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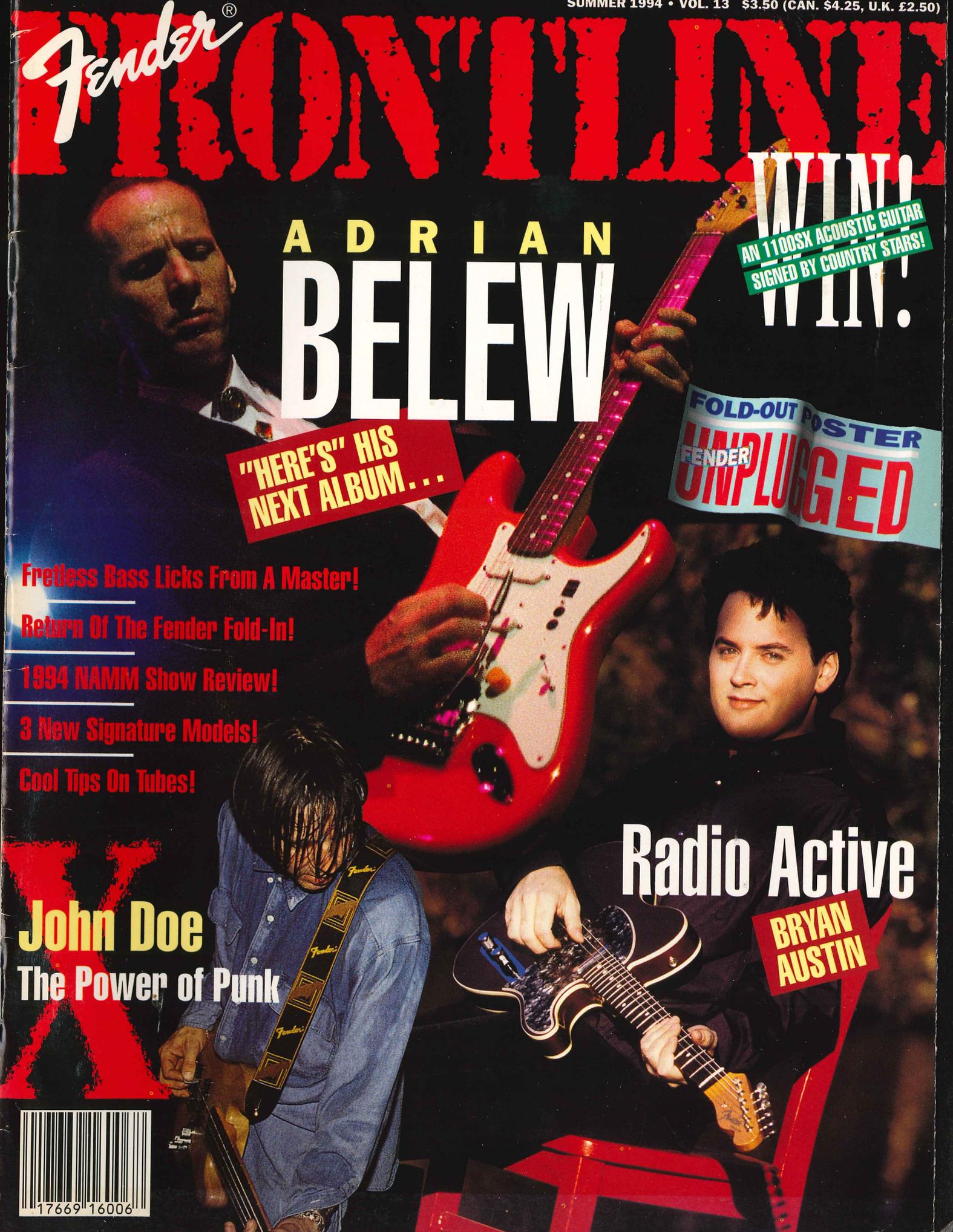
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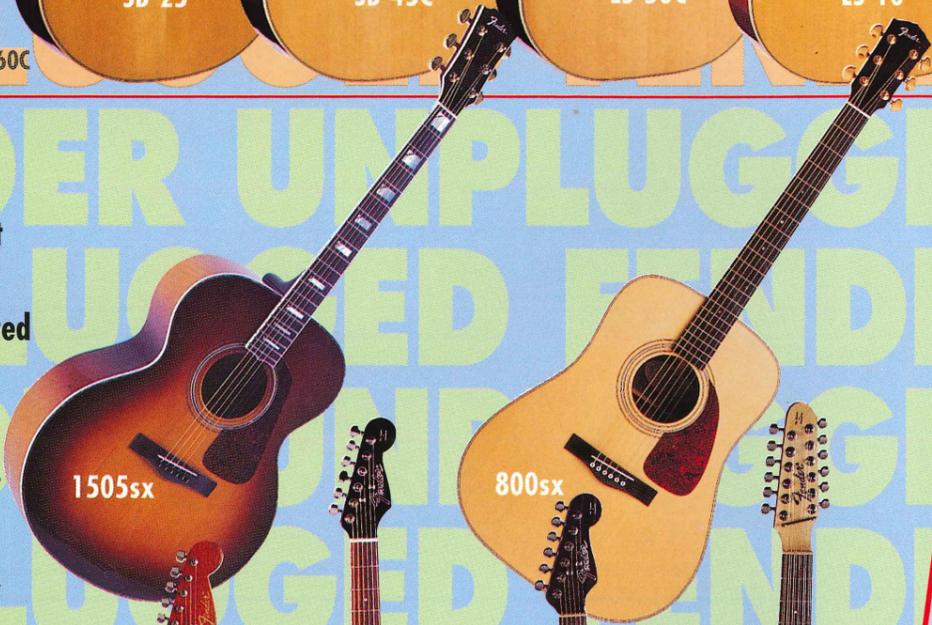
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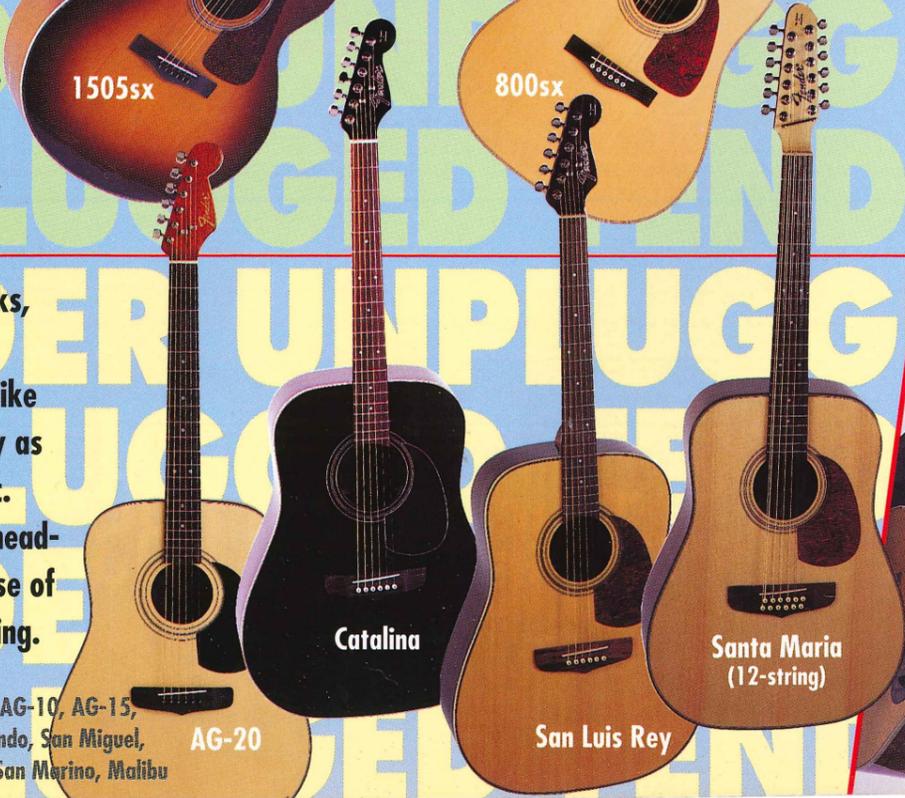
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AG-20

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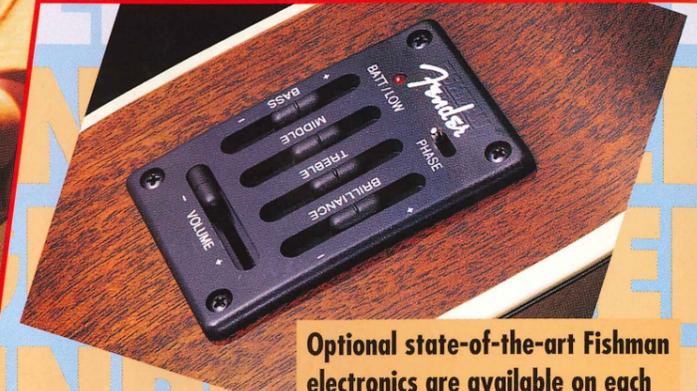
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BAREFOOT



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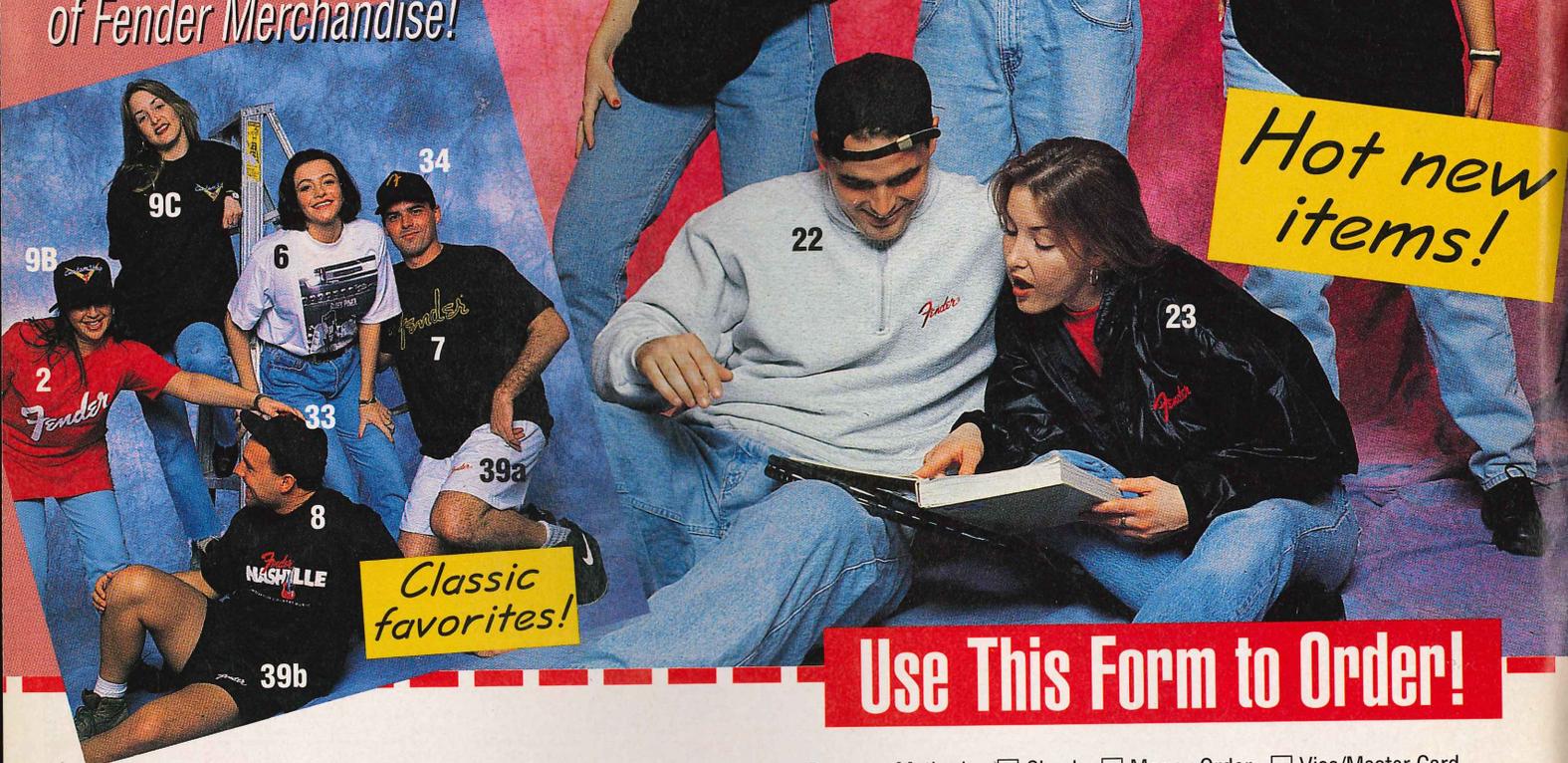
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Jon Butcher,
Guitarist/Vocalist for
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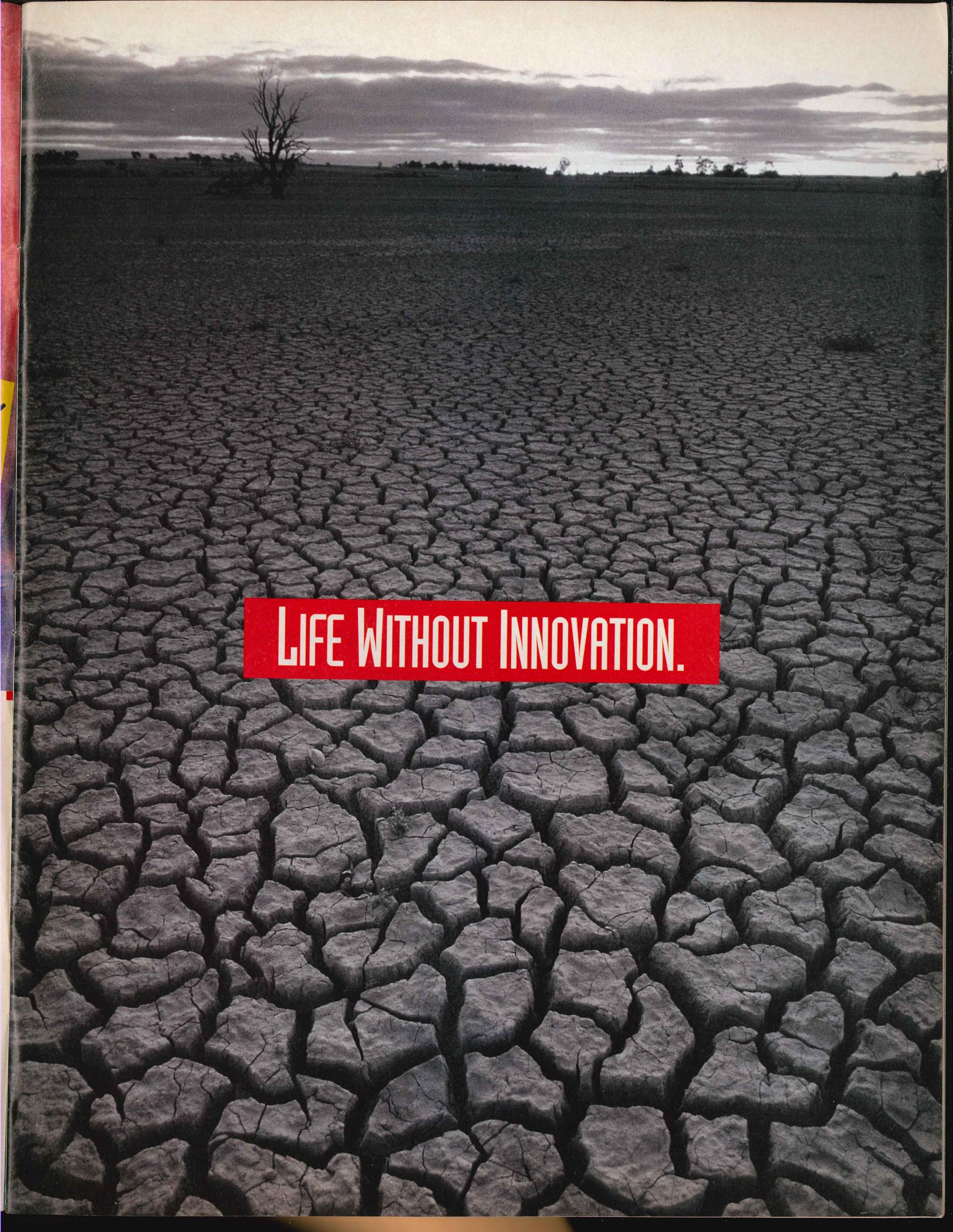
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LIFE WITHOUT INNOVATION.

And Strat's Not All!



Mark Wittenberg, Artist Relations and Michael Caroff, Editor

Fender FRONTLINE

SUMMER 1994 • VOLUME 13

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In this, the year of the Stratocaster's 40th anniversary, it's easy to focus on that great event and in so doing lose sight of the other things going on at Fender. Not to detract from the birthday of the world's most famous guitar, but we'd like to take this opportunity to highlight some noteworthy progress in other product areas.

First, and probably most radical, have been the leaps and bounds made in our line of pro audio equipment. The last two years have seen the revamping of our previous catalog, as well as the unveiling of a host of new offerings that are quite remarkable. From the PX 2200 powered mixing consoles—with their built in stand/separate power amp configuration—to the SPL M300 Monitor Amplifier's feedback reducing design, electronic guru Michael Schwartz has forged a series of pro audio gear that

delivers top notch performance at every level. And this is reflected in the choice to use SPL Tour Series speakers for part of the sound system at Eric Clapton's famous Albert Hall concert dates (see Artist Action section, this issue).

Another recent development is the "back to the future" approach to reviving models from the past, a line of thinking which prompted the return of vintage gems like the Jazzmaster, Jaguar and Mustang guitars, and '65 Twin and '59 Bassman amps—as well as the creation of some "updated classic" models like the Tweed series amps.

Don't forget the latest masterpieces from the ever-amazing Custom Shop: the Egyptian Tele (gloriously displayed in the new feature in this issue) and the Aloha Strat (which will be shown next issue). In case you have a chance to go by, these guitars are

on display at the lucky stores who were drawn in a raffle at this year's NAMM show: Guitar Shop in Laguna Beach, CA, and Corner Music in Nashville, respectively.

And while on the subject of Custom Shops, the Custom Amp Shop now offers—in addition to the Vibro-King and Tone-Master models—the Dual Professional, a sort of hybrid of both.

What else? How about the redesigned tremolo system on the Strat Plus guitar: LSR Nut and innovative Fender/Floyd Rose bridge. Or the constantly expanding line of Lace Sensors? Or the deluxe Custom Shop accessories?

The fact is, while we're certainly proud of the Stratocaster, we can't stop there. If we did, we'd be forgetting what spurred its creation in the first place: the drive to create quality equipment that helps the musicians on the front line!

LETTERS (Edited for PG audiences)

STRIKING THE RIGHT CHORD

Can you tell me where to find a book on chord forms, positions and fingerings?

Scott Stewart
Stockton, CA

Try *Fender Chord Finder* and *Ultimate Chord User's Guide*, two books listed in the Product Index on page 30!

WHAT'S LEFT?

Are those reversed photos or does Dick Dale really play a left-handed guitar strung for a "rightie?"

Ralph A. Pearse
Orrington, ME

Mr. Dale does play a left-handed guitar, but his signature model is a standard right-hand model with a reverse headstock. Check the article this issue.

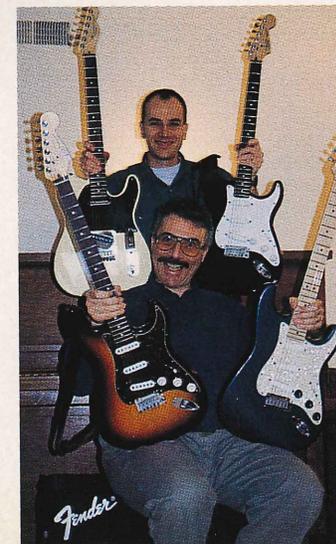
SUM PROGRAM!

My partner and I created Mondo Math, an interactive audio-cassette tape that teaches math via

guitar music. Of course we used Fenders for the project!

Jon Spivack
Sacramento, CA

Thanks for the news, Jon! Interested



James Maddock from Nashua, NH sends us this "Fendery" plate!

parties can get more info by writing: Mondo Math, P.O. Box 1698, Carmichael, Ca 95609-1698 or calling (916) 332-9544.

HEY HUGHES GUYS!

Your Glenn Hughes article (Vol. 10) mentioned a '76 release titled Play Me Out on the Safari label. Any way to obtain a copy?

Marc Lopez
Baldwin Park, CA

We couldn't find the Safari label, but you can write to Glenn c/o Shrapnel Records, P.O. Box P, Novato, CA 94948.

(continued on page 46)

LIFE!

THE GENIUS OF JEFF BECK IS INNOVATION.

He's a giant because he's always moved forward, constantly challenging the status quo. Without ever sacrificing his soul or his sound.

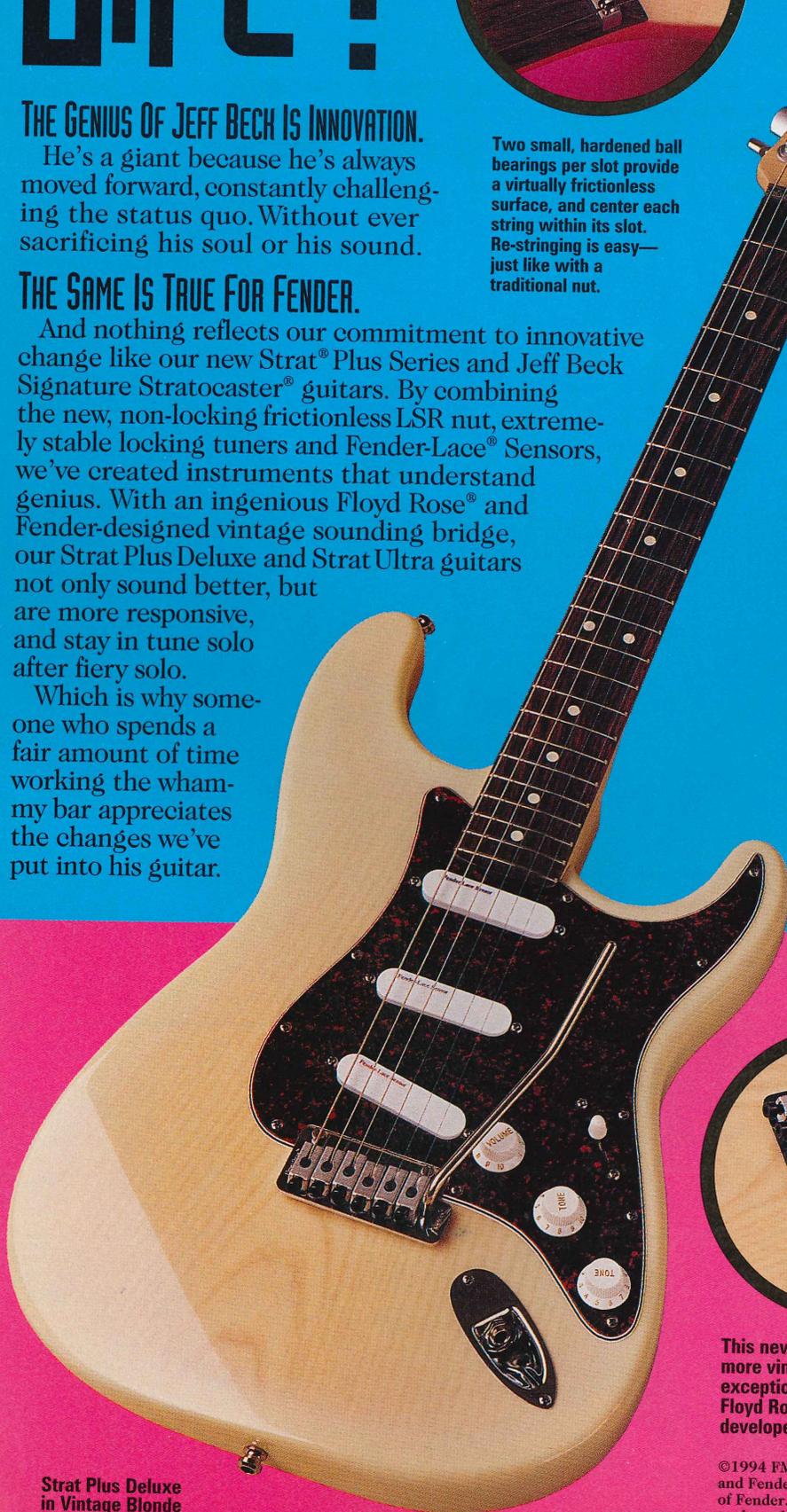
THE SAME IS TRUE FOR FENDER.

And nothing reflects our commitment to innovative change like our new Strat® Plus Series and Jeff Beck Signature Stratocaster® guitars. By combining the new, non-locking frictionless LSR nut, extremely stable locking tuners and Fender-Lace® Sensors, we've created instruments that understand genius. With an ingenious Floyd Rose® and Fender-designed vintage sounding bridge, our Strat Plus Deluxe and Strat Ultra guitars not only sound better, but are more responsive, and stay in tune solo after fiery solo.

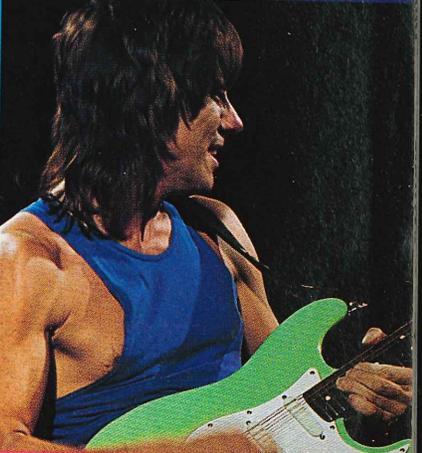
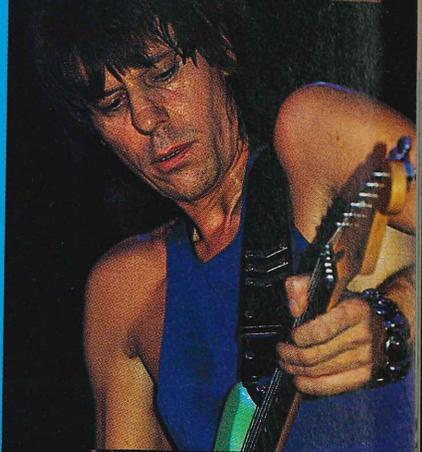
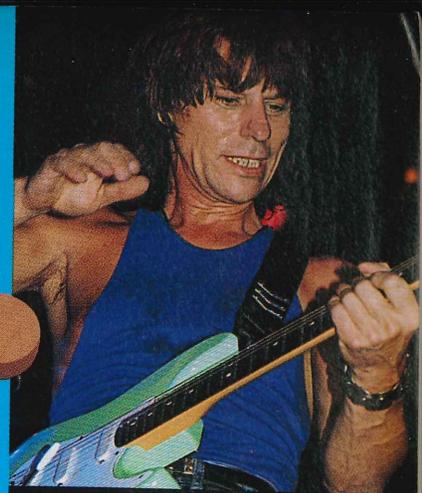
Which is why someone who spends a fair amount of time working the whammy bar appreciates the changes we've put into his guitar.



Two small, hardened ball bearings per slot provide a virtually frictionless surface, and center each string within its slot. Re-stringing is easy—just like with a traditional nut.



JEFF BECK & FENDER



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To find out more about the new Strat Plus line or how to retrofit the LSR nut to your current Strat Plus, see your Fender Dealer. For more info on the entire Fender guitar line, send \$2 (postage and handling) to Fender Guitars, 7975 N. Hayden Road, C-100, Scottsdale, AZ 85258.

Strat Plus Deluxe
in Vintage Blonde

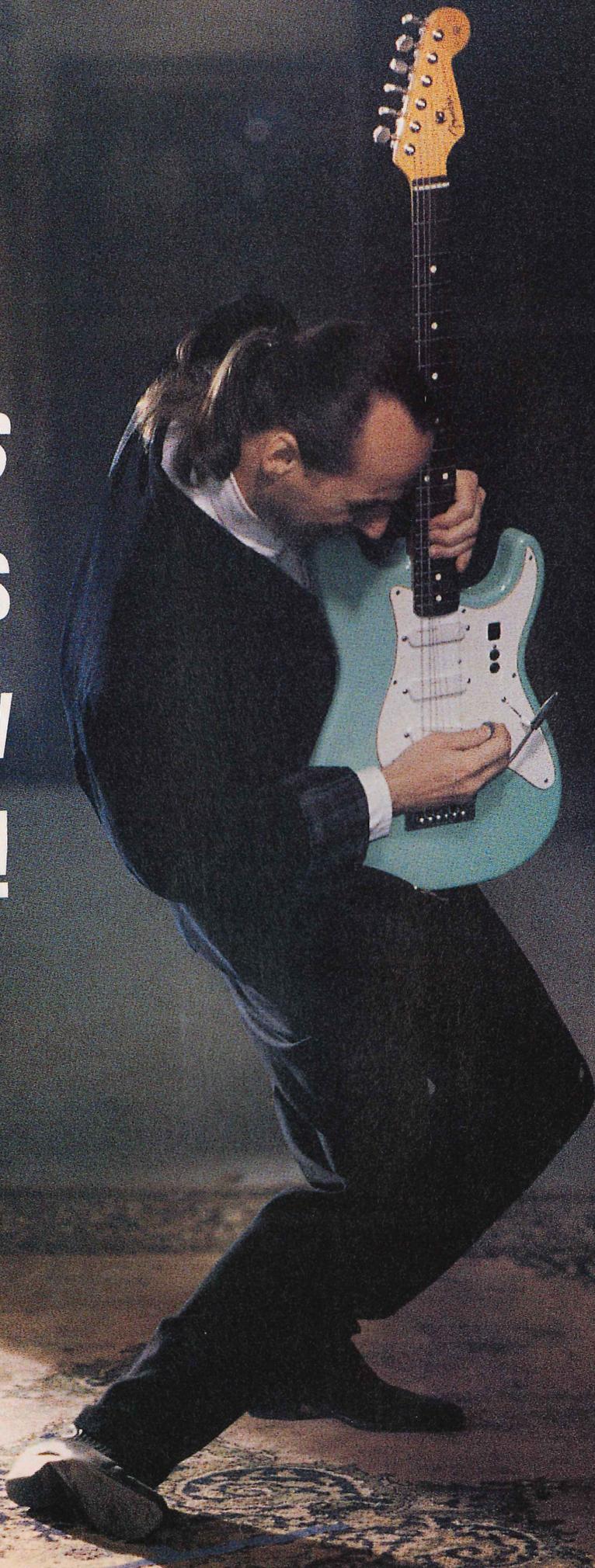
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40th Anniversary
STRATOCASTER
...still rockin'



Here's
His
New
Album!



Adrian Belew

Interview by

fellow Zappa

alumni guitarist

Mike Keneally

THERE'S NOT ENOUGH ROOM in this nifty introductory paragraph for me to say all I should about **Adrian Belew**. You know about his illustrious career already, but here's something you might not know: he's got a new album out, on Caroline, called *Here*. If you have none of his albums, buy that one first, because it's superb. Once you've got that, buy an album from a couple of years ago called *Inner Revolution*, which no one knows exists, but which is also spectacular. Fender thought it would be interesting to have one ex-**Zappa** guitarist interview another (they were not aware that Adrian interviewed **Steve Vai** for another publication recently; I suppose **Warren Cuccurullo** will have to interview me next), so they asked me to talk to Adrian and I was thrilled to do so.

MK: Adrian? Mike Keneally here.

AB: Hey, Mike, how're you doin'? I was putting a Fender Jazz Bass part on a song that I'm doing for **King Crimson**. I'm doing some demos this weekend of song ideas that I have for the rehearsals which start Monday.

MK: As long as you brought it up, who's actually going to be performing?

AB: Well, it's going to be what **Robert Fripp** refers to as a "double trio." As opposed to triple duets. Which means, two guitars—Robert and me; two bass player/Stick players—**Tony Levin** and **Trey Gunn**; and two drummers—**Bill Bruford** and **Pat Mastelotto**. The six of us have never played together, and we're gonna do that starting this coming Monday for three weeks. I'm attempting some pretty interesting marriages of ideas right now.

MK: With your last two solo albums you've really hit your stride.

AB: Thank you. I'm going to continue on in this melding of pop and avant-garde ideas, and **King Crimson** can take me in lots of directions that I can't go by myself. But I do enjoy making my solo albums alone because it's fun for me, and it's a more personalized statement that way.

MK: *Fly* [on the new record] is astonishing.

AB: *Fly* happens to be my personal favorite. It began as a little one minute idea that I had on the dobro, and I just immediately came downstairs and started recording it, and wrote it all at once, instead of belaboring it like I usually have to do. And it turned into a five-minute piece with all these tape loops and wonderful GR-1 sounds and a lot of interesting things in it that created exactly the atmosphere that I wanted, which is somewhere between the pleasure and the tension of flying. Because flying, for me, is an awful experience [laughs].

MK: Judging from the tones on the new record, it's obvious that things are sparkling more for you now.

AB: My life is in so much better shape than it was four years ago. I met my wife, Martha, in 1990 [note: *May 1, 1990* is the first song on *Here*.] On a career level, too, I feel I'm achieving more and more of what I set out to do in my lifetime, which

is create a body of music that somehow makes a complete picture. And having my own studio has made me super productive; my engineer, **Noah Evans**, lives next door. I got up this morning and I said "I know what this King Crimson idea should be, let's record it," and we've just been doing that for the last two hours.

MK: The song *Brave New World*; is that fully in earnest?

AB: Yes, it is. I think there are good and bad points to technology, and I wanted to point out some of the astounding, good things about it.

MK: That song starts fairly triumphantly and droozles down into this real subdued, minor-key ending. I wondered if there was some subtext there.

AB: Some people say technology is ruining the world. But I think it has the wherewithal to save us as well, so I thought it would be nice to celebrate it. That's the perfect song for AT&T commercials.

MK: Is *Dream Life* an intentional **Harry Nilsson** tribute?

AB: Oh, no, not really, but now that you mention it, I'm doing a version of *Me And My Arrow* for a tribute album to him. Harry was one of my all-time favorite singers, right up there with **Roy Orbison**, **John Lennon** etc. And a real cool writer. All the money from the album is going to go to his family, his remaining six children.

MK: Have you been doing a lot of these new songs at your solo shows?

AB: I haven't really done any solo shows for this record yet, but I embark on a two month tour, through June and July, of the entire United States, and the band I'm going to take is what amounts to

The Bears. Rob, Bob and Chris, the other three members of the Bears, are also a band called **Psychodots**. They'll do their show, then I'll join them and we'll do my material.

MK: Will you be doing any Bears material?

AB: Yeah. We'll probably put in some King Crimson songs and songs from all the different periods of my solo career. But, taking a clue from our buddy, **Frank Zappa**...

MK: [laughs]

AB: ...we're going to learn a lot more material than we need, and we're going to alternate it every night.

MK: That tradition's also being carried on by his sons. I just got back from a tour with **Z**, **Ahmet** and **Dweezil** [Zappa's band, and when we see the same faces at show after show after show, we feel an obligation to keep them interested.

AB: I don't want to be, as John Lennon once put it, a performing monkey. Most of the creativity comes in the studio and the songwriting process, and all the problem-solving involved in producing and creating a record. But it doesn't mean you can't go out later and still be creative in a live format.

MK: I saw The Bears before the first album came out—exhilarating concert experiences. Later it seemed some of the steam had been let out.

AB: What really happened—unfortunately it happens a lot—is that there was no real financial support. A band can be great, but if you do seven tours of the United States and you're still not getting anywhere—in fact you're getting deeper and deeper in debt—you finally have to say, "Well, maybe this is not going to work." The record label folded after the second album, too. That didn't help much.

MK: Are you happy with your new label?

AB: I'm very happy at Caroline. My deal is two-sided: my pop albums come out on Caroline proper, and I also have an imprint label called **Adrian Belew Presents**, which is what I'll use to do experimental guitar music, and any other specific brands of serious music that wouldn't fit so well in the pop mainstream.

MK: What instruments did you use on the new album?

AB: Almost every one of 'em is a Fender. What I mostly use are the three custom ones that they made for me a couple of years ago. I have a vintage Stratocaster; I sent them the neck from it, and they replicated that neck as closely as they could. They also have all the hardware on them that I prefer: Lace Sensor pickups, strap locks—they're really beautiful guitars. I guess the most unique feature about them is the fact that they have the GK-2 Roland Guitar Synthesizer pickup hidden inside the body. The design that I made just allows for one volume

he re
ad r i an
be l ew

"Most of the creativity comes in the studio and the songwriting process, and all the problem-solving involved in producing and creating a record."

control, so there really isn't much in the way of knobs sticking out of the guitar. It's a very clean look. I'm really happy to see that Fender will be putting out Strats that have GK-2s built into them,* so everybody can now enjoy what I've had for the last couple of years.

MK: The new album had more of a marriage between synthesized guitar tone and natural guitar tone, both electric and acoustic.

AB: That's true. And what I've been doing recently is, rather than having three different guitar parts, I have one guitar part with maybe three different guitar sounds. You get a real nice big guitar sound, but it's not muddying up the arrangement with too many different ideas.

MK: *Inner Revolution* was something that just jumped out at me and grabbed me and destroyed me. This album is a little more subtle, something that's going to be more richly rewarding over time.

AB: I'm getting such nice feedback over this record. I just have an extremely positive feeling about it. That doesn't mean it'll sell millions of copies (laughs), but it means that I'm happier with the situation. It's a nice place to be.

MK: I'll let you get back to demoing for Crimson.

AB: By the way, say "hi" to Dweezil and all those guys for me.

MK: I will. I'll be seeing them tonight.

AB: You know, I think about the Zappas an awful lot these days. It's very strange not to have Frank in this world. I never realized how important he was for me all these years. Because he's such a great role model, and such a brilliant, wonderful, terrific...astounding person...

MK: I attempted to put it into words, but there's no way to capture everything he's done, both for people that he worked with and people that were even tangentially involved with him.

AB: And just society in general. All the things that he contributed...from parts of our vocabulary, to all the music, to just a totally fresh, different way of doing things.

MK: He was amazing, and so casual about it.

AB: Yeah, absolutely. That's Frank. And I've got a little movie of him in my mind that'll never go away, so that's a nice thing to have.

*The result of a joint venture between Fender and Roland.

Spring Reverb Is Totally "Tube"ular—And More!

By Michael Laskow

Some of the most desirable high-end studio equipment on the market today is not necessarily the most high-tech. Those in the know have long preferred the low-tech sound of the venerable power tube. It makes perfect sense then that Fender has brought back its original tube reverb from the 60's.

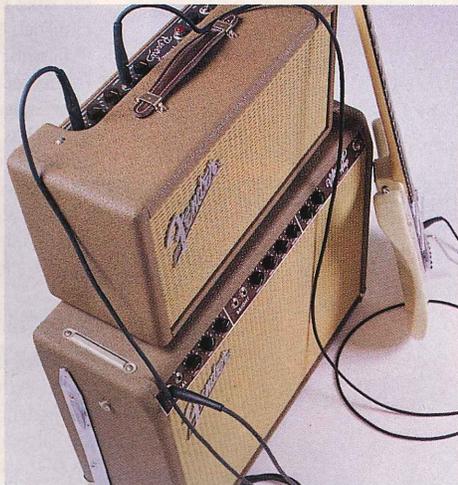
Even if you weren't born when *Pipeline* and *Wipeout* were hits, you've probably heard them hundreds of times. There was a time when the *only* reverb available to guitarists was the tube and spring variety, and the surf protagonists used it more than anybody. Today's guitarists have a dazzling array of multi-effects boxes at their disposal, but nothing that can truly simulate the warmth of the tubes, or the unique sound of a spring.

With the help of **Psychoblondie** guitarist **Bobby Boyle** and his '57 Strat Reissue (custom shop), this intrepid reporter set out to capture the sounds of my youth. In an instant, we found that "classic" Fender reverb sound. No muss, no fuss. Much easier than tweaking knobs for an hour on a digital unit. The Fender unit has three controls: Dwell (we had to think about it for a long, long time), Mix, and Tone. The beauty part is that this unit is in line *before* your amp's preamp, so your amp controls will actually shape the reverb. In other words, far more possibilities than if you use an amp's onboard reverb which is *after* the preamp.

The classic "surfer" sound was easy to get, but was this "verb" a one trick pony? Hell no. We were able to get some really fat sounds for lower octave lead parts with the tone control in the low range, and some biting lead sounds that are highly reminiscent of the lead guitar on the **Neil Young** tune *Fountainblue* from the **Stills/Young** album *Long May You Run*.

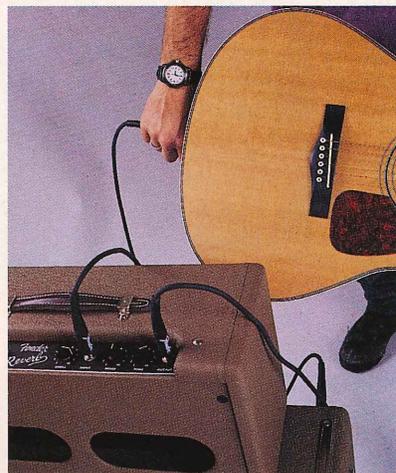
Something else we noticed was that when the tone control was cranked to the extreme treble position, a fluttery, slappy, feedback kind of thing happened that is at once totally "bitchin'," and probably impossible to re-create with any other unit.

The Dwell control sets the decay time of the reverb, and we found that a mid level setting was



very nice for **Stevie Ray Vaughan** lead sounds. Again, a sound explored in times past. We also found that with the Dwell control set to 2 or 3 we could get a very pleasing short reverb that worked well for rhythm parts. The Mix control was a little unusual in that we found that from "0" to "5" the reverb increases, while from "5" to "10" the guitar signal decreases. The effect on the sound is similar to the pre and post fader echo sends on a recording console. With the mix control on max, the guitar will swim in reverb and sound like it's in a concert hall.

What happened next seemed appropriate because we were testing the unit at Epicenter studios in LA. You guessed it—we had a 3.6 aftershock that jolted the reverb unit's spring mechanism causing that sound made famous on the beginning of *Wipeout*—a sound that just can't be had from a digital unit. After the studio quit shaking we plugged in a Fender acoustic/electric guitar and found that the tube reverb produced sweet warm tones that would be great for country tracks. We were also able to get a great **Los Lobos** sound from the combination.



should horse around with it for a while, and you just might find what we did. It's a very rich sounding unit with far more applications than *Moondoggy* and *Gidget* could have imagined in their wildest and wettest dreams!

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. You can reach TAXI at 800-458-2111.



Last but not least, this relentless reporter of things sometimes technical decided to push the tube reverb envelope by trying it out on strings (sampled), and it sounded great. B-3, we loved it. We didn't stop there, Fender Rhodes, very groovy for that growling R&B sound (eat your heart out **Michael MacDonald**). Snare drum... well, let's just say that digital reverb has its place.

If you think that the classic tube reverb is just a one trick pony, maybe you

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!



American Standard Stratocaster Celebrates 40 Years Of Strats!

In order to signify the 40th anniversary of the Stratocaster, for 1994 only American Standard Stratocaster headstocks will be adorned with a special medallion.

Celestion Speaker Enclosure Added To Performer Series!

Now available is the GE 412 V-30 Enclosure, with four 12" Celestion "Vintage 30" speakers. Though designed to be paired with the Performer 1000 Head (shown above), its 280 watt power-handling capacity and warm sound are more than enough for many applications!



Custom Amp Shop Line Expanded With Dual Professional!

Complete with all the unique qualities of every Custom Amp Shop model—all-tube circuitry, hand wiring, blonde tolex cabinet, oxblood grill cloth, etc.—the Dual Professional goes a step further. You've got a built-in vintage tube reverb, dual selectable volumes each with a dedicated "fat" switch, vintage vibrato circuit, and an effects loop.



BXR 60 Provides A Big Sound In A Small Package!

Bassists preferring a smaller profile amp will love the BXR 60 (60 watts RMS), which includes a 12" custom design speaker, Delta Comp™ limiter, 4-band EQ, mid notch button, tape in and headphone jacks, and a line out jack.

Welcome The Latest Addition To The Popular Tweed Series!

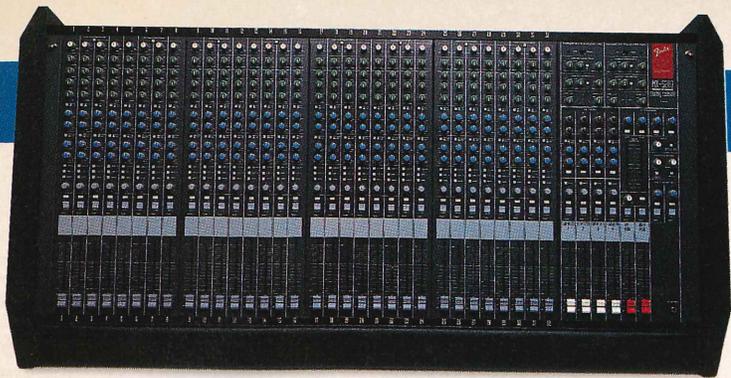
The newest member of the Tweed series is the Blues DeVille 212 amplifier: 60 watts RMS with two 12" Fender reissue "gold label" speakers. This model has the classic clean channel as well as a milky smooth drive channel with independent gain and master controls. Also included: lush reverb, effects loop, external speaker jack, and more.



Two D'Aquisto Models Emerge From Custom Shop!

Now created exclusively in the Custom Shop, two D'Aquisto models are available. The D'Aquisto Elite has a humbucking pickup, while the D'Aquisto Ultra (shown) is completely acoustic. All materials used are select exhibition grade solid hardwood, and both arched top style guitars are painstakingly hand-crafted to the exacting designs of master luthier James L. D'Aquisto.



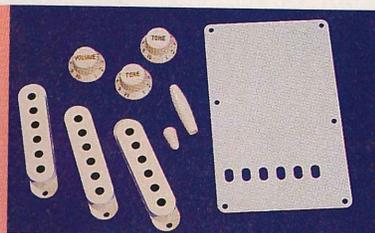
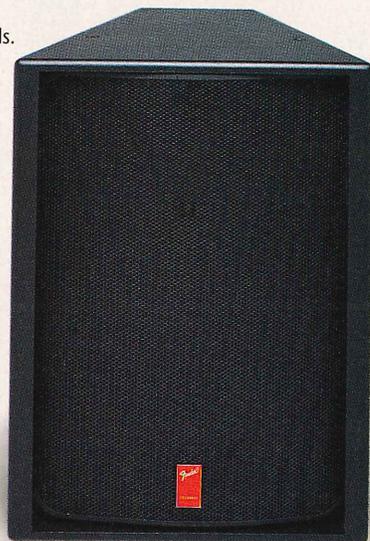


Cover Any Sonic Application With The MX-5200 Mixers!

Not just a recording studio or a dedicated P.A. mixing console, the MX-5200 is a fully professional modular mixing platform that can instantly be configured for any audio mixing requirement. While ideal for use in touring or installed sound reinforcement systems, it is equally at home in commercial or home project studios, and in various production applications. Available in 16-, 24-, and 32-channel models.

Tour Series Speakers Now Showing At A Location Near You!

Designed to go from medium-sized rooms to the most demanding concert sound applications (see Artist Action, pg. 42!), are the 2912 (with 12" woofer) and the 2915 (shown, 15" woofer)—members of Fender's Tour Series professional loudspeakers.



Dress Up Your Instrument With New Accessories!

New guitar accessories include the redesigned Fender strap (with sleek black and silver logo), and a white "aged" accessory kit that is perfect for vintage and reissue axes.

Also available are five new pickguards. Three boast a radical "swirling" artwork; the other two are cut for two single-coil pickups (neck and middle positions) and one humbucking pickup (bridge position).

Unsung Heroes!

Rack-less Youth

By Mark Wittenberg

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



In the 80s, everyone processed the sound of their guitars to death. It seemed the measure of a guitarist's mettle (metal) was the size of his or her rack. Outside many studios you heard snide, hurtful comments like: "Did you see that guy's only got an 8-space rack? He actually carried it in himself!"

But in the 90s, artists seem to be getting back to their "sound" roots. There is renewed respect for the tone quality of a guitar plugged straight into a good amp.

A frequent reference point is the '59 Bassman. The Bassman has an amazing clean tone—unless played really loud. At that point, it has one of the best overdriven sounds of any amp made. But what do you do when you need great overdrive at a low volume, or a very loud and very clean tone?

To answer these needs, Fender has begun to offer many amps within a given wattage rating (generally 40-60 watts)—each with its own special characteristics—that give musicians the ability to choose an amp tailor-made to fit their needs. Sometimes the choice may be as simple as picking a favorite speaker configuration (for example, the new Concert and Super amps feature the same 60 watt chassis but the Concert has a single 12" speaker while the Super has four 10's).

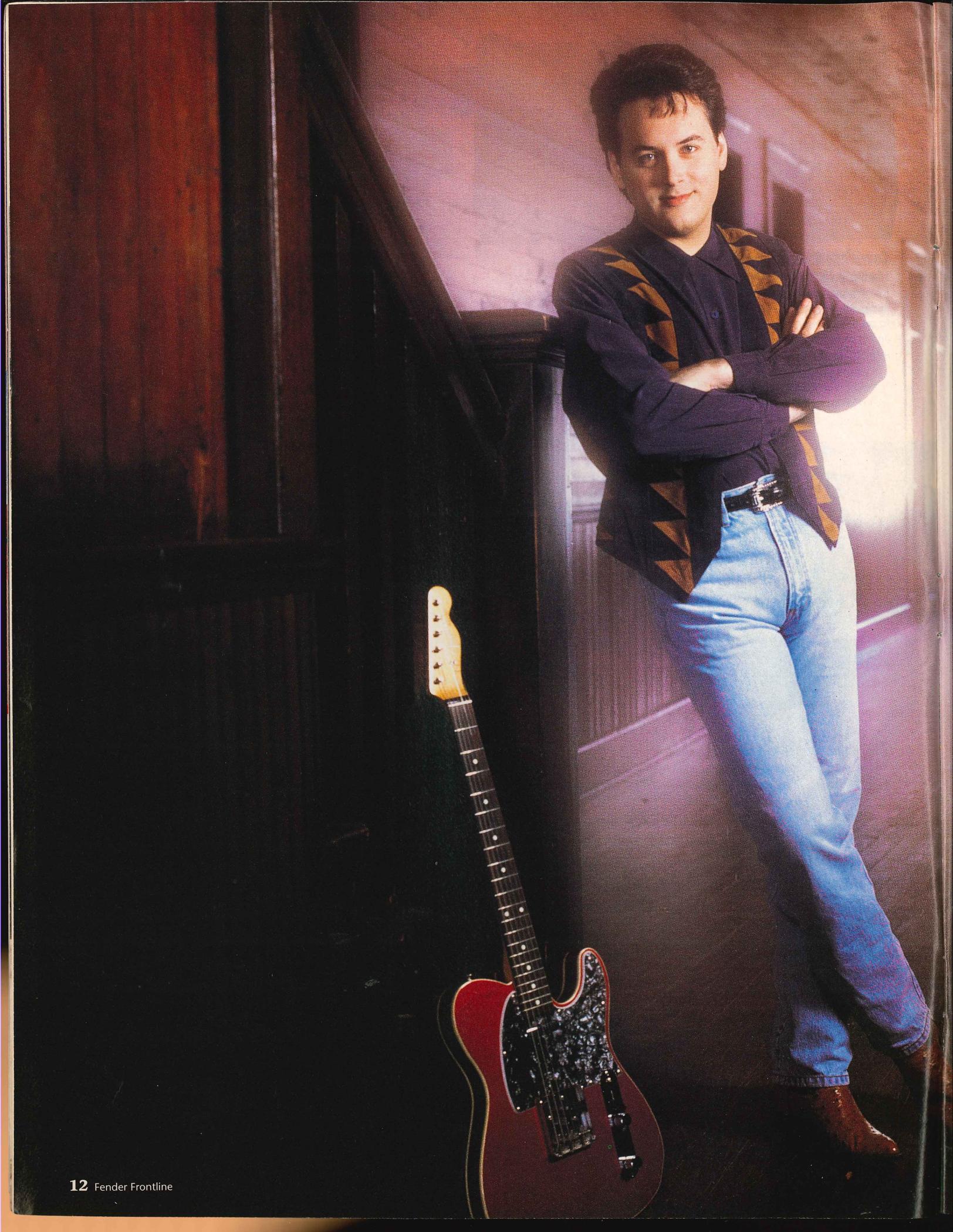
For players who love the Bassman sound but need something a little different, there's the new tweed series of amplifiers. The smallest and simplest is the Pro Junior: two knobs, volume and tone. For more distortion, just crank it up. Its 20-watt rating allows you to push the preamp, power amp and 10" speaker to the max, while maintaining a low room volume. On tape this will sound like an amp four times its size.

The Blues DeLuxe is 40 watts with a single 12" speaker: suitable for anything from recording to small clubs, and with the modern conveniences of reverb and channel switching. Both the Classic Fender clean tone and natural sounding overdrive can be achieved with the push of a button.

Last but not least is the Blues DeVille (think of a Bassman on steroids!). With 60 watts, getting loud and clean is not a problem. This amp uses four 10" speakers and has an onboard spring reverb. For overdrive, switch to the lead channel and dial in the amount of dirt, then the room volume.

People take their classic amps very seriously, and changing the '59 Bassman would have incurred the wrath of every vintage amp buff. But the new tweed series amps have allowed us to put a twist on the original, while maintaining the basic premise. The Tweed series amps have no digital this, or MIDI that or programmable anything, just *tone*. Lots and lots of tone.

7





New Country Player

Bryan Austin Hits

The Ground Running

Radio Active

Country music. Not just the fastest growing genre in today's market, but the only style of music to weather the industry's recent recession. Hell, over the last few years country music exploded while other categories shriveled.

That's good news for the country music-lover: there's more great material out there than ever before. But it's stiffened the competition on the other side of the CD. While breaking in as a new artist has never been easy, it's tougher than ever these days.

The situation holds true for the supporting cast as well. In Nashville's segmented world, the best singers are generally coupled with the most successful songwriters and the hottest studio players to produce the albums that reach the public's ear. So when a new artist arrives on the scene, singing songs that he wrote and playing the lion's share of the guitar parts on his debut album, that's cause to sit up and take notice.

Welcome **Bryan Austin**, a new country phenomenon whose self-titled release on Patriot records is sure to receive more than a little acclaim.

Though just 26 years old, Bryan brings a wealth of history and diversity to the table.

"I started playing saxophone before I was 10," relates the Mississippi native, "because my dad was a big fan of the instrument." The talented young southerner picked up the horn by ear, quickly joining a band of older boys playing R&B, country, and Zydeco. "My parents had to come to the clubs where we gigged, because I wasn't allowed in without them!"

But unbeknownst to his father, Bryan secretly nursed a passion for the guitar, which he learned to play in private. "My hero was **Ace Frehley!**" he laughs. "I learned every lick off the **Kiss Alive** album." **Ricky Skaggs**, **Albert Lee**, and **Eric Clapton** also had a great influence. "When I was 12, the group I

was in lost their guitar player," says Bryan. "They gave me a shot at the position. I got it—and never picked up the sax again!"

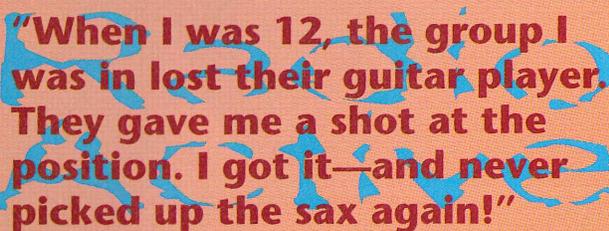
Several years later Austin formed his own band, **Mississippi Pride**, which played many of his growing catalog of original songs. After high school, he ventured several times to Nashville, to no avail. "All I found was closed doors," he says. He returned home, working as a country deejay for southern Mississippi's WGCM/FM and WXGR/AM radion stations, and toured with a regional band on a major Canadian stint.

According to Bryan he was finally discovered via the help of a family member. "My

cousin, **Chris Cuevas**, had a pop record out on Atlantic. He was on tour with **Debbie Gibson**. Through him I met Debbie's mother (and manager) Diane, and she became my manager." Ms. Gibson brought Austin to the attention of EMI's Charles Koppelman, and finally Liberty Records' Jimmy Bowen, who signed Bryan after seeing just one showcase.

While they were negotiating the deal (which also included a publishing contract), Bryan expressed his wish to be presented as a guitar player as well as an "artist." But knowing the Nashville tradition, he didn't hold out too much hope—especially since studio ace **Brent Mason** was hired for the project. He soon found an ally, however, in producer **Keith Stegall** (whose studio credits include **Alan Jackson** and **Randy Travis**).

"While we were recording, I asked Keith if I



"When I was 12, the group I was in lost their guitar player. They gave me a shot at the position. I got it—and never picked up the sax again!"

could play some guitar on the album," Brian recounts. "He said 'Why don't you play all the guitar?' But Brent Mason had been a big influence on me, and I really liked what he was doing. So we ended up sharing the guitar work. I played all the dedicated solos, and we split the fills and rhythm tracks."

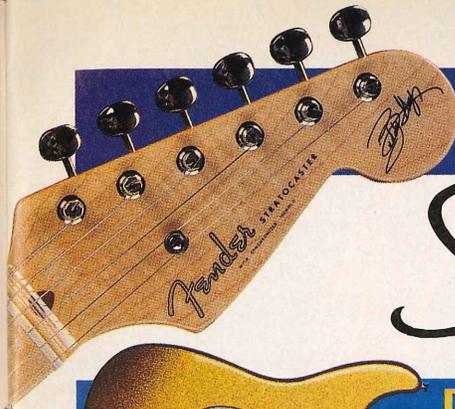
Considering Mason's 6-string expertise, it's quite amazing that one can listen to the album and not tell the two players apart! "One thing that made it work was that our tone was so similar," says Bryan. But it goes way beyond that. On a record filled with licks that are at times aggressive, at times lilting, and always melodic, Bryan holds his own with a respected industry veteran: quite an accomplishment for a young artist on his debut album.

Slated for summer release, the album contains four songs written or co-written by Austin: *Long Walk Home*, *Limo Driver*, *That Makes One Of Us*, and *All Dressed Up With No Place To Go*, and showcases his vocal ability in addition to his fretboard prowess. The initial single, *Radio Active*, has launched a video as well. And a tour is already underway, with a top-notch band including noted Nashville players **Rick McGill** on bass and **Tim Lusby** on steel guitar.

You'd think all that would be enough to satisfy a new artist, but Bryan—while grateful for his current status—is already looking down the road. "I love this album," he asserts, "but if given the room, I'm really going to focus on guitar for the next one." In light of what we've already seen from the young picker, that would be a treat!

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



DICK DALE

Guitar legend **Dick Dale** defies categorization. He pioneered the barebones surf guitar sound of the late 50s and early 60s, but has also been hailed as the godfather of metal (for blowing out the speakers of his guitar amp during ballroom rave-ups).

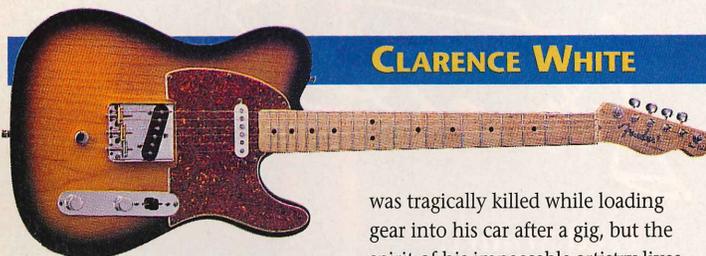
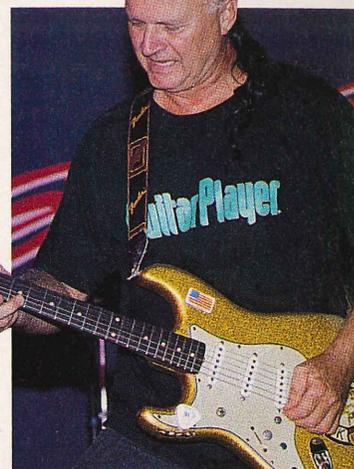
Nearly 40 years later, Dick is still blazing new trails with the release of

Tribal Thunder, an emotionally-charged tapestry of Native American themes dealing with the salvation of the planet.

One thing has remained constant, though, and that's his reliance on his trusty Stratocaster—affectionately dubbed "The Beast." In honor of the master, Fender has rolled out the Dick Dale Signature Stratocaster, which Dick calls "The Beauty."

"It's an exact duplicate of The Beast," Dick says. "On *Tribal Thunder*, there was no fancy overdubbing. What you hear is just straight up playing. That's what's unique about The Beauty."

To replicate The Beast's fat, chordal sound, Dick worked closely on the signature model's design with John T. English, master guitar builder at the Fender Custom Shop in Corona, CA. "Dick's guitar is basically a 1960 Strat" (continued on page 46)



CLARENCE WHITE

One of the most innovative guitarists in the history of rock 'n roll and country was **Clarence White**. His breathtaking syncopated approach in the legendary **Byrds** influenced a host of guitar luminaries, including **Pete Townshend, Jimmy Page, Danny Gatton, Jerry Donahue** and **Marty Stuart**.

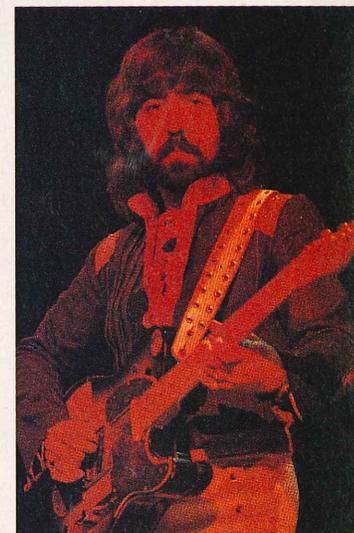
Twenty-one years ago, Clarence

was tragically killed while loading gear into his car after a gig, but the spirit of his impeccable artistry lives on thanks to the Fender Custom Shop's latest offering: the Clarence White Signature Telecaster.

The instrument's most unique feature is the Parsons/White B-Bender, a device Clarence co-invented with fellow Byrd **Gene Parsons**. The B-Bender works by pressing down on the guitar neck, which activates the strap button-mechanism that causes the

pitch of the "B" string to be raised a full tone, for a pedal steel effect.

"We modified the feel of the B-Bender's pull to replicate that of the original," notes designer Fred Stuart. To achieve that, Fred worked closely with Gene and Marty Stuart, who owns Clarence's original Tele. Scroggs tuners on both "E" strings allow the player to appreciate the B-Bender's unique pedal steel-like effect. "You can preset the high or low notes to a 'D,' for example, and with just one turn on either tuner, the string will automatically return to the original 'E,'" Fred adds. (continued on page 46)



BUDDY GUY

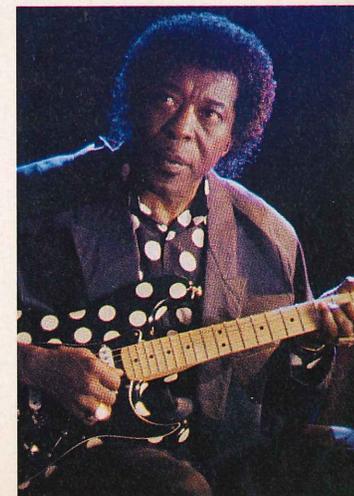
Since moving to Chicago from Lettsworth, LA, in 1957, **Buddy Guy**'s clean, expressive guitar playing has dazzled not only the blues community, but rock audiences as well. His classic recordings for the Vanguard and Chess labels have influenced a host of players ranging from **Eric Clapton** and **Jimi Hendrix**

to **Stevie Ray Vaughan**. His most recent musical accolades include a couple of Grammys and a guest appearance on Warner Bros.' critically acclaimed *Tribute To Jimi Hendrix* collection.

Now there's the Buddy Guy Signature Stratocaster—a visual as well as audio testimony to Buddy's unique style. The black-and-white polka dot signature model's smooth sound, Buddy notes, closely resembles the

feel and tonal quality heard on his early records. "I was looking for that early-60s Fender sound because that's perfect for my style of playing," Buddy says. That style ranges from highly emotional "crying" blues to snarling R&B.

To replicate that sound, Larry Brooks, artist master builder at the Fender Custom Shop in Corona, CA, opted for three Texas Special pickups with staggered pole pieces. The middle pickup has a reverse-wound, reverse-polarity feature. (continued on page 46)



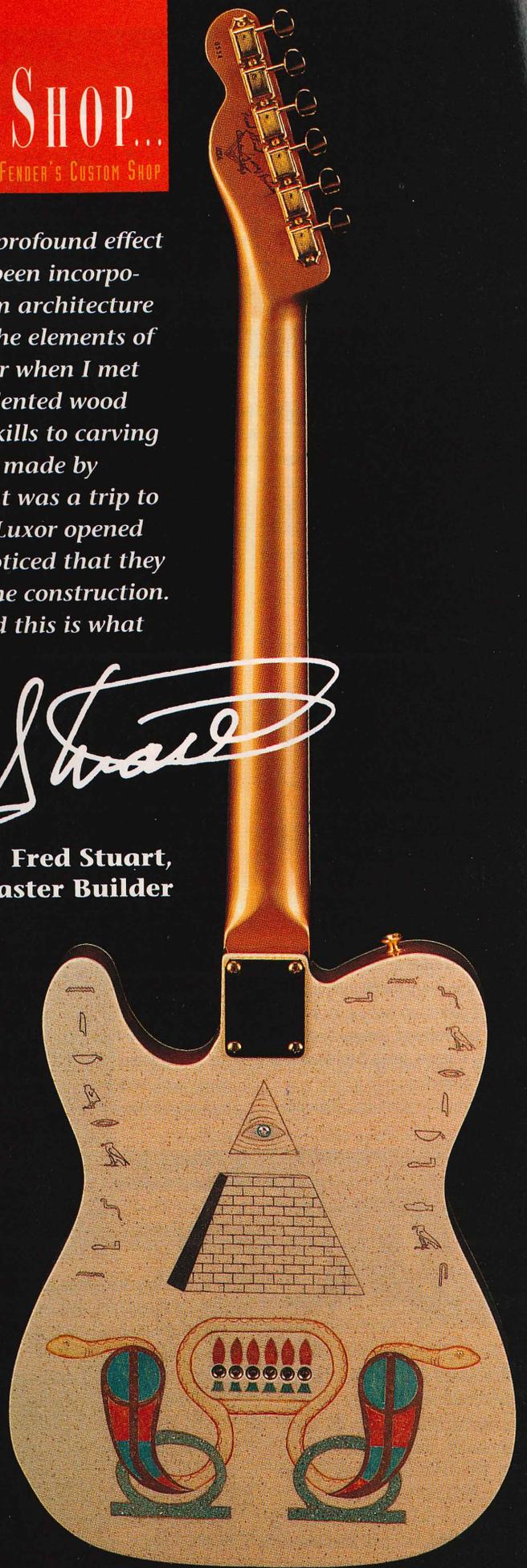
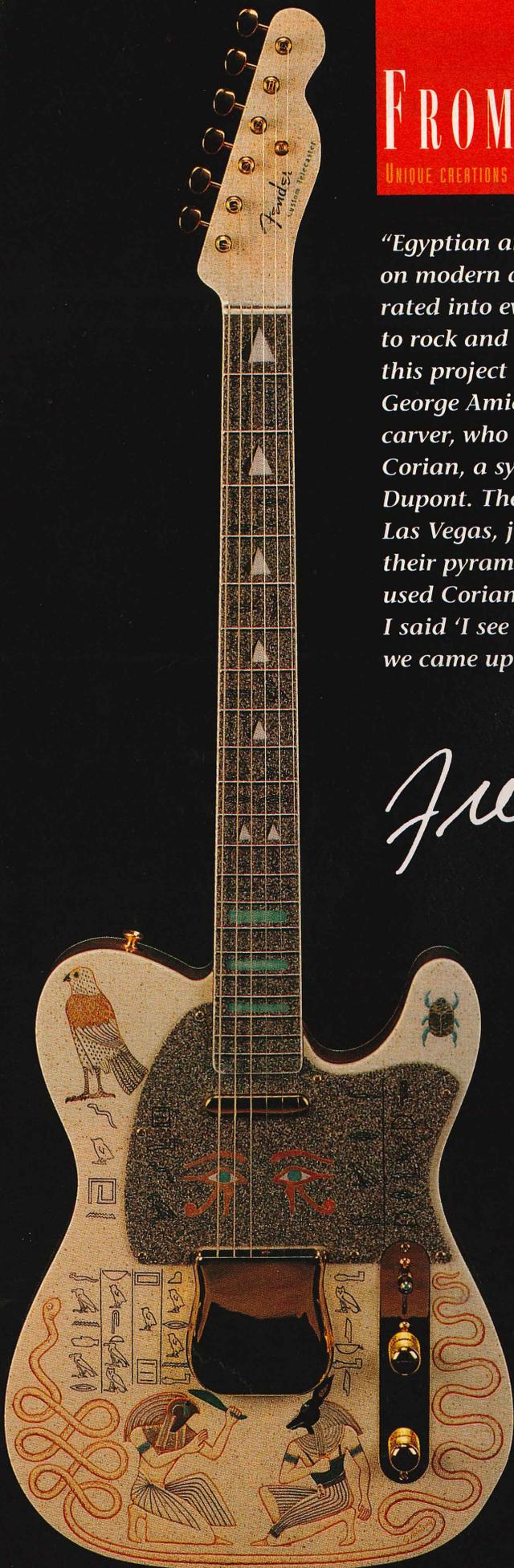
FROM THE SHOP...

UNIQUE CREATIONS FROM THE ARTISTS IN FENDER'S CUSTOM SHOP

"Egyptian art has had a profound effect on modern art, and has been incorporated into everything from architecture to rock and roll. For me the elements of this project came together when I met George Amicay, a very talented wood carver, who applied his skills to carving Corian, a synthetic stone made by Dupont. The final element was a trip to Las Vegas, just after the Luxor opened their pyramid, where I noticed that they used Corian in some of the construction. I said 'I see a guitar,' and this is what we came up with."

Fred Stuart

**Fred Stuart,
Master Builder**



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

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Standard
Fender Squier Series
U.S. Plus Deluxe
Contemporary Series
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JAZZ BASSES23

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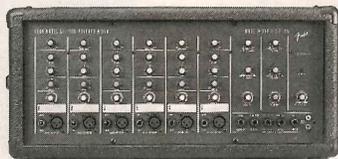
PRO AUDIO

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:**

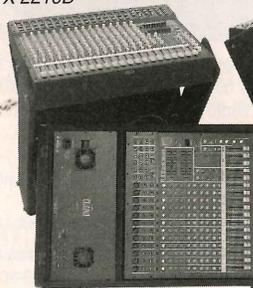
071-4100 SR4150P, 4 chnl, 150w/4 ohms
071-6300 SR6300P, 6 chnl, 300w/2 ohms
071-8300 SR8300P, 8 chnl, 300w/2 ohms
071-6521 SR6520P, 6 chnl, 520w/2 ohms
071-8521 SR8520P, 8 chnl, 520w/2 ohms

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



PX 2212D

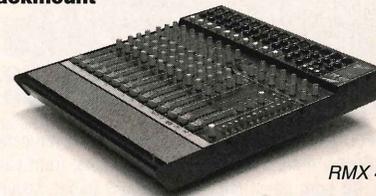
(USA) The PX 2200 Series stereo powered mixers. Channel: Trim w/Peak LED, 3-band EQ, 2 Aux and 2 Monitor Sends, Solo, Pan, patch jacks, XLR and 1/4" inputs; Master: digital reverb/effects (except PX 2208), switchable 48V Phantom Power w/LED, Separate Eff Send and Return controls to all mix busses, Dual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

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

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

UNPOWERED

Rackmount



RMX 4210

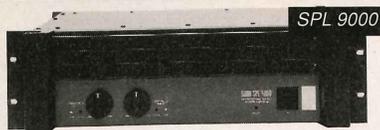
(USA) The RMX 4210 Rackmount (or desktop) mixer. Channel: Trim, 3-band EQ, Main and 2 Aux Sends, Solo, Pan, In/Out patch jacks; Master: dual 4-band sweepable EQ, stereo record out buss w/multi-track routing/monitoring/mixdown, headphone jack (main or mono sum). **Models:**
071-4210 RMX 4210, 10 channels

Console

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

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

POWER AMPS



SPL 9000

(USA) The SPL 6000 and SPL 9000 Power Amps. Features: Computer controlled protection, Silent delayed turn-on/off, 2-speed fan, Triac "crowbar" speaker protection, high current design for reactive speaker loads, Soft clipping, gracious overload; Convenience: Rear Stereo-Mono and Mono-Bridge mode switches, [TRS phone; male & female XLR] inputs, High current 5-way binding posts & phone jack outputs; **Models:**

- 071-6000 **SPL 6000**, 2-rack spc, selectable Deltacomp™ compressor w/LED's, Stereo: 300w/4 ohms; Mono Bridge: 600w/8 ohms; THD < 0.01%/8 ohms, < 0.025%/4 ohms
- 071-9000 **SPL9000**, 3-rack spc, Stereo: 330w/8 ohms, 450w/4 ohms; Mono Bridge: 900w/8 ohms; THD < 0.05%/8 ohms, < 0.059%/4 ohms

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

071-3000 **SPL M300**, Monitor Amplifier

SIGNAL PROCESSORS

GRAPHIC EQUALIZERS

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

- 071-3200 SP 3200, Sngl 30-band, 1/3-octave, 1 rck spc
- 071-3202 SP3202, Dual 30-band, 1/3-octave, 2 rck spc
- 071-3215 SP3215, Dual 15-band, 1 rck spc

CROSSOVERS

Electronic (Active)



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

(USA) SPL-PCN series electronic crossovers are 24dB/octave Linkwitz/Riley 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-PCN**

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:**

- 070-2832-100 **1272-A, 12" woofer, dual horn, black Tolex**
- 071-1275-100 **1275-A, 15" woofer w/ 2.5" coil, black carpet**



SPL 1285

1272

SPL 1282

1275

(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:**

- 071-1282-100 **SPL 1282, 12" cast frame woofer w/2.5" coil, 60-20kHz resp +3dB, 122dB SPL max out, 150w pwr hndng, gray carpet**
- 071-1285-100 **SPL 1285 Mk II, 15" cast frame woofer w/3" coil, 50-20kHz response +3dB, 123dB SPL max output, 200w pwr hndng, gray carpet**

MAIN SYSTEMS

Artist Series

(USA) Two-way speaker systems. Features: 10" woofer, dual FPZ drivers/dual element horn, metal grill. Specs: 60-20kHz response +6dB, 16 ohm, 94dB/1M/1w Sens, 114dB SPL max out, 100w pwr hndng; **Models:**

- 071-1110-100 **Fender 1110-A, black carpet covering**
- 071-1100-000 **Fender 110-ELC, trapezoidal cabinet, industrial black carpet covering**



1201-A

1205-A

1110-A

(USA) Two-way speaker systems. Features: 12" woofer, dual FPZ drivers/dual element horn, metal grill. Specs: 60-20kHz response +6dB, 8 ohm, 95dB/1M/1w Sens, 100w pwr hndng; **Models:**

- 071-1201-100 **Fender 1201-A, black carpet covering**
- 071-1200-000 **Fender 112-ELC, trapezoidal cabinet, industrial black carpet covering**

(USA) Two-way speaker systems. Features: 15" woofer, dual FPZ drivers/dual element horn, metal grill. Specs: 60-20kHz response +6dB, 8 ohm, 95dB/1M/1w Sens, 150w pwr hndng; **Models:**

- 071-1205-100 **Fender 1205-A, black carpet covering**
- 071-1500-000 **Fender 115-ELC, trapezoidal cabinet, industrial black carpet covering**

SPL Series

(USA) 1211 two-way speaker systems. Features: heavy duty 15" woofer, titanium compression driver/constant directivity horn, metal grill. Specs: 50-20kHz response +6dB, 8 ohm, 95dB/1M/1w Sens, 150w pwr hndng; **Models:**

- 071-1211-100 **Fender SPL-1211-Mark II, black carpet covering**
- 070-2825-100 **Fender SPL-1211-Mark II, black tolex covering**



SPL 1211
Mark II

SPL 1225 Mark II

(USA) 1225 and 1226 two-way speaker systems. Features: heavy duty 15" woofers w/3" voice coil on Kapton former, titanium compression driver w/2" coil/constant directivity horn, bypassable 4th order Linkwitz/Riley passive x-over, **trapezoidal cabinet**, metal grill, black carpet covering. Specs: 38-20kHz response, 8 ohm, 100dB/1M/1w Sens; **Models:**

- 071-1225-100 **Fender SPL-1225 Mark II, one woofer, 200w pwr hndng**
- 071-1226-100 **Fender SPL-1226 Mark II, two woofers, 400w pwr hndng**

(USA) 1318 Three-way speaker system. Features: heavy duty 18" woofer w/3" voice coil on Kapton former, 8" midrange driver, titanium compression driver w/2" coil/constant directivity horn, super-tweeter coupled to multiple arc radial horn, bypassable passive x-over, **trapezoidal cabinet**, metal grill, black carpet covering. Specs: 35-20kHz response, 8 ohm, 100dB/1M/1w Sens, 200w pwr hndng; **Models:**

- 071-1225-100 **Fender SPL-1318**

Tour Series

(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:**



SPL2912

SPL2915

SPL 2155

SPL 118S

- 071-1310 **SPL118S, 18" cast frame sub-woofer w/4" voice coil, 600w short term/300w long term power handling**
- 071-1320 **SPL2155, 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-1922**, 12 spaces
- 071-1917 **Fender/SUNN RX-1926**, 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



PLC 3200

(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 PLC 3200, Programmable Lighting Console

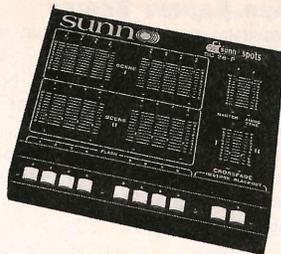
MANUAL CONTROL CONSOLES

(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:**



SC-24F

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



SC28-F

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

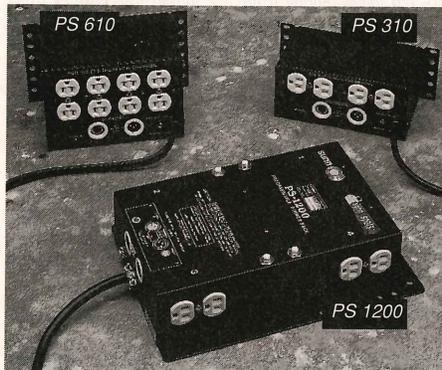
INTEGRATED SYSTEMS

(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, "O 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:**

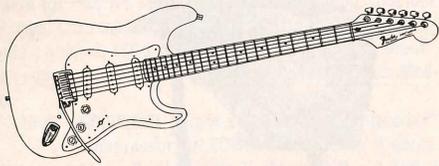
- 990-9900-280 ST-100 Lighting Stand

Abbreviations

Am Std	= American Standard	nickpltd	= nickelplated
Ch, chnl	= channel	pc, pcs	= piece, pieces
chrmpld	= chromeplated	pickgrd	= pickguard
dbl-lickng	= 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
fgncy	= frequency	spkr	= speaker
frtbrd	= fretboard	ssw	= selector switch
frtmrks	= fretmarkers	Stnss Stl	= Stainless Steel
ftswtch	= footswitch	swtchnng	= switching
hdstck	= headstock	trem	= tremolo
goldpltd	= goldplated	tri-lam	= triple laminated
HB	= humbucking	USA	= made in the U.S.
hdwr	= hardware	vol	= volume
hndd	= handed	w	= watts
imp	= impedance	W/B/W	= White/Black/White
lcnstd	= licensed	wht	= white
mpl	= maple	x-ovr	= 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
025-0100 '60's Stratocaster "Natural," same as 027-1000 except w/natural "Foto Flame" finish on body and neck
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 hrdwr, 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, gltdpltd hrdwr; **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-ckng 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 fgdr 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 fgdr Mpl w/RW frtbrd, "C" shape, gloss finish, 21 vintage frets, 9.5" rad; E-tronics: 3 "Texas Special" SC pu's, Vol, 2 Tone; Other: painted hdstck, brown shell pckgrd, gold plush/Brown Tolex case; **Models:**
010-6000 **1960 Stratocaster**

(USA) [Custom Order Only] American Classic Strats are Custom Shop versions of the American Standard. Body: classic shape; Neck: satin finish, 22 Am Std (large) frets, 9-1/2" rad, E-tronics: 3 "Texas Special" SC pu's, Mid pu is reverse polarity/reverse wound for quiet operation w/Bridge or Neck pu's, 5-pos. ssw, Tone (Neck pu), TBX (bridge, Mid pu's); Other: Am Std trem w/Stnlss Stl saddles; **Models:**
010-4702 **American Classic Stratocaster**, Mpl neck
010-4700 **American Classic Stratocaster**, RW frtbrd

(USA) [Custom Order Only] Custom Shop versions of vintage Stratocasters for left handers. Body: classic shape; Neck: medium, 21 vintage frets, original dot spacing, 9.5" rad; E-tronics: 3 "Texas Special" SC pu's, 5-pos. ssw, 1 Tone (neck pu), 1 Tone (Mid pu); Other: ncklpltd 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, sngl-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, sngl-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, sngl-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, sngl-ply wht pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr, round string retainer; **Models:**
027-1202 **'50's Telecaster**
025-0200 **'60's Telecaster "Natural"**, same as 027-1202 except w/natural "Foto Flame" finish on body and neck

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: sngl-ply wht pckgrd, bridge w/individually adjustable saddles, chrmpldtd 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: chrmpldtd 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: chrmpldtd 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, Chrmpldtd hrdwr
010-3900 **Set Neck Telecaster "CA"**, Honduras Mahogany neck w/Ebony frtbrd, Am Std Tele bridge, Am Std Tele pu (bridge)

U.S. SIGNATURE SERIES

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

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

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

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

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, chrmpldtd 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 fgred Mpl, "C" shape, 21 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: "Texas Special" Tele pu's, cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, snl-ply blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hwr, Black plush Tolex case; **Models:** 010-6802 **Sparkle Telecaster**, 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, snl-ply blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hwr, Black plush Tolex case; **Models:** 010-4002 **Bajo Sexto Telecaster**

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

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**

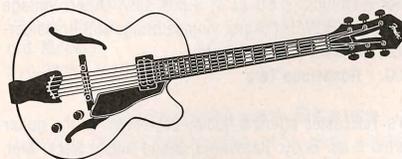
DUOSONIC



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**

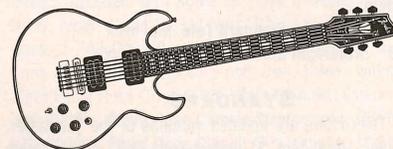
DESIGNER/SIGNATURE

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

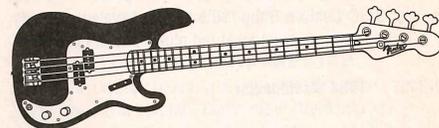
ROBBEN FORD



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

REISSUE

Reissue Precision Bases offer quality recreations of P-Bases of those eras. Body: Basswood, classic shape, polyester finish; Neck: 21 std frets, 7.25" rad; E-tronics: P-Bass (split single coil) pu, Volume, Tone; Other: ncklpltd hwr, 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
025-0300 **'60's P-Bass "Natural"**, same as 027-1300 except w/natural "Foto Flame" finish on body and neck

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 hwr, vintage 2-saddle bridge; **Models:** 027-1902 **'51 Precision Bass**

STANDARD

The Standard Precision Bass is an updated version 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 hwr; **Models:** 013-6000 **Standard Precision Bass**

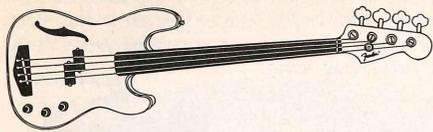
FENDER SQUIER SERIES

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**

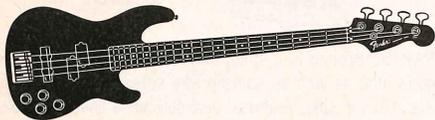
U.S. PLUS DELUXE

(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 hwr; **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 frtbrd, 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

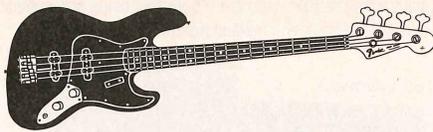
(USA) [Custom Order Only] The Vintage Precision Custom Basses is a special Custom shop version of the Fender classic. Body: Swamp Ash, contoured slab shape, nitrocellulose lacquer finish; Neck: 20 vintage frets, 7.25" radius, soft "U" shape, tinted nitrocellulose lacquer finish; E-tronics: 1 P-Bass (split 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 Basses for left handers. Body: Alder, nitrocellulose lacquer finish; Neck: lightly fgrd 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 Basses are excellent recreations of the famous J-Basses of the '60's. Body: Alder, nitrocellulose lacquer finish, original "offset waist" shape; Neck: 20 vintage frets, RW frtbrd, 7.25" 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 frtbrd, 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**
025-0400 **'60's J-Bass "Natural"**, same as 027-1400 except w/natural "Foto Flame" finish on body and neck

The '75 Jazz Basses 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 frtbrd
027-3502 **'75 Jazz Bass**, Mpl neck

AMERICAN STANDARD

(USA) The American Standard Jazz Bass is an upgrade of classic J-Basses. Body: Alder, modern "offset" contour shape; Neck: RW frtbrd, 22 Am Std frets, 9.5" radius, satin finish, Bi-Flex truss rod; E-tronics: 2 J-Bass pu, 2 Vol, Tone; Other: Chrome plated hrdwr, 3-ply W/B/W pckgrd; **Models:**
019-2300 **American Standard Jazz Bass**

STANDARD

Standard Jazz Basses are updated versions of J-Basses. Body: "offset" waist shape; Neck: RW slab frtbrd, 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 frtbrd, 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**

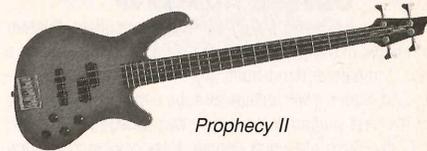
U.S. PLUS

(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 frtbrd, Gotoh "mini" tuners (tuning keys)
019-8402 **Jazz Bass Plus**, mpl neck, Fender/Schaller tuners
019-8400 **Jazz Bass Plus**, RW frtbrd, Fender/Schaller tuners

CUSTOM CLASSIC SERIES

(USA) [Custom Order Only] Custom shop version of classic J-Basses for left handers. Body: classic shape; Neck: "C" shape, Mpl, RW frtbrd, 20 vintage frets, 7.25" rad; E-tronics: 2 J-Bass pu's, lacquer coated copper pu windings, cloth wrapped wire, 2 concentric (Vol/Tone) knobs; Other: vintage tuners, vintage bridge, ncklpltd hrdwr, red plush/Twee case; **Models:**
019-0209 **'62 Jazz Bass (left-hndd)**

PROPHECY BASSES



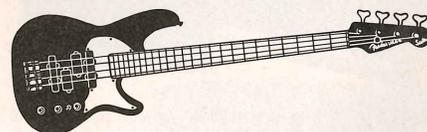
Prophecy II

Sleek looking basses with features for the modern player. Body: Dbl cutaway shape; Neck: RW frtbrd, 12" rad, 34" scale, 22 frets; E-tronics: 1 P-Bass style pu (split SC), 1 J-Bass style pu (SC), Pan, Vol; Other: "Saturn knobs", Graphite nut; **Models:**
025-7100 **Prophecy I**, Basswood body, 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 hardwood body, "neck through" design, Multi-lam Mpl neck, Active electronics, Gldpltd hrdwr, Bass boost/cut, Treble boost/cut

MB BASS

Fender MB Basses bring hot, modern styling to the Fender bass.. Body: Basswood or Poplar, downsized contemporary shape; Neck: RW frtbrd, 22 jumbo frets, 9.5" radius; E-tronics: 1 P-Bass (split single-coil) pu, 1 J-Bass pu, Vol, TBX; Other: Gotoh tuners, no pckgrd; **Models:**
025-4700 **Fender MB 4 Bass**
025-4800 **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 frtbrd, 24 frets, 9.5" rad, 32" scale; E-tronics: 2 custom vintage J-bass pu's (neck, bridge), 1 custom vintage P-bass pu (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 frtbrd, 24 frets, 9.5" rad, 32" scale; E-tronics: 2 J-bass pu's (neck, bridge), Pan, Vol, active Treble, active Bass; **Models:**
013-1400 **Stuart Hamm "Urge" Standard Bass**

AMPS

GUITAR AMPLIFIERS

CUSTOM AMP 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.



Dual Professional

(USA) The Dual Professional is several amps rolled into one. Specs: 100w RMS, 2-12" spkrs; Features: Tube Reverb [controls: Dwell, Mix, Tone], "Fat" switch, vintage Vibrato [controls: Speed, Intensity], Effects loop, dual selectable Vol and "Fat" controls, Treble, Bass, Mid, Ftswtch for Vol select and Vibrato on/off; **Models:** 081-1005 **Dual Professional**



Tone-Master

Vibro-King

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

(USA) The Vibro-King 212 speaker enclosure features two 12" Celestion spkrs, a Birch ply-wood closed back cabinet, Blonde tolex covering, Oxblood grill cloth. Specs: 4 ohms, 140 watts power handling; **Models:** 081-3004 **Vibro-King 212 Enclosure**

(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 chnl), 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.



'63 Vibroverb

'59 Bassman

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

(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 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**

'65 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**

'63 Fender Reverbs

Black w/silver grillcloth



Blonde w/oxblood grillcloth

Brown w/tan grillcloth



(USA) The Fender Reverb is a replica of the original 1963 tube reverb unit. Features: Dwell, Mix, and Tone control; **Models:** 21-7500 **'63 Fender Reverb**, brown w/tan grillcloth
21-7501 **'63 Fender Reverb**, black w/silver grillcloth
21-7502 **'63 Fender Reverb**, blonde w/oxblood grillcloth

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, ftswtch for drive select; **Models:** 021-3102 **Blues Deluxe**

(USA) The Blues DeVilles are powerful amps with both vintage clean and smooth distortion tones. Specs: 60w; 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**, 4-10" spkrs
021-3100 **Blues DeVille 212**, same as 021-3101 but with two 12" spkrs

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 Concert and Super are tributes to vintage amps with the same names. Features: chnl swtchnng, 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
021-4803 **Concert G12-80**, same as 021-4802 except with Celestion G12-80 "Classic Lead 80" spkrs
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 swtchnng, Ch 1 [3-band EQ w/Treble boost and Mid cut], Ch 2 [Gain 3-band EQ w/Treble boost and Mid boost and Bass boost, Presence/Notch filter], Reverb, adjustable Eff loop, line output, 2-button ftswtch; **Models:** 021-6200 **The Twin**

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



(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**

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**

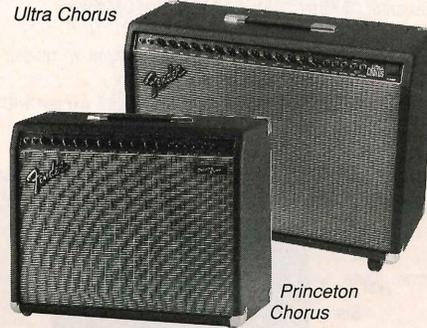
(USA) The Stage 112 SE's "tube emulation" power amp offers very warm tones. Specs: 160w RMS, 12" spkr; Features: chnl swtchn, Ch 1 [3-band EQ w/Mid Shift, Vol], Ch 2 [3-band EQ, Gain, Vol, Contour], Reverb, Eff loop, Line Out, 2-button ftswtch; **Models:** 022-6700 **Stage 112 SE**

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

STANDARD SERIES CHORUS

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

Ultra Chorus



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

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

CHAMP

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

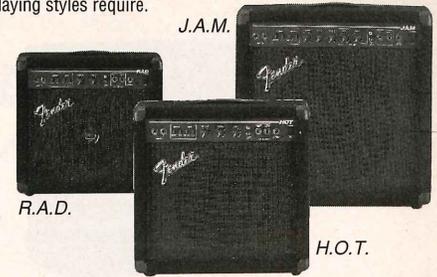


Champ
25 SE

(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**

M-80

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



R.A.D.

J.A.M.

H.O.T.

(USA) The R.A.D., H.O.T. and J.A.M. represent the ultimate in player convenience. Features: 4 preprogrammed sounds [bright (super clean), full (warm clean), crunch (medium overdrive), lead (super overdrive)], Eff loop, headphone jack, carpet covering; **Models:** 022-6000 **R.A.D.**, 20w, 8" spkr
022-6100 **H.O.T.**, 25w, 10" spkr, Reverb
022-6100 **J.A.M.**, 25w, 12" spkr, Reverb, Chorus

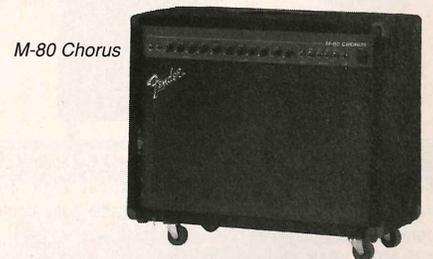


M-80

(USA) The M-80 Series are contemporary amps with a killer distortion and a sweet clean sound. Features: chnl swtchn, Ch 1 [3-band EQ, Vol], Ch 2 [Gain, Contour, Presence, Vol], Reverb, Eff loop, headphone jack, carpet covering (also available w/Tolex covering); **Models:** 022-5900 **M-80, combo**, 90w RMS, 12" spkr, 1-button ftswtch
022-5907 **M-80 Head**, 90w RMS, 2 spkr jacks, 1-button ftswtch

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.



M-80 Chorus

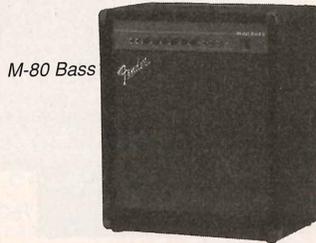
022-5905 **M-80 Chorus**, 2 x 65w RMS, 2-12" Eminence spkrs, stereo chorus [rate, depth], 2-button ftswtch
022-5907 **M-80 Chorus Head**, 2 x 65w RMS, stereo and mono effects loops, stereo chorus [rate, depth], 2-button ftswtch

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.



M-80 Bass

(USA) The R.A.D. Bass Amp is a bass version of the contemporary R.A.D. Guitar Amp. Specs: 25w RMS, 10" spkr; Features: 3-band EQ, Hi/Lo inputs, Tape inputs, Eff loop, Headphone jack, carpet covering; **Models:**
022-4300 **R.A.D. Bass**

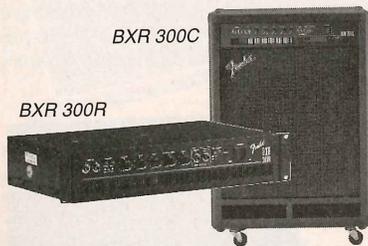


BXR 60

BXR 100

Features: Delta Comp™ limiter, headphone jack, eff loop, line out jack; **Models:**
022-4401 **BXR 100**, 100w RMS, 15" spkr, 7-band EQ, high/low shelving, high/mid/low enhance sws
022-4401 **BXR 60**, 60w RMS, 12" spkr, 4-band EQ, mid notch button, tape-in jacks

(USA) The M-80 Bass Series are bass versions of the contemporary M-80 Guitar Amps. Specs: 160w RMS into 4 ohms; Features: 3-band EQ, mono chorus, Eff loop, carpet covering; **Models:**
022-4200 **M-80 Bass**, combo, 15" spkr
022-4207 **M-80 Bass Head**



BXR 300C

BXR 300R

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

(USA) Fender Amplifier Cabinet for BXR Dual Bass 400 Head. Sturdy plywood covered with vinyl protects amp. **Models:**
002-7900 **Cabinet**, BXR Dual Bass 400 Top, Black

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**

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
021-1663 **GE-412 V30**, same as 021-1662 except with Celestion "Vintage 30" spkrs



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 work together in any combination as an integrated system, with 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**

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

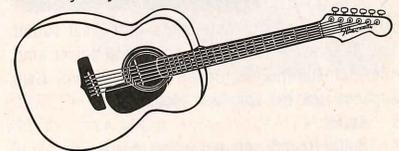
Specs: 400w RMS capacity, 2-15" Eminence spkrs, 4 ohm imp; Features: black carpet covering w/reinforced corners, handles, casters; **Models:**
021-1647 **HM 2-15B Bass Enclosure**

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**

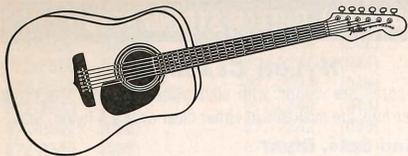
Acoustic GUITARS

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 firtbrd; **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:**

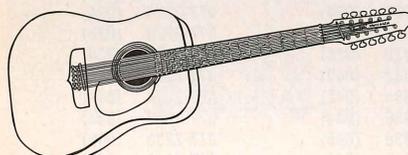
- 094-5110 **San Marino**

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:**

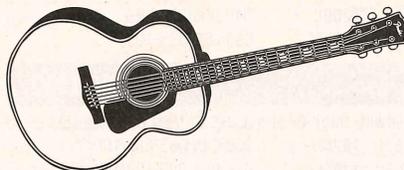
- 095-0600 **600sx**, laminated Honduras Mahogany back and sides, Indian RW fngbrd and bridge, Chrome diecast tuners
- 095-0800 **800sx**, laminated Honduras Mahogany back and sides, Indian RW fngbrd and bridge, Chrome diecast tuners

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.

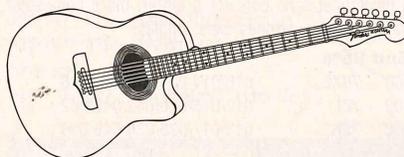


Body: Dreadnought style w/"soft" cutaway (rounded horn), Mahogany back and sides; Neck: Mahogany, RW frtbrd; E-tronics: Vol, Tone; **Models:**

- 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

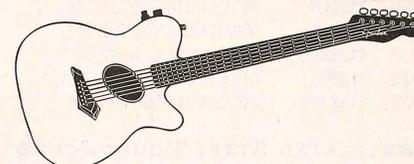
SX SERIES



The SX 1105sx 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 **1105sxe**, Dreadnought shape, Ebony fngbrd & bridge, dot frtmrks
- 095-1600 **1600sxe**, Jumbo shape, Indian RW fngbrd & bridge, block frtmrks

TELEACOUSTIC 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**

STRINGS

ELECTRIC GUITAR STRING SETS

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

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

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

ELECTRIC BASS STRING SETS

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

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

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

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 STRING SETS

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

CLASSICAL GUITAR STRING SETS

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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INDIVIDUAL STRINGS—GUITAR

PLAIN GAUGED SINGLES

Ball End		Bullet End	
072-0200	(008)	077-1100	(008)
072-0201	(009)	077-1101	(009)
072-0202	(010)	077-1102	(010)
072-0203	(011)	077-1103	(011)
072-0204	(012)	077-1104	(012)
072-0205	(013)	077-1105	(013)
072-0206	(014)	077-1106	(014)
072-0207	(015)	077-1107	(015)
072-0208	(016)	077-1108	(016)
072-0209	(017)	077-1109	(017)
072-0210	(018P)	077-1110	(018P)
072-0212	(020P)	077-1112	(020P)

PURE NICKEL WOUND

Ball End (150's)		Bullet End (3150's)	
072-0310	(018)		
072-0312	(020)		
072-0314	(022)	077-2214	(022)
072-0316	(024)	077-2216	(024)
072-0318	(026)	077-2218	(026)
072-0320	(028)		
072-0322	(030)	077-2222	(030)
072-0324	(032)	077-2224	(032)
072-0326	(034)	077-2226	(034)
072-0328	(036)	077-2228	(036)
072-0330	(038)	077-2230	(038)
072-0332	(040)	077-2232	(040)
072-0334	(042)	077-2234	(042)
072-0336	(044)	077-2236	(044)
072-0338	(046)	077-2238	(046)
072-0340	(048)	077-2240	(048)
072-0342	(050)		
072-0344	(052)		
072-0346	(054)		
072-0348	(056)		

NICKELPLATED STEEL ROUNDWOUND DYNAMAXX®

Ball End (250's)		Bullet End (3250's)	
072-1710	(018W)	077-2410	(018W)
072-1712	(020W)	077-2412	(020W)
072-1714	(022)	077-2414	(022)
072-1716	(024)	077-2416	(024)
072-1718	(026)	077-2418	(026)
072-1720	(028)	077-2420	(028)
072-1722	(030)	077-2422	(030)
072-1724	(032)	077-2424	(032)
072-1726	(034)	077-2426	(034)
072-1728	(036)	077-2428	(036)
072-1730	(038)	077-2430	(038)
072-1732	(040)	077-2432	(040)
072-1734	(042)	077-2434	(042)
072-1736	(044)	077-2436	(044)
072-1738	(046)	077-2438	(046)
072-1740	(048)	077-2440	(048)
072-1742	(050)	077-2442	(050)
072-1744	(052)	077-2444	(052)
072-1746	(054)	077-2446	(054)

80/20 BRONZE WOUND

Ball End (150's)		Bullet End (3150's)	
072-2514	(022)	077-2314	(022)
072-2516	(024)	077-2316	(024)
072-2518	(026)	077-2318	(026)
072-2520	(028)	077-2320	(028)
072-2522	(030)	077-2322	(030)
072-2524	(032)	077-2324	(032)
072-2526	(034)	077-2326	(034)
072-2528	(036)	077-2328	(036)

072-2530 (038)	077-2330 (038)
072-2532 (040)	077-2332 (040)
072-2534 (042)	077-2334 (042)
072-2536 (044)	077-2336 (044)
072-2538 (046)	077-2338 (046)
072-2540 (048)	077-2340 (048)
072-2542 (050)	077-2342 (050)
072-2544 (052)	077-2344 (052)
072-2546 (054)	077-2346 (054)
072-2548 (056)	077-2348 (056)

INDIVIDUAL STRINGS—BASS

NICKELPLATED STEEL ROUNDWOUND

DYNAMAXX®

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

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

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)	

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



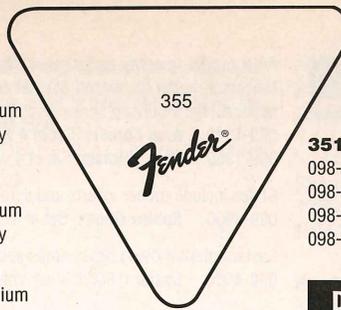
355 Shape

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

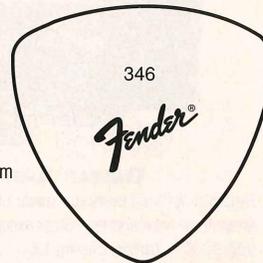
098-1129	Pink, Thin
098-1130	Pink, Medium
098-1131	Pink, Heavy

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

098-1017-012	Jungle, Heavy
098-1017-017	Mardi Gras, Medium
098-1017-018	Mardi Gras, Heavy

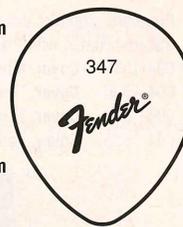
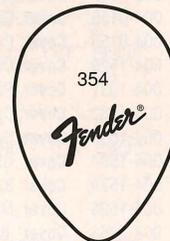
355 Shape

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

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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Amp model for amp and speaker cabinets with 3/4" walls; Universal model for closed cabinet backs and other 3-screw applications. Mounting screws included. **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
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Casters make moving heavy amps easy. **Models:**

099-4000	Casters , Set of 4 w/Hardware
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Replacement "tilt back" legs for vintage and reissue amps. **Models:**

099-0712	Amp Legs , 16", w/Hardware
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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 , 4 oz. pump spray
----------	----------------------------------

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

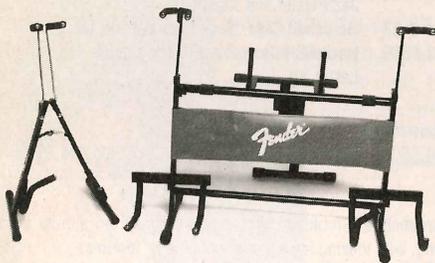
Monogrammed straps shipped with Fender's American-made guitars; also in neon colors. Vintage leather strap: longer version of '50's and '60's straps. 21/2" Poly Logo designed for comfort, like 3" Tweed (Fender's guitar case/amp cover material). Woven strap has "running" Fender logo. **Models:**

- 099-0670 **Bronco Cowhide Strap**, 3" super comfort
099-0671 **Woven Strap**, Black/Gray running logo
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**

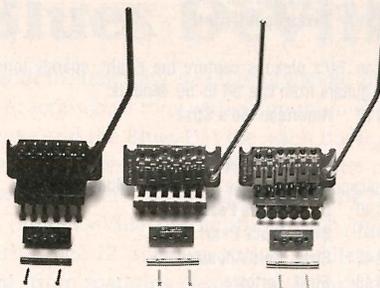
"Swivel" design safely holds instruments with any headstock, surgical tubing protects finish. **Models:**

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

FENDER-FLOYD ROSE LOCKING TREM

Innovative new bridge keeps guitar in tune while retaining the feel of a vintage tremolo. **Models:**

- 199-6510-100 **Fender-Floyd Rose Locking Tremolo Assembly**



FLOYD ROSE BRIDGES

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

Bridge Assemblies

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

- 199-6010 **FR PRO** bridge assembly

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

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

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

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

Nut Assemblies—"Original" and II

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Nut Assemblies—PRO

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

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

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

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

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

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

Replacement Arm Kits

Replacement Arm Kits include new bushings. **Models:**

- 199-7000-100 **Chrome Arm Replacement Kit**
199-7000-200 **Gold Arm Replacement Kit**
199-7000-300 **Black Arm Replacement Kit**

ORIGINAL ACCESSORIES



HARDWARE

Vintage

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

- 099-2010 **String Guide**, Vintage Stratocaster
099-2011 **String Guide**, Vintage Telecaster
099-2012 **String Guide**, Vintage P-Bass & J-Bass
099-2013 **Strap Button**, Vintage Gtr & Bass
099-2014 **Fret Wire**, Vintage Guitar
099-2015 **Fret Wire**, Vintage Bass
099-2016 **Pckgrd Screws**, Vintage Gtr & Bass
099-2034 **Pickup Cover**, Vintage Stratocaster
099-2035 **Tone/Vol Knobs**, Vintage Stratocaster
099-1362 **Stratocaster White Accessory Kit**
099-1363 **Stratocaster Black Accessory Kit**
099-1368 **Stratocaster Aged White Accessory Kit**
099-1364 **Pickup Covers**, Black, Strat, Pkg of 3
099-1365 **Tone/Vol. Knobs**, Black, Strat
099-1366 **Chrome Knobs**, Tele & P-Bass
099-2036 **Thumbrest**, Precision & Jazz Bass
099-2037 **Pickup Covers**, Vintage Precision Bass
099-2038 **Pickup Covers**, Vintage Jazz Bass
099-2039 **Tremolo Arm**, Vintage Stratocaster
099-2040 **Machine Heads**, Vintage Strat/Tele
099-2041 **3-Way Switch**, Vintage Stratocaster/Tele
099-2042 **Bone Nut**, Vintage Stratocaster & Telecaster
099-2049 **Tremolo Bridge**, Vintage Stratocaster
099-2051 **Bridge Sections**, Vintage Stratocaster
099-2055 **Control Plate**, Chrome, Jazz Bass
099-2056 **Dome Knobs**, Vintage Tele
099-2058 **Control Plate**, Vintage Telecaster

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

- 099-0810 **Tele Bridge Kit**

American Standard

- 099-1367 **5-Way Selector Switch**, Strat
099-2050 **Tremolo Bridge**, American Std.
099-2052 **TBX Tone Control Kit**
099-2053 **Guitar Cable**, American Std., 10 ft.
099-2054 **Tremolo Arm**, American Standard
099-0818 **Fender-Schaller Locking Keys**

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

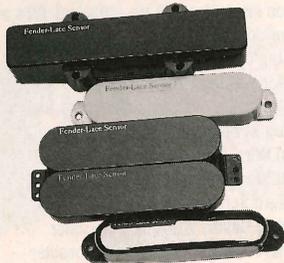
FINE TUNE LOCKING NUTS

- 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, Wht
- 099-2061 **Red-Silver Dually**, Blk, Wht
- 099-2062 **Blue-Gold Dually**, Blk, Wht
- 099-2063 **Red-Red Dually**, Blk, Wht
- 099-2064 **Gold-Gold Dually**, Blk, Wht

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**
- 099-2145-000 **1 HB/2SC Strat, White Pearl**
- 099-2146-000 **1 HB/2SC Strat, Black Pearl**

'94 Series "Aluminum Art"

- 099-2180-100 **Strat, Silver**
- 099-2180-100 **Strat, Gold**
- 099-2180-100 **Strat, Black**

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 Bases (Rt Hnd only)
- 004-8318 **Small Body Molded Shaped Case**, fits small bass

GIG BAGS

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

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

BRIEFCASES

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

- 099-1100 **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**

SOUND SETUPS

Yesterday's amps
move into tomorrow
with Fender's Tweed series!

Blues Deluxe, Blues DeVille!

Unique amplifiers that combine cool classic styling with the best sonic qualities of the old and the new, Fender's Tweed series amp models allow you to access great tone with a minimum of hassle.

The two flagship models of the line, the Blues Deluxe and the Blues DeVille, each boast all-tube circuitry, dual selectable channels (normal and drive), and have separate gain and master controls, 3-band EQ, reverb, presence, and a bright switch. Today's players will also appreciate the effects loop, external speaker jack, and footswitch for drive select (Blues DeVille also has footswitchable reverb).

And whether you opt for the Deluxe's 40 watts with single 12" speaker, or the DeVille's 60 watts through four 10" speakers, you'll get a range of sounds from sparkling clean to milky smooth overdrive.



SOUTHERN SHOW DELUXE

Sweet Tele
(neck pickup)

PLAYER: **BILL HULLETT**
BANDS: House guitarist on **Music City Tonight**
INSTRUMENT USED: **Danny Gatton Tele**
SOUND: Bill has to be ready for anything, so he needs an amp that will cover all the bases, from sweet and clean to down and dirty.



Southern Drive
(neck pickup)



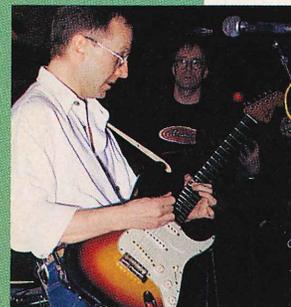
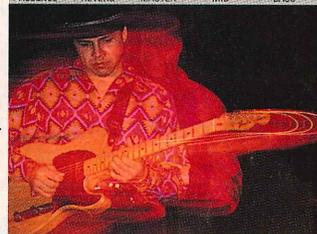
NASHVILLE HEAVY DELUXE

Fat Twang
(bridge, middle pickups)

PLAYER: **JOHNNY GARCIA**
BANDS: **Tricia Yearwood**
INSTRUMENT USED: '62 **Stratocaster** with vintage single-coil pickups.
SOUND: Though Johnny plays with a country artist, his technique is rooted in rock. He needs a guitar tone that's powerful enough to carry his riffs, but sweet enough to blend into the style.

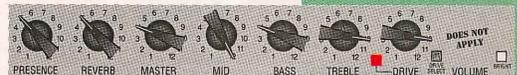


Country Metal
(bridge, middle pickups)



ROCKIN' BLUES DEVILLE

PLAYER: **CLEM CLEMPSON**
BANDS: **Jack Bruce, Colosseum, the Barracudas**
INSTRUMENT USED: **Stratocaster** with bridge position humbucker.
SOUND: Clem's trademark blues playing calls for an amplifier with a good deal of headroom; one that works well with his Strat's humbucker to produce a biting tone with depth and warmth.



Warm Blues Bite
(bridge humbucker)

Boogie Rhythm
(middle, bridge pickups)



COUNTRY EDGE DEVILLE

PLAYER: **MICHAEL JOE SAGRAVES**
BANDS: **Billy Ray Cyrus**
INSTRUMENT USED: '62 **Stratocaster** with vintage single-coil pickups.
SOUND: A perfect example of the modern country guitarist, Michael Joe requires a beefy sound that rides on the edge of distortion without getting muddy.



Chordal Crunch
(neck pickup)



DEEP BLUE DELUXE

PLAYER: **BECKY BARKSDALE**
BANDS: Solo artist; **Michael Jackson**
INSTRUMENT USED: **Stratocaster** with single-coil pickups.



On The Edge
(neck pickup)

SOUND: Labeled "Red Hot Queen Of The Blues" for her emotional guitar work, Becky likes an amp that responds to her technique, from soft crying bends to raunchy pentatonic riffs.



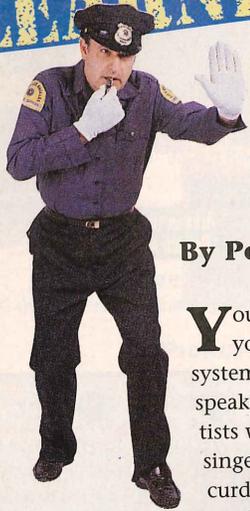
Fat Strat
(neck pickup)



NORMAL CHANNEL

DRIVE CHANNEL

LEARNING CURVE



Impeding Progress!

By Peter Horsman

You're out shopping for your P.A., and you've picked out what looks like a killer system: humongous power amps, powerful speakers, and a board that makes NASA scientists weak in the knees. Yet when your lead singer grabs the mike and emits his best blood-curdling yell, nothing but a whimper of sound reaches your ears.

Pro Audio specialist **Peter Horsman**, an industry veteran of over 30 years, heads up the training program for Fender dealers.

How could this be? You might be observing one of the most common afflictions in the pro sound arena: mismatched impedance.

What Is Impedance?

Impedance can be thought of as electric pressure, very much like the pressure of water running through pipes. To illustrate: visualize electrical energy as water running through pipes. A small pipe tends to impede the flow more than a large pipe. We'll think of the small pipe as representing high impedance, and the large pipe as low impedance.

Hi impedance is like a "thin" pipe.

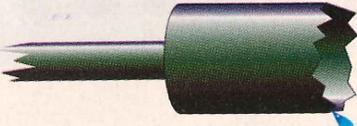


Low impedance is like a "thick" pipe.



The idea of correctly matching impedance is that all pipes should be "full" of water, or, all your musical equipment should be "full" of electric energy. So you never want to send a Hi impedance device ("thin" pipe) into a Low impedance input ("thick" pipe).

Confused? Good! Impedance is an incredibly complicated concept that you need a degree in electronics to understand. You can, however, gain a practical working knowledge that will allow you to avoid impedance headaches for the most part. So take heart, and read on!



Hi impedance into Low impedance causes insufficient electrical "pressure."

Detecting A Mismatch

If everything in your sound system appears to be working properly but you still experience distortion and/or low volume, it may be a case of mismatched impedance. Let's check the "signal chain." Take a look at your microphones first. Are they all Low Z ("Z" is

short for "impedance")? If not, they should be plugged into dedicated Hi Z inputs if your mixer has them. Be careful here. On most professional mixers the Hi Z input is actually a Line Level input intended for keyboards, CD players or other music sources. If this is the case you can, in a pinch, change the mic connector and go into the Lo Z mic input. There will be some compromise in performance but a quality mixer will handle the mismatch.



Now check your mixer output—most are Low Z. If yours happens to have Hi Z outputs, it can drive one amp with a Hi Z input, but more will cause problems. And it will

not do well with amps with Low Z inputs at all.

On the other hand, mixers with Low Z outputs can drive amps with Hi Z inputs, although they work even better when used with Low Z input amplifiers.

You can buy **impedance matching transformers**, which will help you to couple mismatched devices. But in the long run, having correctly matched equipment will make your life much easier (and your sound much better!).



Shopping For New Equipment

As you may have gathered from the previous data, Low Z is always preferable to Hi Z equipment. Good microphones, mixers, amplifiers, etc. may have Hi Z capability, but will be set up mainly to run Low Z. For more information on impedance, levels, and an in depth guide to pro sound in general, check out



Fender's new book: **Making The Connection—The Fender Pro Audio Primer.**

POWER POINTS

Good Tubes Gone **BAD**

By Matt Wilkens



Designer/Engineer **Matt Wilkens**, among other things, is Fender's resident tube amplifier specialist. He's responsible for the '59 Bassman, '63 Vibroverb, '65 Twin, Concert and Super amps.

You plug into your tube amp, turn it on, and wait with anticipation as the tubes warm up. But when you play that first lick it sounds, well...not quite right. Or, perhaps, not at all! It's possible a tube is bad—but which one? With some sleuthing, you might be able to answer that without a trip to the repair center.

CASE 1

Not Quite Right

Try this before anything else.

1. Turn off amp and unplug guitar.



2. Remove all tube shields on the small tubes.

3. Turn on amp. Are any tubes *not* glowing? Do any have a frosty white appearance? If so, turn off amp and replace 'em.

Whenever handling tubes, use a dry towel to avoid a nasty burn (tubes get very hot!).

Many things can cause an amplifier to act up. If all else fails, take your amp to an authorized Fender Service Center for diagnosis and repair.

CASE 2

Hum and/or "Bad Speaker" Sounds

Check this out before giving up on your speaker.



1. Unplug guitar.
2. Are any of the big output tubes not glowing? If so, turn off amp, replace the dead tube(s).
3. Are any of them glowing bright orange? If so, they could be bad. Turn amp off.
4. Swap the tube that was glowing bright orange with one that looks normal.
5. Turn on power and standby switches. Did the bright orange glow "follow" the suspect tube to its new position? If so, turn off amp and replace the bad tube. If the suspect tube no longer glows bright orange but the "normal" one does, turn off your amp and take it to your authorized Fender Service Center for repair.

It's a good idea to carry at least one extra tube of each type that's used in your amp, along with a few fuses.

CASE 3

Random Noises:

High End Sounds

Caused by tubes that have gone "microphonic."

1. Turn guitar all the way off.
2. Select the troublesome channel.
3. Slowly and carefully turn up amp as high as it can go without it making loud noises.



4. Tap each tube carefully with a pencil or a pick. All tubes will make some sort of noise when tapped, but a microphonic tube will make a lot of noise!

5. Replace the microphonic tube(s). (If you don't have an extra tube, put amp on standby then swap bad tube with a similar tube in amp. Take amp off standby and repeat steps 2 to 4. Try with all similar tubes.)

Low End Sounds

You'll need a "known good" extra tube of each type.

1. Turn guitar all the way off.
2. Turn amp up loud enough to hear the problem.



3. Put amp on standby, then replace a tube with a "known good" tube.

4. Take amp off standby and wait a minute. Did the noise stop? If so, you're probably holding the bad tube in your hand. If not...
5. Swap out each tube, one at a time, using steps 3 and 4, until the problem stops.

CASE 4

No Light, No Sound

Usually indicates a blown fuse—but why did it blow?



1. Turn amp off, unplug it, and check the fuse. If it's blown, replace it. If not, take your amp to an authorized Fender Service Center—there could be something seriously wrong.

2. Plug in amp, put it on standby, then turn on the power. If your amp blows a fuse, take it to said service center, as something could be dangerously wrong. If not...
3. Look at the big output tubes and quickly flip the standby switch "on," then back to standby. Did an output tube glow bright orange? If so, replace it. (Don't be surprised if you blast another fuse while doing this!)

ARTIST

ADVICE

Sliding Harmonics

By Tony Franklin



In-demand session and touring bassist **Tony Franklin** was a member of **The Firm** and **Blue Murder**. He's also been on the road with **Paul Rodgers** and **Gary Hoey**, to name a couple.

After "What was it like playing with **Jimmy Page**?" the question I'm most commonly asked is "How do you slide harmonics on the fretless bass?" I forget where or when (and how!) I started using this technique, but it has since become a significant feature in my repertoire. It's an exclusive "perk" of the fretless bass and really adds an extra dimension to the instrument and also to the band's sound.

All right. Choose a strong harmonic: for instance, the "D" note on the 7th fret of the G string (see Example 1). Strike this harmonic good and firm with the plucking hand—but instead of raising your finger from the string above the 7th fret, push the string down as if you were going to play the regular "D" note. The harmonic should still ring, and if you slide up to the 12th fret, as in Example 2, then the harmonic will also slide. Do not hold the D note down for too long before you slide, as the harmonic will die: the whole process should be quick and smooth. You may have to try it a few times (I did!) to get the harmonic sounding strong.

Example 3 shows a lick similar to the one I played on the intro to *Radioactive* by **The Firm**.

I always encourage players to try the fretless bass. Once the fear of "fretless-ness" is overcome (which takes time), then we open up to a whole new world of greater creative expression, the wonderful fretless sound *and* sliding harmonics! Do be persistent and patient, and have fun too!

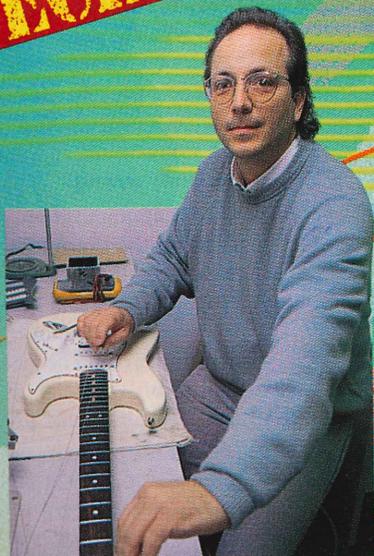
And by the way, playing with Jimmy Page was a wonderful experience for me (time and space only allow me room to give the short form answer!). So until then, keep smiling!

7

	Example 1	Example 2	Example 3	
s = slide				
T	7	7 ^s —12	4 ^s —5 ^s —4	4 ^s —5 ^s —4
A				
B				
rhythm pattern	○	● ●	etc.	

TECH TIPS

The New Fender-Floyd Rose



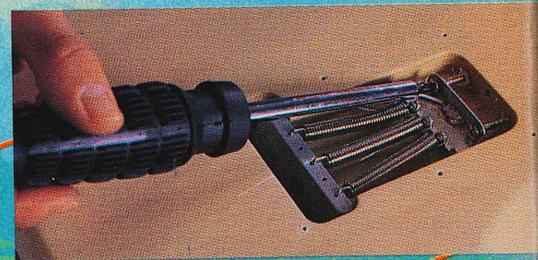
Fender's senior design engineer since '85, **George Blanda** built guitars for **Eric Clapton** and **Jeff Beck**, worked with **James Burton** and **Yngwie Malmsteen** to develop their signature models, designed the American Standard tremolo and co-designed the new Fender-Floyd Rose tremolo.

A joint effort using Fender and Floyd Rose technologies, the new Fender-Floyd Rose bridge is a major component of the new Strat Plus Deluxe tremolo system. Combined with Fender's L.S.R. roller nut and a set of locking tuning keys, this bridge approaches the tuning stability of a locking system while retaining the tonality and feel of a traditional Strat tremolo.

DEFINING THE BRIDGE "FLOATING" POSITION

Factory specs call for the high "E" string to pull back to 1/2 step sharp, which results in a gap of about 1/8" below the butt end of the bridge. (You may choose to set the bridge flat against the body.)

First, tune the guitar to pitch. Remove the backplate. Adjust the "float" position of the



bridge by loosening (counterclockwise, which moves bridge closer to guitar body) or tightening (clockwise) the string claw in the back tremolo pocket.

ADJUSTING STRING HEIGHT

Retune the guitar. Use the two pivot screws at the bridge to adjust the string height; clockwise to lower the strings; counterclockwise to raise them. The screws must be high enough



THE ACCESSORIZER

Amp Covers: A Perfect Fit

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!



Monday mornings are not usually the most pleasant time in anyone's life, but just last month I had a real corker. My usual breakfast of Wheaties had been replaced by dog biscuits in water: the only food left in the house. Flooding—due to Orange County's inadequate drainage system—had forced a stocking-foot tromp through a waterlogged intersection.

And to top it all off, sitting in my office upon my arrival at work were two very irate looking tailors, who I soon found out answered to the unlikely monikers of Shecky and Mosha. They started in on me immediately.

"Ve got only de finest suits in de city," grouched Shecky, "and vat does he vant, dis guy? De boxy look!"

"And picky! Oy! Dey got to protect, dey got to look 'cool.' And talk about your poifect fit! Donald Trump should be so lucky!" grouched Mosha.

"You got to help us!" they chorused.

"Whoa, boys!" I replied. "I'm a couple of fries short of a happy meal right now, so you better slow down—and take it from the top."

After a few more hearty sighs, they finally laid it out. A rather well-respected guitarist in town had enlisted their aid in covering his beloved amplifiers, so as to protect the units from any kind of harm. Being quite a vintage buff, he was rather particular about the look and feel of the covers he wanted. Not to mention that different model amps each had to have a cover to match their style. At their wits end, the two hapless tailors had turned to me.

Luckily, I was well-equipped to handle this situation. I showed them our full line of amp covers, from the standard black nylon to the retro-look brown nylon of the Tweed Series amp covers, and finally the posh Custom Amp Shop covers—featuring ultra-protective Bolteflex (with fleece backing).

"In fact," I explained, "Fender makes a cover for just about every amplifier and enclosure they produce." I even demonstrated how to use the Product Index in the Frontline to match amp to cover.

They were so happy, they offered to make me a suit on the spot. I asked what they could do with black tolex...



Tremolo System

By George Blanda

for the bridge to pivot freely, with no interference from the front edge of the bridge plate.

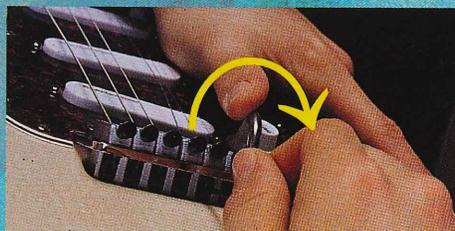
SETTING THE INTONATION

Retune the guitar. Place it "upside down" on your lap (low "E" closest to the floor, pickups facing your torso). Using your left hand, "dive" the tremolo with the trem arm. Loosen the saddle locking bolt with the



short end of the shorter allen wrench (included). Loosen the bolt only about $\frac{1}{4}$ turn—enough to slide the saddle easily.

Check the 12th fret harmonic against the 12th fret note. Using the longer allen



wrench, turn the larger bolt that is threaded into the tremolo block—clockwise to go in (if the 12th fret note was flat); counterclockwise to come out (if the 12th fret note was sharp).

As you re-lock the saddle the pitch will go slightly sharp—so you'll need to compensate by setting the 12th fret note slightly flat. Re-lock the saddle to the plate by tightening the saddle locking bolt. Use moderate force—do not over-tighten! Unlike the original Floyd Rose, the saddle is already held in place so it only takes a small amount of pressure to fully lock the saddle down.

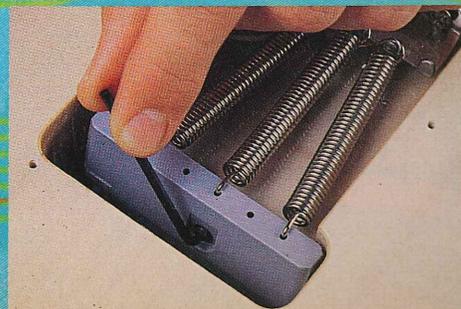
Repeat steps for each string.

LIMITING TREMOLO TRAVEL

Once the intonation is set there is one last



thing to check. Dive the tremolo hard a few times. If any strings (possibly the "G") fell out of the nut, you will have to limit the travel of the tremolo with the stop bolt in the block near the springs. Use the short $\frac{1}{2}$ " wrench to turn this bolt counterclockwise until it protrudes beyond the surface of the tremolo block. It will now hit the body cavity before the block does. Adjust this until the problem is solved.



You Can WIN
This...

WIN

1100SX ACOUSTIC GUITAR

Autographed by Country Stars!

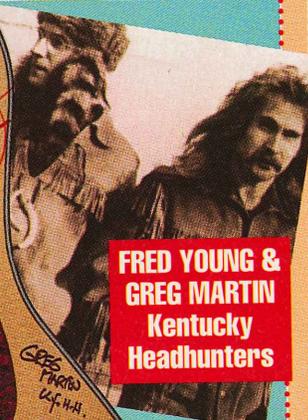
This instrument is part of Fender's SX series of acoustic guitars, featuring a lush, rich tone and a terrific feel. We took it to Farm Aid and had it autographed by a number of the hottest stars in country music today. Just by filling out and sending in the entry blank at the right of this page, you could win this one-of-a-kind instrument. Good luck!

Also signed by:

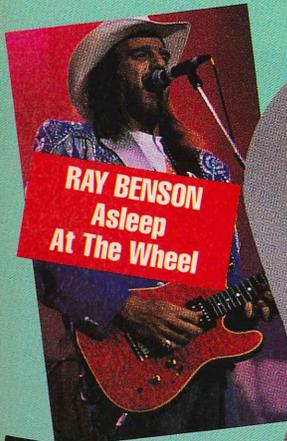
Bruce Hornsby	John Conlee	Central Texas
Mickey Newbury	Sawyer Brown	Possee
Lyle Lovett	Black 47	Milo Tremley
Delbert McClinton	Roger Clinton	John Trudell
Martina McBride	Townes Van Zandt	Lou Diamond
Jimmie Dale Court	Eldorado	Phillips and more!
Ricky Van Shelton		



ZACA CREEK



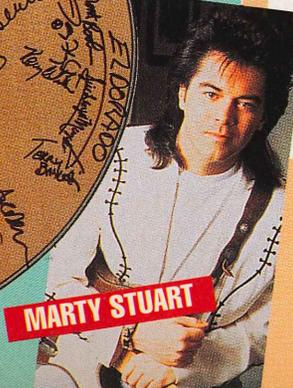
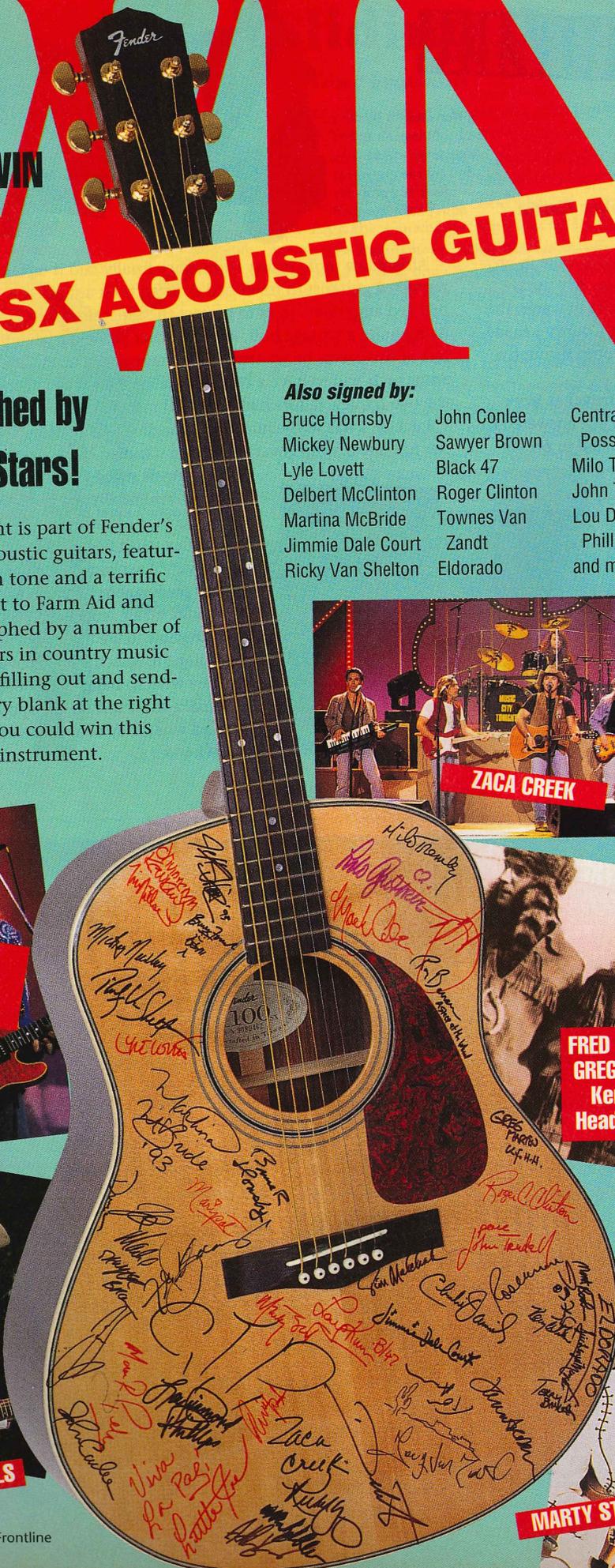
FRED YOUNG & GREG MARTIN
Kentucky Headhunters



RAY BENSON
Asleep At The Wheel



CHARLIE DANIELS



MARTY STUART

HERE'S HOW YOU CAN WIN!

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

- How old are you? _____
- How many live shows do you attend a year?
 None 1-4 5-10 over 10
- What is the most you would pay to see your favorite band/artist in concert?
 \$25 \$50 \$100 \$200 more _____
- How much do you spend per year on T-shirts, posters, and other artist/band merchandise?
 None under \$25 \$25 to 50
 \$50 to 100 over \$100
- What is your favorite style of music?
 Rock / Pop Rock Country
 Hard Rock / Heavy Metal Blues
 Jazz Other _____
- What other magazines do you read?
 Mix Country Music
 Country Guitar Country Row
 Other _____
- How long do you keep each copy of Frontline magazine?
 less than 1 month 1 to 3 months
 3 to 6 months forever
- Do you like the humor in Frontline?
Pictures of Column Authors yes no
Fold In yes no
- Who is your favorite Strat player of all time?
 Jimi Hendrix Eric Clapton
 Jeff Beck Stevie Ray Vaughan
 David Gilmour Eric Johnson
 Other _____
- What makes people play the guitar?
 Attract opposite sex Fame
 Mohey Love of music
- Can you be bald and still be a rock star?
 Yes No

Only one entry per person please!
(duplicate entries will be disqualified)

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

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

Entries must be postmarked no later than SEPTEMBER 1, 1994. Void where prohibited.

NEWSFLASH!

Going For The Gold!

By Jack Schwarz

This was it! Stomach knotted up in a double-sheepshank that would have made an admiral proud, I stepped out to the arena, greeted by the boos and catcalls of a hostile crowd. So much for the sportsmanlike conduct of Olympic fans!

Of course it came as no surprise. Ever since the Electric Guitar Pickup Competition had been introduced 40 years ago, it had been as hotly contested as any boxing match or



Jack Schwarz oversees training and certification for Fender authorized service centers. He also hosts clinics at stores around the country, working on people's guitars.

hockey tournament (and quite a bit bloodier!). This was simply the latest in a series of matches that had the media slaving in anticipation of the heat of battle.

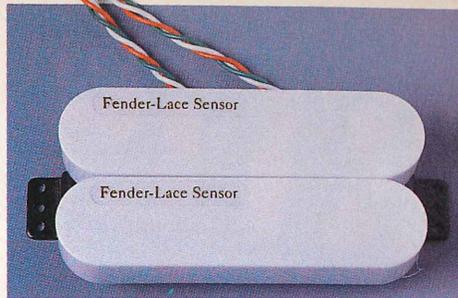
Following the two darlings of the games hadn't helped my chances either. First up had been "Funky" Fred Snelling, bowling the judges over with his signature "chinky" rhythm technique—single-coil pickups delivering a sharp, biting tone that was unmistakable. Then Manny Cobra wowed the crowd with some searing lead runs featuring the fat bottom and smooth sustain of his humbuckers.

Because of the judges love of conservative equipment, the introduction of Fender-Lace Sensors into the competition had caused quite a stir a few years back. "They're not really 'pickups' at all!" one member had complained. True enough. With their low level magnetic fields, extended harmonic response, and virtual noiseless performance they offered benefits unavailable with standard pickups. Since they performed the same basic function, they had been allowed—though not without a great deal of controversy!

As the backing band lit into my opening number, I willed everything else out of my mind and focused on the task at hand. Sure the previous players had been good, but I had a secret weapon: Dual Gold Lace Sensors!

Starting out with the "top" sensor (closest to the neck), I eased into some tasty pentatonic licks. The sound was blues at its best: cool and fluid.

As I toggled over to the "bottom" sensor,



I saw some of the audience members sit up and take notice. Even a few of the judges were moved. And why not? With the vintage Strat tone I had just accessed, my chicken-pickin' was cutting the air like barbed wire through a gingham dress.

Finally I finished off in a blaze of glory, both sensors working together to produce a blistering rock tone that lent my power chords and tapping riffs an edge that had the crowd cheering and the judges shaking their heads in wonder.

What a performance! It seemed almost anticlimactic as the scoreboard flashed 10.0 after 10.0, though it's a moment I'll always cherish. As I climbed onto the center podium and the strains of Hendrix's Star-Spangled Banner wafted across the coliseum, I felt a hand shaking my shoulder . . . "Sir, could you please fasten your tray table and return your seat to its upright position?"

Ok, so it was just a dream! But Dual Gold Lace Sensors really do exist. Check 'em out at your local dealer!

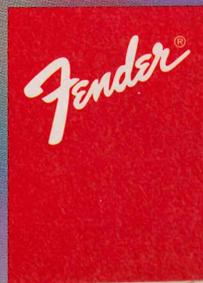
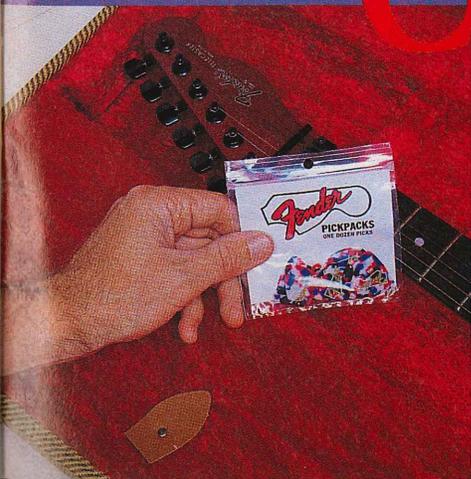
7



Convenient Pick Packs!

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!



ARTISTS IN ACTION

NAMM!

It was another eventful year at the 1994 NAMM Show in Anaheim, CA, where Fender's booth was

once again fronted by a huge Stratocaster headstock. (How was it done?

See picture!)

Custom Amp Shop

designer

Bruce Zinky

Bruce Zinky

Bruce Zinky

caster were both demonstrated by their namesakes. And of course Mr. Rose was also on hand to showcase the new

Floyd Rose

Dweezil Zappa

couldn't resist the

remake of the famous

Black

Bonnie Leese, daughter of **Heart** axeman

Howard Leese. Both displayed good taste by

choosing a **Black**

remake of the famous

Jazz Master, while no one could resist

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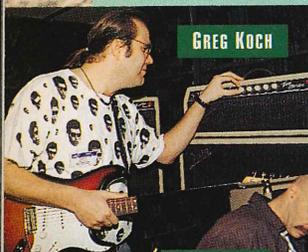
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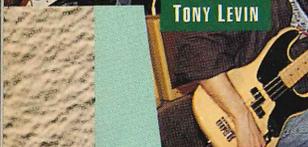
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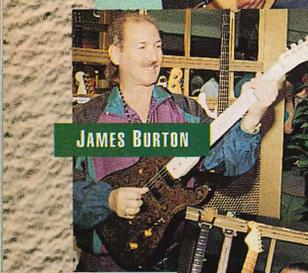
choosing a **Black**



GREG KOCH



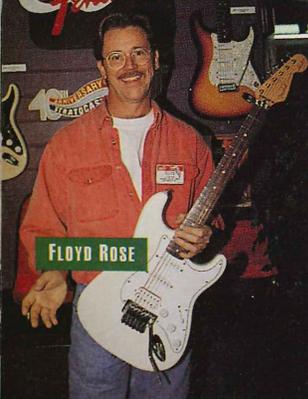
TONY LEVIN



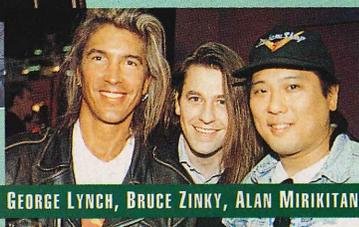
JAMES BURTON



DICK DALE



FLOYD ROSE

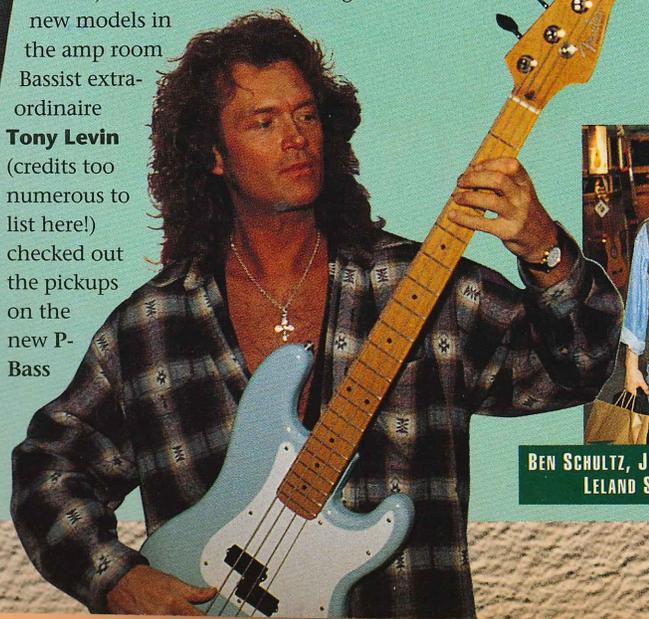


GEORGE LYNCH, BRUCE ZINKY, ALAN MIRIKITANI

guided **George Lynch** and **Alan Mirikitani** (guitarist with **B.B. and the Screaming Buddha Heads**) around the new models in the amp room

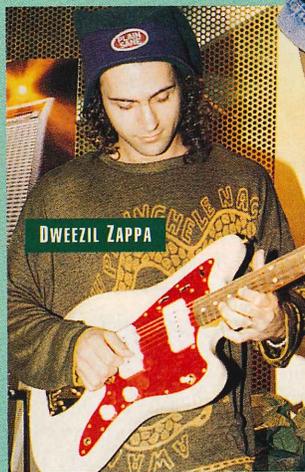
Bassist extraordinaire **Tony Levin** (credits too numerous to list here!)

checked out the pickups on the new P-Bass

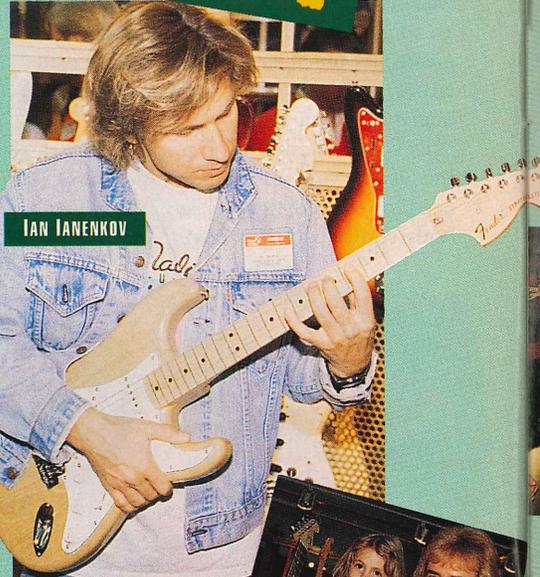


Special, testing some of the amps in the bargain. And the **Tone Master** was put through its paces by **Greg Koch**, of **Greg Koch and the Tone Controls** in WI, as well as host of a cable TV show in Milwaukee called *Guitar Nuts*.

The **James Burton Signature Telecaster** and **Dick Dale Signature Stratocaster** were both demonstrated by their namesakes. And of course Mr. Rose was also on hand to showcase the new



DWEEZIL ZAPPA

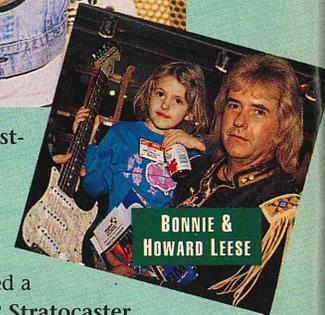


IAN IANENKOV

Holoflake Stratocaster with Pearl pickguard. **Ian Ianenkov**, guitarist from Russian band **Gorky Park**, favored a natural finished '72 Stratocaster.

Vocalist/guitarist **Jon Butcher** brought his **Barefoot Servants** bandmates: guitarist **Ben Schultz** and legendary bass player **Leland Sklar**, who checked out a **Vintage P-Bass**.

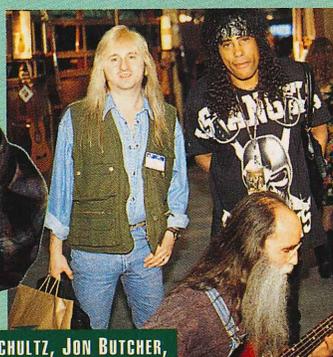
Our own **Mark Wittenberg** discussed the merits of the **Vintage Stratocaster** with bluesman **Johnny Gale** (see *New Releases*)



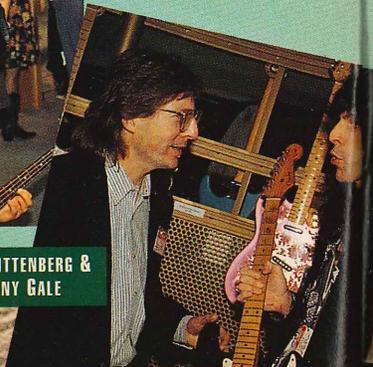
BONNIE & HOWARD LEESE



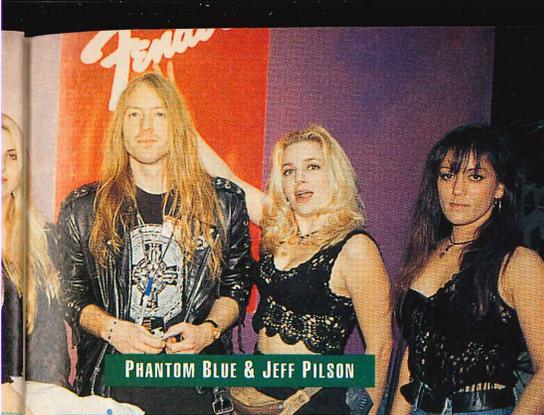
YNGWIE MALMSTEEN, JOE LYNN TURNER, JOHN NORUM



BEN SCHULTZ, JON BUTCHER, LELAND SKLAR



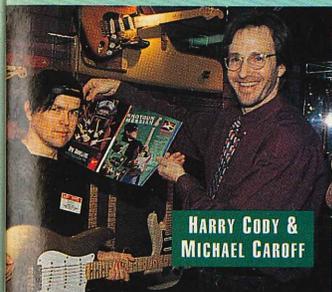
MARK WITTENBERG & JOHNNY GALE



PHANTOM BLUE & JEFF PILSON

this page), while yours truly showed **Shotgun Messiah** fret wizard **Harry Cody** his Frontline spread.

Young rockers **Bad 4 Good** dropped in to admire some vintage gear; lead singer **Danny Cooksey** (you might remember him from *Terminator 2*) particularly liked the Mustang. **Phantom Blue** and bassist **Jeff Pilson** stopped by to talk about their new projects: Phantom Blue is finishing up their second



HARRY CODY & MICHAEL CAROFF

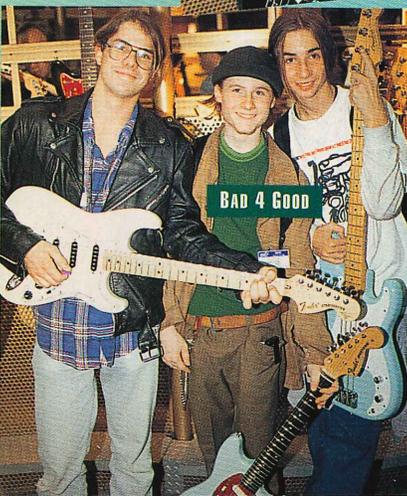
album; Jeff is on the road with **Dio**. Fellow bassist **Tony Franklin** offered some of his trademark licks on a Fretless J-Bass. (See Artist Advice on page 36 for tips from Tony!)

Metal meister **Yngwie Malmsteen** hooked up with old friend and former bandmate **Joe Lynn Turner**, as well as fellow guitarist **John Norum**.

English bassist **Glenn Hughes**, of **Deep Purple** and **Trapeze** fame, spent some time jamming on a Vintage P-Bass.



TONY FRANKLIN



BAD 4 GOOD

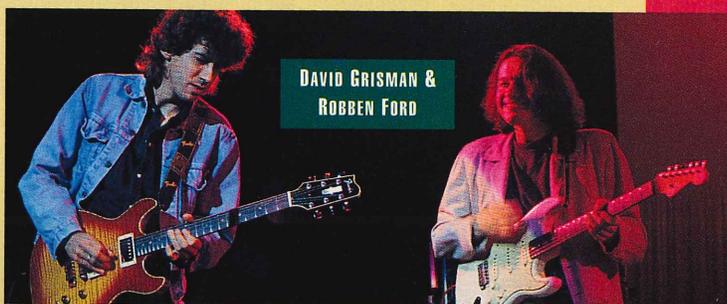
Fender Concert

At a concert held in honor of the 40th anniversary of the Stratocaster, **Robben Ford** played a sizzling blues set, simultaneously debuting the newly redesigned **Robben Ford Signature Model** guitar, now crafted in the Custom Shop. He was expertly accompanied by **Roscoe Beck** on his Vintage J-Bass, and later joined on stage by **John Cougar Mellencamp** guitarist **David Grisman** (also using the Robben Ford signature model). Robben and Roscoe stayed on stage as **Jerry Donahue** whizzed through a few of his songs, showcasing his inimitable string-bending



ROBBEN FORD

ROSCOE BECK



DAVID GRISMAN & ROBBEN FORD

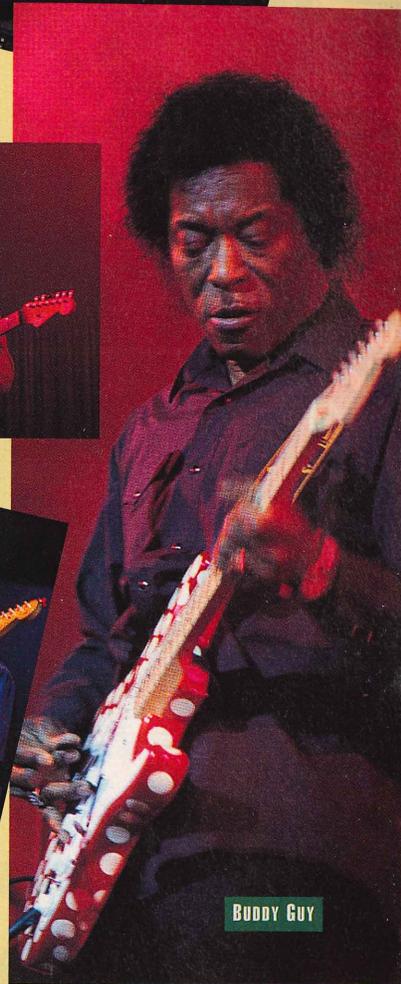
backed up blues icon **Buddy Guy**, who aptly demonstrated why he is considered by many to be the best blues guitarist in the world. His stunning polka dot-laden **Buddy Guy Signature Stratocaster** was also well-received! And finally Yngwie wrapped the evening up by turning in a roaring set with his new band.



JERRY DONAHUE



YNGWIE MALMSTEEN



BUDDY GUY

New Releases

Freak Of Nature's self-titled debut combines the hard rock edge of **Jerry Best's** '62 P-Bass with the pipes of ex-**White Lion** vocalist **Mike Tramp**. A tribute to **Jimi Hendrix**, **Stone Free** is a compilation of various artists covering his songs. Check out **Eric Clapton's** version of the title track, and **Jeff Beck's** cover of **Manic Depression**.

You get blues with a vengeance on **Gale Force**, the new album from **Johnny Gale**, on which he wrings a multitude of tones out of his Jeff Beck Stratocaster. **David Lee Roth's** latest offering, **Your Filthy Little Mouth**, features new guitarist **Terry Kilgore** and his Jeff Beck Signature Stratocaster.





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Strat Pickguards

J-Bass Pickguards

Tele Pickguards

P-Bass Pickguards

Picks

Pickups

Straps



Gig Bags



ARTIST ACTION



STU HAMM

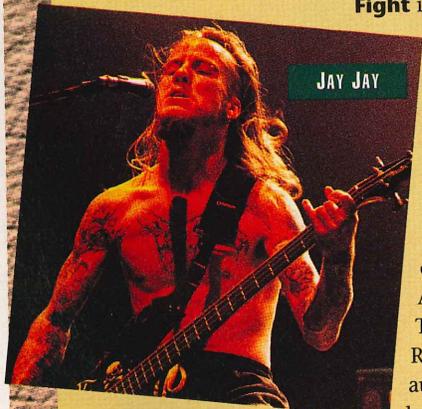
Events Overseas

Stu Hamm lent his 4-string expertise to a clinic held at Royal House in South America, introducing as well his "Urge" Signature Bass. Bassist Dave Crigger recently completed recording and rehearsals with Japanese band World 21, who began touring the album in Japan this spring. Dave and his Prophecy Bass also appear on Michael Fath's latest album, *Suspended Animation*.



DAVE CRIGGER

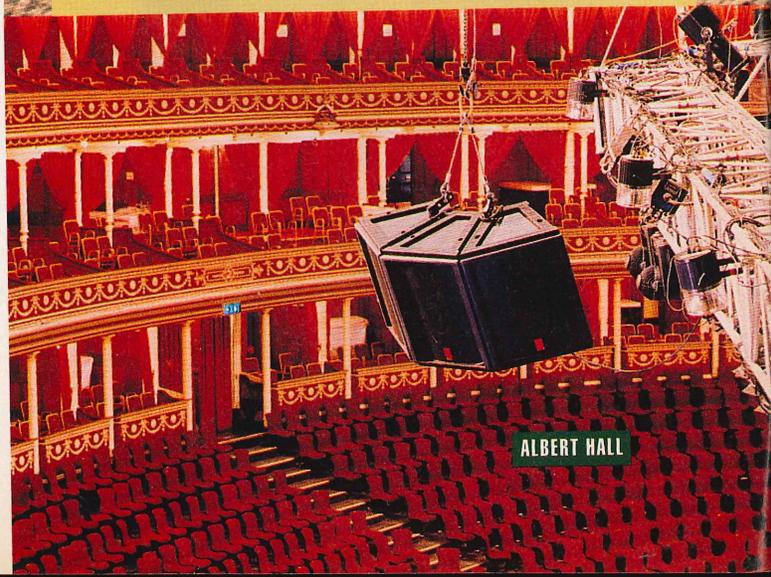
In still more bass news, Jay Jay from Rob Halford's Fight is on tour in Japan, also with his Prophecy Bass!



JAY JAY

The new Fender Tour Series PA loudspeakers were recently put to the ultimate test, being used by Eric Clapton during his annual concerts at The Royal Albert Hall in London. The shows were mixed by Robert Collins, and the audio system was provided by Concert Sound, a leading European sound company. Two arrays, with six 2912 Tour Series cabinets were flown, providing coverage for the choir stalls and balconies in the Albert Hall.

7



ALBERT HALL

BIG SHOTS

John Doe: The Power of Punk

By Alan di Perna

John Doe today, at Toe's Cavern in Pasadena.

Exene Cervenka and Tony Gilkyson at the same show.

John Doe bristles at the thought of being called a Big Shot. "In my case, you'd better put the term in quotation marks," he laughs. Doe and his band **X** pride themselves on being outlaws. Their honest, no-frills brand of rock music has sold millions of records and touched many lives, but they've never joined the elite "club" of successful rock stars. "The club sucks," Doe flatly declares. "It's as an individual—an outsider, a person who is less than zero—that you can create art. As a famous person, you can't create anything."

The roots of Doe's creativity as a songwriter, singer and bassist lie in his childhood in Baltimore. He listened to folk music and show tunes as a pre-teen, then turned to AM rock radio during the years of the British Invasion and its aftermath. "Then as FM radio came along," he adds, "a lot of psychedelic bands came up. That was the point at which my friends and I started playing."

John was about 15 when he first picked up a bass. He started with an inexpensive Kaye but soon moved to a 1960 Fender Jazz bass that is still one of his main axes, along with a new Fender Custom Shop bass made to his own specs. Like many

BIG SHOTS

rock musicians, John played in bar bands for a while. But it was the birth of punk rock in mid-70s New York City that really gave him a sense of direction and purpose.

"Patti Smith, the **Ramones**, **Blondie** and **Tom Petty** were all very influential on what X were to become," he says. "Before I left Baltimore, I had been to New York and went to CBGBs and saw the **Talking Heads** and **Television**. I thought, 'I can move to New York or I can try something different.' The New York scene looked like it was already happening."

So Doe moved to Los Angeles in 1976. Through an ad in the city's classified paper, **The Recycler**, he met guitarist **Billy Zoom**. A raving rockabilly fanatic, with considerable gigging experience in that genre, Zoom was coming from a different musical background than Doe. But the two found ample common ground in their dislike for the post-hippy pretentiousness of much 70s rock and their desire to play some loud, truthful, compelling music.

Late in '76, Doe met **Exene Cervenka** at a poetry writing workshop at L.A.'s **Beyond Baroque** bookstore. Empowered by **Patti Smith**'s visionary meld of poetry and rock, Exene began singing with Doe's band within a month of their first meeting. Drummer **D.J. Bonebrake** completed the lineup and X was born. Their sound was powerful and original, with bass and drums forming a thunderous underpinning as Zoom's frenetic **Chuck Berry**-style riffing caroomed around John and Exene's unique modal harmonizing.

"I had never played in a three-piece band before, so it was a bit of a challenge," Doe remembers of X's formative stages. "Some of the songs were too fast so I started using a pick. I wouldn't play notes within the chords. I would always go for the root. There wasn't a lot of finesse, really. The idea was mostly to make a fast, big bottom."

Punk came to Los Angeles a little later than it did to New York or London; but when it arrived, it did so with a vengeance. X became part of the scene that formed around the **Masque** club in Hollywood late in 1977. They were one of a small coterie of bands who established the unique flavor of L.A. punk. "**The Germs**, the **Screamers** and the **Weirdos** were important to me," says Doe of his peers. "To say that they were the most important thing, however, doesn't give credit to the scene itself. The scene was what was happening: the fact that there were a hundred misfits who chanced to be in that place and time. Those hundred people found one another and things began to happen."

X's first single, *Adult Books b/w We're Desperate* came out on the nascent L.A. punk label Dangerhouse in 1978. Six months later, they appeared on the highly influential *Yes L.A.* compilation. One momentous night, former **Doors** keyboardist **Ray Manzarek** happened to be at the **Whiskey** in Hollywood when X were on stage. The veteran rocker was impressed enough with the band to become the producer of X's 1980 debut album, *Los Angeles*, and of the three lps that followed: *Wild Gift*, *Under the Big Black Sun* and *More Fun in the New World*.

John and Exene in 1981.



Rock fans and rock critics alike went into ecstasies over Los Angeles and its successors. X were hailed as the Great American Punk Band, then as the Great American Band, period. But by the mid-80s, the group was entering a new phase. Doe, Cervenka and Bonebrake joined forces with **Blasters** guitarist **Dave Alvin** and upright bassist **Jonny Ray Bartel** in a side project called the **Knitters**. Named in casual homage to the seminal 50s folk group the **Weavers**, the folksy, downhome Knitters underscored John and Exene's deep-seated populist aesthetic.

"It was actually a very fertile time for us, creatively," Doe recalls. "Within six months [in 1985], we released both the *Ain't Love Grand* album by X and the Knitters' record *Poor Little Critter On The Road*. *Ain't Love Grand* was leaning very much toward a heavy metal sound, but with real songs, which is something that didn't come to heavy metal until later, with **Guns N' Roses** and all that crowd. And the Knitters were an acoustic folk group. So at that point we were ahead of our time on two fronts. We anticipated Guns N' Roses and the neo-folk, 'unplugged' boom."

Shortly after completing *Ain't Love Grand*, however, X parted company with Billy Zoom. Dave Alvin stayed on to fill Zoom's slot for 1987's *See How We Are*. Then the band recruited **Tony Gilkyson**, who'd been playing around Los Angeles with **Lone Justice**. The son of folksinger **Terry Gilkyson**, Tony was born in Hollywood but moved to New Mexico with his family when he was 14. By the time he'd grown to manhood and moved back to L.A. in '83, he'd developed a deep love of country music and Fender Telecasters. For a period of four or five months in 1985, X gigged as a five-member group with both Tony and Dave on guitars.

"It was pretty interesting" Gilkyson recalls, "because Dave and I had both come out of situations [i.e., with the **Blasters** and **Lone Justice**] where we felt like we were held back a little. All of a sudden, free license was given to us and we went nuts. There was real inspiration there."

This unique moment in X's history is captured on the 1988 double CD set, *Live at the Whiskey A Go Go*, recorded before Alvin went off to concentrate on his solo career. But the record where Gilkyson really comes into his own is X's latest, *hey Zeus!*

"I think with this last record, Tony just wiped out the memory of all the other guitar players for X," John Doe enthuses. "He has complete command of his instrument. He's made all kinds of great sounds that neither Billy Zoom or Dave Alvin would have made."

After seven good years together, the current X lineup seems stable and happy. They're still experimenting with musical styles and sounds. In fact, Exene has recently begun contributing guitar parts on an old Fender Bronco. "Her guitar work will be heard in a new version of *Wild Thing* that we're doing for the film *Major League Part Two*," John promises.

Asked to account for X's longevity, John considers for a moment then offers a choice of reasons: "We like each other. Plus we're too dumb to give up. Or too stubborn, or too pissed off. Take your pick. Plus we're artists. That's what we do. We make things. And X is a forum for making a certain type of thing: punk rock. At one time, I didn't want to be associated with the term punk rock. But at this point, I realize that that is what we are, and always will be. I don't think that our boundaries are as confined as some punk bands, though."

SPOTLIGHT

...on Pickin' Country!

SCOT FOSS OF ZACA CREEK

You might say **Zaca Creek** guitarist **Scot Foss** came from a musical family: his parents played and sang in a folk group, and he has been in the same band with his three brothers for over 20 years! "My father played acoustic guitar, and both he and my mother sang," recounts Scot. "I guess that was my first introduction to music."

The third of four brothers, Scot actually started on drums (younger brother **Jeff** plays keyboards, older brothers **James** and **Gates** cover the bass and acoustic guitar slots, respectively). "We began doing gigs as the **Foss Brothers** when I was just 5 years old. It looked pretty funny because we were so small and our instruments were so big!" he quips.

"We began doing gigs as the Foss Brothers when I was just 5 years old..."

(continued on page 46)

RICK PLANT WITH TURNER/NICHOLS

It's no surprise that **Turner/Nichols** guitarist **Rick Plant** ended up playing a stringed instrument, since his father was a cello player and his mother a professional violinist!

By the age of 10, Rick was immersed in classical training, but several years later he picked up the acoustic guitar. "Very little transferred from cello and piano to guitar," he says, "I was sight reading previously; the guitar was mainly improvisational."

Within a few years he had joined a band and was gigging around his home town of Boston, MA. Necessity dictated a switch to electric guitar soon after. "We needed a lead guitarist," laughs Rick. "They pointed at me and said 'You do it!' So I borrowed an electric and became a lead player."

(continued on page 46)

"We needed a lead guitarist. They pointed at me and said 'You do it!'..."

"I'd walk by a country band on my way to my gig and wonder: 'Why can't we play stuff like that?'..."

ALAN ACCARDI WITH MARTY STUART

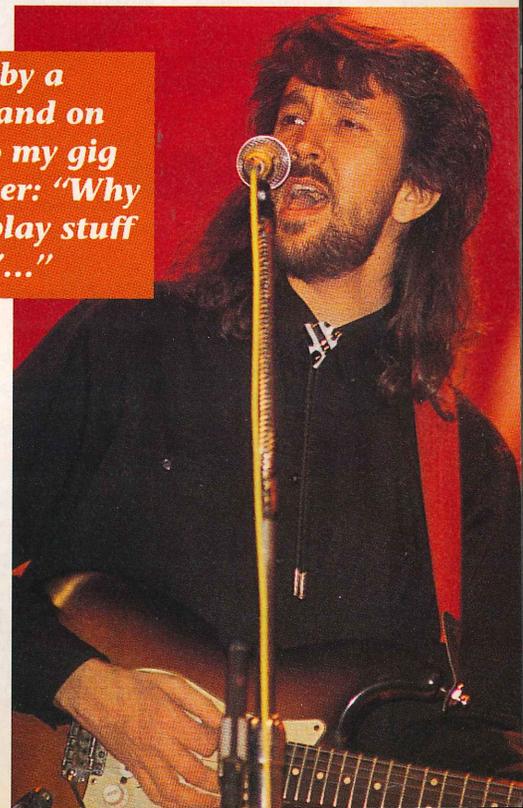
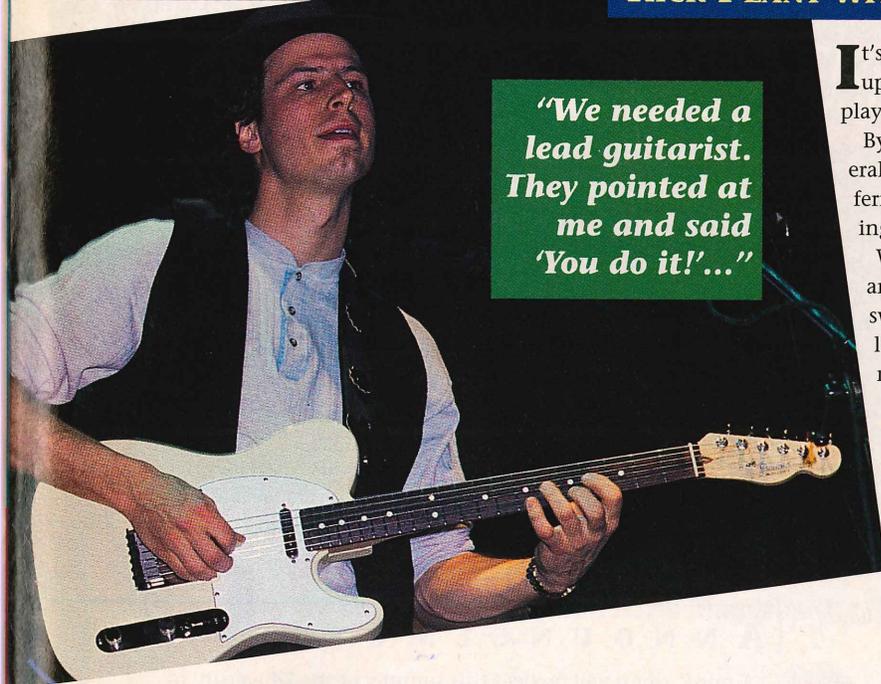
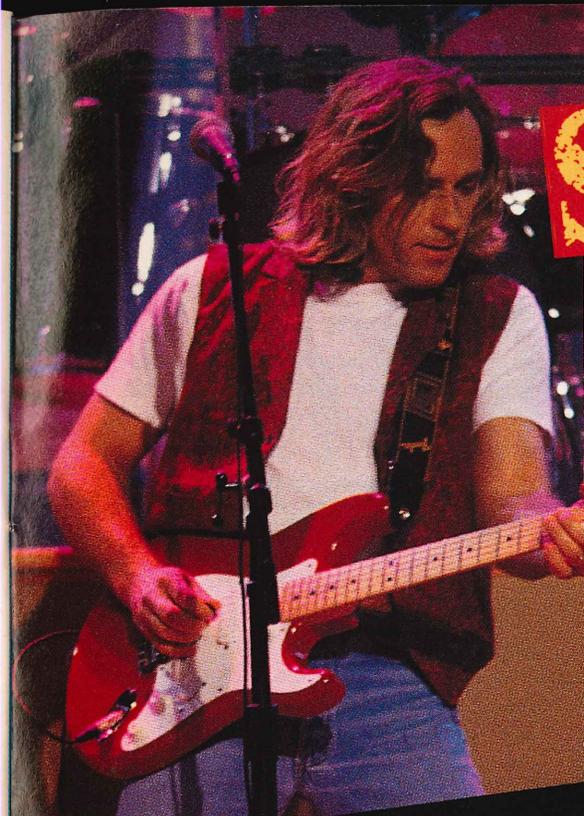
Though guitarist **Alan Accardi** ended up playing with one of today's leading country artists, he didn't even get into his first country band until well into his 20s—and that was after going through just about every other kind of music around!

Like most kids, Alan was musically influenced by the people around him. "My sister would bring home records and I'd listen to them," he admits. "At first I was into **John Denver** and other folk artists, as well as pop bands like **Crosby, Stills and Nash** and **3 Dog Night**. But later I discovered hard rock, and I cut my teeth on **Ted Nugent!**"

He picked up an acoustic guitar early in his teens, switching to the electric by the time he was in high school. Alan was "mostly an ear player," learning guitar riffs from albums and off the radio. "But I'd take lessons every so often, if I wanted to go in a new direction—like classical or jazz," he muses. "I tried to be as versatile as possible."

His first real band ("Years of woodshedding and garage bands throughout high school don't really

(continued on page 46)



SPOTLIGHT

(continued from page 45)

ZACA CREEK

Novelty appeal aside, though, the quartet was dedicated to their craft, sidetracked only minimally by school sports activities. In the early 80s, they sold the idea for a television series to a production company in Hollywood. "The show was about four guys trying to make it in a band," Scot explains, "and working odd jobs on the side. It was called *Lucky Me Lucky You* after a song we had written."

Though the pilot for the show was never aired, it was a tremendous learning experience for the band, especially their time in the recording studio. They changed their name to Zaca Creek and concentrated on writing their own material—now with Scot on guitar. "I'd always played enough to write, but I wanted the creative freedom all the time," he says. In 1988 a producer in Nashville liked their songs enough to get them signed to CBS records.

The band's first album [the self-titled *Zaca Creek*] launched two top 40 singles: *Sometimes Love's Not A Pretty Thing* and *Ghost Town*. But contractual snafus prompted a move to Giant records, where they recently released the followup: *Broken Heartland*.

TURNER/NICHOLS

Luckily his picking style on the acoustic—a combination of flat picking and finger picking—stood him in good stead. His musical tastes also broadened. "The band I was in was playing pop music," he recalls, "but my

cousin had a big country band in town, and I was impressed with them."

Deciding to get serious about a career in music, Rick attended Boston's *Berklee School of Music* for a couple of years during the early 80s, but the period was dominated by jazz and heavy metal, and he left to play in another pop band.

Finally, he found his niche in an original country band called **Angel Train**. They won a *Marlboro Country Music Contest* for which the prize was a recording session in Nashville, then went on to open for artists like **Poco** and **38 Special**.

Rick stayed in Nashville after the band broke up, working with several different outfits, including a 50s act called **Kenny And The Crooners**. Last year he answered an ad to buy an amplifier, and ended up meeting **Zack Turner** (of Turner/Nichols). He's been with the band ever since!

MARTY STUART

count!") was a rockabilly outfit in his home town of Dallas, TX. From there he moved into top 40 groups, but began to be attracted to the southern style. "I'd walk by a country band on my way to my gig," he explains, "and started to wonder: 'Why can't we play stuff like that?' Finally I got into a country band myself, and loved it!"

An uneventful stint in New Orleans finally culminated in a move to Nashville, where he heard that **Marty Stuart** was auditioning guitarists. "Not having a real impressive demo tape, I wasn't sure what to do," Alan says. "So I recorded some **Ventures** songs and sent 'em in. My friends thought I was crazy. But Marty called me up and said 'I love this stuff! These guys made me want to play guitar.' I've been playing with Marty ever since!"

SIGNATURE SERIES

(continued from page 15)

Dick Dale

with three custom vintage SC pickups," John says.

"The first pickup gives me a real fat sound," Dick adds, "while the second pickup drops the volume down somewhat, and the saddle pickup gives me a trebly bite." A special switch that simultaneously turns on the neck and middle pickups produces The Beauty's trademark wall of sound.

This model features an "oval-shaped" rosewood neck, with 21 vintage frets and a 9.5-inch radius. It's also got a reverse headstock and vintage tremolo bar. A final personal Dale touch is the stock alder body's unique chartreuse metal flake color.

Clarence White

The Clarence White Signature Telecaster features two pickups: a custom '54 Strat pickup in the neck position, and a "Texas Special" Tele pickup at the bridge. The pickups are wired in series—for that clear, crisp Tele snarl Clarence was so fond of. For string-bending ease, the guitar has a 9.5-inch radius fretboard on a maple neck with 21 vintage frets. The lightweight ash body is available in a two-tone sunburst finish.

Buddy Guy

"In addition, there's a 5-way pickup selector switch, and the second and fourth positions create a 'hum cancelling' effect," Larry points out. "Since there's a 25db boost preamped into the guitar, you can go from a very, very quiet sound to an edgy blues distortion by merely turning the control."

Buddy chose a 22-fret, 9.5-inch radius fretboard on a maple neck "because the flatter neck allows for smoother blues bends," Larry adds. The Buddy Guy Signature Stratocaster comes in either a black-and-white or a red-and-white polka dot finish.

Also available is a production model Buddy Guy Signature Stratocaster (pictured on page 15), which features a vintage blonde finished-light Ash body and a shell pickguard.

LETTERS

(continued from page 4)

CALL ME A CAB

How can I get some more information on TAXI, the company that Michael Laskow (In The Mix columnist) founded?

Bootie Cothran
Greenville, SC

Just look in the In The Mix column—you'll now find an 800 number for TAXI!

THE BUDDY SYSTEM

Lots of us are wondering out here: when is Buddy Guy going to release his Strat?

Mike Swenson
Bixmarck, ND

Turn to the Signature Series feature of this mag, and you'll see your answer!

NO WAITING!

In the past Fender produced many outboard reverb units for guitar. Are there any plans for one in the near future?

John Martin
Alexandria,
VA

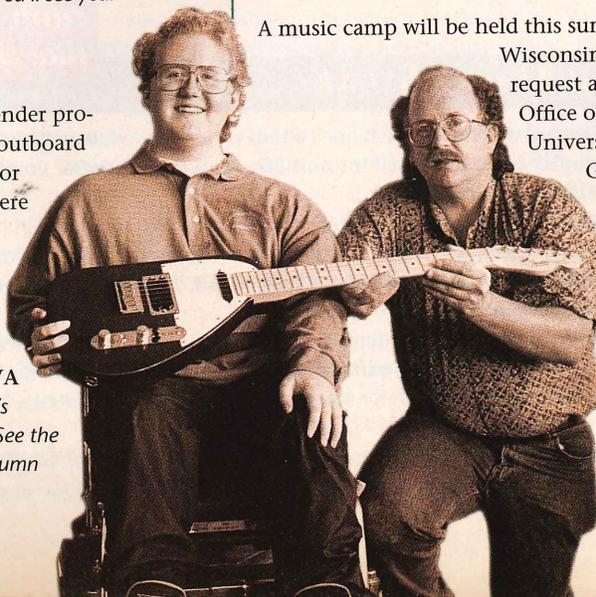
Good news: it's already here! See the In The Mix column this issue.

ANNOUNCEMENTS:

A music camp will be held this summer at the University of Wisconsin. To find out all about it, request a form from: Guitar Camp, Office of Outreach and Extension, University of Wisconsin-Green Bay, Green Bay, WI 54311-7001 or call (414) 465-CAMP.

Fender's Custom Shop teamed up with the Make A Wish Foundation in Bellevue, WA to create a special instrument for guitarist Jesse Watson—one that can be used from a wheelchair.

Jesse and his dad.



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FENDER STRINGS OUTLAWS!



Jeff Howell/BASS

Hughie Thomasson/GUITAR

Chris Hicks/GUITAR

With a schedule of more than 200 dates a year, the Outlaws chose Fender's Dynamaxx guitar strings and 1000 Bass strings: equipment they can count on every night to provide the best possible sound.

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IT'S TIME FOR ANOTHER FETCHING

Fender® FOLD-IN

With the current boom in "unplugged" music, many players want a convenient way to amplify their acoustic guitar. Yet they'd like to avoid the inherent problems in miking, as well as the inconvenience of existing pickups. For the solution, fold in page as shown.

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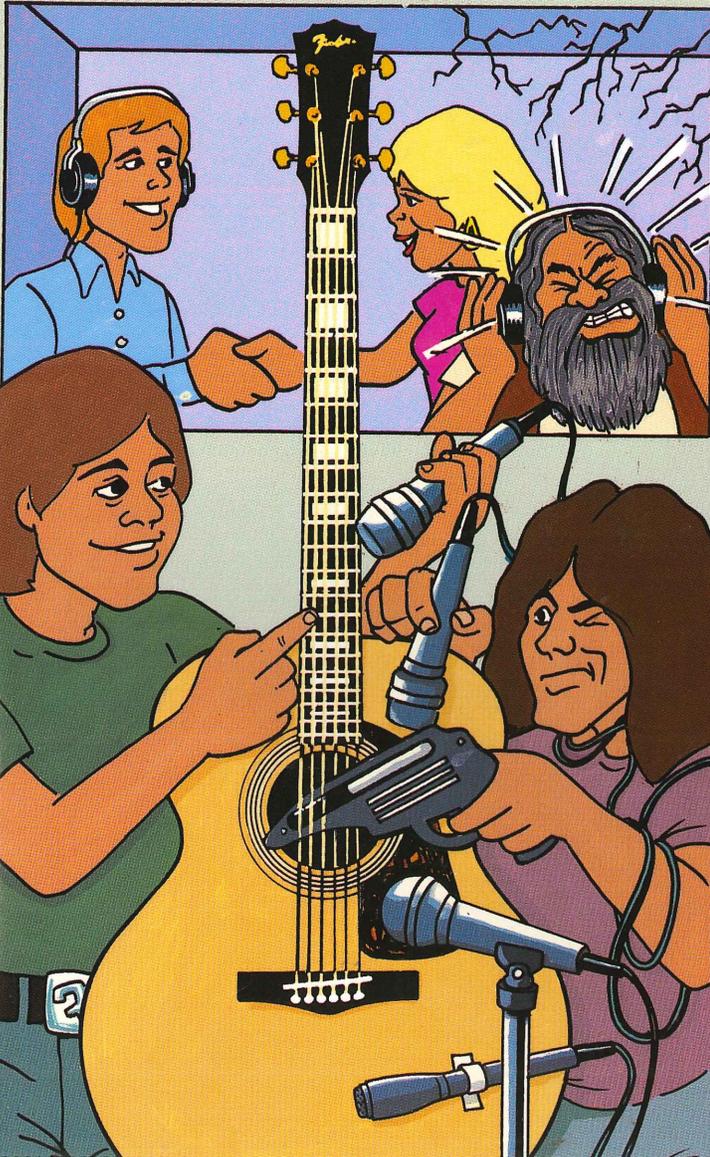


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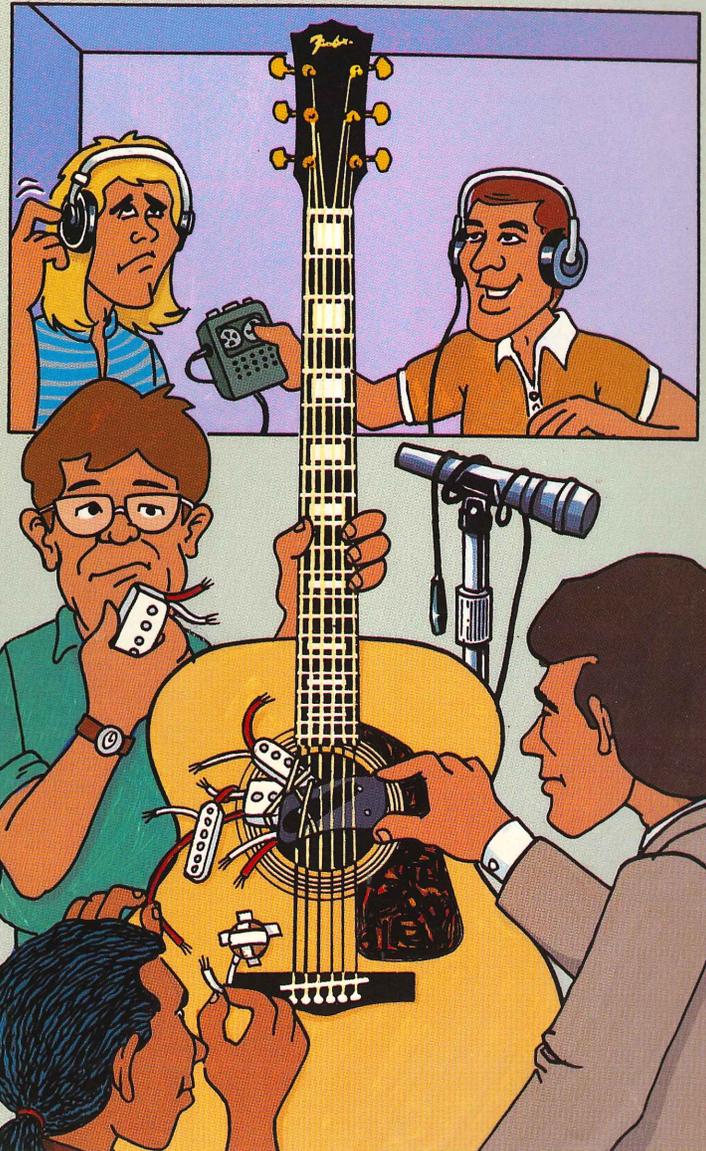
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STUDIO A



STUDIO B



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OF MICROPHONES. BUT THERE IS A
SENSIBLE ANSWER, WITHOUT FEEDBACK OR
MOUNTING HASSLES.

A ▶

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