

Fender®

FRONTLINE

SPRING 1991 • VOL 4

VINNIE MOORE!
Breaks Out of His Shell!

Rocker Autographed
Heartfield **TALON!**
You can WIN it!

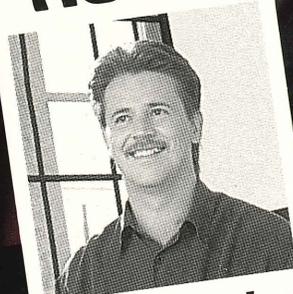
STRATOBOT™
Goes Under Cover!



Garth Brooks'
PICKERS:
Garver &
McClure!

40th Anniversary
BASS POSTER!

**FLOYD
ROSE**



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P-Bass

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exhibition-grade
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Combination
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active
electronics,
pickup pan
control knob,
4-position
switch.

Fender[®]

The Bass that started it all. Still No.1

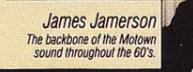
American Standard

Modern day "workhorse" instruments patterned after the early originals, with special attention to today's playing styles.

Some Major Players



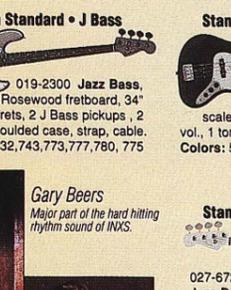
Monk Montgomery
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James Jamerson
The backbone of the Motown sound throughout the 60's.



Duck Dunn
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John McVie
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Anthony Esposito
Bassist and co-writer for the "Lynch Mob".



Stu Hamm
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Kelly Nickels
Bassist with "L.A. Guns, a leader in the L.A. movement back to the basics of rock & roll.

Standard

No frills, "straight ahead" versions of the American Standard series for bassists on a budget.

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U.S. Vintage • '57 P Bass
019-0115 '57 Precision Bass, Maple fretboard, 34" scale, 20 frets, 1 P Bass pickup, 1 vol., 1 tone, vintage keys, solid pickguard. Molded case. Colors: 803, 806, 841

Reissue • 50's P Bass
027-1302 '50s Precision Bass, Maple fretboard, 34" scale, 20 frets, 1 P Bass pickup, 1 vol., 1 tone, vintage keys, solid pickguard. Molded case. Colors: 703, 705, 706, 709, 772

P Bass Plus • Rosewood Fretboard
019-7500 Precision Bass Plus, Rosewood fretboard, 34" scale, 22 frets, 2 Silver Fender Lace Sensors (1 P Bass style, 1 J Bass style), 3 position pickup selector switch, series/parallel switch, 1 vol., 1 tone, strap lock system. Molded case, strap, cable. Colors: 706, 721, 732, 773, 775, 777, 780, 790, 791

U.S. Contemporary • JP90
014-4100 U.S. JP 90 Rosewood fretboard, 34" scale, 20 frets, special body size, 1 J Bass pickup, 1 P Bass pickup, 1 vol., 1 tone, 3 position switch. Colors: 706, 758, 780

Contemporary • P Bass "Lyte"
027-9500 Precision Bass "Lyte", Rosewood fretboard, 34" scale, 22 frets, special body size, 1 P Bass pickup, 1 J Bass pickup, 1 pickup pan control, 1 vol., 1 active bass boost/cut, 1 active treble boost/cut, carbon graphite nut, gold hardware. Less case. Colors: 533, 555, 564, 577

H.M. Bass
025-5400 H.M. Bass Rosewood fretboard, 34" scale, 22 frets, special body size, 3 J Bass pickups, 1 vol., 1 TBX tone, 5 position switch, carbon graphite nut, black hardware, less case. Colors: 506, 573, 574, 581, 595, 596, 597

Acoustic/Electric • HMT
025-9600 H.M.T. Bass Acoustic - Electric Rosewood fretboard, 34" scale, 22 frets, Special Inlays, 1 Silver Fender Lace P Bass Sensor & 1 Piezo bridge pickup, pan control between pickups, 1 active bass/treble boost/cut, 1 vol., 5 position switch, carbon graphite nut, bound body, figured maple top, less case. Colors: 500, 506, 538, 573, 574

U.S. Vintage • '62 P Bass
019-0116 '62 Precision Bass, Rosewood fretboard, 34" scale, 20 frets, 1 P Bass pickup, 1 vol., 1 tone, vintage keys. Tweed case, strap, cable. Colors: 800, 806, 841

Reissue • 60's P Bass
027-1300 '60s Precision Bass, Rosewood fretboard, 34" scale, 20 frets, 1 P Bass pickup, 1 vol., 1 tone, vintage keys, tri-laminated pickguard. Molded case. Colors: 700, 705, 706, 709, 772

P Bass Plus • Maple Fretboard
019-7502 Precision Bass Plus, Same specs and colors as above with a maple fretboard.

U.S. Contemporary • Prodigy
014-4200 Prodigy Active Bass, Rosewood fretboard, 34" scale, 20 frets, special body size, 1 J Bass pickup, 1 P Bass pickup, 1 vol., 1 active treble cut/boost, 1 active bass cut/boost. Colors: 702, 706, 725, 780

H.M. V • Five String
025-5500 H.M. Bass V Same specs and colors as above with extra low B string.

Acoustic/Electric • P Bass
027-9608 P Bass Acoustic - Electric Rosewood fretless fingerboard, 34" scale, 1 Silver Fender Lace P Bass Sensor & 1 Piezo bridge pickup, pan control between pickups, 1 active bass/treble boost/cut, 1 vol., less case. Colors: 521, 537

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The Ventures instrumental pioneer of modern rock & roll.

American Standard • J Bass
019-2300 Jazz Bass, Rosewood fretboard, 34" scale, 22 frets, 2 J Bass pickups, 2 vol., 1 tone, moulded case, strap, cable. Colors: 706, 732, 743, 773, 777, 780, 775

Standard • J Bass
013-6500 Jazz Bass, Rosewood fretboard, 34" scale, 22 frets, 2 J Bass pickups, 2 vol., 1 tone, less case. Colors: 502, 506, 525, 580

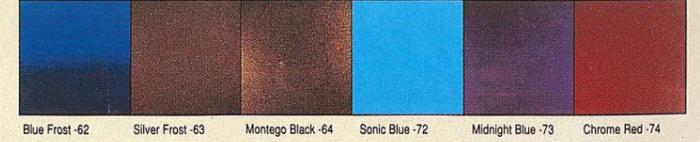
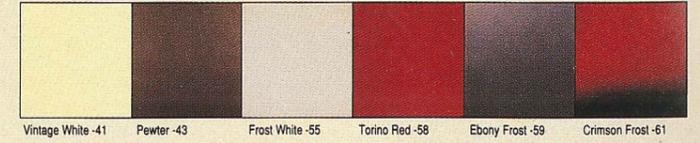
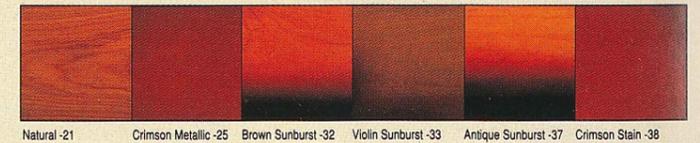
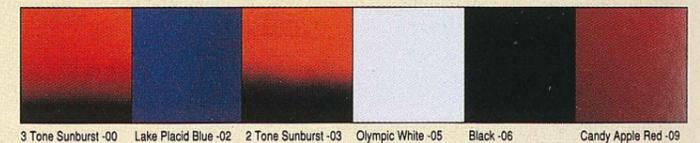
U.S. Vintage • '62 J Bass
019-0209 '62 Jazz Bass, Rosewood fretboard, 34" scale, 20 frets, 2 J Bass pickups, Concentric controls: 2 vol., 2 tone. Tweed case, strap, cable. Colors: 800, 806, 841

Reissue • 60's J Bass
027-1400 '60s Jazz Bass, Rosewood fretboard, 34" scale, 20 frets, 2 J Bass pickups, 2 vol., 1 tone, molded case. Colors: 700, 705, 706, 709, 772

J Bass Plus • Rosewood Fretboard
019-8400 Jazz Bass Plus, Rosewood fretboard, 34" scale, 22 frets, special body size, 2 Fender Lace J Bass Sensors, active boost/cut electronics, pickup pan control, 4 position rotary knob. Molded case, strap, cable. Colors: 706, 721, 732, 773, 775, 777, 780, 790, 791

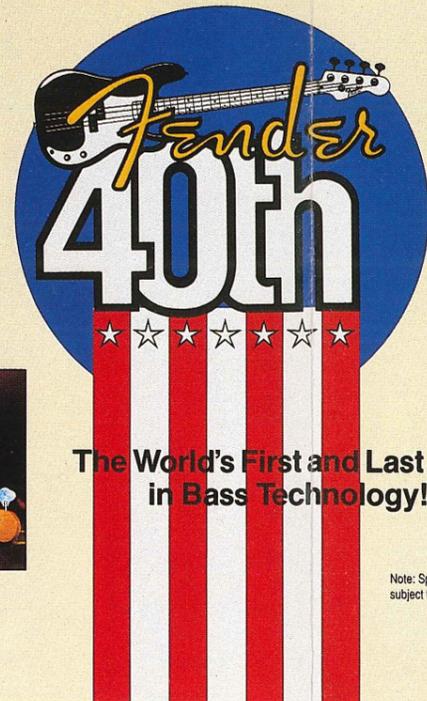
Back in 1951, when Fender invented the electric bass, the music business was turned on its ear. Before Fender, bass players had to rely on the old stand-up acoustic which, because of the absence of frets and amplification, was more difficult to play and nowhere near loud enough. By the 1960's the Fender bass player was the favorite, and the first called, for live gigs and recording sessions throughout the country. Today, over 40 years later, Fender, the bass that started it all, is still the number one choice in the world.

Colors • 1991



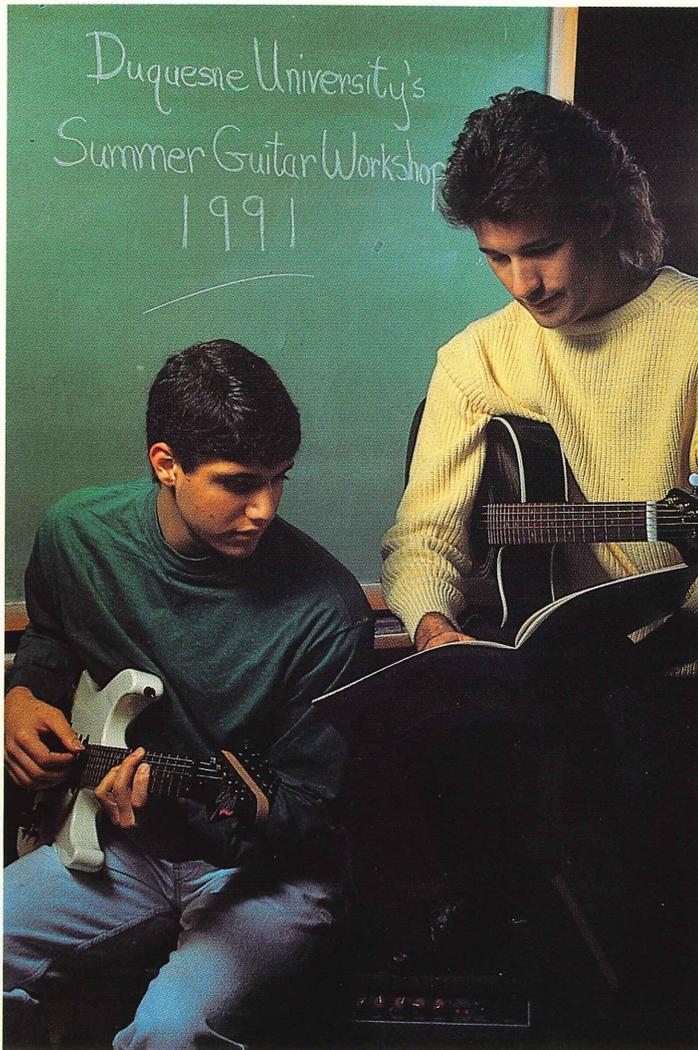
Note: Specifications and colors subject to change without notice.

NOTE: Color numbers listed with these product descriptions have three digits. The first digit designates the type of case shipped with the guitar.
Prefix #5 No case
Prefix #7 Standard case
Prefix #8 Deluxe case



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HOW TO ENTER

- Send your tape, along with the coupon at right, to Summer Guitar Workshops, Attention Sue Douglas, Duquesne University School of Music, Pittsburgh PA 15282-1803.
- Please limit tape length to eight minutes.
- All tapes submitted are nonreturnable, so please do not submit masters.
- Applicants wishing to be considered in more than one category must submit a separate tape for each class.
- Performances will be judged based on composition, creativity and originality, and use of various musical idioms.
- Winners will be notified by April 30, 1991.
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Site preferred ___ Minneapolis/St. Paul
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I prefer not to enter at this time, but please send me more information about Duquesne's Summer Guitar Workshops.

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Phone _____

Mail coupons and tapes to Summer Guitar Workshops, Attention Sue Douglas, Duquesne University School of Music, Pittsburgh, PA 15282-1803.

EDITORIAL *Multiple Heads = Better Products!*

Every year, many ideas are presented to Fender: ideas for guitars, advertising campaigns, clothing and accessory lines, home appliances—just about anything people can think of. These brainstormings pour in daily in the form of pencil drawings scratched on napkins, paper mache models, singing telegrams—you name it. And the fact is, many of the ideas are good ones. Therefore, we listen.

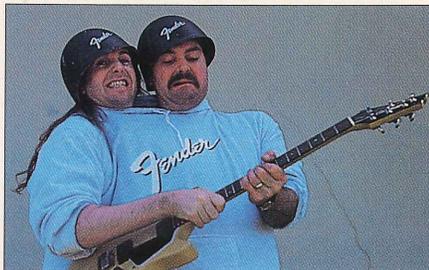
Because Fender understands

that, in order to provide you with the best gear possible, we cannot simply rely on our own heads within the company—wise though they may be. After all, no man (or company) is an island.

A good example of this "multiple head" philosophy is the Lace Sensor "pickup" technology which is the brainchild of Mr. Don Lace, inventor extraordinaire.

James D'Aquisto's guitar designs (see facing page) are yet another demonstration of the same principle.

And our series of artist model guitars—from the one-size-fits-all Eric Clapton Stratocaster to the unique Danny Gatton Telecaster—allow us to pass on to you the expertise of players that have been hashing it



Mike Caroff, Editor; John Maher, Publisher

out on the front line for years, and doing it well.

We feel that, as a player, you deserve the most current, user-friendly equipment—whether it comes from inside the company or from "outside" sources. So we welcome the opportunity to bring new faces, ideas and perspectives into the fold.

That's why we're proud to announce that one of the newest "heads" to get together with Fender is that of Mr. Floyd Rose. (It's a rather nice head; kind of tapered at the back and rounded

around the edges.) But seriously, Floyd Rose is *the man* when it comes to the creation of the one-and-only, bonafide, Floyd Rose locking tremolo system.

And, if *that* isn't enough, this issue of the *Frontline* is also celebrating the culmination of a long-lasting collaboration with the Fujigen guitar factory (Japan's biggest and best). We're talking about the introduction and continuing expansion of Heartfield: a guitar line which combines the quality of American savvy and the ingenuity of Japanese technology.

So, kick back, grab an XXXX-large shirt and share this issue of the *Frontline* with a friend. Hopefully, you'll both get a better understanding of how the "new" Fender continues to grow through the efforts of folks out there in the real world. Like you!

7

Fender FRONTLINE

Spring 1991 Volume 4

PUBLISHER

John Maher

EDITOR

Mike Caroff

CONTRIBUTING WRITERS

Russ Parrish, Steve Grom, Floyd Rose

ARTIST RELATIONS

Mark Wittenberg

KILLER CARTOONIST

Joe Davis

GRAPHIC ARTIST

Karen Kulback

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PHOTO CREDITS

Cover (Moore) Dick Kaiser, (Stillwater) Lynn McAfee, (Rose) David Hanover; Poster (Esposito) Nader-Hashimoto, (Nickels) Pat Enyart, (Bello) Gene Ambo; pg. 1 (Phillips) Lynn McAfee; pg. 4 & 5 (Moore) Dick Kaiser; pg. 9 (Iron Maiden) Russ Halfin, (Bello) Gene Ambo, (War & Peace) Ed Schultz, (Moore) Dick Kaiser, (Stevens) Annamaria DiSanto; pg. 24 (Parrish) Nader-Hashimoto, pg. 25 (Rose) David Hanover; pg. 26 (band) Lynn McAfee, (McClure) Don Nall; pg. 27 (studio) Lynn McAfee, (live) Don Nall; pg. 28 (Gress) Pat Enyart; pg. 29 (Solem, Wild Rose, Johnson) Pat Enyart, (Gers) Russ Halfin; pg. 31 (in rain) Lynn McAfee, (on stage) Don Nall; pg. 32 (Iron Maiden) Russ Halfin, (Vencent) Linda Johnson, (Watson) Shaun Clark; Back Cover (Zappa, Keneally) Nader-Hashimoto.

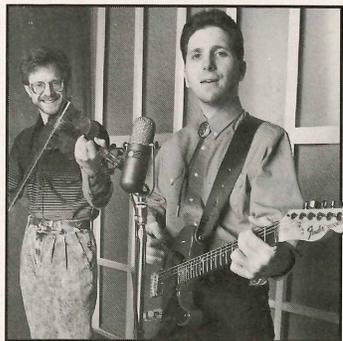
LETTERS *Mail call from the Frontline*

(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!

Fiddlin' Around

On duty, I am the lead singer and rhythm guitarist for **Horizon**, the Air Force rock band that tours the midwest. Off duty, violinist Andy Merritt and I make up **Merritt &**



Grant: A Fiddle and a Fender, a country music duo. Fender products are top-of-the-line, dependable, and professional. We strive for these

same qualities—thus the name! Thanks for the inspiration!

**Darrell Grant
Rantoul, IL**

Thank you Darrell, you're pretty inspirational yourself! We can't wait for the first album . . .

What The Heck Is It?

Last issue you had a picture of guitar with a "B" Bender. I have heard of a "B" Bender, but I do not understand exactly what one is. Could you please explain the concept?

**Robert V. Harrelson
Sumter, SC**

Artist Builder Larry Brooks says a "B" Bender is a mechanism built inside a guitar body. When you push down on the neck, the strap button slides up in a little groove. This activates a lever arm that bends the "B" string up in pitch. It is used to give the effect of a pedal steel guitar.

Give Me The "Bassics"

Knowing I am going to buy a Fender 5-string bass, I have narrowed the choice down to two models: The **Jazz Bass Plus V** and the **H.M. Bass V**. Could you tell me something about these models and print a picture of each?

**Josh Witters
Tuscola, IL**

Check out the cover fold out! And for a full size poster (23" x 36"), just send \$5 to Fender Literature, 1130 Columbia St., Brea, CA 92621.

Old, New, MIDI, Blue

In 1966, when I was beginning my tour as bass player for the Beatles' opening act, The Remains, I picked up a Fender P-Bass and amp. To this day I still play nothing but Fender.

For years I've toyed with the idea of adapting one of my basses so I'd have access to MIDI technology

LETTERS (continued)

while retaining the integrity of my instrument. I saw the item on Debbie (bassist with Bo Diddley) Hastings and her MIDI-fied Precision Bass in the Frontline. Can you tell me how to get in contact with her?

**Vern Miller, Jr.
Wharton, NJ**

She can be reached at the following address: Debbie Hastings, c/o Talent Consultants International, 200 W. 57th St., Suite 910, New York, NY 10019. We're sure she'd love to hear from you!

BXR Can Dish It Out AND Take It

Last Saturday night I dropped my BXR 400 Bass Head four feet onto asphalt. The case was torqued way out of shape, and 3 of the face plate mounting screws were completely sheared off. Unable to get the amp fixed on a Sunday, I was filled with dread at the next night's gig. Much to my delight, the amp functioned absolutely perfectly. I was and am totally stoked. Two days later the amp tech at Albuquerque's Encore Music had it looking like new. Thanks for making such a tough little amp!

**JC Braun
Albuquerque, MN**

Readin', Writin', & Riffin' Chick

My daughter recently had her senior class pictures taken. Imagine

my surprise when I received this picture. And, to my amazement, it turned out to be everyone's favorite!

The photographer, her music instructor, our local music studio and others who have seen the photo are insisting that I mail it to you. As her mother, I would be proud to have her photo published in your magazine.

**Mrs. Larry Burr
Hamilton, OH**

Mrs. Burr, we are proud to print it! This industry has a shortage of female guitar players, and maybe your daughter can help rectify that situation. Tell her from us to keep on rockin'!

Knee High To a Telecaster

Do you have any 3/4-size guitars? I would like to know, because I am only 10 years old and a Telecaster looks pretty big on me!

**Adam Miller
Charlestown, Australia**

We don't have any stock models that are 3/4-sized, but Custom Shop guru



John Page says he can make one. See your authorized Fender dealer!

Make Me A Maker

I deeply want to be a luthier. Currently I am working at my chosen profession, but I want to learn more. Can you suggest any school for this skill? And do companies such as Fender appreciate the kind of training I might receive there?

**Steve Dreher
Sarasota, FL**

Custom Master Builder Jay Black has two organizations for you to contact: (1) Guild of American Luthiers, 8022 S. Park, Tacoma, WA 98408; and (2) Association of String Instruments Artisans, 14 S. Broad St., Nazareth, PA 18064. And, yes, everyone agrees that such training is definitely in your favor.

A Fender in the Family

I just purchased our family's first Fender for my son. Great guitar,



great action, great sound. As if there were any doubt, I sent this picture to show you that Fender is definitely #1 in our house!

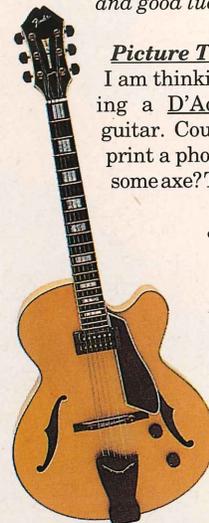
**Frank E. Mantras
San Diego, CA**

Thanks for letting us know, and good luck to your son!

Picture This

I am thinking about buying an D'Aquisto model guitar. Could you please print a photo of this awesome axe? Thanks Dudes!

**Jim Whitley
Roswell, GA**



Oops! The name of Otis Rush' guitarist, **Osee Anderson**, was mistakenly printed as "O.C."

Anderson. Also, we have some photo credit corrections: the cover photo of Robert Cray was taken by Dan Nader; Russ Parrish on pg. 6 and the back cover by Nader-Hashimoto; and Steve Bailey on pg. 6 by Margaret Ford



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5	Cowlneck Fleece Top, 100% Cotton. Graphite. One size fits all.				\$28.50	
6	Fender Hat. Embroidered Logo. Black cordury, white poplin.				\$12.00	
7	Dress Sweater, 100% Dupont Orlon acrylic. Blk. (M-L-XL)				\$35.95	
8	Fanny Pack, Heavyweight Nylon, Blk.				\$10.95	

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Breaking out of his Shell

Vinnie



Vinnie Moore was part of the "(Mike) Varney Army": that fiery collection of fretburning prodigies that, in the mid and late '80's, caused magazine writers and other observant creatures to coin the term "Bach Rock".

Relying heavily on lightning fast riffing, myriad guitar harmonies and deliberate minor progressions, Vinnie was at the forefront of that infamous crowd. His albums also featured some notable jazz-rock backup musicians, like ex-**Dixie Dregs** bassist **Andy West**, **Whitesnake** stickman **Tommy Aldridge**, and fellow classical-style fretman **Tony MacAlpine** (on keyboards). Critics classified Moore as a "Bach 'n Roller", and left it at that.

But, times change. Luckily, so has Vinnie.

His upcoming release, *Meltdown*, takes a 90 degree turn from anything he's done in the past, and, in the process, showcases a whole new facet of Vinnie's playing and writing skill. The new album demonstrates his depth as an artist, and throws him into the company of some of his '80's compatriots who also escaped the guitar hero burnout syndrome: players like **Paul Gilbert (Mr. Big)**, **Jason Becker (David Lee Roth)**, and **Bruce Bouillet and John Alderete (Scream)**.

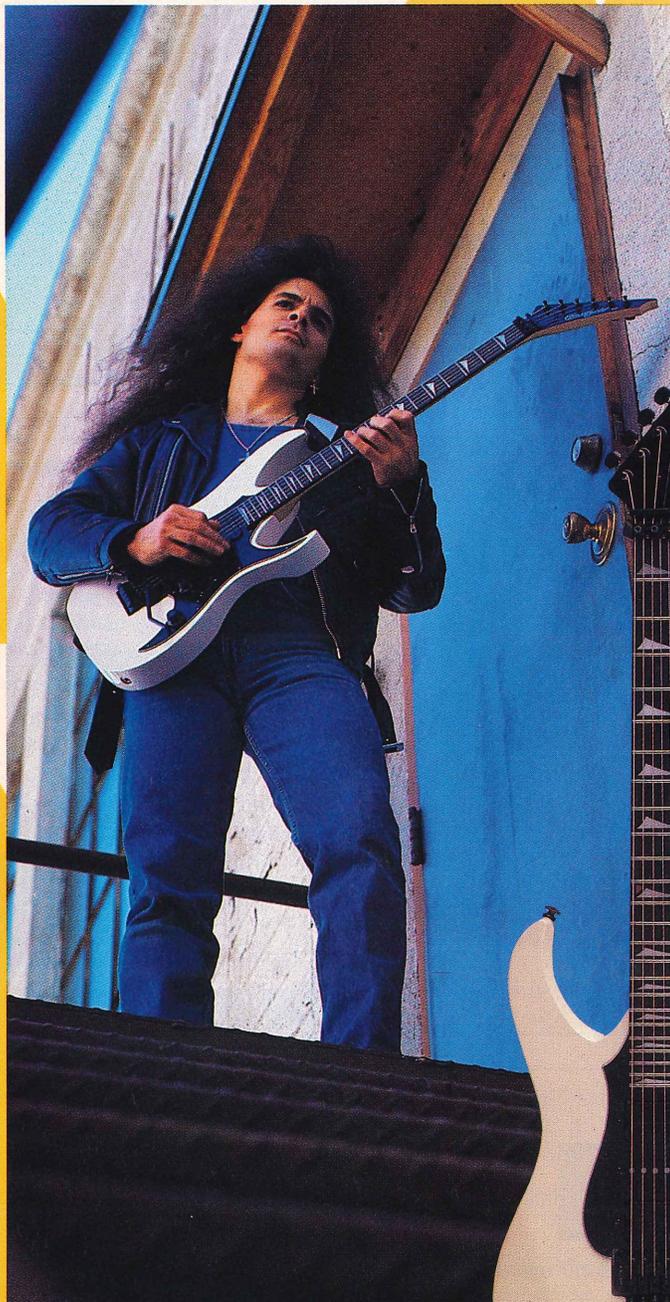
Although the change in style may come as a surprise to listeners familiar with Vinnie's first two albums (*Mind's Eye*, and *Time Odyssey*), it is not actually new to him. "This is the album I would have made when I was 18," he relates, "In a way, I have come full circle, kind of gone back to my roots."

The new record does have something in common with the first two, though, and that is it was originally slated to be a vocal album. "Mind's Eye and Time Odyssey were supposed to have vocals, but the instrumental stuff was so much stronger, I kept going with that," says Vinnie. "After Time Odyssey, I finally did find a vocalist I

Moore

liked, and we worked together for almost a year, writing over a dozen songs."

With a major record company behind them



Vinnie prefers the Talon IV with a Floyd Rose Pro and 2 DiMarzio humbucker pickups.

and a production date scheduled, the long awaited vocal album seemed inevitable—but, alas, was once again not to be. Vinnie was disappointed, but still felt he had gotten some valuable experience. "Working with a singer makes you concentrate on writing songs that are melodic, as opposed to just complex. When I was on my own again, I found that songs flowed out of me much more easily than they had in the past."

Another important factor in Vinnie's development was his increasing interest in older material. "When I started playing guitar, **Van Halen** was it!" he explains. "But lately I've been listening to older stuff, like **Led Zeppelin** and **UFO**." The coup de gras occurred about a year and a half ago.

"I don't exactly know why, but I was never into **Jimi Hendrix**," recalls Vinnie. "But one night I saw a documentary on him, and it changed my life, really. He had so much soul, and was such an incredible rhythm player. I guess it rekindled the blues elements of my playing."

You can certainly hear the change in the new album (due out in the fall on Epic/Relativity). Running the gamut from haunting, legato melodies, to nasty growling solo passages, *Meltdown* is a collection of songs that does Vinnie's talent justice. The transformation is also evidenced by Vinnie's increased stress on rhythm guitar. "On the title cut, *Meltdown*, the rhythm riff was so cool, I didn't want to ruin it by laying down a melody on top! So I compromised, and the lead guitar is mixed lower than usual."

The band, featuring drummer **Joe Franco** and bass player **Greg Smith**, plans to tour soon after the record is released. "In concert, the music will be much more alive," Vinnie enthuses. "The guys in the band convinced me to go out with just the three of us. I had thought of bringing along another player to do the rhythm guitar tracks on the album, but they talked me out of that. We tried the power trio format at the January NAMM show, and it worked!"

It was at that same January NAMM show

(Continued on page 31)

sunn

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Hard rehearsing doesn't happen in an ivory tower. It happens in the real world. In rooms like this. Where rough and ready conditions require Sunn systems to deliver.

And day after punishing day, Sunn's powerful sound comes through.

You need equipment that will do the job every time you turn it on. No matter what. When you take a look, you'll see that Sunn gear performs. Consistently.

Studio 3, Bill's Place,
N. Hollywood, CA

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- 2-speed fan • Prevents overheating
- Switchable Peak Compressor • (7250) For distortion free sound

MONITORS (2) SPL1285 and (2) SPL1282 models, each with:

- 15" woofer (1285)
- 12" woofer (1282)
- With precise cast frame construction for increased power handling capability
- Compression Driver Horn With heat resistant Titanium diaphragm for super reliability
- Internal / External Crossover Bypassable for biamp operation
- Birch Plywood construction Strong and light
- 30 / 60 / 90 operation
30° for focused floor coverage
60° for broad floor coverage
90° for side fill

MAINS (4) SPL 1226 models, each with:

- 15" woofers (two)
- With precise cast frame construction for increased power handling capability
- Compression Driver Horn With heat resistant Titanium diaphragm for super reliability
- Internal / External Crossover Bypassable for biamp operation
- Birch Plywood construction Strong and light



MIXER MX 4216 model, with:

- Stereo or mono operation For incredible versatility
- 16 channels
- 3 busses--Mon / Eff / Aux Effects buss, for using outside signal processing; Aux buss, which acts as either 2nd Mon or 2nd Eff
- Switchable Phantom Power For condenser microphones
- Direct In Plug in a tape deck or other external devices

2800 watts--POWERFUL

Potential Users:

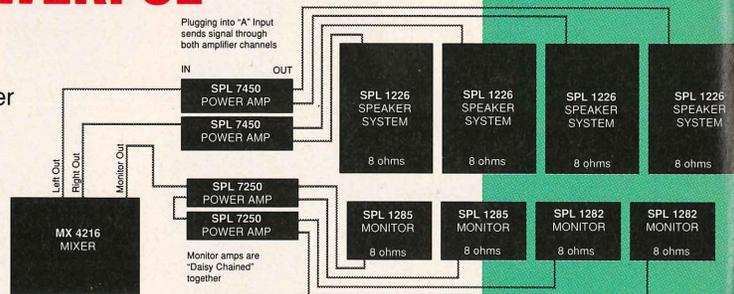
- Power trio to 12 piece R&B outfit
- Sound Contractor / System Installer
- Rental Company

Locations:

- Clubs, auditoriums, outdoor concerts, theatres

Features:

- Trapezoidal cabinet shape of mains eliminates standing waves, for a more even low end response. Allows "sound array" setup for better high end coverage
- Stereo or mono operation takes full advantage of stereo signal processing effects
- High quality, high power monitors effectively cover a large stage area
- Super reliable power amps for consistent "no worry" operation
- Excellent low end response is ideal for low tones, like synthesizer bass and electronic drums



every situation!

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

4 WORKING COMBINATIONS

Whether you're holding a meeting for eighteen people, or giving a concert for eight hundred, there's a system that is right for you.

Many people will tell you that with P.A., "the bigger the better," always rings true. Not so. You don't use a sledgehammer to knock in a finishing nail, any more than you'd use thumbtacks to build a house.

Mike Justin, owner of Eclipse Concert Systems knows what's important. And that is, a "good fit".

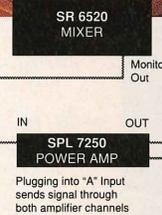
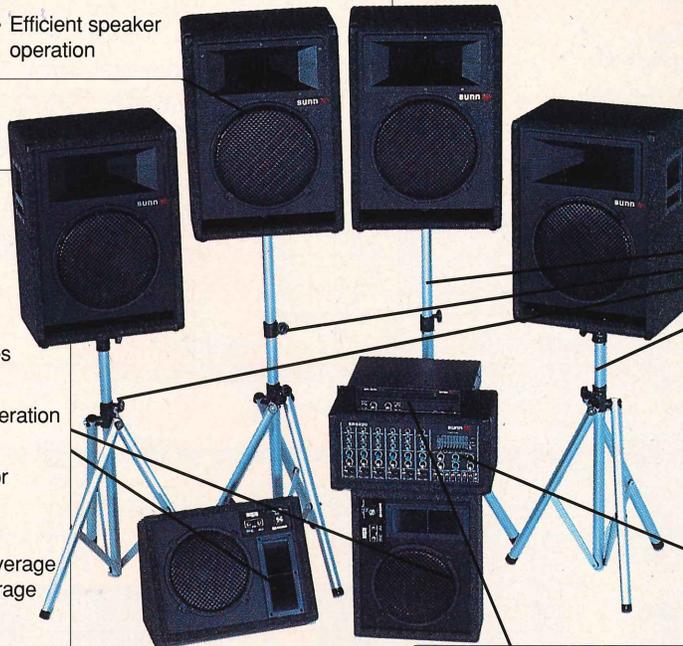
What you need is a system that will do the job for you. Period.

MAINS (4) 1211 models, each with:

- **Compression Driver Horn** • With reliable Titanium diaphragm
- **Internal Crossover** • Efficient speaker operation

MONITORS (2) SPL1272 models, each with:

- **12" woofer**
- **Dual Piezo Horn**
Reliable performance
Smooth high frequencies
- **Internal Crossover**
For efficient speaker operation
- **Level Control**
Allows individual monitor volume adjustment
- **30 / 60 / 90 operation**
30° for focused floor coverage
60° for broad floor coverage
90° for side fill



STANDS (4) ST-75 (included with speakers), each with:

- **Anodized Aluminum Alloy Tubing**
Lightweight and sturdy
- **79" maximum height**
"Above crowd" for better sound dispersion

MIXER SR 6520 model, with:

- **520 watts RMS** (into 2 oms) from built in power amp
- **6 channels** handle a variety of instruments and vocals
- **9-band EQ** lets you adjust sound for any environment
- **Spring Reverb** adds depth and warmth
- **Patch Bay** offers connection versatility
- **Fan cooling** prevents overheating, for reliability

POWER AMP SPL7250 model, with:

- **250 (x 2) watts RMS**
Plenty of headroom for any situation
- **0.03% Total Harmonic Distortion**
Very clean sound reproduction
- **2-speed fan**
Prevents overheating
- **Switchable Peak Compressor**
Limits clipping, for distortion free sound

1020 watts--ADAPTABLE

Potential Users

- 2 to 5 five member bands, churches, other associations
- Sound Contractor / System Installer

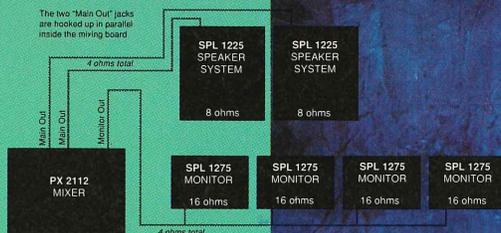
Locations

- Small clubs, meeting rooms, ballrooms, weddings

Features

- **Modular configuration** Logically "breaks down" into smaller systems. Bring only what you need
- **Versatility** to easily fill a variety of rooms or areas
- **High quality, "small footprint" monitors** fit comfortably into small areas
- **Super reliable power amps** for consistent "no worry" operation
- **Excellent sound dispersion** with adjustable stands to put speakers at optimum height

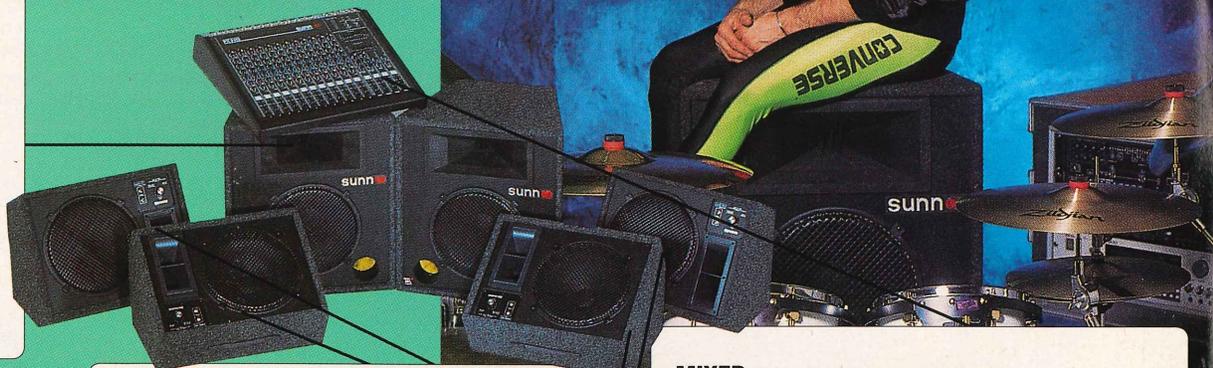
Mark Zonder uses Sunn 1226 Enclosures to monitor his electronic drums. "They're the only speakers that will reproduce the sound of my drums—and believe me, I've tried everything!"



Mark Zonder of "Fates Warning"

MAINS (2) SPL 1225 each with:

- **15" woofer**
With precise cast frame construction for increased power handling capability
- **Compression Driver Horn**
With heat resistant Titanium diaphragm for super reliability
- **Internal / External Crossover**
Bypassable for biamping
- **Birch Plywood construction**
Strong and light



500 watts-- QUICK SETUP

Potential Users

- Almost any size band
- Sound Contractor / Installer
- Rental Company

Location

- Clubs, auditoriums, theatres

Features

- **Trapezoidal shape** of mains eliminates standing waves for a more even low end. Allows "sound array" setup for better high end coverage
- **Stereo or mono operation** takes full advantage of stereo signal processing effects
- **High quality, high power monitors** effectively cover a large, spread out stage area
- **Good low end response** is ideal for real low tones, like synthesizer bass and electronic drums
- **Convenience** because of low number of separate components that minimizes time and complication of setup and breakdown. No external power amps needed

MONITORS (4) 1275 models, each with:

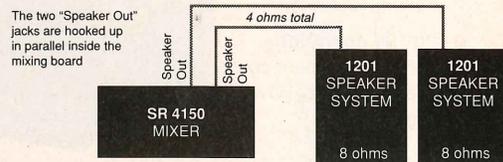
- **15" woofer**
- **Compression Driver Horn**
Reliable, heat resistant Titanium diaphragm
- **Internal Crossover**
For efficient speaker operation
- **Level Control**
Allows for individual monitor volume adjustment
- **30 / 60 / 90 operation**
30° for focused floor coverage
60° for broad floor coverage
90° for side fill

MIXER PX2112 Powered Mixer model, with:

- **250 (x 2) watts RMS** (at 4 ohms)
Two reliable fan-cooled power amps built right in
- **Stereo or mono operation** For incredible versatility
- **12 channels**
- **3 busses--Mon / Eff / Aux**
Effects buss, for using outside signal processing;
Aux buss, which acts as either 2nd Mon or 2nd Eff
- **Switchable Phantom Power** For condenser mics
- **Direct In** Plug in a tape deck or other devices
- **9-band EQ** (two) Adjust sound for any environment
- **Spring Reverb** Adds depth and warmth
- **Switchable Compressor** For distortion free sound

MIXER SR4150 model, with:

- **150 watts RMS** power amp (into 4 oms)
- **4 channels**
- **5-band EQ**
Adjust sound for any environment
- **Spring Reverb**
Adds depth and warmth
- **Patch Bay**
Offers connection versatility



MAINS (2) 1201, each with:

- **12" woofer**
- **Dual Piezo Horn**
For reliable performance and very smooth high frequencies
- **Internal Crossover**
For efficient speaker operation

STANDS (2) ST-75 (included with speakers), each with:

- **Anodized Aluminum Alloy Tubing Construction**
Lightweight and sturdy
- **79" maximum height**
"Above crowd" for better sound dispersion

150 watts--PORTABLE

Potential Users

- Solo or duo, church groups, other associations

Locations

- Meeting rooms, churches, weddings, parties

Features

- **Efficiency** • Good amount of volume from a very small system
- **Ease of operation** • Simple to learn and use
- **Excellent sound dispersion** • Adjustable stands for optimum height

Win This Autographed Talon!

IRON MAIDEN'S STEVE HARRIS
& JANICK GERS

FRANK BELLO FROM ANTHRAX

KYLE STEVENS OF BANG TANGO

VIRTUOSO VINNIE MOORE

RUSS PARRISH & JEFF PILSON IN WAR AND PEACE

We dragged ourselves to a bunch of concerts (oh, the misery!) and hobnobbed backstage with some of the "sizzlinest" fretburners going. Why? So we could give you the chance to win this one-of-a-kind axe!

Here's How You Can Win This Instrument:

Go through this magazine, find the answers to these nine simple questions and write 'em on the lines below. Mail us this list, or a copy, by August 1st! If all your answers are correct, and we pull your name, you win!

1. SUNN makes two MIDI lighting boards. What model numbers?

2. How many years has the Fender Precision Bass been around?

3. What brand of tremolo system is now available only from Fender?

4. What style **Custom Shop** Telecaster was the most popular at the NAMM show? (*Look in the Fender Facts*)

5. Name two products nominated as "Most Innovative" at NAMM.

6. How many preset sounds does the Stereo Pak Headphone Amp have?

7. What model Fender strings are made for the Floyd Rose type tremolo?

8. Name one model of Fender speaker enclosure that comes "stereo ready".

9. What are the 4 brand names that Fender sells (besides Fender)?

Your Name _____

Street _____

City _____

State _____ Zip _____

Phone # _____

Send to: **FRONTLINE Talon**
1130 Columbia • Brea, CA • 92621

Must be postmarked no later than Aug. 1, 1991.
Void where prohibited.

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!



STEREO READY!
Four New 4-12 Speaker Enclosures!

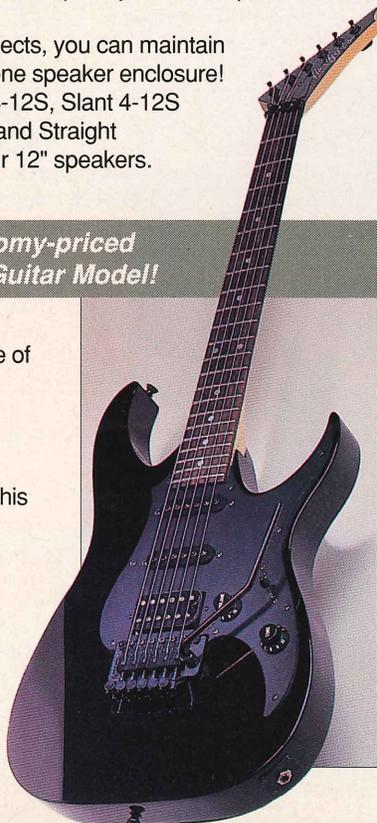
Fender's new Stereo/Mono operation represents a great advantage in today's world of stereo effects. In the back of each unit are two jacks. Plugging into the left jack accesses all the speakers in the cabinet. Plugging into both jacks separates the left and right speakers in the cabinet, as if two completely different speaker cabinets were being used.

Now, when using stereo effects, you can maintain a true stereo image using only one speaker enclosure! Models available are the Slant 4-12S, Slant 4-12S with Celestions, Straight 4-12S and Straight 4-12 with Celestions, all with four 12" speakers.

The New Economy-priced Heartfield Talon Guitar Model!

We've added a very affordable model to the Heartfield Talon line of guitars. And with 22 frets, one humbucking and two single coil pickups, a solid color single-ply pickguard, and a Floyd Rose II double-locking tremolo system, this new model is a real rocker.

It's also got the outstanding features that all Talon models boast, like a Rosewood fretboard, tilt-down headstock, easy-access neck joint, and cool body style. And the player-designed neck is a boon for any guitarist!



'51 Vintage P-Bass is newest hot ticket from Custom Shop

Much of the same tooling used to manufacture the first Fender basses back in 1951 was used by the **Fender Custom Shop** to make this amazing Precision Bass look and feel as close to the original as humanly possible. This is one of their finest creations ever.



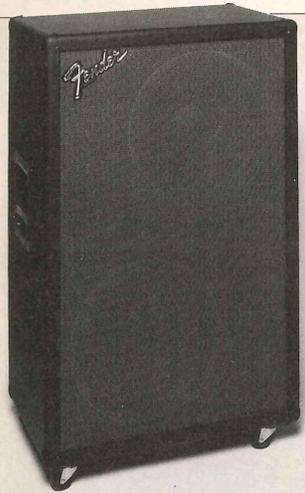
Jerry Donahue Signature Model Telecaster Breaks with Traditional Design

Please welcome the latest in Fender's unique series of Signature Model guitars: the Jerry Donahue Signature Model Telecaster! Loaded with options specifically requested by Jerry, the guitar features a striking Bird's-eye Maple body, with gold hardware. The neck, also Bird's-eye Maple, is a medium "V" shape with sloped shoulders. A custom wound Stratocaster pickup in the neck position and a standard Telecaster pickup in the bridge both have specially staggered pole pieces, to complement Jerry's unique playing style.

'63 Vibroverb is really a "Blast from the Past"



Want that authentic vintage Fender sound? You've got it! With Fender's "new" '63 Vibroverb reissue amp, you get true-to-the-original features like all tube circuitry (including tube generated vibrato), spring reverb, tilt-back legs, and even the old brown Tolex covering.

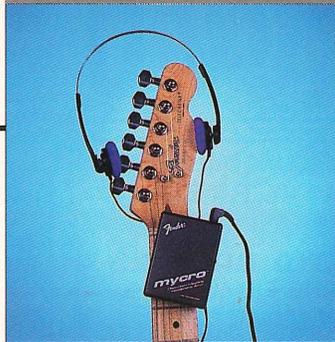


**Fender & Electro Voice
Combine Bass Enclosure
Technologies**

This new BXR 215EV (021-1639) bass enclosure features two 15" Electro Voice EV15L speakers, just about the best bass speakers available on the market! These speakers are combined with Fender's ported design cabinet for improved bass response.

This unit handles up to 400 watts of power, and is a perfect complement to any of the Fender BXR Series amplifiers. It's a road ready warrior with Tolex covering, four casters and two recessed handles.

**"Mycro" Headphone Amp
Your Silent Partner**



The small price is not the only great feature! Three preset sounds: Normal, Overdrive and Distortion. Three-position volume switch: Off, Low and High. Standard 1/4" input jack. Battery powered. Belt clip and larger headphone set is also included.

**New Heartfield RR Series
Color Brochure!**



Are you ready to learn more about these rockin' axes? Write us and we'll send you our color catalog. On the house!

**Stereo Pak "Interconnection" Headphone Amp
let's you hook up the entire band in silence!**



This little beauty gives musicians the ability to listen to each other in their headphones, while taping the whole band at the same time—all in stereo! It also includes Stereo Chorus, Flanger, Echo, and four preset sounds (Normal, Clean, Overdrive, Distortion) with an Effects Loop and a really cool sounding "Speaker Simulation" circuit. All jacks are standard 1/4" inch. A large set of headphones is also included!

**UNSUNG
HEROES!**

**Get Twice the Tone
from "The Twin"**

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.



Fender's modern The Twin amplifier, along with it's ancestors (the Twin Reverb family), has easily been the most popular tube combo amplifier of all time. It appeals to rockers as well as blues players, jazz artists and fusion megarriffers.

For concerts worldwide, artists continue to request a "Fender Twin or equivalent" in their contract rider (a clause in the contract that specifies an artist's needs).

What I love about The Twin is the fact that I can get the renowned Fender "clean" sound in Channel 1, while Channel 2 provides all the flexibility I need to get anything from a round, full bluesy lead tone to a super aggressive screaming sound, ala Jeff Beck. Every night I perform a clinic, there are players in the audience that rediscover how great this 100 watt workhorse can sound.

What makes The Twin so versatile?

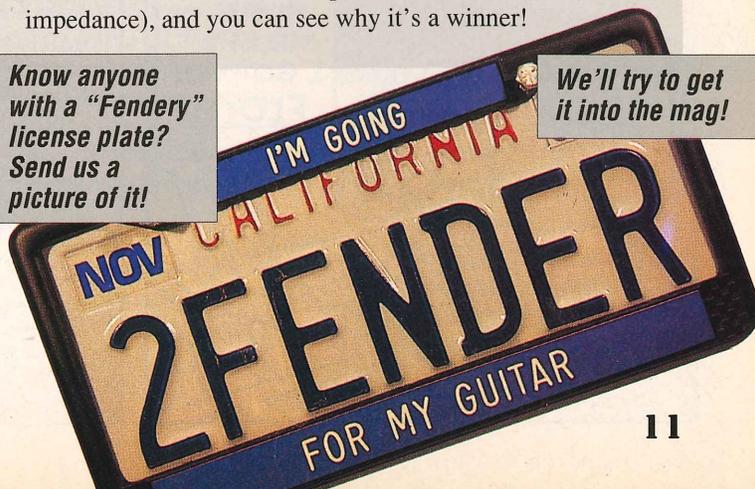
Channel 1 (clean) expands the range of Fender's classic ringing tones by adding Treble Boost and Mid Cut switches to the standard Treble, Mid, and Bass EQ controls. Reverb is assignable to this channel as well.

In **Channel 2** (distortion), all three EQ controls have pull out boost functions, but that's not all. The Presence control acts in either a standard fashion—adding super high frequencies for brilliance and penetration—or pulls out to become a notch filter that goes from Texas honk at one end to Thrash Metal crunch at the other.

Add to all this the many innovative features The Twin offers (too many to list here, but including Level Selection for the Effects Loop and switchable speaker impedance), and you can see why it's a winner!

**Know anyone
with a "Fendery"
license plate?
Send us a
picture of it!**

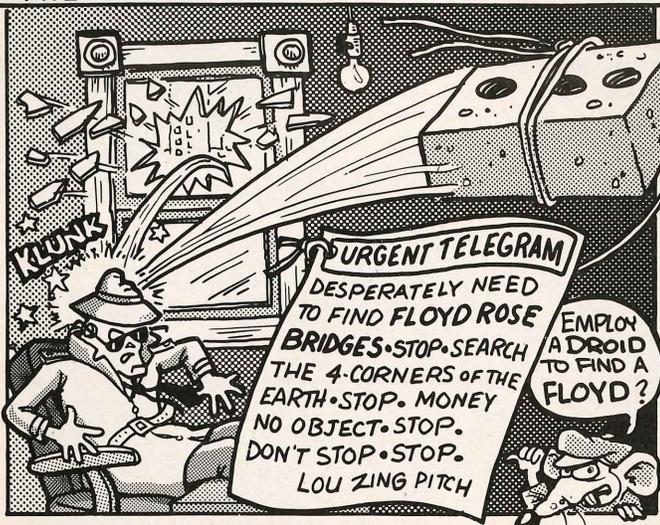
**We'll try to get
it into the mag!**



SEARCH FOR THE LOST FLOYD

☆ STARRING ☆
STRATOBOT
 WITH: Cal Fornia &
 Ricky Rockstar

STRATOBOT, SECRET SPY AND PRIVATE EYE, RECEIVES AN URGENT TELEGRAM AT HIS OFFICE....



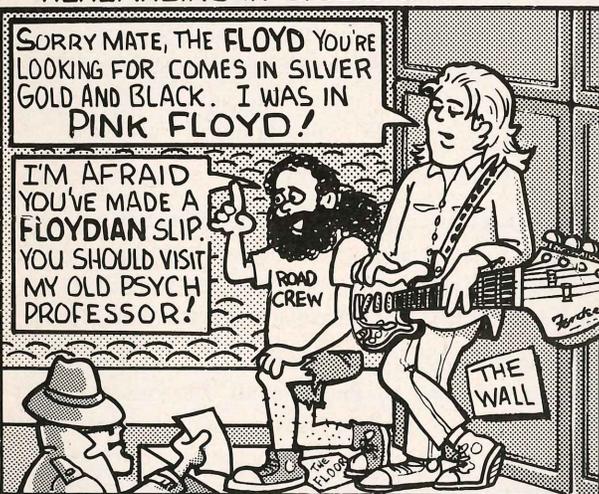
AN ANNOUNCEMENT COMES OVER THE RADIO.....



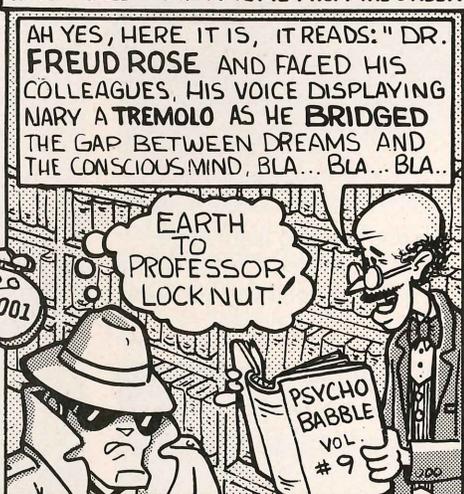
AT THE STUDIO....



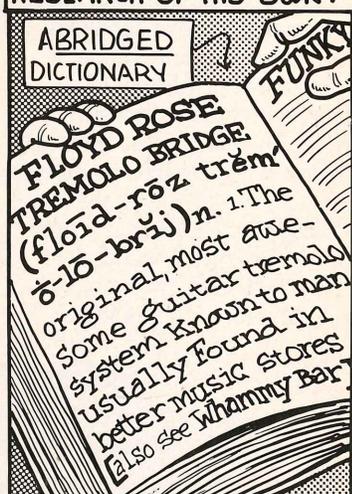
STRATO-SLEUTH FINDS DAVID GILMOUR REHEARSING IN STUDIO B....



OUR HERO VISITS PROFESSOR LOCKNUT WHO PULLS A DUSTY TOME FROM THE SHELF.



SPY-BOT DOES SOME RESEARCH OF HIS OWN.



NOW ON THE RIGHT TRACK, OUR DROID FINDS HIS WAY TO HIS LOCAL Fender® DEALER WHERE YOUNG RICKY ROCKSTAR SAYS....



IT'S ON THE NEW HEARTFIELD TALON MADE BY FENDER



LATER BACK AT THE OFFICE...



Fender® Facts

Special **FRONTLINE** Insert!

Welcome to the Show!

A Sneak Peek at the Big Event! Fender's Best NAMM Yet!

Amid the California palms, the convention center marquee welcomed dealers from around the world.



Fender President Bill Schultz and Floyd Rose are interviewed by the media.

Anaheim, California is a town known for two things. First, and obviously most famous, is Disneyland. Day after day, week after week, month after month, millions of people make their annual pilgrimage to The Happiest Place On Earth.

But for one unique, exciting week in late January, the surrounding hotels—normally deluged with moms, pops, screaming toddlers and tired grandparents—are invaded by a different breed altogether: musicians!

For this brief respite from a neighborhood dominated by goofy hats and even goofier hat wearers, Anaheim hosts the National Association of Music Merchants, better known as the NAMM show.

This annual convention represents one of the biggest, wildest, most extensive collection of musical instruments and players on the planet.

Every musical instrument manufacturer in the world (and

The big news at NAMM was that trem system guru, Floyd Rose, joined forces exclusively with Fender! (story on p.19)

some from the Crab Nebula, judging by their lineup!) come to show off the latest and greatest gear in the field.

Naturally, any guitar enthusiast, no matter what galaxy he or she calls home, does everything possible to attend one of these NAMM conventions. Because of this, we decided to dedicate this issue of the *Fender Facts* newspaper (normally reserved only for music retailers) to *you*, our faithful music making reader out there on the front line.

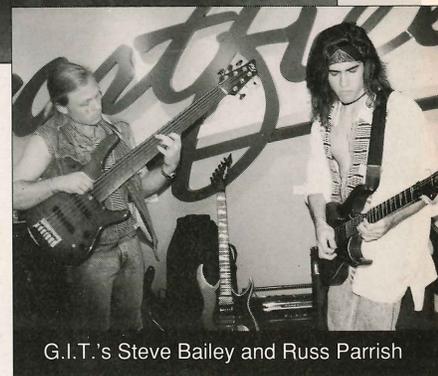
So come with us now as we re-live the major events, meet the major players and get a peek at the new products that were introduced by Fender at the '91 NAMM show.



YOW! Gigantic Fender Guitar Wrecks the Joint!

To help commemorate over 40 years of growth, a huge, 2-story high Stratocaster headstock was designed to greet visitors as they entered the Fender exhibit, with special strobe light, smoke and sound effects giving the impression that the massive guitar was erupting through the floor.

A dedication ceremony, at the opening of the show, kicked off Fender's best NAMM show yet. (Page 14)



G.I.T.'s Steve Bailey and Russ Parrish

Killer L.A. Guitarists Invade Exhibit to test New Heartfield Models!

Four solid days of shredding shows L.A. musicians what the new Heartfield guitar line is made of! (Story on p. 14)

Two-Story Fender Headpiece Most Photographed Display

Fender® Facts

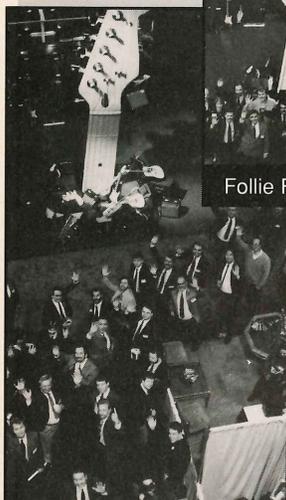
NAMM Show Wrap-up and New Product News!



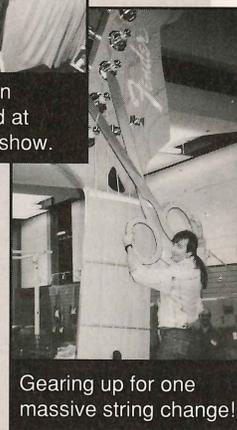
20 feet of Rock 'n Roll history in the making.



Follie Friends



A special dedication ceremony was held at the opening of the show.



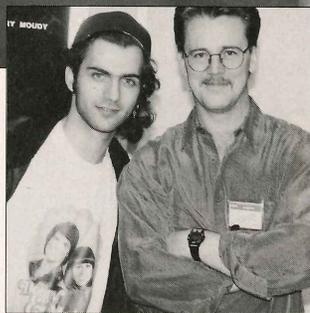
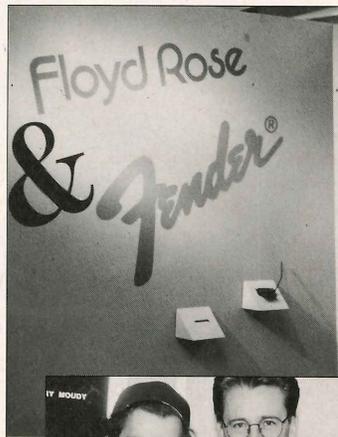
Gearing up for one massive string change!

What's it made of? The tuners are molded plastic covered with chrome plating. The body and neck are fiberglass, airbrushed to look like maple. The strings are silver Bungie cords and the string trees are real chrome plated steel!

Fender & Floyd Rose Join Forces!

Selected Heartfield, Squier and Fender Guitars to Offer Genuine Floyd Rose Bridges

Right: The Floyd man explains tremolo technology to anxious onlookers.



Lots of great music personalities, including Dweezil Zappa, came by the Fender exhibit to check out the axes and wish Floyd well.

we didn't like our Fenders any less after installing my locking system. In fact, we liked 'em even more. Because of my love for the original Fender product, I'm the *last* guy in the world who would want to make any broad, sweeping changes to such a time-proven winner."

Floyd went on to say that, years ago, Fender was the first company that he approached after getting his first patent. "The people there at the time just weren't interested. But in the past few years, Fender has changed hands and, in the process, has recaptured the quality and innovation that made me go to them in the first place. I couldn't be happier that we are finally together."

Prototypes of Floyd Rose equipped Heartfield, Squier and Fender guitars were on display at the Fender exhibit.

Look for NEW Heartfield, Squier and Fender models, with genuine Floyd Rose systems, in the months to come.

Finally, we here at Fender can officially say: "Welcome home Floyd!!!"

New Economy Priced SUNN 1110 Speakers!



Here's a full range speaker system, with a vented low frequency section for clean bass response, and horn-loaded, dual piezo drivers for smooth reproduction of ultra-high frequencies.

It's got a 10-inch woofer with a 2-inch voice coil, and is capable of handling 100 watts. Not one, but two inputs allow "daisy chaining" of multiple units.

All this at a price that's right!

New Sunn Natural Wood Monitor



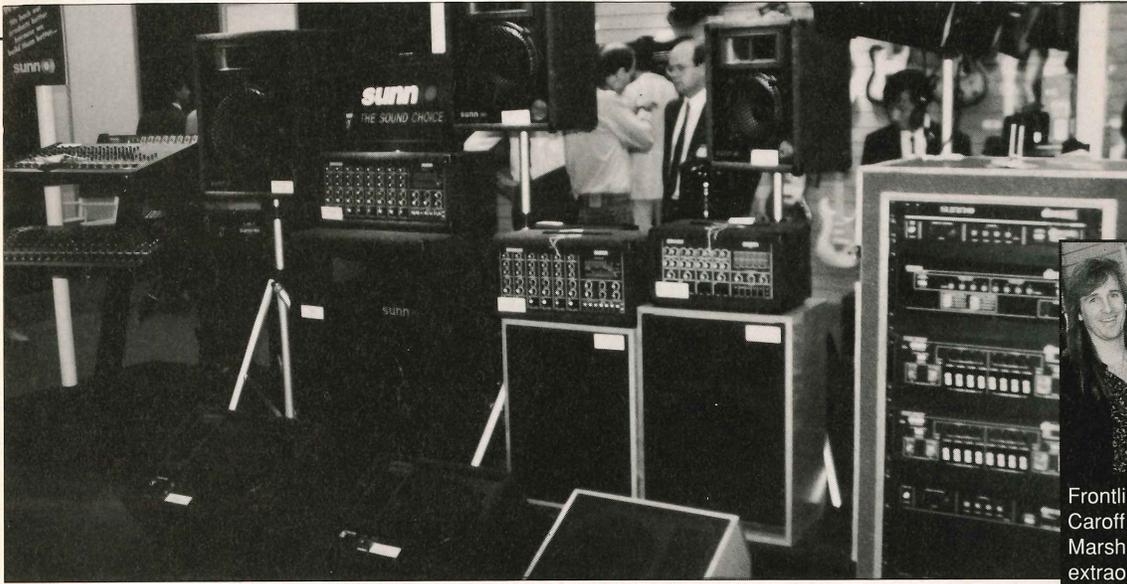
Electronics man Steve Grom happily introduced a classy new natural wood monitor speaker to Fender's mighty road reps at the national sales meeting before the NAMM show.

It's got a 12" speaker, high frequency horn, and is perfect for permanent installations.

Ask your dealer for details!

Makin' New Waves With **Sunn**

Lots of New Gear! New Lighting Kits, Speaker Enclosures Unveiled



**Fender Folks,
Through and Through!**

Fender's Master Guitar Tech Jack Schwarz and son: Learnin' the ropes!



That's Wolf Marshall!

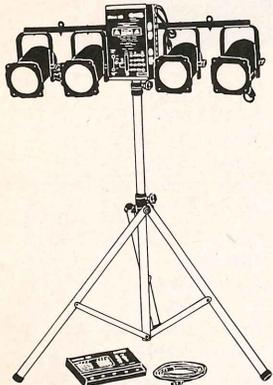


Frontline Editor Mike Caroff with Wolf Marshall, transcriber extraordinaire.

Jerry Donahue with Don Johnston, Fender's Carl Perkins' impersonator and field sales manager.

Three New SUNN Lighting Packages Make it Easy!

Your authorized Sunn dealer has three new surprises for you!

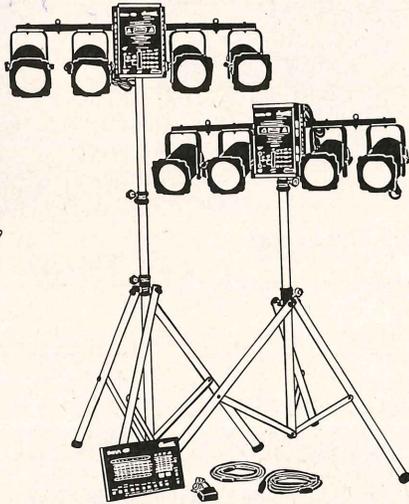


4 Channel

The ideal "starter" package. This 4 channel light system uses 150 watt lamps for professional style illumination, without the AC power consumption problems of larger systems.

Qty. Description

- 1 SC 24 F Controller
- 1 PS 310 Dimmer Pack
- 1 LG-4 Light Group
- 1 St-100 Tripod Stand
- 1 Fender/Monster mic cable

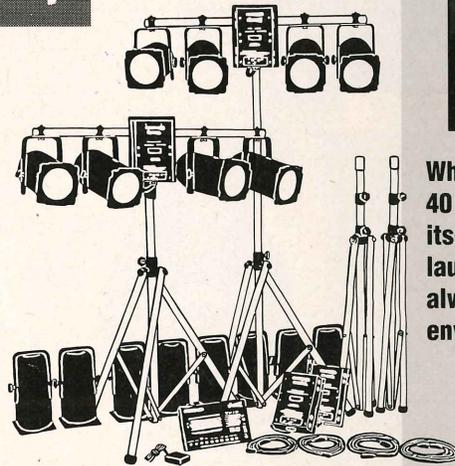


8 Channel

The perfect "set-up" system. The control sophistication of the PLC 816e is complimented by the versatility of the PS610 dimmer packs. By using the 150 watt lamps with the PAR 38 fixtures of the LG 4 light group, this system can easily run on one 15 amp AC circuit. This system is capable of professional effects and is ideal for clubs, D.J.'s, churches, bands and rentals. This system is also MIDI compatible via the PLC 816e.

Qty. Description

- 1 PLC 816e Controller
- 2 PS 610 Dimmer Pks.
- 2 LG-4 Light Groups
- 2 St-100 Stands
- 2 Fender/Monster mic cables



16 Channel

This is truly a professional system. PAR 56 lighting fixtures offer extended flexibility as to the type and wattage of the lamp used. The PS 1200 dimmer packs are the "big boys" of Sunn's Truss Mount line of dimmers. The PLC 816e offers 16 independent control channels for endless programming options and pro style features found only on controllers at three times the price. This system is also MIDI compatible.

Qty. Description

- 1 PLC 816e Controller
- 4 PS 1200 Dimmer Packs
- 16 PAR 56 Fixtures
- 16 300 MFL Lamp
- 4 St-100 Tripod Stands
- 4 CB 100 Crossbars
- 1 Colorgel set **FREE!**
- 4 Fender/Monster mic cables

While the Fender name is over 40 years old, the company itself is not about to rest on it's laurels. Consequently, we're always trying to push the envelope of musical gear.

The new killer Heartfield instruments, Sunn PA gear, Sunn Lighting, Kubicki basses and Squier guitars, basses and amps also help to keep you on the leading edge of musical equipment technology.



Some of the members of the R&D team that creates Fender's hot new amps.

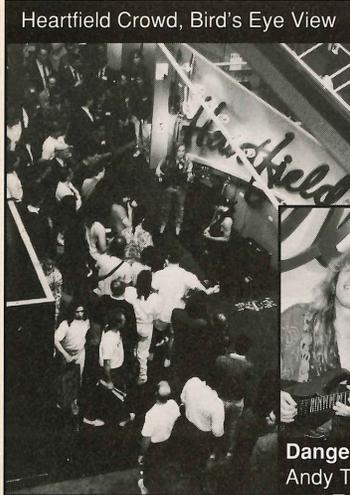
**Fender Welcomes
Young Shredders to
Heartfield Demo Display**

Fender® Facts

**NAMM Show Wrap-up
and New Product News!**

Show Stopping Heartfield Models!

Futuristic Designs and Floyd Rose Hardware Attracted Hot New Players



Heartfield Crowd, Bird's Eye View

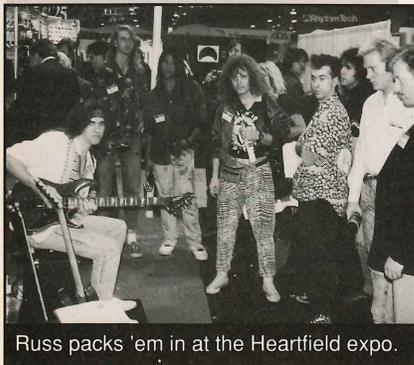


Danger Danger's
Andy Timmons tries
on a Talon at NAMM

With the redesigning of the Heartfield line (and the inclusion of Floyd Rose), Fender featured a new Heartfield display which was set up to accommodate the playing expertise of G.I.T instructors Russ Parrish on lead and Steve Bailey on bass!

Throughout the show, local and international artists sat in with the pair to match licks and try out the incredible new Talon, RR, and Elan models on display.

Spectators crowded the Heartfield stage to hear and see the show. No Charge!



Russ packs 'em in at the Heartfield expo.

Let's see what new goodies were hangin' at NAMM!



RR Series

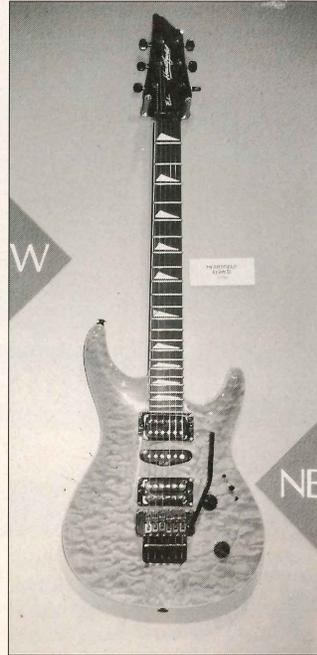
Vintage rock & roll at it's best! Classic looks are combined with modern technology to create two new RR Series models.

The **RR 58** has a short scale (24.7") neck and a non-tremolo American Standard bridge.

The **RR 59** has the standard Fender-style (25.5") neck scale and a Deluxe American Standard tremolo system with locking keys, as well as a special elongated headstock which provides straight string pull for improved "return to pitch" tremolo action.

Both models have two humbucking pickups controlled by a special 5-position selector switch, providing 3 humbucking-style and 2 single coil-style pickup configurations.

Other controls include Master Volume and Master TBX.



Elan Series

Stylish, high class instruments featuring bookmatched highly figured Maple tops, and Mahogany bodies with Ivoroid binding.

Elan I features: Non-tremolo American Standard bridge, special "super slip" plastic nut for greater tuning stability, Mother-of-Pearl tuning buttons, gold plated hardware.

Elan II features: Deluxe American Standard bridge, special "super slip" plastic nut for greater tuning stability, elongated headstock for improved "return to pitch" tremolo action, locking keys with Mother-of-Pearl tuning buttons, chrome plated hardware.

Elan III features: Floyd Rose double-locking tremolo system, Mother-of-Pearl tuning buttons, Black chrome plated hardware.

All three models feature 2 humbucking pickups controlled by a special 5-position selector switch, providing 3 humbucking-style and 2 single coil-style pickup configurations. Other controls include Master Volume and Master TBX.



Talon Series

Five new models incorporating razor-edge design. Big, fat jumbo frets, double cutaways at the top of the neck and a special neck joint for easy access to the highest frets make these Heartfields a dream to play.

Talon I, II and III models have dot fretmarkers, while the Talon IV and V have "sabre tooth" fretmarkers (12th- and 24th-fret markers are in red).

All models feature 1 single coil (mid) and 2 humbucking (neck and bridge) pickups controlled by a special 5-position selector switch that provides 3 humbucking-style and 2 single coil-style pickup configurations. Other controls include Master Volume and Master TBX.

Talon II, III, IV and V models have DiMarzio humbucking pickups.

Authentic Floyd Rose double-locking tremolo systems are standard on all Talons—Floyd Rose PRO® models for the Talon III, IV and V; Floyd Rose Original® for the Talon I and II.

Also, check out the new Talon model on page 10!

Insist on *original* Fender brand parts and accessories!

You'll be glad you did!



From soup to nuts, Fender strings, picks, pickups, straps, cables and original replacement parts were on display in Anaheim. Easy availability of these items is important to musicians who really care about their Fender equipment because, in the real world, damage and wear from the rigors of the road can take their toll. Because Fender parts and accessories are readily accessible to *all* music retailers, there's a good chance that you won't find yourself out in the middle of nowhere without that unique pick, that favorite set of strings, those killer Fender tubes, or any other original replacement parts that keep you playing and sounding your best.



One of the main attractions in the accessory area was a special lucite Strat, created by genius inventor Don Lace to show off the insides of Fender's Lace Sensor pickups. Yes, he got *lots* of offers!

Left-Handed San Miguel Cutaway Added to California Acoustic Line



Ask your dealer for the model 5106.

"The Boss" Congratulates Reps Who Built Cool Acoustic Displays

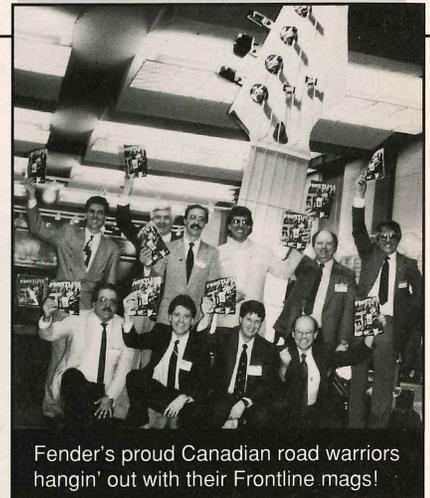


Left to right: Larry Barnes, Bill Schultz, Terry Radonich, Layne Kurr

Hey leftie! We're talking mahogany for the back and sides, spruce for the top, and Fender's famous 6-in-line headpiece design so you can enjoy the same great sound and playing ease as your right-handed friends.

We're also talking about congratulating the Fender road reps who did the best job in helping your dealer display all the California acoustics in your town. Good show guys!

Fender Canada, Eh?



Fender's proud Canadian road warriors hangin' out with their Frontline mags!

As part of the process of welcoming the members of Fender Canada to the fold, the creators of the Frontline magazine generously agreed to print the mag in Canadian!



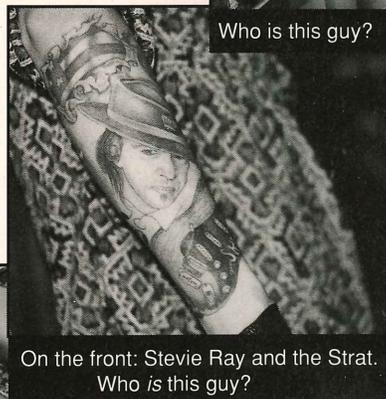
Who is this guy?

Mystery Fender Fan Amazes All!

It happened on the second day. This tall, dark stranger struts into the Fender exhibit, rolls up his sleeve and proudly displays the most awesome commitment to the Fender legacy we have ever seen.

Full color renditions of Jimi Hendrix, Stevie Ray, and a Strat surrounding a Fender logo! After flashing his creations, he disappeared into the crowd before we could even get his name.

Please help us find this Fender Fanatic!



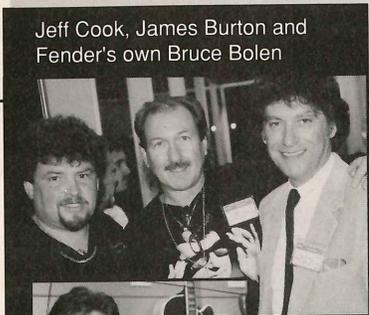
On the front: Stevie Ray and the Strat. Who is this guy?



On the back: Jimi and the Fender logo.

Stars Converge on the Fender Custom Shop

Jeff Cook, James Burton and Fender's own Bruce Bolen



Artist relations man Mark Wittenberg with Debbie Davies



Elliott Easton with John Page, Fender's Custom Shop Supervisor



A walk through the Fender Custom Shop portion of the NAMM exhibit was like a visit with the who's who of popular music. From country to hard rock, top players from around the world dropped in to see what was new from Fender.

Alabama's Jeff Cook, Elliott Easton, James Burton, Debbie Davies, Los Lobos' Cesar Rosas, country-jazz picker Scotty Anderson, Dweezil Zappa, Jerry Donahue, Albert Lee and many others were treated to some of the most innovative Custom Shop models ever created.

I CAN DO THAT!



An impressed James Burton looks on as Scotty Anderson burns up the Bajo.

Fender® Facts

NAMM Show Wrap-up and New Product News!

Fender Custom Shop Carries On! 40th Anniversary P Bass, Set-Neck Teles are the hit of the show!

Kubicki Factor Basses



Set-Neck Telecasters



Stu Hamm, John Grunder

"Eye and ear candy!"

That's what one dealer said about the Fender Custom Shop guitars and basses on display at the NAMM convention. The selection was, to say the least, intriguing, including variations on the Fender theme that resulted in some of the most highly acclaimed instruments at the show.

Set-Neck Telecasters were the most popular. Three new models were introduced with a dizzying array of pickup and bridge selections (including Floyd Rose Originals), and beautiful, exhibition-grade body woods. Of course, in the usual Fender Custom Shop tradition, you can order these instruments with whatever features your little heart desires.

Kubicki Factor Basses attracted top L.A. session players, including Stu Hamm, (winner of the *Guitar Player Reader's Poll* for the second year in a row) with new colors

and a special fretless model built for the occasion. Stu was caught planning some new secret weapon with John Grunder from the Custom Shop. Stay tuned!

A **1951 Precision Bass**, just like the original, was lovingly presented to help commemorate the 40th anniversary of the Fender bass. (In case you didn't know, the first electric bass was invented by Fender and, today, Fender is still the first and *last* word in bass technology.) This beauty was so authentic that even the bridge saddles were made of pressed fiber, just like the early original!

The **Bajo Sexto**, or Tick-Tock Tele, was fondled the most. Players like Jeff Cook, Rusty Wagner (of Nashville renown), Los Lobos' Cesar Rosas, super pickers Alvin Lee, Alvin Parsons and



'51 P Bass, Tick-Tock Tele

Larry Linkin all spent considerable time experimenting with this instrument which features an extended 35" neck scale and is tuned "A to A". You've got to play one of these to really understand the possibilities.

All in all, guitar guru John Page and the boys from the Fender Custom Shop managed, as usual, to blow away the competition with instruments that were both off-the-wall and user-friendly!



Five Fender Instruments Nominated as Most Innovative

Psssst! The Frontline is FREE!

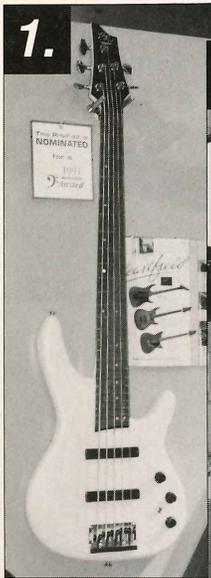
In the *Music & Sound Retailer* Magazine Readers Poll

Every year, a special poll is taken by the *Music & Sound Retailer* magazine to find out which new products should be nominated as the most innovative. The results are announced at the NAMM show.

This year, no less than **five** new products from Fender made the grade!

So, as the folks from the magazine walked around the Fender exhibit hanging their big ol' badges of recognition on the instruments, we followed them around and took pictures so we could show them off to you!

For a first-hand look, see your dealer!



1. Heartfield DR5

An incredible 5-string bass with a tri-laminated neck, graphite nut, active electronics and a rosewood fretboard with a smooth, even 19.685" radius.



2. Tele Plus

One Blue and one dual Red Lace Sensor pickup with 3-position mini switch, and TBX tone control. Also available with tremolo.



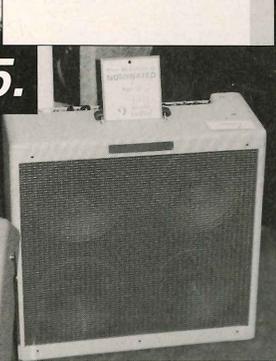
3. Strat Plus Ultra

The ultimate Strat: one Blue, one Gold and one dual Red Lace Sensor, TBX tone control, ebony fretboard, locking keys, and figured maple top and back.



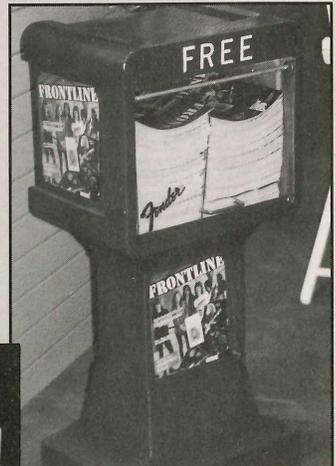
4. JP-90 Bass

One P-Bass and one J-Bass pickup, mini 3-position switch, special design pickguard, and vintage bridge. And a very excellent price!

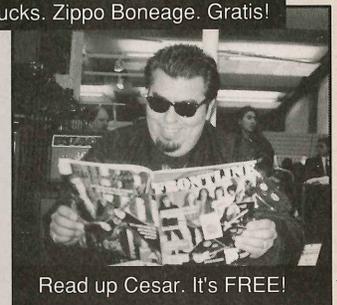


5. '59 Bassman

A killer reissue of the legendary Bassman amp of the '50's—originally designed as a bass amp but soon immortalized by guitar players. The modern version includes "true-to-the-original" features like all tube circuitry, four 10" speakers with Alnico magnets, 45 watts RMS, controls that go to "12", tweed covering, "Ox Blood" grill cloth.



No Charge. Nolo Denero. Null bucks. Zippo Boneage. Gratis!



Read up Cesar. It's FREE!

We did, in fact, find it interesting when dealers at NAMM said how happy they were to see that the *Frontline* magazine was free. Compare that to some of the other major manufacturer's mags!

When Los Lobos' Cesar Rojas came in for a copy, he also fell in love with the new Reissue Fender '63 Vibroverb amp. Check it out!

"Mini" Products are Getting a lot of Attention!

Compact Little Electronic Toys for the Musician who Loves to Play!

What the heck are "Mini" products you ask? Well, they are a growing line of great little boxes from Fender that feature "big" performance quality.

The "Mini Practicer", pictured here to the right, allows you to sing along with your instrument by mixing the two together with the use of a special headphone/microphone attachment. The mixed signal can then be sent off to a tape recorder or outside amp!

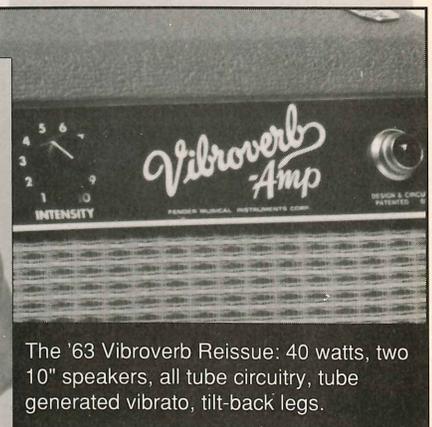
Then there's the "Mycro" headphone amp, an economical way of practicing in private with the use of headphones and three

preset clean/distortion settings.

The Fender "Mini Amp" is a scale model of a real Fender amp which can clip right on to your belt.

Finally, there's the "Mini" radio. It's a Fender amp look alike with a built-in AM/FM receiver.

Want to know more about these fun little items? Ask your Fender dealer!



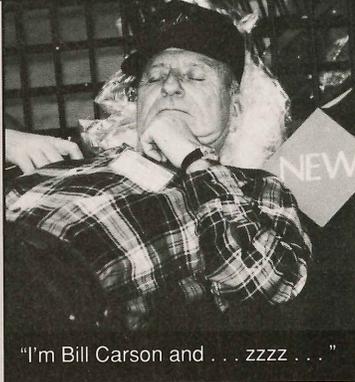
The '63 Vibroverb Reissue: 40 watts, two 10" speakers, all tube circuitry, tube generated vibrato, tilt-back legs.

Before We Go . . .

Fender® Facts

NAMM Show Wrap-up
and New Product News!

"My name is Russ Parrish and I meet more girls when I play my Talon."



"I'm Bill Carson and . . . zzzz . . ."

We hope that this special insert of the *Fender Facts* (normally reserved for Fender retailers only) has proven to be an informative, educational and enjoyable experience for you. The NAMM Show is, after all, an event that most "consumers" can only dream about seeing. So, hey, if you want us to do this again next year, let us know!

Either way, we're here to help you make your music.



"Bye."

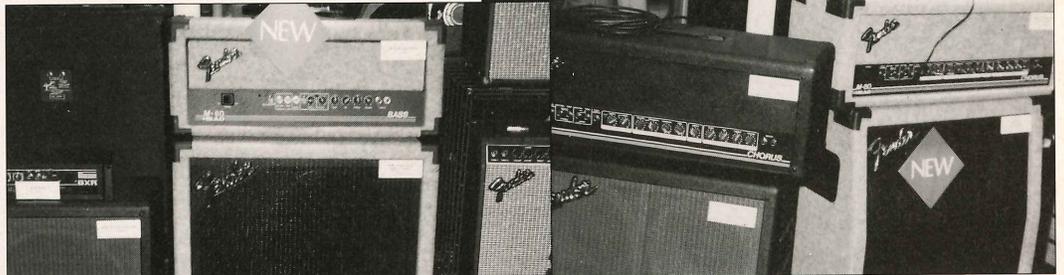
Amp Line Just Keeps On Growing!

New Bass Combos, SK Chorus Amps, M-80 Heads Introduced

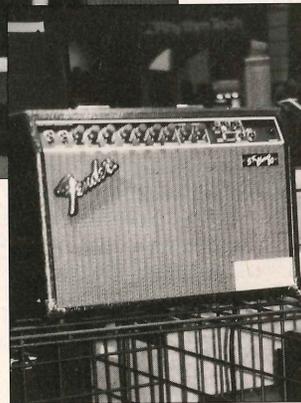
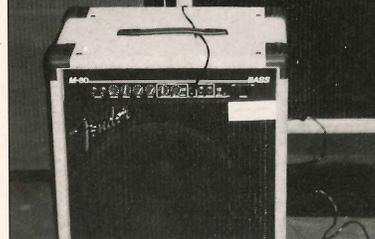
NEW M-80 CHORUS® GUITAR AMP HEAD

2 NEW M-80 BASS AMPS

160 watts RMS into 4 ohms



Below: Fender's new SK Chorus with the new Squier SKX amp underneath.



The M-80 Bass is a combo model with one 15" speaker in a ported cabinet. The M-80 Bass Head is a "head only" version.

Both offer a Chorus circuit with Depth and Rate controls, and the Chorus can be turned on and off either with a switch on the front panel or via the footswitch provided with the unit.

Two standard tone controls—Bass and Treble—are accentuated by a unique Midrange control; a boost/cut circuit which boosts one frequency when turned clockwise, but cuts a *different* frequency when rotated counterclockwise; the response is flat in the center.

To assure an incredibly clean, sharp response, the M-80 Bass amplifiers have a Delta Comp™ compressor which may be switched in or out of the circuit.

Also included is an effects loop to facilitate the use of outside effects, as well as connection to external power amps, mixing boards, etc.

SK CHORUS 20®

Fender's SK Chorus 20 (023-2600) is a 2-channel, stereo amplifier, with 2 x 10 watts of power running into two 8-inch speakers, yet weighing in at only 18 pounds.

The Clean channel has a Volume control; the Overdrive channel has Overdrive and Gain controls; the Bass, Mid, Treble and Presence controls operate for both channels. Rate and Depth controls are provided for the chorus.

To preserve the stereo quality of outside effects units, the Effects Loop offers Stereo returns.

Other features include a Headphone jack for silent practicing, and an optional footswitch for channel switching and Chorus On/Off.

This M-80 Chorus head has two completely separate channels, each of which features several circuits for further shaping the tone.

The Clean channel offers the standard Treble, Mid, and Bass controls.

The Overdrive channel is designed, like the entire M-80 Series, to produce the kind of smooth, explosive distortion usually possible only with signal processing devices.

In the Overdrive channel are the Presence and Contour controls. The Presence control adds brightness, for a super high end response.

Contour offers both a midrange boost *and* cut in the same knob.

In addition to these standard M-80 Series features, the M-80 Chorus has a rich, lush stereo chorus circuit with depth and rate controls.

Switching between the Clean channel and Overdrive channel, as well as Chorus on/off, are accomplished either via switches on the front panel or via the footswitch provided with the unit.

Of course, Fender has included their famous spring reverb, but with a special twist. When the chorus circuit is active, the reverb itself is chorused, adding lots of extra depth and transparency.

The M-80 Chorus amplifiers include both mono *and* stereo effects loops, so outside stereo effects maintain their full stereo reproduction when run through the amplifier.

Power output is 2 x 65 watts into 8 ohms.

**HIGH TECH
LOW BUCKS**

sunn

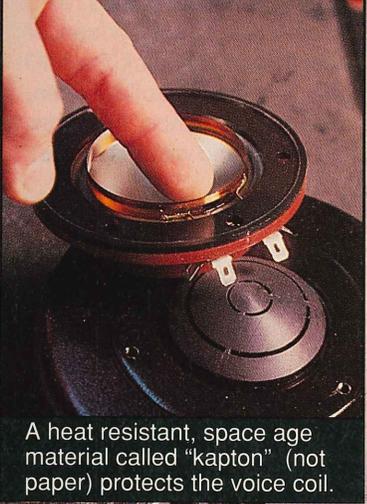
**SPL
EQUIPPED**



Constant Directivity Horn gives a wider sound dispersion for more room coverage.



Titanium Diaphragm in the compression driver for maximum heat protection.



A heat resistant, space age material called "kapton" (not paper) protects the voice coil.



Cast metal speaker frames (not stamped) allows for more efficient power handling.

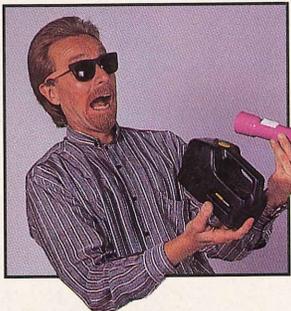
**SPL
EQUIPPED**

sunn

Fender Musical Instruments
1130 Columbia Street
Brea, CA 92621

Three Simple Ways to See the Light (In the Heat of the Battle)

Steve is head of Electronic Products at Fender, and has been a musician for over 25 years, many of those years on the road.



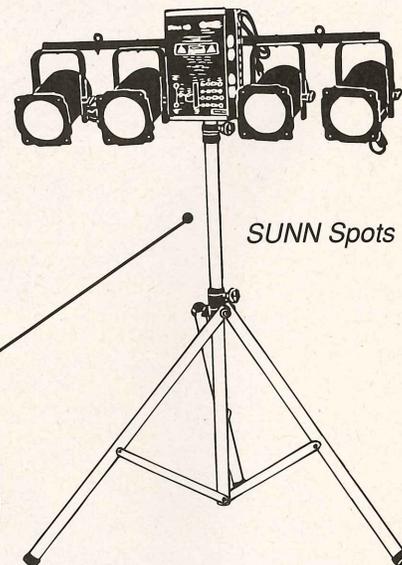
1. Using a SEQUENCER to Automate a Lighting Show

If you are already using a sequencer, it's easy to include your light sequences in with your musical ones. In the scenario shown here, your sequencer is used to record *and* playback the MIDI data from the lighting controller. Then, when you play the sequence, the lights will be triggered in sync with the music!



Hint: If your **sequencer** has sufficient tracks, "spread out" the data. For instance, one track may have scene changes only, another track could have channel flashes, while a third has separate slider moves, and so on.

Important Note: The lights respond very slowly—you may have to trigger events a beat ahead of when you want them to occur. Experiment with this to find what works for you.



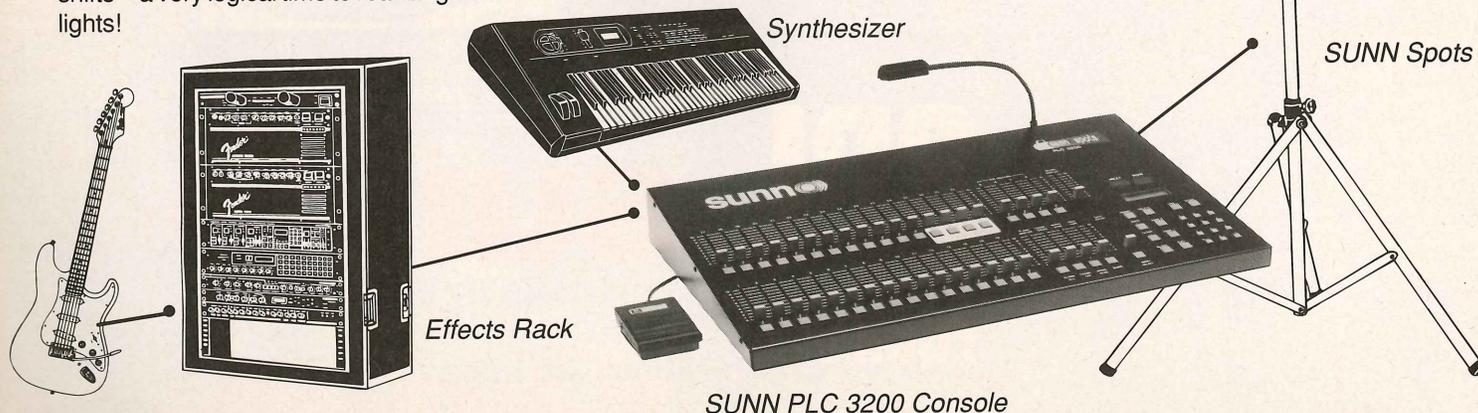
- 1) Connect: **SUNN 816e** MIDI OUT to **sequencer** MIDI IN; and **sequencer** MIDI OUT to **816e** MIDI IN.
- 2) **Sequencer:** complete the musical portion of the MIDI sequence.
- 3) **816e:** set up all the **scenes, chases, sub-master assignments**, and anything else you would use to run the light show manually.
- 4) Select one or more open tracks on the **sequencer** for recording the lighting data generated by the **816e**.
- 5) We suggest recording the lighting information in "real time" (as the **sequencer** is running and the music is playing). Simply set those **sequencer** track(s) on record, and perform the light show.

2. Tying Your Lights to MIDI EFFECTS

One very easy (*and inexpensive!*) way to control your lighting show is to utilize the MIDI Program Change commands from a synthesizer or MIDI effects unit to change scenes on the lighting controller. The neat thing about this setup is that you often change tones when the "mood" of the song shifts—a very logical time to rearrange the lights!

- 1) Connect: **synthesizer** or **effects unit** MIDI OUT to **SUNN PLC 3200** MIDI IN.
- 2) Set up the scene numbers on the **PLC 3200** to correspond to the program or patch numbers on the **synthesizer** or **effects unit**. For example: if your **synthesizer** patch #37 is a dark, moody tone, set up scene #37 on the **PLC 3200** with that in mind.

Every time you change your synthesizer or guitar tone (for instance, from the verse to the chorus, or to go into a bridge or solo), the look of the lights will change also!



3.

“Playing” the Lights with ELECTRONIC DRUMS

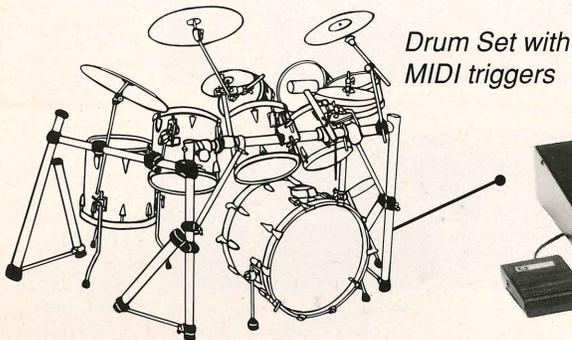
Sometimes the look of lights and music coordinating exactly can be very effective. You can achieve this by tying certain notes on your electronic instruments to the lighting control channels on the lighting board.

Of course, an obvious candidate for this scenario is a synthesizer. But consider also the possibilities of using an electronic drum machine or electronic drum triggers, especially during a solo.

- 1) Connect: **electronic drums** or **synthesizer MIDI OUT** to the **SUNN PLC 3200 MIDI IN**. Make sure all units are on the same MIDI channel.
- 2) Set the MIDI note numbers on the electronic drums or synthesizer to correspond to the desired light channel on the **PLC 3200**.

Now you can “play” the lights by hitting the drums or playing the synth!

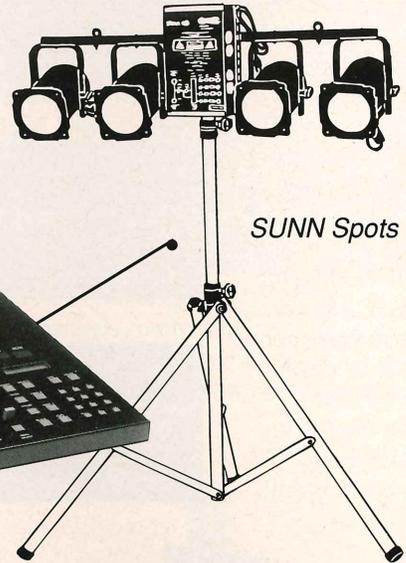
Note: You can turn this effect on and off by switching the MIDI channel of either your instrument or the lighting board, so that the two units will no longer “talk” to each other.



Drum Set with MIDI triggers



SUNN PLC 3200 Console



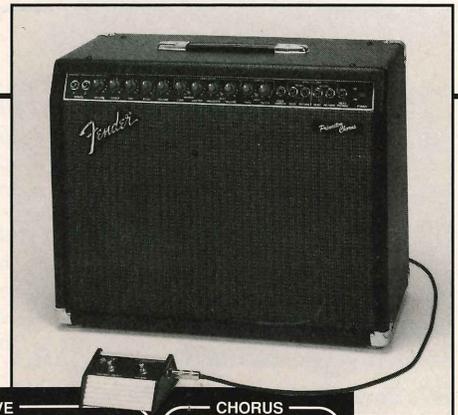
SUNN Spots

SOUND SETUPS

Princeton Chorus Guitar Amplifiers

Yikes! This one does it all! It's a compact, highly efficient chorus amp with the rich, rich tones of a Fender Twin and the crunchy distortion of the awesome M-80, all in one mean little package.

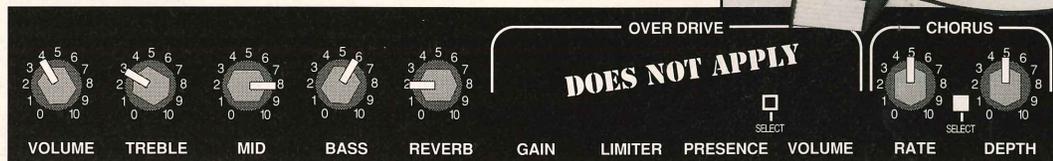
Two 25w RMS power amps, two 10" speakers, two channels (one clean; one with gain, mid boost, limiter and presence), three bands of EQ, stereo chorus, reverb, mono/stereo effects loop and a two button foot switch. (See next page)



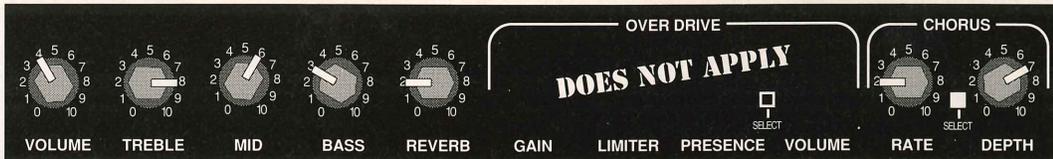
Want to see and hear for your own bad self? Well then, grab your axe, snatch up this copy of the ol' Frontline and beat it down to your Fender amp dealer!

These settings are a lot more fun to listen to than to just read about. The first three are “clean”; the last three (on the next page) explore the Princeton Chorus' distortion modes.

Turn it up!



Cool Jazz



Bite O' Funk



Country Truckin'

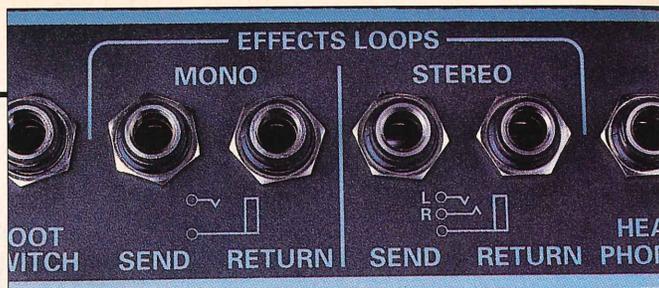
SOUND SETUPS

Princeton Chorus ... continued

The Princeton Chorus has a unique feature: a special Effects Loop "patching system"—located on the front of the amp for easy access—that gives you mono or stereo send and return capabilities. This means you can use your stereo effects and keep the imaging true! Or, you can hookup your mono effects, and the amp will add a stereo chorus to the mix. Either way works great!

Stereo/Mono Effects Loop!

The two jacks to the left are for mono effects patching. The two to the right allow for true stereo imaging on effects via the two individual power amps inside!



Creamy Blue

Metal Chorus

Ultra Sustain

DOES NOT APPLY

VOLUME TREBLE MID BASS REVERB

OVER DRIVE

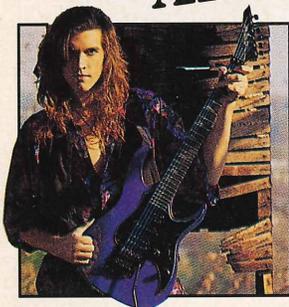
GAIN LIMITER PRESENCE VOLUME

CHORUS

RATE DEPTH

ARTIST ADVICE

More Than the Sum of the Parts by Russ Parrish



Russ is the guitarist in the new band **War & Peace**, which features ex-Dokken bassist **Jeff Pilson** on lead vocals. An instructor at G.I.T. for many years, Russ is adept at combining technical expertise with a hard rock feel.

Have you ever listened to a guitarist who had amazing technique, but just couldn't seem to get your blood boiling? Or a guy who had terrifying hammer-ons and pull-offs—yet put you to sleep?

On the other hand, how about the player who digs it up deep from his soul, but just doesn't have the chops to keep your attention for any length of time?

What does it take to be interesting on lead guitar?

I believe you have to integrate a lot of qualities, some of which are conviction, phrasing, knowledge of the fretboard, and physical technique. The mark of a great guitar player is the ability to synthesize all the facets of guitar playing, so that the whole actually becomes more than the sum of the parts.

Sometimes combining techniques you already know can bring new life to your improvising. Try this example,

left hand 0 1 2 3 1 3 3 2 1 2 1 2 4 4 1 2

right hand n 2 n n v n 2 n

left hand 4 1 3 3 1 3 1 3 3 2 1 3 3 1 2 3

right hand 2 n v v n s n v n n v n

which includes open strings, hammer-ons, pull-offs, picking with your [right hand] middle finger, sliding, skipping strings, and alternate picking—all combined into one "mega lick".

Aside from being a decent riff in its own right, it may give you ideas to spice up licks of your own.

Oh, I have just one more tip: practice your vibrato!

left hand 1 2 3 3

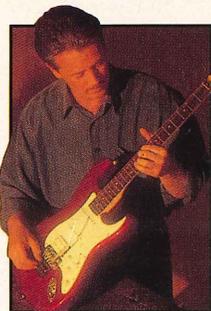
right hand v n v n v

NOTE: The right hand is never used on the fingerboard during this exercise!

TECH TIPS

Floyd on the Floyd! by Floyd Rose

Floyd Rose needs no introduction. Since he invented the locking tremolo system in the early '80's, his name has become a household word among guitarists. As well as being a master guitar tech, Floyd is a fine player, who understands the needs of working musicians.



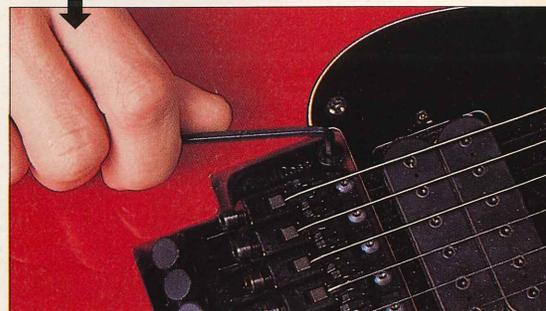
When using a floating tremolo, you have a sensitive balance between the tension of the strings and the tension of the springs holding the bottom of the tremolo unit in place. Setting up the tremolo correctly is essential, and fairly simple if you follow the steps outlined here.

solutely sure you're exactly at concert pitch. Ideally, **your bridge plate should be parallel to your guitar body** (see large illustration below).

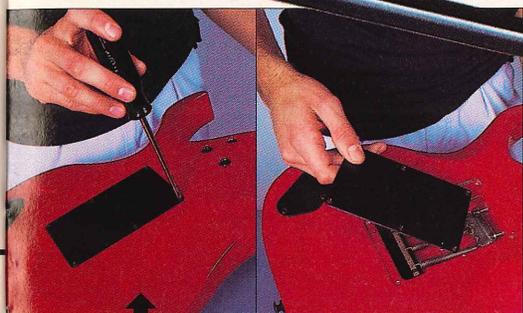


If your bridge tilts toward the neck, tighten the tension on the tremolo springs, by turning each of the "claw" wood screws (see above) clockwise—try 1 or 2 full turns at first.

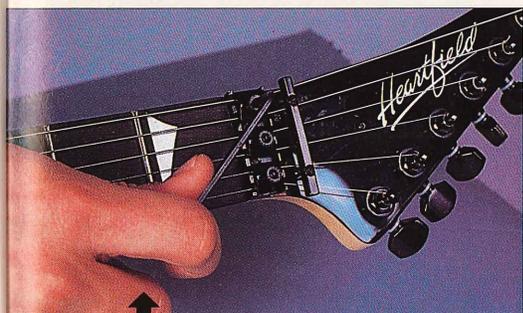
Repeat these procedures until the bridge plate is parallel with the body. Once this occurs, you can **adjust the height of the bridge with the two screws on either side of the bridge plate**.



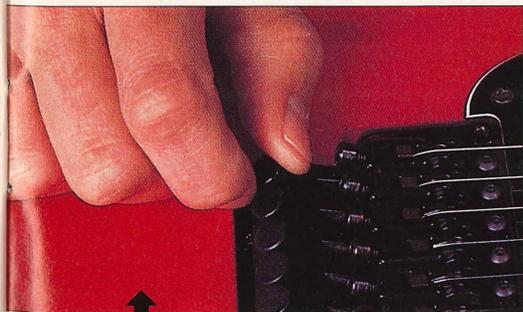
Set the height of the bridge so your action feels comfortable. At this point, you may or may not need to retune. Then **lock the nut and tune with the fine tuners**.



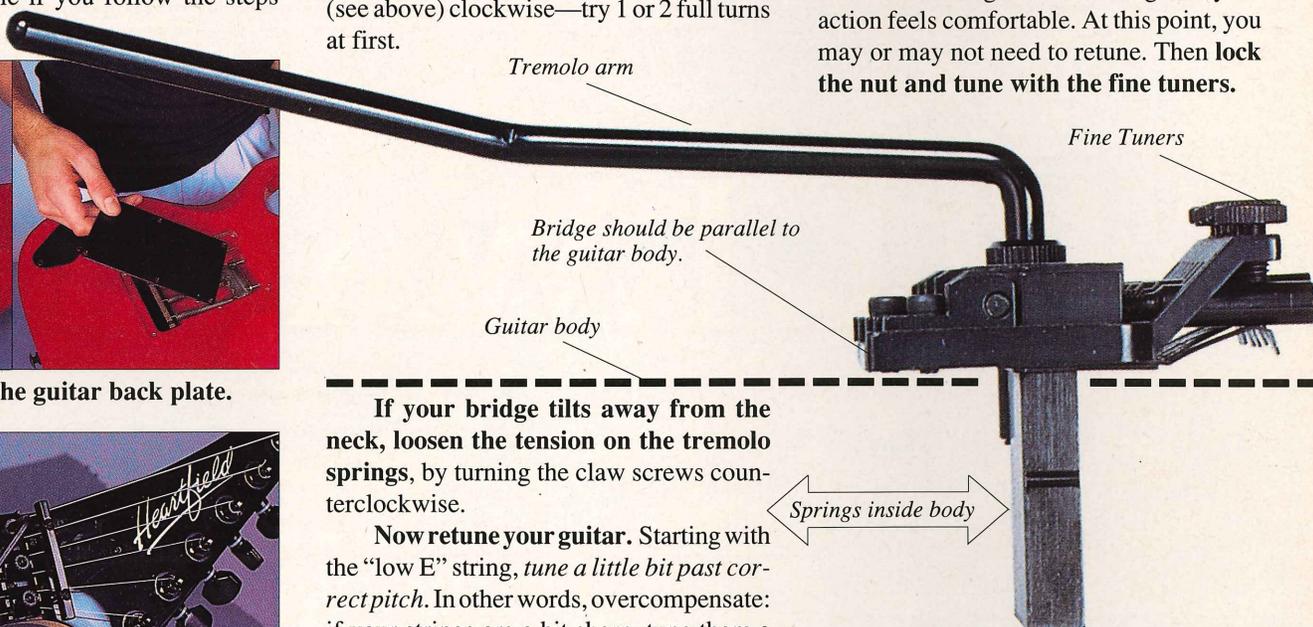
First, remove the guitar back plate.



Then loosen your locking nut.



Next, set the fine tuners on your bridge to their midway position. Tune your guitar with the [headstock] tuning pegs, using an electronic tuner (if possible) so you're ab-



If your bridge tilts away from the neck, loosen the tension on the tremolo springs, by turning the claw screws counterclockwise.

Now retune your guitar. Starting with the "low E" string, *tune a little bit past correct pitch*. In other words, overcompensate: if your strings are a bit sharp, tune them a little flat—and vice versa. Also, overcompensate the most with the "low E" string, and do so just a little less with each string, until finally you should be able to tune the "high E" string directly to correct pitch.

Once your guitar has been retuned, take a look at the bridge plate.

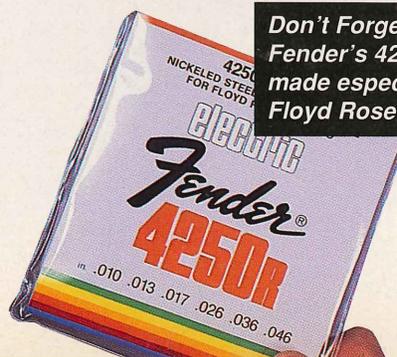
If the bridge plate is closer to parallel but is still tilted the same way it started, then adjust the claw screws the same way you did originally, and retune your guitar.

If the bridge plate has gone beyond parallel and is tilted opposite from the way it started, back off the adjustment you made on the claw screws, and then retune your guitar (for example, if you started with the bridge plate tilted away from the neck, and loosened the claw screws 2 turns, then tighten them by 1 turn and see where you are).

CHANGING STRINGS

In order to preserve the balance of your tremolo, **change only one string at a time**. Once all the strings have been replaced, stretch the strings by first locking the nut, then pushing down all strings together—with the heel of your hand—right next to the bridge. Doing this a few times should insure proper stretching and eliminate "new string" tuning problems.

Have fun with your Floyd!



Don't Forget!
Fender's 4250 strings,
made especially for
Floyd Rose tremolos!

When it Rains, it Pours!



STILLWATER

It's Monday night at 9:00 p.m. Guitarists James Garver and Steve McClure are waiting in the lobby of the Hollywood Beverly Garland hotel. They're soon joined by most of the other members of **Garth Brooks' band, Stillwater:**

keyboard/fiddle man David Gant, drummer Mike Palmer, and guitarist Ty England.

They've been in town since Friday, waiting to shoot 2 hours worth of film on Garth's new video for the single *The Thunder Rolls*; 2 hours which in all likelihood will boil down to less than 2 minutes in the final edited product.

As soon as the band members see each other, the lighthearted banter starts. These guys are obviously a closely knit team, "pretty much like a baseball club," quips James, but they've been waiting for 3 days, and are anxious to wrap up their parts and get home to their families.

Steve is as much in the dark as the rest of the guys, not knowing what to expect or when to expect it. "We were told this would be one of the most miserable nights of our life," he relays, "They didn't tell us what was going on, only that we were going to get very wet."

Considering the locale—

southern California in late March—that statement may seem more like a joke than a threat. But a storm has hit the region, and the nights are uncharacteristically cold, often dropping below freezing. Nobody's laughing.

Six hours later (3:00 a.m.), the entire band, including Garth and his half sister Betsy Smittle (the bass player), are waiting in the middle of a downtown Los Angeles parking lot. It's raining so hard the film crew has to set up tents to protect all the equipment, and they've rigged a waterproof cover for the camera.

At 3:30 a.m., the director (later dubbed the "Grim Reaper") tells the group to get ready to shoot. Everybody reluctantly throws off the heavy slickers that were provided for the wet and cold: the video calls for a "natural" look, so the guys

Really!





Top left: Garth, Betsy, David, James, Mike, Ty, and Steve during the filming of *The Thunder Rolls* video. You'd never know by watching them how cold it really is!

Top right: Steve, Garth and James inside the house where another sequence of the video was filmed. Smiling, because they haven't done the rain scene yet!

Bottom left: Steve onstage at a concert in Jonesboro, Alabama.

Bottom right: James and Betsy at the same show. As you can tell, they really don't have any fun at all during the performance!

Runnin' Deep!

(and gal) are dressed in ordinary street clothes.

Garth gathers them all together in a huddle, gives a pep talk. "All right now, let's get out there and do this!", he enthuses. "I don't want any complaining. It's 72 degrees, and we're having the time of our lives. Do whatever anybody tells you to, and we'll all be done that much quicker."

The night has grown so cold, the film crew has donned heavy sweaters and jackets underneath their own slickers. They are stamping their feet, rubbing their hands, and gathering around the gas heaters in the tent.

But the band members trot gamely into the rain and take up their positions. At this point, it's pouring so hard they are immediately soaked to the skin, though the worst is yet to come.

Finally ready, the director

yells "water!", and a giant sprinkler unit mounted on a mobile crane sends down a torrent that could float an ark. Apparently, natural raindrops are not big enough to show on camera, so the sprinkler has been brought in to give the effect of rain. To the musicians, it merely triples the amount of freezing cold water being dumped on their heads.

Every 20 minutes or so, the crew runs out with towels and portable heaters, but it doesn't seem to help much. Only after two and a half hours does the director call it quits—on account of lightness! Dawn is only minutes away, but the band doesn't get a break. They change clothes and head to the airport just in time to catch the plane back to Nashville!

SOME HISTORY

The whole video experience was pretty alien to James Garver and Steve McClure,



James & Betsy: Rockin'!

who both grew up in small towns in Kansas (Concordia and Augusta, respectively).

They met about 10 years ago after moving to Manhattan, Kansas, to pursue music. "It's kind of strange," James recalls, "we hooked up through an ad in the paper and have been best friends ever since." Playing Top 40 music in bars honed their chops, and whetted their appetites for bigger arenas.

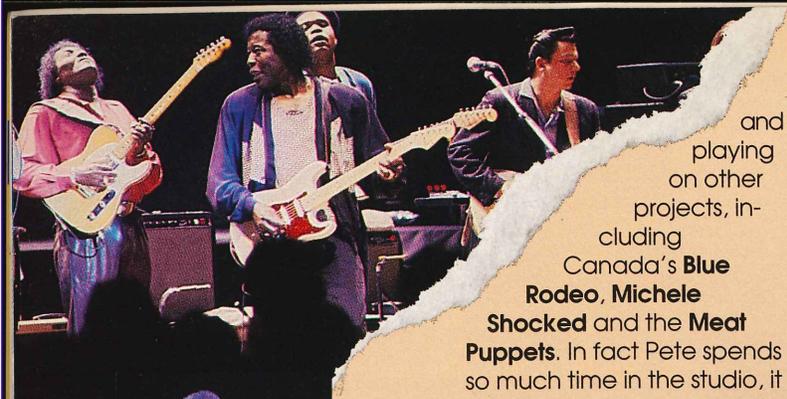
Steve moved to Nashville in '86; James followed a year after. They worked a lot, but it was in '88 that their futures

started to change. "I met Garth at a songwriters convention," James explains. He noticed my boa constrictor boots and told me he worked in a bootshop in town. I paid him a visit the next day, and we just hit it off."

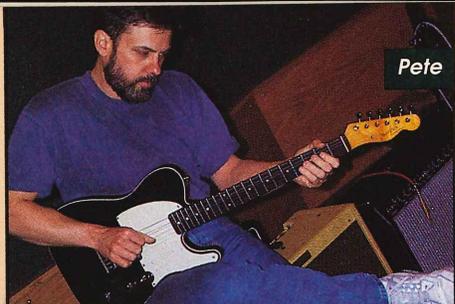
Garth was signed to a publishing company as a staff writer, and had begun forming a band of his own. James and Steve went to the audition—and found a home.

"Garth is the best boss you could have," Steve says, "this band is like a family." Of

(continued on page 31)



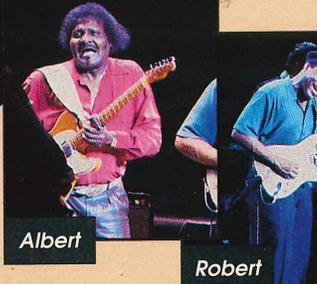
and playing on other projects, including Canada's **Blue Rodeo**, **Michele Shocked and the Meat Puppets**. In fact Pete spends so much time in the studio, it



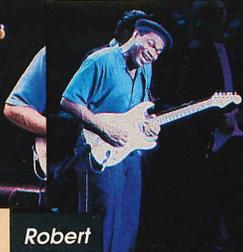
Pete

of this spread. Students at Los Angeles' prestigious **Dick Grove School of Music** know country-jazz picker

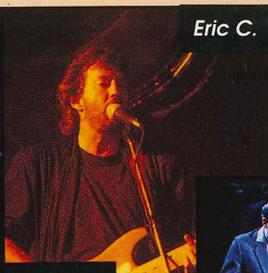
ARTIST



Albert

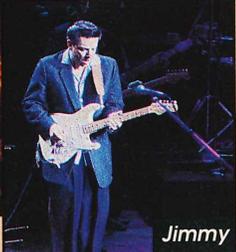


Robert



Eric C.

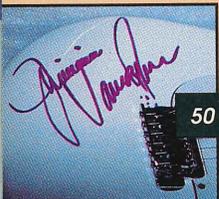
Buddy



Jimmy

As part of his world tour, **Eric Clapton** booked an amazing 24 nights at London's **Royal Albert Hall**, a gig he referred to fondly as his "front room". Joining him on several of the nights were **Albert "The Iceman" Collins**, **Robert Cray**, **Buddy Guy** and **Jimmy Vaughan**.

Jimmy Vaughan also graciously



50 Autographed Strats!



agreed to help Fender celebrate **International Guitar Month** (April) by signing 50 **Stratocasters**, which were given away by radio stations around the country.

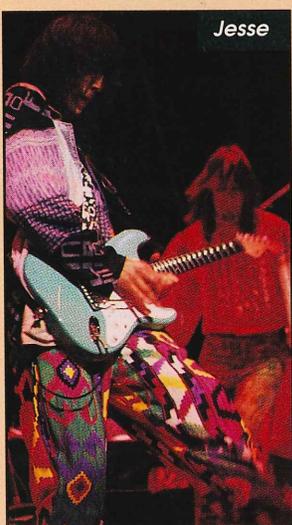
Guitarist **Pete Anderson** has received a lot of notoriety for his exceptional guitar arrangements on **Dwight Yoakum's** albums. Less public is the amount of work he's done producing



Jimmy (again)

has become his home away from home! Pete uses a combination of **Stratocasters** and **Telecasters** to get the variety of sounds he needs.

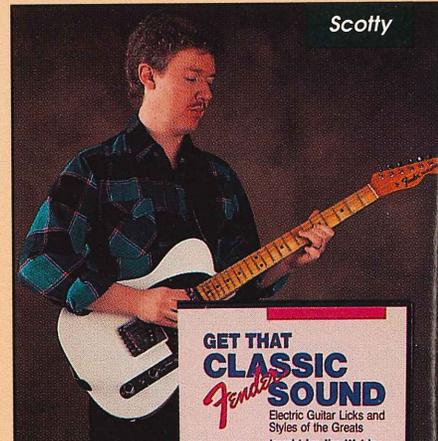
You might say **Jesse Gress** is well versed in music. After all, he's transcribed everything from **Satriani's** *Surfing With The Alien* to **Led Zeppelin I** and *II* to **Steve Vai's** *Passion & Warfare* (in conjunction with **Dave Whitehill**, soon to be released). **Jesse** has taken a break from scribing though, to hit the road with **Todd Rundgren**, who appreciates the multitude of tones **Jesse** wrings from his



Jesse

Strat Plus—as well as the multicolored look of his outfits! **Dave Whitehill** is also quite an accomplished player and transcriber. A **Telecaster** aficionado himself from way back, **Dave's** worked with **Telecaster** whiz **Roy Buchanan**—and he just finished the music for the **Hot Licks** video on **James Burton!**

Here's a glimpse of the decor at the **Hard Rock Cafe** in Orlando, Florida. (Of course, **Ritchie Blackmore** burning up the fretboard of his **Stratocaster** is not always there—that's an extra treat!) For an idea of what the outside of the place looks like, see the lower right corner

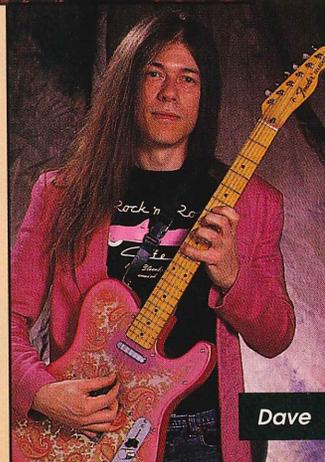


Scotty

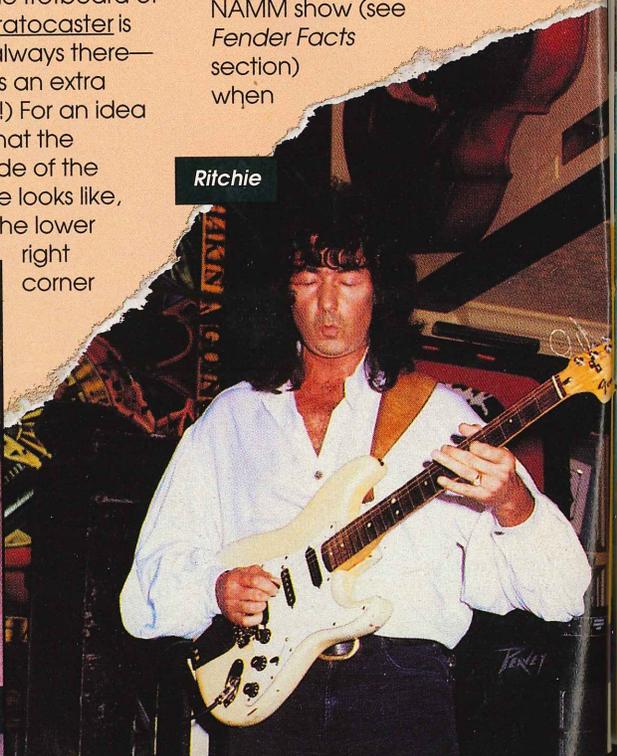
GET THAT CLASSIC SOUND
Electric Guitar Licks and Styles of the Greats
taught by Jim Weider
Featuring Vintage Fender Instruments and Amps of the '50s and '60s



Scotty Anderson's awesome riffs quite well—after all, they studied them! **Scotty** also made quite a splash at the **NAMM** show (see **Fender Facts** section) when



Dave



Ritchie

he showed up and proceeded to burn the fretboard right off a Telecaster. (For that, we made

Dweezil Zappa, and will be touring with Dweezil. If you

ACTION

him promise to endorse them. He didn't complain *too* loudly.)

As a member of **The Band, Telecaster ace Jimmy Weider** has done his share of touring and recording. But he also found time to create a video called *Get That Classic Fender Sound*, an amazing collection of licks and techniques that really shows off the capabilities of



Mike



Phil



Wild Rose

the instrument.

Mike Keneally served as a spokesman on the new Heartfield video that will be premiering at your Heartfield dealer soon. Mike also appears on the most recent albums released by both

Frank and

songwriter **Danny Wilde**. We caught them filming the video for their second single, which features Phil's Telecaster.

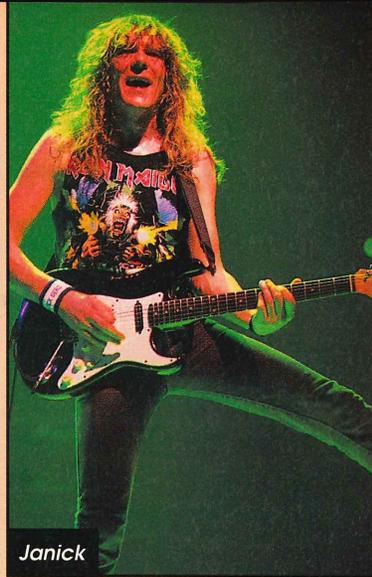
Wild Rose's high-spirited instrumental from their first album (song title: *Wild Rose*; album title: *Breakin' New Ground*) was

I can't wait to get my hands on that Heartfield Talon!

Not on your life girl—that axe is mine!



listen to the radio or watch MTV, you've almost certainly heard and/or seen **The Rembrandts'** debut single, *That's Just The Way It Is Baby*. Guitarist **Phil Solem** is half of the duo that comprises the band, which also includes singer/



Janick

nominated for a grammy in the category of Best Country Instrumental.

Also making strides in the world of instrumentals is Texan fret whiz **Eric Johnson's** song *Cliffs of Dover*, which cracked the Top 5 on *Radio & Records'* charts—the first instrumental ever to do so!

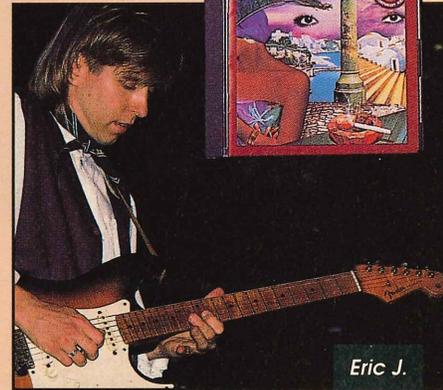
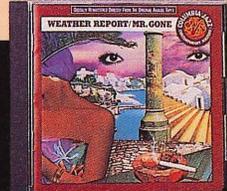
Iron Maiden got a new guitarist not too long ago. Wielding his Stratocaster like a weapon as he runs around the stage like a man possessed, **Janick Gers** never misses a beat. Standing still or moving, the man positively shreds!

Charlie Daniels' guitarist,

Bruce Brown, uses almost no effects—because, he says, he can get so many different sounds out of his Stratocaster, just by using the selector switch to get different pickup combinations! Bruce also uses a collection of Fender amps, including **Twins** and a **Princeton**.

Sony Records has begun the laudable

Mr. Gone CD



Eric J.

program of releasing classic albums on CD format. Now you can hear the amazing sounds of the late **Jaco Pastorius** and his fretless Precision Bass on **Weather Report's** album *Mr. Gone*.

THE NEW FENDER "ORLANDO" MODEL?



Is it a neon bar sign? Is it the world's largest California Acoustic Guitar? No, it's the new **Hard Rock Cafe** in Orlando, Florida! Built to very exacting specs (we actually sent them blueprints!), the club consists of a building which is housed in the body of the guitar, a walkway across the freeway that serves as the neck, and a staircase up from the parking lot that is embedded in the headstock. The question now is, who's going to play this thing . . . the Jolly Green Giant?

BIG SHOTS

Floyd Rose

Innovator of the Locking Bridge

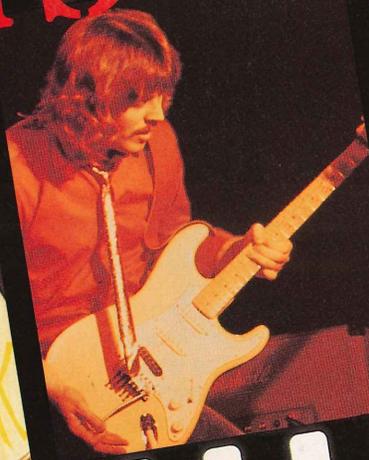
There is an old saying that goes: "Necessity is the mother of invention"; which simply means that people create things because they need to. In the case of **Floyd Rose** and his innovative bridge design, the principle certainly applies.

Floyd Rose didn't inherit a family metallurgy business, he doesn't have a mechanical engineering degree from a high powered technical university, and he certainly never attended the Bryman School of Creativity. Mr. Rose is just another long-haired, hard-rockin', riff-writin' guitar player who decided to do something about a problem that every guitar player in the world experienced: the tremolo/out-of-tune syndrome.

"By the late '60's, I had been playing guitar for a few years," he recounts, "but when **Jimi Hendrix** came out, it opened a whole new world." Floyd, especially affected by Jimi's use of the whammy bar, tried to emulate the radical techniques he heard. However, he immediately began experiencing problems.

"Using the bar was fun, but incredibly frustrating at the same time, especially for someone like me, who was very aggressive with it. You had to wait for the solo, and then tune up afterwards while the rhythm guitarist covered for you. Or reserve it for the 'big finish', so you could tune up between songs. All of my friends had the same complaints."

What Floyd didn't realize, was that even Jimi Hendrix was not immune to the whammy disease! There's a famous story recounted by **Paul McCartney**, about the time he, **Jeff Beck** and **Eric Clapton** went to see this radical new guitarist at a club in London. "Jimi did a solo, and just went off, in that way he had—you know,



Left: with Dweezil Zappa; Center: working the tremolo on stage; Right: with Neal Schon; Bottom: an early working version.

going crazy all over the guitar—great stuff," Paul remembered. "After the song he peered out in the audience and said 'Is that Eric out there? Can you come up and tune this thing?!' "

For Floyd, the breaking point came one evening during a band rehearsal. "I had installed a 1/4" tremolo arm on my bridge because I kept breaking the stock ones. This, in addition to the extreme cold that night, was throwing my guitar out of tune even more than normal, which was a lot! There was one song in particular in which I used the bar quite heavily, and I kept having to stop and retune. The guys in the band got madder and madder!"

At this point, Floyd had had enough. After practice, he went home and took a close look at his '57 Stratocaster. He marked the string right next to the nut, pulled down on the bar, and noticed that while the bar returned to position, the string did not—thus it was out of tune.

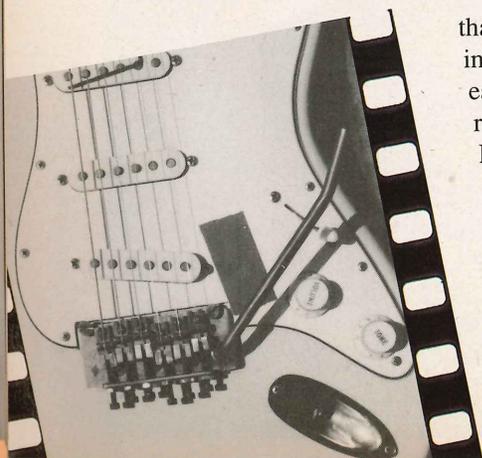
Using some lapidary (gem cutting) equipment he had in the basement for making jewelry, Floyd constructed the world's first locking nut in about 2 hours. The unit was rough, and so insecurely mounted to the guitar ("I wanted to be able to restore the guitar if this new gadget didn't work, so I barely screwed it into the neck!") that bending the whammy bar pulled the new nut back and forth on the neck. But, lo and behold, *the guitar stayed in tune!*

Although the initial creative process took relatively little time, the next eight years were fraught with hard work and endless hours of design and refinement. Floyd studied metallurgy. Learned about the different processes involved in manufacturing. Tinkered constantly with his invention to make it better and more useful.

Through it all, though, Floyd remained, in his mind, a musician first, and a maker of tremolo systems second. Not limiting himself just to playing, he hit the road as a sound man for renowned Jimi Hendrix imitator **Randy Hansen**. It was during this gig that Floyd first realized the scope of what he was doing.

"Randy was the only guy I knew that was even harder on a tremolo than I was. When I gave him a guitar with one of the first double-locking tremolo units in-

(continued on page 31)



(Floyd Rose, continued from page 31)

stalled, he laughed, and asked 'How long do you think it will take me to put this out of tune?' I just answered "I don't think you can."

Randy spent over an hour tearing up the fretboard, yanking on the whammy bar, throwing his guitar around, even placing it on the ground and jumping on it! "After all that," Floyd said, "he played a chord—perfectly in tune. His jaw just dropped. And the first words out of his mouth were 'When can I have one of these?'"

Now, the Floyd Rose tremolo is an industry standard, a household word. A whole new genre of techniques has evolved around this device which literally changed the face of guitar playing—no mean feat! No one can imagine a world without it. And yet, to this day, Floyd Rose the man remains what he was, is, and always will be . . . a guitar player!



SPOTLIGHT continued

(Iron Maiden, continued from page 32)

Frustrated with resistance to his originals (the band said they were too complicated!), Steve formed Iron Maiden.

His prolific writing skills stood him in good stead: the first 3 albums consisted almost entirely of Harris penned compositions. Even today, he continues to write constantly, though he gets a lot more help. "Some of the weight has been taken off," Steve says, "because there are some other writers in the band now."

Currently he plays Precision Basses exclusively, but in the beginning Steve "tried loads and loads of basses. As I could afford it, I'd trade in my bass for a better one. I finally ended up with a Precision Bass, and I've played them ever since."

If you want to see the legends of Iron Maiden and Precision Basses in action, catch the band on the current **No Prayer On The Road** tour!



(Bullet Boys, continued from page 32)

"During this whole period, (Bullet Boys singer) **Marq Torien** and I had been friends," explains Lonnie. When King Cobra's singer left, Lonnie called Marq.

Mick, Marq and Lonnie discovered a strong working unit between the three of them. They recruited drummer **Jimmy D'Anda**, after which producer **Ted Templeman (Van Halen)** saw the band and signed them on the spot.

Now that their second album, *Freak Show*, is out, the band has hit the road, where Lonnie's trusty P-Bass is bringing up the bottom with a vengeance. "I've always played Fender basses—and always will," he enthuses. Catch the Bullet Boys' throbbing groove attack when they're in your neck of the woods, and you'll see why!



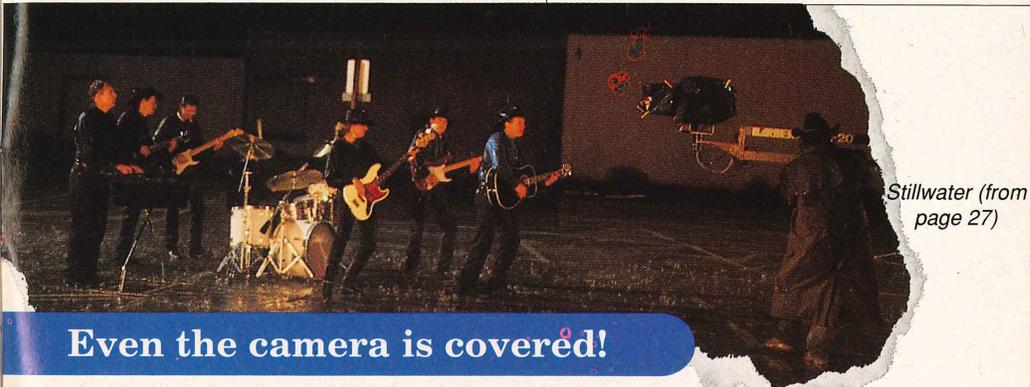
(Dangerous Toys, continued from page 32)

knowledge, several years of guitar (self-taught) provided the mechanical ability.

And when he finally landed on the bass, Mike was surprised at how much he liked it. "It was easier for me to write on the bass guitar—I could communicate my ideas more effectively.

Mike also spent a few years trying out "just about any brand bass I could get my hands on! I kept coming back to Precision Basses though," he explains, "because they just sounded the best."

Now a devoted P-Bass fan, Mike is the owner of a collection of these "dangerous toys" that just keeps growing!



Stillwater (from page 27)

Even the camera is covered!

course it did take them a little while to get used to playing with such a large ensemble. "With this many guitar players, you can't just jump in without thinking," he remarks, "you have to be aware of what everyone else is doing!"

ON THE ROAD

But after two years of steady gigging (they once played 52 nights straight!), the band is tight and roadworthy. And, according to James, they certainly never lack for excitement.

"We put on a pretty rockin' show.

You never know what's

going to happen. We take a few of the songs that are pretty mellow on the album and trash 'em up a little." Not surprising, considering Garth's musical tastes. "We end up listening to a pretty wide variety of stuff on the tour bus. You never know what you'll hear next, James Taylor, Boston, Journey, or Kiss!"

As a result, the show stays fresh. "I can't explain why," says James, "but even after two solid years of playing the same songs, I never get tired of them. It never gets old."

That's fortunate. Because with two multi-platinum albums under his belt and a third on the way, Garth Brooks shows no signs of slowing down. And you can bet that Steve, James, and the rest of Stillwater will be right behind him all the way!



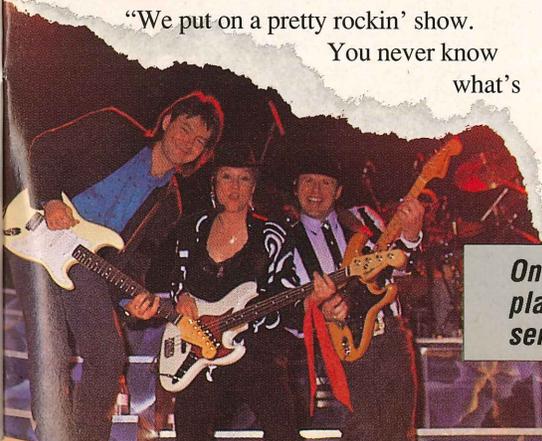
(Vinnie Moore, continued from page 5)

that Vinnie discovered the Heartfield **Talon** guitar. "When I picked up the Talon, it just *felt great*," he says. "I can't really nail it down in terms of how wide the neck was, or what kind of wood the body was made from. All I know is, when a guitar feels right to you, it inspires you to play. And the Heartfield definitely does that."

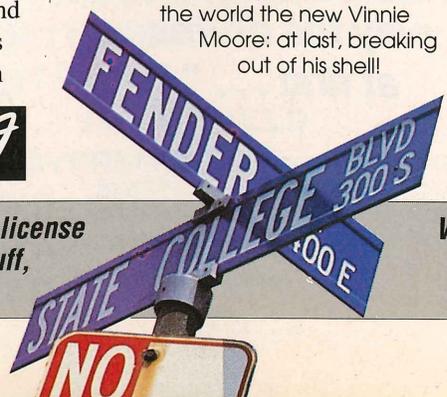
He was, in addition, quite impressed with the sound of the guitar. "I don't use many effects—hardly any at all, in fact. And now, I've got a setup that sounds terrific with just a guitar running straight into the amp."

With only a few months to wait until the album is finally released, Vinnie is chomping at the bit to hit the road, give the new

Talon a trial by fire, and show the world the new Vinnie Moore: at last, breaking out of his shell!



On page 9, we showed you a "Fendery" license plate. If you see any other "Fendery" stuff, send us a picture!



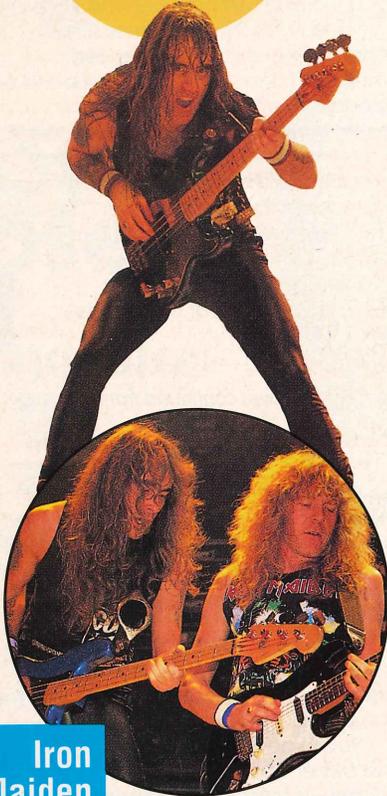
We'll try to get it into the mag!

SPOTLIGHT

On The Bottom Line!

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Iron Maiden

How do you describe a band like **Iron Maiden**? On one hand, you have to give them credit as pioneers of heavy metal music. On the other hand, their latest album, *No Prayer For The Dying*, is as fresh, powerful and creative as anything they or anyone else have ever done. How do they do it . . . and do it . . . and do it?

For an answer, you'd do well to look into the history of the bass player, founding member, main writer, and major driving force behind Iron Maiden: **Steve Harris**.

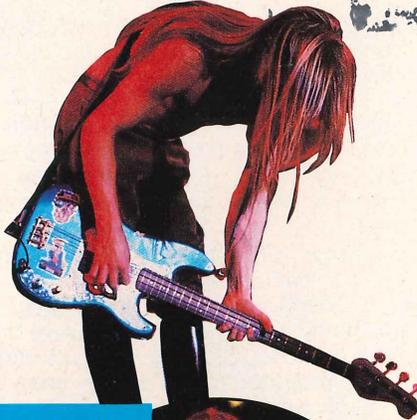
Steve began playing an acoustic guitar at around 16 years of age, but quickly switched to bass. "I wanted to play drums at first," he recalls, "and figured bass would be the next best thing, because you actually play along with the drums."

As soon as he had picked up the

"I wanted to play the drums at first . . ."

"bassics", Steve began writing. His first band played exactly 5 gigs, and many of the songs were his own. Next, he joined a blues based cover band called **Smiler**.

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Bullet Boys

Bullet Boys is an appropriate name: 2 years ago the band's self-titled breakout album rocketed to the top of the charts with the impact of a Magnum 44.

Greatly responsible for the Bullet Boys'

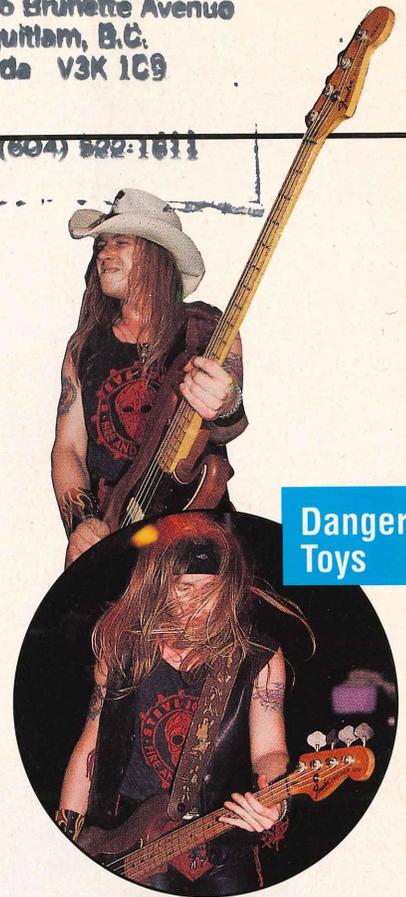
"... I used to get pretty frustrated in the beginning."

solid, driving groove is bass player **Lonnie Vencent**. A California native, Lonnie picked up the bass "Because all my friends wanted to play guitar!" he proclaims.

Lonnie taught himself by learning songs from albums, though it wasn't easy at first. "Yeah, I used to get pretty frustrated in the beginning," he recalls. But endless hours of woodshedding and jamming gave Lonnie a solid, rhythmically precise style that kept him in demand.

He joined **St. James**, featuring **Poison's C.C. Deville** on guitar. Next was **Hawk**, led by **Doug Marx** (*Metal Method* guitar tapes), with drummer **Scott Travis** (*Judas Priest*). Finally, legendary drummer **Carmine Appice's** band **King Cobra**, where Lonnie met guitarist **Mick Sweda**.

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Dangerous Toys

In typical Texan style, **Dangerous Toys** don't hold anything back: their music is an exciting combination of southern boogie and kick-your-butt rock 'n roll. Last year's self-titled debut album was a smashing success: the first single, *Teas'n, Pleas'n*, hit number 3 on Dial MTV. The second single, *Scared*, proved the band was here to stay.

They just released their second album, *Hellacious Acres*. It offers more of the same no-holds-barred style, but, according to founding member and bassist **Mike Watson**, is more groove-oriented than the first record.

"We feel we've really hit our stride this time," says Mike, "and the addition of (second guitarist) **Danny Aaron** has added

"It was easier for me to write on the bass . . ."

even more of a blues flavor."

Watson's bass playing is a direct reflection of the band's style—straight ahead and aggressive. Like many bass players, Mike started on guitar, changing to the bass out of necessity: "Nobody else wanted to play it!"

But his background had set him up well for the instrument: piano lessons at an early age laid a foundation of musical

(continued on page 30)

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