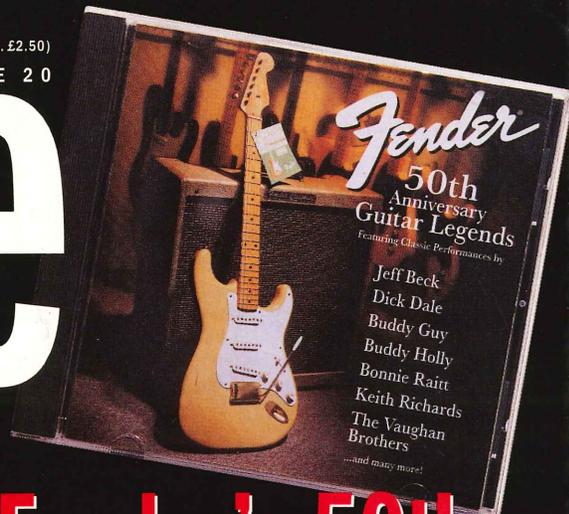


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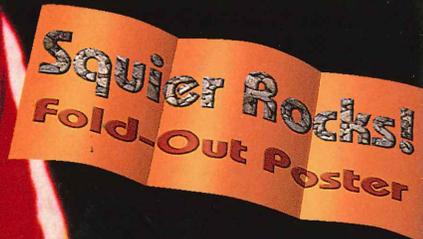
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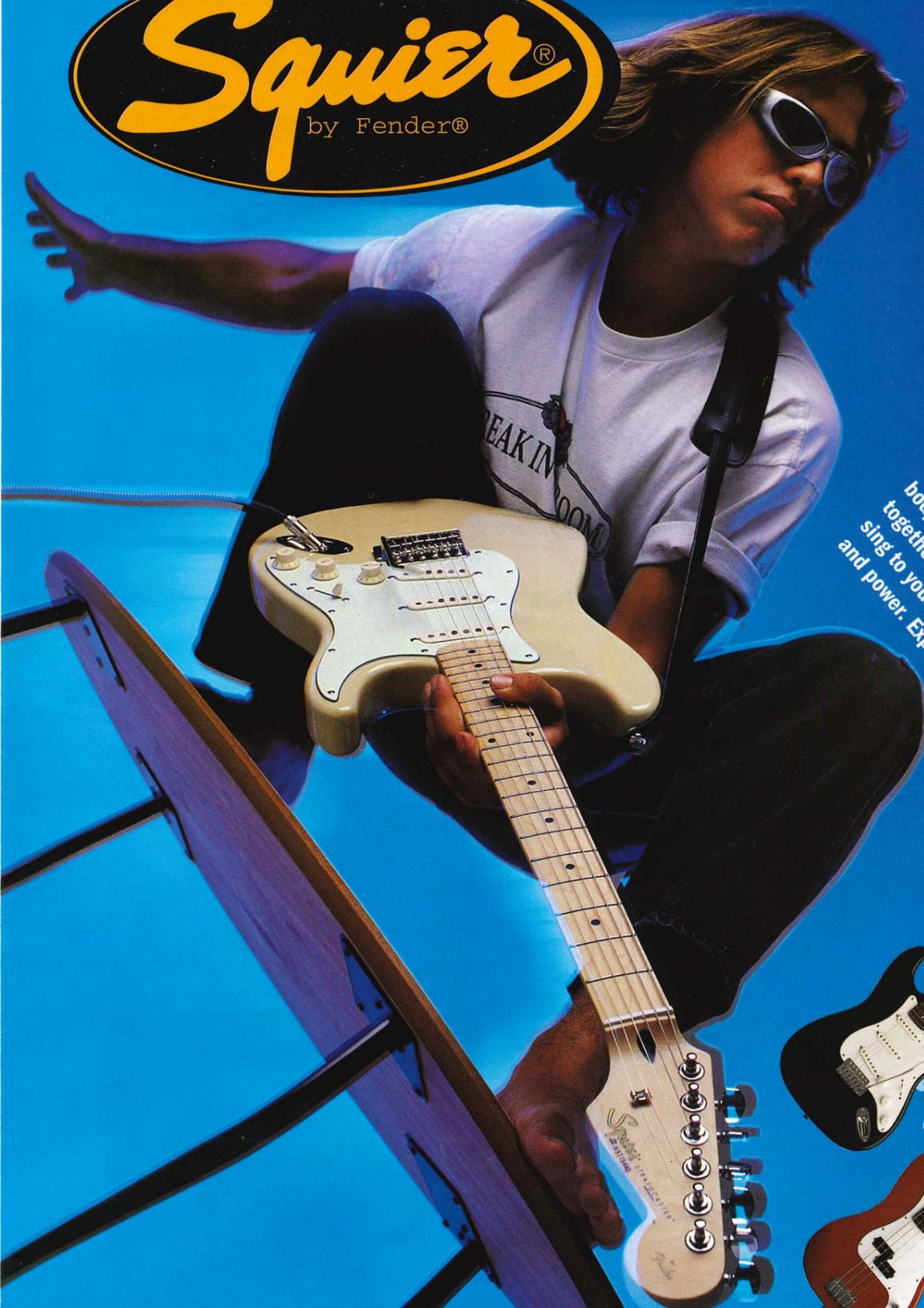
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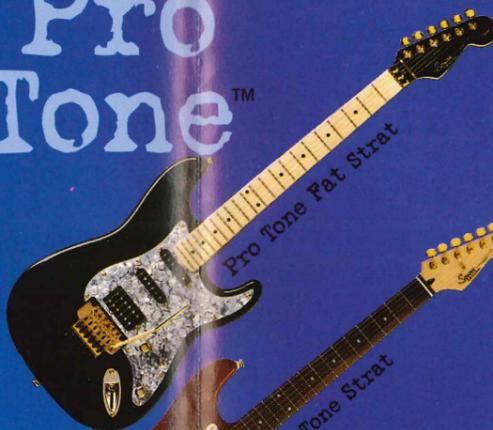


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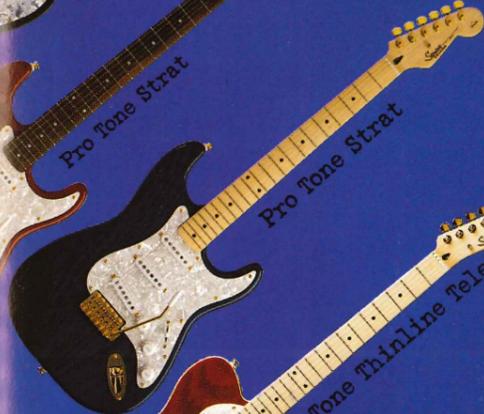
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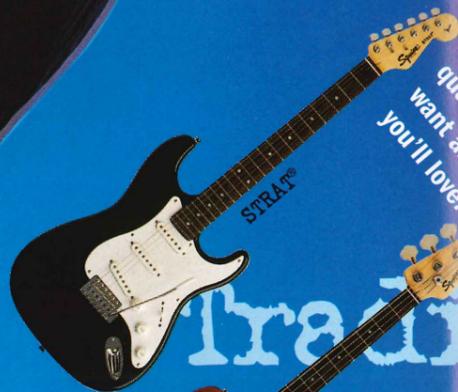
Pro Tone Strat



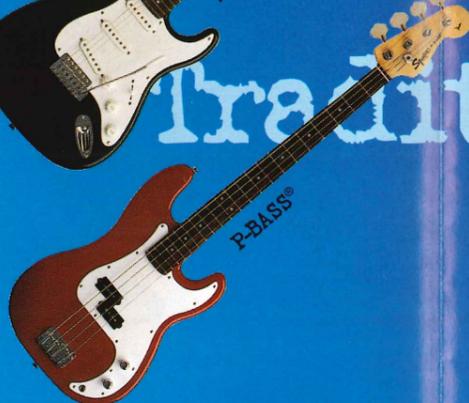
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Pro Tone Pat Tele



STRAT



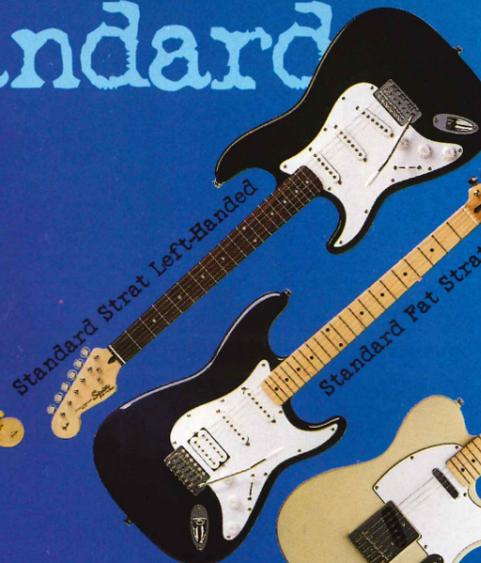
P-BASS

# Traditional

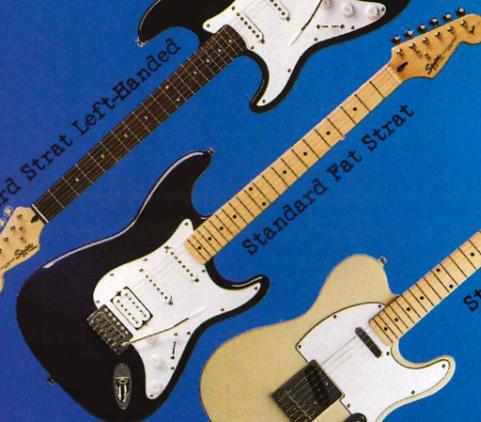
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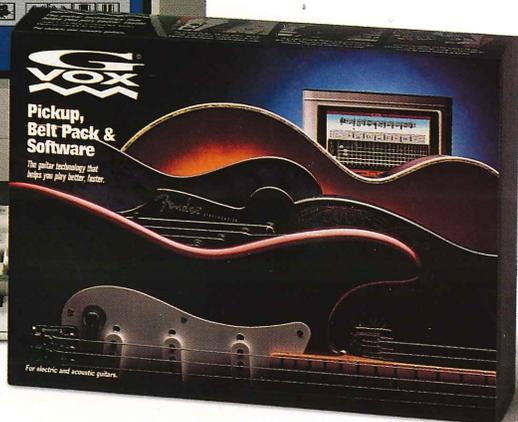
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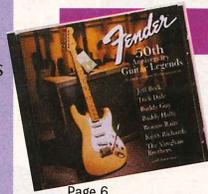
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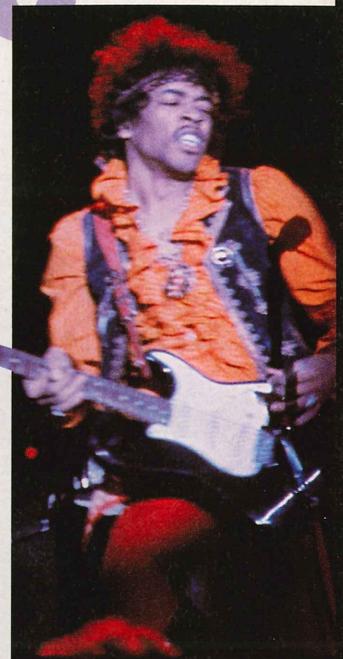
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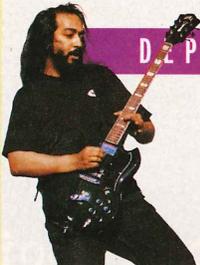


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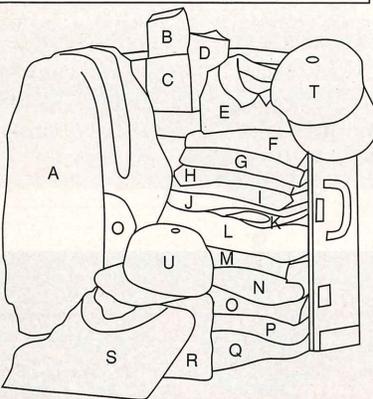
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# Ch-ch-ch-ch-changes

**T**wenty-seven years ago, a young guitar player unwittingly launched a world-wide transformation of popular music when he shared the stage with his Fender Stratocaster guitar at the Monterey Pop Festival. It certainly was not the first time Jimi Hendrix had appeared in concert, yet it marked his introduction to the public in a way that no other individual show had.

This year, at long last, Fender is proud to introduce the Jimi Hendrix Tribute Stratocaster (see article on page 10). In celebration of that momentous evening, we've recreated the guitar Jimi used—right down to the personalized paint job.

Why has it taken so long to produce what appears to be Fender's most sought after signature model guitar to date? That is a question that can only be answered by a search through the tangled legal system's interpretation of heirs and estates, music publishing rights and royalties. Suffice it to say that, thanks to the cooperation and help of the Hendrix family, Fender can finally pay tribute to the artistry of the man who defined modern rock guitar.

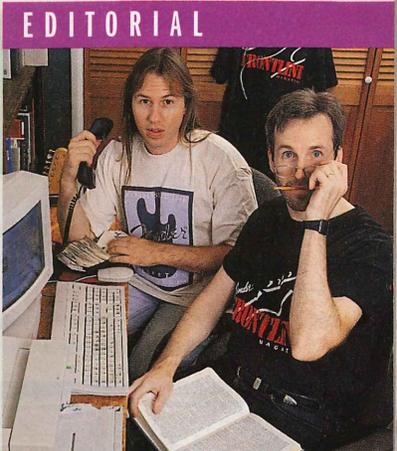
Another new development (albeit not as earth-shattering) is the addition of assistant editor Adam St. James to the Frontline staff. Adam's stories have appeared often over the last several years in Entertainment Weekly, Circus, American Way, and the Los Angeles Daily News to name a few publications, as well as in Frontline. We're glad to have him aboard.

You'll probably notice the change in the section formerly known as the Product Index: upgraded from 16 pages to 24, and from black and white to color, it's been retitled "Gear." Thanks for all the calls and letters that encouraged this expansion! Please keep 'em coming. (See also the updated Gear section on FenderWorld at <http://www.fender.com>)

Noteworthy as well is the metamorphosis of the Squier line. Fold open the inside front cover for a taste of the new products; check out the Gear section for a more detailed explanation of each individual model. We think you'll look at Squier with a whole different perspective.

Finally, we'd like to acknowledge the passing of Ventures stickman Mel Taylor, a drummer who had an enormous effect on guitarists everywhere. Thanks Mel, you definitely were one of a kind!

*Michael Caroff*  
 Michael Caroff, Editor



Assistant Editor Adam St. James (left) and Editor Michael Caroff

**Want some stunning new togs? Look no further than the Fender clothing line (left). Bomber jackets, cool colors, high-quality materials. Totally retro!**

# 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!

## JIMI HENDRIX WAIT IS OVER

Of all the artists to have a signature model guitar, Jimi Hendrix should have been at the top of the list. Please make a Jimi Hendrix model.

**Phillip G. Stricklin, Mayfield, KY**

*Phillip, your wish has been granted. Check out our cover story!*

## CUSTOM SHOP CHALLENGE

I read a quote in Frontline saying, "Anything you can imagine, the Fender Custom Shop can build." Would that include a Fender Starcaster built to original specs?

**Stuart L. Hill, Vallejo, CA**

*No problem. Just visit your local authorized Fender dealer and place your order.*

## HOT STUFF FROM THE COLD NORTH

Papa T. Mansikka-Aho and son Junior T. Mansikka-Aho, of the Finnish surf group Perfidia, say, "Grown men don't play with toys. That's why there is only one alternative: Fender."

**Tapio Mansikka-Aho  
Kokkola, Finland**

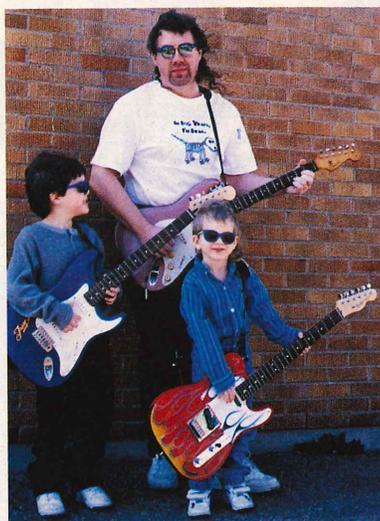
*Proof that surfin' isn't just in the U.S.A.*

## WHAT DID THEY PLAY?

What model basses did Motown session ace James Jamerson and James Brown's bassist play?

**Gerald Williams, Rocky Mount, NC**

*Jamerson played a Sunburst '62 P Bass. Brown has had many bass players over the years. Can any readers help with this one?*



**ALL IN THE FAMILY**  
That's me with my '61 Strat; 5-year-old Trey with his new Squier Strat; 3-year-old Ebby with "his" American Standard Tele (I borrowed it for my new 706 Records release, *Telegraph Road*).

**Sonny Moorman  
(Sonny Moorman  
& The Dogs)**

*Indian Springs, OH  
Aw, move over Rover,  
and let Trey and Ebby  
take over!*

## THE REEL TRUTH

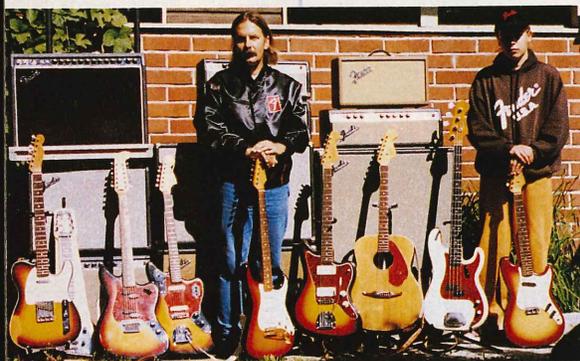
Your Spring '96 article titled "Movie Guitars—The Reel Story" said actor Gary Busey portrayed a '59 Buddy Holly on a mid-'80s Strat. Actually, the movie came out in 1978.

**James Geftakys, Monterey Park, CA**

*You're right, we goofed. But at least Del got it right for the new Tom Hanks flick, "That Thing You Do."*

## BECK IN THE H.T.T.P.!

Legendary guitar hero Jeff Beck now jams in cyberspace at <http://www.wsvn.com/~staff/beck>. Address written inquiries, with an S.A.S.E., to: Dick Wyzanski, 3221 Noah St., Deltona, FL 32738



**Move.**

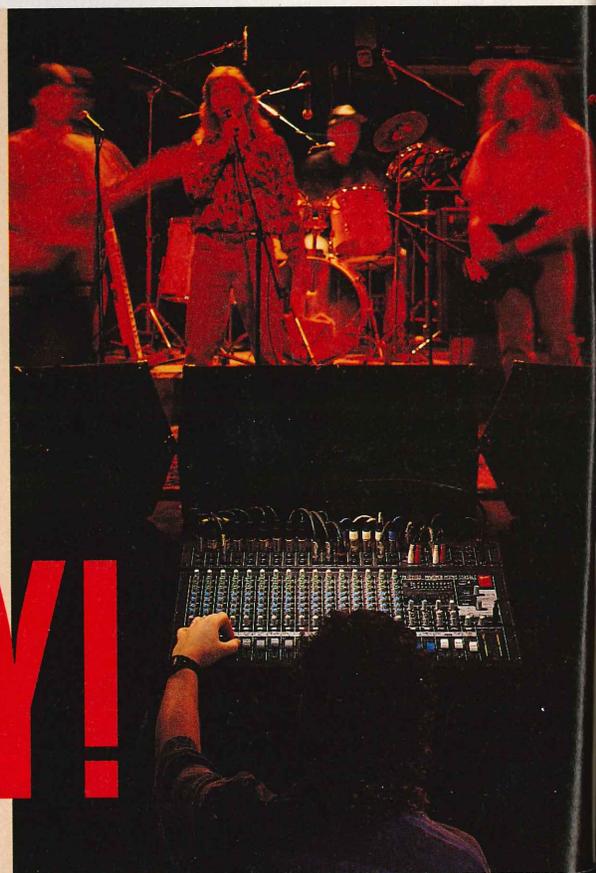
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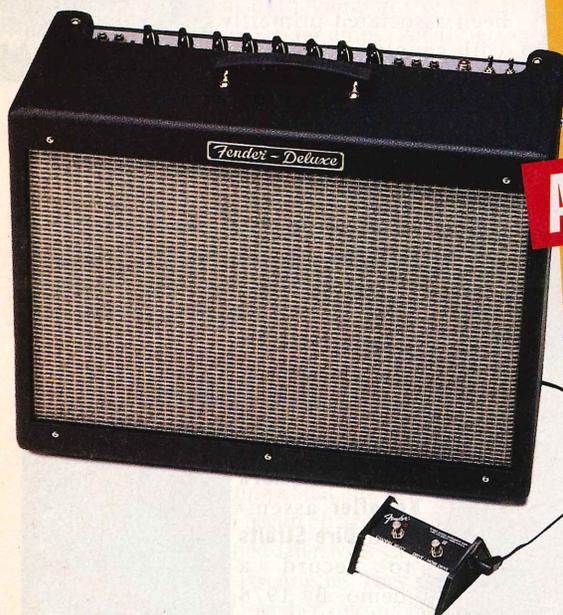
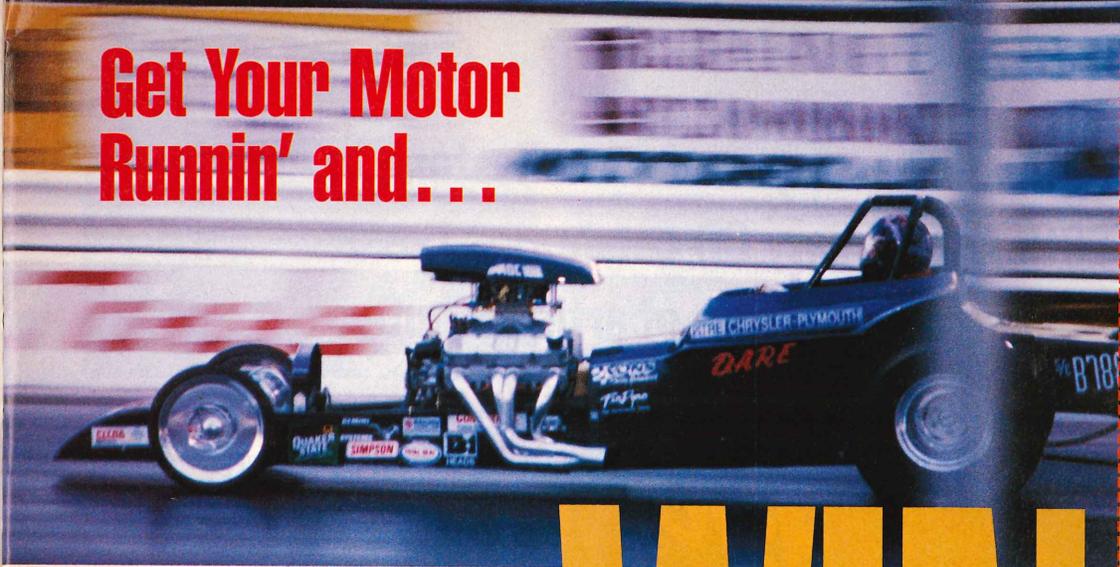
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**Fender**

**PLAY!**



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Just fill out and send in this entry blank (or a photo copy). You could win a Fender Hot Rod Deluxe Amp! Enter right now!



### A DAY AT THE RACES

Above: "Hot Rod" driver Todd Shepard prepares the "Fender-mobile!"

Right: There to cheer him on was the Arizona chapter of D.A.R.E., to whom Fender donated a Strat for use in the group's anti-drug education efforts.

Top: Todd blazes down the racetrack!



### HERE'S HOW YOU CAN WIN!

Answer the 10 questions in this survey (the answers can all be found in this issue). Mail us this questionnaire, or a copy, by March 1, 1997. 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 photocopy of this form!

1. What is the address of Fender's website?  
\_\_\_\_\_
2. Which new signature model was sparked by the 1967 Monterey Pop Festival?  
\_\_\_\_\_
3. Name the new guitar associated with Texas bluesmeister Jimmie Vaughan:  
\_\_\_\_\_
4. Which Guild model electric guitar is played by Soundgarden's Kim Thayil?  
\_\_\_\_\_
5. Name at least two specific Fender products produced in Fender's Ensenada, Mexico factory:  
\_\_\_\_\_  
\_\_\_\_\_
6. His real name is Gary. What's his stage name and what kind of Strat does he play? (be specific) \_\_\_\_\_
7. Which Fender mixing console has a unique built-in stand for convenient setup?  
\_\_\_\_\_
8. Name two books about Fender or Fender products:  
\_\_\_\_\_  
\_\_\_\_\_
9. What number can you call to subscribe to Frontline over the phone?  
\_\_\_\_\_
10. How many watts of solid-state power does the Princeton 112 Plus amp have?  
\_\_\_\_\_

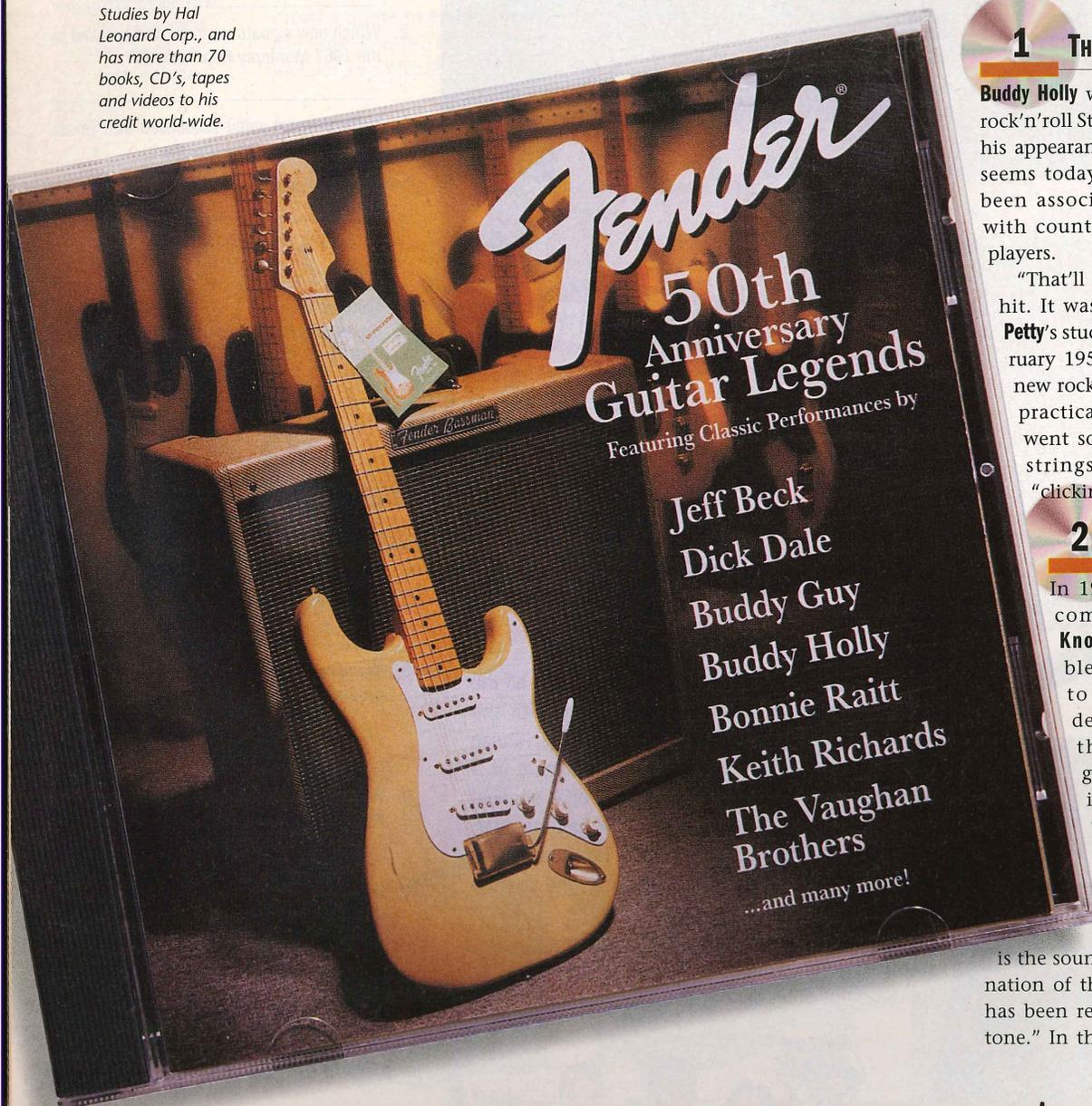
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**Fender's 50th anniversary marks a milestone in Americana. Fender's 50th Anniversary CD celebrates the occasion with an unmatched collection of artist tributes.**



## 1 THAT'LL BE THE DAY

**Buddy Holly** was the original rock'n'roll Strat hero. Prior to his appearance, strange as it seems today, the Strat had been associated primarily with country and western players.



"That'll Be The Day" was Holly's first big hit. It was recorded as a demo at **Norman Petty's** studio in Clovis, New Mexico, in February 1957. To commit the energy of the new rock music to tape, Petty close-miked practically every instrument. He even went so far as to close-mike the Strat's strings to capture Holly's rhythmic "clicking" sound!

## 2 SULTANS OF SWING

In 1977, guitarist-composer **Mark Knopfler** assembled **Dire Straits** to record a demo. By 1978 the band had garnered platinum status with an outstanding debut album, and the success of the hit single, "Sultans Of Swing."



The sound of Mark Knopfler is the sound of the Strat. In fact, the combination of the rear and middle Strat pickups has been referred to as the "Mark Knopfler tone." In the '70s, Knopfler taped his 3-way

# Fender's 50th

switch in the in-between position for the desired glassy tone.

### 3 THE TELEPHONE SONG



Blues legend **Stevie Ray Vaughan** and his brother **Jimmie** had been talking about recording together as far back as 1985. It came to fruition just months prior to Stevie's untimely death with an album fittingly titled *Family Style*.

"Telephone Song" is a standout track on the album for which both Vaughans relied on Strats and various Fender amps. Referring to his ideal amp tone at the time, Stevie commented, "When it sounds right, it just sounds like a giant Fender."

### 4 LET IT RAIN

By 1968, **Eric Clapton** had earned a permanent place in the pantheon of guitar gods. He took a stylistic turn in 1970 with his solo album *Eric Clapton*, produced by **Delaney Bramlett**. Delaney initially encouraged Clapton to venture out as a frontman, and was responsible for putting a Strat into his hands.



"Let It Rain" was begun on a plane to England by Bramlett, finished later with Clapton, and finally recorded in Los Angeles. They played the thematic guitar riff together, overdubbing it four or five times to create a wall of sound.

### 5 SOMETHING TO TALK ABOUT

**Bonnie Raitt**, the Queen of Slide, is responsible for getting **Muddy Waters** licks on adult contemporary radio, and spreading the country blues gospel of **Son House** and **Fred McDowell**.

"Something To Talk



About," from Raitt's 1991 *Luck Of The Draw* album, lay in a cardboard box of demos for five years before Bonnie discovered it. The track was recorded effortlessly in one take, including the live slide guitar lines. The result won a Grammy for Best Pop Female Performance.

### 6 DAMN RIGHT, I'VE GOT THE BLUES

**Buddy Guy**, a legend to the likes of **Eric Clapton**, **Jeff Beck** and **Jimi Hendrix**, was one of the earliest bluesmen to use and abuse a Strat. In 1991, he released his finest album in decades, appropriately titled *Damn Right, I've Got The Blues*.



On the title track, Guy altered his usual recording strategy. Buddy not only used an extremely heavy-gauge first string, but also tuned down to D, for the first time in his life.

### 7 SMOKE ON THE WATER

Combining electric blues, heavy metal, classical, jazz, progressive rock and 20th century modernism, **Deep Purple**—led by guitarist **Ritchie Blackmore**—was one of the most innovative bands of the '70s. *Machine Head*, a watershed album containing the definitive track "Smoke On The Water," was recorded in a hotel corridor in Montreaux, Switzerland, in December 1971.



"Smoke On The Water" is truly the riff heard 'round the world. Its opening bars enticed countless players to take up the guitar in the first place, and has become the metal equivalent of Beethoven's Fifth Symphony theme.

### 8 TAKE IT SO HARD

In 1988, both **Keith Richards** and **Mick Jagger** took a break from the Rolling Stones. In the

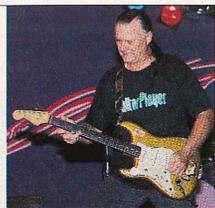


interim Richards formed **X-Pensive Winos**—a genuine recording and touring band of studio friends, and released the *Talk Is Cheap* album.

"Take It So Hard" is an exemplary Winos track with a classic Keith Richards 5-string, G-tuned Telecaster guitar riff. This version was recorded live at the Hollywood Palladium on December 15, 1988, with veteran **Waddy Wachtel** on second guitar.

### 9 MISIRLOU

An early Strat hero, **Dick Dale** was one of the first rock artists Leo Fender tapped for R&D. Within the context of surf music, prototype Showman amps were pushed to their limits, the reverb unit made its debut, and the lust for custom-color Strats began.



"Misirlou," released in 1962, was the first record on which Dale (or most likely anyone) used a reverb unit—a vital component of the surf sound. He turned the controls up to extreme levels which made the guitar sound as if it were being played underwater.

### 10 RAINY DAY WOMAN

**Waylon Jennings'** outlaw country music goes back to the earliest era of rock. His friend **Buddy Holly** paid for, played on and produced Jennings' first record, "Jole Blon," and encouraged him to "cross over"—mixing country & western with rock' n' roll.

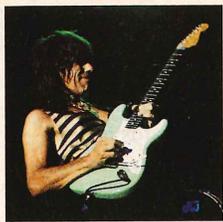


1974's "Rainy Day Woman" comes from the beginning of Waylon's "official" outlaw country period. In this era, he took over his own production duties and packed a gun in the studio, threatening to shoot off the fingers of any musician who looked at charts rather than play by feeling!

### 11 WHERE WERE YOU

**Jeff Beck** is a wizard of guitar sonics, a master of Strat manipulation and a living legend. Originally a member of the Yardbirds triumvirate

# Anniversary CD



(Clapton-Beck-Page) in the mid '60s, Beck again reinvented the rock art form in 1989 with his stunning *Guitar Shop* album.

"Where Were You" was inspired by Bulgarian choral music and played almost exclusively with harmonics and the tremolo bar. According to Jeff, "The piece was already in the Strat." Still he labored over each delicate phrase to eliminate any extraneous noises which would have marred the performance.

## 12 STRANGER IN THIS TOWN

**Richie Sambora** is known to millions as the consummate modern rock guitarist with the group **Bon Jovi**. In 1992, during a band hiatus, he released *Stranger In This Town*, a solo debut album which included a guest appearance by his idol, Eric Clapton.



"Stranger In This Town" is a favorite track on the record, out of which Sambora feels he couldn't possibly get any more emotion. Appropriately, during the sessions, Richie relied heavily on a vintage Strat, autographed by Eric Clapton.

## 13 SURFIN' U.S.A.

The **Beach Boys** were surf music's ambassadors to the world. They made a tremendous commercial splash in the mid-'60s, and took surf music from a regional style to global prominence, amidst a sea of custom-color Strats and white tolex amps.



"Surfin' U.S.A." was the Beach Boys' first Top 10 hit. Released in 1963, it is a collision of Dick Dale, **Chuck Berry** and the **Four Freshmen**. The song actually lists Berry as a co-writer, due to the obvious reworking of Chuck's hit single, "Sweet Little Sixteen."

## 14 WHILE WE CRY

**Kenny Wayne Shepherd** is a modern blues prodigy. His acumen has been touted in the *L.A. Times* and all the right guitar magazines, and he has recently appeared on the front page of *U.S.A. Today*.

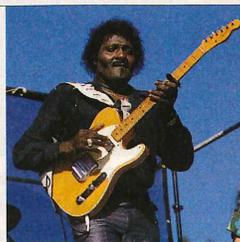


"While We Cry" was made as a live demo on a two-track machine a couple of years back,

when Kenny was only 16 years old. All parties involved determined it simply could not be improved so it was released in its original form: raw, spontaneous and packed with emotion.

## 15 FROSTY

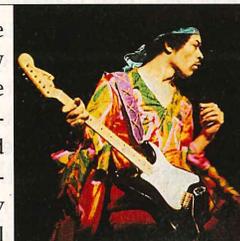
**Albert Collins** had a well-earned reputation for stopping listeners cold in their tracks. He gained wide recognition among knowing blues fans and players in 1962 with the release of his namesake instrumental "Frosty."



This version is significant for several reasons. Recorded in May 1993, it is from his last studio album, *Collins Mix*, and features a guest appearance by **B.B. King**—one of only two pairings of Collins and King on record. The track is also a rarity in that his **Ice Breakers** appear with him, an anomaly in the past.

## 16 SPANISH CASTLE MAGIC

**Jimi Hendrix** was the sonic avatar of a new age. His awesome control of the instrument, virtuosity and innovation are fragments of the legacy he left behind for all musicians to follow. "Spanish Castle Magic" from *Axis: Bold As Love* is a case in point.



"Spanish Castle Magic" was recorded in London in October 1967. **Noel Redding** and Hendrix both played eight-string basses on the track. Legend has it that Jimi asked **Eddie Kramer** to play the piano "jazz chords" he was fooling with on the song. Eddie declined but showed Hendrix the chords—which he then played on the final recording.

## 17 COME AS YOU ARE

**Nirvana's** *Nevermind* album opened a floodgate for the Seattle sound in 1991 and remains the yardstick by which alternative rock is measured.

"Come As You Are," a leading cut, is a grunge battle cry with its eerie, chorused guitar riff, layers of distortion and post-punk angst. It is also definitive Cobain, stressing minimalism and atmosphere. Playing various Fenders (Mustangs, Jaguars and Strats), often through a Bassman, he defined the sound of alternative guitar for the new decade.



# 60,000 Guitar Players Can't Be Wrong.

Since its introduction, the Princeton Chorus has been chosen by 60,000 guitar players for its tone, features and value.



So what are you waiting for?

# jammin' jammin'

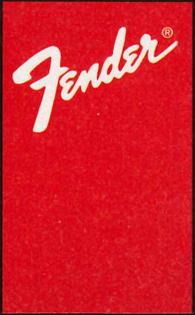


The Fender Acoustic Guitar Value Pak comes complete with everything you'll ever want to be ready for your next "gig."



A. FENDER DG-3 ACOUSTIC GUITAR. B. FENDER GIG BAG. C. DYNAMAXX GUITAR STRINGS. D. ADJUSTABLE GUITAR STRAP. E. GUITAR POLISH & CLOTH. F. FENDER GUITAR PICKS. G. FENDER QUARTZ TUNER. H. FENDER CHORD BOOK. I. DELUXE STRING WINDER.

ACOUSTICS BY FENDER



“When Jimi went on stage at Monterey he was virtually unknown in this country and received a lukewarm reception. By the time he left the stage, the history of rock’n’roll was changed forever. Fender and the Hendrix family consider that to be a very significant performance.”

—Mike Lewis, Fender

AT LAST!

Jimi



# Hendrix Tribute Series Guitar!



Throughout his trailblazing and highly influential career, **Jimi Hendrix** relied on one guitar extensively to do his musical bidding—the Fender Stratocaster. From a guitar previously associated with country pickers, surf musicians and pop players, Hendrix created a brave new sonic universe and redirected the course of music history. In Jimi's hands, the instrument became the impetus for the invention of white-hot electric blues, 21st century funk and proto-metal, a machine for exploring Martian musical terrain, an apparatus for harnessing feedback and producing free-form noise-as-art extravaganzas, a vehicle for his incendiary stage performances, and a multi-colored paintbrush for rendering ethereal and serene folkish soundscapes.

## 1967 Monterey Pop Festival:

the memorable event that introduced a relatively unknown Hendrix at his first major venue in America. He performed before a skeptical audience on the same bill with such megastars as the **Who**, and the **Grateful Dead**, and ended up stealing the night with his incredible musicianship and flamboyant showmanship. From rumor to legend in a single night. And, oh yeah, he did burn his guitar as the grand finale of the performance.

To commemorate the auspicious accomplishments and contributions of the world's greatest Strat hero, Fender has created not one, but two Jimi Hendrix Tribute Stratocaster guitars—each representing a career milestone and a highly visible and noteworthy moment in the musical saga of this amazing innovator.

First is the Fender Custom Shop Jimi Hendrix Tribute model Stratocaster: the result of more than a year of intensive research, thoughtful design considerations by John Page, and close collaboration with **Janie Hendrix** (Jimi's sister) and the Hendrix estate. Available only through select Fender retailers and destined to be a true collector's item, each guitar will be serialized, with a matching neck and body, and only a very limited number will be made. This Stratocaster is a faithful re-creation of the guitar Jimi hand-painted himself and played at his historic Monterey Pop Festival performance of June 18, 1967. Whether or not a small can of lighter fluid and a Zippo lighter will be included in the package or whether you can order it pre-burned from the Relics department is still undecided; what has been determined are the specifications of the instrument itself.

The Monterey Strat is patterned after the historic guitar Jimi torched during the set's climax tune, "Wild Thing," and will be exactly what he played—a right-handed guitar strung left-handed. It is an authentic 1965 model featuring a smaller, pre-CBS headstock and the

transitional logo, and a rosewood fretboard with vintage frets. The base finish will be Fiesta Red over which artist and co-designer Pamelina Hovnatanian will re-create the interesting psychedelic designs Hendrix painted on the body. Photos and film from the Monterey concert will be used as a guide, in addition to eyewitness accounts from performers like **Eric Burdon** who were there that night. Furthermore, Jimi's Saville Theater guitar, also painted by Hendrix in the same period, is also being carefully studied for more insight into his unique painting style and use of colors. The Monterey Strat will come with the appropriate case and some surprise accoutrements of the era.

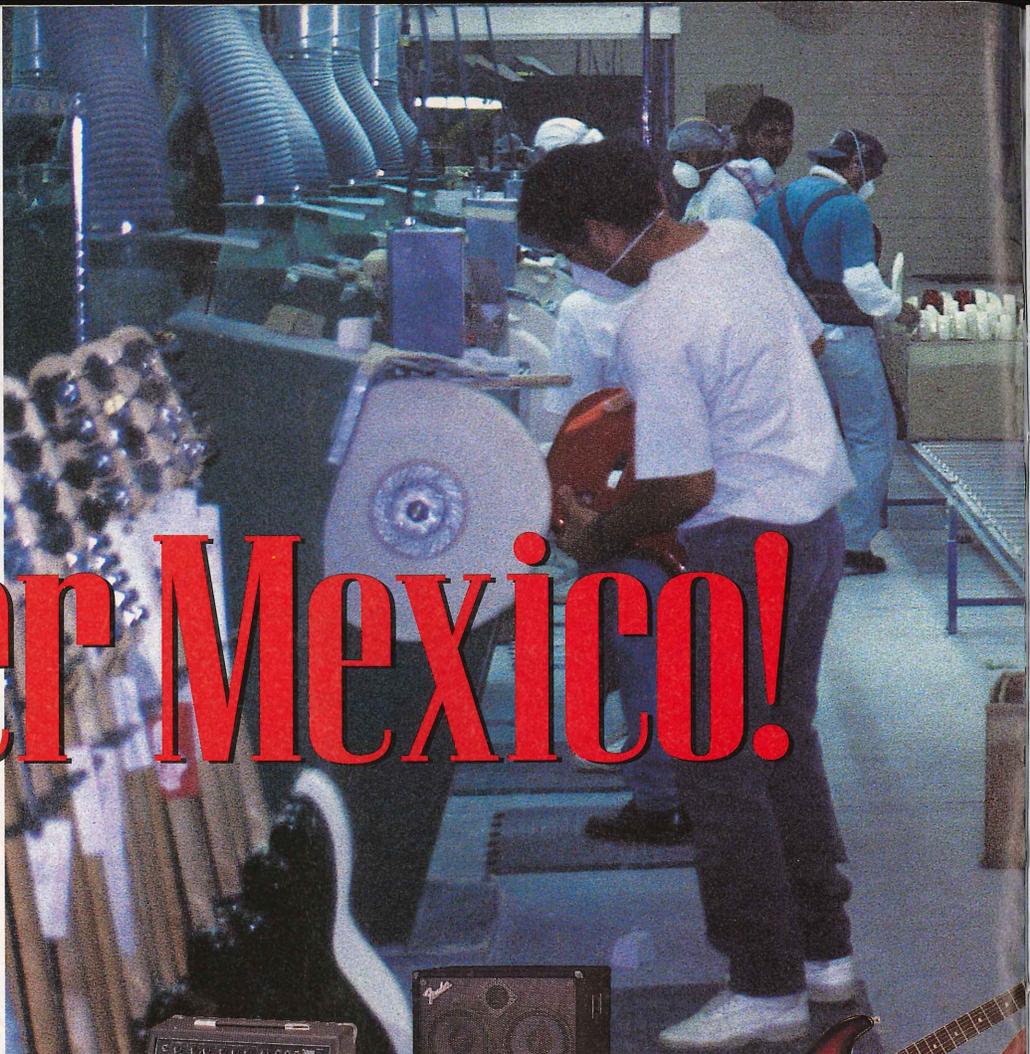
Later, in January 1997, Fender will introduce the second Jimi Hendrix Tribute model. Details are being withheld, but here is what can be made known at this time: The guitar is to be a regular U.S.-made production guitar built in the factory at Corona, California. It will be a more affordable instrument, meant to be played rather than coveted, and will also be tied to a historically significant moment in Jimi's performing career—the Woodstock Music Festival of August 1969. This dramatic appearance precipitated the groundbreaking **Gypsy Sons and Rainbows** group, signaled the arrival of Hendrix as more than a rock virtuoso and as a cross-cultural artist, and yielded the unforgettable "Star Spangled Banner" performance. The Woodstock Strat will reflect this later period and will bear the look and feel of the instruments Hendrix used in the last couple of years of his life. The idea of this second Jimi Hendrix Tribute model is to provide the guitarist with a mirror-image version of the guitar he played on stage. It will be a left-handed model strung right-handed and reversed, with the strap button on the lower horn, so that a right-handed player would appear as Jimi did when looking at themselves in a mirror. Like the custom shop Jimi Hendrix model, the Hendrix production guitar will also include authentic accessories which should delight even the most jaded '60s connoisseur.

For more than two decades Jimi has been speaking with his guitar from behind the veil and beyond the cosmos to generations of guitarists. Now, thanks to Fender, guitarists can pick up a Hendrix guitar and talk back. 

## FACTORY TOUR

# Fender Mexico!

BY ADAM ST. JAMES



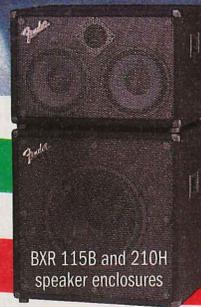
BXR 15 bass amp



Bullet/Bullet Reverb amps



Champion 110 amp

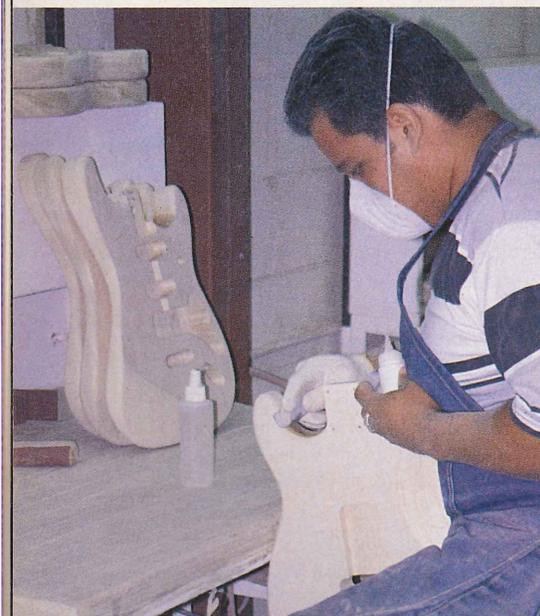


BXR 115B and 210H speaker enclosures



Standard Strat

Standard Tele



Bodies and necks go through many hours of hand-sanding before paint is applied.

**O**n the south side of Ensenada, Mexico, in sunny Baja California, lies Fender's Mexican factory: a sprawling complex of seven new and nearly-new buildings each containing 22,000 square feet of clean and well-lit work space. Close to 700 employees turn out an amazing 600 guitars and basses *daily*, in what may well be the largest and busiest guitar manufacturing complex in either North or South America. But production doesn't end there.

Each and every weekday the skilled and highly-trained staff construct, assemble or manufacture 200 guitar and bass amplifiers, 85 to 100 speaker enclosures and close to 70,000 guitar strings.

This facility's roots date back to 1987, when Fender Senior Vice President of Manufacturing **Bashar Omar Darcazallie** commenced the legalities of doing business in the state of Baja California Norte, Mexico. By 1988 operations were underway: five women packaging guitar strings in a small church. (Three of the women still work for Fender.)

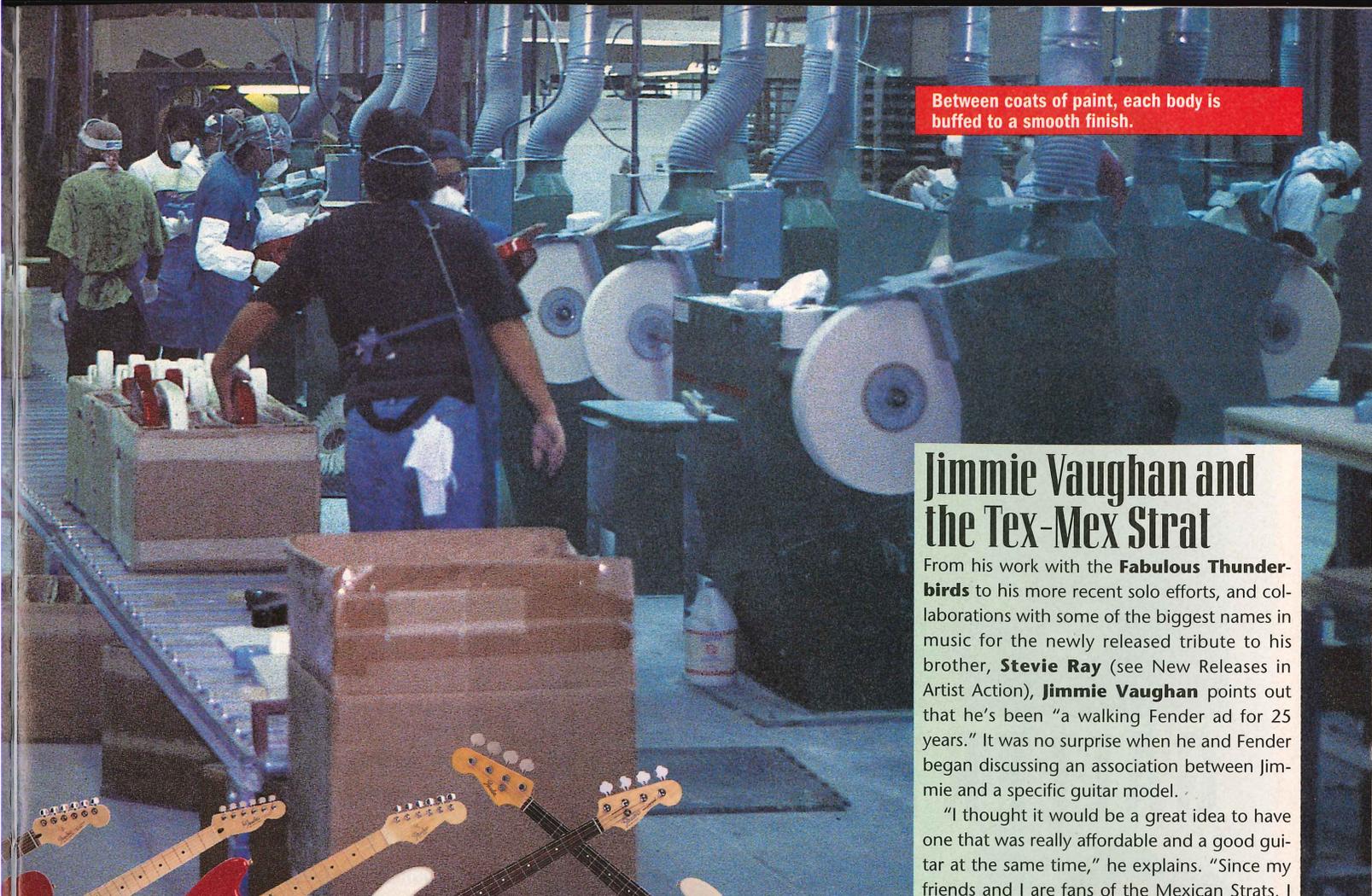
Bashar moved to Ensenada full-time in 1989; shortly after his arrival the veteran manufacturing executive had the growing staff building guitars and speaker cabinets, coiling more strings and doing limited electronics work. Within a year the facility graduated to full manufacturing capacity and began to produce the popular Fender 15, then the Champ 12 and a few mixing boards.

Today the streamlined operation produces Fender's BXR 15 bass amplifiers, Bullet, Bullet Reverb and Champion guitar amps, KXR 60 keyboard amps and Fender speaker enclosures. More than a dozen models of Strat, Tele, Duo-Sonic, and Precision and Jazz Bass guitars—already world-renowned for their quality construction and affordability—are assembled and finished at the plant.

## Guitar Shop

The two massive buildings dedicated to guitar production may be the most popular stop on a tour of the facility. Beginning with stacks of

Between coats of paint, each body is buffed to a smooth finish.



## Jimmie Vaughan and the Tex-Mex Strat

From his work with the **Fabulous Thunderbirds** to his more recent solo efforts, and collaborations with some of the biggest names in music for the newly released tribute to his brother, **Stevie Ray** (see New Releases in Artist Action), **Jimmie Vaughan** points out that he's been "a walking Fender ad for 25 years." It was no surprise when he and Fender began discussing an association between Jimmie and a specific guitar model.

"I thought it would be a great idea to have one that was really affordable and a good guitar at the same time," he explains. "Since my friends and I are fans of the Mexican Strats, I asked about the possibility of having a model from Mexico."

Thus was born the hot new Tex-Mex Strat (made exclusively in Ensenada): a vintage-style Strat with big frets and the newly-developed Tex-Mex pickups.

"They're very high output, very punchy, with a lot of guts," explains Mike Lewis, Strat connoisseur and Fender Marketing Director for Guitars. "But they still have the high-end sparkle that a Strat should. They're extremely aggressive, but not over the top."

Tex-Mex Stratocasters include a deluxe gig bag, are outfitted with vintage hardware and come in "all the cool colors," adds Mike.



Duo-Sonic

Standard Precision Bass

Standard Jazz Bass (Left-Hand)

guitar bodies and necks shaped in Fender's Corona, Calif., woodcutting shops and trucked to Ensenada, a small army of neck and body sanding experts apply their practiced touch at row upon row of high speed belt sanders. Women—who make up 60 percent of the factory's workforce—are especially prevalent in the sanding area.

"We found that women have an excellent touch and feel for this work," Bashar explains.

After passing rigorous examinations and quality inspections, the guitar and bass bodies travel through one or more of the 10 painting rooms, where 30 artists work their magic. (Some of these highly-focused individuals will apprentice for years before becoming a lead painter.) The instruments undergo as many as seven coats of paint, polyester or sealer, spending from 24 to 48 hours in drying rooms between each coat.

Following buffing and fret leveling the bodies and necks go to final assembly where they are fitted together, and the electronics, pick-

ups, pickguards and hardware are added.

"Final assembly is done on three lines," says Bashar. "The first finds a perfect fit between the neck and body, and puts on the tuning keys and some components. The second adds the hardware and knobs, and strings the guitar."

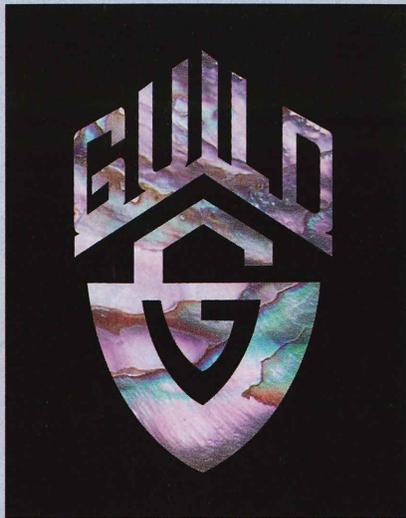
Stage three is tuner-testing, where a few dozen lucky souls finalize the new instruments. "All those guys and girls are musicians," Bashar comments. "When the guitar [or bass] leaves them it's ready for the customer to start playing."

### What's Next?

Though the Ensenada factory has grown at an incredible pace in its first decade, there are plans to produce more strings, amplifiers and guitars. Recent releases include the new Tex-Mex Strat (see sidebar) and the Frontman line of amplifiers.

Growth of this magnitude—while often stressful—has proven to be a labor of love for Bashar and his entire staff. "It's a lot of work," he affirms, "but it's enjoyable work." **7**

# GUILD



# GALLERY

## PRODUCT WATCH

# Bluesbird

Classic '50s styling updated for today's players is what you'll find with the Guild **Bluesbird**, which combines a Honduran mahogany body with carefully shaped tone chambers for a rich, resonant sound; a beautiful bound maple top and exposed-coil Seymour Duncan SH-1 pickups with separate tone and volume controls. Completing the picture are a three-way pickup selector, Grover die-cast tuners, pearl inlays and an Indian Rosewood fingerboard.



# Kim Thayil

SOUNDGARDEN

**Soundgarden** guitarist **Kim Thayil** is a leading figure among the small handful of musicians responsible for grunge rock, the musical style that has dominated popular music for most of this decade. Today the Seattle sound Thayil and his bandmates created—along with the likes of **Nirvana**, **Pearl Jam** and **Alice in Chains**—can be heard filtered through the songwriting of many imitators around the globe, some massively successful in their own right.

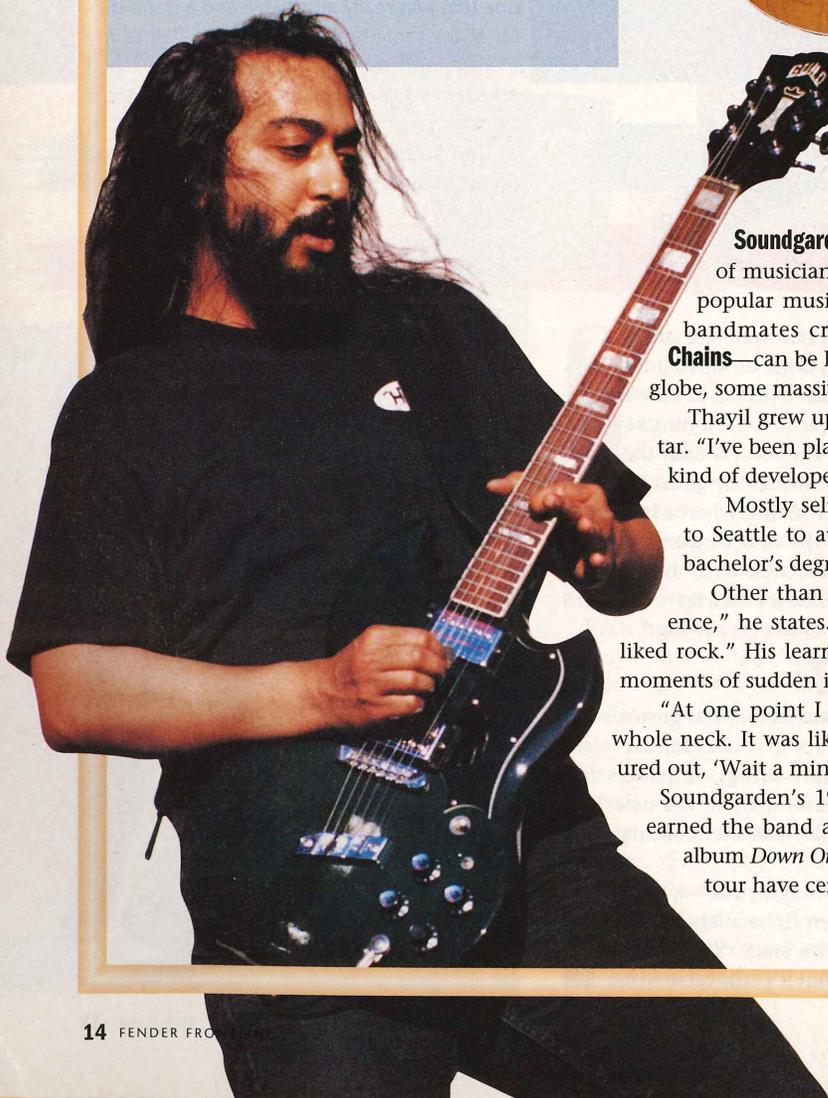
Thayil grew up in Chicago, where he first set fingers on a Guild S-100 electric guitar. "I've been playing that since I was 18," he explains. "It's the second guitar I got. I kind of developed playing it."

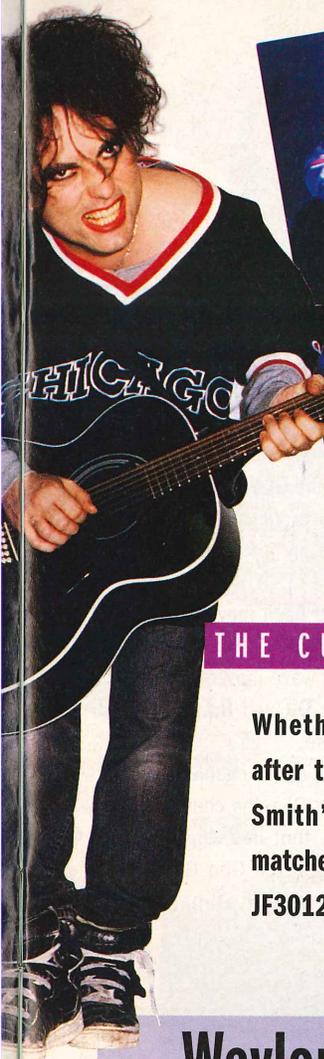
Mostly self-taught, Thayil's prowess developed dramatically after he relocated to Seattle to attend the University of Washington, where he eventually earned a bachelor's degree in philosophy.

Other than **The Beatles** and punk rock, "I don't think there was a guitar influence," he states. "Initially I just wanted to play guitar in general—electric guitar. I liked rock." His learning process involved long hours of musical exploration, as well as moments of sudden inspiration.

"At one point I learned the guitar in all these different modes up and down the whole neck. It was like 'Well, here's this mode, and here's this mode.' Then finally I figured out, 'Wait a minute! I can just move everything up a fret or two!'"

Soundgarden's 1994 release *Superunknown* sold more than three million copies and earned the band a Grammy Award. The group's 1996 follow-up, the multi-platinum album *Down On The Upside*, and recent co-headlining slot on the summer **Lollapalooza** tour have cemented the band's reputation as a leading force in rock music today.





## Robert Smith

THE CURE

Whether live or backstage after the soundcheck, Robert Smith's distinctive voice is matched perfectly by his Guild JF3012 12-string Jumbo.

## Waylon Jennings and Jerry Bridges

After months on the road, including a few dates on the summer Lollapalooza tour, Waylon Jennings and Jerry Bridges are taking some time off. Of course the road trip was made more enjoyable with the addition of a couple of new acoustic guitars.

According to Jerry—Waylon's guitarist and tour manager—the duo chose a beautiful pair of Guild D-55 dreadnoughts after playing a number of Guild acoustics.

"This was one of the best sounding guitars in the building," Jerry explains. "I like a guitar that doesn't have so much bottom end, because I do a lot of finger-picking and stuff like that."

One of the first things they did with the D-55s was re-record an old classic for an audio version of the book "Waylon," released in September.

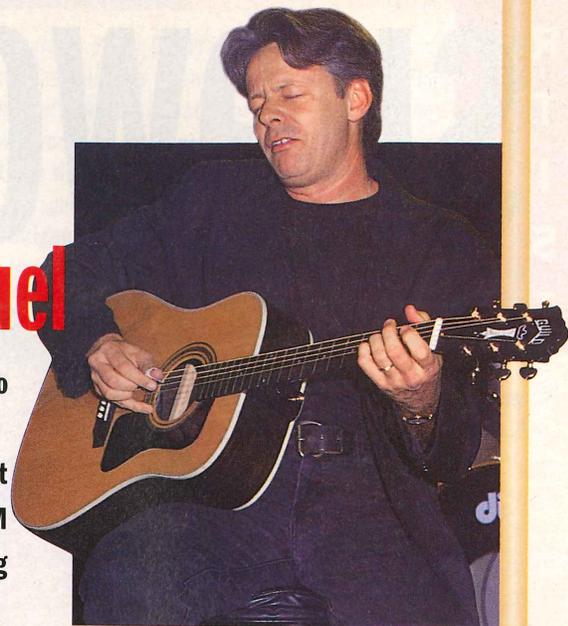
"We recut 'Always Been Crazy' acoustically—one version in standard and one version in waltz time (the way Waylon originally wrote the song)—and it turned out great. We used the guitars with no modifications, just went in and cut."

For Jerry, picking up his new Guild was kind of like seeing an old friend. "I've never owned one," he recalls, "but I've played a lot of the guitars and I love 'em. They always sounded great. For some reason I just got out of touch with them, but now I've found out how great they still sound."



## Tommy Emmanuel

Australian guitar hero Tommy Emmanuel wowed the crowd at the Nashville NAMM show with his playing and his Guild DV-52.



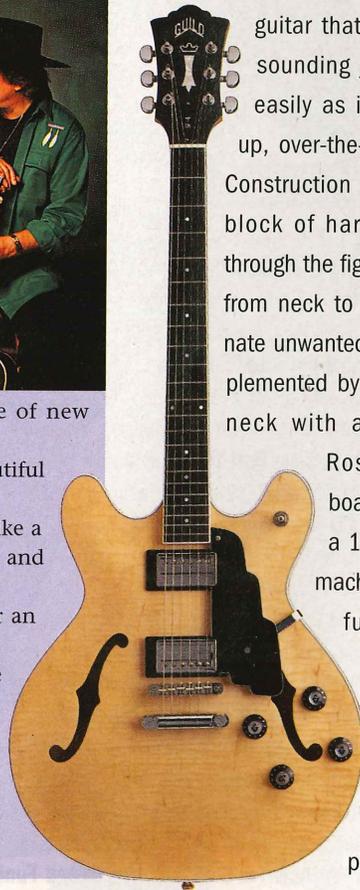
### PRODUCT WATCH

## Starfire IV

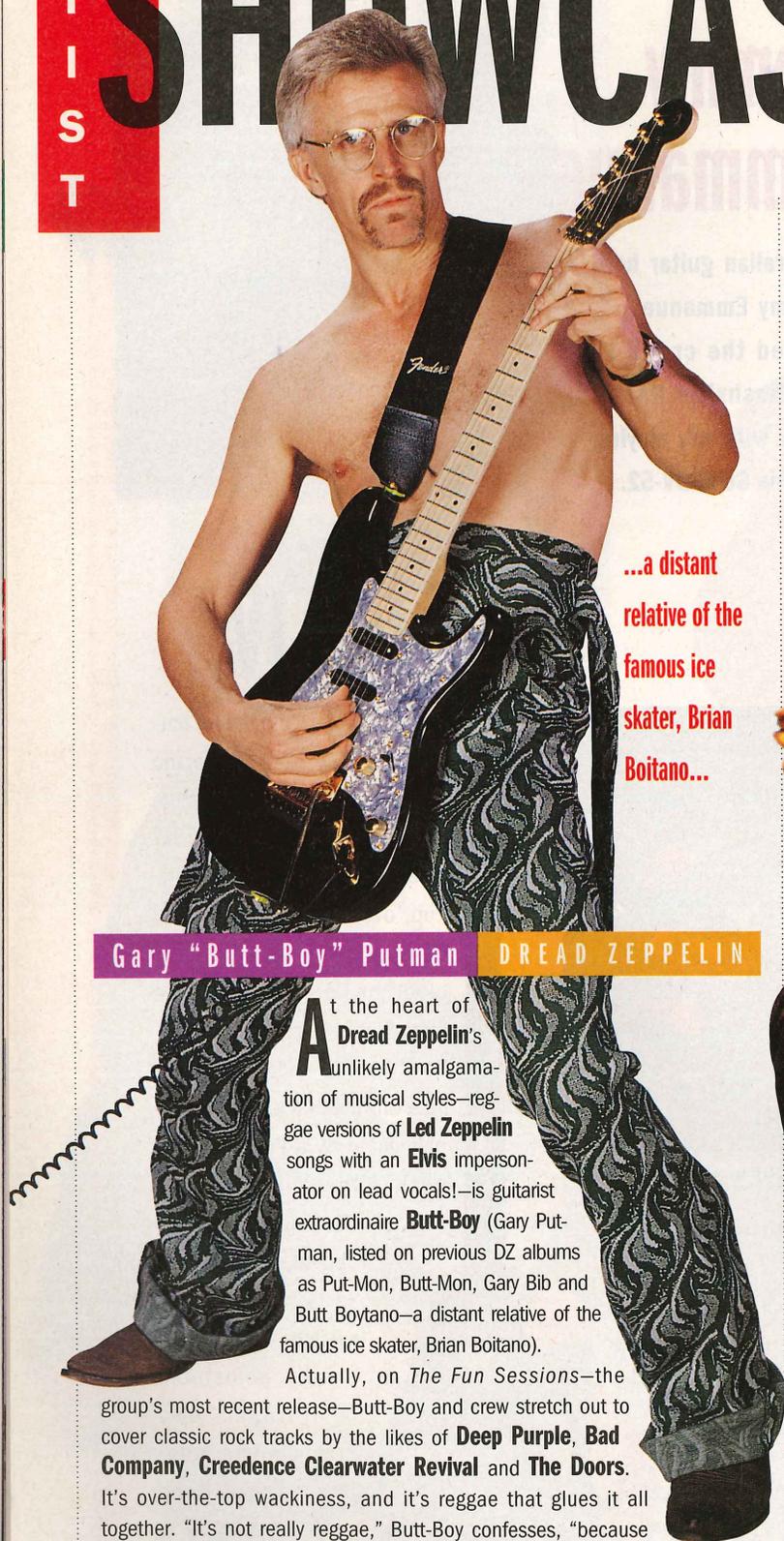
Guild's **Starfire IV** is an affordable, limited production semi-hollowbody electric

guitar that handles sweet-sounding jazz or blues as easily as it does cranked-up, over-the-top rock 'n' roll. Construction includes a solid block of hardwood running through the figured maple body from neck to endpin to eliminate unwanted feedback, complemented by a figured maple neck with an East Indian

Rosewood fingerboard, 22 frets and a 12" radius. Grover machine heads and a fully adjustable bridge and chrome stop-tailpiece keep the Starfire IV ultimately playable.



## SHOWCASE



Gary "Butt-Boy" Putman DREAD ZEPPELIN

At the heart of **Dread Zeppelin's** unlikely amalgamation of musical styles—reggae versions of **Led Zeppelin** songs with an **Elvis** impersonator on lead vocals!—is guitarist extraordinaire **Butt-Boy** (Gary Putman, listed on previous DZ albums as Put-Mon, Butt-Mon, Gary Bib and Butt Boytano—a distant relative of the famous ice skater, Brian Boitano).

Actually, on *The Fun Sessions*—the group's most recent release—Butt-Boy and crew stretch out to cover classic rock tracks by the likes of **Deep Purple**, **Bad Company**, **Creedence Clearwater Revival** and **The Doors**. It's over-the-top wackiness, and it's reggae that glues it all together. "It's not really reggae," Butt-Boy confesses, "because that would be an insult to the real reggae people. It's sort of like funky rock, but the guitars play on the upstroke and get that feel."

Butt-Boy plays a Squier Pro Tone Fat Strat, and lists **Grand Funk Railroad's Mark Farner** and **Spirit's Randy California** among his initial influences. Three early-'80s albums and international touring with **Prime Movers** fill his resume.

...a distant relative of the famous ice skater, Brian Boitano...

Johnny Rzeznik

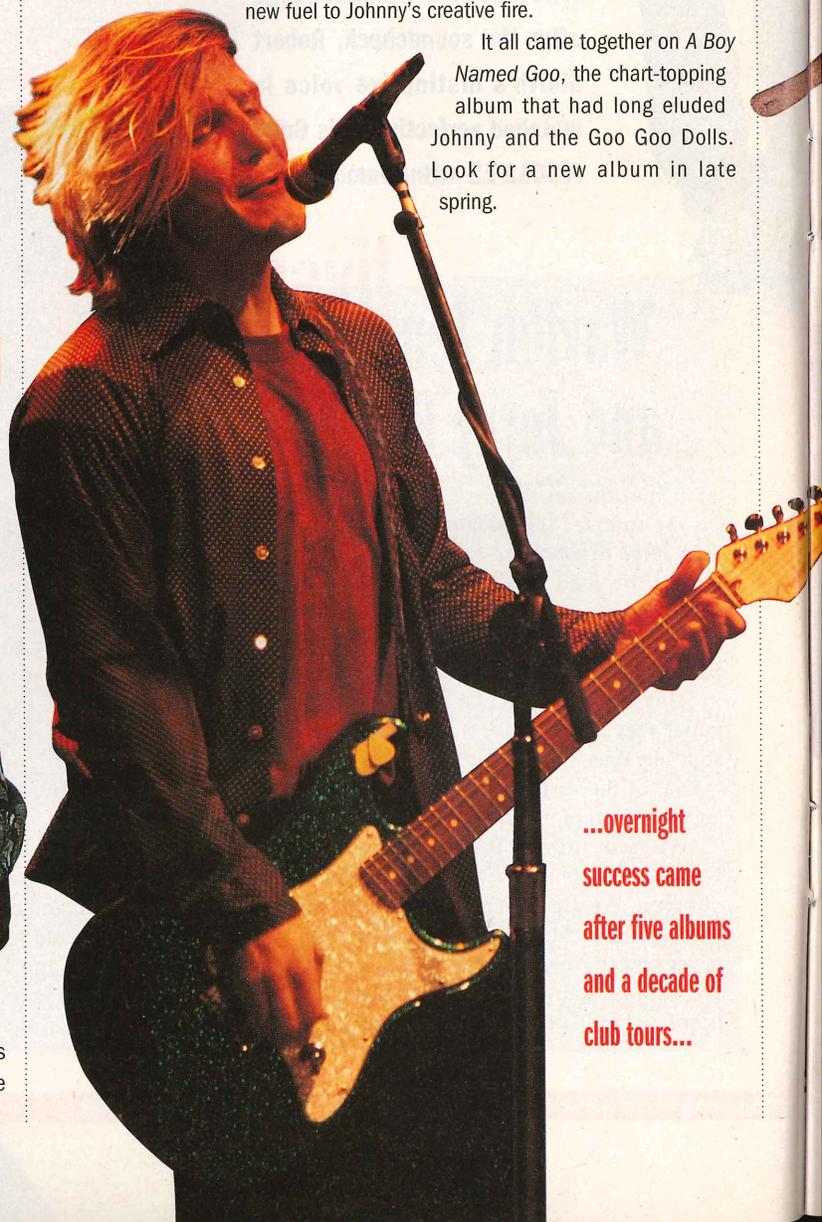
GOO GOO DOLLS

Overnight success fell squarely in the lap of **Johnny Rzeznik** late in December 1995 when his band scored a No. 1 hit with the glittery single "Name." Of course that sudden success came after five albums and a decade of club tours as guitarist and lead vocalist for the **Goo Goo Dolls**.

"With every record, we sold more copies," Johnny explains. "Then the week before Christmas we sold 101,000 copies and my jaw dropped. I had never fathomed something like that."

Along the way the hard-rocking Buffalo native had been moved by all the classic influences: **KISS**, **Cheap Trick**, **Led Zeppelin**, **The Beatles**, **The Stones** and **The Who**. Later, the punk and new wave movements, and particularly bands like **The Replacements**, **Hüsker Dü** and **R.E.M.**, added new fuel to Johnny's creative fire.

It all came together on *A Boy Named Goo*, the chart-topping album that had long eluded Johnny and the Goo Goo Dolls. Look for a new album in late spring.



...overnight success came after five albums and a decade of club tours...



...began playing lead guitar in local honky-tonks at the age of 14 for his vocalist father...

## Wade Hayes

After a couple of No. 1 country singles and a gold debut album recorded strictly as a vocalist—with studio cats playing all the instruments—does a long-time picker like **Wade Hayes** consider himself a vocalist or a guitarist?

"Both," Wade is quick to explain. "That's all I've ever wanted to do: play my own lead and sing. At an early age I was drawn to people who played their own guitar, like **Waylon** and **Willie** and **Merle**, **Ricky Skaggs** and **Steve Wariner**, **Vince Gill**—all of those guys. I figured out later they had it all: they wrote their own songs, they played lead and they sang. That's what I want to do."

Raised in a small town in Oklahoma, Wade began playing lead guitar in local honky-tonks at the age of 14 for his vocalist father, **Don Hayes**. Seven years later he headed for Nashville with only \$450 in his pocket and landed a job playing guitar at **Gilley's**, a popular Music City nightclub.

Hayes soon found himself doing studio guitar work for hit songwriter **Chick Rains**. The two became friends and songwriting partners, and it's been all hit singles and gold albums since.

Currently Wade's second album, *On A Good Night*—featuring the fresh new star on vocals and guitar—is riding high in the country charts.

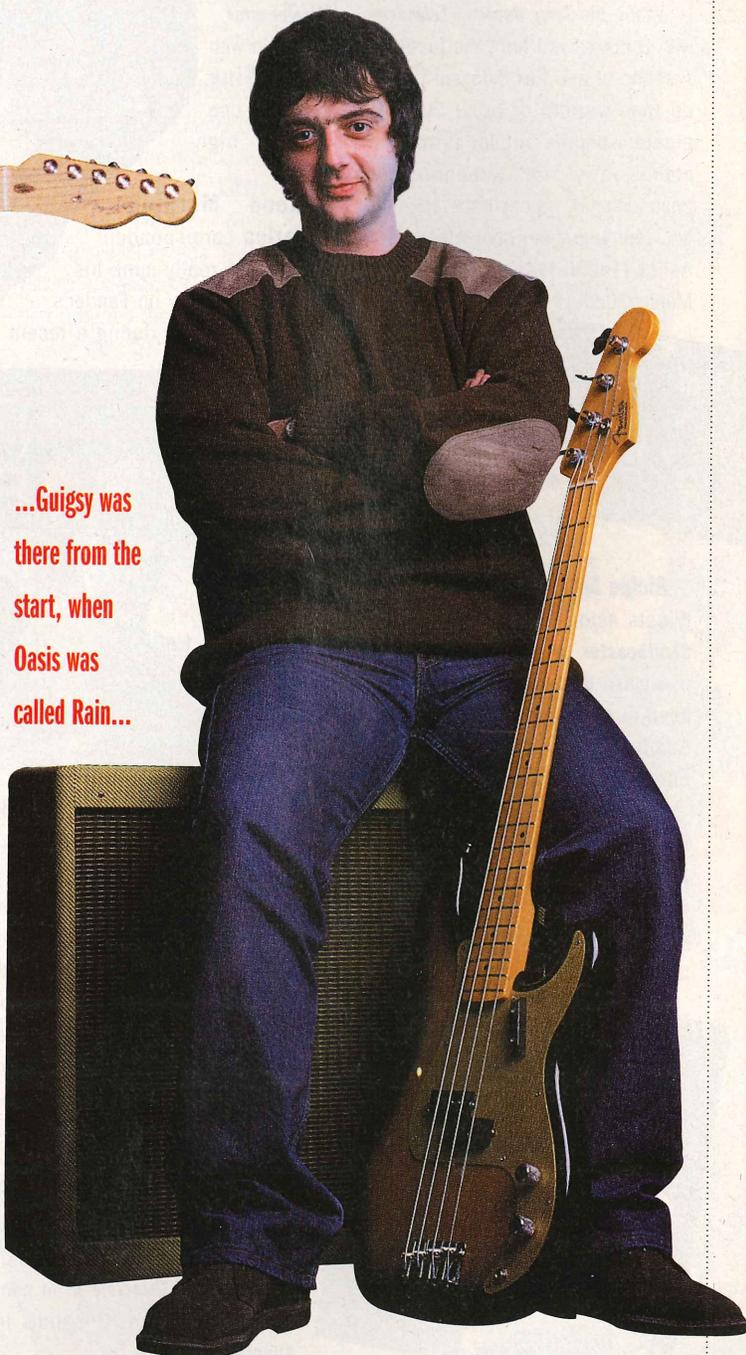
## Paul McGuigan

OASIS

Plenty has been written about **Oasis** guitarist and creative leader **Noel Gallagher**, and the success of the band's two multi-million selling albums, *Definitely Maybe* and *(What's The Story) Morning Glory*. Oasis is hugely popular worldwide, and the band's music—inspired in large part by **The Beatles**, **Mott The Hoople** and **The Jam**—is all over the airwaves.

But underneath Gallagher's shimmering guitar parts is the bass playing of **Paul "Guigsy" McGuigan**. Guigsy was there from the start, when Oasis was called **Rain**, before Noel came along and gave the group direction. At the time Guigsy and rhythm guitarist **Paul "Bonehead" Arthurs** wrote the band's music. Then came Noel with his confident songwriting, and two years of rehearsal—five hours a night, seven days a week.

The hard work has paid off and Guigsy can now play his '69 Telecaster Bass, '62 Reissue Jazz Bass or a couple of other favorite Fenders, not in a sweaty 12' by 12' rehearsal studio, but to thousands of adoring fans around the world.



...Guigsy was there from the start, when Oasis was called Rain...

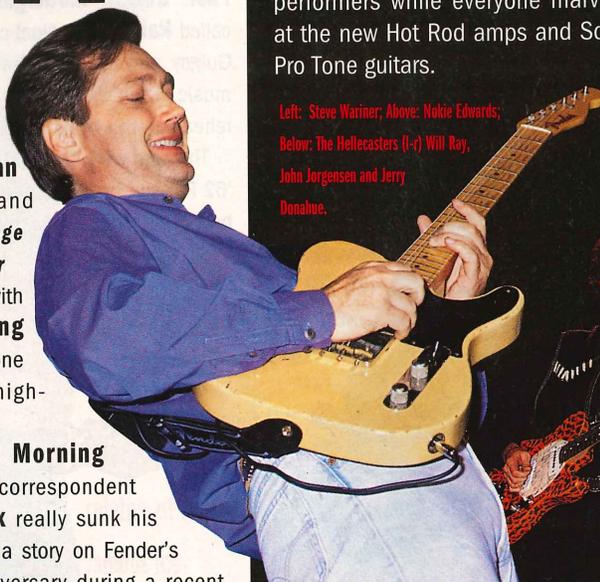
## ACTION

## The Things They Do...

Outfitting his **Jerry Donahue Telecaster** with a nut carved from the fossilized skeleton of a T. Rex dinosaur provided the "warmth of bone but with greater sustain, similar to metal," claims Jerry. Not to mention the unconditional, money-back 150-million year guarantee from supplier Bill Asher (The Jurassic Store, Santa Monica, Calif.)!

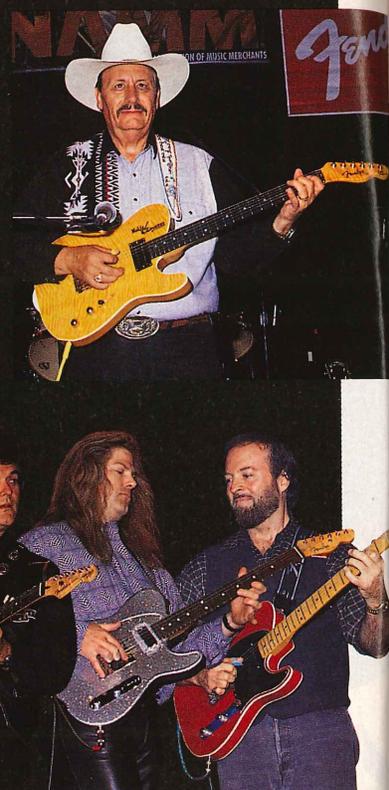
favorite **Ian Moore** and his **Vintage Stratocaster** sitting in with **Earl King** was just one of the highlights.

**Good Morning America** correspondent **Steve Fox** really sunk his teeth into a story on Fender's 50th anniversary during a recent



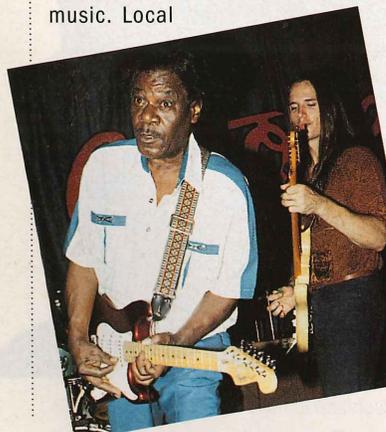
The Nashville NAMM Show once again brought out the best in the business. **Steve Wariner**, **The Hellecasters**—featuring **Jerry Donahue**, **Will Ray** and **John Jorgensen**—and **Nokie Edwards** were among the standout performers while everyone marveled at the new Hot Rod amps and Squier Pro Tone guitars.

Left: Steve Wariner; Above: Nokie Edwards; Below: The Hellecasters (l-r) Will Ray, John Jorgensen and Jerry Donahue.



**Richie Sambora**, who occasionally sets aside his signature model **Stratocaster** to play a see-through plexiglass **Custom Shop Strat**, is featured in a new CD-ROM titled **Richie Sambora—Interactive Guitar**, from **Interactive** (202-333-1063).

Austin, Texas, music club **Antone's**—early stomping ground of **Jimmie** and **Stevie Ray Vaughan**—recently celebrated its 20th anniversary with 11 special nights of music. Local

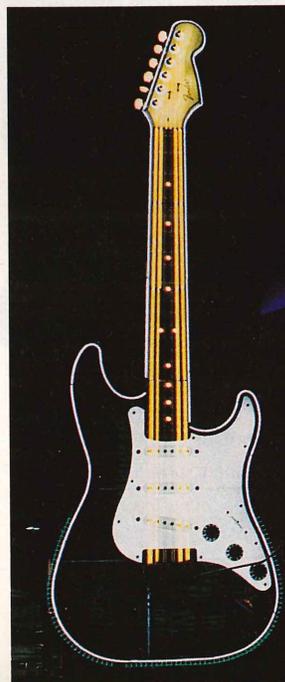
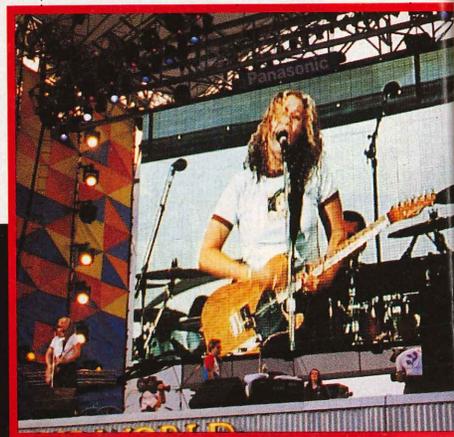


visit with Master Builders **Mark Kendrick** and **Jay Black** at the Custom Shop in Corona.

And, as if the Fender Strat were not already legendary enough, the new **Hard Rock Cafe** at **Universal CityWalk**, a combination amusement park/restaurant row/nightlife center in Universal City, California, recently hoisted a 68' tall neon Fender Strat out in front of the popular restaurant.

Possibly trying to encourage the addition of a rock 'n' roll competition, **Joan Osborne** proudly wielded her **Custom Shop Tele Jr.** in concert at the recent Olympics in Atlanta.

Clockwise from left: Richie Sambora's Interactive Guitar software; (l-r) Mark Kendrick and Jay Black with Good Morning America correspondent Steve Fox at the Fender Custom Shop; Joan Osborne larger than life at the Olympic Village; the 68' Fender in front of the newest Hard Rock Cafe at Universal CityWalk; (l-r) Earl King and Ian Moore at Antone's in Austin.



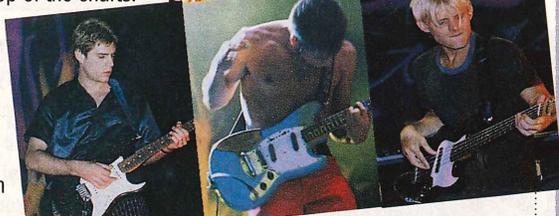
## Meanwhile, Out On The Road...

**Alanis Morissette** and bandmates **Nick Lashley**, **Jesse Tobias** and **Chris Chaney** continue to play their *Vintage Stratocaster*, *Custom Shop Stratocaster*, *Mustang* and *American Standard Jazz Bass V*, respectively, as the album *Jagged Little Pill* enters its second year at the top of the charts.

**Jonny Greenwood** of **Radiohead** cranks his *American Standard Telecaster* through a Twin Reverb amp on



with **ex-Posies** front-man **Frank Black**. Lyle hopes to release a follow-up to his own *Purple Passages* this winter.

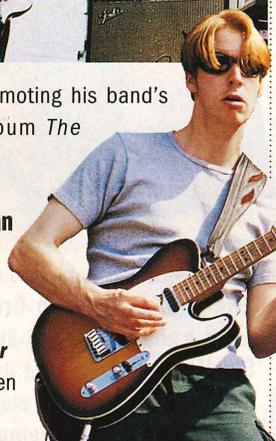


Touring and performing hits off her debut album *The Burdens of Being Upright*, classically-trained-violinist-turned-rock 'n' roll-singer **Tracy Bonham** can be seen playing electric violin through a **Fender KXR 200**

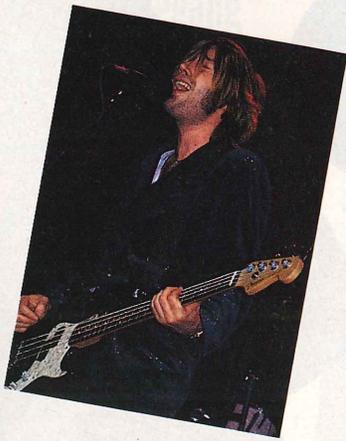


tour promoting his band's new album *The Bends*.

**Lyle Workman** and his *Custom Shop Telecaster* have been touring



keyboard amp. You can hear **Del Amitri** bassist/lead vocalist **Justin Currie's** *P Bass Deluxe* on tour, as well as on the band's recent hit album, *Twisted*.



### LOST HEROES

**Mel Taylor**, drummer for **The Ventures**—that legendary surf band of the 1960s—succumbed to cancer in early August. His family requests that, in lieu of flowers, donations be made in his honor to: *The Boys & Girls Clubs of America, In Memory of Mel Taylor, 1230 W. Peachtree St. N.W., Atlanta, GA, 30309.*



Clockwise from top: Alanis Morissette and bandmates (l-r) Nick Lashley, Jesse Tobias and Chris Chaney; Tracy Bonham on electric violin; Del Amitri bassist Justin Currie; Lyle Workman; and Jonny Greenwood.

## New Releases

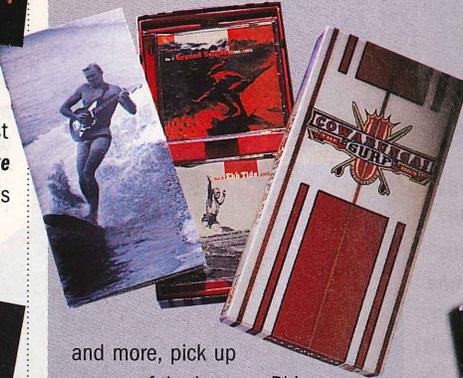
**Jimmie Vaughan**, **Eric Clapton**, **B.B. King**, **Robert Cray**, **Bonnie Raitt**, **Buddy Guy**, **Doctor John** and **Art Neville**—backed by **Stevie Ray's** band **Double Trouble** and **Jimmie's** band **Tilt-A-Whirl**—nail a collection of **SRV** classics for an 80-minute home video and laserdisc, and a hot new live CD titled *A Tribute To Stevie Ray Vaughan*.

It's here! **Eric Johnson** has finally released *Venus Isle*, his first album since 1990's *Ah Via Musicom*. The much-acclaimed *Stratocaster* wizard is currently touring with **Joe Satriani** and **Steve Vai**.

Also returning to the current releases shelf is **Iron Maiden** with *The X Factor*, and after nearly 20 years, **The Sex Pistols**, with an in-concert set branded *Filthy Lucre Live*.

Live must be where it's at because everyone's doin' it. **Little Feat** gets down with *Live From Neon Park*, and King Biscuit Records *In Concert* series relives a classic '70s **Robin Trower** concert (tortured Strat and all).

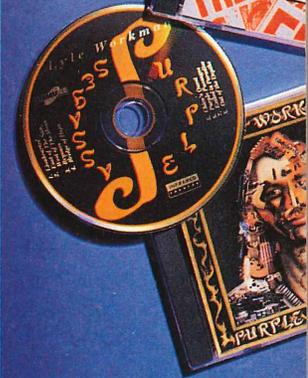
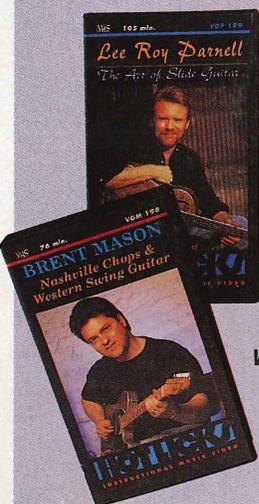
Surf King **Dick Dale** tests the water with *Calling Up Spirits*. To hear a few tracks of vintage Dick Dale, **The Ventures**, **The Surfaris**, **The Chantays**



and more, pick up a copy of the hot new Rhino Records four CD surf music box set, *Cowabunga!*

Record exec **David Santaniello** takes a trip to the other side of the mixing board on *Blood*.

Learn some hot country and slide licks on two new videos from Hot Licks Productions, featuring **Brent Mason** (on *Custom Shop Sparkle Tele*) and **Lee Roy Parnell** (on *Vintage Stratocaster*).

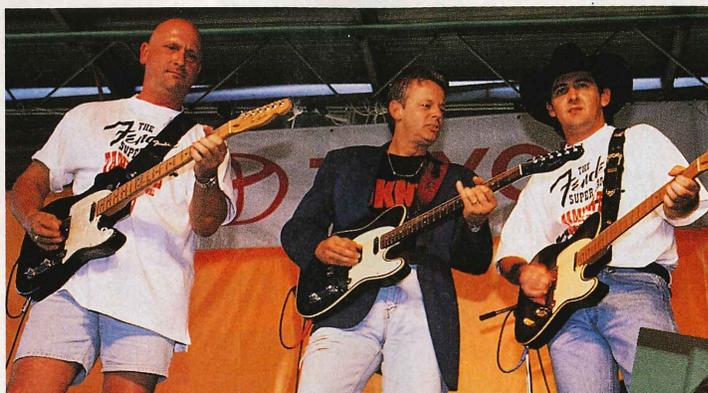


## ACTION

INTERNATIONAL!



**Fender Ensenada Factory employees** did the company, their city and the Mexican state of Baja California Norte proud when they represented the state in a national soccer tournament. Viva los State Champions!



Clockwise from left: Big Fat Mama releases new self-titled tape; (l-r) Terry Murray, Tommy Emmanuel and Lee Kernaghan jam down under; Fender Ensenada Factory soccer team; Jamie Crompton and Stu Hamm backstage at the Albert Hall; Scorpions guitarist Matthias Jabs with his "Jabocaster."

Come hell or high water: **Terry Murray**, **Tommy Emmanuel**, and the current king of Australian country music, **Lee Kernaghan**, retreated to the Toyota stage at The Fender Super Jam during the 1996 Tamworth Country Music Festival in Australia, after the Fender stage was wiped out by a flash flood.

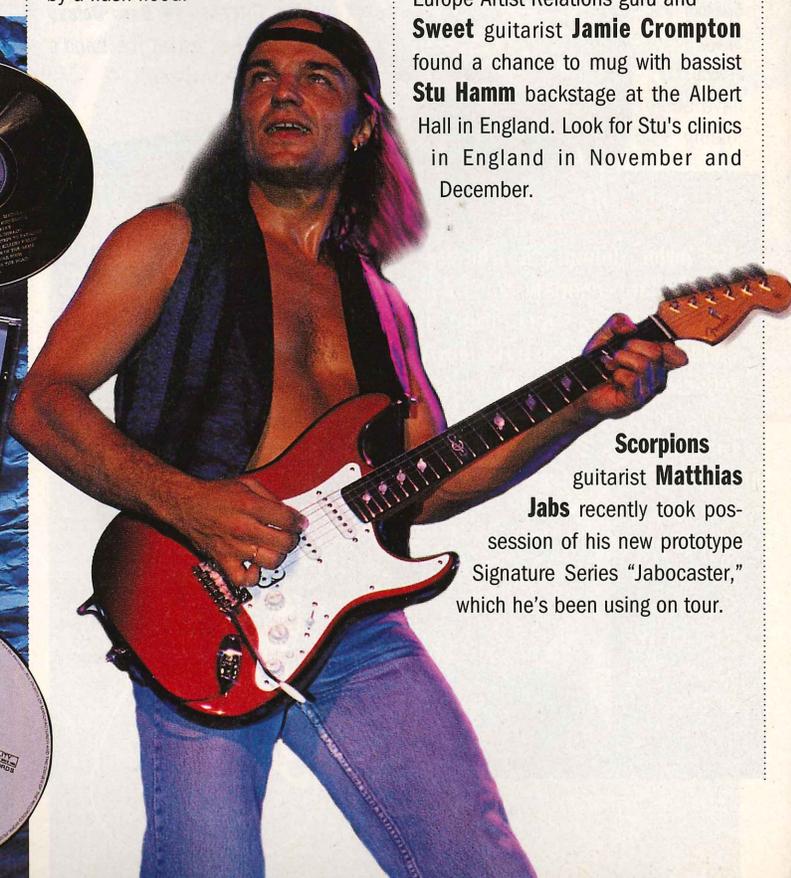
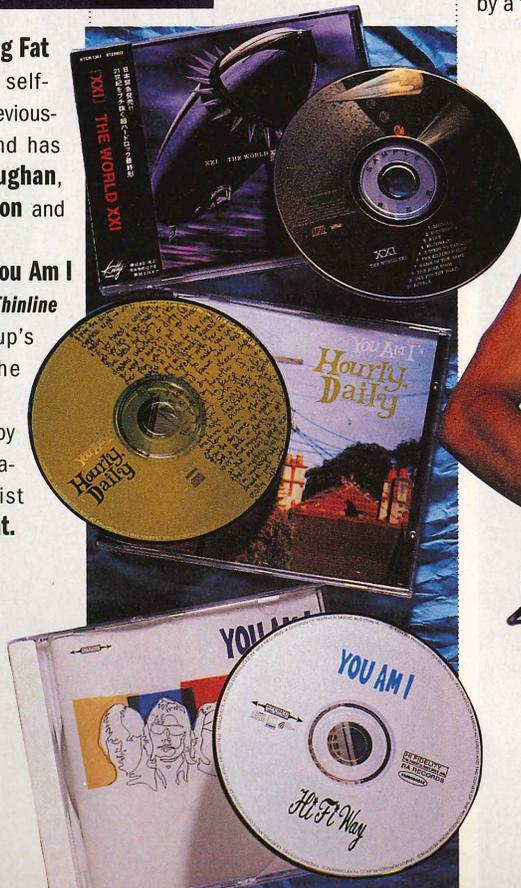


Fender Europe Artist Relations guru and **Sweet** guitarist **Jamie Crompton** found a chance to mug with bassist **Stu Hamm** backstage at the Albert Hall in England. Look for Stu's clinics in England in November and December.

Premier Italian blues band **Big Fat Mama** has offered a new self-titled tape. The group has previously recorded four albums and has opened for **Stevie Ray Vaughan**, **Albert Collins**, **James Cotton** and **Robert Plant**.

Guitarist **Tim Rogers** of **You Am I** shines on his '72 *Reissue Thinline Tele* on the Australian group's album *Hi Fi Way* and the newest release *Hourly, Daily*.

A Japanese CD titled *XXI* by the group **The World XXI** features Michael Fath bassist **Dave Crigger**, also of **Foghat**.



**Scorpions** guitarist **Matthias Jabs** recently took possession of his new prototype Signature Series "Jabocaster," which he's been using on tour.

## SPOTLIGHT

**FILTER!**  
BY ADAM ST. JAMES

## Richard Patrick

**GUITARIST**



Rhythm and texture have always been important to **Richard Patrick**, founder of the group **Filter** and mastermind behind the group's hit album *Short Bus*. Underneath the rough facade of feedback,

samples and Richard's primal screams—which permeate *Short Bus*—lies a collection of guitar riffs and chord progressions that threaten to rip their way right through your speakers. But where did the inspiration come from?

A guitarist since age nine, Richard names **U2** and **The Cure** as primary influences. Specifically, it was the rich tapestries of sound and the inventive use of technology employed by those artists to which he was drawn.

"I remember picking up a delay pedal and showing my teacher what I could do with it," he recalls. "I was doing all that triplet stuff and making all these crazy sounds, and he was like, 'Well now you're relying on a box. You've got to learn how to read music to be a real musician.' From then on I just kind of took a very anti-schooled philosophy on the guitar. I tried to rely on what it is about the guitar that I like, which is mainly rhythm and texture." Richard had some fun with his unorthodox aural stylings when he spent two-and-a-half years touring as the guitarist in **Nine Inch Nails**.

Eventually, however, he found his

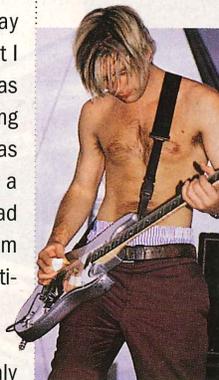
work with **Trent Reznor's** popular industrial band too limiting, so he left **NIN** to follow his own creative impulses.

The result was a record deal based on a three song demo Richard recorded in his living room. After the single "Hey Man, Nice Shot" hit the charts, Richard put together a band. He's spent the past year touring with the likes of **Smashing Pumpkins**, **Ozzy Osbourne** and **White Zombie**. Though he concentrates mostly on vocals during live performances, Richard still picks up his favorite **Custom Shop Telecaster** or **Stratocaster** for a couple of songs each night.

"Guitar was always the thing I wanted to play," he says. "I don't consider myself an athletic player—someone that has full knowledge of the guitar—but the guitar definitely means a lot to me."

## Brian Liesegang

**GUITARIST**



Proof that computer geeks aren't so bad after all: **Brian Liesegang** of **Filter**.

"I was always the guy that messed around with computers," Brian explains.

"Most of my training was on piano, then I got into computers and sequencers. Around three or four years ago I started using guitar a lot. I'm just self-taught."

It was Brian's understanding of

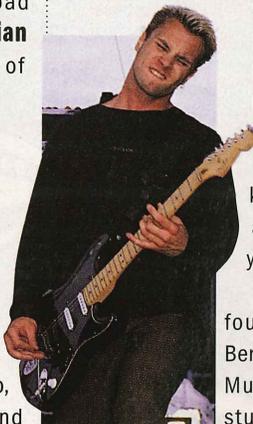
sequencers and drum machines that made him indispensable to **Filter** main man **Richard Patrick**, but as Richard's right hand man during the recording of the group's hit album, *Short Bus*, Brian was able to slip in a few tracks on six-string. Live, Brian dons a **Custom Shop Stratocaster** while Richard sings.

Only three or four years from beginning guitarist to the big-time! How'd he do that?

"I listened to a lot of **Soundgarden** and stuff," Brian says, "and liked the instrument as a real visceral, tactile method of expression. I wasn't the guy who took lessons and learned scales—I learned how to write songs with the guitar and my playing has evolved from that. I still don't really practice, so to speak. I just pick up the guitar, usually at a show or in an effort to write a song."

## Geno Lenardo

**GUITARIST**



**Geno Lenardo** can't seem to get his real career as a recording engineer and producer going. Instead he keeps touring as a guitarist, this year with **Filter**.

Geno spent four years at Berklee College of Music in Boston studying Music Production and Engineering, and has actually done some notable work as an engineer and even songwriter with bands like **Ministry**, **Sister**

**Machine Gun** and **Chemlab**. Touring with **Chemlab** led to more touring, as the lead guitarist in **Filter**—or as close to being lead guitarist as the band's format allows.

"We tend not to play a lot of lead," Geno says. "If you're going to play something of that nature, it should be a 'part.' There's no solos. The music's definitely more about the songs."

That's OK with Geno, as long as he's playing his parts on his favorite **Custom Shop Strat**. "All my guitars," he says, "have been Strats."

## Frank Cavanagh

**BASSIST**

London, Rome, Paris? Forget it.

Filter bassist **Frank Cavanagh's**



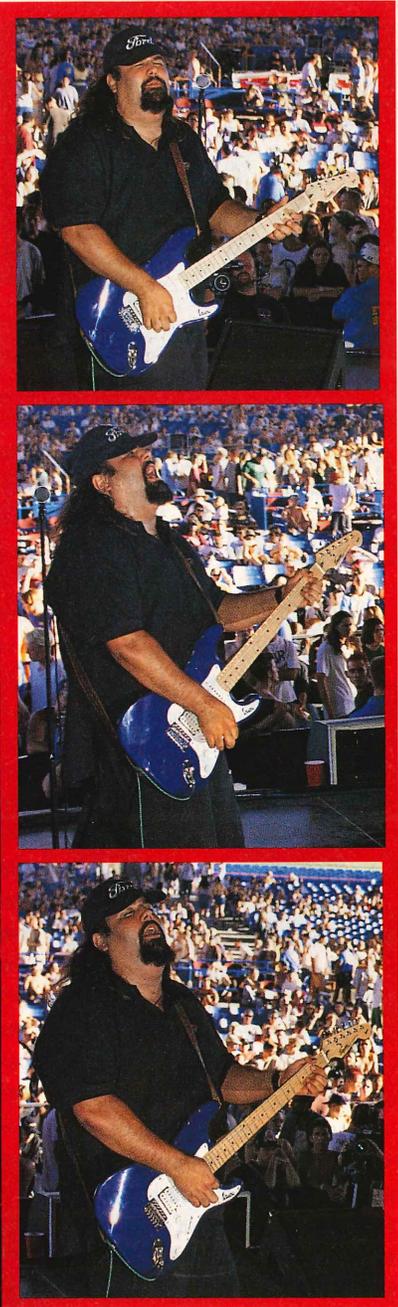
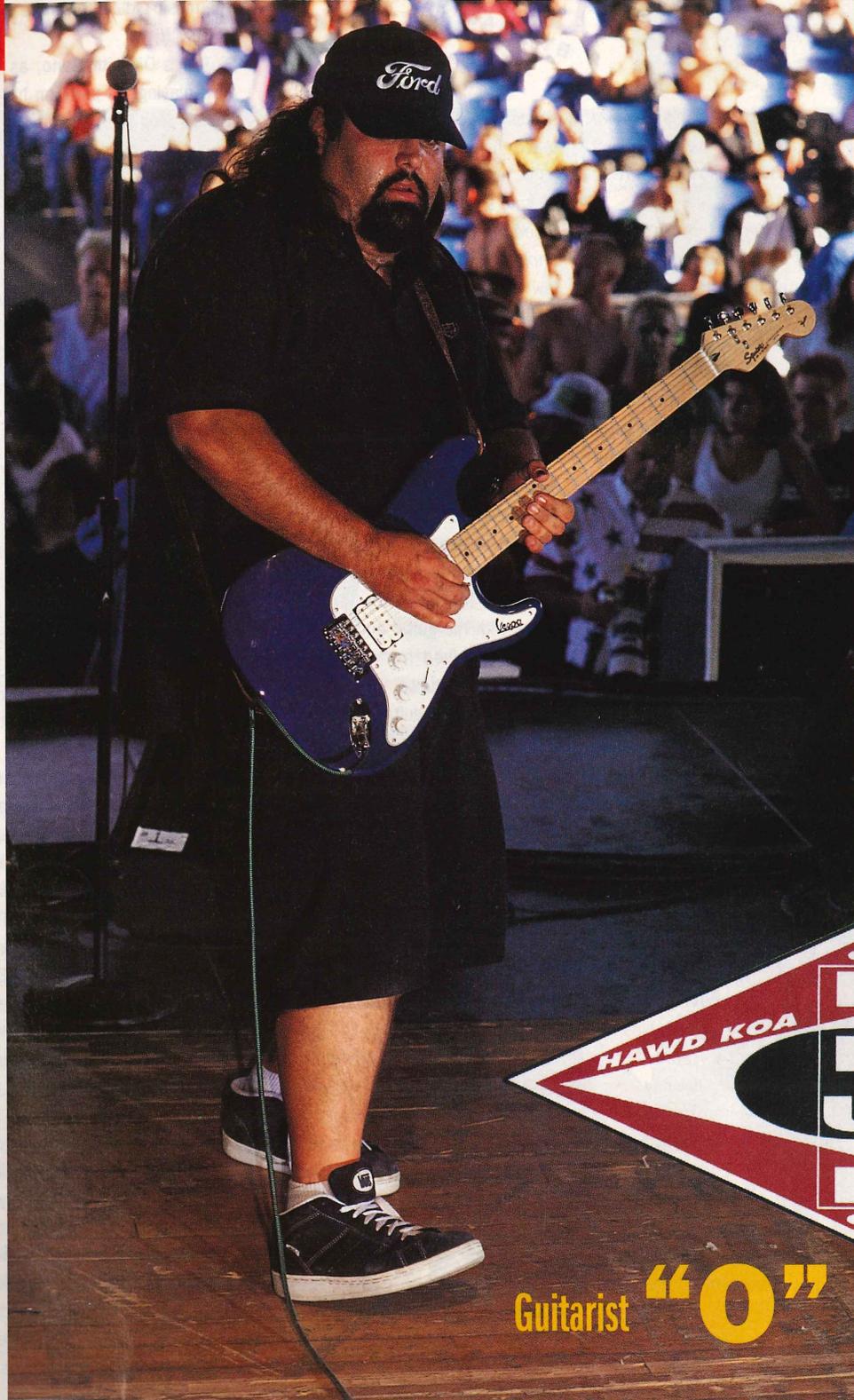
first tour of Europe bypassed all the tourist hot spots and went straight to the infamous East-

ern Front. That was at age 16 in a skate-punk band called **Outface** he formed with his high school buddies in Cleveland.

"We did it all by ourselves, too," he remembers. "It was a blast! We called over there and we just kept trying to sell ourselves to all these different little touring companies who said 'you guys are nothing.' Then we found these punk rock kids in Berlin who were doing it in the old Eastern-bloc countries. We went over there and we didn't do England, didn't do France. We just did Germany and Poland—the Czech Republic. It was great!"

Right from the start Frank followed a simple philosophy: Just go for it! "I hung out with a lot of guys who skateboarded and listened to skate rock bands from California: **The Faction**, **Agent Orange**, **Black Flag**, **Dead Kennedys**. Then we decided we wanted to jam and they were like, 'Here, dude, here's a bass.' That's how I got started." **F**

# ON TRACK



Guitarist "O"

# Solid Guild!



Artist 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**s most people know, Guild joined the Fender family late last year. Often, when a new product (or product line) is introduced, players need time to become familiar enough with it to use it onstage or for recording sessions. Fortunately (for me), most artists knew of Guild's reputation for quality and were already fans.

In fact, in the year since Guild joined the Fender family, our Artist Relations department has experienced a "Guild Rush": In addition to working with Fender players, we added a number of outstanding Guild artists to our roster.

**Nick Lashley**, guitarist with **Alanis Morissette**, was one of the first Guild artists I worked with. He used a **Guild JF30 Jumbo** for the band's unplugged performance of the mega-hit "You Oughta Know" on the worldwide telecast of the 1996 Grammy Awards. Nick needed a rich-sounding stage guitar that would translate natural tones in a direct feed for TV, but could still cut through the chamber orchestra backing the group. Not only did the guitar work perfectly, but the Grammy performance became a new video release on MTV.

Long-time Guild devotee **Jerry Cantrell** wanted a full-bodied acoustic with on-board electronics for the **Alice in Chains** taping of

MTV's "Unplugged." I didn't have one available, but our Nashville Artist Relations office was able to deliver a **JF55 Jumbo** with a Fishman pickup installed. Jerry loved it and used it for the whole show.

When **Joan Osborne** was looking for an acoustic-electric that would be easy to maneuver on stage and wouldn't have feedback problems during the subtle moments of her show, the **Guild FACE** was perfect. In fact, Joan and two members of her band liked it enough to put away their other acoustics.

**Buddy Guy** appreciates the fact that his **DCE-1** cutaway electric dreadnought sounds great and stands up to his special brand of punishment night after night. Country legend **Waylon Jennings** took his new **Guild D-55** out on the Lollapalooza tour last summer; so did headliner **Soundgarden's Kim Thayil**, who used his red hot **Guild S-100 Polara** solid body electric exclusively.

And that's just the beginning—now that the new **Bluesbird** and **Starfire IV** electrics are available (see page 54), artists seem eager to try an alternative American-made instrument designed for different styles and players. So watch for Guild artists (and their guitars) to establish a new "Guild standard" for the music scene in '97!

## Standard Amps: A World Class Series

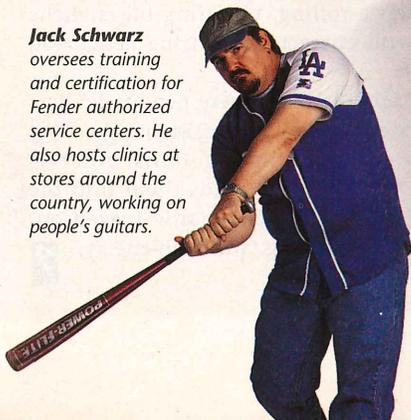
NEWSFLASH BY JACK SCHWARZ

**I**t was a beautiful sunny day, and the crack of a baseball bat powdering another ball launched my daydream about times past: 1964, Southern California, falling in love. Yeah, I'll never forget the day I plugged into that black tolex box with bright silver grill cloth. The sounds that came from that amplifier were like none I had ever heard.

Of course that same year the Los Angeles Dodgers and baseball hit my life like a hard line drive as well...

"Hey, Coach! You battin' or sleepin'?" yelled the opposing club's leader (Fred), as he stomped over to the plate, where I had been hitting the ball to my son and his teammates.

**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.



"Sorry," I told him. "I was just thinking about a Fender Deluxe Reverb amp of mine."

"Early '60s?" he queried. "I have a Strat and a Princeton amp I got when I was in high school. They still sound great! Used to play in a band..."

"Are you gonna' play ball, or what?!" interrupted the umpire, Tom, about 10 minutes later. Soon he was drowning in the Fender quagmire as well.



"My son recently got interested in music, so I bought him a Stratocaster," Tom related. (Naturally!) Fred and I nodded our agreement. "But I'm not familiar with Fender's new amps. Do they make something affordable? Something my son could practice at home with, and

carry to his friends' house for jam sessions?"

"No problem!" I assured him, and proceeded to tell him about Fender's Standard Series amplifiers. First I suggested an amp with a familiar name but all the modern features—the Princeton 112 Plus. Same black tolex and bright silver grill cloth we fell for as kids, as well as:

"Dual selectable channels, so you can get all the sounds—from a smooth, clean classic Fender sound to an in-your-face blazing lead tone. 65 watts of solid-state power through a 12" speaker—definitely loud and dynamic enough for jam sessions. And the headphone jack means you can practice without disturbing anyone."

"Then there's the Princeton Chorus." Another model in the Standard Series, this amp has two 10" speakers, plus channel switching, reverb, effects loop, and stereo chorus.

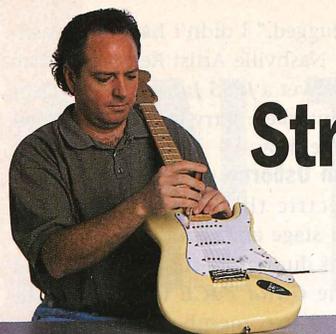
"Talk is cheap!" growled Tom. "How do these Standard Series amps sound?"

"Why don't we take a ride over to the nearest authorized Fender dealer, and I'll knock your socks off!" I countered.

"You're on!" they both shouted, as we raced for our cars—watched by 23 kids in baseball uniforms with their mouths hanging open.

That's okay, I thought, wait'll they see what their dads bring home tonight!

# Stratocaster Care and Feeding



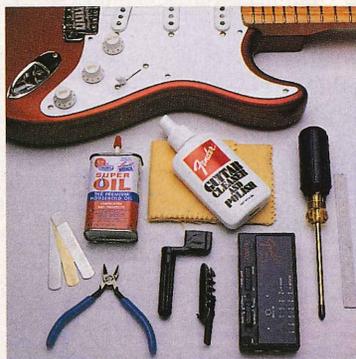
Fender guitar marketing director Mike Lewis' 24-year professional career has included touring with **Chuck Berry** and a myriad of recording sessions.

## TECH TIPS BY MIKE LEWIS

The Fender Stratocaster is... well, a pretty darn cool thing. There really isn't much you can't do with it (including emerging victorious from a barroom brawl). Even though it is virtually indestructible, a little pampering now and then will keep your Strat happy and cooperative.

### Survival Kit

- ▶ Set of automotive feeler gauges (.002-.025)
- ▶ 6" ruler (with 1/32" and 1/64" increments)
- ▶ Light machine oil (toy locomotive or gun oil)
- ▶ Phillips screwdriver
- ▶ Electronic tuner
- ▶ Peg winder
- ▶ Electric guitar capo
- ▶ Wire cutters
- ▶ Polish and cloth

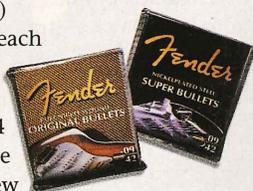


### Strings

Strings are the life of your guitar. You'd be surprised how many niggles can be fixed with a new set of strings. (Fender Super Bullets—read the article in the last issue—are a good choice for Strats.)

Replace and tune each new string before removing next string.

Wind each string neatly down the post (3 or 4 winds), avoiding any overlaps. After the whole set is changed and tuned, give each string a few tugs—again re-tuning as you go.

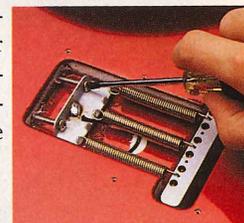
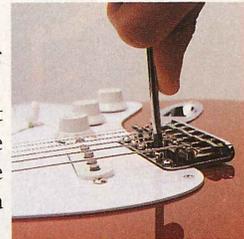


### Tremolo

Remove tremolo back cover. Check your tuning.

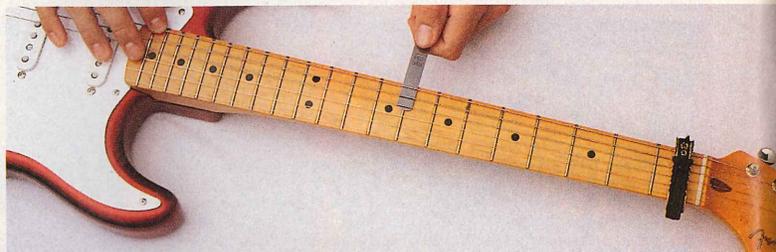
For vintage style tremolo bridges, adjust the two outside mounting screws to set the bridge plate flush with the body, the middle four slightly higher. This allows for a smooth rocking action.

Using the claw screws in the tremolo cavity, adjust bridge to desired angle (Fender spec. is 1/8" gap at rear of bridge). If you prefer a flush bridge to body: adjust spring tension to equal string tension, while the bridge rests on body. Don't over-tighten!



### Truss-Rod

Check your tuning. Then install a capo at the 1st fret, depress the 6th string at the last fret. With a feeler gauge, check the gap between the bottom of the string and the top of the 8th fret—it should be approximately .010".



Adjustment at headstock (allen wrench): If neck is too concave, turn Truss-Rod nut counterclockwise. Too convex—clockwise.

Adjustment at neck joint (Phillips screwdriver): If neck is too concave, turn Truss-Rod nut clockwise. Too convex—counterclockwise. Check your tuning, then check the gap with the feeler gauge. In either case, if you meet excessive resistance or need for adjustment, or you're not comfortable with this adjustment, take your guitar to your authorized Fender Service Center.

## ARTIST ADVICE BY WOLF MARSHALL



**Wolf Marshall** is the world's pre-eminent rock guitar educator-performer. He is currently the editor-in-chief of *GuitarOne*, the creator of the *Wolf Marshall Guitar Method and Power Studies* by Hal Leonard Corp., and has more than 70 books, CD's, tapes and videos to his credit world-wide.

Two Jimi Hendrix licks worth measuring are the following examples culled from his second Experience record, *Axis: Bold As Love*.

**Ex. 1:** Hendrix created an expansive sound via a chain of suspended 2 chords slurred up and down the fretboard in parallel motion. Jimi's suspended shape is a clever refiguring of the basic root-fifth power/barre chord, with his unusual thumb-fretting approach and the sus2 as the added top note of the voicing. Each shape is based on this fingering form with frethand-muted strings cancelling out notes on the 5th and 3rd strings (see Ex. 2).

**Ex. 3:** In his soloing style, Jimi was clearly a bluesman. Check out the blistering riffs in his "Spanish Castle Magic" solo. Here, he mutilates a rolling, repeating blues cliché filled with characteristic string bends and pull-offs.

Typically, he plays these pentatonic licks in the classic blues-box position favored by practically every blues guitarist since T-Bone. Atypically, he sends them into the 21st Century with his manic fuzzed-out tone, foxy phrasing, and high-energy, over-the-top attitude.



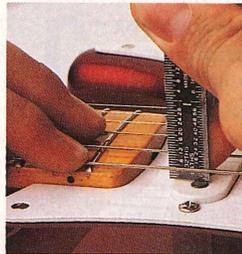
**Action**

Players with a light touch can get away with lower action, others need higher action to avoid rattles.

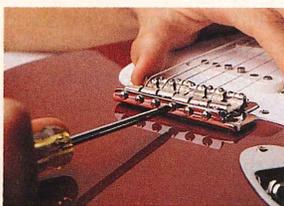
Check tuning. Using 6" ruler, measure distance between bottom of strings and top of the 17th fret. Adjust bridge saddles to  $\frac{3}{4}$ ", then retune. Experiment until the desired sound and feel is achieved.

**Pickups**

Set too high, pickups can cause a variety of inexplicable phenomena. Depress strings at last fret. Using 6" ruler, measure the distance from the bottom of the 1st and 6th strings to top of the pole piece. General rule of thumb—distance should be greatest at the 6th string neck pickup and closest at the 1st string bridge position.  $\frac{6}{64}$ " is a good starting measurement. The distance will vary according to the amount of magnetic pull of the pickup.



**Intonation (The Home Stretch)**



Adjustments should be made after all of the above have been accomplished. Set the pickup selector in the middle, volume and tone controls at the max. Check tuning. Check each string at the 12th fret—harmonic to fretted note. If sharp, lengthen string by adjusting the saddle back. If flat, shorten string by moving the saddle forward. Remember guitars are tempered instruments: re-tune, play and make further adjustments as needed.

**Other Concerns**

Most tuning problems associated with tremolo use are due to friction. Lubricate the nut, string tree, and bridge saddles with a light machine oil.

Wipe strings, neck and bridge with a lint-free cloth after playing. When transporting or storing your guitar—even for short periods—avoid leaving it anywhere you wouldn't sleep yourself. **7**

**#1**

Gsus2 F#sus2 Gsus2 Rbsus2 Gsus2 Csus2 Bbsus2 Gsus2 Bbsus2

**#2**

**#3**

v = down stroke    p = pull-off  
n = up stroke        b = bend

left hand  
right hand

left hand  
right hand

etc.

**A Not-So-Trivial Pursuit!**

ACCESSORIZER BY BRAD TOWNSEND

The answer to just about any Fender history question can be found in a group of reference books available from your local dealer. (If they're not in stock, he can order them from Fender.) You'll find a motherlode of information about the evolution of your instrument(s) over the last half century!

No player should dare to venture out into the used or vintage market without a full working knowledge of the info in these books. Collectors and dealers rely on these books for their detailed drawings, close-up photos of various components, artist shots and a wealth of information that would otherwise take years to accumulate.

Tele fan? Try *The Fender Telecaster* by A.R. Duchossoir: a thorough history on the senior member of Fender's guitar lineup. Strat lovers are equally represented in *The Fender Stratocaster*, also by Mr. Duchossoir. (Be sure you get the newer, 40th Anniversary edition—published in 1994—for the most current info.) For the bottom dwellers among us, there's Klaus Blasquiz' *The Fender Bass*. Check out the early five- and six-string models pictured from the 1960s: way ahead of their time!

Did you know that Fender amplifiers were born before any of the solid body guitars that made Fender such a rock 'n' roll icon? Many amps on the market today owe their start to copying the original Fender designs showcased in *Fender Amps: The First Fifty Years*. This impressive 256-page epic chronicles everything Fender ever designed to be plugged in. Terrific pictures and extensive model-by-model history—essential reading for all players.

So, if knowledge is power, you're about to become the electric company!

1. In what year did Fender amps first feature built-in reverb?
2. When did the "hardtail" (non-tremolo) Stratocaster first appear?
3. What was the name of the first solid-body electric bass ever made?
4. Which Telecaster had a Strat neck and two humbuckers?



Check out a book today from the Fender Library!

- Answers:**
1. 1963.
  2. The first year of production (1954) for \$229.50 (less case).
  3. Fender Precision Bass; precise playing made possible by frets.
  4. The 1974 Telecaster Custom.

Fender director of Strings, Picks and Accessories **Brad Townsend** still gigs with **Big Nick and the Gila Monsters**—a rockin' blues band.

# No Guts, No Glory or Cooking With Nylon



## IN THE MIX 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 or on the Web at <http://www.taxi.com>.



The most important equipment for getting great nylon string guitar sounds is a great sounding guitar and someone with a great touch playing it. Beyond that:

### “Straight” Recording—Mono

Use a condenser mic (the omni pattern is best when recording a soloist). Place the mic a foot or two from the instrument aimed in the general direction of the guitarist's picking fingers, but tilt the mic away from the sound hole a little if the bottom end gets too boomy.

Run the signal through a limiter set to eliminate heavy peaks, but don't compress the guitar too much as you will kill its natural beauty. If I *must*, I'll add just a pinch of top end and roll off some 100 hz and below to get rid of the boominess.

### “Straight” Recording—Stereo

Place one mic at a 45 degree angle toward the neck of the guitar about four inches up from where the neck meets the body. Place the second mic at a 45 degree angle pointed in the direction of the rear of the sound hole.

Because you will be dealing with phase anomalies that won't appear when miking in mono, it's always a good idea to get the stereo mics a little closer to the guitar than if you are using a single mic. It's also a good idea to check your stereo sound in mono (by electronically summing the two channels or panning them down the middle) to see if there is any substantial phase cancellation. If there is you'll hear it in mono—either the top or the bottom end of the guitar will drop out and the sound will deteriorate into a thin shell of what it should sound like. If that happens, try moving the mics a little closer to the guitar, as well as moving them another inch or two farther apart.

### Neat Trick #1

In *playback*, run the guitar track through an organ Leslie speaker. Mic the Leslie from opposite sides and record each mic on its

own track. Pan the tracks hard right and left in the mix: the effect is mesmerizing. Varying the speed of the Leslie will add an even more dramatic effect. Try placing the original “dry” guitar in the center of the mix while subtly adding the stereo, Leslie'd guitars to the sides for a beautifully haunting result. Slap on a little reverb (about 2.5 seconds decay time).

### Neat Trick #2

Lay down a part that's slowly arpeggiated to the rhythm of the track, then run it through a stereo effects box (pan the delays far left and right). Set the left delay near 50 ms and the right at approximately twice that (adjust the delays to the tempo of the song). Set the right delay to repeat mode, and adjust the repeat to your taste. Pan the original guitar down the center of the mix.

### Neat Trick #3

Keep the regular dry guitar signal very low in the mix. Then send it to any decent reverb unit set for a three-second decay using either a “plate” or “chamber” program. Run the stereo outputs from the reverb into a stereo compressor set up for moderate compression. Return the compressor's outputs to two open channels on the console (or echo returns) and pan them hard left and right.

### Ear, Ear!

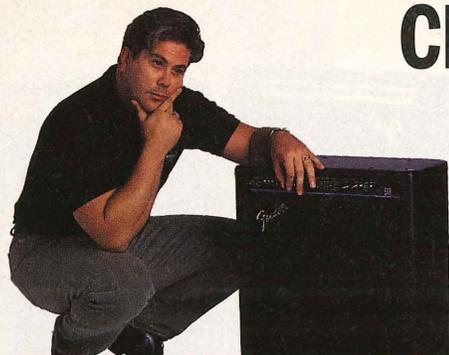
While you might have created something totally unique, it may also be so bizarre that it can ruin your track. If it ain't pleasing to the ear, why use it? Be creative, push the envelope, be tasty.

To capture great nylon string guitar sounds, start with a great sounding guitar. Beyond that, be creative, push the envelope, be tasty.



While I wouldn't recommend using built-in electronics to record a classical guitar, this feature is invaluable for avoiding feedback problems during live performances. The Fishman Matrix<sup>®</sup> system on Rodriguez guitars does a great job of capturing their beautiful, natural nylon tone.

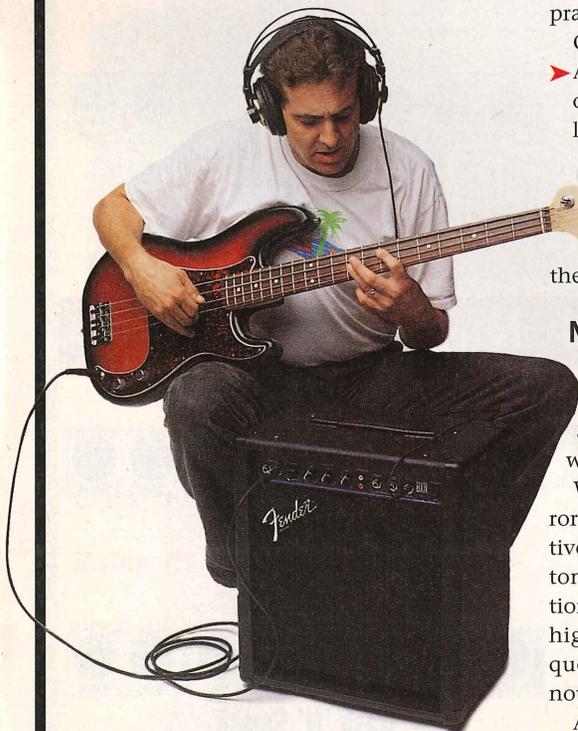
# Choosing The Right Bass Amp



## POWER POINTS BY RICHARD McDONALD

Fender amp man **Richard McDonald** has toured and recorded with world beat artists **The Morning Star Band** for 15 years, and has played guitar for 23.

**Not everyone has to “spank the plank” to hordes of loyal fans on the grass at Shea Stadium. Amps from 60 to 300 watts have what it takes to cover most situations.**



**C**hoosing the right bass amp, one that fits your specific needs, can help you reach your own tonal nirvana as well as eliminate the unnecessary frustrations associated with not having the right gear.

### Practice Made Perfect

For light duty use, 15 to 25 watts is plenty of power. Combined with an 8" or 10" speaker respectively, you can blend in nicely with acoustic guitars, voices, a small kit being played with light sticks or brushes and guitar practice amps of a similar type.

Other useful features you'll want:

- An external tape input—great for working out with drum machines, rehearsal tapes or learning tunes from your favorite CDs
- Headphone jacks (a.k.a. “Eviction Filters”!) are always a welcome feature on any practice/rehearsal amp but heed the warnings—your ears are your friends.

### Not Too Big, Not Too Small...

Not everyone has to “spank the plank” to hordes of loyal fans on the grass at Shea Stadium. Amps from 60 to 300 watts have what it takes to cover most situations.

When confronted with the real world horrors of low ceilings, cavernous rooms, reflective surfaces or dead strings you'll appreciate tone-shaping features like graphic equalization, enhance and frequency boost switches, high/low shelving (boosting groups of frequencies above or below a specific point), notch filters, etc.

And a built-in limiter plays a vital role in contemporary systems, especially for players who favor aggressive styles like slap or heavy rock picking. These players are often operating at the limits of their amp's head room (power to spare). A good limiter will keep your signal clean, minimizing unwanted distortion

while protecting your speakers by catching the power amp before it clips, saving you the big bucks and hassles of blown speakers.

### Separation Anxiety?

Bigger gigs can require bigger rigs. A good sounding head with at least a 200 watt engine, an effects loop and a powerful EQ are a must if you need to “pump it up.” Again, a built-in limiter can be a life-saver! Careful selection of a few mix-and-match complementary enclosures will give you the versatility you need to get the job done.

A tuned, ported cabinet with a single 15" speaker has been the bottom bin of choice for many years, although many players are now relying on deep-tuned enclosures loaded with two or four 10" speakers to lay down the groove. Both work great, so let your wallet and the size of your back seat help you with the decision. With the added “snap, crackle, pop” articulated by players who “slap the slab,” it's a good idea to look for a high frequency horn in these enclosures. Make sure it's a real horn and not just a piezo-type tweeter for the best sound. You'll also appreciate a high-frequency roll-off control on the nights you're jammed on an 8' square stage with your cabinet pointed right at your head.

With combo amps or separates, always go for the tone. Trust your ears and you'll do fine.



SOUND SETUPS

# Roc Pro!

These tough lookin' tube-driven hybrid amps are designed to rock from the inside out! Deep within the molten core of the Tube Drive channel a real 12AX7/ECC83 tube glows hot and heavy, creating tones most amps can only dream of. The Normal channel can be set for pristine, or coaxed into edgy overdrive for that tone that has kept Fender amplifiers at the top of the tone heap for 50 years.



**Three Tonal Modes:**  
**Pristine Clean,**  
**Subtle Distortion,**  
**and Super Overdrive!**



## ALTERNATIVE AGGRO

**PLAYER:** Richard Patrick

**BAND:** Filter

**INSTRUMENT USED:** American Classic Strat with 2 Texas Special single coils and a bridge position Seymour Duncan Trembucker.

**SOUND:** In order to achieve the industrial sounds for which Filter founder Richard Patrick is known, he needs an amp which can go to the edge—and beyond. Broad tonal response and super overdriven distortion are two qualities required for these tonal forays.



Stuck Jazz



Flubby Poop



The Drill



Little Baby



Dictaphone



Consider This

# FENDER SOUNDS



Fat 'N' Funky



Brown Humbucker



Strat Aggression



Ultra Clean



**Crunch to Clean**  
 (lower the guitar volume to "7" to sweeten the tone)



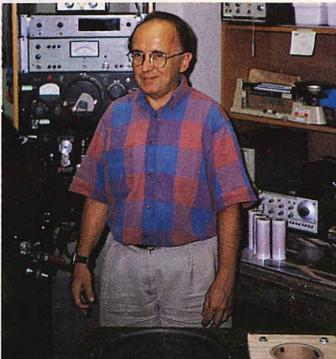
Trash 'N' Smash

NORMAL CHANNEL

TUBE DRIVE1

TUBE DRIVE2

7



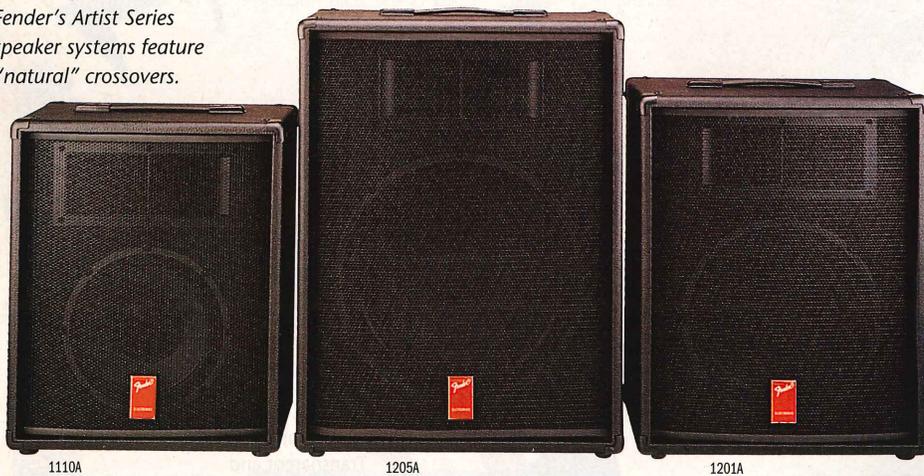
LEARNING CURVE BY BILL HUGHES

**Bill Hughes**, Fender's Vice President of Technology, has been in the audio industry for more than 30 years, designing and developing musical instrument amplifiers and pro audio equipment.

### WHAT DO CROSSOVERS DO?

Like a vocal choir's sopranos and baritones, the tweeter and woofer (and middle, in 3-way systems) drivers inside P.A. speaker systems reproduce different frequency ranges best. These P.A. speaker systems often contain a circuit called a **passive crossover** that divides the incoming signal from your power amplifier into two (or three) high and low frequency ranges so that each driver in the system only reproduces the range of frequencies that it was designed to handle.

Fender's Artist Series speaker systems feature "natural" crossovers.



**Like a vocal choir's sopranos and baritones, the tweeter and woofer drivers inside P.A. speaker systems reproduce different frequency ranges best.**

### HOW THEY WORK

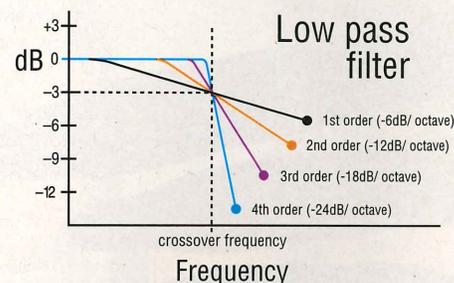
Crossovers separate the signal using different combinations of resistors, capacitors and inductors:

- Resistors, in part, determine the frequencies that are passed or stopped.
- Capacitors let high frequencies pass while stopping low frequencies.
- Inductors let low frequencies pass while stopping high frequencies.

Some loudspeaker systems have "natural" crossovers: the woofer output fades away as frequency increases due to the natural inductor in the woofer; the tweeter fades as frequency decreases due to the natural capacitor of the tweeter.

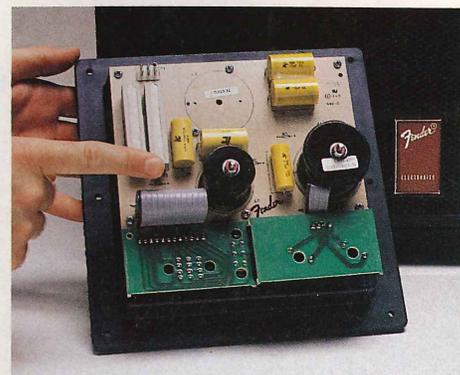
### TELLING THEM APART

Crossovers can be ranked by an *order* number: bigger order numbers mean a faster "fade away" (and a bigger price!). The faster the fade away happens, the less a woofer has to "tweet" and a tweeter has to "woof." Each order number accounts for a rate of 6 dB/octave roll-off (fade away).



### QUALITY COUNTS!

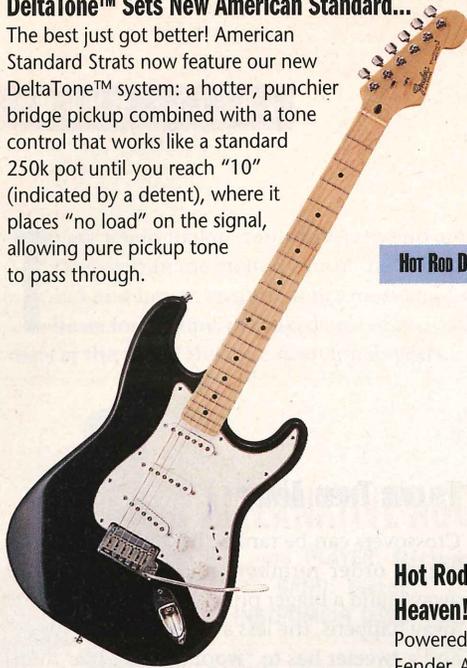
Finally, the types of resistors, capacitors and inductors used makes a difference. For instance, laminated iron core inductors are less expensive but air or ferrite core inductors minimize distortion at high power levels. Likewise, high quality film capacitors are much more costly but deliver better performance than non-polarized electrolytic capacitors.



High quality parts like ferrite core inductors and film capacitors insure good sound and performance in this 4th order crossover.

## DeltaTone™ Sets New American Standard...

The best just got better! American Standard Strats now feature our new DeltaTone™ system: a hotter, punchier bridge pickup combined with a tone control that works like a standard 250k pot until you reach "10" (indicated by a detent), where it places "no load" on the signal, allowing pure pickup tone to pass through.



Hot Rod DeVille 410

### Hot Rod Heaven!

Powered by three channels of unadulterated Fender American Tube tone, these Hot Rod series amps will take you from '57 Chevy to fuel injected rail with a stomp of the pedal. Factory-loaded with 3-function/2-button footswitch, genuine Fender reverb, effects loop, and a host of other player's extras



Hot Rod DeVille 212

Hot Rod Deluxe



### Strap Yourself In!

High-quality leather and workmanship complement the comfortable fit of this line of premium guitar straps. Also available is an assortment of cotton straps, complete with leather tabs featuring the Fender logo.

### Color Your World...

You can now get the JD Telecaster in Sapphire Blue Transparent and Black finishes.



### Tex-Mex Strat: Smokin'!

Our new high-output "Tex-Mex Trio" pickups are punchy and gutsy—but maintain the trademark high-end sparkle of a Strat. Combined with big frets and classic Strat design, they give the Tex-Mex Stratocasters the kick of a hot jalapeno pepper. Not for the faint of heart...

### Need To See The Light?

Dark venues are no problem with the adjustable gooseneck lamp, which plugs right into (and is powered by) all Fender MX and PX series mixing consoles.



NEW PRODUCTS



STANDARD



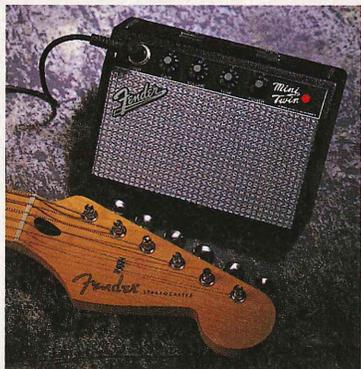
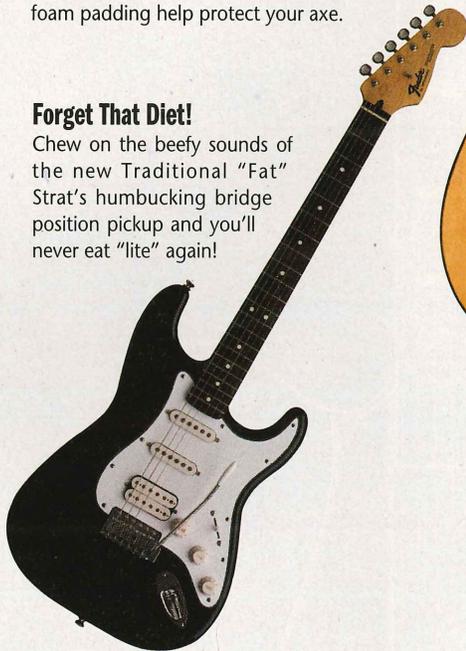
DELUXE

### Get A Brand New Bag!

Both Standard and Deluxe series gig bags have zippered front pockets (three on the Deluxe!), removable shoulder straps and vintage Fender logos. Heavy-duty Cordura nylon construction and foam padding help protect your axe.

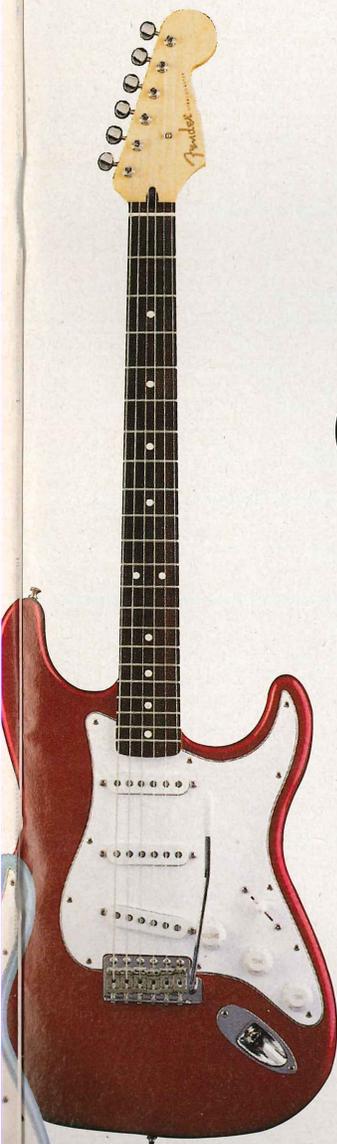
### Forget That Diet!

Chew on the beefy sounds of the new Traditional "Fat" Strat's humbucking bridge position pickup and you'll never eat "lite" again!



### Good Things In Small Packages...

You won't believe the detail—and the sound—on the Mini Twin amplifier. Complete with headphone jack, "tilt-back" stand and two 3" speakers.



DG-41S-12



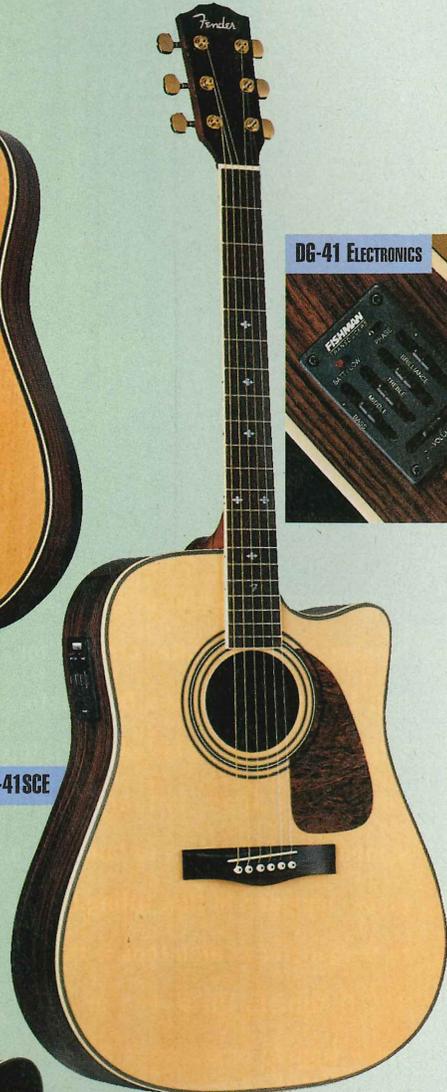
## ONE STEP BEYOND!

Upgraded features like end-pin jacks, Fishman Matrix<sup>®</sup> electronics (on the acoustic/electric models), superior woods and compensated bridge saddles (which afford better intonation and string balance) give the DG-31 and DG-41 acoustic guitars an edge in sound and playability. Nine models in all.

DG-41 ELECTRONICS



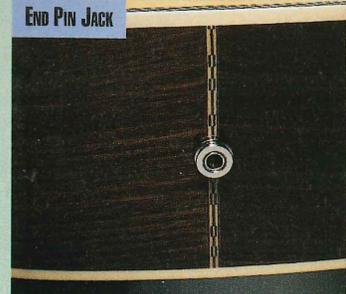
DG-41SCE



DG-31SCE



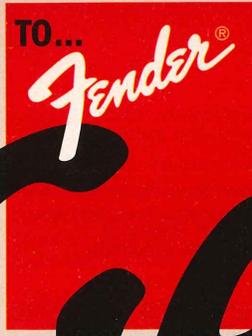
END PIN JACK



## UNIQUE CREATIONS FROM THE ARTISTS IN FENDER'S CUSTOM SHOP

In celebration of the original blue-finished arch top guitar created for him by the late James D'Aquisto, vintage guitar collector and arch top enthusiast Scott Chinery commissioned 18 top luthiers to build a similar piece. Included in that fitting tribute to the master of arch tops is this 18" D'Aquisto Ultra. Featuring a slightly larger neck to accommodate Scott's powerful hands, the instrument is constructed from very highly figured flame maple and the finest German spruce.





# gear!

## Strings

### ELECTRIC GUITAR STRING SETS

#### Original 150's: Pure Nickel Wound

Original 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.

##### BALL END SETS:

- 073-0150-001 150SL, SUPER LIGHT 008/011/014/022/030/038
- 073-0150-002 150XL, EXTRA LIGHT 009/011/015/024/032/040
- 073-0150-003 150L, LIGHT 009/011/016/024/032/042
- 073-0150-004 150LR, LIGHT REGULAR 009/011/016/026/036/046
- 073-0150-005 150, TRADITIONAL 010/013/015/026/032/038
- 073-0150-006 150R, REGULAR 010/013/017/026/036/046
- 073-0150-008 150M, MEDIUM 011/014/018/025/038/048
- 073-1550-000 1550, MEDIUM 011/015/022M/032/040/048

##### BULLET END SETS:

- 073-3150-001 3150SL, SUPER LIGHT 008/011/014/022/030/038
- 073-3150-002 3150XL, EXTRA LIGHT 009/011/015/024/032/040
- 073-3150-003 3150L, LIGHT 009/011/016/024/032/042
- 073-3150-004 3150LR, LIGHT REGULAR 009/011/016/026/036/046
- 073-3150-005 3150, TRADITIONAL 010/013/015/026/032/038
- 073-3150-006 3150R, REGULAR 010/013/017/026/036/046

#### Super 250's: Nickelplated Steel

Super 250's make any guitar come alive! The nickel plating is carefully applied to the steel cover wrap allowing greater volume and superior high-end response.

##### BALL END SETS:

- 073-0250-001 250SL, SUPER LIGHT 008/011/014/022/030/038
- 073-0250-003 250L, LIGHT 009/011/016/024/032/042
- 073-0250-004 250LR, LIGHT REGULAR 009/011/016/026/036/046
- 073-0250-006 250R, REGULAR 010/013/017/026/036/046
- 073-0250-007 250RH, REGULAR HEAVY 010/013/017/032/042/052
- 073-0250-008 250M, MEDIUM 011/015/022/032/040/048
- 073-0250-009 250H, HEAVY 012/016/024/032/042/052

##### BULLET END SETS:

- 073-3250-001 3250SL, SUPER LIGHT 008/011/014/022/030/038
- 073-3250-003 3250L, LIGHT 009/011/016/024/032/042
- 073-3250-006 3250R, REGULAR 010/013/017/026/036/046
- 073-3250-008 3250M, MEDIUM 011/015/022/032/040/048

#### Stainless 350's: 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.

##### BALL END SETS:

- 073-0350-001 350SL, SUPER LIGHT 008/011/014/022/030/038
- 073-0350-003 350L, LIGHT 009/011/016/024/032/042
- 073-0350-006 350R, REGULAR 010/013/017/026/036/046

##### BULLET END SETS:

- 073-3350-001 3350SL, SUPER LIGHT 008/011/014/022/030/038
- 073-3350-003 3350L, LIGHT 009/011/016/024/032/042
- 073-3350-006 3350R, REGULAR 010/013/017/026/036/046

#### Stainless Flats: Stainless Steel Flatwound

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

##### BALL END SETS:

- 073-3250-006 50L, MEDIUM LIGHT 012/016/024/032/042/052
- 073-3250-008 50M, MEDIUM 013/017/026/034/044/054



Stainless Flats

### ACOUSTIC GUITAR STRING SETS

#### 80/20 Bronze Wound

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

##### BALL END SETS:

- 073-0070-002 70XL, ACOUS. EXT. LT. 010/014/022/030/040/048
- 073-0070-003 70L, ACOUS. LIGHT 012/016/026/032/042/052
- 073-0070-008 70M, ACOUS. MED. 013/017/026/036/046/056
- 073-0070-123 70-12L, 12-STRING LT.
- 010/014/024/030/038/048/010/014/009/012/017/028

##### BULLET END SETS:

- 073-3070-002 3070XL, ACOUS. EXT. LT. 010/014/022/030/040/048
- 073-3070-003 3070L, ACOUS. LIGHT 012/016/026/032/042/052
- 073-3070-008 3070M, ACOUS. MED. 013/017/026/036/046/056

#### Phosphor Bronze Wound

Get ready for rich, warm tone with brilliant highs and a long life from the ultimate Phosphor Bronze string.

##### BALL END SETS:

- 073-0060-002 60 XL, .010, .014, .022, .030, .040, .048
- 073-0060-003 60 L, .012, .016, .026, .032, .042, .052
- 073-0060-008 60 M, .013, .017, .026, .036, .046, .056
- 073-0060-123 60-12L, .010, .014, .024, .030, .038, .048, AND .010, .014, .009, .012, .017, .028

##### BULLET END SETS:

- 073-3060-002 3060 XL .010 TO .048
- 073-3060-003 3060 L .012 TO .052
- 073-3060-008 3060 M .013 TO .056



80/20 Bronze Wound Ball End



Phosphor Bronze Wound Ball End

### CLASSICAL GUITAR STRING SETS

#### Classical Nylon

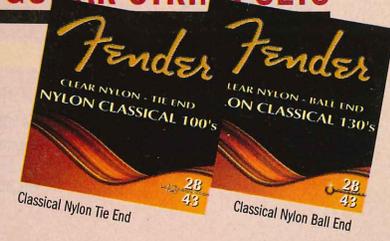
Nylon cores are wound with silverplated copper. The three treble strings are available in either clear or black nylon.

##### TIE END SETS:

- 073-0100-000 100, (CLEAR/SILVER) 028/032/040/029/035/043
- 073-0120-000 120, (BLACK/SILVER) 028/032/040/029/035/043

##### BALL END SETS, CLEAR/SILVER:

- 073-0130-000 130, (CLEAR/SILVER) 028/032/040/029/035/043

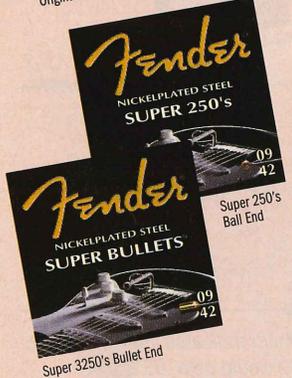


Classical Nylon Tie End

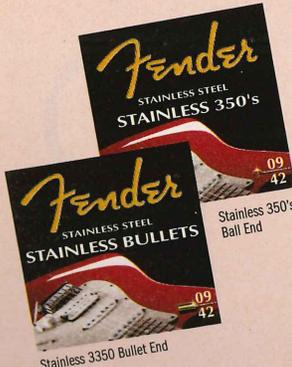
Classical Nylon Ball End



Original 150's Ball End



Super 250's Ball End



Stainless 350's Ball End

# Strings

## INDIVIDUAL STRINGS—GUITAR

Last three digits in each Individual String part number indicates gauge of string. For example: 072-3250-026 is a .026 gauge; -032 would be a .032 gauge.



### Plain Gauged Singles

BALL END:	072-0000	GAUGES: -008, -009, -010, -011, -012, -013, -014, -015, -016, -017, -018, -020
BULLET END:	072-3000	GAUGES: -008, -009, -010, -011, -012, -013, -014, -015, -016, -017, -018, -020

### Pure Nickel Wound

BALL END:	072-0150	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056, -058, -060, -062, -064, -066, -068, -070
BULLET END:	072-3150	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056

### Nickelplated Steel Roundwound

BALL END:	072-0250	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056
BULLET END:	072-3250	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056

### Stainless Steel Roundwound

BALL END:	072-0350	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056
BULLET END:	072-3350	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056

### Stainless Steel Flatwound

BALL END:	072-0050	GAUGES: -024, -032, -034, -040, -044
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### 80/20 Bronze Wound

BALL END:	072-0070	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056
BULLET END:	072-3070	GAUGES: -018, -020, -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056

### Phosphor Bronze

BALL END:	072-0060	GAUGES: -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056
BULLET END:	072-3060	GAUGES: -022, -024, -026, -028, -030, -032, -034, -036, -038, -040, -042, -044, -046, -048, -050, -052, -054, -056

### Nylon

BALL END:	072-0700-028	072-0722-032	072-0742-029
	072-0702-028	072-0724-032	072-0750-035
	072-0704-028	072-0730-040	072-0752-035
	072-0710-025	072-0732-040	072-0760-043
	072-0712-025	072-0734-040	072-0762-043
	072-0720-032	072-0740-029	

## Nickelplated Steel Roundwound—32" Scale

Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles.  
BALL END SETS: 073-6250-003 6250L (LIGHT), 040/060/080/100  
073-6250-006 6250M (MEDIUM), 045/065/085/105

## V/VI String Sets—NPS Roundwound

Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles.  
BALL END SETS: 073-7250-503 7250-5L (LIGHT), 040/060/080/100/115  
073-7250-506 7250-5M (MEDIUM), 045/065/085/105/125  
073-7250-556 7250M 130 (MEDIUM 130), 045/065/085/105/130

## Stainless Steel Roundwound

Provide great punch and high output.  
BALL END SETS: 073-7350-003 7350L (LIGHT), 040/060/080/100  
073-7350-005 7350ML (MEDIUM LIGHT), 045/065/080/100  
073-7350-006 7350M (MEDIUM), 045/065/085/105  
073-7350-008 7350HM (HEAVY MEDIUM), 050/070/085/105  
073-7350-008 7350H (HEAVY), 050/070/090/115

## Stainless Steel Flatwound

Flat winding for less finger noise, smooth feel.  
BALL END SETS: 073-9050-003 9050L (LIGHT), 045/060/080/095  
073-9050-005 9050ML (MEDIUM LIGHT), 050/065/085/100  
073-9050-006 9050M (MEDIUM), 055/070/090/105

## OEM Bass Set—NPS Roundcore Taperwound

Specifically designed for Fender's new American Bases. Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles. Taperwound "E" string provides a super smooth low end.  
BALL END SETS: 073-8250-003 250EM L (LIGHT), 040/060/080/105TW  
073-8250-005 250EM ML (MEDIUM LIGHT), 045/065/080/105TW  
073-8250-006 250EM M (MEDIUM), 045/065/085/110TW

## OEM Bass Set (V)—NPS Roundcore Taperwound

Specifically designed for Fender's new American Bases. Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles. Taperwound "E" and "B" strings provide a super smooth low end.  
BALL END SETS: 073-8250-503 250-5 OEM L TW (LIGHT), 040/060/080/105TW/125TW  
073-8250-506 250-5 OEM M TW (MEDIUM), 045/065/085/110/130TW  
073-8250-556 250-5 OEM M-135 TW (MED-135), 045/065/085/110TW/135TW

## Nylon Tape Wound

Unique pure Nickel roundwound string with nylon tape cover for warmer tone, more sustain.  
BALL END SET: 073-9120-000 9120, 058/072/092/110

## Nylon Filament Roundwound

A Black roundwound string designed specifically for Fender's Acoustic/Electric bass.  
BALL END SET: 073-7120-000 7120, 070/080/090/100

## Bajo Sexto Telecaster

Nickelplated Steel gauged for Fender's Bajo Sexto Telecaster.  
BALL END SETS: 073-1090-000 1090 (A-TUNING), 016P/026P/036/046/056/066  
073-1091-000 1091 (E-TUNING), 022/032/042/052/062/072

## Acoustic Bass (BG-29) Phosphor Bronze

Gauged for Fender's BG-29 4-string acoustic bass. 30" scale.  
BALL END SET: 073-7060-000 7060, 045/055/075/095

## Bass VI—Stainless Steel

Gauged for Fender's Bass VI reissue.  
BALL END SET: 073-5350-600 5350-6, 025/035/045/055/075/095

## INDIVIDUAL STRINGS—BASS

Last three digits in each Individual String part number indicates gauge of string. For example: 072-3250-026 is a .026 gauge; -032 would be a .032 gauge.

### Pure Nickel Roundwound

BALL END:	072-7150	GAUGES: -030, -035, -040, -045, -050, -055, -060, -065, -070, -075, -080, -085, -090, -095, -100, -105, -120, -125, -130
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### Nickelplated Steel Roundwound: Dynamax®

BALL END:	072-7250	GAUGES: -030, -035, -040, -045, -050, -055, -060, -065, -070, -075, -080, -085, -090, -095, -100, -105, -120, -125, -130
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### Stainless Steel Roundwound

BALL END:	072-7350	GAUGES: -030, -035, -040, -045, -050, -055, -060, -065, -070, -075, -080, -085, -090, -095, -100, -105, -120, -125, -130
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### Stainless Steel Flatwound

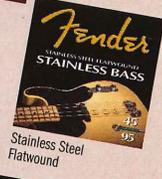
BALL END:	072-7050	GAUGES: -045, -050, -055, -060, -065, -070, -075, -080, -085, -090, -095, -100, -105
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Nickelplated Steel Roundwound



Stainless Steel Roundwound



Stainless Steel Flatwound



OEM Bass



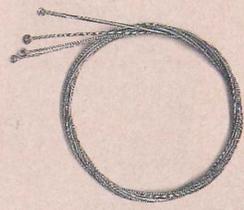
OEM Bass (V)



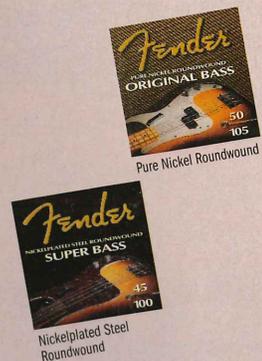
Bajo Sexto Tele



Bass VI



## ELECTRIC BASS STRING SETS



### Pure Nickel Roundwound

Offer excellent tone and long sustain.  
BALL END SETS: 073-7150-002 7150XL (EXTRA LIGHT), 040/060/075/95  
073-7150-003 7150L (LIGHT), 040/060/080/100  
073-7150-005 7150ML (MEDIUM LIGHT), 045/065/080/100  
073-7150-006 7150M (MEDIUM), 045/065/085/105  
073-7150-008 7150HM (HEAVY MEDIUM), 050/070/085/105

### Nickelplated Steel Roundwound

Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles.  
BALL END SETS: 073-7250-003 7250L (LIGHT), 040/060/080/100  
073-7250-005 7250ML (MEDIUM LIGHT), 045/065/080/100  
073-7250-006 7250M (MEDIUM), 045/065/085/105  
073-7250-008 7250HM (HEAVY MEDIUM), 050/070/085/105  
073-7250-009 7250H (HEAVY), 050/070/090/110

### Nickelplated Steel Roundwound—Short Scale

Nickelplated Steel Roundwound bass strings increase maximum volume and give effortless, even response for all playing styles. Fits Mustang, Bronco, Musicmaster and other short scale basses.  
BALL END SETS: 073-5250-002 5250XL (EXTRA LIGHT), 040/060/075/95

# Picks

## CELLULOID



Celluloid is the premier pick material. 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

MODELS: 098-2329 SHELL, THIN 098-2330 SHELL, MED 098-2331 SHELL, HEAVY 098-2332 SHELL, EX HEAVY 098-2129 WHITE, THIN 098-2130 WHITE, MED 098-2131 WHITE, HEAVY 098-2132 WHITE, EX HEAVY

### 351 Shape

MODELS: 098-1029 CONFETTI, THIN 098-1030 CONFETTI, MED 098-1031 CONFETTI, HEAVY 098-1032 CONFETTI, EX HEAVY 098-1829 WHITE, THIN 098-1830 WHITE, MED 098-1831 WHITE, HEAVY 098-1832 WHITE, EX HEAVY 098-1629 SHELL, THIN 098-1630 SHELL, MED 098-1631 SHELL, HEAVY 098-1632 SHELL, EX HEAVY

### 354 Shape

MODELS: 098-2029 WHITE, THIN 098-2030 WHITE, MED 098-2031 WHITE, HEAVY 098-2032 WHITE, EX HEAVY

### 355 Shape

MODELS: 098-5029 SHELL, THIN 098-5030 SHELL, MED 098-5031 SHELL, HEAVY

### 358 Shape

MODELS: 098-1729 SHELL, THIN 098-1730 SHELL, MED 098-1731 SHELL, HEAVY 098-1929 WHITE, THIN 098-1930 WHITE, MED 098-1931 WHITE, HEAVY

### 351 JR Shape

MODELS: TBA SHELL, MED TBA SHELL, HEAVY TBA SHELL, EX HEAVY

### 351 JZ Shape

MODELS: TBA SHELL, MED TBA SHELL, HEAVY TBA SHELL, EX HEAVY

### 330 HP Shape

MODELS: TBA SHELL, MED TBA SHELL, HEAVY TBA SHELL, EX HEAVY

## CUSTOM SHOP



Celluloid picks with unique materials displaying the Fender Custom Shop logo.

### 351 Shape

MODELS: 098-7004 ABALONE, THIN 098-7006 ABALONE, MED 098-7008 ABALONE, HEAVY 098-7014 WHITE SNAKE PEARL, THIN 098-7016 WHITE SNAKE PEARL, MED 098-7018 WHITE SNAKE PEARL, HEAVY 098-7024 BLACK, THIN 098-7026 BLACK, MED 098-7028 BLACK, HEAVY

### 346 Shape

MODELS: 098-7204 ABALONE, THIN 098-7206 ABALONE, MED 098-7208 ABALONE, HEAVY

### 347 Shape

MODELS: 098-7304 ABALONE, THIN 098-7306 ABALONE, MED 098-7308 ABALONE, HEAVY

### 358 Shape

MODELS: 098-7604 ABALONE, THIN 098-7606 ABALONE, MED 098-7608 ABALONE, HEAVY

## THUMB PICKS—CELLULOID

Heavy gauge celluloid thumb picks in two sizes and three colors.

MODELS: 098-1002-001 SHELL, MED 098-1002-002 WHITE, MED 098-1002-003 CONFETTI, MED 098-1002-004 SHELL, LARGE 098-1002-005 WHITE, LARGE 098-1002-006 CONFETTI, LARGE

## COLORPIC™

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

### 351 Shape

MODELS: 098-1129 PINK, THIN 098-1130 PINK, MED 098-1131 PINK, HEAVY 098-1329 RED, THIN 098-1330 RED, MED 098-1331 RED, HEAVY 098-1529 BRIGHT BLUE, THIN 098-1530 BRIGHT BLUE, MED 098-1531 BRIGHT BLUE, HEAVY 098-1229 YELLOW, THIN 098-1230 YELLOW, MED 098-1231 YELLOW, HEAVY 098-1429 TRANSPARENT BLUE, THIN 098-1430 TRANSPARENT BLUE, MED 098-1431 TRANSPARENT BLUE, HEAVY



351 Top (l-r): Bright Blue, Pink, Red Left: Transparent Blue Right: Yellow

## DELIRIN™—MOLDED KNIFE EDGE

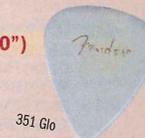
Delrin, created by DuPont, is strong, resilient and very long lasting. Molded with a knife edge for clean attack and sharp, vibrant tones.

### 351 Shape—NEONPIC™ ("Neon")

MODELS: 098-1004 MELON .50MM (THIN) 098-1005 ORANGE .60MM (THIN/MED) 098-1006 YELLOW .73MM (MED) 098-1007 LIME .88MM (MED/HEAVY) 098-1008 PINK 1.00MM (HEAVY) 098-1009 GRAPE 1.14MM (EX HEAVY)

### 351 Shape—Phosphorescent ("GLO")

MODELS: 098-3004 GLO .50MM (THIN) 098-3006 GLO .73MM (MED) 098-3008 GLO 1.00MM (HEAVY) 098-3009 GLO 1.14MM (EX HEAVY)



351 Glo



351 Delrin Neonpic™ Top (l-r): Yellow, Purple, Pink Bottom (l-r) Green, Melon, Orange

## 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.

### 351 Shape

MODELS: 098-6004 RED .50MM (THIN) 098-6005 ORANGE .60MM (THIN/MED) 098-6006 YELLOW .73MM (MED) 098-6007 GREEN .88MM (MED/HEAVY) 098-6008 BLUE 1.00MM (HEAVY) 098-6009 PURPLE 1.14MM (EX HEAVY)



351 Delrin Matte Top (l-r): Blue, Yellow, Orange Bottom (l-r) Purple, Red, Green

## NYLON

Nylon is strong and smooth, for fast licks. Molded with a knife edge for clear, vibrant tones.

### 351 Shape

MODELS: 098-4004 RED .46MM (THIN) 098-4008 RED .96MM (HEAVY) 098-4005 RED .58MM (THIN/MED) 098-4009 RED 1.21MM (EXTRA HEAVY) 098-4006 RED .71MM (MED) 098-4007 RED .88MM (MED/HEAVY)

## PICKPACKS

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

### 351 Shape

MODELS: 098-1029-049 CONFETTI, THIN 098-1030-049 CONFETTI, MED 098-1031-049 CONFETTI, HEAVY 098-1032-049 CONFETTI, EX HEAVY 098-1629-049 SHELL, THIN 098-1630-049 SHELL, MED 098-1631-049 SHELL, HEAVY 098-1632-049 SHELL, EX HEAVY 098-1829-049 WHITE, THIN 098-1830-049 WHITE, MED 098-1831-049 WHITE, HEAVY 098-1832-049 WHITE, EX HEAVY

# Guitar and Bass Parts

## VINTAGE HARDWARE

### Bridge Kits

MODELS: 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

MODELS: 099-2010 STRING GUIDE, VINTAGE STRATOCASTER  
099-2011 STRING GUIDE, VINTAGE TELECASTER  
099-2012 STRING GUIDE, VINTAGE P-BASS & J-BASS

### Fret Wire

MODELS: 099-2014 FRET WIRE, VINTAGE GUITAR  
099-2015 FRET WIRE, VINTAGE BASS

### Strap Button

MODELS: 099-2013 STRAP BUTTON, VINTAGE GTR & BASS

### Knobs

MODELS: 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

MODELS: 099-1362 STRATOCASTER WHITE ACCESSORY KIT  
099-1363 STRATOCASTER BLACK ACCESSORY KIT  
099-1368 STRATOCASTER AGED WHITE ACCESSORY KIT

### Pickup Covers

MODELS: 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

MODELS: 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 PKGGRD 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

MODELS: 099-1367 5-WAY SELECTOR SWITCH, STRAT  
099-2050 TREMOLO BRIDGE, AMERICAN STD.  
099-2052 TRX TONE CONTROL KIT  
099-2053 GUITAR CABLE, AMERICAN STD., 10 FT.  
099-2054 TREMOLO ARM, AMERICAN STANDARD  
099-0818 FENDER-SCHALLER LOCKING KEYS  
099-0830 250KΩ POTENTIOMETER, SPLIT SHAFT  
099-0831 250KΩ POTENTIOMETER, SOLID SHAFT  
099-0840 BRIDGE SECTIONS, AMERICAN STANDARD

### Roller nut

Lets strings slide easier, reducing tremolo intonation problems.  
MODELS: 099-0815 WILKINSON NUT, 9 TO 42 STRING GAUGE  
099-0812 LSR NUT, UNIVERSAL, 8 TO 56 STRING GAUGE

### Hipshot® Trem-Setter

Adds return to pitch and string stability to tremolo systems.  
MODEL: 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 w/LSR nut and locking keys.  
MODEL: 199-6510-100 FENDER-FLOYD ROSE LOCKING TREMOLO ASSEMBLY

## PICKGUARDS

Pickguards—vintage or custom—in traditional and non-traditional configurations.

### Stratocaster

MODELS: 099-2140 STRAT, WHITE PEARL  
099-2141 STRAT, BLACK PEARL  
099-2142 STRAT, GOLD ANODIZED  
099-2143 STRAT, TORTOISE  
099-2144 STRAT, MINT GREEN  
099-2145 1 HB/2SC STRAT, WHITE PEARL  
099-2146 1 HB/2SC STRAT, BLK PEARL  
099-2220 STRAT, 2 HB, WHITE PEARL  
099-2221 STRAT, 2 HB, BLACK PEARL  
099-2230 STRAT, 2 HB/1SC, WHITE PEARL  
099-2231 STRAT, 2 HB/1SC, BLK PEARL

### Telecaster

MODELS: 099-2150 TELE, WHITE PEARL  
099-2151 TELE, BLACK PEARL  
099-2152 TELE, TORTOISE  
099-2154 TELE, MINT GREEN

### Precision Bass

MODELS: 099-2160 P-BASS, WHITE PEARL  
099-2161 P-BASS, BLACK PEARL

### Jazz Bass

MODELS: 099-2170 J-BASS, WHITE PEARL  
099-2171 J-BASS, BLACK PEARL

### Vintage

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

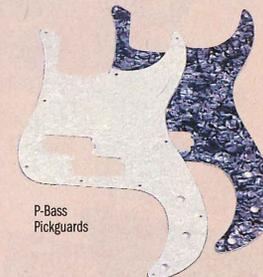
MODELS: 099-2017 PICKGUARD, '57 STRATOCASTER, 1-PLY, WHITE  
099-2018 PICKGUARD, '62 STRATOCASTER, 3-PLY, WHITE  
099-2019 PICKGUARD, '52 TELECASTER, 1-PLY, BLACK  
099-2020 PICKGUARD, '57 PRECISION BASS, GOLD  
099-2021 PICKGUARD, '62 PRECISION BASS, 4-PLY, SHELL  
099-1361 PICKGUARD, PRECISION BASS, 3-PLY, WHITE  
099-2022 PICKGUARD, '62 JAZZ BASS, 4-PLY, SHELL

### American Standard

MODEL: 099-1359 PICKGUARD, BLACK, STRATOCASTER



Stratocaster Pickguards



P-Bass Pickguards

## 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

### "Custom Shop" Texas Special

Texas Special pickups provide classic Fender tone with higher output.  
MODELS: 099-2111 TEXAS SPECIAL STRAT  
099-2121 TEXAS SPECIAL TELE

### "Custom Shop" Custom '54 Strat

Custom '54 Strat pickups provide classic, vintage Fender tone circa 1954.  
MODELS: 099-2112 CUSTOM '54 STRAT



"Custom Shop" pickups

## FENDER-LACE SENSORS

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.

### Stratocaster

MODELS: 099-2000 GOLD STRAT™, BLK, WHT  
099-2002 RED STRAT™, BLK, WHT  
099-2001 BLUE STRAT™, BLK, WHT  
099-2003 SILVER STRAT™, BLK, WHT

### Telecaster

MODELS: 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

MODELS: 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.  
MODELS: 099-2060 RED-BLUE DUALLY, BLK, WHT  
099-2063 RED-RED DUALLY, BLK, WHT  
099-2061 RED-SILVER DUALLY, BLK, WHT  
099-2064 GOLD-GOLD DUALLY, BLK, WHT  
099-2062 BLUE-GOLD DUALLY, BLK, WHT

### Acoustic

Easy mount, drop-in units for acoustic guitars.  
MODEL: 099-2080 BRONZE ACOUSTIC, BLK



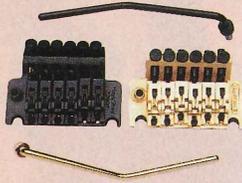
Gold-Gold Dually



# 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.



### Bridge Assemblies

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

MODEL: 199-6010 FR PRO BRIDGE ASSEMBLY

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

MODEL: 199-6210 FR "ORIGINAL" BRIDGE ASSEMBLY

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

MODEL: 199-6410 FR II, BRIDGE ASSEMBLY

## NUT ASSEMBLIES

### "Original" and II

Narrow nut. Width: 1 1/8"; Height: .225"; Spacing: 1.30; Radius: 10".

MODEL: 199-6811 FR #1 NUT ASSEMBLY

Average Vintage Stratocaster width. Width: 1 1/8"; Height: .225"; Spacing: 1.37; Radius: 10".

MODEL: 199-6812 FR #2 NUT ASSEMBLY

Wide nut, narrow spacing for binding. Width: 1 3/8"; Height: .275"; Spacing: 1.40; Radius: 10".

MODEL: 199-6813 FR #3 NUT ASSEMBLY

Wide width, wide space. Width: 1 1/8"; Height: .275"; Spacing: 1.43; Radius: 10".

MODEL: 199-6814 FR #4 NUT ASSEMBLY

Extremely wide. Width: 1 3/4"; Height: .275"; Spacing: 1.50; Radius: 10".

MODEL: 199-6815 FR #5 NUT ASSEMBLY

Same as Nut #2, but with bullet nut relief. Width: 1 1/8"; Height: .225"; Spacing: 1.30; Radius: 10".

MODEL: 199-6816 FR #6 NUT ASSEMBLY

Same as Nut #2, but with bullet nut relief. Width: 1 1/8"; Height: .225"; Spacing: 1.37; Radius: 10".

MODEL: 199-6817 FR #7 NUT ASSEMBLY

Same as Nut #4, but flatter radius. Width: 1 1/8"; Height: .225"; Spacing: 1.43; Radius: 15".

MODEL: 199-6818 FR #8 NUT ASSEMBLY

### PRO

Average Vintage Stratocaster width. Width: 1 1/8"; Height: .225"; Spacing: 1.37; Radius: 10".

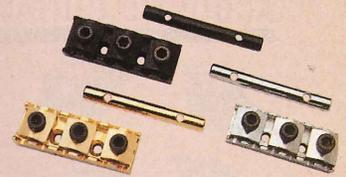
MODELS: 199-6812 FR #2 NUT ASSEMBLY, CHROME (110), GOLD (210), BLACK (310)

Wide width, wide space. Width: 1 1/8"; Height: .275"; Spacing: 1.43; Radius: 10".

MODELS: 199-6814 FR #4 NUT ASSEMBLY, CHROME (110), GOLD (210), BLACK (310)

Same as Nut #4, but flatter radius. Width: 1 1/8"; Height: .225"; Spacing: 1.43; Radius: 15".

MODELS: 199-6818 FR #8 NUT ASSEMBLY, CHROME (110), GOLD (210), BLACK (310)



## REPLACEMENT ARM KITS

Replacement Arm Kits include new bushings.

MODELS: 199-7000 CHROME (100), GOLD (200), BLACK (300)

# General Accessories

## CLEANING AND TUNING

### Polish Cloth

Fender's famous treated soft cloth.

MODEL: 099-0400 POLISH CLOTH

### Polish

Polish, safe for use on all instruments.

MODEL: 099-0500 POLISH, 4 OZ. PUMP SPRAY

### Tuning Forks

Tuning Forks include vinyl pouch.

MODELS: 099-0955 TUNING FORK, A 440.0 HZ.

099-0956 TUNING FORK, E 329.6 HZ.

### String Stretchers

Quickly, safely stretches new strings.

MODELS: 099-0957 STRING STRETCHER, NYLON STRING

099-0958 STRING STRETCHER, STEEL STRING

### "5 in 1" Accessory Kit

Kit includes pump spray polish, special polish cloth, deluxe peg winder, black poly 2" strap and pick sampler.

MODEL: 099-2512 "5 IN 1" ACCESSORY KIT

### AX-5000 Chromatic Automatic Tuners

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 (433-446HZ), CHROMATIC PITCH DISPLAY

023-9997 TX-1000 AUTOMATIC GUITAR/BASS TUNER, 6 PITCH INDICATORS



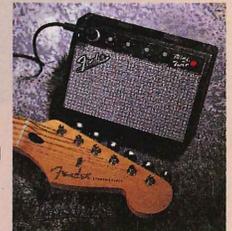
"5 in 1" Accessory Kit

## MINI AMP

### "Mini Twin"

Fender's "Mini Twin" features 2 speakers, 1W, 4 skirted Fender-style knobs (Gain, Vol, Tone, Power). Battery operated. Tilt-back stand included.

MODEL: 023-4609-000 "MINI TWIN"



"Mini Twin"

## STRAP AND STRAP ACCESSORIES

### Guitar Straps

Our Woven strap has a silver Fender "running" logo. Monogrammed straps (shipped with Fender's American-made guitars) are 2"-wide and include Fender and Fender headstock logos. The 1 1/2"-wide Deluxe Vintage Leather strap is an upgraded version of the standard model with high-quality leather, improved felt-lined shoulder pad and an original '50s style cast buckle. Our 2" Tweed (Fender's guitar case/amp cover material) has an "F" Logo on the end.

099-0671-000 WOVEN STRAP, BLACK/SILVER

099-0681-000 MONOGRAMMED STRAP, BLACK/YELLOW/BROWN

099-0681-500 MONOGRAMMED STRAP, BLACK/YELLOW/RED

099-0681-502 MONOGRAMMED STRAP, BLACK/LIGHT GRAY/MEDIUM BLUE

099-0681-543 MONOGRAMMED STRAP, BLACK/LIGHT GRAY/DARK GRAY

099-0682-000 MONOGRAMMED STRAP, RED/WHITE/BLUE

099-0683-000 MONOGRAMMED STRAP, WHITE/BROWN/YELLOW

099-0689-000 DELUXE VINTAGE LEATHER STRAP, BLACK

099-0687-000 TWEED STRAP

### Premium Guitar Straps

These high-quality leather and cotton straps were designed with the player's comfort in mind—tailored to rest comfortably on the shoulder while balancing the instrument to decrease fatigue.

099-0663-006 STRAP, LEATHER W/GOLD LOGO, BLACK

099-0663-050 STRAP, LEATHER W/GOLD LOGO, WALNUT

099-0664-006 STRAP, SUPER DELUXE VINTAGE STYLE, BLACK

099-0664-021 STRAP, SUPER DELUXE VINTAGE STYLE, NATURAL

099-0665-006 STRAP, DELUXE LEATHER W/PAD, BLACK

099-0665-050 STRAP, DELUXE LEATHER W/PAD, WALNUT

099-0666-006 STRAP, LEATHER W/PAD, BLACK

099-0666-050 STRAP, LEATHER W/PAD, WALNUT

099-0667-009 STRAP, COTTON W/FENDER OVAL, RED

099-0667-073 STRAP, COTTON W/FENDER OVAL, NAVY

099-0667-062 STRAP, COTTON W/FENDER OVAL, OLIVE

099-0667-021 STRAP, COTTON W/FENDER OVAL, NATURAL

099-0667-005 STRAP, COTTON W/FENDER OVAL, WHITE

099-0667-006 STRAP, COTTON W/FENDER OVAL, BLACK

### Strap Security Lock Systems

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

MODELS: 099-0690 LOCKS 099-0691 BUTTONS



## GUITAR AND AMP STANDS

### Guitar 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

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

MODELS: 099-1826 AMP/GUITAR STAND, LARGE, AMPS TO 27.45"

099-1827 ADDITIONAL ELECTRIC GUITAR HOLDER

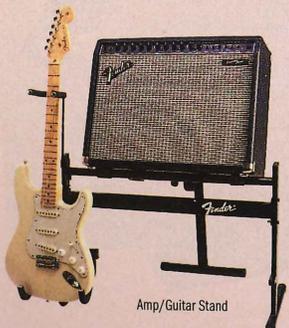
099-1828 ADDITIONAL ACOUSTIC GUITAR HOLDER

### Guitar Hanger

"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



Amp/Guitar Stand

## STRINGS • PICKS • ACCESSORIES

# Cases

## ACOUSTIC GUITAR CASES

### Hardshell Cases

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

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 CASES

### Deluxe "Originals"

Black tolex cases with burnt orange plush-lined interior and amp logo—just like the originals.

MODELS: 005-0515 STRATOCASTER/TELECASTER CASE  
005-0516 JAZZMASTER/JAGUAR CASE

### Deluxe

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

MODELS: 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  
005-0309 HARDSHELL CASE, BLACK TOLEX, FITS: LEFT-HANDED JAZZMASTER AND JAGUAR  
004-0153 HARDSHELL CASE, BLACK TOLEX, FITS: MUSTANG  
005-0308 HARDSHELL CASE, BLACK TOLEX, FITS: LEFT-HANDED MUSTANG  
002-8586 HARDSHELL CASE, BLACK TOLEX, FITS: STRATOCASTER XII

### Standard

MODELS: 004-0900 MOLDED SHAPED CASE, FITS: ALL STRATS AND TELES



Deluxe "Originals" Case

## BASS GUITAR CASES

### Deluxe "Originals"

Black tolex cases with burnt orange plush-lined interior and amp logo—just like the originals.

MODELS: 005-0517 PRECISION BASS CASE  
005-0518 JAZZ BASS CASE

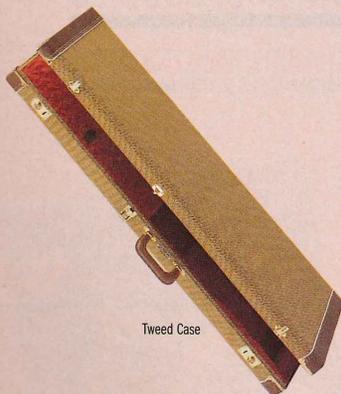
### Deluxe

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

MODELS: 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)  
005-0310 HARDSHELL CASE, BLACK TOLEX, FITS: BASS VI  
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 HRDR, FITS P- AND J- BASS (RT HND ONLY)

### Standard

MODELS: 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



Tweed Case

## GIG BAGS

### Deluxe

600D Cordura Nylon with 20mm foam padding, 3-zipper front pocket, double removable shoulder straps, protective interior nylon panels for headstock and bridge, brass plate with vintage Fender logo, luggage ID tag.

MODELS: 099-1512 GIG BAG, ELECTRIC GUITAR  
099-1522 GIG BAG, ELECTRIC BASS  
099-1532 GIG BAG, DREADNOUGHT  
099-1562 GIG BAG, CLASSIC

### Standard

Durable Cordura soft case with 12mm foam padding, front pocket, removable shoulder strap, protective interior panels for headstock and bridge.

MODELS: 099-1530 GIG BAG, FENDER, ACOUSTIC  
099-1542 GIG BAG, FENDER ACOUSTIC GUITAR, ECONOMY  
099-1570 GIG BAG, SQUIER, BASS  
099-1580 GIG BAG, SQUIER, GUITAR



Deluxe Gig Bag



Standard Gig Bag

## CUSTOM SHOP 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

## BRIEFCASES

### Briefcases

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

MODELS: 099-1000-000 BRIEFCASE, TWEED, 4" DEPTH  
099-1005-000 BRIEFCASE, TWEED, 5" DEPTH, RED POODLE PLUSH LINING  
099-1005-506 BRIEFCASE, BLACK TOLEX, 5" DEPTH, AMP LOGO, ORANGE PLUSH LINING



## HARMONICA/HARP CASES

### Harp Cases

Harp cases hold 2 trays of 9 harps each (18 total), plus a Chromatic harp and a Bullet mic. Locking clasps.

MODELS: 099-1003-000 MISSISSIPPI SAXOPHONE CASE, TWEED, DELUXE RED POODLE PLUSH INTERIOR  
099-1003-506 CHICAGO TOOL BOX, BLACK TOLEX, DELUXE BURNT ORANGE PLUSH INTERIOR



Mississippi Saxophone Case

## EFFECTS BAG

### Musician's Effects Bag

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

MODEL: 099-1550 MUSICIAN'S EFFECTS BAG



Fender Custom Shop

# Educational Materials

## 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  
099-5012 FENDER CUSTOM SHOP  
099-5013 FENDER CLASSIC MOMENTS

## VIDEO

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

MODELS: 099-5020-000 VIDEO—CARING FOR YOUR GUITAR, VHS  
099-5020-040 VIDEO—CARING FOR YOUR GUITAR, PAL

# Amplifier Parts

## AMPLIFIER TUBES



Finest quality available, consistently producing the best sound.

MODELS: 099-5090 5881/6L6WGC 099-5095 6550A, G.E.  
 099-5091 7025/12AX7A 099-5096 6CA7/EL-34, PAIR  
 099-5092 12AT7 099-5097 5AR4  
 099-5093 6V6 GT, PAIR 099-5098 EL84  
 099-5094 5U4 GB

## AMPLIFIER REPLACEMENT SPEAKERS



Standard Replacement Speakers

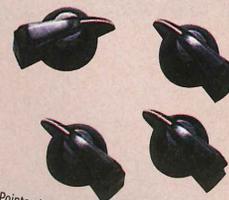
Special design speakers—such as those used in the Blues DeVille, '59 Bassman, Princeton Chorus, The Twin, et al—can be installed to bring your amp back to factory specs, or to upgrade your sound!

MODELS: 099-0780 10" VINTAGE REPLACEMENT SPKR, ALNICO MAGNET, 8Ω, 30W  
 099-0781 10" VINTAGE REPLACEMENT SPKR, CERAMIC MAGNET, 8Ω, 30W  
 099-0782 10" ORIGINAL OXFORD REPLACEMENT SPKR, 8Ω, 30W  
 099-0783 10" STANDARD REPLACEMENT SPKR, 8Ω, 75W  
 099-0790 12" VINTAGE REPLACEMENT SPKR, CERAMIC MAGNET, 8Ω, 50W  
 099-0791 12" STANDARD REPLACEMENT SPKR, 8Ω, 75W  
 099-0792 12" STANDARD REPLACEMENT SPKR, 4Ω, 100W  
 099-0793 12" STANDARD REPLACEMENT SPKR, 8Ω, 100W

## AMPLIFIER HARDWARE

### Amp Knobs

MODELS: 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



Black Pointer Amp Knobs

### Amp Handle

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

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.  
 MODEL: 099-1348 AMP CORNERS, 2-SCREW W/LIP, FITS MOST AMP FRONTS  
 099-1350 UNIVERSAL CORNERS, 3-SCREW, FITS MOST AMP BACKS



Amp handles and legs

### Sphinx Glides

Glides include rubber inserts and screws.  
 MODEL: 099-3900 SPHINX GLIDES, SET OF 4

### Casters

Casters make moving heavy amps easy.  
 MODEL: 099-4000 CASTERS, SET OF 4 W/HARDWARE

### Amp Legs

Replacement "tilt back" legs for vintage and reissue amps.  
 MODELS: 099-0712 AMP LEGS, 16", W/HARDWARE  
 099-0713 AMP LEGS, 19", W/HARDWARE

# Amplifier Covers

Fender standard amplifier covers are made of treated Nylon that protects amps from wear and tear. Black except where noted. Premium amplifier covers made of Fleece-backed Boltflex™ material coated with PreFixx™ protective finish.

MODELS: 003-7965-000 COVER, '59 BASSMAN (BROWN)  
 004-7485-000 COVER, BLUES DELUXE (BROWN)  
 003-7965-000 COVER, BLUES DEVILLE (BROWN)  
 004-8916-000 COVER, BLUES DEVILLE 212  
 005-0279-000 COVER, BLUES JR. (BROWN)  
 004-8913-000 COVER, BXR 60  
 004-1539-000 COVER, BXR 100, SIDE HANDLES  
 004-1539-100 COVER, BXR 100, TOP HANDLE  
 005-0281-000 COVER, BXR 200  
 003-7967-000 COVER, BXR 300C  
 002-9880-000 COVER, CHAMP 12  
 004-0155-000 COVER, CHAMP 25  
 004-0155-000 COVER, CHAMP 25SE  
 004-1529-000 COVER, CHAMPION 110  
 004-1532-000 COVER, CONCERT  
 002-9881-000 COVER, DELUXE 85  
 002-9881-000 COVER, DELUXE 112  
 004-7483-000 COVER, '65 DELUXE REVERB  
 004-8918-000 COVER, DUAL PROFESSIONAL  
 002-9886-000 COVER, DUAL SHOWMAN HEAD  
 002-9883-000 COVER, EIGHTY-FIVE  
 004-1534-000 COVER, GE 4-12 ENCLOSURE  
 005-0282-000 COVER, KXR 100  
 005-0283-000 COVER, KXR 200  
 004-1598-000 COVER, M-80 BASS  
 003-7964-000 COVER, M-80 CHORUS  
 003-7962-000 COVER, M-80 COMBO  
 003-7963-000 COVER, M-80 HEAD  
 002-9881-000 COVER, PERFORMER 650  
 002-9888-000 COVER, PERFORMER 1000

002-9885-000 COVER, POWER CHORUS  
 002-9883-000 COVER, PRINCETON 112  
 005-0280-000 COVER, PRINCETON 112 PLUS  
 002-9888-000 COVER, PRINCETON CHORUS  
 002-9885-000 COVER, PRO 185  
 004-7484-000 COVER, PRO JUNIOR (BROWN)  
 004-7485-000 COVER, PRO SONIC (BROWN)  
 004-9881-000 COVER, ROC PRO 700  
 004-9888-000 COVER, ROC PRO 1000  
 004-9051-000 COVER, RUMBLE BASS, ENCLOSURE (PREMIUM)  
 004-9050-000 COVER, RUMBLE BASS, HEAD (PREMIUM)  
 002-9888-000 COVER, STAGE 112SE  
 002-9888-000 COVER, STAGE 185  
 004-1533-000 COVER, SUPER  
 002-9891-000 COVER, SUPER 60 (1-12" VERSION)  
 003-7961-000 COVER, SUPER 112  
 003-7961-000 COVER, SUPER 210  
 002-9885-000 COVER, THE TWIN  
 004-1537-000 COVER, TONE-MASTER 2-12 ENCLOSURE (PREMIUM)  
 004-1538-000 COVER, TONE-MASTER 4-12 ENCLOSURE (PREMIUM)  
 004-1536-000 COVER, TONE-MASTER HEAD (PREMIUM)  
 004-8915-000 COVER, '63 TUBE REVERB (BROWN)  
 002-9885-000 COVER, '65 TWIN REVERB  
 002-9885-000 COVER, TWIN-AMP  
 002-9885-000 COVER, ULTIMATE CHORUS  
 002-9885-000 COVER, ULTRA CHORUS  
 004-1535-000 COVER, VIBRO-KING (PREMIUM)  
 004-8917-000 COVER, VIBRO-KING 212 (PREMIUM)  
 003-7966-000 COVER, VIBROLUX REVERB (BROWN)  
 005-0278-000 COVER, VIBROSONIC REVERB (BROWN)  
 003-7966-000 COVER, '63 VIBROVERB (BROWN)  
 002-9887 COVER, ALL 4-12 ENCLOSURES

Standard Nylon Cover (Brown)



Standard Nylon Cover

Premium Cover



# Fender Acoustics

## SIX-STRING ACOUSTICS

### DG Series Steel-String Dreadnoughts

#### DG-3

A complete Fender acoustic outfit including a guitar with a nato body and a spruce top. You also get a gig bag, tuner, polish, cloth, picks, a chord book and an extra set of Fender bronze strings!  
MODEL: 095-0300-049 DG-3 VALUE PAK

#### DG-5

An ideal first acoustic, this all-nato dreadnought has a rosewood bridge and fretboard. It's easy to play and very affordable. Smooth, satin finish and a black plastic pickguard.  
MODEL: 095-0500-021 DG-5

#### DG-7

The combination of Meranti back and sides and a Spruce top are highlighted by the high-gloss finish and chrome tuning machines. Consistently a best-seller, the sound, look and value are excellent.  
MODELS: 095-0700-021 DG-7

#### DG-10

We were so knocked out with the rich tone from this particular combination of satin-finished mahogany body and spruce top (with its just-right bracing) that we decided southpaws should be able to get one, too!  
MODELS: 095-1000-021 DG-10  
095-1020-021 DG-10LH, LEFT-HANDED

#### DG-15

Similar in design to the DG-10, these handsome models feature your choice of either a gloss sunburst or jet black finish. Great looking, great sounding guitars.  
MODELS: 095-1500-032 DG-15 SUNBURST  
095-1500-006 DG-15 BLACK

#### DG-20S

The sound of all of our Solid Spruce top guitars improve as they age. On this, our most affordable solid top guitar, the mahogany neck, back and sides add a warmth and clarity you'll hear and feel.  
MODEL: 095-2000-021 DG-20S

#### DG-21S

This beautiful Indian Rosewood guitar also has a Solid Spruce top. The two woods working together produce a powerful combination of strong bass and brilliant treble. Die-cast machine heads make tune-ups quick and easy, too.  
MODEL: 095-2000-021 DG-21S

#### DG-22S

Flamed maple back and sides are matched to a Solid Spruce top for a bright, "unplugged" tone that cuts through with lots of mid and just enough bass. Three finishes, all with gold die-cast tuners.  
MODELS: 095-2200-021 DG-22S NATURAL FINISH  
095-2200-030 DG-22S CHERRY FINISH  
095-2200-032 DG-22S SUNBURST FINISH

#### DG-31S

You rarely find fine "Grade A" Solid Spruce and Honduran Mahogany on guitars in this price range. The exceptional tone and nice details of this model compete with other guitars costing hundreds more.  
MODELS: 095-3100-021 DG-31S  
095-3120-021 DG-31S LEFT-HANDED

#### DG-41S

Our finest six-string acoustic. Gorgeous rosewood body with a "Grade A" Solid Spruce top, gold tuners and special inlays. Strong bass and clear treble with plenty of volume and complex tone.  
MODEL: 095-4100-021 DG-41S



## TWELVE-STRING ACOUSTICS

### DG Series Steel-String Dreadnoughts

#### DG-10-12

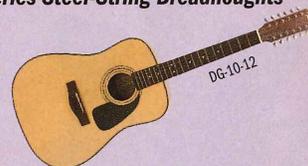
Our lowest price twelve-string sounds and plays like a much more expensive guitar. The satin-finished spruce top and mahogany body have just the right balance of warmth and brightness and the comfortable action makes it easy to play.  
MODEL: 095-1012-021 DG-10-12 12-STRING

#### DG-31-12

A beautiful, high-gloss mahogany twelve-string with a select spruce top and die-cast tuners. Rich, balanced tone with a nice low-mid warmth makes it easy on your ears. Your fingers will appreciate the comfortable neck and easy action.  
MODEL: 095-3112-021 DG-31-12 12-STRING

#### DG-41S-12

Our best twelve-string is equipped with gold die-cast tuners and special inlays. But it's the beautiful Indian rosewood and "Grade A" solid spruce that make it sing. With powerful bass and crystalline highs, you may never want to put it down!  
MODEL: 095-4112-021 DG-41S-12 12-STRING



## ACOUSTIC-ELECTRICS

### DG Series Cutaway Dreadnoughts

#### DG-10CE

Our most affordable acoustic-electric, this model features a satin-finished neck, mahogany body and spruce top. The Fender Transducer pickup system has onboard volume and tone controls for convenience and flexibility.  
MODEL: 095-1005-021 DG-10

#### DG-20CE

Equipped with a Fender piezo pickup and an onboard preamp with active EQ, this guitar is ready for stage or studio. There's beautiful, high-gloss finished mahogany on the back and sides and a select spruce top. Die-cast tuners, too!  
MODEL: 095-2005-02 DG-20CE

#### DG-22CE

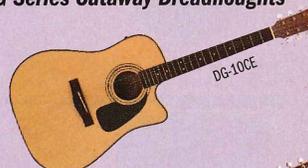
The beautiful Flamed Maple top, back and sides are available in three colors. All have a Fishman Acoustic Matrix pickup teamed with an onboard preamp and powerful EQ for excellent tone and control. Midas-touch gold tuners, too!  
MODELS: 095-2205-021 DG-22CE NATURAL  
095-2205-030 DG-22CE CHERRY STAIN  
095-2205-032 DG-22CE SUNBURST

#### DG-31SCE

The best plugged-in sound starts with great acoustic tone. This model has both, thanks to the Fishman Acoustic Matrix system, a Solid Spruce top and premium mahogany back and sides. The sturdy endpin jack is a nice pro feature, too.  
MODELS: 095-3105-021 DG-31SCE NATURAL  
095-3105-021 DG-31SCE BLACK  
095-3105-021 DG-31SCE CHERRY SNBRST

#### DG-41SCE

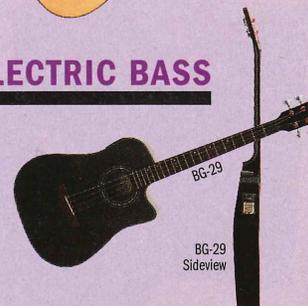
It's the top-of-the-line and proudly looks, feels and sounds the part! This rosewood and solid spruce cutaway has the Fishman Acoustic Matrix Professional pickup and preamp system. With gold tuners, end-pin jack and special inlays, look no further.  
MODEL: 095-4105-021 DG-41SCE NATURAL



## ACOUSTIC-ELECTRIC BASS

#### BG-29

This sleek, shallow-body cutaway acoustic-electric bass, fitted with a Fishman Acoustic Matrix, sounds warm and full, and plays like a dream.  
MODEL: 095-2900-306 BG-29



# Rodriguez

## NYLON STRING ACOUSTICS

### Rodriguez C-1M, Matte

For a memorable first recital. Features: Solid Canadian cedar matte finish top, mahogany back and sides, Indian rosewood fingerboard and bridge, sapele neck, nickelplated tuners.  
MODEL: 094-9015 RODRIGUEZ C-1M, MATTE



### Rodriguez C-1, -2, -3

For the aspiring student, start out right with a Rodriguez classical. Features: Solid Canadian cedar gloss finish top, mahogany back and sides, Indian rosewood fingerboard and bridge, sapele neck, nickelplated tuners.

MODELS: 094-9030 RODRIGUEZ C-1  
094-9050 RODRIGUEZ C-2  
094-9080 RODRIGUEZ C-3

### Rodriguez C-3F Flamenco

Cutaway Flamenco student model. Features: solid German cedar gloss finish top, sycamore back and sides, Indian rosewood fingerboard and bridge, sapele neck, nickelplated tuners.  
MODEL: 094-9082 RODRIGUEZ C-3F, FLAMENCO

### Rodriguez "A"

Superior Rodriguez quality and playability for the advanced player. Features: Solid Canadian cedar gloss finish top, mahogany back and sides, Indian rosewood fingerboard and bridge, sapele neck, goldplated tuners.  
MODEL: 094-9100 RODRIGUEZ "A"



### Rodriguez "B"

Select woods and the time tested Rodriguez design yield the rich, balanced tones of model B. Features: Solid Canadian cedar gloss finish top, Indian rosewood back and sides, ebony fingerboard, Indian rosewood bridge, sapele neck, goldplated tuners.  
MODEL: 094-9140 RODRIGUEZ "B"

### Rodriguez "C"

Concert hall quality with a brilliant and even tonal projection. Features: Solid Canadian cedar gloss finish top, Indian rosewood back and sides, Indian rosewood fingerboard and bridge, cedar with ebony neck, goldplated tuners.  
MODEL: 094-9180 RODRIGUEZ "C"

### Rodriguez "D"

Model D is a stunning balance of artistic detailing and tonal perfection. Features: Solid Canadian cedar gloss finish top, Indian rosewood back and sides, ebony fingerboard, Indian rosewood bridge, Honduras cedar with ebony neck, goldplated tuners.  
MODEL: 094-9240 RODRIGUEZ "D"

### Rodriguez "FF"

An investment in your music handcrafted in all solid woods. Features: Solid German cedar gloss finish top, solid cypress back and sides, ebony fingerboard, Indian rosewood bridge, Honduras cedar with ebony neck, goldplated tuners.  
MODEL: 094-9280 RODRIGUEZ "FF"



### Rodriguez "E"

When your musical artistry demands an instrument of impeccable quality. Features: Solid Canadian cedar gloss finish top, solid Indian rosewood back and sides, ebony fingerboard, Indian rosewood bridge, Honduras cedar with ebony neck, goldplated tuners.  
MODEL: 094-9300 RODRIGUEZ "E"

### Rodriguez "FC"

More than a musical instrument, an example of a time-honored art form. Features: Solid Canadian cedar gloss finish top, solid Indian rosewood back and sides, ebony fingerboard, Brazilian rosewood bridge, Honduras cedar with ebony neck, goldplated tuners.  
MODEL: 094-9360 RODRIGUEZ "FC"

### Rodriguez "FG"

Exquisitely detailed beauty and finishing in all solid wood. Features: solid Canadian cedar gloss finish top, solid Indian rosewood back and sides, ebony fingerboard, Brazilian rosewood bridge, Honduras cedar with ebony neck, deluxe goldplated tuners.  
MODEL: 094-9400 RODRIGUEZ "FG"

### Manuel Rodriguez Jr.

(Special Order) Hand made by Manuel Rodriguez Jr., the modern heir to the Rodriguez legacy. Features: Solid Canadian cedar gloss finish top, solid Indian rosewood back and sides, ebony fingerboard, Indian rosewood bridge, Honduras cedar with ebony neck, deluxe goldplated tuners.  
MODEL: 094-9440 MANUEL RODRIGUEZ JR.

### Manuel Rodriguez Jr.

(Special Order) A hand crafted treasure personally built by Manuel Rodriguez Jr. Features: Solid Canadian cedar gloss finish top, solid Brazilian rosewood back and sides, ebony fingerboard, Brazilian rosewood bridge, Honduras cedar with ebony neck, deluxe goldplated tuners.  
MODEL: 094-9480 MANUEL RODRIGUEZ JR.



### Manuel Rodriguez Sr.

(Special Order) Personally hand crafted by master Manuel Rodriguez Sr. himself, truly the finest in the world. Features: Solid Canadian cedar gloss finish top, solid Brazilian rosewood back and sides, ebony fingerboard, Brazilian rosewood bridge, Honduras cedar with ebony neck, deluxe goldplated tuners.  
MODEL: 094-9451 MANUEL RODRIGUEZ SR.



## NYLON STRING ACOUSTIC-ELECTRICS

### Rodriguez "BC"

Rodriguez model B in a cutaway design including built-in electronics. Features: Solid Canadian cedar gloss finish top, Indian rosewood back and sides, ebony fingerboard, Indian rosewood bridge, sapele neck, goldplated tuners; Electronics: L.R. Baggs, volume, three-band EQ w/tunable mid, presence.  
MODEL: 094-9150 RODRIGUEZ "BC"

### Rodriguez "CC"

The craftsmanship of model C in a cutaway design including built-in electronics. Features: Solid Canadian cedar gloss finish top, Indian rosewood back and sides, Indian rosewood fingerboard and bridge, cedar with ebony neck, goldplated tuners. Electronics: L.R. Baggs, volume, three-band EQ w/tunable mid, presence.  
MODEL: 094-9190 RODRIGUEZ "CC"



### Rodriguez "FCC"

The fine craftsmanship of model FC is a cutaway design including built-in electronics. Features: Solid Canadian cedar gloss finish top, solid Indian rosewood back and sides, ebony fingerboard, Brazilian rosewood bridge, Honduras cedar with ebony neck, goldplated tuners. Electronics: L.R. Baggs, volume, three-band EQ w/tunable mid, presence.  
MODEL: 094-9370 RODRIGUEZ "FCC"

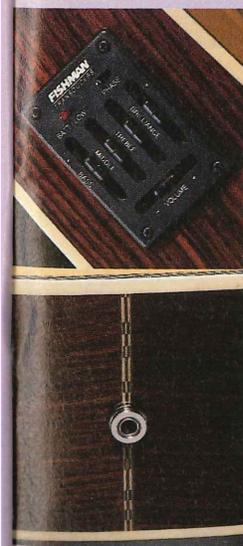


## FENDER ACOUSTIC-ELECTRICS

All Fender DG-31 and DG-41 acoustic-electric guitars come equipped with the Fishman Acoustic Matrix® pickups and Fishman-designed preamps. With a high-sensitivity copolymer material that senses the motion of the entire guitar saddle, and a preamp with volume, bass and sweepable mid-frequency controls—plus an end pin/output jack that preserves the structural integrity of the instrument—your Fender acoustic is ready to sing at any volume.

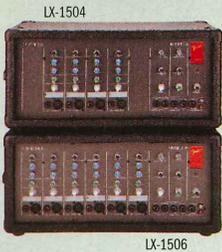
- ✓ State-of-the-art electronics
- ✓ Fishman Acoustic Matrix® pickup
- ✓ Excellent response, balance and tonal adjustability

At left, DG-41 Electronics (top) and End Pin Jack.



# Mixers

## POWERED BOX-TOP



### LX Series

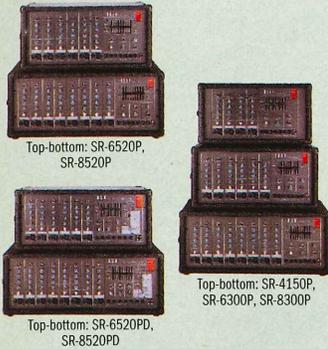
(USA) Simple and flexible, these units offer a user-friendly panel with a built-in spring reverb and extensive patching capabilities. Each Channel has level controls for EFFECTS/REVERB, MAIN and MONITOR, as well as a 2 band EQ, and 1/4" phone and XLR input jacks. The Master section includes multiple master level controls, MAIN, MONITOR and EFFECTS output jacks, and POWER AMP, AUX and TAPE input jacks.

MODELS: 071-1504-000 LX-1504, 4 CH, 150W@4Ω  
071-1506-000 LX-1506, 6 CH, 150W@4Ω

### SR Series

(USA) Sophisticated powered mixers with our own DeltaComp™ protection circuitry, spring reverb ('D' models have digital effects), phantom power and a 9 band master EQ. Each Channel has level controls for EFFECTS/REVERB, MAIN and MONITOR, as well as a 3 band EQ, and 1/4" phone and XLR input jacks. The Master section includes multiple master level controls, MAIN, MONITOR, EFFECTS and EQ output jacks; and EQ, POWER AMP, AUX and TAPE input jacks.

MODELS: 071-4100-000 SR-4150P, 4 CH, 150W@4Ω  
071-6300-000 SR-6300P, 6 CH, 300W@2Ω  
071-8300-000 SR-8300P, 8 CH, 300W@2Ω  
071-6521-100 SR-6520P, 6 CH, 520W@2Ω  
071-8521-100 SR-8520P, 8 CH, 520W@2Ω  
071-6521-200 SR-6520PD, 6 CH, 520W@2Ω  
071-8521-200 SR-8520PD, 8 CH, 520W@2Ω



PX Series  
Powered  
Console

## UNPOWERED CONSOLE

### MX Series Unpowered Consoles

(USA) Extreme flexibility, coupled with powerful features and user-friendly controls give you the opportunity to show your creativity with these 4 subgroup consoles. Each channel has controls for TRIM, 4 AUXES, 2 MONITORS, and LEVEL, as well as a SOLO button, PAN control, MUTE button, 3 band EQ (with sweepable mids), and MIC, LINE and INSERT jacks. The master section incorporates a truly unique feature: 2 parametric equalizers that may be used with the monitor mix or inserted into 2 channels for extra EQ. Other features include a 2 x 12 segment LEDs, 100mm faders, control room section, phantom power in groups of 4, BNC lamp connectors and multiple controls. An external universal power supply is included.

MODELS: 071-5216-000 MX-5216, 16 CH  
071-5224-000 MX-5224, 24 CH  
071-5232-000 MX-5232, 32 CH

(USA) MX spare power supply and cable. For use as a redundant backup supply This is the same power supply and cable supplied with each MX.

MODEL: 071-5201-000 MX SPARE POWER SUPPLY AND CABLE

(USA) MX meter bridge. The meter bridge has 8 VU meters for the 4 submasters, 2 stereo masters, mono output, PFL output, 4 aux sends and 2 stage monitor sends.

MODEL: 071-5202-000 MX METER BRIDGE

(USA) MX power supply rack mounting tray. This 3-space tray holds 2 power supplies side by side in a rack.

MODEL: 071-5203-000 MX POWER SUPPLY RACK MOUNTING TRAY



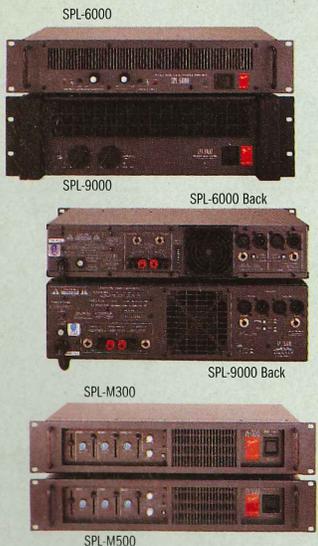
MX Meter Bridge

MX-5232

## PORTABLE POWERED CONSOLE

### PX Series

(USA) Unique and innovative, these pack everything you need in one unit. The console and power amplifiers are built into a road case that folds out into a stand. Each channel has controls for TRIM, MON1, MON2, AUX, EFFECTS and LEVEL, as well as a SOLO button, PAN control, 3 band EQ, and MIC, LINE and INSERT jacks.



### SPL Power Amplifiers

(USA) These rugged and durable amplifiers have withstood the test of time with exceedingly low THD and high power. Features include silent, delayed turn on and off, 2 speed fan, triac speaker protection, high current design and soft clipping. 1/4" phone and XLR inputs. 1/4" phone and binding post outputs. Stereo, dual mono and bridged mono (down to 4Ω) operation.

MODELS: 071-6000-000  
SPL-6000, 2 SPACE, 300W/CH@4Ω, 600W@8Ω BRIDGED MONO  
071-9000-000  
SPL-9000, 3 SPACE, 450W/CH@4Ω, 900W@8Ω BRIDGED MONO

### SPL Monitor Amplifiers

(USA) Powerful feedback control is essential for monitors and these 2-space amps have what it takes. Features include sweepable low and high pass filters, DeltaComp™ speaker protection,

# Power Amps

3 sweepable notch filters with -25 dB of notch, input level fader and patch points between the control section and amp.

MODELS: 071-3000-000 SPL-M300, 300W@2Ω  
071-5000-000 SPL-M500, 500W@2Ω

### SPA Power Amplifiers

High power, low profile amplifiers that deliver. All models incorporate multi-rail technology, ground lift terminals, our proprietary DeltaComp™ circuitry, dual front panel level controls and an optional Dsub accessory port (available soon). 1/4" phone, XLR and barrier strip (except 7500) inputs. 1/4" (except 13000), Speakon™ (13000 only) and binding post outputs. The 13000 features a power sequencer for multiple amplifier turn on and bridged mono operation at 4Ω.

MODELS: 071-0030-000 SPA-3000, 1 SPACE, 150W/CH@4Ω, 300W@8Ω BRIDGED MONO  
071-0075-000 SPA-7500, 1 SPACE, 375W/CH@4Ω, 750W@8Ω BRIDGED MONO  
071-0130-000 SPA-13000, 2 SPACE, 650W/CH@4Ω, 1300W@8Ω BRIDGED MONO



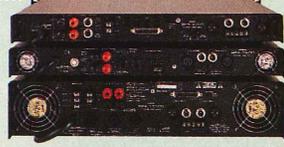
SPL-M300 back

SPL-M500 back

Top: SPA-3000; middle: SPA-7500



SPA-13000



Back: (top-bottom) SPA-3000, SPA-7500, SPA-13000

# Crossovers

### PCN Series

(USA) TDM design and -24 db per octave Linkwitz-Riley filters make these units a magnificent value. Features include balanced XLR inputs and outputs, plexiglass security covers and a CD horn boost switch.

MODELS: 071-5510-000 PCN2, 2-WAY STEREO, 3-WAY MONO  
071-5520-000 PCN4, 3-WAY STEREO



PCN2

PCN4

# Speakers

## MONITOR SYSTEMS



### Artist Series

Features include a sealed baffle, Kapton voice coil bobbins on woofers, wide angle horns with dual piezos, daisy chain inputs, front panel level controls, 30°/60°/90° tilt, metal feet for 30° and 60° angles, 60-20kHz ±6dB, 95dB@1W/1m sensitivity and 115dB (117dB for 1275A) maximum output.

MODELS: 070-2832-100 1272A, TOLEX, 1x12", 16Ω, 200W PROGRAM  
071-1272-100 1272A, CARPET, 1x12", 16Ω, 200W PROGRAM  
071-1275-100 1275A, CARPET, 1x15", 16Ω, 200W PROGRAM

### SPL Series

Features include an internal 4th order (24dB/octave) Linkwitz-Riley crossover, biamp or full-range operation, dual 1/4" phone and Speakon™ jacks, vented baffle, cast frame woofer with Kapton voice coil bobbin, 40° x 90° horn with 1" exit titanium compression driver, 30°/60°/90° tilt, pole mount adaptor, metal feet, 50-20kHz ±6dB and 95dB sensitivity @ 1W/1m. 1282 Mk.II features a 2.5" woofer voice coil and 120dB maximum output SPL. 1285 Mk.II features a 3" woofer voice coil and 123dB maximum output SPL. Rugged carpet covering. An optional lid with casters is available for each model.

MODELS: 071-1282-100 SPL-1282 MK.II, 1x12", 8Ω, 300W PROGRAM  
071-1285-100 SPL-1285 MK.II, 1x15", 8Ω, 400W PROGRAM  
071-1282-107 SPL-1282 MK.II LID WITH CASTERS  
071-1285-107 SPL-1285 MK.II LID WITH CASTERS



## MAIN SYSTEMS



### Artist Series

Features include a Kapton voice coil bobbins on woofers, wide angle horns with dual piezos, metal feet and corners, pole mount adaptors, daisy chain inputs, rugged tolex or carpet covering, and a grill protecting entire front of cabinet 60-20kHz ±6dB. 1110A and 110-ELC have 94dB@1W/1m sensitivity and 113dB maximum output. 1201A and 112-ELC have 95dB@1W/1m sensitivity and 115dB maximum output. 1205A and 115-ELC have 95dB@1W/1m sensitivity and 117dB maximum output.

MODELS: 071-1110-100 1110A, 1x10", TOLEX, 16Ω, 200W PROGRAM  
071-1201-100 1201A, 1x12", TOLEX, 8Ω, 200W PROGRAM  
071-1205-100 1205A, 1x15", TOLEX, 8Ω, 300W PROGRAM  
071-1100-000 110-ELC, 1x10", CARPET, 8Ω, 200W PROGRAM  
071-1200-000 112-ELC, 1x12", CARPET, 8Ω, 200W PROGRAM  
071-1500-000 115-ELC, 1x15", CARPET, 8Ω, 300W PROGRAM

### SPL Series

Features include an internal 4th order (3rd order Butterworth for 1211 Mk.II) Linkwitz-Riley crossover, biamp or full-range operation, vented baffle, cast frame woofer (except 1211 Mk.II) with Kapton voice coil bobbin, 40° x 90° horn with 1" exit titanium compression driver, pole mount adaptor (except 1226 Mk. II), metal feet and corners. 1211 Mk.II features a 2.5" woofer voice coil, 50-20kHz ±6dB, 95dB sensitivity @ 1W/1m, 117dB maximum output SPL. 1225 Mk.II features a 3" woofer voice coil, 50-20kHz ±6dB, 95dB sensitivity @ 1W/1m, 123dB maximum output SPL. 1226 Mk.II features 2.5" woofer voice coils, 38-20kHz ±6dB, 100dB sensitivity @ 1W/1m, 126dB maximum output SPL.

MODELS: 070-2825-100 SPL-1211 MK.II, 1x15", 8Ω, 300W PROGRAM RECTANGULAR, TOLEX COVERED  
071-1211-100 SPL-1211 MK.II, 1x15", 8Ω, 300W PROGRAM RECTANGULAR, CARPET COVERED  
071-1225-100 SPL-1225 MK.II, 1x15", 8Ω, 400W PROGRAM TRAPEZOID, CARPET COVERED  
071-1226-100 SPL-1226 MK.II, 2x15", 4Ω, 400W PROGRAM TRAPEZOID, CARPET COVERED



### Tour Series

High-end flyable, painted loudspeakers designed for the most discerning customer. A special B&C Italian 1" exit compression driver produces clean, crisp highs for the full-range cabinets. The lows are reproduced by Eminence woofers with massive motor structures. Features include a 13-ply Baltic birch cabinet, multiple flypoints (except 215s), pole mount adaptor (2912/2915), 4th order (24dB/octave) Linkwitz-Riley crossover, biamp or full-range operation, dual 1/4" phone and Speakon™ jacks, vented baffle, cast frame woofer with Kapton voice coil bobbin, 40° x 90° horn (with inserts it narrows to 60°).

MODELS: 071-1310-000 118s, 1x18" SUBWOOFER, 8Ω, 800W PROGRAM  
071-1320-000 215s, 2x15" SUBWOOFER, 4Ω, 1600W PROGRAM  
071-1330-000 2912, 1x12" TWO-WAY, 8Ω, 300W PROGRAM  
071-1340-000 2915, 1x15" TWO-WAY, 8Ω, 400W PROGRAM

### Tour Series Lite

Carpet covered versions of our popular Tour Series—without the flying hardware. See Tour Series above for description.

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



# Accessories

### RigSafe™ Flying Hardware

ATM Fly-Ware™ for use with the Tour Series loudspeakers. For descriptions of each part, refer to our "Flying with Fender RigSafe™" manual (p/n 004-9646-000 4 pages).

MODELS: 071-1349-000 RS-1/2-SPA SHACKLE  
071-1350-000 RS-2912-T TRUSS MODULE  
071-1351-000 RS-1X2-40° CONNECTING BAR  
071-1352-000 RS-1X2-SB STACKING BRACKET  
071-1353-000 RS-1X2-SME SHACKLE MOUNT  
071-1354-000 RS-1X2-SME-AP ATTACHMENT KIT  
071-1355-000 RS-QRP-2.5 QUICK RELEASE PIN  
071-1356-000 RS-LSC9000 CARABINER  
071-1357-000 RS-FEB1 FORGED STEEL EYE BOLT  
071-1358-000 RS-SSET ROUND SLING (6 FEET)

### Gooseneck Lamp

Gooseneck lamp. 12 volts, 5 watts, 12" (30.5 cm) flexible neck length with an easily replaceable light bulb for use on MX and PX series mixers.

MODEL: 071-1360-000 GOOSENECK LAMP



Gooseneck Lamp

### Speaker Stand

The Ultimate Support Systems™ tripod stand fits both 1-3/8" and 1-1/2" standard adaptor cups. The Ultimate Support Systems™ mounting pole fits 1-1/2" adaptor cups and fits securely in the base of the 215s(c) to mount speakers above the sub-woofer.

MODELS: 071-0271-000 ST-75, BLACK  
071-1359-000 MOUNTING POLE FOR 215s(c) SUBWOOFER

Speaker stand adaptor. Changes the Fender mounting cup diameter from 1-1/2" to 1-3/8".

MODEL: 005-0508-000 ADAPTOR

### Educational Materials

A complete self-teaching course on pro audio. Covers mixing consoles, block diagrams, loudspeakers, sound basics, microphones, amplifiers, noise & distortion, specs on specs, gain structure, monitor mixing, grounding, equalizers, reverb & delay, mic placement, cables & cable making, balanced inputs & outputs, and determining the house system.

MODEL: 991-7000-000 'MAKING THE CONNECTION'-ENGLISH (250 PAGES)  
MODEL: 991-7000-000 'CONECTANDO'-ESPAÑOL (200 PAGES)



ST-75 Speaker Stand

# Telecaster®

## NAMESAKES



Jerry Donahue Tele

### Jerry Donahue Telecaster

(USA Custom Shop) The beautiful birdseye maple neck, top and back of the Jerry Donahue Tele complemented with a cool electronic and pickup combination makes for one gorgeous looking, unique sounding guitar. Features: Ash body with birdseye maple top and back, gold hardware, custom Seymour Duncan Strat style single coil neck pickup and custom Tele-style bridge pickup.

MODEL: 010-8902 JERRY DONAHUE TELECASTER



Danny Gatton Tele

### Danny Gatton Telecaster

(USA Custom Shop) The Danny Gatton Telecaster is based on his heavily customized '50s Tele. The cubic zirconium side markers on the neck reflect light on any darkened stage. A set of custom twin blade Joe Barden pickups provide a brilliant tone with zero hum. A terrific guitar from the late, great Telecaster master. Features: Swamp ash body, stainless steel bridge.

MODEL: 010-8700 DANNY GATTON TELECASTER



Albert Collins Tele

### Albert Collins Telecaster

(USA Custom Shop) The "Ice Man's" '66 Custom Tele is faithfully reproduced in the Albert Collins Telecaster. The ash body with a natural finish is complimented with white binding on the top and back. The rich dark tone of the humbucker in the neck position combined with the classic vintage bridge pickup produces the essence of Collins tone!

MODEL: 010-8800 ALBERT COLLINS TELECASTER



Clarence White Tele

### Clarence White Telecaster

(USA Custom Shop) Pedal steel and rock & country tones will emanate once you get your hands on the Clarence White Tele. His famous Tele lives on in this custom model with its Texas Tele bridge pickup, '54 Strat neck pickup, Scroggs tuners on both "E" strings, and the most unique Parsons/White B-Bender mechanism.

MODEL: 010-5602 CLARENCE WHITE TELECASTER



Waylon Jennings Tribute Series Tele

### Waylon Jennings Tribute Series Telecaster

(USA Custom Shop) The Waylon Jennings Tribute Series Telecaster is based on Waylon's floral patterned '63 Tele. In addition to the leather "White Rose" inlay, the guitar comes with Texas Tele pickups, Scroggs tuner on the low "E" string, and Waylon's trademark "flying W" logo inlaid at the twelfth fret. In honor of country music's famous Outlaw.

MODEL: 010-0302 WAYLON JENNINGS TRIBUTE TELECASTER

## SET NECK/CONTEMPORARY



Tele Jr.

### Tele Jr.

(USA Custom Shop) Cut loose and cut through with the Custom Set-Neck Tele Jr. A Honduran mahogany body equipped with 11-tone chambers and a pair of Seymour Duncan "Hot Soapbar" P-90s, together with our Custom Shop's novel type "set neck" process, gives this model a powerful "fat" tone.

MODEL: 010-3400 SET-NECK TELE JR.

## RELICS



50s "Relic" Nocaster

### '50s "Relic" Nocaster

(USA Custom Shop) In the same manner as our "Relic" Strats comes the '50s "Relic" Nocaster. Cosmetically aged by our Custom Shop, this reproduction of the early '50s transitional model Tele features custom '50s pickups, aged vintage bridge and nickel hardware, and a Honey Blonde ash body.

MODEL: 010-5102 '50S "RELIC" NOCASTER

## CUSTOM CLASSICS

### American Classic Telecaster

(USA Custom Shop) American Classic Telecaster guitars are Custom Shop versions of Fender's American Standard models. They offer a choice of custom colors, custom detailing, and a gold hardware option. Build yourself a classic! Features: A classic Fender body shape, lightly figured hard rock maple neck, 2 Texas Special Strat pickups, 1 Texas Tele Bridge pickup, American Standard Tele bridge, black tolex case.

MODELS: 010-4800 AMERICAN CLASSIC TELECASTER RW FRTRD  
010-4802 AMERICAN CLASSIC TELECASTER MPL NECK  
010-4810 AMERICAN CLASSIC TELECASTER RW FRTRD (W/GOLD HARDWARE OPTION)  
010-4812 AMERICAN CLASSIC TELECASTER MPL NECK (W/GOLD HARDWARE OPTION)



American Classic Tele

### '50s Telecaster and '60s Telecaster Custom

(USA Custom Shop) The classic '50s and '60s Telecaster guitars conjure up images of early Rock 'n' Roll and Country music. The '50s Tele has an ash body, vintage '50s pickups and optional gold hardware, The '60s Telecaster Custom has an alder body, bound top and back, Texas Tele pickups, plus gold hardware and custom color options. These models will honk and talk with the best of them.

MODELS: 010-5002 '50S TELECASTER, NICKEL HARDWARE  
010-5012 '50S TELECASTER, GOLD HARDWARE OPTION  
010-6300 '60S TELECASTER CUSTOM, NICKEL HARDWARE  
010-6310 '60S TELECASTER CUSTOM, GOLD HARDWARE



'50s Tele



'60s Tele Custom

### Bajo Sexto Telecaster

(USA Custom Shop) Vary your tone with the totally unique Bajo Sexto "baritone" Telecaster. A thick, meaty sound comes from a pair of Texas Tele's wired in series. This 30.2" scale length beauty features a 2 piece ash body and a lightly figured maple neck.

MODEL: 010-4002 BAJO SEXTO TELECASTER



Bajo Sexto Tele

### Telecaster XII

(USA Custom Shop) Want a big, full sounding electric 12 string that stays in tune? Our custom Telecaster XII is just the ticket. Precision design went into this model featuring a 2 piece ash body, figured maple neck with a '60s "C" shape, and a set of Texas Tele's wired in series.

MODELS: 010-4100 TELECASTER XII RW BRD  
010-4102 TELECASTER XII MPL NECK



Telecaster XII

### Custom Classic '52 Left-Handed Tele

(USA Custom Shop) A left-handed version of our most classic Telecaster comes in the form of the Custom Classic '52 Tele LH. A rich lacquer finish and a set of left handed Texas Tele's wired in series are featured. The soft "V" shape maple neck will lay perfectly in any southpaws hand.

MODEL: 010-5222 '52 TELECASTER LEFT HAND



Custom Classic '52 Left-Handed Tele

## ARTIST SIGNATURE

### James Burton Telecaster

(USA) The James Burton Telecaster is equipped with a few of the modern features found in our instruments today but retains the same vintage feel and sound that James likes. A new look to James' trademark paisley graphic and solid color options with black or gold hardware lend a distinctive appearance.

MODEL: 010-8602 JAMES BURTON TELECASTER



James Burton Tele

### James Burton Standard Telecaster

A more vintage look is found on our James Burton Standard Telecaster. A model that reflects this great players roots with it's '50s styling and with a set of Texas Tele's that deliver pure Tele tone!

MODEL: 013-8602 JAMES BURTON STANDARD TELECASTER



James Burton Standard Tele

# Telecaster®

## U.S. VINTAGE REISSUE



### '52 Telecaster

(USA) U.S. Vintage Reissue guitars recreate Fender's most famous '50s and '60s designs. The '52 Telecaster is a standout from this era, the ultimate classic Telecaster because of its tone. Features include an ash body, vintage style pickups with cloth wrapped wire, and a kit of modern retrofitting parts.

MODEL: 010-1303 '52 TELECASTER

## U.S. PLUS/DELUXE



### Telecaster Plus

(USA) The Telecaster Plus provides the ultimate in features and design. Zero in on a multitude of tones via the special design wiring and three custom Lace sensors. The Alder body is capped top and back with an ash veneer, single ply white bound on the top.

MODELS: 010-8500 TELECASTER PLUS, RW BRD  
010-8502 TELECASTER PLUS, MPL NECK

## U.S. STANDARD



### American Standard Telecaster

(USA) American Standard Telecaster guitars combine the classic look and feel of Fender's original design with hardware and electronics reflecting the evolution of today's player's needs. Truly an industry standard! Features: Alder body, 22 frets, American Standard non trem bridge, 2 American Standard Tele pickups.

MODELS: 010-8400 AMERICAN STANDARD TELECASTER, RW BRD  
010-8402 AMERICAN STANDARD TELECASTER, MPL NECK  
010-8422 AMERICAN STANDARD TELECASTER, MPL NECK, LEFT-HANDED



### American Standard B-Bender Tele

(USA) The American Standard B-Bender Tele is our U.S. Standard Tele with the addition of the Parsons B-Bender system. The smooth action of the bender allows for effortless control. Add a whole new arsenal of steel guitar sounds to your repertoire: bent single notes, double stops, and chimed harmonics.

MODEL: 010-8442 AMERICAN STANDARD B-BENDER TELE, MPL NECK

## SPECIAL/DELUXE



### '90s Telecaster Custom

A modern version of the luxurious Telecaster Custom, with special attention to details like pearloid body binding and shell pickguard. Body: Basswood w/double binding; Neck: oval-shaped mpl neck w/RW frtbrd, 21 frets, 7.25" rad; E-tronics: 2 vintage style Tele pu's, vol, tone; Other: 3-pos. ssw, 6-section modern "string-thru-body" bridge, gold hrdwr.

MODEL: 025-2500 '90S TELECASTER CUSTOM



### '90s Telecaster Deluxe

The best of both worlds, this Telecaster borrows some of the Strat's most popular features. Body: Alder w/Strat-style contours; Neck: Mpl neck w/RW frtbrd, 21 frets, 9.5" rad; E-tronics: 2 vintage Strat-style SC pu's (neck, mid), vintage Tele-style pu (bridge), 5-pos. ssw, modern Tele bridge w/6 individual saddles, white shell pickguard.

MODEL: 025-9000 '90S TELECASTER DELUXE



### Telecaster Special

The Telecaster Special offers players some variations on the standard Tele design. A standard Tele bridge pickup is matched with a humbucker in the neck position. The five-way selector allows for various single coil/humbucking sound combinations. Ash veneer tops and all black parts complete the look.

MODEL: 013-5502 TELECASTER SPECIAL, MPL NECK



### Telecaster Acoustic/Electric

Want the rich sound of an acoustic with the convenience of an electric? Try this semi-hollow body Telecaster, which looks as good as it sounds. Body: Bound w/Spruce top and Mahogany back and "F" hole; Neck: RW frtbrd, 22 frets, 12" rad, 25.125" scale; E-tronics: piezo pu system (bridge), SC pu (neck), active electronics, Vol, TBX, Pan; Other: RW string-thru-body bridge.

MODEL: 025-2400 TELECASTER ACOUSTIC/ELECTRIC

### Telecaster Classical Thinline

Part classical guitar, part electric, the Telecaster Classical Thinline gives you the best of both worlds, yet maintains a sound all its own. Body: Basswood single-bound; Neck: RW frtbrd, 22 fret; E-tronics: piezo saddle pu, active electronics; Other: Gotoh Rotomatic tuners, RW bridge.

MODEL: 025-2600 TELECASTER CLASSICAL THINLINE (NYLON STRING)



## "LIMITED EDITION"

### Nokie Edwards Limited Edition Telecaster

World-renowned session player (and original Ventures guitarist) Nokie Edwards designed this unique Telecaster, which will be available for a limited time. Body: laminated Ash/Basswood/Mpl w/flame Mpl top; Neck: 3-pc. Mpl, Ebony frtbrd w/pearloid dot inlay, tilt-back headstock, 22 frets, "0" fret; E-tronics: 2 special Seymour Duncan HB pu's, Vol, Tone, coil tap sw on Tone control; Other: vintage style tuners, low "E" Schaller banjo key (not installed), gold hrdwr.

MODEL: 025-8500 NOKIE EDWARDS LIMITED EDITION TELECASTER



## STANDARD

### Standard Telecaster

The Standard Telecaster is the foundation from which all of our other Tele models come. Classic shape, traditional 2 single coils and a vintage style 6 saddle bridge. The Tele tradition starts here.

MODEL: 013-3202 FENDER STANDARD TELECASTER, MPL NECK



## TRADITIONAL

### Traditional Telecaster

Traditional Telecaster guitars are affordable, fine quality versions of Fender's Standard models. Traditional 2 single coil pickup combination, poplar body, chrome hardware.

MODEL: 013-3202 TRADITIONAL TELECASTER, MPL NECK



## COLLECTABLE

### '72 Telecaster Thinline

Exquisite natural finished Ash semi-hollow body Telecaster. Humbucking pickups, white shell pickguard, string-through-body bridge, Maple neck and signature F-hole accent this faithful '70s reproduction.

MODEL: 027-3202 '72 TELECASTER THINLINE



### '69 Telecaster Thinline

Selected Mahogany graces this semi-hollow body collectable. Vintage Tele bridge, 2 single-coil pickups, White shell pickguard, Maple neck and a look all its own.

MODEL: 027-7702 '69 TELECASTER THINLINE



### '62 Custom Telecaster

Bound for glory... White binding front and back sets this Tele apart from the crowd. Vintage bridge, w/bw pickguard, Rosewood fingerboard, 2 single-coil pickups and chrome plated hardware highlight this classic.

MODELS: 027-5100 '62 CUSTOM TELECASTER  
027-5120 '62 CUSTOM TELECASTER, LEFT-HANDED



### "Paisley" Tele

Basswood body finished in the flamboyant "summer of love" paisley pattern. Maple neck with tinted finish, vintage bridge with brass barrel saddles, 2 single-coil pickups, Vintage tuners and nickel plated hardware complete this tasty reproduction of a highly sought after instrument.

MODEL: 027-4902 "PAISLEY" TELE



### '50s Telecaster

Pomona avenue 1950...The genesis of the electric solid-body guitar is artfully captured in this timeless reissue. Basswood body, Maple neck with tinted finish, 2 single coil pickups, single-ply black pickguard, 3 barrel saddles and round string retainer.

MODEL: 027-1202 '50S TELECASTER  
027-1222 '50S TELECASTER, LEFT-HANDED



# Stratocaster®

## NAMESAKES



### Robert Cray Stratocaster

(USA Custom Shop) The Robert Cray Stratocaster, with its non-trem bridge and special neck shape (based on the best qualities of his two old Strats), gives him the sound, sustain and expression he's known for. Features: Three custom wound vintage pu's, white moto pickguard, gold hardware, brown tolex case.

MODEL: 010-9100 ROBERT CRAY STRATOCASTER



### Dick Dale Stratocaster

(USA Custom Shop) The Dick Dale Stratocaster (or as Dick calls it, "The Beauty") honors the pioneer of Surf Guitar and his unique sound and playing style. Features: Reverse headstock, vintage trem, three custom '50s pu's (bridge pu is reverse angled), brown tolex case w/ gold plush lining.

MODEL: 010-6100 DICK DALE STRATOCASTER

## SET NECK/CONTEMPORARY



### New Set Neck Strat

(USA Custom Shop) The New Set Neck Strat is a beautiful pairing of fine woods and a rockin' pickup combination that results in an instrument of tonal pleasure. Features: Ash body, highly-figured maple top, two Texas Special single coils, one Duncan double-screw JB humbucker.

MODEL: 010-2700 NEW SET NECK STRAT



### Contemporary Strat

(USA Custom Shop) Contemporary Strat models are down-sized modern guitars capable of putting your sound where you want it... In their face! Features: Down-sized alder body with contoured heel, figured maple top option, Deluxe trem or Fender Floyd option, two Texas Special single coils, one Duncan double-screw JB humbucker.

MODELS: 010-9900 CONTEMPORARY STRAT, RW FRITBRD, DLX TREM  
010-9902 CONTEMPORARY STRAT, MPL NECK, DLX TREM  
110-9900 CONTEMPORARY STRAT, RW FRITBRD(W/FENDER FLOYD OPTION)  
110-9902 CONTEMPORARY STRAT, MPL NECK(W/FENDER FLOYD OPTION)  
010-9970 CONTEMPORARY STRAT FMT, RW FRITBRD(W/FLAME MAPLE TOP)  
010-9972 CONTEMPORARY STRAT FMT, MPL NECK(W/FLAME MAPLE TOP)  
110-9970 CONTEMPORARY STRAT FMT, RW FRITBRD(W/FLAME MAPLE TOP AND FENDER FLOYD OPTION)  
110-9972 CONTEMPORARY STRAT FMT, MPL NECK(W/FLAME MAPLE TOP AND FENDER FLOYD OPTION)



### Carved Top Strat

(USA Custom Shop) The Carved Top Strat's highly figured book-matched maple top and internal electronics are proof positive that it's not just for show. This guitar has the stuff and looks gorgeous to boot! Features: Ash body with carved highly figured flame maple top, lightly figured maple neck, Deluxe trem, two Texas Special Single coils, one Duncan double-screw JB humbucker.

MODELS: 010-9700 CARVED TOP STRAT, RW FRITBRD  
010-9702 CARVED TOP STRAT, MPL NECK

## RELIC



### Relic Stratocasters

(USA Custom Shop) Relic Stratocaster guitars? Check it out! Awesome reproductions of classic '50s & '60s Strats that are cosmetically aged by our Custom Shop. You have to see 'em to believe 'em. Great feel, tone, and the time worn look of a classic. Features: Ash body, maple neck, aged gold hardware, and Custom '54 pickups on the Relic '50s Strat. Alder body, rosewood slab board, aged nickel hardware, and Custom '60s pickups on the Relic '60s Stratocaster.

MODELS: 010-5802 RELIC '50S STRATOCASTER MPL NECK  
010-6400 RELIC '60S STRATOCASTER RW SLAB FRITBRD



## CUSTOM CLASSICS

### American Classic Stratocaster

(USA Custom Shop) American Classic Stratocaster guitars are Custom Shop versions of Fender's American Standard models. They offer a choice of custom colors, custom detailing, and a gold hardware option. Build yourself a classic! Features: A classic Fender body shape, lightly figured hard rock maple neck, three Texas Special single coil pickups, an American standard trem, black tolex case.

MODELS: 010-4700 AMERICAN CLASSIC STRATOCASTER, RW FRITBRD  
010-4702 AMERICAN CLASSIC STRATOCASTER, MPL NECK  
010-4710 AMERICAN CLASSIC STRATOCASTER, RW FRITBRD (W/GOLD HARDWARE OPTION)  
010-4712 AMERICAN CLASSIC STRATOCASTER, MPL NECK (W/GOLD HARDWARE OPTION)



### 1954 Stratocaster

(USA Custom Shop) 1954 Stratocaster models take you back to a year that witnessed the birth of an era. True to form, these too are built to stand the test of time. Features: Ash body, lightly figured maple neck w/soft "V" shape, custom '50s pu's, gold hardware option, flame maple top option.

MODELS: 010-5402 1954 STRATOCASTER  
010-5412 1954 STRATOCASTER (W/GOLD HARDWARE OPTION)  
010-5472 1954 STRATOCASTER FMT  
010-5482 1954 STRATOCASTER FMT (W/GOLD HARDWARE OPTION)



### '58 Stratocaster

(USA Custom Shop) The '58 Strat has all of the distinctive qualities that make instruments from this period so sought after by vintage collectors. Check out the tone! Features: Special '58 neck shape, Custom Shop "Fat '50s" single coils, aged knobs and pickguard, gold hardware option, custom color options.

MODELS: 010-0802 '58 STRATOCASTER  
010-0812 '58 STRATOCASTER (W/GOLD HARDWARE OPTION)



### 1960 Stratocaster

(USA Custom Shop) The 1960 Strat purrs with a smooth, warm tone but can still rock the house when needed. A true classic in every sense of the word. Features: Alder body, lightly figured maple neck w/'60s "C" shape, set of three Texas Specials with aged covers, custom color options, flame maple top option, gold hardware option.

MODELS: 010-6000 1960 STRATOCASTER  
010-6010 1960 STRATOCASTER (W/GOLD HARDWARE OPTION)  
010-6070 1960 STRATOCASTER FMT  
010-6080 1960 STRATOCASTER FMT (W/GOLD HARDWARE OPTION)



### '57 Left Hand Strat and '62 Left Hand Strat

(USA Custom Shop) The '57 and '62 Left Hand models are vintage classics built for all the southpaws out there who want to bend those strings and make 'em sing. Features: Alder body, left handed Texas Special pickups, soft "V" shape maple neck on the '57, '60s "C" shape on the '62, aged knobs and pickguard on '62.

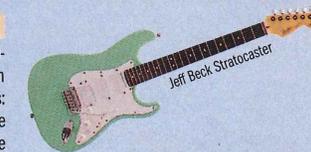
MODELS: 010-5722 '57 STRATOCASTER LEFT HAND  
010-6220 '62 STRATOCASTER LEFT HAND

## ARTIST SIGNATURE

### Jeff Beck Stratocaster

(USA) The Jeff Beck Stratocaster is the culmination of Jeff's ultimate guitar needs. A wide array of sounds can be coaxd from this beauty. Incredible harmonics and so much more. Features: Alder body, deep '50s neck shape, two Gold Lace in the bridge, Deluxe trem.

MODEL: 010-9600 JEFF BECK STRATOCASTER



### Eric Clapton Stratocaster

(USA) The Clapton Model was designed to recreate the look and feel of Eric's favorite Strat, Blackie, but with modern electronics that could produce a fatter sound when needed. Features: Special "V" shape neck, three Gold Lace Sensors, active mid-boost circuit, blocked vintage trem.

MODEL: 010-7602 ERIC CLAPTON STRATOCASTER



# Stratocaster®



## Buddy Guy Stratocaster

(USA) The Buddy Guy model is a red hot blues unit. Buddy's legendary sound comes through. So can yours! Features: A custom shaped maple neck, light ash body, 25db boost preamp, three Gold Lace Sensors, vintage trem, tweed case.  
MODEL: 010-7802 BUDDY GUY STRATOCASTER



## Yngwie Malmsteen Stratocaster

(USA) The Yngwie Malmsteen Stratocaster incorporates all of his favorite features, resulting in a unique and truly innovative design. Contemporary/classic tone. Features: Alder body, scalloped fretboard, two DiMarzio HS-3 pu's (neck & bridge), American Standard single coil RWRP (middle), brass nut, vintage tuners.  
MODELS: 010-7700 YNGWIE MALMSTEEN STRATOCASTER, RW BRD  
010-7702 YNGWIE MALMSTEEN STRATOCASTER, MPL NECK



## Bonnie Raitt Stratocaster

(USA) The Bonnie Raitt Stratocaster emulates her favorite old Strat with some attractive additions. A narrow neck shape and flatter fretboard radius make for excellent playability. Features: Lightweight ash body, three Texas Special single coils, white moto pickguard.  
MODEL: 010-9300 BONNIE RAITT STRATOCASTER



## Richie Sambora Stratocaster

(USA) The Richie Sambora Stratocaster combines flash with classic designs. Rock the world with this one. Features: Alder body, maple neck with "Star" inlays, two Texas Special single coils (neck/bridge), one DiMarzio P.A.F. Pro (bridge), Floyd Rose Original double locking trem, mid-range boost circuit.  
MODEL: 110-2702 RICHIE SAMBORA STRATOCASTER



## Richie Sambora Standard

The Richie Sambora Standard is modeled after his U.S. signature version. Similar pickup combo, locking trem, and standard colors. No problem rockin' on this one either. Features: Poplar body, rosewood fingerboard, two special design single coils, one DiMarzio P.A.F. Pro, Floyd Rose II double locking tremolo.  
MODEL: 113-2700 RICHIE SAMBORA STANDARD STRATOCASTER



## Stevie Ray Vaughan Stratocaster

(USA) The Stevie Ray Vaughan Signature model respectfully reproduces Stevie's old guitar. Pure Texas blues guitar...Stevie style. Features: Select alder body, special oval neck shape, Pao Ferro fretboard, set of three Texas Special Single coils, vintage gold hardware, vintage gold left handed trem, "SRV" initials engraved on WBW pickguard.  
MODEL: 010-9200 STEVIE RAY VAUGHAN STRATOCASTER

## U.S. VINTAGE REISSUE



## '57 Stratocaster and '62 Stratocaster

(USA) U.S. Vintage Reissue models recreate Fender's most famous '50s and '60s designs. Combining various specifications of Stratocasters from these periods, two instant classics were born. The maple neck '57 Stratocaster and the rosewood fingerboard '62 Stratocaster represent just two examples of legendary pieces in Fender and music history. Features: Rich lacquer finishes, vintage frets, nickel plated hardware, three American vintage single coil pickups with staggered pole pieces and cloth-wrapped wire, tweed case.

MODELS: 010-0908 '57 STRATOCASTER  
010-0909 '62 STRATOCASTER



## U.S. PLUS/DELUXE



## U.S. Strat Ultra

(USA) The ultimate in versatility best describes the U.S. Strat Ultra. A multiple Lace sensor combination and some special switching provide for a noise-free recording or live playing instrument with a wide tonal palette. Features: Alder body with figured maple top and back, ebony fretboard with mother of pearl dot markers, shell pickguard, locking keys, LSR nut, Fender/Floyd tremolo.  
MODEL: 110-9800 U.S. STRAT ULTRA

## U.S. Lone Star Stratocaster

(USA) U.S. Lone Star Strat guitars are fat sounding Blues/Rock Tone machines. With a "Rockin' in Texas" pickup combo that just won't quit, cool colors and shell guards—you can't lose. Tone on the Range! Features: two Texas Special single coils, one Seymour Duncan "Pearly Gates Plus" humbucker, American Standard tremolo.  
MODELS: 010-7900 U.S. LONE STAR STRATOCASTER, RW BRD  
010-7902 U.S. LONE STAR STRATOCASTER, MPL NECK



## U.S. Strat Plus and U.S. Deluxe Strat Plus

(USA) Special enhanced versions of our American guitars come to light in the Strat Plus and Deluxe Strat Plus models. Beautiful finishes combined with locking tuners, advanced electronics, roller nuts, and Lace sensor pickups make these finely tuned instruments the choice of many of today's modern players. Features: Strat Plus: three Gold Lace sensors, LSR nut, shell pickguard, American Standard tremolo, ash veneer option (by color). Features: Deluxe Strat Plus: one Red Lace sensor, one Blue Lace sensor, one Silver Lace sensor, shell pickguard, LSR nut, Fender/Floyd Rose tremolo, ash veneer top and back.  
MODELS: 010-7500 U.S. STRAT PLUS, RW BRD  
010-7502 U.S. STRAT PLUS, MPL NECK  
110-9500 U.S. DELUXE STRAT PLUS, RW BRD  
110-9502 U.S. DELUXE STRAT PLUS, MPL NECK



## U.S. STANDARD

### American Standard Stratocaster

(USA) American Standard Stratocaster models combine the classic look and feel of Fender's original design with hardware and electronics reflecting the evolution of today's player's needs. Truly an industry standard! Features: Alder body, 22 frets, American Standard tremolo, three single coil American Standard pickups.  
MODELS: 010-7400 AMERICAN STANDARD STRATOCASTER, RW BRD  
010-7402 AMERICAN STANDARD STRATOCASTER, MPL NECK  
010-7420 AMERICAN STANDARD STRATOCASTER, RW BRD, LEFT HANDED  
010-7422 AMERICAN STANDARD STRATOCASTER, MPL NECK, LEFT HANDED



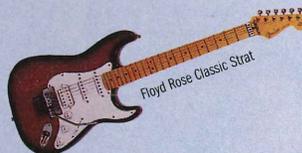
### American Standard Strat GR Ready

(USA) The American Standard Strat GR Ready guitar is our U.S. standard with the addition of the Roland GK2 pickup system. A plethora of sounds can be obtained via this unit. Drive Roland's GR synthesizers—changing patches directly from the guitars onboard controls—play it as straight guitar, or utilize both sounds playing them simultaneously! Features: Alder body, 22 frets, American Standard tremolo, Roland GK2 pickup.  
MODELS: 010-7460 AMERICAN STANDARD STRAT GR READY, RW BRD  
010-7462 AMERICAN STANDARD STRAT GR READY, MPL NECK



### Floyd Rose Classic Stratocaster

(USA) The Floyd Rose Classic Stratocaster guitar's blend of signature Fender sound, a hot rockin' humbucker, and genuine Floyd Rose Original tremolo with locking nut is the perfect match between traditional design and modern rock and roll. Features: DiMarzio PAF Pro humbucker, two American Standard single coils, vintage tuners, alder body.  
MODELS: 110-6000 FLOYD ROSE CLASSIC STRATOCASTER, RW BRD  
110-6002 FLOYD ROSE CLASSIC STRATOCASTER, MPL NECK



## SPECIAL/DELUXE

### Strat Special

The Strat Special offers players some variations on the standard Stratocaster design. Various tonal combos can be obtained via two single coil pickups paired with a humbucker in the bridge position, a five way selector and two position coil splitter switch. Ash veneer tops and all black parts complete the look.  
MODELS: 013-5600 STRAT SPECIAL, RW BRD  
013-5602 STRAT SPECIAL, MPL NECK



### Tex-Mex Strat

The Tex-Mex Strat smokes like a hot jalapeno. Classic Strat design combined with our "Tex-Mex Trio" pickups. A definite down and dirty unit! Features: Poplar body, medium jumbo frets, vintage hardware, tinted neck, "Tex-Mex Trio" pickups.  
MODELS: 013-7600 TEX-MEX STRAT, RW BRD  
013-7602 TEX-MEX STRAT, MPL NECK



# Stratocaster®

## STANDARD



### Fender Standard Stratocaster

The Standard Stratocaster is the foundation from which all our models come. Classic shape, traditional three single coils, vintage style bridge. Where the tradition began and still carries on today. Features: poplar body, five-way selector, chrome hardware. MODELS: 013-4600 FENDER STANDARD STRATOCASTER, RW BRD  
013-4602 FENDER STANDARD STRATOCASTER, MPL NECK



### Floyd Rose Standard Stratocaster

The Floyd Rose Standard Stratocaster expands on the Standard model with the addition of a bridge position humbucker and locking tremolo unit. Hot rodded and still pure Stratocaster. Features: Poplar body, five-way selector, two single coils and a humbucker, locking nut, Floyd Rose II trem, chrome hardware. MODELS: 113-1100 FLOYD ROSE STANDARD, RW BRD  
113-1102 FLOYD ROSE STANDARD, MPL NECK

## Innovations Introduced by the Strat

### COMFORT

- Back scoop
- Front bevel
- Body balanced at waist

### SOUND

- 3 pickups
- Bridge pickup tilted

### PLAYABILITY

- Deep cut horns
- Easy-to-use tremolo

### INTONATION

- Individually adjustable bridge saddles

### CONVENIENCE

- Tuners all on one side
- Front mounted jack

Though the innovations the Fender team came up with when they created the Stratocaster may seem like no big deal today, they were Earth-shattering in the early

'50s, and they changed the way guitars were to be designed forever after.

With the Strat, Fender introduced the idea that guitar bodies should be shaped to fit the human body, with a scoop in back and a beveled corner to comfortably support the forearm. And the dual cutaway (or "steerhorns") at the base of the neck made it easier than ever for guitarists to play well above the 12th fret.

Three pickups offered a wider range of sounds than any previous guitar, and with the bridge pickup positioned at a slight angle to the middle and neck pickups, the Strat could flow smoothly from an earthy growl to a sharp-edged snarl with just a flick of the selector switch.

The tremolo was a huge improvement over others of the day, which were either overly-bulky or too thin, and lacked the Strat tremolo's sensitivity. And Fender's idea to put the tuning pegs all on one side of the headstock made tuning the guitar easier because the player no longer had to reach around the headstock to reach the top three pegs. A teardrop jack was decorative and easier on guitar cords.

Of course one of the most important innovations of all was the Stratocaster's use of six individual bridge saddles—as opposed to the single bridge used on most guitars. This inventive touch made it possible to adjust each string separately for intonation and height, providing an instrument that not only played better, but sounded better too.

## TRADITIONAL

### Traditional Stratocaster

Traditional Stratocaster guitars are affordable, fine quality versions of Fender's Standard models. Classic three single coil version, left handed model, and bridge position humbucker "Fat" Strat models are available in this series. Features: Poplar body, three-ply guards.

MODELS: 013-3600 TRADITIONAL STRATOCASTER, RW BRD  
013-3602 TRADITIONAL STRATOCASTER, MPL NECK  
013-3620 TRADITIONAL STRATOCASTER, LH RW BRD  
013-3700 TRADITIONAL "FAT" STRAT, RW BRD



## COLLECTABLES

### '68 Stratocaster

U-shaped neck, large headstock and glossy maple fingerboard are unmistakable features that defined an era. This beautiful reproduction has it all... Vintage tuners and tremolo, three-ply white/black/white pickguard and an ash body in all the right finishes.

MODELS: 027-9202 '68 STRATOCASTER  
027-9222 '68 STRATOCASTER, LEFT-HANDED



### '60s Stratocaster

Aged knobs, pickup covers, pickguard, trem and switch tips lend authenticity to this classic collectable. U-shaped maple neck with rosewood slab fretboard, vintage tuners and tremolo, basswood body and lots of '60s vibe.

MODELS: 027-1000 '60S STRATOCASTER  
027-1020 '60S STRATOCASTER, LEFT-HANDED



### '50s Stratocaster

The axe that started it all... This gorgeous replica is true to its school in every detail. V-shaped maple neck with "skunk stripe", plugged headstock, single ply eight-hole pickguard, aged knobs and pickup covers, vintage tuners, tremolo and the tonal flexibility that would become an industry standard.

MODELS: 027-1002 '50S STRATOCASTER  
027-1022 '50S STRATOCASTER, LEFT-HANDED



### Strat XII

Star spangled jangle from this classic Strat times two. 12-saddle adjustable bridge eliminates compromise, vintage style tuners (six per side), three reissue pickups, five-way switching, basswood body and rosewood fingerboard appoint this full-bodied harmonic factory.

MODEL: 027-8900 STRAT XII



## "LIMITED EDITION"

### The Ventures Limited Edition Stratocaster

Specifications for the Ventures Limited Edition Stratocaster were detailed by members of the famous instrumental rock group. Body: Light Ash; Neck: RW fretboard w/pearloid block inlay, 22 frets; E-tronics: three Gold FLS's, active electronics; Other: Vintage style tremolo and tuners, gold hardware.

MODEL: 025-8100 THE VENTURES LIMITED EDITION STRATOCASTER



### Richie Sambora Limited Edition Black Paisley Stratocaster

Bon Jovi guitarist Richie Sambora introduces his Performance model Stratocaster updating the late '60s Paisley look in black. This exclusive finish will be offered for a limited time only. Body: Alder; Neck: Mpl, star inlays, 22 frets; E-tronics: two RS special SC pu's (neck, mid), custom wound HB pu (bridge); Other: Floyd Rose Original double-locking tremolo, Gotoh tuners w/pearloid buttons, chrome hardware.

MODEL: 125-2702 RICHIE SAMBORA LIMITED EDITION BLACK PAISLEY STRATOCASTER

# Other Fender Electrics



## Jaguar

The Jaguar is a recreation of Fender's premier guitar from the '60s, re-popularized by the recent spate of Alternative bands. Body: Basswood; Neck: RW frtbrd, 22 frets, 7.25" rad, 24" scale; E-tronics: Two single-coil pu's each w/ on-off slide sw, "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



## The Ventures Limited Edition Jazzmaster

Specifications for the Ventures Limited Edition Jazzmaster were detailed by members of the famous instrumental rock group. Body: light ash; Neck: RW frtbrd w/pearloid block inlay, 22 frets; E-tronics: Two Seymour Duncan JM pu's; Other: floating tremolo, vintage style tuners, gold hardware.

MODEL: 025-8200 THE VENTURES LIMITED EDITION JAZZMASTER



## Jazzmaster

A remake of the guitar that was at the heart of surf and other '60s instrumental music. Plug in your amp and ride the wave! Body: Basswood; Neck: Rosewood fretboard, 21 frets, 7.25" rad; E-tronics: Two single-coil pu's, "Lead" circuit [Vol, Tone, three-pos toggle], "Rhythm" circuit [Vol, Tone], circuit ssw; Other: Floating bridge tremolo w/"Trem Lock".

MODELS: 027-7800 JAZZMASTER  
027-7820 "LEFT HAND" JAZZMASTER



## Jag-Stang

A collision of contemporary features fused together to create a radical new Fender guitar, this model was co-designed by the late Kurt Cobain of Nirvana fame. Body: Basswood; Neck: Rosewood fretboard, 22 frets, 7.25" rad, 24" scale; E-tronics: vintage Strat pu (neck), HB pu (bridge), two three-pos ssw, Vol, Tone; Other: Floating bridge w/"Dynamic" Fender vibrato tail-piece.

MODELS: 025-4200 JAG-STANG  
025-4220 "LEFT HAND" JAG-STANG



## Mustang

A reissue of Fender's deluxe 24" short-scale guitar from the '60s—perfect for smaller hands. Body: Basswood; Neck: RW fretboard, 22 frets, 7.25" rad; E-tronics: Two single-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

## NAMESAKES



D'Aquisto Deluxe



D'Aquisto Ultra



Robben Ford Ultra, FM



Robben Ford Elite

## D'Aquisto Deluxe and Ultra

(USA Custom Shop) The late master luthier James D'Aquisto collaborated with our Fender Custom Shop on this line of absolutely beautiful Jazz guitars. The D'Aquisto Deluxe features a laminated figured maple body (15.75"), bound ebony fretboard, and a special design humbucker for a cool mellow tone. The D'Aquisto Ultra is a gorgeous hand carved model featuring a spruce top, figured maple back and sides, multiple bound, gold hardware, and a bridge and tailpiece made of ebony. A custom Kent Armstrong floating pickup is available as an option.

MODELS: 010-2030 D'AQUISTO DELUXE  
010-2070 D'AQUISTO ULTRA  
010-2080 D'AQUISTO ULTRA W/KENT ARMSTRONG P/U

## Robben Ford Ultra and Elite

(USA Custom Shop) The Robben Ford signature models are cutting tone guitars featuring Seymour Duncan humbuckers, versatile electronics, and Honduran mahogany set in necks and bodies. The Ultra models have multi bound ebony fretboards, special tone chambers and are available with flame maple or carved spruce tops. The Elite features a Pao Ferro fretboard, hand-carved figured maple top and solid Honduran mahogany body.

MODELS: 010-3060 ROBBERN FORD ULTRA FM  
010-3050 ROBBERN FORD ULTRA SP  
010-3040 ROBBERN FORD ELITE

## DUO-SONIC

## Duo-Sonic

The Duo-Sonic guitar revisits Fender's original short-scale electric from the '50's. Features include a poplar body with two single coil pickups and a maple neck. The instrument results in easier playability, perfect for the player new to the guitar.

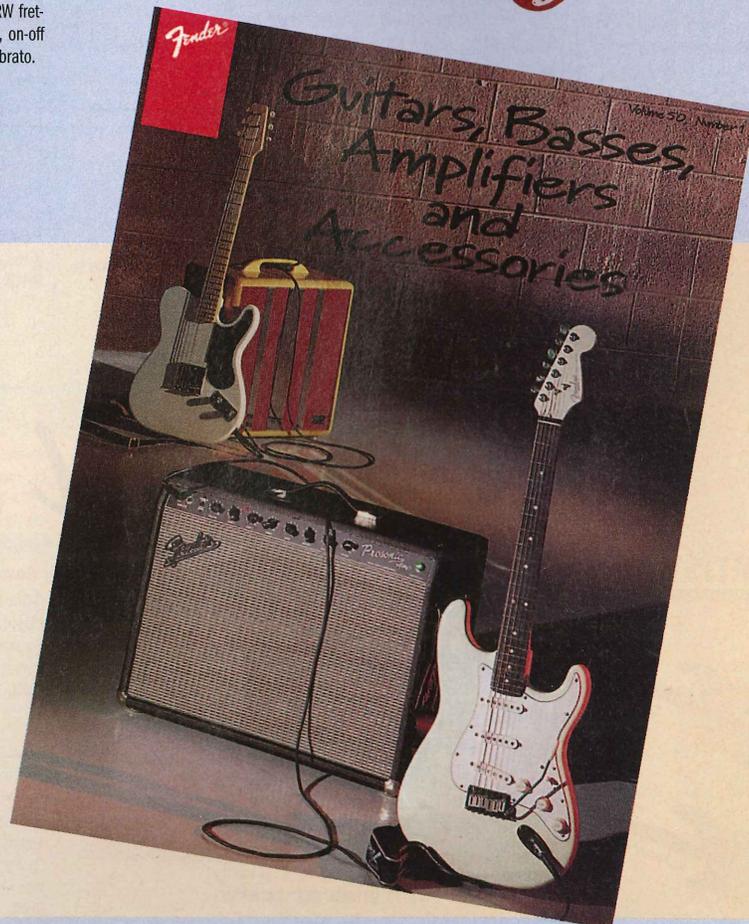
MODEL: 013-0202 DUO-SONIC



Duo-Sonic

For a **FREE** copy of this full-color brochure, send \$3 check or money order for postage and handling to:

**FENDER LITERATURE DEPT.  
7975 N. Hayden Road,  
Scottsdale, AZ 85258**



# Precision Bass®

## CUSTOM CLASSIC



### Vintage Precision Custom Bass

(USA Custom Shop) The Vintage Precision Custom Bass has the look of the classic '51 P-Bass with its Tele-style head-stock and vintage hardware. It comes with a semi-figured hard rock maple neck, 2-piece swamp ash body and a pickup combination of one vintage P-Bass and one Vintage J-Bass pickup, neck and bridge respectively.

MODEL: 019-5602 VINTAGE PRECISION CUSTOM BASS

### '57 Precision Bass Left Hand

(USA Custom Shop) The '57 Precision Bass Left Hand model is a vintage classic built for all those southpaws out there holding down the bottom end. An alder body, vintage nickel hardware, and vintage P-Bass electronics are featured.

MODEL: 019-5722 '57 PRECISION BASS LEFT HAND

## U.S. VINTAGE REISSUE



### '57 Precision Bass and '62 Precision Bass

(USA) U.S. Vintage Reissue Precision bass models are available in two familiar forms. The '57 P-Bass features a traditional maple neck, alder body, vintage hardware and gold anodized pickguard. The '62 P-Bass has a rosewood fingerboard, an alder body, vintage hardware and 3-ply or tortoise shell pickguards.

MODELS: 019-0115 '57 PRECISION BASS  
019-0116 '62 PRECISION BASS

## U.S. PLUS/DELUXE



### Precision Bass Deluxe

(USA) Precision Bass Deluxe models offer tons of tonal variations. The 3 band active EQ electronics combined with a vintage P-Bass pickup and a special design humbucker make this an axe that can cut any gig. Other features include a graphite reinforced neck, down sized alder body with ash veneered top and back, and a strings thru the body or top load bridge.

MODELS: 019-4200 PRECISION BASS DELUXE RW FRFBRD  
019-4202 PRECISION BASS DELUXE MPL NECK

## U.S. STANDARD



### American Standard Precision Bass

(USA) American Standard Precision Bass models combine the classic look and feel of Fender's original design with subtle changes reflecting the evolution of today's player's needs. A vintage P-Bass pickup, graphite reinforced neck, and the strings thru the body bridge provide a distinctive tone for all bottom dwellers! Lefty and fretless versions available.

MODELS: 019-2200 AMERICAN STANDARD PRECISION BASS  
019-2208 AMERICAN STANDARD PRECISION BASS  
(FRETLESS W/FRETLINE MARKERS)  
019-2220 AMERICAN STANDARD PRECISION BASS, LEFT-HANDED

## ARTIST SIGNATURE



### Stu Hamm "Urge" Bass

(USA) The Stu Hamm "Urge" Bass combines all of the tonal magic of classic Jazz and Precision basses with active electronics and contemporary contours and styling. A down-sized alder body, Pao Ferro fretboard, and white pearl guards are featured.

MODEL: 019-1400 STU HAMM "URGE" BASS

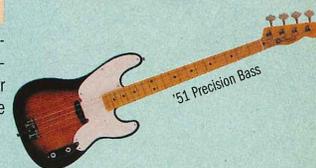


### Stu Hamm "Urge" Standard Bass

The Stu Hamm "Urge" Standard is modeled after the U.S. version and features a poplar body, rosewood fretboard, and active electronics.

MODEL: 013-1400 STU HAMM "URGE" STANDARD BASS

## COLLECTABLE



### '51 Precision Bass

A recreation of the original "Tele Bass": the first solid body electric bass. With its invention, bass players could finally be heard—and get their instrument in a car! Ash body in blonde or two-color sunburst, single coil pickup, maple neck and fingerboard, vintage two-saddle bridge.

MODEL: 027-1902 '51 PRECISION BASS

## SPECIAL/DELUXE



### Precision Bass "Lyte"

The Precision Bass "Lyte" is a smaller, lighter, updated version of a classic P-Bass. But don't think any sound is sacrificed for the "Lyte" body weight! Body: "downsized" modern contour shape (very lightweight); Neck: Rosewood fretboard, 22 frets, 9.5" radius, "slim" shape; E-tronics: 1 P-Bass (split coil) pu, one 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 pickguard.

MODELS: 025-9500 PRECISION BASS "LYTE" STANDARD,  
BASSWOOD BODY, CHROME HDWR.  
025-9800 PRECISION BASS "LYTE" DELUXE, MAHOAGANY BODY, GOLDPLATED  
HDWR, USA-DESIGNED E-TRONICS AND HB PU (BRIDGE)

## STANDARD



### Standard Precision Bass

The Standard Precision Bass is the foundation from which all our P-Bass models derive. It features familiar classic styling, a poplar body, maple neck with a rosewood fingerboard, and one standard P-Bass pickup. The original "new playing sensation".

MODEL: 013-6000 STANDARD PRECISION BASS

## TRADITIONAL



### Traditional Precision Bass

Traditional Precision Bass guitars are affordable, quality versions of Fender's Standard models. Classic design, traditional single P-Bass pickup, a poplar body, maple neck with a rosewood fingerboard.

MODELS: 013-3400 TRADITIONAL PRECISION BASS

# Special Basses

### Roscoe Beck V Bass

(USA) The Roscoe Beck V String is truly a one-of-a-kind design. Players will love the traditional Jazz feel combined with a graphite-reinforced neck, special dual Jazz V pickups and electronics that produce a wide variety of killer tones!

MODEL: 019-6500 ROSCOE BECK V (FIVE STRING) BASS



## COLLECTABLE

### Bass VI

Half bass... half guitar... all Fender. Tuned one octave below a guitar, this six string baritone is in a league of its own. 30" scale, 21 frets, three special full range single coil pickups, alder body with rosewood fingerboard.

MODEL: 027-7600 BASS VI



# Jazz Bass®

## RELIC



### '60s "Relic" Jazz Bass

(USA Custom Shop) The "Relic" '60s Jazz Bass conjures up images of almost every classic electric group one can think of. Cosmetically aged by our Custom Shop, this model features an alder body with an aged three-color sunburst finish, vintage Jazz pickups and aged nickel hardware. Great feel, warm, throaty tone, feels like home.

MODEL: 019-6300 '60S "RELIC" JAZZ BASS

## CUSTOM CLASSIC



### '62 Jazz Bass Left Hand

(USA Custom Shop) The classic '62 Jazz Bass left hand is our Custom Shop version of the U.S. Vintage right hand '62 model. It features an alder body with a "C" shaped maple neck equipped with a rosewood fingerboard. All the right stuff in your left hand.

MODEL: 019-6120 '62 JAZZ BASS LEFT HAND

### American Classic Jazz Bass

(USA Custom Shop) The American Classic Jazz Bass models are the Custom Shop's take on the American Standard "Vintage/Modern" design. Special detailing like white shell block inlays in the graphite reinforced neck, vintage style down sized ash bodies, strings thru or top load bridge, active 3 band EQ and specially designed Jazz pickups are featured. Choice of fretboards, flame maple top versions and five string options available.

MODELS: 019-7200 AMERICAN CLASSIC JAZZ BASS, RW FRTRD  
019-7202 AMERICAN CLASSIC JAZZ BASS, MPL NECK  
019-7270 AMERICAN CLASSIC JAZZ BASS, FMT RW FRTRD  
019-7272 AMERICAN CLASSIC JAZZ BASS, FMT MPL NECK  
019-7370 AMERICAN CLASSIC JAZZ BASS V, FMT RW FRTRD  
019-7372 AMERICAN CLASSIC JAZZ BASS V, FMT MPL NECK

## U.S. VINTAGE REISSUE



### '62 Jazz Bass

(USA) The '62 Jazz Bass recreates the revolutionary bass design that shook the foundations of the music world. Incorporating the "stacked" concentric controls of the early sixties with two vintage Jazz pickups, this model features an alder body available in classic finishes, vintage hardware, and three-ply or tortoise shell pickguards.

MODEL: 019-0209 '62 JAZZ BASS

## U.S. PLUS/DELUXE



### Jazz Bass Deluxe

(USA) Jazz Bass Deluxe models incorporate many design updates into the classic Jazz Bass. A three-band active EQ electronics system and special design Jazz pickups are featured along with a graphite reinforced neck and a down sized vintage style body with ash veneer top and back. Shell guards and cool colors make these models a beautiful combination of function and form.

MODELS: 019-4400 JAZZ BASS DELUXE  
019-4500 JAZZ BASS DELUXE V STRING

## U.S. STANDARD



### American Standard Jazz Bass

(USA) The American Standard Jazz Bass models are a combination of the classic look and feel of Fender's original design with some subtle changes reflecting the evolution of today's player's needs. Graphite reinforced necks, strings through the body bridge, and vintage style pickups enhance the tone of these industry standards.

MODELS: 019-2400 AMERICAN STANDARD JAZZ BASS  
019-2500 AMERICAN STANDARD JAZZ BASS V STRING

## COLLECTABLE



### '75 Jazz Bass

The continuing evolution of Fender electric basses, revisited. Rectangular block inlays and a bound rosewood fingerboard are standout features of this '70s J-Bass. Two volume and one master tone control, 34" scale, 20 frets, 7.25" radius ash body and all that Jazz...

MODELS: 027-3500 '75 JAZZ BASS, RW BRD  
027-3502 '75 JAZZ BASS, MAPLE FINGERBOARD

## LIMITED EDITION



### The Ventures Limited Jazz Bass

Specifications for the Ventures Limited Edition Jazz Bass were detailed by members of the famous instrumental rock group. Body: Light ash; Neck: Rosewood fretboard with pearloid block inlay, 20 frets; E-tronics: Two Fender U.S.A. J-Bass pu's; Other: vintage-style tuners, gold hardware.

MODELS: 025-8300 THE VENTURES LIMITED JAZZ BASS

## STANDARD



### Standard Jazz Bass

Nothing extra—just the time-tested features that have rendered the Jazz Bass one of the most played instruments in modern musical history. Body: "offset" waist shape; Neck: Rosewood slab fretboard, 20 std frets, 7.25" rad, polyester finish; E-tronics: two J-Bass pu, two Vol, Tone; Other: tri-lam (white/black/white) pickguard, chrome plated hardware.

MODELS: 013-6500 STANDARD JAZZ BASS, POPLAR BODY  
027-6720 STANDARD JAZZ BASS, LEFT-HANDED, BASSWOOD BODY  
027-6508 STANDARD JAZZ BASS, FRETLESS, BASSWOOD BODY

## TRADITIONAL



### Traditional Jazz Bass

The Traditional Jazz Bass model is an affordable, quality version of Fender's Standard model. Classic designs, traditional two Jazz bass pickups, a poplar body, maple neck with a rosewood fingerboard.

MODELS: 013-3500 TRADITIONAL JAZZ BASS

## THE AMERICAN STANDARD BASS



Almost 50 years ago, Fender started a revolution in the music world by introducing the electric bass. The latest versions of American-made models once again capture that spirit of innovation. Combining a return to classic features with the best that modern technology has to offer, this new line delivers the tone, looks and playability demanded by bass players everywhere.

### FEATURES:

- ✓ Pictured at Left, Top to Bottom
  - ✓ Vintage-Style Pickups
  - ✓ Dual Function Bridge
  - ✓ Accessible Truss Rod
- ✓ Pictured at Right, Top to Bottom
  - ✓ Deluxe Electronics
  - ✓ Graphite Reinforced Neck
  - ✓ Strings Through Body
  - ✓ Thicker Peghead





# Stratocaster®

## PRO TONE™ SERIES



Pro Tone Fat Strat

### Pro Tone Fat Strat

With its bridge position humbucking pickup and Floyd Rose licensed double-locking tremolo, this Strat may be "Fat" by name but it's built for speed—and power! Body: Solid ash; Neck: One-piece maple, 25.5" scale, 12" rad, 22 frets; Electronics: HB pu (bridge), two single-coil Alnico pu's (mid, neck), five-way pu selector switch, master volume and two tone controls; Other: Precision die-cast tuners, (deluxe gig bag included in U.S. & Canada only), black with matching painted headstock, gold hardware, black shell pickguard.

MODEL: 133-3102 PRO TONE FAT STRAT



Pro Tone Strat  
(033-2900)

### Pro Tone Stratocaster

Different color and component options offer variations on the classic theme, but every model captures that Stratocaster essence. Body: Solid ash; Neck: One-piece maple, 25.5" scale, 9.5" rad, 21 frets; Electronics: Alnico single-coil pu's, five-way pu selector switch, volume, two tone controls; Other: vintage tremolo, precision die-cast tuners, (deluxe gig bag included in U.S. & Canada only).

MODELS: 033-2900 PRO TONE STRATOCASTER, RW FRETBOARD, CRIMSON RED TRANSPARENT, WHITE SHELL PCKGRD, GOLD HRDWR  
033-2902 PRO TONE STRATOCASTER, MAPLE NECK AND FRETBOARD, SAPPHIRE BLUE TRANSPARENT, WHITE SHELL PCKGRD, GOLD HRDWR  
033-2802 PRO TONE STRATOCASTER, MAPLE NECK AND FRETBOARD, VINTAGE BLONDE, "AGED" PICKGUARD KNOBS AND PU COVERS  
033-2822 PRO TONE STRATOCASTER, LEFT-HANDED, (SAME AS ABOVE EXCEPT LEFT-HANDED)  
033-2700 PRO TONE STRATOCASTER, RW FRETBOARD, 3-COLOR SUNBURST, WHITE SHELL PCKGRD  
033-2600 PRO TONE STRATOCASTER, RW FRETBOARD, OLYMPIC WHITE, RED SHELL PCKGRD, MATCHING PAINTED HEADSTOCK



Pro Tone Strat  
(033-2600)

## STANDARD SERIES

### Standard Fat Stratocaster

Classic Stratocaster sounds are augmented by the fat tone of the humbucking pickup in the bridge position. Body: solid alder; Neck: one-piece maple, 25.5" scale, 9.5" rad; Electronics: HB pu (bridge), two single-coil pu's (mid, neck), five-way pu selector switch, volume, two tone controls; Other: multi-ply pickguard, chrome hardware and synchronous tremolo.

MODEL: 033-1702 STANDARD FAT STRATOCASTER

### Standard Stratocaster

Nothing but the basics, but these workhorses will make you realize why the Stratocaster has become the world's most-played electric guitar. Body: Alder; Neck: One-piece maple, 25.5" scale, 9.5" rad; Electronics: Three single-coil pu's, five-way pu selector switch, volume, two tone controls; Other: multi-ply pickguard, chrome hardware and synchronous tremolo.

MODELS: 033-1602 STANDARD STRATOCASTER, MAPLE NECK  
033-1600 STANDARD STRATOCASTER, RW FRETBOARD  
033-1620 STANDARD STRATOCASTER (LEFT HANDED), RW FRETBOARD



Standard Fat Strat



Standard Strat

## TRADITIONAL SERIES

### STRAT®

An affordable tribute to the classic guitar model known 'round the world. Body: Solid hardwood, Neck: One-piece maple neck with rosewood fretboard, 22 frets, 9.5" rad; Electronics: three single-coil pu's, master volume and two tone controls; Other: Single-ply pickguard, covered machine heads, chrome hrdwr.

MODEL: 033-0600 STRAT



STRAT®



# Telecaster®

## PRO TONE SERIES



Pro Tone Tele Thinline

### Pro Tone Tele Thinline

Rich looks and sound highlight this recreation of the famous "Thinline" semi-hollow ash body Telecasters that originated in the '70s. Body: Semi-hollow ash body with f-hole and single-ply binding; Neck: One-piece maple, 21 frets, 25.5" scale, 9.5" radius; Electronics: Alnico single-coil pu's, master volume and tone controls, three-way switch; Other: Precision die-cast tuners, (deluxe gig bag included in U.S. & Canada only), Crimson Red Transparent, white shell pickguard, gold hardware.

MODEL: 033-3802 PRO TONE TELE THINLINE

### Pro Tone Fat Tele

Modeled after the '70s Telecasters favored by players like Albert Collins and Keith Richards, the Fat Tele—with its neck position-humbucker and bridge position vintage Tele pickup—delivers that

famous Tele bite with brawn. Body: Natural finish, solid ash. Neck: One-piece maple neck, rosewood fretboard; 21 frets, 25.5" scale, 9.5" radius; Electronics: HB neck pu, single-coil Alnico bridge pu, volume, tone; Other: Red shell pickguard, three-way switch, precision die-cast tuners, (deluxe gig bag included in U.S. & Canada only), chrome hardware.

MODEL: 033-3700 PRO TONE FAT TELE



Pro Tone Fat Tele

## STANDARD

### Standard Telecaster

A loving tribute to the guitar that "started it all," the Standard Telecaster provides the sound and feel for which this classic model is known. Features: One-piece maple neck, 25.5" scale, 9.5" rad fretboard, solid alder body, multi-ply pickguard, 21 frets, two SC pu's, volume, tone, chrome hardware.

MODEL: 033-1202 STANDARD TELECASTER



Standard Tele



# Jazz Bass®

## STANDARD SERIES

### Standard Jazz Bass

Nothing extra, just the great sound and feel for which J-Basses have always been known. Body: Solid alder; Neck: One-piece maple, 9.5" radius, rosewood fretboard, 34" scale; Electronics: two single-coil pu's, two volume, tone; Other: multi-ply pickguard, chrome hardware.

MODEL: 033-1500 STANDARD JAZZ BASS



Standard Jazz Bass



SQUIER





# Precision® Bass

## PRO TONE SERIES



### Pro Tone Precision Bass Five

Classic Precision Bass—plus a little more! Modern players will appreciate the two special design high-fidelity pickups created to capture the super low end of the fifth string, while maintaining the traditional P-Bass tone. Body: Solid ash; Neck: One-piece maple, 9.5" radius, rosewood fretboard, 34" scale; Electronics: Two special design pu's; Other: Precision die-cast tuners, (deluxe gig bag included in U.S. & Canada only), Crimson Red Transparent, white shell pickguard, gold hardware.

MODEL: 033-5100 PRO TONE PRECISION BASS FIVE



### Pro Tone PJ Bass

Take the best features of the two most played basses in the world and what do you get? A Pro Tone PJ Bass! Body: Solid ash; Neck: One-piece maple, 9.5" rad, rosewood fretboard, 34" scale; Electronics: Split-coil Alnico P Bass pu, Alnico J Bass pu; Other: Precision die-cast tuners, (deluxe gig bag included in U.S. & Canada only), black with matching painted headstock, red shell pickguard, chrome hardware.

MODELS: 033-5000 PRO TONE PJ BASS

## STANDARD



### Standard Precision Bass

Nothing extra, just the great sound and feel for which P-Basses have always been known. Body: Solid alder; Neck: One-piece maple, 9.5" radius, RW fretboard, 34" scale; Electronics: split single-coil pu's, volume, tone; Other: Multi-ply pickguard, chrome hardware.

MODELS: 033-1400 STANDARD PRECISION BASS  
033-1420 STANDARD PRECISION BASS, LEFT HANDED

## TRADITIONAL



### P-BASS®

An affordable tribute to the classic bass that started it all. Body: solid hardwood; Neck: One-piece maple, 9.5" radius, rosewood fretboard; Electronics: Split single coil pu, volume, tone; Other: Single-ply pickguard, chrome hardware.

MODEL: 033-0400 P BASS



# Champ series

## GUITAR AMPS



Champ 25GR

### Champ 25GR

This little powerhouse incorporates a two-stage gain circuit in the Drive channel that lets you dial in your desired amount of distortion. Specs: 25W, 10" speaker; Features: Dual cascading gain, selectable channels (normal and drive), three-band EQ, reverb, headphone jack.

MODEL: 023-0700 CHAMP 25GR



Champ 15GR

### Champ 15GR

A terrific practice amp with monster tone, that includes built-in distortion and tone-shaping EQ. Specs: 15W, 8" speaker. Features: Dual cascading gain, three-band EQ, reverb, headphone jack.

MODEL: 023-0601 CHAMP 15GR

### Champ 15G

Crank it up or practice "silently" in your room. Specs: 15W, 8" speaker. Features: Dual cascading gain, three-band EQ, headphone jack.

MODEL: 023-0600 CHAMP 15G



Champ 15G

## BASS AMPS

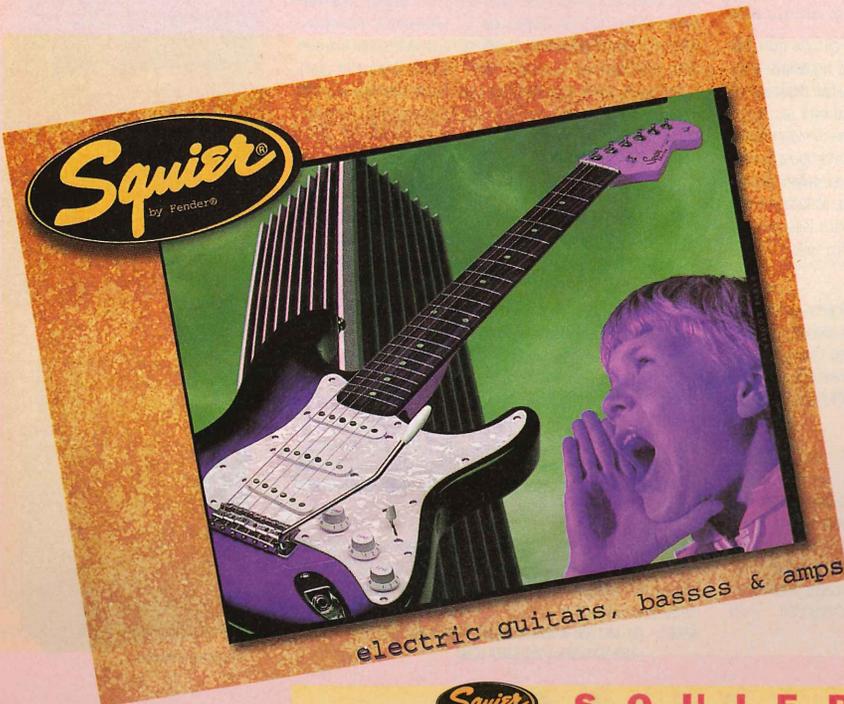


Champ 15B

### Champ 15B

A lightweight, affordable bass amp with a big sound—perfect for rehearsal or that "ya' guys gotta' keep it down!" gig. Specs: 15W bass amp, 10" speaker; Features: four-band EQ, headphone jack.

MODEL: 023-0800 CHAMP 15B



electric guitars, basses & amps

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SQUIER



# Guitar Amps

## AMP CUSTOM SHOP



Fender electronics are covered by a limited 5-year transferrable warranty (U.S.A. and Canada only). See back of warranty tag for details.

These all-tube amplifiers are the result of 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" speakers; 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, footswitch for Vol select and Vibrato on/off.

MODEL: 081-1005 DUAL PROFESSIONAL



Dual Professional

### Vibro-King

(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".

MODEL: 081-1000 VIBRO-KING



Vibro-King

### Vibro-King 212 Enclosure

(USA) Features two 12" Celestion speakers, birch plywood closed-back cabinet, Blonde Tolex covering, Oxblood grill cloth. Specs: 4 $\Omega$ , 140 watts power handling.

MODEL: 081-3004 VIBRO-KING 212 ENCLOSURE

### Tone Master

(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.

MODEL: 081-2000 TONE MASTER



Tone Master 412 Enclosure

### Tone Master Enclosures

(USA) The Tone Master enclosures feature Celestion speakers, 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

## VINTAGE REISSUE SERIES

Back to the source! Original schematics and circuits from the archives—when possible, original vendors and materials—were used to re-create the instruments that helped define the sound of modern music. A nostalgic feast for the eyes and ears, our line of Vintage Reissues will take you back to a time when simple circuits and a "less is more" approach gave birth to the timeless sounds of rock, country, and blues. All Fender Reissue amplifiers feature solid steel welded chassis, plywood construction, all-tube circuitry and carefully reproduced cosmetics like: tilt back legs; genuine Fender tweed covering; "dog bone" handles; Alnico speakers...

### '59 Bassman

(USA) The '59 Bassman is a reissue of the legendary "narrow panel" Bassman amp of the late '50s. Utterly simple in design and operation, this magnificent tone-dog can take you on a tweed carpet ride back in time. Specs: 45w, four 10" speakers with Alnico magnets; Features: Chrome control panel, controls that go to "12," Oxblood grill cloth.

MODEL: 021-7100 '59 BASSMAN



'59 Bassman

### '65 Twin Reverb

(USA) The '65 Twin Reverb is an authentic reproduction of the original amp to ride the wild surf, one of the all-time "hall of fame" amplifiers. Clean as you want it to be with a tone fatter than the butcher's dog. Specs: 85w, 2-12" speakers. Features: two channels, all tube circuitry, tube generated vibrato, spring reverb, tilt-back legs, "Black Face" cosmetics, two-button footswitch.

MODEL: 021-7300 '65 TWIN REVERB



'65 Deluxe Reverb

### '65 Deluxe Reverb

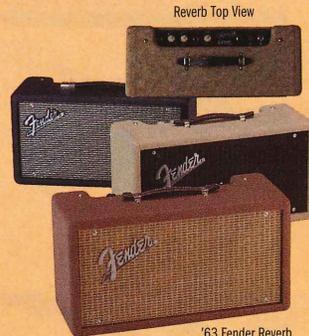
(USA) The '65 Deluxe Reverb is the ultimate "club amp" for blues, rock or country. Big enough to cut through the mix, but small enough to turn up and wail. Specs: 22w, 12" speaker; Features: Two channels (normal, vibrato), all-tube circuitry, tube generated vibrato, tube reverb, "Black Face" cosmetics, two-button footswitch (reverb, vibrato).

MODEL: 021-7400 '65 DELUXE REVERB

### '63 Fender Reverb

(USA) The Fender Reverb is a replica of the original 1963 tube reverb unit. Features: Dwell, Mix, and Tone control.

MODELS: 021-7500 '63 FENDER REVERB, BROWN W/SILVER GRILLCLOTH  
021-7501 '63 FENDER REVERB, BLACK W/SILVER GRILLCLOTH  
021-7502 '63 FENDER REVERB, BLONDE W/OXBLOOD GRILLCLOTH  
021-0000 '63 FENDER REVERB, TWEED W/OXBLOOD GRILLCLOTH



'63 Fender Reverb

## 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, tube spring reverb, welded steel chassis, multiple gain and effects loop options (on some models). All the useful features that modern players demand, without the useless bells and whistles that pollute pure tone.

### Vibrolux Reverb

(USA) The Vibrolux is a worthy heir to the name. Not a reissue, but an update of the sound and specs that have made the Fender Vibrolux Reverb one of the most collectable of vintage amps. The simple design and warm overdriven tone are pure Fender heaven. Specs: 40w RMS at 4 $\Omega$ , two 10" blue Alnico speakers. Features: Dual channels (normal, bright) both with tube reverb and vibrato, all-tube circuitry, two-button footswitch (reverb, vibrato).

MODEL: 021-5100 VIBROLUX REVERB



Vibrolux Reverb

### Vibrasonic

(USA) The Vibrasonic delivers a truckload of tube-tone for players who like to keep it loud and clear. Push it hard, but watch out—the Vibrasonic hits back. Specs: 100w RMS at 4 $\Omega$ , 15" speaker. Features: Dual channels [normal (with "fat" sw), steel guitar with "sweet" sw]] both with tube reverb and vibrato, all-tube circuitry, two-button footswitch (reverb, vibrato).

MODEL: 021-5200 VIBRASONIC



Vibrasonic

### Twin Amp

(USA) Known as the "Evil Twin," this 100w gladiator is one of the most versatile amps we make. A complete palette of tone-shaping features lets you go from jazz fusion to country, from blues to rock. Make no mistake—this Twin don't surf! Specs: Switchable power levels (100w/25w), two 12" speakers, selectable 4/8/16 $\Omega$  imp; Features: Dual selectable channels with independent tone controls, dual selectable gain in Normal channel, spring reverb w/assign sw, variable effects loop with mix control and channel assign sw, line out, ext speaker out, three-button footswitch.

MODEL: 021-4809 TWIN AMP



Twin

### Prosonic

(USA) What do you get when you cross a classic Fender amplifier with a flame-thrower? The Prosonic. Two channels: Normal takes you from vintage clean to swampy grunge; nail the Drive channel's dual cascading Gain controls and wait for the cops to arrive! Specs: all-tube circuitry, 60w RMS, 3-way rectifier sw (Class A/cathode bias, tube rectifier, Class AB/grid bias/tube rectifier, Class AB/grid bias/SS rectifier); Features: Dual selectable channels (Normal, Drive), independent cascading Gain controls (Drive channel), eff loop, ext. spkr out, 2-button footswitch, Birch/Maple ply cabinet. Prosonic (combo) has two custom-designed Celestion speakers and all-tube spring reverb.

MODELS: 021-1007 PROSONIC, (-000) BLK TOLEX; (-100) RED LIZARD; (-200) GRN LIZARD  
021-2007 PROSONIC HEAD, (-000) BLK TOLEX; (-100) RED LIZARD; (-200) GRN LIZARD



Prosonic

### Tone Master Enclosures

(USA) The Tone Master enclosures are designed for use with Prosonic heads. Specs: 280w power handling, four 12" Celestion vintage 30 speakers, 16 $\Omega$  imp; Features: Birch ply construction, removable casters.

MODELS: 021-3001 TONE MASTER ENCLOSURE, (-000) BLACK TOLEX; (-100) RED LIZARD; (-200) GREEN LIZARD



Tone Master Enclosure

# Guitar Amps

## F.A.T.\* SERIES

### \* Fender American Tube



#### Hot Rod

Fender's Hot Rod Amps take you from '57 Chevy to fuel injected rail with a stomp of the pedal, and are fueled by three channels of unadulterated Fender American Tube tone: *Normal* spans the clean, smooth tone of a '59 Bassman; *Drive* dirties it up and cranks it out; *More Drive* takes that Fender Tone to the red line, smokin' the tires all the way. These amps come fully loaded from the factory with three-function/two-button footswitch, durable nylon cover, genuine Fender reverb, extension speaker jack, effects loop, and all the other player's extras that make them race-ready out of the showroom. (Nomex suit optional...)

MODELS: 021-3201 HOT ROD DEVILLE 410, 60 WATTS, 4-10" SPKRS  
021-3200 HOT ROD DEVILLE 212, 60 WATTS, 2-12" SPKRS  
021-3202 HOT ROD DELUXE, 40 WATTS, 1-12" SPKRS

#### Blues Junior

(USA) The Blues Junior is proof that great tone comes in small packages. All-tube preamp and power amp circuitry creates fat tone at moderate volumes. Specs: 15w, 10" speaker. Features: All-tube circuitry, "Fat" switch, spring reverb, footswitch jack for "Fat" on/off.

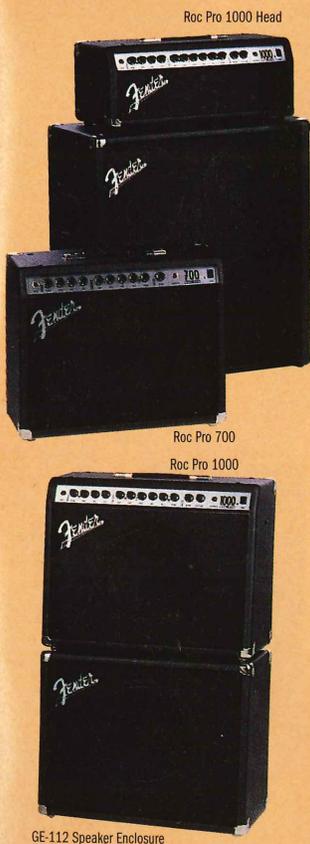
MODEL: 021-3205 BLUES JUNIOR

#### Pro Junior

(USA) The all-tube Pro Junior is a small amp in the classic tradition of the Model "600" and Champ: simple and very effective. Specs: 15w, 10" speaker. Features: All-tube circuitry, unique "clean" to "drive" Vol control, tone.

MODEL: 021-3203 PRO JUNIOR

## ROC PRO



All-new! These tough lookin' tube-driven hybrid amps are designed to rock from the inside out! Deep within the molten core of the Tube Drive channel a real 12AX7/ECC83 tube glows hot and heavy, creating tones most amps can only dream of. The Normal channel can be set for pristine, or coaxed into edgy overdrive for that tone that has kept Fender amplifiers at the top of the tone heap for 50 years.

#### Roc Pro 1000

(USA) Electronically identical, both models of Roc-Pro 1000 offer real tube distortion and enough wattage to let clean tones sparkle and distortion tones claw through the band. Specs: 100w RMS. Features: Channel switching, Normal channel [treble, mid, bass], Tube drive channel [tube preamp, dual selectable gain, treble, mid, bass], reverb adjustable eff loop with mix control, line out, ext speaker out, three-button footswitch.

MODELS: 022-6808 ROC PRO 1000, COMBO, 12" SPKR  
022-6807 ROC PRO 1000 HEAD

#### Roc Pro 700

(USA) The Roc Pro 700 is the 70w combo version of the 1000 models. Specs: 70w RMS, 12" speaker. Features: channel switching, Normal channel [treble, mid, bass], Tube drive channel [tube preamp, treble, mid, bass], reverb adjustable eff loop, line out, two-button footswitch.

MODEL: 022-6806 ROC PRO 700, COMBO

#### GE-112, 412 Speaker Enclosures

(USA) GE speaker enclosures are designed for use with the Roc-Pro amps. Specs: 8Ω. Features: Closed-back, stacking cups, cast metal logo, heavy perforated metal grille, black Tolex covering.

MODELS: 021-1660 GE-112 SPEAKER ENCLOSURE, 12" SPKR, 80W PWR HANDLING  
021-1662 GE-412 SPEAKER ENCLOSURE, FOUR 12" SPKRS, 300W PWR HANDLING



Fender electronics are covered by a limited 5-year transferrable warranty (U.S.A. and Canada only). See back of warranty tag for details.

## STANDARD SERIES

From their signature clean sound to fluid overdrive, the Standard Series amplifiers provide a range of Fender tones that cover every base. Innovative "loose damped" power amp circuitry in every model controls the speaker in much the same way as a tube amp, producing the warm musical sound you'd expect from Fender.

#### Bronco

(USA) The Bronco is ideal for practice and recording. Classic Fender clean as well as screaming distortion sounds are easily coaxed from this little beauty. Specs: 15w, 8" speaker. Features: Tweed covering, dual selectable channels (normal, drive) w/separate volume controls, three-band EQ, ext. speaker jack, headphone jack.

MODEL: 022-3104 BRONCO

#### Bullets

The Fender Bullets... Great sound and affordability make a killer combo. Specs: 15w, 8" speaker. Features: Tube emulation power amp, dual selectable channels (normal, drive), three-band EQ, Vol, Gain, Drive, headphone jack, ext. speaker jack.

MODELS: 022-6705 BULLET  
022-6706 BULLET REVERB, INTERNAL SPRING REVERB

#### Champion 110

(USA) The Champion 110 is perfect for practice, home or studio. Great sound in a deceptively small package. One of our most popular amplifiers. Specs: 25w RMS, 10" speaker. Features: Dual selectable channels with independent tone controls, reverb, ext speaker jack, headphone jack.

MODEL: 022-6703 CHAMPION 110

#### Princeton 112 Plus

(USA) The Princeton 112 Plus is a mid-sized amp with great sound. Specs: 65w RMS, 12" speaker. Features: Dual selectable channels with independent tone controls, reverb, effects loop, headphone jack.

MODEL: 022-6704 PRINCETON 112 PLUS

#### Deluxe 112 Plus

(USA) The Deluxe 112 Plus has been designed to produce a broad palette of great tones. Heard in clubs and garages 'round the world. Specs: 90w RMS, 12" speaker. Features: Dual selectable channels independent tone controls, reverb, effects loop, headphone jack, two-button footswitch.

MODEL: 022-6702 DELUXE 112 PLUS

#### Stage 112 SE

(USA) The Stage 112 SE's "tube emulation" power amp offers all the warmth of tone you would expect from a Fender. Packed full of features that let you dial in a full spectrum of sounds. 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.

MODEL: 022-6700 STAGE 112 SE

#### Princeton Stereo Chorus

(USA) compact and highly efficient, the Princeton Chorus couples rich sound and smooth distortion with Fender's spacious stereo analog chorus. Specs: 2 x 25w RMS, two 10" speaker. Features: Channel switching, Ch 2 [Gain, Mid boost, Limiter, Presence], three-band EQ, Master Vol, stereo chorus, reverb, mono/stereo effects loop, two-button footswitch.

MODEL: 022-5700 PRINCETON STEREO CHORUS

#### Ultimate Chorus

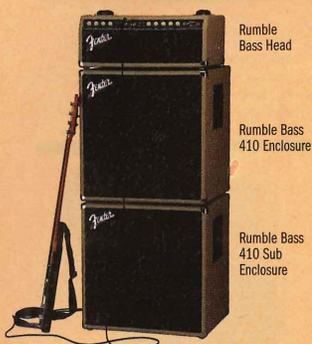
(USA) Our most sophisticated chorus amp. Analog chorus and extensive tone-shaping features make the Ultimate Chorus an amp that truly lives up to its name. Specs: 2 x 65w RMS, two 12" speaker. Features: Channel switching, Ch 1 [Vol, 3-band EQ, Reverb], Ch 2 [Vol, Gain, three-band EQ w/Mid boost, Presence, Reverb], Chorus rate and depth, mono and stereo effects loops, two-button footswitch [chorus, channel select].

MODEL: 022-5800 ULTIMATE CHORUS



# Bass Amps

## AMP CUSTOM SHOP



Rumble Bass Head

Rumble Bass 410 Enclosure

Rumble Bass 410 Sub Enclosure

### Rumble Bass

(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 4Ω. Features: All-tube circuitry, dual channels [parallel or independent operation, tone controls, mid cut sw], parallel effects loop with channel assign sw and mix control, blonde tolex, oxblood grill cloth, footswitch (channel select).

MODEL: 081-2100 RUMBLE BASS HEAD

### Rumble Bass Enclosures

Overload protected bullet horn tweeter with three-pos level sw

MODELS: 081-3100 RUMBLE BASS 410 ENCLOSURE  
081-3101 RUMBLE BASS 410 SUB ENCLOSURE

## BXR SERIES

Bass amplifiers present some of the biggest design challenges in terms of volume, quality of tone and reliability. Some companies simply recycle their guitar amps, add a few tricks, a bigger speaker and that's it. At Fender we've been working on perfecting bass amplification since day one—after all, we invented the electric bass guitar. Fender bass amplifiers are serious business—we couldn't have it any other way.

### BXR 15

(USA) This is not a toy! The BXR 15's sound has been crafted by the same tone team that creates all of our BXR amplifiers. Features: Three-band EQ, headphone jack, Tolex covering, 15w RMS, 8" speaker, ext. speaker jack

MODEL: 022-4402 BXR 15

### BXR 25

(USA) Great for practice and recording, the BXR 25 has been turning up in some of LA's top studios where it's being used to "...give the tone some air." Features: Three-band EQ, headphone jack, Tolex covering, 25w RMS, 10" speaker, Hi/Lo inputs, tape inputs, effects loop

MODEL: 022-4403 BXR 25



BXR 60

BXR 25

BXR 15

### BXR 60

(USA) Our exclusive Delta-Comp™ power amp limiting keeps the BXR 60 clean, letting you use all 60 watts. Specs: 60w RMS, 12" speaker. Features: Four-band EQ, mid notch button, Delta Comp™ limiter, headphone jack, effectsloop, tape-in jacks, line out jack. 15w RMS, 8" speaker, ext. speaker jack

MODEL: 022-4404 BXR 60

### BXR 100

(USA) With enough power for home, rehearsal and club dates, the mid-sized BXR 100 bass amp is one of our best sellers. Specs: 100w RMS, 15" speaker. Features: Delta Comp™ limiter, Seven-band EQ, high/low shelving, high/mid/low enhance sws, headphone jack, effects loop, line out jack.

MODEL: 022-4401 BXR 100

### BXR 200

(USA) Available in either combo or head formats, the BXR 200 is a bass amp to be reckoned with. Specs: 200w RMS/4Ω. Features: Nine-band EQ, selectable Delta Comp™ limiter, high and low shelving, high/mid/low enhance sws, chorus with rate and depth controls, line out, effects loop, footswitch (chorus select), 15" Eminence speaker.

MODELS: 022-4405 BXR 200  
022-4406 BXR 200 HEAD, ALSO 200w RMS/8Ω

### BXR 200 Enclosures

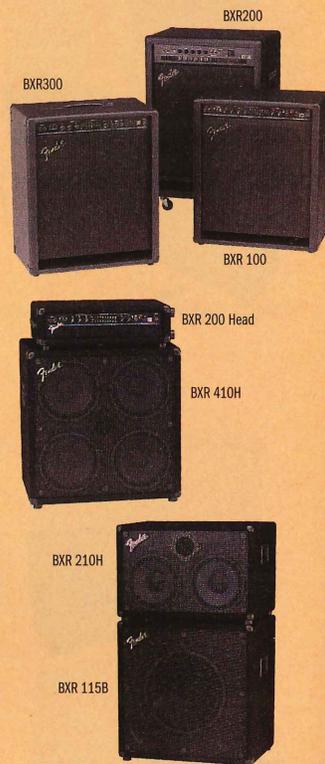
The BXR 200 enclosures are designed to be used with the BXR amplifiers. Specs: 8Ω impedance. Features: Heavy perforated metal speaker grill, black carpet covering, handles.

MODELS: 021-1670 BXR 115B, 15" SPKR, 300W PEAK POWER HANDLING  
021-1671 BXR 410H FOUR 10" SPKRS, BULLET HORN TWEETER, 600W PEAK POWER HANDLING  
021-1672 BXR 210H, TWO 10" SPKRS, BULLET HORN TWEETER, 300W PEAK POWER HANDLING

### BXR 300

(USA) The BXR 300 is a deep-throated powerhouse which proudly stands at the top of the BXR line. Specs: 300w RMS, 15" Eminence speaker. Features: Three-band EQ with sweepable mid, high fncy boost/cut, low fncy boost/cut, high frequency enhance, low fncy enhance, Vol, selectable Delta Comp™ limiter, effectsloop, ext speaker jack, fan cooling.

MODEL: 022-4100 BXR 300C



BXR200

BXR300

BXR 100

BXR 200 Head

BXR 410H

BXR 210H

BXR 115B



Fender electronics are covered by a limited 5-year transferrable warranty (U.S.A. and Canada only). See back of warranty tag for details.

# Keyboard Amps

(USA) A full range amplifier must be able to reproduce the most natural sound possible. In that sense the KXR series amplifiers can be categorized as self-contained PA systems. Besides performing great for electronic keyboards and drums, they are perfect for amplifying voice, acoustic guitar or any other acoustic/electric instrument.

### KXR 60

Medium powered and small enough to fit in the back seat, this compact little deal weighs in at 46 pounds and measures a trim 22" X 18" X 12". The KXR 60 is an ideal amp for club or single gigs. Specs: 50w RMS, 12" speaker and piezo-electric horn. Features: Two channels with independent Volume, four-band master EQ, Delta Comp™ limiter, master reverb, master volume, eff loop, tape in jacks (RCA), headphone jack, Tolex covering.

MODEL: 022-8500 KXR 60



KXR 60

### KXR 100

(USA) Great sound and lasting value make the KXR 100 one of our best sellers. Specs: 90w RMS @ 4Ω, 15" speaker plus dual piezo horn, three channels with independent vol, XLR in (chnl 1), 4-band master EQ, Deltacomp™ limiter, master reverb, master vol, eff loop, record out jacks (RCA), headphone jack, Tolex covering.

MODEL: 022-8501 KXR 100

### KXR 200

(USA) Guitar players a problem? Not to worry. The KXR 200 has what it takes to let your sound be heard. Specs: 200w RMS @ 4Ω, 15" speaker plus dual piezo horn, four channels with independent [EQ, vol, insert, reverb send, effects send], XLR input in channel four, switchable Deltacomp™ limiter, master reverb, master vol, pop-in casters, recessed handles, Tolex covering.

MODEL: 022-8502 KXR 200



KXR 200

KXR 100

# jimmie

# Vaughan

Check out Jimmie's latest release  
"Strange Pleasure" on Epic records.

Also look for Jimmie's upcoming  
release due out early 1997!



## and the Tex-Mex™ Strat®

Hot & spicy Stratocaster!  
With Tex-Mex Trio™ pickups, cool colors,  
medium jumbo frets, vintage hardware and a deluxe gig bag.

Photo by: Doug Crouch



For more information, send \$3 (shipping & handling) to:  
Fender Tex-Mex Strat info, 7975 N. Hayden Rd., Scottsdale AZ 85258 ©1996FMIC <http://www.fender.com>

# The Guild Solution

Most acoustic-electric guitars justify their lack of acoustic tone with the fact that they have a pickup.

At Guild, we build *every* guitar to sound great acoustically. Only then do we add state-of-the-art electronics from FISHMAN®. The result: powerful acoustic performance and brilliant amplified sound with natural warmth and total control.

No compromises. True American tradition and quality.

The Guild Solution.



Guild model DCE5



left to right: F4CE, F5CE AND F65CE. front: S4CE Songbird.



For a full color catalog, send \$3 to cover postage and handling to: Guild acoustic-electric info, 7975 N. Hayden Rd., C-100, Scottsdale, AZ 85258  
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