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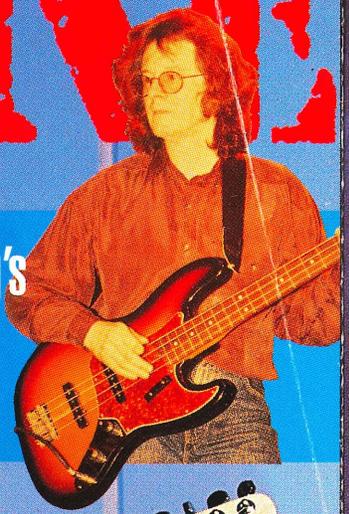
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WIN!
...A VINTAGE
STRAT SIGNED BY
GUITAR LEGENDS!

radiohead

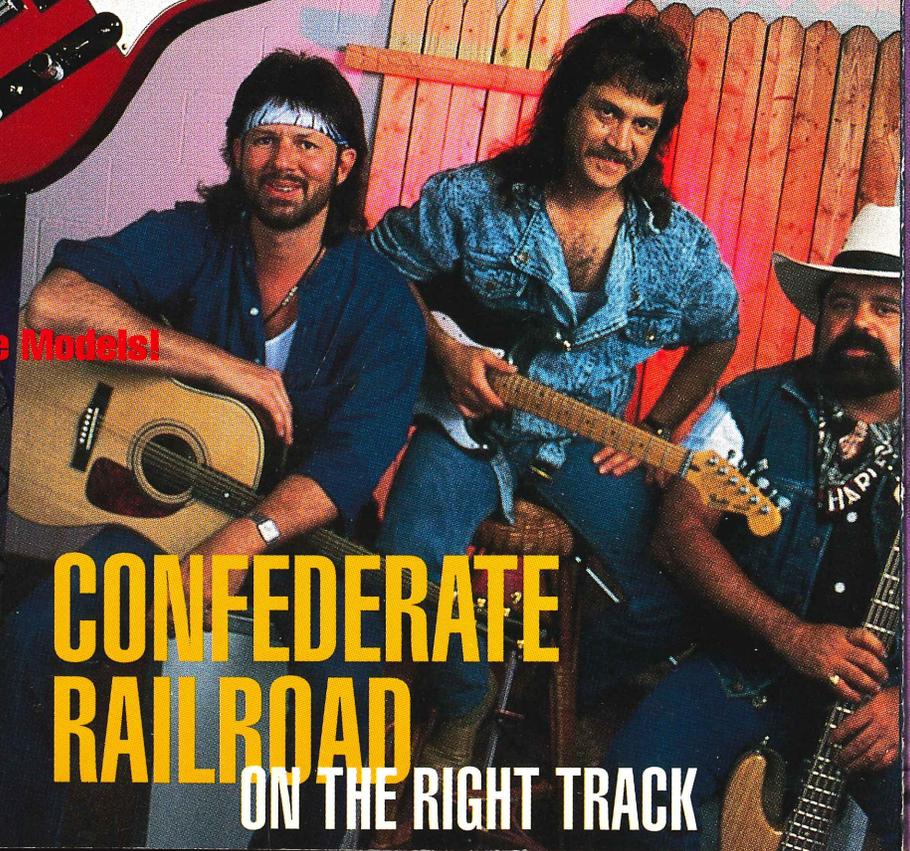
CREEPING INTO THE LIMELIGHT

Noel Redding's
Jimi Hendrix
Experience



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FOLDOUT POSTER

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- Clapton/Collins/Sambora: Signature Models!
- Cool NEW Line of Acoustic Guitars!
- Improved Product Index!
- NEW Column: In the Mix!



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SURF GUITARS

Made famous by the "twangy" sounds of songs like *Pipeline* and *Wipeout*, these models fostered a whole era of music. Today, they've been adopted as instruments of choice by many alternative bands, who are exploring a whole new facet of their sonic possibilities.



Jaguar™

Part Number: 027-7700
 Body: Basswood
 Neck: Maple (Bolt On)
 Machine Heads: Vintage Style
 Fretboard: Rosewood (7.25" Radius/184 mm)
 No. of Frets: 22
 Pickups: Single Coil (Neck) Single Coil (Bridge)
 Controls: "Lead" Circuit-2 Position Tone Switch, Volume, Tone "Rhythm" Circuit-Volume, Tone Circuit Selector Switch
 Bridge/Tremolo: "Floating" Bridge Tremolo
 Pickup Switching: On/Off Slide Switch For Each Pickup
 Scale Length: 24" (610 mm)
 Neck Width @ Nut: 1.650" (42 mm)
 Colors: 3-Color Sunburst, Candy Apple Red, Vintage White

Mustang™ Guitar

Part Number: 027-3700
 Body: Basswood
 Neck: Maple (Bolt On)
 Machine Heads: Vintage Style
 Fretboard: Rosewood (7.25" Radius/184 mm)
 No. of Frets: 22
 Pickups: Single Coil (Neck) Single Coil (Bridge)
 Controls: Master Volume Master Tone
 Bridge/Tremolo: Mustang "Dynamic" Vibrato
 Pickup Switching: On/Off Slider Switch For Each Pickup
 Scale Length: 24" (610 mm)
 Neck Width @ Nut: 1.625" (41 mm)
 Colors: Vintage White, Sonic Blue



STRATOCASTERS

Featuring the large headstock introduced during the late 60s and early 70s, these models were played by Jimi Hendrix and other pioneers of the hard rock/heavy metal guitar style. Yngwie Malmsteen's Standard Stratocaster was based on these instruments.



'68 Strat

Part Number: 027-9202 027-9222 (Left Handed)
 Body: Basswood
 Neck: Maple (Bolt On)
 Machine Heads: Vintage Style
 Fretboard: Rosewood (7.25" Radius/184 mm)
 No. of Frets: 21
 Pickups: Single Coil (Neck) Single Coil (Bridge)
 Controls: "Lead" Circuit-Volume, Tone "Rhythm" Circuit-Volume, Tone Circuit Selector Switch
 Bridge/Tremolo: Floating Bridge Tremolo
 Pickup Switching: 3 Position Toggle (Lead Circuit)
 Scale Length: 25.5" (648 mm)
 Neck Width @ Nut: 1.650" (42 mm)
 Colors: 3-Color Sunburst, Candy Apple Red, Vintage White



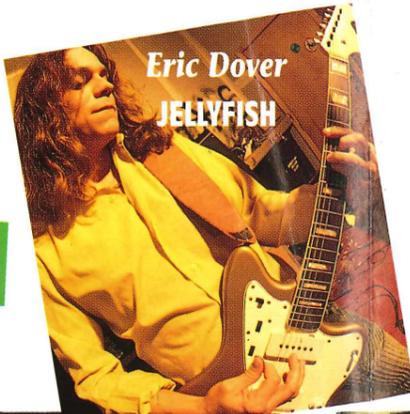
'72 Strat

Part Number: 027-5902
 Body: Basswood
 Neck: Maple (Bolt On)
 Machine Heads: Cast/Sealed
 Fretboard: Maple (7.25" Radius/184 mm)
 No. of Frets: 21
 Pickups: Single Coil (Neck) Single Coil (Mid) Single Coil (Bridge)
 Controls: Master Volume Tone (Mid) Tone (Bridge)
 Bridge/Tremolo: Vintage Style
 Pickup Switching: 3 Position Blade
 Scale Length: 25.5" (648 mm)
 Neck Width @ Nut: 1.650" (42 mm)
 Colors: 3-Color Sunburst, Vintage White

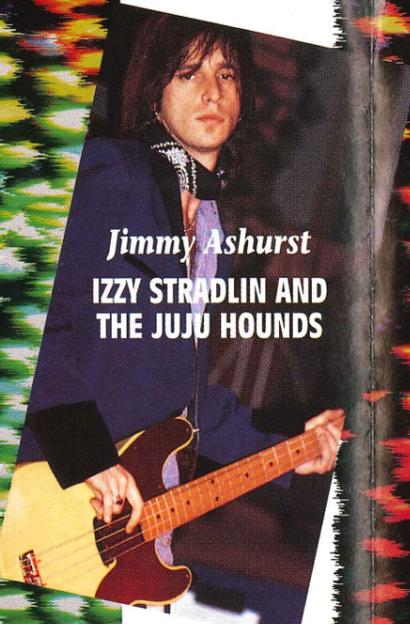


Paisley Strat

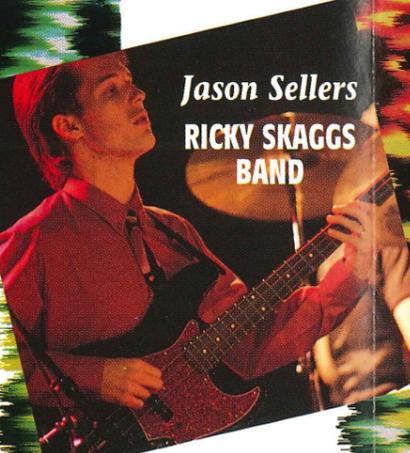
Part Number: 027-9102
 Body: Basswood
 Neck: Maple (Bolt On)
 Machine Heads: Cast/Sealed
 Fretboard: Maple (7.25" Radius/184 mm)
 No. of Frets: 21
 Pickups: Vintage Standard Strat Single Coil (Neck) Standard Strat Single Coil (Mid) Standard Strat Single Coil (Bridge)
 Controls: Master Volume Tone (Neck) Tone (Mid) Tone (Bridge)
 Bridge/Tremolo: Vintage Style
 Pickup Switching: 5 Position Blade
 Scale Length: 25.5" (648 mm)
 Neck Width @ Nut: 1.650" (42 mm)
 Colors: Pink Paisley



Eric Dover
JELLYFISH



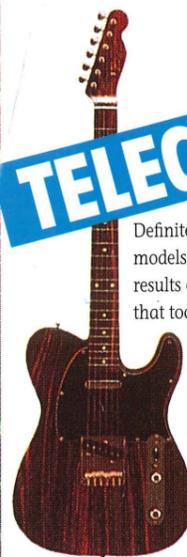
Jimmy Ashurst
IZZY STRADLIN AND THE JUJU HOUNDS



Jason Sellers
RICKY SKAGGS BAND

TELECASTERS

Definitely a bit off the beaten path, these models represent three of the most successful results of some of the wild experimentation that took place during the 70s.



Rosewood Tele

Part Number: 027-4800
 Body: Rosewood
 Neck: Rosewood (Bolt On)
 Machine Heads: Vintage Style
 Fretboard: Rosewood (7.25" Radius/184 mm)
 No. of Frets: 21
 Pickups: Single Coil (Neck) Single Coil (Bridge)
 Controls: Volume, Tone
 Bridge/Tremolo: Vintage Style Telecaster Bridge/Non-Trem
 Pickup Switching: 3 Position Blade
 Scale Length: 25.5" (648 mm)
 Neck Width @ Nut: 1.650" (42 mm)
 Colors: Natural

70's Telecaster Thinline

Part Number: 027-3202
 Body: Japanese Ash (Sen)
 Neck: Maple (Bolt On)
 Machine Heads: Cast/Sealed
 Fretboard: Maple (7.25" Radius/184 mm)
 No. of Frets: 21
 Pickups: Fender Humbucker (Neck) Fender Humbucker (Bridge)
 Controls: Master Volume Master Tone
 Bridge/Tremolo: '70s Non-Trem Strat Bridge
 Pickup Switching: 3 Position Blade
 Scale Length: 25.5" (648 mm)
 Neck Width @ Nut: 1.650" (42 mm)
 Colors: Natural



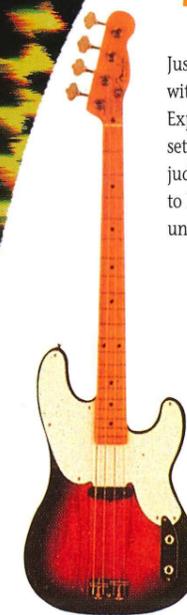
Telecaster Custom

Part Number: 027-7602
 Body: Basswood
 Neck: Maple (Bolt On)
 Machine Heads: Cast/Sealed
 Fretboard: Maple (7.25" Radius/184 mm)
 No. of Frets: 21
 Pickups: Fender Humbucker (Neck) Vintage Style Tele (Bridge)
 Controls: Volume (Bridge) Volume (Neck) Tone (Bridge) Tone (Neck)
 Bridge/Tremolo: Tele Vintage Style Bridge/Non-Trem
 Pickup Switching: 3 Position Toggle
 Scale Length: 25.5" (648 mm)
 Neck Width @ Nut: 1.650" (42 mm)
 Colors: 3-Color Sunburst, Black



BASSES

Just as popular now as they were decades ago with bands like Queen, The Jimi Hendrix Experience, and Fleetwood Mac, these models set the standards by which all basses are judged. Players in every style—from country to hard rock—still depend on them for their unsurpassed sound and playability.



'51 P-Bass

Part Number: 027-1902
 Body: Ash
 Neck: Maple (Bolt On)
 Machine Heads: Vintage Style
 Fretboard: Maple (7.25" Radius/184 mm)
 No. of Frets: 20
 Pickups: Single Coil Original P-Bass (Mid) Master Volume Master Tone
 Controls: Master Volume Master Tone
 Bridge/Tremolo: '51 P-Bass Bridge - 2 Saddle Style/Non-Trem
 Scale Length: 34" (864 mm)
 Neck Width @ Nut: 1.750" (44.5 mm)
 Colors: Blond, 2-Color Sunburst



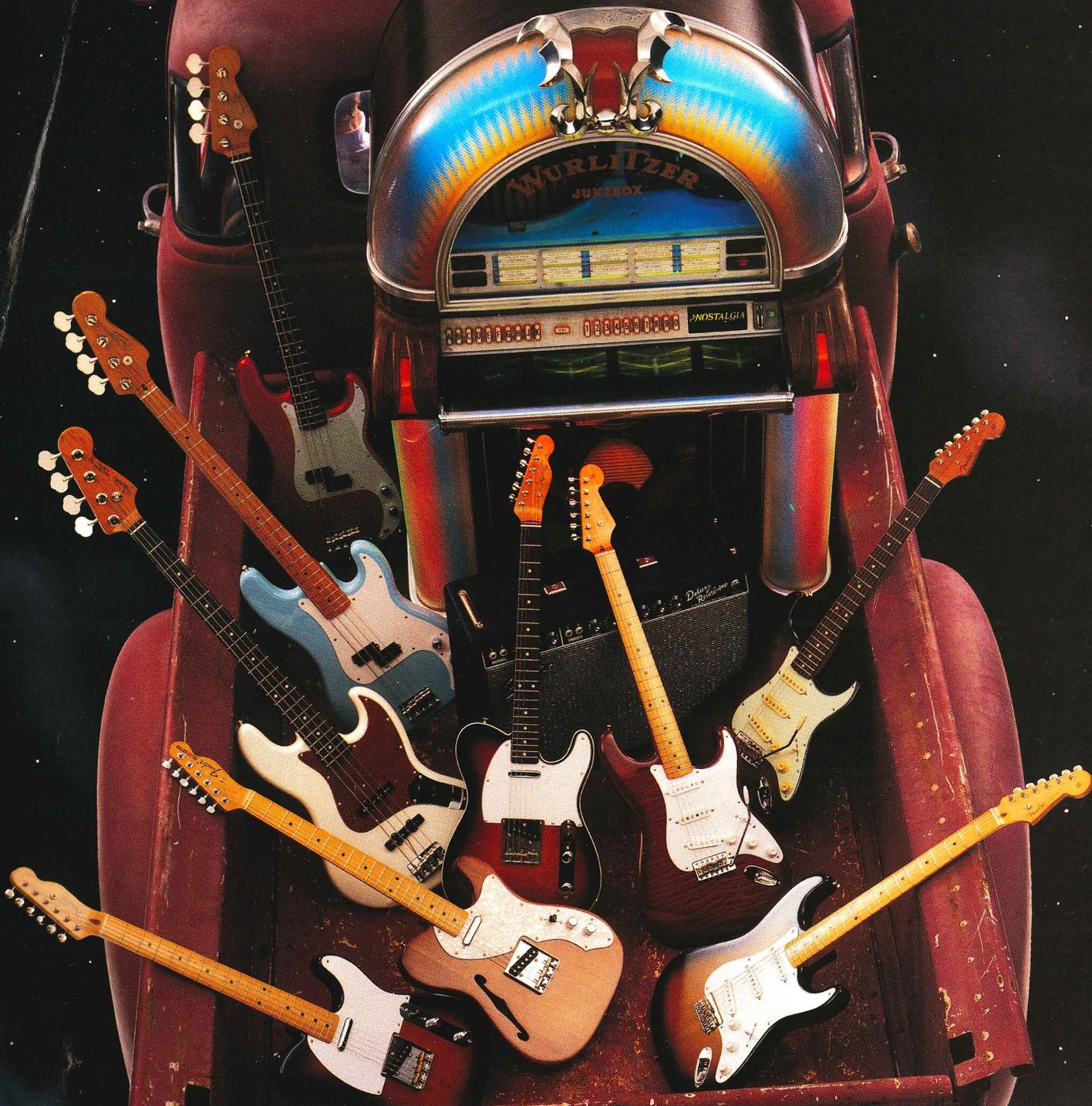
70's Jazz Bass

Part Number: 027-3502
 Body: Ash
 Neck: Maple (Bolt On)
 Machine Heads: Standard
 Fretboard: Maple (7.25" Radius/184 mm) Rosewood (027-3500)
 No. of Frets: 20
 Pickups: J-Bass Single Coil (Mid) J-Bass Single Coil (Bridge)
 Controls: Volume (Mid) Volume (Bridge) Master Tone
 Bridge/Tremolo: Standard J-Bass Non-Trem
 Scale Length: 34" (864 mm)
 Neck Width @ Nut: 1.500" (38 mm)
 Colors: Natural, 3-Color Sunburst



70's Precision Bass

Part Number: 027-3102
 Body: Ash
 Neck: Maple (Bolt On)
 Machine Heads: Standard
 Fretboard: Maple (7.25" Radius/184 mm) available in Rosewood (027-3100)
 No. of Frets: 20
 Pickups: P-Bass Split Single Coil (Mid)
 Controls: Master Volume Master Tone
 Bridge/Tremolo: Vintage Style Bridge/Non-Trem
 Scale Length: 34" (864 mm)
 Neck Width @ Nut: 1.625" (41 mm)
 Colors: Natural



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UGLY KID JOE

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*Cordell Crockett,
bass player for Ugly Kid Joe*

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 GREAT BRITAIN

Squier Education

Before *Frontline* magazine came about, I used to support myself by teaching guitar in a music store. When people were in the store looking to buy a new instrument, they would often ask my advice. Of course there was never any shortage of instruments to choose from, but often the buyers were working from a

limited budget.

They were faced by a quandary: how does one get a quality instrument without spending a lot of money? In this situation, Squier usually provided the answer. After trying a Squier out, and comparing it to other guitars in a similar price range, the people would always look surprised at the great sound and feel from this "inexpensive" instrument.

Once I explained that Squier is a brand name of guitars, basses, and amplifiers made by Fender, they usually began to understand. Because they were almost always familiar with and trusted Fender's reputation, and it provided them with a feeling of security.

However, don't let the low cost fool you: many top-notch

players (who are certainly not going to skimp when it comes to their career!) use Squier simply because they like the instruments. For example, blues guitarist **Jeff Healey** has played Squier Stratocasters for years, and **John Alderete** (bassist from **Racer X** and **The Scream**, as well as one of the most respected instructors at BIT) has long been a proponent of Squier Jazz Basses; transcriber **Wolf Marshall** keeps a Squier Strat with raised action especially for his slide work.

It's true, Squiers are not "fancy" or flashy instruments. But by distilling guitars and basses down to their very essence, Fender is able to make solid, attractive instruments at a fairly

Mark Wittenberg, Artist Relations and **Mike Caroff**, Editor

low cost—without sacrificing on the most critical factor of all: Quality.

The most important features of any guitar are *sound* and *playability*. Since Squier guitars are created by the same team that designs and manufactures Fender instruments, you can be sure that

...how does one get a quality instrument without spending a lot of money?

those features are paramount: Squier instruments embody the same tradition of care and respect for the player that all Fender products do.

So if you're looking for a great guitar at an extremely reasonable price, try Squier. We think you'll be pleased!

7



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Mail Call from the Frontline

Thanks for your mail! To write, just address your letter to Frontline Letters, 11999 San Vicente Blvd., Suite 401, Los Angeles, CA 90049. If we can, we'll print it and answer your question so everyone can benefit. Don't forget, a free Frontline T-Shirt is yours if we print your letter! So write us already!

"B" ALL YOU CAN "B"

My current rig—James Burton Tele and The Twin amp—is terrific. Now I want to get a Tele with Lace Sensors and a "B-Bender" system. Does Fender install these?

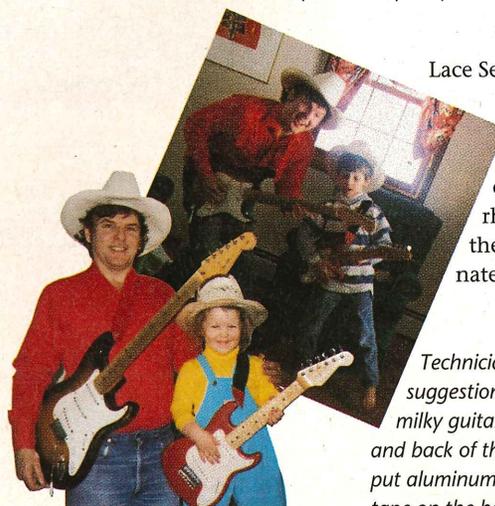
Brad Hughes
San Antonio, TX

A "B-Bender" is one of the options available on custom-ordered Custom Shop guitars (Lace Sensors, too!). In fact, country picker Marty Stuart just picked one up himself!

KID STUFF

Though it can't quite keep up with Dad's '57 Strat through his '59 Bassman, the kids just love their mini-Stratocaster. It screams—and so do they!

Tommy "Twang" Hurley
Peterborough, NH



We love the shots! But our lawyer wants to remind folks that doing this commercially would be trademark infringement.

SHOCKING REVELATIONS

My Tele, recently upgraded with

Lace Sensors, sounds great!

But there seems to be a static charge that builds up directly under the rhythm pickup. Is there any way to eliminate this problem?

David J. Kauchak
Stationed in Korea

Technician Alex Perez has two suggestions: 1) apply a thick, milky guitar polish to the front and back of the pickguard; and 2) put aluminum or copper foil shielding tape on the back of the pickguard.

BOOK 'EM, DAN-O

In the liner notes of Stevie Ray Vaughan's album *The Sky Is Crying*, it mentions that Dan Forte was writing SRV's biography. Is it

(continued on page 46)



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Catch Richie Sambora now on tour with Bon Jovi and hear their latest release Keep the Faith, on Mercury.

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radiohead

radiohead:
lead guitarist
Jonny Greenwood,
drummer Phil
Selway, singer
Thom E. Yorke,
bassist Colin
Greenwood and
rhythm guitarist
Ed O'Brien.

o h e a d

creeping into the limelight

by natalie nichols

You know the feeling. You're finally secure in your own wretchedness, at peace with the fact that your clothes aren't the hippest and your friends aren't big wheels. But then you're drawn to someone so perfect, so unattainable, you just want to weep—and instead you end up berating your pathetically uncool self and sneering at this special person's position. Yeah, right.

Last year, English pop sensations **Radiohead** eloquently cast that feeling into their first single, *Creep*. Vocalist **Thom E. Yorke's** initial quiet despair is cracked wide open with a jarring, fragmentation grenade of a guitar riff that grabs your ears and twists hard. When the video hit MTV earlier this year, U.S. masochists lapped it up—much to the Oxford quintet's surprise.

"It's frightening," confides soft-spoken "abusive guitar" player **Johnny Greenwood**, the one responsible for the soul-ripping blast that diffuses Yorke's depression like any good manic swing should. "We still feel very much like a new band, really. It just feels very fast."

Indeed, *Creep*—from Radiohead's debut Capitol Records album, *Pablo Honey*—seemed to take over the airwaves rather suddenly. But the song actually languished for months in the band's native land, partly because, Greenwood says, journalists there were more interested in Radiohead for the group's release of a cleaned-up version, in which the object of desire is merely "so very special." (The version on the CD expresses the same concept, albeit a bit more stringently!) Greenwood says they initially balked at going radio-friendly, but ultimately decided that, if **Dinosaur Jr.** and **Sonic Youth** could do it, so could Radiohead. "But, sadly, we didn't get away with it," he notes, in reference to the band's lambasting by the press for "selling out." (Curiously, by the end of 1992, those very same writers had changed their tune, voting *Creep* one of the year's best singles. Go figure.)

This minor controversy has fortunately not overshadowed Radiohead's real noteworthiness

THE ERIC GALES BAND



"I can peel myself off the back wall but I still can't shut my jaw. This is the stuff of legend."

Spin magazine on The Eric Gales Band's 1991 debut.

And an auspicious beginning it was. The new album **Picture Of A Thousand Faces** is a portrait of prodigious promise fulfilled. Eric and his band bring conviction and fire to 11 tracks featuring "Paralyzed" and "Take A Look."

Produced by Jim Gaines for Ardent Productions, Inc. and Terry Thomas
Executive Producer: Joe Wissert



Elektra

On Elektra Compact Discs and digiLOG Cassettes



Jonny uses a Deluxe 85 solid-state amp for both stage and studio—with everything turned up to "10", of course. "He won't touch anything with tubes in it!" chortles Colin. In combination with the dual Red Lace Sensors on Jonny's Tele Plus, it emits a distortion that's a couple of notches beyond nuclear.

as one of the most exciting new pop bands around. They've managed to translate heaps of angst into a fetching fusion of loudness and introspection, and the appeal is cemented by creative three-guitar interplay among Greenwood, Yorke, and "polite guitar" player Ed O'Brien, ably propped up by Colin Greenwood's inventive bass and Phil Selway's rock-steady drumming. Each member has distinct musical tastes—from classical to country—but Radiohead's unique sound is a focused blend of punk, new wave, and grunge. Educated ears will, however, notice an undeniable quotation from **The Hollies'** *The Air That I Breathe* near the end of *Creep*—and rest assured it was intentional.

"What happened is, we wrote *Creep*, and the middle eighth just had ... my guitar playing a tune," says Greenwood. "And Ed stopped [us] and said, 'This is the same chord sequence as that Hollies song,' and then sang it. So Thom copied it. It was funny to us in a way, sort of feeding something like that into [it]. It's a bit of a change."

The press kit contends that Radiohead is "the antithesis of rock 'n' roll," but the band is grounded in rebellion, and what could be more rock 'n' roll than that? They twist typical subjects like romance into festivals of simultaneous self-hatred and lashing out, with Yorke's poetic lyrics venting frustration, anger, and yearning, channeled through rampaging, grimy riffs that are barely held in check by the songs' tight structures. And, although optimism pops up regularly on tunes like *Anyone Can Play Guitar* (the second single) and the plaintive soul tonic *Lurgee*, you get the feeling that Yorke is one troubled individual.

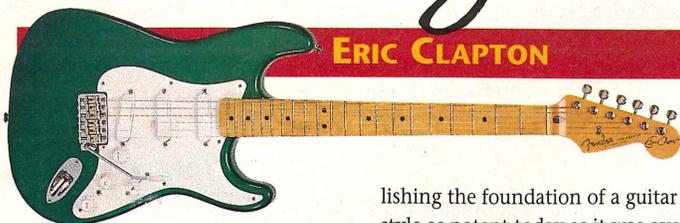
Not exactly, says Greenwood. "Like the rest of the band, he sort of doesn't have any friends, really—which is a bit weird. We got back to Oxford after touring ... and it was really sad. We all got home, and I phoned up one or two people that we knew, who were away, and then we ended up sort of phoning each other up again."

This group of college chums started playing music together for the

(continued on page 48)

The stories of the men, the music and the machinery behind three of the newest entries in Fender's dream brigade • **By Wolf Marshall**

Signature Series



ERIC CLAPTON

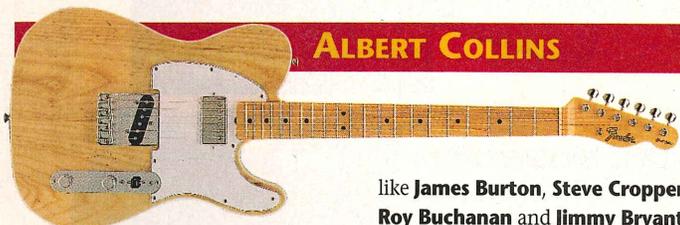
Eric Clapton needs no introduction; since his earliest outings with the **Yardbirds**—a band which included **Jeff Beck** and **Jimmy Page** as alumni—he has been a major force in blues, rock and pop music. His seminal power trio, **Cream**, opened doors for artists like **Jimi Hendrix** and **Led Zeppelin**, estab-

lishing the foundation of a guitar style as potent today as it was over 25 years ago. These and a landmark guest appearance on the **Beatles'** *White Album* (it was Eric's guitar that was gently weeping) ensured Clapton's place in the revered annals of rock history—and the 60s weren't even over!

The EC signature model came about as a successful attempt to

modernize his beloved main squeeze, "Blackie," which he describes as a "mongrel built in 1969 or 1970 from the best components of about five Strats bought in Nashville. Blackie was a hybrid and the new ones are based on that hybrid." This previously unattainable instrument plus some EC-requested refinements are now available as the Eric Clapton signature model.

His preference for a vintage feel is reflected in the V-shaped neck with
(continued on page 44)



ALBERT COLLINS

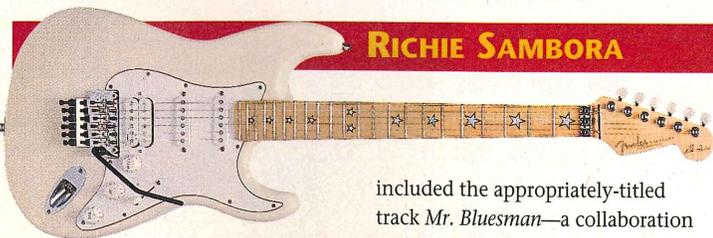
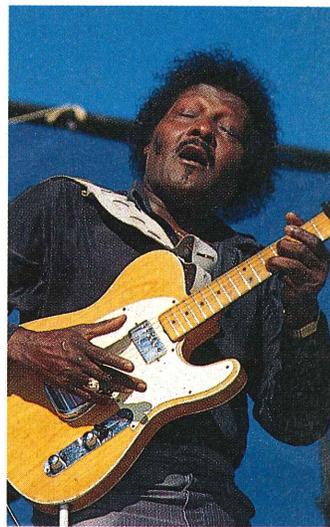
Albert Collins' bonechilling style—and signature songs such as *Frosty*, *Iceman*, *Don't Lose Your Cool* and *Cold Snap*—earned him the nickname Iceman. A descendant of the hardy Texas blues school tracing its lineage back to **T-Bone Walker**, **Guitar Slim** and "**Gatemouth**" **Brown**, Albert sits among the highest ranking Telecats of all time—alongside players

like **James Burton**, **Steve Cropper**, **Roy Buchanan** and **Jimmy Bryant**. His touch and concept on the instrument are legendary and unmistakable—an eclectic blend of blues bite, funky organ references, swinging big band horn riffs and going-for-the-throat rock and roll mayhem. Not to mention his unorthodox open tuning, capoed positions and inimitable fingerpicked attack.

Albert has been playing a Tele in his own customized form for over

two and a half decades. "I bought this guitar used around 1968 or 1969. It was a 1961 Telecaster and already had the humbucking pickup in it. That was the first time I heard a humbucker in a Tele—I liked it and kept it." Finally available as a custom-order instrument, the Albert Collins Telecaster is a faithful recreation of his famous axe. The body is traditional light ash with a natural wood grain finish and white binding on top and back. The maple neck is finished in high gloss and the fingerboard has 21 vintage frets and a

(continued on page 44)



RICHIE SAMBORA

Richie Sambora's well-known work with **Bon Jovi** broke new ground in the realm of radio-friendly rock, and his contributions can be found on sessions as diverse as the soundtracks to **Ford Fairlane** and **The Red Shoes Diaries**. In 1992, Richie released the ear-catching solo album *Stranger In This Town*, which

included the appropriately-titled track *Mr. Bluesman*—a collaboration with **Eric Clapton**. Along similar lines, check out Richie's fiery playing on 1993's *Paul Rodgers' Tribute To Muddy Waters*.

Richie explains how the Richie Sambora Signature model was created: "My goal was a versatile, comfortable guitar which would be well-balanced—physically and electronically—and functional. This model

meets all my needs: smooth and buttery but very much a classic Strat—the best of both worlds."

A Floyd Rose Original double-locking tremolo system and a DiMarzio P.A.F. Pro bridge pickup meet the requirements of today's most discerning hard rock and metal players as does the flatter, wider maple fingerboard with its 22 frets and ultra-quick, satin feel neck. Trademark Sambora star-shaped position markers are inlaid in the fretboard and doubled at the 12th fret. Vintage
(continued on page 44)



NEW PRODUCTS

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

New Spring Hill Series Acoustic Guitars From Tennessee!

Named for their place of origin, this new series of high-level acoustic guitars is completely handcrafted in Spring Hill, Tennessee. A total of 12 models are available, in two basic styles: the LS Series, with a standard Dreadnought shape; and the slightly more rounded SB Series. All the guitars offer top-notch design and workmanship combined with the highest quality woods and materials, and any of the 12 can be ordered with Fishman Matrix Piezo System electronics.



Get Even Better Tremolo Operation With The LSR Nut!

Just read the *Ünsung Heroes* article at the right to find out about this innovative new nut. And remember, they retrofit onto most guitars.



Fender Squier Series Classic Stratocaster Sounds Great!

Providing classic Fender features at a very affordable price, this model has 21 frets, 3 single-coil pickups, a 5-position selector switch, and vintage-style bridge with cast saddles. Available with Maple neck or Rosewood fretboard.



Got a "Fendery" license plate? Send a picture, we'll do our best to print it!

Joe Caccese from New York was obviously impressed with his Talon!

Protect Your Investment With A Custom Amp Shop Premium Cover!

Made out of Fleece-backed Boltaflex™ material coated with PreFixx™ protective finish, these covers are designed to be extremely durable as well as easy to clean. Available for amp models shown.

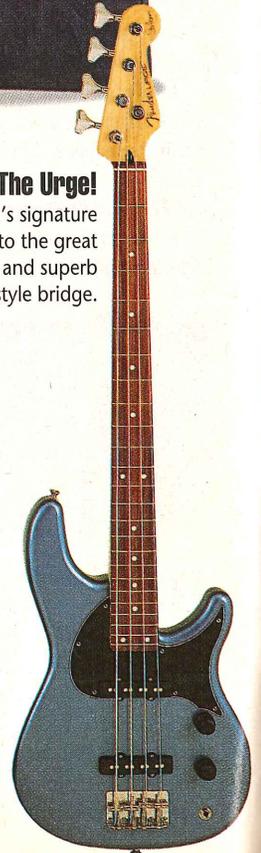
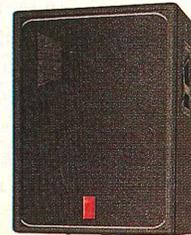
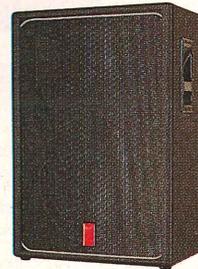


Now There Is Another Way To Get The Urge!

Welcome the little brother to bassist extraordinaire Stu Hamm's signature model: the Stuart Hamm "Urge" Standard Bass. In addition to the great Urge features like a lighter weight, down-sized body, 32" scale and superb balance, it's got active electronics and a top-load vintage-style bridge.

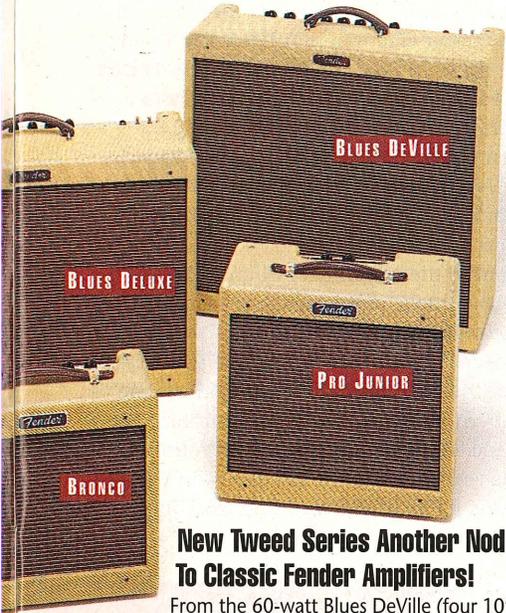
SPL Tour Series Speakers Really Fit the Bill!

Perfect for even the most demanding concert sound applications, the SPL2912 (with 12" woofer) will handle 200 watts, while the SPL 2915 (15" woofer) handles 250 watts. Both are trapezoidally configured for an array setup, include compression driver horns, and come with the optional RigSafe™ rigging and flying hardware.



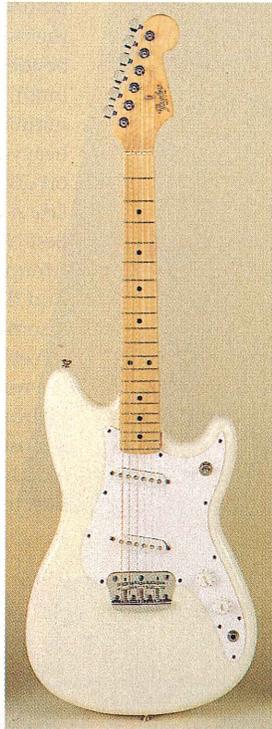
Fender's Famous '65 Deluxe Reverb Amp Is Back!

Like the original 1965 "black face" Deluxe Reverb, this amp features 22 watts of luscious vintage tone, all-tube circuitry, 12" speaker, two totally independent channels and Fender's hallmark vintage reverb and vibrato. Complete with tube rectifier and 2-button footswitch for reverb and vibrato.



New Tweed Series Another Nod To Classic Fender Amplifiers!

From the 60-watt Blues De Ville (four 10" speakers, tube circuitry, switchable gain, reverb, effects loop, external speaker jack, etc.) to the 15-watt Pro Junior (10" speaker, all-tube, with just volume and tone controls!), the new Tweed series amps offer classic Fender looks and sound plus some handy modern features. Rounding out the series are the 40-watt Blues Deluxe (tube, 12" speaker) and the 15-watt Bronco (solid-state, 8" speaker). All models feature vintage "chicken head" knobs and genuine tweed covering.



Re-Introducing The Duo-Sonic Short Scale Guitar!

Originally created in the 50s, the Duo-Sonic features a smaller body and neck than the traditional Strat (22.7" scale vs. 25.5"), which makes it extremely easy to play and perfect for budding pickers.

Two American Traditions Come Together In "Harley" Guitars!

Harley-Davidson and Fender joined forces to create the Fender Harley-Davidson 90th Anniversary Commemorative Stratocaster. Created at Fender's Custom Shop, these guitars (of which only 109 were made) feature an aluminum body, bird's eye Maple neck and Ebony fretboard—inlaid in stainless steel and hand-engraved.



You Could Be Number One With A Bullet!

These new 15-watt combo amplifiers have an 8" heavy duty speaker, tube emulation power amp, dual selectable channels (Normal and Drive), an external speaker jack and a headphone jack. The Bullet Reverb also has spring reverb.

Unsung Heroes!

Non-Locking Tremolos: Cracking The Nut Problem

By Mark Wittenberg

Mark Wittenberg is Fender's Artist Relations Director. He signs new artist endorsees, and provides support for the current roster. His daily contact with players of every style keeps him in the know.



Today class, we're going to discuss the dynamics of tremolo systems. As Man continues his elusive search for a guitar that will remain in tune during violent whammy motion, we must ask the question: Can it be done without the use of a locking system? Is this goal destined to remain a fantasy or can Fender, utilizing new advances in technology, turn the dream into reality? Read on...

Many artists are dedicated to Floyd Rose locking tremolo systems. Yet some request non-locking systems, and demand that they also stay in tune effectively. The Strat Plus was developed, in large part, to solve the typical tuning problems of a non-locking tremolo system. Three key components—locking tuning keys, a needle-bearing "roller" nut, and a "fulcrum" tremolo bridge that pivots on two points—achieved this goal by holding the strings securely and reducing friction along their path.

The features of the Strat Plus (and many other innovative products), exist thanks to the dedicated staff of the Fender R&D department. (You won't see these guys running around in white lab coats but it is their mission in life to ponder problems like the one I've raised and come up with practical solutions!) Far be it from them to rest on their laurels, though. Even as the Strat Plus was being finished, everyone involved with the project realized that an improvement to any of the key components would further enhance the guitar's performance.

After 6 years, an improvement has finally arrived in the form of the LSR nut (named after the research company that invented it). This nut utilizes two small hardened ball bearings per slot that provide not only a virtually frictionless surface, but also center each string within its slot. The new nut also eliminates the need to "thread" each string through the nut slot while restringing—strings simply lay across it, as with a traditional nut. The overall profile and appearance is another big plus: it's barely larger than a conventional nut.

The LSR nut offered an opportunity to upgrade both the appearance and performance of a guitar we felt was quite innovative as it was. And let me reassure you current Wilkinson nut owners that the new LSR will retrofit your instruments!

So there you have it: the inside scoop on why we've changed the Strat Plus. Guitars that feature this new nut should be available soon in a store near you. And fortunately for me, I now have one more tool to offer Artists in their continuing quest to find the ultimate workhorse instrument.

7



"I've been real pleased with both the electric *and* the acoustic sound. We've used it every show. Once I take one, it goes to work!"

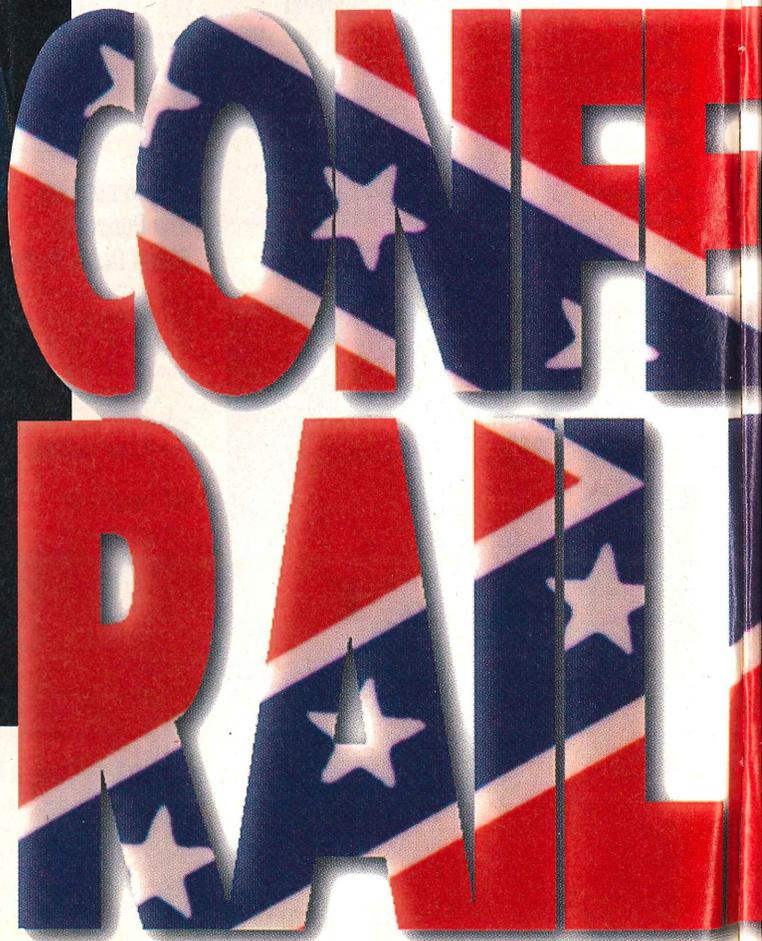
—Danny, on the 1105sxe acoustic/electric guitar

ON THE RIG

Like many of their compatriots in the fast growing "new country" genre, **Confederate Railroad** appears to have jumped from relative obscurity to the pinnacle of success scarcely a year after the release of their self-titled debut album in mid 1992. The album, besides going platinum, spawned a number of hits, a heavy-rotation video on CMT (*She Took It Like A Man*), and a **"We all knew each other in Chattanooga. Every time I would need to make a change, I would just pick somebody from there at home"** **—Danny**

Best New Vocal Group award from the Academy of Country Music. And the media coverage of the band has been—to put it somewhat conservatively—enthusiastic.

Yet like most other so-called "overnight successes," the nucleus of the band now known as Confederate Railroad has been playing together as a unit for almost a decade. Their virtually herculean touring schedule (this year they'll clock 300 dates—in addition to finishing up most of the session work for the



HT TRACK

upcoming sophomore album) is nothing new either, and is in great part responsible for laying the groundwork for their current popularity.

At the center of the band is lead singer/acoustic guitarist **Danny Shirley**, whose own career spans over 15 years, from his days as a solo artist in the coffeehouses of his hometown (Chattanooga, TN), to the current band of road warriors of which Confederate Railroad is comprised.

Shirley comes by the troubadour lifestyle honestly. "Both of my mother's parents were professional musicians," he explains. "I got the music from them." He went through a succession of instruments—"My first guitar was a Fender lap steel, my second a Fender Mustang"—before settling on the acoustic guitar. "I picked around on it for a while; about the time I got into high school I started getting a little more serious." Armed with the ubiquitous **Mel Bay** chord book and a **James Taylor** song book, Danny taught himself to use both guitar *and* voice. "[At first] I was more or

Confederate Railroad: guitarist Michael Lamb, pedal steel player Gates Nichols, Danny, keyboardist Chris McDaniel, bassist Wayne Secrest, and drummer Mark DuFresne.



"The lick for Queen of Memphis was recorded on a baritone guitar, but I didn't know that. We tried to reproduce the sound with processors and different tunings. Nothing worked—until someone pointed out the Bajo Sexto Tele at Fender Nashville. The minute I played the lick on it I went 'This is it!' "

—Michael

less just singing to go with the playing; later on it got to where I would play just to back up the singing."

In '76 he began performing in clubs, tying into the folk rock resurgence popularized by artists like **Carole King**, **Carly Simon**, **Jim Croce** and **Neil Young**. During this period he developed his distinctive picking style, by using a flat pick to mimic the fingerpicking patterns of the artists he was covering.

"Things really blossomed in '80," Danny recalls, "the crowds were getting bigger. But there were only a certain amount of clubs I could play as a solo artist. So I started putting a band together." The change fit in perfectly with Shirley's burgeoning love for the "outlaw" country music that **Waylon Jennings** and **Willie Nelson** had introduced.

Spring of the following year Danny took a hiatus from the family's construction business to play music full-time. By Labor Day he was opening for Waylon Jennings. "I went to work the following Monday and told my dad I wasn't coming back," he laughs!

He'd already hooked up with drummer **Mark DuFresne**, who is still with the band today. Bassist **Wayne Secrest**, guitarist **Michael Lamb**, and keyboardist **Chris McDaniel** would become members within

CONFEDERATE RAILROAD

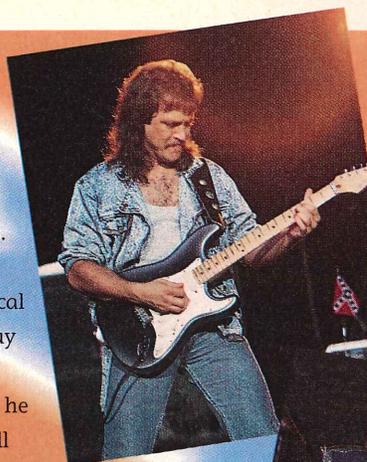
MICHAEL LAMB

Guitarist **Michael Lamb** also grew up in Chattanooga. "Danny and I lived three miles apart and never met!" he laughs.

Michael first realized he could play guitar when he went to a local instructor for lessons—and the guy recruited *him* as a teacher! A bad accident at the cotton mill where he worked convinced him to seek full time employment in music.

He played in a long line of Top 40 and show bands before hearing from a friend about an opening in Danny Shirley's group, and was hired sight unseen. "We did our first show with no rehearsal," recounts Lamb, "and afterwards I asked Danny if there was anything I needed to work on. Danny told me 'If I knew about this stuff I wouldn't have hired you—guitar is your department!'"

Like the rest of the band, Michael still loves the road. "If we stay more than 3 days in one place, I start getting antsy!" he says. "I hope we're still doing this 20 years from now!"



WAYNE SECREST

Though bassist **Wayne Secrest** initially played clarinet, he was moved to bass clarinet "because nobody else had the wind to play it!" he chuckles. It was natural for him to turn to the electric bass guitar a few years later—and within 9 months he joined his first band, playing "FM Top 40."

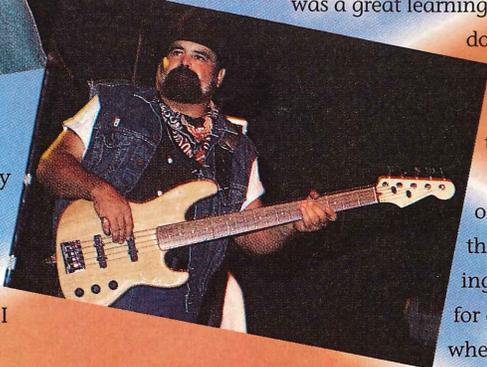
A move to Nashville after high school proved a perfect introduction to country. "Rooming with [pedal steel guitarist] **Jimmy Day** was a great learning experience. **Willie Nelson** lived

down the street, and guys like

Buddy Emmens and **Charlie Daniels** were always dropping by to jam."

He spent the next 4 or 5 years on the road in various bands, and then moved to Indiana after accepting a position as Program Director for a country radio station. It's also where he met Michael Lamb.

Finally he settled down in Chattanooga and vowed to give up music entirely—until a call from old friend Michael Lamb got him into the band.



the next five years. (Pedal steel player **Gates Nichols** is the relative newcomer, having only been in the band a meager couple of years!)

Billing themselves as **Danny Shirley and the Crossroads Band** (after the town where Shirley's grandparents had a restaurant), the group spent the next 10 years building a solid grass roots following. "We started traveling the southeast and just making the circle wider. We ended up going as far north as New York and as far west as Wyoming and Texas."

They released 3 albums on an independent label, but Nashville, it seemed, wasn't yet ready for the band's rowdy style. And they spent the latter part of the '80s as backup band for **David Allan Coe**—a gig which had Danny not only playing and singing, but also handling the booking and media chores!

Finally Shirley caught the ears of Atlantic president **Rick Blackburn**, who signed him to a solo deal. But Danny was not about to abandon the guys who had stuck by him through thick and thin: he adopted the name Confederate Railroad instead. And though the first album was recorded solely with Nashville session musicians, the second features the players from the band on many of the tracks. "We hope to work it eventually to where we totally use them," explains Danny.

That second album will be released in early '94, and if response to the first record is any indication, this one will be riding high too!

"We're so used to travelling, I actually sleep better on the bus than I do at home!"

—Danny

First there was Renaissance Art...
Then there was Modern Art...
Now there's PIC ART!
In the case of the new Pic Art Series guitar picks, a picture is definitely worth a thousand words. You've got to see them to believe them! Ask your authorized Fender dealer for a look—you'll never fall into the doldrums of colorless picks again!

BOING PICKS

Fender

Making Sensors



By Michael Laskow

During Michael Laskow's 20-year tenure as an engineer/producer, he worked with Crosby, Stills, Nash, and Young, Eric Clapton, Cheap Trick, and countless others. He's also the founder of TAXI, an independent A&R company that links record labels with unsigned artists and songwriters.

When I got the call from the folks at *Frontline* to do a review of something called Lace Sensor Pickups, it immediately conjured up visions of beautiful young women from the pages of the Victoria's Secret catalog. But hey, I'm an engineer by trade—what do I know about lingerie? Oops, they were talking about guitar pickups. They wanted someone with an engineering background to make some observations as to the types of sounds that were available from these hot new pickups. I enlisted the help of longtime friend **Robert Corti** from Capitol Records, because together, we have logged hundreds, if not thousands of hours together in the studio, and truth be told, he's even more of a guitar aficionado than I am.

We conducted the test using his classic 50's Fender Deluxe tweed amp. We tested two Strats, each with a different combination of the Lace Sensors—"dually's" they're called. (Though they aren't technically "humbuckers," they fit in the same-sized slot. And they do "buck" hum! Immediately upon plugging in our first victim, Robert loudly proclaimed,

"No hum!" Yep, he was right: absolutely no hum. And believe me when I tell you that we tried everything we could to produce one!

BLUE-GOLD DUALLY

The first guitar we tested had two sets of pickups, or should I say Sensors: Blue-Gold, and Blue-Red. With the amp at mid volume, and the guitar in position 1 (Blue-Gold), we found a nice mid range tone with some brightness on the top end, and a very rich and warm midrange. The effect on lead parts was not unlike what **Stephen Stills** used on the song *Wooden Ships* (from the self-titled debut album from **Crosby, Stills and Nash**).

Okey dokey, now it was time to wake the neighbors. With the amp cranked to 11, we again found that the midrange tones were the most prevalent, and they remained very warm sounding. The Sensors had a nice even distortion that is remarkably similar to a famous competitor's humbuckers, but they were coming out of a Strat!

BLUE-RED DUALLY

The rear position produced yet another warm sound, but not what you'd expect from that position on a Strat. At high volume we found a piercing lead tone with some very nice sustain.

These guitars were specially-made to test the Lace Sensor Dually's.

SILVER-RED DUALLY

On to victim number 2. (The guitar smelled like chocolate, although we found it a little chewy. Really, it smelled like chocolate. Is that a factory option?)

This Strat had a Silver-Red combo up front, and a Red-Red combo at the bridge. For some reason, this guitar had tons (with a capital "T") of output. The sound from position 1 (Silver-Red) could best be described as **John Fogerty's** sound on *Bad Moon Rising*. Very, very punchy, not much bottom or top. Clear, fairly warm mid range tones.

RED-RED DUALLY

The Red-Red in the bridge leaned a little closer in tone to the classic Strat sound, but didn't have the bite or twang to the degree that you would find on a Strat with the trademark single coil pickups. It is worth noting that this position produced a nice lead tone that was more like honey dripping, if you understand what we mean. Good for rock leads.

WRAPPING IT ALL UP

In summary it is appropriate to liken these pickups to classic tube microphones, limiters, or compressors: a sound that is very warm and rich. We were also very impressed by the lack of hum, and the fact that you could pretty much count on getting the signature humbucker sound from a Strat. **7**

Silver-Red

Red-Red

Blue-Gold

Blue-Red

Editor's Note: Dually's can be wired to produce three unique tones: each of the individual sensors, or both together; see future issues for instructions!

HUNT FOR RED OCTUBER

FEATURING **CAL FORNIA** and **STRATOBOT**

FENDER AMPS ARE SUPERB! BUT WITH RUSSIAN TECHNOLOGY THEY WOULD NOT ONLY SOUND EVEN BETTER- THEY WOULD BE MORE DURABLE TOO! YOUR MISSION: TRAVEL TO RUSSIA AND BRING BACK THOSE TUBES!

OURS **THEIRS**
RUSSIAN TUBES

PRIVATE SECRET MEETING ROOM

OUR LEADER
WHAT A MICKEY MOUSE OPERATION!

PIECE OF CAKE!

CAL **STRATO**

RUSSIAN TUBES ARE SUPREME! BUT WE CANNOT MATCH THE QUALITY OF AMERICAN'S FENDER AMPLIFIERS. YOU MUST GO TO AMERICA AND GET BLUEPRINTS SO WE CAN BUILD THEM!

TOP SECRET

OUR COMRADE
MISCHKA MOUSEKOV COULD DO BETTER!

OUR TUBES

LIKE TAKING BORSCHT FROM LITTLE BABOOSHKA!

RUDOLF **SONIA**

CAL AND STRATOBOT (IN DISGUISE) ATTEMPT A BREAK-IN AT THE RUSSIAN TUBERY...

LET'S VAMOOSE! AIN'T NO WAY WERE GONNA GET PAST THEIR SECURITY!

MOTHER RUSSIA TUBE FACTORY

FRESH TUBES

WHY DON'T YOU TRY A LITTLE DIPLOMACY?

SOMETHING TELLS ME WE AIN'T IN NO MOOD FOR A SUMMIT!

GUARD DOGSKI

MUFFSKI

RUDOLF AND SONIA TRY TO CON A YOUNG, NAIVE AMERICAN DUDE...

GREETINGS YOUNG AMERICAN MUSICIAN. WE ARE WISHING TO EXCHANGE RUBLES FOR PLANS TO FENDER AMPLIFIERS!

ACME MUSIC

CHILL, RUSSIAN BUDS! YOU REQUIRE ONLY MINIMAL DINERO TO PURCHASE RADICAL AMPAGE FROM YER LOCAL SALESDUDE!

AMERICAN CODE IS JUST TOO SOPHISTICATED TO DECIPHER. WE MUST ABANDON MISSION AND REPORT OUR FAILURE!

TOP SECRET

LITTLE DID OUR FRIENDS KNOW, BUT HISTORY WAS ABOUT TO BE MADE...

U.S. CUSTOMS

DEPARTURES **ARRIVALS**

I'LL HAVE TO IMPOUND THIS FOR CLOSER INSPECTION! PLEASE FOLLOW ME.

DECLARE ITEMS HERE

U.S. CUSTOMS OFFICE

WE'VE PUT THE TUBES BACK INTO THIS AMP, BUT WE'VE LOST THE I. D. TAG! WHO DOES THIS BELONG TO?

HEY! THAT'S MY...

TUBES! **AMP!**

AND SO A GREAT PARTNERSHIP WAS BORN.

MEETING YOU HAS BEEN VERY FORTUNATE!

YEAH MAAM, JUST THINK OF ALL THE POSSIBILITIES!

MAJOR SHREDSKI!

IT SURE BOGGLES MY PERCEPTION SENSORS!!

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A comprehensive listing of every product made by Fender Musical Instruments!
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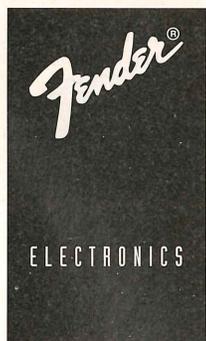
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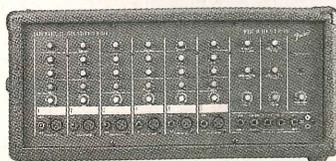
Fender-Sunn Pro Audio

MIXERS

POWERED

Portable

LX-1506



(USA) The LX Series Powered Mixers. Channel: XLR lo-z mic ins, [Main, Mon, Eff/Rev] send levels, 2-band EQ; Output: [Main, Mon, Eff/Rev send, Eff/Rev return (to Main & Mon), Tape/Aux return (to Main & Mon)] levels, RCA tape ins, front panel patch bay; Power Amp: 100w/4 ohms; **Models:**
071-1504 **LX-1504**, 4 channels
071-1506 **LX-1504**, 6 channels

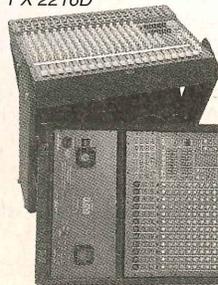
(USA) The SR Series Powered Mixers. Features: Phantom power, 9-band Graphic EQ, 3-band EQ per chnl, Deltacomp™

Compression (switchable), High and Low balanced inputs, XLR and 1/4" TRS jacks, Mon & Eff/Rev Sends, Master Mon Send, Front Panel Patch Bay, Eff Out and Aux In Jacks, Phono/RCA Tape In, Forced air cooling w/2-speed fan (except SR-4150P), Eff Out and Aux In level, Reverb; **Models:**
071-4100 **SR4150P**, 4 chnl, 150w/4 ohms
071-6300 **SR6300P**, 6 chnl, 300w/2 ohms
071-8300 **SR8300P**, 8 chnl, 300w/2 ohms
071-6521 **SR6520P**, 6 chnl, 520w/2 ohms
071-8521 **SR8520P**, 8 chnl, 520w/2 ohms

Console

(USA) The PX 2000 Series powered mixers. Channel: Trim w/40dB range, Peak LED, 3-band EQ, Aux and Eff/Rev and Mon Sends, In/Out patch jacks; Master: Tape RCA jacks, switchable Phantom Power w/LED, Separate Eff Send and Return controls to all mix busses, dual 10-band Graphic EQ w/ patching, LED bar graphs for Main and Mon, Power amp Peak/Compressor LED's; Power Amps: Deltacomp™ compression, 2-speed fan. **Models:**
071-2008 **PX 2008**, 8 chnl, 2 x 150w/4 ohms
071-2012 **PX 2012**, 12 chnl, 2 x 250w/4 ohms

PX 2216D



PX 2208D



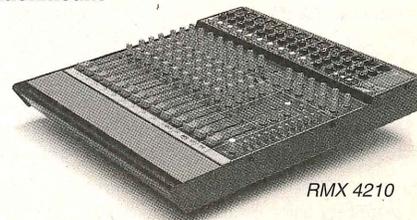
PX 2212D

(USA) The PX 2200 Series stereo powered mixers. Channel: Trim w/Peak LED, 3-band EQ, 2 Aux and 2 Monitor Sends, Solo,

Pan, patch jacks, XLR and 1/4" inputs; Master: digital reverb/effects (except PX 2208), switchable 48V Phantom Power w/ LED, Separate Eff Send and Return controls to all mix busses, Dual 10-band Graphic EQ w/ patching, LED bar graphs for Main and Mon, Power amps: switchable (stereo, mono sum, or tape monitor), Peak/Compressor LED's, Deltacomp™ compression, 2-speed fan; Other: built-in roadcase/stand. **Models:**
071-2208 **PX 2208D**, 8 chnl, 2 x 150w/4 ohm
071-2207 **PX 2208**, 8 chnl, 2 x 150w/4 ohm, spring reverb
071-2212 **PX 2012D**, 12 chnl, 2 x 250w/4 ohm
071-2216 **PX 2216D**, 16 chnl, 2 x 250w/4 ohm

UNPOWERED

Rackmount



RMX 4210

(USA) The RMX 4210 Rackmount (or desktop) mixer. Channel: Trim, 3-band EQ, Main and 2 Aux Sends, Solo, Pan, In/Out patch jacks; Master: dual 4-band sweepable EQ, stereo record out buss w/multi-track routing/monitoring/mixdown, headphone jack (main or mono sum). **Models:**
071-4210 **RMX 4210**, 10 channels

Console

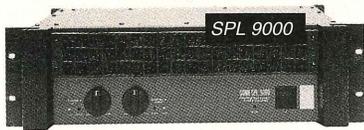
(USA) The MX 5200 Series 4-submaster/stereo/mono mixers. Optional VCA grouping, muting and automation, V.U. meter bridge. Channel: Trim control w/Peak LED, 3-band EQ w/mid sweep, 2 Mon and 4 Aux Sends, Solo, Mute, Pan, Assign sws, comprehensive patching; Master: assignable parametric EQ, 48V Phantom Power, SysFlex expansion ports, selectable [4

subs, stereo main and mono sum] operation, and much more.

Models:

- 071-5216 **MX 5216**, 16 channels
- 071-5224 **MX 5224**, 24 channels
- 071-5232 **MX 5232**, 32 channels

POWER AMPS



(USA) The SPL 6000 and SPL 9000 Power Amps. Features: Computer controlled protection, Silent delayed turn-on/off, 2-speed fan, Triac "crowbar" speaker protection, high current design for reactive speaker loads, Soft clipping, gracious overload; Convenience: Rear Stereo-Mono and Mono-Bridge mode switches, [TRS phone; male & female XLR] inputs, High current 5-way binding posts & phone jack outputs; **Models:**
 071-6000 **SPL 6000**, 2-rack spc, selectable Deltacomp™ compressor w/LED's, Stereo: 300w/ 4 ohms; Mono Bridge: 600w/8 ohms; THD < 0.01%/8 ohms, < 0.025%/4 ohms
 071-9000 **SPL9000**, 3-rack spc, Stereo:330w/8 ohms, 450w/ 4 ohms; Mono Bridge: 900w/8 ohms; THD < 0.05%/8 ohms, < 0.059%/4 ohms

(USA) The SPL M300 Monitor Power Amp is specifically designed to eliminate feedback. Features: 2-rack spc, 300w/2 ohm, input level slide controls, 3-band sweepable notch filter, sweepable low and high pass filters, 2-speed fan cooling, DeltaComp™ compression, patch points between control section and amp (for bi-amping stage monitors); **Models:**
 071-3000 **SPL M300** Monitor Amplifier

SIGNAL PROCESSORS

GRAPHIC EQUALIZERS

(USA) SP-3200 Series Equalizers. Features: Selectable 6/12dB cut/boost range +24dBV max out, 30Hz 18dB hi pass filter, bypass sw, timed on/off delay, relay hardware bypass, external 40V power supply, balanced XLR & 1/4" TRS phone jack in/out; Front Panel: -20dB Signal Present LED, +15dB Peak LED, EQ In/Out sw w/LED, 6/12dB range switch, 30 Hz filter switch, input Level (infinite to +6dB); **Models:**
 071-3200 **SP 3200**, Sngl 30-band, 1/3-octave, 1 rck spc
 071-3202 **SP3202**, Dual 30-band, 1/3-octave, 2 rck spc
 071-3215 **SP3215**, Dual 15-band, 1 rck spc

CROSSOVERS

Electronic (Active)



SPL-PCN2 (top)
SPL-PCN4 (bottom)

(USA) SPL-PCN series electronic crossovers are 24dB/octave Linkwitz/Reiley units. Features: rackmountable, front panel controls, CD horn boost sw, balanced XLR in/out, security covers; **Models:**
 071-5510 **SPL-PCN2**, Stereo 2-way/Mono 3-way
 071-5520 **SPL-PCN4**, Stereo 3-way/Mono 4/5-way, phase reverse and mute sws on all bands

Passive

(USA) The SPL-PCN1 crossover is designed for use with subwoofers; **Models:**
 071-5550 **SPL-PCN1**

SPEAKERS

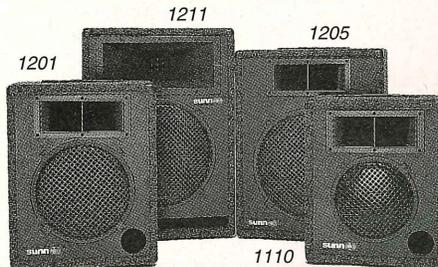
STAGE MONITOR SYSTEMS

(USA) 1272 and 1275 Monitors. Features: sealed baffle, woofers w/polyimide Kapton voice coil bobbins, wide angle horns w/dual drivers, Daisy-chain inputs, level controls, 30/60/90 tilt; Specs: 60-20kHz response ±6dB, 16 ohm, 95dB/1M/1w Sens, 115dB SPL max out, 100w power handling; **Models:**
 071-1272 **1272**, 12" woofer, dual horn, gray carpet
 070-2832 **1272**, 12" woofer, dual horn, black Tolex
 071-1292 **1292**, 12" woofer, dual horn, wood veneer cabinet and brown grill cover
 071-1275 **1275**, 15" woofer w/ 2.5" coil, gray carpet

(USA) SPL1282, SPL1285 Monitors. Features: Biampable (internal 3rd order Butterworth crossover at 1250 Hz) or full-range operation, Biamp defeat sw, vented baffle, woofers have polyimide Kapton voice coil bobbins w/cast alloy baskets, 40 x 90 degree horn, Titanium drivers w/circumferential ring phasing plugs, 30/60/90 tilt; Specs: 8 ohm, 95dB/1M/1w Sens; **Models:**
 071-1282 **SPL 1282**, 12" cast frame woofer w/2.5" coil, 60-20kHz resp ±3dB, 122dB SPL max out, 150w pwr hndng, gray carpet
 071-1285 **SPL 1285**, 15" cast frame woofer w/3" coil, 50-20kHz response ±3dB, 123dB SPL max output, 200w pwr hndng, gray carpet
 070-2835 **SPL 1285**, same as 071-1285, except black Tolex covering

MAIN SYSTEMS

(USA) The 1110 Speaker System. Features: vented baffle, 10" woofer, wide angle horn w/dual drivers. Specs: 60-20kHz response ±6dB, 16 ohm, 94dB/1M/1w Sens, 114dB SPL max out, 100w pwr hndng; **Models:**
 071-1110 **1110**, gray carpet covering
 070-2810 **1110**, black Tolex covering



(USA) 1201, 1205 Speaker Systems. Features: woofers w/ polyimide Kapton voice coil bobbins, wide angle horns w/dual drivers, Daisy-Chain ins; Specs: 60-20kHz response ±6dB, 8 ohm, 95dB/1M/1w Sens; **Models:**
 071-1201 **1201**, 12" woofer w/2" coil, 115dB SPL max out, 100w pwr hndng, gray carpet
 070-2812 **1201**, same as 071-1201 except black Tolex covering
 071-1205 **1205**, 15" woofer w/2.5" coil, 117dB SPL max out, 150w pwr hndng, gray carpet
 070-2815 **1205**, same as 071-1205 except black Tolex covering
 071-1295 **1295**, same as 71-1205 except w/wood veneer cabinet and brown grill cover

(USA) The 1211 Speaker System. Features: internal 3rd order Butterworth x-over (1250z), 15" woofer w/polyimide Kapton voice coil bobbin, 40 x 90 degree horn, driver w/circumferential ring phasing plug; Specs: 50-20kHz response ±3dB, 8 ohm, 95dB/1M/1w Sens, 117dB SPL max out, 150w power handling; **Models:**
 071-1211 **1211**, gray carpet covering
 070-2825 **1211**, black Tolex covering
 071-1291 **1291**, same as 71-1211 except w/wood veneer cabinet and brown grill cover

(USA) The SPL1225, SPL1226 Speaker Systems. Features: Biampable (3rd order Butterworth x-over, 1250Hz), Biamp defeat switch, polyimide Kapton voice coil bobbins w/cast alloy baskets, 40 x 90 degree horn, Titanium CDs, 3/4" birch plywood, gray carpet; Specs: 8 ohm, 100dB/1M/1w Sens; **Models:**

- 071-1225 **SPL1225**, 15" cast frame woofer w/ 3" voice coil, 50-20kHz response ±6dB, 123dB SPL max out, 200w pwr hndng
- 071-1226 **SPL1226**, two 15" cast frame woofers w/ 3" voice coils, 38-20kHz response ±6dB, 126dB SPL max out, 400w power handling



(USA) The SPL Tour Series professional arrayable loudspeakers are top-of-the-line speaker systems perfect for even the most demanding concert sound applications. In conjunction with the Fender-RigSafe rigging and flying hardware, they are adaptable enough to be used in any situation. **Models:**
 071-1310 **SPL118S**, 18" cast frame sub-woofer w/4" voice coil, 600w short term/300w long term power handling
 071-1320 **SPL215S**, two 15" cast frame woofers w/4" voice coils, 1400w short term/700w long term power handling
 071-1330 **SPL 2912**, 12" cast frame woofer w/3" voice coil, CD horn, 400w short term/200w long term power handling
 071-1340 **SPL 2915**, 15" cast frame woofer w/4" voice coils, CD horn, 500w short term/250w long term power handling

ACCESSORIES

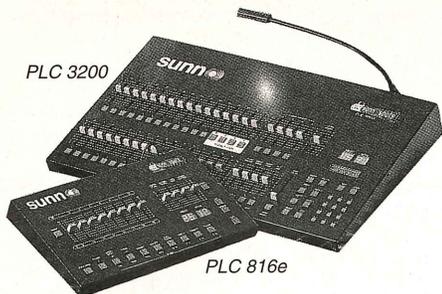
(USA) RX series racks hold your rack mount equipment securely and safely; **Models:**
 071-1902 **RX 1902**, 2-space rack
 071-1904 **RX 1904**, 4-space rack
 071-1906 **RX 1906**, 6-space rack
 071-1908 **RX 1908**, 8-space rack
 071-1912 **RX 1912**, 12-space rack

(USA) The RX Rackmount Amp Cases include removable, latching front and rear covers, casters, front and rear rack rails; **Models:**
 071-1909 **Fender/SUNN RX-1928**, 8 spaces
 071-1913 **Fender/SUNN RX-1926**, 12 spaces
 071-1917 **Fender/SUNN RX-1928**, 16 spaces

(USA) The ST-75 tripod stand raises speakers for max dispersion. Specs: anodized aluminum alloy tubing, 75 lb. capacity, 79" max ht; **Models:**
 071-0270 **ST-75 Speaker Stand**

LIGHTING

PROGRAMMABLE CONSOLES

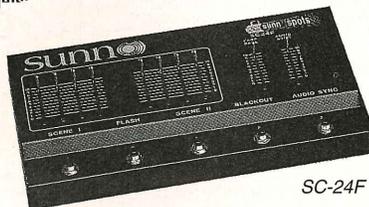


(USA) The PLC 3200 Programmable Lighting controller incorporates state-of-the-art hardware designs. Features: Micro-processor memory, Programmable crossfade, Touch-sensitive GO button, 4 programmable submasters, Individual flash/bump buttons, Full MIDI implementation, Pre-heat function for dimmers, AMX 192 interface, DMX 512 interface w/Standard and Colortran baud rates, SUNNPLEX analog multiplex interface, Internal 120 or 230V power, 2 programmable footswitches; **Models:** 990-9900-320 **PLC3200**, Programmable Lighting Console

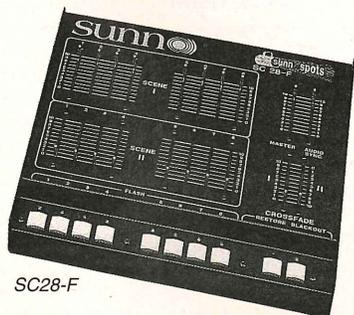
(USA) PLC 816e Programmable Lighting Controller offers latest advances in synthesizer, drum machine and computer technology, for recreating lighting effects consistently. Dynamic memory, SUNNPLEX™ multiplex interface. Features: 8 sliders for 16 chnls, MIDI In & Out & Thru, GO button, External footswitch, Programmable Audio Sync. **Models:** 990-9900-420 **PLC816e**, Programmable Lighting Console

MANUAL CONTROL CONSOLES

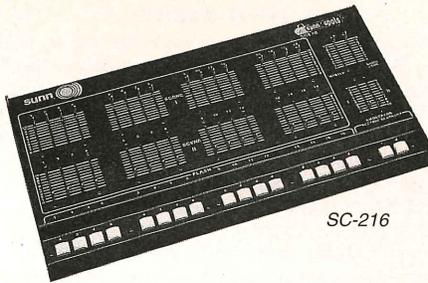
(USA) Individual sliders for channel and scene, drive over 25 dimmer packs simultaneously, Dual sunnplex in/out connectors for daisy-chaining, Phantom powered by all Sunnplex dimmer packs, Audio sync with adjustable gain Flash buttons; **Models:**



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



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



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

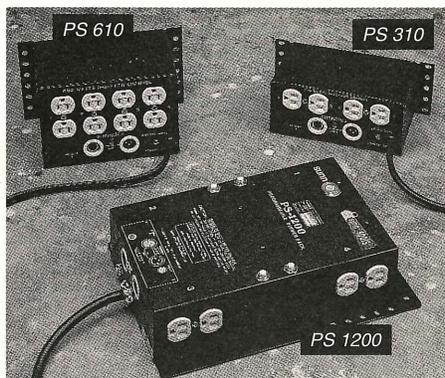
INTEGRATED STAGE LIGHTING SYSTEMS

(USA) Litesys systems are compact lighting systems, complete with transportable case. **Models:**

990-9953-330 **Litesys 438**, 4-chnl 300w dimmer bar, 4 Par 38 cans, 4 gel frames
 990-9953-330 **Litesys 438**, 4-chnl 600w dimmer bar, 4 Par 56 cans, 4 gel frames
 990-9953-330 **Litesys 438**, 4-chnl 1200w dimmer bar, 4 Par 64 cans, 4 gel frames,

DIMMER PACKS

PS and dimmer packs are lightweight professional lighting units. Features: 4 chnls (32 jumper select programmable chnls), Sunnplex mic cable connect system; **Models:**



Tree/Truss
 080-0310 **PS 310**, 300w per channel
 080-0610 **PS 610**, 600w per channel
 990-9900-340 **PS 1200**, 1200w per channel

Rack mount
 080-0640 **PSR 640**, 600w per channel

POWER PACKS

The PRO RACK ND power pack is a rack mount, programmable non-dim power module, for "On/Off" lighting or motor control. Features: 2 rack spc, Fuse and Circuit Breaker Protection, "0 switch" circuitry, Programmable for 32 control signals; Specs: 1800w [15A] max load (4 chnls at 600w [5A]), 2400w (20A) increased max load, control [SUNNPLEX or Direct 0-10VDC], power out options @ 400mA [2 U-ground outlets per chnl + 15VDC available to controller], 2VDC or more chnl "On" control voltage, 1VDC or less channel "Off"; **Models:** 080-0600 **PRO RACK ND 600**

LAMPS

lamps offer quality, long lasting performance for all lighting needs. **Models:**
 990-9900-180 **150**, 150w, Par 38
 990-9900-190 **250 K**, 250w, Krypton, Par 38
 990-9900-200 **300 MFL**, 300w, Par 56, Medium Flood
 990-9900-210 **500 Q**, 500w, Quartz, Par 56
 990-9900-220 **500 NSP**, 500w, Par 64, Narrow Spot
 990-9900-230 **1,000 Q**, 1000w, Quartz, Par 64

ACCESSORIES

Individual

The truss rod replacement bar is a four foot anodized aluminum alloy tubing cross bar, drilled for fixture mounting. **Models:** 990-9900-360 **CB-100**

Lighting fixtures include gel frame and six foot cord. **Models:**



990-9900-380 **PAR 38**
 990-9900-560 **PAR 56**



990-9900-640 **PAR 64**

Group Packages

The SUNN Gelpak package includes one each of four assorted gel colors. **Models:** 990-9900-160 **Gelpak**

The SUNN Colormedia package includes one each of 20" x 24" gels of four assorted colors. **Models:** 990-9900-140 **Colormedia**

The SUNN LG-4 package includes four PAR 38 light fixtures, four 150 watt bulbs, magnetic gel frames, assorted colored gels, truss bar w/stand adaptor. **Models:** 990-9900-260 **LG-4**

The SUNN ST-100 is a lightweight tripod lighting truss stand, ideal for club and small auditorium applications. Specifications: anodized aluminum alloy tubing, 100 lb. capacity, 110" max height; **Models:** 990-9900-280 **ST-100 Lighting Stand**



STRATOCASTERS



U.S. VINTAGE

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

- 010-0908 **'57 Stratocaster**, mpl neck, Alder body, sgl-layer pckgrd, "skunk stripe" on back of neck, hdstck plug
- 010-0909 **'62 Stratocaster**, RW slab frtbrd, Alder body, tri-lam (W/B/W) pckgrd

REISSUE

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

- 027-1000 **'60's Stratocaster**, u-shaped neck w/RW slab frtbrd, tri-lam (W/B/W) pckgrd
- 027-1002 **'50's Stratocaster**, v-shaped Mpl neck, sgl-layer pckgrd, "skunk stripe" on back of neck, hdstck plug
- 027-1102 **'50's Stratocaster**, same as 027-1002 except non-tremolo bridge

AMERICAN STANDARD

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

- 010-7402 **American Standard Stratocaster**, Mpl neck
- 010-7400 **American Standard Stratocaster**, RW frtbrd
- 010-7422 **American Standard Stratocaster**, same as 010-7402, except left-hndd
- 010-7420 **American Standard Stratocaster**, same as 010-7400, except left-hndd

STANDARD

Standard Stratocasters are updated versions of the Stratocasters. Body: Poplar (except 027-4620); Neck: "shallow U" shape, satin finish, 21 standard frets, 9.5" rad; E-tronics: 3 SC pu's, 5-pos. ssw; Other: vintage trem; **Models:**

- 013-4602 **Standard Stratocaster**, Mpl neck
- 013-4600 **Standard Stratocaster**, RW frtbrd
- 027-4620 **Standard Stratocaster**, RW frtbrd, left-hndd, Basswood body

FENDER SQUIER SERIES

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

- 033-7102 **Fender Squier Stratocaster**, Mpl neck
- 033-7100 **Fender Squier Stratocaster**, RW frtbrd
- 033-7120 **Fender Squier Stratocaster**, same as 033-7100, except left-hndd

HRR SERIES

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

- 125-1002 **"HRR" '50's Stratocaster**, mpl neck
- 125-1000 **"HRR" '60's Stratocaster**, RW frtbrd

U.S. STRAT PLUS SERIES

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

- 010-7502 **Strat Plus**, mpl neck, 3 Gold FLS
- 010-7500 **Strat Plus**, RW frtbrd, 3 Gold FLS
- 010-9502 **Deluxe Strat Plus**, same as 010-7502, except 1 Red FLS (Bridge) & 1 Silver FLS (Mid) & 1 Blue FLS (Neck), and Ash top and bottom body laminates
- 010-9500 **Deluxe Strat Plus**, same as 010-7500, except 1 Red FLS (Bridge) & 1 Silver FLS (Mid) & 1 Blue FLS (Neck), and Ash top and bottom body laminates

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

- 010-9800 **U.S. Strat Ultra**

FLOYD ROSE™ CLASSIC SERIES

(USA) The Floyd Rose Classic Series features Fender's classic guitars updated with some of Floyd's modern innovations. Body: Alder; Neck: 22 std frets, 9.5" rad; E-tronics: DiMarzio Custom PAF Pro HB pu (bridge), 2 Am Std SC pu's, Vol, 2 Tone (Neck, Mid), special 5-pos. ssw; Other: vintage tuners, chrm Floyd Rose Original dbl-lckng tremolo system; **Models:**

- 110-6000 **Floyd Rose Classic Stratocaster**, RW frtbrd
- 110-6002 **Floyd Rose Classic Stratocaster**, Mpl neck

FLOYD ROSE FENDER SQUIER SERIES

The Floyd Rose Squier Series Stratocaster is an affordable guitar with hot features. Body: Basswood; Neck: 21 jumbo frets, 12" rad; E-tronics: 1 HB pu (bridge), 2 SC pu's, 5-pos. ssw, 1 Tone (neck pu), 1 TBX (Bridge, Mid pu's); Other: Floyd Rose II dbl-lckng tremolo system; **Models:**

- 125-5000 **Floyd Rose Fender Squier Stratocaster**, RW frtbrd
- 113-1100 **Floyd Rose Fender Squier Stratocaster**, RW frtbrd
- 113-1102 **Floyd Rose Fender Squier Stratocaster**, Mpl Neck

SET NECK SERIES

(USA) Set Neck Stratocasters offer discriminating players the highest quality in sound and appearance. Body: Honduras Mahogany w/bkmtchd highly figured Mpl top; Neck: Ebony frtbrd, 22 std frets, 12" rad; E-tronics: Vol, TBX, special 5-pos. ssw; **Models:**

- 010-2500 **Set Neck Stratocaster**, 4 Fender-Lace Sensors (Blue-neck, Gold-mid, dbl Red-bridge), Tone (Neck), Strat Deluxe Tremolo system
- 110-2600 **Set Neck Floyd Rose Stratocaster**, DiMarzio Custom PAF Pro HB pu (bridge), 2 Am Std SC pu's, Vol, 2 Tone (Neck, Mid), Tone (neck), Floyd Rose Pro dbl-lckng tremolo system

SIGNATURE SERIES

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

- 010-7602 **Eric Clapton**

(USA) The Beck model is the culmination of Jeff Beck's ultimate guitar features. Body: Alder; Neck: Pao Ferro frtbrd, Special deep '50's shape, satin finish, 22 vintage frets, 9.5" rad; E-tronics: 2 Gold FLS's [neck, mid], dual Gold FLS [bridge] with sgl/dbl sw, Tone (neck), TBX (bridge, mid); Other: locking keys, roller nut; **Models:**

- 010-9600 **Jeff Beck**

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

- 010-7702 **Yngwie Malmsteen**, Mpl neck
- 010-7700 **Yngwie Malmsteen**, RW frtbrd

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

- 027-2702 **Yngwie Malmsteen Standard**

(USA) The Stevie Ray Vaughan Signature Model respectfully reproduces Stevie's unique guitar. Body: Alder; Neck: "Oval" shape, Pao Ferro frtbrd, 12" rad, 21 vintage frets, vintage tint finish; E-tronics: 3 "Texas special" SCs, 5-pos ssw, Vol, 2 Tone (Mid, Neck); Other: left-hndd vintage style tremolo, B/W/B pckgrd w/ wht knobs & pu covers, "SRV" initials in pckgrd, gldpltd hwr; **Models:**

- 010-9200 **Stevie Ray Vaughan**

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

- 010-9100 **Robert Cray**

(USA) The Richie Sambora Signature Model boasts many features demanded by hot rock players. Body: Alder; Neck: Mpl, "star" inlays, 12" rad, 22 jumbo frets, satin finish; E-tronics: 2 "Texas special" SC pu's (neck, mid), 1 DiMarzio Pro PAF (bridge), 5-pos ssw, Vol, Tone (Neck), TBX (Mid, Bridge); Other: Floyd Rose Original dbl-lckng tremolo system; **Models:**

- 110-2700 **Richie Sambora**

CUSTOM CLASSIC SERIES

(USA) [Custom Order Only] The 1954 Stratocaster is a recreation of that classic model. Body: Ash; Neck: lightly frgd Mpl, "soft V" shape, original dot spacing, 21 vintage frets, 9.5" rad; E-tronics: 3 SC Custom Shop '50's pu's w/beveled magnets, Vol, 2 Tone; Other: center pocket red plush/Tweed case; **Models:**

- 010-5402 **1954 Stratocaster**

(USA) [Custom Order Only] The 1960 Stratocaster is a recreation of that classic model. Body: Alder; Neck: lightly frgd Mpl w/RW frtbrd, "C" shape, gloss finish, 21 vintage frets, 9.5" rad; E-tronics: 3 "Texas Special" SC pu's, Vol, 2 Tone; Other: painted hdstck, brown shell pckgrd, gold plush/Brown Tolex case; **Models:**

- 010-6000 **1960 Stratocaster**

(USA) [Custom Order Only] American Classic Strats are Custom Shop versions of the American Standard. Body: classic shape; Neck: satin finish, 22 Am Std (large) frets, 9-1/2" rad, E-tronics: 3 "Texas Special" SC pu's, Mid pu is reverse polarity/reverse wound for quiet operation w/Bridge or Neck pu's, 5-pos. ssw, Tone (Neck pu), TBX (bridge, Mid pu's); Other: Am Std trem w/Stnlss Stl saddles; **Models:**

- 010-4702 **American Classic Stratocaster**, Mpl neck
- 010-4700 **American Classic Stratocaster**, RW frtbrd

(USA) [Custom Order Only] Custom Shop versions of vintage Stratocasters for left handers. Body: classic shape; Neck: medium, 21 vintage frets, original dot spacing, 9.5" rad; E-tronics: 3 "Texas Special" SC pu's, 5-pos. ssw, 1 Tone (neck pu), 1 Tone (Mid pu); Other: ncklpltd hwr, vintage trem, center pocket red plush/Tweed case; **Models:**
 010-5722 '57 Stratocaster (left handed), mpl neck, sgl-layer pckgrd, soft "U" shaped neck
 010-6220 '62 Stratocaster (left handed), RW slab frtbrd, aged (W/B/W) pckgrd

PRODIGY



(USA) Prodigy guitars feature a stylized body that takes the classic Fender look into the '90's. Body: Poplar; Neck: Satin finish, 22 frets, 9.5" rad; E-tronics: 1 HB (Bridge), 2 SC (Mid, Neck), Vol, Tone, 5-pos ssw; **Models:**
 014-5002 Prodigy, Mpl neck, Std tremolo
 014-5000 Prodigy, RW frtbrd, Std tremolo
 014-5102 Prodigy II, same as 014-5002, but w/Floyd Rose lic. dbl-lckng tremolo system
 014-5100 Prodigy II, same as 014-5000, but w/Floyd Rose lic. dbl-lckng tremolo system

TELECASTERS



U.S. VINTAGE

(USA) The Vintage Telecaster is a faithful recreation of one of Fender's first guitars. Body: Ash, Butterscotch Blond nitrocellulose lacquer finish; Neck: 21 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: lacquer coated copper windings (pu's), cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, snl-ply blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hwr; **Models:**
 010-1303 '52 Telecaster

REISSUE

Reissue Telecasters offer quality recreations of the guitar that started it all. Body: Basswood, Blond finish; Neck: 21 vintage frets, 7.25" rad, tinted finish; E-tronics: 3-pos ssw; Other: vintage tuners, snl-ply wht pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hwr, round string retainer; **Models:**
 027-1202 '50's Telecaster

Custom Telecasters are versions of earlier upgraded Telecaster models. Body: Basswood, tinted finish, wht binding; Neck: 21 vintage frets, 7.25" radius, tinted finish; E-tronics: 3-pos ssw; Other: vintage tuners, 3-ply (w/b/w) pckgrd, vintage bridge w/3 saddles; **Models:**
 027-5100 '62 Custom Telecaster
 027-5120 '62 Custom Telecaster, same as 27-5100 except left handed

The '69 Telecaster Thinline is a recreation of that popular model. Body: Mahogany, semi-hollow w/F hole; Neck: 21 vintage frets, 7.25" radius; E-tronics: 3-pos ssw; Other: vintage tuners, snl-ply wht pckgrd, vintage bridge w/3 saddles, ncklpltd hwr; **Models:**
 027-7702 '69 Telecaster Thinline

AMERICAN STANDARD

(USA) American Standard Telecasters are upgrades of classic Telecasters. Body: Alder; Neck: 22 Am Std (large) frets, 9.5" radius, satin finish, Bi-flex truss rod; E-tronics: 2 Am Std SC pu's, 3-pos. ssw, Vol, TBX; Other: Schaller chrome tuners, Am Std (individually adjustable, stainless steel) bridge saddles; **Models:**
 010-8402 American Standard Tele, Mpl neck
 010-8400 American Standard Tele, RW frtbrd

STANDARD

Standard Telecasters are updated versions of the Telecaster. Body: Poplar; Neck: Mpl, 21 vintage frets, 7.25" radius, skunk stripe; E-tronics: 2 SC pu's, 3-pos. ssw, Vol, Tone; Other: snl-ply wht pckgrd, bridge w/individually adjustable saddles, chrmpktd hwr; **Models:**
 013-5202 Standard Telecaster

FENDER SQUIER SERIES

The Squier Telecaster is an affordable, fine quality version of the Fender Standard Telecaster. Body: classic Telecaster shape; Neck: 21 frets, 12" rad; E-tronics: 2 SC pu's, 3-pos. ssw, Vol, Tone; Other: vintage style bridge; **Models:**
 033-7302 Fender Squier Telecaster, Mpl neck

U.S. PLUS SERIES

(USA) Tele Plus guitars are designed to better address today's players. Body: Ash or Alder, Ash Top & Back; Neck: natural satin finish, 22 jumbo frets, Bi-flex truss rod; E-tronics: 1 Blue FLS (neck), dual Red FLS's w/3-pos mini toggle (bridge), 3-pos. ssw, Vol, TBX; Other: chrmpktd hwr; **Models:**
 010-8502 Tele Plus, mpl neck
 010-8500 Tele Plus, RW frtbrd

SET NECK SERIES

(USA Custom Shop) Set Neck Telecasters offer discriminating players the highest quality looks and tone. Body: Honduras Mahogany w/1/4" bookmatched highly figured Mpl top and Ivoroid binding; Neck: 22 jumbo frets, 12" rad; E-tronics: 2 custom DiMarzio HB pu's, 3-pos. ssw, Coil Cut mini toggle, Vol, TBX; **Models:**
 010-3600 Set Neck Telecaster, Pao Ferro frtbrd, Chrm hrdwr
 010-3900 Set Neck Telecaster "CA", Honduras Mahogany neck w/Ebony frtbrd, Am Std Tele bridge, Am Std Tele pu (bridge)

U.S. SIGNATURE SERIES

(USA) The James Burton Telecaster model was designed under the direction of famous picker James Burton. Body: Light Ash; Neck: Mpl, natural satin finish, special "oval" shape, 21 vintage frets, 9.5" radius; E-tronics: 1 Blue FLS (neck), 1 Silver FLS (mid), 1 Red FLS (bridge), special 5-pos. ssw, Volume, Tone; Other: Gold or Black hrdwr (depending on body color), Schaller (Gold or Black) chrome tuners, Am Std bridge; **Models:**
 010-8602 James Burton Telecaster

(USA) [Custom Order Only] The Danny Gatton Telecaster model is a faithful recreation of Danny's heavily modified early '50's Telecaster. Body: Light Ash; Neck: Mpl, special finish, Zirconian side dot markers, 22 vintage frets, 7.25" radius; E-tronics: 2 Barden custom SC pu's, 3-pos. ssw, Volume, Tone (special values); Other: modified vintage style bridge; **Models:**
 010-8700 Danny Gatton Telecaster

(USA) [Custom Order Only] The Albert Collins Telecaster model is a faithful recreation of Albert's "red hot" blues axe. Body: Light Ash w/bound top and back; Neck: Mpl, gloss finish, 21 vintage frets, 7.25" radius; E-tronics: 1 vintage SC pu (bridge), 1 '50's style HB pu, 3-pos. ssw, Volume, Tone; Other: vintage style bridge w/special cover; **Models:**
 010-8800 Albert Collins Telecaster

(USA) [Custom Order Only] The Jerry Donahue Telecaster model offers Jerry's unique "2 guitars in 1" design features. Body: Light Ash w/bookmatched birdseye Mpl top and back; Neck: special "V" shape, Birdseye Mpl, 21 vintage frets, 9.5" radius; E-tronics: Custom wound Tele pu (bridge), custom wound Strat pu (neck), special 5-pos. ssw, Volume, Tone; Other: vintage style bridge w/Brass saddles, gldpltd hrdwr; **Models:**
 010-8902 Jerry Donahue Telecaster

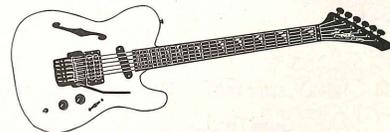
CUSTOM CLASSIC SERIES

(USA) [Custom Order Only] The Sparkle Telecaster is a stunning version of a vintage Telecaster. Body: light Poplar, sparkle finish; Neck: lightly fgdr Mpl, "C" shape, 21 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: "Texas Special" Tele pu's, cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, snl-ply blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hwr, Black plush Tolex case; **Models:**
 010-6802 Sparkle Telecaster

(USA) [Custom Order Only] The Bajo Sexto Telecaster is a unique "baritone" guitar. Body: Ash, tinted nitrocellulose lacquer finish; Neck: Mpl, "C" shape, 30.2" baritone scale, 24 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: "Texas Special" Tele pu's, cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, snl-ply blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hwr, Black plush Tolex case; **Models:**
 010-4002 Bajo Sexto Telecaster

(USA) Custom shop version of the classic Telecaster for left handers. Body: Ash, Butterscotch Blond nitrocellulose lacquer finish; Neck: lightly fgdr Mpl, "soft V" shape, 21 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: "Texas Special" Tele pu's, cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, snl-ply blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hwr, Red plush Tweed case; **Models:**
 010-5222 '52 Telecaster (left-hndd)

ACOUSTIC/ELECTRIC



The Acoustic/Electric Telecaster combines the best features of both acoustic and electric models. Body: slighter larger Telecaster shape w/"F" hole, Basswood w/bound Solid Spruce top; Neck: RW frtbrd, dot inlays, 22 jumbo frets, 12" rad, "Strat"-style hdstck w/new Fender logo; E-tronics: 1 Silver FLS (neck), 1 piezo acoustic system (bridge), Pan, Vol, Full-range Boost; Other: blk chrome hrdwr, mini tuners, no pckgrd, back-loading bridge; **Models:**
 025-2300 Acoustic/Electric Telecaster

DUOSONIC

The Duosonic revisits some rock 'n roll magic from the 50s. Body: Poplar; Neck: Mpl, 20 frets, 9.5" rad; E-tronics: 2 sgl-coil pu's, 3-pos toggle, Vol, Tone; Other: ; **Models:**
 013-0202 Duosonic

HEARTFIELD

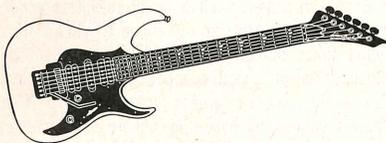
TALON SERIES



Talon models have all the hot features demanded by today's rock players. Body: Basswood; Neck: ultra slim "U" shape, RW frtbrd, Super Jumbo frets, 17" rad, 25.1" scale length; E-tronics: 2 HB pu's (bridge, neck) and 1 SC (mid), special 5-pos. ssw, TBX, Vol; Other: Floyd-Rose dbl-lckng tremolo system; **Models:**

- 125-3000 **Talon**, Floyd Rose II, 22 frets, Dot frtmrks, 1 Heartfield HB and 2 Heartfield SC pu's, slant-down hdstck
- 125-3100 **Talon I**, Floyd Rose Original, 22 frets, Dot frtmrks, Heartfield HB's, slant-down hdstck
- 125-3200 **Talon II**, Floyd Rose Original, 24 frets, Dot frtmrks, DiMarzio HB's, slant-down hdstck
- 125-3600 **Talon III**, same as 131-3300, but w/Reverse headstock and no pckgrd

The Talon IV and V are the ultimate contemporary rock guitars. Body: Basswood; Neck: ultra slim "U" shape, RW frtbrd, 24 Super Jumbo frets, "Sabre tooth" frtmrks w/red at 12 and 24, 17" rad, 25.1" scale length; E-tronics: 2 DiMarzio HB pu's (bridge, neck) and 1 SC (mid), special 5-pos. ssw, TBX, Vol; Other: Floyd Rose Pro dbl-lckng tremolo; **Models:**

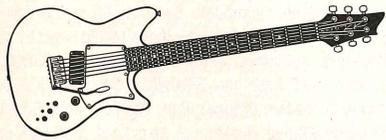


125-3400 **Talon IV**



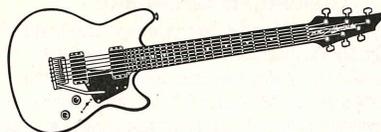
125-3500 **Talon V**, same as 31-3400, but w/reverse hdstck

RR SERIES



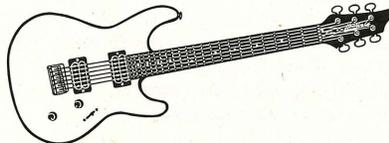
The RR 8 & 9 models offer traditional looks with innovative electronics. Body: Alder, Dbl-cutaway shape; Neck: RW frtbrd, 22 jumbo frets, 12" rad; E-tronics: HB pu, 3 circuit selector pushbuttons w/ LED displays, onboard active distortion [Gain, Tone, Level], Tone, Vol; Other: chrmpitd hdwr; **Models:**

- 025-0800 **RR 8**, Non-trem Am Std bridge, 24.725" scale length
- 025-0900 **RR 9**, Am Std tremolo, 25.5" scale length



RR 58 & 59 models offer traditional looks with some upscaled features. Body: African Mahogany, Dbl-cutaway shape; Neck: soft slim "U" shape, African Mahogany, RW frtbrd, 22 jumbo frets, Abalone dot mrks, 12" rad; E-tronics: 2 HB pu's, special 5-pos. ssw, TBX, Vol; Other: lubricated "low friction" nut, chrmpitd hdwr; **Models:**

- 025-5800 **RR 58**, Non-tremolo Am Std bridge, 24.725" scale length
- 025-5900 **RR 59**, Dlx Am Std tremolo, locking keys, 25.5" scale length, special extended "straight string pull" hdstck



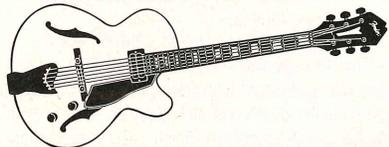
ELAN SERIES

Elan models are sophisticated guitars for the discerning player. Body: Honduras Mahogany w/bkmtchd highly fgdr Mpl top; Neck: soft slim "U" shape, Honduras Mahogany, Ebony frtbrd, 22 frets, Shell dot mrks, 12" rad; E-tronics: Special 5-pos. ssw, TBX, Vol; Other: lubricated "low friction" nut, Mother-of-Pearl tuner buttons; **Models:**

- 025-4000 **Elan I**, 2 HB pu's, Non-tremolo Am Std bridge, 25.1" scale length, Gldpltd hdwr
- 025-4100 **Elan II**, 2 HB pu's, Dlx Am Std tremo, lckng keys, 25.5" scale length, Chrmpitd hdwr
- 125-4200 **Elan III**, 1 SC and 2 HB pu's, Floyd Rose Pro dbl-lckng tremolo system, 25.1" scale length, Bkchrmpitd hdwr

DESIGNER/SIGNATURE

D'AQUISTO



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

- 027-2020 **D'Aquisto**

ROBBEN FORD



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

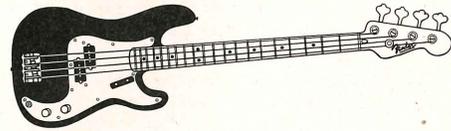
- 027-3030 **Robben Ford Model**

COLLECTIBLE SERIES

The Collectible Series is made up of classic instruments from the past that have been reissued on a limited basis. **Models:**

- 027-7800 '62 Jaguar
- 027-7700 '62 Jazzmaster
- 027-9202 '68 Stratocaster
- 027-9222 '68 Stratocaster, left-hndd
- 027-9102 "Paisley" Strat
- 027-9302 "Blue Flower" Strat
- 027-5902 '72 Stratocaster
- 027-8900 Strat XII
- 027-3600 "Short Scale" Strat, RW frtbrd
- 027-3602 "Short Scale" Strat, Mpl neck
- 027-9702 "J.D." Telecaster, Mpl neck
- 027-4800 "Rosewood" Telecaster, RW neck
- 027-3202 '72 Telecaster Thinline, Mpl neck
- 027-4902 "Paisley" Tele
- 027-9402 "Blue Flower" Tele
- 027-7602 '72 Telecaster Custom
- 027-8000 '62 Custom Esquire
- 027-7902 '54 Esquire
- 027-3700 '69 Mustang
- Stringmaster Double Neck Steel Guitar
- 027-2200 Deluxe 6 Steel Guitar
- 027-1902 '51 Precision Bass
- 027-3100 '75 Precision Bass, RW frtbrd
- 027-3102 '75 Precision Bass, Mpl neck
- 027-3500 '75 Jazz Bass, RW frtbrd
- 027-3502 '75 Jazz Bass, Mpl neck

PRECISION BASSES



VINTAGE

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

- 019-0115 '57 Precision Bass, mpl neck, sgl-layer Gold anodized Aluminum pckgrd, "skunk stripe" on back of neck, hdstck plug
- 019-0116 '62 Precision Bass, RW slab frtbrd, 3-ply (W/B/W) or 4-ply (W/B/W/Tortoiseshell) pckgrd

REISSUE

Reissue Precision Bases offer quality recreations of P-Bases of those eras. Body: Basswood, classic shape, polyester finish; Neck: 21 std frets, 7.25" rad; E-tronics: P-Bass (split single coil) pu, Volume, Tone; Other: ncklpltd hdwr, vintage bridge; **Models:**

- 027-1302 '50's Precision Bass, mpl neck, sgl-layer wht pckgrd, "skunk stripe" on back of neck, hdstck plug
- 027-1300 '60's Precision Bass, RW slab frtbrd, tri-lam (W/B/W or W/B/W/Tortoiseshell) pckgrd

STANDARD

The Standard Precision Bass is an updated versions of a classic P-Bass. Body: Poplar; Neck: RW slab frtbrd, 20 std frets, 7.25" radius; E-tronics: P-Bass (split single-coil) pu, Volume, Tone; Other: 3-ply (W/B/W) pckgrd, Chromeplated hdwr; **Models:**

- 013-6000 **Standard Precision Bass**

FENDER SQUIER SERIES

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

- 033-7400 **Fender Squier Precision Bass**
 033-7420 **Fender Squier Precision Bass**, same as 033-7400, except left-hndd
 033-8600 **Fender Squier Active Precision Bass**, 1 P-Bass pu, 1 J-Bass pu, active electronics

U.S. PLUS

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

- 019-7502 **Precision Bass Plus**, mpl neck
 019-7500 **Precision Bass Plus**, RW slab frtbrd

U.S. PLUS DELUXE

(USA) Precision Bass Plus Deluxe models are designed today's discriminating players. Body: downsized P-Bass shape, Alder; Neck: 22 Am Std frets, 9.5" rad, satin finish, Bi-Flex truss rod; E-tronics: 1 Silver P-Bass FLS, 1 Silver J-Bass FLS, Vol, Treble boost/cut, Bass boost/cut, Pan; Other: dlx fine tuning bridge, adjustable tension dlx tuning keys, tri-lam (W/B/W) pckgrd, Chromeplated hrdwr; **Models:**

- 019-7602 **Precision Bass Plus Deluxe**, mpl neck
 019-7600 **Precision Bass Plus Deluxe**, RW frtbrd

CUSTOM CLASSIC SERIES

(USA) [Custom Order Only] The Vintage Precision Custom Bases is a special Custom shop version of the Fender classic. Body: Swamp Ash, contoured slab shape, nitrocellulose lacquer finish; Neck: 20 vintage frets, 7.25" radius, soft "U" shape, tinted nitrocellulose lacquer finish; E-tronics: 1 P-Bass (split single-coil) pu, lacquer coated copper windings (pu's), cloth wrapped wire (in electronics), 2 Vol, 2 Tone; Other: Tele bass peghead, vintage Kluson (reverse direction) tuners, vintage bridge, nickelplated hrdwr; **Models:**

- 019-5602 **Vintage Precision Custom Bass**

(USA) [Custom Order Only] Custom shop version of the Vintage Precision Bases for left handers. Body: Alder, nitrocellulose lacquer finish; Neck: lightly frgd Mpl, "C" shape, 20 vintage frets, 7.25" radius, soft "U" shape, tinted nitrocellulose lacquer finish; E-tronics: 1 P-Bass (split single-coil) pu, lacquer coated copper windings (pu's), cloth wrapped wire (in electronics), Volume, Tone; Other: vintage Kluson (reverse direction) tuners, vintage bridge, nickelplated hrdwr, Red plush Twee case; **Models:**

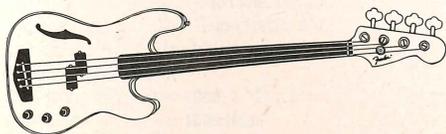
- 019-5722 **'57 Precision Bass (left-hndd)**

REISSUE

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

- 027-1302 **'50's Precision Bass**, mpl neck, sgl-layer wht pckgrd, "skunk stripe" on back of neck, hdstck plug

ACOUSTIC/ELECTRIC



The P-Bass Acoustic/Electric models are acoustic versions of the first electric bass. Body: P-Bass shape w/"F" hole, Basswood w/bound Solid Spruce top; Neck: RW frngrbrd, 12" rad; E-

tronics: 1 Silver FLS (neck), 1 piezo acoustic system (bridge), Pan, Vol, Full-range Boost; Other: chrome hrdwr, no pckgrd, back-loading bridge; **Models:**

- 027-9600 **P-Bass Acoustic/Electric**, 20 frets
 027-9608 **P-Bass Acoustic/Electric, Fretless**, same as 027-9600, except fretless

"LYTE"



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

- 027-9500 **Precision Bass "Lyte"**

JAZZ BASES



U.S. VINTAGE

(USA) Vintage Jazz Bases are excellent recreations of the famous J-Bases of the '60's. Body: Alder, nitrocellulose lacquer finish, original "offset waist" shape; Neck: 20 vintage frets, RW frtbrd, 7.25" ra, nitrocellulose lacquer finish; E-tronics: 2 J-Bass pu's (out of phase), lacquer coated copper pu windings, cloth wrapped wire, 2 concentric (Vol/Tone) knobs; Other: vintage Kluson (reverse direction) tuners, vintage bridge, nickelplated hrdwr, 3-ply (W/B/W or W/B/W/Tortoise shell) pckgrd; **Models:**

- 019-0209 **'62 Jazz Bass**

REISSUE

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

- 027-1400 **'60's Jazz Bass**

AMERICAN STANDARD

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

- 019-2300 **American Standard Jazz Bass**

STANDARD

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

- 013-6500 **Standard Jazz Bass**, Poplar body
 027-6720 **Standard Jazz Bass**, same as 27-6500 except left-hndd and Basswood body
 027-6508 **Standard Jazz Bass**, same as 27-6500 except fretless and Basswood body

FENDER SQUIER SERIES

The Squier Jazz Bass is an affordable, fine quality version of the Fender J-Bass. Body: classic J-Bass shape; Neck: RW frtbrd, 20 std frets, 12" rad; E-tronics: 2 J-bass pu, 2 Vol, Tone; Other: chrome hrdwr; **Models:**

- 033-7500 **Fender Squier Jazz Bass**

U.S. PLUS

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

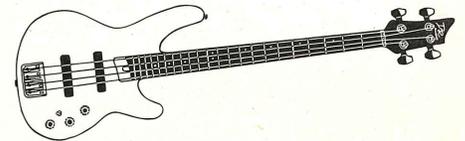
- 019-8500 **Jazz Bass Plus V**, 5 strings, RW frtbrd, Gotoh "mini" tuning keys
 019-8402 **Jazz Bass Plus**, mpl neck, Fender/Schaller tuning keys
 019-8400 **Jazz Bass Plus**, RW frtbrd, Fender/Schaller tuning keys

CUSTOM CLASSIC SERIES

(USA) [Custom Order Only] Custom shop version of classic J-Bases for left handers. Body: classic shape; Neck: "C" shape, Mpl, RW frtbrd, 20 vintage frets, 7.25" rad; E-tronics: 2 J-Bass pu's, lacquer coated copper pu windings, cloth wrapped wire, 2 concentric (Vol/Tone) knobs; Other: vintage tuners, vintage bridge, ncklpltd hrdwr, red plush/Tweed case; **Models:**

- 019-0209 **'62 Jazz Bass (left-hndd)**

HEARTFIELD BASES



DR SERIES

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

- 025-6000 **DR-4**, 12" rad frtbrd, 22 jumbo frets, chrmpitd hrdwr
 025-6100 **DR-5**, 5 strings, 19.685" rad frtbrd, 24 jumbo frets, chrmpitd hrdwr
 025-6600 **DR-6**, 6 strings, 12" rad frtbrd, 24 jumbo frets, special hum-cancelling pu's, gldpltd hrdwr

Custom made versions of the DR basses, featuring the ultimate in figured hardwoods. Body: Multi-Lam w/fancy 2-pc. top, Dbl cutaway shape; Neck: neck-through body, Tri-Lam Mpl/RW/Graphite, 24 jumbo frets, 19.685" rad, 33.858" scale; E-tronics: 2 SC pu's, onboard active tunable frequency boost [Frequency shift control, on/off sw], Balance, Vol; Other: goldpltd hrdwr, Graphite lam strip extends to cover hdstck; **Models:**

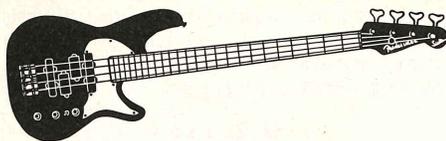
- 025-6200 **DR-4C**
 025-6300 **DR-5C**, 5 strings
 025-6400 **DR-6C**, 6 strings

PROPHECY SERIES

Sleek looking basses with features for the modern player. Body: Dbl cutaway shape; Neck: RW frtbrd, 12" rad, 34" scale, 22 frets; E-tronics: 1 P-Bass style pu (split SC), 1 J-Bass style pu (SC), Pan, Vol; Other: "Saturn knobs", Graphite nut; **Models:**

- 025-7100 **Prophecy I**, Basswood body, Chrmpitd hrdwr, TBX
 025-7200 **Prophecy II**, Ash body, Active electronics, Gldpltd hrdwr, Bass boost/cut, Treble boost/cut
 025-7300 **Prophecy III**, Multi-lam hardwood body, "neck through" design, Multi-lam Mpl neck, Active electronics, Gldpltd hrdwr, Bass boost/cut, Treble boost/cut

SIGNATURE BASSES



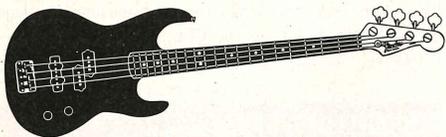
Sleek looking basses with features for the modern player. Body: Alder, special down-sized shape; Neck: Pao Ferro frtbrd, 24 frets, 9.5" rad, 32" scale; E-tronics: 2 custom vintage J-bass pu's (neck, bridge), 1 custom vintage P-bass pu's (mid), Pan, Vol, active Treble, active Bass, 4-pos rotary switch, 3-pos mini switch; **Models:**

025-6000 **Stuart Hamm "Urge" Bass**

Sleek looking basses with features for the modern player. Body: Poplar, special down-sized shape; Neck: RW frtbrd, 24 frets, 9.5" rad, 32" scale; E-tronics: 2 J-bass pu's (neck, bridge), Pan, Vol, active Treble, active Bass; **Models:**

013-1400 **Stuart Hamm "Urge" Standard Bass**

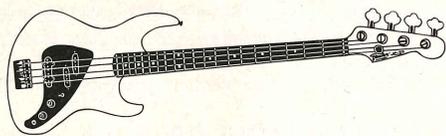
PRODIGY



(USA) The bass version of Fender's new Prodigy guitar. Body: Poplar; Neck: RW frtbrd, 20 frets, 7.25" radius; E-tronics: 1 P-Bass (split coil) pu, 1 J-Bass pu, Master Volume, Pan, Bass boost/cut, Treble boost/cut; Other: Chrmpitd hdw; **Models:**

014-4200 **Prodigy Active Bass**

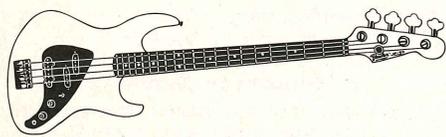
JP-90 BASS



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

014-4100 **JP-90 Bass**

MB BASS



Fender Squier Series MB Basses bring hot, modern styling to the Fender bass.. Body: Basswood or Poplar, downspzcd contemporary shape; Neck: RW frtbrd, 22 jumbo frets, 9.5" radius; E-tronics: 1 P-Bass (split single-coil) pu, 1 J-Bass pu, Vol, TBX; Other: Gotoh tuners, no pckgrd; **Models:**

025-4700 **Fender Squier MB 4 Bass**

025-4700 **Fender Squier MB 5 Bass, 5-string**

GUITAR AMPS

CUSTOM SHOP

Created as the ultimate "plug in and play" amplifiers, Custom Shop models make getting a great tone as easy as flipping a switch. Completely hand-built, they even feature point-to-point hand wiring. They include all-tube circuitry, designed to reflect the best sounds of famous Fender vintage amps. Components like Birch ply-wood, Blonde tolex covering, Oxblood grill cloth, Ivory radio knobs, and jeweled pilot lights complete the picture.

Tone-Master



Tone-Master
212 Enclosure

Vibro-King

(USA) The Vibro-King is a small but powerful combo amp. Specs: 60w RMS, 3-10" "vintage blue" spkrs; Features: Tube Reverb [controls: Dwell, Mix, Tone], "Fat" switch, Tremolo [controls: Speed, Intensity], Effects loop, Vol, Treble, Bass, Mid, Ftswtch for tremolo; **Models:**

081-1000 **Vibro-King**

(USA) The Tone-Master is a potent amp with great tone and power to spare. Specs: 100w RMS; Features: Two chnls ("Vintage", "Drive") each with [Vol, Treble, Bass, Mid, "Fat" switch], Eff loop, chrmpitd slides for mounting to enclosures, ftswtch; **Models:**

081-1000 **Tone-Master**

(USA) The Tone-Master enclosures feature Celestion spkrs, Birch ply-wood closed back cabinets, Blonde tolex covering, Oxblood grill cloth; **Models:**

081-3000 **Tone-Master 212 Enclosure, 2-12" spkrs**

081-3001 **Tone-Master 412 Enclosure, 4-12" spkrs**

VINTAGE

The Vintage series consists of exact replicas of popular Fender amps from the past. Details on both the inside and outside have been recreated with meticulous care.

'59 Bassman

'63 Vibroverb



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

021-7100 **'59 Bassman**

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

021-7200 **'63 Vibroverb**

(USA) The '65 Twin Reverb is an authentic reproduction of the original Twin Reverb, considered by many players the ultimate "clean" amp. Specs: 85w, 2-12" spkrs; Features: 2 chnls, all tube circuitry, tube generated vibrato, spring reverb, tilt-back legs, "Black Face" cosmetics, 2-button ftswtch; **Models:**

21-7300 **'65 Twin Reverb**

Deluxe
Reverb



(USA) The '65 Deluxe Reverb is an authentic reproduction of the original "black face" Deluxe Reverb. Specs: 22w, 12" spkr; Features: 2 chnls (normal and vibrato), all tube circuitry, tube generated vibrato, tube reverb, "Black Face" cosmetics, 2-button ftswtch (reverb, vibrato); **Models:**

21-7400 **'65 Deluxe Reverb**

TWEED SERIES

The Tweed series amps offer classic Fender looks and sound plus some handy modern features. They boast "retro" styling such as genuine Tweed covering, rear-loaded chrome chassis and

Blues DeVille

Blues Deluxe



Bronco

Pro Junior

(USA) The Bronco is a small amp with the classic Fender clean sound as well as some pretty screaming distortion. Specs: 15w, 8" spkr; Features: dual selectable channels (normal, drive) w/separate volume controls, 3-band EQ, ext. spkr jack, head-phone jack; **Models:**

022-3104 **Bronco**

(USA) The Pro Junior is a small amp in the classic Fender tradition. Specs: 15w, 10" spkr; Features: all-tube circuitry, unique "clean" to "drive" volume control, tone; **Models:**

021-3103 **Pro Junior**

(USA) The Blues Deluxe is a potent amp with a range of sounds from clean to milky smooth overdrive. Specs: 40w, 12" spkr; Features: all-tube preamp/power amp, dual selectable channels (normal, drive) w/separate gain and master controls, 3-band EQ, reverb, presence, bright sw, effects loop, ext. spkr jack, ftswtch for drive select; **Models:**

021-3102 **Blues Deluxe**

(USA) The Blues DeVille is a powerful amp with both vintage clean and smooth distortion tones. Specs: 60w, 4-10" spkrs; Features: all-tube preamp/power amp, dual selectable channels (normal, drive) w/separate gain and master controls, 3-band EQ, reverb, presence, bright sw, effects loop, ext. spkr jack, 2-button ftswtch for drive select and reverb on/off; **Models:**

021-3101 **Blues DeVille**

PRO TUBE

Combining popular vintage sound and styling with sensible modern features, the Pro-Tube amplifiers offer features like all-tube circuitry and spring reverb as well as multiple gain switching and effects loop options.

The Twin

Dual Showman Head



(USA) The Concert and Super are tributes to vintage amps with the same names. Features: chnl swtchn, Normal chnl [3-band EQ w/pull/cut], Drive chnl [dual selectable Gain, 3-band EQ], Reverb, adjustable Eff loop w/Mix control, line output, ext. spkr out, 3-button ftswtch; **Models:**

021-4802 **Concert**, 60w RMS, 1-12" spkr
021-4806 **Super**, 60w RMS, 4-10" spkrs

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

021-6200 **The Twin**

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

021-6108 **Dual Showman SR Head**

PERFORMER

Powerful new "hybrid" amps designed for today's aggressive playing styles, the Performer models boast a complex, expressive distortion that rivals popular "hot-rodged" amps.

Performer 650 Combo



(USA) The Performer 650 model is a smaller version of the 1000 models. Specs: 70w RMS, 12" spkr. Features: chnl swtchn, Normal chnl [Treble, Mid, Bass], Drive chnl [Tube preamp, Treble, Mid, Bass], Reverb, adjustable Eff loop, line output, 2-button ftswtch; **Models:**

022-6800 **Performer 650**

(USA) The Performer 1000 models offer an explosive distortion and plenty of headroom. Specs: 100w RMS. Features: chnl swtchn, Normal chnl [Treble, Mid, Bass], Drive chnl [Tube preamp, dual selectable Gain, Treble, Mid, Bass], Reverb, adjustable Eff loop w/Mix control, line output, ext. spkr out, 3-button ftswtch; **Models:**

022-6800 **Performer 1000**, 1-12" spkr
022-6801 **Performer 1000 Head**

CHAMP

The Champ models are an update of the "Champ" concept, with innovative new "hybrid" circuitry.



Champ 25 SE

(USA) Specs: 25w RMS, 12" spkr; Features: Normal chnl [Vol, Treble, Mid, Bass, Mid shift switch], Drive chnl [Vol, Gain, Treble, Bass, Contour], Master Vol, spring reverb, Eff Loop, all tube output section, Line Out, Headphone jack, Standby switch; **Models:**

21-6600 **Champ 25 S/E**, 2-button ftswtch (chnl select, reverb on/off)
21-6601 **Champ 25**

STANDARD SERIES

From the sparkling signature Fender clean sound to screaming overdrive, Standard Series amplifiers provide a range of tones that covers every base. And via some innovative solid-state circuitry, they give you the classic warm sounds of tubes without the expense.



Princeton 112

Champion 110

Stage 112 SE

Deluxe 112

Bullet (left)
Bullet Reverb (right)



The Fender Bullets are affordable amps with great sound. Specs: 15w, 8" spkr; Features: tube emulation power amp, dual selectable chnls (normal, drive), 3-band EQ, Vol, Gain, Drive, headphone jack, ext. spkr jack; **Models:**

022-6705 **Bullet**
022-6706 **Bullet Reverb**, internal spring reverb

(USA) The Champion 110 is an affordable amp with a big sound and expansion capability. Specs: 25w RMS, 10" spkr; Features: dual selectable chnls, Reverb, ext spkr jack, headphone jack; **Models:**

022-6703 **Champion 110**

(USA) The Princeton 112 is a mid-sized amp with a great sound. Specs: 35w RMS, 12" spkr; Features: dual selectable chnls w/independent tone controls, Reverb, Effects loop, headphone jack; **Models:**

022-6704 **Princeton 112**

(USA) The Deluxe 112 is a mid sized amp designed to produce a variety of great sounds. Specs: 65w RMS, 12" spkr; Features: dual selectable chnls w/independent tone controls, Reverb,

Effects loop, headphone jack, 2-button ftswtch; **Models:**
022-6702 **Deluxe 112**

(USA) The Stage 112 SE's "tube emulation" power amp offers very warm tones. Specs: 160w RMS, 12" spkr; Features: chnl swtchn, Ch 1 [3-band EQ w/Mid Shift, Vol], Ch 2 [3-band EQ, Gain, Vol, Contour], Reverb, Eff loop, Line Out, 2-button ftswtch; **Models:**

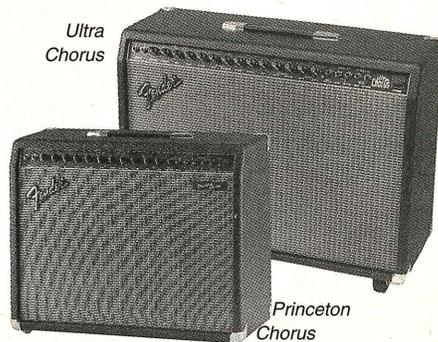
022-6700 **Stage 112 SE**

(USA) The Pro 185 is a powerful, versatile amplifier with the "warm" sound of tubes and the reliability of solid state design. Specs: 160w RMS/185w CIP, 2-12" spkrs, 4 or 8 ohm imp; Features: chnl swtchn, Ch 1 [3-band EQ w/Mid cut], Ch 2 [3-band EQ w/Mid boost, switchable Gain, switchable Gain boost, Presence, Contour w/Tilt button], Reverb, adjustable Eff loop, 3-button ftswtch; **Models:**

022-5600 **Pro 185**

STANDARD SERIES CHORUS

True stereo chorus give the Standard Chorus amplifiers a rich, transparent sound that works well both in the clean and the overdrive mode. And the innovative solid-state circuitry provides the warm sound of tubes without the expense.



Ultra Chorus

Princeton Chorus

(USA) The Princeton Chorus is a compact, highly efficient chorus amp with rich tones and smooth distortion. Specs: 2 x 25w RMS, 2-10" spkr; Features: chnl swtchn, Ch 2 [Gain, Mid boost, Limiter, Presence], 3-band EQ, Master Vol, stereo chorus, Reverb, mono/stereo Eff loop, 2-button ftswtch; **Models:**

022-5700 **Princeton Stereo Chorus**

(USA) The Ultra Chorus is our most sophisticated chorus amp, designed for lush chorus tones. Specs: 2 x 65w RMS, 2-12" spkr; Features: chnl swtchn, Ch 1 [Vol, 3-band EQ, Reverb], Ch 2 [Vol, Gain, 3-band EQ w/Mid boost, Presence, Reverb], Chorus rate and depth, mono and stereo Eff loops, 2-button ftswtch [Chorus, Chnl select]; **Models:**

022-5800 **Ultra Chorus**

M-80

Modern in both looks and sound, the M-80 series amplifiers deliver the super-saturated distortion that many of today's playing styles require.



R.A.D.

J.A.M.

H.O.T.

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

022-6000 **R.A.D.**, 20w, 8" spkr
022-6100 **H.O.T.**, 25w, 10" spkr, Reverb
022-6100 **J.A.M.**, 25w, 12" spkr, Reverb, Chorus

Electric
BASSES

AMPS

M-80



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

- 022-5900 **M-80**, combo, 90w RMS, 12" spkr, 1-button ftswtch
- 022-5907 **M-80 Head**, 90w RMS, 2 spkr jacks, 1-button ftswtch
- 022-5909 **M-80 Pro**, head w/built-in 3-spc rack, 90w RMS, 2 spkr jacks, 1-button ftswtch
- 022-5901 **M-80 Rack Mount Guitar Preamp**, 1 rack spc, blncd stereo outputs, stereo and mono effects loops w/send and return level controls, 2-button ftswtch (chnl select, eff on/off), stereo headphone jack w/level control

M-80 CHORUS

In addition to the super-saturated distortion that all M-80 amps deliver, true stereo chorus gives the M-80 Chorus amplifiers a rich, transparent sound that works well both in the clean and the overdrive mode.

M-80 Chorus



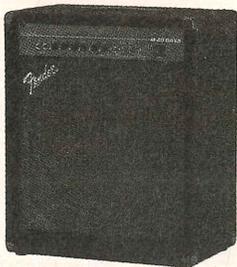
- 022-5905 **M-80 Chorus**, 2 x 65w RMS, 2-12" Eminence spkrs, stereo chorus [rate, depth], 2-button ftswtch
- 022-5907 **M-80 Chorus Head**, 2 x 65w RMS, stereo and mono effects loops, stereo chorus [rate, depth], 2-button ftswtch

BASS AMPS

M-80

M-80 Bass amplifiers provide the modern bass player with a clean powerful sound.

M-80 Bass



(USA) The R.A.D. Bass Amp is a bass version of the contemporary R.A.D. Guitar Amp. Specs: 25w RMS, 10" spkr; Features: 3-band EQ, Hi/Lo inputs, Tape inputs, Eff loop, Headphone jack, carpet covering; **Models:**

- 022-4300 **R.A.D. Bass**

(USA) The M-80 Bass Series are bass versions of the contemporary M-80 Guitar Amps. Specs: 160w RMS into 4 ohms; Features: 3-band EQ, mono chorus, Eff loop, carpet covering; **Models:**

- 022-4200 **M-80 Bass**, combo, 15" spkr
- 022-4207 **M-80 Bass Head**

BXR

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

BXR 100



BXR 300C



BXR 300R Head

Specs: 100w RMS, 15" spkr; Features: 7-band EQ, high and low shelving, high and low boost, mid cut, limiter, Headphone jack, Eff loop; **Models:**

- 022-4401 **BXR 100**

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

- 022-4100 **BXR 300C**, 15" Eminence spkr, ext spkr jack
- 022-4107 **BXR 300R Head**, 2 rack spc, 2 spkr jacks

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

- 022-4000 **BXR Dual Bass 400 Head, Rack Mount**

FENDER SQUIER SERIES

Fender Squier Series amplifiers are designed to provide the sound and features of Fender amplifiers very affordably.

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

- 023-2400 **Fender Bassman 60**

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

- 023-2000 **Sidekick Bass**

KEYBOARD AMPS

Fender Keyboard amplifiers provide keyboard players with extremely clean sound, as well as provisions for multiple instrument inputs.

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

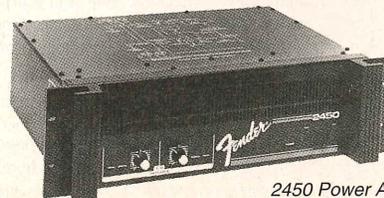
- 023-2500 **Fender Keyboard 60**

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

- 023-2100 **Sidekick Keyboard**

POWER AMPS

Fender Power Amps are reliable, rugged units which sound as good in the studio as they survive on the road.



2450 Power Amp

(U.S.A.) Specs: RMS stereo [2 x 450w @ 4 ohms, 2 x 330w @ 8 ohms], mono bridged [900w @ 8 ohms], THD less than

0.05% @ 8 ohms; Features: 41-pos. detented Gain, peak LEDs, 2-speed fan; **Models:**

- 070-2450 **2450 Power Amplifier**

(USA) The 2150 Rack Mount Power Amp maintains the characteristics of a dedicated guitar power amplifier stage. Features: 2 rack spcs, 2 x 150w RMS @ 4 ohms, 300w RMS mono bridged, each chnl has [Vol, Presence, blncd TRS inputs, Parallel outputs], Selectable (4/8/16 ohm) output imp, Front panel output meters, "Tube Emulation" capability. **Models:**

- 022-7000 **2150 Stereo Instrument Power Amp**

GUITAR SPEAKER ENCLOSURES

STANDARD

Created for a variety of applications, the Standard speaker enclosures are rugged units which sound great and hold up under even the most rigorous conditions



4-12 Slant

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

- 021-1608 **CB 1-12 STD**, 12" Eminence spkr, 8 ohm

(USA) These enclosures are wired for stereo or mono operation, and offer excellent sound dispersion and coverage. Covered in Tolex. 16 ohms stereo, 8 ohms mono. **Models:**

- 021-1616 **Slant 2-12**, 2-12" Eminence spkrs, vented back cabinet

- 021-1620 **Slant 4-12S**, 4-12" Eminence spkrs, closed back cabinet, casters

- 021-1621 **Straight 4-12S**, 4-12" Eminence spkrs, closed back cabinet, casters

(USA) Closed back cabinets, designed for use with Performer series amps. Covered in black tolex. 8 ohms. **Models:**

- 021-1660 **GE-112**, 1-12" spkrs

- 021-1662 **GE-412**, 4-12" spkrs, straight front w/"hidden" slant baffle

HM

(USA) Perfect for the modern player, the HM speaker enclosures are wired for stereo or mono operation, and covered in durable black carpet.

HM 4-12 Slant



(USA) The HM enclosures are wired for stereo or mono operation. Covered in black carpet. 16 ohms stereo, 8 ohms mono. **Models:**

- 021-1609 **HM 1-12**, 12" Eminence spkr, mono only

- 021-1613 **HM 2-12S (Slant)**, 2-12" Eminence spkrs

- 021-1618 **HM 4-12A Slant Front**, 4-12" Eminence spkrs, closed back cabinet

- 021-1619 **HM 4-12B Straight Front**, same as 21-1618 except straight front

BASS SPEAKER ENCLOSURES

BXR

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



BXR 115

Specs: 250w RMS capacity, 18" and 2-10" spkrs, 4 ohm imp, 400 Hz x-over fncy; Features: passive x-over network, mono or bi-amp capability, Tolex covering w/reinforced corners, handles; **Models:**
021-1602 **BXR Spectrum**

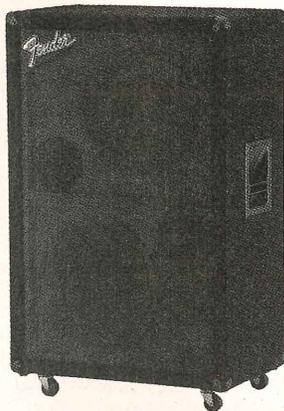
Delivers the "10" sound initiated by the original 1950's Bassman amps. Specs: 300w RMS capacity, 4-10" spkrs, 8 ohm imp; Features: Tolex covering w/reinforced corners, handles; **Models:**
021-1601 **BXR 410**

Specs: 250w RMS capacity, 15" spkr, 8 ohm imp; Features: Tolex covering w/reinforced corners, handles; **Models:**
021-1600 **BXR 115**

Specs: 400w RMS capacity, 2-15" spkrs, 4 ohm imp; Features: Tolex covering w/reinforced corners, handles; **Models:**
021-1638 **BXR 215**
021-1639 **BXR 215 w/EV 15L speakers**

HM

(USA) Perfect for the modern player, the HM Bass speaker enclosures are capable of handling lots of power while producing clean sound.



HM 215B
Bass
Enclosure

Specs: 400w RMS capacity, 2-15" Eminence spkrs, 4 ohm imp; Features: black carpet covering w/reinforced corners, handles, casters; **Models:**
021-1647 **HM 2-15B Bass Enclosure**

Specs: 300w RMS capacity, 4-10" Eminence spkrs, 8 ohm imp; Features: black carpet covering w/reinforced corners, handles, casters; **Models:**
021-1650 **HM 4-10B Bass Enclosure**

AMP RACK MOUNT CABINETS

(USA) Fender Amplifier Cabinets are made out of sturdy plywood covered with vinyl that protects your amp from wear and tear. **Models:**
002-7900 **Cabinet, BXR Dual Bass 400 Top, Black**

ACOUSTIC GUITARS

CALIFORNIA SERIES

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



Body: Folk style, Spruce top, Nato back and sides; Neck: Mahogany, Bubinga frtbrd; **Models:**
094-5801 **Avalon**



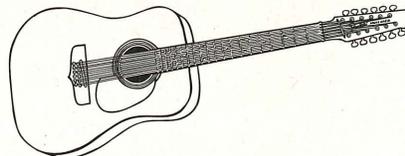
Body: Dreadnought style, Mahogany back and sides; Neck: Mahogany; **Models:**
094-3910 **AG-10**, satin finish, Spruce top, RW frtbrd
094-3915 **AG-15**, natural gloss finish, Spruce top, RW frtbrd
094-4600 **Concord**, Spruce top, Bubinga frtbrd
094-5001 **Newporter**, Mahogany top, RW frtbrd
094-5101 **Redondo**, Spruce top, RW frtbrd
094-5201 **Catalina**, Black, Spruce top, RW frtbrd

Body: Dreadnought style w/"soft" cutaway (rounded horn), Spruce top, Mahogany back and sides; Neck: Mahogany, RW frtbrd; **Models:**
094-5105 **San Miguel**
094-5106 **San Miguel**, left-handed

Body: Dreadnought style, solid Spruce top, Mahogany back/sides; Neck: Mahogany, RW frtbrd; Other: Chrompltd tuners; **Models:**
094-5110 **San Marino**

Body: Dreadnought style, Dark Violin Sunburst, Sycamore top and back and sides; Neck: Mahogany, RW frtbrd; Other: die-cast tuners; **Models:**
094-5301 **Malibu**

Body: Dreadnought style, solid Spruce top, RW back and sides; Neck: Mahogany, RW frtbrd; Other: Chrome die-cast tuners, special "snowflake" frtmrks; **Models:**
094-5410 **San Luis Rey**



Body: Dreadnought style, Mahogany back and sides; Neck: Mahogany; **Models:**
094-4400 **Santa Maria**, 12-string, Spruce top, RW frtbrd

SX SERIES

The SX series acoustic guitars are high quality instruments constructed from some of the finest woods available.



Body: Dreadnought shape, solid Spruce top; Neck: African Mahogany, Mother of Pearl dot frtmrks; Other: Indian RW headstock; **Models:**
095-1000 **1000sx**, laminated Honduras Mahogany back and sides, Indian RW fngbrd and bridge, Chrome diecast tuners

095-1100 **1100sx**, laminated Indian RW back and sides, Ebony fngbrd and bridge, Gold diecast tuners

Body: Dreadnought shape, solid Spruce top; Neck: African Mahogany, Mother of Pearl frtmrks; Other: Indian RW headstock; **Models:**

095-1200 **1200sx**, laminated Honduras Mahogany back & sides, Indian RW fngbrd & bridge, dot frtmrks, Chrome diecast tuners

095-1300 **1300sx**, laminated Indian RW back and sides, Ebony fngbrd and bridge, "snowflake" frtmrks, Gold diecast tuners



Body: Jumbo shape, solid Spruce top; Neck: African Mahogany, Indian RW fngbrd, Mother of Pearl block frtmrks; Other: Indian RW headstock and bridge, Gold diecast tuners; **Models:**
095-1500 **1500sx**, laminated Indian RW back and sides
095-1505 **1505sx**, Sunburst top finish, laminated Sycamore back and sides

ACOUSTIC/ELECTRIC GUITARS

CALIFORNIA SERIES

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



Body: Dreadnought style w/"soft" cutaway (rounded horn), Mahogany back and sides; Neck: Mahogany, RW frtbrd; E-tronics: Vol, Tone; **Models:**
094-4706 **La Brea**, Black, Spruce top
094-4721 **La Brea**, Natural, Spruce top
094-4732 **La Brea**, Sunburst, Spruce top

Body: Dreadnought style w/"soft" cutaway (rounded horn), flame Maple back and sides; Neck: Maple, RW frtbrd; E-tronics: Vol, Tone; RW bridge; **Models:**
094-4742 **La Brea**, Flame Maple top



Body: Cutaway Dreadnought style w/special convex back design and oval sound hole, Mahogany back and sides; Neck: Mahogany, RW frtbrd; E-tronics: Volume, Bass, Mid, Treble; Other: die-cast tuners w/Pearl buttons; **Models:**
094-5706 **Montara**, Black, Spruce top
094-5721 **Montara**, Natural, Spruce top
094-5732 **Montara**, Sunburst, Spruce top

Body: Cutaway Dreadnought style w/special convex back design and oval sound hole, flame Maple back and sides; Neck: Maple, RW frtbrd; E-tronics: Volume, Bass, Mid, Treble; Other: die-cast tuners w/Pearl buttons, RW bridge; **Models:**
094-5742 **Montara**, Flame Maple top

AMPS

Acoustic
GUITARS

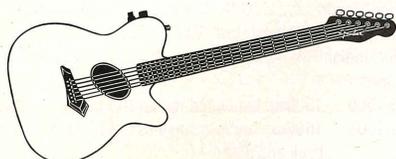
Acoustic/Electric
GUITARS

SX SERIES



The SX 1105sxe acoustic/electric features the same high quality construction as the SX series acoustics. Body: solid Spruce top, laminated Indian RW back & sides; Neck: African Mahogany, Mother of Pearl frtmrks; E-tronics: mono 2-way piezo pickup system, Mix, Vol, Tone, Bass; Other: Indian RW headstock, Gold diecast tuners; **Models:**
 095-1105 **1100sxe**, Dreadnought shape, Ebony fngbrd & bridge, dot frtmrks
 095-1600 **1600sxe**, Jumbo shape, Indian RW fngbrd & bridge, block frtmrks

TELEACOUSTIC SERIES



The Teleoustic models offer the optimum combination of electric and acoustic guitar features. Body: Telecaster style w/ "soft" cutaway (rounded horn), bound; Neck: "set neck" design, 12" rad, 22 frets, 25.5" scale; E-tronics: Piezo bridge pu; **Models:**
 095-7000 **Teleoustic Standard**, 2-pc Spruce top, Am Basswood back, Mpl neck, cream tuners, RW frtbrd, slide controls [Vol, Bass, Treble], RW bridge
 095-8000 **Teleoustic Deluxe**, 2-pc Spruce top, Mahogany back and neck, pearl button tuners, RW fretboard, slide controls [Vol, Bass, Treble], RW top/Ebony back bridge
 095-9000 **Teleoustic Custom**, solid Spruce top, Honduras Mahogany back/sides neck, no face dots, Fender/Schaller tuners w/Pearl buttons, active electronics [Vol, Bass boost/cut, Treble boost/cut], Pao Ferro/Ebony laminated bridge

ELECTRIC GUITAR STRINGS

PURE NICKEL WOUND

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

Ball End Sets

073-6500	150SL ,	008/011/014/022/030/038
073-7100	150LH ,	009/011/016/026/036/046
073-6300	150XL ,	009/011/015/024/032/040
073-6400	150SXL ,	009/011/016/024/032/042
073-2300	150 ,	010/013/015/026/032/038
073-2400	150PRO ,	010/013/017/026/036/046
073-5600	1550 ,	011/015/022/032/040/048

Bullet End Sets

077-9322	3150SL ,	008/011/014/022/030/038
077-9122	3150LH ,	009/011/016/026/036/046
077-9222	3150XL ,	009/011/015/024/032/040
077-9422	3150SXL ,	009/011/016/024/032/042
077-9022	3150R ,	010/013/015/026/032/038
077-9722	3150 PRO ,	010/013/017/026/036/046

Ball End Gauged Singles (150's)

072-0314	(022)
072-0316	(024)
072-0318	(026)
072-0322	(030)
072-0324	(032)
072-0328	(036)
072-0330	(038)
072-0332	(040)
072-0334	(042)
072-0338	(046)
072-0340	(048)
072-0344	(052)
072-0346	(054)
072-0348	(056)

Bullet End Gauged Singles (3150's)

077-2214	(022)
077-2216	(024)
077-2218	(026)
077-2222	(030)
077-2224	(032)
077-2228	(036)
077-2230	(038)
077-2232	(040)
077-2234	(042)
077-2238	(046)

NICKELPLATED STEEL ROUNDWOUND DYNAMAXX®

Dynamaxx® strings make any guitar come alive! The nickel plating is carefully applied to the steel cover wrap allowing greater volume and superior high-end response. **Sets, singles:**

Ball End Sets

073-1010	250XL ,	008/011/014/022/030/038
073-1020	250L ,	009/011/016/024/032/042
073-1030	250R ,	010/013/017/026/036/046
073-1040	250M ,	011/014/018P/028/038/048

Bullet End Sets

077-9725	3250XL ,	008/011/014/022/030/038
077-9724	3250L ,	009/011/016/024/032/042
077-9723	3250R ,	010/013/017/026/036/046
077-9721	3250M ,	011/014/018P/028/038/048

For "Floyd Rose" Tremolo Sets

073-2010	4250XL ,	008/011/014/022/030/038
073-2020	4250L ,	009/011/016/024/032/042
073-2030	4250R ,	010/013/017/026/036/046

Ball End Gauged Singles (250's)

072-1710	(018W)
072-1712	(020W)
072-1714	(022)
072-1716	(024)
072-1718	(026)
072-1720	(028)
072-1722	(030)
072-1724	(032)
072-1726	(034)
072-1728	(036)
072-1730	(038)
072-1732	(040)
072-1734	(042)
072-1736	(044)
072-1738	(046)
072-1740	(048)
072-1742	(050)
072-1744	(052)
072-1746	(054)

Bullet End Gauged Singles (3250's)

077-2410	(018W)
077-2412	(020W)
077-2414	(022)
077-2416	(024)
077-2418	(026)
077-2420	(028)
077-2422	(030)
077-2424	(032)
077-2426	(034)
077-2428	(036)
077-2430	(038)
077-2432	(040)
077-2434	(042)
077-2436	(044)
077-2438	(046)
077-2440	(048)
077-2442	(050)
077-2444	(052)
077-2446	(054)

STAINLESS STEEL ROUNDWOUND

Brilliant tone, longer string life. Stainless steel wrap stands up to vigorous playing; resists humidity, perspiration, skin oils, acids without losing punch or superior magnetic qualities. **Sets:**

Ball End Sets

073-0210	350XL ,	008/011/014/022/030/038
073-0220	350L ,	009/011/016/024/032/042
073-0230	350R ,	010/013/017/026/036/046

STAINLESS STEEL FLATWOUND

The choice of many jazz greats and studio musicians. Flat winding reduces finger noise, gives a silky smooth feel. **Sets:**

Ball End Sets

073-3300	505 ,	012/016/024/032/042/052
073-0900	50 ,	013/017/026/034/044/054

PLAIN GAUGED SINGLES

Unwound 1st, 2nd and 3rd strings for acoustic and electric guitars. Available in either the standard ball end or Fender's exclusive Bullet end. **Singles:**

Ball End Gauged Singles

072-0200	(008)
072-0201	(009)
072-0202	(010)
072-0203	(011)
072-0204	(012)
072-0205	(013)
072-0206	(014)
072-0207	(015)
072-0208	(016)
072-0209	(017)
072-0210	(018P)
072-0212	(020P)

Bullet End Gauged Singles

077-1100	(008)
077-1101	(009)
077-1102	(010)
077-1103	(011)
077-1104	(012)
077-1105	(013)
077-1106	(014)
077-1107	(015)
077-1108	(016)
077-1109	(017)
077-1110	(018P)
077-1112	(020P)

ELECTRIC BASS STRINGS

NICKELPLATED STEEL ROUNDWOUND DYNAMAXX®

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

Sets

073-1750	1200XL ,	040/060/075/095
073-1760	1200L ,	045/065/080/100
073-1770	1200M ,	050/070/085/105

Sets, 5-string

Available with "high C" string (H), or "low B" string (L).
 073-1767 **1205H**, 030/045/065/080/100 || 073-1765 | **1205L**, | 045/065/080/100/128 |

Sets, 6-string

Includes both "high C" and "low B" strings.
 073-1766 **1206**, 030/045/065/080/100/128 |

Gauged Singles

072-1765	(030)	072-1753 (075)
072-1751	(040)	072-1763 (080)
072-1761	(045)	072-1773 (085)
072-1771	(050)	072-1754 (095)
072-1752	(060)	072-1764 (100)
072-1762	(065)	072-1774 (105)
072-1772	(070)	072-1766 (128)

STAINLESS STEEL FLATWOUND

Stainless Steel Flatwound strings have flat winding for less finger noise, smooth feel. **Sets:**

Sets

073-1500	80 ,	050/064/080/095
073-4100	850 ,	055/071/088/104
073-4400	950 ,	053/061/075/094
073-1660	980L ,	045/060/075/090
073-1670	980M ,	050/065/080/095

Gauged Singles

072-1661	(045)	072-0653 (071)
072-0622	(050)	072-0643 (075)
072-0641	(053)	072-0624 (080)
072-0652	(055)	072-0654 (088)
072-1662	(060)	072-1664 (090)
072-0642	(061)	072-0644 (094)
072-0623	(064)	072-0625 (095)
072-1672	(065)	072-0655 (104)

STAINLESS STEEL ROUNDWOUND

Stainless Steel Roundwound strings provide great punch and high output. **Sets, singles:**

Sets

073-2620	970L ,	045/065/080/095
073-2630	970M ,	050/070/085/100
073-5000	1000 ,	045/065/080/105

Gauged Singles

072-2621 (045)	072-2633 (085)
072-2631 (050)	072-2624 (095)
072-2622 (065)	072-2634 (100)
072-2632 (070)	072-5105 (105)
072-2623 (080)	

PURE NICKEL ROUNDWOUND

Pure Nickel Roundwound strings offer excellent tone and long sustain. **Sets:**

073-1700 90 ,	050/066/083/101
073-1620 990L ,	045/060/075/090
073-1630 990M ,	050/065/080/095

NYLON SLEEVED

Unique pure Nickel roundwound string with nylon cover for warmer tone, more sustain. **Sets:**

073-6000 2200 ,	058/072/092/115
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NYLON FILAMENT ROUNDWOUND

A Black roundwound string designed specifically for Fender's Acoustic/Electric bass. **Sets:**

073-6100 Acoustic/Electric ,	070/080/090/100
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ACOUSTIC GUITAR STRINGS

80/20 BRONZE WOUND

Special hexagonal steel core for brighter, more consistent, longer lasting, lush overtones. **Sets, singles:**

Ball End Sets

073-1300 70XL ,	010/014/024/030/040/048
073-1100 70L ,	012/016/026/032/042/052
073-3900 70R ,	013/017/026/036/046/056

Bullet End Sets

077-9623 3170XL ,	010/013/022/032/040/048
077-9523 3170L ,	011/014/022/034/044/054
077-9423 3170R ,	013/017/026/036/046/056

Ball End Sets, 12 String

073-5100 1400 ,	010/014/024/028/038/048
	010/014/010/013/017/028

Ball End Gauged Singles

072-2514 (022)
072-2516 (024)
072-2518 (026)
072-2520 (028)
072-2522 (030)
072-2524 (032)
072-2526 (034)
072-2528 (036)
072-2530 (038)
072-2532 (040)
072-2534 (042)
072-2536 (044)
072-2538 (046)
072-2540 (048)
072-2542 (050)
072-2544 (052)
072-2546 (054)
072-2548 (056)

Bullet End Gauged Singles

077-2314 (022)
077-2316 (024)
077-2318 (026)
077-2320 (028)
077-2322 (030)
077-2324 (032)
077-2326 (034)
077-2328 (036)
077-2330 (038)
077-2332 (040)
077-2334 (042)
077-2336 (044)
077-2338 (046)
077-2340 (048)
077-2342 (050)
077-2344 (052)
077-2346 (054)
077-2348 (056)

CLASSICAL GUITAR STRINGS

NYLON CLASSICAL

Nylon cores are wound with silverplated copper. The three treble strings are available in either clear or black nylon. **Sets:**

Tie End Sets, Clear

073-1900 100 ,	028/032/040/029/035/043
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Tie End Sets, Black

073-2200 120 ,	028/032/040/029/035/043
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Ball End Sets, Clear

073-8000 130 ,	028/032/040/029/035/043
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GUITAR PICKS

CELLULOID

Celluloid picks give the traditional feel, with a smooth striking surface and a warm, round, musical tone. They are also very durable. **Models:**

346 Shape

098-2329	Shell, Thin
098-2330	Shell, Medium
098-2331	Shell, Heavy
098-2332	Shell, Extra Heavy
098-2129	White, Thin
098-2130	White, Medium
098-2131	White, Heavy
098-2132	White, Extra Heavy

351 Shape

098-1029	Confetti, Thin
098-1030	Confetti, Medium
098-1031	Confetti, Heavy
098-1032	Confetti, Extra Heavy

098-1129	Pink, Thin
098-1130	Pink, Medium
098-1131	Pink, Heavy

098-1229	Yellow, Thin
098-1230	Yellow, Medium
098-1231	Yellow, Heavy

098-1329	Red, Thin
098-1330	Red, Medium
098-1331	Red, Heavy

098-1429	Transparent Blue, Thin
098-1430	Transparent Blue, Medium
098-1431	Transparent Blue, Heavy

098-1529	Bright Blue, Thin
098-1530	Bright Blue, Medium
098-1531	Bright Blue, Heavy

098-1629	Shell, Thin
098-1630	Shell, Medium
098-1631	Shell, Heavy
098-1632	Shell, Extra Heavy

098-1829	White, Thin
098-1830	White, Medium
098-1831	White, Heavy
098-1832	White, Extra Heavy

354 Shape

098-2029	White, Thin
098-2030	White, Medium
098-2031	White, Heavy
098-2032	White, Extra Heavy

355 Shape

098-5029	Shell, Thin
098-5030	Shell, Medium
098-5031	Shell, Heavy

358 Shape

098-1729	Shell, Thin
098-1730	Shell, Medium
098-1731	Shell, Heavy

098-1929	White, Thin
098-1930	White, Medium
098-1931	White, Heavy

DELIRIN™ -- MOLDED

Delrin, created by DuPont, is strong and resilient—very long lasting. Molded with a knife edge for clean attack and sharp, vibrant tones. **Models:**

351 Shape--NEONPIC™ ("Neon")

098-1004	Melon	.50mm	(Thin)
098-1005	Orange	.60mm	(Thin/Medium)
098-1006	Yellow	.73mm	(Medium)
098-1007	Lime	.88mm	(Medium/Heavy)
098-1008	Pink	1.00mm	(Heavy)
098-1009	Grape	1.14mm	(Extra Heavy)

351 Shape--Phosphorescent ("GLO")

098-3004	GLO	.50mm	(Thin)
098-3006	GLO	.73mm	(Medium)
098-3008	GLO	1.00mm	(Heavy)
098-3009	GLO	1.14mm	(Extra Heavy)

actual sizes

DELIRIN™ -- MATTE FINISH

Delrin, created by DuPont, is strong and resilient—extremely durable. Die cut and tumbled for a smooth, rounded edge resistant to chipping. The matte finish improves grip, even after hours of playing. **Models:**

323 Shape

098-6104	Red	.50mm	(Thin)
098-6105	Orange	.60mm	(Thin/Medium)
098-6106	Yellow	.73mm	(Medium)
098-6107	Green	.88mm	(Medium/Heavy)
098-6108	Blue	1.00mm	(Heavy)
098-6109	Purple	1.14mm	(Extra Heavy)

346 Shape

098-6204	Red	.50mm	(Thin)
098-6205	Orange	.60mm	(Thin/Medium)
098-6206	Yellow	.73mm	(Medium)
098-6207	Green	.88mm	(Medium/Heavy)
098-6208	Blue	1.00mm	(Heavy)
098-6209	Purple	1.14mm	(Extra Heavy)

347 Shape

098-6304	Red	.50mm	(Thin)
098-6305	Orange	.60mm	(Thin/Medium)
098-6306	Yellow	.73mm	(Medium)
098-6307	Green	.88mm	(Medium/Heavy)
098-6308	Blue	1.00mm	(Heavy)
098-6309	Purple	1.14mm	(Extra Heavy)

351 Shape

098-6004	Red	.50mm	(Thin)
098-6005	Orange	.60mm	(Thin/Medium)
098-6006	Yellow	.73mm	(Medium)
098-6007	Green	.88mm	(Medium/Heavy)
098-6008	Blue	1.00mm	(Heavy)
098-6009	Purple	1.14mm	(Extra Heavy)

355 Shape

098-6504	Red	.50mm	(Thin)
098-6505	Orange	.60mm	(Thin/Medium)
098-6506	Yellow	.73mm	(Medium)
098-6507	Green	.88mm	(Medium/Heavy)
098-6508	Blue	1.00mm	(Heavy)
098-6509	Purple	1.14mm	(Extra Heavy)

358 Shape

098-6604	Red	.50mm	(Thin)
098-6605	Orange	.60mm	(Thin/Medium)
098-6606	Yellow	.73mm	(Medium)
098-6607	Green	.88mm	(Medium/Heavy)
098-6608	Blue	1.00mm	(Heavy)
098-6609	Purple	1.14mm	(Extra Heavy)

390 Shape

098-6704	Red	.50mm	(Thin)
098-6705	Orange	.60mm	(Thin/Medium)
098-6706	Yellow	.73mm	(Medium)
098-6707	Green	.88mm	(Medium/Heavy)
098-6708	Blue	1.00mm	(Heavy)
098-6709	Purple	1.14mm	(Extra Heavy)

NYLON -- MOLDED

Nylon is strong and smooth, for fast runs. Molded with a knife edge for clear, vibrant tones. Stamped logo helps grip. **Models:**

351 Shape

098-4004	Red	.46mm	(Thin)
098-4005	Red	.58mm	(Thin/Medium)
098-4006	Red	.71mm	(Medium)
098-4007	Red	.88mm	(Medium/Heavy)
098-4008	Red	.96mm	(Heavy)
098-4009	Red	1.21mm	(Extra Heavy)

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

ACCESSORIES



Books

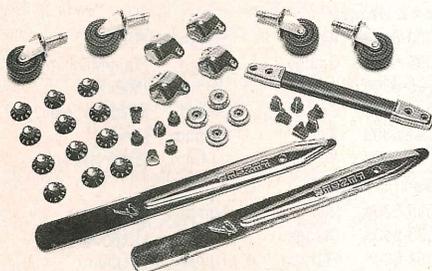
For every musician's library. **Models:**

- 099-5000 **Fender Stratocaster**, Rev. 3rd Edition
- 099-5001 **Guitar Identification**
- 099-5002 **Fender Chord Finder**
- 099-5003 **Guitar Method**, Fender Edition
- 099-5004 **The Fender Bass**
- 099-5005 **The Fender Telecaster**
- 099-5006 **The Fender Book**

VIDEO

How to string, tune, clean and adjust to factory specs for maximum playability. **Models:**

- 099-5020-000 **Video—Caring For Your Guitar**, VHS
- 099-5020-040 **Video—Caring For Your Guitar**, PAL



AMPLIFIER HARDWARE

- 099-0930 **Amp Knobs**, 1-10, Pkg of 6
- 099-0931 **Amp Knobs**, Red Pointer, Pkg of 6
- 099-0932 **Amp Knobs**, Black Pointer, Pkg of 6

Amp Handles include handle caps, screws, steel insert and vinyl handle. **Models:**

- 099-0948 **Amp Handle**, w/Hardware

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

- 099-1348 **Amp Corners**, Set of 4 w/Hardware
- 099-1350 **Univ. Corners**, Set of 4 w/Hardware

Glides include rubber inserts and screws. **Models:**

- 099-3900 **Sphinx Glides**, Set of 4

Casters make moving heavy amps easy. **Models:**

- 099-4000 **Casters**, Set of 4 w/Hardware

Amp Legs are replacement "tilt back" legs for vintage and vintage reissue amplifiers. **Models:**

- 099-0712 **Amp Legs**, 16", w/Hardware

GUITAR AMP COVERS

Fender Amplifier Covers are made of treated Nylon that protects your amp from wear and tear. **Models:**

- 002-9880 **Cover**, Champ 12
- 002-9881 **Cover**, Deluxe 85
- 002-9883 **Cover**, Eighty-Five
- 002-9885 **Cover**, The Twin, Pro 185, Power Chorus
- 002-9886 **Cover**, Dual Showman Top
- 002-9887 **Cover**, 4-12 Wedge Enclosure
- 002-9888 **Cover**, Stage 185, Princeton Chorus
- 002-9891 **Cover**, Super 60 (1-12" version)

- 003-7961 **Cover**, Super 112/210
- 003-7962 **Cover**, M-80 Combo
- 003-7963 **Cover**, M-80 Head
- 003-7964 **Cover**, M-80 Chorus
- 003-7965 **Cover**, '59 Bassman
- 003-7966 **Cover**, '63 Vibroverb
- 003-7967 **Cover**, BXR 300C
- 004-0155 **Cover**, Champ 25SE
- 004-0155 **Cover**, Champ 25
- 004-1529 **Cover**, Champion 110
- 004-1531 **Cover**, Performer 1000 Head
- 004-1532 **Cover**, Concert
- 004-1533 **Cover**, Super
- 004-1534 **Cover**, GE 4-12 Enclosure
- 004-1535 **Cover**, Vibro-King
- 004-1536 **Cover**, Tone-Master Head
- 004-1537 **Cover**, Tone-Master 2-12 Enclosure
- 004-1538 **Cover**, Tone-Master 4-12 Enclosure
- 004-1539 **Cover**, BXR 100
- 004-1598 **Cover**, M-80 Bass



AMPLIFIER TUBES

The finest quality available, consistently producing the best sound. **Models:**

- 099-5090 **5881/6L6WGC**, Matched Pair
- 099-5091 **7025/12AX7A**
- 099-5092 **12AT7**
- 099-5093 **6V6 GT**, Pair
- 099-5094 **5U4 GB**
- 099-5095 **6550A**, G.E., Matched Pair
- 099-5096 **6CA7/EL-34**, G.E., Matched Pair



ELECTRONIC PRODUCTS

Attractive and functional mini products that feature "big" performance quality. **Models:**

- 023-9999 **Mini Amp, MA-10**, Available in Black
- 023-9980 **'59 Bassman Mini Amp, MA-59**, small version of original, in Vintage Yellow
- 023-9992 **Mini Practicer**, Black, includes headphones and microphone
- 023-9993 **Mycro Headphone Amplifier**, Black, w/3 settings, includes headphones
- 023-9998 **Bass Mycro Headphone Amplifier**, Black, w/3 tone settings, includes headphones

Stereo Paks are self-contained units with special "jam together" stereo jacks for connection to other Stereo Paks. Features: 4 preset sounds, stereo chorus, echo, flanger, spkr simulator, Eff loop, Aux in/out jack; **Models:**

- 023-9000 **Guitar Stereo Pak**
- 023-9005 **Bass Stereo Pak**

The MS-8 MIDI Switcher can be programmed to turn effects on/off, control amp footswitch functions, and more. Features:

8 programmable switches, 128 user programs, MIDI in/out thru, transmits on 5 assignable MIDI channels, MIDI mapping;

Models:

- 023-9100 **MS-8 MIDI Switcher**

FENDER-MONSTER CABLES

Fender-Player and Pro 200 series are premium, low noise cables. **Models:**

Instrument

- 099-5070 **Player 200**, 10 ft.
- 099-5071 **Player 200**, 20 ft.

Loudspeaker (16 gauge)

- 099-5072 **Pro 200**, 6 ft.
- 099-5073 **Pro 200**, 25 ft.

Microphone

- 099-5075 **Pro 200**, 30 ft.

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

- 099-5077 **Player 400**, 12 ft. Instrument
- 099-5078 **Player 400**, 25 ft. Instrument



CLEANING AND TUNING AIDS

Fender's famous treated soft cloth. **Models:**

- 099-0400 **Polish Cloth**

Polish, safe for use on all instruments. **Models:**

- 099-0500 **Polish Can**, 5 oz. aerosol (non-CFC)

Tuning Forks include vinyl pouch. **Models:**

- 099-0955 **Tuning Fork**, A 440.0 Hz.
- 099-0956 **Tuning Fork**, E 329.6 Hz.

Quickly, safely stretches new strings. **Models:**

- 099-0957 **String Stretcher**, Nylon String
- 099-0958 **String Stretcher**, Steel String

For electrics or acoustics. Include sharp/flat/in-tune LEDs, in/out jacks and microphone. **Models:**

- 023-9996 **AX-5000 Chromatic Automatic Tuner**, variable "A" reference (435-446Hz), chromatic pitch display
- 023-9997 **TX-1000 Automatic Guitar/Bass Tuner**, 6 pitch indicators

GUITAR STRAPS

Monogrammed straps shipped with Fender's American-made guitars; also in neon colors. Vintage leather strap: longer version of '50's and '60's straps. 2 1/2" Poly Logo designed for comfort, like 3" Tweed (Fender's guitar case/amp cover material). **Models:**

- 099-0670 **Bronco Cowhide Strap**, 3" super comfort
- 099-0678 **Monogrammed Strap**, Gray Neon
- 099-0679 **Monogrammed Strap**, Orange Neon
- 099-0680 **Monogrammed Strap**, Black Neon
- 099-0681 **Monogrammed Strap**, Black
- 099-0682 **Monogrammed Strap**, Red
- 099-0683 **Monogrammed Strap**, White
- 099-0684 **Vintage Strap**, Slim, Black
- 099-0685 **2 1/2" Poly Fender Logo Strap**
- 099-0686 **2 1/2" Poly Strat Logo Strap**
- 099-0688 **Tweed Strap**, 3" super comfort

STRAP SECURITY LOCK SYSTEMS

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

099-0690 **Locks**
099-0691 **Buttons**

GUITAR AND AMP STANDS

Guitar Stand features sturdy construction for safety. Black w/ padded supports. **Models:**

099-1800 **Electric Guitar Stand**
099-1810 **Acoustic Guitar Stand**

Amp/Guitar Stand features sturdy construction for safety. Black w/padded supports. **Models:**

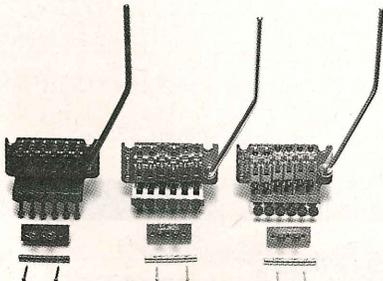
099-1820 **5-piece Electric Guitar Stand**
099-1821 **5-piece Acoustic Guitar Stand**

Amp/Guitar Stand raises amp at any angle, holds 1 or 2 guitars, folds up for portability. **Models:**

099-1825 **Amp/Guitar Stand, small, amps to 22.5"**
099-1826 **Amp/Guitar Stand, large, amps to 27.45"**
099-1827 **Additional Electric Guitar Holder**
099-1828 **Additional Acoustic Guitar Holder**

"Swivel" design safely holds instruments with any headstock, surgical tubing protects finish. **Models:**

099-1850 **Guitar Hanger, slatwall**
099-1860 **Guitar Hanger, screw plate mount**



FLOYD ROSE BRIDGES

All Floyd Rose® parts are available in chrome (100), gold (200) and black (300). (Note: PRO Nut Assemblies *must* be used with PRO Bridge Assemblies, and have different color numbers.) Each kit complete with all mounting hardware and instructions. Order nut to match your specific guitar; **Models:**

Bridge Assemblies

Floyd Rose PRO tremolo bridges offer Floyd's most recent innovations, like low profile construction for playing comfort. **Models:**

199-6010 **FR PRO** bridge assembly

Floyd Rose "Original" tremolo bridges—the incredible units that started it all. **Models:**

199-6210 **FR "Original"** bridge assembly

Floyd Rose II tremolo bridges: same look and feel as the originals, but with a mellower tone. **Models:**

199-6410 **FR II**, bridge assembly

Nut Assemblies—"Original" and II

Narrow nut. Width: 1⁹/₁₆"; Height: .225"; Spacing: 1.30; Radius: 10". **Models:**

199-6811 **FR #1** nut assembly

Average Vintage Stratocaster width. Width: 1⁵/₈"; Height: .225"; Spacing: 1.37; Radius: 10". **Models:**

199-6812 **FR #2** nut assembly

Wide nut, narrow spacing for binding. Width: 1¹¹/₁₆"; Height: .275"; Spacing: 1.40; Radius: 10". **Models:**

199-6813 **FR #3** nut assembly

Wide width, wide space. Width: 1¹¹/₁₆"; Height: .275"; Spacing: 1.43; Radius: 10". **Models:**

199-6814 **FR #4** nut assembly

Extremely wide. Width: 1³/₄"; Height: .275"; Spacing: 1.50; Radius: 10". **Models:**

199-6815 **FR #5** nut assembly

Same as Nut #2, but with bullet nut relief. Width: 1⁹/₁₆"; Height: .225"; Spacing: 1.30; Radius: 10". **Models:**

199-6816 **FR #6** nut assembly

Same as Nut #2, but with bullet nut relief. Width: 1⁵/₈"; Height: .225"; Spacing: 1.37; Radius: 10". **Models:**

199-6817 **FR #7** nut assembly

Same as Nut #4, but flatter radius. Width: 1¹¹/₁₆"; Height: .225"; Spacing: 1.43; Radius: 15". **Models:**

199-6818 **FR #8** nut assembly

Nut Assemblies—PRO

Average Vintage Stratocaster width. Width: 1⁵/₈"; Height: .225"; Spacing: 1.37; Radius: 10". **Models:**

199-6812 **FR #2** nut assembly, available in Chrome (110), Gold (210) and Black (310)

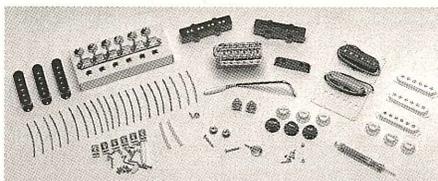
Wide width, wide space. Width: 1¹¹/₁₆"; Height: .275"; Spacing: 1.43; Radius: 10". **Models:**

199-6814 **FR #4** nut assembly, available in Chrome (110), Gold (210) and Black (310)

Same as Nut #4, but flatter radius. Width: 1¹¹/₁₆"; Height: .225"; Spacing: 1.43; Radius: 15". **Models:**

199-6818 **FR #8** nut assembly, available in Chrome (110), Gold (210) and Black (310)

ORIGINAL ACCESSORIES



HARDWARE

Vintage

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

099-2010 **String Guide**, Vintage Stratocaster

099-2011 **String Guide**, Vintage Telecaster

099-2012 **String Guide**, Vintage P-Bass & J-Bass

099-2013 **Strap Button**, Vintage Gtr & Bass

099-2014 **Fret Wire**, Vintage Guitar

099-2015 **Fret Wire**, Vintage Bass

099-2016 **Pckgrd Screws**, Vintage Gtr & Bass

099-2034 **Pickup Cover**, Vintage Stratocaster

099-2035 **Tone/Vol Knobs**, Vintage Stratocaster

099-1362 **Stratocaster White Accessory Kit**

099-1363 **Stratocaster Black Accessory Kit**

099-1364 **Pickup Covers**, Black, Strat, Pkg of 3

099-1365 **Tone/Vol. Knobs**, Black, Strat

099-1366 **Chrome Knobs**, Tele & P-Bass

099-2036 **Thumbrest**, Precision & Jazz Bass

099-2037 **Pickup Covers**, Vintage Precision Bass

099-2038 **Pickup Covers**, Vintage Jazz Bass

099-2039 **Tremolo Arm**, Vintage Stratocaster

099-2040 **Machine Heads**, Vintage Strat/Tele

099-2041 **3-Way Switch**, Vintage Stratocaster/Tele

099-2042 **Bone Nut**, Vintage Stratocaster & Telecaster

099-2049 **Tremolo Bridge**, Vintage Stratocaster

099-2051 **Bridge Sections**, Vintage Stratocaster

099-2055 **Control Plate**, Chrome, Jazz Bass

099-2056 **Dome Knobs**, Vintage Tele

099-2058 **Control Plate**, Vintage Telecaster

The Tele Bridge Kit converts a 3-section Telecaster bridge to a 6-section bridge. **Models:**

099-0810 **Tele Bridge Kit**

American Standard

099-1367 **5-Way Selector Switch**, Strat

099-2050 **Tremolo Bridge**, American Std.

099-2052 **TBX Tone Control Kit**

099-2053 **Guitar Cable**, American Std., 10 ft.

099-2054 **Tremolo Arm**, American Standard

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

099-0811 **Hipshot Trem-Setter Kit**

Roller nuts let strings slide easier, reducing tremolo intonation problems. **Models:**

099-0815 **Wilkinson Nut**, 9 to 42 string gauge

099-0816 **Wilkinson Nut**, 12 to 52 string gauge

099-0812 **LSR Nut**, universal, 9 to 52 string gauge

PICKGUARDS

Vintage

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

099-2017 **Pickguard**, '57 Stratocaster, 1-ply, white

099-2018 **Pickguard**, '62 Stratocaster, 3-ply, white

099-2019 **Pickguard**, '52 Telecaster, 1-ply, black

099-2020 **Pickguard**, '57 Precision Bass, gold

099-2021 **Pickguard**, '62 Precision Bass, 4-ply, shell

099-1361 **Pickguard**, Precision Bass, 3-ply, white

099-2022 **Pickguard**, '62 Jazz Bass, 4-ply, shell

American Standard

099-1359 **Pickguard**, Black, Stratocaster

FINE TUNE LOCKING NUTS

099-0620 **Fine Tune Locking Nut Kit**, Chrome

099-0625 **Fine Tune Locking Nut Kit**, Gold

PICKUPS

The pickups that started it all. **Models:**

099-2043 **Pickup**, '57 and '62 Stratocaster

099-2044 **Pickup**, Neck, Vintage Telecaster

099-2045 **Pickup**, Bridge, Vintage Telecaster

099-2046 **Pickup**, Precision Bass

099-2047 **Pickup**, Neck, Vintage Jazz Bass

099-2048 **Pickup**, Bridge, Vintage Jazz Bass

FENDER-LACE SENSORS

The innovative low noise, high output units with incredible response and sustain. Available to retrofit most Fender style guitars. Black (506), Chrome (100) or White (000) covers as indicated. **Models:**

Stratocaster

099-2000 **Gold Strat™**, Blk, Wht

099-2001 **Blue Strat™**, Blk, Wht

099-2002 **Red Strat™**, Blk, Wht

099-2003 **Silver Strat™**, Blk, Wht

Telecaster

099-2065 **Blue Tele Bridge**, Blk

099-2066 **Red Tele Bridge**, Blk

099-2067 **Silver Tele Neck**, Chrome

099-2068 **Blue Tele Neck**, Chrome

Bass

099-2006 **Silver J-Bass™** [Neck], Blk

099-2007 **Silver J-Bass™** [Bridge], Blk

099-2008 **Silver P-Bass™**, Blk

Dually's

Drop-in replacements for traditional humbucking mounting.

099-2060 **Red-Blue Dually**, Blk

099-2061 **Red-Silver Dually**, Blk

099-2062 **Blue-Gold Dually**, Blk

099-2063 **Red-Red Dually**, Blk

Acoustic

Easy mount, drop-in units for acoustic guitars.

099-2080 **Bronze Acoustic**, Blk

CUSTOM SHOP ACCESSORIES

PICKUPS

Texas Special pickups provide the classic "Fat Strat" or "Beefy Tele" sound. **Models:**

- 099-2111 **Texas Special Strat**
099-2121 **Texas Special Tele**

American '50's pickups capture the bright, sparkly tone of vintage guitars. **Models:**

- 099-2112 **American '50's Strat**

PICKGUARDS

Fancy pickguards add spice to your axe. **Models:**

- 099-2140 **Strat, White Pearl**
099-2141 **Strat, Black Pearl**
099-2142 **Strat, Gold Anodized**
099-2143 **Strat, Tortoise**
099-2144 **Strat, Mint Green**
099-2150 **Tele, White Pearl**
099-2151 **Tele, Black Pearl**
099-2154 **Tele, Mint Green**
099-2160 **P-Bass, White Pearl**
099-2161 **P-Bass, Black Pearl**
099-2170 **J-Bass, White Pearl**
099-2171 **J-Bass, Black Pearl**

GIG BAGS

Superior gig bags with leather piping and handles, saddle bags, plush interior. **Models:**

- 099-2190 **Gig Bag, Black Leather w/Fringe**
099-2195 **Gig Bag, Vintage Tweed**
099-2196 **Gig Bag, Green Khaki**

STRAPS

Genuine leather straps of various custom designs. **Models:**

- 099-0651 **Strap, black leather, snake overlays, metal conchos**
099-0652 **Strap, black leather, snake overlays, metal buckle**
099-0653 **Strap, black alligator leather, red fringe, metal conchos, metal buckle**
099-0654 **Strap, black alligator leather, gray fringe, metal conchos, metal buckle**
099-0655 **Strap, brown leather, brown braid, metal conchos**
099-0656 **Strap, black leather, brown braid, metal conchos**
099-0657 **Strap, cognac alligator leather, large metal buckle**
099-0658 **Strap, black alligator leather, large metal buckle**
099-0659 **Strap, dark brown tooled leather, edge lacing**
099-0660 **Strap, tan tooled leather, brown edge lacing**

PICKS

Fine picks in 4 different shapes. **Models:**

- | | | | |
|----------|-------------------|-----|--------|
| 098-7004 | Abalone | 351 | Thin |
| 098-7006 | Abalone | 351 | Medium |
| 098-7008 | Abalone | 351 | Heavy |
| 098-7014 | White Snake Pearl | 351 | Thin |
| 098-7016 | White Snake Pearl | 351 | Medium |
| 098-7018 | White Snake Pearl | 351 | Heavy |
| 098-7024 | Black | 351 | Thin |
| 098-7026 | Black | 351 | Medium |
| 098-7028 | Black | 351 | Heavy |
| 098-7004 | Abalone | 351 | Thin |
| 098-7006 | Abalone | 351 | Medium |
| 098-7008 | Abalone | 351 | Heavy |
| 098-7204 | Abalone | 346 | Thin |
| 098-7206 | Abalone | 346 | Medium |
| 098-7208 | Abalone | 346 | Heavy |
| 098-7304 | Abalone | 347 | Thin |
| 098-7306 | Abalone | 347 | Medium |
| 098-7308 | Abalone | 347 | Heavy |
| 098-7604 | Abalone | 358 | Thin |
| 098-7606 | Abalone | 358 | Medium |
| 098-7608 | Abalone | 358 | Heavy |

CASES

ACOUSTIC GUITAR

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

- 091-9461 **Hardshell Case**, fits: Newporter, Redondo, Catalina, Malibu, Del Mar, La Brea, Santa Maria, Concord

Economy cases are lightweight and convenient for carrying guitar anywhere. **Models:**

- 091-9475 **Economy Case**, fits: La Brea, Del Mar, Redondo, Catalina, Malibu, Santa Maria, Concord, Newporter
091-9465 **Economy Case**, fits Avalon

ELECTRIC GUITAR

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

- Deluxe**
002-3637 **Tweed Case**, Strat, Tele (Rt hnd only)

Standard

- 002-3632 **Hardshell Molded Case**, Strat, Tele
002-8586 **Hardshell Case**, Stratocaster XII
002-3641 **Hardshell Molded Case**, Squier Strat, Tele

BASS GUITAR

Hardshell cases protect bass from almost anything, with locking latch and metal hinges. **Models:**

- Deluxe**
002-3640 **Tweed Case**, J-Bass (Rt Hand only)
002-3639 **Tweed Case**, P-Bass (Rt Hand only)

Standard

- 002-3633 **Hardshell Molded Case**, J-Bass, P-Bass (Rt Hnd only)
002-5781 **Hardshell Case**, J-Bass, P-Bass (Lft Hnd only)
002-5001 **Hardshell Case**, fits 32" Precision Bass
002-5873 **Hardshell Case**, fits 32" P-Bass (Lft Hnd only)
003-3072 **Hardshell Case**, fits P-Bass Lyte
002-3642 **Molded Case**, fits Squier Bass

GIG BAGS

Durable Nylon soft case with waterproof backing, 3/4" soft padding, Nylon zippers and clasp fasteners, 3-way carrying straps, full-roll binding. **Models:**

- 099-1510 **Gig Bag**, Fender, Guitar
099-1520 **Gig Bag**, Fender, Bass
099-1530 **Gig Bag**, Fender, Acoustic
099-1540 **Gig Bag**, Fender, Small body guitar
099-1570 **Gig Bag**, Squier, Bass
099-1580 **Gig Bag**, Squier, Guitar

ABBREVIATIONS:

Am Std	=	American Standard
Ch, chnl	=	channel
chrmp/ptd	=	chromeplated
dbl-lickng	=	double locking
Dlx	=	deluxe
Eff	=	effects
E-tronics	=	Electronics
ext	=	extension
FLS	=	Fender-Lace Sensor
fqncy	=	frequency
frtbrd	=	fretboard
frtmrks	=	fretmarkers
ftswtch	=	footswitch
hdstck	=	headstock
goldpltd	=	goldplated
HB	=	humbucking
hdwr	=	hardware
hndd	=	handed
imp	=	impedance
lcnsd	=	licensed
mpl	=	maple
ndl-brng	=	needle-bearing
nickpltd	=	nickelplated
pc, pcs	=	piece, pieces

BRIEFCASES

Briefcases with internal organizer. Ideal for picks, strings, accessories, or paperwork. **Models:**

- 099-1000 **Briefcase**, Vintage
099-1100 **Briefcase**, Snakeskin

EFFECTS BAG

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

- 099-1550 **Musician's Effects Bag**

Squier®

STRATOCASTERS



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

- 033-6002 **Contemporary Stratocaster**, 1 HB (bridge), 2 SC pu's, chrome hardware
033-6102 **Standard Stratocaster**, 3 SC pu's

PRECISION BASSES



Economically-priced basses with some classic Fender features. Body: classic P-Bass shape; Neck: 20 std frets, 12" rad; E-tronics: 1 P-bass pu, Vol, Tone; Other: chrome hrdwr; **Models:**

- 033-6202 **Precision Bass**

GUITAR AMPS

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

- 023-0500 **Squier 15**

pickgrd	=	pickguard
pos	=	position
pu	=	pickup
rad	=	radius
RW	=	Rosewood
SC	=	Single Coil
sgl	=	single
spkr	=	speaker
ssw	=	selector switch
Stnlss Stl	=	Stainless Steel
swtchnng	=	switching
trem	=	tremolo
tri-lam	=	triple laminated
USA	=	made in the U.S.
vol	=	volume
w	=	watts
W/B/W	=	White/Black/White
wht	=	white
x-over	=	crossover

SOUND SETUPS

Performer 1000!

Fender's trademark clean sound AND over-the-edge distortion in one amp!

Powerful "hybrid" amplifiers designed for today's aggressive playing styles, the Performers boast a complex, expressive distortion that rivals popular "hot-rodged" amps.

At 100 watts RMS, the Performer 1000 (with 12" speaker) and Performer 1000 Head offer more than enough power for almost any situation (also available is the Performer 650: 70 watts RMS with 12" speaker). The Normal channel has Treble, Mid and Bass; the Drive channel (with 12AX7 tube for explosive distortion) features dual selectable Gain, Treble, Mid, Bass, and Body (for even finer tonal shaping).

We took this amp to four top-notch players—each of whom has a completely different style. Give their settings a try—then create your own!



Turn the page for the Power Points article on using extension cabinets.



Nashville Nasty (neck pickup)



Screaming Solo (middle pickup)



Nuclear Crunch (bridge pickup)



Solo Heaven (neck or bridge pickup)



Heavy Blues (neck pickup)

SOUTHERN ROCK

PLAYER: **RICH ALVES**

BANDS: **Pirates of the Mississippi**

INSTRUMENT USED: **Vintage Tele** with humbucking neck pickup, standard Tele bridge pickup

SOUND: Rich's playing style typifies the "new country": rock guitar riffs and tones combined with a classic southern feel. So even the most overdriven sounds must be rich and full-bodied.



Telecaster Sparkle (bridge pickup)



Silky Strat (bridge pickup)

ROCKIN' THE STUDIO

PLAYER: **GEORGE CECCHINI**

BANDS: Recorded with **Billy Preston, Judson Spence, Michael W. Smith**, members of **Toto**, and others

INSTRUMENT USED: **Stratocaster** with Silver Lace Sensors

SOUND: As a very in-demand session guitarist, George is adept at getting a sound that fits the record—he has to be very adaptable. Often he gets called for rock sessions, and opts for a sweet, singing, super-overdriven tone.



Mr. Clean (any pickup)

HARD AND HEAVY

PLAYER: **MICHAEL SHAWN**

BANDS: **Myron LeFevre; Doro Pesch** tour; **Danny Chambers** (new live album)

INSTRUMENT USED: **Set Neck Strat** with humbucking bridge pickup, single-coil neck and middle pickups

SOUND: The consummate rock touring guitarist, Michael has to be ready for anything, from clean arpeggiated picking to smoking rock leads. His overdriven sounds must be especially aggressive.

SMOKEY BLUES

PLAYER: **TOM PRINCIPATO**

BANDS: **Blazing Telecasters; Tom Principato**

INSTRUMENT USED: '62 **Stratocaster** with vintage single coil pickups

SOUND: Because much of what he plays is traditional blues in the style of Albert and Freddie King, Tom tries to find a sound that is right on the edge of breaking up—so he can go from soft, crying phrasing to gutsy riffs just by varying his technique.



Rhythm Bite (middle & bridge pickups)



Fat Jazz (neck pickup)



LEARNING CURVE



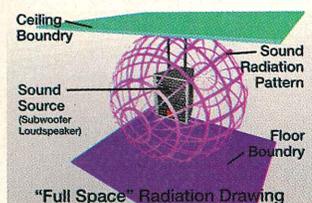
Sub-woofers: Getting to the Bottom Line

Many people, when they hear the term "sub-woofers," think of Great Danes. But unfortunately, that fine canine breed will do nothing for your band's P.A.! Sub-woofers are actually low frequency speakers that add punch and power to your sound system. Understanding the principle of how they work and knowing how to correctly set them up is critical in using them effectively.

Mike Schwartz is the Swami of Electronic Products, reservoir of an incredible store of knowledge, which is the result of over 23 years in the biz.

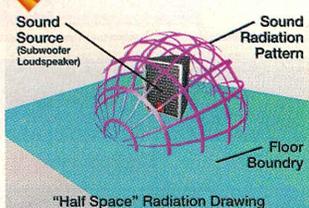
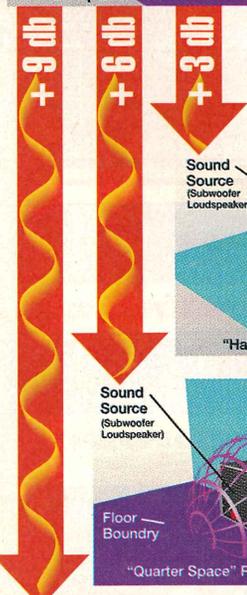
Placing The Enclosures

Because low frequencies are omni-directional, sub-woofers radiate sound quite differently from full-range enclosures. Full-range enclosures disperse sound from the front, so you must "aim" them to where you want the sound to travel (to see an example of this, just try walking behind a full-range speaker). However, sub-woofers radiate sound in all directions, so the goal in placing a sub-woofer is to "couple" it to the room, thereby gaining overall efficiency. You do this by limiting the "space," or area you need to fill.



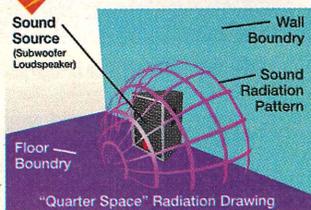
Full Space

A sub-woofer suspended in free air (such as on a hanging or "flying" sound system), will radiate sound in all directions. Unfortunately, much of that is wasted, since your audience won't hear it. You'll have to use twice the amount of sub-woofer enclosures and still boost the bass on your graphic EQ. The same applies to sub-woofers placed on elevated portable staging, since they cannot "couple" to the floor properly.



Half Space

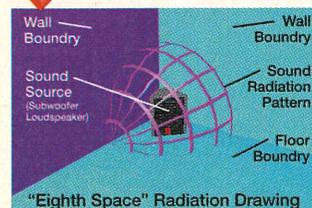
The most common placement for portable applications is a sub-woofer on the floor, which still may require slight boosting of the bass frequencies through your graphic EQ.



Quarter Space

Placing a sub-woofer on the floor against a wall is an effective way to increase your bass response. Good solid sound-reflective walls such as brick or cement work best, though even standard

sheetrock/wooden stud walls will help somewhat.



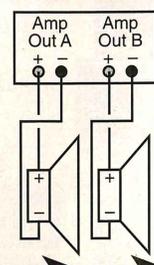
Eighth Space

While this may be difficult to do in portable or outside applications, placing a sub-woofer on the floor in a corner is the most efficient way to reproduce bass frequencies, and is quite effective in fixed installations. You can use less enclosures than you would otherwise, and still get plenty of bass.

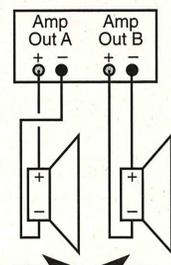
Connecting To The Power Amps

Pay close attention to polarity (often mistakenly called phase) of the speakers, and how they are hooked up to the amplifiers and crossovers. To check this, hook up a second sub-woofer—if the low frequency levels go down, something is out of polarity! In that case, try reversing how the second speaker cable is hooked to the amplifier, and compare the difference.

RIGHT!

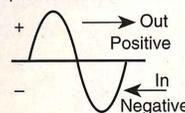


WRONG!

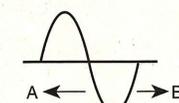


As each sub-woofer is added, low frequency levels should raise.

Both cones move out with the positive part of the sine wave.



Both Cones move in with negative part of sine wave.



180° out of phase, thus canceling each other out.

Setting The Crossovers

Sub-woofers should always be used with a crossover network, to limit the range of frequencies the sub-woofers reproduce. Always cross your subs over below 150 Hz. (80, 100, or 110 Hz. are good choices).

You can completely cut out the low frequencies going to



your full-range speakers, sending them only to the sub-woofers. However, it also works well to feed *all* the frequencies into your full-range speakers, and *in addition* send the low frequencies to your sub-woofers—this can help add punch to the overall system. No one solution works in all applications, so experiment to find what works best.

POWER POINTS

EXTEND Yourself!



By Mike Lewis

Do one or more of the following scenarios apply to you? 1) Your guitar sounds like it's coming out of a pocket radio; 2) Your guitar sounds fine in your bedroom at 1:00 in the morning, but once the drummer from down the street comes over, and your brother (who plays bass through a refrigerator) turns his amp up to "3," your sound is reduced to a long distance phone call; 3) You get a great sound on your side of the stage, but the bass player and keyboard player on the other side have forgotten you were even in the band.

If so, one of the solutions to these and other problems is the use of external speaker enclosures.

Mike Lewis, Fender's amplifier guru, has been a professional working musician for over 22 years. From his gig as a guitarist with **Chuck Berry's** band on the **Rolling Stones** tour, to his years as a session musician, he has played every style, from Country & Western to Heavy Metal. Having been there, he knows what works on the front line!

Important Rules When Using External Speakers

Never Go Below Your Amp's Minimum Impedance

If your amp's maximum power is at 4 ohms, don't go lower than 4

ohms! You may cause damage to your amp or speakers. Most amps will have a label next to the external speaker jack saying something like: EXTERNAL SPEAKER—8 OHMS MINIMUM.

If you have any doubt, consult the owners manual, or take your amp to your local dealer and they will help match you up with an appropriate enclosure.

Avoid Over Or Under-Powering The Speakers

The reason for not over-powering speakers is obvious, but not under-powering? Believe it or not, some high-power premium speakers will not perform at maximum efficiency unless fully powered. Sometimes this can even be harmful to your amp, so check with your dealer before using these kinds of speakers.

Reasons To Use External Speakers

Full Power From Your Amp

What?! You mean my amp may not be delivering full power? That's right. Most

amps that feature an **external speaker jack** only deliver full power when an external speaker load is present. For example: you have a 100 watt amp with a single 12" speaker and an **external speaker jack**. It's a good bet that it's 100 watts at 4 ohms—and your amp's internal speaker is 8 ohms. That means you are probably only getting

around 70 watts or so. But, as soon as you connect an additional 8 ohm speaker enclosure to the amp's **external speaker jack**, you have your 100 watts (2 x 8 ohms = 4 ohms).

Also, some speakers sound louder than others, depending on efficiency, magnet size, and cabinet design.

Better Sound Dispersion

When you're not getting the projection you need, and especially if the players on the other side of the stage can't hear you, try running your extra enclosure on the opposite side of the stage.

Different Tone

Using external speaker enclosures is one way to totally change and/or drastically improve your sound. For instance: using a closed-back external enclosure in combination with your amp's open-back design will add an amazing amount of low-end punch,



OPEN-BACK AMP CABINET

CLOSED-BACK EXTENSION CABINET

and improve the amp's overall definition—without losing the ambient quality of the open-back effect.

Varying the size of your speakers will also make a difference: if you have 10" speakers in your amp try adding an external enclosure with 12" speakers, etc.



10" SPEAKER

12" SPEAKERS

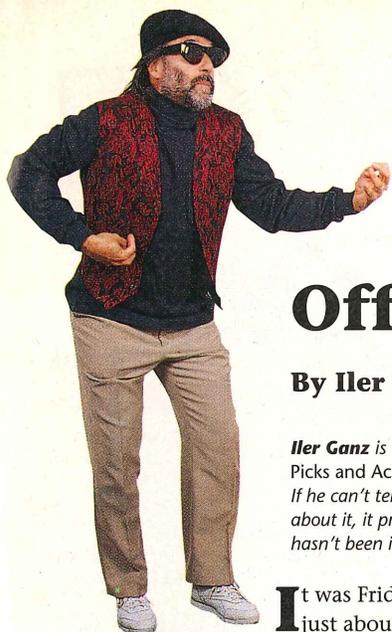


EXTERNAL SPEAKER

8 OHMS MINIMUM



K. FOOTSWITCH — Plug-in connection for optional remote footswitch to switch between the Normal and Drive channels. For proper operation of the footswitch, the GAIN SELECT switch (item D) should be out. NOTE: Any good quality patch cable will work with the remote footswitch; however, a speaker grade cord is preferable to a coax guitar cable if it is available.
L. EXTERNAL SPEAKER — This jack provides an output to an external speaker enclosure. The enclosure must have a minimum impedance of 8Ω. Use of this jack automatically disables the internal speaker.
M. HEADPHONES — This jack provides an output to standard stereo or mono headphones for private listening. NOTE: Use of this jack automatically



THE ACCESSORIZER

Off The Beaten Path

By Iler Ganz

Iler Ganz is Fender's String, Picks and Accessories expert. If he can't tell you everything about it, it probably hasn't been invented!

It was Friday, it was just about closing time, and I must admit I was feeling pretty good. Everyone was so happy with our strings and accessories I could barely keep up with the demand. Then, on my way out, hand hovering over the light switch, I saw it: a letter, with no return address.

It was from a jazz bass player who loved Fender basses, but couldn't get that signature "stand-up bass" tone. He wanted to know if I could help.

All of a sudden it hit me: sure it's good to keep the mainstream musicians happy, but

what about the rest of 'em? Are we satisfying everyone? With this in mind, I decided it was time to break with my usual routine. Equipped with a couple of Fender's new products, I headed for a small club in the city.

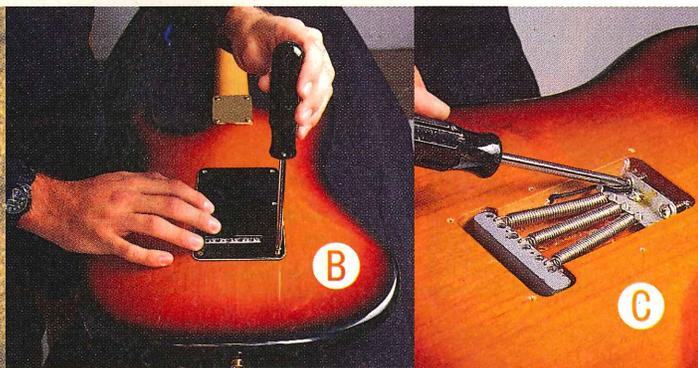
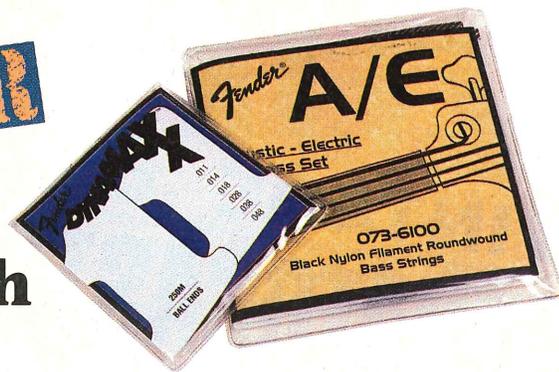
First on was a jazz quartet. During their break, I approached the bassist. "Do you ever play electric bass?" I asked him. "No way," he replied. "Can't get that sound." I pulled out the instrument I had brought: a P-Bass loaded with Fender's A-E strings.

This cat was too cool to show much of a reaction, but his eyes did widen slightly when he saw the black strings. "Try it out," I suggested. You see, most electric bass strings can't provide the mellow, warm sound of a stand-up acoustic bass; however these have a nylon filament outer wrap that not only gives that same rich, full tone, but also makes them

very flexible—therefore easy to play. The bassist used the instrument for the second set, and was just as happy with the sound as the feel.

Seeing the next band behind the stage, I noticed the guitarist loading Dynamaxx strings onto his Tele. "How do you like 'em?" I queried. "Great!" he enthused. "I just wish I could get a little more 'oomph.'" Luckily, I had the new Dynamaxx 11s, a heavier gauged string set that gives a really punchy tone. "Wow!" he breathed, as he came up to me after using it on stage. "Just what the doctor ordered!"

Products like these may not be for everyone, but that's the point: if players on the front line have a need, we try to fill it. Besides, sometimes those "oddball" products end up becoming the most popular!



the bridge plate rests against the body.
4) Once the bridge is flush, retighten each of the 6 mounting screws until it touches the bridge, then loosen 1/4 turn.

Note: The heavier the string gauge, the more you'll have to tighten the claw screws (or add additional springs) to compensate for the added string tension. Very light strings may require that you reverse this process (tighten instead of loosen, and vice versa).

Protecting The Strings

If you look at your bridge, you'll notice that as each string comes out of the sustain block, it passes over the bridge plate, then over the bridge saddle before it continues towards the tuning key. Stevie was breaking strings right at the point that the string passed over the bridge plate, from the friction between the string and bridge. To correct this I took 14-gauge wire and stripped off about 1/2 inch of insulation **D**. I'd slide this onto the string before I attached it to

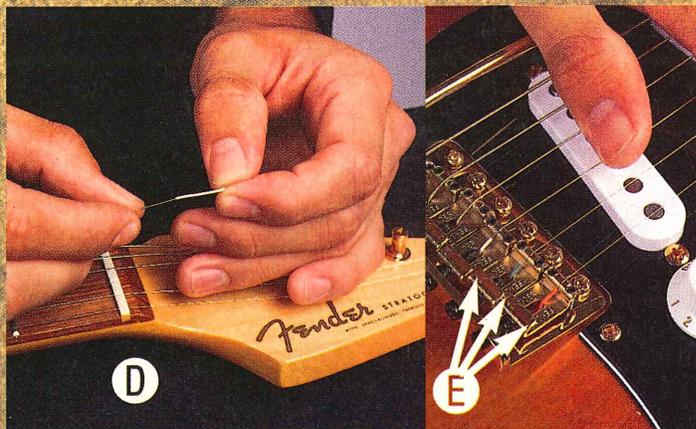
the tuning key, and move it so it was resting between the top of the sustain block and the area behind the bridge saddle **E**.

The results: no metal to metal contact, less friction, and greater tuning stability.

Re-setting The Specs

I'd like to mention that as guitars are being set up, intonation and

truss rod adjustment are very important—particularly when changing string gauge. And working on the tremolo as outlined here will probably require that you re-set the action and intonation of your guitar. If unsure of the procedure for these adjustments, consult an authorized Fender service center.

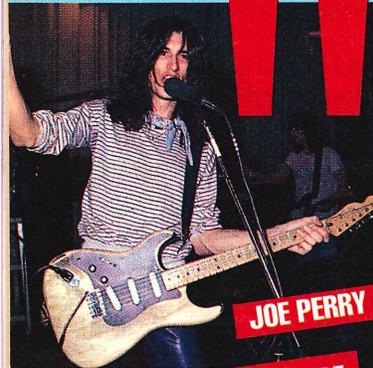


You Can

This Artist Autographed

VINTAGE '62 STRATOCASTER

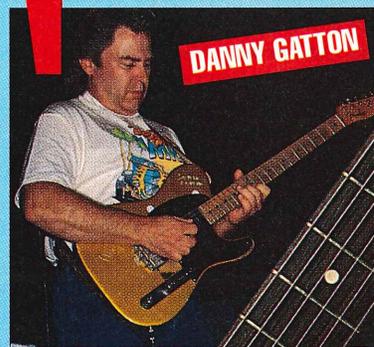
The classic Vintage '62 Stratocaster, a faithful recreation of the famous original introduced over 30 years ago, is one of the most popular axes around today. As if that wasn't enough, we had some of the most notable players in the industry autograph it! Now you have a chance to win this one-of-a-kind guitar, just by filling out and sending in the entry blank at the right of this page. Good luck!



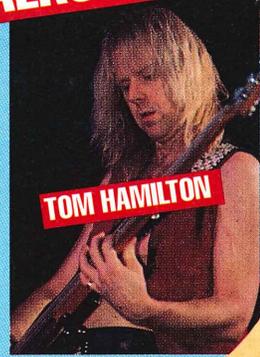
JOE PERRY



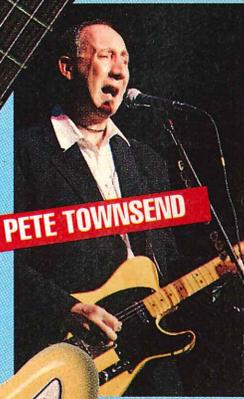
BRAD WHITFORD



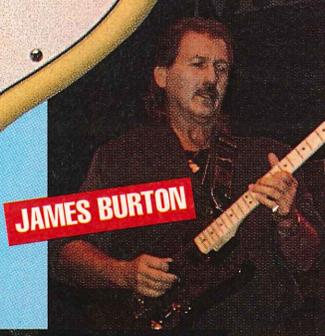
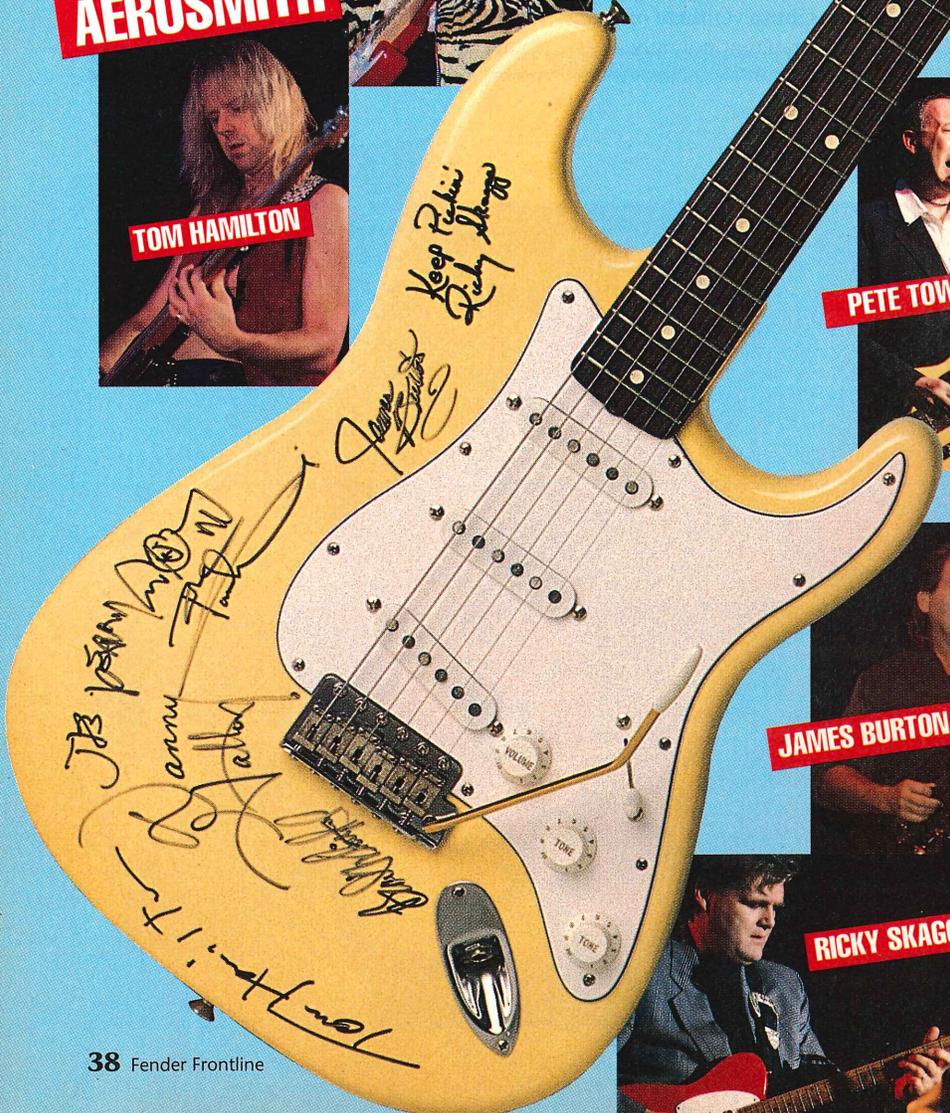
DANNY GATTON



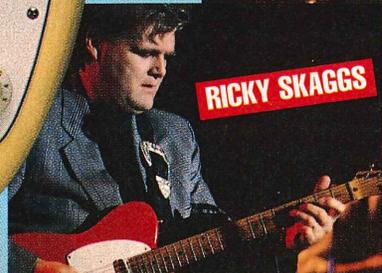
TOM HAMILTON



PETE TOWNSEND



JAMES BURTON



RICKY SKAGGS

Answer the 11 questions in this survey. Mail us this questionnaire, or a copy, by January 1. If we pull your name, you win!
NOTE: You must complete all questions in order to be eligible.

- How old are you?
 - Under 15 years
 - 15 to 20 years
 - 21 to 25 years
 - 25 to 30 years
 - 30 to 35 years
 - Over 35 years
- What sex are you?
 - Male
 - Female
- What is your approximate income level?
 - Under \$10,000
 - \$10,000 to \$25,000
 - \$25,000 to \$35,000
 - \$35,000 to \$50,000
 - Over \$50,000
- What other music magazines do you read?
 - Guitar World
 - Guitar Player
 - Hit Parader
 - Guitar for the Practicing Musician
 - Other _____
- What is your favorite style of music?
 - Hard Rock / Heavy Metal
 - Rock / Pop Rock
 - Country
 - Blues
 - Jazz
 - Other _____
- How much do you spend renting/buying music videos each month?
 - Under \$10
 - \$10 to \$25
 - \$25 to \$50
 - \$50 to \$100
 - Over \$100
- How much do you spend on CDs or [pre-recorded] cassettes each month?
 - Under \$10
 - \$10 to \$25
 - \$25 to \$50
 - \$50 to \$100
 - Over \$100
- What instrument(s) do you play?
 - Electric Guitar
 - Bass
 - Drums
 - Other _____
 - Acoustic Guitar
 - Keyboards
 - None
- Do you play in a band?
 - Yes
 - No
- How many people (besides you) read your copy of Frontline?
 - None
 - 1
 - 2
 - 3
 - 4
 - 5
 - Over 5
- What are your favorite section(s) of the magazine (check as many as applicable):
 - Artist stories
 - New Product introductions
 - Technical columns: (Learning Curve, Tech Tips, Artist Advice, Sound Setups, etc.)
 - Giveaways
 - Humor (Comic, Fold-In)
 - Product Index

Send to: **FRONTLINE Vintage Strat**
11999 San Vicente, Suite 401
Los Angeles, CA 90049

Name _____
 Street _____
 City _____
 State _____ Zip _____
 Phone # _____

Entries must be **separately** postmarked no later than JANUARY 1, 1994. Void where prohibited.

NEWSFLASH!



By Jack Schwarz

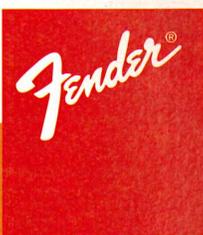
Jack Schwarz is Fender's Master Guitar Tech. He spends most of his time visiting Fender dealers and tweaking customers' guitars. Really!

Acoustic Lace Sensors: Smokin'!

Look, I try to be a good dad, ok? Coaching Little League, chairing PTA meetings, sewing Halloween costumes, whatever it takes. So when my son James asked me to play at his school's summer picnic, I readily agreed. "No problem," I figured, "I'll crank the stack up to '11,' we'll rip through a few of the tunes from the club set, and the kids will have a great time, right?"

Wrong.

Picks feature the new logo, and are available in 4 gauges (thin, medium, heavy, extra-heavy).



Sold with set of a dozen picks—zip-lock pouch neatly stores them in Case or Gig Bag!

We pulled into the campground a couple of hours early, you know, to look for a place to park the two semis full of gear, make sure there was adequate power (50,000 watts usually does it), and hopefully spot a few sturdy trees from which to suspend the lighting trusses.

But just as I was happily rubbing my hands together in anticipation of a rocking show, my bass player Jay taps me on the shoulder. "I think this guy wants to talk to you," he says, pointing out a nasty looking old dude headed our way.

As I soon found out, the guy in question was none other than Mr.

Katzenbaum, school principal

and head of the local Parents Against Fun chapter. "Ahem, you must be James' father. I trust your group will not be as disruptive as the last ensemble," he grumped. It seems that the junior string quartet had actually exceeded 5 decibels (about the level of a hummingbird's sneeze) during their rendition of Pachelbel's Canon in D Major.

"Uh, dad?" said my son, tugging at my leather fringed pants. "Not now, James," I hissed, smiling at Mr. Katzenbaum as I

assured him he had nothing to worry about. "Hmmpf," he snorted. "Mrs. Prickle will be sitting at the front of the stage to monitor your performance," and he pointed to my son's teacher, who looked as if she would consider Julio Iglesias a bit too radical.

"Dad, take a look at . . ." James started. "Look son, the only thing I can think of is to break out the acoustic. But trying to mike it through that P.A. is just asking for feedback." (Of course they didn't have an M-300 monitor power amp—described in last issue's column.) "That's what I've been trying to tell you," he cried. "I brought the new Acoustic Lace Sensor the guys from Fender sent you." And he handed it to me.

Wow! It mounted easily into my guitar (turns out it fits any instrument) without damaging anything—no cutting or routing needed. And just like a regular electric guitar, I could adjust the height for maximum volume and optimum tone. Then came the acid test: the sound. When I heard my beloved old acoustic ringing clearly through the P.A., I knew this was the perfect acoustic pickup.

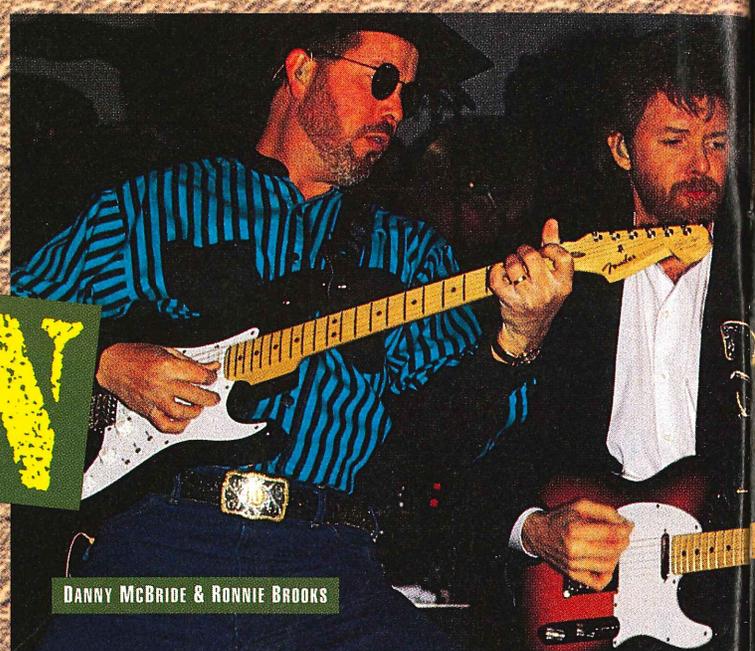
We were saved! We set up some chairs on the stage, warmed up our voices, and turned in an "unplugged" set that had even Mrs. Prickle tapping her orthopedic shoes in time to the beat. The kids loved it, James was a hero, and even that rancid potato salad couldn't spoil the festive mood . . .

7

Convenient Pick Packs!



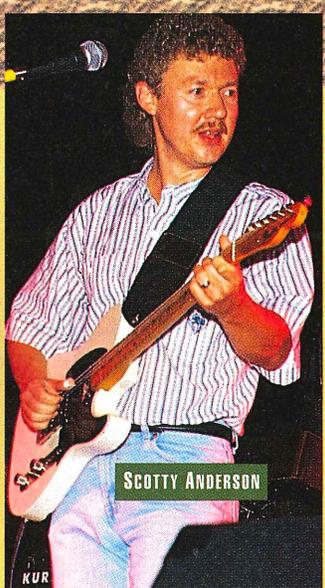
ARTIST ACTION



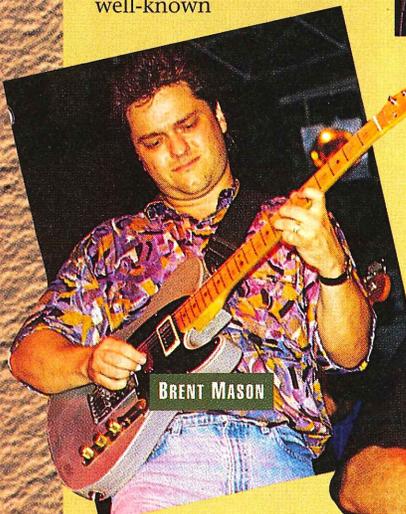
DANNY MCBRIDE & RONNIE BROOKS

NAMM Show

This summer's NAMM show was held in Nashville, TN, where Fender hosted a concert in which the picking was even hotter than the weather (over 90° at midnight!). **Scotty Anderson** demonstrated his trademark lightning fast double-stop riffs on his Custom Shop Tele. Nashville session great **Brent Mason** showed his well-known

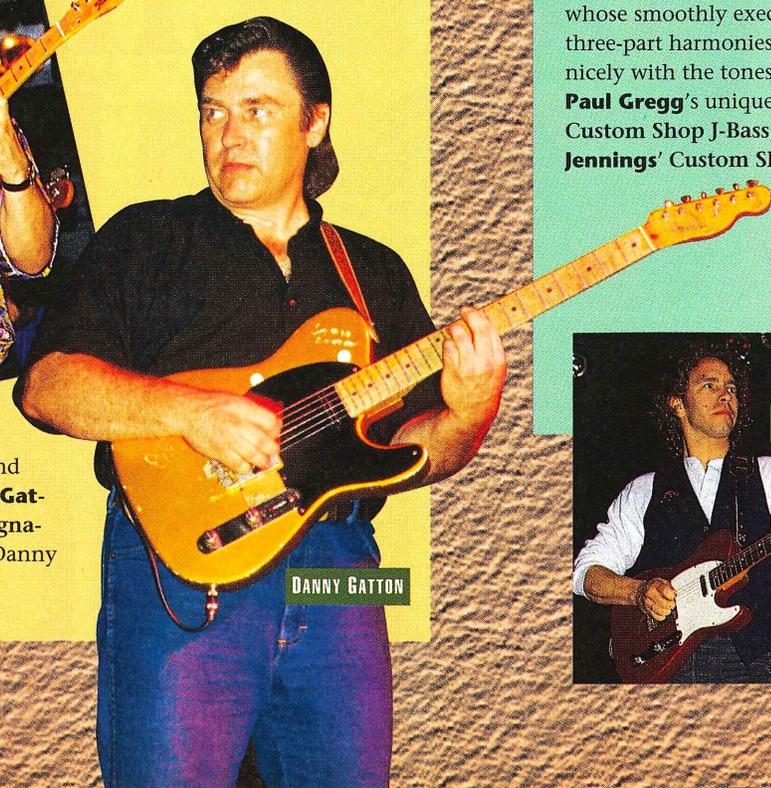


SCOTTY ANDERSON



BRENT MASON

finesse and Custom Shop Tele. And the inimitable **Danny Gatton** (complete with Signature Tele), was, well, Danny Gatton!

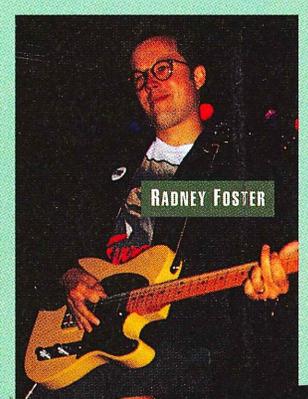


DANNY GATTON

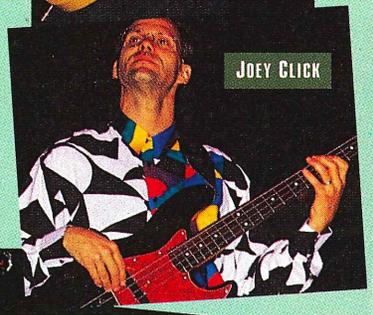
And Elsewhere

Touring the states on a sort of "Monsters of Country" bill were three of the hottest acts in the south this season. **Radney Foster's** Vintage Telecaster was nicely complemented by guitarist **Mike McAdam's** choice of axes: an American Standard Tele and a Strat XII. Both players ran through '59 Bassmans. Bassist **Joey Click** filled in the bottom on his Vintage Jazz Bass, with pedal steel player **Yoshiya Motohashi** (aka **Joshua!**) ran his instrument through a Champ 25 amplifier.

Then came **Restless Heart**, whose smoothly executed three-part harmonies fit in nicely with the tones of **Paul Gregg's** unique Custom Shop J-Bass, **Greg Jennings' Custom Shop**



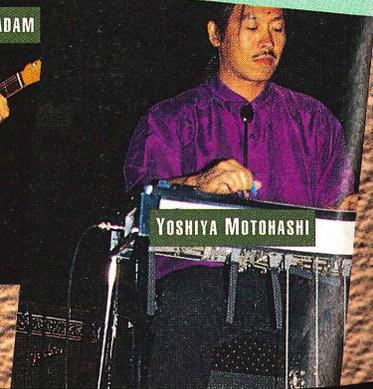
RADNEY FOSTER



JOEY CLICK



MIKE MCADAM



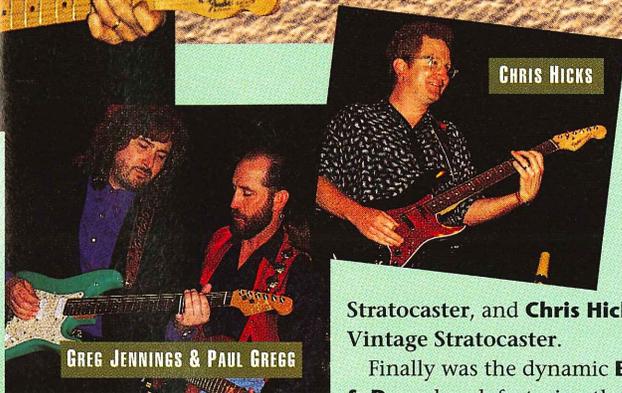
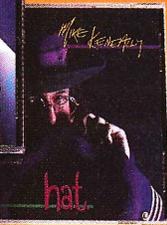
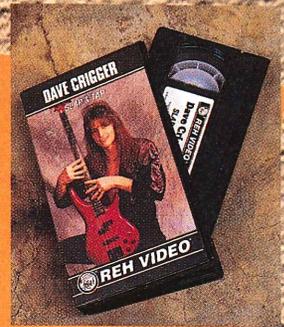
YOSHIYA MOTOHASHI

New Releases

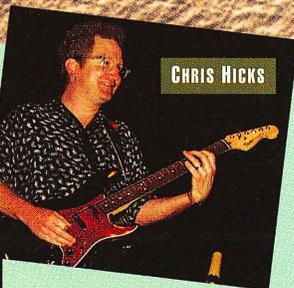
Mike Keneally's zany sense of humor really comes through on his solo effort, *hat*. So do the myriad tones of his Heartfield Series Talon, and Clapton Signature Stratocaster. *hat* is being released on Guitar Recordings/Immune records. Look for it!

They're back! The **Hellecasters** return with their self-titled album, which features **Jerry Donahue's** distinctive guitar playing, as well as the sound of the **Jerry Donahue Signature Telecaster**. There's no mistaking the super solid drive of **Lonny Vencent's** Custom Shop P-Bass on the **Bullet Boys'** long-awaited sophomore release titled *Za-Za*.

Beginning with the aptly-titled track *The Boy Can Sing The Blues*, the Shrapnel release *Glenn Hughes Blues* showcases Glenn's amazing voice, as well as some great riffs from his Vintage Jazz Bass.



GREG JENNINGS & PAUL GREGG



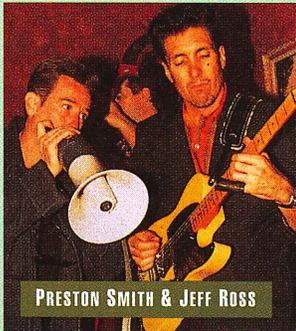
CHRIS HICKS

Stratocaster, and **Chris Hicks'** Vintage Stratocaster.

Finally was the dynamic **Brooks & Dunn** band, featuring the com-

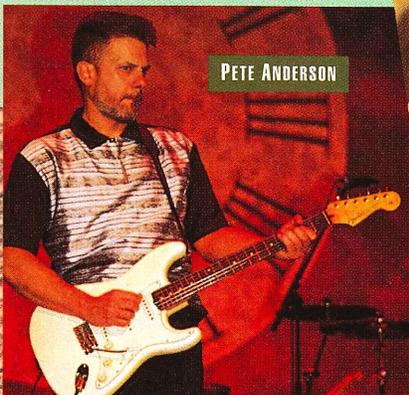
bination of **Ronnie Dunn's** American Standard Telecaster and **Danny McBride's** Clapton Stratocaster.

When not sitting in with the **Hellecasters** (he's often seen with them), guitarist **Jeff Ross** gigs around town—usually accompanied by guest artists of his own. The mix is often interesting, as when his American Standard Telecaster shared the stage with **Preston** (of **Preston Smith and the Crocodiles**) **Smith's** harmonica via bullhorn technique!



PRESTON SMITH & JEFF ROSS

Bassist **Dave Crigger** has come a long way since he was reviewed in **Mike Varney's** Spotlight column (*Guitar Player* magazine, 1986). Besides his tenure with **Michael Fath**, he just joined the classic rock band **Foghat**.



PETE ANDERSON

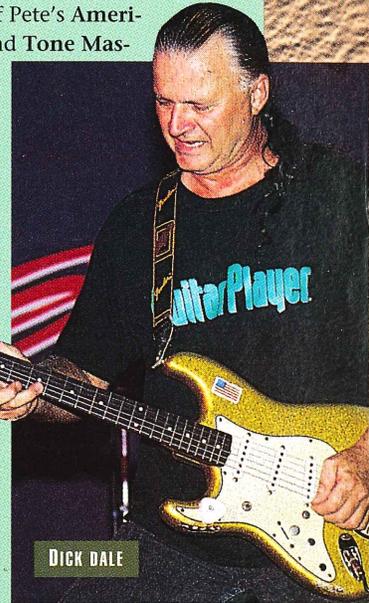
You can also catch Dave and his Heartfield Series Prophecy Bass in his teaching video (distributed by REH video).

Following the release of **Dwight Yoakam's** album, *This Time*, Dwight and arranger/producer/guitar guru **Pete Anderson** hit the road, where the combined attack of Pete's American Standard Tele, Custom Shop Strat and Tone Master Head keeps things rocking.

Uncontested Surf King **Dick Dale** is also promoting the release of his latest album, *Tribal Thunder*. And proving that the unusual **Dick Dale Signature Strat** sounds as cool as it looks!

John Michael Montgomery has been hitting the country circuit hard, and luckily his 1600sx acoustic guitar is built to take it! This axe also sounds especially good when paired up with **Charlie Crowe's** American Standard Telecaster.

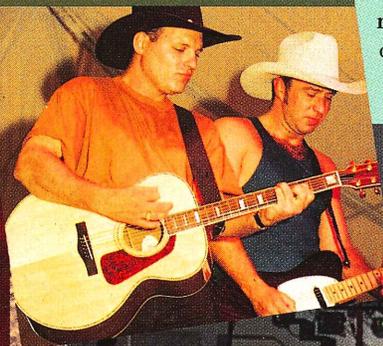
Guitarist and transcriber extraordinaire **Wolf Marshall** is on a 6-month long tour to introduce his new **Teaching Method** series of books and tapes/CDs. His seminar



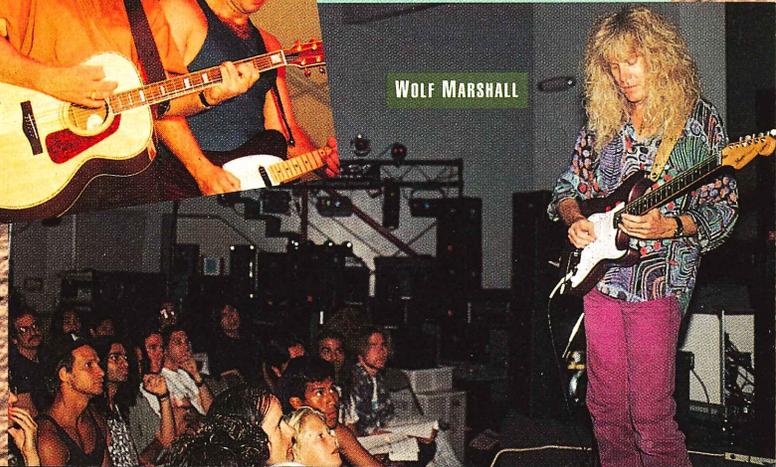
DICK DALE

includes some great playing, the cool sounds of his **Jeff Beck Signature Stratocaster**, and a ton of interesting musical history. Check it out!

JOHN MICHAEL MONTGOMERY & CHARLIE CROWE



WOLF MARSHALL



DAVE CRIGGER



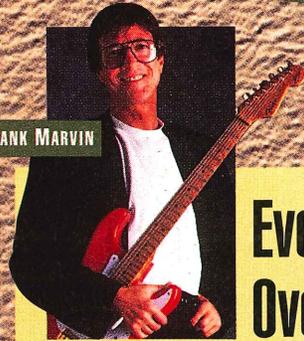
GEORGE LYNCH

INTENSITY. VISION. INVENTION. QUALITIES THAT HAVE ALWAYS SET APART GEORGE LYNCH FROM THE GUITAR CROWD. NOW IT'S TIME FOR HIM TRULY TO STAND ALONE. LYNCH'S PREMIERE SOLO ALBUM IS THE CULMINATION TO YEARS OF ROCK 'N' ROLL EXPERIENCE, AND THE BEGINNING OF A PERSONAL, MUSICAL JOURNEY. **SACRED GROOVE**. IT'S A RELIGIOUS EXPERIENCE. PRODUCED BY JOHN CUNIBERTI.

ON ELEKTRA COMPACT DISCS AND CASSETTES.
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ARTIST ACTION

HANK MARVIN



Events Overseas

Hank Marvin, the man who launched a thousand bedroom mirror Strat-strutters with his instrumental band **The Shadows** is back in London recording a new solo album. He just laid down new versions of The Shadows' hits *Nivram* and *Wonderful Land* with his signature **Stratocaster** and self-confessed Shadows nuts **Mark Knopfler** and **Jeff Lynn**.

During **Anthrax's** recent tour of South America (their first ever) bassist **Frank Bello** had to stop playing due to a "laugh attack" brought on when the audience started to hurl pieces of leftover cold turkey at the band. Despite the fact that Frank and his **Vintage P-Bass** were repeatedly pelted with the hapless fowl, both were pronounced "ok at the scene!"

7-year-old **Scott McKeon** was recently invited by the rock band **Little Angels** to appear in their video shot live at London's Hammersmith Apollo. With his 50s **Strat** and '59 **Bassman** amp, Scott proved yet again what a great player he is.

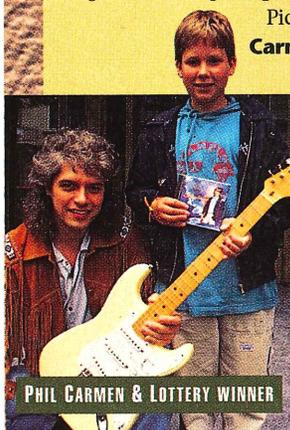
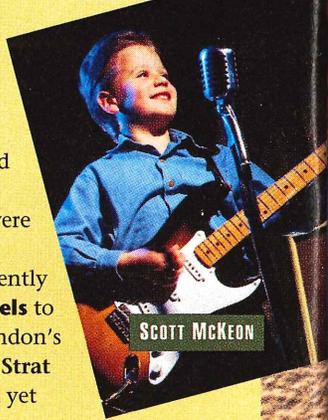
Pictured with Swiss guitarist **Phil Carmen** is the lucky winner of the trademark '57 **Stratocaster** autographed by Phil that was given away in a lottery through Switzerland's largest newspaper, **Blick** (about 400,000 circulation).

Originally meeting through a freak ham radio connection, Ohio's **Hot Pursuit** invited Britain's **Night Shift**—both bands made up of police officers fighting the war on drugs—to the states for a concert series dedicated to spreading the word to kids in the northwest. With equipment provided by Fender, the tour was a rousing success.

FRANK BELLO

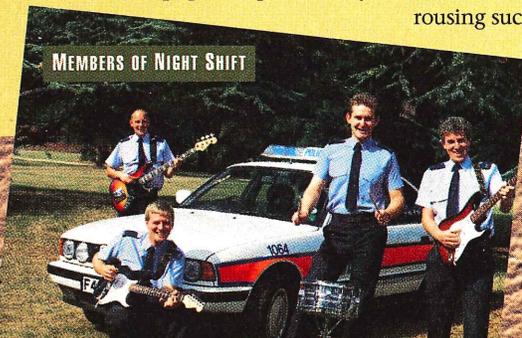


SCOTT MCKEON



PHIL CARMEN & LOTTERY WINNER

MEMBERS OF NIGHT SHIFT



BIG SHOTS

Noel Redding

The Jimi Hendrix Experience By Tom Nolan



In late September 1968, **Noel Redding**, a young guitarist, went for an audition in a London club for the guitar job in **Eric Burdon's New Animals**. It was to change his life.

"I'd gone professional when I was eighteen, and I went to Germany to do the notorious clubs, playing from 7 'till 1 in the morning, with **Neil Landon** and the **Burnettes**, playing guitar. This was around '64. In '65 I was in a band managed by **Gordon Mills**, who managed **Tom Jones**, and we had three records out on the Piccadilly label, but it didn't really happen.

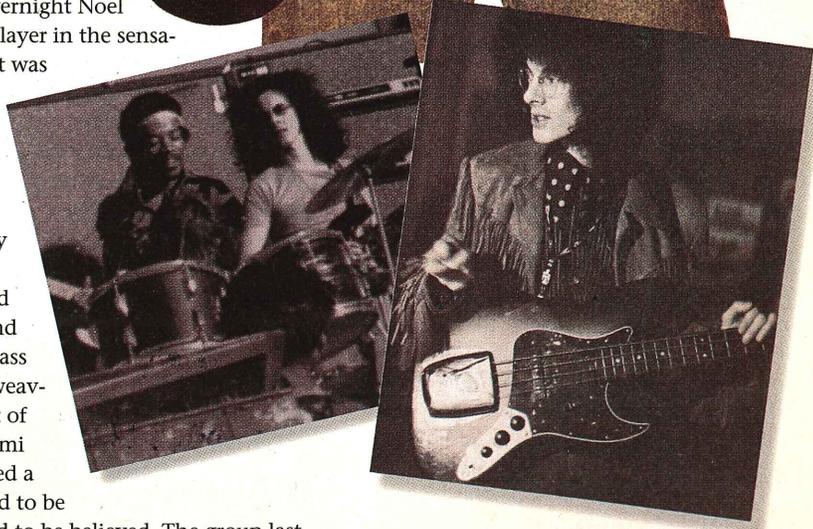
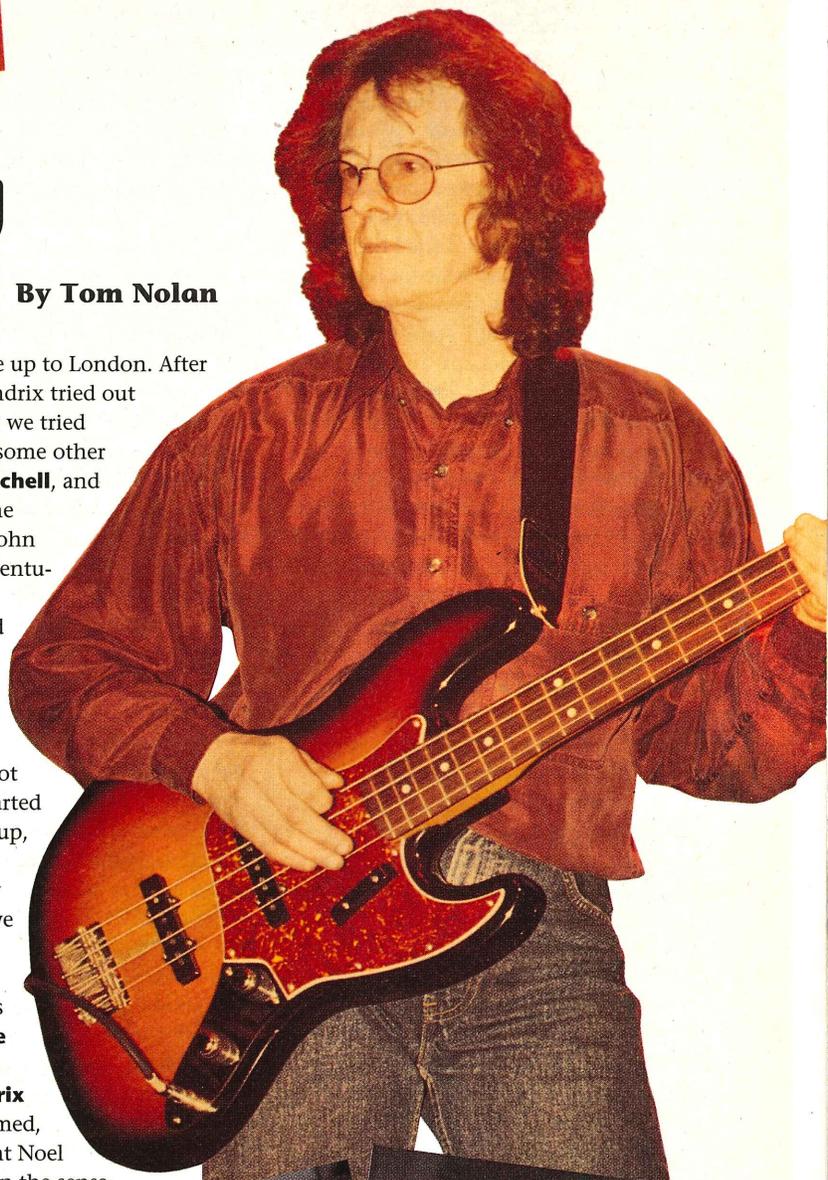
"So I answered an advert in *Melody Maker* for a guitar job with the New Animals. I went down and did the audition, and I was waiting around, at which point **Chas Chandler**, who had just left the Animals to go into management, wandered over to me and said 'can you play bass?' I said 'no,' and he asked 'would you mind sitting in for this bloke for a minute?' So in another part of this club I played a few tunes with this American bloke, with a drummer, **Aynsley Dunbar**, and a piano player called **Mike O'Neill**, who was from **Nero And The Gladiators**. We played three songs. One was a *Have Mercy* type thing, another was *Everybody Needs Somebody*, and the other one was *Hey Joe*. So we played them, and then this American gentleman asked me if I'd like to go down to the pub, where we talked about music and so on, and he asked me if I'd like to join his group. We went back, and Chas said 'Right, if Jimi is happy,' and I remember Chas lent me ten bob (10 shillings) to get back home on the train.

Next day I was asked to come up again, and I met **Mike Jeffries** who was Chas' partner, who said 'You've got the job,' and that I

would have to move up to London. After that myself and Hendrix tried out different drummers: we tried Aynsley again, and some other guy, and **Mitch Mitchell**, and **John Banks** from the **Merseybeats**; but John hated flying, and eventually it got down to Aynsley Dunbar and Mitch, and Chas just tossed a coin, because Hendrix and I couldn't decide, and Mitch got the job. We then started 'rehearsing' as a group, with no vocals yet again, and suddenly on 13 October '66 we were on this tour in France with **Johnny Halliday**. And that's how the **Experience** started."

So the **Jimi Hendrix Experience** was formed, and almost overnight Noel was the bass player in the sensational trio that was to take London and the rock world by storm. With Mitch Mitchell's fiery and intricate drumming and Noel's solid and sympathetic bass behind him, weaving in and out of the melody, Jimi Hendrix created a sound that had to be seen and heard to be believed. The group lasted less than three years, and in that time recorded just three albums, **Are You Experienced**, **Axis Bold As Love**, and the double album **Electric Ladyland**.

(continued on page 44)



Top left: with Jimi in Los Angeles; top right: The Ritz in New York, February '93; lower left: onstage in San Diego; lower right: the Ambassador Theatre, Washington D.C.

BIG SHOTS

(continued from page 43)

Noel adapted quickly to the bass, despite having never played one before. "It was a bit confusing really. They gave me a bass, which was Chas', and I just borrowed that for a while. I tried various basses, and then I got a Fender Jazz, and that was it. I tried the Precision, but the neck was too wide for me, coming from the guitar to the bass, whereas the Jazz neck was thinner, and I went for that. Also the Jazz had two pickups, and you could get a better sound. So I went to the Jazz Bass, and I've stuck with it. Only a Jazz bass—I've never played anything else. At some point we thought about using a 6-string bass, since I was a guitarist, and I tried the 6-string a couple of times, but it didn't work out for some reason, so I decided to stick to the normal bass."

The newly formed Experience worked hard, often playing a gig in the evening and going on to the studio afterwards. It was a hectic time. "We were all very pally (friendly) actually. The only disagreements were about women. It was very good fun. Didn't get much sleep for three years. I was 20 when I joined, Mitch was 19, Hendrix was 23, very nice, very quiet and shy, a gentleman. It was fun in those days, because there was only us three and a couple of roadies on the road. There was no big road crew, just Gerry Stickels and Eric Barret, no security, nothing. We travelled by aeroplane around the States, with the gear and everything. I had one bass guitar and that was it. I broke a string only once, at the Hollywood Bowl, so we had to stop and put a new string on. That was the only time ever."

The music was often totally improvised, as Noel remembers, with little or no rehearsal. "We had no set list. We always used to start off with this one tune, *Killing Floor*, and just take it from there. If Hendrix wanted to extend the solos, or ad lib something in the middle of a number, that was okay. That happened a lot. It was very unrehearsed. The Experience never rehearsed."

One surprising fact to emerge from this interview is that Jimi Hendrix played, not a Strat, as has hitherto been believed, but a borrowed Fender Telecaster, on the recordings of two of his most famous tracks, *Purple Haze* and *Fire*. "I only sussed it out last week. Someone called me up, one of these Hendrix freaks, asking me a certain date of recording, so I was looking in my old diary, and it said that we played in the **Ricky Tick Club** in London that night, and Hendrix had put his guitar through the ceiling and bent the machine heads. We were recording that night, so I was reading in the diary to see

which tunes we did. It says Jimi used my guitar, and I had to go over to another club called **Blaises** to get it back off a mate of mine who had bought it off me. It was my old Telecaster. We did *Purple Haze* and *Fire* that night, which Hendrix played my old guitar on. So Jimi used a Telecaster on the solos of *Purple Haze* and *Fire*. If you listen you can hear that it's a Tele. I think he just turned it round to play left-handed. He didn't adjust guitars at all, just turned the strings round. He didn't bother with anything like that. All this stuff about him having guitars adjusted and all that is a load of rubbish really."

All too soon the band split, and then came Jimi's tragic death. Noel's life took a new direction, as he moved forward with his own band, **Fat Mattress**. "I left Hendrix in 1969, in June. I did the **Fat Mattress** thing, and we did a couple of albums, and then that deflated. Then I moved to America and did a three-piece thing called **Road**, with Motown Records. That was pretty good actually. This was about '71. In '72 I was pretty disillusioned, living in LA, and I moved to Ireland.

"I'd never been there in my life. I moved from LA to West Cork in Ireland. I wanted to get out of LA, I was going through litigation with the Experience people. In about '74 I did a thing called the **Noel Redding Band**, which was the **Clonakilty Cowboys** (Clonakilty is the small town where Noel lives in Ireland), and we did two albums for RCA with **Eric Bell** on guitar. We did an American tour and dates all around Europe, until we found out the management were being a bit silly with the money, so I did a High Court thing, again. That takes us up to about '77. I carried on doing little gigs around England and Ireland with Eric Bell and **Les Sampson**, three-piece stuff, and then I decided to go acoustic, about '79. I started an acoustic thing with Carol, my late wife, and I did that up until 1990, when she got killed. After that I plunged myself into work again, and I did some stuff with [Hendrix imitator] **Randy Hansen**, and I've been concentrating on maybe getting this solo record deal. We're going to call it **The Redding Factor**.

"If it does happen I'll do it in New York and use different people. **Joe Walsh** has shown a bit of interest, and **Leslie West**. And I'll be using my old drummer Les Sampson and also **Steve Jordan**, who plays with **Keith Richards** and people. There's a keyboard player **Chuck Leavell**, he's a great player, and I'm going to get him maybe on some tracks, also **Paul Schaffer**, he's a very good friend of mine. And in the meantime I've been offered work with various people playing bass. Leslie West offered me some gigs. So touch wood, things are looking up."

This picture of "The Little Strummer Boy" brought some holiday cheer to everyone who received Christmas cards from Harry, Kris and Parker Woods!



SIGNATURE SERIES

(continued from page 9)

ERIC CLAPTON

its satin finish, vintage 50s frets and tuners. Classic and contemporary features meet in the blocked vintage bridge (acknowledging EC's non-tremolo style) and a slightly flatter fingerboard (9.25" radius) with 22 frets. Modern electronic innovations include three Fender-Lace Gold Sensor pickups and a control setup of master volume, master TBX tone and a variable output (0–25dB) master mid-boost which can catapult the basic vintage sound of the Gold Sensors to Cream power levels with the twist of a knob. "The idea was to copy Blackie as closely as possible and update it with some electronic work to give it a fatter sound, when wanted." The EC model is available in standard black as well as new Clapton colors—Pewter, Torino Red and Candy Green.

ALBERT COLLINS

familiar 7.25" radius. Electronics include a vintage single-coil bridge pickup for the classic Tele lead sting and a 50s-style humbucker at the neck for a richer, darker rhythm tone (the basic Collins tone is a blend of both). A final personal Collins touch is the distinctive reflectorized Telecaster bridge cover which Albert always leaves on when playing.

RICHIE SAMBORA

Strat sounds are produced by the two "Texas Special" single-coil pickups in the neck and middle positions. Controls include master volume, vintage tone for the neck pickup and a TBX knob shared by the bridge and middle pickups. The stock alder body, another nod to the Strat tradition, is available in vintage Arctic White and an attractive Cherry Sunburst.

PAT BERGESON

Like many other rising young country guitar players, Chicago native **Pat Bergeson** brings a variety of musical influences to Nashville—including rock, blues and jazz. He's also just as adept at the

SPOTLIGHT

...on Rising Stars

SCOTTY MISHOE

Young rocker **Scotty Mishoe** has always been a bit ahead of his time: even before he reached double digits he was serious about shredding!

Scotty grew up around musicians, since both his father and older brother were 6-stringers. "My dad was in a **James Brown**-style R&B band," Mishoe recalls, "and I was always fascinated by the guitar."



"My dad was in a **James Brown**-style R&B band..."

He picked up the instrument by the time he was five years old, diligently practicing the chords and scales taught him by his family. "It was pretty hard in the beginning," he explains. But he was dedicated, even back in elementary

(continued on page 46)

"My older brother got a sunburst Strat..."

harmonica as he is at the guitar. But it was pounding the skins that gave him his start!

"I began playing drums in the fourth grade," Bergeson recalls, "but a few years later my older brother got a sunburst Strat, and that got me into guitar." His record player serving as instructor, Pat copied licks from popular blues and rock albums of the time: **Santana**, the **Rolling Stones**, **Muddy Waters**, etc. He also became fascinated by jazz. "**Steely Dan** was one of my biggest influences," Pat explains. "All the guitar work was so inspiring."

After high school he attended community college, and

(continued on page 46)

IAN MOORE

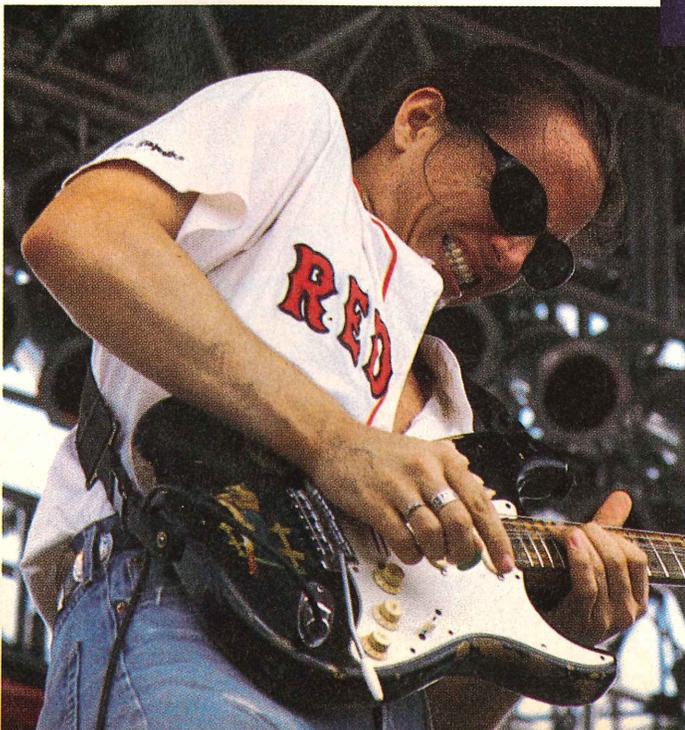
Though Austin, TX-born **Ian Moore** has come far for a 24-year-old, he didn't even start playing the guitar until he was 16—and the victim of a freak accident!

"My dad had been taking me out to see the players in the thriving Austin blues scene ever since I was a baby," Ian relates, "but my mom wasn't too keen on me playing the guitar." As a result, Moore started on the violin in elementary school. He entered a program called *The String Project* at the University of Texas, and advanced quickly, soon playing in junior orchestras with kids twice his age.

"I never gave up the idea of the guitar, though," he says. "When I was 14, I fell on a glass and sliced through most of the tendons in my

(continued on page 46)

"My mom wasn't too keen on me playing the guitar..."



SPOTLIGHT

(continued from page 45)

PAT BERGESON

subsequently entered the classical guitar program at the University of Illinois. "I had no idea you could major in guitar!" he laughs. He completed his education at William Masters College in New Jersey, a school that specializes in jazz.

Pat spent the next 10 years applying what he had learned at school. "Besides playing hundreds of gigs, I did lots of recording sessions," he says. "Then I got deep into harmonica—it was easier to get work. Many producers in New York didn't even know I played guitar!" His band gigged around Manhattan for years as well.

In 1989, **Chet Atkins** recorded Pat's song *Sneakin' Around* (Bergeson also plays on that album, as well as Chet's latest), which led to a friendship between the two, and Pat's move to Nashville. Since then, Pat has done a number of sessions, including tracks on **Suzy Bogguss'** latest release.

As far as a solo album, he admits there's interest, but is not rushing things. Of course songs are no problem: "I've got about five albums worth..."

SCOTTY MISHOE

school. "I used to come home and head straight for the guitar—practicing six or seven hours a day!"

The practicing paid off, as did his hours at the record player: by the age of 10 he had mastered difficult pieces like **Van Halen's** *Eruption*. At 13 he began taking lessons in music theory from a Berklee College graduate; a year later he joined his first band, **Rellik** ("killer" spelled backwards!).

"Performing on stage was a great experience—it introduced me to a whole different facet of playing. Since the other guys in the band were in their 20s, we got pretty well known in the Virginia Beach (his home town), VA club scene."

When Scotty was 19, *Shrapnel* president **Mike Varney** discovered him at a NAMM show, and included one of his songs on the album *Ominous Guitarists From The Unknown*. Subsequently, fellow guitarist **Todd Duane** introduced Mishoe to Mike's brother **Mark Varney**, who placed one of Scotty's songs on his *Guitar On The Edge, Vol. 2* CD; another song will appear on Vol. 4.

Most recently, Scotty relocated to Scottsdale, AZ to join forces with bassist **Ray Riendeau** and drummer **Brett Frederickson**. Besides recording demos, Scotty is teaching at The Guitar Shop.

IAN MOORE

left hand, which put me in a cast for a year. When I finally recovered, my mom gave in and let me get a guitar."

Ian quickly adapted to the new instrument, learning from many of the same people he had been seeing play around town. "At first I was a blues 'purist,'" he explains. "I'd listen to **Albert Collins, Buddy Guy, Otis Rush**, all the **Kings (Albert, Freddie and B.B.)**, and others, and try to pick out the essence of what they were doing. Later I discovered **Hendrix**—actually, more as a lyricist and composer than a guitar player."

Within 3 years he was gigging around town and garnering a reputation even among the competitive guitar community in Austin. He did quite a bit of touring around the midwest, honing his writing skills as well. During a 6-month stint with **Joe Ely**, Moore was approached by Capricorn/Warner Bros. records, and when he returned from Europe he was signed as a solo artist.

His self-titled debut album was released July 20, on the heels of the first single, *How Does It Feel*.

"At first I was a blues 'purist.'"

LETTERS

(continued from page 4)

finished? And if so, where can I find it?

Mary Burney
Lexington, AL

Dan says that his book is still in progress, and probably will not be released for a while yet. But don't give up hope, because he is working on it!

SURVIVAL OF THE FRETTEST

Where can I buy Relativity Records' *The Ultimate Guitar Survival Guide* (listed in the Summer '93 Frontline)?

Duane J. Starzyk
Hamtramch, MI

For information, just write Relativity Records, Attn: Retail Department, 187-07 Henderson Ave., Hollis, NY 11423.

OBJECT D'ART

Here is my Fender Strat that I transformed myself (I named her "Kim"!). Also, can you tell me how to order the full-line

"There's Only One Choice" poster here in France?

Nicolas Beausseron
Paris, France

"Cool" Strat! If you turn to the Poster Pages section you'll notice we now have a U.K. mailing address for Europe.



Sounds like your son has his priorities straight!

JAZZMASTER JONES

There was a "Lipstick Jazzmaster" shown in your Summer '93 issue.

Is it possible to custom-order one just like it?

Ted Leach
Portland, OR

Of course it is! Just ask your local authorized Fender dealer how!

DALE ME IN

After reading about the Dick Dale Signature Stratocaster, I'd like to find out more about him and his guitar. Where should I look?

Dennis Wesley
San Diego, CA

You can write for information at: Dick Dale Information, c/o Robert Fitzpatrick Organization, P.O. Box 667, Sunset Beach, CA 90742, or call (714) 840-1844. Also, check out the picture in Artist Action

Louis Ligon
Orient, IL

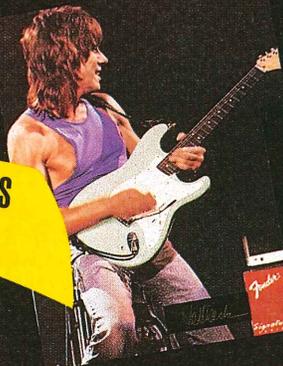
FREEDOM OF CHOICE

I do own several Fenders he can choose from, but to my 2-year-old son Chaz it doesn't matter—as long as it's a guitar!



Fender®

SIGNATURE ARTISTS POSTERS!



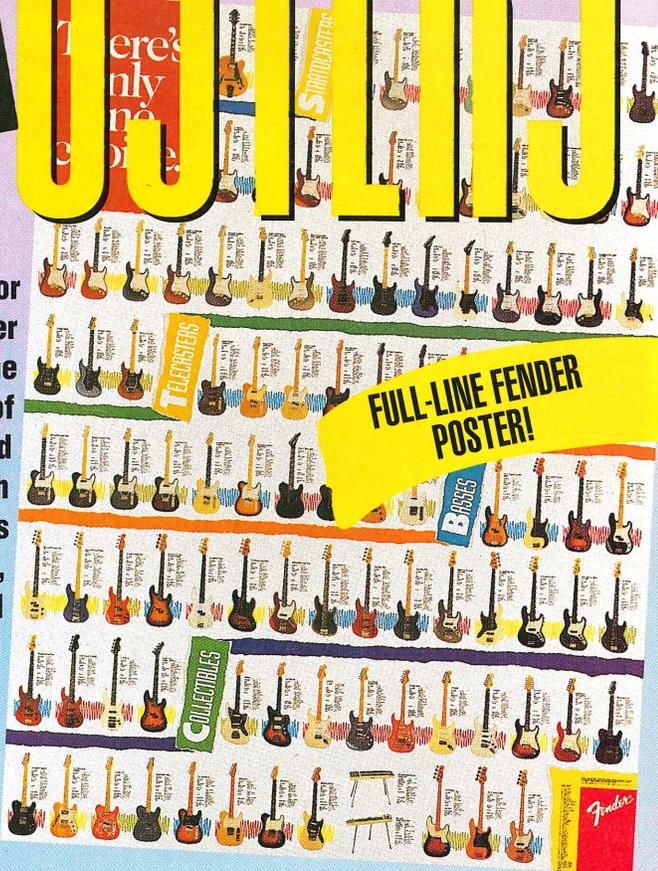
POSTERS

A set of four 17"x22" posters, featuring Fender's most requested artists along with their trademark guitars, as well as a gold embossed version of their signatures.

This 26"x37" full-color poster shows you the players whose unique instruments make up the unparalleled Signature Series!

This full-color 33"x44" poster details the entire line of Fender guitars and

basses, with information on features and specifications, colors available, and pictures of each individual instrument! It's also got a color chart, so you can match up color numbers with appearance.

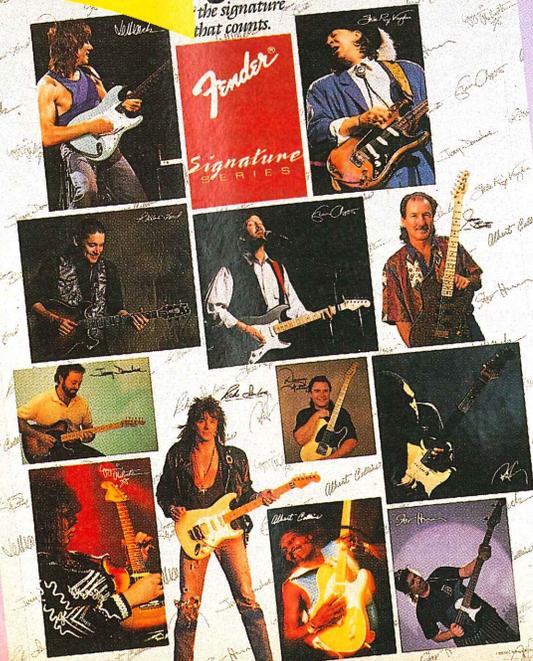


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SIGNATURE SERIES POSTER!

when it comes to an original, the signature that counts.

Fender Signature Series



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Send a check or money order ONLY, payable to Fender Musical Instruments.

U.K. ORDERS

ARBITER GROUP PLC, Attn: Frontline Posters
Wilberforce Road, London, NW9 6AX, GREAT BRITAIN

(Please allow 4 to 6 weeks for delivery. NOTE: We cannot ship to P.O. Boxes.)

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Name: _____

Cheques/P.O.s made payable to ARBITER GROUP PLC

Name _____

Address _____

City _____ State _____ Zip _____

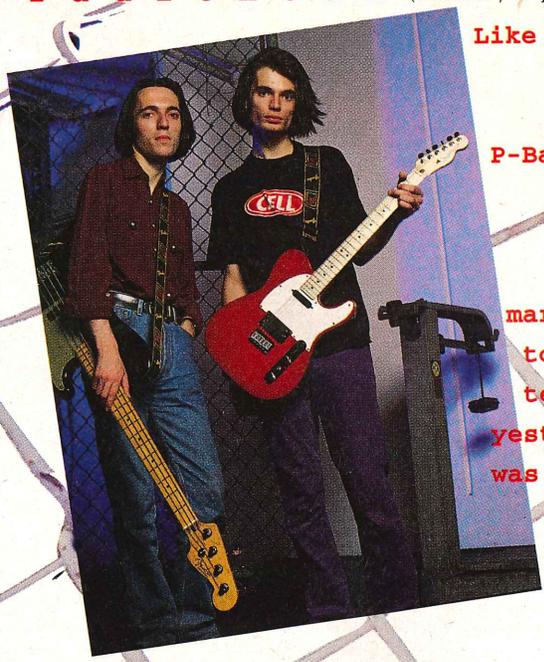
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Signature Series and Artists Poster		\$5 u.s./£3-00	
Full Line & Sig. Series Posters (\$2 savings)		\$8 u.s./£5-50	
Individual Signature Series Posters (set of 4 includes Eric Clapton, Yngwie Malmsteen, Stevie Ray Vaughan, and Jeff Beck)		\$24 ⁹⁵ u.s./£9-99	
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radiohead (continued from page 8)



Like the classic simplicity of Colin's P-Bass grooves, Radiohead's debut album Pablo Honey marks a return to the studio techniques of yesteryear: "It was recorded in under three weeks!" he explains.

same reason most people do: out of boredom. With such a guitar-heavy sound, it's shocking to learn that earlier editions of the band, which officially became Radiohead in 1991, were not so axe-intensive. Weirdly enough, the first incarnation included a horn section. "It was just basically the same [kind of sound] but with saxophones," says Greenwood. "It's hard to believe, but we had three of them, and it got harder and harder to write parts for them."

Although Colin, Radiohead's bassist, is Jonny's older brother, it wasn't that easy for Jonny to grab his own slot. "The rest of the band are basically [Colin's] friends," Jonny says. "So it was me following them around and begging them to let me be in their band for two or three years. And they finally let me in on the harmonica, actually, and then the keyboards, and finally the guitar."

While still novices in the big world of rock, Radiohead is adjusting nicely to the lifestyle. Extensive touring in the U.S. and Europe has connected them with adoring fans, who mostly just want to talk, says Greenwood, although there was a rather bizarre groupie incident in Los Angeles, in which a naked young woman appeared at his hotel-room door. "Luckily, I wasn't there," he says. "I was, like, miles away. But it was described to me. I felt very, very thankful [to have been away]."

The band has also rubbed elbows with the newly canonized **PJ Harvey**, opening up for them in New York and Los Angeles, which Greenwood says was a real honor. "She's really great," he enthuses like a fan-boy. When Radiohead hits the road again in September, they'll pair up with **Tanya Donnelly's** band **Belly**. "We can't wait," he says, confessing like a schoolboy that, when Belly played a gig at London's Town & Country club, "Tanya kissed me, and I nearly fell over."

While the band will certainly soon be working on material for their next album, Greenwood says he prefers the road life. "Recording doesn't really excite me as much, not yet, anyway." The guys travel by bus in perfect harmony. "Four of us just sit in the back playing bridge for most of the journey and stuff like that," he says. "No exciting scandal." They've made a point of exploring the cities they visit, he says, and he "fell in love with" Chicago and Seattle. But his favorite souvenir was from Israel, where he met his current girlfriend. "I'm very attached to [her]. ... She's staying with me right now."

So it would seem that these boys aren't such creeps after all. Anyway, notes Greenwood, the tune itself isn't necessarily negative. "It's not a bad thing to be, in some ways. Part of the song is about following the girl around and dying to be part of her kind of special group, but it's also about knowing what you are."

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