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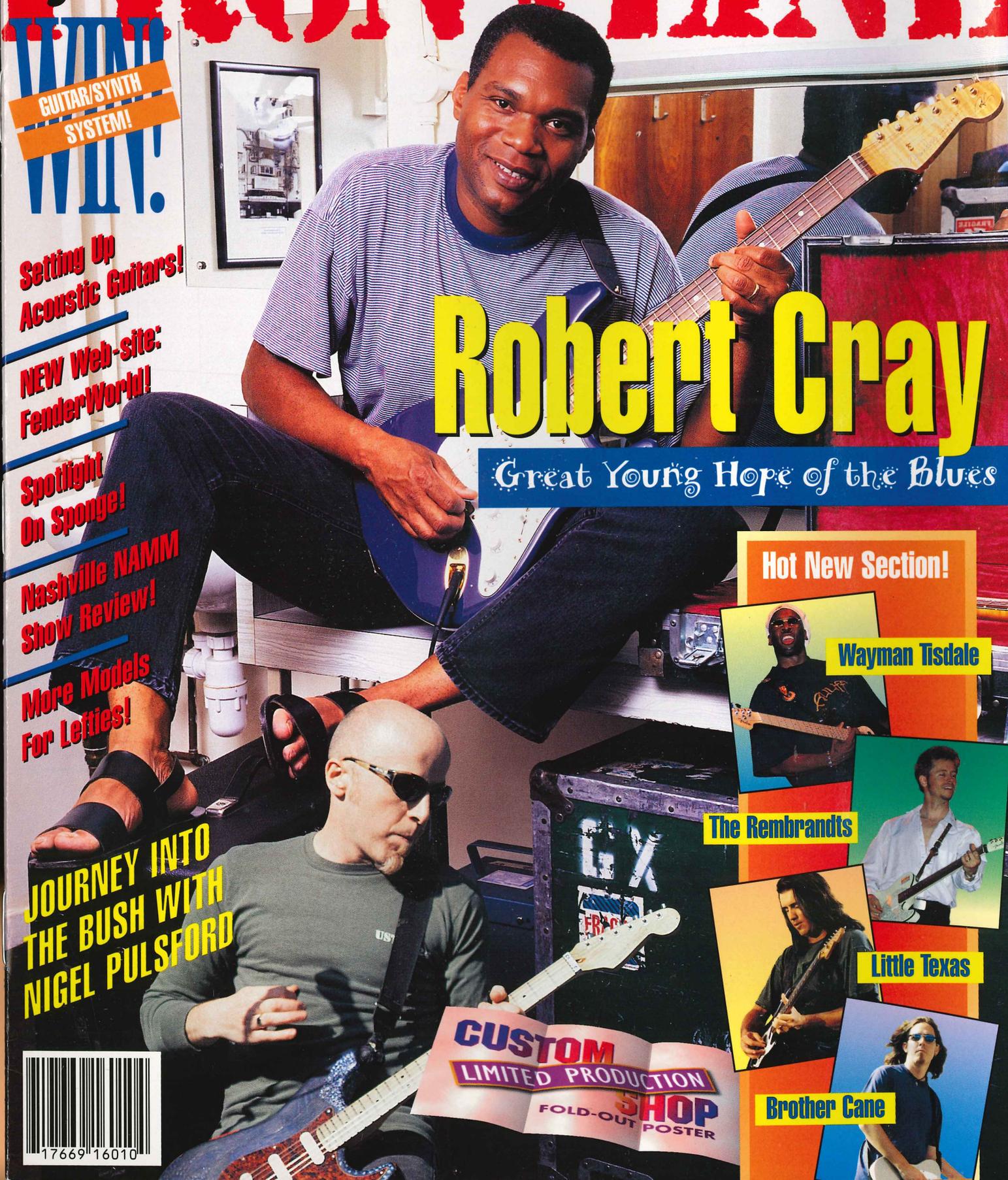
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On Sponge!

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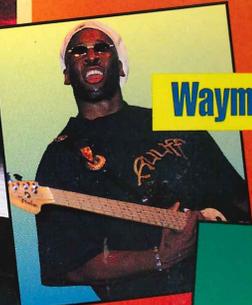


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Robert Cray

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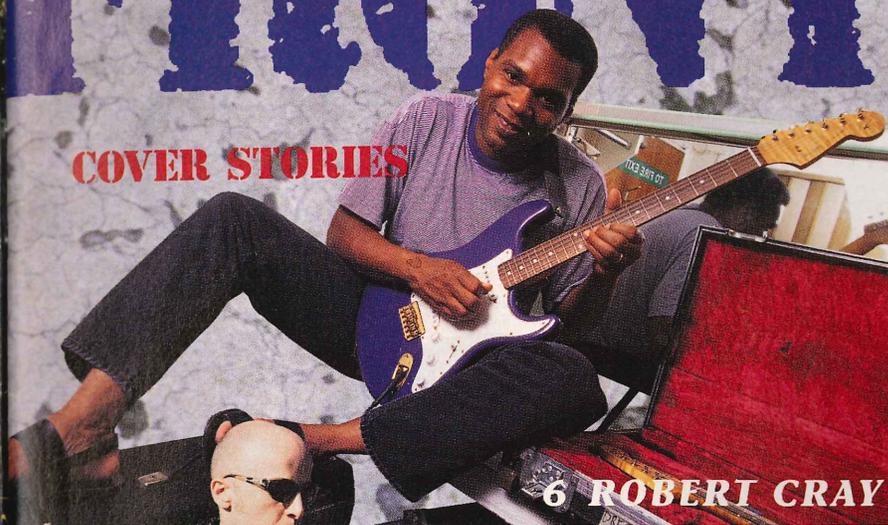
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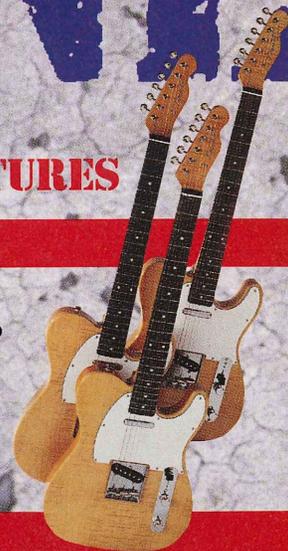
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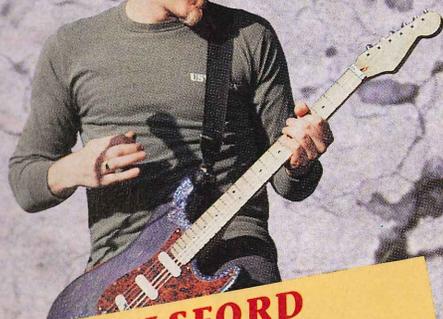
Acoustic Alchemy

Helpful hints for the unplugged.



Great Young Hope of the Blues

Dr. Smooth gives us an album and tour that are stripped of all but the basics, and more powerful than ever.



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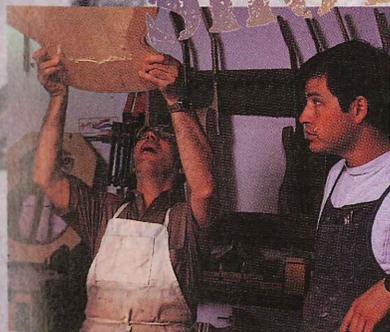
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JIMMY D'AQUISTO

43 Big Shots

A biography of one of the world's greatest luthiers.

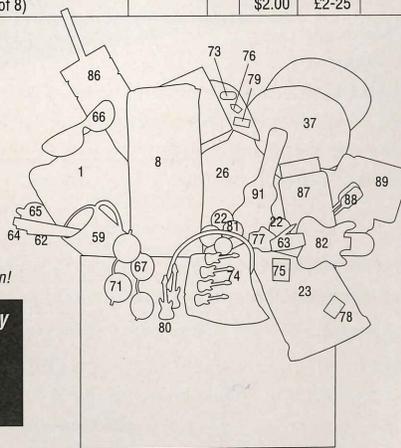
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EDITORIAL

Let's Go Surfin'!



Have you had a chance to visit FenderWorld? If not, you really ought to make the trip!

And just what is "FenderWorld?" you ask.
 Answer: It's Fender's web-site.

Perhaps a little explanation is in order. (Experienced "surfers" can skip the following three paragraphs.)

Most people have heard of Prodigy, which has been around for years: a service that allows you, via your computer, to get stock quotes, check airline schedules, etc. CompuServe, America Online and eWorld work in basically the same way.

All of these are parts of the Internet, which is a global network of interconnected computers. The Internet has been around for over 30 years, but recently the World Wide Web (www) was developed, which allows for very easy searching and viewing of information on the Internet.

Think of the www as a shopping mall with tens of thousands of stores. In this mall, as long as you know the name of a store, you can instantaneously "jump" there—and often from item to item in each store. Many items have tags which read: "if you like this, check out these other stores and items. Just push the buttons ..."

Beginning to get the idea?

In FenderWorld—Fender's web-site, or "store"—some of the departments you'll find are:

- **Gear**, which lets you quickly and easily search for information about any and all Fender products.
- **Frontline Online**, a taste of some of this magazine—plus a way to subscribe right from your computer!
- **Net Jam**, where you can trade information with other players and Fender product experts. Or sign up to receive updates on special offers, new product releases, upcoming events, etc.
- and **Gig Bag**, via which you can find your nearest dealer, learn the date your instrument was manufactured, and more.

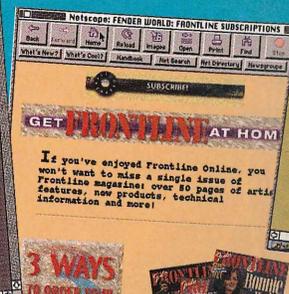
Sound like fun? It is! And this is just part of what you'll encounter when you make the trip to FenderWorld.

So if you're not already, get connected! Then look us up at <http://www.fender.com>. See you in cyberspace ...

Michael Caroff

Michael Caroff, Editor

For a free FenderWorld booklet, send a self-addressed, stamped envelope to: Literature Dept./Web-Site, Fender, 7975 N. Hayden Rd., Scottsdale, AZ 85258.



Mail Call from the Frontline

Thanks for your mail! To write, just address your letter to Frontline Letters, 11999 San Vicente Blvd., Suite 401, Los Angeles, CA 90049. If we can, we'll print it and answer your question so everyone can benefit. So write us already!

Fender® FRONTLINE

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EDITOR: Michael Caroff
11999 San Vicente Blvd., #401
Los Angeles, CA 90049
310/471-6170 ext. 132
Online: frontline@earthlink.net
FAX: 310/471-2830

CONTRIBUTING WRITERS:

Larry Brooks, Mike Cozza, Debra DeSalvo, Ritchie Fliegler, Iler Ganz, Michael Laskow, Andrew Robble, Jack Schwarz, Adam St. James, Stephen Stern, Fred Stuart, Carl Verheyen

ARTIST RELATIONS:

Del Breckenfeld
Bruce Bolen (Nashville)

CIRCULATION: Janet Shevell,
Circulation Manager 818/784-3765

DESIGN: LeeAnn Nelson,
Nelson Design 510/355-0995

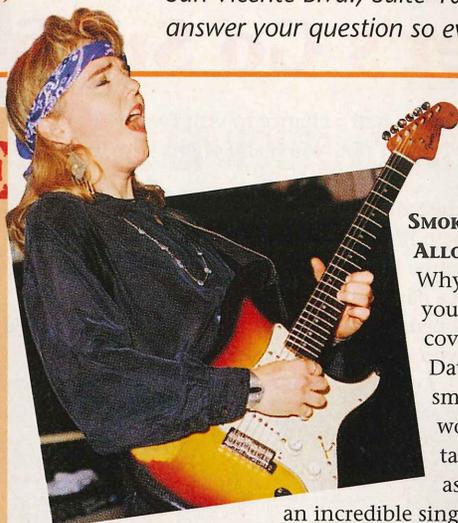
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an incredible singer!

SMOKING

ALLOWED!

Why don't you guys cover Debbie Davies, the smokinest woman guitarist ever, as well as

Doug Mencoff
Honolulu, HI

Debbie's appeared in the mag numerous times (issues #1, 3, 10 and 12 to be specific), but we're glad to remind readers what an awesome musician she is!

SIGNATURE SOUND

How is Clapton getting that tone? I have been trying (without success) to emulate it.

Mario DiBartolo
Langhorne, PA

Every player's tone is comprised of a number of important factors. See **In The Mix** on page 9 for more details.

MATCH THIS!

This model—the result of some four months of work—is entirely constructed from approximately 7000 matchsticks!

T. Winterbottom
Lancashire, England



Wow! If patience is a virtue, you must be a saint!

LEFT OUT

My friend is left-handed and has problems finding guitars that he likes. Can Fender help?

Bill Buster
Redlands, CA

Your friend should be pleasantly surprised by the **New Products** section on page 12!

"MINI" MISTAKE

Your Summer '95 Letters column pictures three

kids with their Dad's Fender collection. Is the miniature Strat available?

Carl Mace
Columbus, OH

Many people were fooled by this picture! The Strat looked "mini" because of the angle. Fender does not make any miniature guitars.

THE NEXT BIG THING

Our "Strat" is 12 feet high and weighs a ton. It never fails to attract the attention of people passing by!

Philip Justin
Perak D.R., Malaysia

You must need an amplifier the size of a Mack truck for that guitar!



IN MEMORY OF MARK

When I learned of the passing of Mark Wittenberg, I was deeply shocked and saddened. He was always so helpful, intelligent, funny, personable and had so much professional courtesy.

Joey Ortega
Saginaw, MI

We'd like to thank everyone that called or wrote in their fond memories of Mark. We all miss him!

SPEAK UP!

Can you give me some information on how to find the original speakers for my Bassman amp?

Herman W. Griffith
Chillicathe, OH

Turn to The Accessorizer on page 37 for the answer to your question!

NOTES:

Paul Galinski wrote a lovely piece commemorating the late Rory Gallagher. Interested parties can contact him at 102115.350@compuserve.com to download it.

CORRECTION:

In last issue's **Tech Tips**, a drawing of the pickguard mistakenly showed two (2) tone controls—the circuit shown was designed for only one (1).

FROM THE SHOP...

UNIQUE CREATIONS FROM THE ARTISTS IN FENDER'S CUSTOM SHOP



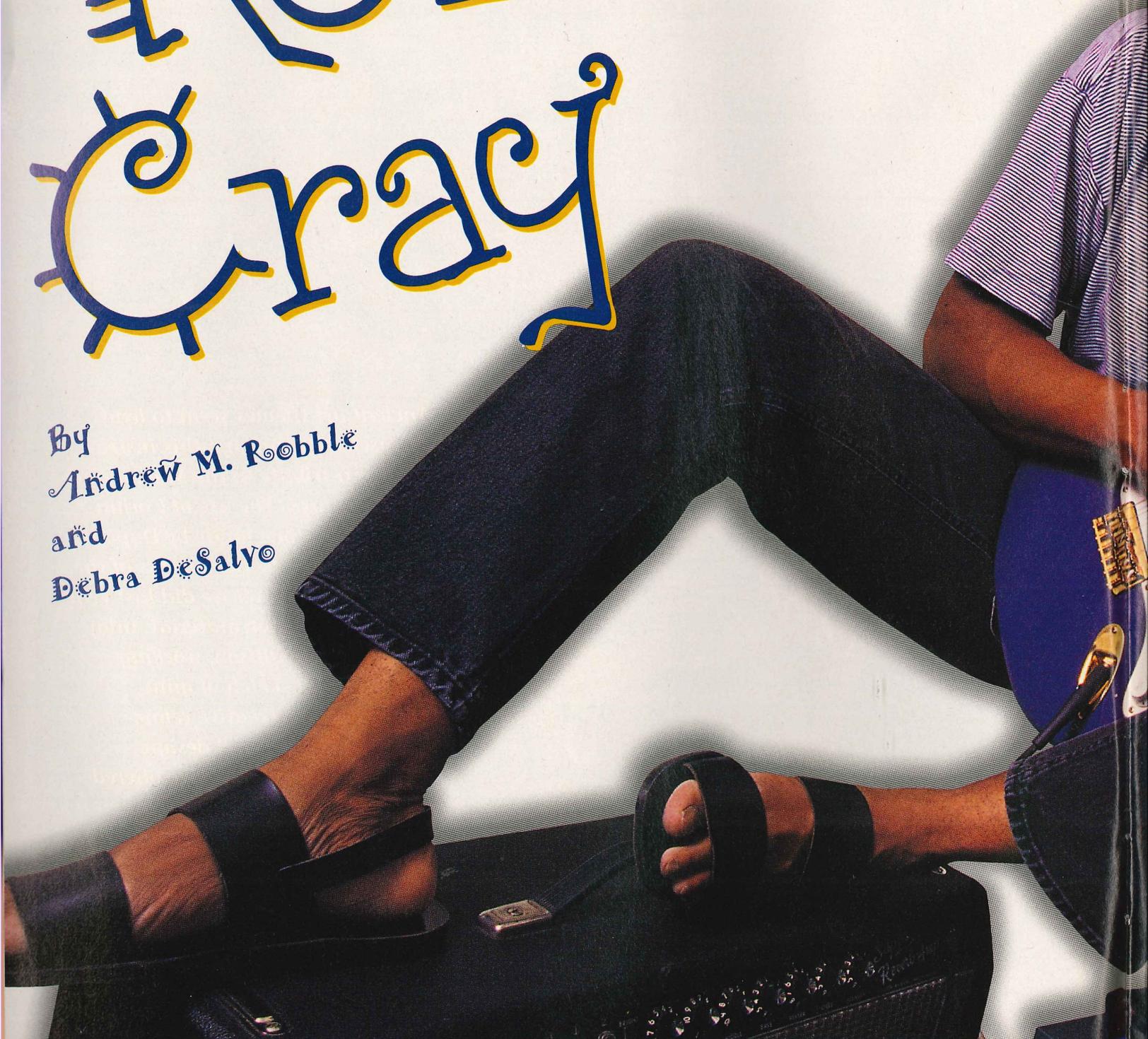
Ancient art themes seem to lend themselves to guitars: this instrument is a tribute to the Mayan and Aztec cultures. The use of Corian, a synthetic stone made by Dupont, was suggested by the success of the Egyptian Telecaster we did last year utilizing the same material. Inlay artist Larry Robinson, working from a rough sketch of mine, added his own creative refinements to the original design. The stunning results have offered the notion of an entire series based on ancient art motifs—look for a third guitar sometime next year!

Fred Stuart

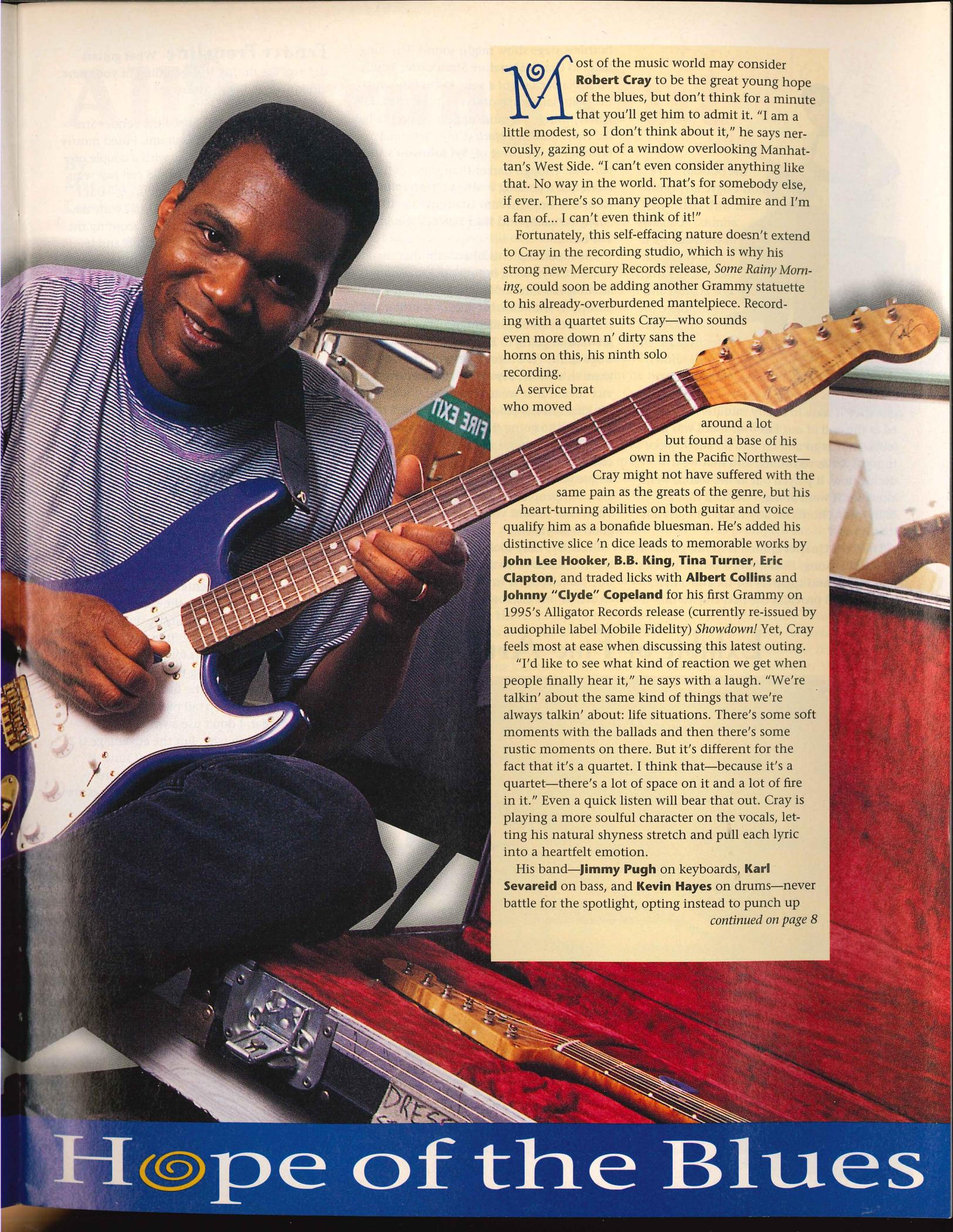
**Fred Stuart,
Master Builder**

Robert Cray

By
Andrew M. Robble
and
Debra DeSalvo



The Great Young



Most of the music world may consider **Robert Cray** to be the great young hope of the blues, but don't think for a minute that you'll get him to admit it. "I am a little modest, so I don't think about it," he says nervously, gazing out of a window overlooking Manhattan's West Side. "I can't even consider anything like that. No way in the world. That's for somebody else, if ever. There's so many people that I admire and I'm a fan of... I can't even think of it!"

Fortunately, this self-effacing nature doesn't extend to Cray in the recording studio, which is why his strong new Mercury Records release, *Some Rainy Morning*, could soon be adding another Grammy statuette to his already-overburdened mantelpiece. Recording with a quartet suits Cray—who sounds even more down n' dirty sans the horns on this, his ninth solo recording.

A service brat who moved

around a lot but found a base of his own in the Pacific Northwest—

Cray might not have suffered with the same pain as the greats of the genre, but his heart-turning abilities on both guitar and voice qualify him as a bonafide bluesman. He's added his distinctive slice 'n dice leads to memorable works by **John Lee Hooker**, **B.B. King**, **Tina Turner**, **Eric Clapton**, and traded licks with **Albert Collins** and **Johnny "Clyde" Copeland** for his first Grammy on 1995's Alligator Records release (currently re-issued by audiophile label Mobile Fidelity) *Showdown!* Yet, Cray feels most at ease when discussing this latest outing.

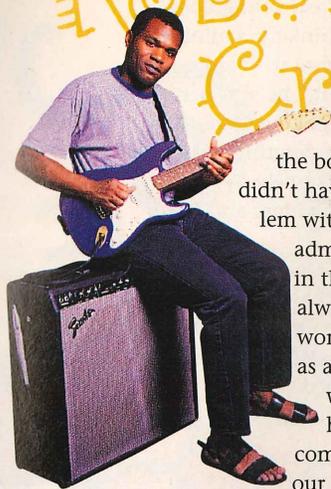
"I'd like to see what kind of reaction we get when people finally hear it," he says with a laugh. "We're talkin' about the same kind of things that we're always talkin' about: life situations. There's some soft moments with the ballads and then there's some rustic moments on there. But it's different for the fact that it's a quartet. I think that—because it's a quartet—there's a lot of space on it and a lot of fire in it." Even a quick listen will bear that out. Cray is playing a more soulful character on the vocals, letting his natural shyness stretch and pull each lyric into a heartfelt emotion.

His band—**Jimmy Pugh** on keyboards, **Karl Sevareid** on bass, and **Kevin Hayes** on drums—never battle for the spotlight, opting instead to punch up

continued on page 8

Hope of the Blues

Robert Cray



the bottom. "We didn't have any problem with that," he admits. "Usually, in the past, we'd always done our work in the front as a quartet and we'd have the horn players come in later. On our little shows, we played and would bring 'em (the horn section) in as needed. I know it's gonna feel like they'll walk in at any minute. We decided at the end of our last tour that I was gonna let the horns go and try and do a four-piece thing as far as recording, and that we'd decide how it played out as the record went along. As it went along, I decided that I didn't want horns on anything. So I just left it as it was."

The Cray Quartet crunch is in full grind on the closing song, *Holdin' On*, a bruising blues that throbs and splatters for six and a half minutes and provides the best clue to how a

hornless stage show might sound. The song fades as Cray's Signature Stratocaster grinds out a black cloud of a solo, sweeping across the plain landscape others have devised. Elsewhere, things are more upbeat, as on the ballad *Never Mattered Much* (Cray's personal favorite) or the cover of **Syl Johnson's** *Step-pin' Out*. Though darker than some of his work, the recording is also a return to the form that brought him Grammys for 1986's *Strong Persuader* and '88's *Don't Be Afraid Of The Dark*.

The mounting critical acclaim that surrounds Cray's solid outing on *Some Rainy Morning* has him itching to get back to Europe to showcase his latest recording and embark on an extended tour. "I'm lookin' forward to going to Europe," he says with a huge smile. "It's nice, and we haven't been there in a while. My father being in the service meant that we moved around a bit, and it's kinda in the blood now. Being in a band, I got used to going there two or three times a year. It's been three years now and I'm chompin' at the bit. It's nice to go to a place where you feel like you're on the total outside, but people are there to dig your music. Then they reward you by telling you about good restaurants!"

Recently, Cray took time out of his busy touring schedule to speak with Fender Frontline via telephone from the United Kingdom to discuss his latest recording.

Fender Frontline: What guitars did you use during the recording of your new album, *Some Rainy Morning*?

Robert Cray: I used the Fender Stratocaster throughout the album. I used mostly my signature model, along with a couple of other guitars I guess you would call just regular Stratocasters on at least one song—but I couldn't tell you which one. Usually my reason for switching guitars while recording the album was, you know, you use one and it goes out of tune so you grab the other one. The sound of all the guitars I used was basically real similar.

FF: What are some special features of your Signature Stratocaster?

RC: The neck was designed after two older ones I use at home—I really don't use them on stage anymore. One is a 1958 Strat and the other is a 1964 Strat. What Fender did is measure both guitars and made the neck on my Signature guitar similar to the two. The radius was also designed to fit my hand.

My guitar has Texas Special pickups. Fender uses the Texas Special pickups on a lot of guitars, but on my model, the pickups get brighter as they go toward the bridge, which is unusual. I experimented with lots of [pickup configurations]. I use the second position and the fourth position mostly. I use the second position most of the time for rhythm and the fourth position for lead. But more recently I've been using the first and the third quite a bit, as well as the fifth.

Also, there's a stop tail piece, and no whammy bar. I don't use a whammy bar, that's the reason why. But the advantage is that the guitar does not go out of tune. It doesn't have any of the springs that are required for the whammy bar; the strings are threaded through the back of the guitar.

[On tour] I use three Fender Signature guitars—that's all—and it's going pretty good so far. We're midway through seven weeks. We did seven dates starting off with the **Rolling Stones** and we're in London now. We're getting a good response from the people.

Sounds as if *Some Rainy Morning* is going to bring some sunny afternoons to Robert Cray and his three-piece band. Just don't ask him to tell you why John Lee Hooker's so crazy about him!



Exhibit of Fine Art



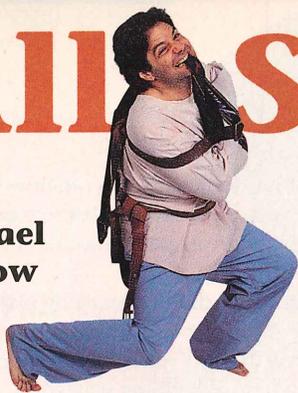
Using only the finest leather and finished components, native American craftsman Dru White Feather has created an exclusive line of Custom Shop straps for the discerning player. On display at your authorized Fender dealer.

Robert Cray, is © Andrew M. Robble and Debra DeSalvo, 1995. All Rights Reserved.

The Editor and Associate Editor of *Blues Revue* magazine, Andrew M. Robble and Debra DeSalvo thank Al Pereira and Mary Beth Curtin for their assistance on this article.

All Strung Out

By
**Michael
Laskow**



During **Michael Laskow's** 20-year tenure as an engineer/producer, he worked with **Crosby, Stills, Nash, and Young, Eric Clapton, Cheap Trick,** and countless others. He's also the founder of TAXI, an independent A&R company that links record labels with unsigned artists and songwriters. You can reach TAXI at 800-458-2111.

I've spent too many years sitting in cold, dimly lit control rooms in search of the perfect sound to stop now. Although being president of **Taxi** is way more than a full time job, the lure of the studio still calls loud enough that on occasion I can be found perched behind a console tweaking knobs and getting sounds. The last time I gave in to my addiction, I worked with a chap who happened to play a Clapton Strat (my favorite model). Soon enough this chap found his way into the control room for a playback. The very first thing out of his mouth was, "I don't like the way my guitar sounds. It doesn't sound like **Clapton's**." At first I thought he was just pulling my leg—he wasn't.

I spent the next half hour explaining why owning a Clapton Strat

certainly doesn't mean that you're going to sound like Clapton. For starters, this guy sure didn't play like Clapton (well, maybe in his mind he did). What's more he wasn't using the same amp Eric does.

But that's just the beginning. This whole episode set my mind a wanderin.' "What are the factors that ultimately determine a guitar player's signature sound?" This prompted me to take a semi-scientific look at this issue. The physics involved would certainly lead you to identify the player's dynamics (their touch) as a key factor, the type of guitar, the type of amp, the environment the guitar is being played in, and last, but not least, what kind of strings are on the guitar.

Hmmm . . . how much difference do the strings make? I called my friends at Fender and asked them to send me three identical guitars of any sort, with a different type of string on each one. They sent over three groovy Teles. One loaded up with 150 Pro Nickel wounds, another with 250R Dynamaxx, and last, but not least, another Tele with 350R high output strings.

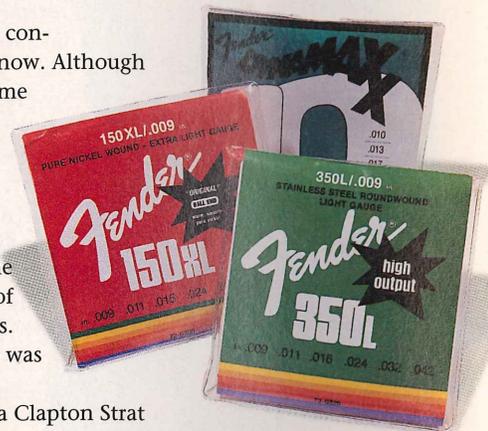
Let the games begin. We ran all of the guitars through my Fender Pro Jr. at the same settings: Volume 3, Tone 5. First up, the 150 Pro's. These are "Pure Nickel Wound," and they sound middle of the road. Definitely smooth and classic: your basic guitar string. The engineers in the studio liked 'em for rhythm guitar.

Next up were the 350R's. The package says "High Output." Believe it. We noticed a definite level increase, as well as a nice tone. The sustain was longer, and the bottom end seemed richer and fuller. These sounded like a great "country" string on the Tele.

Last, we checked out the 250R, "Dynamaxx" strings, and for my money, these are the strings of choice for rock and roll.

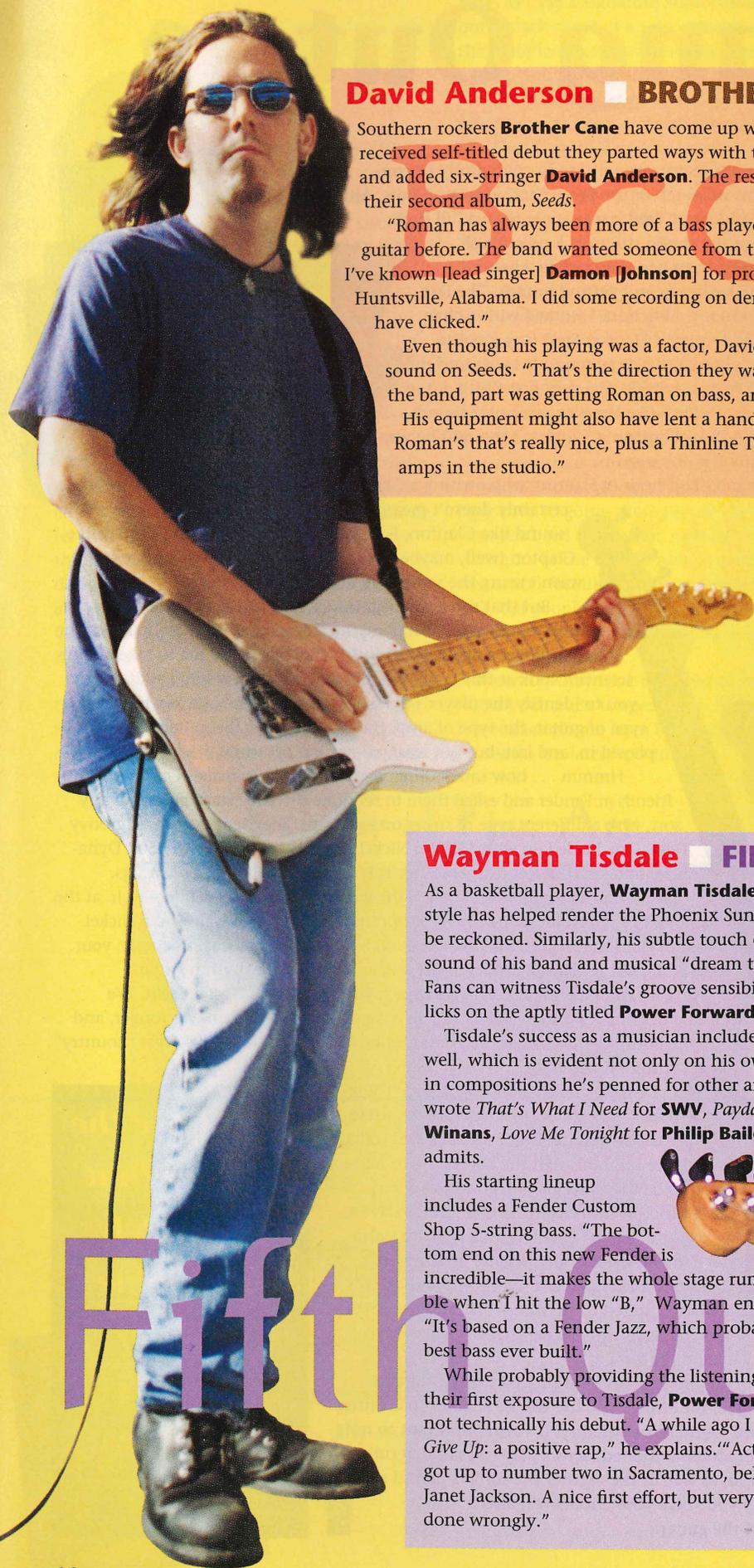
They're brighter than the 350's (which happen to be the same gauge), and have a very rich sound. Even the bottom end strings have a nice bright "edge." The Dynamaxx strings also have the best feel of the three that we tested: definitely a lead player's string, while the 150's are better suited to rhythm work, and the 350's being a good utility string that works for both lead and rhythm.

So, my little experiment proved that to a pretty large degree, the strings you use can be a factor in creating your signature sound or personality. It's also important to note that the other aforementioned factors play roles in determining your sound, as well as the register the song is played in. Even the way you voice your chords will affect the timbre of the guitar.



What are the factors that ultimately determine a guitar player's signature sound?"

7



David Anderson ■ BROTHER CANE

Southern rockers **Brother Cane** have come up with a new version of musical chairs: after their well-received self-titled debut they parted ways with their bassist, moved guitarist **Roman Glick** to bass, and added six-stringer **David Anderson**. The result is an even bluesier, more aggressive sound on their second album, *Seeds*.

"Roman has always been more of a bass player," Anderson explains. "He didn't ever really play guitar before. The band wanted someone from the hometown area to keep the roots thing going. I've known [lead singer] **Damon [Johnson]** for probably ten years—grew up forty miles from him in Huntsville, Alabama. I did some recording on demos, did some shows, and everything seemed to have clicked."

Even though his playing was a factor, David won't take all the credit for the more powerful sound on *Seeds*. "That's the direction they wanted to take, and I'm sure part was getting me in the band, part was getting Roman on bass, and part was the songwriting."

His equipment might also have lent a hand. "I'm playing a custom shop Silver Sparkle Tele of Roman's that's really nice, plus a Thinline Tele. And I'm kind of partial to Fender Tweed 410 amps in the studio."

Re

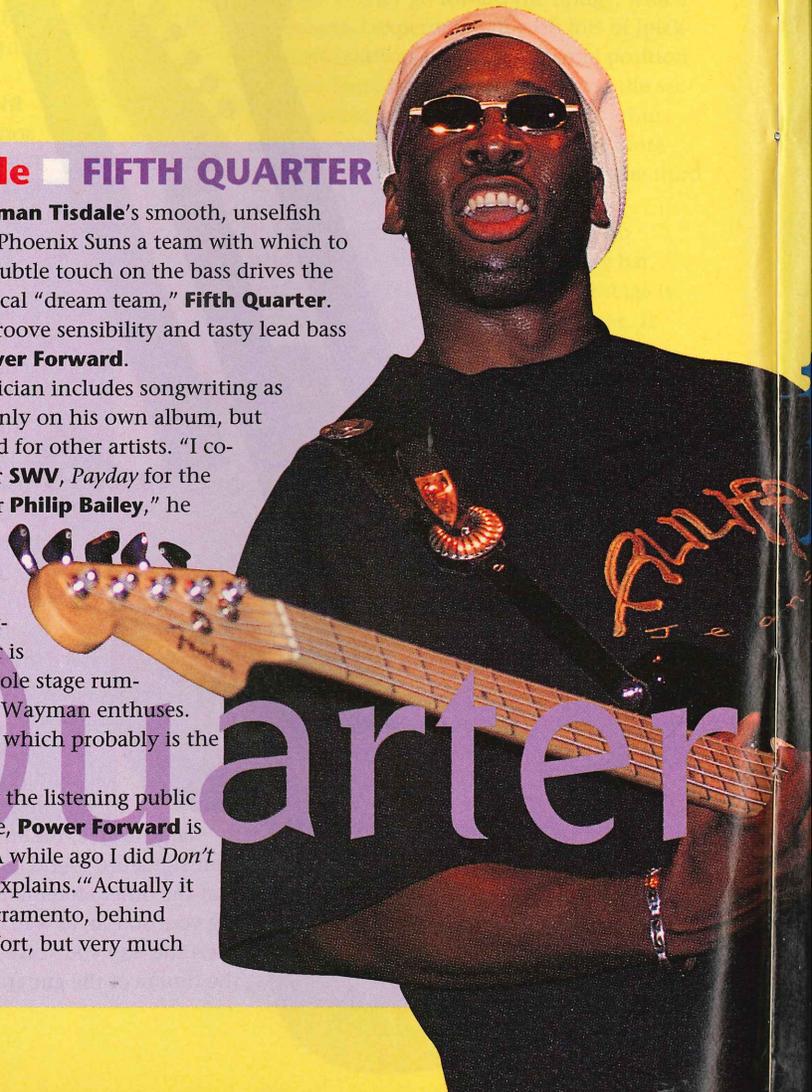
Wayman Tisdale ■ FIFTH QUARTER

As a basketball player, **Wayman Tisdale's** smooth, unselfish style has helped render the Phoenix Suns a team with which to be reckoned. Similarly, his subtle touch on the bass drives the sound of his band and musical "dream team," **Fifth Quarter**. Fans can witness Tisdale's groove sensibility and tasty lead bass licks on the aptly titled **Power Forward**.

Tisdale's success as a musician includes songwriting as well, which is evident not only on his own album, but in compositions he's penned for other artists. "I co-wrote *That's What I Need* for **SWV**, *Payday* for the **Winans**, *Love Me Tonight* for **Philip Bailey**," he admits.

His starting lineup includes a Fender Custom Shop 5-string bass. "The bottom end on this new Fender is incredible—it makes the whole stage rumble when I hit the low "B," Wayman enthuses. "It's based on a Fender Jazz, which probably is the best bass ever built."

While probably providing the listening public their first exposure to Tisdale, **Power Forward** is not technically his debut. "A while ago I did *Don't Give Up*: a positive rap," he explains. "Actually it got up to number two in Sacramento, behind Janet Jackson. A nice first effort, but very much done wrongly."



Fifth Quarter



Phil Solem ■ REMBRANDTS

Fans of the **Rembrandts** quickly recognized the band's trademark sound on *I'll Be There For You*: theme for the hit series, **Friends**. Media attention, of course, has temporarily centered on the current phenomenon. ("The most-asked question is 'How is it doing a theme song and making it into a hit song?'" affirms guitarist/vocalist/writer **Phil Solem**. "It's something everyone seems to want to know.")

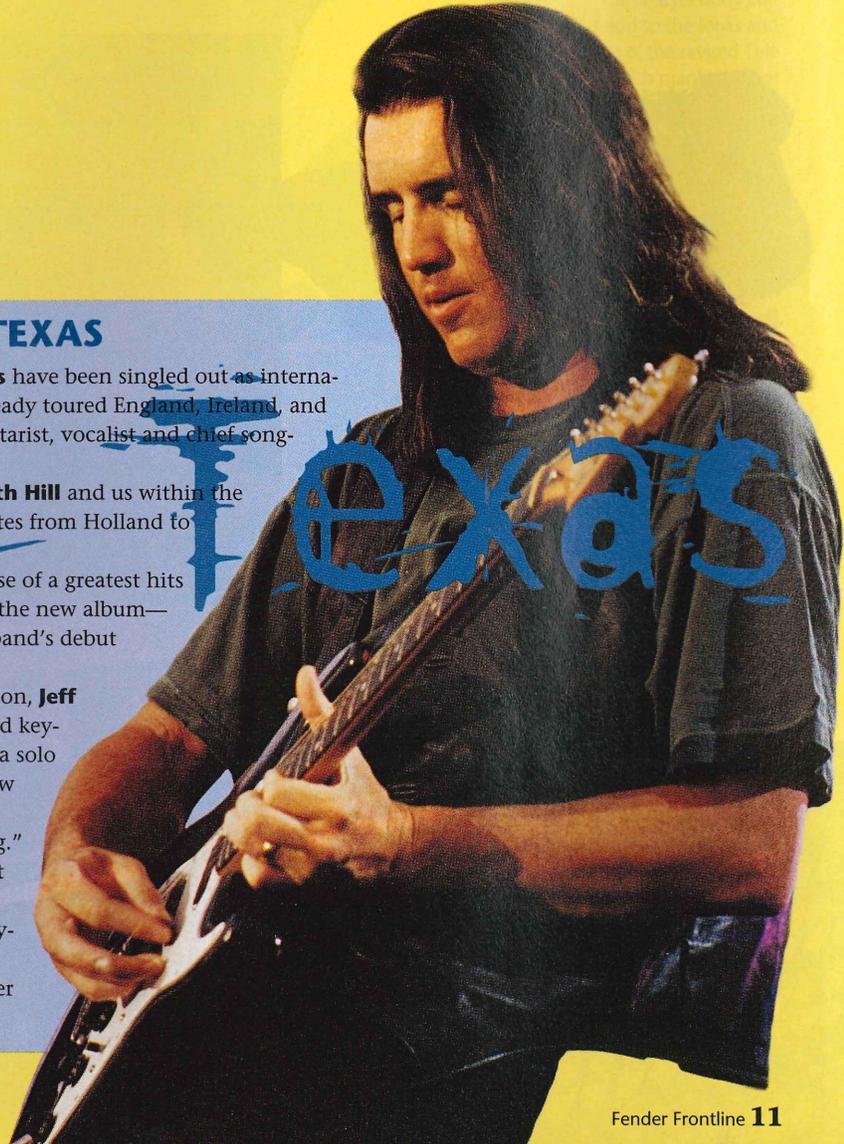
Yet that song is merely a minute portion of a tremendous body of work by Phil and bandmate **Danny Tate**, who had already scored several times with hits like *That's Just The Way It Is Baby* and *Johnny Have You Seen Her*. (An earlier band of theirs, **Great Buildings**, was quite well-received, too.)

The Rembrandts' third record, *LP*, shows the maturity of the two talented writer/performers.

"They've progressively gotten a little ballsier," says Solem. "The last one was a 'live in the studio' effort, for the most part."

A quietly accomplished guitarist, Phil is responsible for most of the lead work. His range extends from hard rock solos to tasty jazz fills (check out the outro to *Rolling Down The Hill* on the second album).

If your only exposure to the Rembrandts airs Thursday at 9:30, you're missing a great band!



Porter Howell ■ LITTLE TEXAS

It probably was not their goal, but **Little Texas** have been singled out as international country music ambassadors: they've already toured England, Ireland, and Switzerland, and that's just the beginning. Guitarist, vocalist and chief songwriter **Porter Howell** fills in the details.

"Warner Bros. are big on trying to break **Faith Hill** and us within the next year over there" he says. "We're doing dates from Holland to Italy."

One of the keys in the campaign is the release of a greatest hits collection. Available here in the states as well, the new album—which includes two new songs—serves as the band's debut overseas.

The two new songs feature their latest addition, **Jeff Huskins**, on keyboards and fiddle. (Jeff replaced keyboardist **Brady Seals**, who departed to pursue a solo career.) Having a fiddle player has provided new material for the live show: "We're using it as another signature thing; it's all over everything," laughs Howell. But other than that, they're not about to change a winning formula. "We kind of do what we do; it seems a bit silly to start trying to re-invent it. We just want to see if what we do over here can generate some interest over there."

NEW PRODUCTS



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A must for MX-5200 owners, the MX-Meterbridge provides meters for the sub- and stereo masters, mono and PFL/AFL outputs.

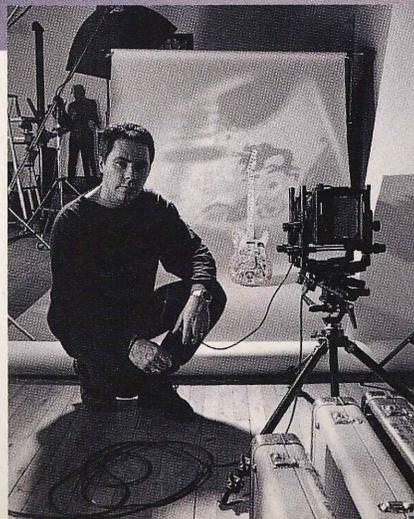
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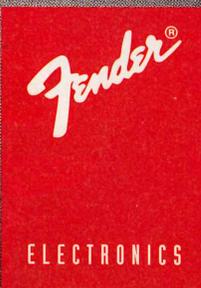
Co-designed by the master himself, the James Burton Standard Telecaster offers two Texas Special Tele pickups, a custom-shaped neck with vintage tint, 50s decal, and more!

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Journey Into The Bush With Guitarist Nigel Pulsford

By Adam St. James

Guitarist **Nigel Pulsford**'s shaved noggin hasn't got anything to do with Buddhism. Neither does the song *Everything Zen*, which put his band **Bush** on the road to nirvana (the state of mind, not the band) just this year. What a difference a hit song and an MTV "Buzz Bin" video can make.

A year ago Bush was just another band gigging around London. Pulsford and Bushmates—lead vocalist and rhythm guitarist **Gavin Rossdale**, bassist **Dave Parsons** and drummer **Robin Goodridge**—could still find evidence of their day jobs as house painters under their fingernails. Not any more.

The band's debut album, *Sixteen Stone*, exploded onto the American music scene almost immediately upon its release last December. By spring the aggressive, hook-laden single *Everything Zen* had skyrocketed up the charts and could be heard emanating from radios nationwide. When the group's second single, *Little Things*, hit the airwaves, Bush's success was sealed.

Unfortunately, successful artists have their detractors. Some comparisons to **Nirvana**—yes, the band—and **Pearl Jam** label the two-year-old English band as second-generation Seattle wannabes. Pulsford admits that Bush were indeed influenced by the Seattle scene over the last two years. But influences that shape his playing and the band's material go beyond **Cobain** and his "grunge-y" Northwest comrades.

FenderFrontline: What did you listen to that influenced your playing when you were starting out?

Nigel Pulsford: I started listening to stuff my older sisters listened to: **Jimi Hendrix**, **Neil Young**—all that. The mid-'70s I suppose it was. And then when punk rock came along, that was quite a big influence. I listened to as much as I could, really. I've always liked jazz. I really liked **The Band** and people like that when I was little. I still do. I never really liked the long guitar solo stuff too much, other than Jimi Hendrix and **Cream**.

FF: You're not into the blues?

NP: Yeah, I like blues, but I prefer **Robert Johnson**. And I really like the *Layla* album (1970, **Derek & The Dominos**, Atco 704). I like **Howlin' Wolf** and those sort of people.

FF: I understand you've got a Neil Young songbook you've had since you were a kid.

NP: Yeah, that was one of the ways I learned to play. I really learned to play chords after I bought Volume I of his songbook, which is a lot of **Buffalo Springfield** songs, up to the first couple of solo albums.

FF: So what are your favorite Neil Young tunes?

NP: There's loads of them—probably too many. I really like *On The Beach* (1974, Reprise 2180). I've got virtually all his albums through about 1980. Every album's different. That's what's so appealing about him. His musical styles and guitar playing

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MUSICIAN

always stand out, somewhere along the way.

FF When Bush formed, did the other guys have similar musical influences?

NP Gavin and I did. Our influences as a band were more sort of things like the **Pixies**, or **Big Black**. A lot of the early 80s American stuff was influential, up through Nirvana and that whole Seattle thing. When Gavin and I got together, we realized that was the sort of stuff that made us want to work together. The other guys, I don't think they were quite as passionate about it as Gavin and I were. I think we shared the influences most keenly. And that's how we wanted to sound.

FF Did you start writing originals right away?

NP Yeah. We started doing our own from day one. We didn't see much point to try and do it any other way. We've started doing cover versions since, to flush out the live set. And our stuff changed quite a lot over the first year. We just started working really hard on it, trying to get our ideas sorted out, what we wanted to sound like.

FF How many songs do you think you wrote before you wrote the songs that are on *Sixteen Stone*?

NP Probably twice as many as are on the album. *Little Things* is the first thing we worked on though. That's our oldest song, I suppose. The majority was over a period of time, working on songs, doing demos, whatever. The strongest songs that came along we worked on and put in our live set.

FF How do Bush songs get written?

NP Gavin comes along with them, basically, and we take it from there. Some of them change dramatically; some stay pretty true. It really depends on the song.

FF Gavin writes the chord progression and the words?

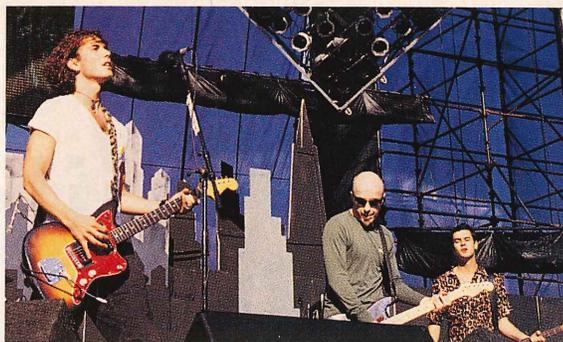
NP Yeah. And then we write riffs, or rewrite bits. We work on them and we keep working until they're right. That's the basic premise.

FF Is Bush the kind of band that jams to work songs out?

NP Yeah. Everyone's got ideas, and then until the right idea comes along we just keep working on them. We do rehearse songs a lot, to try and get them right. Sometimes it just comes together straight away, and others take longer.

FF What did you learn about recording an album that you might approach differently next time?

NP Not to overdo everything! I think that's



the golden rule—less is more. There's a huge tendency to overdub just to overdub, and so the Steve Albini (a producer they admire) thing is if you can just get one great cut, it stands as big as five guitar tracks overdubbed. I think that's probably what we learned.

Every time you go in the studio you learn something new. I think that really we just tried to record everything flat, so that all the sounds we got were the sounds out of the amps, rather than EQing them on the deck, so that when you come to mix you've got that much more control. That was the main thing. We went for getting the sounds right, which mainly meant taking a day messing around, moving mics around until we got the right sound. But it's certainly worth it.

FF You've had a lot of comparisons to Nirvana and Pearl Jam. Do you think that's fair?

NP I can't understand the Pearl Jam one, really. I find that one a bit strange because musically I don't think we're really that similar. But yes, sure the Nirvana thing—they were definitely a positive influence on us. But I think that's the easy comparison. Hopefully people have listened to *Sixteen Stone* more than once, and there's a little bit more to us than that.

FF What kind of guitars are you playing?

NP My Fender Strat Plus Deluxe that I've had for about six years, with a gold and two blue Lace sensors—the standard ones of the time. That's really all I play. My girlfriend's painted it in oils, and it's had a new block put in it—otherwise it's all just standard. I got so used to the sound and feel that Fender is working on a replica!

FF Are you using a locking bridge?

NP No. It's just the nut, and the bearings and the Sperzel machine heads.

FF What kind of guitars does Gavin use?

NP He's strictly Jazzmasters. He uses a really old Fender Jazzmaster, like an early '60s one. I do like them, but I guess one person using them in the band is probably enough. It's got a definite sort of sound. I like Tele's as well. I'm fully into using a Telecaster when I can. It's just a case of having too many guitars to choose from!

PRODUCT INDEX

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

see page 25 for guide to abbreviations

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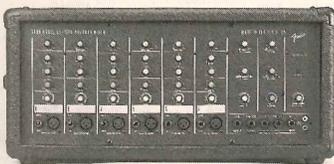
PRO AUDIO

MIXERS

POWERED

Portable

LX-1506

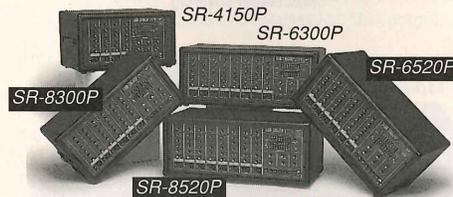


(USA) LX Series Powered Mixers. Channel: XLR lo-z mic & 1/4" ins, [Main, Mon, Eff/Rev] send levels, 2-band EQ; Output: [Main, Mon, Eff/Rev send, Eff/Rev return (to Main & Mon), Tape/Aux return (to Main & Mon)] levels, RCA tape ins, front panel patch bay, spring reverb; Power Amp: 150w/4 ohms; **Models:**

- 071-1504 **LX-1504**, 4 channels
- 071-1506 **LX-1506**, 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 **SR-4150P**, 4 chnl, 150w/4 ohms
- 071-6300 **SR-6300P**, 6 chnl, 300w/2 ohms
- 071-8300 **SR-8300P**, 8 chnl, 300w/2 ohms
- 071-6521 **SR-6520P**, 6 chnl, 520w/2 ohms
- 071-8521 **SR-8520P**, 8 chnl, 520w/2 ohms
- 071-6521-200 **SR-6520PD**, same as 071-6521 except w/digital effects
- 071-8521-200 **SR-8520PD**, same as 071-8521 except w/digital effects

Portable Console

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 2 stereo Return controls

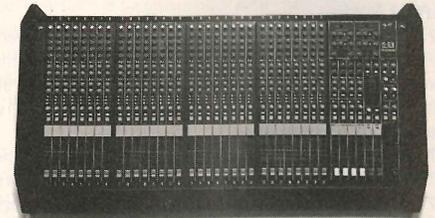
to all mix busses, Dual 10-band Graphic EQ w/ patching, LED bar graphs for Main and Mon, Power amps: switchable (stereo, mono sum, or tape monitor), Peak/Compressor LED's, Deltacomp™ compression, 2-speed fan; Other: built-in roadcase/stand. **Models:**

- 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 300w/4 ohm
- 071-2216 **PX-2216D**, 16 chnl, 2 x 300w/4 ohm

UNPOWERED

Console

MX-5232



(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

Accessories for the MX-5200 Series mixers. **Models:**

- 071-5201 **Spare power supply**
- 071-5202 **Meter Bridge**
- 071-5203 **MX Rack-Mounting Tray**, for 2 power supplies

POWER AMPS



(USA) The SPL-6000 and SPL-9000 Power Amps. Features: computer controlled protection, silent delayed turn-on/off, 2-speed fan, Triac "crowbar" speaker protection, high current design for reactive speaker loads, soft clipping, gracious overload; Convenience: rear stereo-mono and mono-bridge mode switches, [TRS phone; male & female XLR] inputs, high current 5-way binding posts & phone jack outputs; **Models:**

- 071-6000 **SPL-6000**, 2-rack spc, selectable Deltacomp™ compressor w/LED's, Stereo: 300w/ 4 ohms; Mono Bridge: 600w/8 ohms; THD < 0.01%/8 ohms, < 0.025%/4 ohms
- 071-9000 **SPL-9000**, 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) SPL Monitor Power Amps are specifically designed to eliminate feedback. Features: 2-rack spc, input level slide controls, 3-band sweepable notch filter (-25dB of notch), sweepable low and high pass filters, 2-speed fan cooling, Delta-Comp™ compression, patch points between control section and amp (for bi-amping stage monitors); **Models:**

- 071-3000 **SPL-M300**, Monitor Amplifier, 300w/2 ohm
- 071-5000 **SPL-M500**, Monitor Amplifier, 500w/2 ohm

CROSSOVERS



(USA) PCN series electronic crossovers are 24dB/octave Linkwitz/Reiley units. Features: rackmountable, front panel controls, CD horn boost sw, balanced XLR in/out, security covers; **Models:**

- 071-5510 **PCN2**, Stereo 2-way/Mono 3-way
- 071-5520 **PCN4**, Stereo 3-way/Mono 4-way, phase reverse and mute sws on all bands

SPEAKERS

STAGE MONITOR SYSTEMS

Artist Series

1272A and 1275A 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, 200w power handling; **Models:**

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



SPL Series

1282 Mark II, 1285 Mark II Monitors. Features: Biampable or full-range passive operation, Biamp defeat sw, vented baffle,

18 Fender Frontline

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, 300w pwr hndng, black carpet; **Models:**

- 071-1282-100 **1282 Mark II**, 12" cast frame woofer w/2.5" coil, 60-20kHz resp ±3dB, 122dB SPL max out

071-1285-100 **1285 Mark II**, 15" cast frame woofer w/3" coil, 50-20kHz response ±3dB, 123dB SPL max output, 4th order Linkwitz-Riley crossover, dual Neutrik Speakon™ & 1/4" phone connectors, built-in pole mount, optional removable lid with rolling casters.

- 071-1282-107 **1282 Mark II Lid**, w/casters
- 071-1285-107 **1285 Mark II Lid**, w/casters

MAIN SYSTEMS

Artist Series

Two-way speaker systems. Features: 10" woofer, dual FPZ drivers/dual element horn, metal grill. Specs: 60-20kHz response ±6dB, 94dB/1M/1w Sens, 114dB SPL max out, 200w pwr hndng; **Models:**

- 071-1110-100 **1110-A**, black tolex covering, 16 ohm
- 071-1100-000 **110-ELC**, trapezoidal cabinet, industrial black carpet covering, 8 ohm



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, 200w pwr hndng; **Models:**

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



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, 300w pwr hndng; **Models:**

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

SPL Series

1211 Mark II two-way speaker systems. Features: bi-ampable or full-range operation. heavy duty 15" woofer, titanium compression driver/constant directivity horn, metal grill. Specs: 50-20kHz response ±6dB, 8 ohm, 95dB/1M/1w Sens, 300w pwr hndng; **Models:**

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

1225 Mark II and 1226 Mark II two-way speaker systems. Features: heavy duty cast-frame 15" woofers w/3" voice coil on Kapton former, titanium compression driver w/1" exit CD horn, bypassable 4th order Linkwitz/Riley passive x-over,



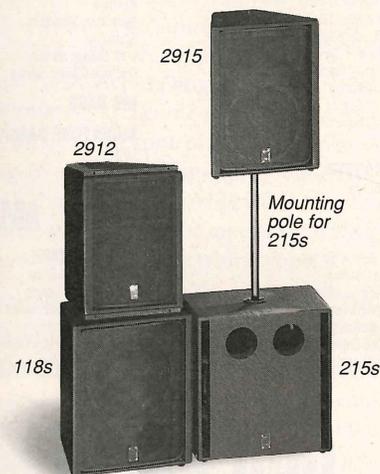
trapezoidal cabinet, metal grill, black carpet covering. Specs: 38-20kHz response, 8 ohm, 100dB/1M/1w Sens; **Models:**

071-1225-100 **1225 Mark II**, one woofer, 400w pwr hndng

071-1226-100 **1226 Mark II**, two woofers, 800w pwr hndng

Tour Series

The 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. Specs: cast frame woofers. **Models:**



- 071-1310 **118s**, 18" sub-woofer w/4" voice coil, 1200w short/600w long term pwr hndng (program)
- 071-1320 **215s**, two 15" woofers w/4" voice coils, 2800w short/1600w long term pwr hndng (program)
- 071-1330 **2912**, 12" woofer w/3" voice coil, CD horn, 400w short/200w long term pwr hndng (program)
- 071-1340 **2915**, 15" woofer w/4" voice coils, CD horn, 500w short/250w long term pwr hndng (program)
- 071-1359 **Mounting Pole**, for 215s

Tour Series Lite

Same as Tour Series (above), but with black carpet covering and no flying hardware; **Models:**

- 071-1310-100 **118sc**
- 071-1320-100 **215sc**
- 071-1330-100 **2912c**
- 071-1340-100 **2915c**

ACCESSORIES

(USA) EFX 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 Amp Series Cases include removable, latching front and rear covers, casters, front and rear rack rails; **Models:**

- 071-1909 **RX-1928**, 8 spaces
- 071-1913 **RX-1922**, 12 spaces
- 071-1917 **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 height; **Models:**

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

Electric GUITARS

STRATOCASTER®



'62 Stratocaster

U.S. VINTAGE

(USA) U.S. Vintage instruments are excellent recreations of Fender's most famous models. Body: Classic shape, nitrocellulose lacquer finish; Neck: medium, 21 vintage (small) frets, 7.25" rad; E-tronics: 3 Am vintage staggered pole SC pu's, cloth wrapped wire, 3-pos. ssw (comes w/5-pos. ssw kit), Vol, Tone (neck pu), Tone (Mid pu); Other: ncklptd hrdwr, vintage trem; **Models:**

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

REISSUE

Reissue instruments capture the style of classic models from the past. Body: Basswood, classic shape; Neck: 21 frets, 7.25" rad; E-tronics: Volume, 2 Tone, 3 SC pu's, 5-pos. ssw; Other: ncklptd hrdwr, vintage trem; **Models:**

- 027-5902 '72 Stratocaster, large hdstck, u-shaped Mpl neck, bullet truss rod, tri-lam (W/B/W) pckgrd
027-9202 '68 Stratocaster, large hdstck, u-shaped Mpl neck, tri-lam (W/B/W) pckgrd
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 clear pckgrd
025-6200 60s Stratocaster, u-shaped neck w/RW slab frtbrd, tri-lam (W/B/W) pckgrd
025-6220 "Left Hand" 60s Stratocaster, same as 025-6200, except left-handed
025-1000 Foto-Flame Stratocaster, Alder body w/Basswood Foto-Flame cap, Foto-Flame neck w/RW slab frtbrd, 60s styling
025-5702 50s Stratocaster, w-shaped Mpl neck, sgl-ply pckgrd, "skunk stripe" (back of neck), hdstck plug
025-5722 "Left Hand" 50s Stratocaster, same as 025-5702, except left-handed

AMERICAN STANDARD

(USA) American Standard Series instruments are modern versions of Fender's classic models. Body: Alder, classic shape; Neck: tinted satin finish, 22 Am Std frets, 9.5" 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; Optional: Limited Edition—RH models only (custom colors w/matching headstock, vintage 50s decal); **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



American Standard Strat GR Ready

AMERICAN STANDARD SYNTH READY

(USA) Connects directly to Roland guitar synths and other new electronic products. Body: Alder, classic shape; Neck:

satin finish, 22 Am Std frets, 9.5" rad, E-tronics: Roland pickup, Roland GK 2 system, 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:**

- 010-7460 American Standard Strat GR Ready, RW frtbrd
010-7462 American Standard Strat GR Ready, Mpl neck

STANDARD

Standard versions of Fender's classics. Body: Poplar (except 027-4620); Neck: "shallow U" shape, satin finish, 21 vintage 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-handed, Basswood body

FENDER SQUIER SERIES

Fender Squier Series instruments are affordable, fine quality versions of Fender's standard models. Body: Poplar, classic Stratocaster shape; Neck: 21 vintage 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, Vol, 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, 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, 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, Vol, Tone-neck pu, TBX-Bridge & Mid; Other: Fender/Floyd Rose locking tremolo, Chrome LSR roller nut, lckng keys, shell pckgrd; **Models:**

- 110-9800 U.S. Strat Ultra

CONTEMPORARY SERIES

The Strat XII is a recreation of a classic Stratocaster, except with 12 strings. Body: Basswood; 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

Special Series instruments are carefully updated versions of Fender's Vintage models. Body: Poplar w/Ash veneer; Neck: oval shape, 21 Am std frets, 9.5" rad; E-tronics: HB pu w/coil splitter sw (bridge), 2 SC pu's, Master Vol, Master Tone, 5-pos. ssw; Other: blk hrdwr, vintage bridge; **Models:**

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

(USA Custom Shop) Downsized modern guitars designed for "virtuoso" rockers. Body: Alder, down-sized shape w/contoured heel; Neck: lightly-figured Mpl, oval shape, 22 Am std frets, 9.5" rad; E-tronics: HB pu w/coil splitter sw (bridge), 2 "Texas Special" SC pu's (neck, mid), Duncan JB HB pu (bridge), Vol, TBX, special switching; Other: LSR nut, locking keys, Fender-Floyd Rose lckng trem, wht shell pckgrd; **Models:**

- 110-9200 Contemporary Strat, RW frtbrd
110-9202 Contemporary Strat, Mpl neck
110-9270 Contemporary Strat FMT, same as 110-9200 except with highly figured MPL top
110-9272 Contemporary Strat FMT, same as 110-9202 except with highly figured MPL top

(USA) Based on successful limited edition versions. Body: light ash w/highly figured bookmatched carved Mpl top; Neck: lightly-figured Mpl, 22 Am std frets, 9.5" rad; E-tronics: HB pu w/coil splitter sw (bridge), 2 "Texas Special" SC pu's (neck, mid), Duncan JB HB pu (bridge), Vol, TBX, special switching; Other: LSR nut, locking keys, Fender-Floyd Rose lckng trem, center pocket Tweed case w/red plush lining; **Models:**
110-9000 Carved Top Strat, RW frtbrd
110-9002 Carved Top Strat, Mpl neck



Floyd Rose Classic Stratocaster

FLOYD ROSE™ CLASSIC SERIES

(USA) The Floyd Rose Classic Series features Fender's classic guitars updated with some 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, chrmm 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 offers affordability with hot features. Body: Strat shape; Neck: 21 jumbo frets; E-tronics: 1 HB pu (bridge), 2 SC pu's, 5-pos. ssw, Vol, Tone; Other: Floyd Rose II dbl-lckng tremolo system; **Models:**

- 125-5000 Floyd Rose Standard Stratocaster (foto flame), Basswood body, RW frtbrd, 12" rad
113-1100 Floyd Rose Standard Stratocaster, Poplar body, RW frtbrd, 9.5" rad
113-1102 Floyd Rose Standard Stratocaster, Poplar body, Mpl Neck, 9.5" rad

SET NECK SERIES

(USA Custom Shop) Set Neck Series guitars offer the highest quality to the discriminating player. 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, 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 Am Std frets, 9.5" rad; E-tronics: 3 Gold FLS's, master TBX, active Mid boost (25dB); 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 50s shape, satin finish, 22 Am Std frets, 9.5" rad; E-tronics: 2 Gold FLS's [neck, mid], dual Gold FLS [bridge] with sgl/dbl sw, Vol, 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, 9.5" rad, 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

(USA) The Stevie Ray Vaughan Signature Model respectfully reproduces Stevie's unique guitar. Body: Alder; Neck: "Oval" shape, Pao Ferro frtbrd, 12" rad, 21 Am Std frets, vintage tint

finish; E-tronics: 3 "Texas special" SCs, 5-pos ssw, Vol, 2 Tone (Mid, Neck); Other: left-hnd vintage style tremolo, B/W/B pckgrd w/ wht knobs & pu covers, "SRV" initials in pckgrd, gldpltd hrdwr; **Models:**
010-9200 **Stevie Ray Vaughan**

(USA Custom Shop) The Robert Cray Signature Model is a faithful recreation of Robert's favorite '59 Stratocaster. Body: Alder; Neck: "Oval" shape, RW frtbrd, 9.5" rad, 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 Shop) The Dick Dale Signature Model is a loving recreation of the Surf King's twangy Stratocaster. Body: Alder; Neck: "Oval" shape, RW frtbrd, 9.5" rad, 21 vintage frets, vintage tint finish; E-tronics: 3 custom vintage SCs, bypass sw for neck & mid pus, 3-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 Am Std frets, satin finish; E-tronics: mid-range boost sw, 2 "Texas special" SC pu's (neck, mid), 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**

The Richie Sambora Standard Signature Model is a very affordable version of his signature guitar. Body: Poplar; Neck: Mpl, 9.5" rad, 21 Am Std frets, satin finish; E-tronics: 2 SC pu's (neck, mid), 1 DiMarzio Pro PAF (bridge), 5-pos ssw, Vol, 2 Tone (Neck, Mid); Other: Floyd Rose II dbl-lckng tremolo system; **Models:**
113-2700 **Richie Sambora Standard**

(USA) The Bonnie Raitt Signature model emulates her favorite guitar. Body: light ash; Neck: special narrow shape, RW frtbrd, 9.5" rad, 22 Am Std frets; E-tronics: 3 "Texas special" SC pu's, 5-pos ssw, Vol, 2 Tone (Neck, Mid); Other: large mid 60s headstock, wht shell pckgrd; **Models:**
010-9300 **Bonnie Raitt**

(USA) The Buddy Guy Signature model was designed for red-hot blues players. Body: light ash; Neck: Mpl, 50s "V" shape, 9.5" rad, 22 Am Std frets, vintage tint; E-tronics: 3 Gold FLS, 5-pos ssw, Vol, Tone, active mid boost; Other: vintage trem, shell pckgrd (wht w/sunburst body, brwn w/blonde body); **Models:**
010-7802 **Buddy Guy**

CUSTOM CLASSIC SERIES

(USA Custom Shop) The 1954 Stratocaster is a recreation of that classic model. Body: Ash; Neck: lightly fgdr Mpl w/RW frtbrd, "C" shape, gloss finish, 21 vintage frets, 9.5" rad; E-tronics: 3 SC Custom Shop '50s' pu's w/beveled magnets, Vol, 2 Tone; Other: center pocket red plush/Tweed case; **Models:**
010-5402 **1954 Stratocaster**
010-5472 **1954 Stratocaster FMT**, same as 010-5402 except w/highly figured Mpl top

(USA Custom Shop) 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 (optional), shell pckgrd, gold plush/Brown Tolex case; **Models:**
010-6000 **1960 Stratocaster**
010-6070 **1960 Stratocaster**, same as 010-6000 except w/highly figured Mpl top

(USA Custom Shop) American Classic Series instruments are Custom Shop versions of Fender's American Standard Series models. Body: classic shape; Neck: satin finish, 22 Am Std frets, 9.5" 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 Shop) Left hand versions of vintage classics. 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, Tone (neck pu), Tone (Mid pu); Other: nckpltd 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 classic Fender features. Body: classic Stratocaster shape; Neck: RW frtbrd, 10" rad; E-tronics: 3 SC pus, 5-pos. ssw, Vol, 2 Tone; Other: vintage-style tremolo; **Models:**
033-6100 **Standard Stratocaster**, 21 frets
033-0600 **Bullet SRS Stratocaster**, 22 frets

TELECASTER®



'52 Telecaster

U.S. VINTAGE

(USA) U.S. Vintage instruments are excellent recreations of Fender's most famous models. Body: Ash, Butterscotch Blond nitrocellulose lacquer finish; Neck: 21 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: American vintage 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, nckpltd hrdwr; **Models:**
010-1303 **'52 Telecaster**

REISSUE

Reissue instruments capture the style of classic models from the past. Neck: 21 vintage frets, 7.25" rad; E-tronics: 3-pos ssw; Other: vintage tuners, nckpltd hrdwr. **Models:**
027-3202 **'72 Telecaster Thinline**, semi-hollow Ash body w/F-hole, natural finish, mpl neck, 2 HB pu's, Vol, Tone, wht shell pckgrd, non-trem Strat bridge, "bullet" truss rod
027-7702 **'69 Telecaster Thinline**, semi-hollow Mahogany body w/F hole, mpl neck, 2 SC pu's, wht shell pckgrd, vintage bridge w/3 saddles
027-5100 **'62 Custom Telecaster**, Basswood body w/wht binding, mpl neck, tinted finish, 2 SC pu's, 3-ply (w/b/w) pckgrd, vintage bridge w/3 saddles, chrmpld hrdwr
027-5120 **'62 Custom Telecaster**, same as 27-5100 except left handed
027-4902 **"Paisley" Tele**, Basswood body w/Paisley finish, mpl neck, tinted finish, 2 SC pu's, vintage bridge w/3 Brass barrel saddles
027-4800 **Rosewood Tele**, RW body, RW frtbrd, 2 SC pu's, Tri-lam (B/W/B) pckgrd, vintage bridge w/6 individual saddles
025-5602 **50s Telecaster**, Basswood body, Mpl neck w/tinted finish, 2 SC pu's, vintage bridge w/3 barrel saddles, round string retainer, sngl-ply wht pckgrd
025-5622 **"Left Hand" 50s Telecaster**, same as 025-5602, except left-handed and sngl-ply blk pckgrd
025-1100 **Foto-Flame Telecaster**, Alder body w/Basswood Foto-Flame cap, Mpl Foto-Flame neck w/RW slab frtbrd, 2 SC pu's, vintage bridge w/3 barrel saddles, round string retainer, 60s styling

AMERICAN STANDARD

(USA) American Standard Series instruments are modern versions of Fender's classic models. Body: Alder; Neck: 22 Am Std frets, 9.5" radius, satin finish, Bi-flex truss rod; E-tronics: 2 Am Std SC pu's, 3-pos. ssw, Vol, Tone; 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
010-8422 **Left-hndd American Standard Tele**, Mpl neck

(USA) The American Standard "B-Bender" Telecaster combines standard and steel guitar capabilities into one instrument. Body: Alder; Neck: 22 Am Std frets, 9.5" radius, satin finish, Bi-flex truss rod; E-tronics: 2 Am Std SC pu's, 3-pos. ssw, Vol, TBX; Other: custom designed Parsons/White B-Bender system, Schaller chrome tuners, Am Std (individually adjustable, stainless steel) bridge saddles; **Models:**
010-8442 **American Standard "B-Bender" Telecaster**

STANDARD

Standard versions of Fender's classics. Body: Poplar; Neck: Mpl, 21 frets, 9.5" rad, skunk stripe; E-tronics: 2 SC pu's, 3-pos. ssw, Vol, Tone; Other: sngl-ply wht pckgrd, bridge w/individually adjustable saddles, chrmpld hrdwr; **Models:**
013-5202 **Standard Telecaster**

FENDER SQUIER SERIES

Fender Squier Series instruments are affordable, fine quality versions of Fender's standard models. Body: Poplar, classic Tele 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: Alder w/Ash top & back, sngl-ply wht bound top, Strat-style contours; Neck: natural satin finish, 22 jumbo frets, Bi-flex truss rod; E-tronics: 3 special design Gold FLS's, 5-pos ssw w/special wiring, Vol; Other: shell pckgrd, chrmpld hrdwr; **Models:**
010-8502 **Tele Plus**, mpl neck
010-8500 **Tele Plus**, RW frtbrd

CONTEMPORARY SERIES

Contemporary Series guitars are carefully updated versions of Fender's vintage instruments. E-tronics: Vol, Tone. **Models:**
013-5502 **Telecaster Special**, Poplar body, oval-shaped Mpl neck, 21 Am std frets, 9.5" rad, HB pu (neck), reverse-wound SC (bridge), special 5-pos. ssw, chrmpld hrdwr, vintage bridge
025-2500 **90s Telecaster Custom**, Basswood body w/double pearlloid binding, oval-shaped mpl neck w/RW frtbrd, 21 frets, 7.25" rad, 2 vintage style Tele pu's, 3-pos. ssw, 6-section modern "string-thru-body" bridge, shell pckgrd, gold hrdwr
025-9000 **90s Telecaster Deluxe Foto-Flame**, Alder body w/Foto-flame Basswood cap, Tele shape w/Strat-style contours, Foto-flame Mpl neck w/RW frtbrd, 21 frets, 9.5" rad, 2 vintage Strat-style SC pu's (neck, mid), vintage Tele-style pu (bridge), 5-pos. ssw, modern tele bridge w/6 individual saddles, wht shell pckgrd
025-2400 **Telecaster Acoustic/Electric**, bound body w/Spruce top and Mahogany back and "F" hole, RW frtbrd, 22 frets, 12" rad, 25.125" scale, RW string-thru-body bridge, piezo pu system (bridge), SC pu (neck), active electronics, Vol, TBX, Pan

TRIBUTE SERIES

(USA) The Waylon Jennings Tribute Telecaster guitar is based on Waylon's trademark instrument. Body: light Ash, bound top and back, hand-tooled leather "White Rose" inlay; Neck: slim profile, Mpl, vintage tint, 21 std frets, 9.5" rad; E-tronics: 2 Texas Special Tele pus, 3-pos. ssw, Vol, Tone; "Elite" tuners w/pearloid buttons, Scroggs tuners on both "E" strings, Am Std bridge, 3-ply (w/b/w) pckgrd, 50s decal; **Models:**
010-0302 **Waylon Jennings Tribute Series Telecaster**

SET NECK SERIES

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



Tele Jr.

(USA Custom Shop) The Tele Jr. delivers a powerful "fat" Telecaster guitar sound. Body: Honduran mahogany, 11 tone chambers; Neck: 22 jumbo frets, 9.5" rad; E-tronics: Duncan "Hot Soapbar" SP90-2 pu (neck), Duncan "Hot Soapbar" SP90-3 pu (bridge), 3-pos. ssw, Vol, Tone; **Models:** 010-3400 **Tele Jr.**

SIGNATURE SERIES

(USA) The James Burton Telecaster guitar was designed under the direction of famous picker James Burton. Body: Poplar; Neck: Mpl, natural satin finish, special "oval" shape, 21 vintage frets, 9.5" rad; E-tronics: 1 Blue FLS (neck), 1 Silver FLS (mid), 1 Red FLS (bridge), special 5-pos. ssw, Vol, 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**

The James Burton Standard Telecaster guitar was designed under the direction of famous picker James Burton. Body: Poplar; Neck: Mpl, vintage tint, special "oval" shape, 21 std frets, 9.5" rad; E-tronics: 2 Texas Special Tele pu's, 3-pos. ssw, Vol, Tone; Other: vintage bridge, wht pckgrd; **Models:** 013-8602 **James Burton Standard Telecaster**

(USA Custom Shop) The Danny Gatton Telecaster guitar is a faithful recreation of Danny's heavily modified early 50s model. Body: Light Ash; Neck: Mpl, special finish, Zirconian side dot markers, 22 vintage frets, 9.5" rad; 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 Shop) The Albert Collins Telecaster guitar 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, 9.5" rad; 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 Shop) The Jerry Donahue Telecaster guitar 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. is an affordable version of Jerry Donahue's unique "2 guitars in 1" design. Body: Basswood, bound; Neck: Mpl, 21 vintage frets, 7.25" rad; E-tronics: Custom wound Tele pu (bridge), custom wound Strat pu (neck), special 5-pos. ssw, Volume, Tone; Other: vintage style bridge w/Brass saddles, chrmpitd hrdwr, tri-lam (B/W/B) pckgrd; **Models:** 027-9702 **J. D. Telecaster**

(USA Custom Shop) The Clarence White Telecaster guitar is a souped up version of the classic country guitar. Body: Lightweight Ash; Neck: lightly-figured Mpl, 21 vintage frets, 9.5" rad; E-tronics: "Texas Special" Tele pu (bridge), custom 50s Strat pu (neck), special 5-pos. ssw, Vol, 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 Shop) The Sparkle Telecaster guitar is a stunning version of a vintage model. Body: light Poplar, sparkle finish; Neck: lightly fgdr Mpl, "C" shape, 21 vintage frets, 9.5" rad, 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, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr, Black plush Tolex case; **Models:** 010-6802 **Sparkle Telecaster**, Mpl neck
010-6800 **Sparkle Telecaster**, RW frtbrd

(USA Custom Shop) The Bajo Sexto is a unique Telecaster "baritone" guitar. Body: Ash, tinted nitrocellulose lacquer finish; Neck: Mpl, "C" shape, 30.2" baritone scale, 24 vintage frets, 9.5" rad, tinted nitrocellulose lacquer finish; E-tronics: "Texas Special" Tele pu's, cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, sngl-ply blk bake-o-lite pckgrd, vintage bridge, ncklpltd hrdwr, Black plush Tolex case; **Models:** 010-4002 **Bajo Sexto Telecaster**

(USA Custom Shop) Left-hand version of vintage classic. Body: Ash, Butterscotch Blond nitrocellulose lacquer finish; Neck: lightly fgdr Mpl, "soft V" shape, 21 vintage frets, 9.5" rad, tinted nitrocellulose lacquer finish; E-tronics: "Texas Special" Tele pu's, cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, sngl-ply blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr, Red plush Tweed case; **Models:** 010-5222 **'52 Telecaster (left-hndd)**

(USA Custom Shop) Designed for 12-string electric players who want the feel of a Telecaster guitar. Body: 2-piece, light ash; Neck: lightly-figured Mpl, "C" shape, 21 vintage frets, 9.5" radius; E-tronics: "Texas Special" Tele pu's w/series wiring, 3-pos ssw); Other: vintage-style 12-string bridge; **Models:** 010-4102 **Telecaster XII**

(USA Custom Shop) American Classic Series instruments are Custom Shop versions of Fender's American Standard Series models. Body: Alder; Neck: 22 Am Std frets, 9.5" radius, satin finish, Bi-flex truss rod; E-tronics: 2 Strat "Texas Special" SC pu's (neck, mid), Tele "Texas Special" pu (bridge), 5-pos. ssw, Vol, TBX; Other: custom detailing, reversed control plate, Schaller chrome tuners, Am Std (individually adjustable, stainless steel) bridge saddles; **Models:** 010-4800 **American Classic Tele**, RW frtbrd
010-4802 **American Classic Tele**, Mpl neck

JAGUAR



The Jaguar is a recreation of Fender's premier guitar from the 60s. Body: Basswood; Neck: RW frtbrd, 22 frets, 7.25" rad, 24" scale; 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 w/"Trem Lock"; **Models:** 027-7700 **Jaguar**
027-7720 **"Left Hand" Jaguar**, same as 027-7700 except left-handed

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 w/"Trem Lock"; **Models:** 027-7800 **Jazzmaster**
027-7820 **"Left Hand" Jazzmaster**, same as 027-7800 except left-handed

MUSTANG



The Mustang is a reissue of Fender's deluxe 24" 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:** 027-3700 **Mustang**
027-3720 **"Left Hand" Mustang**, same as 027-3700 except left-handed

DUOSONIC



The Duosonic guitar revisits Fender's original short-scale electric from the 50s. Body: Poplar; Neck: Mpl, 20 frets, 9.5" rad; E-tronics: 2 sgl-coil pu's, 3-pos toggle, Vol, Tone; **Models:** 013-0202 **Duosonic**

DESIGNER/SIGNATURE

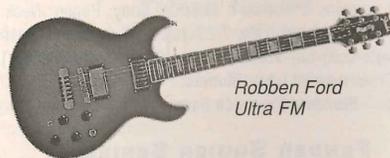
D'AQUISTO



D'Aquisto Elite

(USA Custom Shop) The D'Aquisto models are 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, 12" rad, 25.25" scale; Other: separate bridge and tailpiece, Ebony tailpiece and pckgrd, bound "F" holes; **Models:** 010-2070 **D'Aquisto Ultra**, full 17" body, split block frtmrks
010-2050 **D'Aquisto Elite**, 15³/₄" body, figured-Mpl set neck, bound back, floating pu, gldpltd hrdwr, deluxe case
010-2030 **D'Aquisto Deluxe**, 15³/₄" body, laminated Mpl top, figured-Mpl set neck, bound back, HB pu, chrmpitd hrdwr, deluxe case

ROBBEN FORD



Robben Ford
Ultra FM

(USA Custom Shop) 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, 24.625" 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:** 010-3060 **Robben Ford Model Ultra FM**, split block inlays, multi-bound top and frtbrd
010-3050 **Robben Ford Model Ultra SP**, same as 010-3060 except carved Spruce top and solid Alder back and sides
010-3040 **Robben Ford Model Elite**, thinline solid body version of 010-3050 except dot inlays and chrmp hrdwr

Electric BASSES

PRECISION®



'57 Precision Bass

U.S. VINTAGE

(USA) U.S. Vintage instruments are excellent recreations of Fender's most famous models. Body: Alder, nitrocellulose lacquer finish; Neck: 20 vintage frets, 7.25" radius, soft "U" shape, tinted nitrocellulose lacquer finish; E-tronics: 1 American vintage P-Bass (split single-coil) pu, cloth wrapped wire (in electronics), Volume, Tone; Other: vintage Kluson (reverse direction) tuners, vintage bridge, nickelplated hdwr; **Models:**
 019-0115 '57 Precision Bass, mpl neck, sgl-layer Gold anodized Aluminum pckgrd, "skunk stripe" on back of neck, hdstck plug
 019-0116 '62 Precision Bass, RW slab frtbrd, 3-ply (W/B/W) or 4-ply (W/B/W/Tortoiseshell) pckgrd

REISSUE

Reissue instruments capture the style of classic models from the past. Neck: 20 std frets, 7.25" rad; original P-Bass (split single coil) pu, Vol, Tone; Other: ncklpltd hdwr. **Models:**
 025-1200 Foto-Flame Precision Bass, classic shape Alder body w/Foto-flame Basswood cap, Mpl neck w/Foto-flame finish, RW frtbrd, vintage bridge, 60s styling
 027-1902 '51 Precision Bass, "Tele Bass" shape Basswood body, Mpl neck, vintage 2-saddle bridge

AMERICAN STANDARD

American Standard Series instruments are modern versions of Fender's classic models. Body: Alder; Neck: graphite reinforced, RW frtbrd, 20 std frets, 9.5" rad; E-tronics: American vintage P-Bass pu, Vol, Tone; Other: strings-thru-body bridge; **Models:**
 019-2200 American Standard Precision Bass
 019-2208 American Standard Precision Bass (fretless), same as 019-2200 except fretless w/fretline markers
 019-2220 American Standard Precision Bass (left-hand), same as 019-2200 except left-handed

STANDARD

Standard versions of Fender's classics. Body: Poplar; Neck: RW slab frtbrd, 20 std frets, 7.25" radius; E-tronics: P-Bass (split single-coil) pu, Volume, Tone; Other: 3-ply (W/B/W) pckgrd, Chromeplated hdwr; **Models:**
 013-6000 Standard Precision Bass

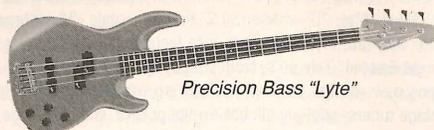
FENDER SQUIER SERIES

Fender Squier Series instruments are affordable, fine quality versions of Fender's standard models. Body: classic P-Bass shape; Neck: RW frtbrd, 20 std frets, 9.5" rad; E-tronics: P-bass pu, Vol, Tone; Other: chrome hdwr; **Models:**
 013-3400 Fender Squier Series Precision Bass

U.S. DELUXE SERIES

Modified vintage styling with new pickup system and active electronics. Body: Alder w/ash-veneered top and back, downsized shape; Neck: graphite reinforced, 22 std frets, 9.5" rad, 34" scale; E-tronics: 3-band active EQ, P-bass pu, HB pu, Vol, Tone; Other: strings-thru-body/top-load bridge, shell pckgrd; **Models:**
 019-4200 Precision Bass Deluxe, RW frtbrd
 019-4202 Precision Bass Deluxe, Mpl neck

CONTEMPORARY SERIES



Precision Bass "Lyte"

The Precision Bass "Lyte" is a smaller, lighter, updated version of a classic P-Bass. Body: "downsized" modern contour shape (very lightweight); Neck: RW frtbrd, 22 frets, 9.5" 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; **Models:**
 025-9500 Precision Bass "Lyte" Standard, basswood body, Chrm hdwr
 025-9800 Precision Bass "Lyte" Deluxe, mahogany body, Goldplated hdwr, USA-designed E-tronics and HB pu (bridge)

Special Series instruments are carefully updated versions of Fender's Vintage models. 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 Shop) The Vintage Precision Custom Bass is a special Custom shop version of the Fender classic. Body: Swamp Ash, contoured slab shape, nitrocellulose lacquer finish; Neck: 20 vintage frets, 9.5" radius, soft "U" shape, tinted nitrocellulose lacquer finish; E-tronics: 1 P-Bass (split single-coil) pu, 1 J-Bass pu, lacquer coated copper windings (pu's), cloth wrapped wire (in electronics), 2 Vol, 2 Tone; Other: Tele bass peghead, vintage Kluson (reverse direction) tuners, vintage bridge, nickelplated hdwr; **Models:**
 019-5602 Vintage Precision Custom Bass

(USA Custom Shop) Left-hand version of the Vintage Precision Bass. Body: Alder, nitrocellulose lacquer finish; Neck: lightly fgnd 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 hdwr, Red plush Twee case; **Models:**
 019-5722 '57 Precision Bass (left-hndd)

JAZZ BASS®



'62 Jazz Bass

U.S. VINTAGE

(USA) U.S. Vintage instruments are excellent recreations of Fender's most famous models. 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 hdwr, 3-ply (W/B/W or W/B/Tortoise shell) pckgrd; **Models:**
 019-0209 '62 Jazz Bass

REISSUE

Reissue instruments capture the style of classic models from the past. Neck: 7.25" rad; E-tronics: 2 vintage J-Bass pu's (except Bass VI), 2 Vol, Tone; Other: ncklpltd hdwr, vintage bridge; **Models:**
 025-1300 Foto-Flame Jazz Bass, classic shape Alder body w/Foto-flame Basswood cap, Neck: Mpl w/Foto-flame finish, RW frtbrd, 20 small frets

027-3500 '75 Jazz Bass, classic shape, RW frtbrd, medium neck, 20 frets
 027-3502 '75 Jazz Bass, same as 027-3500 except Mpl neck, 20 frets
 027-7600 Bass VI, six-string bass, Alder body, RW fretboard, 1.5" width at nut, 21 frets, 30.3125" scale, 3 special full-range SC pus, floating tremolo w/"Trem Lock"

AMERICAN STANDARD

(USA) American Standard Series instruments are modern versions of Fender's classic models. Body: Alder, modern "offset" contour shape; Neck: graphite reinforced, RW frtbrd, 20 Am Std frets, 9.5" radius; E-tronics: 2 J-Bass pu, 2 Vol, Tone; Other: strings-thru-body bridge, chrmpitd hdwr, 3-ply W/B/W pckgrd; **Models:**
 019-2400 American Standard Jazz Bass
 019-2500 American Standard Jazz Bass V, same as 019-2400 except 5-string

STANDARD

Standard versions of Fender's classics. 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 hdwr; **Models:**
 013-6500 Standard Jazz Bass, Poplar body
 027-6720 Standard Jazz Bass, same as 13-6500 except left-hndd and Basswood body
 027-6508 Standard Jazz Bass, same as 13-6500 except fretless and Basswood body

U.S. DELUXE SERIES

Modified vintage styling with new pickup system and active electronics. Body: Alder w/ash-veneered top and back; Neck: graphite reinforced, 22 std frets, 9.5" rad, 34" scale; E-tronics: 3-band active EQ, 2 J-Bass pu, Vol, Tone; Other: strings-thru-body/top-load bridge, shell pckgrd; **Models:**
 019-4400 Jazz Bass Deluxe
 019-4500 Jazz Bass Deluxe V, same as 019-4400 except 5-string

CUSTOM CLASSIC SERIES

(USA Custom Shop) Left-hand version of the classic J-Bass. 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, concentric (Vol/Tone) knobs; Other: vintage tuners, vintage bridge, ncklpltd hdwr, red plush/Tweed case; **Models:**
 019-0209 '62 Jazz Bass (left-hndd)

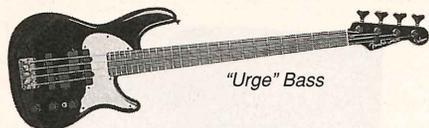
(USA Custom Shop) American Classic Series instruments are Custom Shop versions of Fender's American Standard Series models. Body: ash, downsized shape; Neck: graphite reinforced, wht shell block inlays, sngl-ply wht binding, 22 std frets, 9.5" rad; E-tronics: 3-band active EQ, 2 J-Bass pu, Vol, Tone; Other: strings-thru-body/top-load bridge, brown shell pckgrd, orange plush case; **Models:**
 019-7200 American Classic Jazz Bass, RW frtbrd
 019-7202 American Classic Jazz Bass, Mpl neck
 019-7270 American Classic Jazz Bass FMT, same as 019-7200 except w/highly figured Mpl top
 019-7272 American Classic Jazz Bass FMT, same as 019-7202 except w/highly figured Mpl top
 019-7370 American Classic Jazz Bass V FMT, same as 019-7270 except 5-string
 019-7372 American Classic Jazz Bass V FMT, same as 019-7272 except 5-string

MB BASS

Fender MB Bases 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: Vol, Tone, Pan; Other: Gotoh tuners, no pckgrd; **Models:**
 025-4700 Fender MB 4 Bass, 1 P-Bass (split single-coil) pu, 1 J-Bass pu
 025-4800 Fender MB 5 Bass, 5-string, 2 special-design 5-string J-Bass pu's

SIGNATURE BASSES

URGE



"Urge" Bass

(USA) Sleek looking basses with features for the modern player. Body: Alder, special down-sized shape; Neck: Pao Ferro frtbrd, 24 Am Std 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:** 019-1400 **Stuart Hamm "Urge" Bass**

Sleek looking basses with features for the modern player. Body: Poplar, special down-sized shape; Neck: RW frtbrd, 24 Am Std 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**

ROSCOE BECK

(USA) Created from the famous bassist's exacting specs. Body: Alder; Neck: graphite reinforced, Pao Ferro frtbrd, 22 jumbo frets, 9.5" rad, 34" scale; E-tronics: 2 special design 5-string pu's, 2 Vol, tone; Other: lghtwght tuning machines, strings-thru-body/top-load bridge; **Models:** 019-6500 **Roscoe Beck V, 5-string**

AMPS

GUITAR AMPLIFIERS

AMP CUSTOM SHOP

These all-tube amplifiers are the result of almost 50 years of tube-tone knowledge. Hand-made in the USA with features like point-to-point wiring, Birch plywood construction, custom designed speakers and—*Fender tone!*—Custom Shop amplifiers are dripping with the sound and feel that every guitarist's dreams are made of.



Dual Professional

(USA) Big brother to the Vibro-King, the Dual-Pro uses classic Fender tone-shaping, vibrato and reverb circuitry to create a truly wondrous sound, with serious volume. 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, Ftswch for Vol select and Vibrato on/off; **Models:** 081-1005 **Dual Professional**

(USA) The Vibro-King is 60 watts of pure tube heaven. Sporting the classic 3x10" combo format first seen in the Tweed Bandmasters of the 50s, it's a feast for the ears and eyes. Specs: 60w RMS, three 10" "vintage blue" spkrs; Features: Tube Reverb [controls: Dwell, Mix, Tone], "Fat" switch, Tremolo [controls: Speed, Intensity], Effects loop, Vol, Treble, Bass, Mid, footswitch for tremolo and "Fat"; **Models:** 081-1000 **Vibro-King**



Tone Master

Tone Master 412 Enclosures

Tone Master

Vibro-King

Tone Master 212 Enclosure

(USA) The Vibro-King 212 speaker enclosure features two 12" Celestion spkrs, Birch plywood 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 everything its name implies: great up-front sound, with power to spare. Specs: 100w RMS; Features: Two channels ("Vintage", "Drive") each with [Vol, Treble, Bass, Mid, "Fat" switch], 2 effects loops (1 per channel), chrome plated slides for mounting to enclosures, footswitch; **Models:** 081-1000 **Tone Master**

(USA) The Tone Master enclosures feature Celestion spkrs, Birch plywood 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**

NEW VINTAGE SERIES

Designed in the Amp Custom Shop, the "New Vintage" models aren't copies of any particular previously made amps, but are amps that "could have been." Time-honored tube circuitry and esthetics combined with the modern convenience of today's designs make these amplifiers true future classics.



"Custom" Vibrasonic

"Custom" Vibrolux Reverb

(USA) The new Vibrolux is a worthy heir to the name. Specs: 40w RMS at 4 ohms, two 10" blue Alnico spkrs; Features: dual channels (normal, bright) both w/tube reverb and vibrato, all-tube circuitry, 2-button footswitch (reverb, vibrato); **Models:** 021-5100 **"Custom" Vibrolux Reverb**

(USA) The Vibrasonic delivers a truckload of tube-tone for players who like to keep it loud and clear. Specs: 100w RMS at 4 ohms, 15" spkr; Features: dual channels [normal (w/"fat" sw), steel guitar w/"sweet" sw]] both w/tube reverb and vibrato, all-tube circuitry, 2-button footswitch (reverb, vibrato); **Models:** 021-5200 **"Custom" Vibrasonic**

VINTAGE REISSUE SERIES

The Vintage Reissue Series amps are meticulously reproduced classics using original vendors and materials wherever possible. One would be hard-pressed to discern these amps from the originals that gave birth to the timeless sounds of rock, country, and modern blues.

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



'59 Bassman

'63 Vibroverb

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

(USA) The '65 Twin Reverb is an authentic reproduction of the original Twin Reverb, one of the all-time "hall of fame" amplifiers. Specs: 85w, 2-12" spkrs; Features: 2 channels, all tube circuitry, tube generated vibrato, spring reverb, tilt-back legs, "Black Face" cosmetics, 2-button footswitch; **Models:** 21-7300 **'65 Twin Reverb**

'65 Twin Reverb



'65 Deluxe Reverb

(USA) The '65 Deluxe Reverb is an authentic reproduction of the ultimate "club amp." Specs: 22w, 12" spkr; Features: 2 channels (normal, vibrato), all-tube circuitry, tube generated vibrato, tube reverb, "Black Face" cosmetics, 2-button footswitch (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

Based on Fender's original "Tweed" designs of the 50s, the Tweed Series amps combine vintage tone with modern versatility. They boast original 50s Fender styling which includes genuine Tweed covering, rear-loaded chrome chassis and "chicken head" knobs.



Blues Deluxe

Bronco

Pro Junior

(USA) The Bronco is a small sized practice/recording amp. Classic Fender clean as well as screaming distortion sounds are easily coaxed from this little beauty. 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 all-tube Pro Junior is a small amp in the classic Fender tradition. Specs: 15w, 10" spkr; Features: all-tube circuitry, unique "clean" to "drive" Vol control, tone; **Models:** 021-3103 **Pro Junior**

(USA) The Blues Deluxe is a potent amp with a broad 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, footswitch for drive select; **Models:** 021-3102 **Blues Deluxe**



(USA) The Blues DeVilles deliver both "vintage clean" and smooth distortion tones with enough power for most any playing situation. 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 footswitch for drive select and reverb on/off; **Models:** 021-3101 **Blues DeVille**, 4-10" spkrs
021-3100 **Blues DeVille 212**, same as 021-3101 with two 12" spkrs

PROFESSIONAL TUBE SERIES

An awesome combination of Fender tube-tone, "Black-Face" styling and real "player's" features, Pro-Tube Series amplifiers offer all the performance "extras"—like all-tube circuitry, spring reverb, multiple gain switching and effects loop options—that modern players demand.



(USA) The Concert and Super are tributes to the vintage amps of the same name. Features: channel switching, Normal channel [3-band EQ w/pull/cut], Drive channel [dual selectable Gain, 3-band EQ], reverb, adjustable effects loop w/Mix control, line output, ext. spkr out, 3-button footswitch; **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: Switchable power levels (100w/25w), 2-12" spkrs, selectable 4/8/16 ohm imp; Features: dual selectable channels w/independent tone controls, dual selectable gain in Normal channel, spring reverb w/assign sw, variable effects loop w/mix control and channel assign sw, line out, ext spkr out, 3-button footswitch; **Models:** 021-4809 **Twin**

24 Fender Frontline

PERFORMER SERIES

These powerful new "hybrid" amps feature real 12AX7 tube distortion and are designed to complement today's aggressive playing styles. Their complex, expressive distortion rivals many so-called "hot-rodded" amps.



Performer 1000 Head
GE-412 (right & below) (see Guitar Speaker Enclosures section)
Performer 1000 Combo
GE-112 (see Guitar Speaker Enclosures section)
Performer 650 Combo

(USA) Both Performer 1000 models offer explosive real-tube distortion and plenty of headroom. Specs: 100w RMS; Features: channel swtchn, Normal channel [Treble, Mid, Bass], Drive channel [tube preamp, dual selectable Gain, Treble, Mid, Bass], reverb, adjustable effects loop w/mix control, line output, ext. spkr out, 3-button footswitch; **Models:** 022-6800 **Performer 1000**, 1-12" spkr
022-6801 **Performer 1000 Head**

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

STANDARD SERIES

From their signature clean sound to fluid overdrive, the Standard Series amplifiers provide a range of Fender tones that cover every base. Utilizing innovative solid-state circuitry, they give you the classic warm *musical* sound you'd expect from Fender.



The Fender Bullets... Great sound and affordability make a killer combo. Specs: 15w, 8" spkr; Features: tube emulation power amp, dual selectable channels (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 perfect for home or studio. Specs: 25w RMS, 10" spkr; Features: dual selectable channels, reverb, ext spkr jack, headphone jack; **Models:** 022-6703 **Champion 110**

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



(USA) The Deluxe 112 Plus has been designed to produce a broad palette of great tones. Specs: 65w RMS, 12" spkr; Features: dual selectable channels independent tone controls, reverb; effects loop, headphone jack, 2-button footswitch; **Models:** 022-6702 **Deluxe 112**

(USA) The Stage 112 SE's "tube emulation" power amp offers all the warmth of tone you would expect from a Fender. Specs: 160w RMS, 12" spkr; Features: channel switching, Ch 1 [3-band EQ w/Mid Shift, Vol], Ch 2 [3-band EQ, Gain, Vol, Contour], Reverb, effects loop, Line Out, 2-button footswitch; **Models:** 022-6700 **Stage 112 SE**

(USA) The Pro 185 is our most powerful and full-featured Standard Series amplifier. Specs: 160w RMS/185w CIP, two 12" spkrs, 4 or 8 ohm imp; Features: channel 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 effects loop, 3-button footswitch; **Models:** 022-5600 **Pro 185**

STANDARD SERIES CHORUS

Two individual power amp sections and true stereo chorus give the Standard Series Chorus amplifiers their rich, musical sound. In either the clean or the overdrive modes, innovative solid-state circuitry provides the quality of tone that sets Fender apart from the rest.



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

(USA) The Ultimate Chorus is our most sophisticated chorus amp, created for lush chorus tones. Specs: 2 x 65w RMS, two 12" spkr; Features: channel switching, 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 effects loops, 2-button footswitch [chorus, channel select]; **Models:** 022-5800 **Ultimate Chorus**

RAD, HOT, JAM

RAD, HOT and JAM amps are powerful performers with pre-programmed sounds that can be personalized with Fender's exclusive contour control. Tape-in and headphone jacks make it possible to play along with tapes or CDs.



Features: 4 preprogrammed sounds [bright (super clean), full (warm clean), crunch (medium overdrive), lead (super overdrive)], effects loop, headphone jack; **Models:**
 022-6000 **RAD**, 20w, 8" spkr
 022-6100 **HOT**, 25w, 10" spkr, Reverb
 022-6200 **JAM**, 25w, 12" spkr, Reverb, Chorus

SQUIER CHAMP SERIES

Small, portable amps with professional features. Specs: open back cabinet, heavy duty speaker; Features: 3-band EQ, dual cascading gain controls (25GR has in drive chnll), Vol, Treble, Mid, Bass, headphone jack; **Models:**



023-0600 **Squier Champ 15G**, 15w, 8" spkr
 023-0601 **Squier Champ 15GR**, 15w, 8" spkr, reverb
 023-0700 **Squier Champ 25GR**, 25w, 10" spkr, reverb, dual selectable chnlls (normal, drive), footswitch jack

BASS AMPS

AMP CUSTOM SHOP

(USA) The Rumble Bass is the ultimate bass player's machine: classic vintage looks, modern features and brutal power. *Mercy!*



(USA) Specs: 300w into 2 or 4 ohms; Features: all-tube circuitry, dual channels [parallel or independent operation, tone controls, mid cut sw], parallel effects loop w/channel assign sw and mix control, blonde tolex, oxblood grill cloth, footswitch (channel select); **Models:**

081-2100 **Rumble Bass Head**

(USA) Rumble Bass Enclosures: **Models:**

081-3100 **Rumble Bass 410 enclosure**, overload protected bullet horn tweeter w/3-pos level sw

081-3101 **Rumble Bass 410 SUB enclosure**

081-3102 **Rumble Bass 115 enclosure**

BXR SERIES

(USA) Designed in conjunction with some of today's best bass players, Fender BXR amplifiers provide a forum for almost every conceivable style, from traditional to contemporary.



(USA) Features: 3-band EQ, headphone jack, Tolex covering; **Models:**

022-4402 **BXR 15**, 15w RMS, 8" spkr, ext. spkr jack

022-4403 **BXR 25**, 25w RMS, 10" spkr, Hi/Lo inputs, tape inputs, effects loop

(USA) Specs: 60w RMS, 12" spkr; Features: 4-band EQ, mid notch button, Delta Comp™ limiter, headphone jack, effect-sloop, tape-in jacks, line out jack; **Models:**

022-4404 **BXR 60**



(USA) Specs: 100w RMS, 15" spkr; Features: Delta Comp™ limiter, 7-band EQ, high/low shelving, high/mid/low enhance sws, headphone jack, effects loop, line out jack; **Models:**

022-4401 **BXR 100**

(USA) Specs: 200w RMS/4 ohms; Features: 9-band EQ, selectable Delta Comp™ limiter, high and low shelving, high/mid/low enhance sws, chorus w/rate and depth controls, line out, effects loop, footswitch (chorus select); **Models:**

022-4405 **BXR 200**, 15" Eminence spkr

022-4406 **BXR 200 Head**, also 125w RMS/8 ohms

(USA) Specs: 300w RMS, 15" Eminence spkr; Features: 3-band EQ w/sweepable mid, high fncy boost/cut, low fncy boost/cut, high fncy enhance, low fncy enhance, Vol, selectable Delta Comp™ limiter, effectsloop, ext spkr jack, fan cooling; **Models:**

022-4100 **BXR 300C**

SQUIER CHAMP SERIES

A small, portable bass combo amp with professional features. Specs: 15w, 10" spkr, High and Low sensitivity inputs, vol,

Abbreviations

Am Std	= American Standard	nickpltd	= nickelplated
Ch, chnl	= channel	pc, pcs	= piece, pieces
chrpltd	= chromeplated	pcgrd	= pickguard
dbl-lickng	= double locking	pos	= position
Delx	= deluxe	pu	= pickup
Eff	= effects	rad	= radius
E-tronics	= Electronics	RW	= Rosewood
ext	= extension	SC	= Single Coil
FLS	= Fender-Lace Sensor	sgl	= single
fncy	= frequency	spkr	= speaker
fretbrd	= fretboard	saw	= selector switch
fretmrks	= fretmarkers	Stlss Stl	= Stainless Steel
ftswtch	= footswitch	swtchng	= switching
hdstck	= headstock	trem	= tremolo
goldpltd	= goldplated	tri-lam	= triple laminated
HB	= humbucking	USA	= made in the U.S.
hdvr	= hardware	vol	= volume
hddd	= handed	w	= watts
imp	= impedance	W/B/W	= White/Black/White
lcsnd	= licensed	wht	= white
mpl	= maple	x-over	= crossover
ndl-brng	= needle-bearing		

Treble, Mid Bass, Presence, headphone jack, closed back cabinet. **Models:**



023-0800 **Champ 15B**

KEYBOARD AMPLIFIERS

(USA) Basically self-contained P.A. systems, KXR Series amplifiers were designed for keyboards, but are also ideal for voice, acoustic/electric guitar, or any other acoustic instrument.



(USA) Specs: 90w RMS @ 4 ohms, 15" spkr plus dual piezo horn, 3 chnlls w/independent vol, XLR in (chnll 1), 4-band master EQ, Deltacomp™ limiter, master reverb, master vol, eff loop, record out jacks (RCA), headphone jack, Tolex covering; **Models:**
 022-8501 **KXR 100**

(USA) Specs: 20w RMS @ 4 ohms, 15" spkr plus dual piezo horn, 4 channels with independent [EQ, vol, insert, reverb send, effects send], XLR input in channel 4, switchable Deltacomp™ limiter, master reverb, master vol, pop-in casters, recessed handles, Tolex covering; **Models:**
 022-8502 **KXR 200**

GUITAR SPEAKER ENCLOSURES

(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

BASS SPEAKER ENCLOSURES--BXR

(USA) Designed with the aid of some of today's best bass players to fit every style, BXR speaker enclosures combine top quality sound with a modern compact format.



Specs: 8 ohms impedance; Features: perforated metal speaker grill, black carpet covering, recessed handles; **Models:**

021-1670 **BXR 115B**, 15" spkr, 300w peak power hndling

021-1671 **BXR 410H**, four 10" spkrs, bullet horn tweeter, 600w peak power hndling

021-1672 **BXR 210H**, two 10" spkrs, bullet horn tweeter, 300w peak power hndling

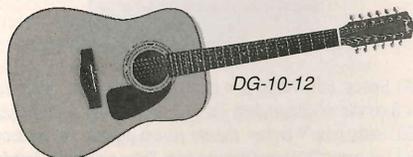
Acoustic GUITARS

DG SERIES

All DG Series acoustic guitars offer Fender design and manufacturing quality, with a range of features that cover almost every need.

Body: dreadnought style, mahogany top, mahogany back and sides; Neck: Nato, RW frtbrd; **Models:**
095-0500-021 **DG-5**

Body: dreadnought style, spruce top, mahogany back and sides (except DG-7); Neck: Nato, RW frtbrd; **Models:**
095-0700-021 **DG-7**, natural finish, meranti back & sides
095-1000-021 **DG-10**, satin finish
095-1020-021 **DG-10LH**, satin finish, left-hand model



DG-10-12

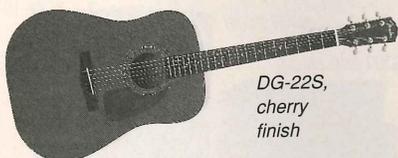
095-1012-021 **DG-10-12**, satin finish, 12-string model
095-1500-032 **DG-15 SB**, sunburst finish
095-1500-006 **DG-15 BLK**, black finish

Body: Dreadnought style 12-string, spruce top, mahogany back and sides; Neck: Nato, RW frtbrd; **Models:**
095-3012-021 **DG-30-12**

Body: Dreadnought style, solid spruce top, mahogany back and sides, natural finish; Neck: Nato, RW frtbrd; **Models:**
095-2000-021 **DG-20S**
095-3000-021 **DG-30S**
095-3020-021 **DG-30SLH (Left-hand)**

Body: Dreadnought style, solid spruce top, RW back and sides, natural finish; Neck: Nato, RW frtbrd; **Models:**
095-2100-021 **DG-21S**
095-4000-021 **DG-40S**
095-4012-021 **DG-40S-12**

Body: Dreadnought style, solid spruce top, flame maple back and sides; Neck: Maple, RW frtbrd; **Models:**
095-2200-021 **DG-22S NAT**



DG-22S,
cherry
finish

095-2200-030 **DG-22S CS**, cherry finish
095-2200-032 **DG-22S SB**, sunburst finish

NYLON STRING

The CG models are nylon string guitars with great feel and sound. Body: classic shape; Neck: Nato, RW frtbrd; **Models:**
094-0500-021 **CG-5**, mahogany top, Meranti back and sides
094-0700-021 **CG-7**, spruce top, Meranti back and sides
094-1500-021 **CG-15**, spruce top, Mahogany back and sides

Acoustic/Electric GUITARS

DG SERIES

Dreadnought

All DG Series acoustic electric guitars offer Fender design and manufacturing quality, with a range of features that cover almost every need.

Body: cutaway electric style, spruce top, mahogany back and sides; Neck: Nato, RW frtbrd; **Models:**
095-1005-021 **DG-10CE NS**, satin finish
095-2005-021 **DG-20CE**, satin finish

Body: cutaway electric style, flame maple top and back and sides; Neck: Maple, RW frtbrd; **Models:**
095-2205-021 **DG-22CE NAT**
095-2205-030 **DG-22CE CS**, cherry finish
095-2205-032 **DG-22CE SB**, sunburst finish

Cutaway

Body: cutaway style, solid spruce top, mahogany back and sides; Neck: Nato, RW frtbrd; E-tronics: one-way mono system; **Models:**



DG-30SCE
Sunburst

095-3005-006 **DG-30SCE**, black
095-3005-021 **DG-30SCE**, natural
095-3005-032 **DG-30SCE**, sunburst

Body: cutaway style, solid spruce top, RW back and sides, natural finish; Neck: Nato, RW frtbrd; E-tronics: two-way mono; **Models:**
095-3005-021 **DG-40SCE**

SPRING HILL SERIES

Spring Hill series guitars are custom-crafted acoustic guitars made in Spring Hill, Tennessee which feature hand-chosen woods and the finest components available. Body: quarter-sawn solid spruce top; Neck: mahogany bound, mother-of-pearl fretmarkers, solid ebony headstock overlay; E-tronics (option available on any Spring Instrument): Fishman® piezo transducer and 4-band EQ pre-amp w/phase sw; **Models:**



SB-45

095-4545-200 **SB-45C**, solid mahogany back and sides, RW bridge, RW frtbrd, chrome tuners
095-4555-200 **SB-55C**, solid RW back and sides, ebony bridge, ebony frtbrd, gold tuners
095-4565-200 **SB-65C**, highly-figured solid maple back and sides, ebony bridge, ebony frtbrd, gold tuners

Body: solid mahogany back and sides, RW bridge; Neck: Nato, RW frtbrd, chrome tuners; **Models:**
095-4515-200 **SB-15**, natural
095-4515-232 **SB-15**, sunburst



SB-25

Body: solid RW back and sides, ebony bridge; Neck: Nato, ebony frtbrd, gold tuners; **Models:**
095-4525-200 **SB-25**, natural
095-4525-232 **SB-25**, sunburst

Body: highly-figured solid maple back and sides, ebony bridge; Neck: Nato, ebony frtbrd, gold tuners; **Models:**
095-4535-200 **SB-35**



LS-50

095-4040-200 **LS-40C**, solid mahogany back and sides, RW bridge, RW frtbrd, chrome tuners
095-4050-200 **LS-50C**, solid RW back and sides, ebony bridge, ebony frtbrd, gold tuners
095-4060-200 **LS-60**, highly-figured solid maple back and sides, ebony bridge, ebony frtbrd, gold tuners



LS-10

095-4010-200 **LS-10**, solid mahogany back and sides, RW bridge, RW frtbrd, chrome tuners
095-4020-200 **LS-20**, solid RW back and sides, ebony bridge, ebony frtbrd, gold tuners
095-4020-220 **LS-20 LH**, solid RW back and sides, ebony bridge, ebony frtbrd, gold tuners
095-4030-200 **LS-30**, highly-figured solid maple back and sides, ebony bridge, ebony frtbrd, gold tuners

NYLON STRING

The DC-25SCE is an acoustic/electric nylon string guitar with a great feel and sound, both acoustically and electrically. Body: cutaway, solid cedar top, ovangkol back and sides; Neck: Nato, RW frtbrd; E-tronics: one-way mono; Other: gold tuners; **Models:**
095-2505-021 **CG-25SCE**

ACOUSTIC/ELECTRIC BASS



BG-29

The BG-29 is an acoustic/electric bass guitar with a great feel and sound, both acoustically and electrically. Body: cutaway, maple top, maple back and sides; Neck: Nato, RW frtbrd, 20 frets; E-tronics: Fishman® Matrix; Other: black finish, chrome diecast tuners; **Models:**
095-2900-306 **BG-29**

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:

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:

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

FR Ends (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

ACOUSTIC GUITAR STRING SETS

80/20 BRONZE WOUND

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

Ball End Sets

073-1300	70XL ,	010/014/022/030/040/048
073-1100	70L ,	012/016/024/032/042/052
073-3900	70R ,	013/017/026/036/046/056

Bullet End Sets

077-9623	3170XL ,	010/014/022/030/040/048
077-9523	3170L ,	012/016/024/032/042/052
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/Silver

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

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

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

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

5-string

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

073-1767	1205H ,	030/045/065/080/100
073-1765	1205L ,	045/065/085/105/130

6-string

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

073-1766	1206 ,	030/045/065/085/105/130
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STAINLESS STEEL FLATWOUND

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

073-1500	80 ,	050/065/080/095
073-4100	970L ,	055/070/090/105
073-4400	950 ,	050/060/075/095
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:

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

Bass VI Set

Gauged for Fender's Bass VI reissue.

073-5090		025/035/045/055/075/095
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PURE NICKEL ROUNDWOUND

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

073-1700	90 ,	050/065/085/100
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 ,	058/072/092/110
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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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BAJO SEXTO TELECASTER

Dynamaxx gauged for Fender's Bajo Sexto Telecaster. Sets:

073-1090	A-Tuning ,	016p/026p/036/046/056/066
073-1091	E-Tuning ,	022/032/042/052/062/072

INDIVIDUAL STRINGS—GUITAR

PLAIN GAUGED SINGLES

Available to custom-gauge your own set.

Ball End

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

Bullet End

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

PURE NICKEL WOUND

Ball End (150's)

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

Bullet End (3150's)

077-2214	(022)
077-2216	(024)
077-2218	(026)
077-2220	(028)
077-2222	(030)
077-2224	(032)
077-2226	(034)
077-2228	(036)
077-2230	(038)
077-2232	(040)
077-2234	(042)
077-2236	(044)
077-2238	(046)
077-2240	(048)

NICKELPLATED STEEL ROUNDWOUND DYNAMAXX®

Ball End (250's)

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

Bullet End (3250's)

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

Acoustic GUITARS
Acoustic/Electric GUITARS
STRINGS

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

PURE NICKEL ROUNDWOUND

072-3030 (030)	072-3080 (080)
072-3035 (035)	072-3085 (085)
072-3040 (040)	072-3090 (090)
072-3045 (045)	072-3095 (095)
072-3050 (050)	072-3100 (100)
072-3055 (055)	072-3105 (105)
072-3060 (060)	072-3120 (120)
072-3065 (065)	072-3125 (125)
072-3070 (070)	072-3130 (130)
072-3075 (075)	

NICKELPLATED STEEL ROUNDWOUND DYNAMAXX®

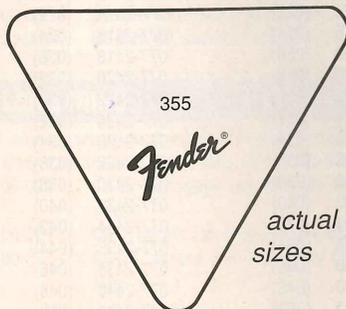
072-7030 (030)	072-7080 (080)
072-7035 (035)	072-7085 (085)
072-7040 (040)	072-7090 (090)
072-7045 (045)	072-7095 (095)
072-7050 (050)	072-7100 (100)
072-7055 (055)	072-7105 (105)
072-7060 (060)	072-7120 (120)
072-7065 (065)	072-7125 (125)
072-7070 (070)	072-7130 (130)
072-7075 (075)	

STAINLESS STEEL ROUNDWOUND

072-5030 (030)	072-5080 (080)
072-5035 (035)	072-5085 (085)
072-5040 (040)	072-5090 (090)
072-5045 (045)	072-5095 (095)
072-5050 (050)	072-5100 (100)
072-5055 (055)	072-5105 (105)
072-5060 (060)	072-5120 (120)
072-5065 (065)	072-5125 (125)
072-5070 (070)	072-5130 (130)
072-5075 (075)	

STAINLESS STEEL FLATWOUND

072-4045 (045)	072-4080 (080)
072-4050 (050)	072-4085 (085)
072-4055 (055)	072-4090 (090)
072-4060 (060)	072-4095 (095)
072-4065 (065)	072-4100 (100)
072-4070 (070)	072-4105 (105)
072-4075 (075)	



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

COLORPIC™

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

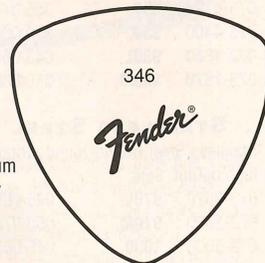
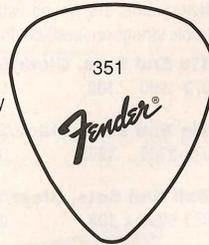
351 Shape

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

THUMB PICKS

Fender's traditional Celluloid material formed into a comfortable heavy gauge thumb pick. **Models:**

098-1002-001	Shell, medium
098-1002-002	White, medium
098-1002-003	Confetti, medium
098-1002-004	Shell, large
098-1002-005	White, large
098-1002-006	Confetti, large

DELIRIN™ -- MOLDED KNIFE EDGE

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

351 Shape--NEONPIC™ ("Neon")

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

351 Shape--Phosphorescent ("GLO")

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

DELIRIN™ -- MATTE ROUNDED EDGE

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 KNIFE EDGE

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)

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

PICART™ SERIES

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

346 Shape

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

351 Shape

098-1017-001	Tattoo GLO, Thin
098-1017-002	Tattoo GLO, Medium
098-1017-003	Tattoo GLO, Heavy

098-1017-004	Myth Metal, Thin
098-1017-005	Myth Metal, Medium
098-1017-006	Myth Metal, Heavy

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

355 Shape

098-1017-010	Totem, Medium
098-1017-011	Totem, Heavy

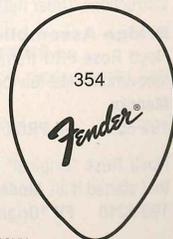
098-1017-015	Mardi Gras, Medium
098-1017-016	Mardi Gras, Heavy

358 Shape

098-1017-007	Myth Metal, Extra Heavy
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358



354

ACCESSORIES

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

The Custom '54 Strat pickup captures the bright, sparkly tone of vintage guitars from late '54. **Models:**

099-2112	Custom '54 Strat
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PICKGUARDS

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

Stratocaster

099-2140	Strat, White Pearl
099-2141	Strat, Black Pearl
099-2142	Strat, Gold Anodized
099-2143	Strat, Tortoise
099-2144	Strat, Mint Green
099-2220	Strat, 2 HB, White Pearl
099-2221	Strat, 2 HB, Black Pearl
099-2145	1 HB/2SC Strat, White Pearl
099-2146	1 HB/2SC Strat, Black Pearl
099-2230	Strat, 2 HB/1SC, White Pearl
099-2231	Strat, 2 HB/1SC, Black Pearl

Telecaster

099-2150	Tele, White Pearl
099-2151	Tele, Black Pearl
099-2152	Tele, Tortoise
099-2154	Tele, Mint Green

Precision Bass

099-2160	P-Bass, White Pearl
099-2161	P-Bass, Black Pearl

Jazz Bass

099-2170	J-Bass, White Pearl
099-2171	J-Bass, Black Pearl

"Alumin' Art" Series

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:**

099-0631	1" Black vintage style w/shoulder pad and buckle
099-0632	1" Natural vintage style w/shoulder pad and buckle
099-0633	2" Black w/buckle
099-0636	2" Natural w/hand-tooled designs and Custom Shop logos
099-0637	2" Black w/conchos
099-0640	1" Natural vintage style w/buckle and hand-tooled basket weave design on shoulder pad
099-0642	2" Natural hand-tooled design w/buckle
099-0643	1" Black vintage style w/buckle and rivets & conchos on shoulder pad
099-0645	2" Black w/ rivets and buckle

PICKS

Superior Celluloid picks in 4 different shapes. **Models:**

351 Shape

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

346 Shape

098-7204	Abalone	346	Thin
098-7206	Abalone	346	Medium
098-7208	Abalone	346	Heavy

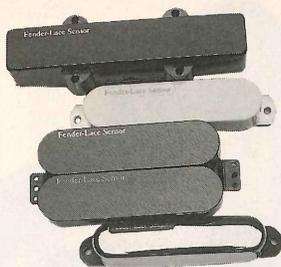
347 Shape

098-7304	Abalone	347	Thin
098-7306	Abalone	347	Medium
098-7308	Abalone	347	Heavy

358 Shape

098-7604	Abalone	358	Thin
098-7606	Abalone	358	Medium
098-7608	Abalone	358	Heavy

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.

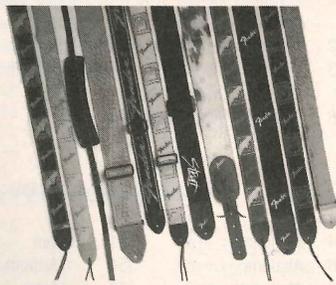
- 099-2060 **Red-Blue Dually**, Blk, Wht
- 099-2061 **Red-Silver Dually**, Blk, Wht
- 099-2062 **Blue-Gold Dually**, Blk, Wht
- 099-2063 **Red-Red Dually**, Blk, Wht
- 099-2064 **Gold-Gold Dually**, Blk, Wht

Acoustic

Easy mount, drop-in units for acoustic guitars.

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

STRAP AND STRAP ACCESSORIES



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
- 099-0606 **2" Poly Black w/pickholder**

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 REPLACEMENT PARTS

VINTAGE HARDWARE



Bridge Kits

- 099-0810 **Tele Bridge Kit**, 3 to 6-section bridge conversion
- 099-2049 **Tremolo Bridge**, Vintage Stratocaster
- 099-2051 **Bridge Sections**, Vintage Stratocaster

String Guide

- 099-2010 **String Guide**, Vintage Stratocaster
- 099-2011 **String Guide**, Vintage Telecaster
- 099-2012 **String Guide**, Vintage P-Bass & J-Bass

Fret Wire

- 099-2014 **Fret Wire**, Vintage Guitar
- 099-2015 **Fret Wire**, Vintage Bass

Strap Button

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

Knobs

- 099-1366 **Chrome Knobs**, Tele & P-Bass
- 099-2056 **Dome Knobs**, Vintage Tele
- 099-2035 **Tone/Vol Knobs**, Vintage Stratocaster
- 099-1365 **Tone/Vol. Knobs**, Black, Strat

Strat Accessory Kits

- 099-1362 **Stratocaster White Accessory Kit**
- 099-1363 **Stratocaster Black Accessory Kit**
- 099-1368 **Stratocaster Aged White Accessory Kit**

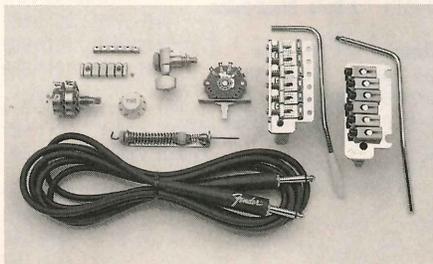
Pickup Covers

- 099-2034 **Pickup Cover**, Vintage Stratocaster
- 099-2037 **Pickup Covers**, Vintage Precision Bass
- 099-2038 **Pickup Covers**, Vintage Jazz Bass
- 099-1364 **Pickup Covers**, Black, Strat, Pkg of 3

Additional Vintage Small Parts

- 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
- 099-2016 **Pckgrd Screws**, Vintage Gtr & Bass
- 099-2036 **Thumbrest**, Precision & Jazz Bass
- 099-2055 **Control Plate**, Chrome, Jazz Bass
- 099-2058 **Control Plate**, Vintage Telecaster

AMERICAN STANDARD HARDWARE



- 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**

Roller nut

Lets strings slide easier, reducing tremolo intonation problems. **Models:**

- 099-0815 **Wilkinson Nut**, 9 to 42 string guage
- 099-0812 **LSR Nut**, universal, 8 to 56 string guage

Hipshot® Trem-Setter

Adds return to pitch and string stability to tremolo systems.

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

Fender-Floyd Rose Locking Tremolo

Innovative new bridge keeps guitar in tune while retaining the feel of a vintage tremolo. O.E.M. in Strat Plus and Ultra. Easy retrofit for all previous Am Std and Plus models. Best with LSR nut and locking keys. **Models:**

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

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

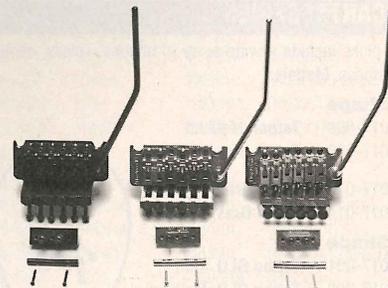
- 099-0620 **Fine Tune Locking Nut Kit**, Chrome

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

FLOYD ROSE PRODUCTS



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

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**

AMPLIFIER PARTS



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

099-5097 **5AR4**

099-5098 **EL84**



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, Standard**, w/Hardware

099-0900 **Amp Handle, Vintage**, w/Hardware

099-0900 **Amp Handle, Molded Brown**, w/Hardware

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

099-1348 **Amp Corners**, 2-screw w/lip, fits most amp fronts

099-1350 **Universal Corners**, 3-screw, fits most amp backs

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

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

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

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

Replacement "tilt back" legs for vintage and reissue amps. **Models:**

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

099-0713 **Amp Legs**, 19", w/Hardware

GUITAR AMP COVERS



Fender amplifier covers are made of treated Nylon that protects amps from wear and tear. Black except where noted. **Models:**

002-9880 **Cover**, Champ 12

002-9881 **Cover**, Deluxe 112, Performer 650, Deluxe 85

002-9883 **Cover**, Princeton 112, Eighty-Five

002-9885 **Cover**, '65 Twin, Ultra Chorus, The Twin, Pro 185, Power Chorus

002-9886 **Cover**, Dual Showman Top

002-9887 **Cover**, all 4-12 Enclosures

002-9888 **Cover**, Performer 1000, Stage 112SE, Stage 185, Princeton Chorus

002-9891 **Cover**, Super 60 (1-12" version)

003-7961 **Cover**, Super 112/210

003-7962 **Cover**, M-80 Combo

003-7963 **Cover**, M-80 Head

003-7964 **Cover**, M-80 Chorus

003-7965 **Cover**, '59 Bassman, Blues DeVille (Brown)

003-7966 **Cover**, '63 Vibroverb (Brown)

003-7967 **Cover**, BXR 300C

004-0155 **Cover**, Champ 25SE

004-0155 **Cover**, Champ 25

004-1529 **Cover**, Champion 110

004-1531 **Cover**, Performer 1000 Head

004-1532 **Cover**, Concert

004-1533 **Cover**, Super

004-1534 **Cover**, GE 4-12 Enclosure

004-1539 **Cover**, BXR 100

004-1598 **Cover**, M-80 Bass

004-7483 **Cover**, '65 Deluxe Reverb

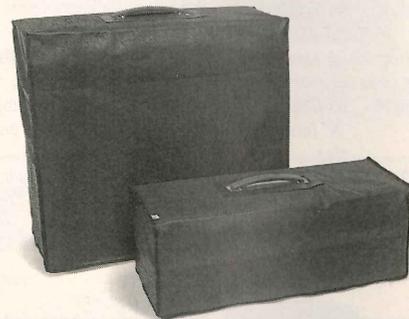
004-7484 **Cover**, Pro Junior (Brown)

004-7485 **Cover**, Blues Deluxe (Brown)

004-8913 **Cover**, BXR 60

004-8915 **Cover**, Blues Deluxe '63 Reverb (Brown)

004-8916 **Cover**, Blues DeVille 212



Premium amplifier covers made of Fleece-backed Boltflex™ 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

004-9050 **Cover**, Rumble Bass, head

004-9051 **Cover**, Rumble Bass, enclosure

GENERAL ACCESSORIES

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.

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

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

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

CLEANING AND TUNING AIDS

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

099-0400 **Polish Cloth**

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

099-0500 **Polish**, 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



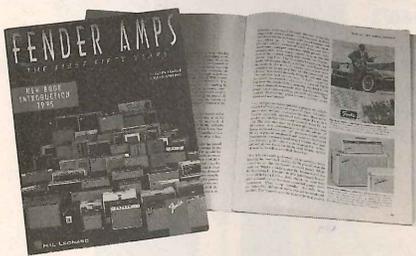
Kit includes pump spray polish, special polish cloth, deluxe peg winder, black poly 2" strap and pick sampler. **Models:** 099-2512 "5 in 1" Accessory Kit

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



BOOKS

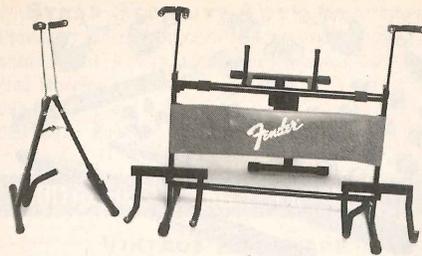
For every musician's library. **Models:**
099-5000 **Fender Stratocaster**, 40th Anniversary Edition
099-5001 **Guitar Identification**
099-5002 **Fender Chord Finder**
099-5003 **Guitar Method**, Fender Edition
099-5004 **The Fender Bass**
099-5005 **The Fender Telecaster**
099-5006 **The Fender Book**, 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**



099-5011 **Fender Amplifiers, The First 50 Years**

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



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 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



ELECTRONIC PRODUCTS

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

The Bass Stereo Pak is a self-contained unit with special "jam together" stereo jacks for connection to other Stereo Paks. Features: 3-band EQ, echo, switchable stereo/flanger [speed, repeat, intensity, time], spkr simulator, Eff loop, Aux in/out jack; **Models:**
023-9005 **Bass Stereo Pak**

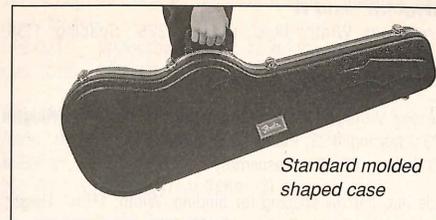
CASES

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 **Standard Molded Acoustic Case**

Economy cases are lightweight and convenient for carrying guitar anywhere. **Models:**
091-9475 **Economy Case**, fits: California and DG series
091-9465 **Economy Case**, fits: Avalon and nylon string

ELECTRIC GUITAR



Standard molded shaped case

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

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 "lizard-like" Tolex, fits: Strats and Teles
003-8977 **Hardshell Case**, black Tolex, fits: Strats, Teles
002-5917 **Hardshell Case**, black Tolex, fits: Jazzmaster and Jaguar
004-0153 **Hardshell Case**, black Tolex, fits: Mustang
002-8586 **Hardshell Case**, black Tolex, 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)
004-9479 **Deluxe Molded Standard Case**, heavy duty hrdwr, fits P- and J- Bass (Rt Hnd only)

Standard
004-1692 **Standard Molded Shaped Case**, fits: Jazz Basses and Precision Basses (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 Guitar, economy
099-1542 **Gig Bag**, Fender Acoustic Guitar, economy
099-1570 **Gig Bag**, Squier, Bass
099-1580 **Gig Bag**, Squier, Guitar

BRIEFCASES

Briefcases with internal organizer. Ideal for picks, strings, accessories, or paperwork. **Models:**
099-1000 **Briefcase**, Vintage tweed

EFFECTS BAG

Black Nylon, with padded compartments for effects, tickets, magazines, etc. **Models:**
099-1550 **Musician's Effects Bag**

SOUND SETUPS

Dual Professional!

When You're Going for Pure Power, Look No Farther!

This latest creation from Fender's Custom Amp Shop offers clean, sparkling tone at a level that will knock your socks off (100 watts through two 12" speakers)!

Two volumes (A & B, each with their own "Fat" switch) let you choose between preset levels; treble, mid and bass controls let you dial in the perfect sound. Built in tube reverb provides incredibly rich tone, and the vibrato lends a great effect, when needed. Reverb and channels are footswitchable.



COUNTRY COOKIN'

PLAYER: **DANNY GROH**

BANDS: **Alan Jackson**

INSTRUMENT USED:

'52 Telecaster
with 2 vintage
single-coils.

SOUND: As the quintessential country player, Danny needs to have a pure, powerful guitar sound that cuts through and sustains at the same time.



Chicken Pickin' (bridge pickup)



Tennessee Tremolo (neck pickup)



Chord Ringer (bridge and mid pickup)



Sweet Honk (mid pickup)

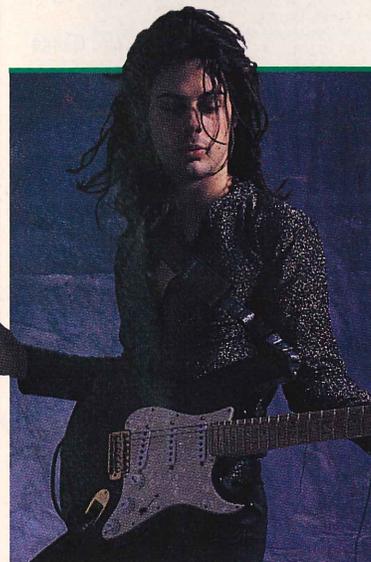
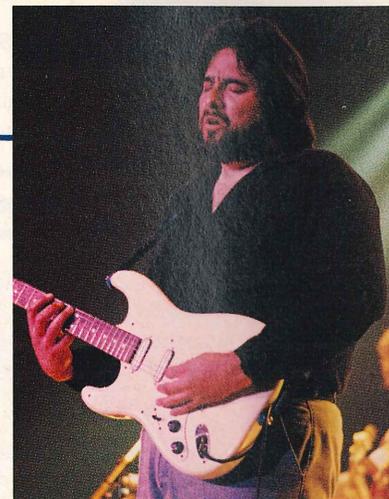
BLUES TRADITION

PLAYER: **COCO MONTOYA**

BANDS: **John Mayall,
Albert Collins, Solo**

INSTRUMENT USED:
'62 Vintage Strat
with 3 vintage single coils.

SOUND: Clean tone at every level is essential for Coco's high-powered live show, with just a little breakup on the upper edge.



ROCK 'N ROLL

PLAYER: **RICHIE KOTZEN**

BANDS: **Poison, Solo**

INSTRUMENT USED: **Custom
Shop Tele** with
DiMarzio HB
(bridge) and

vintage
single coil (neck) pickups.

SOUND: Clear, fat tone is a must for Richie's tasty rhythm chops, in order to let his incredible technique shine through.



Funky Rhythm (bridge and neck pickup)

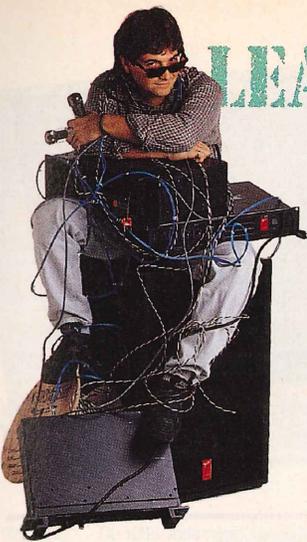


Eerie Vibrato (bridge pickup)

Making Powerful Connections

By Mike Cozza

When choosing and connecting speakers and power amplifiers there are several important factors to consider. Remembering these few rules can keep a sound system from being damaged.



Design Engineer/guitar player **Mike Cozza** is responsible for the design of both instrument and pro sound amplifiers.

1. Find The Right Power

Not Enough Amplifier

A large amount of high frequency distortion occurs when an over burdened power amplifier is driven into clipping. This high frequency distortion may harm the high frequency drivers of a loudspeaker system.

Too Much Amplifier

On the other end of the spectrum, an over-sized power amplifier can harm a speaker system by delivering more power than the speakers can handle.

Just Right

Power amps should never be continuously operated above the point of clipping. Therefore buy as large a power amp as you can afford, with a power

rating at least as big as the speakers' program power rating.

The Tour Series 2915 loudspeakers have a power handling rating of 400W PROGRAM. A suitable power amplifier should have a power rating above 400W. Using a power amplifier such as an SPL-9000, rated at 450W per channel, to drive a pair of these speakers will provide plenty of power without causing any damage.

2. Match The Impedances

Most power amplifiers have power ratings specified at several load impedances. It is important to know how to calculate the total impedance of a multi-speaker system.

Series

When speakers are connected in series their impedances are added together:

$$\begin{array}{r} \text{Impedance of Speaker 1} \\ + \text{Impedance of Speaker 2} \\ + \text{etc.} \\ \hline \text{Total Impedance} \end{array}$$

Like older Christmas lights, when one speaker goes dead the rest of the speakers in the series chain go dead.

Parallel

When speakers are connected in parallel the total impedance calculation becomes more difficult. The equation for parallel impedances is:

$$\text{Total Impedance} = \frac{1}{\frac{1}{\text{First speaker impedance}} + \frac{1}{\text{Second speaker impedance}} + \frac{1}{\text{Etc.}}}$$

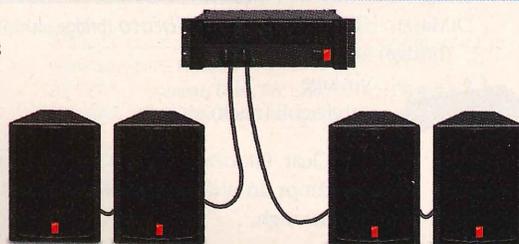
When speakers of the same impedance are connected in parallel the equation for the total impedance is much simpler:

$$\text{Total Impedance} = \frac{\text{Speaker Impedance}}{\text{Number of Speakers}}$$

If one of the speakers in a parallel group goes dead, the rest of the speakers will continue to work. This makes the parallel connection more reliable than the series connection and thus the most common way of connecting speakers in groups.

Warning: Total impedance must never be less than the minimum rated impedance of the power amplifier. This may cause damage to the power amp.*

When connecting four Tour Series 2915 speakers to a two channel power amplifier such as the SPL-9000, pairs of speakers can be connected in parallel.



3. Use Proper Interconnect Wire

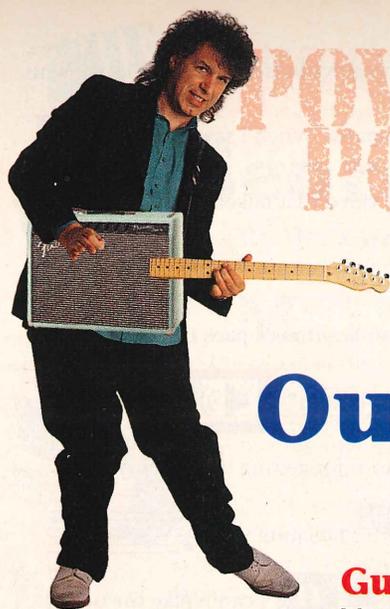
As the length of wire increases so does the amount of power lost due to the wire's resistance. The following chart shows the proper gauge of wire to use for different situations.

Speaker Wire Length	Speaker Wire Gauge			
	2Ω	4Ω	8Ω	16Ω
100'-up	8	10	12	14
50'-100'	10	12	14	16
25'-50'	12	14	16	18
10'-25'	14	16	18	18
0'-10'	16	18	18	18

Speaker Impedance

Remembering these tips should keep any sound system happy and healthy.

*Some power amps (including all Fender models) are protected against this danger.



POWER POINTS

Amplifiers: Our Other Instruments

By Ritchie Fliegler

Fender new amp man, **Richie Fliegler**, is the author of numerous books and articles on amps and guitars, and has toured and recorded with a wide range of artists including **John Wait**, **Tom Verlaine** and **Lou Reed**.

Guitars... guys love 'em. But amps? Some utilitarian black box that we plug our beloved guitars into. More like a refrigerator or washer than a love interest, most of us only think about our amps when they stop working. Well snap out of it!

Different woods and construction techniques exert their influence on a guitar's timbre. Amps also have different timbral characteristics caused by circuitry, brand/type of tubes, tubes or transistors, speaker size, speaker magnet type, cabinet type and size. All these factors and more make for a world of sounds available from our other instruments: amps. By bringing two amps to a recording session or gig you immediately double your sound palette in a way that changing guitars simply can't.

We make a wide array of amps that intentionally span a spectrum of tones and timbres. I've listed four below, to show what they were voiced to excel at and how to use that aspect.

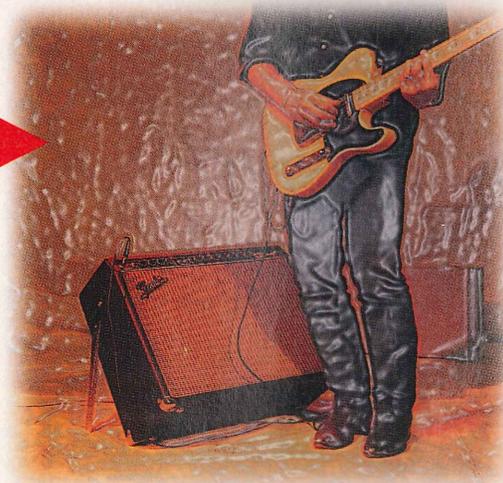
Here goes...

PROSONIC (above!), the Rockin' Swiss Army Knife. The inherent tone of the Prosonic, whether set clean or overdriven, is up front and in your face. Packing 60 all-tube watts and a heap of tone shaping features, the two-channel Prosonic is loud enough to be heard, but not so loud that you can't turn it up and make it sing.

▶ The **PRO JUNIOR** (1x10) and its bigger brother the Blues Junior (1x12, reverb) are the ultimate 15-watt all-tube tone-buddies. Use these guys when you want that smokey, "pure as the driven slush" sound for practice or recording. The simple nature of the circuitry and controls in these amps lets the natural sound of your guitar shine through.

▶ The all-time classic **'65 TWIN REVERB AMP** speaks with authority on the subjects of country, jazz and stinging blues. Spanning the spectrum from vintage clean to edgy crunch, the Twin's beauty is in its austerity. Your amp collection is incomplete without one.

▶ And now, for something completely different ... The **STAGE 112E** is a megapowered solid state tone-howitzer. Its broad spectrum circuitry can produce many subtle colors, but the Stage really gives it up when asked to fulfill your hard rock and metal fantasies.

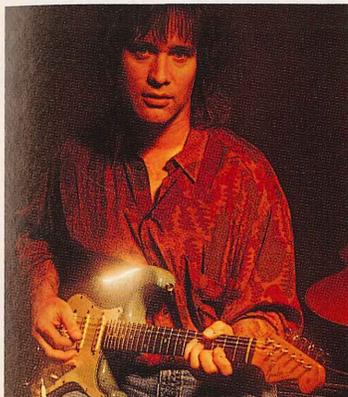


The difference between a Stage 112SE and a Pro Jr. is way bigger than between a Strat and a Tele.



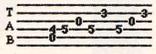
The Ultimate Teacher

ARTIST ADVICE



Guitar master Carl Verheyen has left his fretprints on everything from movie and TV soundtracks to numerous albums, including two of his own (*Garage Sale* and *No Borders*).

A few years back I got involved with Lyrrus, some very innovative lads from Philadelphia, who claimed to be working on interactive instruction using a computer. When I saw the G-Vox demonstrated, I was blown away. It was like an instructional video that talked to you, corrected your mistakes, and had more patience with you than the ultimate private teacher.

For a starter kit, check out the G-Vox Blender. This software assortment pack is full of licks, lines and riffs. The first thing I do is click on the "Sample play button"  to hear the feel of the line as the artist intended. After that I have many options for getting it under my hands, because displayed on the screen is a musical staff,  tablature staff  and a guitar neck. Using various controls,  I can replay the lick at any speed,  seeing right and left hand fingering,  picking techniques,  even the names of the notes  on the guitar neck as they go by!

Steve Morse and I both contributed very usable artist libraries to the G-Vox. I'm having a blast learning his stuff!

Acoustic Alchemy

By Larry Brooks It is important to judge the action or playability of an acoustic guitar according to your style and technique: make it work for you and *with* you. With that in mind, here are some tips on how you as the player can change or at least detect what changes should be made to your ax!

TECH TIPS



Straighten Up

Check that the neck is level by capoing a tuned guitar string at the first fret, holding it down at the last fret, and observing the distance between the string and the 7th or 9th fret (it should be about .010" to .012"). If the distance is greater, use an allen wrench or screwdriver to tighten the Truss

Rod in clockwise 1/4-turn increments—re-tuning each time—until you fall within that range.

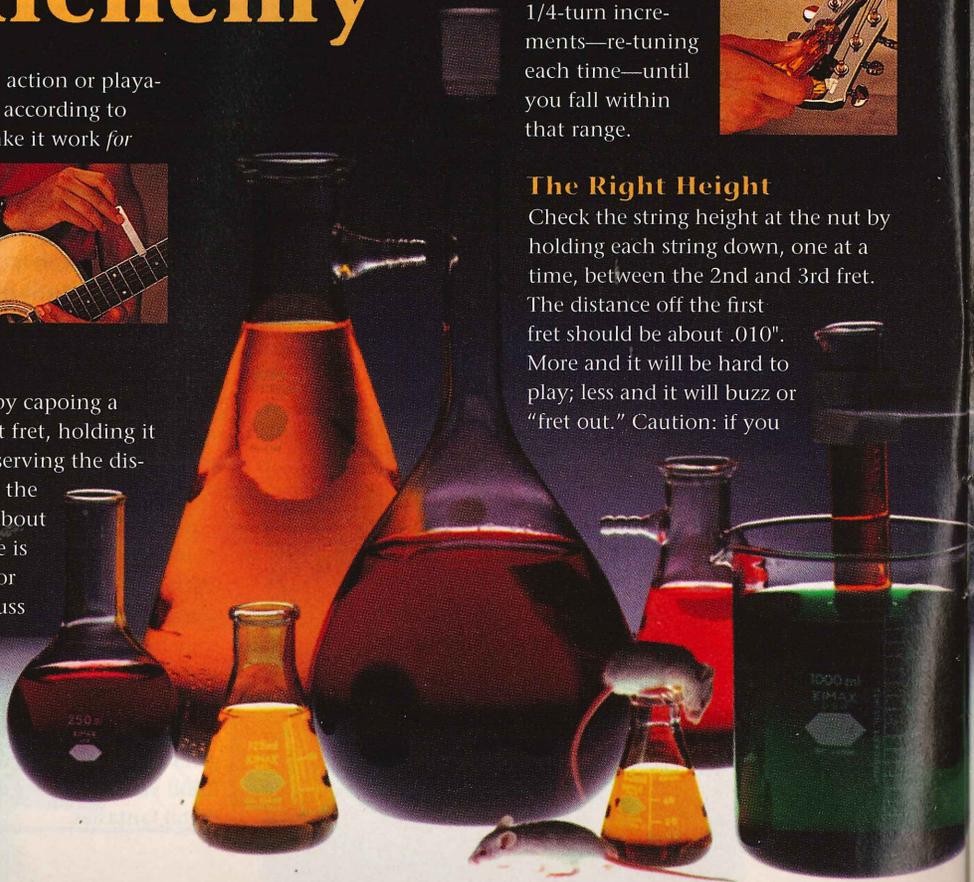


The Right Height

Check the string height at the nut by holding each string down, one at a time, between the 2nd and 3rd fret. The distance off the first fret should be about .010". More and it will be hard to play; less and it will buzz or "fret out." Caution: if you



Master/Artist Builder Larry Brooks is responsible for many of the guitars played by known artists. His more than 20 years of experience include running his own guitar business.



THE ACCESSORIZER



Search Amp Rescue

By Iler Ganz

My calm morning was disturbed by the jangle of the telephone. "There's been an accident," said the voice on the line. "Better bring the truck down." Details scrawled in my trusty notebook, I hopped in the "amp-mobile" and headed to the scene: a local Tex-Mex grill/dance hall.

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!

My old buddy Steve (tech for the hip cowboy theme band the Raging Pioneers), was crouched on the floor, blood streaming from a nasty looking head wound. "Never mind me!" he cried, as he slapped away a washcloth, "there's the casualty."

He was pointing to a '59 Bassman with a microphone stand through the grillcloth and embedded firmly in one of the speakers.

"Iler!" he said, looking up, "can you fix it?"

I pulled the "loaner" from the truck and wheeled it in. Gently loading the injured amp on the handtruck, I told Steve to meet me at the shop.

An hour later he walked in to find the battered Bassman up on the blocks, looking good as new. His eyes bulged as he took in the other projects in progress, as well as my substantial inventory of replacement parts: "dogbone" handles, casters, corners, knobs, jewel lights, tubes, speakers, transformers, dust covers, etc. You name it, I've got it.

"Fender makes all of this available to authorized dealers and service centers," I said in answer to his unspoken question, "for all of their new and reissue amplifiers, as well as many older models."

After a long and pleasant afternoon, he left with a smile, a copy of the new book *Fender Amps: The First Fifty Years* (full of history, specs and features), and an appointment to bring in the rest of the band's armory. **7**



don't have a set of nut files, **do not** try to change the slots; it is impossible without the correct files. However, by checking and understanding this measurement, you will keep your tech or guitar repairman on his toes.

Gapping The Bridge

Lay the guitar on its back without any pressure on the neck and the strings in tune. Check the string height at the 12th fret, from the bottom of the string to the top of the fret. It should be between .065" (very low action) and .080" (more aggressive action) depending on your playing style and technique. (If it's less than .065", you may need a new saddle to keep the guitar from fretting out.) If you need to lower the action at this point, you will need to take some off the bottom of the saddle.

FORMULA

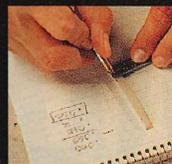
Existing measurement	.080
Desired measurement	— .065
Working measurement	.015
	× 2
Amount you sand off	= .030

Be sure to check your figures!

Write down your existing measurement, and subtract it from the spec you want to end up with. The number you get by subtracting is your working number. Write down this number and double it. You now have the exact amount your saddle must be lowered.

De-tune the guitar and remove the saddle. Mark off the distance you just got from where you are to where you want to be, such as .030".

Now take a piece of 180 grit sand paper and lay it on a flat, hard surface. Hold the saddle square, up and down (very important—you don't want to end up with an angled saddle!) and move it across the sand paper. Work to achieve a square, flat bottom on the saddle. To check your work, replace the saddle, re-tune



the guitar and take a new set of measurements. Repeat this until you are satisfied with the results. If you concentrate and take your time, you'll enjoy the benefits.

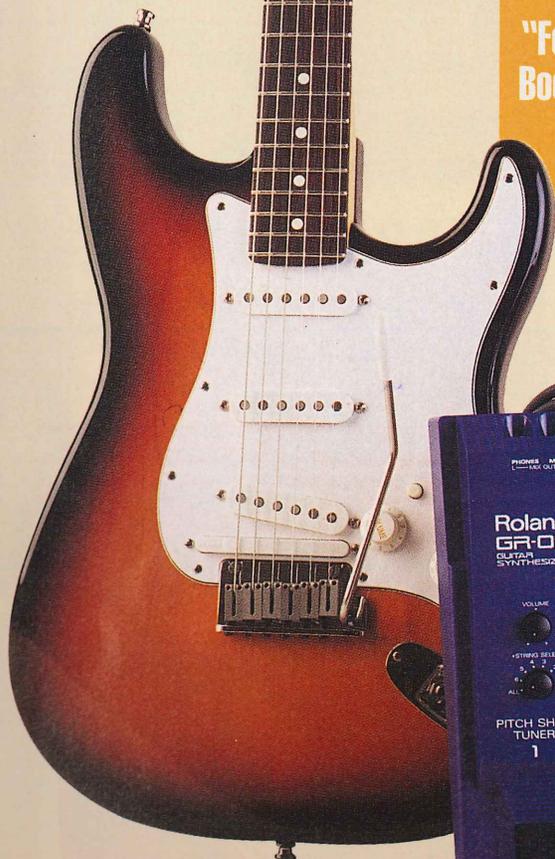
TOOLS NEEDED

- ✓ Capo
- ✓ Ruler or depth gauge
- ✓ Allen wrench
- ✓ Screwdrivers
- ✓ 180 grit sandpaper



WIN

This Guitar Synthesizer RIG!



Fender joined minds with Roland to create the GR Ready Strat: an American Standard Stratocaster set up to control Roland guitar synthesizers. Just by filling out and sending in this entry blank (or a Xerox copy), you could win this amazing instrument—*plus* a Roland GR-09 Synthesizer!

MORE PRIZES!



2nd Prize (6)

"Fender Amps: The First 50 Years" Book plus "5-in-1" Accessory Pack

3rd Prize (12)

Frontline subscription



HERE'S HOW YOU CAN WIN!

Answer the 10 questions in this survey. Mail us this questionnaire, or a copy, by Jan. 1, 1996. If we pull your name, you win! **NOTE: You must complete all questions in order to be eligible.**

You can preserve your mag by sending in a copy of this form!

- How old are you? _____
- Which Fender products do you currently own (check all that apply):
 Electric guitars/basses Amplifiers
 Acoustic guitars Pro Sound (PA)
 Strings, Picks and Accessories
- Which Fender products would you like to own (check all that apply):
 Electric guitars/basses Amplifiers
 Acoustic guitars Pro Sound (PA)
 Strings, Picks and Accessories
- What other music magazines do you read?
 Guitar World Guitar Player
 Roland Users Group Peavey Monitor
 Rolling Stone Spin
 Guitar (for the Prac. Muscn.)
 Other _____
- Are you online (check all that apply):
 No America Online
 Compuserve Prodigy
 eWorld Internet/World-wide Web
- Describe your musical status:
 Fun only Occasional performer
 Full-time professional Other _____
- Estimate the total cost of musical equipment you own:
 Under \$1,000 \$1,000 to \$5,000
 \$5,000 to \$10,000 over \$10,000
- Can you save money by subscribing to Frontline magazine for more than one year?
 Yes No
- What number can you call to subscribe to Frontline over the phone?

- Tell us your favorite music styles (check all that apply):
 Rock Alternative
 Blues Pop
 Jazz Other _____

Only one entry per person please!

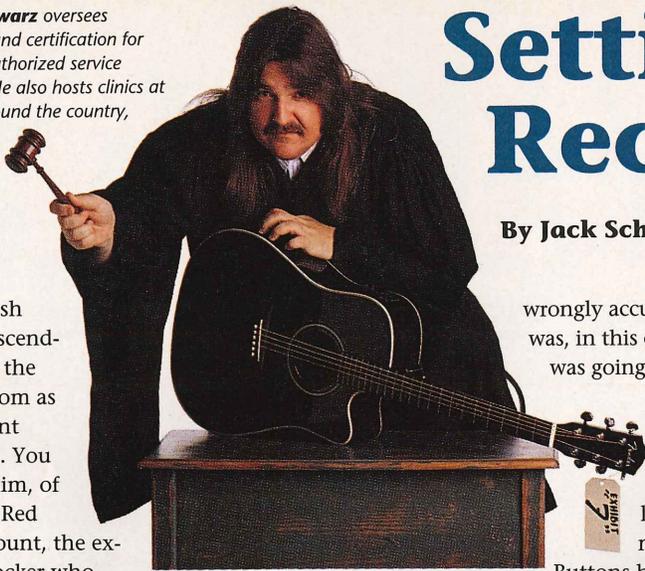
(duplicate entries will be disqualified)

Name _____
 Street _____
 City _____
 State _____ ZIP _____ Country _____
 Phone # _____

Send to: **FRONTLINE Strat/Synth Rig**
11999 San Vicente Blvd., Suite 401
Los Angeles, CA 90049

Entries must be postmarked no later than January 1, 1996. Void where prohibited.

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.



Setting The Record Straight

By Jack Schwarz

A hush descended over the courtroom as my client entered. You know him, of course: Red Bloodcount, the ex-punk rocker who gave up drugs, had a daughter, and wrote about his new life on the multi-platinum unplugged CD, *Sweet Baby Mine*.

It's so predictable, isn't it? When the guy was a starving rocker, no one gave him a second thought. But now that the record-breaking album had made him a mega-millionaire, everybody wanted to be his pal. Or his enemy.

Enter the plaintiff: producer Hack Buttons, a no-talent loser who claimed to have put the golden touches on the album in question. And all he wanted in return was half the profits, plus a couple hundred Gs for "mental anguish."

He made me sick. And you'd think I'd be used to it by now. Chuck Libel, defender of the

wrongly accused, that's me. Thing was, in this case it was true—and I was going to prove it.

After the prosecuting attorney's naseating opening remarks, I immediately called my first witness: none other than Buttons himself.

"Does this court understand correctly your claim to be responsible for the success of the CD in question," I began, "which is in great part attributable to the silky sweet sound of the acoustic guitar on every song?"

"That's right," smirked Hack. "Happens to be one of my specialties."

"Your Honor, if it please the court, I'd like to call exhibit 'F,' one Fender DG30SCE acoustic/electric guitar."

Buttons blanched when the item was carried to the bench. He knew he was in trouble now.

"Isn't it true," I went on, "that many of the tracks were actually recorded in the defendant's home studio? That not only did the guitar sound good when miked, but it's 3-

band EQ (cut/boost) controls delivered a pleasing "direct-to-board" tone as well?"

"Why, I...I don't know what you're talking about," stammered the hapless worm.

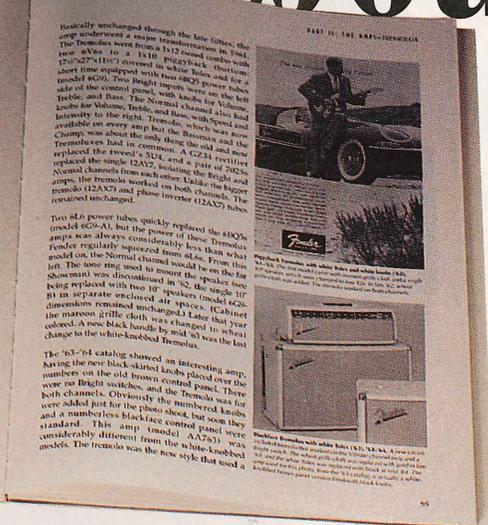
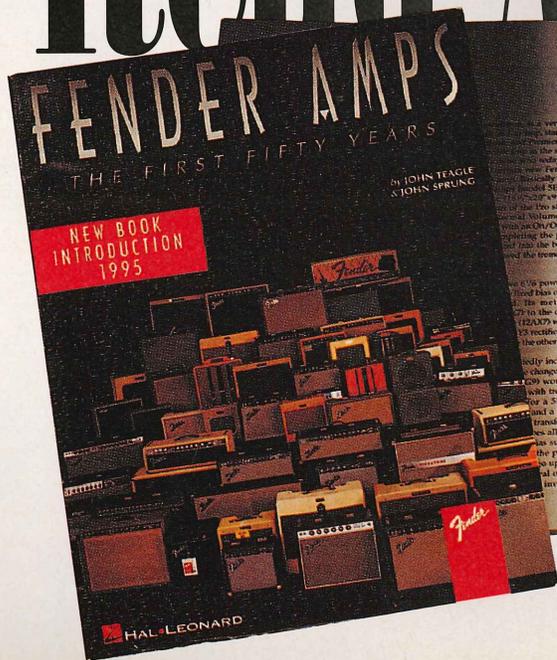
"And didn't the guitar's Mute button allow my client to keep the instrument quiet between takes," I continued, "thus producing an extremely professional recording, even in his home studio?"

Sweat poured down Hack's face as he gulped for air, but I continued to hammer him mercilessly.

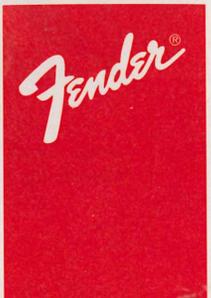
"When he did bring the guitar into the pro studio, the AMF control (adjustable midrange frequency, I explained to the judge) practically dialed the perfect sound in right from the instrument, didn't it? In fact, not only were your services not needed at the board, but I have witnesses who will testify that you had to be kept off the controls to avoid *ruining* the tracks!"

He collapsed to the ground, the judge declared the "case dismissed" with a bang of his gavel, and I headed home. Tucked under my arm was Red's parting gift: the very Fender DG30SCE acoustic/electric that had made him a star.

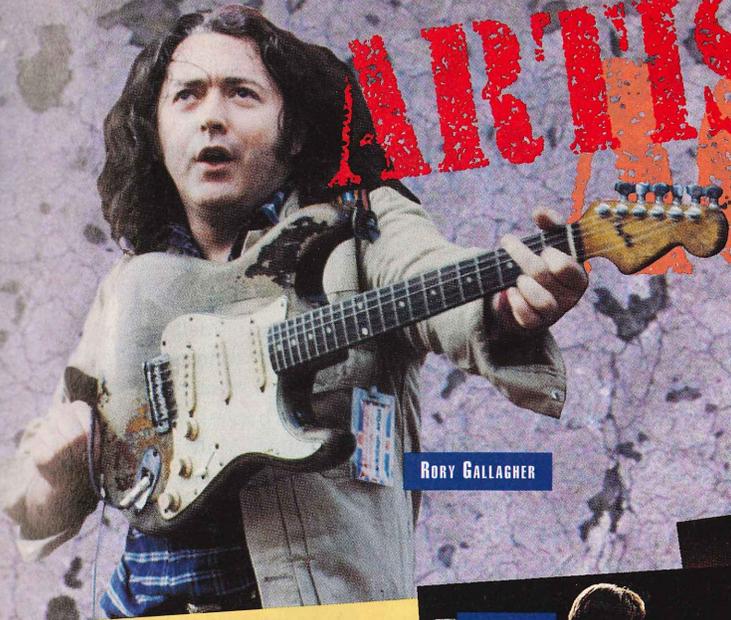
Read All About It!



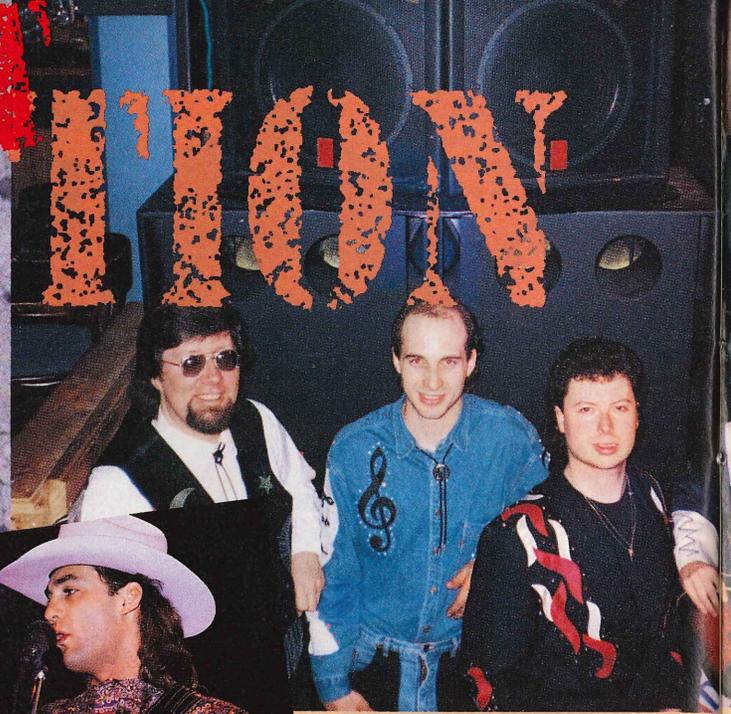
From the K&F amp of 1945 to the Custom Amp Shop line of today, you'll get the whole story in **FENDER AMPS: The First Fifty Years**. 256 pages of features and specs, rare catalog and classic advertisement reprints, hundreds of close-up shots, and more. Every amp collector's dream!



ARTIST IN ACTION



RORY GALLAGHER

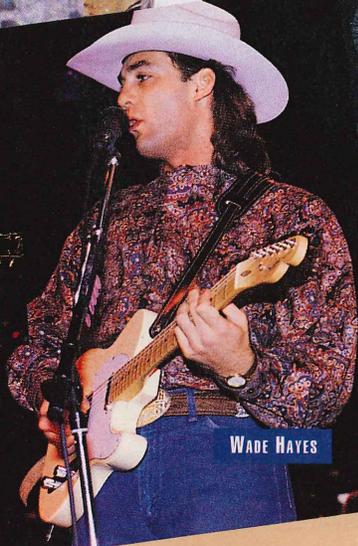


NAMM Show

Australian six-stringer **Tommy Emmanuel** wowed the crowd with a dynamic performance on his **Spring Hill** acoustic guitar at the **Waylon Jennings** tribute show held during the summer NAMM convention. Next up was **Martin Del Ray** and his fiery brand of country songs.



TOMMY EMMANUEL



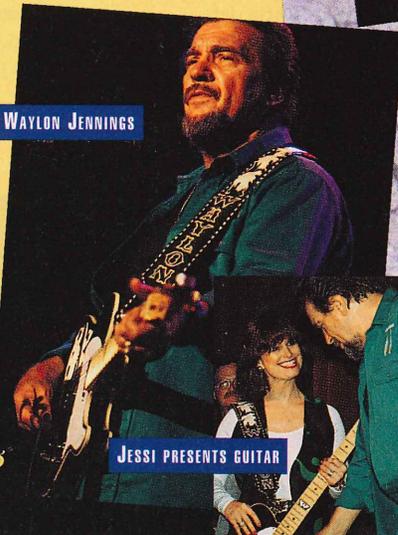
WADE HAYES

And Elsewhere

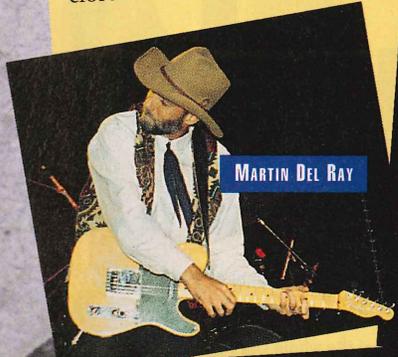
Canada's **Red Hot Burritos** have taken Fender pro audio gear on tour. The band's P.A. setup—two 215s subwoofers and two SPL 2915 enclosures per side—makes everything sound great, including guitarist **Todd Leuck's** modified JD Telecaster.

Waylon's wife **Jessi Colter** and their family presented Waylon with the first model of the **Waylon Jennings Tribute Series Telecaster**, then Waylon and band performed a set themselves.

Finally, studio legend **Brent Mason** and his band of all-stars, including bassist **Glen Worf**, closed with a rip-roaring set.



WAYLON JENNINGS



MARTIN DEL RAY



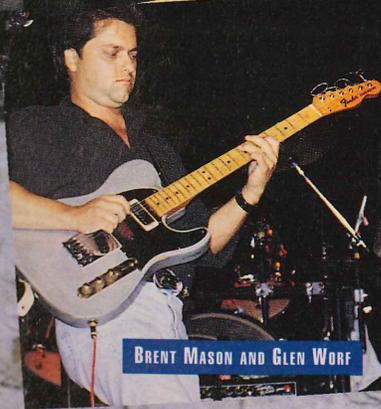
JESSI PRESENTS GUITAR

A great loss was suffered by the music world with the passing of blues guitar great **Rory Gallagher** (profiled in *Frontline* Volume #16, Summer '95). The Irish 6-string legend had been planning an eagerly awaited return to the road.

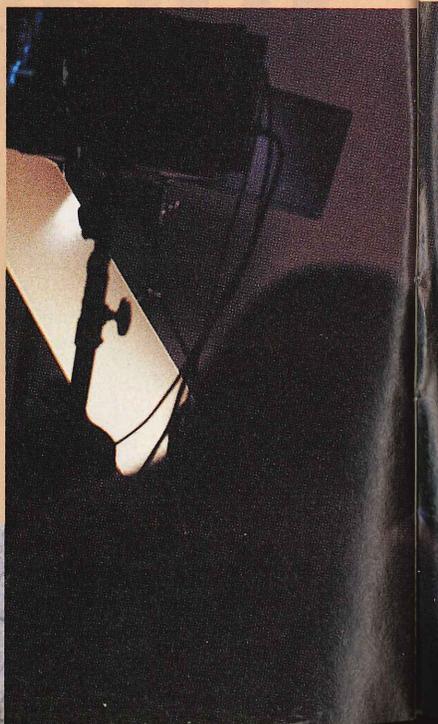
Country sensation **Wade Hayes** works the microphone and his **Vintage Telecaster** hard with every show, as well as on his debut release, *Old Enough To Know Better*.

Maestro **Yngwie Malmsteen** shares some of his fretboard secrets on his new series of teaching videos (slated for release in Japan). Sharing the spotlight is the pair of **Champion 110** amplifiers requested for the shoot by the Swedish shredder.

On their current tour **Little Feat** guitarists **Fred Tackett** and **Paul Barrere** are each accompanied by their own duo: a **Stratocaster** and a set of **Dynamaxx**



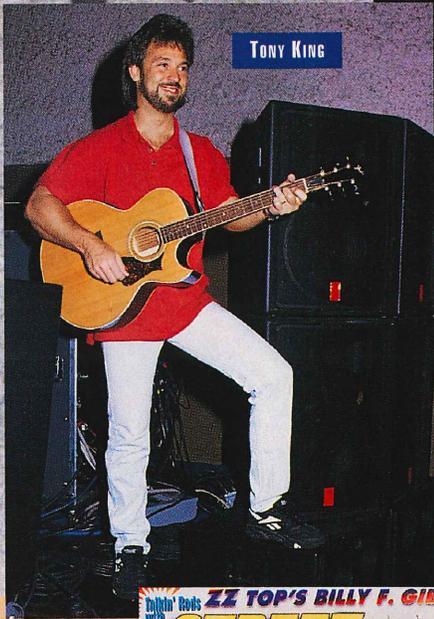
BRENT MASON AND GLEN WORF



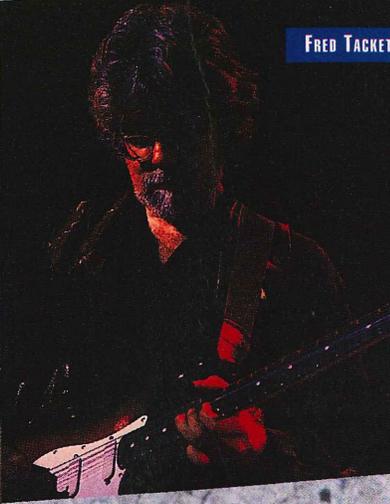
RED HOT BURRITOS



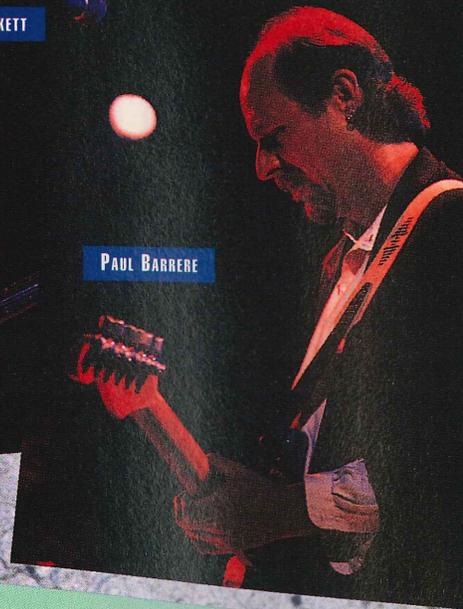
TONY KING



FRED TACKETT



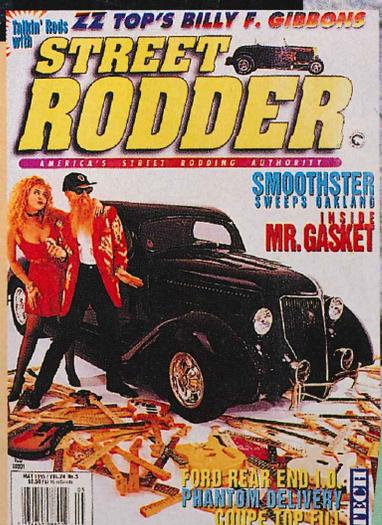
PAUL BARRERE



strings. Shown here at the House of Blues, the legendary band continues to influence pickers world-wide.

Brooks and Dunn guitarist/vocalist **Tony King** and the rest of the band rehearsed in Nashville Cartage and Sound's Studio A—which is outfitted with Fender pro audio gear. Look for the band on tour!

All the builders in Fender's Custom Shop really stuck their necks out for **Street Rodder** magazine, the cover of which featured **ZZ Top** axemeister **Billy Gibbons** atop a myriad of guitar components.



New Releases

Year's of touring with **Albert Collins** (both as drummer and guitarist), and **John Mayall** gave **Coco Montoya** a unique feel for the blues. Catch him with a host of guest stars (including his **Vintage Stratocaster**) on his new album, *Gotta' Mind To Travel*.

Check out the tasty California country sound of **Boy Howdy** guitarist **Cary Park** and his **Vintage Stratocaster** on *Born That Way*, the band's latest outing.

You'll get a broad range of styles on bluesman **Tom Principato's** new CD: *In The Clouds*. Tom's **Vintage Stratocaster** sings on everything from the contemporary jazzy *In Another Dream* to the Hendrix-inspired *(It Musta Been Some Kinda Voodoo Thing)*.

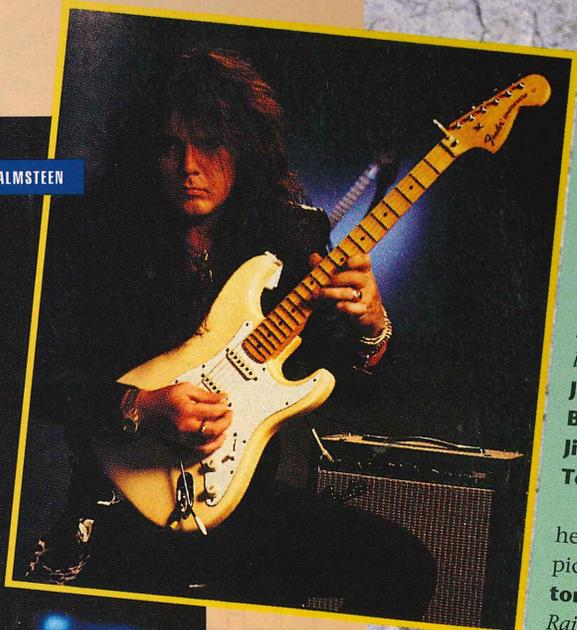
Fans of **Jimi Hendrix** will also appreciate Capitol records re-release of the live album **Band Of Gypsies** (available for the first time on CD). Jimi's legendary Stratocaster magic is well accompanied by **Buddy Miles** on drums and **Billy Cox** on bass.

Country music lovers should look for the **Red Hot Burritos** 1989 release, *Taken By Surprise*, featuring hits *To Be Or Not To Be*, *Feelin' Like A Fool*, *Lonely Without You*, and the title track.

Joining guitarist/vocalist/writer **Ian Moore** and his **Vintage Stratocaster** on the young blues talent's sophomore effort, *Modernday Folklore*, are **Sass Jordan**, **Darrell Johnson** (**Neville Brothers**) and **Flaco Jimenez** (**Texas Tornados**).

Hear some good blues and help the homeless when you pick up guitarist **Richard Norton's** release, *I Can Stand A Little Rain*. For more info, call (714) 753-6957, e-mail richard_norton@fullcoll.edu, or surf to http://www.fullcoll.edu/communit/rich_nor/~rich.htm.

YNGWIE MALMSTEEN



Get it all!

Join the Club!



The Fender Club is sponsored by Fender Musical Instruments Corporation.

The Club is designed to encourage guitar and bass excellence and act as a catalyst for all those Fender enthusiasts who have purchased or used Fender products and want to know more about upcoming Fender events.

Members receive the Fender Club Pin, T-Shirt, and a distinctive Membership Card that will entitle you to a 10% Discount on Fender strings and accessories when presented at participating dealers.

The Fender Frontline Magazine will be sent to each member's home to keep enthusiasts up to date. Between Frontline publication dates, members will also receive a Club Newsletter with more information of major interest.

The member's package will include an Accessory Package that contains a set of Fender Dynamax guitar strings, polish cloth, bottle of polish, guitar strap, string winder and an assortment of guitar picks.

To join this prestigious club and receive all the benefits, fill in the application and send along with a check, money order, or credit card information for \$35 (\$40 outside U.S.) to:

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Please allow 5 to 6 weeks for your application to be processed and arrival of your member's package.

The Club is open to all; it is not necessary to own a Fender instrument to join. We would be pleased to welcome you to the Fender Club.

This is your application, please type or print clearly. Send check or money order for \$35 (\$40 outside U.S.) payable to "Fender Club" to:

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Age
 9-17
 18-28
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Sex
 Male
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Music Preference
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 Blues R&B
 Acoustic
 Other

Musical Status
 Professional
 Part-time Professional
 Play for pleasure only
 Active music student

Do you own Fender equipment?
 Yes No
 If yes, what? _____

Do you plan to buy a music product in the next 12 months?
 Yes No

List your favorite magazines:
 Guitar/Practicing Musician
 Circus
 Guitar Player
 Guitar World
 Country Guitar
 Musician
 Acoustic Guitar
 Other _____

Are you "Online"?:
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 Comuserve
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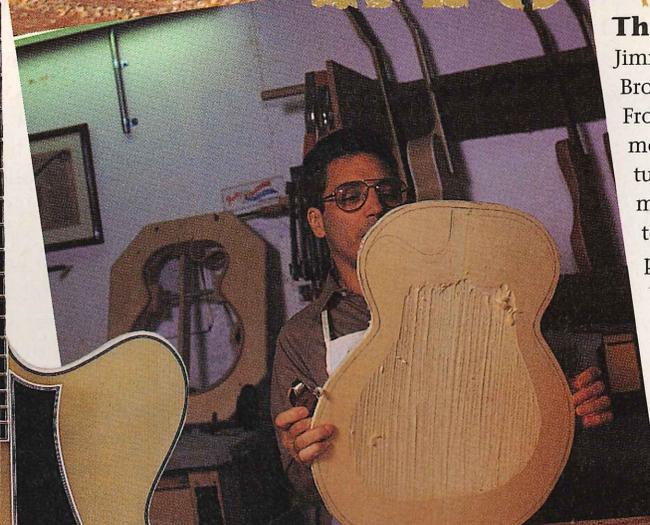
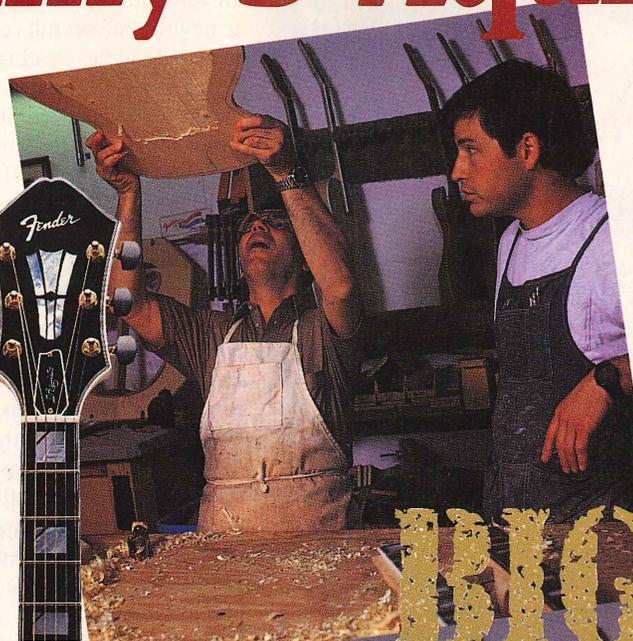
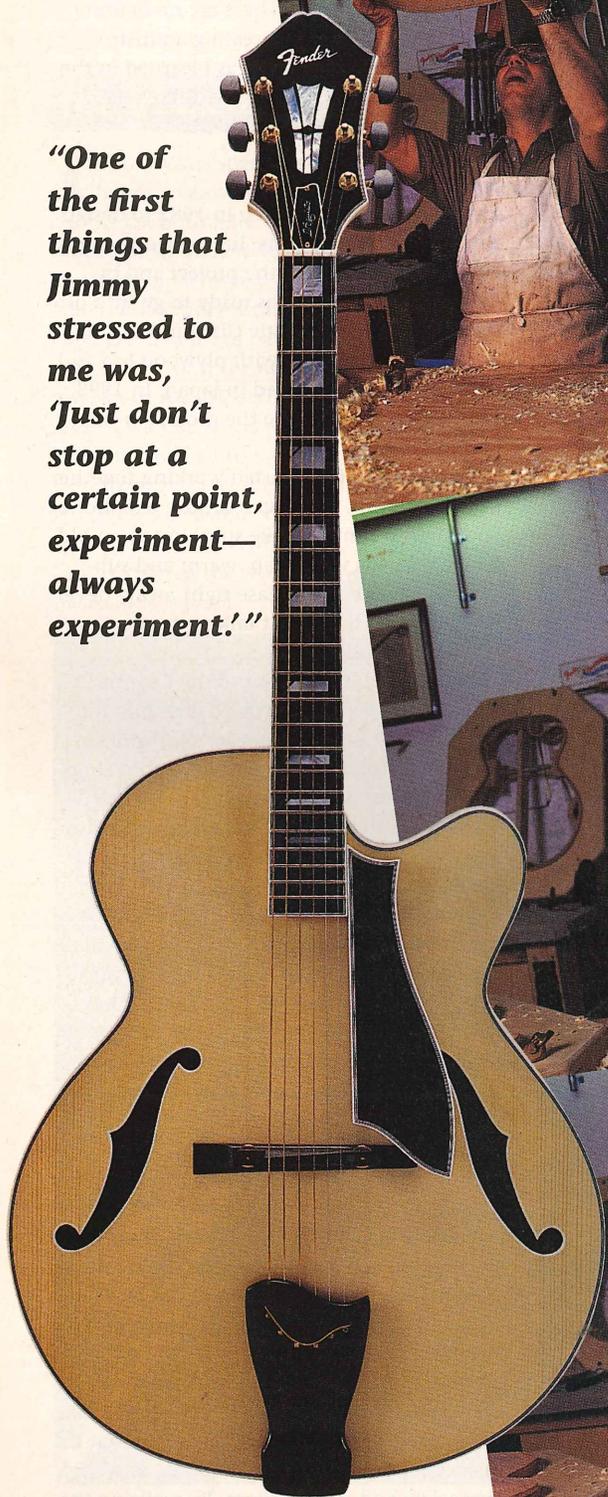


Jimmy D'Aquisto

Luthier Extraordinaire

By Stephen Stern

"One of the first things that Jimmy stressed to me was, 'Just don't stop at a certain point, experiment—always experiment.'"



In March of 1993, I was being interviewed by John Page, the general manager of the Custom Shop. He asked me, "what type of position are you looking for?" I told him I wanted to build custom Strats and Teles. John said, "I've got lots of guys that build Strats and Teles, but I need someone to start an incredibly challenging new project: the D'Aquisto line of arch top guitars. If you want the job, it's yours." I took it. Needless to say that day changed my life, for I had the privilege of meeting and working with perhaps the greatest guitar builder this world has ever known—James L. D'Aquisto.

The Young Apprentice

Jimmy D'Aquisto was born November 9, 1935 in Brooklyn, New York to James and Mary D'Aquisto. From an early age, whether drawing, carving or model building, Jimmy had shown an artistic aptitude. The D'Aquisto home was filled with classical music, but as Jimmy grew older his tastes shifted towards jazz. He studied with Anthony Antone, a prominent New York guitarist, and formed groups with friends from the neighborhood—one of whom introduced him to legendary guitar-maker John D'Angelico. D'Angelico hired him on as an apprentice at the age of seventeen.

D'Aquisto started out like any apprentice: running errands, sweeping up the shop and so on. Soon, however, he began improving pickguard and headstock templates. "When John made a pickguard (and you can see this on older ones), he never made it uniform. I made new templates and changed that: so all the steps angled the same way. The same thing with the headpiece. The Excel headpiece was my template. The notch and design were John's idea; the uniformity of the shape of the headpiece was mine." It was around this time in the mid 1950s that Jimmy met and married his wife Phyllis Fezza. They were blessed with six children: Paula, Lisa, Pamela, Jamie Lynn, Michelle and James II.

Jimmy was a demanding apprentice in that he was on John to teach him more and more. So, by the early 60s Jimmy was performing a lot of the critical aspects of the guitar, i.e. carving the tops and backs, shaping necks and bending sides.

It was also at this time that John's health started to fail. "I went down to the shop one day and it was still

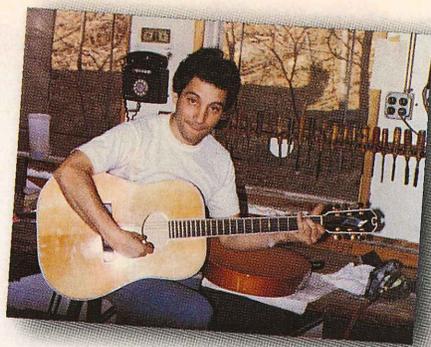
closed," Jimmy recounts. "He had already had three heart attacks and I was worried. I walked to his brother-in-law's, where his brother, Alfred, told me John was dead. He had died in his sleep. I couldn't believe it." Jimmy was devastated: at 59, John had been like a second father to him. "I was completely lost—emotionally crushed," Jimmy said.

On His Own

This was a very low point in his life: not only had he lost his best friend and his mentor, but through a poor business decision he also lost the right to the D'Angelico name. After weeks of mourning and with encouragement from John's brother, Alfred, Jimmy started doing repair work at the shop on Kenmare Street. It wasn't until a year later that he found the confidence to build a guitar.

"There had been a set of pre-bent sides sitting in the shop for a year. I took the sides and completed the process. The instrument that I made was an exact D'Angelico guitar, the only difference was that the headpiece read 'D'Aquisto.'"

In 1965, Jimmy moved his shop to Huntington. As the demand for his guitars grew,



do did his confidence as a builder. He began to make cosmetic changes: redesigning headstocks and "F" holes. By experimenting with the bridge, tailpiece, carving, neck angle, etc., he also began to improve the performance of the instruments. One of the first things Jimmy stressed to me was, "just don't stop at a certain point, experiment—always experiment." This is very evident from his work: he replaced the metal tailpiece with an ebony one, then took it a step further by making it adjustable up and down and forward. The change in string tension and downward pressure on the bridge modified

the tonal characteristic of the instrument.

Another innovation of Jimmy's was the way he enlarged the bridge base and created an adjustable bridge free of metal parts: a system which allows full contact between bridge base and saddle, creating more sound transfer to the top of the instrument. "I'm not an expert on detailed scientific structures of wood—I never even considered that. Art is not confined to rules. There are no definite rules to my method of creating an instrument. I build upon the ideas I learned in the beginning with John and the discoveries I make with my own instruments."

The Fender Years

Fender approached Jimmy in 1982 to design a line of arch top guitars. Jimmy worked very closely on all facets of the project and by 1983, the guitar line was ready to go into production. The 17" acoustic Ultra and the 16" acoustic/electric Elite (with plywood top and back) were first produced in Japan. In 1993, Fender decided to move the project to the Custom Shop.

Jimmy and I first started working together in July of 1993. We began on the telephone. Speaking to him was like speaking to an old friend. He was very open, warm and supportive. He put me at ease right away, never talking down to me but talking to me "builder to builder."

Jimmy would come out to the Custom Shop where we would work out details and the finer points of making arch top guitars. Aside from the knowledge the Custom Shop received from Jimmy, the great thing was that we got to know Jimmy as a person with a marvelous sense of humor and an incredible way with words.

Though he lived apart from his family during the week, he spent his time with them on the weekends. They were in constant communication: I have never witnessed a closer family than the D'Aquistos. Jimmy passed on at the age of 59, on April 17, 1995, in the middle of the night due to complications from epilepsy: a disease from which he had suffered since his early twenties.

Jimmy was a simple and honest man who put his life into his work. "I always tried to put all I believed in into my work. It can only work if one strives to better one's self. I never tried to be better than John. He was D'Angelico making D'Angelico guitars. I am D'Aquisto and I'm making my guitar. It is not on the same level as a competitive sport or something. The only competition that should take place is with yourself. I want to share that I make good instruments for players who appreciate and respect them. By realizing the instrument they realize me. This is a way I can hopefully make the world a better place."

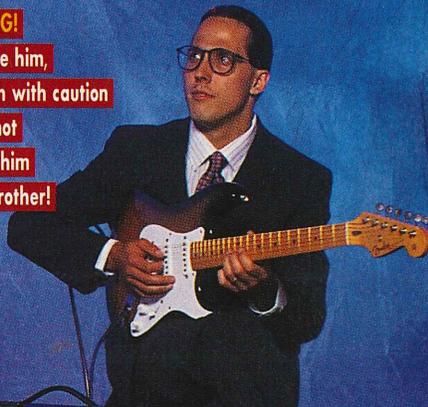
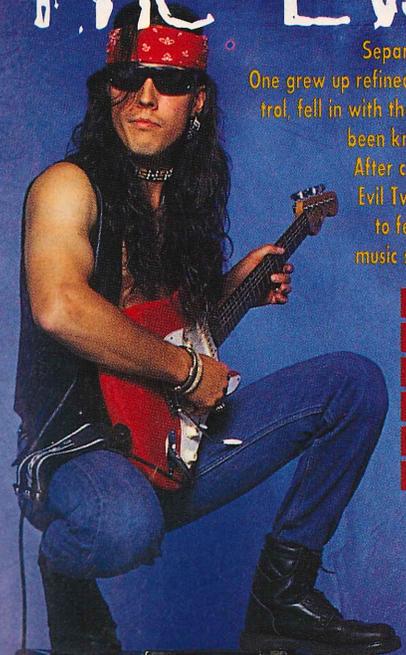
Jimmy, you definitely made our world a better place.



The Evil Twin

Separated at birth, the two Twins took divergent paths through life. One grew up refined and cultured. The other, due to circumstances beyond his control, fell in with the wrong crowd. The Evil Twin, as he has come to be called, has been known to exhibit all sorts of anti-social and aggressive behavior. After close examination and many failed attempts to rehabilitate the Evil Twin we felt there was only one thing we could do: kick him out to fend for himself. When last seen he had taken to hanging out in music shops, where he is continuing to spread his disruptive influence.

WARNING!
If you see him,
approach with caution
and do not
mistake him
for his brother!



Twin Amp

65 Twin Reverb

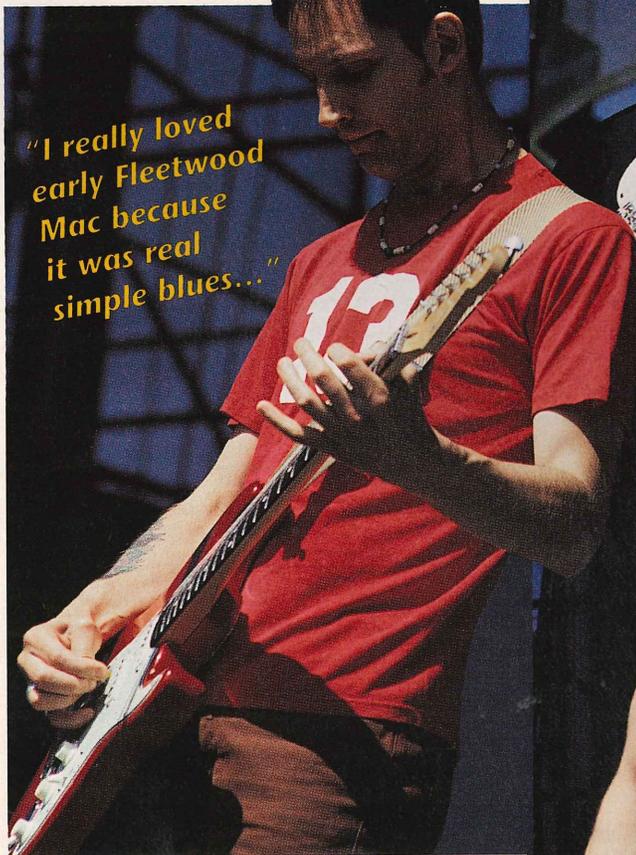


SPONGE ...On Sponge!

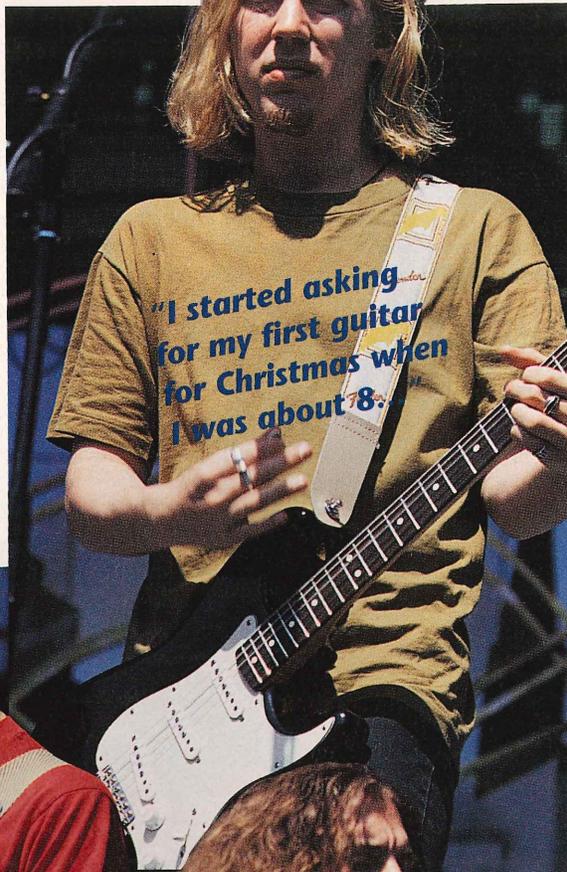
JOE MAZZOLA

Twenty years spent wrapping his hands around the same old bar chords got boring for **Sponge** guitarist **Joe Mazzola**. So on *Rotting Pinata*, as well as on the group's newer, yet-to-be-recorded material, Mazzola turns to the unusual. "I had been in a lot of bands before this one and always went through the tried-and-true, stock **AC/DC**-style bar chords," he says. "I wanted to get something for this band that was a little more unique."

In their quest to achieve a fresher sound, Mazzola and fellow **Sponge** stringsmith Mike Cross explored the world
(continued on page 46)



"I really loved early Fleetwood Mac because it was real simple blues..."



"I started asking for my first guitar for Christmas when I was about 8."

MIKE CROSS

Sponge guitarist **Mike Cross** knew what he wanted at an early age. Unfortunately, he was forced to wait a few years until he could afford to buy his first guitar himself. "I started asking for my first guitar for Christmas when I was about 8," he says. "I didn't get it until I saved up enough money to buy a guitar out of a J.C. Penney catalog when I was almost 14."

Once he had that treasured six-string in hand, however, Mike never looked back. By the time he was 15 he joined his first band and began teaching lessons in his parent's suburban Detroit basement.

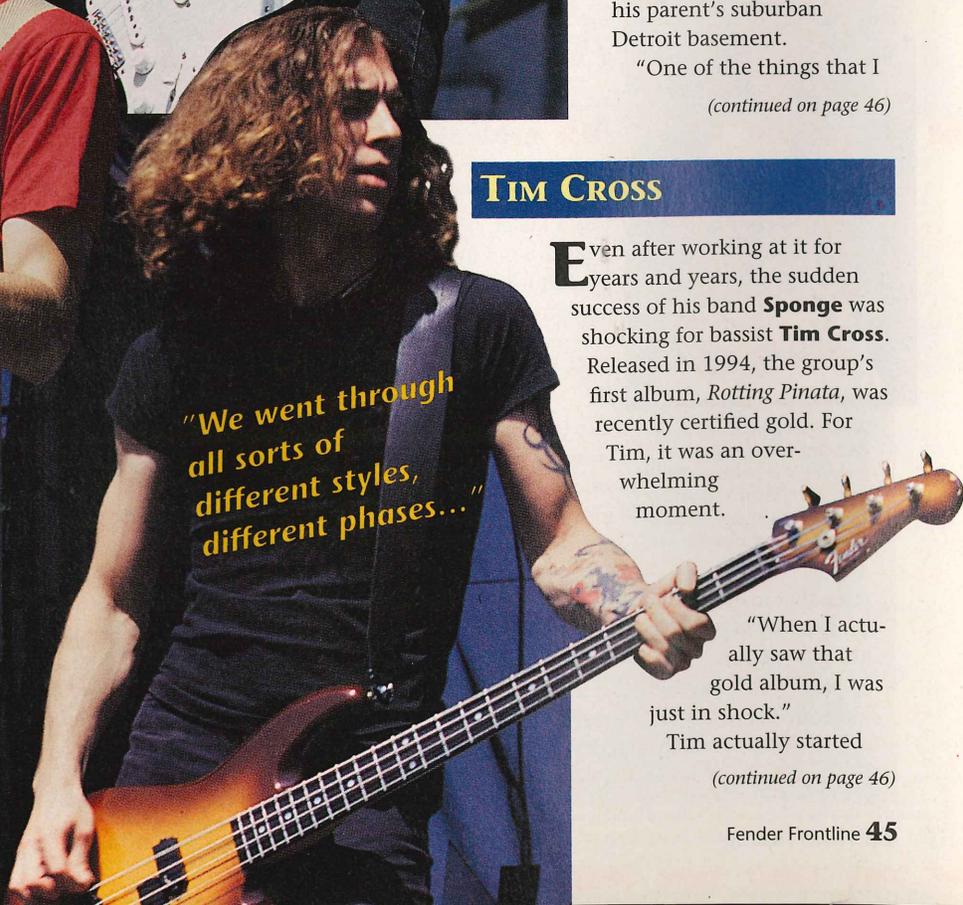
"One of the things that I
(continued on page 46)

TIM CROSS

Even after working at it for years and years, the sudden success of his band **Sponge** was shocking for bassist **Tim Cross**. Released in 1994, the group's first album, *Rotting Pinata*, was recently certified gold. For Tim, it was an overwhelming moment.

"When I actually saw that gold album, I was just in shock."

Tim actually started
(continued on page 46)



"We went through all sorts of different styles, different phases..."

TIM CROSS

JOE MAZZOLA

of chord inversions; now it's a musical habit. "It's rare that we'll play a song that just has totally stock chords in it," Joe admits.

Mazzola got his start at 13. Self-taught, the 33-year-old guitarist says **Jeff Beck's** *Truth* and *Beck-Ola* albums were among his early favorites. The most influential, however, were those of the lesser-known **Peter Green** and his late-'60s blues-based rock band, **Fleetwood Mac**.

"I really loved early Fleetwood Mac because it was real simple blues," he says. "It was something I could grasp pretty easily. *Then Play On* is still one of my favorite albums."

A native of Detroit, Joe spent his formative years playing the local clubs, even hooking up in 1986 with Sponge singer Vinnie, who played drums at the time. He gave the Los Angeles music scene a try—for five years—but musical success awaited his return to Detroit, in 1992.

Upon his homecoming, Joe joined the band **Loudhouse**, with Vinnie on drums, and brothers Mike and Tim Cross on guitar and bass, respectively. A name change, a new position for their former drummer-turned-singer, and a new member behind the kit was all it took.

MIKE CROSS

learned really quick is that you only had to be one lesson ahead of the guy you were teaching. I used to have younger kids come over when I was 15. At the time I was teaching Mel Bay stuff, because I had already got to the point where I was learning songs off records. I was an amazing guitar player to those kids."

Mike's musical inspirations followed a well-traveled rock 'n' roll path: "I cut my teeth on **Aerosmith's** *Toys In The Attic*," he says. "I learned every lick, every solo, every rhythm pattern." He learned well enough to land his first record contract, with a band called **Loudhouse**, at the age of 24, allowing him to put teaching on the back-burner. The experience was short-lived though, and Mike soon returned to teaching 60 students a week.

Eventually Mike and his bandmates—including his brother Tim on bass—transformed Loudhouse into Sponge, and got another shot at success. This time it worked. With the songs *Plowed* and *Molly*, from Sponge's CD *Rotting Pinata*, playing all over radio and MTV, the band has struck gold. Needless to say, Mike Cross probably won't be giving guitar lessons again anytime soon.

on drums, but brother Mike advised him otherwise, reasoning that bass players were harder to come by than drummers, and not stuck all the way in the back. "Come up front with me," he told his younger brother.

Soon he was accompanying Mike in a high school cover band. The Cross' basement in Sinclair Shores, MI, boomed with the sounds of **Aerosmith**, **Ozzy Osbourne**, and **Alice Cooper**. By the time he was 17, Tim and his brother had taken the next step: playing originals and club gigs. "We went through all sorts of different styles," he says, "different phases. It seems like Mike's been coming up with original licks forever, and I was just following along."

Following along led to a record deal with the band **Loudhouse**. Tim chalks it up as a real learning experience. "Going in the studio, actually doing a couple of dates out of town and just dealing with the record company in general we learned lots," he says. "How to deal with people and how things work in the record business."

At 28, Tim is a few years older and wiser. This time it's been more than a learning experience; it's been a complete education.

"It's great to be out doing what you love for a living," he says. "You get to play every night, and I've seen more of the world in the last year than I ever have my whole life."

PLAYBACK



Artists Relations Director Del Breckenfeld's experience includes over a decade on the road with his own bands, as well as years of daily contact with numerous players.

A Matter Of Taste! by Del Breckenfeld

We of the Artist Relations persuasion are often asked how a major artist chooses special features—neck shape, custom pick-ups, exotic woods, etc.—that will go into his or her guitar to help create their ultimate instrument. Like the old adage, "one man's meat is another man's poison," it might simply come down to personal taste. Do I mean it's like the one person who always orders anchovies on everything thereby making someone else at the table suddenly lose their will to eat? Not exactly, but design some-

times is part taste, and part necessity.

To illustrate this, I'll focus on one particular feature that ultimately has the most direct effect on improving how the guitar sounds: the pickup, or more specifically, the Fender-Lace sensor pickup. Actually, the Fender-Lace Sensor is not a conventional pickup, but as the owner's manual states: *an acoustic emission sensor (AES)—a device that responds to physical stimulus and delivers an electrical output signal that is a true replica of the physical occurrence which may be a sound, or in the case of the Fender-Lace sensor, the movement of a guitar string.*

Let's translate that into practical applications. Bonnie Raitt loved the sound of her vintage pickups (taste), but found them too noisy for certain live performance situations. At the suggestion of Fender's Artist Master Builder, Larry Brooks, she added the Gold Lace sensors (necessity) and was pleased to discover they were closest to the originals, but much more quiet.

Buddy Guy complained that though his 25 dB pre-amp, conventional pickups delivered too much noise-to-signal ratio, particularly during recording sessions (necessity). He also switched to Fender-Lace sensors and presto, no noise problem! And all this without altering his distinctive sound (taste). You get the picture.

Many more artists are also finding the Fender Lace sensors the perfect vehicle to improve their guitar's output range while lowering undesirable noise, both without sacrificing tone. I think it was best said by Bruce Springsteen who proclaimed, "I don't know why, I just love these pickups" (all taste). I'm with you "Boss," and oh, by the way, pass the anchovies.

NOTE: The following U.S. Signature Series instruments come equipped with Gold Fender-Lace Sensors: the Eric Clapton Stratocaster and the Jeff Beck Stratocaster. The James Burton Telecaster comes equipped with one Blue, one Silver and one Red Fender-Lace sensor.

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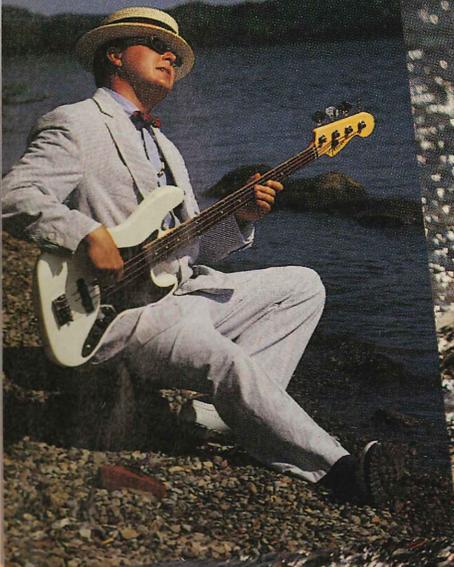
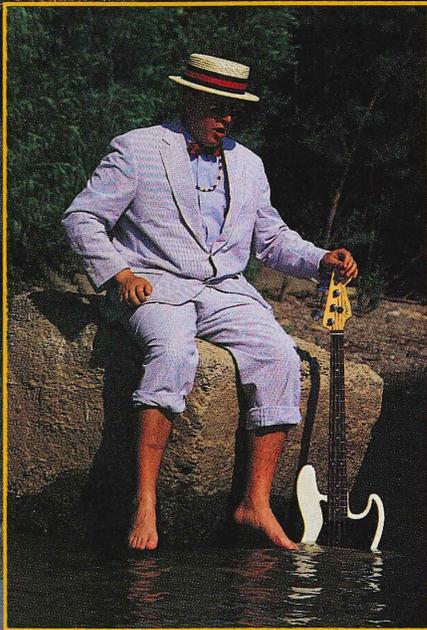
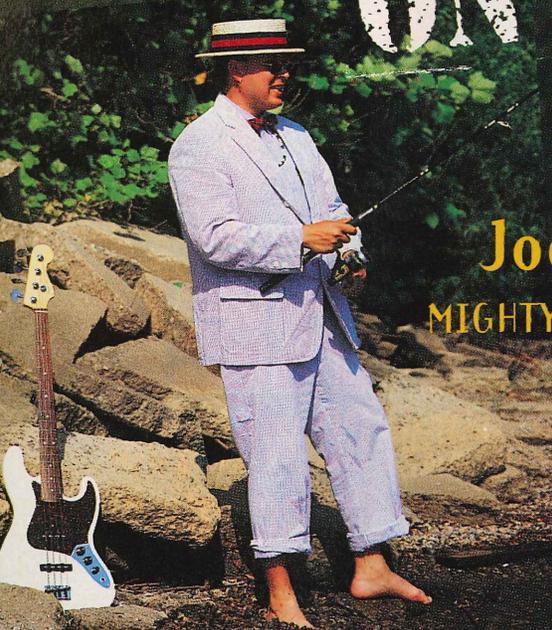
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FRONTLINE ON TRACK

Joe Gittleson
MIGHTY MIGHTY BOSSTONES



Before **You can** date a famous model, drive a Lamborghini, have the top album in the country, and kick off a world tour, you have to **learn to play a Strat.**

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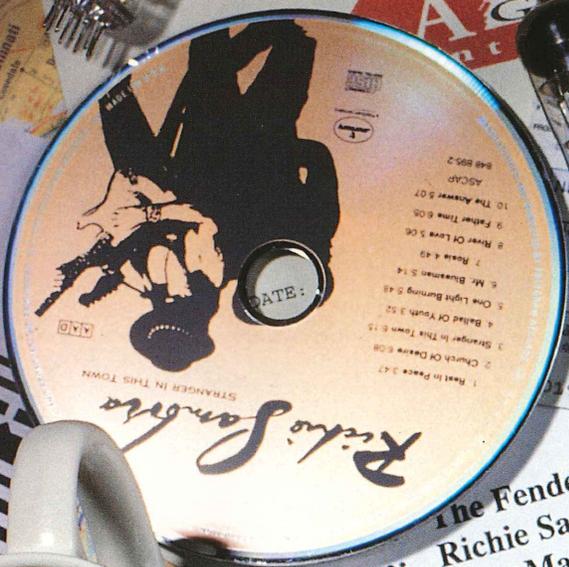
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The Fender Amp Custom Shop
From: Richie Sambora
Re: Tone Master Amplifiers

Just wanted to thank you for all your help and tell you how cool the Tone Master amp sounds! After playing the same amp for 15 years, I have decided to change over to the Tone Master. It's already all over the album; now I'm looking forward to working with it in a live situation.

We're getting ready to go on a stadium tour that starts up in Bombay, India on April 26th and takes us through 42 countries. Onstage, I'll be using 6 full stacks, consisting of a total of 12 heads and 12 s. 60,000 to 80,000 people will get to hear every show!

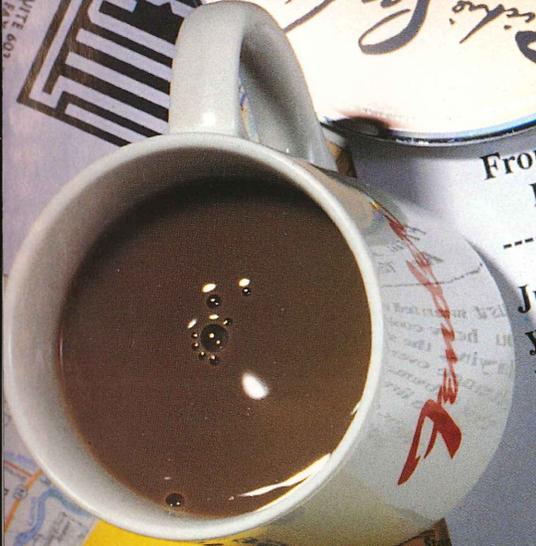
If you'd like a picture of the stage setup that our tech snapped in Japan—it really shows off the finish.

Sincerely,

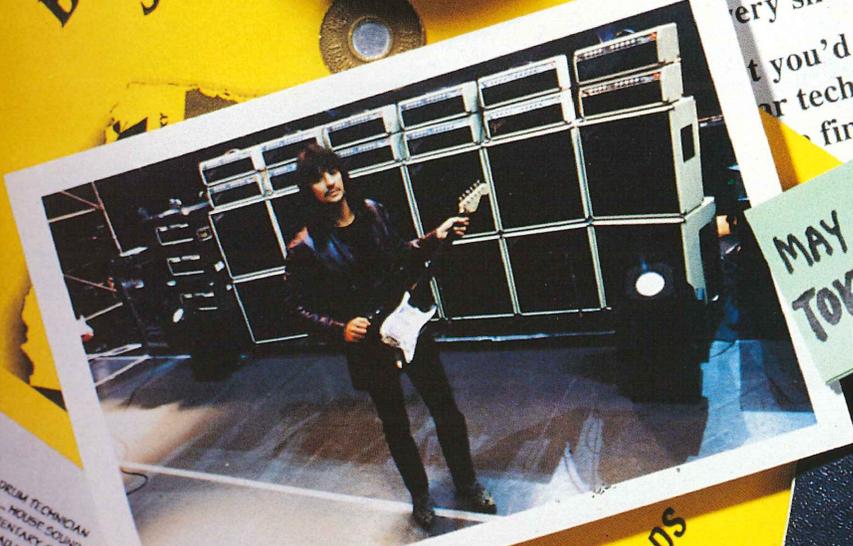
Richie Sambora

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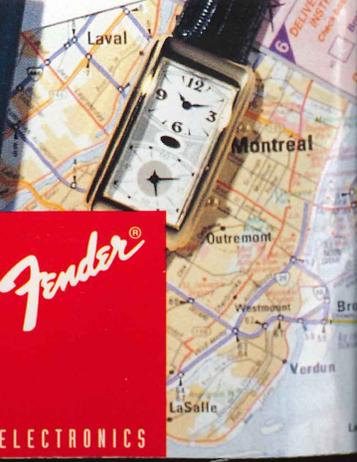
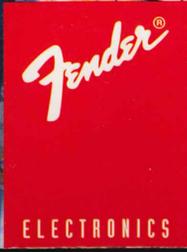
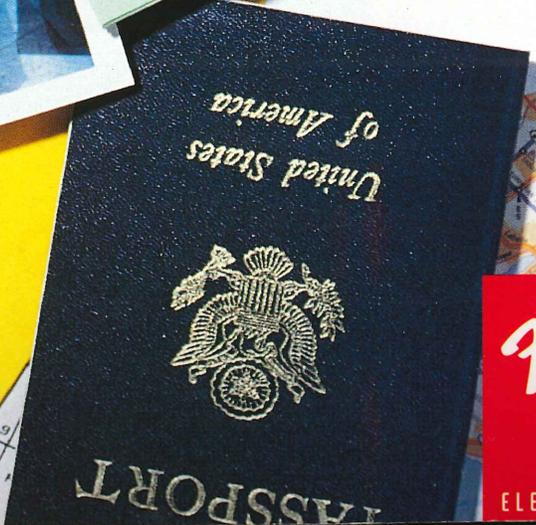
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Richie Sambora On Tour With Tone Master Amps

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