

Fender®

# IRON WILL

## STRATOCASTER

# A Subversive Guitar Turns

# 40



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A 1954 STRAT  
SIGNED BY  
HOT PLAYERS!

**FOLD-OUT POSTER  
TIME PIECES**

- Pete Anderson's Bluegrass Licks!**
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### The Power & Elegance of...

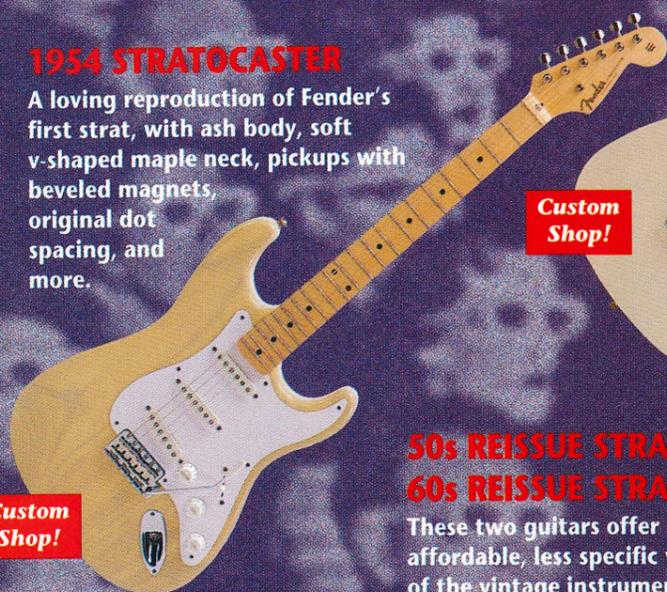
# ERIC CLAPTON



# STRATOCASTERS THAT CELEBRATE PAST ERAS Years To Remember

## 1954 STRATOCASTER

A loving reproduction of Fender's first strat, with ash body, soft v-shaped maple neck, pickups with beveled magnets, original dot spacing, and more.



Custom Shop!

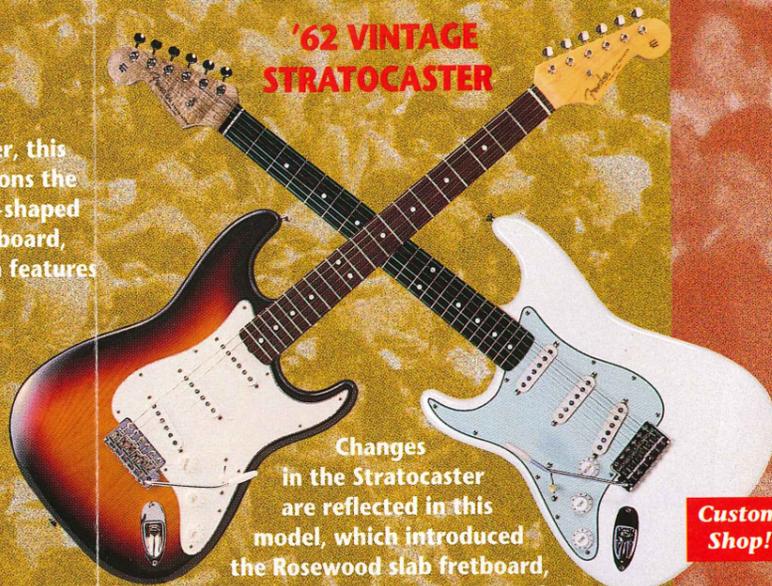
## 1960 STRATOCASTER

While retaining most of the features of the 1954 Stratocaster, this model has some of the transitions the guitar went through, like a c-shaped neck with Rosewood slab fretboard, and new colors. The white finish features a matching painted headcap.



## '62 VINTAGE STRATOCASTER

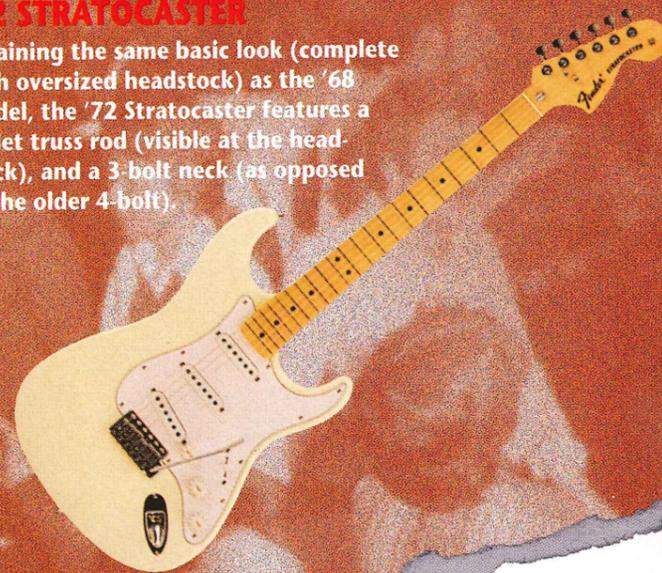
Changes in the Stratocaster are reflected in this model, which introduced the Rosewood slab fretboard, 3-ply pickguard, and an expanded 3-tone sunburst option.



Custom Shop!

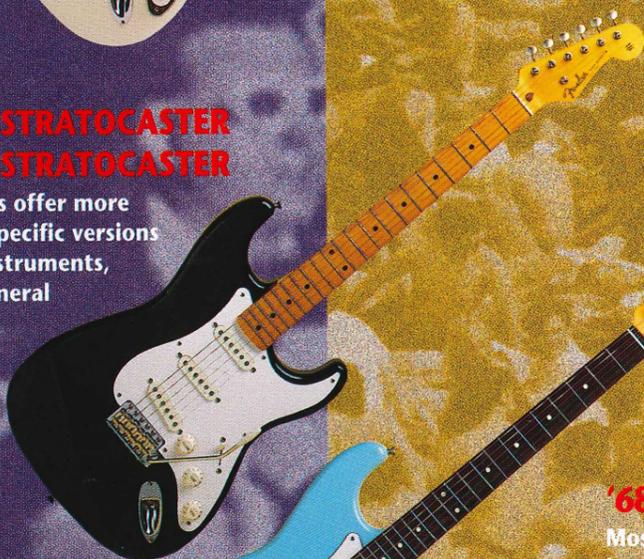
## '72 STRATOCASTER

Retaining the same basic look (complete with oversized headstock) as the '68 model, the '72 Stratocaster features a bullet truss rod (visible at the headstock), and a 3-bolt neck (as opposed to the older 4-bolt).



## 50s REISSUE STRATOCASTER 60s REISSUE STRATOCASTER

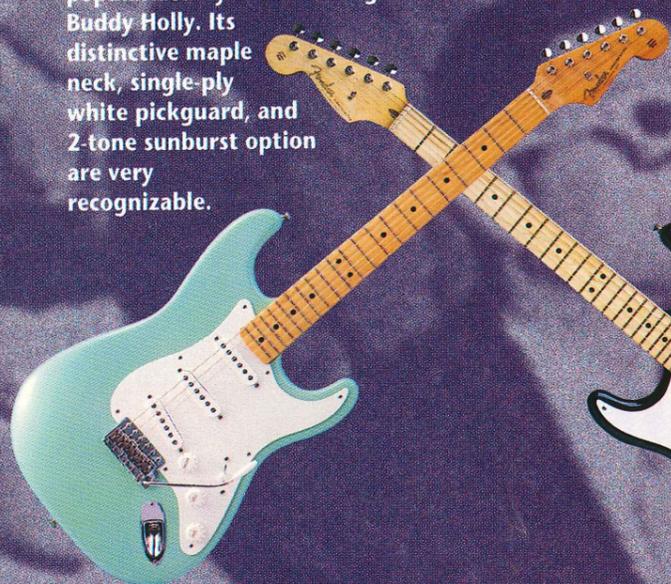
These two guitars offer more affordable, less specific versions of the vintage instruments, capturing the general look, sound and feel of their respective eras.



Custom Shop!

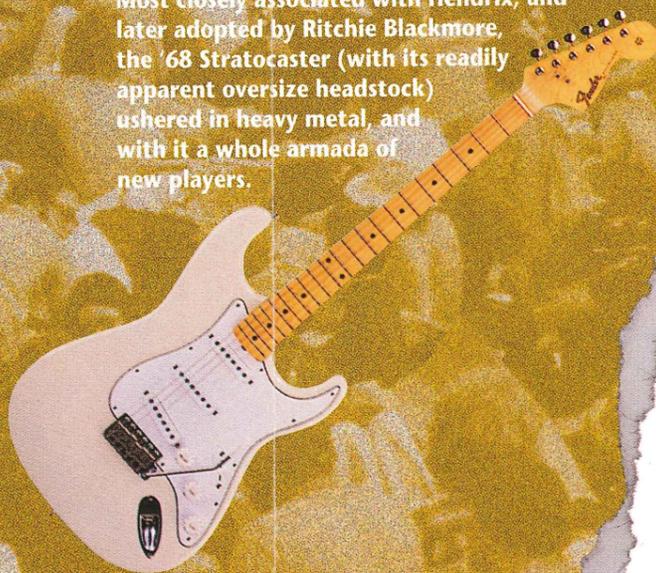
## '57 VINTAGE STRATOCASTER

Generally associated with the birth of rock 'n roll, the '57 Stratocaster was popularized by break-through artists like Buddy Holly. Its distinctive maple neck, single-ply white pickguard, and 2-tone sunburst option are very recognizable.



## '68 STRATOCASTER

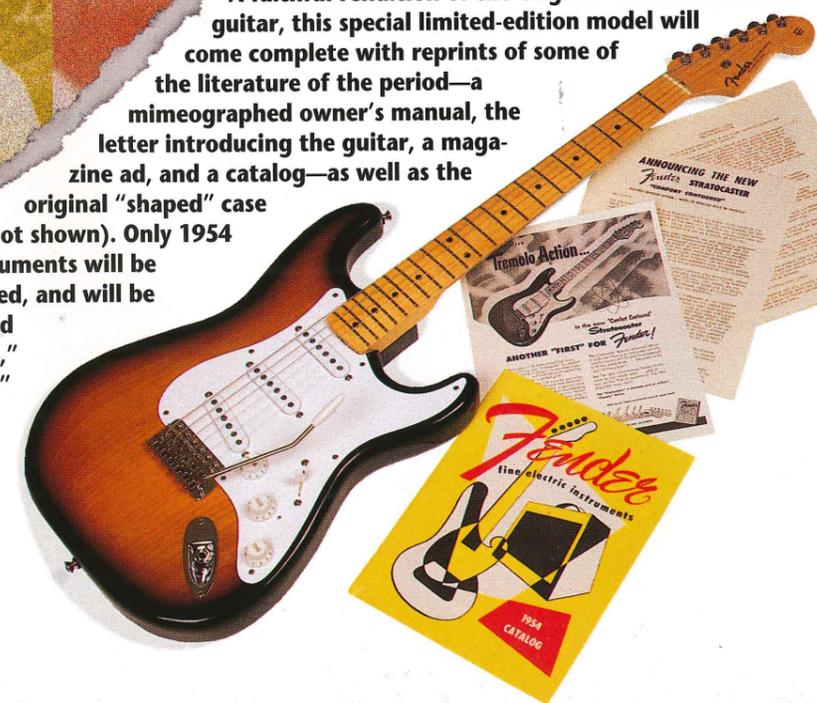
Most closely associated with Hendrix, and later adopted by Ritchie Blackmore, the '68 Stratocaster (with its readily apparent oversize headstock) ushered in heavy metal, and with it a whole armada of new players.



Custom Shop!

## Commemorative 1954 Anniversary Stratocaster

A faithful rendition of the original 1954 Stratocaster guitar, this special limited-edition model will come complete with reprints of some of the literature of the period—a mimeographed owner's manual, the letter introducing the guitar, a magazine ad, and a catalog—as well as the original "shaped" case (not shown). Only 1954 instruments will be produced, and will be numbered "1 of 1954," "2 of 1954," etc.



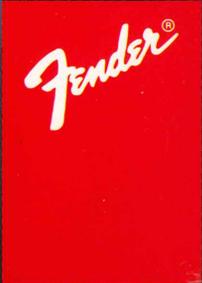


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# SHOTGUN MESSIAH



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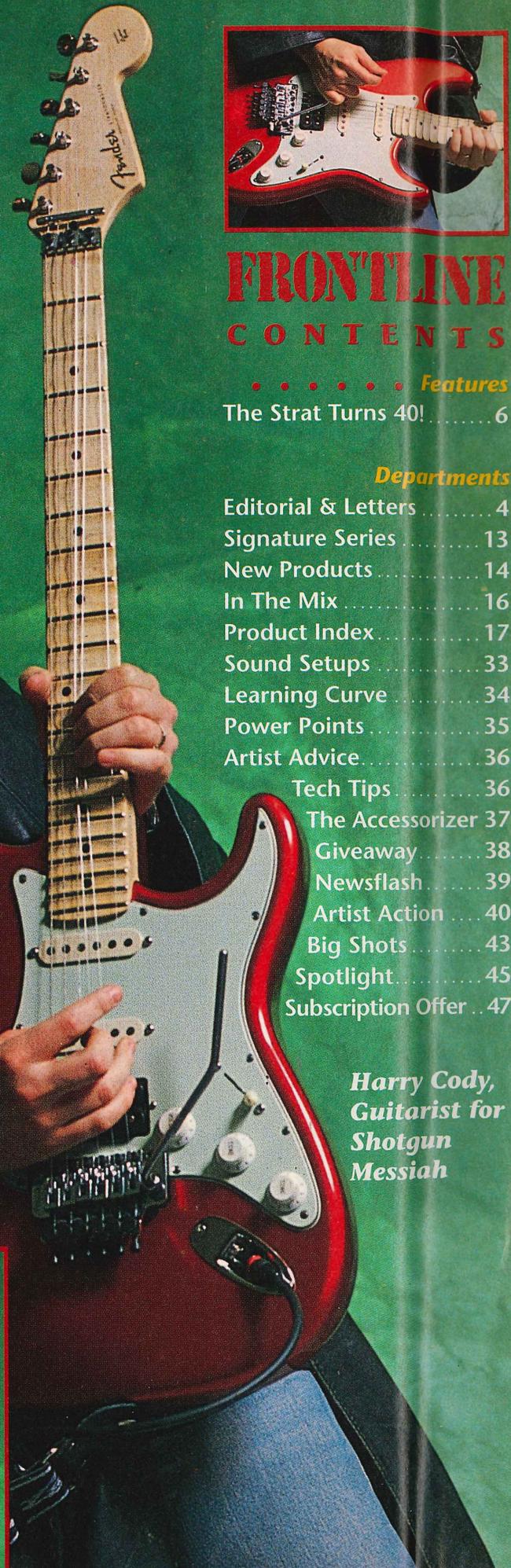
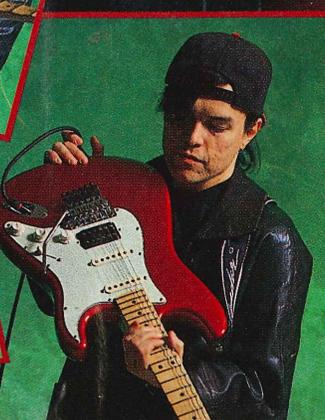
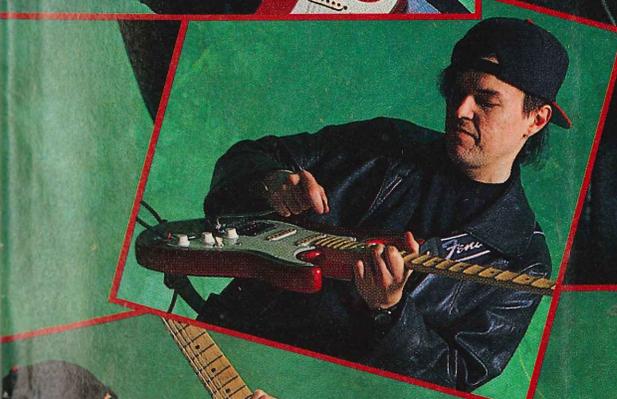
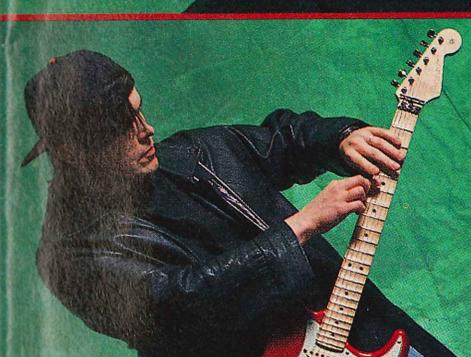
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*Harry Cody,  
Guitarist for  
Shotgun  
Messiah*



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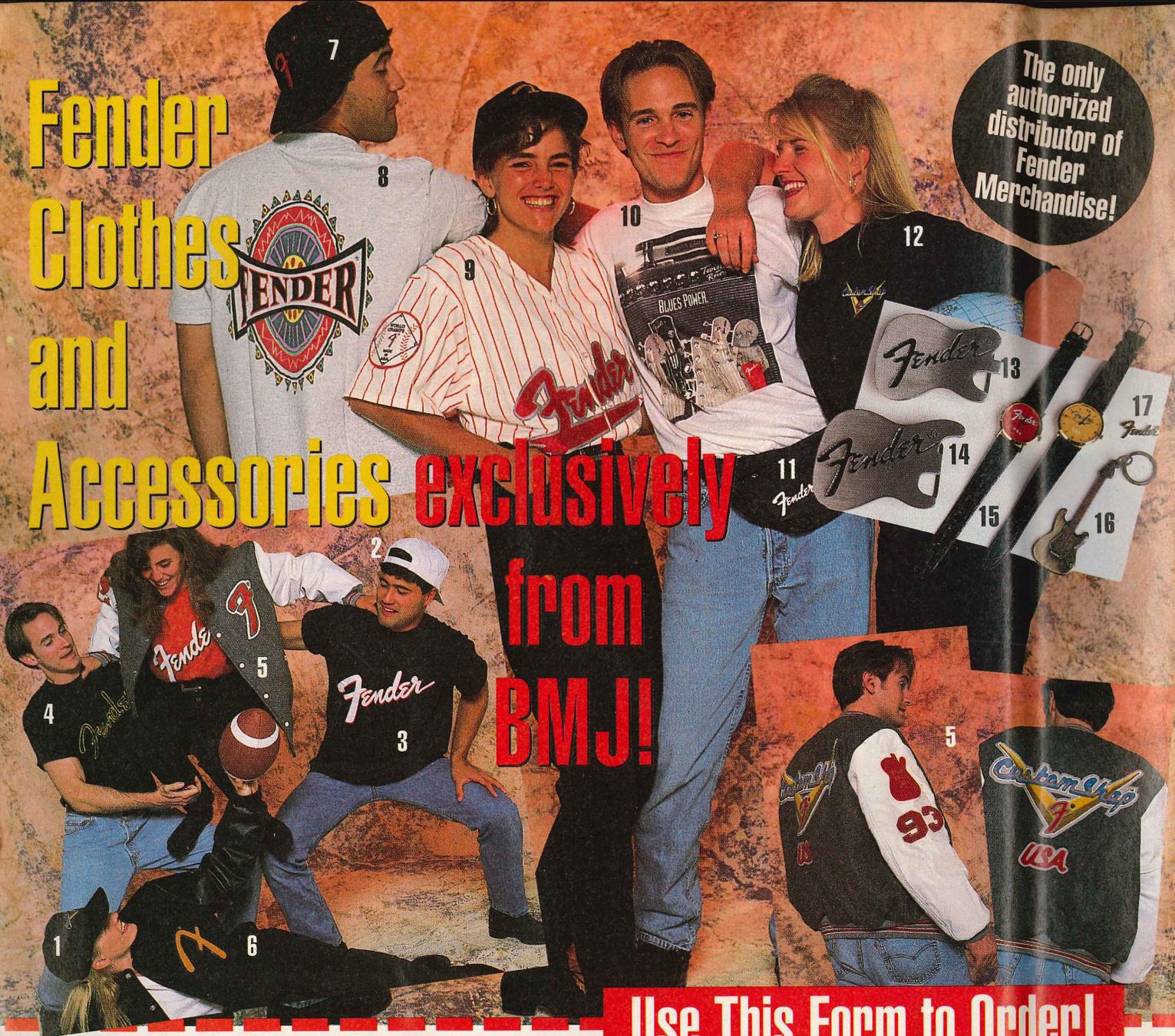
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## Fender's Custom Shops: A Touch Of Class



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

### Fender FRONTLINE

WINTER 1994 • VOLUME 12

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It seems that, once again, Fender has found itself making a mountain out of a molehill.

And while the aforementioned expression often carries a negative connotation, in this case it's quite the opposite.

You see, we're referring here to Fender's Custom Shops, which now encompass guitars, basses, amplifiers, and many parts and accessories. But the whole shebang started off when the original Custom Shop (for guitars and basses) was created—a brainchild of Fender's president Bill Schultz, and other visionary members of the Fender team.

Established in early '87, this Custom Shop builds hand-crafted instruments for anyone with a dream guitar in mind. It was so popular that last year an entire line of Custom Shop Accessories was created. Pickguards, picks, pickups, straps, gig bags: with

these you can custom accessorize your own instrument, to add a special touch.

Last (but certainly not least!) was the birth of Custom Shop Amplifiers: individually hand-built amps that are tailored to specific playing styles. The first two models to emerge—VibroKing and Tone Master—have been so well received that many more are in the works!

Each of the Custom Shops are different, because the requirements and potentials of their respective product lines are unique. (As much as we'd like to be able to build individual amplifiers to order, it's just not possible!) Yet there is a common thread running through all that is the reason for the heading Custom Shop.

We'd like to think that what you get when you purchase Custom Shop products is a touch of class. Whether you push the

limit by ordering a Tone Master amp stack and left-handed P-Bass Lyte body with a vintage Telecaster scalloped neck, or simply dress up your old Strat by adding a Black Pearl pickguard, what you're paying for is the expertise, imagination, and personal touch of the top people in the field.

Do Custom Shop products cost more? Of course they do! And partially because of that, they may not necessarily be for everyone. But if you're looking for something really special, lovingly crafted by builders who are more "artist" than "technician," then take a look at the Custom Shop lines.

In closing, we'd like to stress that while it's true that all Custom Shop products are designed to look attractive, their real value lies in their tone and playability. Just try *any* one out and you'll see what we mean... 7

### LETTERS (Edited for PG audiences)

#### TROWER OF STRENGTH

Where can we write to Robin Trower? His great tone coloring illustrates why the Stratocaster is light years ahead of the field.

**Blackie O'Blais**  
Lake Geneva, WI

You can write to Robin via his manager: Robin Trower, c/o Stardust Mngmt., 2650 Glendower Ave., Los Angeles, CA 90027-1115. And look for a new record in April!

#### NUTS FOR TRUE PITCH

How can I keep my Stratocasters in tune after using the whammy bar? (It seems one or two strings always go out of tune.)

**Montanaro Candido**  
Varese, Italy

Take a look at the Accessorizer article on the new LSR Nut (page 37) for a very important tip!

#### SPREADING JELLYFISH

Thanks for the Jellyfish feature in

### Mail Call from the Frontline

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

the Summer '93 issue. Do you know where we can write to them?

**Patty & Gaby Zargo**  
Delhi, CA

Write to Jellyfish at: Jellyfish Army, P.O. Box 884341, San Francisco, CA 94188-4341.

#### BASS-IC INFORMATION

Why isn't the Telecaster Bass shown on your full-line poster?

**Steve Maryott**

South Sioux City, NE

Fender does not currently produce a Telecaster bass (though you can order one through the Custom Shop), but the '51 P-Bass is quite similar. For more info, try *The Fender Bass*, a book by Klaus Blasquiz!

#### I SEEK KNOWLEDGE . . .

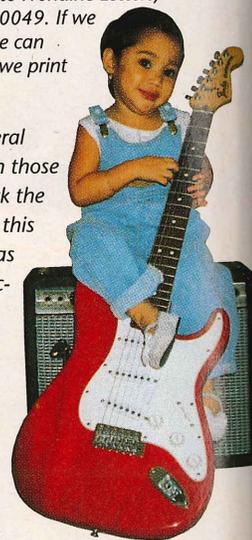
Is there a way to find out what books are available for the Stratocaster and Telecaster?

**Jurgen Oste**  
Brussels, Belgium

There are several good books on those subjects. Check the feature article this issue, as well as the Library section in the Product Index on page 30.

#### TALKING SENSORS

Our daughter Cosette loves my '82 Strat—which I modified to yield some extra series and parallel positions. Would Lace Sensors work the same way?



**Ray Deza**  
West Covina, CA

Custom Shop Supervisor Scott Grant says the Lace Sensors will work fine in series and parallel configurations!

(continued on page 46)

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

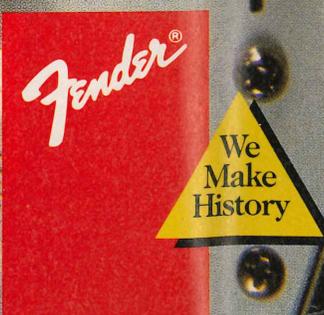
An official of Sotheby's said Richard Pugliese, an Italian collector, paid \$324,000 for the Fender Stratocaster owned by Hendrix. It was three times the expected price, making the guitar the world's most expensive.

The guitar, scratched and marked with cigarette burns by Hendrix, had been owned by Mitch Mitchell, who played drums for Hendrix.

"The guitar is a pedigree; it is absolutely gold," Mitchell told the British Broadcasting Corp. Mitchell said he told Hendrix he would like to own a Fender and was immediately offered the item.

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

— FROM THE RECORD AND NEWS SERVICES



"Who do you sound like?"

— Sun Records employee to local  
unknown singer, 1953

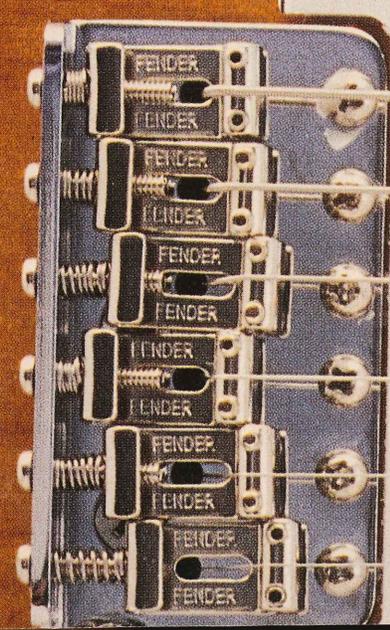
"I don't sound like nobody."

— Elvis Presley

BY  
TOM WHEELER

# IN APPRECIATION OF THE STR

# A SUBVERSIVE GUITAR TURNS 40



## IN THE BEGINNING

If I were teaching rock and roll history, I would begin by playing the music of **Patti Page**, maybe a little **Perry Como**—*Mockin' Bird Hill*, *Hot Diggety, Dog Diggety*. Only when students were audibly groaning would I introduce the raw locomotion of *Mystery Train* or *Good Golly Miss Molly*, for only then could they begin to fathom the radical artistry and concussive impact of **Elvis Presley** or **Little Richard**.

So it is with the Stratocaster. It's been around for so long it's easy to forget there was a time when three-pickup solidbodies were unheard of, when individual saddles were revolutionary, when vibrato handles were beefy levers instead of wispy little plastic-

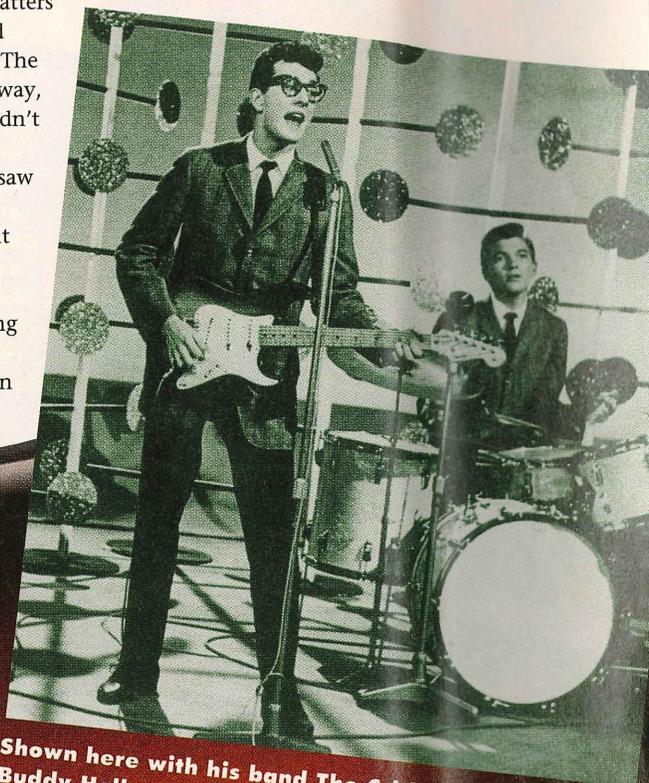
capped tubes. But it's only against the backdrop of mid-1950s guitar esthetics that the genius of the Stratocaster and its creator can be grasped.

In 1954, Fender was just beginning to expand beyond its regional base, and industry execs still debated the staying power of solidbodies. The Telecaster, now four years old, had yet to escape its image as some sort of California cowboy aberration. To most manufacturers and many players, a real guitar's prestige and quality were still matters of spacious plush-lined cases and arched soundboards and Old World traditions. The solidbody, defiantly New World all the way, had yet to come into its own. People hadn't heard the term "rock and roll."

Enter the Stratocaster. The first one I saw was in the hands of **Buddy Holly** on December 1, 1957. He was wearing a suit and a bow tie and hiccuping his way through *Peggy Sue* on our black & white Capehart TV. Everything about this slender Texan was riveting, even his bookish horn

rims, and the first thing you noticed about his guitar was that it looked like no instrument you'd ever seen. If viewers concluded it was merely a cosmetic prop, some beatnik sculptor's concoction, who could blame them? But as it turned out, all of the seemingly odd features on Holly's guitar-like object had sprung from a dirt-simple commitment to function. Nothing more—and nothing less. It may have looked like **Buck Rogers'** ray gun, but as far as the man who

# STRATOCASTER



Shown here with his band The Crickets, Buddy Holly was one of the first artists to popularize the Stratocaster.

conceived it was concerned, this new kind of 6-string was as practical as a Swiss army knife (see sidebar at right).

When Holly appeared on *Ed Sullivan*, Stratocasters had been around for three and a half years, but in that pre-*Guitar Player*, pre-Shindig era, guitar info traveled slowly, and the Stratocaster (no one would call it a "Strat" for years) was still new, so new it would take more than a decade for musicians to tap its full potential, so new it was suited not

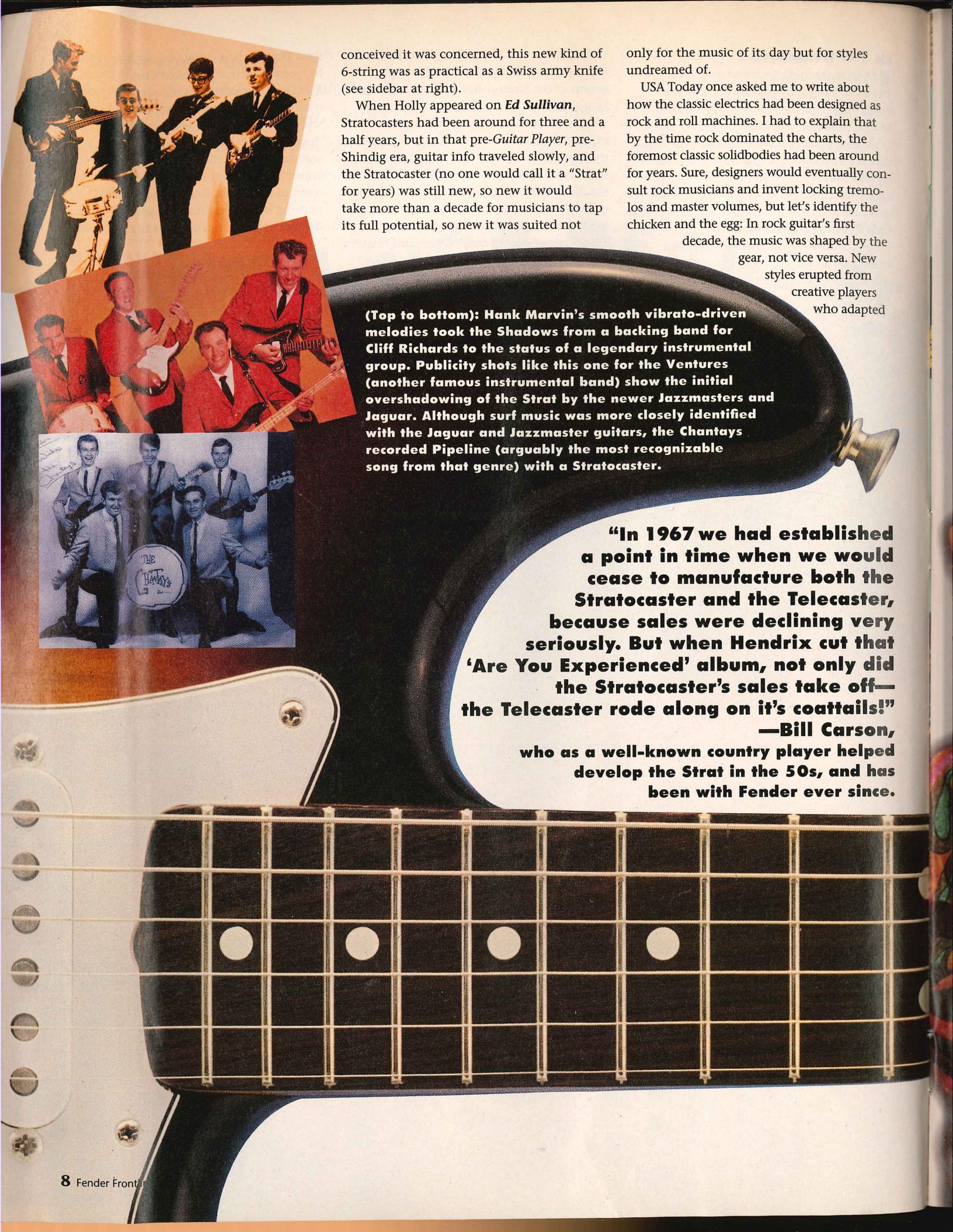
only for the music of its day but for styles undreamed of.

USA Today once asked me to write about how the classic electrics had been designed as rock and roll machines. I had to explain that by the time rock dominated the charts, the foremost classic solidbodies had been around for years. Sure, designers would eventually consult rock musicians and invent locking tremolos and master volumes, but let's identify the chicken and the egg: In rock guitar's first

decade, the music was shaped by the gear, not vice versa. New

styles erupted from creative players

who adapted



**(Top to bottom):** Hank Marvin's smooth vibrato-driven melodies took the Shadows from a backing band for Cliff Richards to the status of a legendary instrumental group. Publicity shots like this one for the Ventures (another famous instrumental band) show the initial overshadowing of the Strat by the newer Jazzmasters and Jaguar. Although surf music was more closely identified with the Jaguar and Jazzmaster guitars, the Chantays recorded Pipeline (arguably the most recognizable song from that genre) with a Stratocaster.

**"In 1967 we had established a point in time when we would cease to manufacture both the Stratocaster and the Telecaster, because sales were declining very seriously. But when Hendrix cut that 'Are You Experienced' album, not only did the Stratocaster's sales take off—the Telecaster rode along on it's coattails!"**

**—Bill Carson, who as a well-known country player helped develop the Strat in the 50s, and has been with Fender ever since.**



existing instruments to uses their designers often hadn't foreseen. What happens if I flip the toggle back and forth while playing at screaming volumes, or approach the vibrato bar like I'm strangling a chicken instead of caressing a loved one? For such experimentation the sleek new Fender was the ideal guinea pig, practically a whole laboratory.

You could spot an occasional Stratocaster in the 1950s. The guy with **Hank Ballard and the Midnighters** played one, and **Buddy Merrill** used one on **Lawrence Welk** when he wasn't playing his Jazzmaster. There was **Ritchie Valens**, and Holly, of course. But until 1960 or so the Strat scene was calm, especially compared to the hurricane that would follow. When **Dick Dale** wielded a greenish gold-sparkle left-handed Strat to blast crowds at his **Rendezvous Ballroom** rave-ups in Balboa, when the **Surfaris' Wipe Out** crashed the Top 10, when the **Ventures** and **Astronauts** and **Beach Boys** and **Chantays**

posed on album covers with gleaming sunburst and Du Pont Duco custom-color Fenders, when beach dudes with Fiesta Red Stratocasters appeared in movies surrounded by wriggling Bambis and Sandras in bikinis, suddenly it was Surf City. Everybody had an ocean, across the USA, and Fender's three-pickup guitar went along for the wild ride.

## STAGE TWO

**A**t about the time of Holly's Ed Sullivan performance, Fender had introduced a new flagship guitar, the Jazzmaster, and when surf music hit the radio like some sort of tidal wave, the Stratocaster was again subordinated to another top-gun Fender, the Jaguar. Both models were lusted after by hang-10 guitar players, but over the long run the Strat and the Tele were far and away the company's bread and butter guitars. The rise of instrumental rock put the Strat on the map and kept it there through the first half of the decade, until the British Invasion. But then, although **Hank Marvin** had made the Stratocaster popular (or at least coveted) in England, his compatriots in the **Beatles**, the **Who**, the **Stones** and lesser British bands generally favored other guitars. (Sure, there were exceptions; **George Harrison** used his early-'60s Strat with the psychedelic paint job on *Nowhere Man*, *I Am The Walrus*, and *All You Need Is Love*.)

In June of 1967 I overheard a hyper hippie who'd returned from a music festival in Monterey, California. The stranger was raving about some guitarist with an unfamiliar name (Jimmy something) who had played music beyond anything you'd ever imagined. "Must be a jazz guy," I figured. They were far out, experimental. Maybe someone like **Wes Montgomery**. "And at the end," the pinwheel-eyed stranger exclaimed, "he

# BY THE STRAT

One can imagine a curious honky-tonk picker sizing up the newfangled Fender in a music store—the questions he might ask, the discoveries he might make. Hey, this feels good, not like a 2-by-4. There's this **scoop in back**, and instead of a corner on the front, this **curve supports my arm** comfy-like. And look, **fits me right when I'm sittin' down**, too. What's with the steel horns? Oh, I can **play way above the 12th fret** and still get my thumb around the neck. **Three pickups?** OK, more sounds. But one of 'em is crooked! Who designed this thing, Picasso? Oh yeah, **more treble**, makes sense. Dig this teardrop jack. Looks like my old Buick, man. I get it—if **someone trips over your cord it'll slip right out**, no accidents. Looks good, too, nice touch. These guys have thought of everything. Look here, this **wang bar** sure ain't like my big ol' Bigsby or them coat-hanger Rickenbackers. Feels real sensitive. This bridge—you can **adjust each string separate**, for height and for length, to customize the action, and with the **tuners all on one side** you don't have to reach around. Let's go on and plug it in! How about that big ol' Fender Twin over there? OK, turn it up, now. Crank it, son! Glannnggg! Uh, you boys take trade-ins?

## COMFORT

Back scoop • Front bevel • Body balanced at waist

## SOUND

- 3 pickups
- Bridge pickup tilted

## PLAYABILITY

- Deep cut horns
- Easy-to-use tremolo

## INTONATION

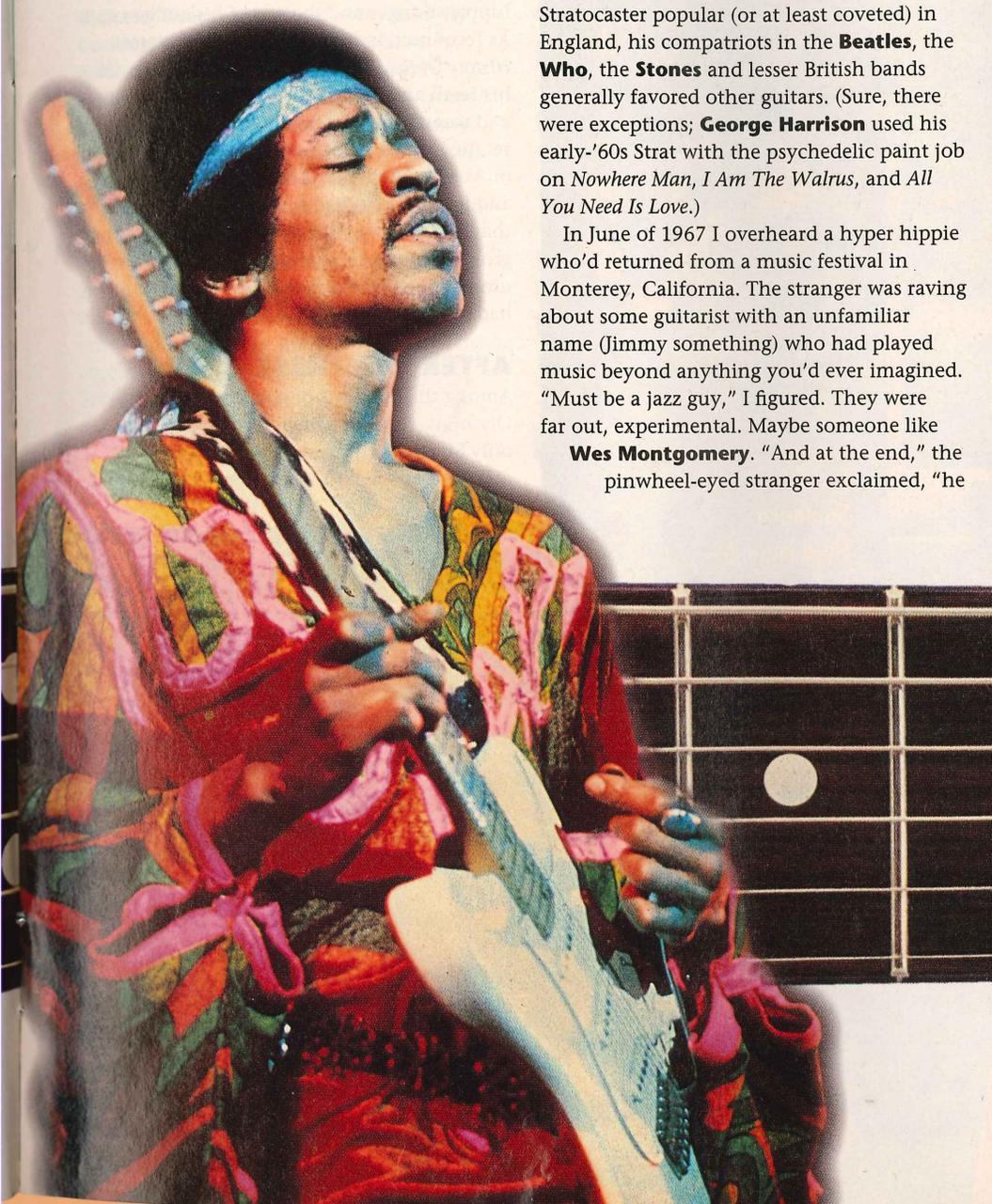
- Individually adjustable bridge saddles

## CONVENIENCE

- Tuners all on one side
- Front mounted jack

Fender Frontline 9

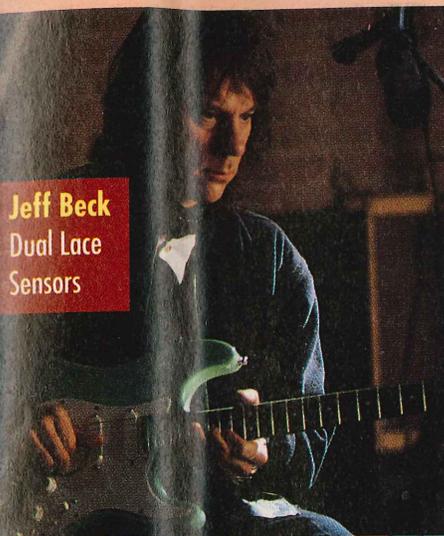
# INNOVATIONS INTRODUCED



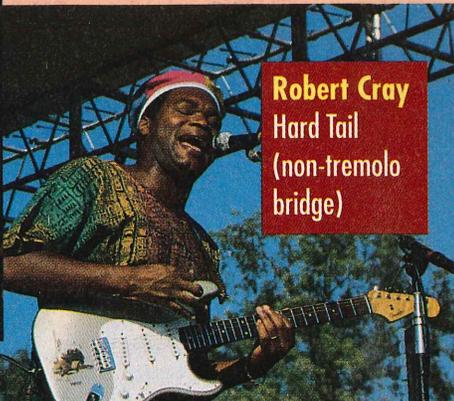
# SIGNATURE ARTISTS

Seven extraordinary players who have added their own trademark stamp to this classic instrument.

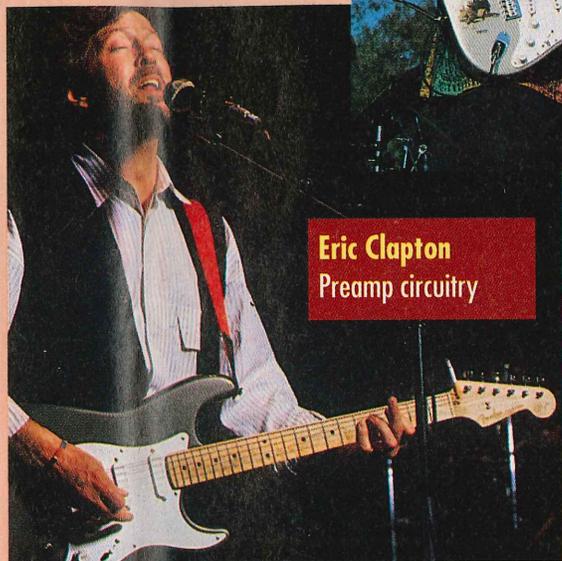
**Jeff Beck**  
Dual Lace  
Sensors



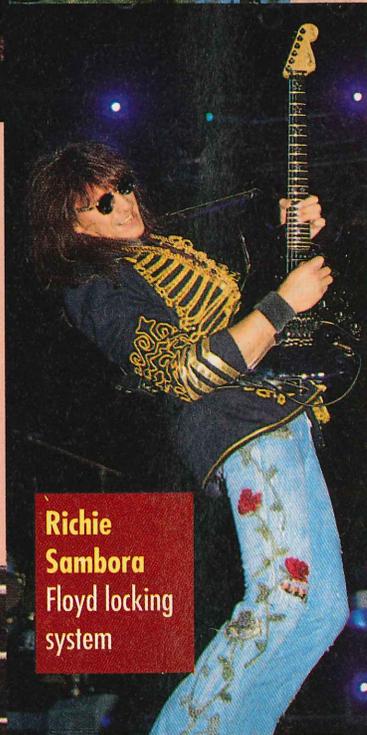
**Robert Cray**  
Hard Tail  
(non-tremolo  
bridge)



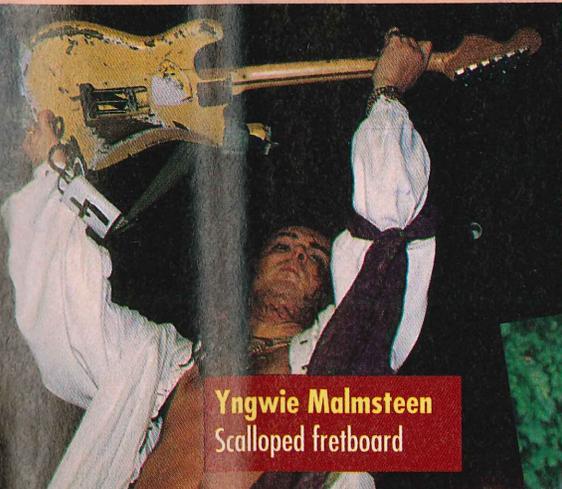
**Eric Clapton**  
Preamp circuitry



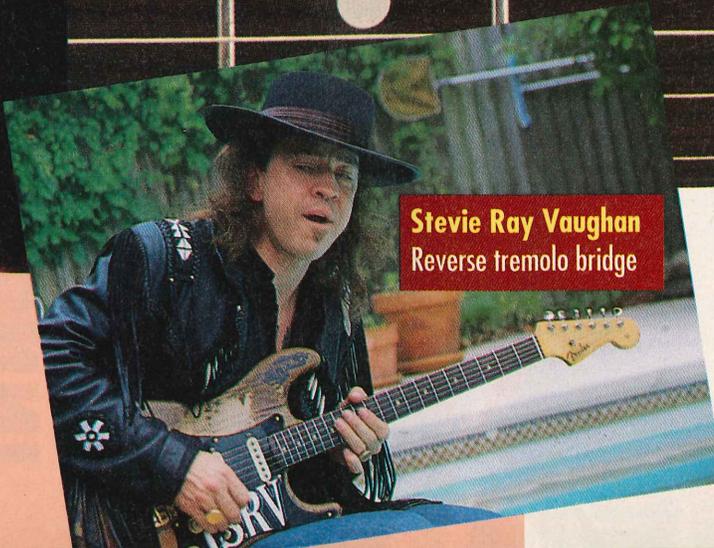
**Richie Sambora**  
Floyd locking  
system



**Yngwie Malmsteen**  
Scalloped fretboard



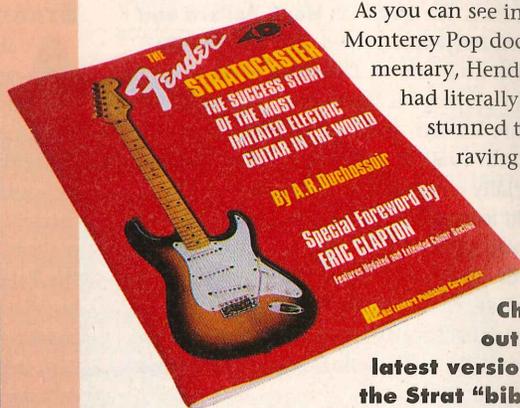
**Dick Dale (shown at right) plays a "left-handed" style guitar, but his signature guitar is a standard "right-handed" model.**



**Stevie Ray Vaughan**  
Reverse tremolo bridge

set his guitar on fire!" I tried to picture a dignified Wes Montgomery sitting on a stool, taking out a Zippo lighter and holding it under the peghead of his instrument, waiting patiently for something to ignite. Needless to say, I couldn't grasp **Jimi Hendrix** until I heard his music for myself, and even then I had no idea what I was listening to. As it turned out, I was listening to a Stratocaster.

As you can see in the Monterey Pop documentary, Hendrix had literally stunned the raving



**Check out the latest version of the Strat "bible"!**

hippie stranger and the rest of his audience. As recounted in *The Rolling Stone Illustrated History Of Rock & Roll*, "He played guitar with his teeth and behind his back. He humped it and caressed it, and finally, to finish off his set, he burned it." Hendrix had arrived—move over, Rover, and let Jimi take over—and in a sense so had the Stratocaster. More than a decade old but now reborn, it would grow in influence, sometimes in spurts, ultimately dominating its field as no guitar had ever done.

## AFTER ALL THESE YEARS

Among the residents of guitar's Mount Olympus, the psychedelic pyro wasn't the only Stratman. After goosing the popularity of Telecasters, gold-tops, and sunbursts,

**Michael Bloomfield** took up a Strat and played it until his death in 1981. **Eric Clapton** is the most prominent virtuoso of recent decades; after historic performances with a host of instruments, he switched to Strats more than 20 years ago and has played them ever since (the shot of his sun-burst maple-neck on *Layla* is one of the more potent guitar portraits of the '70s). **Jeff Beck**, one of Clapton's few rivals among British guitar royalty, is another longtime aficionado. Both have lent their names to Signature Strats, along with **Robert Cray**, **Stevie Ray Vaughan**, and **Yngwie Malmsteen**. Newcomers like **Eric Gales** and arena-rock mainstays like **Richie Sambora** (another Signature artist), **Mick Ralphs**, and **Robin Trower** have favored the guitar, but to appreciate the astonishing breadth of its appeal, let's look beyond its sales figures and onstage omnipresence and consider the stylistic diversity, the individuality of voice, of just a few of its adherents: **Adrian Belew**, **Buddy Guy**, **Eric Johnson**, **Richard Thompson**, **Curtis Mayfield**, **Ry Cooder**, **Ritchie Blackmore**, **Robbie Robertson**, **Jeff Healey**, **Nile Rodgers**, **Jimmie Vaughan**, **David Gilmour**—from the King of the Surf Guitar to **King Sunny Ade**, from the guitarist with Lawrence Welk to the guitarist with **Pink Floyd**.

I worked at *Guitar Player* in the 1980s, and selected this phenomenon as the subject of a cover story, a feature unlike any in the magazine's 20-year history. We had pictured instruments on the cover, but only to showcase, say, an article on vintage guitars. This time, the dominance

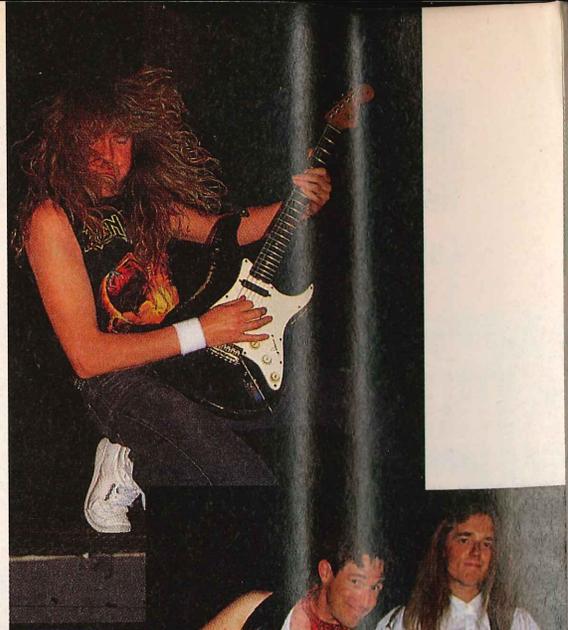
of a contemporary model was the story. It was the first time, and likely the last, a guitar had exerted such influence.

Once a subversive newcomer, now an industry standard, the Stratocaster remains a mighty presence and accounts for a sprawling family of Fenders, from faithful recreations of vintage classics to high-tech updates that look ahead to the millennium and beyond. But while the Strat has been refined over the decades, the similarities between a 1954 original and this year's update are much more remarkable than the differences. Fender got it right the first time.

*The former Editor of Guitar Player and author of The Guitar Book and American Guitars, Tom Wheeler is currently Guitar Player's Encore columnist and a journalism professor at the University of Oregon.*

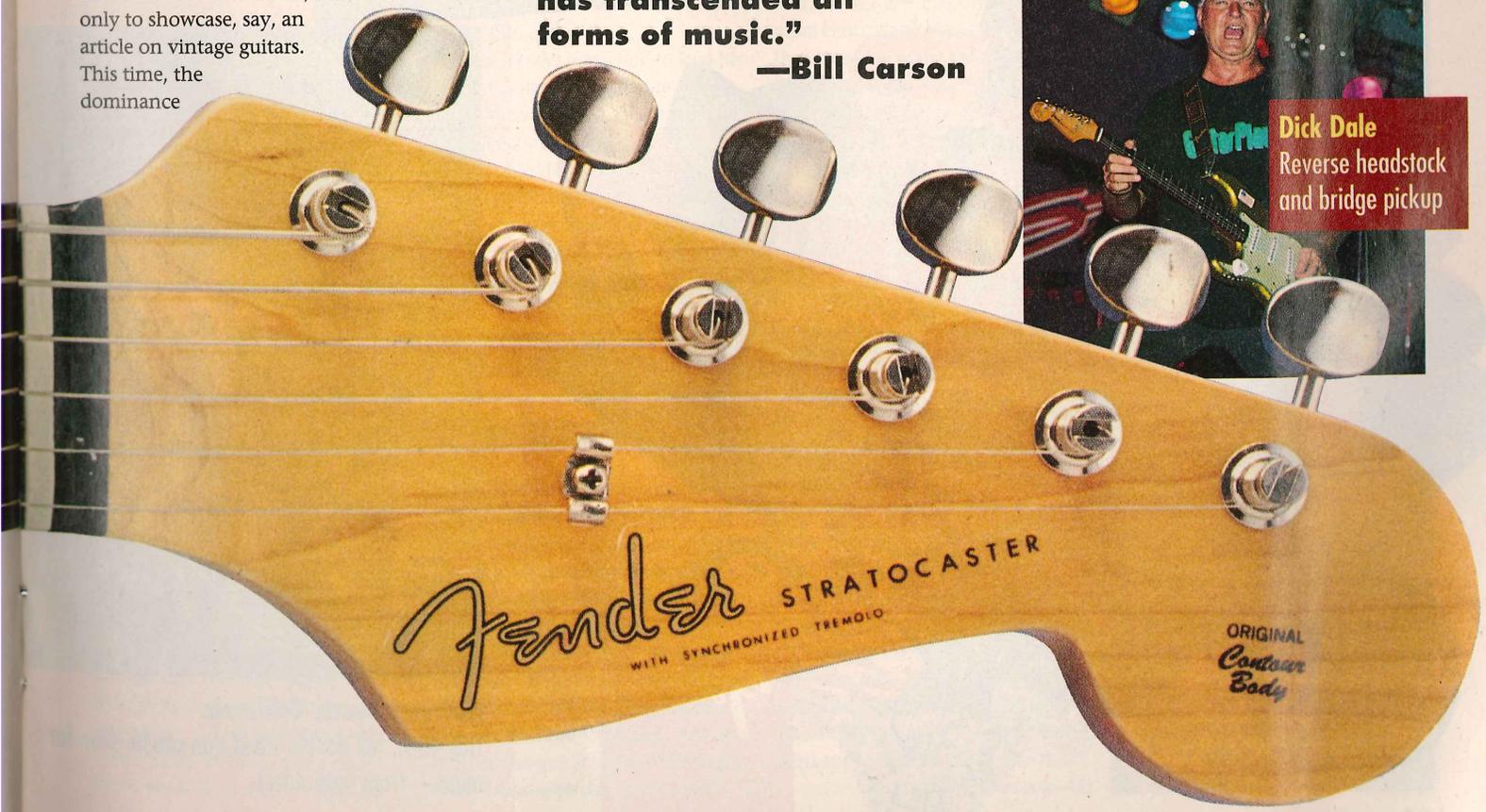
**“Back then, and for many years, a country player would not be caught dead playing what a rock and roll guy would, and vice versa. The Strat is the only instrument in my lifetime that has transcended all forms of music.”**

**—Bill Carson**



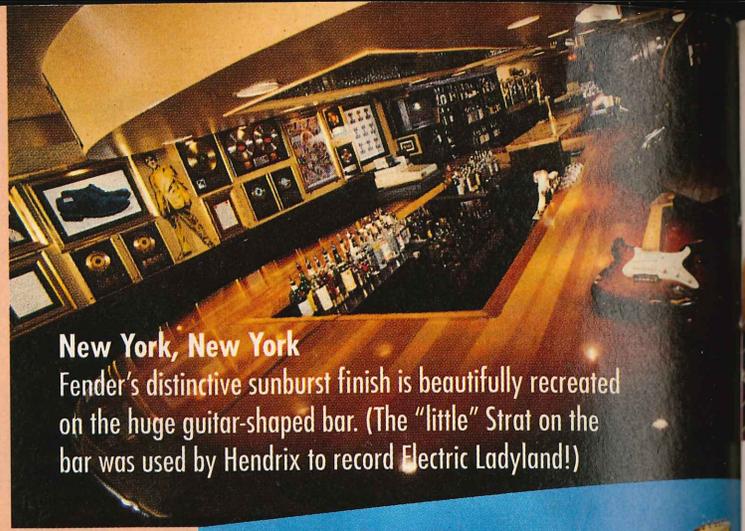
**Top to bottom: From hard rock (Janick Gers, Iron Maiden) to sweet country (Russ Pahl, Great Plains), the deepest blues (Buddy Guy) to the sting of surf music (Dick Dale), the Stratocaster is the voice of all genres.**

**Dick Dale**  
Reverse headstock and bridge pickup



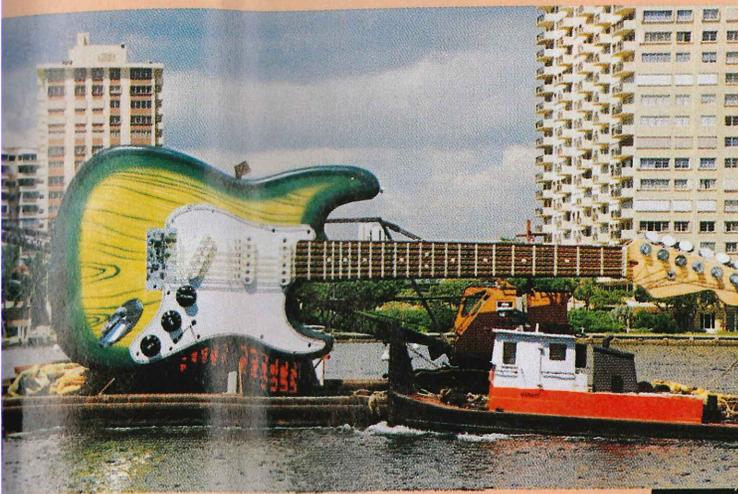
# BUILDING BLOCKS

Here are some amazing ways the legendary Hard Rock Cafe has incorporated the Strat into their architecture!



## New York, New York

Fender's distinctive sunburst finish is beautifully recreated on the huge guitar-shaped bar. (The "little" Strat on the bar was used by Hendrix to record *Electric Ladyland*!)



## Miami, Florida

Floating down the river on a barge is a 65-foot-long Strat headed for a new Hard Rock Cafe in Miami.



## Las Vegas, Nevada

Ground was recently broken for this hotel, which will include a 130-foot-long Strat smashed into the roof!



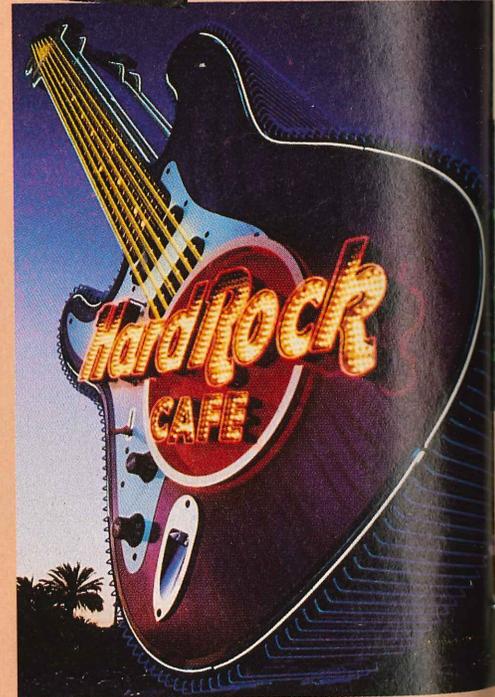
## Orlando, Florida

Travelers can view the giant guitar (which serves as a freeway overpass *and* building foundation) from the air!

First there was Renaissance Art...  
Then there was Modern Art...  
**Now there's PIC ART!**

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

**BORING PICKS**



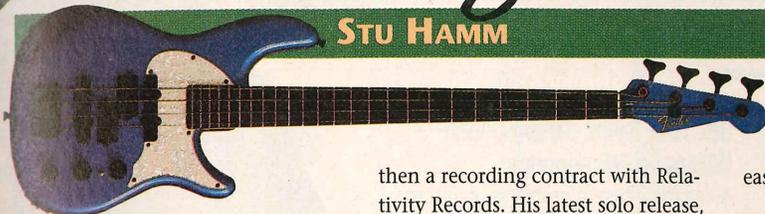
## Newport Beach, California

This 40-ft. tall double-sided sign can be seen for miles—from both sides!

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

# Signature Series

## STU HAMM



That **Stu Hamm**, master tapper, is a walking musical encyclopedia is no small wonder: the child of an eminent musicologist and opera singer, Stu began soaking up a host of musical influences as a toddler. In 1983, he appeared on **Steve Vai's** debut solo offering, *Flex-able*. Session work with **Joe Satriani** followed;

then a recording contract with Relativity Records. His latest solo release, *The Urge*, features guest artists **Eric Johnson**, **Alex Skolnick (Testament)** and **Harry Cody (Shotgun Messiah)**.

The "Urge" also happens to be the name of Stu's Fender signature model bass. "I tried to design a bass that would be uniquely different," Stu says. "Sort of like the best of the

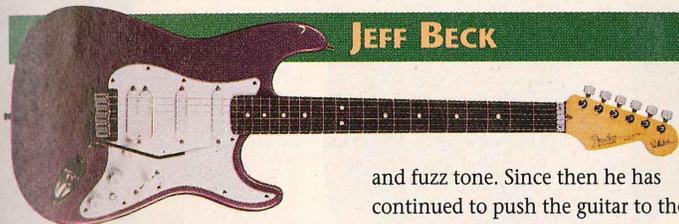
old and the best of the new. The bass definitely has that vintage look, but in a modern sense it's easy to play and it's fast.

"One of the reasons for its easy playability," Stu notes, "is the shorter hard rock maple neck with 24 American standard frets and a full 2-octave range. What's more, it's a very light bass," he adds, "There's not a lot of weight pulling down on your shoulder as in other models."

Stu's bass is outfitted with three  
*(continued on page 46)*



## JEFF BECK



Ask any rock guitarist worth his salt to list some truly imaginative and innovative players, and **Jeff Beck's** name is bound to surface. In the early 1960s, as lead guitarist with the **Yardbirds (Eric Clapton and Jimmy Page)** are also alumni, Jeff helped introduce almost every significant innovation of that period, including feedback, modal playing

and fuzz tone. Since then he has continued to push the guitar to the limit through experimentations in jazz, fusion and rock.

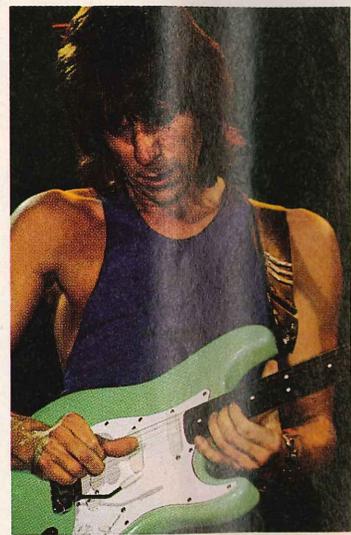
When Fender asked him to lend his hand in designing a signature model, he modestly accepted, creating the Jeff Beck Signature Stratocaster.

Beck opted for a lot of the features found on a Strat Plus, including locking tuning keys, a roller nut and the American Standard tremolo bridge. "I prefer not to use a locking type of

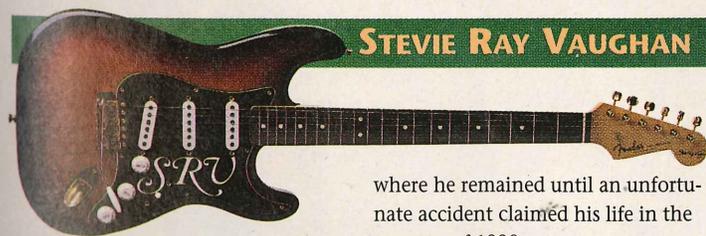
bridge because I'm very heavy-handed when I play," he explains. "[The Strat Plus-style system] feels like any early Stratocaster, but without the tuning."

He chose Fender-Lace Sensors because, in his words, "they're much more controllable. You don't get all the unwanted high-pitched screeching. As far as I'm concerned, they're state of the art."

Jeff's guitar is equipped with four gold Lace Sensors: one in the neck position, one in the middle and two together on the bridge. There's a push-button switch to kick in the  
*(continued on page 46)*



## STEVIE RAY VAUGHAN



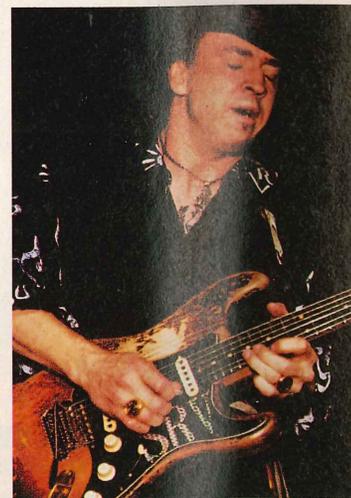
Without a doubt, **Stevie Ray Vaughan** will go down in history as one of the all-time great blues-guitar legends. His work with the legendary **Cobras**, **Nightcrawlers** and **Double Trouble**—and appearance on **David Bowie's** *Let's Dance* album in 1983—catapulted Stevie to the level of superstardom,

where he remained until an unfortunate accident claimed his life in the summer of 1990.

Before his untimely death, Stevie began working with Fender on a Stevie Ray Vaughan Signature Stratocaster. Out of respect for Stevie and his family, Fender ceased production immediately following the tragedy. However **Jimmie Vaughan**, Stevie's brother and guitarist with **The Fabulous Thunderbirds**, insisted that

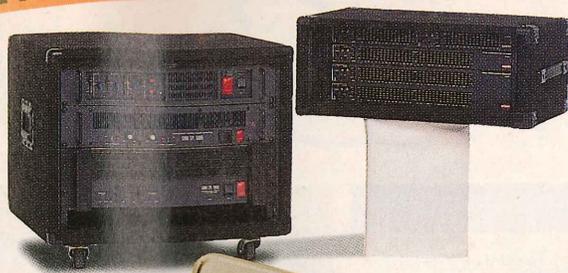
production resume. "Jimmie said that's what Stevie would have wanted," notes **Larry Brooks**, artist master builder at the Fender Custom Shop in Corona, CA.

"Stevie called his old Strat 'Number One' because that was the one he always wanted ready for all his shows," Larry says. "So we built the signature model to closely match that guitar. He loved the old natural wood feel, so we used a Super Glue finish on the back of the neck, and then applied steel wool to give it  
*(continued on page 46)*



# 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 A Grip On Your Gear With Effects And Amp Racks!

For effects like equalizers, crossovers and signal processors, you've got a series with recessed front and rear cover panels and plastic stacking corners (available in 2, 4, 6, 8, and 12-space models). The amplifier racks have front and rear rack rails, removable casters (for easy stacking), metal corners, and spring-loaded handles (available in 8, 12, and 16-space models). Both series feature solid plywood construction and are covered with durable black carpet.

The state theme on Robert Ames Cook's license plate says it all!



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

## Small Things Can Come In Good Packages!

Created for Fender's Duo-sonic guitar, this new gig bag holds a short-scale instrument. Constructed from durable black Nylon, it is padded for extra protection, and includes an accessory pouch and a carrying handle and shoulder strap.



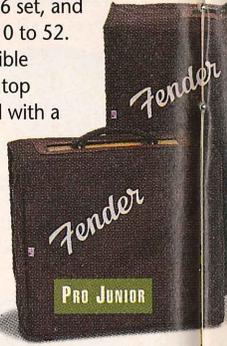
## Get That Nylon String Sound—Without a Microphone!

Avoid the inherent problems of miking with the 2100cx, a nylon-stringed electric/acoustic guitar which also has a cutaway design for reaching the highest frets. A solid Cedar top and Ovankol back and sides provide a rich, vibrant tone.



## Experience Greater Highs And Lows With New String Gauges!

Due to many requests, two sets have been added to the line of Dynamaxx strings: the popular 9 to 46 set, and the powerful 10 to 52. Both offer flexible strings for the top end combined with a potent low end punch.



## Portable Powered Mixers The Ultimate In Convenience!

From the 150-watt, 4-channel SR4150P to the 520-watt (into 2 ohms), 8-channel SR8520P, the SR series "tote-box" mixers provide everything you need for small to medium-sized venues—in a convenient format that lets you minimize hassle without sacrificing sound quality!



### Fender Hardshell Guitar Cases Get A Makeover!

Redesigned to more closely follow a guitar's contour, the new cases take up less room (for more efficient packing), grip the instrument tighter for better protection, and include an inner compartment with a hinged lid which provides handy storage. Rugged injection-molded construction with a heavy-duty metal valance keep your precious axe safe!

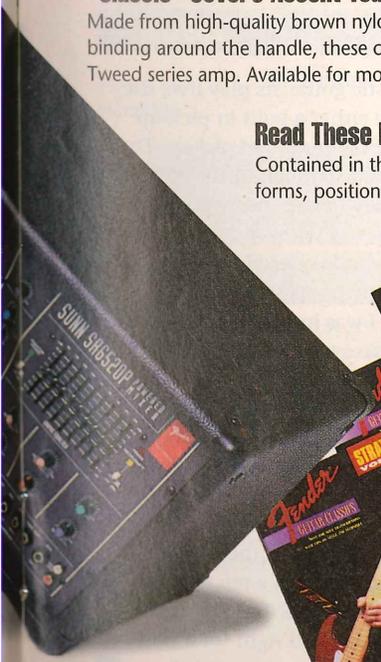


### California Series Expanded With Two New Models!

These new models have the slim neck that renders California series acoustic guitars so easy to play. The AG-10 has a satin finish, the AG-15 a natural gloss finish; both are dread-nought style guitars with Spruce tops and Rosewood fingerboards.

### "Classic" Covers Accent Your Tweed Amplifier!

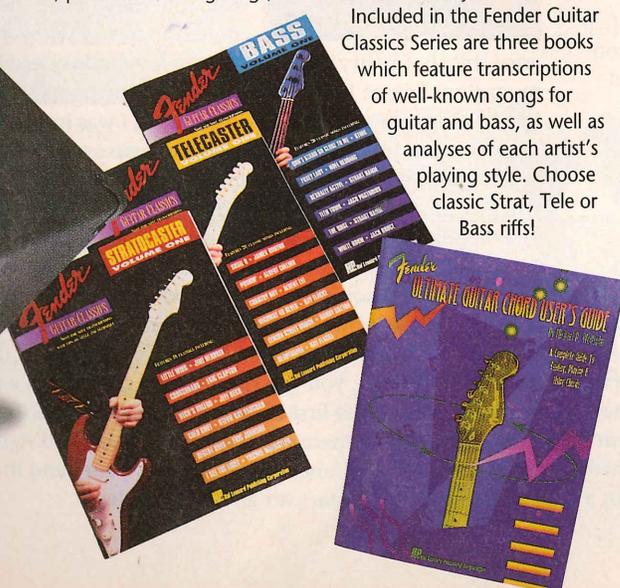
Made from high-quality brown nylon with cloth binding at the corners and leatherette binding around the handle, these covers provide a vintage look that complements your Tweed series amp. Available for models shown.



### Read These Books And Become A Better Player!

Contained in the Fender Ultimate Guitar Chord User's Guide are chord forms, positions and fingerings, as well as music theory information.

Included in the Fender Guitar Classics Series are three books which feature transcriptions of well-known songs for guitar and bass, as well as analyses of each artist's playing style. Choose classic Strat, Tele or Bass riffs!

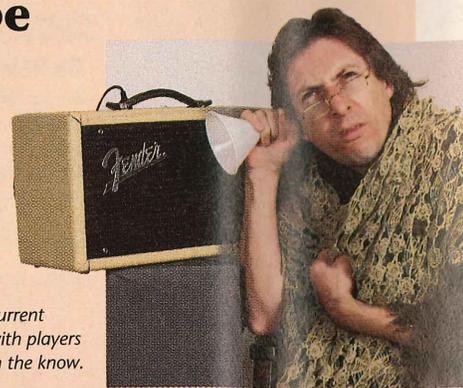


## Unsung Heroes!

# Echos From The Past: The Tube Reverb

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.



Sometimes this Artist Relations stuff is no bed of roses. In order to be truly effective at my job, it's not enough just to stay abreast of the new developments in musical instrument equipment—I'm continually having to learn more about the gear of yesteryear as well!

As a case in point, I've been getting calls lately about Fender's old free-standing Tube Reverb unit, which hasn't been in production since the 60s. It seems that the reissue of the '59 Bassman amp sparked an interest in the Tube Reverb because the two were often used together in the past. (And the '59 Bassman reissue, true to the original, has no built-in reverb!)

It has been explained to me that there are several reasons the outboard unit is so desirable. First of all, when using this model, you plug your guitar into the reverb unit first, then plug the reverb unit into your amp. This allows you to use the amp's tone controls to shape the sound of the reverb. Reverb circuits that are built into an amp are always placed after the preamp so the tone controls have more effect on the guitar tone and less on the reverb.

Secondly, there is a quality to the reverb tone itself that the original "surf" guitarists were quick to discover and exploit. This sound is achieved thanks to the three controls on the reverb unit: dwell, mix, and tone. Of course, the function of the tone control is fairly self explanatory; and the mix control allows you to blend the straight guitar sound with the effected signal. What's unique is the dwell control, which gives you direct control over the "boinginess" of the reverb (okay, you try to explain that in technical terms!). Songs like *Walk Don't Run* and *Pipeline* are excellent examples of a heavy use of this "dwell" effect, which gives the reverb a very solid "boing" when you first strike each note. Backing down the dwell control smooths out the reverb, giving the guitar a beautiful lush quality.

After realizing all this, you can imagine how ecstatic I was to learn that Fender is once again planning to produce the Tube Reverb! Because although the new digital reverbs make a valiant attempt to imitate the sound of these vintage units, this may be a case of where older is better: there is a certain identifiable quality to an old-fashioned spring reverb that you just can't seem to reproduce any other way. This is something older guitarists have known for years, while younger players, perhaps, have yet to discover the beauty of this example of early 60s engineering. Low tech by today's standards maybe, but great-sounding by any standard.

# Zen, and the Art of Recording Acoustic Guitar

By Michael Laskow

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



## IN THE MIX

### GENERAL RULES

- 1 A condenser mic almost always sounds better than a dynamic mic for acoustic guitars.
- 2 New strings sound better for recording than old.
- 3 The sound you get has a great deal to do with your dynamics as a player.
- 4 Get down on your knees and position your ear as if it were the microphone while somebody else is playing the guitar. Move your ear around to find "sweet spots" (you'll learn more from that than you will by reading this article—but don't try it with an electric guitar!).



### USING A MICROPHONE

If you want a country/pop, strummed sound similar to the **Eagles Lyin' Eyes**, use light gauge strings and place the microphone about 6 to 8 inches from the guitar's sound hole, but angle the mic toward the area where the fretboard and the sound hole meet. (Directly into the sound hole will probably be *too full*—very boomy.) Use a compressor/limiter to knock down any peaks (3:1 ratio); set the threshold low for a slightly "squashed" or tight sound, higher to just limit the peaks and provide a more open sound.

If you need to EQ out some boominess, roll off the bottom (100Hz), or cut a couple of dB at 300Hz. To add "silk" on the top end, boost something in the 8-10K range, but be careful: too much will add considerable noise to the track. Positioning the mic so it angles toward the pick will give more attack, less sweetness.

For that **John Cougar Mellencamp** "woody" (a highly technical term) sound, try medium gauge strings, a little more compression, and add a bit of EQ around the mids—lets say 700-1.2KHz.



### COMBINATION TECHNIQUES

"Ya, well what about **Melissa Ethridge**" you say. Try this on for size. Use a guitar with a built-in pick up *and* a microphone to boot. You will undoubtedly get some phase anomalies, but that's part of the sound. Experiment with moving the mic closer and farther, which will affect the phase relationship of the two sound sources. Sooner or later, you'll hit on something that will put a

**H**ow much Zen is involved in getting great sounds from an acoustic guitar in your home studio? Not as much as you think, but if you don't know some of the basics, it might seem like it. If you own a 4- or 8-track recorder, fairly small console, some basic out-board equipment, and *no* \$1000 microphones, assume the lotus position and read on!

smile on your face. You can pan the two signals left and right to get a broad stereo sound, but check the sound in mono to verify there's still some signal left! Mr. Phase can be a tricky bugger.



### NYLON-STRINGED GUITARS

And now ladies and gentlemen, for the most often heard acoustic guitar sound at the 1993 Grammys . . . it's that **Eric Clapton** classical/gut string guitar! Once again, use a condenser mic, but place it about ten inches away from the guitar.

As a matter of fact, try sliding it about 3 to 4 inches up the neck, but aim it at the players picking fingers. This angle will reduce boominess by virtue of the mic's cardioid polar pattern producing a natural roll off when it's aimed off axis, while simultaneously delivering the attack of the fingers. (Try and say *that* three times in a row!) The added distance will pick up some of the guitar body's resonance. A compressor/limiter is a *must* for this case because of unexpected peaks. A 4:1 ratio is a good place to start, but set the threshold fairly high so that the most of the guitar's natural dynamics are left intact.



### ACOUSTIC GUITAR PICKUPS

When acoustic guitarists play live, they usually have either a built in pick-up system or a hole-mounted pickup. These have improved so much in the last few years that they have become good enough to record with—not as good as a great mic, but pretty darn good. (The folks at Fender sent me a hole-mounting, Bronze Lace Sensor to use for the photos for this article. I had to plug it in and see how it sounded. I was impressed. A vast improvement from those nickleplated tanks we all used in the 70's.)

They eliminate the background noise for the most part, and give you a clean enough signal that it can be EQ'd to your heart's delight. They tend to be a bit on the mid-rangy side, so cut a few dbs around 700 to 2.5KHz—probably closer to 2.5K. You won't need to roll off any bottom, but some top end around 10K is advisable. The sparkle from the strings won't be quite as natural as with a mic, but I think you'll be pleasantly surprised. After you've laid down the acoustic rhythm guitar part, you can overdub the guitar with a microphone as recommended in the first or second scenario above. Then you'll have a doubled part—try panning them full left and full right for a very nice sound. (If you want to *really* impress your band mates, try doing the double guitar part an octave higher.)

# PRODUCT INDEX

A comprehensive listing of every product made by Fender Musical Instruments! see page 19 for guide to abbreviations

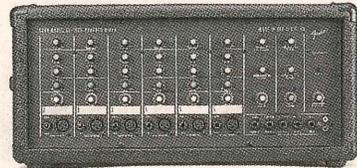
<b>PRO AUDIO</b>	<b>Electric GUITARS</b>	<b>Electric BASSES</b>	<b>Standard Series Chorus</b> M-80 M-80 Chorus Squier	<b>STRINGS</b>	<b>ACCESSORIES</b>
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## PRO AUDIO

### MIXERS

#### POWERED

Portable **LX-1506**



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

(USA) The SR Series Powered Mixers. Features: Phantom power, 9-band Graphic EQ, 3-band EQ per chnl, Deltacomp™ Compression (switchable), High and Low balanced inputs, XLR and 1/4" TRS jacks, Mon & Eff/Rev Sends, Master Mon Send, Front Panel Patch Bay, Eff Out and Aux In Jacks, Phono/RCA

Tape In, Forced air cooling w/2-speed fan (except SR-4150P), Eff Out and Aux In level, Reverb; **Models:**

- 071-4100 **SR4150P**, 4 chnl, 150w/4 ohms
- 071-6300 **SR6300P**, 6 chnl, 300w/2 ohms
- 071-8300 **SR8300P**, 8 chnl, 300w/2 ohms
- 071-6521 **SR6520P**, 6 chnl, 520w/2 ohms
- 071-8521 **SR8520P**, 8 chnl, 520w/2 ohms

#### Console

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

- Models:**  
071-2008 **PX 2008**, 8 chnl, 2 x 150w/4 ohms  
071-2012 **PX 2012**, 12 chnl, 2 x 250w/4 ohms

PX 2216D PX 2208D



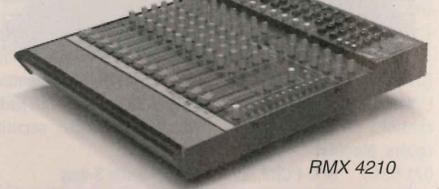
(USA) The PX 2200 Series stereo powered mixers. Channel: Trim w/Peak LED, 3-band EQ, 2 Aux and 2 Monitor Sends, Solo, Pan, patch jacks, XLR and 1/4" inputs; Master: digital reverb/effects (except PX 2208), switchable 48V Phantom Power w/ LED, Separate Eff Send and Return controls to all mix busses, Dual 10-band Graphic EQ w/ patching, LED bar graphs for Main

and Mon, Power amps: switchable (stereo, mono sum, or tape monitor), Peak/Compressor LED's, Deltacomp™ compression, 2-speed fan; Other: built-in roadcase/stand. **Models:**

- 071-2208 **PX 2208D**, 8 chnl, 2 x 150w/4 ohm
- 071-2207 **PX 2208**, 8 chnl, 2 x 150w/4 ohm, spring reverb
- 071-2212 **PX 2012D**, 12 chnl, 2 x 250w/4 ohm
- 071-2216 **PX 2216D**, 16 chnl, 2 x 250w/4 ohm

#### UNPOWERED

##### Rackmount



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

##### Console

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

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

## POWER AMPS



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

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

## SIGNAL PROCESSORS

### GRAPHIC EQUALIZERS

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

### CROSSOVERS

#### Electronic (Active)



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

#### Passive

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

## SPEAKERS

### STAGE MONITOR SYSTEMS

(USA) 1272 and 1275 Monitors. Features: sealed baffle, woofers w/polyimide Kapton voice coil bobbins, wide angle horns w/ dual drivers, Daisy-chain inputs, level controls, 30/60/90 tilt;

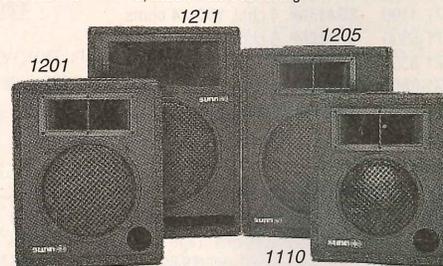
Specs: 60-20kHz response ±6dB, 16 ohm, 95dB/1M/1w Sens, 115dB SPL max out, 100w power handling; **Models:**  
 071-1272 **1272**, 12" woofer, dual horn, gray carpet  
 070-2832 **1272**, 12" woofer, dual horn, black Tolex  
 071-1292 **1292**, 12" woofer, dual horn, wood veneer cabinet and brown grill cover  
 071-1275 **1275**, 15" woofer w/ 2.5" coil, gray carpet



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

### MAIN SYSTEMS

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



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

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

(USA) The SPL1225, SPL1226 Speaker Systems. Features: Biampable (3rd order Butterworth x-over, 1250Hz), Biamp defeat switch, polyimide Kapton voice coil bobbins w/cast alloy baskets, 40 x 90 degree horn, Titanium CDs, 3/4" birch plywood, gray carpet; Specs: 8 ohm, 100dB/1M/1w Sens; **Models:**  
 071-1225 **SPL1225**, 15" cast frame woofer w/ 3" voice coil, 50-20kHz response ±6dB, 123dB SPL max out, 200w pwr hndng  
 071-1226 **SPL1226**, two 15" cast frame woofers w/ 3" voice coils, 38-20kHz response ±6dB, 126dB SPL max out, 400w power handling



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

### ACCESSORIES

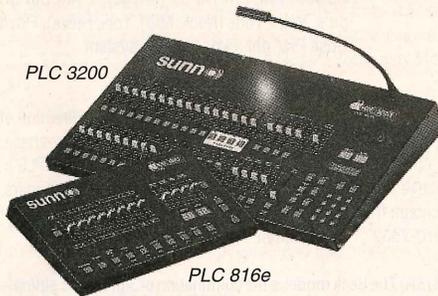
(USA) RX series racks hold your rack mount equipment securely and safely; **Models:**  
 071-1902 **RX 1902**, 2-space rack  
 071-1904 **RX 1904**, 4-space rack  
 071-1906 **RX 1906**, 6-space rack  
 071-1908 **RX 1908**, 8-space rack  
 071-1912 **RX 1912**, 12-space rack

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

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

# Stage LIGHTING

## PROGRAMMABLE CONSOLES

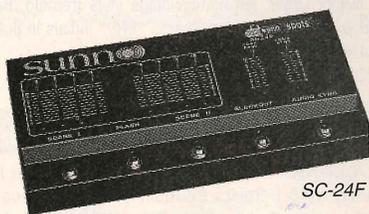


(USA) The PLC 3200 Programmable Lighting controller incorporates state-of-the-art hardware designs. Features: Micro-processor memory, Programmable crossfade, Touch-sensitive GO button, 4 programmable submasters, Individual flash/bump buttons, Full MIDI implementation, Pre-heat function for dimmers, AMX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

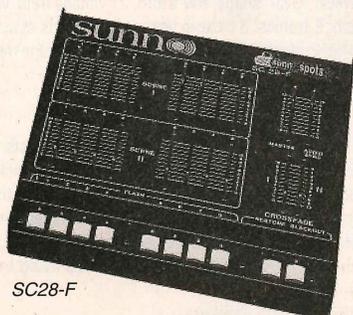
(USA) PLC 816e Programmable Lighting Controller offers latest advances in synthesizer, drum machine and computer technology, for recreating lighting effects consistently. Dynamic memory, SUNNPLEX™ multiplex interface. Features: 8 sliders for 16 chnls, MIDI In & Out & Thru, GO button, External footswitch,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

## MANUAL CONTROL CONSOLES

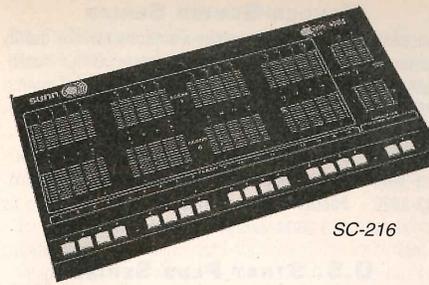
(USA) Individual sliders for channel and scene, drive over 25 dimmer packs simultaneously, Dual sunnplex in/out connectors for daisy-chaining, Phantom powered by all Sunnplex dimmer packs, Audio sync with adjustable gain Flash buttons; **Models:**



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



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



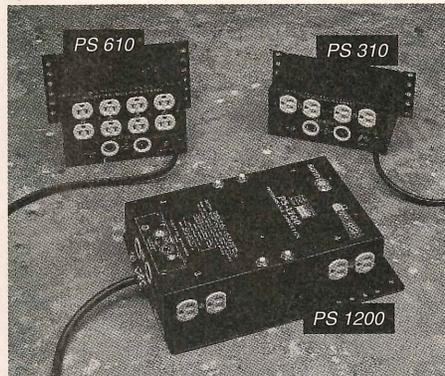
990-9900-350 **SC-216**, same as 990-9900-390 except 16 channel

## INTEGRATED SYSTEMS

(USA) Litesys systems are compact lighting systems, complete with transportable case. **Models:** 990-9953-330 **Litesys 438**, 4-chnl 300w dimmer bar, 4 Par 38 cans, 4 gel frames  
990-9953-330 **Litesys 438**, 4-chnl 600w dimmer bar, 4 Par 56 cans, 4 gel frames  
990-9953-330 **Litesys 438**, 4-chnl 1200w dimmer bar, 4 Par 64 cans, 4 gel frames,

## DIMMER PACKS

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



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

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

## POWER PACKS

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

## LAMPS

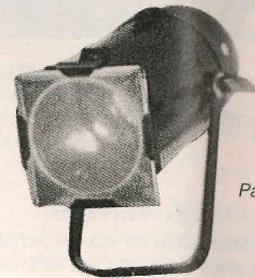
lamps offer quality, long lasting performance for all lighting needs. **Models:** 990-9900-180 **150**, 150w, Par 38  
990-9900-190 **250 K**, 250w, Krypton, Par 38  
990-9900-200 **300 MFL**, 300w, Par 56, Medium Flood  
990-9900-210 **500 Q**, 500w, Quartz, Par 56  
990-9900-220 **500 NSP**, 500w,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

## ACCESSORIES

### INDIVIDUAL

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

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



Par 38

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



Par 64

990-9900-640 **PAR 64**

### GROUP PACKAGES

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

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

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

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

## Abbreviations:

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

# Electric GUITARS

## 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: Volume, 2 Tone, 3 SC pu's, Other: ncklpltd hdwr, vintage trem; **Models:**

- 027-5202 **'72 Stratocaster**, large hdstck, u-shaped Mpl neck, tri-lam (W/B/W) pckgrd, 5-pos. ssw  
027-9202 **'68 Stratocaster**, large hdstck, u-shaped Mpl neck, tri-lam (W/B/W) pckgrd, 3-pos. ssw  
027-9222 **'68 Stratocaster (left-handed)**, same as 027-9202 except left-handed  
027-9102 **"Paisley" Strat**, large hdstck, u-shaped Mpl neck, sgl-layer "Paisley" pckgrd, 5-pos. ssw  
027-1000 **'60's Stratocaster**, u-shaped neck w/RW slab frtbrd, tri-lam (W/B/W) pckgrd, 5-pos. ssw  
027-1002 **'50's Stratocaster**, v-shaped Mpl neck, sgl-layer pckgrd, "skunk stripe" on back of neck, hdstck plug, 5-pos. ssw

### AMERICAN STANDARD

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

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

### STANDARD

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

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

### FENDER SQUIER SERIES

Fender Squier Series Stratocasters are affordable, fine quality versions of Fender Standard Stratocasters. Body: Poplar, classic Stratocaster shape; Neck: 21 frets, 9.5" rad; E-tronics: 3 SC pu's, 5-pos. ssw, Vol, 2 Tone; Other: vintage style tremolo; **Models:**

- 013-3602 **Fender Squier Series Stratocaster**, Mpl neck  
013-3600 **Fender Squier Series Stratocaster**, RW frtbrd  
013-3620 **Fender Squier Series Stratocaster**, same as 013-3600, except left-hndd

### 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: LSR roller nut, lckng keys, Hipshot™ tremsetter; **Models:**

- 010-7502 **Strat Plus**, mpl neck, 3 Gold FLS, Am Std trem  
010-7500 **Strat Plus**, RW frtbrd, 3 Gold FLS, Am Std trem  
110-9502 **Deluxe Strat Plus**, same as 010-7502, except Red FLS (Bridge), Silver FLS (Mid), Blue FLS (Neck), Fender/Floyd Rose locking tremolo bridge, Ash top and bottom body laminates, shell pckgrd  
110-9500 **Deluxe Strat Plus**, same as 010-7500, except Red FLS (Bridge), Silver FLS (Mid), Blue FLS (Neck), Fender/Floyd Rose locking tremolo bridge, Ash top and bottom body laminates, shell pckgrd

(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: Blue FLS (neck), Gold FLS (mid), dual Red FLS (bridge) w/3-pos. mini toggle, special 5-pos. ssw, Tone-neck pu, TBX-Bridge & Mid; Other: Fender/Floyd Rose locking tremolo bridge, Chrome LSR roller nut, lckng keys, shell pckgrd; **Models:**

- 110-9800 **U.S. Strat Ultra**

### CONTEMPORARY SERIES

(USA) The Strat XII is a recreation of the classic 12-string electric from the 60s. Body: Alder; Neck: RW frtbrd, 22 std frets, 7.25" rad; E-tronics: 3 SC pu's, Vol, 2 Tone (neck, mid), 5-pos. ssw; Other: special 12-string bridge; **Models:**

- 027-8900 **Strat XII**

(USA) Strat special guitars are carefully updated versions of vintage model instruments. Body: Poplar w/Ash veneer; Neck: oval shape, 22 Am std frets, 9.5" rad; E-tronics: HB pu w/coil splitter sw (bridge), 2 SC pu's, Vol, TBX, 5-pos. ssw; Other: blk hdwr, vintage bridge; **Models:**

- 013-5600 **Strat Special**, RW frtbrd  
013-5602 **Strat Special**, Mpl neck

### 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 STANDARD SERIES

The Floyd Rose Standard Series Stratocaster is an affordable guitar with hot features. Body: Strat shape; Neck: 21 jumbo frets; E-tronics: 1 HB pu (bridge), 2 SC pu's, 5-pos. ssw; Other: Floyd Rose II dbl-lckng tremolo system; **Models:**

- 125-5000 **Floyd Rose Standard Stratocaster (foto flame)**, Basswood body, RW frtbrd, 12" rad, Tone (neck pu), TBX (Bridge, Mid pu's)  
113-1100 **Floyd Rose Standard Stratocaster**, Poplar body, RW frtbrd, 9.5" rad, 2 Tone (Neck, Mid)  
113-1102 **Floyd Rose Standard Stratocaster**, Poplar body, Mpl Neck, 9.5" rad, 2 Tone (Neck, Mid)

### SET NECK SERIES

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

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

### SIGNATURE SERIES

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

- 010-7602 **Eric Clapton**

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

- 010-9600 **Jeff Beck**

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

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

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

- 027-2702 **Yngwie Malmsteen Standard**

(USA) The Stevie Ray Vaughan Signature Model respectfully reproduces Stevie's unique guitar. Body: Alder; Neck: "Oval" shape, Pao Ferro frtbrd, 12" rad, 21 vintage frets, vintage tint finish; E-tronics: 3 "Texas special" SCs, 5-pos ssw, Vol, 2 Tone (Mid, Neck); Other: left-hndd vintage style tremolo, B/W/B pckgrd w/ wht knobs & pu covers, "SRV" initials in pckgrd, gldpltd 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) [Custom Order Only] The Dick Dale Signature Model is a loving recreation of the Surf King's twangy 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: reverse headstock, vintage tremolo; **Models:**

- 010-6100 **Dick Dale**

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

- 110-2700 **Richie Sambora**

(USA) The Richie Sambora Standard Signature Model is a very affordable version of his signature guitar. Body: Alder; Neck: Mpl, 12" rad, 21 jumbo frets, satin finish; E-tronics: 2 SC pu's (neck, mid), 1 DiMarzio Pro PAF (bridge), 5-pos ssw, Vol, Tone (Neck), TBX (Mid, Bridge); Other: Floyd Rose II dbl-lckng tremolo system; **Models:**  
113-2700 **Richie Sambora Standard**

### CUSTOM CLASSIC SERIES

(USA) [Custom Order Only] The 1954 Stratocaster is a recreation of that classic model. Body: Ash; Neck: lightly fgnd 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 fgnd 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 hrdwr, 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**

### SQUIER

Squiers are economically-priced guitars with some classic Fender features. Body: classic Stratocaster shape; Neck: Mpl, 21 std frets, 10" 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**

## TELECASTERS



### U.S. VINTAGE

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

### REISSUE

The '72 Telecaster Thinline is a semi-hollow body guitar with the features of a full electric. Body: Japanese Ash, natural finish; Neck: Mpl, 21 vintage frets, 7.25" rad; E-tronics: 2 HB pu's, Vol, Tone, 3-pos ssw; Other: vintage tuners, wht shell pckgrd, non-trem Strat bridge, ncklpltd hrdwr, "bullet" truss rod; **Models:**  
027-3202 **'72 Telecaster Thinline**

The '69 Telecaster Thinline is a recreation of that popular model. Body: Mahogany, semi-hollow w/F hole; Neck: Mpl, 21 vintage frets, 7.25" radius; E-tronics: 2 SC pu's, 3-pos ssw; Other: vintage tuners, snl-ply wht pckgrd, vintage bridge w/3 saddles, ncklpltd hrdwr; **Models:**  
027-7702 **'69 Telecaster Thinline**

Custom Telecasters are versions of earlier upgraded Telecaster models. Body: Basswood, tinted finish, wht binding; Neck: Mpl, 21 vintage frets, 7.25" radius, tinted finish; E-tronics: 2 SC pu's, 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 "Paisley" Tele is a trademark version of the classic Telecaster from the 70s. Body: Basswood, Paisley finish; Neck: Mpl, 21 vintage frets, 7.25" rad, tinted finish; E-tronics: 2 SC pu's, 3-pos ssw; Other: vintage tuners, snl-ply wht pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr; **Models:**  
027-4902 **"Paisley" Tele**

The Rosewood Tele is a trademark version of the classic Telecaster from the 70s. Body: RW; Neck: RW, 21 vintage frets, 7.25" rad; E-tronics: 2 SC pu's, 3-pos ssw; Other: vintage tuners, Tri-lam (B/W/B) pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr; **Models:**  
027-4800 **Rosewood Tele**

The '50's Telecaster offers a quality recreation of the guitar that started it all. Body: Basswood, Blond finish; Neck: Mpl, 21 vintage frets, 7.25" rad, tinted finish; E-tronics: 2 SC pu's, 3-pos ssw; Other: vintage tuners, snl-ply wht pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr, round string retainer; **Models:**  
027-1202 **'50's Telecaster**

### AMERICAN STANDARD

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

### STANDARD

Standard Telecasters are updated versions of the Telecaster. Body: Poplar; Neck: Mpl, 21 vintage frets, 9.5" radius, skunk stripe; E-tronics: 2 SC pu's, 3-pos. ssw, Vol, Tone; Other: snl-ply wht pckgrd, bridge w/individually adjustable saddles, chrmpitd hrdwr; **Models:**  
013-5202 **Standard Telecaster**

### FENDER SQUIER SERIES

The Fender Squier Series Telecaster is an affordable, fine quality version of the Fender Standard Telecaster. Body: Poplar, classic Telecaster shape; Neck: Mpl, 21 frets, 9.5" rad; E-tronics: 2 SC pu's, 3-pos. ssw, Vol, Tone; Other: vintage style bridge; **Models:**  
013-3202 **Fender Squier Telecaster**

### U.S. PLUS SERIES

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

### CONTEMPORARY SERIES

(USA) Telecaster Special guitars are designed to better address today's players. Body: Poplar; Neck: Mpl, oval shape, 22 Am std frets, 9.5" rad; E-tronics: HB pu (neck), reverse-wound SC (bridge), special 5-pos. ssw, Vol, TBX; Other: chrmpitd hrdwr, vintage bridge; **Models:**  
013-5502 **Telecaster Special**

### 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, Pao Ferro frtbrd, Chrm hrdwr**  
010-3900 **Set Neck Telecaster "CA", Honduras Mahogany neck w/Ebony frtbrd, Am Std Tele bridge, Am Std Tele pu (bridge)**

### U.S. SIGNATURE SERIES

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

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

(USA) [Custom Order Only] The Albert Collins Telecaster model is a faithful recreation of Albert's "red hot" blues axe. Body: Light Ash w/bookmatched birdseye Mpl top and back; Neck: Mpl, special 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, glppltd hrdwr; **Models:**  
010-8902 **Jerry Donahue Telecaster**

The J. D. Telecaster model offers Jerry's unique "2 guitars in 1" design features in an affordable format. Body: Basswood, bound; Neck: Mpl, 21 vintage frets, 7.25" rad; 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, chrmpitd hrdwr; **Models:**  
027-9702 **J. D. Telecaster**

(USA) [Custom Order Only] The Clarence White Telecaster model is a deluxe version of a classic country guitar. Body: Lightweight Ash; Neck: lightly-figured Mpl, 21 vintage frets, 7.25" rad; E-tronics: "Texas Special" Tele pu (bridge), custom 50s Strat pu (neck), special 5-pos. ssw, Volume, Tone; Other: vintage style bridge w/Brass saddles, Parsons/White B-Bender, Scruggs tuners on both "E" strings; **Models:** 010-5602 **Clarence White Telecaster**

### CUSTOM CLASSIC SERIES

(USA) [Custom Order Only] The Sparkle Telecaster is a stunning version of a vintage Telecaster. Body: light Poplar, sparkle finish; Neck: lightly fgdr Mpl, "C" shape, 21 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: "Texas Special" Tele pu's, cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, sngl-ply blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hdwr, Black plush Tolex case; **Models:** 010-6802 **Sparkle Telecaster**, Mpl neck  
010-6800 **Sparkle Telecaster**, RW frtbrd

(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, sngl-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 fgdr Mpl, "soft V" shape, 21 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: "Texas Special" Tele pu's, cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, sngl-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)**

### JAGUAR



The Jaguar is a recreation of Fender's premier guitar from the 60s. Body: Basswood; Neck: RW frtbrd, 22 frets, 7.25" rad; E-tronics: 2 sgl-coil pu's, on-off slide sw for each pu, "Lead" circuit [Vol, Tone, Tone sw], "Rhythm" circuit [Vol, Tone], circuit ssw; Other: Floating bridge tremolo; **Models:** 027-7700 **Jaguar**

### JAZZMASTER



The Jazzmaster is a remake of the guitar that was at the heart of surf and other 60s instrumental music. Body: Basswood; Neck: RW frtbrd, 21 frets, 7.25" rad; E-tronics: 2 sgl-coil pu's, "Lead" circuit [Vol, Tone, 3-pos toggle], "Rhythm" circuit [Vol, Tone], circuit ssw; Other: Floating bridge tremolo; **Models:** 027-7800 **Jazzmaster**

### MUSTANG



The Mustang is a reissue of Fender's deluxe short-scale guitar from the 60s. Body: Basswood; Neck: RW frtbrd, 22 frets, 7.25" rad; E-tronics: 2 sgl-coil pu's, on-off slide sw for each pu, Vol, Tone; Other: Mustang Dynamic vibrato; **Models:** 027-7700 **Mustang**

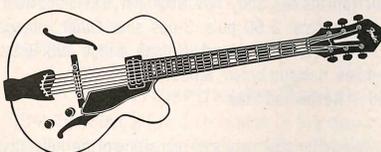
### DUOSONIC



The DuoSonic revisits Fender's original short-scale electric guitar from the 50s. Body: Poplar; Neck: Mpl, 20 frets, 9.5" rad; E-tronics: 2 sgl-coil pu's, 3-pos toggle, Vol, Tone; Other: ; **Models:** 013-3700 **DuoSonic**

### DESIGNER/SIGNATURE

#### D'AQUISTO



(USA) [Custom Order Only] 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 carved Spruce top, carved figured Mpl back, figured Mpl sides; Neck: bound Ebony frtbrd, Mother-of-Pearl frtmrks, 22 vintage frets, 25" radius, 24.75" scale; E-tronics: SC pu suspended from pckgrd, Vol; Other: separate bridge and tailpiece, Ebony tailpiece and pckgrd, bound "F" holes; **Models:** 010-2030 **D'Aquisto Ultra**, full 17" body, split block frtmrks  
010-2020 **D'Aquisto Elite**, 16 1/4" body, solid block frtmrks

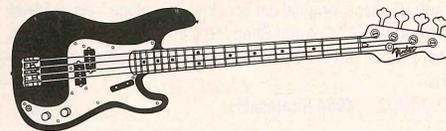
#### ROBBEN FORD



(USA) [Custom Order Only] Designed under the direction of modern blues and jazz great Robben Ford. Body: dbl cutaway style, multibound Carved figured Mpl top, solid Mahogany back and sides w/tone chambers; Neck: Mahogany w/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:** 010-3030 **Robben Ford Model Ultra**, block frtmrks, Carved Spruce top w/solid Alder back and sides available on special order  
010-3020 **Robben Ford Model Elite**, thinline solid body version of 010-3030 except dot inlays and chrm hrdwr

## Electric BASSES

### 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, tri-lam (W/B/W or W/B/W/Tortoiseshell) pckgrd

The '51 Precision Bass is a faithful rendition of one of the first solidbody basses. Body: Ash, "Tele Bass" shape, polyester finish; Neck: Mpl, 20 std frets, 7.25" rad; E-tronics: original P-Bass SC pu, Vol, Tone; Other: ncklpltd hdwr, vintage 2-saddle bridge; **Models:**

027-1902 **'51 Precision Bass**

#### 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

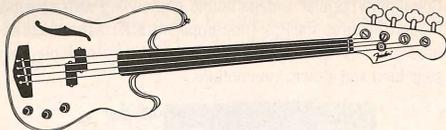
The Fender Squier Series Precision Bass is an affordable, fine quality version of the Fender P-Bass. Body: classic P-Bass shape; Neck: RW frtbrd, 20 std frets, 9.5" rad; E-tronics: P-bass pu, Vol, Tone; Other: chrome hrdwr; **Models:** 013-3400 **Fender Squier Series Precision Bass**

### 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

## CONTEMPORARY SERIES



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



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 Vol, Pan, active Bass boost/cut, active Treble boost/cut; Other: Graphite nut, special design bridge, Gotoh "mini" tuning keys, no pckgrd, Goldplated hrdwr; **Models:**

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

The P-Bass Special is a modernized version of a classic P-Bass. Body: Poplar, downsized P-Bass shape; Neck: oval shape, RW ftrbrd, 22 Am Std frets, 9.5" radius; E-tronics: 1 P-Bass (split coil) pu, 1 J-Bass pu, Master Vol, Pan, active Bass boost/cut, active Treble boost/cut; Other: vintage bridge; **Models:**

013-5400 **Precision Bass Special**

## CUSTOM CLASSIC SERIES

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

019-5602 **Vintage Precision Custom Bass**

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

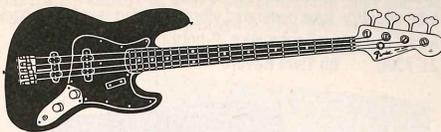
019-5722 **'57 Precision Bass (left-hndd)**

## SQUIER

Economically-priced basses with some classic Fender features. Body: classic P-Bass shape; Neck: 20 std frets, 10" rad; E-tronics: 1 P-bass pu, Vol, Tone; Other: chrome hrdwr; **Models:**

033-6202 **Precision Bass**

## 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 ftrbrd, 7.25" rad, nitrocellulose lacquer finish; E-tronics: 2 J-Bass pu's (out of phase), lacquer coated copper pu windings, cloth wrapped wire, concentric knobs (Vol/Tone); Other: Kluson (reverse direction) tuners, vintage bridge, ncklpltd hrdwr, 3-ply (W/B/W or W/B/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; Neck: RW ftrbrd, medium, 20 small frets, 7.25" rad; E-tronics: 2 vintage J-Bass pu's, 2 Vol, Tone; Other: ncklpltd hrdwr, vintage bridge; **Models:**

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

The '75 Jazz Bases offer a quality recreation of J-Basses of the mid '70's. Body: Ash, classic shape; Neck: medium, 20 small frets, 7.25" rad; E-tronics: 2 vintage J-Bass pu's, 2 Vol, Tone; Other: ncklpltd hrdwr, vintage bridge; **Models:**

027-3500 **'75 Jazz Bass**, RW ftrbrd

027-3502 **'75 Jazz Bass**, Mpl neck

### AMERICAN STANDARD

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

019-2300 **American Standard Jazz Bass**

### STANDARD

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

013-6500 **Standard Jazz Bass**, Poplar body

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

027-6508 **Standard Jazz Bass**, same as 27-6500 except fretless and Basswood body

### FENDER SQUIER SERIES

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

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

### U.S. PLUS

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

019-8500 **Jazz Bass Plus V**, 5 strings, RW ftrbrd, Gotoh "mini" tuners (tuning keys)

019-8402 **Jazz Bass Plus**, mpl neck, Fender/Schaller tuners

019-8400 **Jazz Bass Plus**, RW ftrbrd, Fender/Schaller tuners

### CUSTOM CLASSIC SERIES

(USA) [Custom Order Only] Custom shop version of classic J-Bases for left handers. Body: classic shape; Neck: "C" shape, Mpl, RW ftrbrd, 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)**

## PROPHECY BASSES



Prophecy II

Sleek looking basses with features for the modern player. Body: Dbl cutaway shape; Neck: RW ftrbrd, 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, Chrmpldtd hrdwr, TBX

025-7200 **Prophecy II**, Ash body, Active electronics, Gldpltd hrdwr, Bass boost/cut, Treble boost/cut

025-7300 **Prophecy III**, Multi-lam Mpl neck, "neck through" design, Multi-lam Mpl neck, Active electronics, Gldpltd hrdwr, Bass boost/cut, Treble boost/cut

## MB BASS

Fender MB Bases bring hot, modern styling to the Fender bass. Body: Basswood or Poplar, downspzcd contemporary shape; Neck: RW ftrbrd, 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 MB 4 Bass**

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

## SIGNATURE BASSES



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

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

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

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

## PRODIGY



(USA) An affordable, modern bass. Body: Poplar; Neck: RW ftrbrd, 20 frets, 7.25" rad; E-tronics: 1 P-Bass (split coil) pu, 1 J-Bass pu, Vol, Pan, Bass boost/cut, Treble boost/cut; **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 ftrbrd, 20 std frets, 7.25" rad, J-Bass style; E-tronics: 1 P-Bass (split single-coil) pu, 1 J-Bass pu, mini 3-pos. ssw, Vol, Tone; Other: "mini" J-Bass clear satin finished headstock, Black non-beveled pckgrd, vintage bridge, chrome hrdwr; **Models:**

014-4100 **JP-90 Bass**

Electric  
GUITARS

Electric  
BASSES

# AMPS

## GUITAR AMPLIFIERS

### CUSTOM SHOP

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

#### Tone-Master



Vibro-King

Tone-Master  
212 Enclosure

(USA) The Vibro-King is a small but powerful combo amp. Specs: 60w RMS, 3-10" "vintage blue" spkrs; Features: Tube Reverb [controls: Dwell, Mix, Tone], "Fat" switch, Tremolo [controls: Speed, Intensity], Effects loop, Vol, Treble, Bass, Mid, Ftswtch for tremolo; **Models:** 081-1000 Vibro-King

(USA) The Tone-Master is a potent amp with great tone and power to spare. Specs: 100w RMS; Features: Two chnls ("Vintage", "Drive") each with [Vol, Treble, Bass, Mid, "Fat" switch], 2 Eff loops (1 per chn), chrmpitd slides for mounting to enclosures, ftswtch; **Models:** 081-1000 Tone-Master

(USA) The Tone-Master enclosures feature Celestion spkrs, Birch ply-wood closed back cabinets, Blonde tolex covering, Oxblood grill cloth; **Models:** 081-3000 Tone-Master 212 Enclosure, 2-12" spkrs  
081-3001 Tone-Master 412 Enclosure, 4-12" spkrs

### VINTAGE

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

'59 Bassman

'63 Vibroverb



(USA) The '59 Bassman is a reissue of the legendary Bassman amp of the late '50's. Specs: 45w, 4-10" spkrs w/Alnico magnets; Features: original all-tube circuitry w/controls that go to "12", Tweed covering w/"Ox Blood" grill cloth; **Models:** 021-7100 '59 Bassman

(USA) The '63 Vibroverb is a replica of the original 1963 Fender Vibroverb. Specs: 40w, 2-10" spkrs; Features: All tube circuitry, tube generated vibrato, spring reverb, tilt-back legs, Brown Tolex covering, 2-button ftswtch; **Models:** 021-7200 '63 Vibroverb

(USA) The '65 Twin Reverb is an authentic reproduction of the original Twin Reverb, considered by many players the ultimate "clean" amp. Specs: 85w, 2-12" spkrs; Features: 2 chnls, all tube circuitry, tube generated vibrato, spring reverb, tilt-back legs, "Black Face" cosmetics, 2-button ftswtch; **Models:** 21-7300 '65 Twin Reverb

Deluxe  
Reverb



(USA) The '65 Deluxe Reverb is an authentic reproduction of the original "black face" Deluxe Reverb. Specs: 22w, 12" spkr; Features: 2 chnls (normal and vibrato), all tube circuitry, tube generated vibrato, tube reverb, "Black Face" cosmetics, 2-button ftswtch (reverb, vibrato); **Models:** 21-7400 '65 Deluxe Reverb

### TWEED SERIES

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



Blues Deluxe

Blues DeVille

Bronco

Pro Junior

(USA) The Bronco is a small amp with the classic Fender clean sound as well as some pretty screaming distortion. Specs: 15w, 8" spkr; Features: dual selectable channels (normal, drive) w/separate volume controls, 3-band EQ, ext. spkr jack, headphone jack; **Models:** 022-3104 Bronco

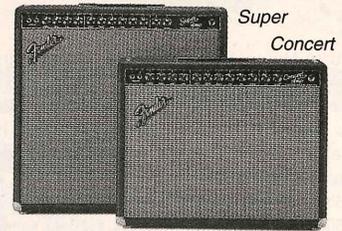
(USA) The Pro Junior is a small amp in the classic Fender tradition. Specs: 15w, 10" spkr; Features: all-tube circuitry, unique "clean" to "drive" volume control, tone; **Models:** 021-3103 Pro Junior

(USA) The Blues Deluxe is a potent amp with a range of sounds from clean to milky smooth overdrive. Specs: 40w, 12" spkr; Features: all-tube preamp/power amp, dual selectable channels (normal, drive) w/separate gain and master controls, 3-band EQ, reverb, presence, bright sw, effects loop, ext. spkr jack, ftswtch for drive select; **Models:** 021-3102 Blues Deluxe

(USA) The Blues DeVille is a powerful amp with both vintage clean and smooth distortion tones. Specs: 60w, 4-10" spkrs; Features: all-tube preamp/power amp, dual selectable channels (normal, drive) w/separate gain and master controls, 3-band EQ, reverb, presence, bright sw, effects loop, ext. spkr jack, 2-button ftswtch for drive select and reverb on/off; **Models:** 021-3101 Blues DeVille

### PRO TUBE

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



Super  
Concert

(USA) The Pro Tube amps offer features like all-tube circuitry and spring reverb as well as multiple gain switching and effects loop options. Features: chnl swtchn, Normal chnl [3-band EQ w/pull/cut], Drive chnl [dual selectable Gain, 3-band EQ], Reverb, adjustable Eff loop w/Mix control, line output, ext. spkr out, 3-button ftswtch; **Models:** 021-4802 Concert, 60w RMS, 1-12" spkr  
021-4806 Super, 60w RMS, 4-10" spkrs

(USA) The Twin is the top-of-the-line Pro Tube amp, with state-of-the-art features and performance. Specs: 100w/25w, 2-12" spkrs, selectable 4/8/16 ohm imp; Features: chnl swtchn, Ch 1 [3-band EQ w/Treble boost and Mid cut], Ch 2 [Gain 3-band EQ w/Treble boost and Mid boost and Bass boost, Presence/Notch filter], Reverb, adjustable Eff loop, line output, 2-button ftswtch; **Models:** 021-6200 The Twin

### PERFORMER

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

Performer 650  
Combo



Performer  
1000 Combo

(USA) The Performer 650 model is a smaller version of the 1000 models. Specs: 70w RMS, 12" spkr. Features: chnl swtchn, Normal chnl [Treble, Mid, Bass], Drive chnl [Tube preamp, Treble, Mid, Bass], Reverb, adjustable Eff loop, line output, 2-button ftswtch; **Models:** 022-6800 Performer 650

(USA) The Performer 1000 models offer an explosive distortion and plenty of headroom. Specs: 100w RMS. Features: chnl swtchn, Normal chnl [Treble, Mid, Bass], Drive chnl [Tube preamp, dual selectable Gain, Treble, Mid, Bass], Reverb, adjustable Eff loop w/Mix control, line output, ext. spkr out, 3-button ftswtch; **Models:** 022-6800 Performer 1000, 1-12" spkr  
022-6801 Performer 1000 Head

### CHAMP

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



Champ  
25 SE

(USA) Specs: 25w RMS, 12" spkr; Features: Normal chnl [Vol, Treble, Mid, Bass, Mid shift switch], Drive chnl [Vol, Gain,

Treble, Bass, Contour], Master Vol, spring reverb, Eff Loop, all tube output section, Line Out, Standby switch; **Models:**  
 21-6600 **Champ 25 S/E**, Headphone jack, 2-button ftswtch (chnl select, reverb on/off)  
 21-6601 **Champ 25**

### STANDARD SERIES

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



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

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

(USA) The Champion 110 is an affordable amp with a big sound and expansion capability. Specs: 25w RMS, 10" spkr; Features: dual selectable chnls, Reverb, ext spkr jack, headphone jack; **Models:**  
 022-6703 **Champion 110**

(USA) The Princeton 112 is a mid-sized amp with a great sound. Specs: 35w RMS, 12" spkr; Features: dual selectable chnls w/independent tone controls, Reverb, Effects loop, headphone jack; **Models:**  
 022-6704 **Princeton 112**

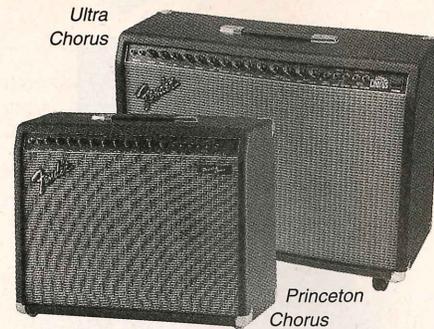
(USA) The Deluxe 112 is a mid sized amp designed to produce a variety of great sounds. Specs: 65w RMS, 12" spkr; Features: dual selectable chnls w/independent tone controls, Reverb, Effects loop, headphone jack, 2-button ftswtch; **Models:**  
 022-6702 **Deluxe 112**

(USA) The Stage 112 SE's "tube emulation" power amp offers very warm tones. Specs: 160w RMS, 12" spkr; Features: chnl swtchng, Ch 1 [3-band EQ w/Mid Shift, Vol], Ch 2 [3-band EQ, Gain, Vol, Contour], Reverb, Eff loop, Line Out, 2-button ftswtch; **Models:**  
 022-6700 **Stage 112 SE**

(USA) The Pro 185 is a powerful, versatile amplifier with the "warm" sound of tubes and the reliability of solid state design. Specs: 160w RMS/185w CIP, 2-12" spkrs, 4 or 8 ohm imp; Features: chnl swtchng, Ch 1 [3-band EQ w/Mid cut], Ch 2 [3-band EQ w/Mid boost, switchable Gain, switchable Gain boost, Presence, Contour w/Tilt button], Reverb, adjustable Eff loop, 3-button ftswtch; **Models:**  
 022-5600 **Pro 185**

### STANDARD SERIES CHORUS

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

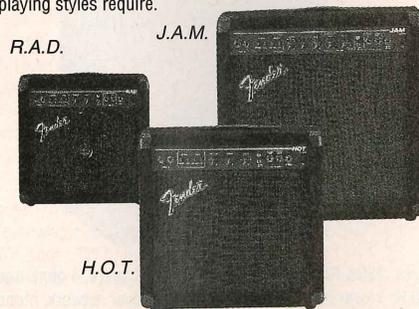


(USA) The Princeton Chorus is a compact, highly efficient chorus amp with rich tones and smooth distortion. Specs: 2 x 25w RMS, 2-10" spkr; Features: chnl swtchng, Ch 2 [Gain, Mid boost, Limiter, Presence], 3-band EQ, Master Vol, stereo chorus, Reverb, mono/stereo Eff loop, 2-button ftswtch; **Models:**  
 022-5700 **Princeton Stereo Chorus**

(USA) The Ultra Chorus is our most sophisticated chorus amp, designed for lush chorus tones. Specs: 2 x 65w RMS, 2-12" spkr; Features: chnl swtchng, Ch 1 [Vol, 3-band EQ, Reverb], Ch 2 [Vol, Gain, 3-band EQ w/Mid boost, Presence, Reverb], Chorus rate and depth, mono and stereo Eff loops, 2-button ftswtch [Chorus, Chnl select]; **Models:**  
 022-5800 **Ultra Chorus**

### M-80

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



(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

(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

### M-80 CHORUS

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



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  
 pu's, chrome hardware  
 033-6102 **Standard Stratocaster**, 3 SC pu's

### SQUIER

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**

### BASS AMPS

Fender bass amplifiers provide the modern bass player with a clean powerful sound.



(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**



Specs: 100w RMS, 15" spkr; Features: 7-band EQ, high and low shelving, high and low boost, mid cut, limiter, Headphone jack, Eff loop; **Models:**  
 022-4401 **BXR 100**

(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**

AMPS

BXR 300C



BXR 300R Head

Specs: 300w RMS; Features: 3-band EQ w/sweepable mid, high fqncy boost/cut, low fqncy boost/cut, high fqncy enhance, low fqncy enhance, Vol, switchable Delta Comp™ compressor, Eff loop, fan cooling; **Models:**  
022-4100 **BXR 300C**, 15" Eminence spkr, ext spkr jack  
022-4107 **BXR 300R Head**, 2 rack spc, 2 spkr jacks

Specs: 2 x 200w RMS; Features: 11-band graphic EQ, high fqncy boost, low fqncy boost, Vol, Delta Comp™ compressor, bi-amp capability, x-over fqncy controls, adjustable Eff loop, high and balanced low outputs; **Models:**  
022-4000 **BXR Dual Bass 400 Head, Rack Mount**

### FENDER SQUIER SERIES

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

Specs: 60w RMS, 15" spkr; Features: 3-band EQ, Limiter, Preamp Gain, Eff loop, Headphone jack; **Models:**  
023-2400 **Fender Bassman 60**

### SQUIER

The Squier SK 15B is a small, portable bass amp with professional features. Specs: 15w RMS, 8" spkr, closed back cabinet; Features: 3-band EQ, Vol, limiter; **Models:**  
024-2700 **Squier SK 15B**

### KEYBOARD AMPS

The Sidekick Keyboard amplifier provides keyboard players with extremely clean sound, as well as provisions for multiple instrument inputs. Specs: 30w RMS, 10" spkr; Features: 2 separate channels w/individual Vol, 3-band EQ, Eff loop, Headphone jack; **Models:**  
023-2100 **Sidekick Keyboard**

### GUITAR SPEAKER ENCLOSURES

#### STANDARD

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



4-12  
Slant

(USA) 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:**  
021-1620 **Slant 4-12S**, 4-12" Eminence spkrs, closed back cabinet, casters  
021-1621 **Straight 4-12S**, 4-12" Eminence spkrs, closed back cabinet, casters

(USA) Closed back cabinets, designed for use with Performer series amps. Covered in black tolex. 8 ohms. **Models:**  
021-1660 **GE-112**, 1-12" spkrs  
021-1662 **GE-412**, 4-12" spkrs, straight front w/"hidden" slant baffle

HM 4-12  
Slant



#### HM

(USA) The HM enclosures are wired for stereo or mono operation. Covered in black carpet. 16 ohms stereo, 8 ohms mono. **Models:**  
021-1609 **HM 1-12**, 12" Eminence spkr, mono only  
021-1618 **HM 4-12A Slant Front**, 4-12" Eminence spkrs, closed back cabinet  
021-1619 **HM 4-12B Straight Front**, same as 21-1618 except straight front

### BASS SPEAKER ENCLOSURES

#### BXR

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

BXR 115



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

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

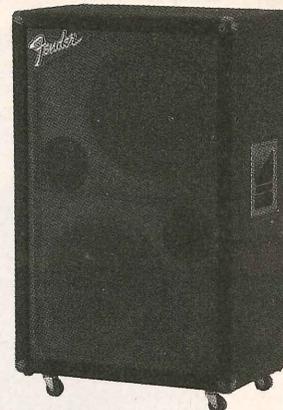
Specs: 250w RMS capacity, 15" spkr, 8 ohm imp; Features: Tolex covering w/reinforced corners, handles; **Models:**  
021-1600 **BXR 115**

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

#### HM

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

HM 215B  
Bass  
Enclosure



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

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

### AMP RACK MOUNT CABINETS

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

## Acoustic GUITARS

### CALIFORNIA SERIES

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



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



Body: Dreadnought style, Mahogany back and sides (except AG-20); Neck: Mahogany; **Models:**  
094-3910 **AG-10**, satin finish, Spruce top, RW frtbrd  
094-3915 **AG-15**, natural gloss finish, Spruce top, RW frtbrd  
094-3920 **AG-20**, natural gloss finish, Spruce top, RW back and sides, RW frtbrd  
094-4600 **Concord**, Spruce top, Bubinga frtbrd  
094-5001 **Newporter**, Mahogany top, RW frtbrd

- 094-5101 **Redondo**, Spruce top, RW frtbrd  
 094-5201 **Catalina**, Black, Spruce top, RW frtbrd

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

- 094-5105 **San Miguel**  
 094-5106 **San Miguel**, left-handed

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

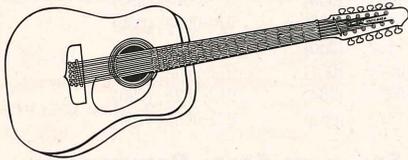
- 094-5110 **San Marino**

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

- 094-5301 **Malibu**

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

- 094-5410 **San Luis Rey**



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

- 094-4400 **Santa Maria**, 12-string, Spruce top, RW frtbrd

## SX SERIES

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



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

- 095-0600 **600sx**, laminated Honduras Mahogany back and sides, Indian RW fngbrd and bridge, Chrome diecast tuners

- 095-0800 **800sx**, laminated Honduras Mahogany back and sides, Indian RW fngbrd and bridge, Chrome diecast tuners

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

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

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

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

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

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



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

- 095-1500 **1500sx**, laminated Indian RW back and sides  
 095-1505 **1505sx**, Sunburst top finish, laminated Sycamore back and sides

# Acoustic/Electric GUITARS

## CALIFORNIA SERIES

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

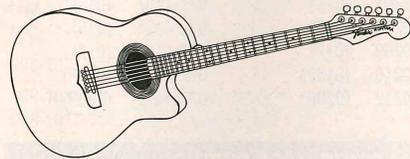


Body: Dreadnought style w/"soft" cutaway (rounded horn), Mahogany back and sides; Neck: Mahogany, RW frtbrd; E-tronics: Vol, Tone; **Models:**

- 094-3925 **AG-25**, satin finish Spruce top  
 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 1105sxe acoustic/electric features the same high quality construction as the SX series acoustics. Body: solid Spruce top, laminated Indian RW back & sides; Neck: African Mahogany, Mother of Pearl frtmrks; E-tronics: mono 2-way piezo pickup system, Mix, Vol, Tone, Bass; Other: Indian RW headstock, Gold diecast tuners; **Models:**

- 095-1105 **1100sxe**, Dreadnought shape, Ebony fngbrd & bridge, dot frtmrks

- 095-1600 **1600sxe**, Jumbo shape, Indian RW fngbrd & bridge, block frtmrks

## TELECOUSTIC SERIES



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

- 095-8000 **Telecoustic 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 **Telecoustic Custom**, solid Spruce top, Honduras Mahogany back/sides neck, no face dots, Fender/Schaller tuners w/Pearl buttons, active electronics [Vol, Bass boost/cut, Treble boost/cut], Pao Ferro/Ebony laminated bridge

## NYLON STRING



The 2100cx is an acoustic/electric nylon string guitar with a great feel and sound, both acoustically and electrically. Body: cutaway, solid Cedar top, Ovankol back and sides; Neck: Nato, RW fngbrd; E-tronics: Vol, Tone; **Models:**

- 095-2100 **2100cx**

AMPS

Acoustic GUITARS

Acoustic/Electric GUITARS

# STRINGS

## ELECTRIC GUITAR STRINGS

### PURE NICKEL WOUND

150's are the traditional electric guitar string, with a pure Nickel cover wrap—lightly rolled to reduce finger noise. Available in standard ball or Fender's exclusive Bullet end. **Sets, singles:**

#### Ball End Sets

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

#### Bullet End Sets

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

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

072-0310	(018)
072-0312	(020)
072-0314	(022)
072-0316	(024)
072-0318	(026)
072-0320	(028)
072-0322	(030)
072-0324	(032)
072-0326	(034)
072-0328	(036)
072-0330	(038)
072-0332	(040)
072-0334	(042)
072-0336	(044)
072-0338	(046)
072-0340	(048)
072-0342	(050)
072-0344	(052)
072-0346	(054)
072-0348	(056)

#### Bullet End Gauged Singles (3150's)

077-2214	(022)
077-2216	(024)
077-2218	(026)
077-2222	(030)
077-2224	(032)
077-2226	(034)
077-2228	(036)
077-2230	(038)
077-2232	(040)
077-2234	(042)
077-2236	(044)
077-2238	(046)
077-2240	(048)

### NICKELPLATED STEEL ROUNDWOUND DYNAMAXX®

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

#### Ball End Sets

073-1010	250XL,	008/011/014/022/030/038
073-1020	250L,	009/011/016/024/032/042
073-1025	250LR,	009/011/016/026/036/046
073-1030	250R,	010/013/017/026/036/046
073-1035	250RH,	010/013/017/032/042/052
073-1040	250M,	011/014/018P/028/038/048

#### Bullet End Sets

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

#### For "Floyd Rose" Tremolo Sets

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

### Ball End Gauged Singles (250's)

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

### Bullet End Gauged Singles (3250's)

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

### STAINLESS STEEL ROUNDWOUND

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

#### Ball End Sets

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

### STAINLESS STEEL FLATWOUND

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

#### Ball End Sets

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

### PLAIN GAUGED SINGLES

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

#### Ball End Gauged Singles

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

#### Bullet End Gauged Singles

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

## ELECTRIC BASS STRINGS

### NICKELPLATED STEEL ROUNDWOUND DYNAMAXX®

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

#### Sets

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

#### Sets, 5-string

Available with "high C" string (H), or "low B" string (L).

073-1767	1205H,	030/045/065/080/100
073-1765	1205L,	045/065/080/100/128

#### Sets, 6-string

Includes both "high C" and "low B" strings.

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

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

### STAINLESS STEEL FLATWOUND

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

#### Sets

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

### Gauged Singles

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

### STAINLESS STEEL ROUNDWOUND

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

#### Sets

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

#### Gauged Singles

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

### PURE NICKEL ROUNDWOUND

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

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

### NYLON TAPE WOUND

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

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

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

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

### 80/20 BRONZE WOUND

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

#### Ball End Sets

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

#### Bullet End Sets

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

#### Ball End Sets, 12 String

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

**Ball End Gauged Singles**

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

**Bullet End Gauged Singles**

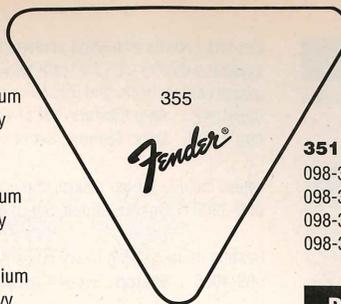
077-2314	(022)
077-2316	(024)
077-2318	(026)
077-2320	(028)
077-2322	(030)
077-2324	(032)
077-2326	(034)
077-2328	(036)
077-2330	(038)
077-2332	(040)
077-2334	(042)
077-2336	(044)
077-2338	(046)
077-2340	(048)
077-2342	(050)
077-2344	(052)
077-2346	(054)
077-2348	(056)

**355 Shape**

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

**358 Shape**

098-1729	Shell, Thin
098-1730	Shell, Medium
098-1731	Shell, Heavy
098-1929	White, Thin
098-1930	White, Medium
098-1931	White, Heavy



*actual sizes*

**351 Shape--Phosphorescent ("GLO")**

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

**DELRIN™ -- MATTE FINISH**

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

**323 Shape**

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

**346 Shape**

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

**347 Shape**

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

**351 Shape**

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

**355 Shape**

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

**358 Shape**

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

**390 Shape**

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

**NYLON -- MOLDED**

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

**351 Shape**

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

**COLORPIC™**

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

**351 Shape**

098-1129	Pink, Thin
098-1130	Pink, Medium
098-1131	Pink, Heavy
098-1229	Yellow, Thin
098-1230	Yellow, Medium
098-1231	Yellow, Heavy
098-1329	Red, Thin
098-1330	Red, Medium
098-1331	Red, Heavy
098-1429	Transparent Blue, Thin
098-1430	Transparent Blue, Medium
098-1431	Transparent Blue, Heavy
098-1529	Bright Blue, Thin
098-1530	Bright Blue, Medium
098-1531	Bright Blue, Heavy



**PICART™ SERIES**

PicArt picks include a wide array of shapes, colors, designs and surfaces. **Models:**

**346 Shape**

098-1017-008	Totem, Medium
098-1017-009	Totem, Heavy
098-1017-013	Mardi Gras, Medium
098-1017-014	Mardi Gras, Heavy

**351 Shape**

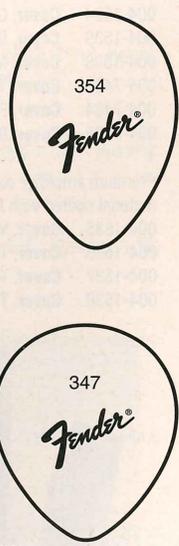
098-1017-001	Tattoo GLO, Thin
098-1017-002	Tattoo GLO, Medium
098-1017-003	Tattoo GLO, Heavy
098-1017-004	Myth Metal, Thin
098-1017-005	Myth Metal, Medium
098-1017-006	Myth Metal, Heavy
098-1017-012	Jungle, Heavy
098-1017-017	Mardi Gras, Medium
098-1017-018	Mardi Gras, Heavy

**355 Shape**

098-1017-010	Totem, Medium
098-1017-011	Totem, Heavy
098-1017-015	Mardi Gras, Medium
098-1017-016	Mardi Gras, Heavy

**358 Shape**

098-1017-007	Myth Metal, Extra Heavy
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**DELRIN™ -- MOLDED**

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

**351 Shape--NEONPIC™ ("Neon")**

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

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

**CLASSICAL GUITAR STRINGS**

**NYLON CLASSICAL**

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

**Tie End Sets, Clear**

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

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

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

**CELLULOID**

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

**346 Shape**

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

**351 Shape**

098-1029	Confetti, Thin
098-1030	Confetti, Medium
098-1031	Confetti, Heavy
098-1032	Confetti, Extra Heavy
098-1629	Shell, Thin
098-1630	Shell, Medium
098-1631	Shell, Heavy
098-1632	Shell, Extra Heavy
098-1829	White, Thin
098-1830	White, Medium
098-1831	White, Heavy
098-1832	White, Extra Heavy

**354 Shape**

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



STRINGS

PICKS

## PICKPACKS

A handy re-sealable pack of 12 celluloid pics featuring a new Fender logo. **Models:**

### 351 Shape

098-1029-049	Confetti, Thin
098-1030-049	Confetti, Medium
098-1031-049	Confetti, Heavy
098-1032-049	Confetti, Extra Heavy
098-1629-049	Shell, Thin
098-1630-049	Shell, Medium
098-1631-049	Shell, Heavy
098-1632-049	Shell, Extra Heavy
098-1829-049	White, Thin
098-1830-049	White, Medium
098-1831-049	White, Heavy
098-1832-049	White, Extra Heavy

# ACCESSORIES



## Books

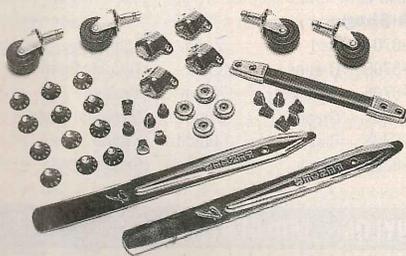
For every musician's library. **Models:**

099-5000	Fender Stratocaster, 40th Anniversary Edition
099-5001	Guitar Identification
099-5002	Fender Chord Finder
099-5003	Guitar Method, Fender Edition
099-5004	The Fender Bass
099-5005	The Fender Telecaster
099-5006	The Fender Book, Complete History
099-5007	Guitar Classics, Strat, Volume I
099-5008	Guitar Classics, Tele, Volume I
099-5009	Guitar Classics, Bass, Volume I
099-5010	Ultimate Chord User's Guide

## VIDEO

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

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



## AMPLIFIER HARDWARE

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

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

099-0948	Amp Handle, w/Hardware
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30 Fender Frontline

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 amps from wear and tear. Black except where noted. **Models:**

002-9880	Cover, Champ 12
002-9881	Cover, Deluxe 112, Performer 650, Deluxe 85
002-9883	Cover, Princeton 112, Eighty-Five
002-9885	Cover, '65 Twin, Ultra Chorus, The Twin, Pro 185, Power Chorus
002-9886	Cover, Dual Showman Top
002-9887	Cover, all 4-12 Enclosures
002-9888	Cover, Performer 1000, Stage 112SE, 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, Blues DeVille (Brown)
003-7966	Cover, '63 Vibroverb (Brown)
003-7967	Cover, BXR 300C
004-0155	Cover, Champ 25SE
004-0155	Cover, Champ 25
004-1529	Cover, Champion 110
004-1531	Cover, Performer 1000 Head
004-1532	Cover, Concert
004-1533	Cover, Super
004-1534	Cover, GE 4-12 Enclosure
004-1539	Cover, BXR 100
004-1598	Cover, M-80 Bass
004-7483	Cover, '65 Deluxe Reverb
004-7484	Cover, Pro Junior (Brown)
004-7485	Cover, Blues Deluxe (Brown)

Premium amplifier covers made of Fleece-backed Boltaflex™ material coated with PreFixx™ protective finish. **Models:**

004-1535	Cover, Vibro-King
004-1536	Cover, Tone-Master Head
004-1537	Cover, Tone-Master 2-12 Enclosure
004-1538	Cover, Tone-Master 4-12 Enclosure



## AMPLIFIER TUBES

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

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



## ELECTRONIC PRODUCTS

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

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

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

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

The MS-8 MIDI Switcher can be programmed to turn effects on/off, control amp footswitch functions, and more. Features: 8 programmable switches, 128 user programs, MIDI in/out thru, transmits on 5 assignable MIDI channels, MIDI mapping; **Models:**

023-9100	MS-8 MIDI Switcher
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## FENDER-MONSTER CABLES

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

### Instrument

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

### Loudspeaker (16 gauge)

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

### Microphone

099-5075	Pro 200, 30 ft.
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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
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Polish, safe for use on all instruments. **Models:**

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

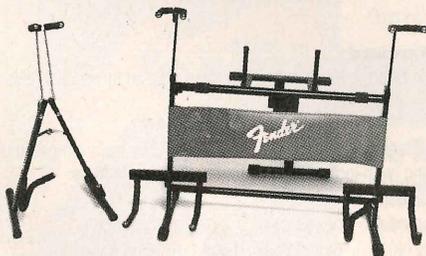
For electrics or acoustics. Include sharp/flat/in-tune LEDs, in/out jacks and microphone. **Models:**  
 023-9996 **AX-5000 Chromatic Automatic Tuner**, variable "A" reference (435-446Hz), chromatic pitch display  
 023-9997 **TX-1000 Automatic Guitar/Bass Tuner**, 6 pitch indicators

### 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). Woven strap has "running" Fender logo. **Models:**  
 099-0670 **Bronco Cowhide Strap**, 3" super comfort  
 099-0671 **Woven Strap**, Black/Gray  
 099-0678 **Monogrammed Strap**, Gray Neon  
 099-0679 **Monogrammed Strap**, Orange Neon  
 099-0680 **Monogrammed Strap**, Black Neon  
 099-0681 **Monogrammed Strap**, Black  
 099-0682 **Monogrammed Strap**, Red  
 099-0683 **Monogrammed Strap**, White  
 099-0684 **Vintage Strap**, Slim, Black  
 099-0685 **2 1/2" Poly Fender Logo Strap**  
 099-0686 **2 1/2" Poly Strat Logo Strap**  
 099-0688 **Tweed Strap**, 3" super comfort

### STRAP SECURITY LOCK SYSTEMS

Provides a secure connection between strap and guitar, but snaps on and off easily at the touch of a button. Chrome covered. **Models:**  
 099-0690 **Locks**  
 099-0691 **Buttons**



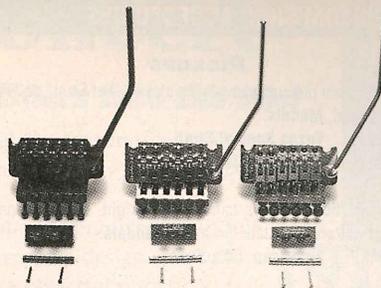
### GUITAR AND AMP STANDS

Guitar Stand features sturdy construction for safety. Black w/ padded supports. **Models:**  
 099-1800 **Electric Guitar Stand**  
 099-1810 **Acoustic Guitar Stand**

Amp/Guitar Stand features sturdy construction for safety. Black w/padded supports. **Models:**  
 099-1820 **5-piece Electric Guitar Stand**  
 099-1821 **5-piece Acoustic Guitar Stand**

Amp/Guitar Stand raises amp at any angle, holds 1 or 2 guitars, folds up for portability. **Models:**  
 099-1825 **Amp/Guitar Stand, small**, amps to 22.5"  
 099-1826 **Amp/Guitar Stand, large**, amps to 27.45"  
 099-1827 **Additional Electric Guitar Holder**  
 099-1828 **Additional Acoustic Guitar Holder**

"Swivel" design safely holds instruments with any headstock, surgical tubing protects finish. **Models:**  
 099-1850 **Guitar Hanger**, slatwall  
 099-1860 **Guitar Hanger**, screw plate mount



### FLOYD ROSE BRIDGES

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

#### Bridge Assemblies

Floyd Rose PRO tremolo bridges offer Floyd's most recent innovations, like low profile construction for playing comfort. Order nut to match your specific guitar; **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: 1 1/16"; Height: .225"; Spacing: 1.30; Radius: 10". **Models:**  
 199-6811 **FR #1** nut assembly

Average Vintage Stratocaster width. Width: 1 5/8"; Height: .225"; Spacing: 1.37; Radius: 10". **Models:**  
 199-6812 **FR #2** nut assembly

Wide nut, narrow spacing for binding. Width: 1 11/16"; Height: .275"; Spacing: 1.40; Radius: 10". **Models:**  
 199-6813 **FR #3** nut assembly

Wide width, wide space. Width: 1 11/16"; Height: .275"; Spacing: 1.43; Radius: 10". **Models:**  
 199-6814 **FR #4** nut assembly

Extremely wide. Width: 1 3/4"; Height: .275"; Spacing: 1.50; Radius: 10". **Models:**  
 199-6815 **FR #5** nut assembly

Same as Nut #2, but with bullet nut relief. Width: 1 1/16"; Height: .225"; Spacing: 1.30; Radius: 10". **Models:**  
 199-6816 **FR #6** nut assembly

Same as Nut #2, but with bullet nut relief. Width: 1 5/8"; Height: .225"; Spacing: 1.37; Radius: 10". **Models:**  
 199-6817 **FR #7** nut assembly

Same as Nut #4, but flatter radius. Width: 1 11/16"; Height: .225"; Spacing: 1.43; Radius: 15". **Models:**  
 199-6818 **FR #8** nut assembly

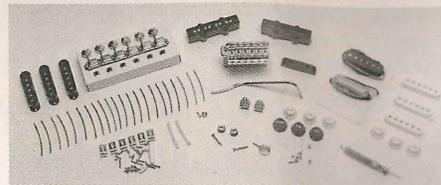
#### Nut Assemblies—PRO

Average Vintage Stratocaster width. Width: 1 5/8"; 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: 1 11/16"; Height: .275"; Spacing: 1.43; Radius: 10". **Models:**  
 199-6814 **FR #4** nut assembly, available in Chrome (110), Gold (210) and Black (310)

Same as Nut #4, but flatter radius. Width: 1 11/16"; Height: .225"; Spacing: 1.43; Radius: 15". **Models:**  
 199-6818 **FR #8** nut assembly, available in Chrome (110), Gold (210) and Black (310)

### ORIGINAL ACCESSORIES



### HARDWARE

#### Vintage

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

099-2010 **String Guide**, Vintage Stratocaster  
 099-2011 **String Guide**, Vintage Telecaster  
 099-2012 **String Guide**, Vintage P-Bass & J-Bass  
 099-2013 **Strap Button**, Vintage Gtr & Bass  
 099-2014 **Fret Wire**, Vintage Guitar  
 099-2015 **Fret Wire**, Vintage Bass  
 099-2016 **Pckgrd Screws**, Vintage Gtr & Bass  
 099-2034 **Pickup Covers**, 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  
 099-1368 **Stratocaster Aged White Accessory Kit**  
 099-2036 **Thumbrest**, Precision & Jazz Bass  
 099-2037 **Pickup Covers**, Vintage Precision Bass  
 099-2038 **Pickup Covers**, Vintage Jazz Bass  
 099-2039 **Tremolo Arm**, Vintage Stratocaster  
 099-2040 **Machine Heads**, Vintage Strat/Tele  
 099-2041 **3-Way Switch**, Vintage Stratocaster/Tele  
 099-2042 **Bone Nut**, Vintage Stratocaster & Telecaster  
 099-2049 **Tremolo Bridge**, Vintage Stratocaster  
 099-2051 **Bridge Sections**, Vintage Stratocaster  
 099-2055 **Control Plate**, Chrome, Jazz Bass  
 099-2056 **Dome Knobs**, Vintage Tele  
 099-2058 **Control Plate**, Vintage Telecaster

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

099-0810 **Tele Bridge Kit**

#### American Standard

099-1367 **5-Way Selector Switch**, Strat  
 099-2050 **Tremolo Bridge**, American Std.  
 099-2052 **TBX Tone Control Kit**  
 099-2053 **Guitar Cable**, American Std., 10 ft.  
 099-2054 **Tremolo Arm**, American Standard

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

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

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

099-0815 **Wilkinson Nut**, 9 to 42 string gauge  
 099-0812 **LSR Nut**, universal, 9 to 52 string gauge

## PICKGUARDS

### Vintage

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

- 099-2017 **Pickguard**, '57 Stratocaster, 1-ply, white
- 099-2018 **Pickguard**, '62 Stratocaster, 3-ply, white
- 099-2019 **Pickguard**, '52 Telecaster, 1-ply, black
- 099-2020 **Pickguard**, '57 Precision Bass, gold
- 099-2021 **Pickguard**, '62 Precision Bass, 4-ply, shell
- 099-1361 **Pickguard**, Precision Bass, 3-ply, white
- 099-2022 **Pickguard**, '62 Jazz Bass, 4-ply, shell

### American Standard

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

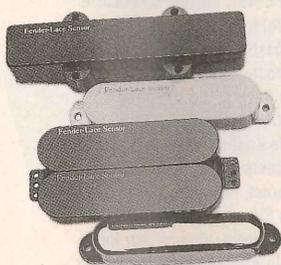
### FINE TUNE LOCKING NUTS

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

### PICKUPS

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

- 099-2043 **Pickup**, '57 and '62 Stratocaster
- 099-2044 **Pickup**, Neck, Vintage Telecaster
- 099-2045 **Pickup**, Bridge, Vintage Telecaster
- 099-2046 **Pickup**, Precision Bass
- 099-2047 **Pickup**, Neck, Vintage Jazz Bass
- 099-2048 **Pickup**, Bridge, Vintage Jazz Bass



### FENDER-LACE SENSORS

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

#### Stratocaster

- 099-2000 **Gold Strat™**, Blk, Wht
- 099-2001 **Blue Strat™**, Blk, Wht
- 099-2002 **Red Strat™**, Blk, Wht
- 099-2003 **Silver Strat™**, Blk, Wht

#### Telecaster

- 099-2065 **Blue Tele Bridge**, Blk
- 099-2066 **Red Tele Bridge**, Blk
- 099-2067 **Silver Tele Neck**, Chrome
- 099-2068 **Blue Tele Neck**, Chrome

#### Bass

- 099-2006 **Silver J-Bass™** [Neck], Blk
- 099-2007 **Silver J-Bass™** [Bridge], Blk
- 099-2008 **Silver P-Bass™**, Blk

#### Dually's

Drop-in replacements for traditional humbucking mounting.

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

#### Acoustic

Easy mount, drop-in units for acoustic guitars.

- 099-2080 **Bronze Acoustic**, Blk

## CUSTOM SHOP ACCESSORIES

### PICKUPS

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

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

American '50's pickups capture the bright, sparkly tone of vintage guitars from late '54 to '59. **Models:**

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

### PICKGUARDS

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

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

### GIG BAGS

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

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

### STRAPS

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

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

### PICKS

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

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

## CASES

### ACOUSTIC GUITAR

Hardshell and molded 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
- 091-9462 **Hardshell Case**, fits: Montara
- 091-9463 **Molded Case**, fits: 1000sx, 1100sx, 1105sxe, 1200sx, 1300sx
- 091-9464 **Molded Case**, fits: 1500sx, 1505sxe, 1600sx
- 091-9466 **Rectangular Wood Case**, fits: Telecoustics

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

- Ultra**
- 004-7299 **Ultra Molded Shaped Case**, dark oxblood outside, blond plush inside, goldpltd hrdwr, fits: Strats and Teles (Rt Hnd only)

### Deluxe

- 002-3637 **Tweed Case**, Strat, Tele (Rt hnd only)
- 004-0901 **Deluxe Molded Shaped Case**, heavy duty hrdwr, fits: all Strats and Teles
- 003-6555 **Hardshell Case**, gray textured Tolex outside, fits: Strats and Teles
- 003-8977 **Hardshell Case**, black Tolex outside, fits: Strats and Teles
- 002-5917 **Hardshell Case**, black Tolex outside, fits: Jazzmaster and Jaguar
- 004-0158 **Hardshell Case**, black Tolex outside, fits: Mustang
- 002-8586 **Hardshell Case**, black Tolex outside, fits: Stratocaster XII

### Standard

- 004-0900 **Molded Shaped Case**, fits: all Strats and Teles

### BASS GUITAR

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

- Deluxe**
- 002-3640 **Tweed Case**, J-Bass (Rt Hand only)
- 002-3639 **Tweed Case**, P-Bass (Rt Hand only)
- 002-5781 **Hardshell Case**, J-Bass, P-Bass (Lft Hnd only)
- 002-5001 **Hardshell Case**, fits 32" Precision Bass
- 002-5873 **Hardshell Case**, fits 32" P-Bass (Lft Hnd only)

### Standard

- 004-1592 **Standard Molded Shaped Case**, fits: Jazz Basses and Precision Basses (Rt Hnd only)

### GIG BAGS

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

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

### BRIEFCASES

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

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

### EFFECTS BAG

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

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

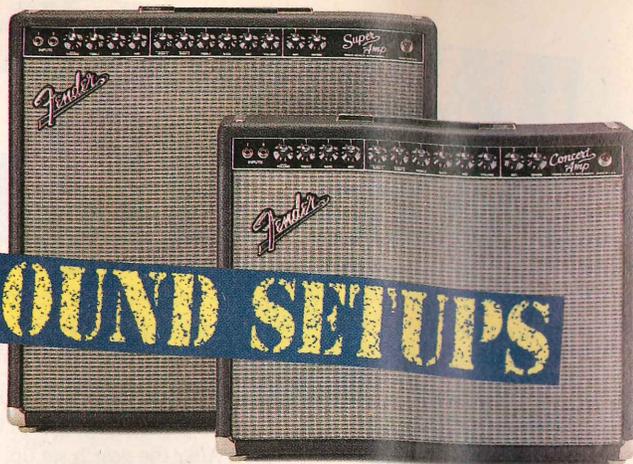
# Super and Concert

## Fender Takes Their Classic Amplifiers Into the 90s!

Innovative amplifiers that augment the traditional Fender sound with some sensible technological updates, the Super and Concert allow players to compete in today's sophisticated music world.

Both amps boast all-tube circuitry, including a tube-driven reverb with full size pan. And at 60 watts RMS, the Super (with 12" custom-design speaker) and Concert (four 10" "blue" Alnico speakers) pack a powerful punch.

Two channels, and a switchable dual gain setup in the Drive channel give the models a sonic range from lush clean tones to smooth distortion. And you'll appreciate the variable effects loop with mix control, and line out jack and external speaker jacks for the convenience and versatility they offer. A 3-button footswitch is included (channel select, drive select, and reverb on/off).



# SOUND SETUPS

NORMAL CHANNEL

DRIVE CHANNEL

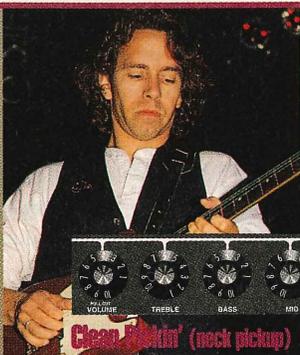
### PURE COUNTRY

PLAYER: **MIKE McADAMS**

BANDS: **Radney Foster; Mary-Chapin Carpenter; Steve Earle**

INSTRUMENT USED: **Vintage Strat** with with vintage single-coil pickups

SOUND: Mike is adept at controlling the sound from his guitar, so he often has his amp set for distortion, then uses his technique to bring it out as needed. And of course as a country player, his clean sound must be brilliant.



**Cranked Old Fender (bridge pickup)**



**Vintage British (bridge pickup)**

### SAN ANTONIO STYLE

PLAYER: **JAMES PENNEBAKER**

BANDS: **Lee Roy Parnell; Delbert McClinton**; recorded with **Freddie Fender, Jimmie Dale Gilmore**, and others

INSTRUMENT USED: **'57 Stratocaster** with vintage single-coil pickups

SOUND: Because of his background in blues (he grew up in Texas, influenced by such players as Albert Collins and Albert and Freddie King!), James likes his sounds to be right on the edge, ready to break up if he digs in on the guitar.



**Honky Tonk (middle pickup)**



**Semi-clean Crunch (bridge pickup)**



**Lead Crunch (bridge pickup)**

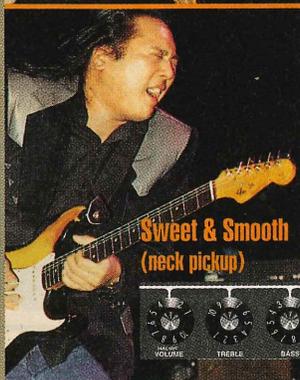
### BIG CITY BLUES

PLAYER: **ALAN (B.B. CHUNKING) MIRIKITANI**

BANDS: **B.B. and the Screaming Buddha Heads**

INSTRUMENT USED: **Vintage Stratocaster** with vintage single-coil pickups

SOUND: Alan's experience in rock bands combined with his love for the traditional blues genre has given him a hybrid playing style which calls on both. His tone has to have a good bite, while retaining the woody sound of a vintage Stratocaster.



**Sweet & Smooth (neck pickup)**



**Texas Blues (middle and bridge pickups)**



**Blues Blaster (bridge pickup)**

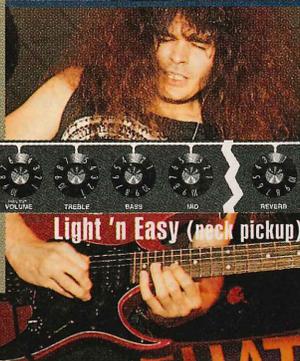
### HARD AND HEAVY

PLAYER: **VINNIE MOORE**

BANDS: Solo artist; **Alice Cooper**

INSTRUMENT USED: Fender Talon with two single-coil pickups (neck, mid) and a Dimarzio humbucker (bridge).

SOUND: With an extended musical vocabulary that encompasses everything from gutsy blues riffs to lightning-fast runs, Vinnie's sound must be beefy, but have enough clarity to let individual notes come through.



**Light 'n Easy (neck pickup)**



**Rock Rhythm (bridge pickup)**



**Metal Madness (bridge pickup)**

# LEARNING CURVE

## Aim High!

By Mark Duncan

Now a field product specialist for Fender, **Mark Duncan** has worked in sound reinforcement for almost 20 years. He's also a fine blues-rock guitar player.



**Y**ou've finally landed a great gig at a place you always wanted to play. After the gear is set up, you stand back to admire your work. All of a sudden it hits you: unless a midget convention shows up that night, most of the highs from the P.A. system are going to get eaten up by the bodies in the front row; leaving the rest of the audience to wonder why you've apparently chosen to place humongous wads of cotton in front of your speaker enclosures.

Should you curl up into the fetal position and bemoan your fate? Of course not! Just read the following article, which describes...

### Why You Should Use Speaker Stands

**I**f you've attended concerts in the last few years, you've probably noticed that most large venues now feature "flying" loudspeaker systems.

These not only solve the aforementioned problem of high frequency loss, but they also afford the listeners an unblocked view of the musicians on stage. However, "flying" systems are not always feasible in small clubs and other halls where bands play.

To achieve the same benefits, loudspeakers can be placed "in



the air" by using tripod stands. With the speakers elevated, the sound travels farther because it's not absorbed by the audience members in the front. And, since the sound is coming from overhead, the people in front are not forced to endure severely high sound levels.

With the increased efficiency, your system does not have to be pushed as hard to achieve the same volume, which results in more clarity overall.

### When (And When Not) To Use Stands

**I**f you have the room, good solid stands, and a firm, level surface on which to place them, you should elevate your speakers whenever possible (and practical!). Some loudspeakers, however, can not (or should not) be used on speaker stands.

Speaker enclosures with two or more low frequency drivers should be placed on the floor, because the extended low frequency vibrations could cause the speaker stand to shift and/or fall over. Plus,



with the heavy drivers, the enclosure would probably exceed the weight limit of the stands.

Generally, speakers that are meant to be placed on stands will have a socket which allows them to be pole-mounted; if they don't, check the owners manual, or ask a qualified service person to see if the sockets should be added.

### Splitting Your System

**I**n some cases, such as if you are using subwoofers, you may want some of your speaker enclosures on the floor, and some of them elevated.

Some systems are adapted to this purpose, and allow you to pole-mount the full-range enclosures directly onto the subwoofer cabinets, thus saving space.

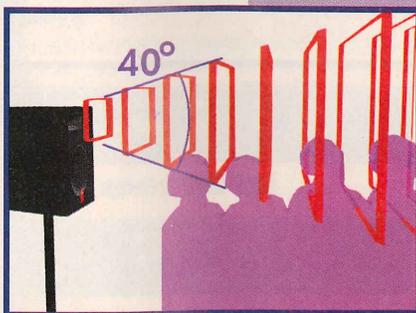


### How High Should Your Speakers Be?

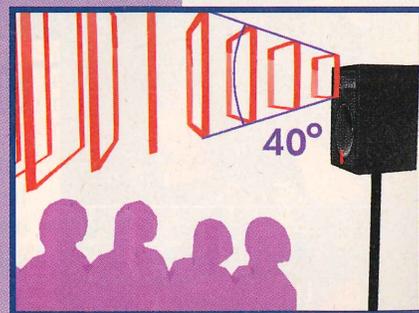
**S**peakers should be high enough so the listeners have a clear "line of sight" to them.

Try walking to the back of the room you will be playing in, then have someone adjust the height of the stands. Make sure you could clearly see the horns of the loudspeakers even with the room full of people.

Don't place the speakers any higher than necessary to achieve this though—if they are up too far, the high frequencies will go over the heads of the audience, thus defeating the purpose of the stands. Also, the less the speaker is raised up by the stand, the sturdier the whole unit will be.

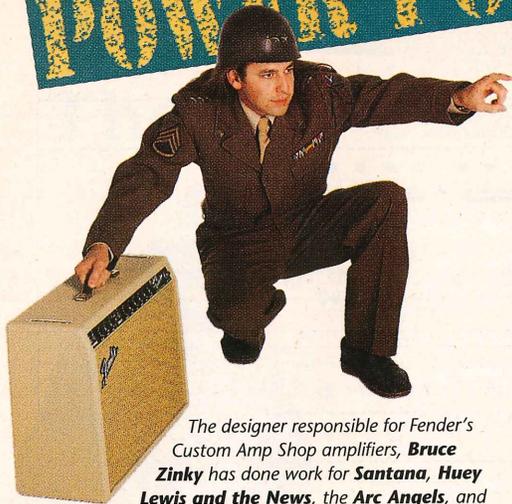


Right!



Wrong!

# POWER POINTS



The designer responsible for Fender's Custom Amp Shop amplifiers, **Bruce Zinky** has done work for **Santana, Huey Lewis and the News, the Arc Angels, and Chris Isaak**, to name a few.

# Send In The Loops!

By Bruce Zinky

Once upon a time, there were electric guitars and amplifiers. Loud and beautiful. Then some wise guy comes up with special effects boxes that you'd place *between* your guitar and amp. These effects added new and different sounds to the guitar. Trouble was, these effects often added hisses, pops and buzzes to your sound as well. No way to run a musical operation!

Luckily (for you!) there are now Effects Loops. Effects Loops let you put effects into the signal *after* most of the amplifying has already been done. This way, the noises, etc., in the effects don't come through the speakers as loud.

Want further instruction? Then read on!

## Setup Possibilities

**1** Place your effects in different orders to vary your tone. For instance, with an overdrive sound a reverb run in the effects loop will add lushness (the same reverb placed *before* the amp's overdrive will sound like slop).



**2** Some Effects Sends can be used as outputs to go to other amps. So, for instance, an amplifier with built-in reverb could go into the input of another without it, allowing

you to play through two amps and have the first amp's reverb coming out of both!

**3** With a stereo loop, you could put effects on one channel only, or different effects on both channels.

Etc.—Many low level sends can be used in similar ways. Don't be afraid to try different setups to get your best sound.

**4**

## Types Available

### SERIES

A series effects loop is the most common type. It will probably be labeled Preamp Out/Power Amp in or Effects Send/Effects Return, and may have a level switch which varies the signal level out of the effects send (what goes into the effects) and adjusts the effects return level to complement the effects send level. The three most popular levels are listed below (if unsure what you have, check the manual or ask a qualified technician):

- 20db** Basic stomp-box effect level. Equivalent to the output from a vintage Strat or Tele.
- 10db** Equivalent to the level from many high-output active pickups or electronic keyboards. Most rack type effects work best at this level.
- +4db** Very high level—around 2 volts. Line level, professional PA and studio level. High end rack mount processors are about the only units that work well here.



### PARALLEL

Parallel effects loops invariably have a knob called "mix" or "effects mix." This type of loop has many of the features of the series loop with one big advantage: the signal that passes through the amp can be mixed with the signal going through the effects. You thus have control of amp/effect balance from the front panel of the amplifier, allowing you to "mix" between effected sound and straight guitar tone quickly and easily.

### STEREO

If you want to run a true stereo effect through one amplifier, you'll need a stereo effects loop, which has two sends and returns. (Amplifiers like this have two separate power amps built in).



## The Value Of Good Cables!

**IMPORTANT TIP:** save yourself lots of grief and buy good quality shielded cables. I can't tell you how many times I've seen players—from garage bands to arena rockers—hampered by faulty patch cords. Either they fail altogether or sound bad, fail intermittently then fail altogether.



Amps such as the Princeton Chorus and Ultra Chorus have series stereo effects loops.

# Brace Yourself!

By Pete Anderson

Although my roots are in blues and R&B music, I always found country much more lucrative—and a heck of a lot of fun! Especially bluegrass, with its fast and furious pace and allowance for so many “outside” note choices.

However, bluegrass music is built around a lot of pull-offs and hammer-ons from open strings, which pretty well ties it to a few convenient keys like “D” and “G”. That is why I developed the technique shown here, where in you utilize your first finger as a “brace,” so that you literally move the open position anywhere on the fretboard.

This particular riff is built on the “G” chord form, but moved up 9 frets, so it is actually in the key of “E”.

(You could get the same effect with a capo, but again that limits your ability to move around the fretboard.)

Notice the extra chord tones (like the dominant seven, which is greatly emphasized) and the “outside” notes (like the minor 3rd), both of which add to the distinctive bluegrass sound.

Another useful technique is the hybrid picking featured in this lick: using a standard flatpick in conjunction with the fingers of the right hand. Adopted years ago by players like Danny Gatton and Albert Lee, this style allows you to switch between standard strumming and a fingerpicking feel instantaneously. Good luck!

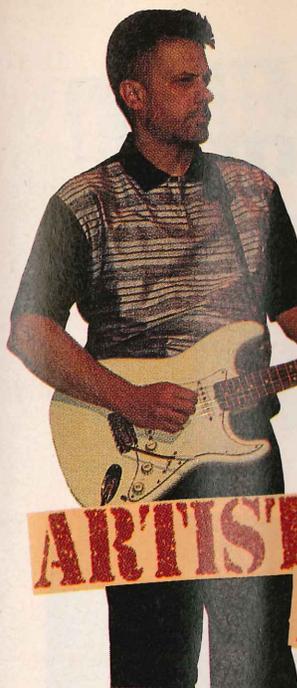
T	h	h	9	11	9	h	h	9	10	9	12					
A	9	11	12	12	12	9	11	12	12	10	9					
B																
left hand	1	3	4	1	4	3	1	4	1	3	4	1	4	2	1	4
right hand	v		2	v	2		2	2		2	v	2		2		
rhythm pattern												etc.				

T	h	h	9	10	9	12	10	9	12	10	9	12	10	9	12	
A	9	10	12	12	10	9	12	10	9	12	10	9	12	10	9	
B																
left hand	1	2	4	1	4	2	1	4	2	1	4	2	4	2	1	4
right hand	2		2	v	2		v	2		v	2		v	2		v
rhythm pattern																

T	10	9	12	9	s	p	9	9	h	h	9		
A					12	11	9		11	12			
B													
left hand	2	1	4	1	4	4	1	1	1	1	3	4	1
right hand	2		v	2	v		v	2		v	2		2
rhythm pattern													

## SYMBOLS

Left Hand: s = slide p = pull-off h = hammer-on  
Right Hand: v = down pick 2 = second finger



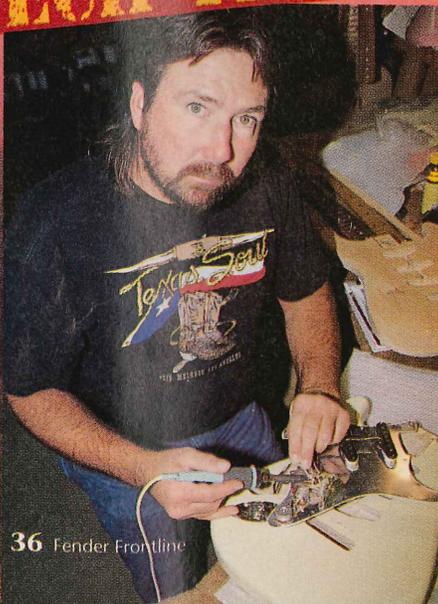
**Pete Anderson** not only plays guitar for **Dwight Yoakam**, he also produces the albums as well. In addition, he boasts production credits for **Rosy Flores**, **Michelle Shocked**, the **Meat Puppets**, and **Blue Rodeo**, to name a few.

## ARTIST ADVICE

# Hot Setup: 3 Sounds From 1 Dually!

By Alan Hamel

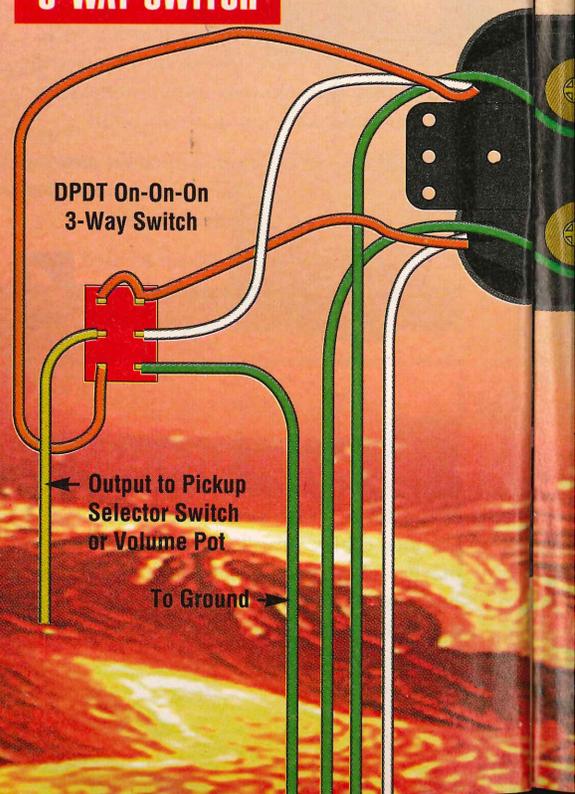
## TECH TIPS



Here's a hot setup for those of you that have humbucking pickups installed on their guitars that wish (more times than not) they could get a Strat or Tele single coil pickup tone. Even the big buck aftermarket humbuckers that supposedly were designed for series/split/parallel wiring fall short. With a 3-position

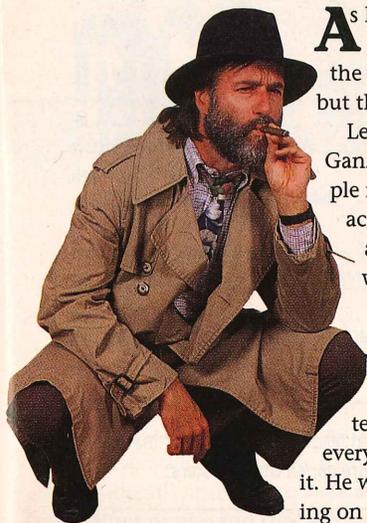
Master builder **Alan Hamel** has been working on guitars for over 20 years, and has played bass for even longer.

## 3-WAY SWITCH



# THE ACCESSORIZER

## The Nut Case By Iler Ganz



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

As I looked happily at the new LSR Nut package in my office, I thought about the past year. Sure things were great now, but they hadn't started off that way.

Let me explain. The name's Ganz. Iler Ganz. My game is investigation. When people need to know about strings, picks and accessories, they call me. A few months ago, I'd been hired by two clients, both with similar aims.

David was a down and out guitarist in a band that was going nowhere fast. Seems he couldn't get used to a double-locking system, but his radical tremolo technique put his axe badly out of tune every song—and the audience wasn't buying it. He was looking for a miracle. He was counting on me. And I hadn't a clue where to start.

Until, that is, Steve dropped into my office one hazy afternoon. I could tell right away this guy was smooth, and he knew it, too. "I've got all the latest gear," he began without preamble. "Rack effects, wireless system, you name it. My guitar is a Strat Plus. Locking keys, American Standard tremolo, the works. But I'm looking

for a new nut—one that will keep a guitar in tune even more effectively during whammy bar operation."

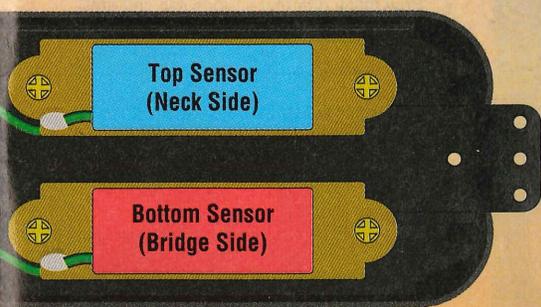
"So what's your beef," I replied, in no mood to listen to this peacock. "Sounds like you just buy a guitar with this new nut." At that his face fell, and his manner changed from proud to pitiful. "I can't," he mumbled. "I've looked everywhere, and haven't been able to find what I want. That's why I'm here."

My investigations in this case, along with others at Fender, led to the fortuitous union between Fender and the inventor of the new LSR nut. This unit has hardened chrome steel balls under each string that allow nearly friction-free movement—essential when using a tremolo system.

Luckily for Dave and Steve, it's now offered exclusively by Fender: complete with everything needed to retrofit earlier Strat Plusses, or replace almost any standard bone nut. And installation is fairly simple. Dave took care of it himself. Steve had the Fender authorized service tech do it. Both of their careers are currently flourishing. And I can finally get a good night's rest...



### BOTTOM VIEW



on/on/on mini 3-way switch and a Fender-Lace Sensor Dually you've got better than the best of both worlds.

A brief description of the Dually is in order to help you understand why this pickup is so unique. First off, each coil is a discreet, completely shielded noise-free single-coil-sounding pickup designed to be used by itself for that classic Fender sound, or wired in series for a fatter humbucking tone.

There are 4 different models of

Fender-Lace Sensor Dually's (see the fall '93 issue of *Frontline*) each with a distinctive sound of its own. As you can imagine, when combined with other pickups, or another Dually, the tonal variations are limitless.

The wiring diagram I have included for you do-it-yourselfers gives you the most versatile tone from your Dually. For those of you unsure of your skills with a soldering iron, please consult an authorized Fender service center.

### TOP VIEW



You Can WIN  
This...

# '54 CUSTOM SHOP STRATOCASTER

Autographed by Strat Artists!

A reverent nod to the guitar that started it all, this Custom Shop 1954 Stratocaster celebrates the very first Stratocaster ever made. We took it to some notable Stratocaster players, and had them further immortalize it by adding their signatures. Just by filling out and sending in the entry blank at the right of this page, you could win this one-of-a-kind instrument. Good luck!

## HERE'S HOW YOU CAN WIN!

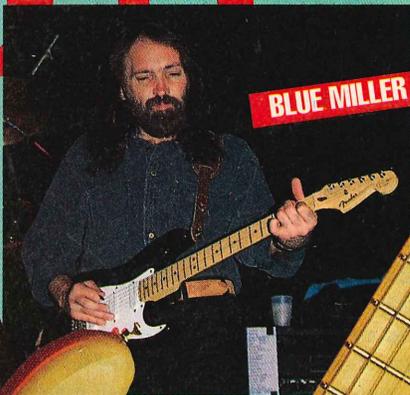
Answer the 10 questions  
in this survey.

Mail us this questionnaire,  
or a copy, by May 1.

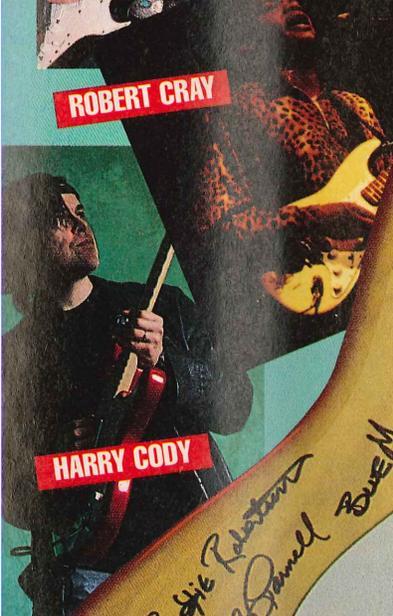
If we pull your name, you win!  
NOTE: You must complete all



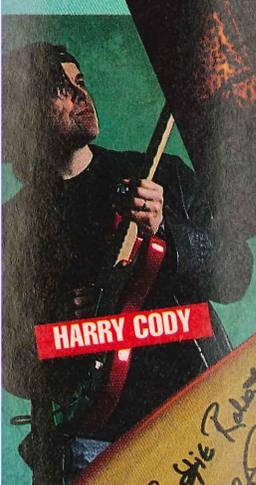
TRAVIS TRITT



BLUE MILLER



ROBERT CRAY



HARRY CODY



PAUL RODGERS



ROBBIE ROBERTSON



LEE ROY PARNELL

1. What are the gauge ranges of the two new sets of Dynamaxx guitar strings?  
\_\_\_\_\_
2. Name at least 4 of the 6 artists that have signature series Stratocasters:  
\_\_\_\_\_
3. Which amp did Boy Howdy guitarist Cary Parks use on the Crook and Chase show?  
\_\_\_\_\_
4. Name at least two Fender amplifiers that have stereo effects loops:  
\_\_\_\_\_
5. What color are the Lace Sensors on Jeff Beck's signature Stratocaster?  
\_\_\_\_\_
6. List at least three innovations introduced by the Stratocaster (in 1954):  
\_\_\_\_\_
7. How many different sounds can you get from one Lace Sensor Dually?  
\_\_\_\_\_
8. What special feature does Marty Stuart's new Telecaster have?  
\_\_\_\_\_
9. Name at least three Custom Shop Accessories:  
\_\_\_\_\_
10. What is the name/number of Fender's new acoustic/electric classical guitar?  
\_\_\_\_\_

Send to: **FRONTLINE 1954 Strat**  
11999 San Vicente, Suite 401  
Los Angeles, CA 90049

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone # \_\_\_\_\_

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

# Friends In Low Places

By Jack Schwarz

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

**NEWSFLASH!**

It was a crazy weekend. The weather couldn't make up its mind to rain or not, leaving the sky that mottled black and gray color that seems to breed gloom like some manic-depressive meteorological rabbit. To top it all off, I had gotten lost on my way to the music store where I was supposed to be working that day, ending up in an alley that was even darker than the surrounding streets.

Suddenly, three guys appeared in the alley in front of me, and the belligerent tone to their stance warned me that it was time to backtrack. Fast. But as I swung around to retrace my steps, a dude stepped out of the shadows and blocked my exit.

How tough was this guy? Let's just say that the hobnailed combat boots adorning his size

14 feet were the friendliest part of his appearance—it just went downhill from there.

As he headed toward me my blood ran cold, my knees turned to jelly, and my teeth attempted a pretty good imitation of a very active set of brazilian castanets. "There's something I'm looking for," the stranger rasped, "and I think you can help me."

"Me?" I gulped, trying to swallow past my heart, which seemed to have lodged itself firmly in my esophagus.

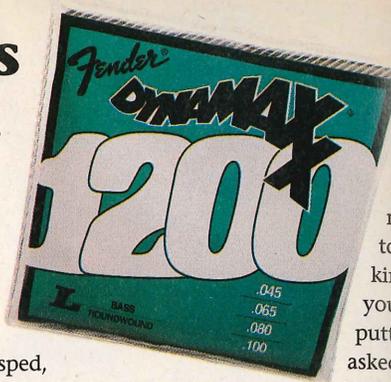
"Yeah," he replied, reaching for an object hidden under his coat. "I want a killer . . ."

"Whoa! You got the wrong guy! I mean, I'm not . . . I didn't . . ." and with that, I fainted dead away.

"Bass sound," he finished, reaching out a hand to catch me as I fell. As I came to, I noticed a number of tatoos riding up the burly thews of his massive arm, the most prominent of which was a heart—with a P-Bass running through it!

"Wait a minute!" I cried. "Did you say 'bass sound'?" He looked at me quizzically. "That's right," he affirmed. And with that I saw his three pals approach on either side of me.

"My name is Francis," said the tatoosed man,



"and these are the guys in my band. You are Jack Schwarz, aren't you?" I nodded yes, not trusting myself to speak. "What kind of strings would you recommend putting on this?" he asked, finally pulling into the subdued light

what he had been hiding under his jacket the whole time: a beautiful vintage P-Bass.

"Fender Dynamaxx 1200s," I said without hesitation, now that I was back on familiar ground. "They're made of the same nickelplated steel as the Dynamaxx guitar strings, which is why they provide that bright, punchy sound on the basses as well. In fact, Fender puts the Dynamaxx 1200s on all of their U.S.-made basses—right at the factory."

Frank and his crew guided me to the store at which the clinic was to take place, where I outfitted his bass with a set of the 1200s, then re-adjusted the instrument for optimum playability. By the end of the day I realized what a nice guy he was, and vowed never to judge a book by its cover again. He vowed never to use any strings but Dynamaxx 1200s!

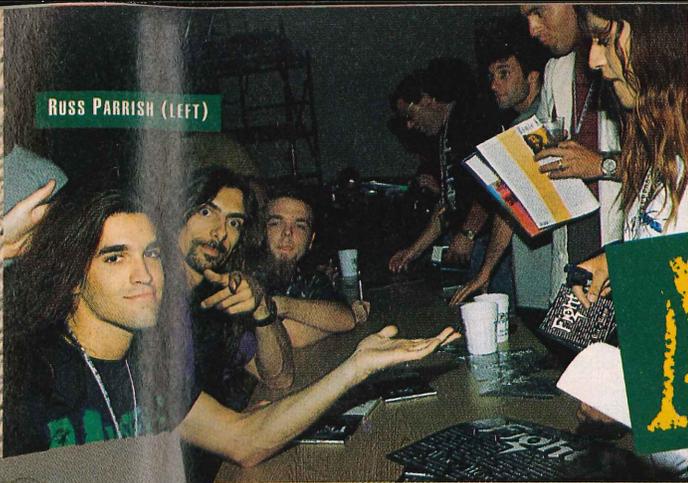
Picks feature a new logo, and are available in 4 gauges (thin, medium, heavy, extra-heavy).



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

# Convenient Pick Packs!

RUSS PARRISH (LEFT)



# ARTIST

# ACQUAINTANCE

## And Elsewhere

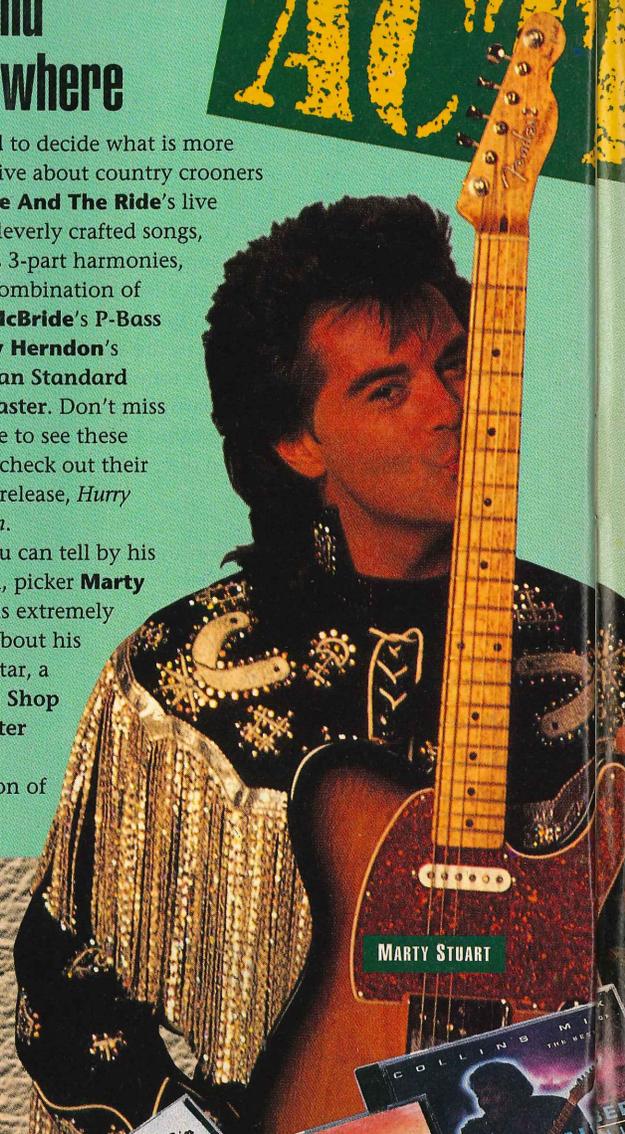
### Concrete Convention

Once again, the Concrete crowd rocked Los Angeles as artists, record execs, managers and other industry types descended on the city for the world's biggest hard rock convention.

Ex-War And Peace guitarist **Russ Parrish**, singer **Rob Halford**, and their **Fight** bandmates were there for a long awaited autograph session, following their debut release, **War Of Words**. Check out the album to catch the sizzling sound of Russ's **Talon**, as

It's hard to decide what is more impressive about country crooners **McBride And The Ride's** live show: cleverly crafted songs, faultless 3-part harmonies, or the combination of **Terry McBride's** P-Bass and **Ray Herndon's** **American Standard Stratocaster**. Don't miss a chance to see these guys or check out their current release, *Hurry Sundown*.

As you can tell by his reaction, picker **Marty Stuart** is extremely happy about his new guitar, a **Custom Shop Telecaster** that is a recreation of



MARTY STUART

JOEY VERA



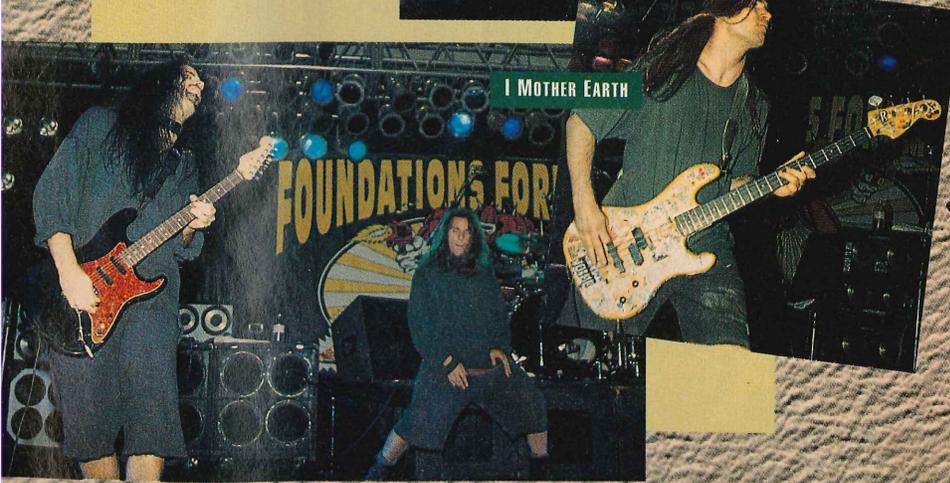
well as bassist **Jay Jay's** aggressive **Prophecy Bass** licks.

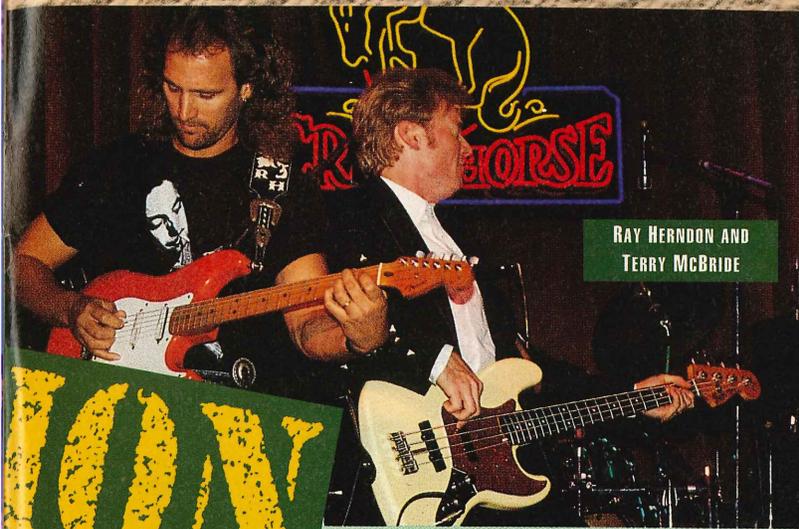
**Joey Vera** (formerly of **Armored Saint**) showcased his new band to a host of interested listeners. Another hot new band, **I Mother Earth**, illustrated the reason there is such a big buzz around town on them. And legendary German band **Accept** (featuring the inimitable vocal style of **Udo Dirkschneider**), newly reformed, brought the house down.



ACCEPT

I MOTHER EARTH

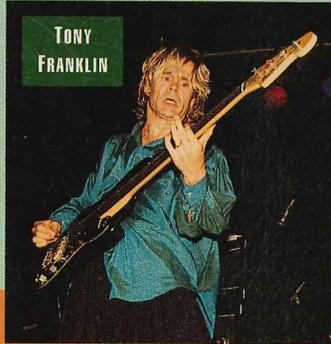




RAY HERNDON AND  
TERRY MCBRIDE

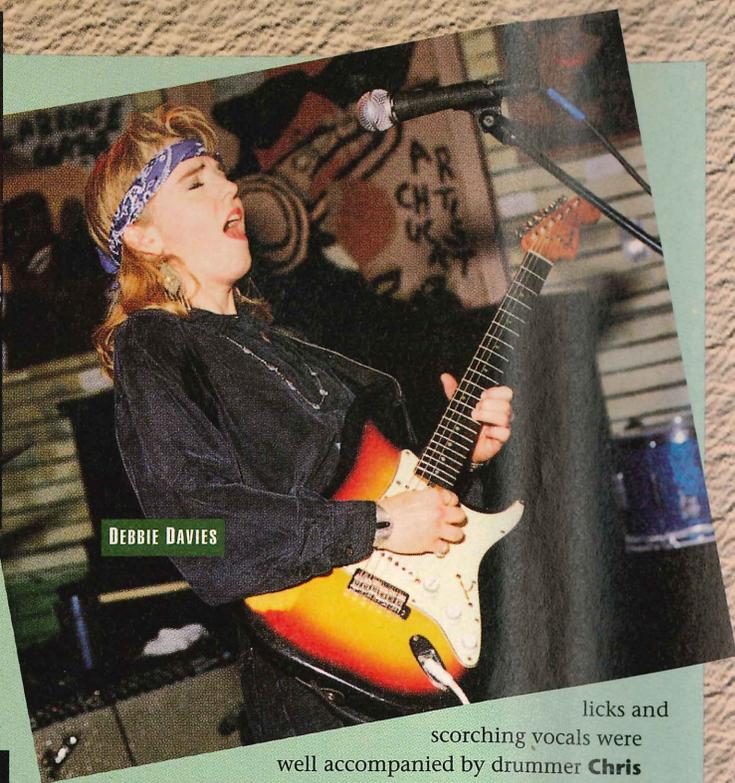
Clarence White's famous model, with a slightly more modern version of the Parsons/White B-Bender.

Considering his successes with two of his previous bands, **The Firm** and **Blue Murder**, it's probably a good idea to keep an eye out for **Tony Franklin's** newest project: **Cry Freedom**. Shown here sitting in with the **Riverdogs**, Tony is currently on tour with ex-**Bad Company** vocalist **Paul Rodgers**. That Fretless P/J-Bass gets no rest!



TONY  
FRANKLIN

Last August, **Debbie Davies** was one of the guest stars at a Stevie Ray Vaughan tribute show held by **House Of Blues** in Cambridge to benefit the Massachusetts Children's Hospital. Her trademark **Vintage Stratocaster** blues



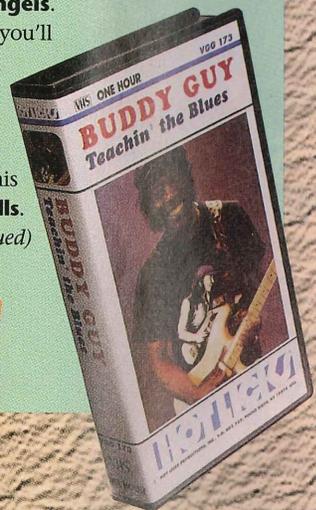
DEBBIE DAVIES

licks and scorching vocals were well accompanied by drummer **Chris Layton** and bassist **Tommy Shannon**, alumni of both

Stevie's **Double Trouble** and the **Arc Angels**.

With his new video, *Teachin' The Blues*, you'll get a look into the world of **Buddy Guy**, and find out why so many players cite him as a major inspiration. There's also some exciting jamming at Buddy's club **Legends** in Chicago, featuring Buddy on his Custom Shop Stratocaster, and **Junior Wells**.

(continued)



## New Releases

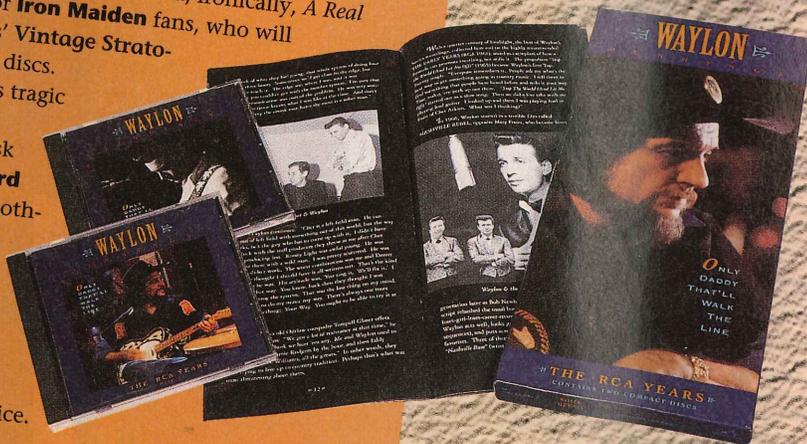
RCA records recently released *Only Daddy That'll Walk The Line: The RCA Years*. This 2-CD/Cassette box set is a collection of **Waylon Jennings'** performances recorded from 1965 to 1985, and includes a 4-color, 20-page booklet. Look for some great shots of Waylon's trademark tooled-leather-covered **Custom Telecaster!** Country maven **Ronna Reeves'** new album, *What Comes Naturally*, has been shooting up the charts, and you can catch **David Cole** with his **DR-5 Bass**, and **Bruce Craig** with his **Elan**, tearing it up on the road!

Back by popular demand are the sweet singing tones of the **Robben Ford Signature** model guitar on a second album by **Robben Ford And The BlueLine**, titled *Mystic Mile*. Also captured on the same disc is **Roscoe Beck's Custom Shop Bass** (stay tuned for more news on this model!).

The pioneers of heavy metal have released a pair of live albums. One is titled, ironically, *A Real Dead One*, and the other *A Real Live One* (not shown). A must for **Iron Maiden** fans, who will appreciate the triple attack of **Steve Harris'** P-Bass, **Janick Gers'** Vintage Stratocaster, and **Dave Murray's Custom Shop Stratocaster** on both discs.

In what unfortunately turned out to be his last album due to his tragic passing, **Albert Collins** had recently released *Collins Mix*: a fresh look at ten of his best-known songs plus one new track. The disk features guest appearances by **B.B. King**, **Gary Moore**, **Branford Marsalis**, **Kim Wilson** (of the **Fabulous Thunderbirds**) and others, as well as the immortal sting of the **Albert Collins Signature Telecaster**.

Albert also guest-starred on *Shame + A Sin*, the new release from **Robert Cray**. In this, Robert's eighth album, the smooth bluesman returns to his roots, and shows the depth of playing—aptly demonstrated with his **Robert Cray Signature Stratocaster**—as well as his powerful voice.



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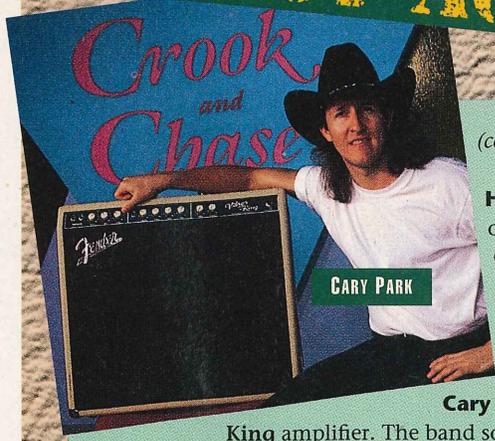
Straps



Gig Bags

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# ARTIST ACTION

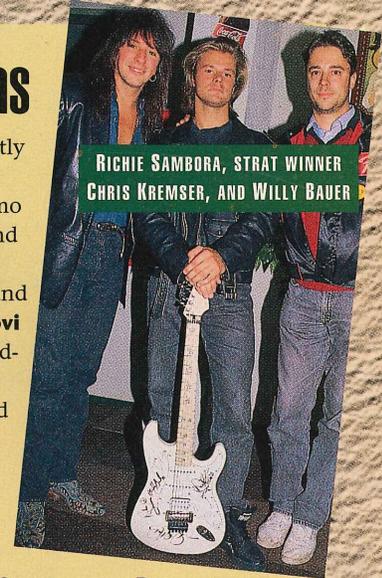


CARY PARK

(continued)  
 When **Boy Howdy** appeared on the Crook And Chase program in Nashville, viewers were treated to the beautiful sound of guitarist **Cary Park's** new **Vibro King** amplifier. The band sounded terrific, as usual, but Cary's guitar tone kinda' stole the show!

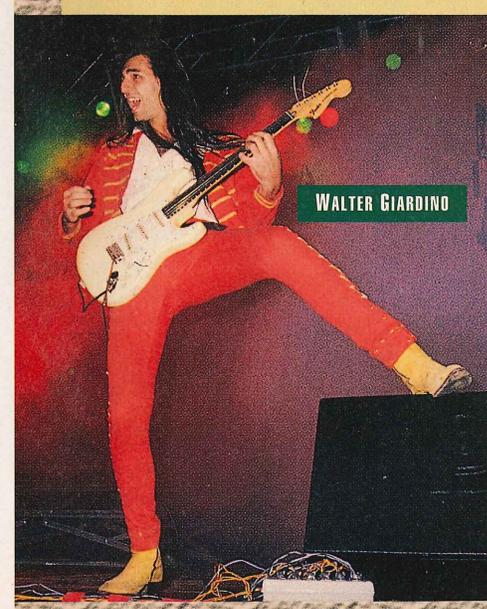
## Events Overseas

Bauer Sound in Austria recently ran a contest wherein the entrants had to send in a demo tape of themselves singing and playing the guitar for a **Bon Jovi** song. **Richie Sambora** and the other members of **Bon Jovi** signed a guitar that was awarded to contest winner **Chris Kremser**. Richie was on hand to present the guitar, as well as Austrian distributor **Willy Bauer**.



RICHIE SAMBORA, STRAT WINNER CHRIS KREMSEK, AND WILLY BAUER

A hard-working act out of Argentina led by guitarist **Walter Giardino** on his '68 Stratocaster, **Rata Blanca** is probably the number one spanish-speaking heavy metal band in the world. With three double-platinum-plus albums to their credit, as well as an international tour (on which they appeared with **L.A. Guns**, **David Gilmour** and others), the white rats (literal translation of "Rata Blanca"!)



WALTER GIARDINO

are out to conquer the world market. Their first U.S. release, *El Libro Oscuro*, should be available soon.

7

## Power And Elegance

# Eric Clapton

By Tom Nolan

How do you write a piece about **Eric Clapton's** life in music? The fact is that in a business where, to paraphrase **Frank Zappa\***, anyone, no matter how good, bad or indifferent, is automatically described as an "artist," a very small handful of people transcend all such considerations. Chief among this tiny elite is Eric Clapton.

Eric was born in Ripley, a small town to the south of London in the county of Surrey, on March 30th 1945. Brought up by his grandparents Jack and Rose, the young Eric displayed an early interest in art, and like many of his contemporaries, attended art school at Kingston College of Art. He had persuaded his grandparents to buy him a guitar when he was about 13, and became interested in the country blues of **Sonny Terry** and **Brownie McGhee** and **Big Bill Broonzy**. He was intrigued by Broonzy's note-bending techniques, and idolized him for a long time, learning many of his songs and becoming interested in other country bluesmen, finally arriving at **Robert Johnson**. By now he had developed the blues purism which was to shape his career.

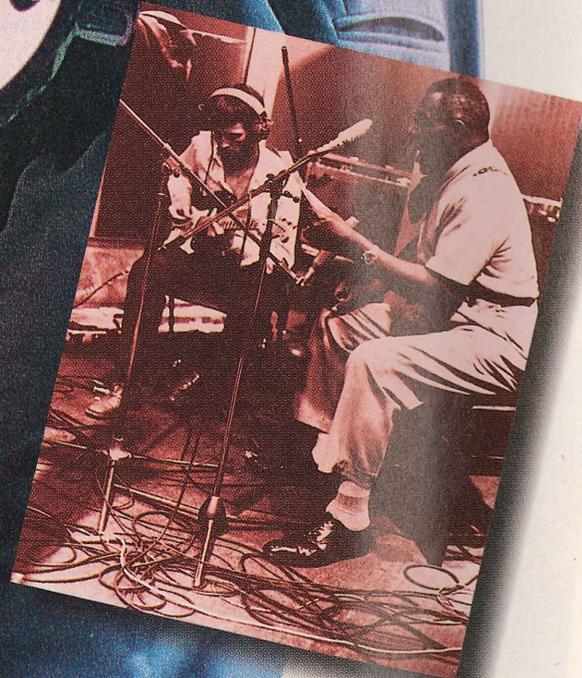
His first band proper was **The Roosters**, which included his great friend **Ben Palmer** on piano, and **Tom McGuinness**, later to star with **Manfred Mann** and currently in the UK-based **Blues Band** with ex-Manfred singer **Paul Jones**. Tom and Eric went on to join the short-lived **Casey Jones and the Engineers**, before Eric was invited to join the fledgling **Yardbirds**. In the wake of the early **Rolling Stones**, the Yardbirds speedily established a reputation as the most happening group in London and by early 1964, Eric was fast becoming the most talked-about guitarist in the country.

Disenchanted with the increasingly 'pop' direction of the Yardbirds, Eric made the momentous decision to leave the band in order to concentrate on the blues. Within a month, just as the Yardbirds first hit was breaking, Eric was invited by **John Mayall** to join his hard-working club act **John Mayall's Bluesbreakers**. Now began Eric's introduction into the heady world of popular acclaim, as he quickly became the idol of London's club-goers, who were entranced by his powerful playing and enigmatic romantic image. At this time Eric's playing, echoing his favorites like **Buddy Guy** and **Freddie King**, achieved an intensity which marked him out as a master of his chosen style. As the graffiti legend "Clapton Is God"

(continued on page 44)

\* After this article was written the music world suffered a great loss with the passing of Frank Zappa.

Eric in  
the 90s



Recording with his  
hero **Howlin' Wolf**

# BIG SHOTS

(continued from page 43)

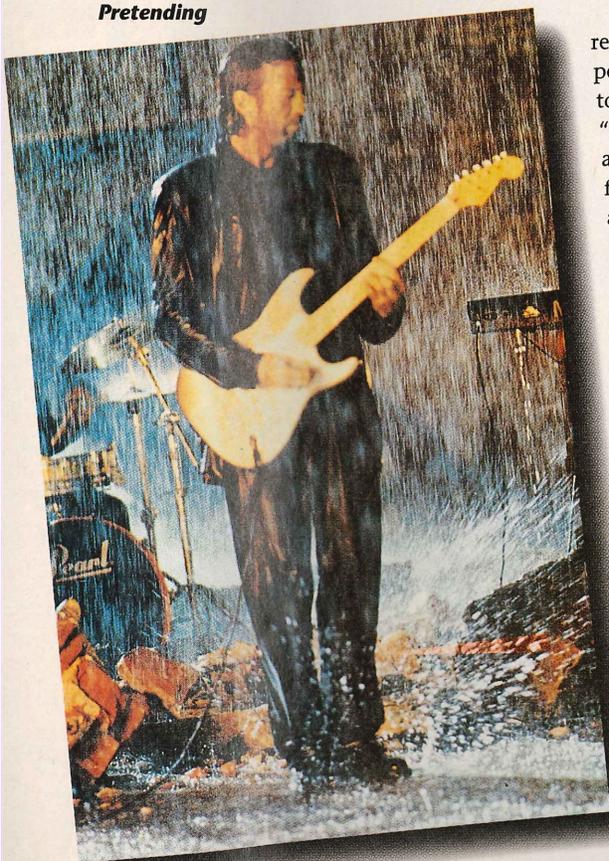
began to appear all over London it became clear that a new guitar hero had been born. Eric Clapton had arrived.

Eric's fiery playing attracted other great innovators like a magnet, and during the many jam sessions which took place at the time, he established a rapport with two other virtuosos, bassist **Jack Bruce** and drummer **Ginger Baker**. The three eventually rehearsed together and decided, to ecstatic press and public reaction, to form a new group, to be called **Cream**.

Cream was an instant success, and between late '66 and the band's last concert in November '68 at London's Royal Albert Hall, Eric established himself as a formidable force in the music world. When the group disbanded he was, at the age of 23, one of the most famous guitarists in the world.

There followed a brief "supergroup," featuring Eric with his great friend, the immensely talented **Stevie Winwood**, along with Ginger Baker and **Rick Grech**, but Eric was already disenchanted with the superstardom which had been thrust upon him, and

## Filming the video for *Pretending*



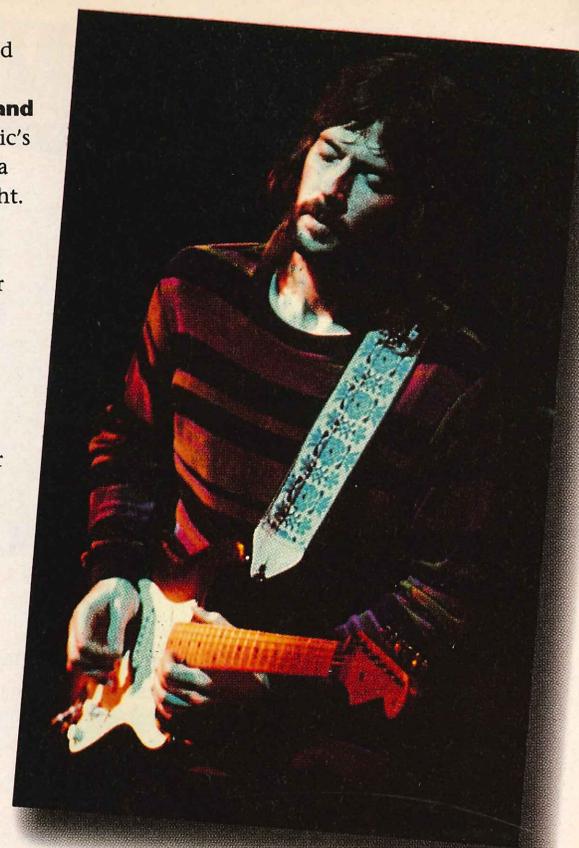
by early 1970 he had left **Blind Faith** and moved on again.

Subsequent adventures with **Delaney and Bonnie** led to his first solo album, and Eric's inexorable progress towards his career as a band leader and solo artist in his own right. His 1970 album under the pseudonym **Derek and the Dominoes** entitled *Layla and Other Assorted Love Songs* was a masterpiece, and contains some of his finest work. By this time Eric had chosen the Fender Stratocaster as his main instrument, and he has stayed with it ever since. His trademark Strat, nicknamed "Blackie," was actually a composite guitar which Eric put together himself with loving care, choosing the best components from three Strats he had bought during an American tour at this time.

Eric's personal problems with drugs and alcohol have been described elsewhere. Suffice it to say that thankfully he emerged from this dark period, and his guitar playing and song-writing skills have gone from strength to strength. Eric's great dignity and depth of feeling are self-evident in his recent work, and his constant schedule of recording and touring finds him still at the peak of his form. The man who started on the long road to superstardom in the early sixties has fulfilled his dream of playing the blues, and brought to the music his own personal style and eloquence.

An old friend of Eric's, **Roger Pierce**, recalls an incident during their youth which perhaps captures the early roots which were to shape Eric's subsequent development: "**Keith Relf** (soon to be Yardbirds' singer) and myself were hitching up to London from Richmond one night. We'd got as far as Chiswick when we spied a lone figure sitting on a roadside seat with a guitar. As we got nearer, we recognized Eric. He beckoned to us to join him, and we listened to him playing a **Furry Lewis** song—*Judge Boushay Blues* I think it was, or perhaps *I Will Turn Your Money Green*, from the **Folkways** record. It was the first time I'd seen or heard the bottleneck style, and I was enthralled as Eric sat there practicing."

These early influences, along with his country blues roots, are still evident in Eric's music today, and indeed things have come full circle with his *Unplugged* release, which features **Jesse Fuller's** *San Francisco Bay Blues*, a song which Eric remembers playing outside the Crown public-house in those formative days of his youth. (In 1988 Roger Pierce had a fascinating interview with his old friend, during which Eric described his early influences and the events which were to



## During the *Derek and the Dominoes* years

shape his life, recalling singing **Jesse Fuller's** *San Francisco Bay Blues* outside a pub in Kingston and trying to emulate the lifestyle of his idols. "I think it was probably **Muddy [Waters]**, listening to Muddy and the *Best Of Muddy Waters* album, that prompted me to get the electric guitar. And also that **Jimmy Reed** *At The Carnegie Hall* album—that really had a profound effect on everyone that heard it I think. And it wasn't long after that really that I did a little show in Richmond, with just me and someone else—I can't remember who the drummer was now. In those days I practiced with records. **Chuck Berry** and **Jimmy Reed** really. Those two, and a bit of **Bo Diddley**...and then later some Freddie King."

Today Eric keeps moving forward, constantly touring and recording, and working at the music he loves. His trademark guitar is still the Fender Stratocaster, and of course we now have the Fender Signature Eric Clapton Stratocaster which is Eric's chosen model, being similar in feel to his old favorite "Blackie," but with additional active electronics to give him the variety of sounds he looks for. In this the 40th anniversary year of the Strat, it is nice to think that Eric is out there, playing with all his great inner power and elegance, keeping Fender at the forefront of musical achievement. For that, and for his outstanding contribution to the guitar music we all love, we thank him. **7**

# SPOTLIGHT

## ...on the Alternative Players!

### MELVINS

**B**efore assuming 4-string duties for the **Melvins**, **Mark Deutrom** had done just about everything *but* play bass—including produce bands, score movies, own an independent record company and study classical guitar! He took guitar lessons at the instigation of his parents, who promised an electric in return for a demonstration of proficiency in the classical vein. However, he grew to like it so much that he kept it up for five or six years! “I finally quit classical guitar when I realized that in order to be successful, you had to be devoted to just that,” recalls Deutrom.

Throughout high school he played in cover bands: “We did **ZZ Top**, **Zeppelin**—

(continued on page 46)

**“I’d write pieces for chamber orchestra and electric guitar...”**

### GIN BLOSSOMS

**N**ow such a devoted student of the instrument that he plays not only before but also after almost every show, **Gin Blossoms** axeman **Jesse Valenzuela** didn’t pick up the guitar until the end of high school—then gave it up when he went to college!

At 17, Valenzuela began to jam with friends. “I took lessons for about 2 months,” relates Jesse, “then quit and went back to hacking it out on my own.” Opting to explore **Tom Petty** rather than the currently popular metal riffs, he absorbed the basics—but took a 2-year hiatus after entering the University of Arizona as an English major.

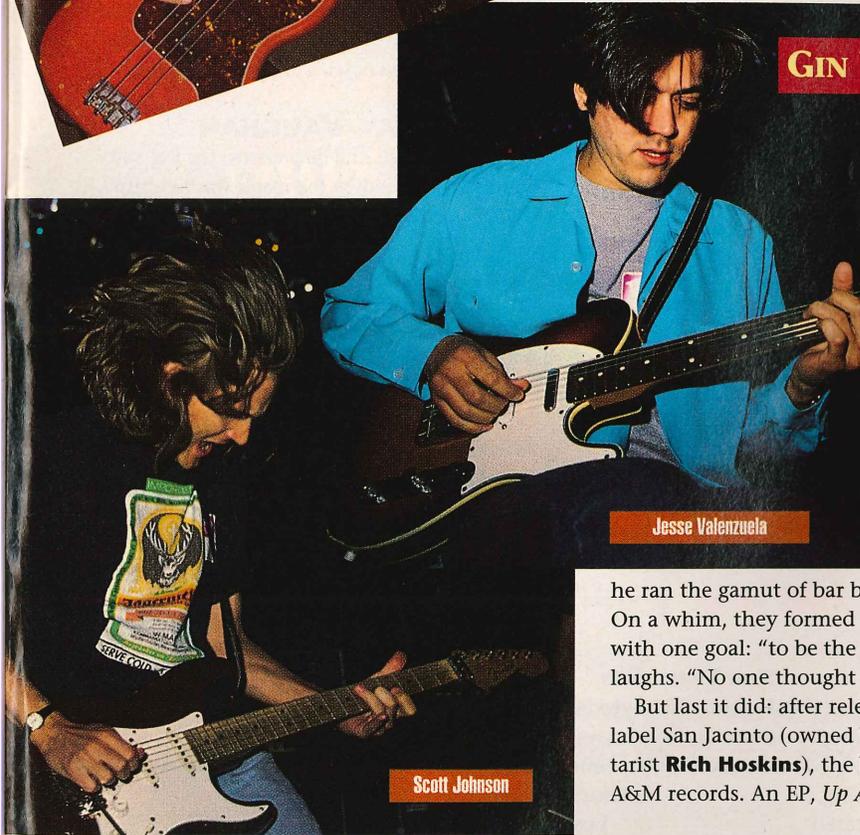
“It was hard not playing, and watching all my friends get better,” he recalls. Returning home, he ran the gamut of bar bands, then ran into a group of friends—also dispirited musicians.

On a whim, they formed the **Gin Blossoms**, with one goal: “to be the ‘cool’ band!” he laughs. “No one thought it’d last.”

But last it did: after releasing *Dusted* on indie label San Jacinto (owned by **Sand Rubies** guitarist **Rich Hoskins**), the band was signed by A&M records. An EP, *Up And Crumbling*, was

(continued on page 46)

**“I was kicked out of my first rock band...”**  
—**Scott Johnson**



Jesse Valenzuela

Scott Johnson

### TOAD THE WET SPROCKET

**T**he fact that he was going to have a career in music didn’t hit **Toad The Wet Sprocket** guitarist/vocalist **Glen Phillips** until he was in the middle of his first successful tour. And that was after releasing two albums and being signed by Columbia records!

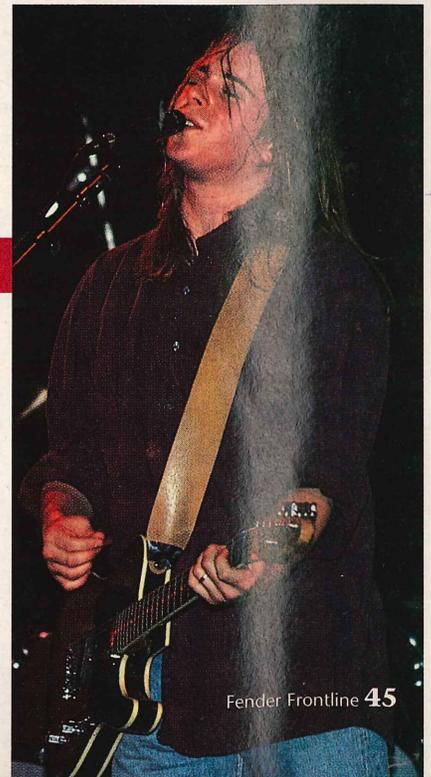
Always a bit ahead of his time, Glen formed a band with a group of high school seniors when he was still a freshman. “We were all in theater together,” he explains, “and we decided to become a band because it would be fun!”

**“I always learned the best when I was writing songs...”**

Phillips had picked up the guitar when he was 12, and drifted through a series of teachers. “I was a terrible student,” he recalls. “I always learned the best when I was writing songs.”

And, in fact, songwriting became the cornerstone of the band’s initial outings. “Since we had no rehearsal space, we used to play two or three nights a week at a club called **The Shack** [in Santa Barbara, CA]. They didn’t allow covers in this club, so we were forced to play originals.”

(continued on page 46)



# SPOTLIGHT

(continued from page 45)

## MELVINS

whatever was popular." But when he entered the **California Institute of the Arts** to study composition, his direction changed. "In Los Angeles I was in bands playing pretty cerebral music," he laughs. His schoolwork reflected the new emphasis ("I'd write pieces for chamber orchestra and electric guitar!").

Mark also broadened his horizons, scoring short films and animation works, and trying his hand at production. "It started when I was doing a couple of demos in a 24-track studio," he explains. "I began to offer to produce for some of my friends."

Several years later he moved to San Francisco and formed an independent record company called **Alchemy**. One of their first signings was the Melvins; Mark produced their debut album, *Gluey Porch Treatment*. He stayed in contact with the band, doing live sound engineering occasionally, and then producing their second album, *Ozma*.

By the Melvins' latest album, *Houdini*, the band had been through a number of bassists. "[Guitarist] **Buzz [Osbourne]** asked me to play bass, and I accepted," enthuses Mark. "I couldn't ask for a better gig!"

## GIN BLOSSOMS

followed by a short, unsuccessful tour, then a full-length album: *New Miserable Experience*.

Losing their second guitarist during the recording sessions, the band hired **Scott Johnson**, a player as different from Jesse as night is to day. Johnson grew up with a musical family, started guitar at 12, and "gravitated toward jazz," he explains, "in fact I was kicked out of my first rock band!"

In college he studied classical guitar, then rediscovered rock. "At home [Scottsdale, AZ], I was in the **Feedbags**, the number two band—**GIN Blossoms** were number one," he explains.

Now having been in the band (and on the road!) for two years, Scott has been working with Jesse to write songs for the next album.

## TOAD THE WET SPROCKET

Taking their name from a Monty Python skit, the band, in Glen's words, "sucked" at first. But as their sound became more focused, interested listeners started showing up at their gig/practice sessions. The lead singer of a local band with the auspicious title **Brad Is Sex** offered to pay for the guys in Toad to record two songs—as long as they served as backing musicians on two of his own tunes.

Parlaying the two songs into an album by chipping in \$650, the Sprocket lads released *Bread And Circus*, followed later by a second album: *Pale*. Both were on an indie label, distributed locally. "By that time we were in college," reports Phillips. "I was planning to leave the following year for San Francisco." Before that happened, Columbia records signed the band—and not only put out a new album (*Fear*), but rereleased the first two as well!

# SIGNATURE SERIES

(continued from page 13)

## STU HAMM

pickups: a custom vintage J-Bass in the neck, a custom P-Bass '62 vintage pickup with flat magnets in the middle and a custom vintage J-Bass overwound pickup in the bridge. "We overwound and underwound all the pickups so you can get your basic jazz tones as well as brighter, killer rock sounds," Stu enthuses. "I'm really happy with the way it came out."

## JEFF BECK

second bridge unit, which provides "a thicker sound—but the volume is in proportion with the other two sensors."

Lastly, the Jeff Beck model features a large neck that closely resembles the early 50s Strats Jeff loved so much. The thicker, more rigid structure provides a warmer, richer sound and more sustain—trademarks of Jeff's unique style of playing.

## STEVIE RAY VAUGHAN

that 'woody' feel. And he preferred the feel and sound of rosewood: he felt maple was too crisp and ebony too 'bitey.' "

The guitar features three "Texas Special" pickups. "Stevie wanted a little more bottom, so we put 600 winds on each pickup," Larry points out. "The controls are the same as on a vintage Strat."

Another unique feature of the Stevie Ray Vaughan model is the tremolo bar installed on the bass side of the bridge. While performing, Stevie loved to switch on the middle pickup, turn the tone knob down, grab the tremolo bar and then shake the guitar on the floor—coaxing a threatening rumble out of the instrument.

# LETTERS

(continued from page 4)

## COVERING THE BASSES

Your magazine said Fender carries pickup covers for Vintage P- and J-Basses. How can I get them?

**Albert Salazar**  
Laredo, TX

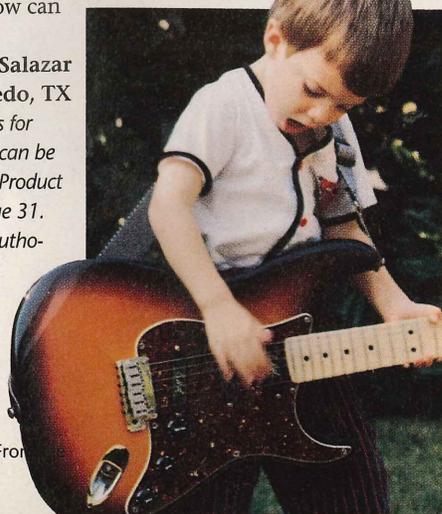
Part numbers for those covers can be found in the *Product Index* on page 31. Just ask an authorized Fender dealer to order them if they're not in stock!

## CLASSICAL ROCK?

Our 3-year-old son Spencer rocks out on my customized '92 American Standard Strat. (My wife, a classical violinist, is now buying earplugs by the case!)

**Michael Stewart**  
Silver Spring, MD

*We think your son's got the right idea! (Just tell mom how much rock stars can make...)*



## HOW TWEED IT IS

Do you offer tweed covering to those of use who want to restore some of our old Fender treasures?

**Laura Ostermeyer**  
Los Angeles, CA

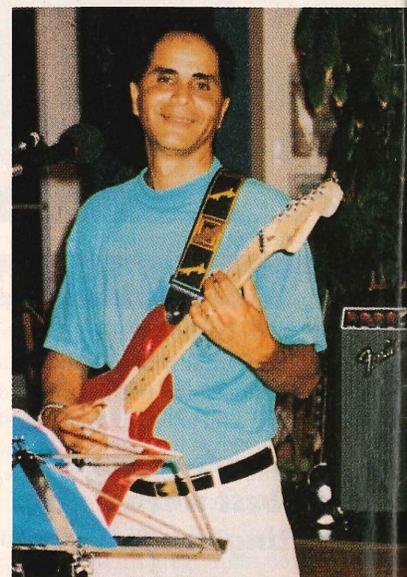
*Any Fender authorized Fender dealer can order Tweed for you—directly from Fender!*

## A MATTER OF MONEY

I'm shown here with my dream instruments: red Strat and Pro 185 amp. Please tell me how I should pay for the clothing from BMJ.

**Felix Ozier-Lafontaine**  
Martinique,  
West Indies

*If you order from the U.S. address, you must pay with check or money order drawn on*



*a U.S. bank in U.S. funds. With the U.K. address, you can use a credit card*



# THE MASTER'S GONE.



Albert Collins  
1932-1993

From your friends at Fender.



WE TAKE A LOT  
OF ABUSE BECAUSE  
OF FLOYD ROSE.

When Richie Sambora created his own Signature Series Strat<sup>®</sup>, he demanded the best — a Floyd Rose<sup>®</sup> Original. Because only tremolos designed by Floyd Rose himself can take the kind of beating Richie doles out. Which is why there are 18 different Fender guitars with Floyd Rose systems. So go ahead. Crank one today. And wail with abandon.

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

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**Blue Miller**  
**GIBSON-MILLER BAND**

**Lee Roy Parnell**

**Michael Joe Saqraves**  
**& Terry Shelton**  
**BILLY RAY CYRUS BAND**

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