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FRONTLINE

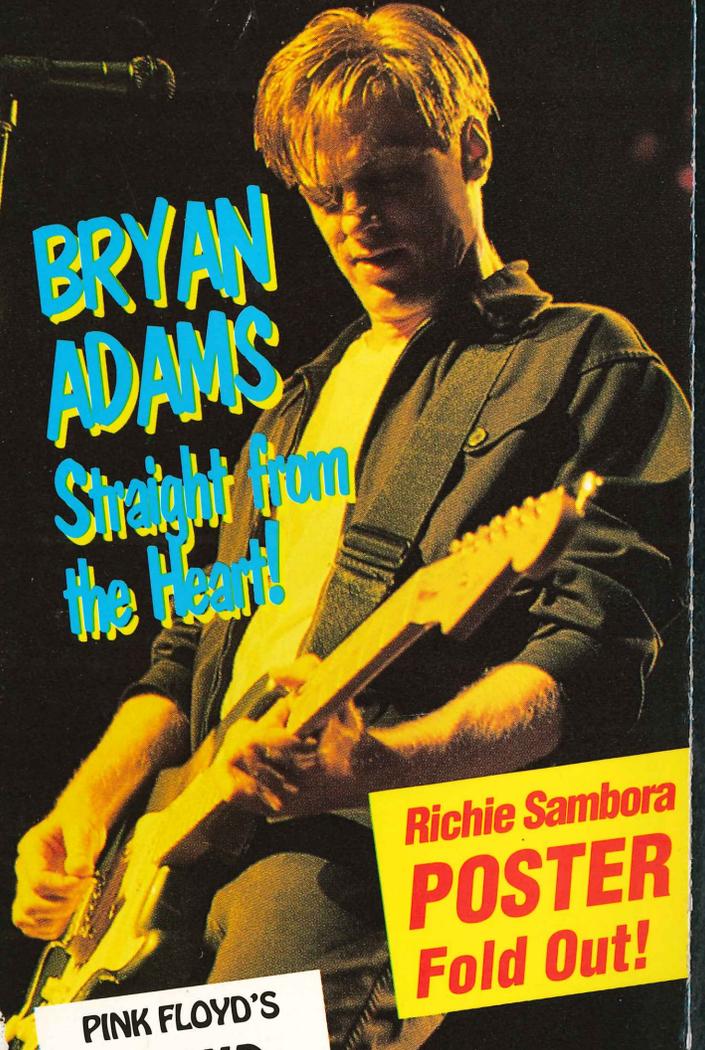
WINTER 1993 • VOL 9

\$2.00 (CAN. \$2.50 U.K. £1.50)

**Billy Ray Cyrus Band:
COUNTRY
ROCKIN'!**

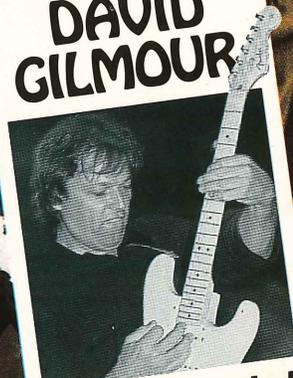


**BRYAN
ADAMS**
Straight from
the Heart!



**Richie Sambora
POSTER
Fold Out!**

PINK FLOYD'S
**DAVID
GILMOUR**



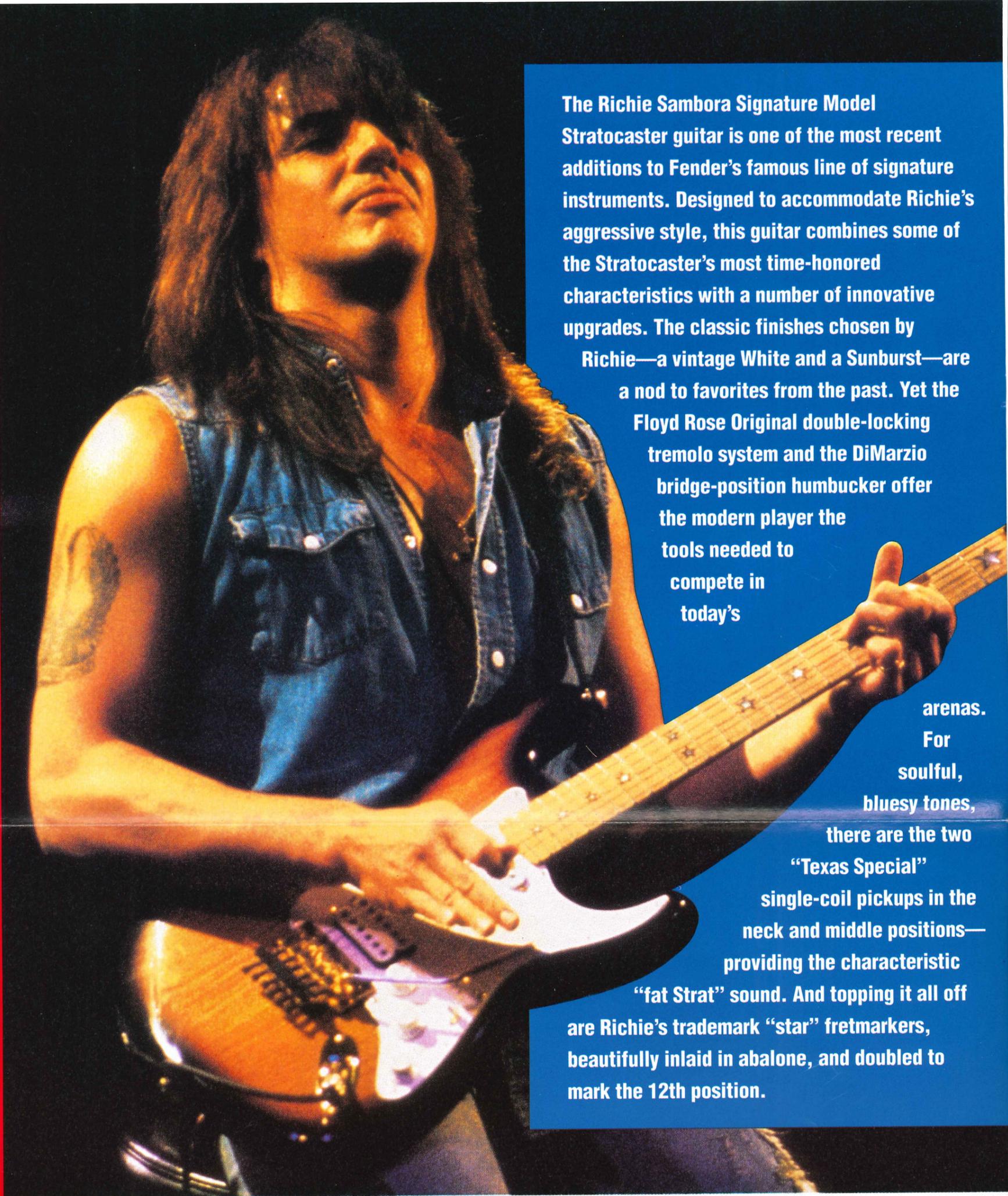
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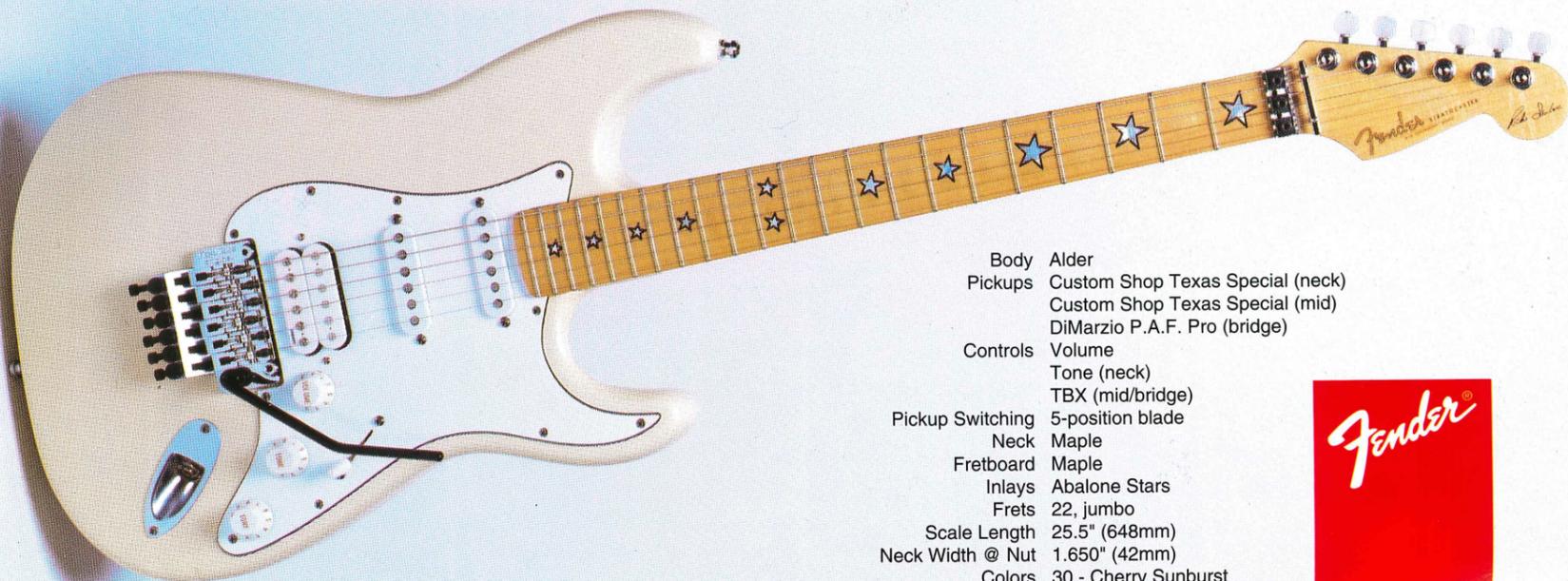


RICHIE SAMBORA ★ SIGNATURE STRATOCASTER



The Richie Sambora Signature Model Stratocaster guitar is one of the most recent additions to Fender's famous line of signature instruments. Designed to accommodate Richie's aggressive style, this guitar combines some of the Stratocaster's most time-honored characteristics with a number of innovative upgrades. The classic finishes chosen by Richie—a vintage White and a Sunburst—are a nod to favorites from the past. Yet the Floyd Rose Original double-locking tremolo system and the DiMarzio bridge-position humbucker offer the modern player the tools needed to compete in today's

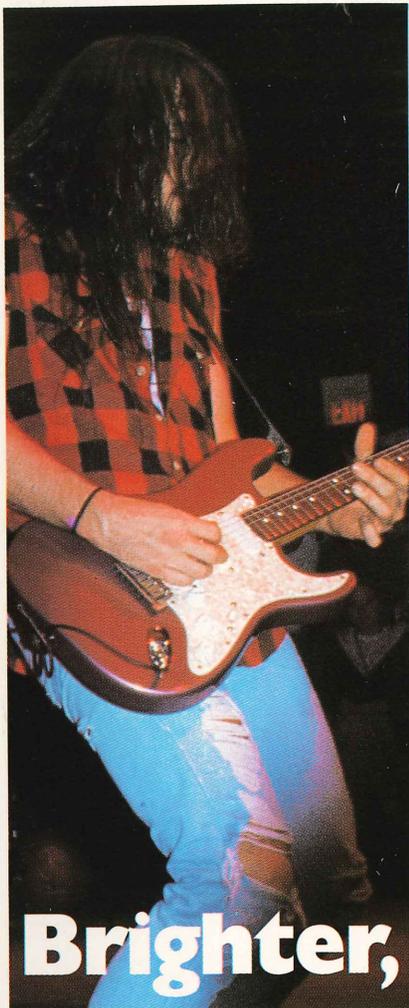
arenas. For soulful, bluesy tones, there are the two "Texas Special" single-coil pickups in the neck and middle positions—providing the characteristic "fat Strat" sound. And topping it all off are Richie's trademark "star" fretmarkers, beautifully inlaid in abalone, and doubled to mark the 12th position.



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Custom Shop Texas Special (mid)
DiMarzio P.A.F. Pro (bridge)
- Controls Volume
Tone (neck)
TBX (mid/bridge)
- Pickup Switching 5-position blade
- Neck Maple
- Fretboard Maple
- Inlays Abalone Stars
- Frets 22, jumbo
- Scale Length 25.5" (648mm)
- Neck Width @ Nut 1.650" (42mm)
- Colors 30 - Cherry Sunburst
80 - Arctic White



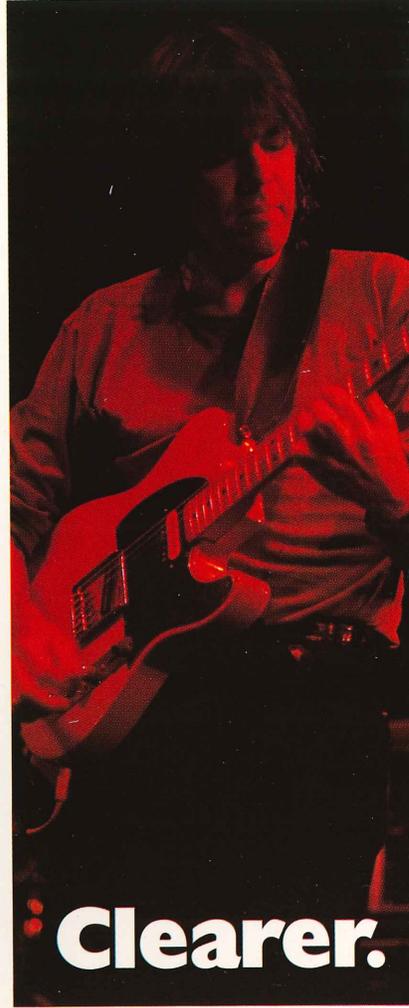
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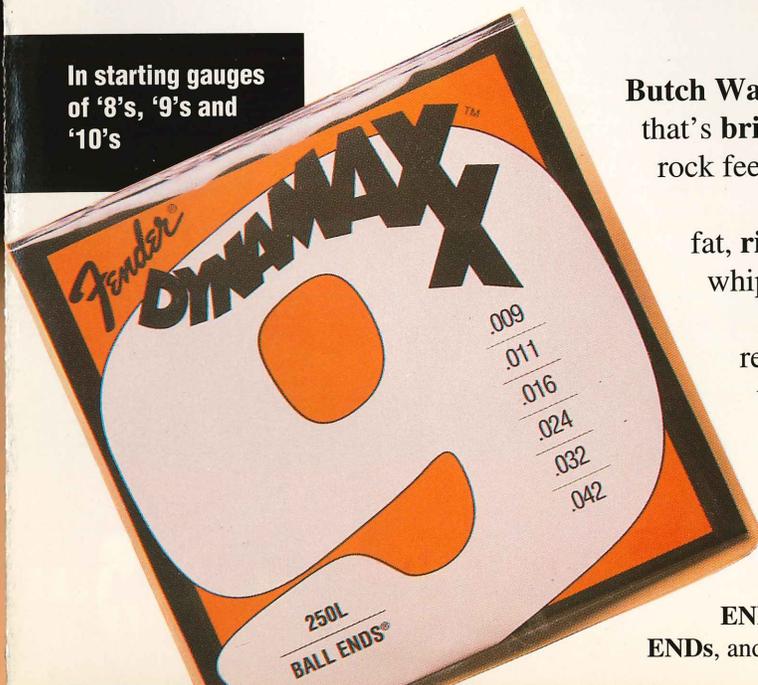


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'10's



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Country blues player Lee Roy Parnell needs fat, **rich** tones from his guitar, especially when he whips out his trademark slide licks.

And jazz great Mike Stern requires the **clear**, resonant notes of his bebop runs to virtually sparkle.

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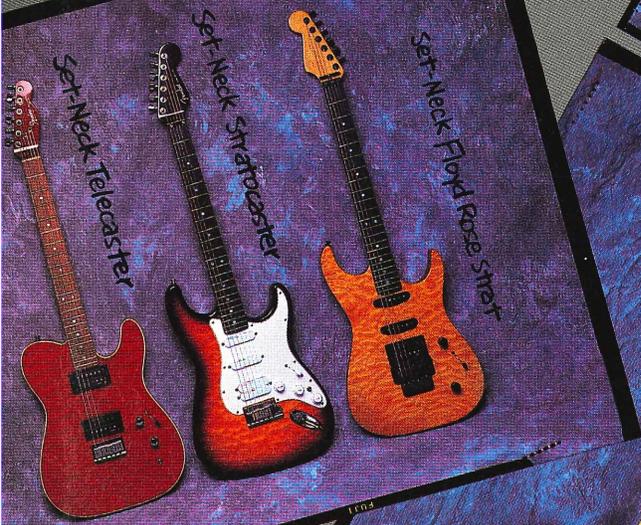
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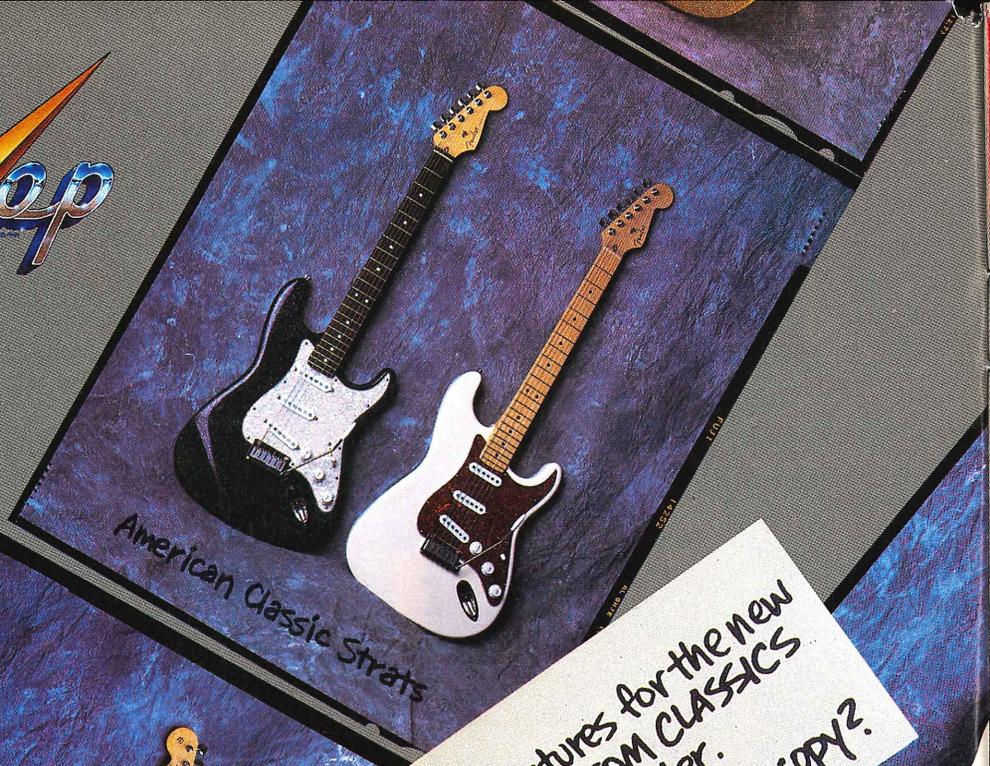
Custom Shop



Set-Neck Telecaster

Set-Neck Stratocaster

Set-Neck Floyd Rose Strat

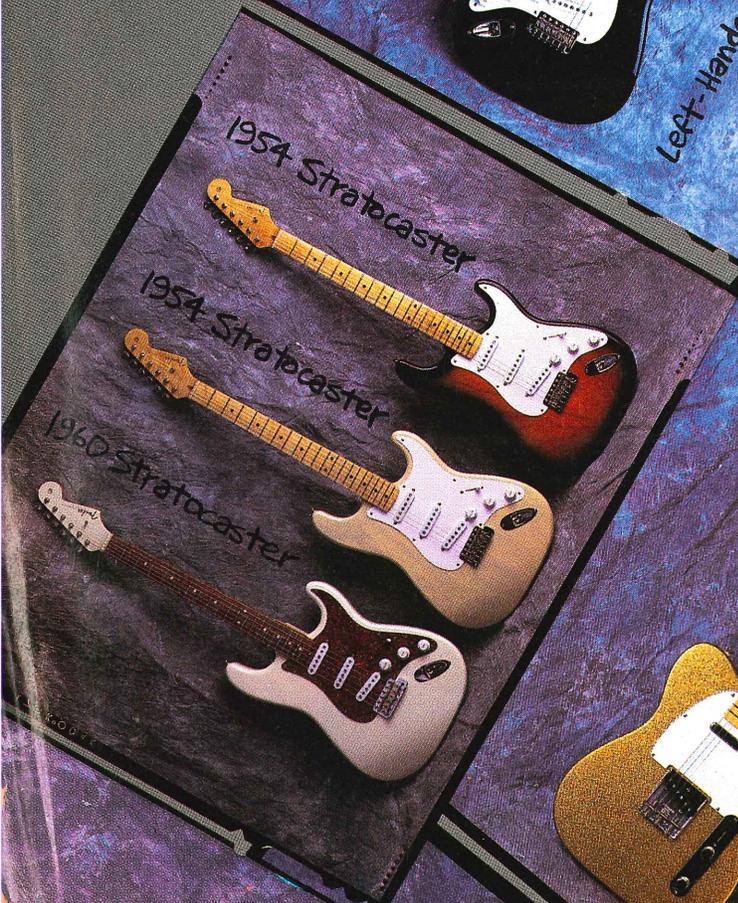


American Classic Strats

Jeff:
Here's the pictures for the new
AMERICAN CUSTOM CLASSICS
guitars from Fender.
Think we even need any copy?.



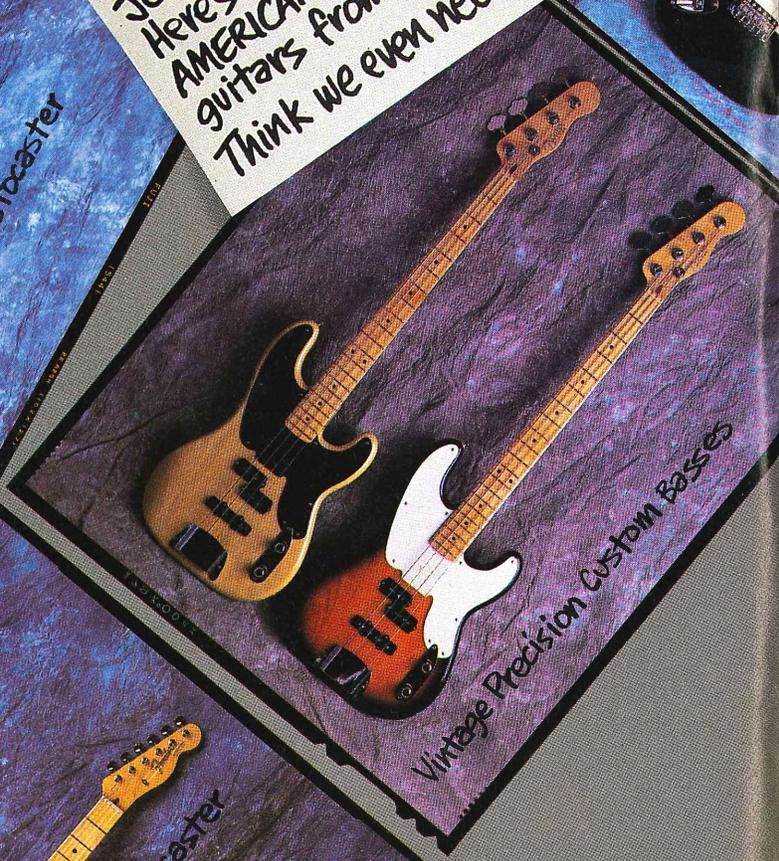
Left-Handed '57 Stratocaster



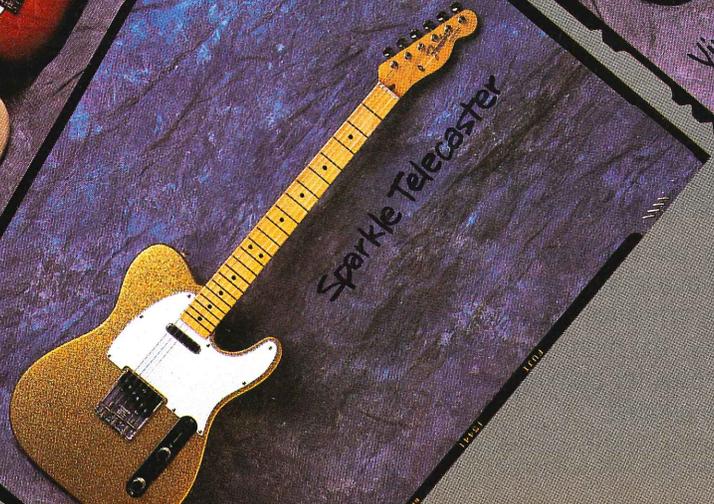
1954 Stratocaster

1954 Stratocaster

1960 Stratocaster



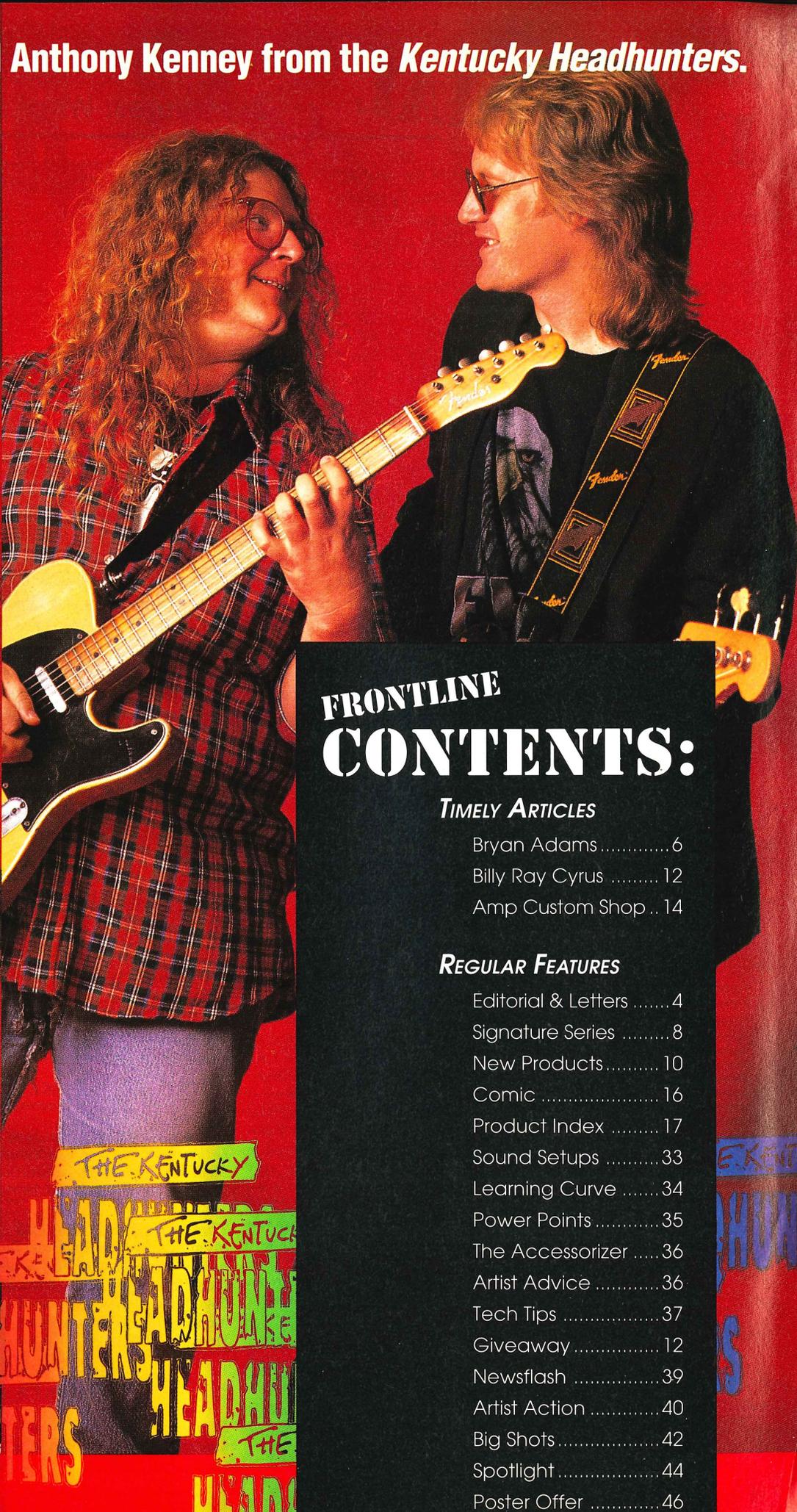
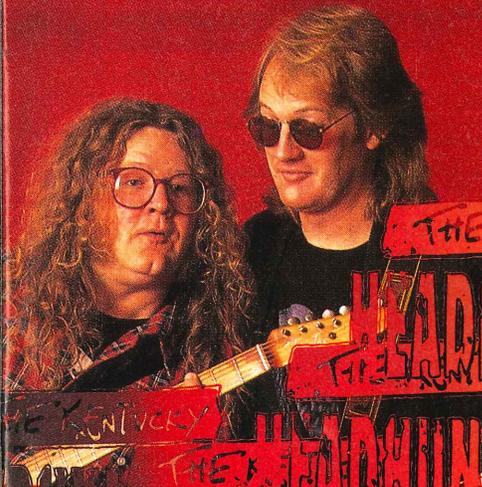
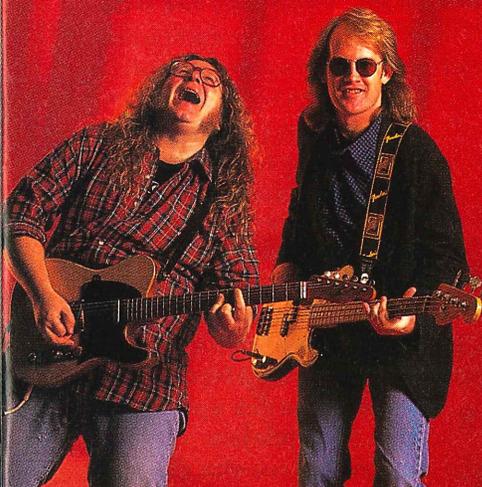
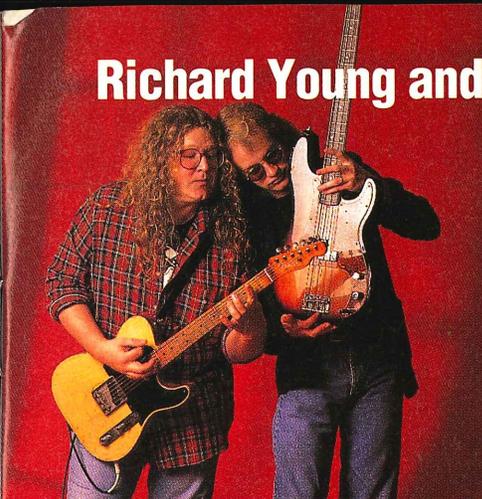
Vintage Precision Custom Bases



Sparkle Telecaster



Richard Young and Anthony Kenney from the *Kentucky Headhunters*.



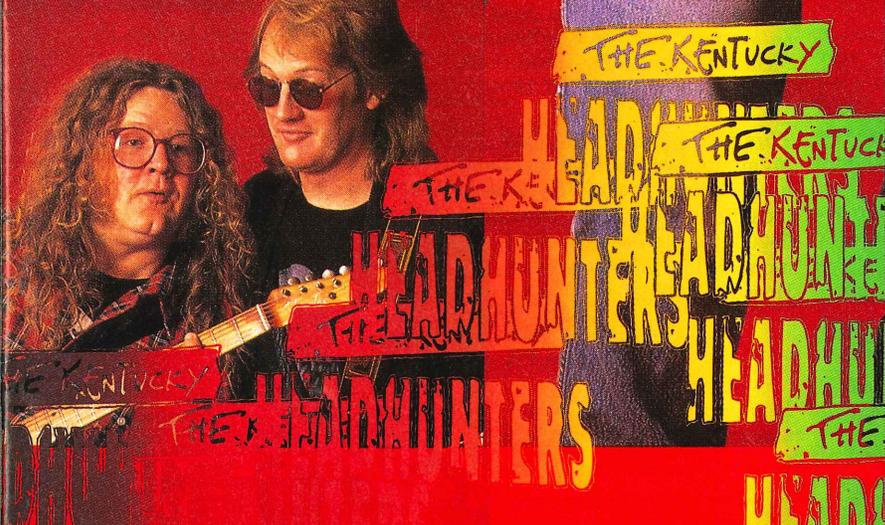
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EDITORIAL

Signatures: What's In A Name?

What's in a name? That depends. If your name is John Doe, you're recognized on millions of generic forms the world over; should you be saddled with a moniker like Casper Milquetoast, serious weight-lifting and assiduous dedication to the martial arts better play a major role in your future.

But when you're Eric Clapton, Jeff Beck, Robert Cray,

or any of the other artists with whom Fender has created Signature guitars, your name carries a whole different meaning.

These players were chosen to design Signature instruments because they are recognized as the best at what they do, and their talent and experience in regard to the art of guitar (or bass) playing is unequalled.

With the advent of these pieces, you can go beyond just reading about or observing the unique weapons with which this elite cadre of players have worked their sonic magic: you can actually play the same gear they play. And in so doing, you get the benefit of their expertise.

For example, the special "two-in-one" electronic circuitry that Jerry Donahue developed for his Signature Telecaster, enabling it to capture the trademark sounds



Mike Caroff, Editor; Mark Wittenberg, Artist Relations

of a Stratocaster as well. Or the tone chambers built into the body of Robben Ford's Signature model, which play an integral part in providing the rich sound of a big-bodied guitar, without the hassle of carrying it around.

Some artists have gone beyond what they've done in the past, experimenting—as James Burton did with Fender-Lace Sensors—until they reach what to them is the ultimate instrument.

The bottom line is, when these players put their signature on a guitar or bass, it stands for the fact that that guitar or bass is

what they play, because to them it's the best instrument they can imagine.

In order to give these fine pieces their due, we've introduced a new Signature Series column, which details not only the instruments themselves, but also the men behind them—giving you a look at the processes that led to the development of their trademark guitars. To start things right, we've once again recruited Wolf Marshall, whose familiarity with the artists, knowledge of guitar playing, and technical insight into guitar building make him an ideal writer for the feature. In addition, there's a poster of the newest model in the line: Richie Sambora's.

After all, it is a big deal that these artists put their signature on a guitar. So the next time someone asks you what's in a name, tell 'em it all depends on whose it is!



Fender FRONTLINE

Winter 1993 Volume 9

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LETTERS Mail call from the Frontline

(Edited for PG audiences)

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!

Go Fish

On a break in between Salmon seasons last year (I work as a commercial fisherman), my friend and I discovered a very, very unique lake, (left)



where I managed to hook these two beauties shown here—a '52 Tele and a vintage 1959 Musicmaster—before I caught my limit. You can bet I'll head back when the Stratocaster come up river to spawn!

Mike Black
Seattle, WA

We can guess that Dynamaxx strings serve as fishing line, but what do you use for a lure?

A Vaughan-derful Idea

In a previous issue, you mention a Stevie Ray Vaughan Foundation—a good cause! Where can I get more info?

Doug Pertuit
Harvey, LA

We agree it's a good cause. Send donations to The Stevie Ray Vaughan Memorial Fund, c/o First State Bank, P.O. Box 3550, Austin, TX 78764.

This Little Piggie Has Two

My group, the Blind Pig Blues Band, uses a whole slew of Fender gear, including guitars, amps, and a Sunn 6520 Mixer. I have a couple of amps I'd like to use together. How do I do this?

Ken Kesterman
Pittsburgh, PA

Sounds like a great band—how about a tape? In answer to

your question, check the Power Points column on page 36.

Hankerin' for Marvin

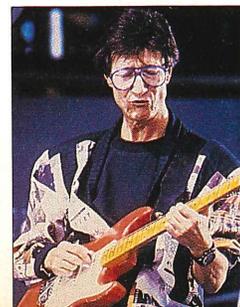
Having been addicted to Fender guitars ever since I heard Hank Marvin of Shadows fame, I wonder if everyone is aware of the impact his playing had on guitar players in Europe. He made everyone want to play a Stratocaster to sound like he did!

Alain Buci
Paris, France

We've certainly mentioned Hank before, but we're

more than happy to bring him up again. Tom Nolan, our man at Fender's London A&R Centre is work-

(continued on page 39)



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BRYAN ADAMS:

For well over a decade, Bryan Adams has managed to churn out hit after mega radio hit, while remaining steadfastly true to his roots: hard-hitting guitar-driven rock that knocks your socks off. A notable player in his own right, Adams has the added impetus of long-time band member and lead guitarist Keith Scott—whose powerfully melodic riffs permeate the almost unbelievably hook-laden songs that Bryan creates. Together, these two have a track record for releasing multi-platinum albums that spans more than a decade—impressive stamina indeed in a business which is often fickle at best. Frontline caught up with the pair on the last leg of their 18-month “Waking Up The Neighbors” tour . . .

How did you two guys meet?

Bryan: We met on the street in Toronto. Keith had a reputation for being this real brilliant guitar player/womanizer. Any band that had Keith in it was really ahead of the game, because Keith had a following of, like, 3 million women.

Keith: No, *three* women. My mother and my two sisters.

Bryan: Right! No, Keith had a guaranteed following. If you had Keith in your band, you were doing all right.

Keith: Plus I hauled the gear, too.

Bryan: Like I said, Keith had a great reputation! So it was nice to finally meet him.

Keith: After Bryan recorded *You Want It, You Got It*, he called me and asked me if I wanted to join him on the road. That was 1981, wasn't it, Bryan?

Bryan: Yeah. I was 16, how old were you?

Keith: 22.

So you guys have been a team for 11 years. Do the two of you write together, Bryan, or do you write on your own?

Bryan: Keith's contribution to the songs, literally, is when—during the demo stage—we'd feel something was missing, call Keith, and he would come over and burn licks all over it. The song would be suddenly happening. A good example of Keith's being able to take a song to another level is *It's Only Love* off of *Reckless*. It's an ok song, but it is highlighted by the really melodic solo that runs all through it. In a way, that's kind of songwriting. But he hasn't actually written a song until this recent record (*Hey Honey, I'm Packing You In*). He is finally getting it together!

It seems like the rhythm guitar riffs—the grooves—are integral parts of the songs. Do those come first, or do they develop along with the songs and the melodies?

Bryan: Well, every song is different. Nine times out of ten, songs come from a “jam” and those jams are based on a rhythm principle where you get a good groove together, and some sort of melody follows and lyric follows. Songwriting isn't easy; it's something that I spend a long time with to try and get things right. If you can get a great groove, and a great lyric and a great melody, then you have a great song. One of my favorite quotes goes “it is really easy to write songs, but it's really hard to write good songs.”

The solos and the guitar riffs are very memorable. When you come in and start throwing guitar on top, Keith, do you just jam until something feels right? Or do you think about what the song needs?

Keith: A lot of the time I won't even know the song, and Bryan will say, “the song is in ‘A’, go.” He'll turn on

the tape and I'll go into automatic pilot.

Bryan (center), Keith (right), and bass player Dave Taylor (left) have been together for over 10 years as a band.

Bryan: One example is the title track from *Into the Fire*, where the whole guitar part was recorded live, with the rest of the band playing as well. Nothing could compare to the solo Keith put down for that original live take. The same for the song, *Hey Honey, I'm Packing You In*. The solo was great. Sometimes there is a lot of juice in letting Keith just rip a solo off.

Keith: If you can go through on a first take or a rhythm track, it just happens.

Bryan: Then you could spend months trying to come up with a solo that sounds better, but something about the spontaneity of the first

time you played it is magical.

If it ain't broke, why

Bryan: Well, yeah, that's sort of a way of trying to clear the house. It's worse than a fire drill when I do a solo.

Live, you both use a Strat quite a bit. Do you try to get your guitars to sound different so that you have separation?

Keith: Yeah. I find that Bryan runs a very simple set-up, with maybe a booster for the solos. So his sound is very defined. I tend to go for broad, wound out sounds. It's a nice blend. They both complement each other without really stepping all over each other.

Bryan: I think it's really individual technique that defines the sound of the instrument. You could put two players in the room with the same equipment, and you wouldn't get the same sounds out of it. I recently saw a thing on television, Jeff Beck and Eric Clapton both playing Stratocasters, and the sound was remarkably different.

One thing that I found very unique was when you guys come out at the end into the audience. How did you come up with that?

Bryan: I got stuck with having to deal with really heavy security problems in America. So I decided to put another stage out there in the audience to put people into a sort of quandary. They're so used to focusing on one area, that by the time they realize what's going on, it's chaos! That creates a great environment for what, I think, our show is all about, which is rock and roll.

People were so surprised. Everyone just saw some little lights, and then all of a sudden, there you were.

Bryan: Bang! You're expecting people to come out on the stage, and then, it's like, "HO! What's this?" That's what rock and roll is really about: having a good laugh. I think people walk in with one perception about us—expecting me to come out with Robin Hood lights on!—and then they come away thinking, "that was a rock and roll show!"

Let's hope it doesn't gets too nuts.

Bryan: Oh, I want it to get nuts! I want people to get so crazy that it's just bedlam. Ask Keith about the time he pulled the guitar off of Ritchie Blackmore.

Keith: I remember being in the audience years ago, and Deep Purple was playing. Richie took the guitar and rubbed the strings on the corner of the stage. Three or four of us pulled the guitar right off his back! He just walked away, cool like, "no problem, dude." Within a second and a half, a gigantic roadie came from behind and pulled the guitar away from us like it was a toy.

Bryan: That was Keith's 15 seconds of fame! Why don't you tell me about your new Custom Shop guitars.

Bryan: They made me a gun metal blue Stratocaster with a blond maple neck, and it's my favorite guitar now. It's beautiful—a real testament to the workmanship of the shop. I told them, basically, the specifications that I wanted, and they did it to a "T."

How about you, Keith?

Keith: [Artist Builder] Larry Brooks made up a Fiesta Red body with a maple neck, really similar to my 1959 maple neck, which has a Sunburst body.

(Bryan: Keith is the Fiesta Queen, by the way. Ha, ha.)

Keith: It's a superb instrument. I probably use it for close to half the night. There is a section where we do 3 or 4 songs in a row, and I'm pulling on that whammy bar. It's the standard vintage style, and somehow, it just stays in tune. Really full, smooth sound, all the way up to all registers, and we made that hum-canceling feature with the middle pick-up. It's just a sparkling guitar. I can't say enough good things about it.

Bryan: I haven't tried recording with these guitars yet, but I'm looking forward to the chance.

When you are in the studio, do you consciously avoid too many tracks or studio tricks, so that it comes off live?

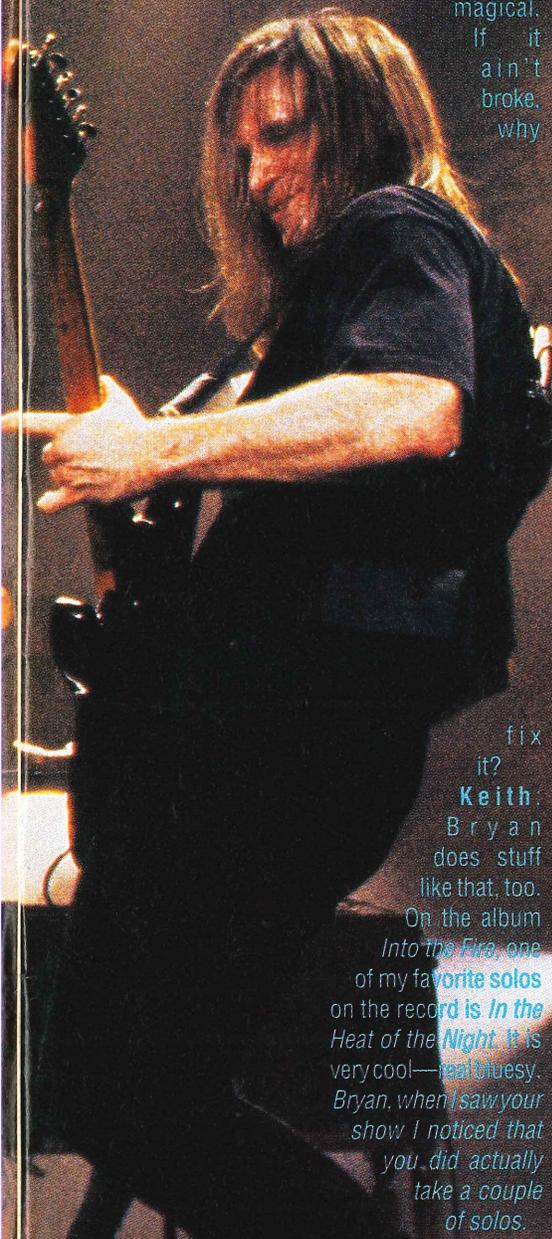
Bryan: On previous records we would just get a good straight sound for each of us, and it would be very much what you would see live. On this record, we went to great lengths to try and get sounds that would work with the bombastic drums on the record. I had been through 1-1/2 years of recording with the band, raw, in the studio, but wasn't satisfied that it was good enough to make the leap from *Into the Fire* to the next stage; out of the '80's and into the '90's. I wanted to really make a record that would stand up over the course of a couple of years because I wanted to go on a long tour. So we designed a record that would be fun to play live and with an emphasis on songwriting. I spent, all in all, about four years doodling away with blank pieces of paper, trying to come up with ideas.

It sounds like you sort of changed courses in the middle.

Bryan: Very much so. Keith will attest to that. We took the best pieces out of everything and

(continued on page 43)

STRAIGHT FROM THE HEART!



Signature Series

by Wolf Marshall

Fender has taken the celebrity/artist instrument concept to unprecedented heights; offering more than mere mock-up copies of drool-worthy guitars. Here are the stories of the men, the music and the machinery behind three of the newest entries in Fender's dream brigade!

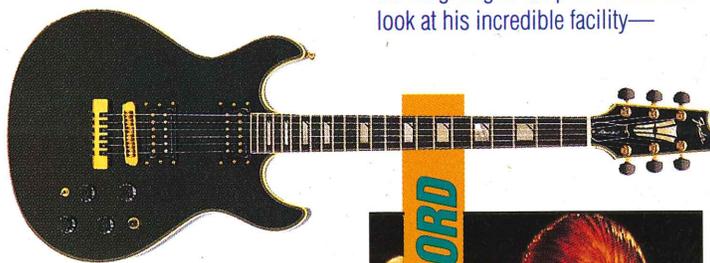
A bonafide living legend in contemporary music and American pop culture, James Burton's contributions as leader, accompanist and sessionman are immeasurable. In addition to his lengthy tenures with Ricky Nelson and Elvis Presley, Burton's "A team" recording credits include Frank Sinatra, Nat King Cole, the Byrds, Johnny Cash, Tom Jones, the Supremes, Ray Charles, John Denver and Kenny Rogers. With the same gusto he harnessed to virtually invent the rock guitar idiom, James re-invented a classic rock guitar—the Fender Telecaster.

Some factors were immutable: it had to have the traditional Telecaster body and the same late-1960's vintage "oval"-shaped, 21-

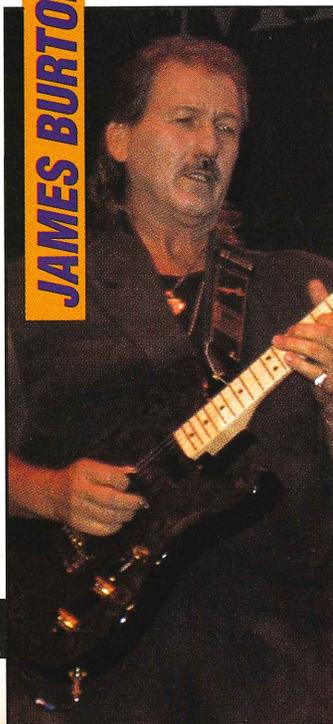


fret Maple neck as on his treasured pink paisley (Burton's inseparable instrument from the Elvis period on). But in quest of an expanded tonal spectrum, James settled on a real departure from the conventional Telecaster—a three Fender-Lace Sensor pickup configuration somewhat like a Strat in Tele clothing. The Burton model incorporates a Blue in the neck position for an extra-warm front pickup tone, a Silver in the center for a new "fat Tele" sound and a Red in the bridge position which delivers both the classic Tele lead bite and a

Robben Ford merges jazz, blues, rock and pop to redefine the term "fusion" music. But make no mistake, his sound, delivery and conception are all his own—as unmistakable and personal as a



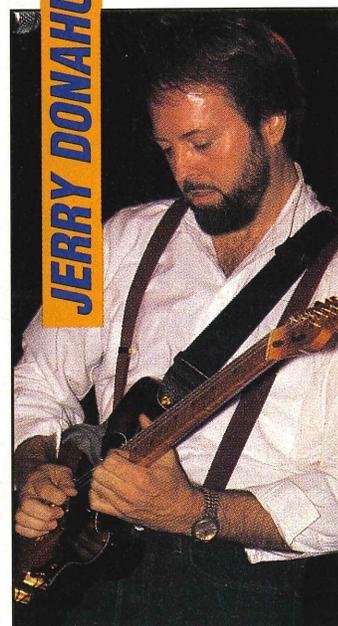
fingerprint. He chose a deliberate re-interpretation of the unusual Fender Esprit Ultra as the basis for his instrument the Fender Robben Ford Signature model, which reflects



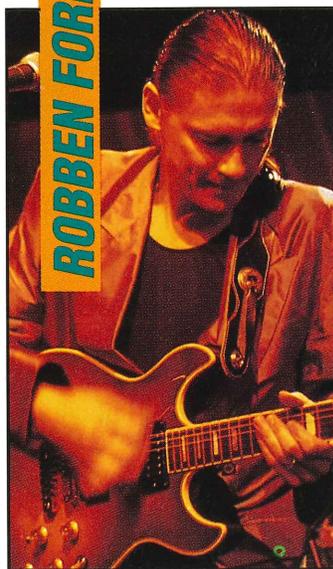
JAMES BURTON



Fellow Tele-master Danny Gatton calls Jerry Donahue "the string-bending king of the planet" and one look at his incredible facility—



JERRY DONAHUE



ROBBEN FORD

Robben's discriminating and diverse needs as both a soloist and rhythm player.

Designed in the mid-1980's, the Esprit effectively reconciled the differences between a blues, jazz and rock guitar, making it ideal for Robben's varied musical tangents. He was originally drawn to the smaller body size, double-cutaway comfort and remarkable playability of the Esprit as an alternative to the larger, honky-sound-

which transcends contrivance or gimmickery—will tell you why. Mirroring his well-balanced, eclectic style, the Jerry Donahue Signature model from Fender's Custom Shop is an eminently versatile animal, answering the question: "How do you get the best aspects of both the Telecaster and Stratocaster in one single package?"

Through an ingenious two-pickup, passive wiring scheme and a five-position switch, the Jerry Donahue Signature model does it by acting as a true sonic chameleon; adding two decidedly "Strat'y tones to the original three Tele sounds. The neck pickup is a vintage Strat unit while the bridge pickup is a classic 1950's-type Tele lead model—both are custom-wound by Seymour Duncan. The flawless



articles continued on page 43

Fender Bassman

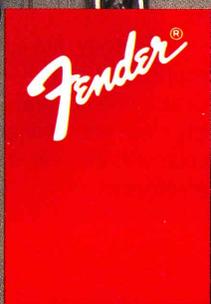
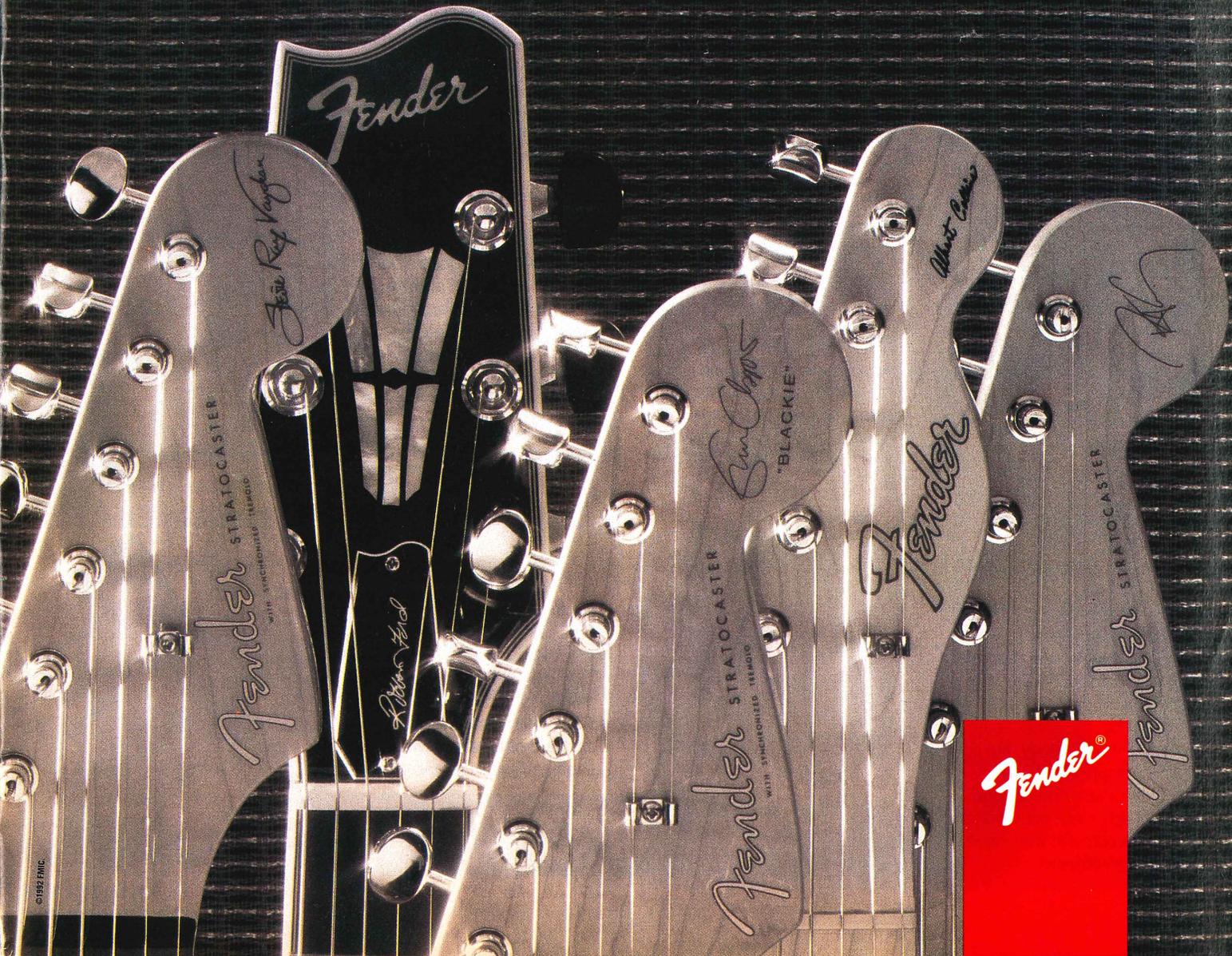


Twin Reverb-Amp



FENDER MUSICAL INSTRUMENTS DESIGN & CIRCUITS PATENTED 42-1

BLUES POWER.



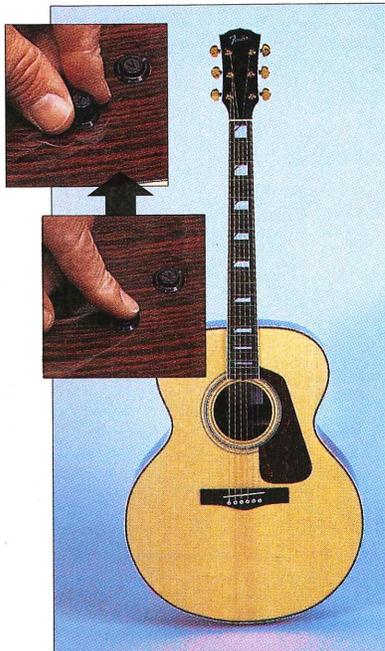
NEW PRODUCTS

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

Get Powerful Performance in a Small Package With the New Champion 110 Amplifier!

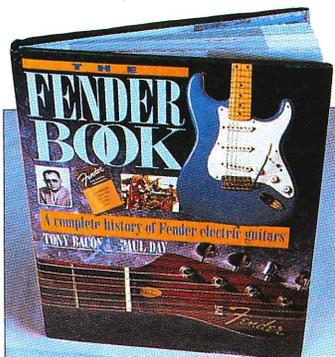


With gain switching, Reverb, and Headphone and Extension Speaker jacks, the new Champion 110 amp is amazingly versatile (controls also include gain, volume, treble, mid, bass). It's 25 watts with a 10" speaker, and the classic black knobs with a silver grillcloth. You won't believe such a powerful punch from such a small package!



New Top-of-the-Line Acoustic/Electric!

This new member of the SX series combines the jumbo-sized body of the SX 1500 with the electronics of the SX 1105e. For convenience, the controls are recessed into the body, but can be easily popped out and adjusted. Check one out and hear the rich, clear sound of an acoustic guitar with the convenience of an electric!



New Book Covers Fender History!

Over 130 unique full-color photographs complement the detailed, carefully researched account of the history of Fender guitars in this new book by Tony Bacon and Paul Day.



Discover the Classic Fender Sound in the New Princeton 112 Amplifier!



Catch The Latest In Extraordinary Instruments With Three New Custom Shop Stratocasters!

At left is a special limited run Stratocaster with 3 Silver Fender-Lace Sensors on a custom Chocolate Sunburst-finished body, and a "Tree of Life" abalone inlay on the fretboard. Then the unique aluminum Strat, with Ebony fretboard and Texas Special pickups. Last (but certainly not least!), the Dick Dale Signature Stratocaster model, a copy of the surf king's 1960 guitar, complete with reverse headstock, and reverse angled bridge pickup for a radical twangy sound!

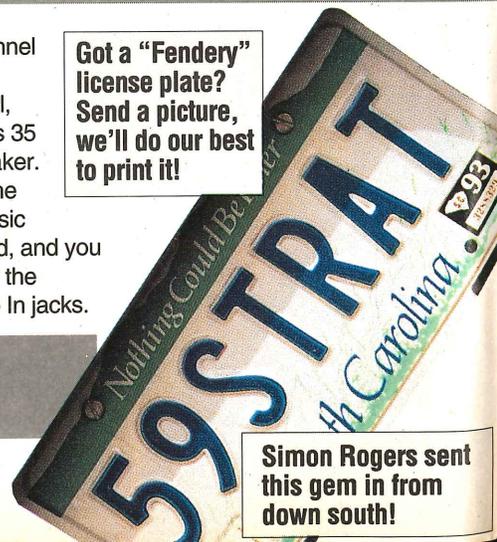
Featuring the same circuitry that made the Princeton Chorus so popular, the new Ultra Chorus goes a step beyond. Each channel has individual tone and reverb controls, and the drive channel has a specially-designed preamp for incredibly warm distortion. Not to mention the mono and stereo effects loops!



New Ultra Chorus Provides the Searing Smooth Highs and Deep Punch of a Tube Stack!

A true, switchable 2-channel amp with dedicated tone controls for each channel, the Princeton 112 pumps 35 watts through a 12" speaker. Or practice silently with the Headphone output. Classic Fender reverb is included, and you can add other effects via the Preamp Out/Power Amp In jacks.

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



Simon Rogers sent this gem in from down south!

UNSUNG HEROES!

Fretboard Magic: Making It Look Easy!

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.



In the music biz, as well as in the news, it's generally the unusual stuff that gets all the attention and glory. In this issue's column, I'd like to boldly speak out—contrary to this principle—about something quite ordinary, actually; in fact, truly *unremarkable*. So why do I feel the need to remark on it?

Because the truth is, much of my time is spent locating straightforward, reliable instruments for artists who have requested them for recording and touring. The difficulty arises when I hear from a group on Wednesday that they're leaving for Europe on Friday. This doesn't give me much time to pull the proverbial rabbit out of a hat!

What's my secret? Hold on, here it comes: I go to our factory and grab a guitar. Period. If this sounds too simple, there's a reason for that.

You see, most musicians have fallen in love with their prized Strats, Teles and P-basses, and have forgotten that they aren't exactly stock instruments any more. All the parts are there, but over the years their memories had gotten a little fuzzy about that fret job they'd had done (where their tech put in larger frets and flattened the fingerboard radius so the neck would be less prone to fretting out). And years of playing have left practically no finish on the neck.

Years ago, the guys at Fender decided to incorporate these subtle changes guitars normally go through into a contemporary design. Result: the American Standard Series of guitars and basses.

Along with the aforementioned changes, the American Standard instruments include durable stainless steel bridges, improved tuning machines for easier tuning, and shielded body cavities to reduce unwanted noise and interference. The American Standard Stratocaster also features a fulcrum tremolo for tuning stability, an out-of-phase middle pickup for hum cancelling in the "in between" settings, and a five-way pickup selector switch. (The 5-way switch has gone on to become standard on virtually every 3-pickup guitar around.)

Combined, all these "improvements" add up to guitars that are immediately playable—right out of the box. For artists, they've truly become the "standard" against which all instruments are measured.

Fortunately for me, they often make my job easy . . . maybe *too* easy . . . er, have I said too much already? Perhaps I should add smoke and mirrors . . . *naaaahhh*.



Re-stringing a Breeze with New Peg Winder!

Don't put off changing strings because it's such a time-consuming chore. Just check out the new string winder! Restringing more than one instrument at a time? The larger sized handgrip makes it very comfortable to hold!



New Acoustic Stand Really Holds Up!

The extra wide, padded supports of the sturdy new acoustic guitar stand insure a safe hold for any size acoustic, from the smallest to jumbo size. And it folds neatly for storage!

Spice up your guitar or bass with a custom shop pickguard! New models available are "Mint Green" Strat and Tele, and pearlescent P-Basses.

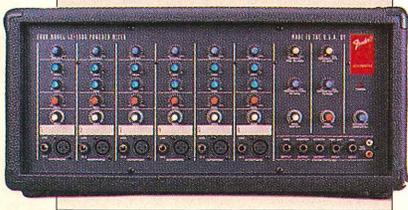


Upgrade Your Instrument With New Custom Shop Accessories!

The fat sound of "Texas Special" pickups are now available for Telecaster as well as Strat players! And don't forget, you can get that classic early Fender sound with the American '50's Strat pickups. Both kits include mounting hardware and wiring instructions!



New And Improved LX-1500 Series Mixers Now "American-Made" At Oregon Plant!



Offering the convenience of mixer and power amps in one convenient unit in addition to the quality of American craftsmanship, the LX-1500 series includes the 4-channel LX-1504 and the 6-channel LX-1506.

With the advent of the Achy Breaky Heart syndrome, country hunk Billy Ray Cyrus became a virtual overnight sensation. Catapulted into the arms of the world's listening public at the speed only entertainment celebrities seem to be able to attain, he appeared to spring from nowhere, and with the ease of the proverbial man on the flying trapeze.

Yet behind his leap into the public eye lies not only years of hard work and dedication, but also a unique band which, forging the diverse elements of country and rock, has created a newer, rawer southern sound that breeds crossover hits like nobody's business. At the core of that band is guitarist Terry Shelton.



Terry

Growing up in the northeast corner of Kentucky, Terry Shelton was raised a country boy—but his heart was in rock 'n roll. "When I started learning guitar, **Ted Nugent, David Gilmour, Jimi Hendrix** and the like were my teachers," he reminisces. "And besides picking licks off

records, I also learned a lot from watching local bands."

As he started joining those same bands in his late teens, '70's southern rock became the focal point, with Terry and his friends covering the **Allman Brothers, Molly Hatchett, Lynyrd Skynyrd** and others. His dedication to music soon became total: "There was no other

way for me to make money—I had to get better!" And, around the same time, a fellow local was working hard to get his career off the ground.

"Billy Ray was in another band, and getting a lot of work around town," Terry recounts. "Sometime in late '86 we sort of 'merged' the two groups." But they still had a long hard road to travel, and the pressure was telling. "All the other members from that original unit eventually dropped out and were replaced!" he says.

In the process of picking up new members, fellow Kentucky native **Corky Holbrook** was recruited on bass.

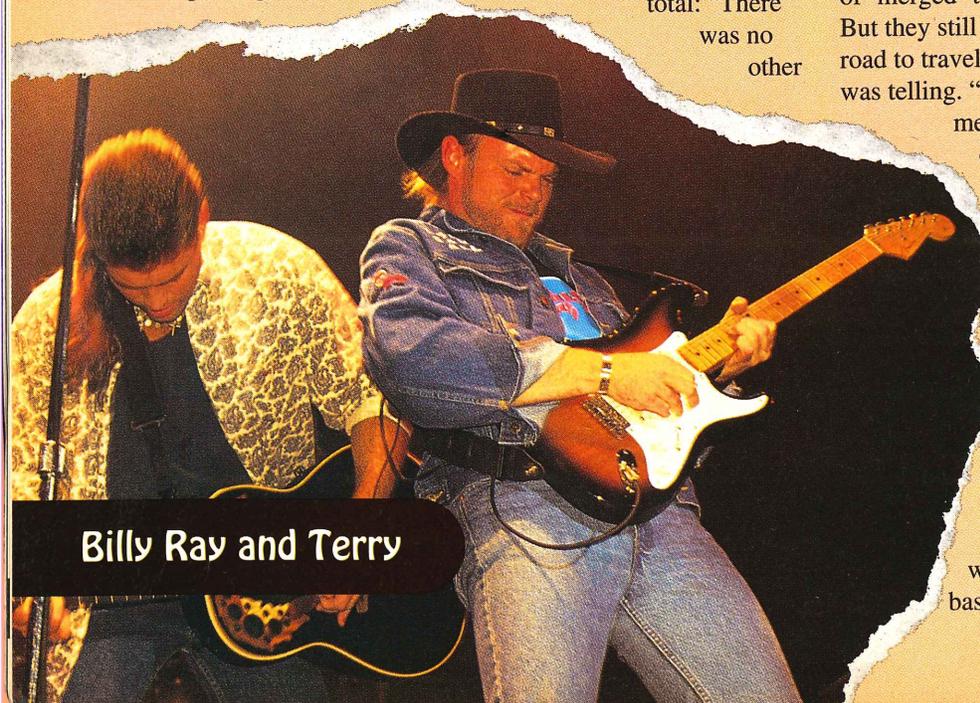
Corky

Born into a musical family, Corky remembers a guitar being around his house always. "My dad taught me to play, and my uncle (songwriter **Mike Murphy**) and I became the local heroes at birthday parties and Saturday sock hops!" he laughs.

Like millions of others, Corky's life changed after seeing the **Beatles** on the **Ed Sullivan Show**—but he was affected in a slightly different way than most. "**Paul McCartney** was playing this '4-string guitar', and I was determined to get one too."

Once he took up the bass, he progressed quickly, joining up with much older players. "We were playing fairly large venues," relates Corky, "but when it came time to hit the clubs, I was too young!"

In the mid '70's, his band **Zachariah** recorded *From the*



Billy Ray and Terry

THE

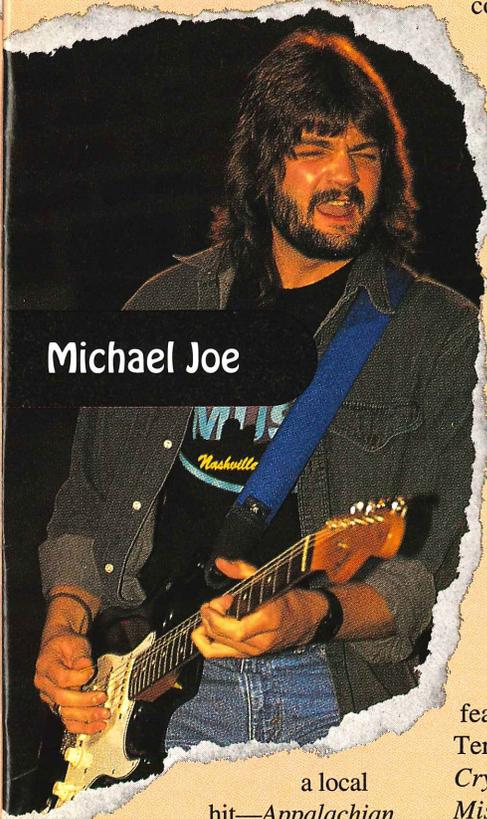
BILLY RAY

CYRUS BAND:

COUNTRY

ROCKIN'!

Land of Coal Miners and Moonshiners, featuring



Michael Joe

a local hit—*Appalachian Lady*—penned by his uncle, but the expected fame and fortune never quite materialized.

Eventually he fell into a state of semi-retirement,

working a day job and playing only occasionally. “Then, a couple years ago, I got a call from **Greg [Fletcher, the drummer]**, and told my wife I was quitting my job to play music full time. She thought I was nuts!” he crows.

Some Gave All

Persistent pounding on doors in Nashville finally netted Billy Ray Cyrus a record deal. Rather than run him through the “country music singer factory”, Mercury Records wisely decided to stick with the unique hard-edged sound of his existing band.

To further break from traditional ways the album features songs co-written by Terry and Corky (*She's Not Cryin' Anymore* and *I'm So Miserable*, respectively), as well as a composition by Corky's uncle Mike Murphy (*Never Thought I'd Fall In Love With You!*)

Once the songs were in

the can, the band sought a second guitar player to flesh out the sound for the road, and Corky called up an old friend from the neighborhood.

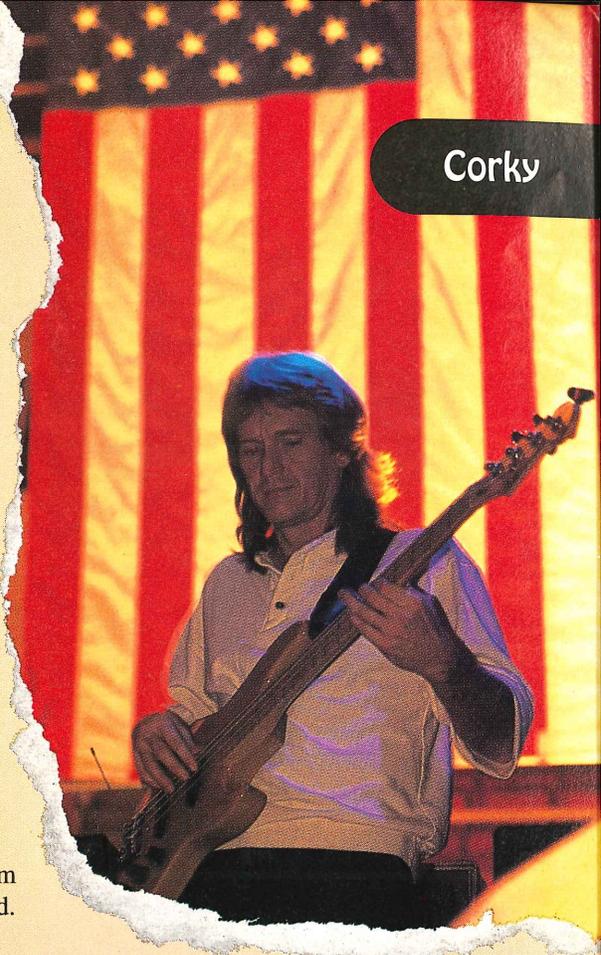
Michael Joe

“I grew up in a very musical family,” explains guitarist **Michael Joe Sagraves**. “My parents listened to a lot of ‘hip’ music when I was young!” Once he picked up the guitar, he entered the southern rock vein in a big way: “As soon as I heard the opening to *Sweet Home Alabama*,” recalls Michael, “I knew the Stratocaster was the guitar that I loved!”

His parents were so encouraged by his musical bent, they allowed his fledgling bands to practice in their house! “I honestly don't know how they put up with it,” he muses.

In his late teens, he went on the road with **Loretta Lynn's** niece, **Hermalee Fields**. “It was my first exposure to pure country,” Michael points out, “I learned while I was on stage.”

The next decade featured lots of travelling, but he was in a lull when he heard from Corky last year. “At that time, Billy Ray was an unknown,



Corky

but it sounded good, so I went for it.”

The Show

With all the rock in the backgrounds of the band members, you can bet their performance offers a little more than stock country footage. “We really let loose on the covers,” laughs Michael Joe. “I like Skynyrd's *Call Me The Breeze* and *Rock 'n Roll* by **Led Zeppelin**.”

Terry agrees. “After the show, people say ‘we could tell you were having a great time up there!’ It's not a conscious effort, it just happens.”

It's summed up neatly by Corky: “If it all ended today, it's been one hell of a ride!”

So as they continue to ride the Achy Breaky crest, travelling steadily and looking at a second album release sometime in early '93, the Billy Ray Cyrus band members are doing what they've always wanted—and loving every minute of it.

AMP CUSTOM SHOP!

New Dream Factory Builds Top-Of-The Line, All-Tube Amplifiers

We've been talking

about the Custom Shop for quite a while now, and for good reason. Instruments that emanate from the "Dream Factory" are one-of-a-kind, offering superb craftsmanship combined with stunning artistry. Owning a Custom Shop guitar or bass is a mark of distinction, and the reviews have been nothing short of glowing.

And yet, many players have asked "What about amps?"

The answer is: the Amplifier Custom Shop.

What is it? The new Amp Custom Shop was created by Fender to address players who are looking for something extra. Like the guitars and basses, these amplifiers will be produced in limited quantities, and cost more than the standard products. But what you'll get will be nothing short of fantastic.

First, of course, is the sound. "We're basing these units on Fender amplifiers from the '40's, '50's and early '60's, which defined today's amplifier sounds," explains Amp Marketing Director Mike Lewis, "but we're taking them a step further. Like the vintage amps, the custom models will be very simple to operate: no matter how the controls are adjusted, the amps will sound great. However, the tone will be even sweeter and fatter than the originals—the distortion richer

and the sustain smoother." In short, the Fender Custom Shop will now build amps that include the kinds of mods players have had done to their amps for years.

Then the workmanship. "These amps will be all-tube, with absolutely top-grade parts and workmanship," Master Designer Bruce Zinky (see sidebar) asserts. "They'll be completely hand-built by a team of skilled craftsmen, and rigorously checked for tone and performance."

Unlike the Guitar/Bass Custom Shop, the Amp Custom Shop will not "build to order" anything requested.

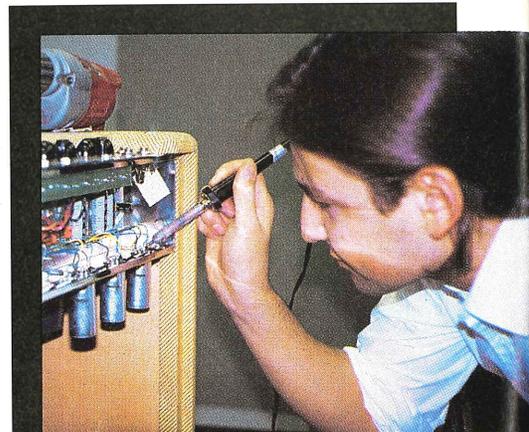
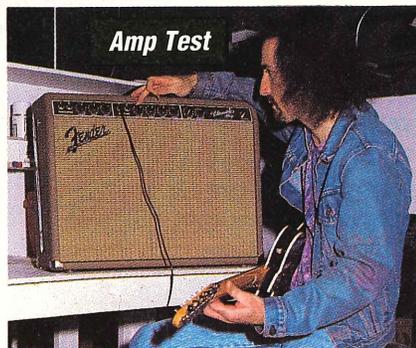
"That would be impossible," states Mike, "so we're taking a slightly different tack than the Guitar/Bass Custom Shop." Specifically, there are three goals the Amp Custom Shop has been set up to accomplish:

1) To create custom-tailored amplifiers

for Fender endorses. "Artists no longer have to take their amps in for expensive mods if they want them," says Mike, "we'll work with them to create exactly what they're looking for. And we've got the capabilities and the talent to do just about anything they require."

2) To introduce a series of limited run models geared to specific musical styles. As Bruce explains, "A hard rock player and a hard core rockabilly player require totally different tones from their amps. Different guitarists need amplifiers that sound and respond to their playing in unique ways. The idea is to have amps targeted to certain musical styles—country, blues, heavy metal, etc.—that will be *extremely* well suited to that genre of playing."

3) Of course the eventual outcome will be that the best characteristics will find their way into the future of the Fender amplifier line in general. Which means you can depend on the Fender amps you use to keep getting better and better!



Bruce Zinky

Electronic wiz Bruce Zinky was 12 when he built his first amplifier. "You could buy an integrated circuit for a buck, and the package included a simple schematic. My dad had the rest of the parts laying around."

That unit didn't sound great, but sufficed until he got a taste of tubes, at 15. "My guitar teacher had a Dual Showman," explains Bruce, "but I couldn't afford one—so I built my own." From then on, he was hooked.

Working at a number of amp repair and modification shops, as well as a sound production company, he garnered a reputation as a guy who knows his way around a circuit board. **Santana, Huey Lewis and the News, the Arc Angels, and Chris Isaak** are among his satisfied customers.

For years he also created his own custom amps at home, working from vintage Fender amplifiers. "Older Fender amps sound great to begin with, and they're solid: they've been around at least 20 years and will probably last 20 more," says Bruce. So Fender's new Amp Custom Shop is the best of both worlds for him. "I now design and build Fender amplifiers from the ground up, combining the tradition of Fender with the advances in technology. It's great!"



These amps are being designed with the working musician in mind. They'll be tough enough to be roadworthy in any situation.

presenting

by

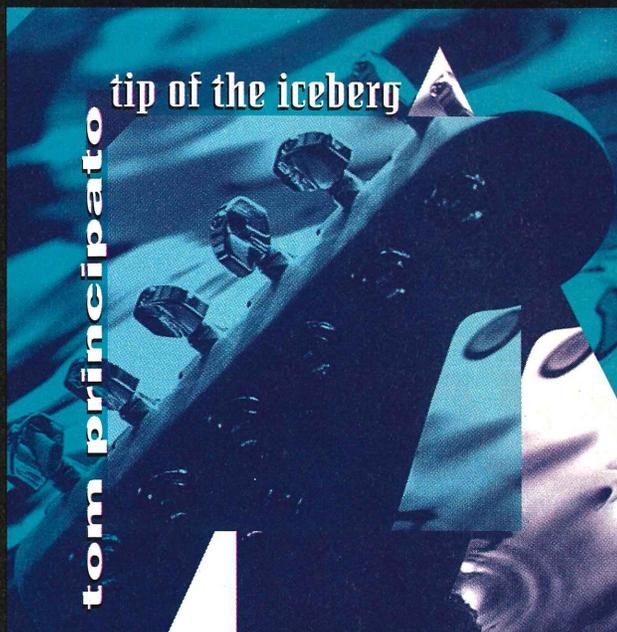
tip of the iceberg tom principato

one of the most exciting guitarists on the scene today!

"Principato is a great unsung hero of the blues guitar, and he further demonstrates this point on 'I Know What You're Thinking', one of the best guitar oriented rock and blues albums since Stevie Ray Vaughan's 'Live Alive'. He really unleashes, grabbing listeners by the throat with his searing, nearly out of control attack. Sounds like this guy is trying to stake a claim. He's earned my respect."

-Bill Milkowski, *Guitar World*

"He's an excellent note bender and a concise, gritty player with an experienced ear for building to multiple climaxes in his solos." -Dave Hiltbrand, *People* magazine



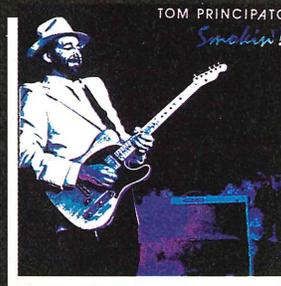
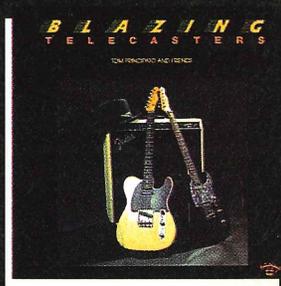
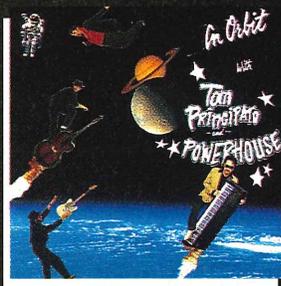
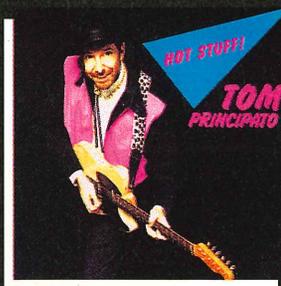
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"The thing that sets Tom Principato apart from so many Blues/Rock axe slingers is taste. Even as he steams through a stinging, smokin' set, he never forgets to play the spaces. With a repertoire of pounding string strangling shuffles, screeching Texas style blues, airy jazz hummers and crisp swings, Principato likes to keep his setlist as fluid as his playing, which builds and crashes, subtle and smooth to tooth rattling and string strangling, then back again."

-Greg Land, *Creative Loafing Atlanta*

"I'm willing to say that Tom Principato is destined for legend status."

-Layla Ferrante, *Musicians Exchange New York*



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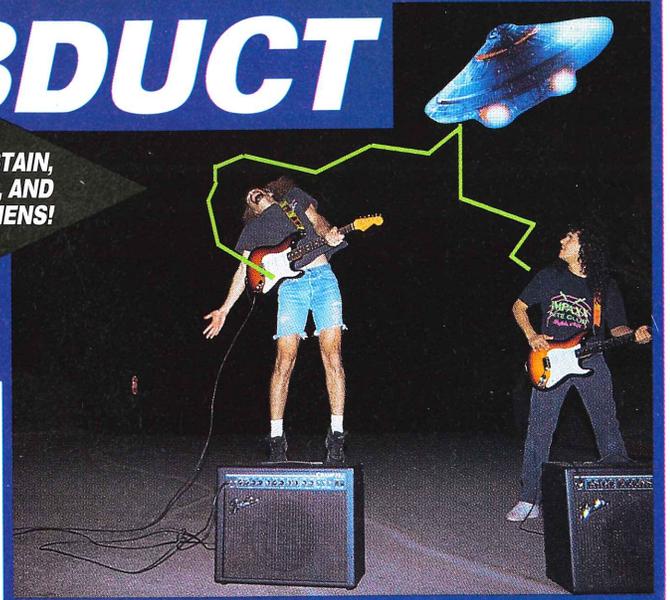
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STANDARD PICKUP'S MAGNETIC FIELD

THE SCREAMER

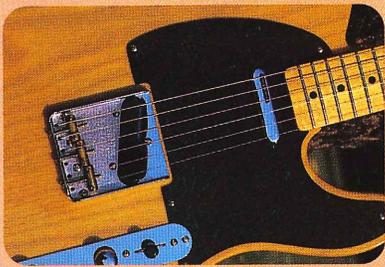
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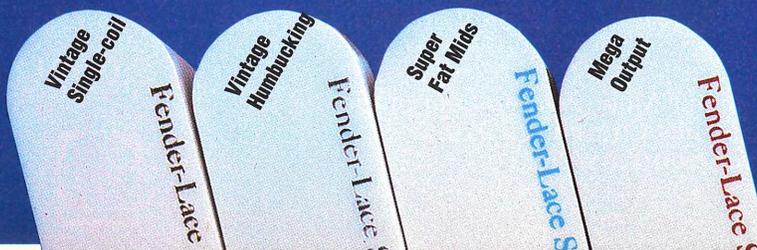
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RECLUSIVE
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CONFESSES: "I
WAS DYING OF
BOREDOM!"



PRODUCT INDEX

Fender

Squier

sunn

see page 30 for guide to abbreviations

A comprehensive listing of every product made by Fender Musical Instruments!

sunn

MIXERS

Powered

Portable

(USA) The SR Series Powered Mixers. General Features: High and Low impedance electronically balanced inputs, XLR and 1/4" T-R-S connectors, Individual [High, Mid, Low] EQ controls (except 4150), Individual Monitor & Eff/Rev Sends, Master Monitor Send, Front Panel Patch Bay, Separate Effects Out and Aux In Jacks, Phono/RCA connectors for Tape In, Carpet covered, rugged Sunn hardware; **Models:**

071-8521 **SR8520P**, 8 Channels, 350 watts RMS into 4 ohms, 520 watts RMS into 2 ohms, Phantom power, 9-band Graphic Equalizer, 3-band EQ per channel, Deltacomp™ Compression (switchable), Power LED, Clipping/Deltacomp™ LED, Forced air cooling with 2-speed fan, Effects out level control, Aux In level control, Reverb

071-6521 **SR6520P**, same as 071-8521, except 6 channels

071-4150 **SR4150**, 4 Channels, 150 watts RMS into 4 ohms, 5-band Graphic Equalizer, Reverb

(USA) The LX Series Powered Mixers. Input Features: XLR lo-z mic ins, [Main, Mon, Eff/Rev] send levels, 2-band EQ; Output Features: [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 Features: 100 watts RMS into 4 ohms; **Models:**

071-1504 **LX-1504**, 4 channels

071-1506 **LX-1504**, 6 channels

Console

(USA) The PX 2000 Series powered mixers. Input Channel: Trim control w/40dB range, Peak LED, 3-band EQ, Aux and Eff/Rev and Monitor Sends, Mic and Line Inputs, In/Out patch jacks; Master Section: Tape playback/record w/RCA jacks, Main and Monitor master faders, switchable Phantom Power w/ indicator LED, Separate Effects Send and Return controls to all mix busses, Dual 10-band Graphic EQ w/Input and Output patching, LED bar graphs for Main and Monitor, Power amp Peak/Compressor LED's; Power Amps: 2 x 250 watts @ 4 ohms, Deltacomp™ compression, 2-speed fan. **Models:**

071-2008 **PX 2008**, 8 Channels

071-2012 **PX 2012**, 12 Channels

Unpowered

Personal

The PSM-8 Personal Stereo Mixer. Features: 8 Input channels [Trim, Treble, Bass, Effects, and

Pan], Effects Send and Return, 2 Output Channels, Headphone Send; **Models:**

071-0108 **PSM-8**, Personal Stereo Mixer

POWER AMPS

(USA) The SPL 6000 and SPL 7450 Power Amps. Protection: Exclusive cross coupled logic protection, Uniform gradient heat exchanger, Computer logic controlled short circuit protection, Independent LED signal status indicators, Silent delayed turn-on and turn-off, 2-speed fan, Triac "crowbar" loudspeaker protection; Sonic Excellence: High current design for reactive loudspeaker loads, Less than 0.005% Transient Intermodulation distortion, Soft clipping and gracious overload; Convenience: Rear panel Stereo-Mono and Mono-Bridge mode switches, [TRS phone; male, female XLR] inputs, High current 5-way binding posts & phone jacks for output; **Models:**

071-6000 **SPL 6000**, 2-rack space (3.5 inches) chassis, Front panel switch-selectable peak compressor, Peak/Compress LED's, Stereo Output Power (Continuous sine wave output power, both channels driven, ± 1 dB 20Hz to 20kHz with 120VAC line voltage): 300w @ 4 ohms; Mono Bridge Output Power: 600w @ 8 ohms; Total Harmonic Distortion (THD) (20Hz to 20kHz at rated power): Less than 0.01% @ 8 ohms, Less than 0.025% @ 4 ohms

071-7450 **SPL 7450**, 3-rack spc (5.25") chassis, Stereo Output Power (Continuous sine wave output power, both channels driven, ± 1 dB 20Hz to 20kHz with 120VAC line voltage): 330w @ 8 ohms, 450w @ 4 ohms; Mono Bridge Output Power: 575w @ 16 ohms, 900w @ 8 ohms; Single Channel Output Power (Driven @ 1 kHz, 0.05% THD): 375w @ 8 ohms, 600w @ 4 ohms; Total Harmonic Distortion (THD) (20Hz to 20kHz at rated power): Less than 0.05% @ 8 ohms, Less than 0.059% @ 4 ohms

GRAPHIC EQUALIZERS

(USA) SUNN SP-3200 Series Equalizers. Features: Selectable 6/12dB cut/boost range +24dB max. output level, 30Hz 18dB hi pass filter, bypass switch, timed on/off delay, relay hardware bypass, external 40-volt power supply, Balanced XLR & 1/4" TRS phone jack input & output connectors; Front Panel Controls: -20dB Signal Present LED, +15dB signal Peak LED, EQ In/Out Switch with LED, Power LED, 6dB/12dB range switch, 30 Hz filter switch, input Level controls (infinite attenuation 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

SPEAKERS

Monitor Systems

(USA) SUNN 1272 and 1275 Monitors. Features: Low frqncy [sealed-baffle, woofers w/polyimide KAPTON voice coil bobbins], High frqncy [SUNN-designed, wide-radiation-angle horns w/dual drivers], "Daisy-chain" inputs, level controls, 30 or 60 degree tilt (floor) or vertical placement ("side-fill"); Specifications: 60Hz to 20kHz frqncy Response ± 6 dB, Imp 16 ohm, 95dB/1M/1w Sensitivity, 115dB SPL Max Output, 100 watts Power Handling per E.I.A. RS426; **Models:**

071-1272 **1272**, 12" woofer w/ 2" voice coil

071-1275 **1275**, 15" woofer w/ 2.5" voice coil

(USA) SUNN SPL 1282 and SPL 1285 Monitors. Features: Biampable (internal 3rd order Butterworth crossover at 1250 Hz), Biamp defeat switch, Low frqncy [vented-baffle, woofers have polyimide KAPTON voice coil bobbins w/cast alloy baskets], High frqncy [40 x 90 degree horn, SUNN-designed Titanium drivers w/ circumferential ring phasing plugs], 30 or 60-degree tilt (floor), or vertical placement ("side fill"); Specifications: Imp 8 ohm, 95dB/1M/1w Sensitivity; **Models:**

071-1282 **SPL 1282**, 12" cast frame woofer w/ 2.5" voice coil, 60Hz to 20kHz frqncy response ± 3 dB, 122dB SPL Max Output, 150 watts Power Handling per E.I.A. RS426

071-1285 **SPL 1285**, 15" cast frame woofer w/ 3" voice coil, 50Hz to 20kHz frqncy Response ± 3 dB, 123dB SPL Max Output, 200 watts Power Handling per E.I.A. RS426

Main Systems

(USA) The SUNN 1110 Speaker System has a vented-baffle low frequency section and horn-loaded high frequency section. It has a 10-inch woofer and SUNN-designed, wide-radiation-angle horn with dual drivers. Specifications: 60Hz to 20kHz frqncy response ± 6 dB, 16 ohm Rated Impedance, 94dB/1M/1w Sensitivity, 114dB SPL Max Output, 100 watts Power Handling per E.I.A. RS426; **Models:**

071-1110 **1110**

(USA) SUNN 1201 and 1205 Speaker Systems. Features: Low frqncy [woofers w/polyimide KAPTON voice coil bobbins], High frqncy [SUNN-designed, wide-radiation-angle horns w/dual drivers], "Daisy-Chain" inputs; Specifications: 60Hz to 20kHz frqncy response ± 6 dB, Imp 8 ohm, 95dB/1M/1w Sensitivity; **Models:**

071-1201 **1201**, 12" woofer w/ 2" voice coil, 115dB SPL Max Output, 100 watts Power Handling per E.I.A. RS426

071-1205 **1205**, 15" woofer w/ 2.5" voice coil, 117dB SPL Max Output, 150 watts Power Handling per E.I.A. RS426

071-1295 **1295**, same as 71-1205 except w/wood veneer cabinet and brown grill cover

(USA) The SUNN 1211 Speaker System. Features: Biampable (internal third order Butterworth crossover at 1250z), Low frqncy [15-inch woofer w/polyimide KAPTON voice coil bobbin], High frqncy [40 x 90 degree horn, SUNN-driver w/circumferential ring phasing plug]; Specifications: 50Hz to 20kHz Freq. Response ± 3 dB, Imp 8 ohm, 95dB/1M/1w Sensitivity, 117dB SPL Max Output, 150 watts Power Handling per E.I.A. RS426, 1250 Hz x-over frqncy; **Models:**

071-1211 **1211**

071-1291 **1291**, same as 71-1211 except w/wood veneer cabinet and brown grill cover

(USA) The SUNN SPL1225 and SPL1226 Speaker Systems. Features: Biampable (internal third order Butterworth crossover at 1250 Hz), Biamp defeat switch, Low frqncy [polyimide KAPTON voice coil bobbins w/cast alloy baskets], High frqncy [40 x 90 degree horn, SUNN-designed TITANIUM compression drivers], 3/4" birch plywood construction; Specifications: Imp 8 ohm, 100dB/1M/1w Sensitivity; **Models:**

071-1225 **SPL1225**, 15" cast frame woofer w/3" voice coil, 50Hz to 20kHz frqncy Response ± 6 dB, 123dB SPL Max Output, 200 watts Power Handling per E.I.A. RS426

071-1226 **SPL1226**, two 15" cast frame woofers w/3" voice coils, 38Hz to 20kHz frqncy Response ± 6 dB, 126dB SPL Max Output, 400 watts Power Handling per E.I.A. RS426

Accessories

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

071-0270 **ST-75 Speaker Stand**

LIGHTING

Programmable Consoles

(USA) The SUNN PLC 3200 Programmable Lighting controller incorporates state-of-the-art hardware designs with sophisticated software to create a versatile, cost effective lighting console. Features: Microprocessor controlled memory console, Controls up to 32 individual lighting channels, Memory capacity of 102 independent scenes, 10-key pad for access to any pre-set scene, Programmable crossfade between scenes, Fade time stored with each scene, Touch-sensitive GO button to activate programmed fade time, 4 programmable submasters can operate in "pile-on" or "inhibit" mode, Software lock for submaster channel assignments, SOFT PATCH will address up to 128 dimmers, 32 character, back-lit LCD display, Two 7-segment LED displays for "NOW" and "NEXT" scene recall, Individual flash/bump buttons for all 32 channels and 4 submasters, Programmable chase function, Chase can include channels & submasters & scenes, Chases (including speed) can be stored in any memory location, CHASE TAP feature allows user to tap the desired speed on button or footswitch, Full MIDI implementation with IN & OUT & THRU jacks, Channels 29-32 can be re-configured as Special Effects controllers, FLASH MASTER sets overall level of any flash function, Programmable AUDIO SYNC includes selection of any channel or channels, "BLIND" mode allows channel sliders to pre-set a scene, unit then operates as a 2-scene manual console, DATA ENTRY slider and MENU SELECT button allow extensive programming of unit, PRE-HEAT function for dimmers, SONG mode allows scenes to be arranged in ran-

dom order then recalled in sequence, INSERT and DELETE buttons allow easy programming, LINK button to connect scenes together makes complicated scene sequences easy, AMX 192 interface and DMX 512 interface including Standard and Colortran baud rates, SUNNPLEX analog multiplex interface for connection to other SUNN equipment, Internal power supply can operate at 120 or 230 volts, 2 programmable footswitches; **Models:**

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

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

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

Manual Control Consoles

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

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

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

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

Dimmer Packs

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

080-0600 **PRO RACK ND 600**

Lamps

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

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

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

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

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

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

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

Accessories

Individual

The SUNN truss rod replacement bar is a four foot anodized aluminum alloy tubing cross bar, drilled for fixture mounting. **Models:**

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

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

990-9900-380 **PAR 38**

990-9900-560 **PAR 56**

990-9900-640 **PAR 64**

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

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

Group Packages

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

990-9900-160 **Gelpak**

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

990-9900-140 **Colormedia**

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

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

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

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



STRATOCASTERS



U.S. Vintage

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

- 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 hdwr, 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; Neck: "shallow U" shape, satin finish, 22 standard frets, 7.25"

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, same as 027-4600, except 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, Wilkinson ndl-brng 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 Wilkinson ndl-brng 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 Squier Series

The Floyd Rose Squier Series Stratocaster is an affordable guitar with hot features. Body: Basswood; Neck: RW frtbrd, 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

Set Neck Series

(USA) The 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) 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, Brazilian RW 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 hdwr; **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 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-lickng 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 fgrd 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 fgrd 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/Strlss 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 hdwr, 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-lickng tremolo system

014-5100 **Prodigy II**, same as 014-5000, but w/ Floyd Rose lic. dbl-lickng 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, sngl-ply blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hdwr; **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, sngl-ply wht pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr, 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, sngl-ply wht pckgrd, vintage bridge w/3 saddles, ncklpltd hdwr; **Models:**

027-7702 **'69 Telecaster Thinline**

American Standard

(USA) American Standard Telecasters are up-grades 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: sngl-ply wht pckgrd, bridge w/individually adjustable saddles, chrmpitd hrdwr; **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: chrmpitd hrdwr; **Models:**

010-8502 **Tele Plus**, mpl neck

010-8500 **Tele Plus**, RW frtbrd

Set Neck Series

(USA Custom Shop) Set Net 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**, Brazilian RW 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 fgnd 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 hdwr, 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 hdwr, 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 fgnd 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 hdwr, Red plush Tweed case; **Models:**

010-5222 **'52 Telecaster (left-hndd)**



Acoustic/Electric Telecaster

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**

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-lickng 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-lickng 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

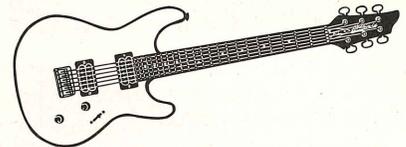
025-0900 **RR 9**, Am Std tremolo, 25.5" scale length



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 mkrks, 12" rad; E-tronics: 2 HB pu's, special 5-pos. ssw, TBX, Vol; Other: lubricated "low friction" nut, chrmpitd hdwr; **Models:**

025-5800 **RR58**, Non-tremolo Am Std bridge, 24.725" scale length

025-5900 **RR 59**, Dix 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 fgnd Mpl top; Neck: soft slim "U" shape, Honduras Mahogany, Ebony frtbrd, 22 frets, Shell dot mkrks, 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 hrdwr

025-4100 **Elan II**, 2 HB pu's, Dix Am Std tremo, lckng keys, 25.5" scale length, Chrmpitd hrdwr

125-4200 **Elan III**, 1 SC and 2 HB pu's, Floyd Rose Pro dbl-lickng tremolo system, 25.1" scale length, Blck chrmpitd hrdwr

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 hrdwr, lock-strap system, Schaller tuners w/Ebony buttons; **Models:**

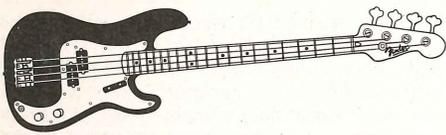
027-3030 **Robben Ford Model**

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
- 027-2200 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-Basses of the '50's and '60's. Body: Alder, nitrocellulose lacquer finish; Neck: 20 vintage frets, 7.25" radius, soft "U" shape, tinted nitrocellulose lacquer finish; E-tronics: 1 P-Bass (split single-coil) pu, lacquer coated copper windings (pu's), cloth wrapped wire (in electronics), Volume, Tone; Other: vintage Kluson (reverse direction) tuners, vintage bridge, nickelplated hdwr; **Models:**

- 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-Basses 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, trilam (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 hdwr; **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 hdwr; **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 hdwr; **Models:**

- 019-5602 Vintage Precision Custom Bass

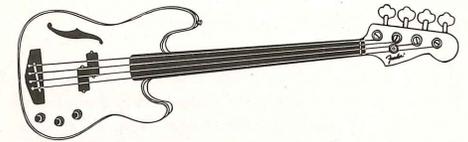
(USA) [Custom Order Only] Custom shop version of the Vintage Precision Bases for left handers. Body: Alder, nitrocellulose lacquer finish; Neck: lightly fgdr Mpd, "C" shape, 20 vintage frets, 7.25" radius, soft "U" shape, tinted nitrocellulose lacquer finish; E-tronics: 1 P-Bass (split single-coil) pu,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

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

Reissue

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

- 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 fngbrd, 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

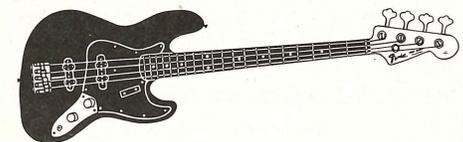
"Lyte"



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 hdwr; **Models:**

- 027-9500 Precision Bass "Lyte"

JAZZ BASSES



U.S. Vintage

(USA) Vintage Jazz Bases are excellent recreations of the famous J-Basses of the '60's. Body: Alder, nitrocellulose lacquer finish, original "offset waist" shape; Neck: 20 vintage frets, RW frtbrd, 7.25" 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 hdwr, 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-Basses of the '60's. Body: Basswood, classic shape; Neck: medium, 20 small frets, 7.25" rad; E-tronics: 2 vintage J-Bass pu's, 2 Volume, Tone; Other: ncklpltd hwr, vintage bridge; **Models:**

027-1400 '60's Jazz Bass

American Standard

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

019-2300 American Standard Jazz Bass

Standard

Standard Jazz Bases are updated versions of J-Basses. 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 hwr; **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 hwr; **Models:**

019-8500 Jazz Bass Plus V, 5 strings, RW frtbrd, Gotoh "mini" tuning keys

019-8402 JazzBassPlus, mpl neck, Fender/Schaller tuning keys

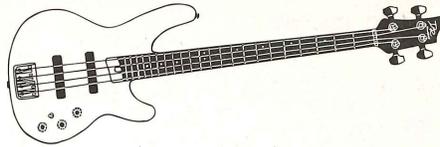
019-8400 JazzBassPlus, RW frtbrd, Fender/Schaller tuning keys

Custom Classic Series

(USA) [Custom Order Only] Custom shop version of classic J-Basses 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 BASSES



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 hwr, 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

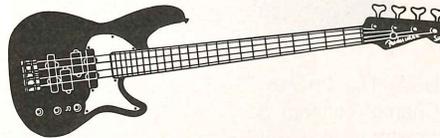
Sleek looking basses with features for the modern player. Body: Dbl cutaway shape; Neck: RW frtbrd, 12" rad, 34" scale, 22 frets; E-tronics: 1 P-Bass style pu (split SC), 1 J-Bass style pu (SC), Pan, Vol; Other: "Saturn knobs", Graphite nut; **Models:**

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

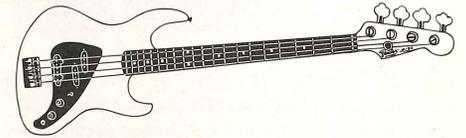
PRODIGY



(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 hwr; **Models:**

014-4200 Prodigy Active Bass

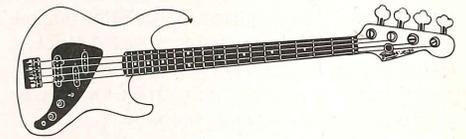
JP-90 BASS



(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 hwr; **Models:**

014-4100 JP-90 Bass

MB BASS



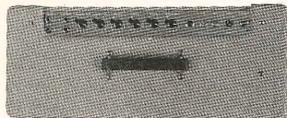
Fender Squier Series MB Bases bring hot, modern styling to the Fender bass.. Body: Basswood or Poplar, downspzcd contemporary shape; Neck: RW frtbrd, 22 jumbo frets, 9.5" radius; E-tronics: 1 P-Bass (split single-coil) pu, 1 J-Bass pu, Vol, TBX; Other: Gotoh tuners, no pckgrd; **Models:**

025-4700 Fender Squier MB 4 Bass

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

TUBE GUITAR AMPS

Vintage



(top view)



'59 Bassman

(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



'63 Vibroverb

(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

Pro



The Twin

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

band EQ w/Treble boost and Mid boost and Bass boost, Presence/Notch filter], Reverb, adjustable Eff loop, line output, 2-button ftswtch; **Models:**

021-6200 The Twin

Dual Showman Head



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

021-6108 Dual Showman SR Head



Super 112

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

021-6400 Super 60 (combo), Presence, 12" spkr, ext spkr jack

021-6408 Super Rack, Presence, 2 spkr jacks, 4 rack spaces, fan cooling

021-6500 Super 112, Presence/Notch filter, 1-12" Eminence spkr

021-6502 Super 210, Presence/Notch filter, 2-10" Eminence spkrs

HYBRID GUITAR AMPS



Champ 25 S/E

(USA) The Champ 25 S/E is an update of the "Champ" concept, with innovative new "hybrid" circuitry. 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

SOLID STATE GUITAR AMPS

Standard

(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 swtchnng, Ch 1 [3-band EQ w/Mid cut], Ch 2 [3-band EQ w/Mid boost, switchable Gain, switchable Gain boost, Presence, Contour w/Tilt button], Reverb, adjustable Eff loop, 3-button ftswtch; **Models:**

022-5600 Pro 185

(USA) The Stage 112 SE's "tube emulation" power amp offers very warm tones. Specs: 160w RMS, 12" spkr; Features: chnl swtchnng, 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 Ultra Chorus is our most sophisticated chorus amp, designed for lush chorus tones. Specs: 2 x 65w RMS, 2-12" spkr; Features: chnl swtchnng, Ch 1 [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



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 swtchnng, 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



Deluxe 85

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

022-6702 Deluxe 112, Presence, 2-button ftswtch

022-5100 Deluxe 85, switchable Boost, 3-button ftswtch

The Fender X-15 is an affordable amp with a great sound. Specs: 15w, 8" spkr; Features: 3-band EQ, Vol, Gain, Contour, "power shift" switch, headphone outputs; Models:

022-1100 **Fender X-15**

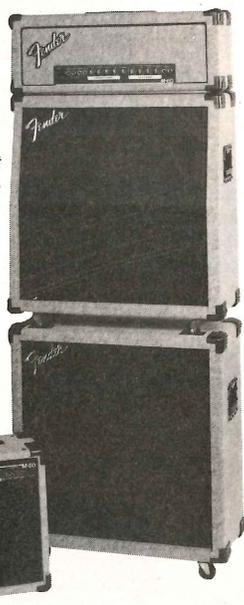
M-80

M-80 Head

HM 4-12A Slant Front Enclosure

HM 4-12B Straight Front Enclosure

M-80



(USA) The M-80 Series are contemporary amps with a killer distortion and a sweet clean sound. Features: chnl swtchng, 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
- 022-5905 **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
- 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

J.A.M.



(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

Fender Squier Series

The Fender SKX Series incorporates innovative design ideas for improved sound quality. Features: Clean chnl [Vol, Treble, Mid, Bass], Overdrive chnl [Gain, Vol, Treble, Bass, Contour, "power shift" switch], Reverb, Eff loop, headphone output, 2-button ftswtch; **Models:**

023-2800 **Fender SKX 65R**, 65w RMS, 12" spkr

023-2900 **Fender SKX100R**, 100w RMS, 4-12" spkr

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

023-4100 **Fender SKX 15R**, 15w RMS, 8" spkr, Reverb

023-4200 **Fender SKX 25R**, 25w RMS, 10" spkr, Reverb, Effects Loop

023-4300 **Fender SKX 35R**, 35w RMS, 12" spkr, Reverb, Effects Loop

The Fender SK Chorus 20 offers sophisticated qualities in a small package. Specs: 2 x 10w, 2-8" spkrs; Features: Overdrive [on/off, level], 3-band EQ, Vol, Presence, stereo chorus, mono send/stereo return eff loop; **Models:**

023-2600 **Fender SK Chorus 20**

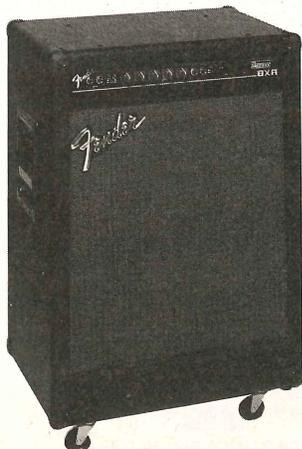
BASS AMPS

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

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

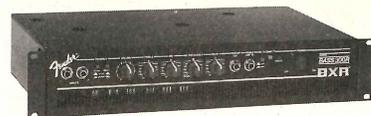
022-4000 **BXR Dual Bass 400 Head, Rack Mount**

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:**



BXR 300C

022-4100 **BXR 300C (combo)**, 15" Eminence spkr, ext spkr jack



BXR 300R

022-4107 **BXR 300R Head, Rack Mount Unit**, 2 rack spc, 2 spkr jacks



M-80 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**



R.A.D. 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**

Fender Squier Series



Fender 100 Bass Head

Specs: 100w RMS; Features: 3-band EQ w/ Sweepable Mid, Limiter, Preamp Gain, Eff loop, (goes with Fender 100 Bass Encl); **Models:**

023-1800 **Fender 100 Bass Head**

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

023-2400 **Fender Bassman 60**

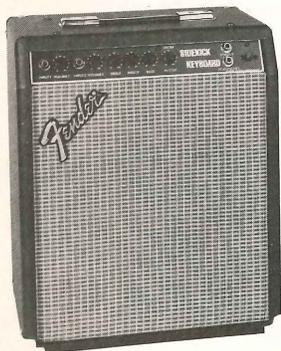
Specs: 30w RMS, 10" spkr; Features: 3-band EQ, Limiter, Preamp Gain, Eff loop, Headphone jack; **Models:**

023-2000 **Sidekick Bass**

KEYBOARD AMPLIFIERS

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**

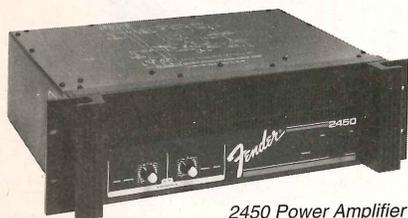


Sidekick
Keyboard

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

023-2100 **Sidekick Keyboard**

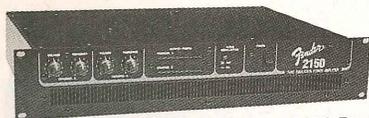
POWER AMPS



2450 Power Amplifier

(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**



2150 Power Amp

(USA) The 2150 Rack Mount Power Amp maintains the characteristics of a dedicated guitar power amplifier stage. Features: 2 rack spcs, 2 x 150 watts RMS @ 4 ohms, 300 watts 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**

ENCLOSURES

Guitar

(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, imp 8 ohm



4-12
Slant

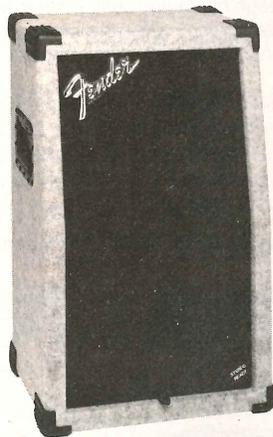
(USA) These enclosures are wired for stereo or mono operation, and offer excellent sound dispersion and coverage. Covered in Tolex. 16 ohms stereo, 8 ohms mono. **Models:**

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

021-1611 **4-10 Slant**, 4-10" Eminence spkrs, vented back cabinet

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

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



HM 2-12
Slant

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

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

021-1609 **HM 1-12**, 12" Eminence spkr, mono only, imp 8 ohm

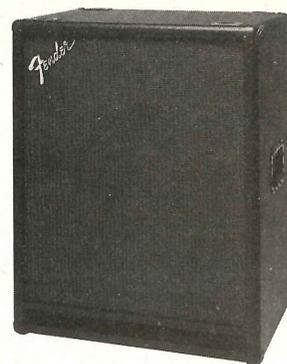
021-1613 **HM 2-12 Slant**, 2-12" Eminence spkrs

021-1609 **HM 4-10**, 12" Eminence spkrs, vented back cabinet

Bass

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

BXR
Spectrum



Specs: 250w RMS capacity, 18" and 2-10" spkrs, 4 ohm imp, 400 Hz x-over freqncy; 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**

BXR
115



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**

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

023-1802 **Fender 100 Bass Enclosure**

Specs: 400w RMS capacity, 2-15" Eminence spkrs, 4 ohm imp; Features: Gray 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: Gray 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:**

094-4600 **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 and sides; Neck: Mahogany, RW frtbrd; Other: Chromeplated tuners; **Models:**

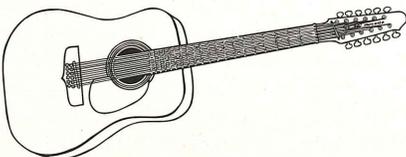
094-5110 **San Marino**

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" frtbrd; **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 and acoustic/electric 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 frtbrd; Other: Indian RW headstock; **Models:**

095-1000 **1000sx**, laminated Honduras Mahogany back and sides, Indian RW frtbrd and bridge, Chrome diecast tuners

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

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

095-1200 **1200sx**, laminated Honduras Mahogany back and sides, Indian RW frtbrd and bridge, dot frtbrd, Chrome diecast tuners

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



Body: Jumbo shape, solid Spruce top; Neck: African Mahogany, Indian RW frtbrd, Mother of Pearl block frtbrd; Other: Indian RW headstock and bridge, Gold diecast tuners; **Models:**

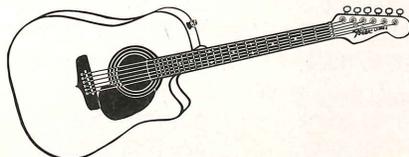
095-1500 **1500sx**, laminated Indian RW back and sides

095-1505 **1505sx**, Sunburst top finish, laminated Sycamore back and sides

ACOUSTIC/ELECTRIC GUITARS

California Series

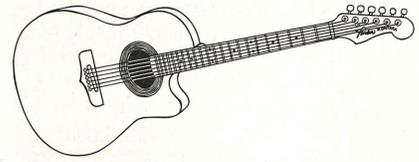
All California Series acoustic/electric guitars feature the Fender headstock that sets them apart from other acoustics. They also have a slim, "vintage electric-like" neck which renders them extremely easy and comfortable to play.



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:**

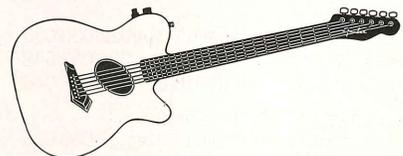
094-5742 **Montara**, Flame Maple top

SX Series



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

Telecastic Series



The Telecastic 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 **Telecastic Standard**, 2-pc Spruce top, Am Basswood back, Mpl neck, cream tuners, RW fretboard, slide controls [Vol, Bass, Treble], RW bridge

095-8000 **Telecastic 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 **Telecastic Custom**, solid Spruce top, Honduras Mahogany back & sides, Honduras Mahogany 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. **Models:**

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)

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®

Dynamax® 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. **Models:**

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

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

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	(022)
072-1714	(022)
072-1716	(024)
072-1718	(026)
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	(022)
077-2414	(022)
077-2416	(024)
077-2418	(026)
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

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

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

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

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. **Models:**

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. **Models:**

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

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. **Models:**

073-1766	1206 ,	030/045/065/080/100/128
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Gauged Singles

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

Stainless Steel Flatwound Bass

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

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 Bass

Stainless Steel Roundwound strings provide great punch and high output. **Models:**

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 Bass

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

Sets

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

Nylon Sleeved Bass

A unique pure Nickel roundwound string with the nylon cover and wire wrap wound simultaneously for a warmer tone and more sustain. **Models:**

Sets

073-6000	2200 ,	058/072/092/115
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ACOUSTIC GUITAR STRINGS

80/20 Bronze Wound

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

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 ,	010/010/013/013/022/010
		028/013/038/022/052/024

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**

Video

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

- 099-5020 **Cover**, Champ 12



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



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**, Available in Black, Flash Pink, Graffiti Yellow
- 023-9980 **'59 Bassman Mini Amp**, 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-Monster 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

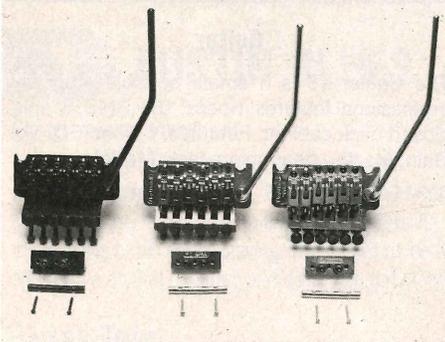
Provides a secure connection between strap and guitar, but snaps on and off easily at the touch of a button. Chrome covered. **Models:**

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

Guitar Stands

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

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



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.

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: 1⁹/₁₆"; Height: .225", Spacing: 1.30; 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)

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 Precision & Jazz 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 Stratocaster/Telecaster

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

099-2042 **BoneNut**, 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**

The Wilkinson needle-bearing roller nut lets 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

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

Unfinished Necks

Unfinished versions of the necks used on instruments in the '50's and '60's. **Models:**

099-2023 **Neck**, '57 Stratocaster, Mpl

099-2024 **Neck**, '62 Stratocaster, RW

099-2025 **Neck**, '52 Telecaster, Mpl

099-2026 **Neck**, '57 Precision Bass, Mpl

099-2027 **Neck**, '62 Precision Bass, RW

099-2028 **Neck**, '62 Jazz Bass, RW

Unfinished Bodies

Unfinished versions of the bodies used on instruments in the '50's and '60's. **Models:**

099-2029 **Body**, '57 and '62 Stratocaster

099-2030 **Body**, '52 Telecaster

099-2031 **Body**, '62 Precision Bass

099-2032 **Body**, '57 Precision Bass

099-2033 **Body**, '62 Jazz Bass

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

Bass

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

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

099-2008 **Silver P-Bass™**, Blk

Humbucking

- 099-2060 **Red-Blue Humbucker**, Blk
- 099-2061 **Red-Silver Humbucker**, Blk
- 099-2062 **Blue-Gold Humbucker**, Blk
- 099-2063 **Red-Red Humbucker**, Blk

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

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

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

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**, fits Stratocaster and Telecaster (Right hand models only)

Standard

- 002-3632 **Hardshell Molded Case**, fits Stratocaster and Telecaster (Right Hand models too)
- 002-8586 **Hardshell Case**, fits Stratocaster XII 12-string
- 002-3641 **Hardshell Molded Case**, fits Squier Stratocaster and Telecaster

Bass Guitar

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

Deluxe

- 002-3640 **Tweed Case**, fits Jazz Bass (Right Hand models only)
- 002-3639 **Tweed Case**, fits Precision Bass (Right Hand model only)

Standard

- 002-3633 **Hardshell Molded Case**, fits Jazz Bass, Precision Bass (Right Hand model only)
- 002-5781 **Hardshell Case**, fits Jazz Bass and Precision Bass (Left Hand model only)
- 002-5001 **Hardshell Case**, fits 32" Precision Bass
- 002-5873 **Hardshell Case**, fits 32" Precision Bass (Left Hand model 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 **Soft Case**, Fender, Guitar
- 099-1520 **Soft Case**, Fender, Bass
- 099-1530 **Soft Case**, Fender, Acoustic
- 099-1570 **Soft Case**, Squier, Bass
- 099-1580 **Soft Case**, Squier, Guitar

Attache Cases

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

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

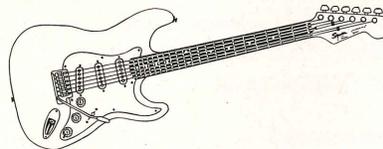
Effects Bag

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

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

Squier®

STRATOCASTERS



Standard

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**

SQUIER SOLID STATE AMPS

Guitar

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

- 023-0500 **Squier 15**

ABBREVIATIONS:

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

SOUND SETUPS



Deluxe 112 and Stage 112SE!

CLASSIC FENDER TUBE AMP SOUND WITH THE BENEFITS OF SOLID STATE CIRCUITRY!

Both the Deluxe 112 (65 watts) and the Stage 112SE (160 watts) utilize Fender's unique "Tube Emulation" power amp design, which provides the all important interactive characteristic that gives tube

amplifiers that special "breathing" quality, and warm distortion.

Independent tone controls for the Normal and Drive channels give you the ability to shift instantly from clean to distorted sounds without compromising either. A Contour control in the Drive channel lets you "shape" the overdrive sound. And of course there's the classic Fender spring Reverb.

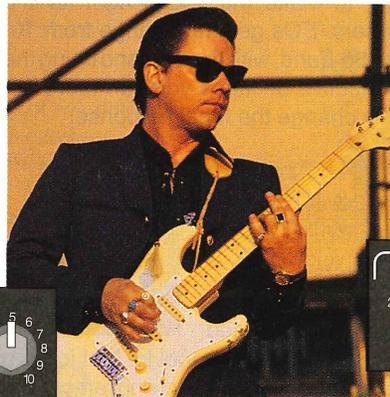
We took these amps to three well-respected players—each of whom has a completely different style. (Jimmy used the Stage 112SE, and Dave and Wanda the Deluxe 112.) Give their settings a try—we think you'll be pleased!

1. AUSTIN BLUES

Player: **Jimmy Vaughan**

Band: **Fabulous Thunderbirds; Vaughan Brothers; Solo**

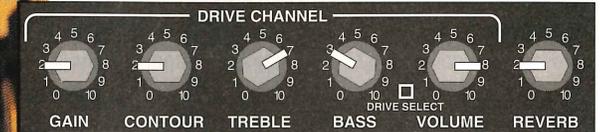
Sound: Jimmy needs an amp that can keep up with the many facets of his guitar playing, which swings between aggressive rhythm comping and down and dirty leads.



Texas Tele



Houston "Hollow" Honk

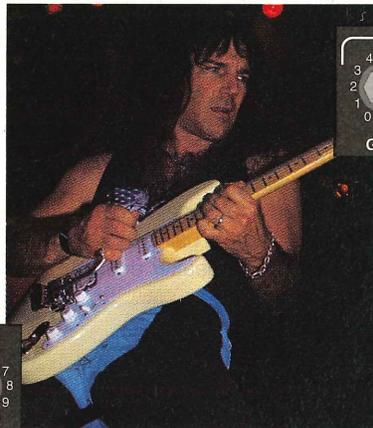


2. ROCK ON THE ROAD

Player: **Dave Amato**

Band(s): **Cher; REO Speedwagon; Richie Sambora**

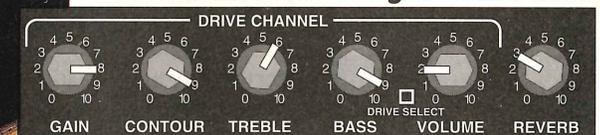
Sound: Dave is a very in demand touring guitarist. He needs to be able to capture the trademark "rock" sounds: both a clean brilliant tone for arpeggiated chords, and a "fat Strat" feeling when he goes to a solo.



Out-of-Phase Strat



English Tube Lead



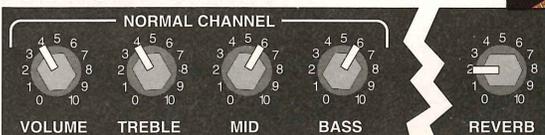
HINT: Dave says that for a good crunchy rhythm sound, he leaves his amp on this setting, and merely cuts down the volume on his guitar a bit.

DRIVE CHANNEL

Blue Country



Tele Pickin'



NORMAL CHANNEL

NASHVILLE PICKIN' 3.

Player: **Wanda Vick**

Band(s): **Lynn Anderson; Porter Wagoner; Wild Rose**

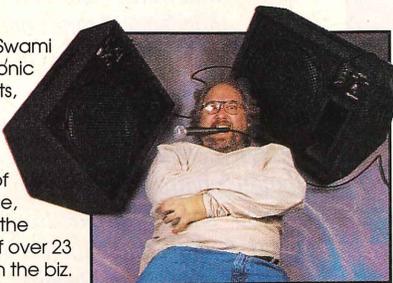
Sound: Wanda doesn't use distortion, so she has to be able to access a clear, crisp tone that reflects and enhances the characteristic sound of her guitar, as well as capturing the nuances of her formidable playing technique—a technique which also includes elements developed during her years of experience on the banjo, fiddle, and acoustic guitar!

LEARNING CURVE

Monitor Madness!

by Mike Schwartz

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



Ever heard a band that wasn't using monitors? Yikes! The rhythm section is sloppy, the guitar player is too loud while chording but not loud enough to be heard while soloing, and the singers are off pitch! Nothing is more frustrating.

What makes up a good monitor rig? Basically, it's a complete sound system turned around to face the performers. Set up correctly, it works to balance the sound properly, and allow everyone to hear themselves and each other.

Listed here are guidelines on how to assemble an effective monitor system for your band.

1. Components

MIXER

The main mixer is generally also used for the monitor mix. The monitor sends should be "pre" channel fader (letting you change the main level without affecting the monitor mix) and "post" EQ (so corrective equal-

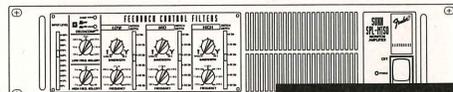
ization on the channel applies to the monitor sound as well).

SIGNAL PROCESSORS



Equalizers

You'll need an equalizer for the monitor system, to make the sound right for the performers. EQs generally range from 10-band to 30-band, with the 30-band being the most effective because you can more selectively change the tonal response.



Notch Filters

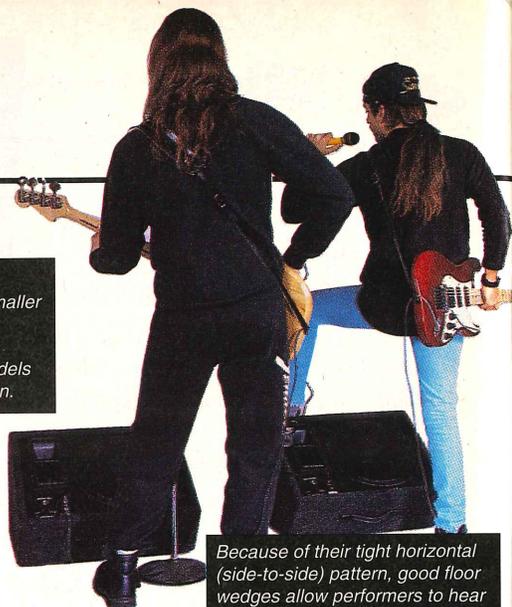
While EQs can also be used to eliminate feedback, the most effective tool for that job is a Notch Filter, which can select and remove the exact frequencies causing the problem.

Really good monitor power amps actually have notch filters built in.

POWER AMPLIFIERS

Be sure you have power enough to comfortably achieve a workable volume. A good guideline is to match the power rating on your monitor speakers. For instance, four monitor enclosures (each rated at 100 watts) would call for 400 watts of power. Since, to avoid distortion, you should never turn your power amps up all the way, using this guideline will avoid risk to your speaker enclosures.

The more bands the equalizer has, the smaller the frequency range affected per control. 15- and 30-band models are the most common.



Because of their tight horizontal (side-to-side) pattern, good floor wedges allow performers to hear separate monitor mixes on stage without getting sound overall.

SPEAKERS

Floor Wedges

The most often used, because they can be angled up directly at the performer. A good Floor Wedge also has a tight horizontal "pattern", so different monitor enclosures on stage do not interfere with each other—a situation which can cause muddy sound.

Side Fills

Any good enclosure can be used in this capacity. They cover a broader area, allowing several musicians to use a single speaker, and reproduce signals all performers need, like vocals or drums (if you are using electronic drums!). Side fills can also alleviate the "empty" sound of a larger stage.

Headphones

Some groups use headphones or small "in ear" monitors*, with which feedback is virtually sidestepped. **Caution:** never use "in ear" systems with stage monitor loudspeakers: feedback, static pops or other strong signals could cause hearing damage.

*For a reprint on using Fender Stereo Paks this way, send a Self-Addressed Stamped Envelope to Stereo Pak Article, c/o Fender Literature Dept., 7975 N. Hayden Rd., Scottsdale, AZ 85258.

2. Fighting Feedback

ELECTRONICALLY

- 1) Set the main P.A. at performance level.
- 2) Bring the first mic up in the monitor until it feeds back, then correct with a Notch Filter or EQ; repeat these two steps until you reach the threshold, then turn the volume down by at least 4 dB. Do this for each mic, leaving the previous mics turned up.
- 3) Raise the overall monitor level until feedback begins, then correct with a Notch Filter or EQ; repeat these two steps until you reach the threshold, then turn the volume down by at least 3 dB.

MECHANICALLY

- 1) Put mics as near sound sources as possible.
- 2) Point mics away from monitors.
- 3) Keep main P.A. speakers in front of mics.



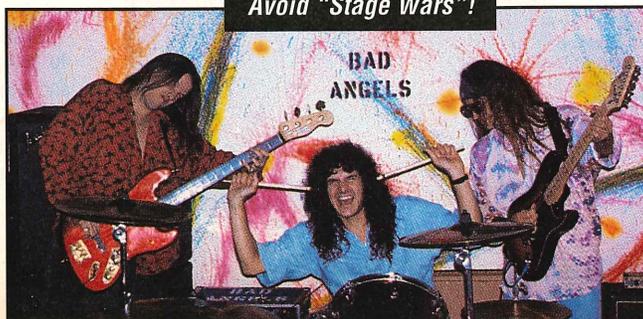
Use acoustic/electric guitars, and amplifier line outputs, to reduce the number of mics on stage.



- 4) Use direct boxes, contact pickups, or other direct lines into the mixer whenever available.

- 5) Maintain overall stage volumes at a reasonable level! "Stage Wars" is the single biggest monitor problem most bands have . . .

Avoid "Stage Wars"!



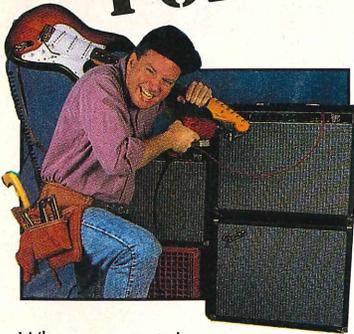
Size 3.

As always, bigger is not necessarily better (see left)! Custom fit your monitor system to your needs, but make sure it is comprised of professional equipment that will grow with you.

POWER POINTS

More (Amp) Power!

by Mike Lewis



Mike Lewis, Fender's new 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!

When one amp is not enough, when your soul cries out for MORE POWER, when your megalomaniacal desire to be the loudest, most radical sound wave generator this side of Mount St. Helens rears its ugly head, what do you do?

Actually, increased volume is only one reason to use more than one amplifier. Maybe you want to combine the sound of two different units into one awe-inspiring tone, or perhaps you'd like to hear a true stereo setup on stage. Either way, the question remains: what is the best way to use multiple amplifiers?

There are, in fact, several solutions, depending on the type of equipment you're running, and the results you want to achieve. Listed in this article are a few of the simplest, most efficient methods.

Here's How You Can Run

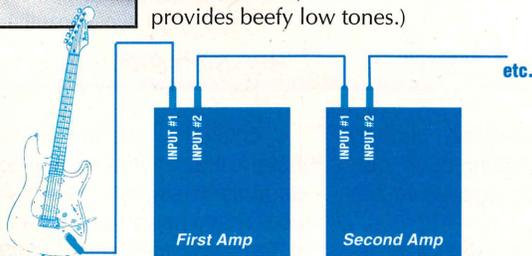
Multiple Amps in MONO

Vintage Amps

Many players love the sound of vintage amplifiers, but are held back by the need for greater volume. Or, they want to combine several different amps for a fuller tone. (For instance, it is currently the rage to run a '63 **Vibroverb** together with a '59 **Bassman**; the former has a nice treble bite, while the latter provides beefy low tones.)

Hookup Instructions: Guitar into input #1 of the 1st amp. Input #2 of that amp to either input

of the 2nd amp. You can add more amps as shown in the diagram. Tone controls on all amps remain functional, so you can play with different tone combinations.



Modern Amps

Sometimes players have more than one of the same amplifier, and just need more volume without modifying the tone. Or perhaps they want to supplement the tone with extra speakers. (Example: you can fatten the sound of four 12" speakers by adding two 15" speakers.) Or, as in

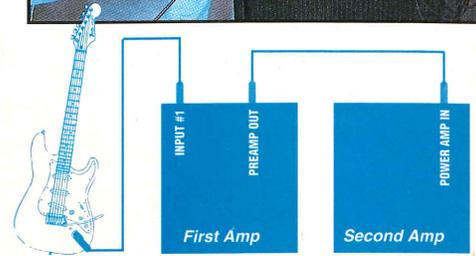


Most current amplifiers are equipped with Preamp Out and Power Amp In jacks.

the last example, they may desire the tones of different amps together.

Hookup Instructions:

Guitar into the input of the first amplifier. Preamp Out of that amp to the Power Amp In of the 2nd amplifier. Controlling the tone is easy, because only the tone controls on the first amp are functional.



Here's How You Can Run

Multiple Amps in STEREO

Using Floor Pedals

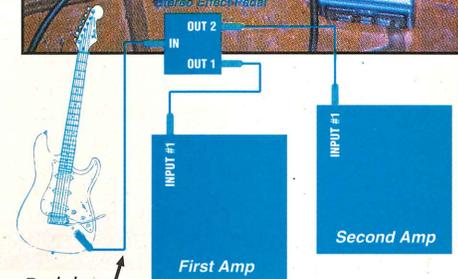
It is common for effects pedals (especially Chorus and Delay) to have stereo output. In order to take advantage of their potential, you need a true stereo system, with an amp(s) on each side of the stage.

Hookup Instructions:

Guitar into the input of a stereo effects pedal; each output (there should be 2) into a different amp. The farther apart the amps are placed on stage, the more obvious the stereo imaging.

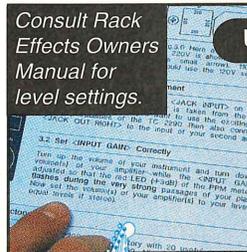


Always put distortion pedals before chorus, flange, delay, or other pitch changing effects in the signal chain.



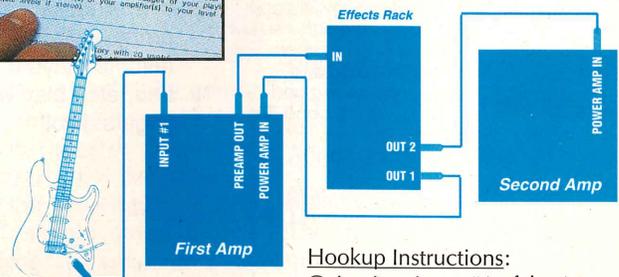
To Add More Mono Pedals:

Run any mono pedals between the guitar and the stereo pedal.



Using Rackmount Effects

With more sophisticated rackmounted effects, use the amplifier's Effects Loops, because it sounds best when the effects come after the amplifier's preamp distortion.



Hookup Instructions:

Guitar into input #1 of the 1st amp; Preamp Out of that amp into the effects rack. The effects rack should have two outputs—one goes into the Power Amp In of the first amp, the other into the Power Amp In of the 2nd amp. Again, controlling the tone is easy, because only the tone controls on the first amp are functional.

TECH TIPS

The Hipshot TremSetter

Standard equipment on all Fender Strat Plus and Strat Ultra guitars—it can be added to any instrument with a fulcrum tremolo system (traditional, American Standard, locking tremolos like Floyd Rose models, etc.). The TremSetter improves the performance of fulcrum tremolo systems in four ways:



by Dave Borisoff

Dave Borisoff, the inventor of the Hipshot TremSetter, has been a musician and machinist for over 25 years.



Tremsetter Test

Try this quick test to see if your TremSetter is adjusted correctly: play the open Low "E" string; as it is ringing,



bend the "B" string up approximately 1 step on the 12th fret. Listen to the Low "E": if pitch drop on the Low "E" is barely audible, the TremSetter is doing its job. If pitch drop is substantial, you'd better perform some minor adjustments.

Standard Adjustments



Tune your guitar to pitch.

slightly loosen the two CLAW SCREWS on the tremolo by turning them counterclockwise. Recheck point "A". Continue these two steps until the BRASS COLLAR and KNURLED THUMB NUT move together. Do *not* overadjust.

Now look at point "B", to make sure that the KNURLED THUMB SCREW is squeezing the LARGE FIBER WASHER snugly against the TREMSETTER BRACKET. If even the slightest gap exists there, gently tighten the two CLAW SCREWS—by turning them clockwise—until the gap goes away.

Retune your guitar. Gently push the tremolo arm down (toward the body) slightly, then release it. Make sure there is firm, solid contact at points "A" and "B" after the arm is released.

Next, gently pull the tremolo arm up (away from the body) slightly, then release it. Again, make sure there is firm, solid contact at points "A" and "B" after the arm is released.

Super Stability

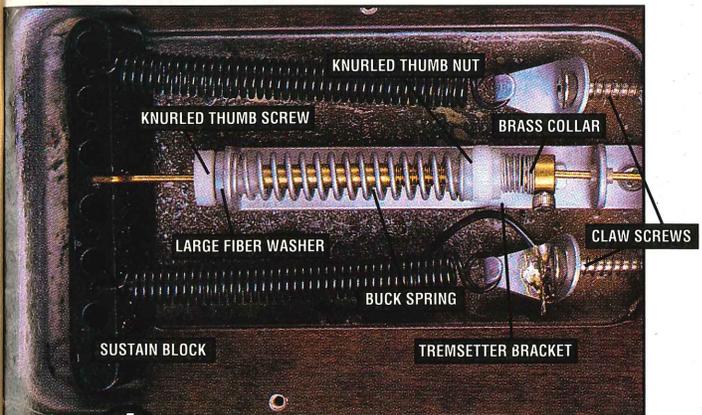
Players who utilize really aggressive string bending techniques such as double-stop bends, or those who simply prefer the feel of a stiffer tremolo arm should

tighten up the BUCK SPRING by holding the KNURLED THUMB SCREW and rotating the KNURLED THUMB NUT counterclockwise. Caution: Take it a little bit at a time!

As you tighten the BUCK SPRING, the tremolo bar will feel stiffer, you'll be able to bend strings harder, and the bridge won't "sag" forward. Adjust it to your liking.

Maintenance

The only time you may need to inspect or adjust your TremSetter again is if you change string gauges. If you have any questions, please write to me at Hipshot Music Products, 7726 Burnet Ave., Van Nuys, CA 91405; or call me at (818) 988-5630.



- 1 Provides greater tuning accuracy**
by insuring that the bridge returns to its original position after tremolo use;
- 2 Prevents "string cross talk"**
(where bending one string causes other strings to drop in pitch);
- 3 Enhances tone, attack and sustain**
by stabilizing the tremolo and eliminating "flutter" (rapid vibration of the bridge which saps the strings' energy); and
- 4 Emulates the feel and response of a fixed bridge system.**

Listed here are a few tips on set up and adjustment, to ensure maximum benefit from your TremSetter.

	A												B											
	4	4	5	5	7	7	4	4	5	5	7	7	4	4	6	6								
left hand	1	1	2	2	4	4	1	1	2	2	4	4	1	1	3	3								
right hand	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2								
rhythm pattern													etc.											

	A												B											
	4	4	5	5	7	7	4	4	5	5	7	7	4	4	6	6								
left hand	1	1	2	2	4	4	1	1	2	2	4	4	1	1	3	3								
right hand	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2								
rhythm pattern													etc.											

You Can WIN This Blues-Legend Autographed

SET NECK TELE

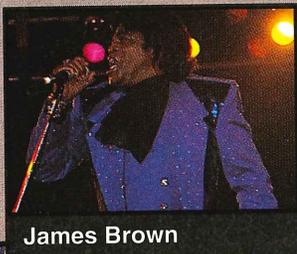
Custom Shop-built Guitar!

From the Long Beach, CA Blues Festival

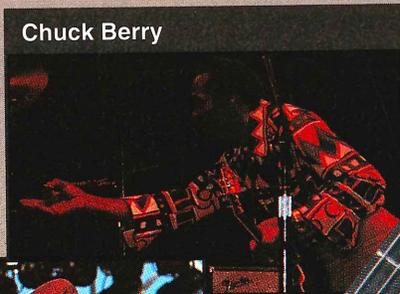
To celebrate what has become a yearly tradition (and a *darn* nice one, at that!), we once again basked in the extremely cool ambience at the famous KLON Radio Long Beach Blues Festival. And what a show it was! Naturally a Set Neck Tele was at hand, and in the course of the event, it was signed by more big-name blues artists than you can imagine! So 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!



Ike Turner



James Brown



Chuck Berry

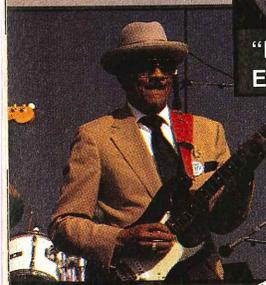


Brooky Pryor

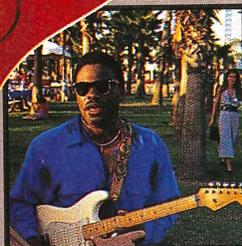


Ruth Brown

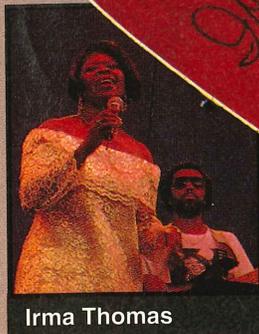
"Honeyboy" Edwards



Hubert Sumlin



Joe Louis Walker



Irma Thomas



Popa Chubby



Sunnyland Slim

HERE'S HOW YOU CAN WIN!

Go through this magazine, find the answers to these 10 simple questions and write 'em on the lines provided. Mail us this list, or a copy, by May 1. If all your answers are correct, and we pull your name, you win!

1. Out of what metal is a new Custom Shop Stratocaster constructed?

2. Name at least three different Signature model guitars or basses:

3. What three types of ends are available for Dynamaxx strings?

4. How many watts of power does the new Princeton 112 amplifier have?

5. Name at least 2 ways the Hipshot Tremsetter improves tremolo performance:

6. Which pickups does the Richie Sambora model have in the mid and neck positions?

7. What color is Bryan Adams' favorite Stratocaster?

8. Name at least one Fender amplifier that has Preamp Out and Power Amp In jacks:

9. Which color of Fender-Lace Sensor provides mega output?

10. Name at least 3 features on Fender Tech Jack Schwarz's new Custom Shop Strat:

Send to: **FRONTLINE Set Neck Tele**
11999 San Vicente, Suite 401
Los Angeles, CA 90049

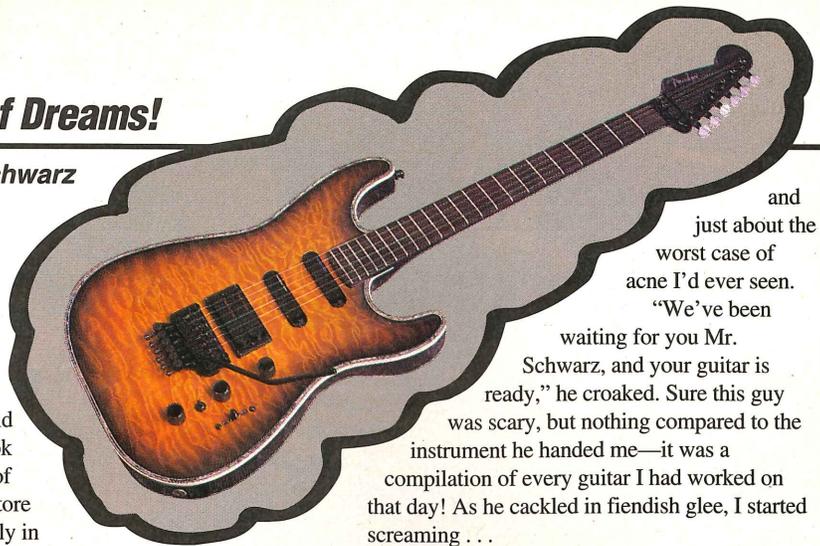
Your Name _____
Street _____
City _____
State _____ Zip _____
Phone # _____

Entries must be **separately** postmarked no later than May 1, 1993. Void where prohibited.

NEWSFLASH!

Strat of Dreams!

by Jack Schwarz



It had been one of those days. You know what I'm talking about: the kind where everything had gone wrong, from the moment the hornet-like buzzing of my alarm clock roused me out of slumbering bliss to the hour I sunk my head onto the granite-like consistency of the Motel Hell pillow.

First, the car rental agency ran out of vehicles just as I arrived. The only thing left—a half-totalled Yugo that had been rejected even by a scrap metal yard—caused me to be a half hour late to my clinic.

When I finally arrived, the quality of guitars I was faced with would have tried the patience of Job. Some had strings so high they should have been converted to cheese slicers; others sounded like the pickups were made from refrigerator magnets and baling wire. The last had tuning pegs so frozen, we had to turn them by inserting each one into a vice and thwacking the body with a sledgehammer.

Finally finishing up just as the last store employee nodded off behind the counter, I dragged myself to an all-night diner, choked down a trough of cold, mushy oatmeal, and collapsed onto my bed. Little did I know that the nightmare was just beginning. Not stopping at the mattress, my body continued on through, falling . . . falling . . . falling . . . I slammed into the ground on a dimly lit

street in the middle of a tired-looking business district. Standing painfully, I did a 360 and took in a number of ramshackle store fronts. Directly in front of me was a shop with windows so caked with grime and dust I could barely make out the sign which read: Custom-made guitars—Inquire Within.

My curiosity peaked, I entered, only to be assaulted by the most hideous collection of bad guitar sounds imaginable. I logged to the counter

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



to try and stop the awful din, when out of the darkness emerged a guy with blades for fingers,

and just about the worst case of acne I'd ever seen. "We've been

waiting for you Mr. Schwarz, and your guitar is ready," he croaked. Sure this guy was scary, but nothing compared to the instrument he handed me—it was a compilation of every guitar I had worked on that day! As he cackled in fiendish glee, I started screaming . . .

And woke up to find the sun streaming in my window, and the airport shuttle driver pounding on my door.

Settling into my seat on the plane, I once again dozed off, only this time the dream was as pleasant as they come. I entered a shop where my perfect guitar was just being finished: a set-neck Strat with a figured Maple top, Ebony fretboard, jumbo frets, reverse headstock, Abalone binding, Floyd Rose tremolo, and multiple Lace Sensors. Heaven! As the wheels of the jumbo jet screeched to a halt on the runway, I woke up, shaking my head in wonder. Was it possible?

Then I remembered where I was going: to the Fender Custom Shop to pick up my Strat—exactly as I had dreamed it! "Life is sweet," I thought, as

I vaulted over the slower passengers and headed for baggage claim, a smile on my face and a song in my heart.

7

LETTERS

(continued from page 4)

ing with Marvin on an exciting new project—stay tuned!

Just Purr-fect

As you can tell, "Buster" really enjoys my Fender Super 60 amp. His favorite band is the Stray Cats; his favorite song, Cat Scratch Fever!

**Keith Kennedy
Mason, OH**

For quieter moments, you should look into a *Catalina* acoustic guitar (see California Se-

ries acoustics on page 27 in the Product Index)!

Holey Pickguards, Batman!

I'm going to buy Lace Sensors for my Strat, and would like to put one of the new "Dually" sensors at the bridge. What kind of pickguard should I get (that has a dual-sized hole at the bridge)?

**David Coulter
El Reno, OK**

A Strat Ultra pickguard will work, which you can order through any authorized Fender dealer.

Nuts and Bolt-ons

Does Fender sell replacement nuts? If so, how do I get one? (I've got a Squier Stratocaster.)

**Phil Lin
Santa Paula, CA**

You can order a replacement nut through any authorized Fender

dealer. While you're at it, why not try the new accessories mentioned in this issue's Accessorizer column?

Book Value

Could you suggest a catalog of Fender guitars, and a book on the history of Fender?

**Steve Gumbull
Tyne/Wear, England**

Funny you should ask. See pages 46, 47 for the former, and New Products page 10 for the latter.

You Can Tele Cares

This "Jamicaster" started as a toy, but after 6 months of hard work turned into the real thing! It's a mixture of my love for my daughter and the Telecaster.

**Dave Bungart
Blue Springs, MO**

As you know, we at Fender are 100% behind increasing the ranks of fe-



male guitarists. With dads like you, it shouldn't take long. Good luck, Jamie! (Please don't forget to let us know when you get your first record deal . . .)

Oops!

The Buddy Guy photo last issue, credited to Bill Williams, was taken by Pat Enyart.

7





COUNTRY JAM

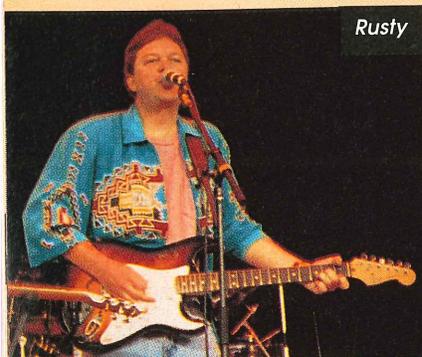
On Sunday, September 20, in Nashville, over 30 country acts took the stage at the 15th Annual Charlie Daniels Volunteer Jam. The twist this year was that they all managed to fit their sets in from noon to midnight—of the same day!

Stratocaster, respectively. Country Telecaster rebel Rich Alves and the other **Pirates Of The Mississippi** were on hand, and the evening was highlighted by surprise guest **Willie Nelson**.

All the proceeds were donated to the T. J. Martell Foundation for Leukemia, Cancer, and AIDS Research. Nothing like a great show for a good cause!

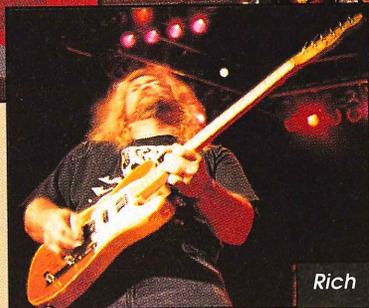
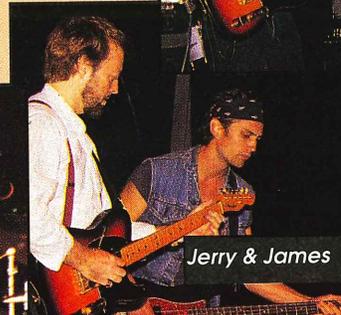
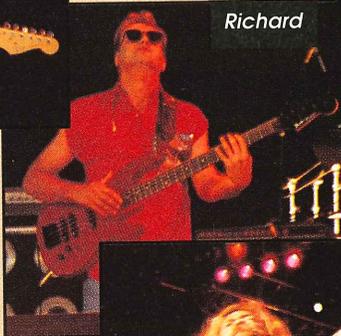
AND ELSEWHERE

Jerry Donahue hosted a party at the *Palomino* to



For Teleacoustic-wielding **Paul Kirby** (with **The Cactus Brothers**) it was the first time at the event. Songwriter **Curtis Wright** (newly signed on Liberty Records) also showed up, with Telecaster in hand.

Dennis Dadmun-Bixby of **Great Plains** wowed everyone with his 6-string Heartfield DR-6C Bass; **Poco** bassist **Richard Neville** and guitarist **Rusty Young** made a lasting impression as well with their H.M. Bass and Vintage



introduce both his new album, *Neck Of The Wood*, and the Jerry Donahue Signature Telecaster (for album info, write *Cross 3 Records, 950 2nd St., Santa Monica, CA 90403*). Joining him on stage were bass player **James Intveld** (the singing voice of **Johnny Depp** in *Cry Baby*) and **Rosie Flores**, whose new album *After The Farm* showcases her fiery brand of country.

Ex-**Deep Purple** and **Trapeze** bassist/lead singer

Dennis

Glenn Hughes was recently back in the studio with his Vintage P-Bass, finishing up his upcoming solo album, soon to be released on Shrapnel Records!



Steve

ARTIST

Dynamic duo **Doyle Bramhall II** and

Show, **Rembrandts** guitarist **Phil Solem** was showing off his unique Custom Shop Telecaster when an uniden-

tified caller requested they play their smash hit *Johnny Have You Seen Her*.

Saturday Night Live band leader **G.E. Smith** lent his weighty Vintage Telecaster



Jerry & Rosie

Doyle & Charlie



Charlie Sexton from the **Arc Angels** are giving their Vintage Stratocasters a real workout on tour, with no end in sight!

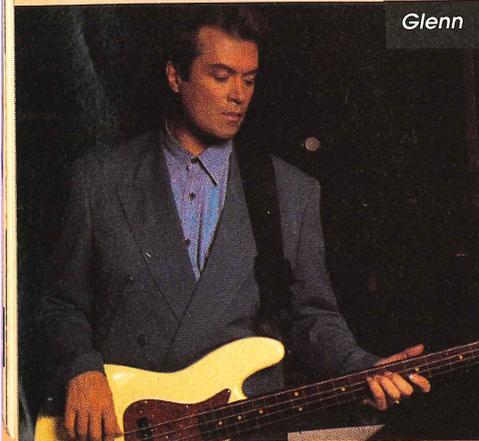
Russian band **Gorky Park** just finished their 2nd album, and are headed for tours in Korea and Japan, where the sound of **Jan Janenkov's Custom Shop Strat** should surmount the language barrier nicely.

Starring with new age composer **Kitaro** at a special L.A. show were **Yes** vocalist **John Anderson** and the incomparable Heartfield Fretless 6-string Bass whiz **Steve Bailey**, who is also working on several other projects, including one with Anderson.

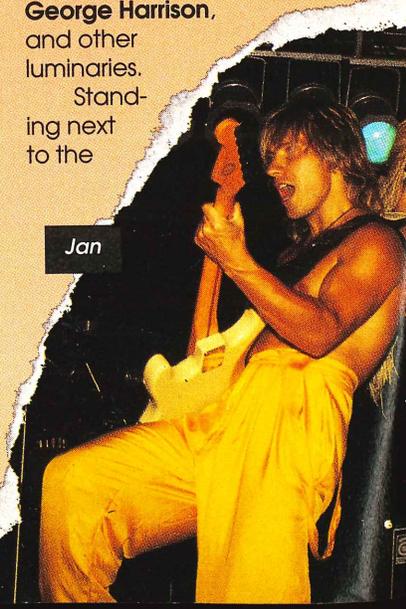
Backstage before their appearance on the *Tonight*

licks to pop maven **Sophie B. Hawkins** at the Bob Dylan 30th Anniversary Tribute Concert, which also featured **Eric Clapton**, **Dylan**, **George Harrison**, and other luminaries.

Standing next to the



Glenn



Jan

resplendent **Ronna Reeves** on the set of her video *We Can Hold Our Own* are **Bruce Craig** and **David Cole**, holding their own

perfectly by his eye-catching attire.

a number of old yuletide favorites.

Ex-Miles Davis guitar player **Mike Stern** lights his Telecaster up on his new *Standards*

Bruce, Ronna, & David

ACTION

NEW RELEASES

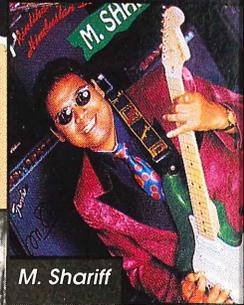
Fender Heartfield DR-5C and Elan III!

Aussie axe-man **Phil Manning**, well known over there for his work with **Chain**, has a new solo album out. For info, write Tamborine Music, Geismann St.,

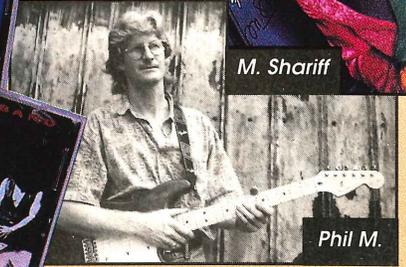
You can hear guitarist **John Beland's** stellar

(and other songs),

Catch **Jeff Healey's** Stratocaster and **Joe**



M. Shariff

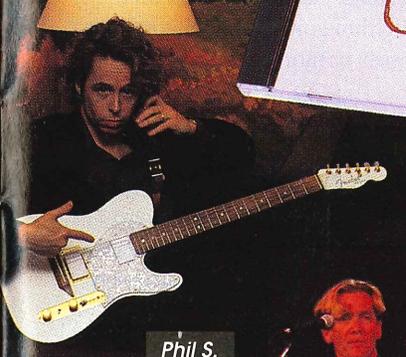


Phil M.

Telecaster work on the **Bellamy Brothers** album *The Latest And The Greatest*, featuring the single *Cowboy Beat*.

a collection of Jazz classics combined with some of his own inspired compositions.

Rockman's P-Bass on their new *Feel This*, which rocks a little harder, while maintaining the same solid blues feel of the first two albums!

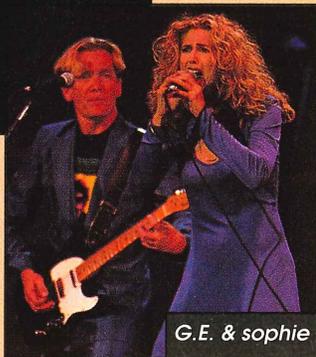


Phil S.

North Tamborine, Queensland, Australia 4272. **W.A.S.P.**

bassist **Johnny Rod** mugs and flashes his P-bass for the camera at the British *Monsters of Rock* show, which also included **Iron Maiden** and **Skid Row**.

Meanwhile in Malaysia, **M. Shariff's** Clapton Stratocaster riffs are complemented

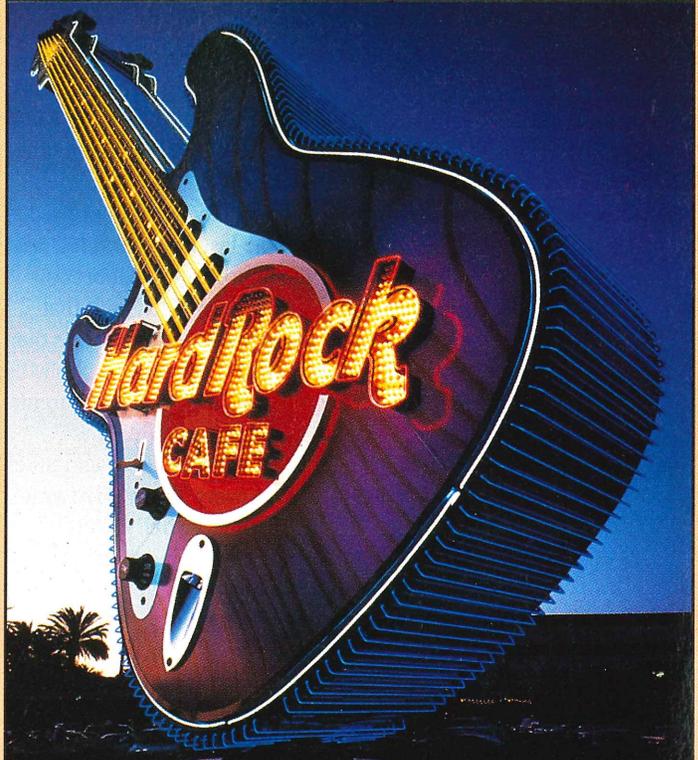


G.E. & Sophie

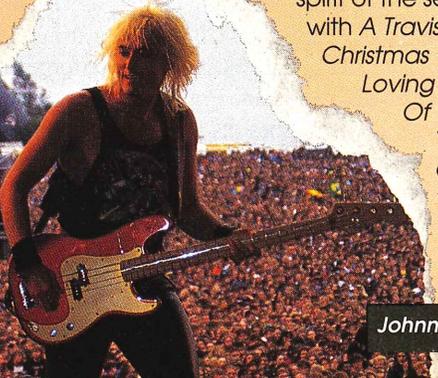
world, touring or recording with **Michael Jackson**, **Spencer Davis**, **Gregg Allman**, and **Mick Fleetwood's Zoo**, to name a few!

Get into the spirit of the season with **A Travis Tritt Christmas** • *Loving Time Of The Year*, on which Travis sings

WITH NEW STRAT LIGHT, NO ONE LEFT OUT!



This neon lit Stratocaster at the Hard Rock Cafe's new location in Newport Beach, California stands 40-feet tall. And left-handers certainly won't feel slighted on this one: all they have to do is look at it from the "right" side!



Johnny

BIG SHOTS

David Gilmour

Melodic Wonder

What makes a memorable guitar solo? Essential lead guitar is comprised of an equal mix of tone, feeling, and melodic sensibilities. And though one may have a hard time defining in technical language exactly what that montage consists of, people in general—and guitarists specifically—have no problem recognizing when the critical balance has been reached. Because when everything is just right, a great guitar riff has a magical quality that transcends the ordinary, and hits you right in the center of your musical soul. That is the quality that legendary **Pink Floyd** fretman **David Gilmour** seems to have at his beck and call: rendering each separate solo a stunning melodic wonder that leaves the ear aching for more.

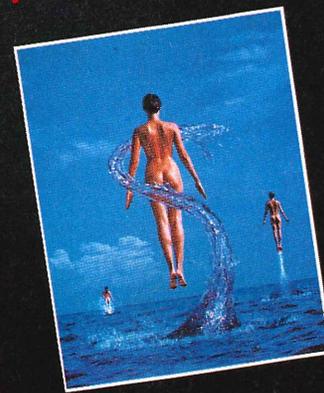
Like the history of Psychedelia itself, the saga of Pink Floyd began sometime in the mid '60's, and in the last three decades, has changed and grown until it has achieved almost mythical proportions. And though David Gilmour is now synonymous with that legendary band, his beginnings with the group were rather less than auspicious.

Gilmour came from a relatively musical family—"My parents sung well, my brother played flute, and sister the violin," he remembers—"and I was always interested in music. Folk and blues

at first: **Sonny Terry, Brownie McGhee, Leadbelly, Pete Seeger** and all those people. Subsequently **Elvis Presley** and that whole thing."

David didn't receive his first guitar until he was 13, at which time he began to teach himself the instrument with the aid of an instructional record, and his ever-present crystal radio.

"I used to listen to a station called 'Radio



Left: The voice of Floyd. Middle: The new box set. Right: Portrait of the guitarist as a young man, before he cut his hair. Below: Strat with "cut down" trem arm for easy access.

Luxemborg' out of Europe," he explains, "and try to learn all the parts of my favorite songs—bass, rhythm guitar, lead. Naturally it took a while, often involving 20 passes or more at the song during a week's time!"

He picked up the usual contemporary fair—**Beatles**, the **Rolling Stones**, **Chuck Berry**, and so on—and was starting to form and/or join bands by his late teens. One fairly successful band, **Jokers Wild**, played regularly for three years. "We were quite popular," muses David, "because we played all the current dance music, and that's what people wanted to hear. At one point we had 5 residencies (regular weekly gigs) at the same time."

Jokers Wild, in fact, had opened several times for a band called the Pink Floyd Sound, which had been assembled by some of David's friends from school. Pink Floyd had become quite successful in Britain and were starting to expand even further, but their rise was being blocked by the infamous psychiatric downfall of the band's charismatic guitarist/writer/singer **Syd Barrett**.

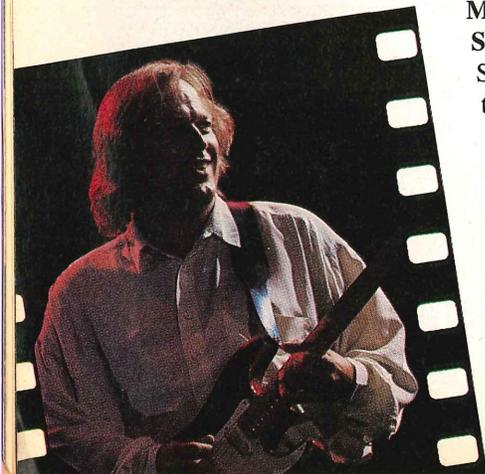
David was approached surreptitiously by several band members about "helping out", and later received a momentous call. "They rang me up, and asked me if I wanted to join," Gilmour recounts with characteristic aplomb. The transition was anything but smooth.

Assuming the guitar and vocal duties that Syd was no longer able to perform on stage, Gilmour was the recipient of unallayed hostility from his old best friend, who—even after being officially fired from the band—would glower at David from the front row of the audience.

But from those shaky beginnings arose a newer, more approachable Pink Floyd. Gilmour's 6-string virtuosity, combined with his incredible flair for melody, had forged a unique guitar sound that was to become Pink Floyd's trademark.

As David describes it: "My style is a mish-mash, really. A combination of blues licks, guitar solos I've learned in the past, and all sorts of lovely, lovely tunes—for instance those from musicals, like *West Side Story*. You just put it all together, bit by bit. Every time you've learned someone

(continued on page 43)



(David Gilmour, continued from page 42)

else's melody, from any type of music, that melody gets inside your brain a little. Eventually, something from what you've learned is going to be regurgitated into something else you do."

In addition to Gilmour's uncanny melodic sense was the use of effects and amps to achieve his unmistakably rich, singing tone. What drove him to start experimenting initially? "I figure it was mostly paranoia about my guitar playing! I thought I'd cover it up with all sorts of other exciting effects and things." His "paranoia", however, evolved into a powerful facet of his individual sound, as well as that of Pink Floyd in general.

That evolution is quite well presented in the new box set available from Columbia records, which chronicles the Floyd's odyssey via 7 CD's and a 112-page book. The sheer size needed to adequately detail the band's musical exploits is in itself a sign of how much they've contributed to rock's aural landscape.

After two and a half decades of driving the "Pink" machine, David is in an enviable position. Free from the need to pump out album after album in order to keep his image in the public's usually fickle eye, he creates when the muse strikes him, and devotes his energy to other pursuits in the meantime. As to whether he ever considers imparting his fretboard prowess in written form, he answers: "No I don't, because I can sum up everything about playing guitar in about two sentences." And they are? "Play what you feel. And ignore everything else!"

Sage advice indeed, especially when you consider just how well that very philosophy has worked for David himself!



SPOTLIGHT continued

(Electric Boys, continued from page 44)

By the time he graduated to an electric 3 years later, he was rushing home from school to copy his favorite players: **Richie Blackmore**, **David Gilmour**, **Jeff Beck**, and others. And he began forming bands, with Electric Boys bassist **Andy Christell**.

At 17, he was called to front the well-known Swedish group **Neon Rose**, in which he learned a most important lesson. "Up to that point, I played as many notes as I could," Conny confesses. "But I learned that 'Less is more'; and the importance of the groove."

He implemented that knowledge when he and Andy hooked up several years later with guitarist **Franco Santunione** and drummer **Niclas Sigvall** to form the Electric Boys, and they've been laying down hard-rocking grooves ever since!



(Bryan Adams, continued from page 7)

Bryan's powerful voice is the perfect rock 'n roll weapon, and is greatly responsible for his consistent success.



tried to utilize every idea to its maximum. As a result, this album, to me, is one of your most consistently powerful albums.

Bryan: Thank you. We thought it was good, but we're completely blown away by the success of the album, which has just gone over 10 million.

How long have you been on tour so far?

Keith: Over 18 months now.

Do you still plan to stay out for a while?

Bryan: No, I think this is it, really. We're winding down, because it's time to rethink for the next record, and it's time to put some new tuning pegs on the guitars, ha, ha. *Will you do anything different on the next album?*

Bryan: I think we're going to go even farther back to our roots. I'd like to make a record in the Credence vein, you know? Really simple, straightforward, rocking, sparse, lots of space, good grooves, good lyrics... always nice

(Southgang, continued from page 44)

"All of us in the group (Southgang) grew up together," explains Butch, "but were playing in different bands. Finally we thought, 'Why not get the best guys from each band together?' So we did."

Upon graduation, they relocated to L.A., where their unique southern-flavored rock led to a record deal. Their first release, *Tainted Angel*, was well received, and the video for the title song topped **MTV's** *Headbanger's Ball* for 6 weeks.

The second album, **Group Therapy**, is a more personal statement from Butch, who writes most of the material. "These songs are from the heart," he says. "And our sound is even harder-edged and more powerful than before."

But the band's real forte is on stage. Check out their dynamite show on the current tour!



(Doro, continued from page 44)

situation which introduced Michael to the studio in a big way. "The producer, **Joe Hardy**, had done **ZZ Top's** album *Eliminator*," Michael enthuses, "so I got to use some of **Billy Gibbons'** gear for the album!" That album, in fact, went on to win a **Grammy** and a **Dove** award (Gospel).

Michael then formed several bands, opening for the likes of **Gloria Estefan** and **the Miami Sound Machine** and **Henry Lee Summer** as well as touring extensively, finally hooking up with Doro.

But through it all, love of the guitar remains the constant in his life. "I still practice up to seven hours a day, even when I'm on the road!" he confesses.



to dream, isn't it?

The Credence influence is obvious in your songs.

Bryan: Yeah, I love John Fogerty. I think he's one of my favorite guitar players in terms of that vocalist/guitar player/songwriter mold. I remember the first time I heard *Down on the Corner*—I went crazy. To me, that's what songwriting is really about: being able to get across an idea, no matter how simple, and doing it with conviction.

It's got to come from within.

Bryan: Yeah, it comes from the heart.



Signature Series

continued from page 8

James

more modern humbucking tone. The Silver Sensor in the middle works with both neck and bridge pickups to provide improved Strat-like timbres.

A five-position selector switch, non-tremolo American Standard bridge with six individual steel saddles and Basswood body are further modern innovations. James summarizes by saying, "All I'm doing is adding. The way I look at it, Fender made two of the greatest guitars in the world: the Tele and the Strat. I'm just combining the best of the two classic designs."

Of course the Burton model is available in eye-catching paisley graphics: Gold on Black and Red on Black, in honor of the instrument played behind Elvis.

Robben

ing semi-hollow-body he had been playing. Though the Esprit was discontinued by the late 1980's, Robben remained an ardent user.

In its present incarnation, it has retained many of the Ultra's significant features and deluxe appointments, as specified by Robben, including the Ebony fingerboard with fancy Mother-of-Pearl split block inlays, Ebony tuning key pegs, multiple binding on the headstock, neck and body and gold-plated hardware. The solid Alder body with a carved Spruce top and built-in acoustical tone chambers is a clever variation on the classic solid-body construction theme of mahogany-and-maple and is a vital component in producing the rich and consistent sustaining Robben Ford solo guitar voice. Another is the two-humbucker pickup configuration which yields both a mellow, neck-pickup jazz sound as well as a robust, bridge-pickup blues-rock tone. The coil-splitting switch provides interesting thinner and twangier single-coil timbres ideal for rootsy rock and roll, R&B and funky rhythm comping.

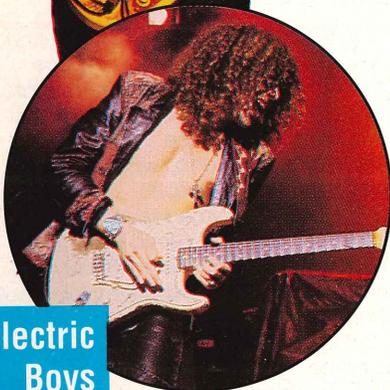
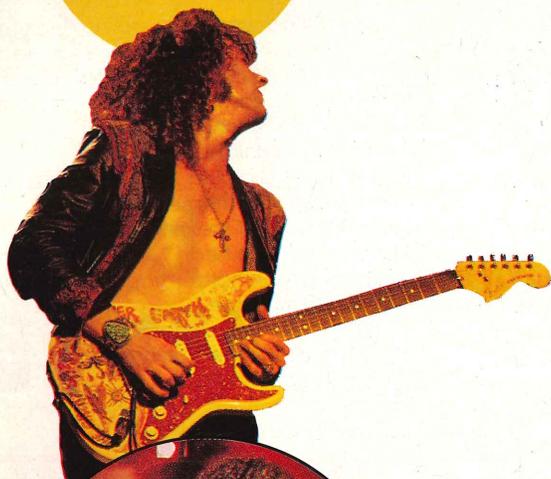
Jerry

design includes a Basswood body with a handsome bookmatched birdseye Maple top and back, a birdseye Maple neck fashioned in a special 1956-style "V" shape and gold-plated hardware.

The Donahue guitar comes in two versions. The Custom Shop model just described and an offshore model based on a 1962 Tele reissue. This lower-priced JD alternative contains the same clever "two-in-one" electronic circuitry but has a bound body and standard Maple neck.

SPOTLIGHT

On Rock 'n Roll Rebels!



**Electric
Boys**

It's rare when someone sings lead and plays lead guitar—and does both well. What's even more impressive about **Electric Boys** lead vocal/axeman **Conny Bloom** is that he writes all the material as well! To Conny, though, coming up with the band's trademark hard-edged, groove-oriented songs is a necessity: "It's a 'satisfaction' thing," he reveals, "if I didn't come up with new songs, I'd be climbing the walls!"

He's been driven this way ever since his aunt's neighbors introduced him to the electric guitar. "One guy built his own gear," Conny recalls, "When he played, with echo happening, and lights flashing, it sounded like it was on the moon! The other guy taught me some **Lou Reed** licks."

The next year, 10-year-old Conny got a nylon-stringed guitar, and took classical

"... acoustic forced me to develop a lot of strength ..."

lessons. "Not exactly what I wanted, but good for me all the same," explains Conny. "Playing acoustic forced me to develop a lot of strength, which was very useful."

(continued on page 43)



Southgang

True to his roots, **Southgang** guitarist **Butch Walker** plays and writes in the great southern rock tradition—with a band made up of school buddies from his hometown of Rome, Georgia!

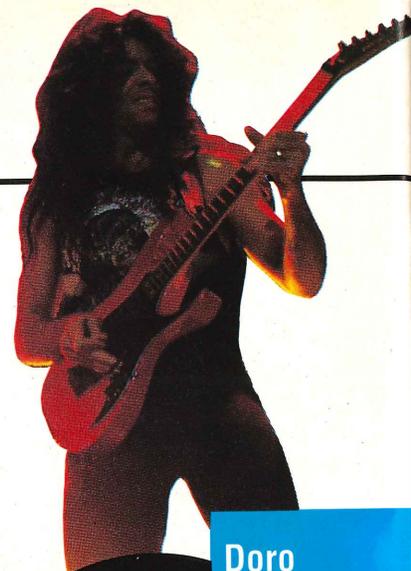
"All I ever did was stay home with my guitar ..."

Butch's initial inspiration, however, was slightly out of that genre. "I went to a Kiss concert," he recounts, "and saw Ace Frehley blow up his guitar!"

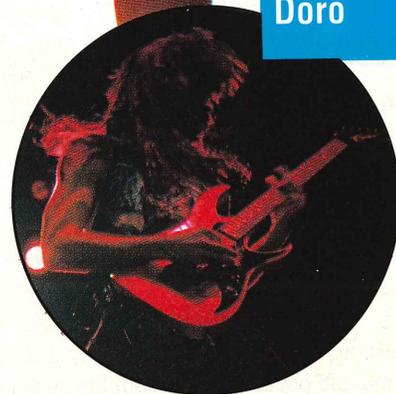
Even though he was only 8, he bought his first guitar—and with characteristic determination, learned to play it. "I'd tie the strap to the tuning pegs," he chuckles, "and eventually broke all but two of 'em off. But that didn't stop me from picking up **Lynyrd Skynyrd**, **Molly Hatchett**, and **Doobie Brothers** records. All I ever did was stay home with my guitar—I never left!"

He studied music theory in high school, and played with the college jazz band while still 16. As school was ending, however, he knew he wanted to take his musical inclinations to the next level.

(continued on page 43)



Doro



Guitarist **Michael Shawn** recently captured a gig touring with German rock diva **Doro Pesch**—but it certainly took a long circuitous path to get there!

Like many other kids, Michael was captivated by the **Beatles** and the **Rolling Stones** on the *Ed Sullivan Show*. "I liked drums," he recalls, "but then my dad brought a guitar home, and I thought 'Why sit behind a drum set, when I could be hopping around!'"

He taught himself songs from records and by watching local bands, later taking classical guitar lessons, which strengthened the dedication his parents had fostered. "They'd always been supportive of my

"I still practice up to seven hours a day ..."

interest in music, even to the point of encouraging hair growth!" he laughs.

As high school ended, Michael was recruited by **Young American Showcase**, an "organization that formed bands to play high schools around the country," he explains. "They taught the art of performance—how to connect with an audience."

Next, Gospel star **Mylon LeFevre** tapped Shawn's talents for **Broken Heart**, a

(continued on page 43)



The genesis of Stu Hamm and the Fender Custom Shop.



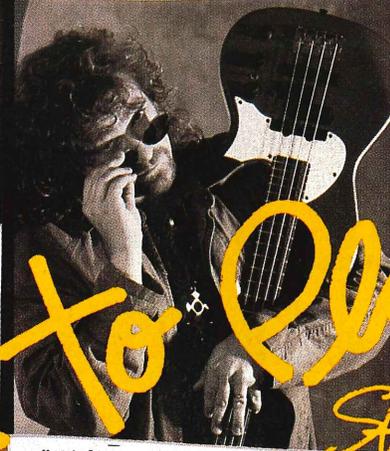
Conceived by Stu Hamm. Brought to life by Fender.



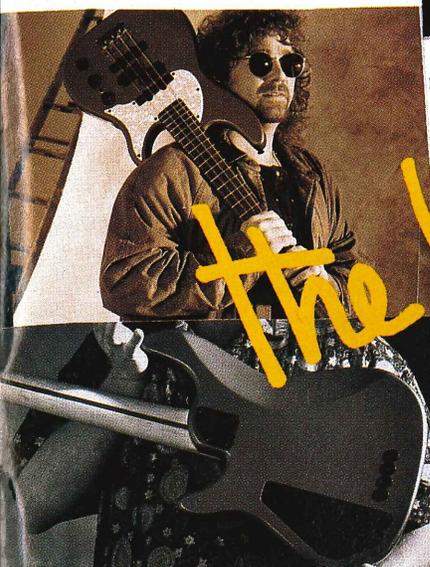
A totally unique bass.



An eclectic mix of the old and new. Not a rehash of an existing model.



"It's got a lightweight body that just won't quit."



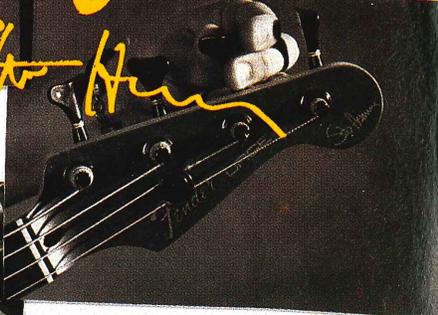
Beveled and deeper cutaway for the highest of highs.



Deep body bevels fit you like a glove. Special top horn places balance in your favor.



Flat mags on a custom '62 Vintage P-Bass® pickup balances string volume. Plus two custom J-Bass® pickups--bridge position



A sound that warms the soul and kicks you in the butt.

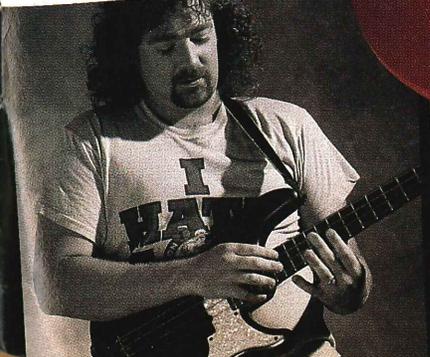
overwound for ultra-hot sound. Individual bridge saddles for control to the nth degree.

String-through-body design pushes tonal spectrum to the max.

Matches the blinding speed and technical wizardry of the one we call Stu.

"The most incredible bass innovation in 40 years." Slammin' rock. Ticklin' jazz. Slidin' fusion. Or even pluckin' country & western.

The Fender Urge®. What more do you need to play?



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The Urge. To Play. Stu Hamm

MORE *Fender* POSTERS!

Full-line and Signature Posters are back! And now four new posters and a calendar as well!

**FULL-LINE
FENDER
POSTER!**



This full-color poster is a whopping 33" x 44". It details the entire line of Fender guitars and basses, including the exciting Collectibles Series: famous instruments that have made history!

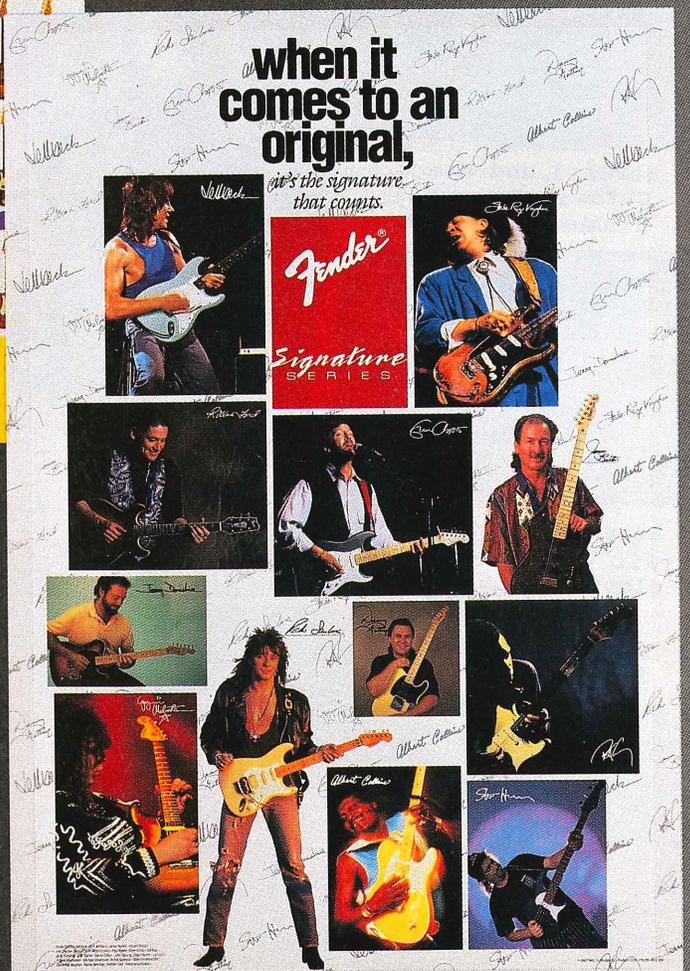
At your fingertips, you'll have information on features and specifications, lists of colors available, and pictures of each individual instrument!

It's also got a color chart, so you can match up color numbers with appearance.

After working with Eric Clapton a few years back to design his "ideal" guitar, the concept of a Signature model was born: why not make Eric's ideas available to everyone?

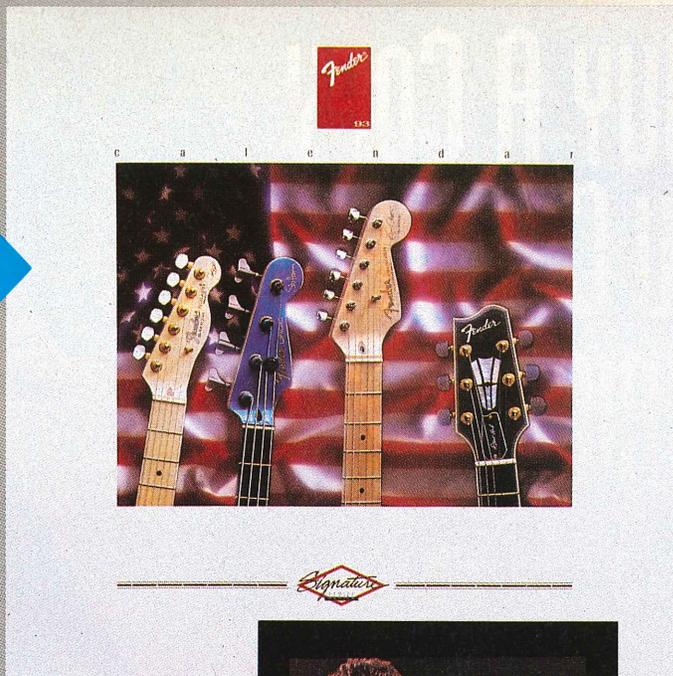
Since then, the Signature Series has blossomed into a full-blown guitar line. Utilizing the experience of world class players from every style of music, Fender has created a group of instruments that are direct recreations of the guitars played by these musicians.

This 26" x 37" full-color poster shows you the players whose unique instruments make up the unparalleled Signature Series!



SIGNATURE SERIES POSTER!

NEW! SIGNATURE ARTISTS CALENDAR!



This 1993 wall calendar offers a new member of Fender's Signature Series guitar line for each month.

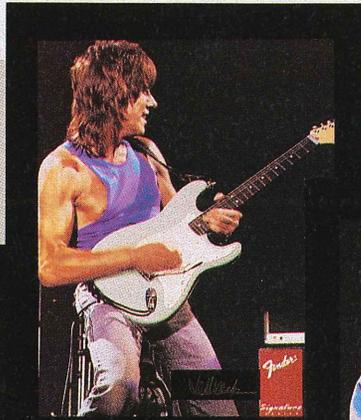
From January (the Stevie Ray Vaughan Stratocaster) to December (the Albert Collins Telecaster), your office or home will display beautifully done pictures of each instrument, as well as detailed specs, features and the colors available for that particular model.

Celebrate each month in the upcoming year with a classic signature Fender guitar!

Throughout the years, we've had consistent requests for posters of Fender artists, especially the four shown here: Eric Clapton,

Yngwie Malmsteen, Stevie Ray Vaughan, and Jeff Beck.

So we've created four new 17" x 22" posters, featuring those artists along with their trademark guitars, as well as a gold embossed version of their signatures.



NEW! SIGNATURE ARTISTS POSTERS!

HERE'S HOW TO ORDER!

Fill out the form below, and send a check or money order for the total to:

(please allow 4 to 6 weeks for delivery. NOTE: We cannot ship to P.O. Boxes.)

**Fender Musical Instruments Corp.
Attn: Poster Offer
7975 N. Hayden Rd.
Scottsdale, AZ 85258**

Name _____

Address _____

City _____ State _____ Zip _____

Phone Number () _____

Description	Quantity	x	Price*	Amount
Full Line "There's Only One Choice" Poster			\$5.00	
Signature Series and Artists Poster			\$5.00	
Full Line & Sig. Series Posters (\$2 savings)			\$8.00	
Signature Series Calendar			\$15.00	
Individual Signature Series Posters (Set of 4. Includes Eric Clapton, Yngwie Malmsteen, Stevie Ray Vaughan, and Jeff Beck.)			\$24.95	
SUBTOTAL				
Arizona Residents add 6.7% Sales Tax				
TOTAL Amount Enclosed				

*All prices in U.S. dollars.

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Getting a great guitar without breaking your bank doesn't mean you'll have to settle for anything less than Fender quality and performance. With dozens of models to choose from for under \$400, you're probably a lot closer to owning a Fender than you thought. If you're serious, you can't afford not to.

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original for
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© 1982 F.M.C. *Suggested retail price for Fender's Squier Standard Stratocaster® guitar.

The Fender logo is displayed in white script on a red rectangular background.

How can you shrink the cool tone and useful features of a large amp into a small, convenient package?

IT'S TIME FOR ANOTHER FREAKY

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There are times when you want the superior sound and performance of a large amplifier, but can't possibly carry one where you're going. Or maybe you need the sound to reach your ears alone. To discover the solution to these puzzles, fold in page as shown.

FOLD THIS SECTION OVER LEFT

FOLD IN PAGE AS SHOWN



A ▶

◀ B Fold back so "A" meets "B"



MANY SEEK A SMALL AMP WITH THE FEATURES OF A LARGER MODEL. THEY WONDER IF TO GRANT THEIR WISH, THEY NEED A MINOR MIRACLE—OR MAYBE A GENII IN A BOTTLE! BUT IT'S NO PROBLEM REALLY, FOR ONE WHO CONDUCTS THE PROPER SEARCH.

A ▶

◀ B

Introducing the Fender Talon. *Again.*



For the past few years, Russ Parrish has been a teacher at GIT. He played lead guitar for War and Peace, the band fronted by ex-Dokken bassist Jeff Pilson. And his instrument of choice was the Heartfield Talon.

Now, Russ has joined ex-Judas Priest vocalist Rob Halford's new band: Fight. They've been recording an album which will be released in the summer of '93, followed by a tour.

While all this was happening, the Talon underwent a name change, from Heartfield to Fender. Same great guitar—different name.

So we'd like to introduce you to two great musical phenomena. Russ Parrish and the Fender Talon. Again.