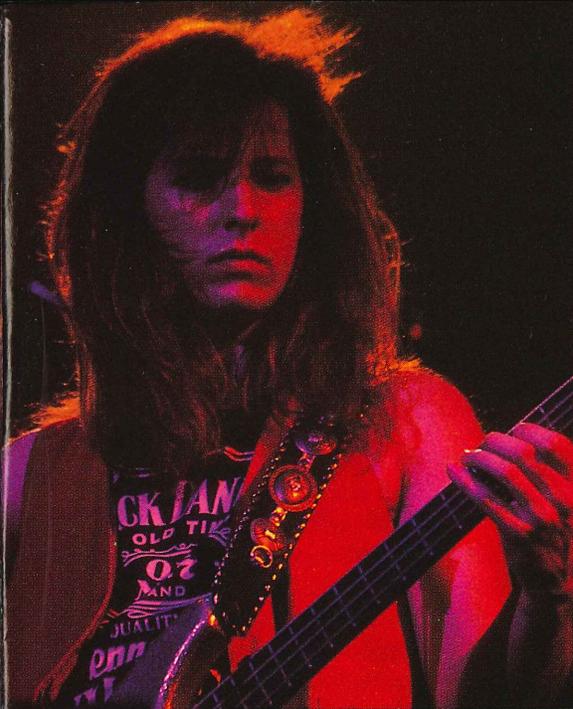
#### ERGONOMICS

combination of "Man and Machine"

- Contoured body
- Even weight balance
- Less fatigue

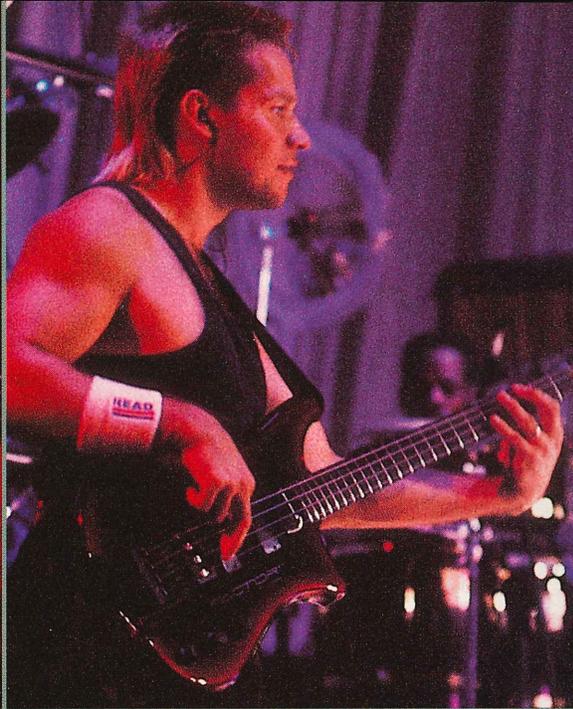
# Kubicki

FACTOR BASSES



**MARK GOULD**

- Vow Wow's bassist for premier U.S. album
- Built Kubickis in Fender Custom Shop



**VAIL JOHNSON**

- Kenny G.'s bassist for last 3 albums
- Played on Stevie Nicks' latest album
- Releasing a solo album

**An  
inside  
look  
at the  
men  
who  
drive the  
machine . . .**

you to reach the keys of "Eb" and "D" easily, without having to transpose or retune, or even stop your playing! **Stu Hamm** found this feature especially handy in the competitive L.A. studio market because, in his own words, "I found that a lot of sessions were calling for 5-string bass players, and the D extender clip on the Kubicki helped me compete without having to change my basic playing style."

**Waylon Jennings'** bass player, **Kevin Hogan**, also utilizes

this handy feature. "I use it a lot in **Waylon's** show, because he tunes down a lot. Half of his material's in 'D'!"

The neck itself is made with 32 pieces of 1/16" maple strips, which are laminated together to form a steel hard string support that retains the warm

feel of natural wood. The unwavering strength of the neck helped **Stu Hamm** out in a bad situation. He recalls that "the only time I ever broke a string on the Kubicki was, of course, at a very important gig, but the other three strings stayed

is shaped makes the action extremely comfortable, as well as very

quick. **Anthony Esposito**, from the hard rock band the *Lynch Mob*, remembers his first experience with the Kubicki. "The neck was faster than I

in tune, which is amazing!"

Another benefit is that the harmonic range of the neck is actually out of the range of the strings, so there are absolutely no dead sounding notes as you play. **Vail Johnson** observes that this helps him "maintain a unique approach, because it doesn't sound like any other bass."

And the way the neck

**. . . and  
the  
machine  
that  
drives  
the  
men.**

was! But that was great, because it made me improve my technique."

**Anthony** also appreciates the way the Kubicki's active electronics make the transition from recording to live performance: "In the studio, I like the sound of passive electronics into a powerful bass amp," he reports, "but live, you need that extra kick you get from

(continued on pg. 31)



**ELECTRONICS**

user friendly as well as versatile

- 15dB Active boost
- high/low impedance
- includes "Off" mode

# Tracii & L.A.

## Shooting for the Top

always kept Tracii involved. But now he had a mission! He went through several different bands (including an early version of *L.A. Guns*), and eventually hooked up with pals **Axl Rose** and **Izzy Stradlin** to generate *Guns n' Roses*.

**Slash**, a friend since Junior High, had formed *Hollywood Rose*. The two bands quickly developed devoted followings, and delved into the L.A. party scene with great success.

Soon, however, Tracii and Axl found themselves at odds. "Axl wanted me to be this really intense, really heavy guitarist, but I had already passed my 'speed demon' phase. I was more into the bluesy stuff that Izzy was writing!"

Tracii had cut his teeth on players like **Jimi Hendrix**, **Ritchie Blackmore** and **Jimmy Page**, and after his jaunt into Scale Madness-land, he wanted to return to his earlier, simpler roots. He called it quits with *Guns n' Roses*, and went on to form his own band: *L.A. Guns*.

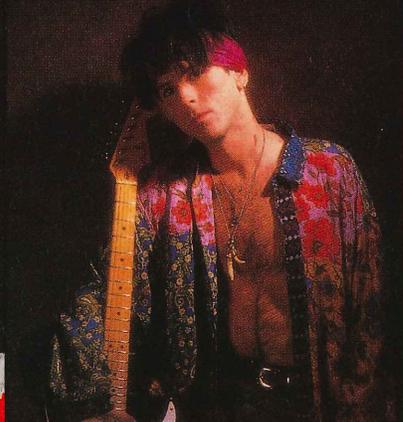
Originally formed as a punk band ala the *Ramones*, *L.A. Guns* adopted the look that had so impressed Tracii on *Motley Crue*—leather and big black hair. "We looked like voodoo dolls on stage!"

It was all in good fun, but an interesting thing happened—people loved them! So did Polygram records. What had begun as sort of a joke now became a bit more serious, and some personnel changes took place.

**Mick Cripps**, originally the bass player, decided to switch to rhythm guitar. So they called up their old friend **Kelly Nickels**, who'd been dropped from *Faster Pussycat* after a motorcycle accident left him in a body cast.

On the record company's advice they replaced their singer with a young Brit, **Phil Lewis**, fresh from his ex-band, *Girl*. (Of course, Tracii takes a

*One of the most appealing facets of Tracii's playing is the emphasis on textures, tones, and sound colors.*



### HISTORY OF L.A. GUNS

If you want to get technical, Tracii's career started just after birth, when his mom brought him home to a room with a little yellow guitar on the shelf. But actually, the moment he knew he wanted to be a radical riffer was as a 15-year-old at his first *Motley Crue* show.

"I had never been to a real hard rock show," muses Tracii, "the only bands I'd ever seen were in the vein of *War* and the *Jackson 5*. All of a sudden the *Crue* comes out, and it was like they were 8 feet tall, with tons of leather and hair to the ceiling!"

Growing up in the fertile musical breeding ground of Los Angeles had

*Living in an age of the rock star/poser, it's refreshing to see a band with the perspective and wit not to get carried away in the whirlwind of their own success.*

# Guns!

perverse pleasure in the little-known fact that Phil joined the band on April Fool's Day!

Finally, once the first record was finished, their drummer called it quits to pursue an acting career. Hearing that his old friend **Steve Riley** had just come off the road with *W.A.S.P.*, Tracii recruited him with one listen to the tape!

They toured the first record for 13 months, and pushed the disc to gold status. The second record, *Cocked and Loaded*, just reached platinum. Now they're in the studio recording album number three. If the pattern holds, this one will hit *big!*

## ATTITUDE

Living in an age of the rock star/poser, it's refreshing to see a band with the perspective and wit not to get carried away in the whirlwind of their own success. After 2 albums and 11 videos (*It's Never Enough* stayed in the top 10 for 6 weeks; *The Ballad of Jayne* was in the top 5 for 12 weeks), the Guns are quite satisfied with their smooth, steady ascent into stardom.

"It's happening really slow for us, and that's cool," Tracii explains. "In the beginning, it was literally just something fun for us

to do—none of us had ever really thought about it on a major level at all." Luckily, the band has been able to retain their irrepressible spirit of fun, even in the serious environment of the recording studio. "We were messing around one day, and Phil comes in and starts singing. I go, 'Hey, you can't do that, it's only a jam!' But Phil wouldn't listen, and *Wheels of Fire* just kind of popped out!"

Unlike many bands, L.A. Guns do almost all their writing this way, bandying ideas about until something gels, then honing the rough piece into a polished song. Once the song is written, Tracii adds the finishing touches with his own special flair.

One of the most appealing facets of Tracii's playing is the emphasis on textures, tones, and sound colors. "Since I'm not playing complex riffs, I use a lot of imagination to get my guitar to sound different all the time," he explains.

## TRACII'S EQUIPMENT

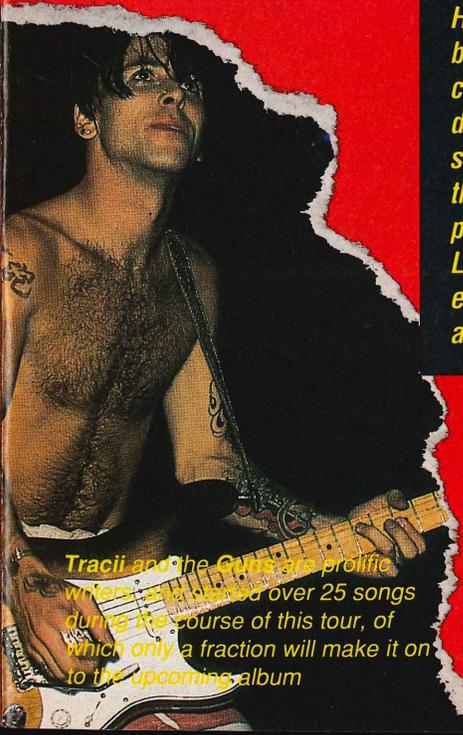
"I use the Heartfield because you can get three different sounds out of the bridge pickup, and with the LED's you can tell exactly where you are."

In his never ending quest for unique effects, he used all kinds of methods, including the Theramin—a device first introduced by Jimmy Page—that changes pitch depending on where your hands are placed.

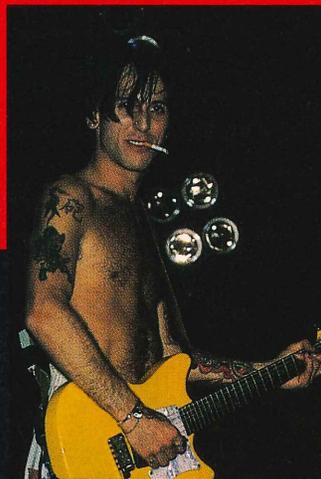
But one of the traps the band avoided was drawing on complicated studio tricks that couldn't be recreated on stage. "What took so long to make *Cocked and Loaded* was that we wanted to get a very full sound without depending on a lot of overdubbing and other studio effects. Everything we do on the record, we do live. In fact, I think we sound *better* live!"

True to his word, Tracii doesn't even believe in distortion pedals, preferring instead the sound of Stratocasters and Telecasters going directly into a diverse array of old and new Fender amplifiers. "I've always recorded with Fender. You can do *anything* with a Strat. You can get any sound in the world out of a Stratocaster

(Continued on page 31)

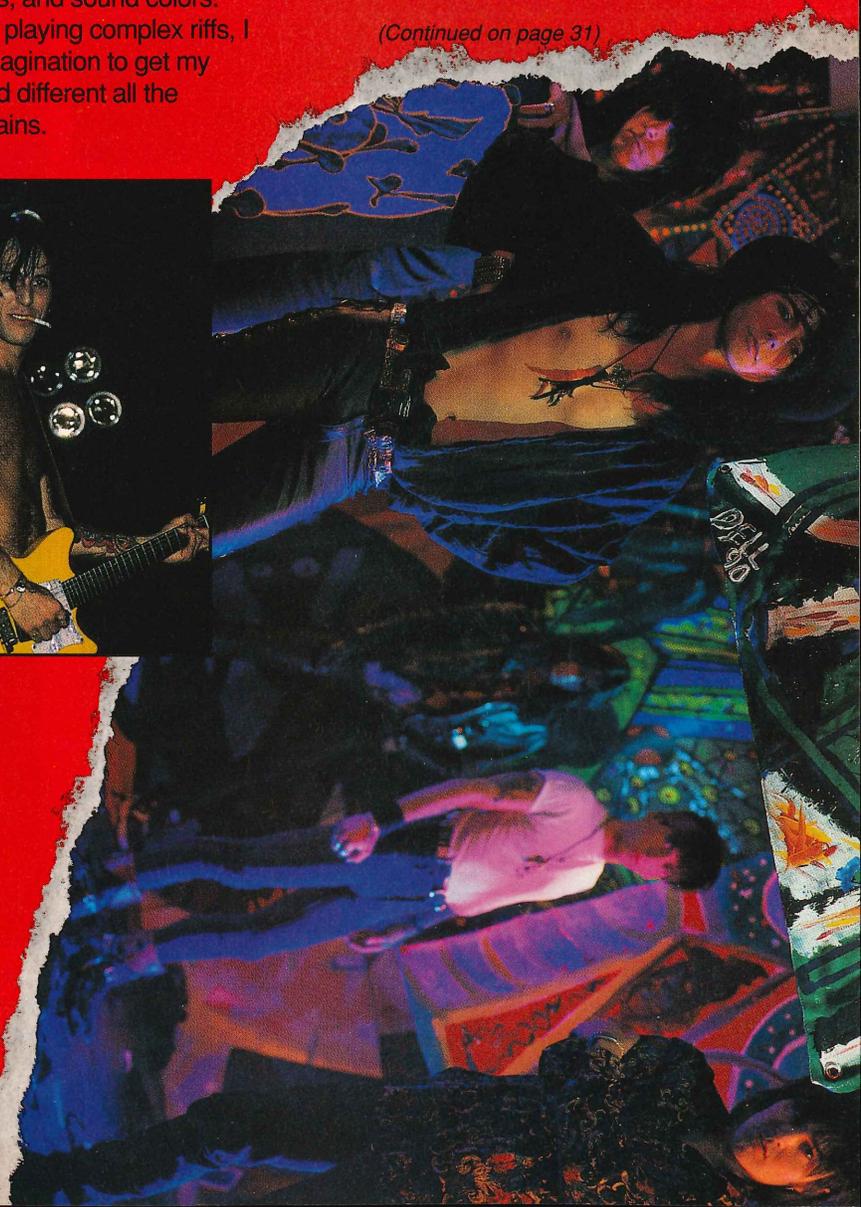


Tracii and the Guns' prolific writers have penned over 25 songs during the course of this tour, of which only a fraction will make it on to the upcoming album



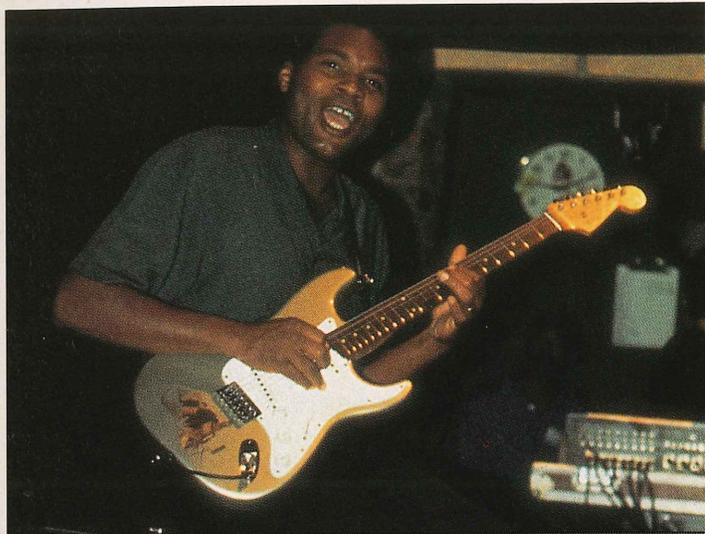
"I use the Heartfield because you can get three different sounds out of the bridge pickup, and with the LED's you can tell exactly where you are."

The boys in the band: Steve, Phil, Kelly, Tracii and Mick



# NEW PRODUCTS

Always on the move, Fender introduces a whole stockpile of new weapons for you to do some serious damage with on the Frontline!



*New Signature Series Fender Strat & Tele Guitars*

Faithful Custom Shop recreations of Robert Cray's '59 "hardtail" Stratocaster, Albert Collin's natural Telecaster Custom and Danny Gatton's heavily modified early '50's Telecaster are the newest editions to Fender's growing stable of Signature models.

The Fender Custom Shop has also created a Signature Telecaster for James Burton, complete with an updated paisley paint job.

Also, a new, lower priced Yngwie Malmsteen Standard Stratocaster, complete with scalloped fretboard, is now available.

All of these Signature instruments are made to the exact specifications of the artists.

## Tele Plus . . . Fender Lace Sensor performance

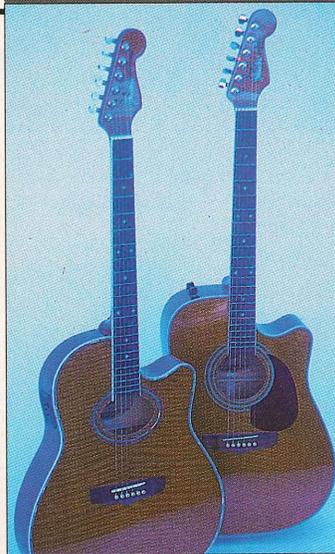
The amazing success of the Strat Plus series has prompted our guitar gurus to offer these same kinds of features to Fender's army of Telecaster lovers. Now you can get one blue and two red Fender Lace Sensors in a Tele! The American Standard tremolo system, with locking keys and roller nut is also available on the *Deluxe Tele Plus*. Check it out!

I like how this magazine covers all kinds of music!

Didn't you know? Fender is for everybody!

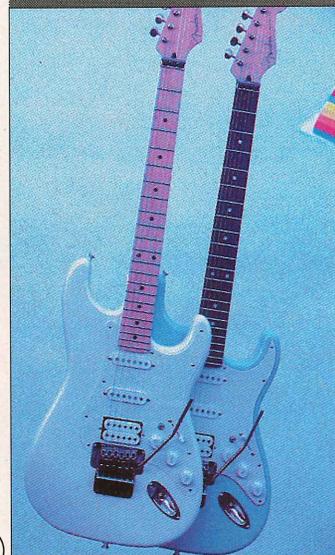


## California Acoustics . . . two new flame maple acoustic electrics!



A beautiful flame Maple top and headpiece facing complement these La Brea & Montara models which also include distinctive pearl snowflake fingerboard inlays. Both instruments have cutaway bodies and are equipped with pickups for plugging into your favorite Fender amp. Play one. The feeling is electric!

## HRR Strats . . . 50's or 60's Vintage Hot Rod Reissues

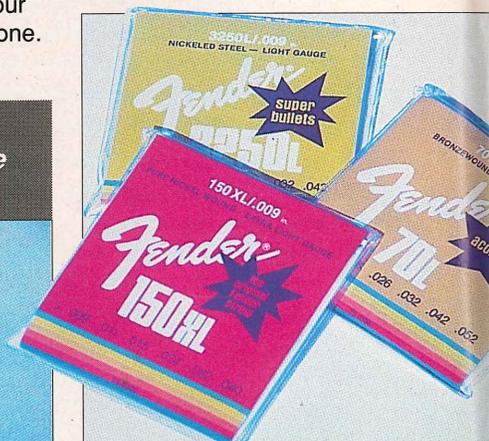


Stop! Don't modify that vintage Strat! These already have a Floyd Rose-licensed double-locking tremolo, a hot DiMarzio humbucker and two vintage style single coil pickups!



## H.M.T. Bass . . . a metal minded acoustic/electric

Figured Maple top with special "F" hole, Rosewood fretboard with special inlays and 22 frets, 1 Piezo bridge pickup and 1 Silver Lace Sensor, and a bound body.

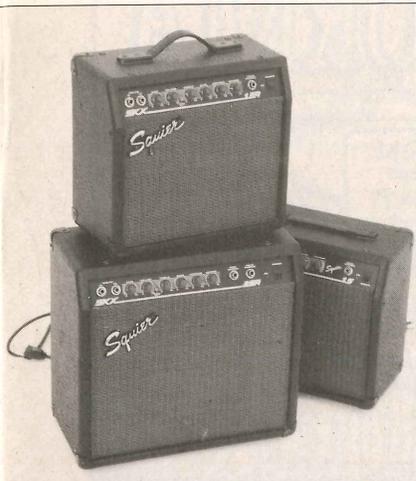


## New, Updated Fender String Packaging!

You know, after all the hype you read about electric guitar strings, there are only three major categories to choose from: nickel wound, nickel plated steel wound and stainless steel wound. Fender makes all three.

So, if you really want to be sure you're getting the best, just ask for the Fender brand!

You'll recognize them by the bright new packages at your favorite dealer.

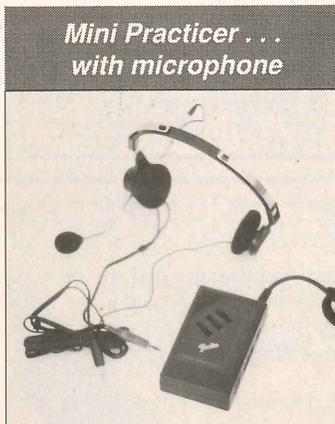


**Squier SKX . . . new "Power Shift" switch for small but mighty punch**

These three new little killers from Squier give you affordable, portable, punchy performance with the introduction of Fender's new "Power Shift" switch. It's a nifty little device that offers smooth, tube type distortion in a solid state package with the push of a button!

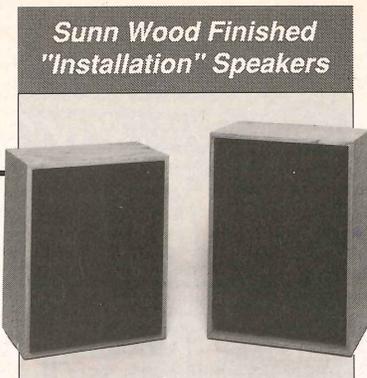
The two smaller models feature 15 watts with an 8" speaker, (with or without reverb) while the larger unit comes with 25 watts, a 10" speaker and reverb.

Hats off to the Fender techs. These boxes really bark!



**Mini Practicer . . . with microphone**

3 bands of EQ, 2 steps of distortion, headphones **and microphone** in a portable, battery provided, belt clip package. Work out those vocals!



**Sunn Wood Finished "Installation" Speakers**

The 1295CI features dual Piezo high frequency drivers and a two section horn. The 1291CI has a compression driver and a constant directivity (CD) horn.

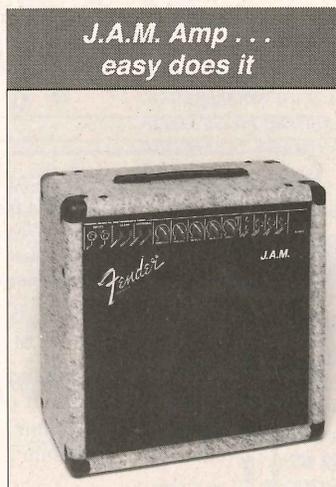
Both enclosures have 15" speakers and are rated at 150 watts.

These are great for permanent installation because of the strong plywood cabinets with birch veneer covering.



**AX-5000 Chromatic Tuner**

Tunes all 12 chromatic pitches. Features an adjustable "A" calibration. Shows note, "A" references, flat, sharp, or "in tune" with LED indicators.



**J.A.M. Amp . . . easy does it**

4 pre-programmed sounds at your fingertips with 25 watts, Eminence 12" speaker, a chorus with rate and depth controls, effects loop and headphone jack. Crank it!

# UN Sung HEROES!

## Stratocaster XII & Jazz Bass Plus:

by Beau MacDougall

Beau MacDougall is Fender's in-house Clinician & Sales Training Director. His clinics, held at music dealers worldwide, provide a wealth of information as well as a glimpse of Beau's impressive playing skill.



With so many great Fender products to review, sometimes there are exceptional guitars (or amps) that might be overlooked. I'd like to highlight two instruments that immediately come to mind.

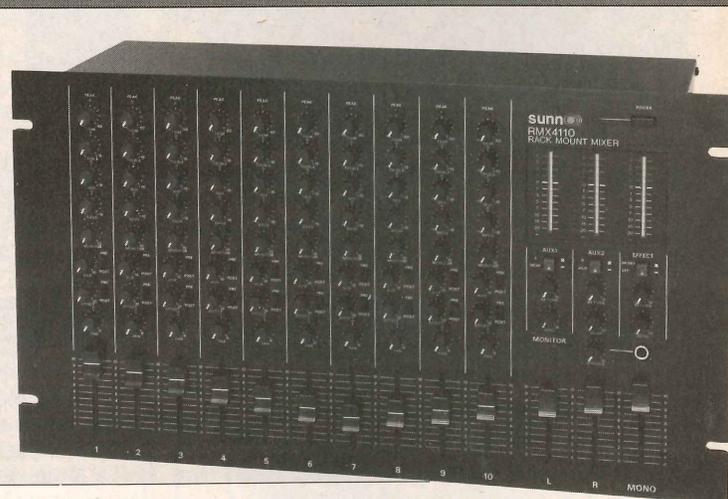
First is the **Stratocaster XII** 12-string guitar, the first twelve string that you can actually play in tune! (How do you do it? 12 separate bridge saddles allow each string to be intonated individually.) In addition, though the Stratocaster XII is lighter than most six string models, the feel remains very solid and the balance is incredibly even, making it very comfortable to play, either sitting or standing.

Next is the new **Jazz Bass Plus**, available in four and five-string models. Now you can own an instrument equipped with Fender Lace Sensor technology as well as the extra flexibility that comes with active EQ. Boasting 22 large frets and an attractive lightweight downsized body, this bass combines a very modern look with all of the usable features in demand for both stage and studio.

Both of these Fender greats are well worth your consideration. Ask your dealer for a test drive.

## Sunn RMX 4110 Rack Mount Mixer

Ten channels in only 6 rack spaces!



Not to be outdone, our SUNN research & development team has come up with a mixer which features 10 input channels, stereo/mono outputs, Monitor & Effects & Aux (3 busses total), 3 stereo return lines, 3-band EQ, and trim control in only 6 rack spaces!

# ATTACK OF THE DOLDRUMS

# FEATURING STRATOBOT - AND INTRODUCING - CAL FORNIA

LIGHT YEARS AWAY ON THE SLIMY ORB OF DOLDRUM, EMPEROR NO-GIG IS PLOTTING TO TAKE OVER OUR FAIR PLANET.

GENERAL RIFF-LESS, I HAVE A PLAN TO DOMINATE THOSE AIR-HEAD EARTHINGS! OUR JAMSTOPPER RAY WILL HYPNOTIZE EARTH'S RULERS INTO HATING MUSIC. WITHOUT MUSIC EDUCATION, THEIR CHILDREN'S BORED, EMPTY BRAINS WILL BE OURS FOR THE TAKING!



EMPEROR NO-GIG (DA BRAINS)

THAT'S USING THE OL' GRAY MATTER SIRE!



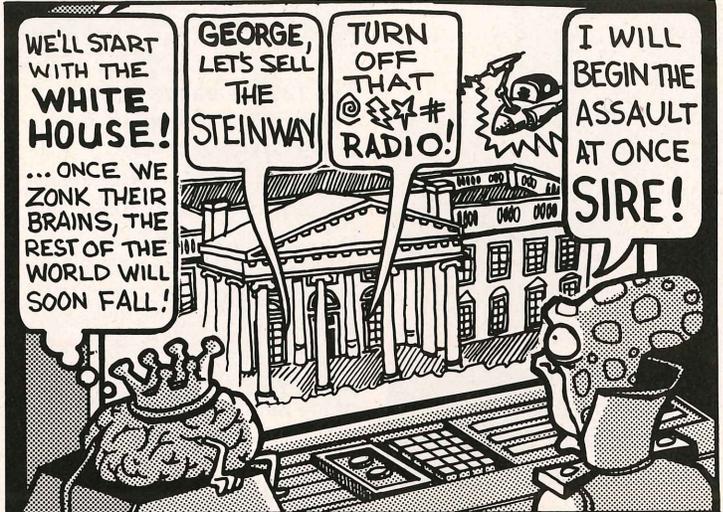
WE'LL START WITH THE WHITE HOUSE!

...ONCE WE ZONK THEIR BRAINS, THE REST OF THE WORLD WILL SOON FALL!

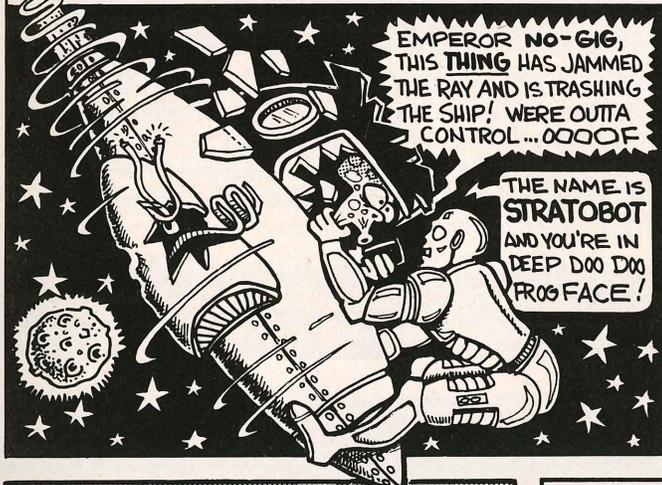
GEORGE, LET'S SELL THE STEINWAY

TURN OFF THAT @\*#\*# RADIO!

I WILL BEGIN THE ASSAULT AT ONCE SIRE!



AS THE DOLDRUM CRAFT HURLS TOWARDS EARTH, AN UNEXPECTED SNAFU OCCURS!



EMPEROR NO-GIG, THIS THING HAS JAMMED THE RAY AND IS TRASHING THE SHIP! WERE OUTTA CONTROL ... 0000F

THE NAME IS STRATOBOT AND YOU'RE IN DEEP DOO DOO PROG FACE!

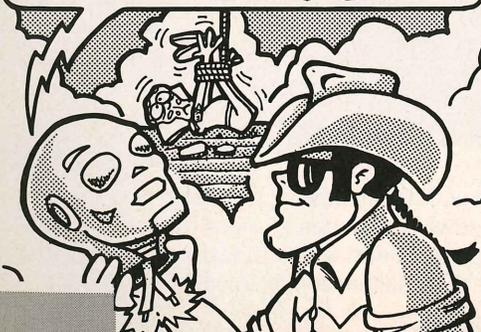
THE DOLDRUM CRAFT PLUMMETS TO EARTH, DUMPING BOTH STRATOBOT AND RIFF-LESS THROUGH THE ROOF OF THE HEIFER CAFE WHERE CAL FORNIA IS JUST FINISHING UP HIS LAST SET.



HANG TOUGH STRATOBUDDY, I'LL HAVE THIS SIDEWINDER HOG TIED SLUCKER 'N BONNIE RAIT'S BOTTLE NECK!

OUCH

THANKS CAL, BUT THEY'LL BE BACK. IT'S UP TO YOU NOW! YOU'VE GOT TO GET PEOPLE TO SIGN ALL THOSE PETITIONS AND GET THEM TO OUR GOVERNMENT REPS **PRONTO!**



OK PARTNERS, YOU HEARD THE "BOT"! IF THESE DOLDRUM DUDES DRAIN OUR LEADER'S BRAINS, THE FUTURE OF OUR KID'S MUSIC EDUCATION IS ZIP!

FILL OUT THIS HERE PETITION AND GIT IT BACK TO ME BEFORE **DECEMBER 31ST** I'LL TAKE 'EM TO OUR NATION'S CAPITOL SO OUR LEADERS WILL HAVE ENOUGH TIME TO SAVE OUR PLANET FROM THE **DOLDRUMS**

MUSIC MAKES THE DIFFERENCE NATIONAL COMMISSION ON MUSIC EDUCATION

Yes! I want to make music education a driving force in America's schools. If our children are to succeed in the workforce and world of the future, they must be provided with a well-rounded education curriculum incorporating music and the other arts.

NAME: \_\_\_\_\_

Address: \_\_\_\_\_

NAME: \_\_\_\_\_

Address: \_\_\_\_\_

This petition voucher authenticity verified by NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

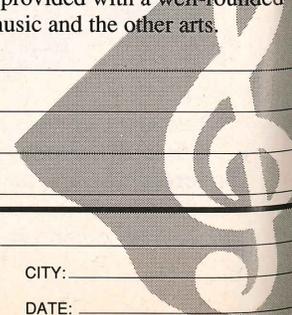
STATE: \_\_\_\_\_

ZIP: \_\_\_\_\_

DATE: \_\_\_\_\_

Mail to:  
PETITION  
1130 Columbia  
Brea, CA 92621

IMPORTANT: We can accept signatures from adults of legal voting age only. Please be sure to sign your name to verify the authenticity of the signatures.



# PRODUCT INDEX

Fender®

Heartfield®

PHILIP  
KUBICKI

Squier

sunn®

see page 23 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:

- 27-1000 '60's Stratocaster, u-shaped neck w/ RW slab frtbrd, tri-lam (W/B/W) pckgrd
- 27-1002 '50's Stratocaster, v-shaped Mpl neck, sgl-layer pckgrd, "skunk stripe" on back of neck, hdstck plug
- 27-1102 '50's Stratocaster, same as 27-1002 except non-tremolo bridge

### 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/ Strlss Stil 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: "shal-

low 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-lcnsd dbl-lckng trem system; Models:

- 10-3200 Contemporary Stratocaster

### HRR Series

"HRR" Stratocasters are "hot rodged" versions of vintage instruments. Body: Basswood; Neck: vintage gloss finish, 22 jumbo frets, 12" rad; E-tronics: 1 DiMarzio "HM" HB pu w/coil splitter sw (bridge), 2 SC pu's, 5-pos. ssw, 1 Tone (neck pu), 1 TBX (Bridge, Mid pu's); Other: Dlx Kahler Floyd Rose-lcnsd dbl-lckng tremolo; Models:

- 25-1000 "HRR" '50's Stratocaster, mpl neck
- 25-1002 "HRR" '60's Stratocaster, RW frtbrd

### 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
- 10-7500 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

(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), dual 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

### 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-lcnsd dbl-lckng trem system, smaller hdstck (painted), gotho 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

(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, dual Red FLS-bridge w/3-pos. mini toggle, special 5-pos. ssw, Tone-neck pu, TBX-Bridge & Mid; Other: Dlx Floyd Rose-lcnsd dbl-lckng trem system w/snap-in arm, smaller hdstck (painted), gotho keys; Models:

- 10-2000 H.M. Strat Ultra, RW frtbrd

### 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, 1TBX-neck, 1TBX-Mid & Bridge; Other: Brass nut, Am Std trem; Models:

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

The Yngwie Malmsteen Standard is similar to the '70's Stratocaster Yngwie uses on stage. Body: Alder; Neck: special "U" shape, scalloped frtbrd, 21 vintage frets, gloss finish, '70's-style hdstck; E-tronics: 3 Am Std SCs, 5-pos ssw, 1Vol, 2 Tone (Mid, Bridge); Other: Am Std trem; Models:

- 27-2702 Yngwie Malmsteen Standard

(USA) [*Custom Order Only*] The Robert Cray Signature Model is a faithful recreation of Robert's favorite '59 Stratocaster. Body: Alder; Neck: special "Oval" shape, RW frtbrd, 21 vintage frets, vintage tint finish; E-tronics: 3 custom wound vintage style SCs, 5-pos ssw, 1Vol, 2 Tone (Mid, Bridge); Other: Non-trem bridge; Models:

10-7702 **Robert Cray**

## 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, snl-gly blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr; 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, snl-gly 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, snl-gly 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: snl-gly wht pckgrd, bridge w/individually adjustable saddles, chrmpitd hrdwr; Models:

27-5202 **Standard Telecaster**

### U.S. Plus Series

(USA) Tele Plus guitars are designed to better address today's players. Body: Ash or Alder, Ash Top & Back; Neck: natural satin finish, 22 jumbo frets, Bi-flex truss rod; E-tronics: 1 Blue FLS (neck), dual Red FLS's w/3-pos mini toggle (bridge), 3-pos. ssw, Vol, TBX; Other: chrmpitd hrdwr; Models:

10-8502 **Tele Plus**, mpl neck

10-8500 **Tele Plus**, RW frtbrd

10-9002 **Deluxe Tele Plus**, same as 10-8502, except lckng tuners, Wilkinson roller nut, dlx tremolo system

10-9000 **Deluxe Tele Plus**, same as 10-8500, except lckng tuners, Wilkinson roller nut, dlx tremolo system

### H.M.T. Series

H.M.T. Tele guitars are a rock oriented version of the Telecaster concept. Body: slighter larger Telecaster shape w/"F" hole, Basswood w/bound bookmatched figured Mpl top; Neck: RW frtbrd, special "sharkstooth" inlays, 24 jumbo frets, 17" rad, tilt-back slant-style hdstck w/new Fender logo; E-tronics: 1 Blue FLS (neck), 1 DiMarzio "HM" HB pu w/2-pos mini coil split sw (bridge), 3-pos. ssw, Vol, TBX; Other: blk chrome hrdwr, mini tuners, no pckgrd; Models:

25-2200 **H.M.T.**, Kahler Floyd Rose-lcnsd dbl-lckng trem system

25-2100 **H.M.T.**, same as 25-2200, except non trem std bridge

The H.M.T. Acoustic/Electric Tele comes the best features of both acoustic and electric models. Body: slighter larger Telecaster shape w/"F" hole, Basswood w/bound bookmatched figured Mpl top; Neck: RW frtbrd, dot inlays, 22 jumbo frets, 12" rad, "strat"-style hdstck w/new Fender logo; E-tronics: 1 Silver FLS (neck), 1 piezo acoustic system (bridge), Pan, Vol, TBX; Other: blk chrome hrdwr, mini tuners, no pckgrd, back-loading bridge; Models:

25-2300 **H.M.T. Acoustic/Electric**

### 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**

(USA) [*Custom Order Only*] The Danny Gatton Telecaster model is a faithful recreation of Danny's heavily modified early '50's Telecaster. Body: Light Ash; Neck: Mpl, special finish, Zirronian side dot markers, 22 vintage frets, 7.25" radius; E-tronics: 2 Barden custom SC pu's, 3-pos. ssw,

Volume, Tone (special values); Other: modified vintage style bridge; Models:

10-8700 **Danny Gatton Telecaster**

(USA) [*Custom Order Only*] The Albert Collins Telecaster model is a faithful recreation of Albert's "red hot" blues axe. Body: Light Ash w/bound top and back; Neck: Mpl, gloss finish, 21 vintage frets, 7.25" radius; E-tronics: 1 vintage SC pu (bridge), 1 '50's style HB pu, 3-pos. ssw, Volume, Tone; Other: vintage style bridge w/special cover; Models:

10-8800 **Albert Collins 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**, RW frtbrd, dot frtbrd inlays, 2-pc figured Mpl top, Mahogany back, Mahogany 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 hdwr; 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/Tortoiseshell) 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 hdwr, 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/Tortoiseshell) 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 hdwr; Models:

- 27-6102 Standard Precision Bass, mpl neck
- 27-6100 Standard Precision Bass, RW slab frtbrd,
- 27-6200 Standard Precision Bass, same as 27-6 100 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 hdwr; Models:

- 19-7502 Precision Bass Plus, mpl neck
- 19-7500 Precision Bass Plus, RW slab frtbrd,

### H.M.T. Series

The H.M.T. Acoustic/Electric bass combines the playability of an electric with a lighter, more acoustic sound. Body: P-Bass shape w/"F" hole,

Basswood w/bound bookmatched figured Mpl top; Neck: RW frtbrd, special "sharkstooth" inlays, 22 jumbo frets, 7.25" rad, tilt-back slant-style hdstck w/new Fender logo; E-tronics: 1 Silver FLS (neck), 1 piezo acoustic system (bridge), Pan, Vol, TBX; Other: blk chrome hrdr, mini tuners, no pckgrd, back-loading bridge; Models:

- 27-9600 H.M.T. Acoustic/Electric Bass

### Acoustic Electric

The P-Bass Acoustic/Electric model is a fretless, acoustic version of the first electric bass. Body: P-Bass shape w/"F" hole, Basswood w/bound bookmatched figured Mpl top; Neck: RW fretless frngbrd, 7.25" rad; E-tronics: 1 Silver FLS (neck), 1 piezo acoustic system (bridge), Pan, Vol, TBX; Other: blk chrome hrdr, no pckgrd, back-loading bridge; Models:

- 27-9608 Precision Bass - Acoustic/Electric

### "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 hdwr; 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 Basses 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. Basses 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 swtchnng, 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 swtchnng, 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 swtchnng, 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: 2x200w 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 freq; 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" frtbrkr; Models:

94-5410 **San Luis Rey**

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

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

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

94-4742 **La Brea**, Flame Maple top

Body: Cutaway Dreadnought style w/special convex back design and oval sound hole, 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, Spruce top  
94-5721 **Montara**, Natural, Spruce top  
94-5732 **Montara**, Sunburst, Spruce top

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

94-5742 **Montara**, Flame Maple top

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

#### Bullet End Sets

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

#### Ball End Gauged Singles (150's)

- |         |       |               |
|---------|-------|---------------|
| 72-0314 | (022) | 77-2214 (022) |
| 72-0316 | (024) | 77-2216 (024) |
| 72-0318 | (026) | 77-2218 (026) |
| 72-0322 | (030) | 77-2222 (030) |
| 72-0324 | (032) | 77-2224 (032) |
| 72-0328 | (036) | 77-2228 (036) |
| 72-0330 | (038) | 77-2230 (038) |
| 72-0332 | (040) | 77-2232 (040) |
| 72-0334 | (042) | 77-2234 (042) |
| 72-0338 | (046) | 77-2238 (046) |
| 72-0340 | (048) | 77-2240 (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	<b>250XL</b> ,	008/011/014/022/030/038
73-1020	<b>250L</b> ,	009/011/016/024/032/042
73-1030	<b>250R</b> ,	010/013/017/026/036/046

### Bullet End Sets

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

### For "Floyd Rose" Tremolo Sets

73-2010	<b>4250XL</b> ,	008/011/014/022/030/038
73-2020	<b>4250L</b> ,	009/011/016/024/032/042
73-2030	<b>4250R</b> ,	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	<b>350XL</b> ,	008/011/014/022/030/038
73-0220	<b>350L</b> ,	009/011/016/024/032/042
73-0240	<b>350LH</b> ,	009/011/016/026/036/046
73-0230	<b>350 PRO</b> ,	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	<b>505</b> ,	012/016/024/032/042/052
73-3300	<b>50</b> ,	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	<b>1100XL</b> ,	040/060/075/095
73-1760	<b>1200L</b> ,	045/065/080/100
73-1770	<b>1300M</b> ,	050/070/085/105

### Sets, 5-string

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

73-1767	<b>1205H</b> ,	030/045/065/080/100
73-1765	<b>1205L</b> ,	045/065/080/100/128

### Sets, 6-string

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

73-1766	<b>1206</b> ,	030/045/065/080/100/128
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### 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	<b>80</b> ,	050/064/080/095
73-4100	<b>850</b> ,	055/071/088/104
73-4400	<b>950</b> ,	053/061/075/094
73-1660	<b>980L</b> ,	045/060/075/090
73-1670	<b>980M</b> ,	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	<b>970L</b> ,	045/065/080/095
73-2630	<b>970M</b> ,	050/070/085/100
73-5000	<b>1000</b> ,	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	<b>90</b> ,	050/066/083/101
73-1620	<b>990L</b> ,	045/060/075/090
73-1630	<b>990M</b> ,	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	<b>2200</b> ,	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	<b>70XL</b> ,	010/014/024/030/040/048
73-1100	<b>70L</b> ,	012/016/026/032/042/052
73-3900	<b>70R</b> ,	013/017/026/036/046/056

### Bullet End Sets

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

### Ball End Sets, 12 String

73-5100	<b>1400</b> ,	010/010/013/013/022/010 028/013/038/022/052/024
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### 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	<b>100</b> ,	028/032/040/029/035/043
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### Tie End Sets, Black

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

73-8000	<b>130</b> ,	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 5oz. 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<sup>1</sup>/<sub>2</sub>" 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

The Wilkinson needle-bearing roller nut lets strings slide easier, reducing tremolo intonation problems.

- 99-0815 Wilkinson Nut, 9 to 42 string gauge
- 99-0816 Wilkinson Nut, 12 to 52 string gauge

Fits original Stratocaster, and is perfect for repair or modification.

- 99-1359 Pickguard, Black, Stratocaster

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

- 99-1361 Pickguard, White, P-Bass

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

- 99-1362 Stratocaster White Accessory Kit
- 99-1363 Stratocaster Black Accessory Kit

### Guitar Hardware

- 99-1364 Pickup Covers, Black, Strat, Pkg of 3
- 99-1365 Tone/Vol. Knobs, Black, Strat
- 99-1366 Chrome Knobs, Tele & P Bass
- 99-2056 Dome Knobs, Vintage Tele
- 99-1367 5-Way Selector Switch, Strat

### 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

- 99-0930 Amp Knobs, 1-10, Pkg of 6
- 99-0931 Amp Knobs, Red Pointer, Pkg of 6
- 99-0932 Amp Knobs, Black Pointer, Pkg of 6

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 that 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

23-9993 **Mycro Headphone Amplifier**, Black, w/3 settings, includes headphones

## Electronic Tuners

For electric or acoustic instruments. Include sharp/flat/in-tune LEDs, in/out jacks and microphone.

23-9996 **AX-5000 Chromatic Automatic Tuner**, variable "A" reference (435-446Hz), chromatic pitch display

23-9997 **TX-1000 Automatic Guitar/Bass Tuner**, 6 pitch indicators

## 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 **Pickgrd 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.  
99-2054 **Tremolo Arm**, American Standard

99-2055 **Control Plate**, Chrome, Jazz Bass  
99-2058 **Control Plate**, Vintage Telecaster

### 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-Incsd dbl-lickng 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 Basses. 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

## EX FACTOR STRINGS

### Nickelplated Steel Roundwound

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: classic 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. 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 fswitch

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

The Squier SKX Series incorporates innovative design ideas for improved sound quality. Features: 3-band EQ, Vol, Gain, Contour, "power shift" switch, headphone outputs; Models:

24-4000 **Squier SKX 15**, 15w RMS, 8" spkr

24-4100 **Squier SKX 15R**, 15w RMS, 8" spkr, Reverb

24-4200 **Squier SKX 25R**, 25w RMS, 10" spkr, 1-button fswitch, Reverb, Effects Loop

### 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**

# Squier® II

## 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**

# sunn

## 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 compressor, 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 "work-horse" 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 graceful 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,  $\pm 1$ 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,  $\pm 1$ 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

## GRAPHIC EQUALIZERS

(USA) SUNN SP-3200 Series Equalizers are reliable rack mount units. Features: Selectable 6/12dB cut / boost  $\pm 24$ dBV 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

## 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 ultrahigh 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  $\pm 6$ 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  $\pm 6$ 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  $\pm 6$ 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  $\pm 6$ 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  $\pm 6$ 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  $\pm 6$ 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, roadworthy 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  $\pm 6$ 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  $\pm 6$ 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:

71-01270 **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 controlled 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 programmable 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; Con-

struction: 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 400µsec RFI filtering,

80-0824 **PRO RACK 824**, one 40A SSR w/back-to-back SCRs for each chnl, professional grade 450µsec 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 **PRO RACK ND 600**

### **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**

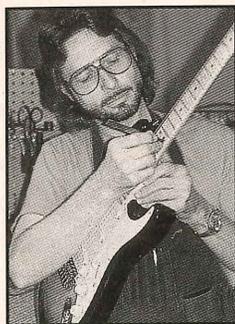
### **ABBREVIATIONS:**

Am Std	=	American Standard
Ch, chnl	=	channel
chrmpld	=	chromeplated
dbl-lckng	=	double locking
Dlx	=	deluxe
Eff	=	effects
E-tronics	=	Electronics
ext	=	extension
FLS	=	Fender-Lace Sensor
fqncy	=	frequency
frtbrd	=	fretboard
frtmrks	=	fretmarkers
ftswtch	=	footswitch
hdstck	=	headstock
goldpltd	=	goldplated
HB	=	humbucking
hdwr	=	hardware
hndd	=	handed
imp	=	impedance
lcnsd	=	licensed
mpl	=	maple
ndl-brng	=	needle-bearing
nickpltd	=	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
USA	=	made in the United States
vol	=	volume
w	=	watts
W/B/W	=	White/Black/White
wht	=	white
x-over	=	crossover

# TECH TIPS

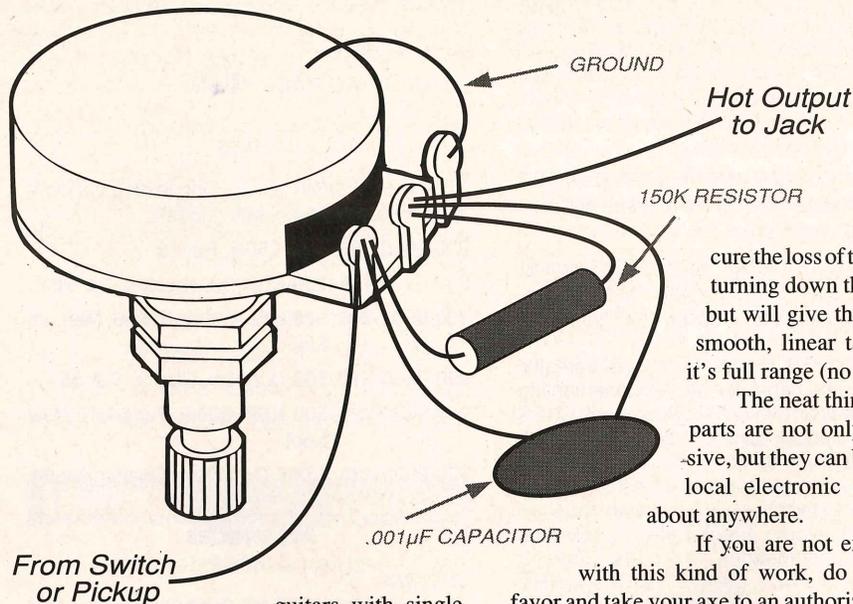
## Combating the "Volume vs. Tone" Syndrome by Larry Brooks

Larry Brooks is the Artist Builder at Fender's Custom Shop. He builds guitars for most of the artists that Fender deals with. Larry has been a builder for over 20 years, starting out in Colorado, and moving to California only 9 months ago.



I am often called upon to address some of the idiosyncracies inherent in single coil pickup systems. As many of you may know, when you turn down the volume (even just a bit) on a guitar with a single coil pickup, the high end or treble loss is *not* proportionate—in other words, a small cut in volume creates a far greater loss in your guitar's treble response.

However, fear not! There is a relatively fast cure for the problem, and in fact, here is one method that will help you combat the dreaded *Volume vs. Tone loss* situation that occurs on



not only cure the loss of treble when turning down the volume, but will give the control a smooth, linear taper along it's full range (no hot spots).

The neat thing is, these parts are not only inexpensive, but they can be found in local electronic shops just about anywhere.

If you are not experienced with this kind of work, do yourself a favor and take your axe to an authorized service center and let them do the soldering for you!

Tune in and pick up (sorry!) more Fender facts and tips in upcoming articles. Until then, I hope your losses are few!

guitars with single coil pickups.

On the volume control, you add a 1/4-watt 150K ohm resistor and a .001 µF capacitor in parallel, across the first and second leg. This will

# SOUND SETUPS

## M-80 Series Guitar Amplifiers

*We thought it would be a good idea to show you how to set up some of Fender's newer guitar amps (kind of a "road map" to sonic nirvana). Here's your chance to find out what the M-80 can do for you. Take this page with you to your Fender dealer, plug in and let 'er rip!*

### Clean Channel Settings:

<b>Jazz</b>	
<b>Cool Country Twang</b>	
<b>Funky Clean Rhythm</b>	

### Overdrive Channel Settings:

<b>Chicago Blues</b>	
<b>English Power Rhythm</b>	
<b>Metal Power Rhythm</b>	

These diagrams are set up for the M-80 combo—a self-contained unit with a 12" speaker in an open back cabinet. If you have one of the other models (M-80 Pro or M-80 Top), your sound must be tailored to the enclosure: for a closed back cabinet, cut back on the bass control just a bit. If your cabinet has larger speakers, cut back on the bass; for smaller speakers, cut back on the treble.

**NOTE:** The control panel is reversed on the Pro and Top models, so adjust for this when setting your sound.

### Control Explanation:

The **Contour** is a tunable midrange "notch" frequency control,

which means that depending on where you set it, a certain range of frequencies is dropped out. For instance, at "0" a band of midrange frequencies is boosted, giving the tone a harder edge. As you rotate the control counterclockwise, the midrange boost decreases. And finally, at "10", the high and low frequencies are boosted—with less mids—for that great metal crunch.

The **Presence** control adds or subtracts ultra-high frequencies, giving your tone a high-end sparkle in the range from "6" to "10", and a smoother mid sound from "0" to "4". At "5" the tone is unaffected by this control.

# ARTIST ADVICE

by Steve Bailey

Steve is one of the most sought after session players around, appearing on numerous albums, and is about to release his first solo effort, replete with guest stars like **Larry Carlton**. He also has published books and appeared in bass technique videos.



I've dubbed this excerpt from my forthcoming books the **Hazard Exercise\***. I call it that because it's like driving a tricky race course at high speed—dangerous to attempt, but exhilarating when you succeed!

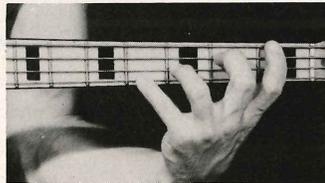
All kidding aside though, performing this exercise diligently will develop smoothness and accuracy in string shifting, as well as independence between the fingers. It should be quite demanding at first, but with time will come easier. Once mastered, the Hazard Exercise

also makes an excellent warmup for gigs and other situations.

Be sure to follow these guidelines when performing the exercise:

1) Play on your fingertips (see picture below); fingertips provide the most direct application of downward force (as opposed to the meaty, soft pads where your fingerprints are).

2) When you come to a red HOLD arrow, keep that finger down on that note until the green SHIFT sign. (This is the "hazard"!)



\*Reprinted with permission from CPP/Bellwin Publishing.

etc . . .

## M-80 SERIES® GUITAR AMPS

The M-80™ comes in three formats, all of which are 90 watts RMS: the **M-80**, a Combo model with one 12" speaker; the **M-80 Top**, a "piggyback" Head; and the **M-80 Pro**, a Head with 3 rack spaces. The M-80 Top and M-80 Pro can be combined with either a half stack (one Enclosure with four 12" speakers) or a full stack (two Enclosures). The Enclosures available are the **HM 4-12A Slant Front** and the **HM 4-12B Straight Front** models. All units are covered in attractive, durable gray carpet, with reinforced corners.

Fender created the M-80™ amplifiers in response to the need for ever more powerful gain circuitry in today's guitar amps. Designed to produce the kind of smooth, explosive distortion usually possible only with signal processing devices, the M-80™ models are perfect for the modern rock guitar player.



## ADVERTISEMENT

# Fix a sharp in nothing flat.



On stage or in the studio, tuning up is quick and easy with Fender's AX-5000 Chromatic and TX-1000 digital auto tuners.

- Fender
- Strings
- Picks
- Straps
- Pickups
- Cables
- Tubes
- Polish
- Tuners
- Parts
- Cases
- Gig Bags

*A lady string master who displays a startling command of dobro, fiddle, banjo, pedal steel, mandolin, acoustic guitar, and electric guitar!*

You might call the '80's the decade of specialization. Football teams have players that only kick field goals between 23 and 31 yards in a 10 knot wind during the winter, sprawling shopping malls cover the country featuring stores like the one that just sells coffee mugs for left-handed teetotalers, and, of course, hit records are performed by a staggering array of sought after musicians with unique talents.

To find, therefore, a band that arranges and plays all their own parts, and that sings four-part harmonies like they were quadruplets bred for the task, is unusual.

Look a little further and you'll

gave me a dobro," she recalls. "Since he played banjo and my sister played guitar, we had like a little family band."

Immersing herself in music with what was to become her trademark determination, Wanda soon added banjo, acoustic guitar and fiddle to her repertoire. She entered the festival/contest circuit with great success: among her many victories was the 1980 Walnut Valley Old-Time Fiddle Championship at Winfield, Kansas, where she also placed fifth in guitar flatpicking.

By this time, though she was truly quite proficient at many instruments, fiddle had emerged as

## WILD ROSE & WANDA VICK:

### *Nashville's First Lady of Strings*

discover that this talented group is composed solely of women—no mean feat in the male dominated music industry.

Finally, the band's secret weapon is uncovered: a lady string master that displays a startling command of dobro, fiddle, banjo, pedal steel, mandolin, acoustic guitar, and electric guitar.

If you listen to country music, you know that this band is *Wild Rose*, consisting of **Nancy Given Prout** (drums, harmony vocals), **Kathy Mac** (bass, harmony vocals), **Pamela Gadd** (lead and harmony vocals, acoustic guitar, banjo), **Pam Perry** (lead and harmony vocals, mandolin, acoustic guitar), and multi-instrumentalist **Wanda Vick**.

Wanda has a history as a player that dates back to when she was eleven years old. "My fingers were too small too play guitar, so my daddy

Wanda's main voice. Her interest, fueled by the desire to emulate her hero, another talented multi-instrumentalist by the name of **Mark O'Connor**, led her to continue her education beyond high school.

After one year in the music program at the University of Montevallo in Alabama, Wanda transferred to Nashville's Belmont College. Here, her horizons were broadened tremendously, not only through her introduction to the Nashville music scene, but also by her participation in Belmont's music business curriculum.

"Besides lab time in the studio at Belmont, where we learned how to operate the equipment, I studied all the facets of the entertainment industry. Because of courses in subjects like copyright law and publishing, I was a lot more knowledgeable about the whole business in general. I'm really glad I got that degree."

While she was busy delving into



the exciting new world of bebop jazz at school, Wanda continued to gain experience in the outside world. By the time she graduated, she was a member of singer **Lynn Anderson's** road band, as well as a veteran of the studio. It was with Lynn Anderson that Wanda was introduced to the electric guitar, playing a few dual lead parts in the latter portion of her stint with the band.

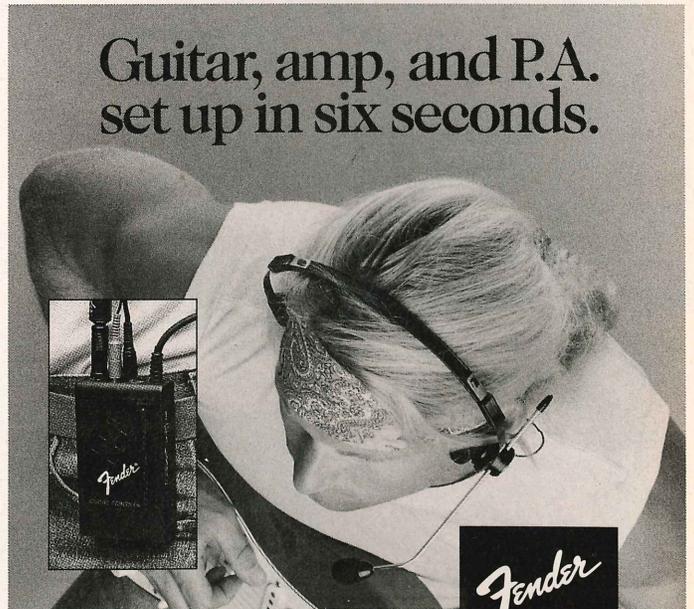
When she left to assemble an all female band for **Porter Wagoner**, she was suddenly thrust into the world of electric guitar with a vengeance. "I thought I was gonna be the fiddle player," Wanda remembers, "but we ended up not

*(Continued on page 31)*

*Left: Wanda in the studio with her trademark Telecaster.  
Middle: The video for Everything He Touches (Just Turns To Gold).  
Top: Nancy, Pam, Pamela, Kathy, Wanda*

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Guitar, amp, and P.A.  
set up in six seconds.



Headphones and mic.  
Distortion and EQ. Just  
you, your guitar, and the  
Fender Practicer™.

**Fender**

- Strings
- Picks
- Straps
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- Tuners
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- Cases
- Gig Bags

**The Official  
Knebworth Guitar**

R&D Director, with a one-of-a-kind instrument which he made for the foundation. This guitar incorporates a jumbo Telecaster design, white finish with black bound

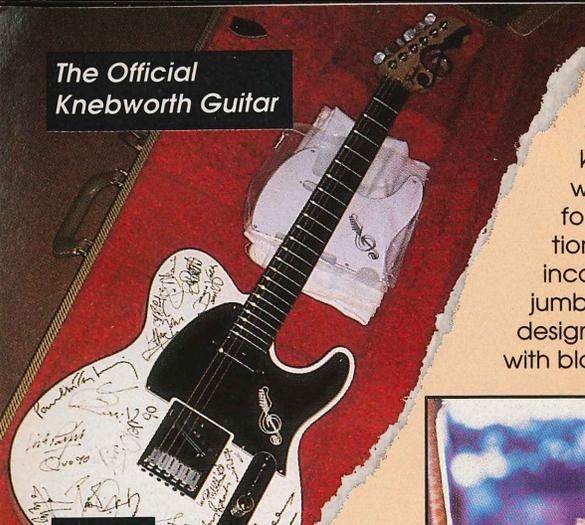
Rossi and Rick Parfitt of **Status Quo**, **Jimmy Page** and **Jason Bonham**, legendary **Shadows** guitarist **Hank Marvin**, **Paul McCartney** and **Eric Clapton**.

Watch for news on the auction of this special Fender!

around, announce a song no one's ever heard of, and launch into the tune without further ado! Luckily, Kerry says his **Strat Plus** is so responsive, he feels like

# ARTIST

he can play anything—even "on the fly"! Swedish rockers the

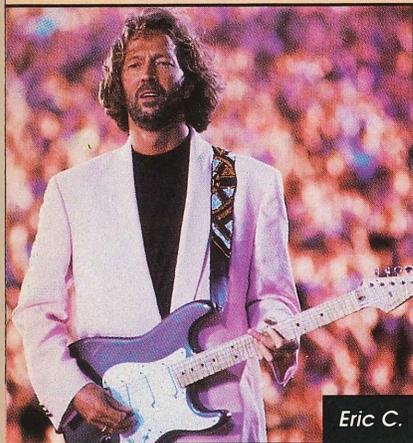


**Roland**



## KNEBWORTH

On June 30, 1990, some of the most legendary names in the history of contemporary music came together at the **Knebworth '90** benefit concert in England.



**Eric C.**

These artists donated their time and talents to help raise money for the **Nordoff-Robbins Music Therapy Centre**: a non-profit foundation which treats autistic, mentally and physically handicapped children through music therapy.

As the official guitar of **Knebworth**, Fender was proud to help by sending **John Page**, Fender's Custom Shop Manager /

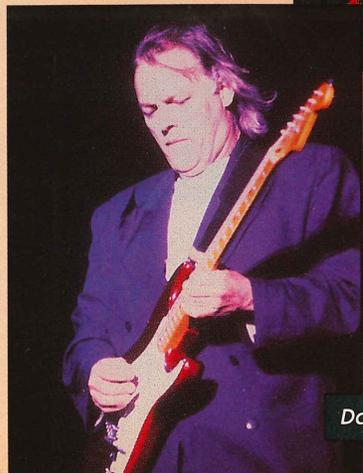


**Hank**

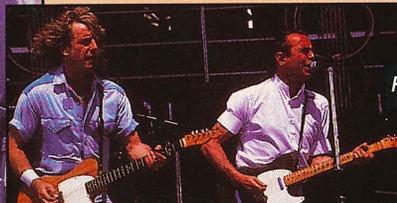
body, an ebony fingerboard and a hand carved peghead featuring a silver see-through **Knebworth** logo inlaid with chrome plated brass.

During the **Knebworth '90** concert, all of the performing artists autographed this special, custom designed guitar commissioned specifically for this event. This instrument is now in the hands of the **Nordoff-Robbins** foundation for auction at a later date.

A partial listing of these autographs includes: **Pink Floyd's David Gilmour**, **Roland Orbizal** from **Tears for Fears**, **Francis**



**David**



**Francis & Rick**



**John & Paul**

## AND ELSEWHERE

"When you play with **Johnny Cash**, you've got to stay on your toes!" reports guitarist **Kerry Marx**, who



**Connie**

says that after the first number in the show, it's anybody's ball game. Johnny will simply turn

**Electric Boys** have been tearing up the MTV airwaves with the video for their hit song **Lips 'n Hips**, the style of which is perfectly described in the title of their album, **Fund-o-Metal Carpet Ride**. For the solo, lead singer/lead guitarist/songwriter (oh all right, he does it all!) **Connie Bloom** burns up the fretboard on a vintage **Stratocaster**, which ties in nicely with the whole '60's theme of the video.

If you haven't heard of the newly formed **Alias**, or caught their first single, **Haunted Heart**, you will soon. Comprised of ex-members of

**Kerry**



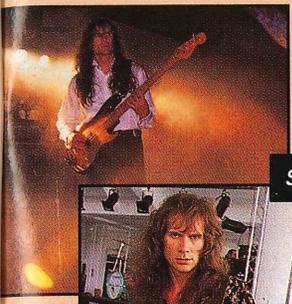
Doyle

for fear something will happen! Instead he takes his

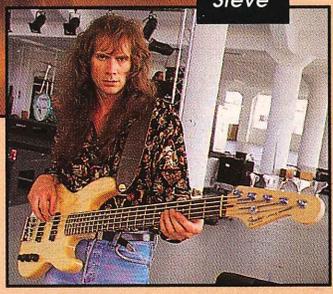
release of their second album, *Warped*, with a U.S. tour that commences in October. Watch for bassist

# ACTION

trusty Precision Bass. Texan guitar whiz **Eric Johnson** is still touring his successful second album, *Ah Via Musicom*, a stunning conglomeration of jazz, blues, country, and Eric's unique flair. With an ear so discriminating that he can hear the difference between battery brands in his effects, Eric picked a Stratocaster as his weapon o' choice, and boy does he



Steve



the Canadian outfits **Sheriff** and **Heart**, the band includes bass player **Steve Fossen**. A Fender fan since day one (he recorded *Dreamboat Annie* on a '59 J-Bass), Steve has fallen in love with the new 5-string Jazz Bass Plus, which is featured in the video for their second single, *More Than Words Can Say*.

**Doyle Kurtsinger**, bassist for **Buck Owens**, considers his red P-Bass Lyte so valuable, he doesn't take it on the road,

Eric J.



Kyle

make those strings sing! (Speaking of vocals, he's no slouch in that department either. If you haven't scanned the disc yet, don't wait!)

One of L.A.'s hottest new bands, **Bang Tango**, has just left the road to start work on the followup to their latest album, *Psycho Cafe*. **Kyle Stevens** hands out the punishment, but his vintage '57 Stratocaster can take it!

**D'Molls** will be following the recent



Mike



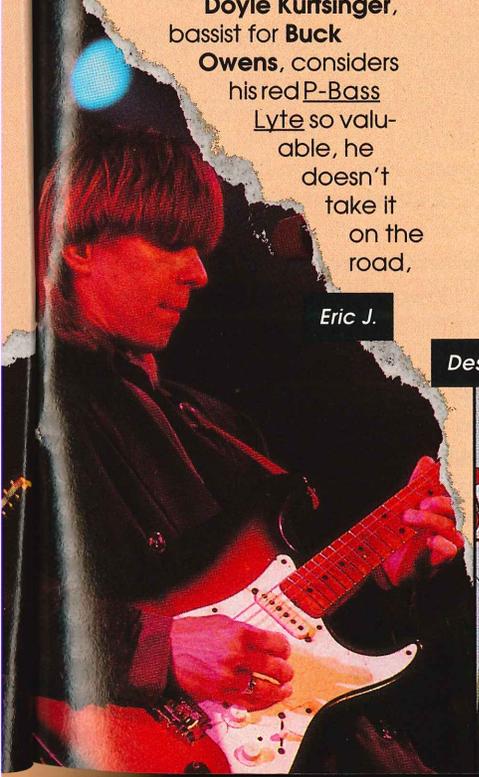
Jerry

**Lizzy Valentine's** Custom Shop Precision Bass with a Jazz Bass neck, lead guitarist **S. Scot Priest's** vintage '57 Stratocaster, and vocalist/guitarist **Desi Rexx's** flashy gold metalflake Custom Shop Stratocaster.

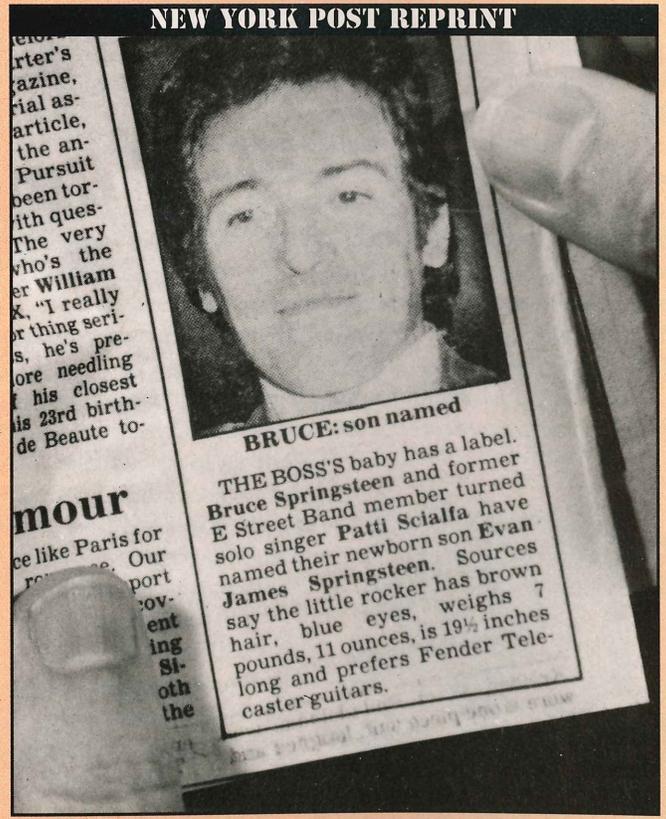
**Mike Keneally**, guitarist in **Dweezil Zappa's** band, was in charge of the music for Dweezil and **Moon Unit's** recently axed sitcom, *Normal Life*. Mike even scored a speaking part on one episode, which also

co-starred his **Heartfield RR-9** guitar! Look for Mike on Dweezil's new album, soon to be released by **Relativity Records**.

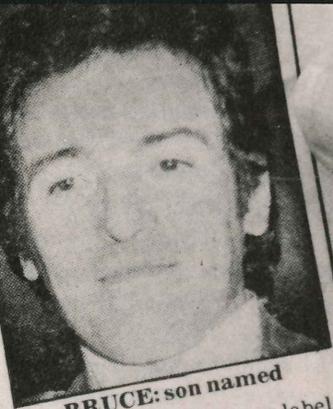
Filling the lead guitar spot on **Waylon Jennings'** recent hit album, *The Eagle*, is **Jerry Bridges**, who depends on his Strat Plus for the variety of tones it takes to cover Waylon's wealth of material. Jerry has been with the legendary country singer for 15 years now, and still picking strong.



Desi & Lizzie



## NEW YORK POST REPRINT



BRUCE: son named

THE BOSS'S baby has a label. Bruce Springsteen and former E Street Band member turned solo singer Patti Scialfa have named their newborn son Evan James Springsteen. Sources say the little rocker has brown hair, blue eyes, weighs 7 pounds, 11 ounces, is 19 1/2 inches long and prefers Fender Telecaster guitars.

# BIG SHOTS

## John McVie

### Doing it With Feeling

Never knowing he'd play the part in a rock legacy that would affect millions, a friend of Jimmy Page's once told Jimmy his new band (featuring the then unknown singer Robert Plant) really wasn't very good, and would "sink like a *Lead Zeppelin*" [sic].

In a kind of Twilight Zone of similarity, a few decades ago, John Mayall—one of the godfathers of blues—and his band were recording a funky instrumental in search of a name. Suddenly, John's guitarist, Peter Green, had a funny idea: he'd christen the song after the drummer, Mick Fleetwood, and bass player, John McVie. The song was dubbed *Fleetwood Mac*, a name that went on to become synonymous with great music, multi-platinum albums, and the kind of lasting power most artists only dream about.

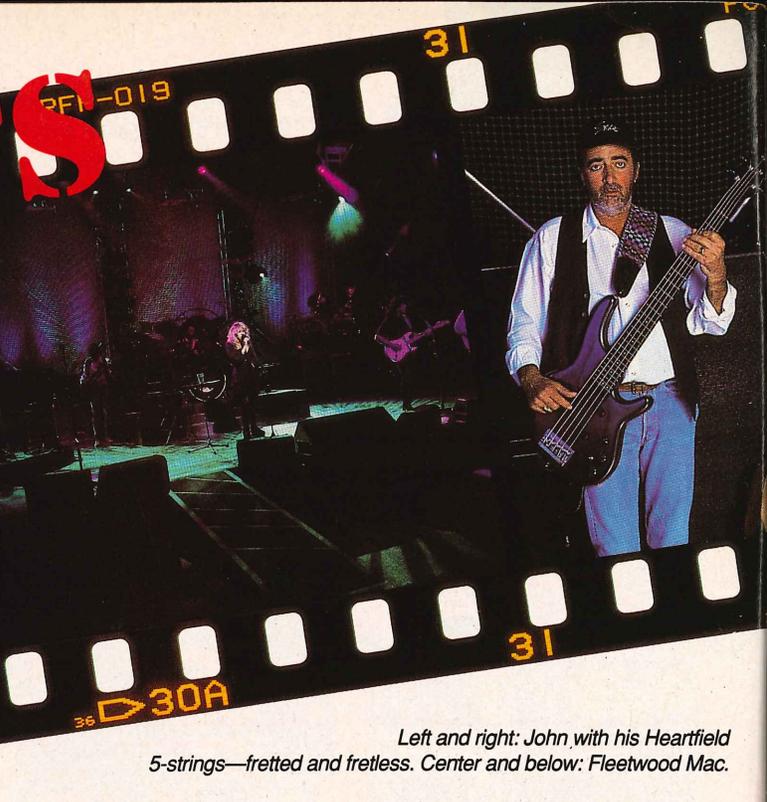
In its lengthy tenure, the band has changed more members than the Vienna Boys choir, and seems to get better with each new lineup. But one of the most interesting facts about *Fleetwood Mac* is that, in direct conflict to all the rules of Hit-Making 101, they keep replacing their lead singers and songwriters! In fact, the only original members are the namesakes: drummer Mick Fleetwood and bassist John McVie. Obviously, these two guys are the glue that holds together one of the world's most successful bands.

John McVie is certainly no stranger to success. Joining *John Mayall and the Bluesbreakers* at the tender age of 15, he had the opportunity to play with the parade of great artists, like Eric Clapton, that passed through the band. Even outside the band, a certain camaraderie prevailed.

"It was different then.

We had a real community feeling. Everyone played the same places, knew each other, jammed together."

Mick Fleetwood also did some time with the



Left and right: John, with his Heartfield 5-strings—fretted and fretless. Center and below: Fleetwood Mac.

Bluesbreakers, but lasted only a month. He and guitarist Peter Green then started calling McVie to join up, but John felt comfortable in his steady gig with the Bluesbreakers—until one night when bandleader John Mayall turned around and said "Alright guys, freeform." ("Freeform" is a style of jazz where every musician simply plays whatever he wants, without regard for melody, harmony, or tone.) McVie called Fleetwood that very night and said "Let's do it!". And so they did.

After a few years and a couple of albums, Peter Green left, and 3 or 4 personnel changes later Bob Welch entered the picture. It was during the end of Bob Welch's stay that Christine McVie started playing with the band.

Soon Bob Welch left and was replaced with the young songwriting team of Stevie Nicks and Lindsay Buckingham. With this lineup, Fleetwood Mac enjoyed phenomenal success, racking up hit after hit and selling tens of millions of albums.

Now, Lindsay Buckingham has left and guitarists/vocalists Rick Vito and Billy Burnette have joined up. The latest album, *Behind the Mask*, is doing well, and the band has embarked on a major tour.

Simply another "year in the life" for *Fleetwood Mac*!

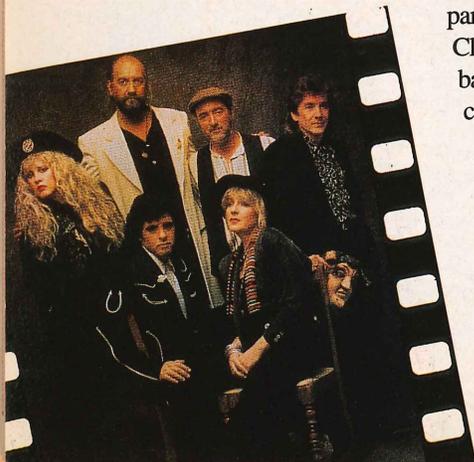
There is one new feature, however. John McVie, life long Precision Bass player, has added a new instrument: the Heartfield DR-5 5-string bass.

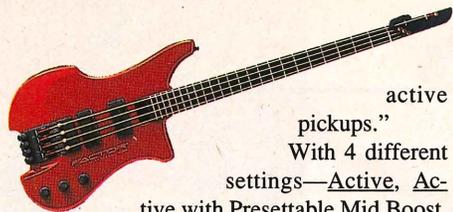
John explains that some of the new tunes required lower notes than you could reach on a 4-string. "I needed that low 'B', the way the writers were arranging the songs." (The Heartfield appears on *Back In My Mind*, *Hard Feelings*, and *Standing On A Rock*.)

Did he have to look any farther than the Heartfield? "No. They're great basses, just beautiful. And the feel of the neck is *perfect*." In fact, now he's got his eye on a Heartfield 4-string!

And once the current Fleetwood Mac tour is done? "I'm working with this singer named Linda Thomas. She's a blues singer, and that's exactly what it'll be—with bass, drums, guitar, and keyboards."

So after all these years, John's come full circle, back to the situation he started with: a bunch of musicians jamming, bouncing ideas, playing what comes naturally, and doing it with feeling.





active pickups." With 4 different settings—**Active**, **Active with Presettable Mid Boost**, **Passive**, and **Standby**—the Kubicki lends itself to almost any style of playing.

Kevin Hogan uses the versatility of the active EQ to adapt his tone from stage to studio. "I use the Mid Boost setting live to keep definition within the mix, but in the studio I add more bass."

One of the most innovative features about the Kubicki is the bridge. Actually, it's a bridge and string tuner in one. A simple, easy to operate ratchet control allows for quick string changes and provides you with an unbelievable 80 to 1 tuning ratio. Nothing else even comes close!

Mark Gould is adamant about the advantages. "With the Ex Factor bass your left hand can keep playing while you tune with your right. It's much easier and more natural than reaching all the way up and turning a knob on the head-piece. And the fine tuning is so precise—it's not just on or off, you can really roll into it."



**BRIDGE/TUNER**

easy string changing, tuning, intonating

- 80 to 1 Tuning ratio
- Lock w/Phillips screw
- Easy ratchet control

Kubicki basses are available in a 32" scale length with the "E to D" String Clasp (Ex Factor Bass), or the standard 34" scale length without the String Clasp (Factor bass); both come in fretted and fretless formats.

With all these incredible features and options, it's obvious the Kubicki is something special. But what's really important is the way the instrument works with the musician.

Stu Hamm sums it all up. "The Kubicki Ex Factor bass lets me say what I have to say. If you're serious about your bass playing, you owe it to yourself to go and check out the Kubicki. I think you'll be amazed."



The Frontline finally gave us something in common!

Uh-huh!

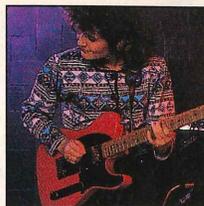


having a lead player, so it was like 'Ok, you're on the Grand Ole Opry and you're playing lead guitar!'"

Many people would have buckled under the pressure, but Wanda simply buckled down. Combining elements of all her other instruments, she created a style all her own on the electric guitar.

Two years later she put Wild Rose together, a band which features not only Wanda's entrancing multi-instrumental arrangements (part blues, part bluegrass, part jazz and part inspiration), but also as fine a collection of players and singers as you'll find anywhere.

Like the title track of their premier album, *Breaking New Ground* seems to be the credo that spurs Wild Rose on. Hoping to serve as an inspiration to female musicians everywhere, they've packed their followup release, *Straight and Narrow*, with more of the same brilliant playing that graced the first album. Look for videos for two songs from the new album on the Nashville Now network, or catch them on tour, you won't be disappointed!



Feel the **TERROR**, as you watch **Tracii Guns** taking his first look at the **DREADED FRONTLINE !!!**



and the right amp."

In concert, he runs through two Dual Showman stacks, and uses three guitars: a Vintage '57 Stratocaster, a Contemporary Stratocaster, and a Heartfield RR-9.

"I use the Heartfield on *The Ballad of Jayne* because you can get three different sounds out of the bridge pickup, and with the LED's you can tell exactly where you are. Plus it's got a real interesting shape, which I like."

**WHAT'S NEXT?**

Given the combination of Tracii's imagination and the band's dynamic sound, the only thing you can predict about the upcoming album is it's unpredictability!



that he holds the guitar on his lap, and plays it "upside down," a habit he acquired in his early years. "I got my first guitar at three," he explains, "and started off playing slide. That's why I held the guitar in my lap."

By the time he reached the lofty age of seven, Jeff had developed his own way of playing. "When I learned standard tunings, I was used to holding the guitar in my lap, and felt comfortable that way, so I just put my hands on top and kept on going!"

Last year, Jeff visited the Custom Shop to see if Artist Builder Larry Brooks could recreate his battered old Squier Stratocaster. "I was very impressed. Fender really did a great job copying my old neck. Larry Brooks is incredible."

While Jeff has layed some great music to disc, he's even better live. Check him out!



Fortunately, Stevie was watching. "He gave me his guitar to play, and that's how we met. We become good friends, and he was always a great supporter."

Colin now has his own band, has just released his second album, *Sudden Stop*, and is enjoying great success with the first single, *Just Came Back To Say Goodbye*.

This album really captures the energy of his live performance, which Colin attributes in great part to producer **Joe Hardy**.

"Joe doesn't like me using effects. I hardly even used an overdrive, which I'm pretty adamant about."

"I like using a wahwah too, but he hid it! It was all done in fun though, and actually became a running joke. Every time I'd go to get my wahwah, it'd be missing, and he'd just smugly look at me and deny everything."

Colin James and his band are now on tour. If you've got a chance to catch them, don't miss it!



zany British comedy. "Monty Python fan?" he cries, "I'm a Monty Python *freak*. I've got every episode of their show taped, and I put one on each morning."

Although much of Malmsteen's unique style developed gradually, one facet was with him almost from the start. As a 14-year-old repair technician, he received a guitar with a scalloped neck. "It was so cool, I decided to do it to one of my bad necks. All of a sudden, that *bad* neck became a *good* neck." He's been hooked ever since. "What it does really, is gives you a better grip on the string."

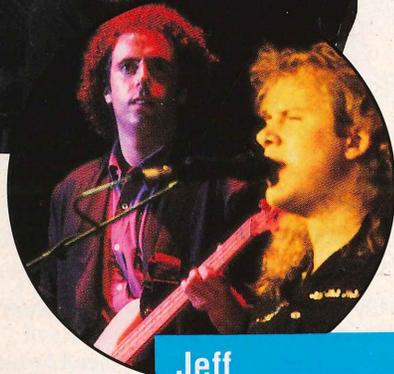
Now he uses Fender's Yngwie Malmsteen Stratocaster, because of the quality. "It's takes a great deal of precision to scallop a neck. Because Fender does it so well, I don't have to."

Yngwie is currently touring his new album, *Eclipse*, which includes the bluesy *Bedroom Eyes*, a tune heavily influenced by Jimi Hendrix. "That was deliberate, you know, it's like an homage."



# SPOTLIGHT

On White Hot Players!



Jeff Healey

Jeff Healey had a tall order to fill when recording and touring his latest release: *Hell to Pay*. After the incredible success of his previous album, *See the Light*, his fans were expecting great things!

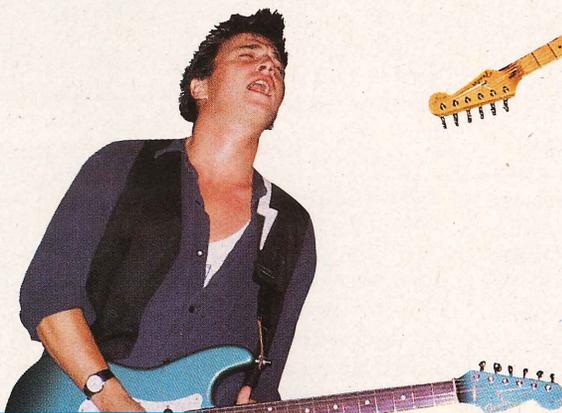
But Jeff and band members, bassist **Joe Rockman** and drummer **Tom Stephen**, chose to focus their energies on the recording and nothing but the recording. Closeted away in *Le Studio* in the little town of Morin Heights, the Jeff Healey Band and producer Ed Stasium got together with a few friends (like Mark Knopfler, George Harrison, and Jeff Lynne, you know, the kind of guys you might invite to dinner on a slow night), and created a collection of

**"I got my first guitar at three, and started off playing slide . . ."**

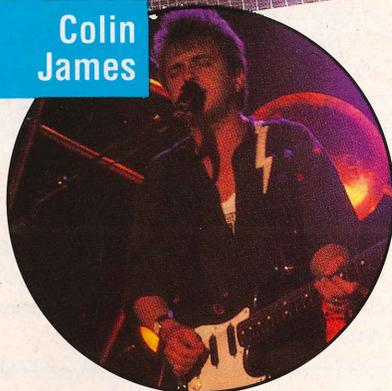
bluesy rock 'n roll songs that truly showcase Jeff's unique guitar and vocal talents.

If you've ever seen Jeff play, you know

(continued on page 31)



Colin James



Colin is a young Canadian artist who plays and sings blues like he was born to it. He did get an early start, hitting the road soon after his 16th birthday with a number of

**"I didn't have a band, so I threw one together 10 minutes before the show . . ."**

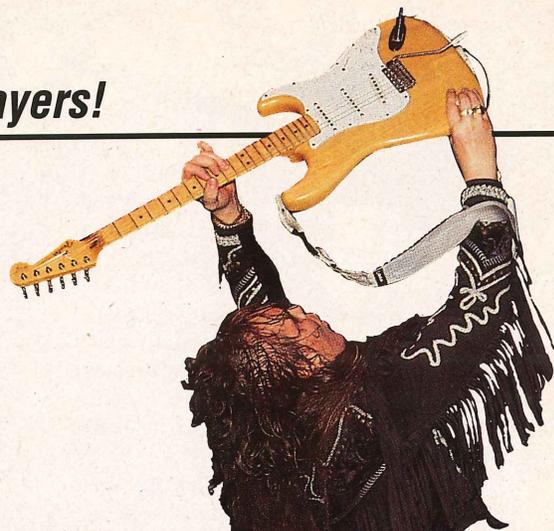
bands. But it was his friendship with **Stevie Ray Vaughan** that really got Colin's career moving.

"The first time I backed up Stevie, I didn't have a band, so I threw one together 10 minutes before the show, with people I'd never met. Stevie's road crew thought it was really funny."

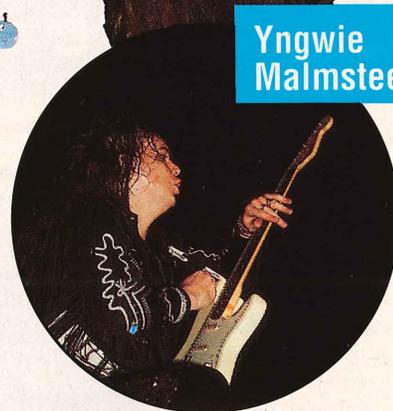
Unfortunately for Colin, that was just the beginning of his troubles.

"I broke two strings on the first song, and had no other back up guitar, no one to change my strings, nothing. I just sat there and looked at the audience, then snuck off to hide behind the P.A. stack, not knowing what I was going to do."

(continued on page 31)



Yngwie Malmsteen



Yngwie was once described by a reviewer who wrote "If Wolfgang Amadeus Mozart were alive today, his name would be Yngwie Malmsteen." Those who have seen the movie, *Amadeus*, know what the reviewer meant. Yngwie took it as a compliment.

But if he is enthusiastic in touting his own skill, he is equally adamant about praising others. "I really like a lot of rock bands, like ZZ Top, AC/DC, and Judas Priest, but mostly I listen to fusion jazz. Jean Luc Ponty, Allan Holdsworth, UK, incredible! I love that stuff!"

He also has a lighter side. Like surprising his band in concert by using the

**"It takes a great deal of precision to scallop a neck. Because Fender does it so well, I don't have to."**

*Beatle's* humorous *Ob-La-Di Ob-La-Da* as the introduction to one of his own songs.

Or his self professed enthusiasm for

(continued on page 31)

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