

Fender

FRONTLINE

WINTER 1991 • VOL. 3

Albert Collins

RICH ROBINSON and The Black Crowes!

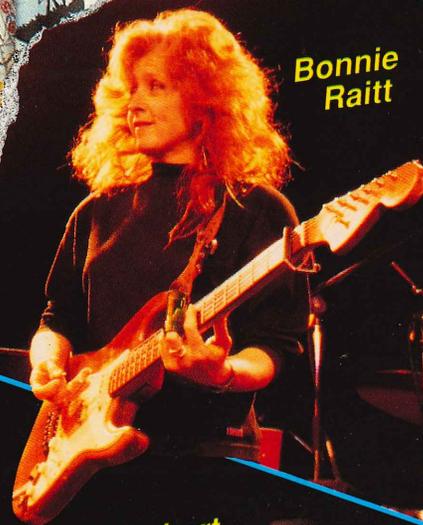
Win a "Blues Greats" AUTOGRAPHED TELE!

Makin' It BLUE

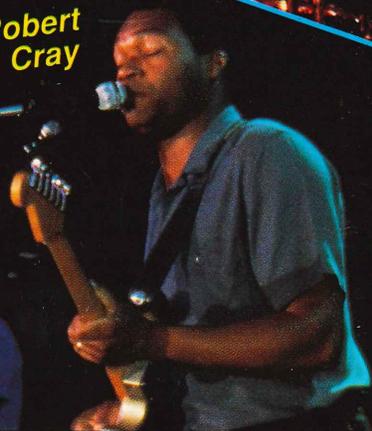


written by Wolf Marshall

Bonnie Raitt

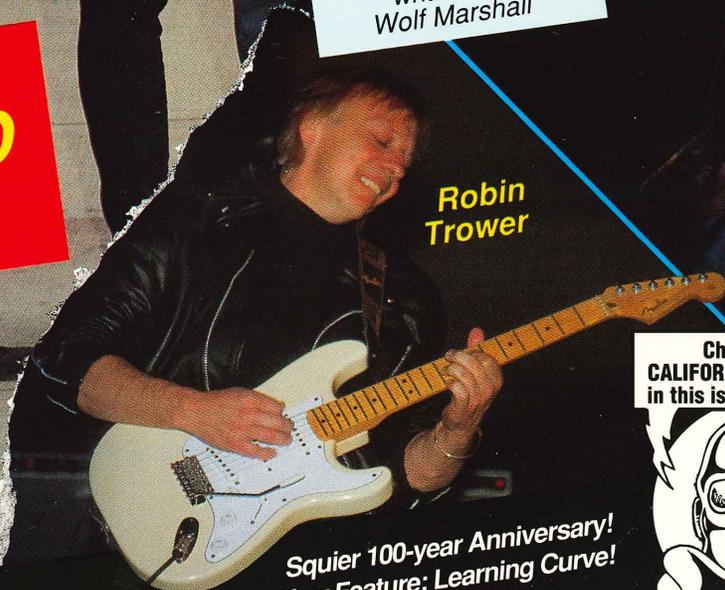


Robert Cray



RED HOT new HEARTFIELD Guitars!

Robin Trower



Check Out CALIFORNIA DREAMIN' in this issue's cartoon!



Ritchie Blackmore! J.A.M. Amp Settings! and much more!

Squier 100-year Anniversary! New Feature: Learning Curve!



SON of SUNN



Come on in and meet the whole family at your authorized Sunn dealer.

To be Frank, the little **PSM-8 Personal Stereo Mixer** from Sunn is just plain scary. Why? Because this miniature monster is pieced together with chilling expertise. And it has more features than you've ever envisioned, even in your wildest nightmares.

Right at your fingertips, you'll control the eerie sizzle of synthesizers, the bone chilling throb of electric drum machines, and the shrieks and moans of any other metal music creatures you dare to input.

Out with a raging mob or alone in your basement laboratory, this little beast will throw you back in your seat with awe.

So check out the **PSM-8 Personal Mixer**, son of Sunn. Once you've experienced it, you'll never want to sleep again.

sunn 

The Sound Choice.

Swedish born John Norum. Lead guitarist for *Europe*, lead guitarist for the *Don Dokken Band*.



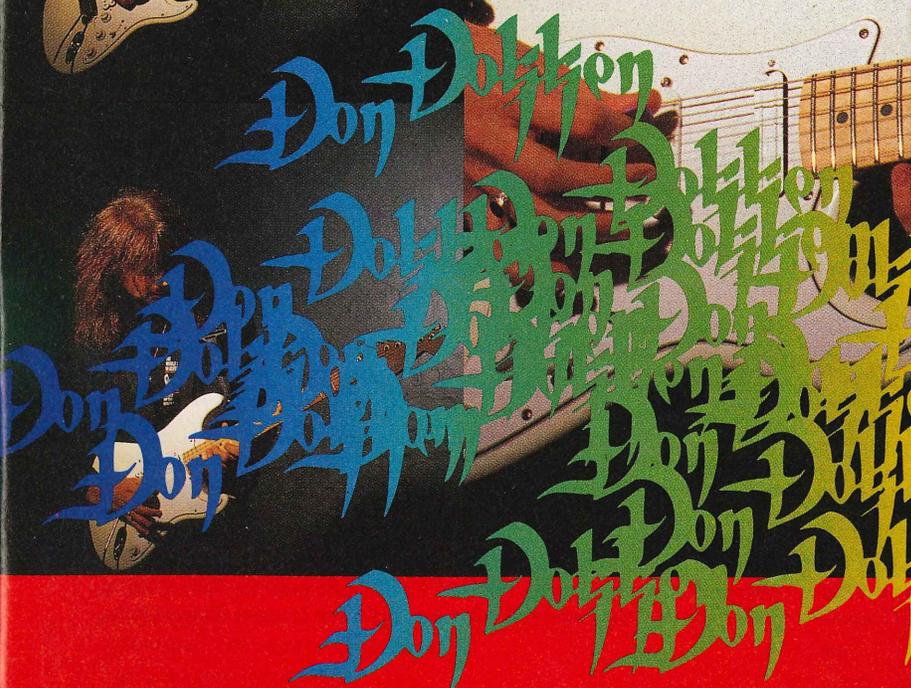
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EDITORIAL *Lettermania Hits the Frontline!*

First of all, *thanks* for all your fantastic mail. The hardest part for us, this issue, was not which letters to print, but which, of all the great ones, we had to leave out for want of space!

However, please understand that just because *your* letter wasn't printed, it doesn't mean we didn't read it—we did! And, the fact is, we've gotten some unbelievable new ideas from *all* of you out there on the **front line**.

Fender® FRONTLINE

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PHOTO CREDITS

Cover (Crowes) Shaun Clark, (Trower) Pat Enyart, (Raitt) Jay Blakesburg (Cray) Nick Charles; Inside Cover (hand) Pat Enyart; pg. 1 (Norum) Nader-Hashimoto; pg. 6 (background) Pat Enyart; pg. 7 (Beck) Robert Knight, (Clapton) Nick Charles, (Raitt) D.M.I.; pg. 32 (Crowes) Shaun Clark; pg. 33 (Band, Rich w/LJ) Shaun Clark, (brothers, Rich w/Tele) Pat Enyart; pg. 34 (Jennings) Pat Enyart; pg. 35 (Bello) Gene Ambo, (McCaffey) Linda Johnson, (Other Go Gos, Nickels) Pat Enyart, (Burton/Costello) Robert Knight, (Los Lobos) Nick Charles, (McCartney/Edmunds) D.M.I.; pg. 36 (Trower) Pat Enyart, (Cray, Vaughan) Nick Charles, (Hendrix, Vaughan) Robert Knight; pg. 39 (Blackmore, 3) Didi Zill; pg. 40 (Ford, Johnson) Pat Enyart, (Gatton) Sunny Reynolds.

In this issue, you will find a summary of what resulted from some of your letters that *didn't* make it into the mag.

First of all, many of you asked for info on the incredible variety of blues players out there today.

We couldn't mention all of them, in fact we couldn't even pick—there's just too damn many!

So we called in an expert: super transcriber (and noted author) Wolf Marshall, who gave us a new slant in the **Frontline**, and the benefit of his extensive store of knowledge about everything (and everyone) musical.

As if that wasn't enough, we headed out to the Long Beach Blues Festival, grabbing pictures and signatures by the handful, and in the process brought you a



John Maher, Publisher; Mike Caroff, Editor

one-of-a-kind souvenir! (See the Autographed Tele on page 37.)

We also received several requests for an explanation of impedance ratings with P.A. systems, guitar amps and speaker enclosures. This led to a new feature called *Learning Curve*, which addresses technical items that you need to know about in the musical world, but can often find a tad confusing.

One faithful Fenderite simply asked, "Why does Fender have so many different brand names?" Look for the answer to

this question at the beginning of the Heartfield article on page 4, then take a look at the "new and improved" Heartfield guitar line!

Since he is still on tour, a few of you Eric Johnson fanatics demanded—and got!—an interview with the prodigy from Texas. And, while we were at it, we threw in fret wizards Robben Ford and Danny Gatton as well.

To sum it all up, thanks to *you*, and your flood of letters filled with great suggestions, we feel that this issue of the **Frontline** is the most informative one yet. More pages, new drawings in the product index, more hot new gear than ever—geez, what'll you think of next? We're just plain stumped! Guess you'll have to continue to help us out . . . So, *please*, keep writing! Because Lettermania Rules!

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LETTERS *Mail call from the Frontline*

(Edited for PG audiences)

Thanks for your mail! To write, just address your letter to Frontline Letters, 1130 Columbia, Brea, CA 92621. If we can, we'll print it and answer your question so everyone can benefit. And don't forget, a free Frontline T-Shirt is yours if we print your letter! So write us already!

Stevie Ray Guitar

I enjoyed your editorial on Stevie Ray Vaughan very much. Any news on the Vaughan model guitar?

Bob Snaith
Pittsburgh, PA

The decision about the guitar is up to Stevie's family. We respect their feelings, and if they feel it is appropriate to release it, we will be proud to do so.

Stevie Ray Video

I just read your Stevie Ray Vaughan editorial in the Fall issue. I too am very saddened by his death. In your article you mentioned that you did a video with Stevie being a spokesman for Fender. Is this video available for purchase?

Ian Dickens
Clarksburg, MD

Many people have asked about this video. Unfortunately, it was a corporate product, never intended for pub-

lic consumption. We feel it would be wrong to change that policy now, simply because of the situation. But thanks for asking.

Better Not Change Your Tune

Instead of standard tuning all the time, I use "Open E", "A minor", and others. Since I have a Floyd Rose-style tremolo, I have to use a wood block to hold the bridge in a fixed position. Is there any other way?

Tom Shicowich
Saddle Brook, NJ

We asked Larry Brooks (our Artist Builder) about this. He says you can set the tremolo up for any particular tuning, but you can't change the tuning without resetting the bridge.

Fender Down Under

You might be interested in my band, particularly due to our name. We are **Slick Nick and the Fender Twins**

(pictured below with their favorite gear).



Ed Matzenik,
Lead Guitarist
Tamworth, Australia

Nick, dude! We're proud to have your band named after us. Thanks for the plug. Have a T-shirt on us!

Tele? Hmmm . . .

I own a '76 Telecaster I just love, but I can really hear the hum from the guitar when I record. Short of chang-

LETTERS (continued)

ing the pickups (which I don't want to do—they're great!), is there anything I can do to stop the humming?

**Eric Dahn
Jackson, MO**

Jay Black (Custom Shop Master Builder) explains that shielding will only prevent 60 cycle hum noise (which you can also delete by moving around the room). To prevent 60 cycle and single coil noise, he suggests a studio quality noise suppression unit.

Don't Cross That Bridge!

I would like to replace the stock tremolo unit of my Squier Stratocaster with an American Standard tremolo unit. Can this be done without modification?

**Steve Ino
Denver, CO**

Hold it, Steve! Modifications are definitely necessary. See your authorized Fender dealer or service center before proceeding!

Beau Knows Baby!

I recently attended one of Beau MacDougall's Fender Clinics and I had a great time! When Beau opened

with Beck's version of *People Get Ready*, he blew everyone away. By the way, did Beau's wife have the baby? If so, please pass on my congratulations.

**James Ralston
Hopatcong, NJ**



Jammin' Andy, Fender's newest convert

Beau MacDougall (see page 9) is a new daddy! Pictured is little Andrew MacDougall, born Oct. 28. According to Beau, he prefers his Strat Plus Ultra guitar over feeding time. We're also happy to report that Mom and baby are doing great. Thanks for asking!

Cry Wolf

After reading your Wolf Marshall article, I was impressed. I'd like to know how I can get my hands on

some of Wolf's transcription material.

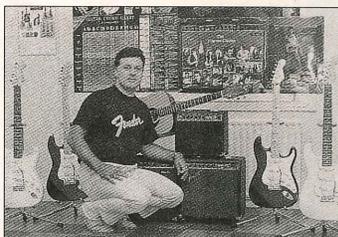
**Donald G. Fahringer
Brighton, MA**

You can write to Wolf at c/o MSM Management, 22653 Pacific Coast Hwy, Suite 300, Malibu, CA, 90265

English Lessons

Congratulations! Your magazine is impressive: the Product Index is very helpful, and the articles are informative. I really liked the Wolf Marshall interview, since I lend his Rock Guitar Video to beginners—it shows how incredible a Squier Strat and Amp can sound!

**Austin Mortimer
Lancs, England**



Austin at Harker & Howarth Music Store

Back to Basics

Your articles on Kubicki basses and Heartfield bassist John McVie were tremendous! Could you include more articles about bands that are neither "country" nor "hard rock"?

**Tony Phillips
Edmonds, WA**

1) Would you say The Black Crowes, on page 32, fall into that category? If not, check out the article on four of the world's great blues artists on page 6.

She's Got No Neck...

Is there any way I can buy a new neck with string locking keys, a Fender-Wilkinson needle-bearing roller nut, and a Rosewood fretboard?

**Wendy Zaragoza
Oxnard, CA**

Look in the product index in this magazine, pick your parts and see your Fender dealer!

Oops! Although it was inadvertently omitted from the photo credits, the photo of Robert Cray on page 8 of the Fall issue was taken by Dan Nader.

7

New Show Clothes from BMJ



Check or money order only, payable to:
BMJ Promotions, P.O. Box 3963, Orange CA 92665
Please allow 4 weeks for delivery

Use This Form to Order

Stock	Description	Color	Size	Qty	Unit Price	Total
1	Sport Bag, Cotton & Canvas, Red, Blue				\$15.00	
2	Red Shaker Sweater, 100% Cotton, One size fits all				\$45.00	
3	Flannel-Lined Nylon Jacket with brushed tricot lining, Blk, Slvr. (M-L-XL)				\$21.95	
4	Alpine Jacket, 100% polar fleece lined & quilted sleeve lining. Jade, Grey. (M-L-XL)				\$65.00	
5	Cowlneck Fleece Top. 100% Cotton. Graphite. One size fits all.				\$28.50	
6	Fender Hat. Embroidered Logo. Black cordury, white poplin.				\$12.00	
7	Dress Sweater, 100% Dupont Orlon acrylic. Blk. (M-L-XL)				\$35.95	
8	Fanny Pack, Heavyweight Nylon, Blk.				\$10.95	

Name _____
Address _____
City _____ State _____ Zip _____

Sub-total _____
CA residents add 6.25% sales tax
Add \$3.50 shipping & handling
Total amount enclosed \$ 3.50

In our letters section on page 3, a reader asked why we offered different brand names of products. Why, indeed, would Fender, the most famous name in guitars, recommend a name other than Fender?



Musician's Institute, home of GIT and BIT, helps to prepare the superstars of tomorrow.

MUSICIAN'S INSTITUTE

You're going to learn about these hot new instruments from the stand point of two outstanding instructors at the Musician's Institute of Technology (MIT). One on guitar, the other on bass. One from the experimental jazz scene, the other on the very edge of balls-out rock & roll. One has been around the world with the biggest names in the business, the other is just now starting to blossom. Both are at the very top of their craft.

Heartfield

The answer is really very simple. When Fender wanted the best possible Arch Top jazz guitar they went to the master: Jimmy D'Aquisto. When they wanted to offer the best PA gear for the money, they called on the expertise of SUNN Electronics. In other words, when you want the best, go to the best. It's as simple as that.

We also know that, even though the Stratocaster is the world's most popular guitar, there are still a number of players looking for that little something different.

Enter the Heartfield guitar. Instruments without equal, in the time-honored tradition of Fender.

Their range of advanced guitar designs addresses the needs of young rockers while appealing to the highest of skill levels.



The Talon V features a reverse headstock



TALON Series - (5 models)
A sharp edged, futuristic design with super jumbo frets, ultra slim neck and black chrome hardware.



ELAN Series - (Three models)
Total luxury. A high class axe made for the man who has everything. Ebony fretboard, highly figured maple top.



RR Series - (Two models)
Fat, gutsy rock & roll with a vintage look. The RR58 has a 24.75" scale length; the RR59 a 25.5" scale and an elongated headstock.

Three New Series of Hot, Hot Electrics!

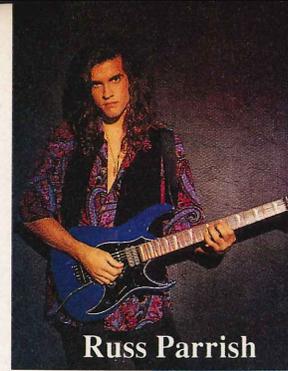
10 different models in all

A Closer Look at the Line

Close attention to the smallest details. That's what sets Heartfield apart from the rest.



Wider Bridge Pickup Poles
Poles are farther apart to remain at center of string's vibration for maximum output.



Russ Parrish

Russ Parrish is considered to be one of the most gifted new rock guitarists on the L.A. music scene. Since graduating from GIT at age 18, he has worked as a master instructor at the school.

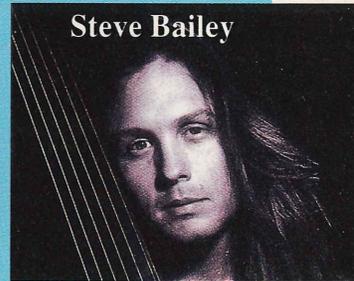
Russ counsels an average of 250 advanced GIT students a week, while spending many of his nights gigging at the hottest, most prestigious clubs in Hollywood.

He recently joined Ex-Dokken bassist Jeff Pilson's new band, and has added writing and rehearsing to his already busy schedule. All in all, Russ spends anywhere from 8 to 12 hours a day with a guitar in his hands!

Full music scholarships at North Texas and Miami Universities (and countless scholastic achievement awards) earned Steve Bailey his nickname: the "Professor of Commercial Music"!

Currently working with legends like Joe Pass, Frank Marino and Larry Carlton, as well as hot newcomers like Alex Masi, he has copied the number one spot on *Billboard's* Jazz chart with the Rippingtons, and is third with David Benoit.

While not traveling the globe or working L.A. sessions, Steve spends his time as a staff instructor at the Bass Institute (BIT) in Hollywood, California.



Steve Bailey

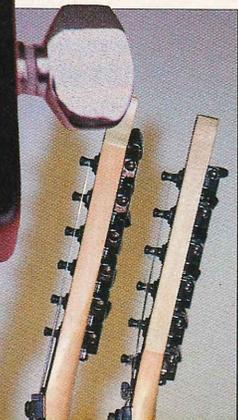


Rubber Grip Knobs
Classic looks, Accurate, non-slip control.

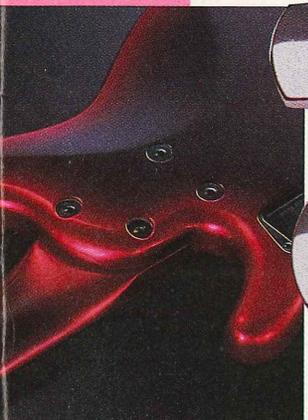
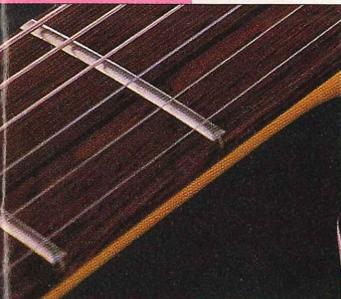
Fretboard Edges are Rounded Off
Allows for a more comfortable "played-in" feel.



Lubricated Head Nut
Strings slide easier without binding. (non-locking models)



Offset Tuners
Strings travel straight through nut - less friction with tremolo (RR59)



Aircraft Bolts used for Neck/Body Junction
Increased stability promotes sustain and takes the rigors of the road. (bolt-on models)

Thicker Headpiece
The Heartfield (left) provides more mass and rigidity than traditional guitars for increased sustain. (Talon Models)

TEACHER'S PERSPECTIVE

According to Steve Bailey, he walked into MIT with the first Heartfield that had ever been through those doors. "I played it in what we call 'open counseling', where all the students just sit around and ask questions," he remembers. "Now the Heartfield has become the *number one* bass over there. Students have been to local Hollywood music stores and just bought them out!"

Russ Parrish first hooked up with Heartfield when Fender invited him to evaluate some new prototype guitars. "I really dug the Heartfields over the rest," he confesses. "The neck feels slim, yet there's a little more wood between the fretboard and the back of the neck so it's easier to grab." The specially rounded edge on the fretboard cuts down on hand fatigue during long playing sessions, and also makes string bending more accessible.

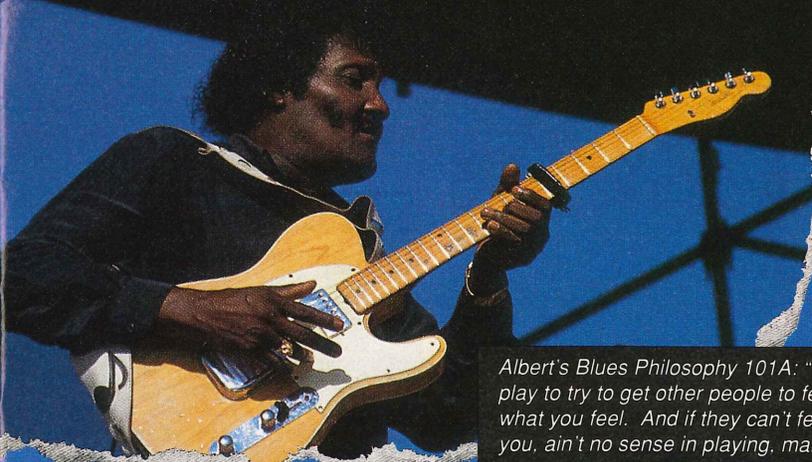
A comfortable neck was quite important

(continued on page 38)

Makin' It BLUE

The Blues. Our indigenous American artform. It is as enduring and resilient as it is universal and open to myriad forms of expression. As far back as the birth of the country (and before), the Blues has conveyed the human condition, told its story and made its presence felt. From the early field hollers and work songs of the 1700's, with their ancestry in African rituals and ancient traditions, to the subsequent manifestations of Gospel, Ragtime and the Mississippi Delta school, from the genesis of rock 'n roll and funk to the roots of hard rock and heavy metal, the Blues is a musical given—its impact not diminished one iota in the present. It lives everywhere now. It can be found in Chicago, Austin, Texas, New York City, London, England—and probably right now someone in Indonesia is jamming on a 12-bar to boot.

The guitar has come to represent the blues sonically in our culture. Initially favored for its portability and convenience, it has become the Blues' primary instrument—able to assume many roles and textures from flowing rustic chording and percussive rhythm strumming to vocalesque crying bends and screaming passionate leadwork. Within the medium, the guitar has engendered a vast legacy of great players who have each taken the blues in their own unique directions and established a hardy evolving lineage. Today, the Blues continue to speak to us through the gifts of its modern exponents who still bare their souls, share their feelings and tell their stories. Listen . . .



Albert's Blues Philosophy 101A: "You play to try to get other people to feel what you feel. And if they can't feel you, ain't no sense in playing, man."

Guest editor *Wolf Marshall* picks four of his favorite blues guitarists and defines their styles, influences and impact on today's player.

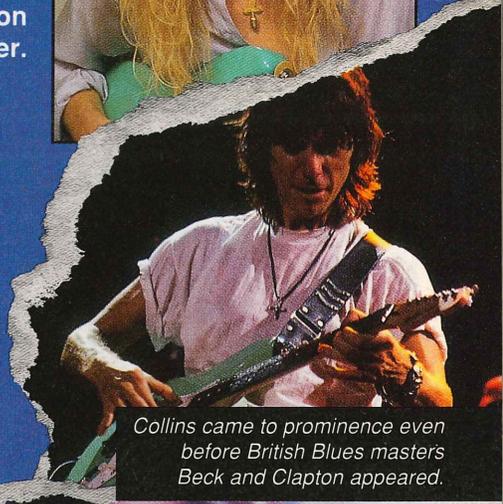


ALBERT COLLINS

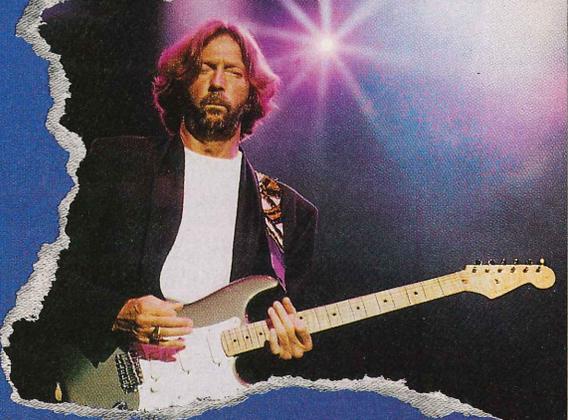
Chilling Albert Collins is the epitome of Texas blues. A musical domain where the swamp meets the city, it is simple and earthy but not naive, powerful but full of nuance. Like Albert. With his forty years plus of experience, he puts it all together—guitar licks, organ phrases and horn lines. His **Ice Breakers** band (currently featuring **Debbie Davies** on second guitar, a splendid blues guitarist in her own right) is always there with him, supportive and swinging, backing him with a combination of straight ahead shuffles, slow blues and funk grooves.

Collins came to prominence in that period between the **Kings** (B.B., Freddie and Albert) and the British Blues explosion of the late '60's (**Clapton**, **Hendrix**, **Beck**, et al). He broke the ice with 1962's **Frosty**—earning him that "Iceman" title, since then reinforced by such definitive LPs as **Frostbite**, **Ice Pickin'** and **Cold Snap**. In 1986, he won a Grammy for **Showdown** where he played alongside Robert Cray and Johnny Copeland and has been recently heard guesting on **Gary Moore's** latest **Still Got The Blues**. Check it out.

Initially influenced by **John Lee Hooker**, **T-Bone Walker**, **Gatemouth Brown**, jazz guitarist **Wes Montgomery**, organ players like **Jimmy McGriff** and later rock legend **Jimi Hendrix** (he admired Jimi's roots/psychedelic blend), Albert has developed an unusual style. He tunes to open F minor (low to high: F, C, F, Ab, C, F) and capos the neck in various positions (an idea suggested by Gatemouth), taking advantage of open strings in his licks. He fingerpicks on his signature Telecaster (with a neck position humbucker) producing an aggressive attack—snapping strings, accenting crucial notes and adding an icy sting to his gutsy soloing.



Collins came to prominence even before British Blues masters Beck and Clapton appeared.

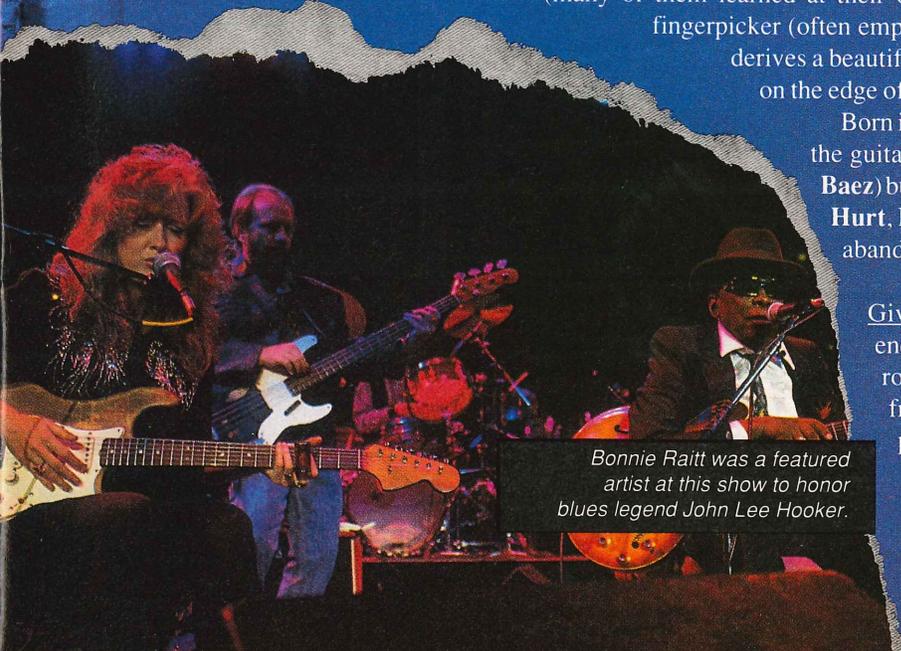


BONNIE RAITT

Beyond that "blues mama" image exploited in the media, Bonnie Raitt is an intriguing hybrid—an incredible singer as well as a soulful guitarist. Her guitar work is diverse and colorful. She plays both acoustic and electric fluently with a funky, syncopated comping style—part riff/part rhythm—full of unpredictable but tasteful fills complemented by a smooth slide guitar sound for leads. She plays in tunings (many of them learned at their original sources) and frequently capos. She is an adept fingerpicker (often employing those cumbersome plastic Dobro fingerpicks) and derives a beautiful, downhome blues tone out of her vintage Stratocaster—on the edge of overdriven distortion, it sings and is always well-defined.

Born in Burbank, California, of a musical family, Raitt picked up the guitar early (8 years old). She has serious folk roots (ala **Joan Baez**) but, in the mid '60's, was drawn to the blues (**Mississippi John Hurt**, **Muddy Waters**, **Ray Charles**, etc.)—a calling she has not abandoned despite her eclectic sonic sojourn.

Bonnie Raitt first hit vinyl in 1971 and by her second LP **Give It Up** (1972), had established her tough but tender presence. She scored a minor hit with 1977's **Runaway** (a country rock remake of the **Del Shannon** cut) but never strayed far from her authentic blues roots—mixing country, rock and pop ideas (even traditional dixieland) judiciously in her approach. After 22 years of notorious anonymity (she was

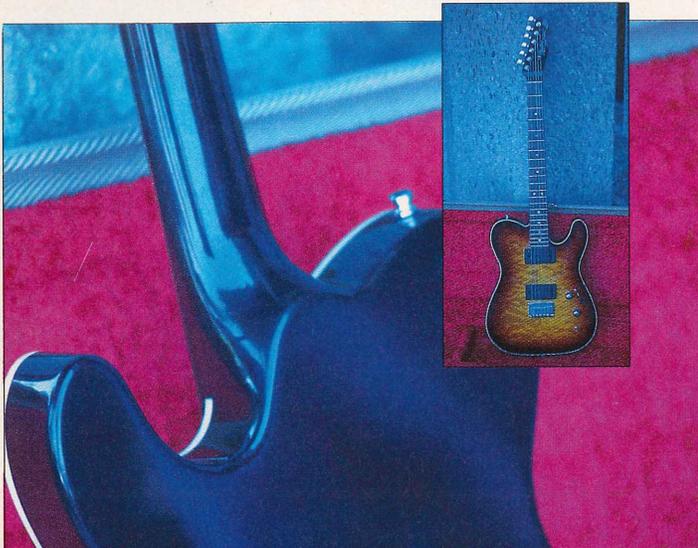


Bonnie Raitt was a featured artist at this show to honor blues legend John Lee Hooker.

(continued on page 36)

NEW PRODUCTS

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



New from the Fender Custom Shop Set-Neck Telecasters Now Available!

Right before your very eyes, the traditional, 40-year-old bolt-on Telecaster design is transformed into a new, thoroughly modern instrument unlike any other.

That's right, the same solid-body that started it all is knocking out the young upstarts with a design twist that gives you increased sustain, easier access to the upper frets and a fresh, new look that you've got to see to believe!

Available in a solid body or "F" hole semi-acoustic, this new Tele model can only be special ordered from "The Dream Factory", otherwise known as the **Fender Custom Shop**.

New Fender Stereo Pak for Bass Guitar Players!



The overwhelming success of our Stereo Pack for six string electric guitar players did not go unnoticed by you bass players, now did it? 'Fess up dudes! You became so insanely jealous that you started writing threatening letters to our product development gurus here at Fender. You did, didn't you?

Well, now the bass players of the world can unite over this little "Interconnection Headphone Amp Bass Sound Machine". You have compression, chorusing, EQ, effects loop, and master volume—plus the ability to "interconnect" with an infinite amount of additional units. The whole band can practice together in total silence!

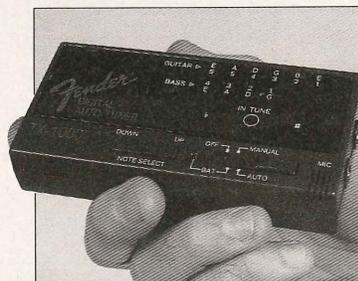
California Acoustics . . . Leftie San Miguel Model Cutaway Dreadnought



Fear not South Paw Picker! It's Fender to the rescue with a new left-handed dreadnought style San Miguel model.

We're talking Mahogany for the back & sides, Spruce for the top, and Fender's famous 6-in-line headpiece design (see page 12) so you can enjoy the same great sound and playing ease as your right-handed friends.

Check it out! The feeling is electric!



TX-1000 Automatic Guitar/Bass Tuner

Includes sharp/flat/in-tune LEDs, in/out jacks, six pitch indicators and a microphone input so you can easily tune electric or acoustic instruments.

'63 Vibroverb is really a "Blast from the Past"



Want that authentic vintage Fender sound? You've got it! With Fender's "new" '63 Vibroverb reissue amp, you get true-to-the-original features like all tube circuitry (including tube generated vibrato), spring reverb, tilt-back legs, and even the old Brown Tolex covering.

Loads of new gear—check it out!



Fender SK Chorus Amp! Big Stereo Sound, Small Price

Actually called the Chorus 20, it offers you very sophisticated qualities in a small package.

Specs: 2 X 10 watts, Two 8" speakers, Overdrive (on/off, level), 3 band EQ, Vol, Presence, Stereo Chorus, Mono Send/Stereo Effects loop.



**RAD, HOT & JAM Amps.
Easy as Three!**

Seems some folks were not aware that there are now a total of **three** new little killers from Fender which incorporate a lot of the same goodies as the bodacious M-80 amp, without the higher price tag.

All three have the M-80 distortion circuit, a simple contour control for fast tone shaping and four preset buttons giving you instant access to the most popular sounds of the '90's.

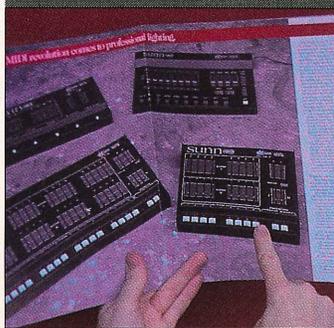
Wanna know more about these little beasties? Turn to page 31 and be amazed!

**Fender-Monster Cables®
The best of the best**



These could, quite possibly, be the best cables available anywhere on the planet. And you know what? They aren't cheap. But the improvement in your sound makes them well worth it. Ask your dealer for a demonstration!

**Sunn Lighting
Color Catalog**



Are you ready to get into some new stage lighting? Write us and we'll send you our color catalog. On the house!

**"B" Bender Tele in "Rockabilly Orange" Newest
Brainchild From The "Dream Factory"**



Clarence White, guitarist for the Byrds, is credited with the original concept of the "B" Bender on electric guitar. Fred Stuart, Fender Custom Shop Master Luthier, produced this beauty—which features an ash wood thinline, semi-hollow body with a Fender "F" brand. It has rope purfling, tortoise shell pickguard, gold hardware, special jumbo frets, special block fretboard inlays and a '54 Strat shape to the back of the neck. Can we build one for you?

**UNSUNG
HEROES!**

**Juggling Between
Strings & Pickups!**

by Beau MacDougall

Beau MacDougall is Fender's in-house *Clinician & Sales Training Director*. His clinics, held at music dealers worldwide, provide a wealth of information as well as a glimpse of Beau's impressive playing skill.



Many players consider switching their pickups (and making other expensive modifications) to effect changes in their tone, output, and even attack. Yet often guitar enthusiasts overlook one of the biggest factors of all: strings! Truth is, strings play a vital role in your overall sound, and they're much easier to experiment with. Take a look at these 3 very different Fender string formulations for electric guitar, then *you* decide what type is best for your sound and playing style.

Pure Nickel (150's, 3150's)

Fender is one of the few companies that still produces a "pure nickel" wound string. They have that great old classic vintage sound, with incredibly warm tone and long sustain. These strings are also roller wound for reduced finger noise.

Nickelplated Steel (250's, 3250's, 4250's)

The most versatile strings I've played yet—you can see why they have defined the Rock 'n Roll sound of the age! These strings (nickelplated steel wrap—Fender calls them Dynamax) have higher magnetic capabilities, which increases your output. I've found them to have a very aggressive sound with added high end response.

Stainless Steel (350's, 50, 505)

The use of a pure Stainless Steel wrap gives you the hottest output possible, as well as a bright and very modern sound. The high level of sustain is due, in part, to their resistance to finger oils and acids.

So try a set of Fender strings. Who knows, it may be the most dramatic change you could make—and by far the least expensive!

Did you fellas know that Fender is for everybody?

Soitenly!



Squier

100
Years
Young!



THE SQUIER STORY . . .

The pop music bizz wasn't even a twinkle in your grandpa's eye when a little old English violin maker, named J.B. Squier, came to the USA.

His son, Victor Squier, was a pretty darn cool guy in his day. He was hip to the latest tunes—Jazz classics—and, in fact, earned a bit of cash gigging in his spare hours, while setting up his *own* fiddle shop in Battle Creek, Michigan.

Being a musician in those days meant sending back to New York for strings, which took a good long time in a covered wagon! So Vick took

matters into his own hands by opening up a string factory (more like a string shack) with Gus Crawford, a buddy from way back, in 1890. The company quickly grew into a

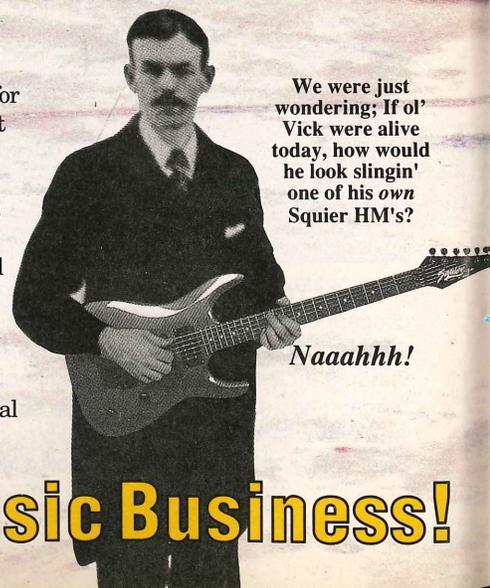


Our hero with his original string winding machine circa 1890.

modern factory.

When the *electric* guitar was invented, around 1930, Vick came up with specialized gauged electric guitar strings for working musicians! Talk about being ahead of your time!

When Fender began manufacturing electric guitars in the late 1940's, V.C. Squier strings were chosen as original equipment. Because of this, it was only natural that Fender and Squier grew together during the '50's, when the electric guitar became a musical and social phenomenon.



We were just wondering; If ol' Vick were alive today, how would he look slingin' one of his *own* Squier HM's?

Naaahhh!

Celebrating 100 Years in the Music Business!



An ever growing line of killer little amps are also available. Ask your Squier dealer for details!

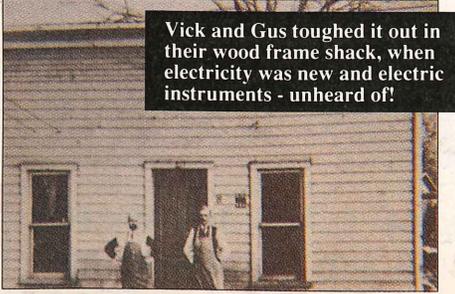
It'll get you there.

In 1965, Fender and Squier officially tied the knot, and since then have been inseparable. Today, after 100 years, the Squier name is still on the

forefront of the music business with the availability of guitars and amps from Fender that probably have Vick and the gang

have their own "little brothers" for aspiring musicians on a budget. So hey, just because the Squier name is over a hundred years old, that doesn't mean it's yesterday's news. Take a look at the 1991 Squier line. See for yourself how 100 years of Victor Squier's inspiration for high quality at affordable prices has resulted in one of the most popular line of guitars and amps in the music industry!

rocking and rolling over in their collective graves. That's right Victor! Because of you, the modern world can make a lot of music for not a lot of money! Because of you, the *Fender* brand of guitars and amps



Vick and Gus toughed it out in their wood frame shack, when electricity was new and electric instruments - unheard of!



AWESOME!

Victor Squier was numero uno with GAUGED STRINGS for working musicians!

STRATOBOT PRESENTS CALIFORNIA DREAMIN' - FEATURING - CAL FORNIA & RICKY ROCKSTAR

YOUNG RICKY ROCKSTAR HAD A DREAM IN WHICH A MAGICAL GUITAR APPEARED. A GUITAR WITH SUPPLE, RICH ACOUSTIC TONE, AND YET AS EASY TO PLAY AS ANY ELECTRIC!



MAN! WHAT A RADICAL AXE! FEELS LIKE AN ELECTRIC, SOUNDS LIKE AN ACOUSTIC. GOT TO FIND IT NO MATTER WHAT. THE QUEST IS ON!

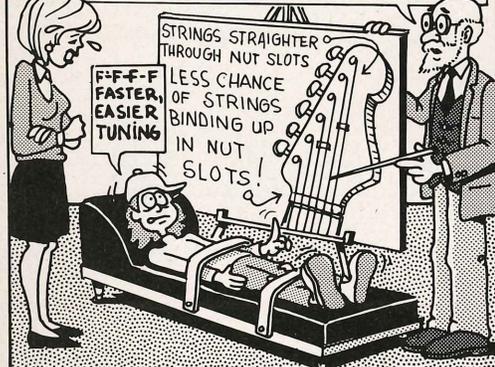


RICKY BECOMES SO OBSESSED WITH HIS QUEST, HIS MOM GETS WORRIED AND SEEKS PROFESSIONAL HELP.



OH DOCTOR, HE'S OBSESSED WITH THIS SILLY IMAGINARY GUITAR!

E'S ZUFFERINK FROM ZE DELUSION ZAT AN ACCOZTIK CAN HAFF ZE SMOODER TUNINK OF AN ELECTRIC 'CAUSE DE STRINKS STAY STRAIGHTER AS ZAY PASS SROO ZE NUT. YAH, E'S A FEW ZANDWICHES SHORT OF A FULL PICNIC!



... NEXT, HE GOES TO A SCIENCE LAB.

YOU'VE PRESENTED THE THEORY OF A SLIM, FASTER PLAYING NECK, THEREFORE CREATING AN ACOUSTIC THAT FEELS MORE LIKE AN ELECTRIC. OUR COMPUTERS ANALYZED THE PROBLEM, PROVING THAT SUCH A GUITAR IS MATHEMATICALLY IMPOSSIBLE! YOU'RE EITHER MENTALLY INCOMPETENT, OR YEARS AHEAD OF YOUR TIME!



THE GOVERNOR ALSO REFUSES TO BELIEVE

SIX-IN-LINE TUNERS, ALL ON THE THE SAME SIDE OF THE HEADPIECE FOR EASIER ACCESS? THAT'S EVEN CRAZIER THAN SOME OF MY CAMPAIGN PROMISES! SON, IF YOU'RE LOOKING FOR SIMPLER TUNING, YOU'RE ONLY GOING TO FIND IT ON AN ELECTRIC!



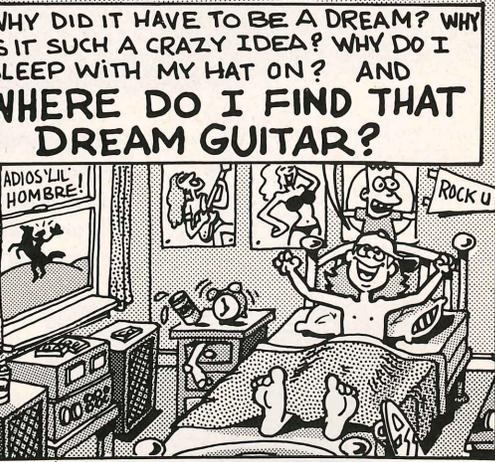
CROUCHED AT CURBSIDE, A DESPONDENT RICKY IS APPROACHED BY A TALL, DARK, FRIENDLY FIGURE (CAL FORNIA)



CAL FORNIA WHIPS OUT HIS FENDER® CALIFORNIA ACOUSTIC!



RICKY'S DREAM IS TERMINATED BY THE ALARM. A THOUSAND QUESTIONS BURN IN HIS BRAIN...



IF ONLY RICKY KNEW TO GO TO HIS AUTHORIZED **Fender®** DEALER AND ASK FOR CALIFORNIA ACOUSTICS, HE COULD STOP DREAMING AND START PLAYING!

PRODUCT INDEX

Fender

Heartfield

PHILIP
KUBICKI

Squier

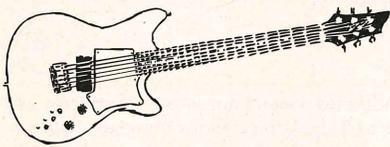
Sunn

see page 28 for guide to abbreviations

Heartfield

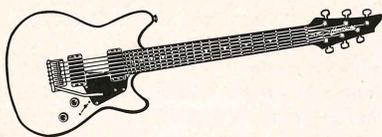
ELECTRIC GUITARS

RR Series



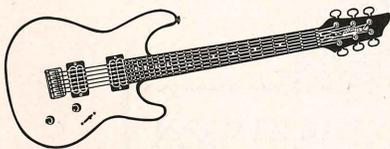
The RR 8 & 9 models offer traditional looks with innovative electronics. Body: Alder, Double cutaway shape; Neck: RW frtbrd, 22 jumbo frets, 12" rad; E-tronics: HB pu, 3 circuit selector pushbuttons w/ LED displays, onboard active distortion [Gain, Tone, Level], Tone, Vol; Other: chromepltd hdwr; **Models:**

- 31-1000 **RR 8**, Non-tremolo Am Std bridge, 24.725" scale length
31-1100 **RR 9**, Am Std tremolo, 25.5" scale length



RR 58 & 59 models offer traditional looks with some upscaled features. Body: African Mahogany, Double cutaway shape; Neck: soft slim "U" shape, African Mahogany, RW frtbrd, 22 jumbo frets, Abalone dot mrkrs, 12" rad; E-tronics: 2 HB pu's, special 5-pos. ssw, TBX, Vol; Other: lubricated "low friction" nut, chrmpitd hdwr; **Models:**

- 31-5800 **RR 58**, Non-tremolo Am Std bridge, 24.725" scale length
31-5900 **RR 59**, Dlx Am Std tremolo, locking keys, 25.5" scale length, special extended "straight string pull" hdstck



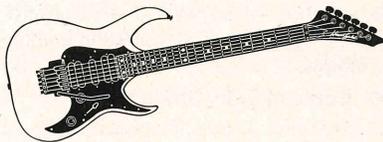
Elan Series

Elan models are sophisticated guitars for the discerning player. Body: Honduras Mahogany w/ bkmtchd highly fgnd Mpl top; Neck: soft slim "U" shape, Honduras Mahogany, Ebony frtbrd, 22 frets, Shell dot mrkrs, 12" rad; E-tronics: 2 HB

pu's, special 5-pos. ssw, TBX, Vol; Other: lubricated "low friction" nut, Mother-of-Pearl tuner buttons; **Models:**

- 31-4000 **Elan I**, Non-tremolo Am Std bridge, 25.1" scale length, Gldpltd hdwr
31-4100 **Elan II**, Dlx Am Std tremo, lckng keys, 25.5" scale length, Chrmpitd hdwr
31-4100 **Elan III**, Floyd Rose-licensed trem, 25.1" scale length, Blck chrmpitd hdwr

Talon Series



Talon models have all the hot features demanded by today's rock players. Body: Basswood; Neck: ultra slim "U" shape, RW frtbrd, Super Jumbo frets, 17" rad, 25.1" scale length; E-tronics: 2 HB pu's (bridge, neck) and 1 SC (mid), special 5-pos. ssw, TBX, Vol; Other: Floyd-Rose-licnsd dbl-lckng tremolo; **Models:**

- 31-3100 **Talon I**, 22 frets, Dot frtmrkrs, Heartfield HB's, slant-down hdstck
31-3200 **Talon II**, 24 frets, Dot frtmrkrs, DiMarzio HB's, slant-down hdstck
31-3300 **Talon III**, 22 frets, Dot frtmrkrs, DiMarzio HB's, slant-down hdstck

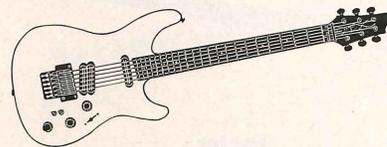
The Talon IV and V are the ultimate contemporary rock guitars. Body: Basswood; Neck: ultra slim "U" shape, RW frtbrd, 24 Super Jumbo frets, "Sabre tooth" frtmrkrs w/red at 12 and 24, 17" rad, 25.1" scale length; E-tronics: 2 DiMarzio HB pu's (bridge, neck) and 1 SC (mid), special 5-pos. ssw, TBX, Vol; Other: Floyd Rose-licnsd dbl-lckng tremolo; **Models:**



- 31-3400 **Talon IV**



- 31-3500 **Talon V**, same as 31-3400, but w/ reverse hdstck

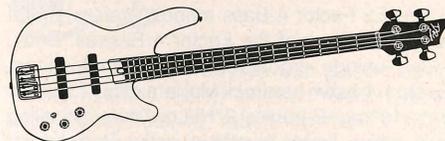


EX Series

Sleek looks and modern features. Body: Basswood, modified Stratocaster shape; Neck: RW frtbrd, 22 jumbo frets, 16.9" rad, 25.5" scale; E-tronics: 3 SC pu (neck and 2 bridge), 5-pos. ssw (outer pu's), 3-pos. series/off/parallel mini toggle (center pu), onboard active tunable frequency boost [Frequency shift control, on/off sw], TBX, Vol; Other: black chromepltd hdwr, Floyd Rose-licnsd dbl-lckng tremolo; **Models:**

- 31-1200 **EX I**
31-1300 **EX II**, same as 31-1200 except body has highly figured fancy Mpl top

ELECTRIC BASSES



DR Series

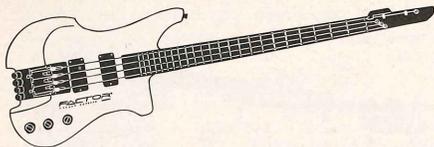
Sleek looking basses with features for the modern player. Body: Alder, Dbl cutaway shape; Neck: Tri-Lam Mpl/RW/Graphite, 33.858" scale; E-tronics: 2 SC pu's, onboard active tunable frequency boost [Frequency shift control, on/off sw], Balance, Vol; Other: chromepltd hdwr, Graphite lam strip extends to cover hdstck; **Models:**

- 31-2000 **DR-4**, 12" rad frtbrd, 22 jumbo frets
31-2100 **DR-5**, 5 strings, 19.685" rad frtbrd, 24 jumbo frets

Custom made versions of the DR basses, featuring the ultimate in figured hardwoods. Body: Multi-Lam w/fancy 2-pc. top, Dbl cutaway shape; Neck: neck-through body, Tri-Lam Mpl/RW/Graphite, 24 jumbo frets, 19.685" rad, 33.858" scale; E-tronics: 2 SC pu's, onboard active tunable frequency boost [Frequency shift control, on/off sw], Balance, Vol; Other: goldpltd hdwr, Graphite lam strip extends to cover hdstck; **Models:**

- 31-2200 **DR-4C**
31-2300 **DR-5C**, 5 strings
31-2400 **DR-6C**, 6 strings

BASSES



Factor

(USA) Factor 4 Bass models are the result of a whole new approach to bass design, incorporating the human factor. Body: Alder, unique ergonomically balanced shape; Neck: 1/4-sawn hardrock Mpl lamintes, 23 jumbo frets, 10" rad; E-tronics: 2 "Hi/Low" humcancelling pu's, active Treble boost/cut, active Bass boost/cut or passive Tone, Vol, Pan, rotary circuit selector; Other: black hdwr, special Kubicki bridge w/fine tuners, mini headstock; **Models:**

19-9400 **Factor 4 Bass**

19-9408 **Factor 4 Bass, Fretless**, same as 19-9400 except fretless

Ex Factor

(USA) Ex Factor 4 Bass models are "extended range" versions of the Factor 4 Bases. Body: Alder, unique ergonomically balanced shape; Neck: 1/4-sawn hardrock Mpl lamintes, 23 jumbo frets, 10" rad; E-tronics: 2 "Hi/Low" humcancelling pu's, active Treble boost/cut, active Bass boost/cut or passive Tone, Vol, Pan, rotary circuit selector; Other: black hdwr, special Kubicki bridge w/fine tuners, mini headstock; **Models:**

19-9800 **Ex Factor 4 Extended Bass**

19-9808 **Ex Factor 4 Extended Bass, Fretless**, same as 19-9800 except fretless

EX FACTOR STRINGS

Nickelplated Steel Roundwound

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

19-9980 **EXF 1100**

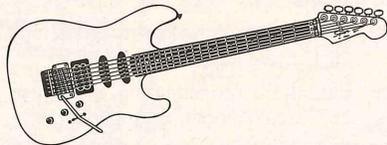
Stainless Steel Roundwound

Stainless Steel Roundwound strings provide great punch and high output.

19-9981 **EXF 2100**

STRATOCASTERS

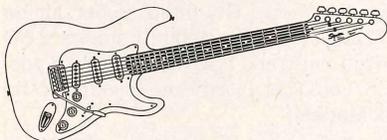
Contemporary



The Contemporary Stratocaster is an affordable, fine quality guitar with features for the modern player. Body: sculpted Stratocaster style shape; Neck: 21 jumbo frets, 12" rad, RW frtbrd; E-tronics: 1 HB pu (bridge), 2 SC pu's (mid and neck), 5-pos. ssw, Vol, 2 Tone; Other: no pckgrd, black hdwr, Floyd Rose-Incsd dbl-lickng tremolo system; **Models:**

33-1000 **Contemporary Stratocaster**

Standard

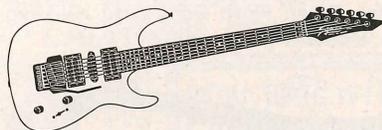


Standard Stratocasters are affordable, fine quality versions of Fender Standard Stratocasters. Body: classic Stratocaster shape; Neck: 21 frets, 12" rad; E-tronics: 3 SC pu's, 5-pos. ssw, Vol, 2 Tone; Other: vintage style tremolo; **Models:**

33-2002 **Standard Stratocaster**, Mpl neck

33-2000 **Standard Stratocaster**, RW frtbrd

H.M. SERIES



H.M. Series models are affordable, fine quality neck-through guitars with hot, modern features. Body: Mahogany w/Mpl top, sculpted "Strat" style shape; Neck: 22 jumbo frets, 15" rad, RW frtbrd; E-tronics: 2 HB pu's (bridge and neck), 1 SC pu (mid), 5-pos. ssw, Vol, Tone; Other: no pckgrd, black hdwr, Floyd Rose-Incsd dbl-lickng tremolo system, tilted gloss black headstock; **Models:**

33-2100 **H.M. V**, top is highly figured carved Mpl

33-2200 **H.M. IV**

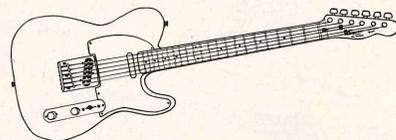
H.M. Series models are affordable, fine quality guitars with features for the modern player. Body: sculpted "Strat" style shape; Neck: 22 jumbo frets, 15" rad, RW frtbrd; E-tronics: 5-pos. ssw, Vol, Tone; Other: no pckgrd, black hdwr, tilted gloss black headstock; **Models:**

33-1100 **H.M. III**, 2 HB pu's (neck and bridge), 1 SC pu (mid), Floyd Rose-Incsd dbl-lickng tremolo system

33-1200 **H.M. II**, 1 HB pu (bridge), 2 SC pu's (neck and mid), Floyd Rose-Incsd dbl-lickng tremolo system

33-1300 **H.M. I**, 1 HB pu (bridge), 2 SC pu's (neck and mid), vintage style tremolo

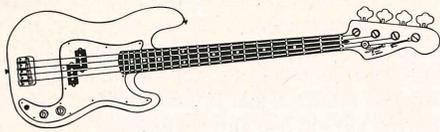
TELECASTERS



The Standard Telecaster is an affordable, fine quality version of the Fender Standard Telecaster. Body: classic Telecaster shape; Neck: 21 frets, 12" rad; E-tronics: 2 SC pu's, 3-pos. ssw, Vol, Tone; Other: vintage style bridge; **Models:**

33-3002 **Standard Telecaster**, Mpl neck

PRECISION BASSES



The Standard Precision Bass is an affordable, fine quality version of the Fender P-Bass. Body: classic P-Bass shape; Neck: RW frtbrd, 20 std frets, 12" rad; E-tronics: 1 P-bass pu, Vol, Tone; Other: chrome hrdwr; **Models:**

33-4000 **Precision Bass**

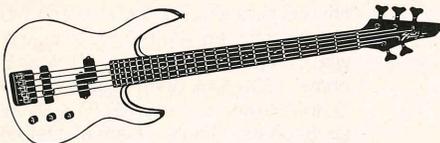
JAZZ BASSES



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

33-4500 **Jazz Bass**

H.M. SERIES BASSES



Fine quality basses with features for the modern player. Body: sculpted P-Bass style shape; Neck: 22 jumbo frets, 15" rad, RW frtbrd; E-tronics: 1 P-Bass pu, 1 J-Bass pu, 5-pos. ssw, 2 Vol, Tone; Other: no pckgrd, black hdwr, tilted gloss black headstock; **Models:**

33-4800 **H.M. V**, 5 strings

33-4700 **H.M. IV**

SQUIER SOLID STATE AMPS

Guitar

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

23-0500 **Squier 15**

The Squier Sidekick Series provides a variety of features in a small portable package. Features: 3-band EQ, Vol, Gain, Master, Reverb, headphone outputs; **Models:**

24-2000 **Squier Sidekick 15R**, 15w RMS, 8" spkr

24-2100 **Squier Sidekick 25R**, 25w RMS, 10" spkr, 1-button ftswtch

24-2500 **Squier Sidekick 35R**, 35w RMS, 12" spkr, 1-button ftswtch

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

24-4000 **Squier SKX 15**, 15w RMS, 8" spkr

24-4100 **Squier SKX 15R**, 15w RMS, 8" spkr, Reverb

24-4200 **Squier SKX 25R**, 25w RMS, 10" spkr, 1-button ftswtch, Reverb, Effects Loop

Bass

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

24-2300 **Squier Sidekick Bass**

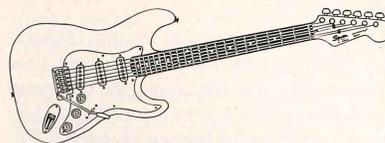
Keyboard

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

24-2400 **Squier Sidekick Keyboard**

Squier II

STRATOCASTERS



Standard

Economically-priced guitars with some classic Fender features. Body: classic Stratocaster shape; Neck: 21 std frets, 12" rad; E-tronics: 5-pos. ssw, Vol, 2 Tone; Other: vintage-style tremolo; **Models:**

33-6100 **Standard Stratocaster**, 3 SC pu's

33-6000 **Standard Stratocaster**, 1 HB (bridge) and 2 SC pu's, no pckgrd, chrome hardware

PRECISION BASSES



Economically-priced basses with some classic Fender features. Body: classic P-Bass shape; Neck: 20 std frets, 12" rad; E-tronics: 1 P-bass pu, Vol, Tone; Other: chrome hrdwr, no pckgrd; **Models:**

33-6200 **Precision Bass**



KEEP IT AUTHENTIC!
Check out all your parts and accessories starting on page 25!



MIXERS

Powered

Portable

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

71-8520 **SR8520**, 8 Channels, 350 watts RMS into 4 ohms, 520 watts RMS into 2 ohms, 9-band Graphic Equalizer, Deltacomp™ Compression (switchable), Power LED, Clipping/Deltacomp™ LED, Forced air cooling with 2-speed fan, Effects out level control, Aux In level control, Reverb

71-6520 **SR6520**, same as 71-8520, except 6 channels

71-4150 **SR4150**, 4 Channels, 150 watts RMS into 4 ohms, 5-band Graphic Equalizer, Reverb

Console

(USA) The PX 2100 Series powered mixers. Input Channel: Trim control w/40dB range, Peak LED, 3-band EQ, Aux and Eff/Rev Sends, selectable pre or post fader, Monitor Send, selectable pre or post EQ, Mic and Line Inputs, Separate Input and Output patch jacks; Design Concepts: Ultra low operational noise, Superior system grounding, Low THD and Transient Intermodulation Dist., Over 112dB of system gain available, Silent turn-on and turn-off Phantom Power; Master Section: Separate Effects Return controls to all mix busses, Dual 10-band Graphic EQ w/Input and Output patching, 4 Master Faders [Left, Right, Main, and Monitor], Switchable LED bar graphs for Main/Left and Monitor/Right, Power amp Peak/Compressor LED's; Power Amps: 250 watts @ 4 ohms, Silent electronic turn-on delay for power amps, High current design for reactive speaker loads, Computer logic-controlled short circuit protection, Built-in automatic peak limiting compressor, Triac "crowbar" loudspeaker protection, 2-speed fan. Models:

71-2108 **PX2108**, 8 channels,

71-2112 **PX 2112**, 12 Channels

71-2116 **PX 2116**, 16 Channels

Unpowered

Personal

The PSM-8 Personal Stereo Mixer. Features: 8 Input channels [Trim, Treble, Bass, Effects, and Pan], Effects Send and Return, 2 Output Channels, Headphone Send; Models:

71-0108 **PSM-8**, Personal Stereo Mixer

Rackmount

The RMX 4110 Rack Mount Mixer. Features: 10 input channels, Stereo Left/Right outputs plus

summed Mono output, Trim control, Peak LED, 3-band EQ per channel, 3 Busses [Monitor, Aux (switchable-pre/post), Effect (switchable-pre/post)], 3 Bus sends, 3 Stereo returns, Balanced XLR and unbalanced 1/4" line inputs, R-T-S Insertion jacks, RCA inputs selectable for channels 9 and 10, Three 12-segment LED displays; Models:

71-4108 **RMX4110**, Rack Mount Mixer

Console

The MX 4100 Series. Input Channel: High and balanced low impedance inputs, Channel Trim control, Peak LED, 3-band EQ, Monitor send (pre EQ, pre fader), Eff/Rev send (pre EQ, pre fader), Pan control, Channel Fader; Master Section: Phantom power, Reverb, 2 V.U. meters [switchable Program L/R, Main, Monitor], 4 Master faders [Left, right, Main, Monitor], Headphone jack with level control, Program level return and pan controls, Main return level control, Effects send control, Reverb level and Pan controls, Main/Monitor level and pan controls, Eff returns & Pan, Pgm return & pan, Main & Mon return; Back Panel: multiple inputs [Microphone, Instrument, Channel Patch], Monitor direct in, Effects direct in, Effects send and return, multiple outputs [Main/Monitor, Program Left/Right, and Main]; Models:

71-4108 **MX4108**, 8 channels,

71-4112 **MX 4112**, 12 Channels

71-4116 **MX 4116**, 16 Channels

Console

(USA) The MX 4200 Series. Input Channel: Trim control with 40dB range, Peak LED, Cue, 3-band EQ, Aux and Eff/Rev Sends, selectable pre or post fader Monitor Send, selectable pre or post EQ Mic and Line Inputs, Separate Input and Output patch jacks; Master Section: Separate Eff Return controls to all mix busses, Reverb, Cue on all inputs and output busses, Two panable Program Returns to stereo buss, Main and Monitor returns, Separate Mono sum output, Four Master Faders [Left, Right, Main, Monitor], Switchable LED Bar Graphs for Main/Left and Monitor/Right; Design Concepts: Ultra low operational noise, Superior system grounding, Low Total Harmonic Distortion and Transient Intermodulation Distortion, Phantom Power; Models:

71-4208 **MX 4208**, 8 Channels

71-4212 **MX 4212**, 12 Channels

71-4216 **MX 4216**, 16 Channels

POWER AMPS

(USA) The SPL 7250 and 7450 Power Amps. Protection: Exclusive cross coupled logic protection, Uniform gradient heat exchanger, Computer logic controlled short circuit protection, Independent LED signal status indicators, Silent delayed turn-on and turn-off, 2-speed fan, Triac "crowbar" loudspeaker protection; Sonic Excellence: High current design for reactive loudspeaker loads, Less than 0.005% Transient Intermodulation distortion, Soft clipping and gracious overload characteristics; Convenience: Rear panel Stereo-Mono and Mono-Bridge mode switches, TRS phone and male and female XLR input connectors, High current 5-way binding posts and phone jacks for output; Models:

71-7250 **SPL 7250**, 2-rack space (3.5 inches) chassis, Front panel switch-selectable peak compressor, Peak/Compress LED's, Stereo Output Power (Continuous sine wave output power, both channels driven, ± 1 dB 20Hz to 20kHz with 120VAC line voltage): 150w @ 8 ohms, 250w @ 4 ohms; Mono Bridge Output Power: 300w @ 16 ohms, 500w @ 8 ohms; Single Channel Output Power (Driven @ 1 kHz, 0.05% THD): 165w @ 8 ohms, 285w @ 4 ohms; Total Harmonic Distortion (THD) (20Hz to 20kHz at rated power): Less than 0.01% @ 8 ohms, Less than 0.025% @ 4 ohms

71-7450 **SPL7450**, 3-rack space (5.25 inches) chassis, Stereo Output Power (Continuous sine wave output power, both channels driven, ± 1 dB 20Hz to 20kHz with 120VAC line voltage): 330w @ 8 ohms, 450w @ 4 ohms; Mono Bridge Output Power: 575w @ 16 ohms, 900w @ 8 ohms; Single Channel Output Power (Driven @ 1 kHz, 0.05% THD): 375w @ 8 ohms, 600w @ 4 ohms; Total Harmonic Distortion (THD) (20Hz to 20kHz at rated power): Less than 0.05% @ 8 ohms, Less than 0.059% @ 4 ohms

GRAPHIC EQUALIZERS

(USA) SUNN SP-3200 Series Equalizers. Features: Selectable 6/12dB cut/boost ± 24 dB output, Master level control, 30Hz, 18dB hi pass filter, Bypass switch, On/off delay, Bal. XLR & 1/4"; Rear Panel Connectors: Bal. Male & Female XLR & TRS Phone Jacks; Front Panel Controls: -20dB Signal Present LED, +15dB Peak LED, EQ In/Out Switch with LED, Power LED, 6dB, 12dB Range Switch, 30 Hz High-Pass Filter Switch, Input Level Control from +6dB to infinite attenuation; Models:

71-3200 **SP 3200**, Single 30-band, 1 rack spc, 20Hz to 16kHz

71-3202 **SP 3202**, Dual 30-band, 2 rack spc, 20Hz to 16kHz

71-3215 **SP 3215**, Dual 15-band, 1 rack spc, 25Hz to 16kHz

SPEAKERS

Monitor Systems

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

71-1272 **1272**, 12" woofer w/ 2" voice coil

71-1275 **1275**, 15" woofer w/ 2.5" voice coil

(USA) SUNN SPL1282 and SPL1285 Monitors. Features: Biampable (internal third order Butterworth crossover at 1250 Hz), Biamp defeat switch, Low frqncy [vented-baffle, woofers have polyimide KAPTON voice coil bobbins w/cast alloy baskets], High frqncy [40 x 90 degree horn, SUNN-designed Titanium drivers w/circumferential ring phasing plugs], 30 or 60-degree tilt (floor), or vertical placement ("side fill"); Specifications: Imp 8 ohm, 95dB/1M/1w Sensitivity; **Models:**

71-1282 **1282**, 12" cast frame woofer w/ 2.5" voice coil, 60Hz to 20kHz frqncy response ± 6 dB, 122dB Maximum Output SPL, 150 watts Power Handling per E.I.A. RS426

71-1285 **1285**, 15" cast frame woofer w/ 3" voice coil, 50Hz to 20kHz frqncy Response ± 6 dB, 123dB Maximum Output SPL, 200 watts Power Handling per E.I.A. RS426

Main Systems

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

71-1110 **1110**

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

71-1201 **1201**, 12" woofer w/ 2" voice coil, 115dB Maximum Output SPL, 100 watts Power Handling per E.I.A. RS426

71-1205 **1205**, 15" woofer w/ 2.5" voice coil, 117dB Maximum Output SPL, 150 watts Power Handling per E.I.A. RS426

71-1295 **SPL1295**, same as 71-1205 except w/ wood veneer cabinet and brown grill cover

(USA) The SUNN 1211 Speaker System. Features: Biampable (internal third order Butterworth crossover at 1250z), Low frqncy [15-inch woofer w/polyimide KAPTON voice coil bobbin], High frqncy [40 x 90 degree horn, SUNN-driver w/circumferential ring phasing plug]; Specifications: 50Hz to 20kHz Freq. Response ± 6 dB, Imp 8 ohm, 95dB/1M/1w Sensitivity, 117dB Maximum Output SPL, 150 watts Power Handling per E.I.A. RS426, 1250 Hz x-over frqncy; **Models:**

71-1211 **1211**

71-1291 **SPL1291**, same as 71-1211 except w/ wood veneer cabinet and brown grill cover

(USA) The SUNN 1228 Speaker System. Features: Biampable (internal third order Butterworth crossover at 1250z), Low frqncy [18-inch cast frame sub-woofer, 2.5-inch voice coil w/polyimide KAPTON voice coil bobbin and cast alloy basket], High frqncy [40 x 90 degree horn, SUNN-designed TITANIUM driver w/circumferential ring phasing plug]; Specifications: 45Hz to 20kHz frqncy response ± 6 dB, Imp 8 ohm, 95dB/1M/1w Sensitivity, 117dB Maximum Output SPL, 150 watts Power Handling per E.I.A. RS426, 1250 Hz x-over frqncy; **Models:**

71-1228 **SPL1228**

(USA) The SUNN SPL1225 and SPL1226 Speaker Systems. Features: Biampable (internal third order Butterworth crossover at 1250 Hz), Biamp defeat switch, Low frqncy [polyimide KAPTON voice coil bobbins w/cast alloy baskets], High frqncy [40x90 degree horn, SUNN-designed TITANIUM compression drivers], 3/4" birch plywood construction; Specifications: Imp 8 ohm, 100dB/1M/1w Sensitivity; **Models:**

71-1225 **SPL1225**, 15" cast frame woofer w/ 3" voice coil, 50Hz to 20kHz frqncy Response ± 6 dB, 123dB Maximum Output SPL, 200 watts Power Handling per E.I.A. RS426

71-1226 **SPL1226**, two 15" cast frame woofers w/ 3" voice coils, 38Hz to 20kHz frqncy Response ± 6 dB, 126dB Maximum Output SPL, 400 watts Power Handling per E.I.A. RS426

Accessories

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

71-0270 **ST-75 Speaker Stand**

(USA) The SUNN RX 1900 Series Rack Cabinets are sturdily constructed and covered in durable, attractive gray carpet. Deep enough to accommodate the longest rack mountable unit, they feature removable front and back panels for easy access to all rackmounted equipment. Specifications: 21" deep, 22.5" wide; **Models:**

71-1904 **RX 1904**, 4 spcs, 9.5" high, 27 lbs

71-1908 **RX 1908**, 8 spcs, 16.5" high, 37 lbs

71-1912 **RX 1912**, 12 spcs, 23.5" high, 47 lbs

71-1916 **RX 1916**, 16 spcs, 30.5" high, 57 lbs

LIGHTING

Programmable Consoles

(USA) The SUNN PLC 3200 Programmable Lighting controller incorporates state-of-the-art hardware designs with sophisticated software to create an extremely versatile and cost effective lighting console. Features: Microprocessor controlled memory console, Controls up to 32 individual lighting channels, Memory capacity of 102 independent scenes, 10-key pad for access to any pre-set scene, Programmable crossfade between scenes, Fade time stored with each scene, Touch-sensitive GO button to activate programmed fade time, 4 programmable submasters can operate in "pile-on" or "inhibitive" mode, Software lock for submaster channel assignments, SOFT PATCH will address up to 128 dimmers, 32 character, back-lit LCD display, Two 7-segment LED displays for "NOW" and "NEXT" scene recall, Individual flash/bump buttons for all 32 channels and 4 submasters, Programmable chase function, Chase can include channels & submasters & scenes, Chases (including speed) can be stored in any memory location, CHASE TAP feature allows user to tap the desired speed on button or footswitch, Full MIDI implementation with IN & OUT & THRU jacks, Channels 29-32 can be re-configured as Special Effects controllers, FLASH MASTER sets overall level of any flash function, Programmable AUDIO SYNC includes selection of any channel or channels, "BLIND" mode allows channel sliders to pre-set a scene, unit then operates as a 2-scene manual console, DATA ENTRY slider and MENU SELECT button allow extensive programming of unit, PRE-HEAT function for dimmers, SONG mode allows scenes to be arranged in random order then recalled in sequence, INSERT and DELETE buttons allow easy programming, LINK button to connect scenes together makes complicated scene sequences easy, AMX 192 interface and DMX 512 interface including Standard and Colortran baud rates, SUNNPLEX analog multiplex interface for connection to other SUNN equipment, Internal power supply can operate at 120 or 230 volts, 2 programmable footswitches; **Models:**

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

(USA) SUNN PLC 816e Programmable Lighting Controller offers the latest advances in synthesizer, drum machine and computer technology, and gives traveling musicians the power to recreate lighting effects consistently from job to job. Night clubs, discos, restaurants and lighting designers will also find the PLC 816e a most versatile tool. Store 102 lighting scenes or cues in memory, then arrange these into "sor.gs": user-programmable sequences of lighting scenes; dynamic memory allows storage of 100 "songs". Scenes can also be arranged in numeric order and stepped through (footswitch included) by "cues" in a 1-99 progression. Or store a complete lighting show on a track of a multi-track computer sequencer. The SUNNPLEX™ multiplexing system for the controller/dimmer interface allows the use of a standard 3-conductor mic cable for all connections. Features: 8 sliders to address 16 lighting channels, Toggle switch between channels 1-8 & 9-16, Programmable fade rate be-

tween scenes, MIDI In & Out & Thru to send and receive program change and slider data, 2 LED displays for NEXT scene & CURRENT scene, GO button to change between scenes, External footswitch to change scenes, Programmable Chase [channels, scenes], Chase will sync to MIDI or audio source, Programmable Audio Sync, 2 user programable pre-sets on front panel, Grand Master for overall intensity of channels, Increment and Decrement buttons to select NEXT scene, Flash Button for channels; Models:

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

Manual Control Consoles

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

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

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

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

Dimmer Packs

Rack Mount

(USA) SUNN PRO RACK dimmer packs are powerful rack mount units, capable of professional lighting performance at any level. Features: Rack Mountable, with handles on detachable ears, 2 "Power On" Indicators, 2 "Over Temp" Indicators (red), unit will shut down while overheated to prevent damage, Status Indicator over channel (green), "Latch On" Push-to-Test button over each channel, Each channel protected by a "Magnetic" circuit breaker, Two 4 Channel Units in one package, Integral Fan Cooled, SUNNPLEX Interface 32 control channels assigned in increments of 4 by positioning program select switches, DMX Interface 512 control channels assigned in increments of 8 by positioning DMX Program select switches; Construction: 3 rack spc, Brushed Anodized Aluminum Front Panel and Rack Mount Ears; Specifications: 9600w [80A] max load (8 Channels at 1200w [10A] per channel), 3 control options [Sunnplexing Multiplexing in/out via internal terminal strip, Direct 0-10VDC via internal terminal strip, DMX 512 in/out via 5 XLR type connectors], 3 power input options @ 110-125VAC [Two 40A circuits, two 20A circuits and one 40A circuit, four 20A circuits], power output options @ 400mA [Two U-ground outlets per channel + 15VDC available to controller]; Models:

80-0812 **PRO RACK 812**, Four 25A Dual SSR Modules, professional grade 400usec RFI filtering,

80-0824 **PRO RACK 824**, one 40A SSR w/back-to-back SCRs for each chnl, professional grade 450usec RFI filtering,

(USA) SUNN PSR dimmer packs are versatile rack mount units, capable of professional lighting

performance at any level. Features: Each Channel Fuse Protected, Circuit Breaker Protected, Programmable for up to 32 Control channels assigned in increments of 4 (by positioning the program select switches); Construction: Brushed Anodized Aluminum Front Panel, Epoxy Ink graphics; Specifications: 2 control options [SUNNPLEX interface, Direct 0-10VDC via internal terminal strip (model 1208 only)], power output options @ 400mA [Two U-ground outlets per channel + 15VDC available to controller]; Models:

80-0640 **PSR 640**, 1 rack spc, "Power On" Indicator (Green), 1800w [15A] max load (4 Channels at 600w [5A] per channel), 2400w (20A) increased max load, One parallel blade three prong plug power input

80-1208 **PSR 1208**, 3 rack spc, two 4-channel units in one package, integral fan cooling, 2 "Power On" Indicators (Green), 9600 watts [80A] maximum load (8 Channels at 1200 [10A] watts per channel), 3 power input options @ 110-125VAC [Two 40A circuits, two 20A circuits and one 40A circuit, four 20A circuits],

Truss or Tree Mount

SUNN PS dimmer packs are lightweight tree/truss mount units, capable of professional lighting performance at most levels. Features: Four channels (32 jumper select programmable chnls), Sunnplex mic cable connect system; Models:

80-0310 **PS 310**, 300w per channel

80-0610 **PS 610**, 600w per channel

990-9900-340 **PS 1200**, 1200w per channel

Power Packs

Rack Mount

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

80-0600 **PRO RACK ND 600**

Lamps

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

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

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

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

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

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

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

Accessories

Individual

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

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

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

990-9900-380 **PAR 38**

990-9900-560 **PAR 56**

990-9900-640 **PAR 64**

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

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

Group Packages

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

990-9900-160 **Gelpak**

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

990-9900-140 **Colormedia**

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

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

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

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

Fender®

STRATOCASTERS



U.S. Vintage

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

- 10-0908 '57 Stratocaster, mpl neck, Alder body, sgl-layer pckgrd, "skunk stripe" on back of neck, hdstck plug
- 10-0909 '62 Stratocaster, RW slab frtbrd, Alder body, tri-lam (W/B/W) pckgrd

Reissue

Reissue Stratocasters offer everyone a good recreation of guitars of those eras. Body: Basswood, classic shape; Neck: medium, 21 small frets, 7.25" rad; E-tronics: 3 SC pu's, 5-pos. ssw, Other: ncklpltd hdwr, vintage trem; **Models:**

- 27-1000 '60's Stratocaster, u-shaped neck w/ RW slab frtbrd, tri-lam (W/B/W) pckgrd
- 27-1002 '50's Stratocaster, v-shaped Mpl neck, sgl-layer pckgrd, "skunk stripe" on back of neck, hdstck plug
- 27-1102 '50's Stratocaster, same as 27-1002 except non-tremolo bridge

American Standard

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

- 10-7402 American Standard Stratocaster, Mpl neck
- 10-7400 American Standard Stratocaster, RW frtbrd
- 10-7422 American Standard Stratocaster, same as 10-7402, except left-hndd
- 10-7420 American Standard Stratocaster, same as 10-7400, except left-hndd

Standard

Standard Stratocasters are updated versions of the Stratocasters. Body: Basswood; Neck: "shallow U" shape, satin finish, 22 jumbo frets, 7.25" rad; E-tronics: 3 SC pu's, 5-pos. ssw; Other: vintage trem; **Models:**

- 27-4602 Standard Stratocaster, Mpl neck
- 27-4600 Standard Stratocaster, RW frtbrd
- 27-4620 Standard Stratocaster, same as 27-4600, except left-hndd
- 27-8700 Standard Stratocaster, same as 27-4600, except with a non-trem bridge

U.S. Contemporary

(USA) Contemporary Stratocasters are a slightly more rock-oriented version of the Stratocaster. Body: Alder w/figured Mpl top & back; Neck: satin finish, RW frtbrd, 22 Am Std (large) frets, 12" rad; E-tronics: 2 SC pu's (Neck & Mid), 1 HB pu (Bridge), Mid pu is reverse polarity/reverse wound for quiet operation w/Bridge or Neck pu's, 5-pos. ssw, Master TBX, Floyd Rose-lcnsd dbl-lckng trem system; **Models:**

- 10-3200 Contemporary Stratocaster

HRR Series

"HRR" Stratocasters are "hot rodded" versions of vintage instruments. Body: Basswood; Neck: vintage matte finish, 22 jumbo frets, 12" rad; E-tronics: 1 DiMarzio "HM" HB pu w/coil splitter sw (bridge), 2 SC pu's, 5-pos. ssw, 1 Tone (neck pu), 1 TBX (Bridge, Mid pu's); Other: Dix Kahler Floyd Rose-lcnsd dbl-lckng tremolo; **Models:**

- 25-1000 "HRR" '50's Stratocaster, mpl neck
- 25-1002 "HRR" '60's Stratocaster, RW frtbrd

U.S. Strat Plus Series

(USA) Strat Plus guitars are designed to better address today's players. Body: Alder; Neck: satin finish, 22 Am Std (large) frets, Bi-flex truss rod; E-tronics: 3 FLS's, 5-pos. ssw, Tone-neck pu, TBX-Bridge & Mid; Other: Am Std trem, Wilkinson ndl-brng roller nut, lckng keys, Hipshot™ tremsetter; **Models:**

- 10-7502 Strat Plus, mpl neck, 3 Gold FLS
- 10-7500 Strat Plus, RW frtbrd, 3 Gold FLS
- 10-9502 Deluxe Strat Plus, same as 10-7502, except 1 Red FLS (Bridge) & 1 Silver FLS (Mid) & 1 Blue FLS (Neck), and Ash top and bottom body laminates
- 10-9500 Deluxe Strat Plus, same as 10-7500, except 1 Red FLS (Bridge) & 1 Silver FLS (Mid) & 1 Blue FLS (Neck), and Ash top and bottom body laminates

(USA) The U.S. Strat Ultra is the ultimate version of the Strat Plus series. Body: Alder w/figured Mpl top & back; Neck: natural satin finish, Ebony frtbrd, 22 jumbo frets, Bi-flex truss rod; E-tronics: 1 Blue FLS (neck), 1 Gold FLS (mid), dual Red FLS (bridge) w/3-pos. mini toggle, special 5-pos. ssw, Tone-neck pu, TBX-Bridge & Mid; Other: Dix Am Std trem, Wilkinson ndl-brng roller nut, lckng keys, Hipshot™ tremsetter; **Models:**

- 10-9800 U.S. Strat Ultra

Signature Series

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

- 10-7602 Eric Clapton

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

- 10-7702 Yngwie Malmsteen, Mpl neck
- 10-7702 Yngwie Malmsteen, RW frtbrd

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

- 27-2702 Yngwie Malmsteen Standard

(USA) [Custom Order Only] The Robert Cray Signature Model is a faithful recreation of Robert's favorite '59 Stratocaster. Body: Alder; Neck: special "Oval" shape, RW frtbrd, 21 vintage frets, vintage tint finish; E-tronics: 3 custom wound vintage style SCs, 5-pos ssw, 1Vol, 2 Tone (Mid, Bridge); Other: Non-trem bridge; **Models:**

- 10-7702 Robert Cray

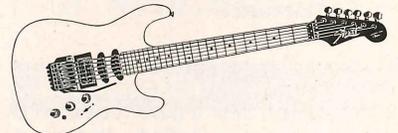
Stratocaster XII



The Stratocaster XII is an electric 12-string with all the great features of a Standard Stratocaster. Body: Basswood; Neck: "shallow U" shape, satin finish, 22 jumbo frets, 12" rad; E-tronics: 3 SC pu's, 5-pos. ssw; Other: vintage trem; **Models:**

- 27-8900 Stratocaster XII

H.M. Strat Series



H.M. Strats offer a very modern, hot version of the Stratocaster concept. Body: Basswood, slightly smaller, more sharply contoured; Neck: wide flat "oval" shape, light satin finish, 24 jumbo frets, 17" rad; E-tronics: coil splitter for HB pu's, 1 TBX-Bridge pu, 1 TBX-Mid/Neck pu's, 5-pos ssw; Other: Floyd Rose-lcnsd dbl-lckng trem system, smaller hdstck (painted), goth keys; **Models:**

- 25-1102 H.M. Strat, Mpl neck, 1 HB (Bridge), 2 SC (Mid, Neck)

- 25-1100 **H.M. Strat**, Same as 25-1102 except RW frtbrd
- 25-1202 **H.M. Strat**, Mpl neck, 2 HB (Bridge, Neck), 1 SC (mid) w/tilt head design
- 25-1200 **H.M. Strat**, same as 25-1202 except RW frtbrd

(USA) The H.M. Strat Ultra is an upscaled version of the H.M. Strat model. Body: Basswood w/ figured Mpl top & back; Neck: natural satin finish, Ebony frtbrd w/special inlays, 24 jumbo frets, Bi-flex truss rod; E-tronics: 1 Blue FLS-neck, 1 Gold FLS-mid, dual Red FLS-bridge w/3-pos. mini toggle, special 5-pos. ssw, Tone-neck pu, TBX-Bridge & Mid; Other: Dlx Floyd Rose-lcnsd dbl-lckng trem system w/snap-in arm, smaller hdstck (painted), gotho keys; **Models:**

- 10-2000 **H.M. Strat Ultra**, RW frtbrd

Prodigy



(USA) Prodigy guitars feature a stylized body that takes the classic Fender look into the '90's. Body: Poplar; Neck: Satin finish, 22 frets, 9.5" rad; E-tronics: 1 HB (Bridge), 2 SC (Mid, Neck), Vol, Tone, 5-pos ssw; Other: Std tremolo; **Models:**

- 14-5002 **Prodigy**, Mpl neck
14-5000 **Prodigy**, RW frtbrd

TELECASTERS



U.S. Vintage

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

- 10-1303 '52 Telecaster

Reissue

Reissue Telecasters offer a good recreation of the guitar that started it all. Body: Basswood, Blond finish; Neck: 21 vintage frets, 7.25" radius, tinted finish; E-tronics: 3-pos ssw; Other: vintage tuners, snl-gply wht pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr, round string retainer; **Models:**

- 27-1202 '50's Telecaster

Custom Telecasters of earlier upgraded Telecaster models. Body: Basswood, tinted finish, wht

binding; Neck: 21 vintage frets, 7.25" radius, tinted finish; E-tronics: 3-pos ssw; Other: vintage tuners, 3-ply (w/b/w) pckgrd, vintage bridge w/3 saddles; **Models:**

- 27-5100 '62 Custom Telecaster
27-5120 '62 Custom Telecaster, same as 27-5100 except left handed

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

- 27-1202 '69 Telecaster Thinline

American Standard

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

- 10-8402 **American Standard Tele**, Mpl neck
10-8400 **American Standard Tele**, RW frtbrd

Standard

Standard Telecasters are updated versions of the Telecaster. Body: Basswood; Neck: Mpl, 21 vintage frets, 7.25" radius, skunk stripe; E-tronics: 2 SC pu's, 3-pos. ssw, Vol, Tone; Other: snl-gply wht pckgrd, bridge w/individually adjustable saddles, chrmpitd hrdwr; **Models:**

- 27-5202 **Standard Telecaster**

U.S. Plus Series

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

- 10-8502 **Tele Plus**, mpl neck
10-8500 **Tele Plus**, RW frtbrd
10-9002 **Deluxe Tele Plus**, same as 10-8502, except lckng tuners, Wilkinson roller nut, dlx tremolo system
10-9000 **Deluxe Tele Plus**, same as 10-8500, except lckng tuners, Wilkinson roller nut, dlx tremolo system

U.S. Signature Series

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

- 10-8602 **James Burton Telecaster**

(USA) [Custom Order Only] The Danny Gatton Telecaster model is a faithful recreation of Danny's heavily modified early '50's Telecaster. Body:

Light Ash; Neck: Mpl, special finish, Zirconian side dot markers, 22 vintage frets, 7.25" radius; E-tronics: 2 Barden custom SC pu's, 3-pos. ssw, Volume, Tone (special values); Other: modified vintage style bridge; **Models:**

- 10-8700 **Danny Gatton Telecaster**

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

- 10-8800 **Albert Collins Telecaster**



H.M.T. Series

H.M.T. Tele guitars are a rock oriented version of the Telecaster concept. Body: slighter larger Telecaster shape w/"F" hole, Basswood w/bound bookmatched figured Mpl top; Neck: RW frtbrd, special "sharktooth" inlays, 24 jumbo frets, 17" rad, tilt-back slant-style hdstck w/new Fender logo; E-tronics: 1 Silver FLS (neck), 1 DiMarzio "HM" HB pu w/2-pos mini coil split sw (bridge), 3-pos. ssw, Vol, TBX; Other: blk chrome hrdwr, mini tuners, no pckgrd; **Models:**

- 25-2200 **H.M.T.**, Kahler Floyd Rose-lcnsd dbl-lckng trem system
25-2100 **H.M.T.**, same as 25-2200, except non trem std bridge, Strat style hdstck

The H.M.T. Acoustic/Electric Tele comes the best features of both acoustic and electric models. Body: slighter larger Telecaster shape w/"F" hole, Basswood w/bound Solid Spruce top; Neck: RW frtbrd, dot inlays, 22 jumbo frets, 12" rad, "Strat"-style hdstck w/new Fender logo; E-tronics: 1 Silver FLS (neck), 1 piezo acoustic system (bridge), Pan, Vol, Full-range Boost; Other: blk chrome hrdwr, mini tuners, no pckgrd, back-loading bridge; **Models:**

- 25-2300 **H.M.T. Acoustic/Electric**

DESIGNER/SIGNATURE

U.S. Stevens



(USA) The Stevens LJ I Custom Series guitar offers an elite, handcrafted guitar with incredibly versatile electronics and excellent playability. Body: 1-pc Honduras Mahogany back, highly figured bookmatched Mpl top, nitrocellulose lacquer finish; Neck: 1/4-sawn Honduras Mahogany w/1/4-sawn Brazilian RW frtbrd, Mother-of-Pearl frtmrks, 22 jumbo frets, 12" radius, 24.75" scale, nitrocellulose lacquer finish; E-tronics: 2 custom-designed DiMarzio HB pu's, 3-pos. ssw, Vol/coil split, Tone/coil split, TBX; Other: Schaller tuners w/Pearl buttons, separate bridge and tailpiece; **Models:**

10-3500 Stevens LJ I Custom Series

D'Aquisto



The D'Aquisto model is painstakingly crafted to the exacting designs of master luthier James L. D'Aquisto. Body: sgl cutaway arched top style, multibound laminated Spruce top, laminated figured Mpl back and sides; Neck: bound Ebony frtbrd, Mother-of-Pearl frtmrks, 22 vintage frets, 12" radius, 24.75" scale; E-tronics: 1 HB pu, Vol, TBX; Other: separate bridge and tailpiece, Ebony tailpiece and pckgrd, bound "F" holes; **Models:**

27-2020 D'Aquisto

Robben Ford



Designed under the direction of modern blues and jazz great Robben Ford. Body: dbl cutaway style, multibound Carved Spruce top, solid Alder back and sides w/tone chambers; Neck: bound Ebony frtbrd, Mother-of-Pearl frtmrks, 22 jumbo frets, 12" radius, 24.75" scale; E-tronics: 2 HB pu's, 3-pos. ssw, coil tap sw, 2 Vol, 2 TBX; Other: gold hardware, lock-strap system, Schaller tuners w/Ebony buttons; **Models:**

27-3030 Robben Ford Model

PRECISION BASSES



Vintage

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

19-0115 '57 Precision Bass, mpl neck, sgl-layer Gold anodized Aluminum pckgrd, "skunk stripe" on back of neck, hdstck plug

19-0116 '62 Precision Bass, RW slab frtbrd, tri-lam (W/B/W or W/B/W/Tortoiseshell) pckgrd

Reissue

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

27-1302 '50's Precision Bass, mpl neck, sgl-layer wht pckgrd, "skunk stripe" on back of neck, hdstck plug

27-1300 '60's Precision Bass, RW slab frtbrd, tri-lam (W/B/W or W/B/W/Tortoiseshell) pckgrd

Standard

Standard Precision Bases are updated versions of P-Basses. Body: Basswood; Neck: 20 std frets, 7.25" radius; E-tronics: 1 P-Bass (split single-coil) pu, Volume, Tone; Other: 3-ply (W/B/W) pckgrd, Chromeplated hdwr; **Standard P Bass Models:**

27-6102 Standard Precision Bass, mpl neck

27-6100 Standard Precision Bass, RW slab frtbrd,

27-6200 Standard Precision Bass, same as 27-6100 except with short (32") scale neck

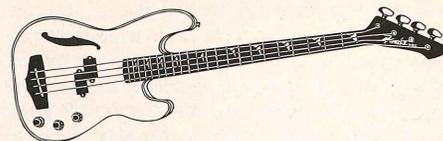
27-6220 Standard Precision Bass, same as 27-6200 except left-hndd

U.S. Plus

(USA) Precision Bass Plus models are designed to better address today's players. Body: deep cutaway style, Alder; Neck: 22 Am Std frets, 9.5" radius, satin finish, Bi-Flex truss rod; E-tronics: 1 Silver P-Bass FLS w/series/parallel pushbutton, 1 Silver J-Bass FLS, Master Volume, Master TBX, 3-pos. toggle ssw; Other: dlx fine tuning bridge, adjustable tension dlx tuning keys, tri-lam (W/B/W) pckgrd, Chromeplated hdwr; **Models:**

19-7502 Precision Bass Plus, mpl neck

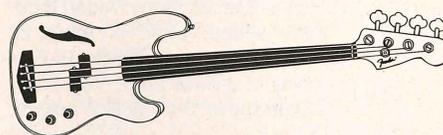
19-7500 Precision Bass Plus, RW slab frtbrd



H.M.T. Series

The H.M.T. Acoustic/Electric bass combines the playability of an electric with a lighter, more acoustic sound. Body: P-Bass shape w/"F" hole, Basswood w/bound bookmatched figured Mpl top; Neck: RW frtbrd, special "sharktooth" inlays, 22 jumbo frets, 12" rad, tilt-back slant-style hdstck w/new Fender logo; E-tronics: 1 Silver FLS (neck), 1 piezo acoustic system (bridge), Pan, Vol, Full-range Boost; Other: blk chrome hrdwr, mini tuners, no pckgrd, back-loading bridge; **Models:**

27-9600 H.M.T. Acoustic/Electric Bass

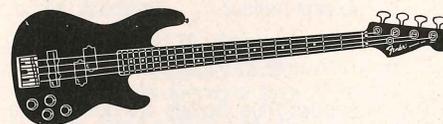


Acoustic/Electric

The P-Bass Acoustic/Electric model is a fretless, acoustic version of the first electric bass. Body: P-Bass shape w/"F" hole, Basswood w/bound Solid Spruce top; Neck: RW fretless fngbrd, 12" rad; E-tronics: 1 Silver FLS (neck), 1 piezo acoustic system (bridge), Pan, Vol, Full-range Boost; Other: blk chrome hrdwr, no pckgrd, back-loading bridge; **Models:**

27-9608 Precision Bass - Acoustic/Electric

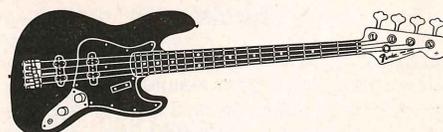
"Lyte"



The Precision Bass "Lyte" is a smaller, lighter, updated version of a classic P-Bass. Body: Basswood, "downsized" modern contour shape (very lightweight); Neck: 22 Am Std frets, 7.25" radius, "slim" shape; E-tronics: 1 P-Bass (split coil) pu, 1 J-Bass pu, Master Volume, Pan, active Bass boost/cut, active Treble boost/cut; Other: Graphite nut, special design bridge, Gotoh "mini" tuning keys, no pckgrd, Goldplated hdwr; **Models:**

27-9500 Precision Bass "Lyte"

JAZZ BASSES



U.S. Vintage

(USA) Vintage Jazz Bases are excellent recreations of the famous J-Basses of the '60's. Body: Alder, nitrocellulose lacquer finish, original "offset waist" shape; Neck: 20 vintage frets, RW

frtbrd, 7.25" radius, nitrocellulose lacquer finish; E-tronics: 2 J-Bass pu's (out of phase), lacquer coated copper pu windings, cloth wrapped wire, 2 concentric knobs (Vol/Tone, Vol/Tone); Other: vintage Kluson (reverse direction) tuners, vintage bridge, nickelplated hdwr, 3-ply (W/B/W or W/B/W/Tortoise shell) pckgrd; **Models:**

19-0115 '62 Jazz Bass

Reissue

The Reissue Jazz Bass offers everyone a good recreation of J-Basses of the '60's. Body: Basswood, classic shape; Neck: medium, 20 small frets, 7.25" rad; E-tronics: 2 vintage J-Bass pu's, 2 Volume, Tone; Other: ncklpltd hdwr, vintage bridge; **Models:**

27-1302 '60's Jazz Bass

American Standard

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

19-2300 American Standard Jazz Bass

Standard

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

27-6500 Standard Jazz Bass

27-6720 Standard Jazz Bass, same as 27-6500 except left-hndd

27-6508 Standard Jazz Bass, same as 27-6500 except fretless

U.S. Plus

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

19-8500 Jazz Bass Plus V, 5 strings, RW frtbrd, Gotoh "mini" tuning keys

19-8402 Jazz Bass Plus, mpl neck, Fender/Schaller tuning keys

19-8400 Jazz Bass Plus, RW frtbrd, Fender/Schaller tuning keys

Special

Jazz Bass Special models are hybrids, incorporating J-Bass and P-Bass features. Body: Basswood, P-Bass shape; Neck: J-Bass shape, Am Std frets, 7.25" radius, polyester finish; E-tronics: 1 P-Bass (split single-coil) pu (w/flush pole-pcs), 1 J-Bass pu, 3-way ssw; Other: no pckgrd, Black hdwr, Graphite nut; **Models:**

27-6400 Jazz Bass Special, 20 frets, 2 Volume, Tone

27-7300 Jazz Bass Special, same as 27-6500 except fretless

27-9000 "Power" Jazz Bass Special, 22 frets, tri-lam (Mpl/Graphite/RW) neck, Graphite headstock laminate, active "tunable notch" circuit w/Frequency Shift control and 3-pos. circuit switch

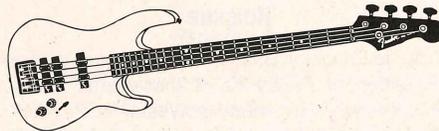
Prodigy



(USA) The bass version of Fender's new Prodigy guitar. Body: Poplar; Neck: RW frtbrd, 20 frets, 7.25" radius; E-tronics: 1 P-Bass (split coil) pu, 1 J-Bass pu, Master Volume, Pan, Bass boost/cut, Treble boost/cut; Other: Chrmpld hdwr; **Models:**

14-5100 Prodigy Active Bass

H.M. BASS



(USA) The H.M. Bass Ultra brings the hot, modern H.M. Strat concepts to the bass. Body: Basswood w/highly figured Mpl top and back, modified H.M. Strat shape; Neck: 22 jumbo frets, 9.5" radius, satin finish; E-tronics: 3 Silver J-Bass FLS's, 5-pos. ssw, Volume, active Bass boost/cut, active Treble boost/cut; Other: Gotoh tuners, Black chrome hdwr, special design bridge, no pckgrd, Graphite nut; **Models:**

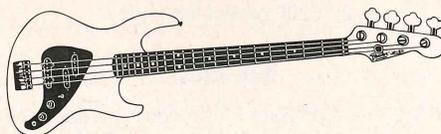
19-4600 H.M. Bass Ultra

H.M. Bases bring the hot, modern H.M. Strat concepts to the bass. Body: Basswood, modified H.M. Strat shape; Neck: RW frtbrd, 22 jumbo frets, 9.5" radius, satin finish; E-tronics: 3 J-Bass pu's, 5-pos. ssw, Volume, TBX; Other: Gotoh tuners, special design bridge, Black chrome hdwr, no pckgrd, Graphite nut; **Models:**

25-5500 H.M. Bass V, 5 string

25-5400 H.M. Bass

JP-90 BASS



(USA) The JP-90 Bass is a new bass born of some of Fender's classic designs. Body: Poplar, JP-90 style shape; Neck: RW slab frtbrd, 20 std frets, 7.25" radius, J-Bass style; E-tronics: 1 P-Bass (split single-coil) pu, 1 J-Bass pu, mini 3-pos. ssw, Volume, Tone; Other: "mini" J-Bass clear satin finished headstock, Black non-beveled pckgrd, vintage bridge, chrome hdwr

14-4100 JP-90 Bass

TUBE AMPLIFIERS

Guitar

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

21-6200 The Twin

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

21-6108 Dual Showman SR Head

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

21-6400 Super 60 (combo), 12" spkr, ext spkr jack

21-6407 Super 60 Top, 2 spkr jacks

21-6408 Super 60 Rack, 2 spkr jacks, 4 rack spaces, fan cooling

21-6500 Super 112, 1-12" Eminence spkr

21-6501 Super 112 Celestion, 1-12" Celestion G12H-100 spkr

21-6502 Super 210, 2-10" Eminence spkrs

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

21-7100 '59 Bassman

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

21-7200 '63 Vibroverb

The Champ 12 is the ideal small, portable tube amp. Specs: 12w, 12" spkr; Features: chnl swtchnng, Bass, Treble, Mid boost, Ch 2 [Gain], Reverb, headphone jack, stereo tape inputs, line output, 1-button ftswtch; **Models:**

21-6000 Champ 12

SOLID STATE AMPLIFIERS

Guitar

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

22-5200 **Stage 185**, 12" spkr, ext spkr jack

22-5600 **Pro 185**, 2-12" spkrs

22-5500 **London 185 Head**, 2 spkr jacks

(USA) The M-80 Series are contemporary amps with a killer distortion and a sweet clean sound. Features: chnl swtchnng, Ch 1 [3-band EQ, Vol], Ch 2 [Gain, Contour, Presence, Vol], Reverb, Eff loop, headphone jack, carpet covering; **Models:**

22-5900 **M-80**, combo, 90w RMS, 12" spkr, 1-button ftswtch

22-5907 **M-80 Top**, 90w RMS, 2 spkr jacks, 1-button ftswtch

22-5909 **M-80 Pro**, head w/built-in 3-spc rack, 90w RMS, 2 spkr jacks, 1-button ftswtch

22-5905 **M-80 Chorus**, 2 x 65w RMS, 2-12" Eminence spkrs, stereo chorus [rate, depth], 2-button ftswtch

22-5907 **M-80 Chorus Head**, 2 x 65w RMS, stereo and mono effects loops, stereo chorus [rate, depth], 2-button ftswtch

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

22-5000 **Eighty-Five**, 12" spkr, Presence, 2-button ftswtch

22-5100 **Deluxe 85**, 12" spkr, switchable Boost, 3-button ftswtch

(USA) The R.A.D., H.O.T. and J.A.M. represent the ultimate in player convenience. Features: 4 preprogrammed sounds [bright (super clean), full (warm clean), crunch (medium overdrive), lead (super overdrive)], Eff loop, headphone jack, carpet covering; **Models:**

22-6000 **R.A.D.**, 20w, 8" spkr

22-6100 **H.O.T.**, 25w, 10" spkr, Reverb

22-6100 **J.A.M.**, 25w, 12" spkr, Reverb, Chorus

(USA) The Power Chorus is our most sophisticated chorus amp, designed for lush chorus tones. Specs: 2 x 65w RMS, 2-12" spkr; Features: chnl swtchnng, Ch 1 [3-band EQ w/Mid cut], Ch 2 [3-band EQ w/Mid boost, Contour w/Tilt button, Presence], Master Vol, Dual clock "true" stereo chorus w/2-color display LED, Reverb, mono and stereo Eff loops, 4-button ftswtch; **Models:**

22-5800 **Power Chorus**

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

22-5700 **Princeton Stereo Chorus**

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

22-1000 **Fender 15**

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

23-2600 **Fender SK Chorus 20**

Bass

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

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

22-4000 **BXR Dual Bass 400 Head, Rack Mount**

Specs: 300w RMS; Features: 3-band EQ w/ sweepable mid, high fqncy boost, low fqncy boost, Vol, switchable Delta Comp™ compressor, Eff loop, fan cooling; **Models:**

22-4100 **BXR 300C (combo)**, 15" Eminence spkr, ext spkr jack

22-4107 **BXR 300R Head, Rack Mount Unit**, 2 rack spc, 2 spkr jacks

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

22-4200 **M-80 Bass**, combo, 15" spkr

22-4207 **M-80 Bass Head**

Specs: 100w RMS; Features: 3-band EQ w/ Sweepable Mid, Limiter, Preamp Gain, Eff loop; **Models:**

23-1800 **Fender 100 Bass Head**

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

23-2400 **Fender Bassman 60**

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

23-2000 **Sidekick Bass**

Keyboard Amps

Specs: 60w RMS, 1-12" & 1-4.5" spkrs; Features: 3 separate channels w/individual Vol, 3-band EQ, Limiter, Line Out, Reverb, Tape Input, Headphone jack; **Models:**

23-2500 **Fender Keyboard 60**

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

23-2100 **Sidekick Keyboard**

Power Amp

(U.S.A.) Specs: RMS stereo [2 x 450w @ 4 ohms, 2 x 330w @ 8 ohms], mono bridged [900w @ 8 ohms], THD less than 0.05% @ 8 ohms; Features: 41-pos. detented Gain, peak LEDs, 2-speed fan; **Models:**

70-2450 **2450 Power Amplifier**

ENCLOSURES

Guitar

(USA) The CB (Closed Back) Series are the ideal extension enclosures for many applications. Covered in Tolex. **Models:**

21-1608 **CB 1-12 STD**, 12" Eminence spkr, imp 8 ohm

21-1612 **CB 2-12 Stereo**, 2-12" Eminence spkrs, imp 4 ohm, Stereo or mono operation

21-1614 **CB 2-12 Stereo w/Celestion**, same as 21-1612 except G12-75 Celestion spkrs

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

21-1611 **4-10 Slant**, 4-10" Eminence spkrs, vented back cabinet, imp 8 ohm

21-1620 **4-12 Slant**, 4-12" Eminence spkrs, closed back cabinet

21-1622 **4-12 Slant w/Celestion**, same as 21-1620 except G12-75 Celestion spkrs

21-1621 **4-12 Straight**, 4-12" Eminence spkrs, closed back cabinet

21-1622 **4-12 Straight w/Celestion**, same as 21-1621 except G12-75 Celestion spkrs

(USA) The HM enclosures are covered in gray carpet. **Models:**

21-1618 **HM 4-12A Slant Front**, 4-12" Eminence spkrs, closed back cabinet, imp 8 ohm, stereo or mono operation

21-1619 **HM 4-12B Straight Front**, same as 21-1618 except straight front

21-1609 **HM 1-12**, 12" Eminence spkr, imp 8 ohm

21-1613 **HM 2-12 Slant**, 2-12" Eminence spkr, imp 8 ohm, stereo or mono operation

Bass

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

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

21-1602 **BXR Spectrum**

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

21-1601 **BXR 410**

Specs: 250w RMS capacity, 15" spkr, 8 ohm imp; Features: Tolex covering w/reinforced corners, handles; Models:

21-1600 **BXR 115**

Specs: 400w RMS capacity, 2-15" spkrs, 4 ohm imp; Features: Tolex covering w/reinforced corners, handles; Models:

21-1638 **BXR 215**

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

23-1802 **Fender 100 Bass Enclosure**

Specs: 400w RMS capacity, 2-15" Emince spkrs, 4 ohm imp; Features: Gray carpet covering w/reinforced corners, handles, casters; Models:

21-1647 **HM 2-15B**

ELECTRONIC PRODUCTS

Headphone Amp

The Stereo Pak is a self-contained unit with studio effects, and a special "jam together" feature (a stereo jack for direct connection to another Stereo Pak). Features: 4 preset sounds, stereo chorus, slap back echo, flanger, spkr simulator, Eff loop, Aux in/out jack; **Models:**

23-9000 **Stereo Pak**

23-9005 **Bass Stereo Pak**

MIDI Switcher

The MS-8 is a programmable MIDI switcher that turns effects on and off, controls footswitch functions of amps, and more. Features: 8 programmable switches, 128 user programs, MIDI in/out/thru, transmits on 5 assignable MIDI channels, MIDI mapping; **Models:**

23-9100 **MS-8 MIDI Switcher**

AMP COVERS

Guitar Amp Covers

Fender Amplifier Covers are made out of sturdy vinyl that protects your amp from wear and tear. Models:

02-9880 **Cover**, Champ 12

02-9881 **Cover**, Deluxe 85

02-9893 **Cover**, Eighty-Five

02-9885 **Cover**, The Twin, Pro 185, Power Chorus

02-9886 **Cover**, Dual Showman Top

02-9887 **Cover**, 4-12 Wedge Enclosure

02-9888 **Cover**, Stage 185, Princeton Chorus

02-9891 **Cover**, Super 60 (1-12" version)

AMP RACK MOUNT CABINETS

(USA) Fender Amplifier Cabinets are made out of sturdy plywood covered with vinyl that protects your amp from wear and tear. **Models:**

02-7900 **Cabinet**, BXR Dual Bass 400 Top, Black

ACOUSTIC GUITARS

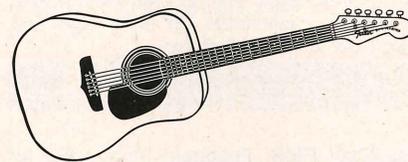
California Series

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



Body: Grand Concert, Spruce top, Mahogany back and sides; Neck: Mahogany, Bubinga frtbrd; **Models:**

94-5801 **Avalon**



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

94-4600 **Concord**, Spruce top, Bubinga frtbrd

94-5001 **Newporter**, Mahogany top, RW frtbrd

94-5101 **Redondo**, Spruce top, RW frtbrd

94-5201 **Catalina**, Black, Spruce top, RW frtbrd

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

94-5105 **San Miguel**

94-5106 **San Miguel**, left-handed

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

94-5110 **San Marino**

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

94-5301 **Malibu**

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

94-5410 **San Luis Rey**



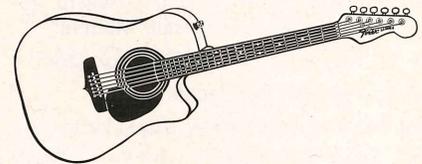
Body: Dreadnought style, Mahogany back and sides; Neck: Mahogany; **Models:**

94-4400 **Santa Maria**, 12-string, Spruce top, RW frtbrd

ACOUSTIC/ELECTRIC GUITARS

California Series

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



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

94-4706 **La Brea**, Black, Spruce top

94-4721 **La Brea**, Natural, Spruce top

94-4732 **La Brea**, Sunburst, Spruce top

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

94-4742 **La Brea**, Flame Maple top



Body: Cutaway Dreadnought style w/special convex back design and oval sound hole, Mahogany back and sides; Neck: Mahogany, RW frtbrd; E-tronics: Volume, Bass, Mid, Treble; Other: die-cast tuners w/Pearl buttons; **Models:**

94-5706 **Montara**, Black, Spruce top

94-5721 **Montara**, Natural, Spruce top

94-5732 **Montara**, Sunburst, Spruce top

Body: Cutaway Dreadnought style w/special convex back design and oval sound hole, flame Maple back and sides; Neck: Maple, RW frtbrd; E-tronics: Volume, Bass, Mid, Treble; Other: die-cast tuners w/Pearl buttons, RW bridge; **Models:**

94-5742 **Montara**, Flame Maple top

ELECTRIC GUITAR STRINGS

Pure Nickel Wound

"150's" are the traditional electric guitar string. They feature a pure Nickel cover wrap which has been lightly rolled to reduce finger noise. Available in either the standard ball end or Fender's exclusive Bullet end.

Ball End Sets

73-6500	150SL ,	008/011/014/022/030/038
73-7100	150LH ,	008/011/015/022/032/042
73-6300	150XL ,	009/011/015/024/032/040
73-6400	150SXL ,	009/011/016/024/032/042
73-2300	150 ,	010/013/015/026/032/038
73-2400	150PRO ,	010/013/017/026/036/046
73-5600	1550 ,	011/015/022/032/040/048

Bullet End Sets

77-9322	3150SL ,	008/011/014/022/030/038
77-9122	3150LH ,	008/011/015/022/032/042
77-9222	3150XL ,	009/011/015/024/032/040
77-9422	3150SXL ,	009/011/016/024/032/042
77-9022	3150R ,	010/013/015/026/032/038
77-9722	3150 PRO ,	010/013/017/026/036/046

Ball End Gauged

Singles (150's)

72-0314	(022)
72-0316	(024)
72-0318	(026)
72-0322	(030)
72-0324	(032)
72-0328	(036)
72-0330	(038)
72-0332	(040)
72-0334	(042)
72-0338	(046)
72-0340	(048)

Bullet End Gauged

Singles (3150's)

77-2214	(022)
77-2216	(024)
77-2218	(026)
77-2222	(030)
77-2224	(032)
77-2228	(036)
77-2230	(038)
77-2232	(040)
77-2234	(042)
77-2238	(046)
77-2240	(048)

Nickelplated Steel Roundwound

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

Ball End Sets

73-1010	250XL ,	008/011/014/022/030/038
73-1020	250L ,	009/011/016/024/032/042
73-1030	250R ,	010/013/017/026/036/046

Bullet End Sets

77-9725	3250XL ,	008/011/014/022/030/038
77-9724	3250L ,	009/011/016/024/032/042
77-9723	3250R ,	010/013/017/026/036/046

For "Floyd Rose" Tremolo Sets

73-2010	4250XL ,	008/011/014/022/030/038
73-2020	4250L ,	009/011/016/024/032/042
73-2030	4250R ,	010/013/017/026/036/046

Ball End Gauged

Singles (250's)

72-1714	(022)
72-1716	(024)
72-1718	(026)
72-1722	(030)
72-1724	(032)
72-1728	(036)
72-1730	(038)
72-1734	(042)
72-1738	(046)

Bullet End Gauged

Singles (3250's)

77-2414	(022)
77-2416	(024)
77-2418	(026)
77-2422	(030)
77-2424	(032)
77-2428	(036)
77-2430	(038)
77-2434	(042)
77-2438	(046)

Stainless Steel Roundwound

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

Ball End Sets

73-0210	350XL ,	008/011/014/022/030/038
73-0220	350L ,	009/011/016/024/032/042
73-0240	350LH ,	009/011/016/026/036/046
73-0230	350 PRO ,	010/013/017/026/036/046

Stainless Steel Flatwound

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

Ball End Sets

73-3300	505 ,	012/016/024/032/042/052
73-3300	50 ,	013/017/026/034/044/054

Plain Gauged Singles

For acoustic and electric guitars. Available in either the standard ball end or Fender's exclusive Bullet end.

Ball End Gauged

Singles

72-0200	(008)
72-0201	(009)
72-0202	(010)
72-0203	(011)
72-0204	(012)
72-0205	(013)
72-0206	(014)
72-0207	(015)
72-0208	(016)
72-0209	(017)

Bullet End Gauged

Singles

72-0200	(008)
72-0201	(009)
72-0202	(010)
72-0203	(011)
72-0204	(012)
72-0205	(013)
72-0206	(014)
72-0207	(015)
72-0208	(016)
72-0209	(017)

ELECTRIC BASS STRINGS

Nickelplated Steel Roundwound

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

Sets

73-1750	1100XL ,	040/060/075/095
73-1760	1200L ,	045/065/080/100
73-1770	1300M ,	050/070/085/105

Sets, 5-string

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

73-1767	1205H ,	030/045/065/080/100
73-1765	1205L ,	045/065/080/100/128

Sets, 6-string

Includes both "high B" and "low B" strings. Models:

73-1766	1206 ,	030/045/065/080/100/128
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Gauged Singles

72-1765	(030)	72-1753	(075)
72-1751	(040)	72-1763	(080)
72-1761	(045)	72-1773	(085)
72-1771	(050)	72-1754	(095)
72-1752	(060)	72-1764	(100)
72-1762	(065)	72-1774	(105)
72-1772	(070)	72-1766	(128)

Stainless Steel Flatwound Bass

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

Sets

73-1500	80 ,	050/064/080/095
73-4100	850 ,	055/071/088/104
73-4400	950 ,	053/061/075/094
73-1660	980L ,	045/060/075/090
73-1670	980M ,	050/065/080/095

Gauged Singles

72-0622	(050)	72-0643	(075)
72-0652	(055)	72-0624	(080)
72-0642	(061)	72-0654	(088)
72-0623	(064)	72-0625	(095)
72-0653	(071)	72-0655	(104)

Stainless Steel Roundwound Bass

Stainless Steel Roundwound strings provide great punch and high output.

Sets

73-2620	970L ,	045/065/080/095
73-2630	970M ,	050/070/085/100
73-5000	1000 ,	045/065/080/105

Gauged Singles

72-2621	(045)	72-2633	(085)
72-2631	(050)	72-2624	(095)
72-2622	(065)	72-2634	(100)
72-2632	(070)	72-5105	(105)
72-2623	(080)		

Pure Nickel Roundwound Bass

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

Sets

73-1700	90 ,	050/066/083/101
73-1620	990L ,	045/060/075/090
73-1630	990M ,	050/065/080/095

Nylon Sleeved Bass

A unique pure Nickel roundwound string where the nylon cover and wire wrap are wound simultaneously to give a warmer sound and greater sustain.

Sets

73-6000	2200 ,	058/072/092/101
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ACOUSTIC GUITAR STRINGS

80/20 Bronze Wound

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

Ball End Sets

73-1300 70XL ,	010/014/024/030/040/048
73-1100 70L ,	012/016/026/032/042/052
73-3900 70R ,	013/017/026/036/046/056

Bullet End Sets

77-9623 3170XL ,	010/013/022/032/040/048
77-9523 3170L ,	011/014/022/034/044/054
77-9423 3170R ,	013/017/026/036/046/056

Ball End Sets, 12 String

73-5100 1400 ,	010/010/013/013/022/010
	028/013/038/022/052/024

Ball End Gauged

Singles

72-2514 (022)
72-2516 (024)
72-2518 (026)
72-2520 (028)
72-2522 (030)
72-2524 (032)
72-2528 (036)
72-2530 (038)
72-2532 (040)
72-2534 (042)
72-2538 (046)
72-2540 (048)
72-2544 (052)
72-2548 (056)

Bullet End Gauged

Singles

77-2314 (022)
77-2318 (026)
77-2324 (032)
77-2326 (034)
77-2328 (036)
77-2332 (040)
77-2336 (044)
77-2338 (046)
77-2340 (048)
77-2346 (054)
77-2348 (056)
77-2450 (058)

CLASSICAL GUITAR STRINGS

Nylon Classical

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

Tie End Sets, Clear

73-1900 100 ,	028/032/040/029/035/043
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Tie End Sets, Black

73-2200 120 ,	028/032/040/029/035/043
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Ball End Sets, Clear

73-8000 130 ,	028/032/040/029/035/043
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GUITAR PICKS



Actual Size

The 351 model is the world's most popular pick, a large, flat topped teardrop shape.

- 98-1029 Confetti, Thin
- 98-1030 Confetti, Medium
- 98-1031 Confetti, Heavy
- 98-1129 Pink, Thin
- 98-1130 Pink, Medium
- 98-1131 Pink, Heavy
- 98-1229 Yellow, Thin
- 98-1230 Yellow, Medium
- 98-1231 Yellow, Heavy
- 98-1329 Red, Thin
- 98-1330 Red, Medium
- 98-1331 Red, Heavy
- 98-1429 Transparent Blue, Thin
- 98-1430 Transparent Blue, Medium
- 98-1431 Transparent Blue, Heavy
- 98-1529 Bright Blue, Thin
- 98-1530 Bright Blue, Medium
- 98-1531 Bright Blue, Heavy
- 98-1629 Shell, Thin
- 98-1630 Shell, Medium
- 98-1631 Shell, Heavy
- 98-1632 Shell, Extra Hvy
- 98-1829 White, Thin
- 98-1830 White, Medium
- 98-1831 White, Heavy
- 98-1832 White, Extra Hvy



Actual Size

The 358 model is a small teardrop shape.

- 98-1729 Shell, Thin
- 98-1730 Shell, Medium
- 98-1731 Shell, Heavy
- 98-1929 White, Thin
- 98-1930 White, Medium
- 98-1931 White, Heavy



Actual Size

The 354 model is a medium teardrop shape.

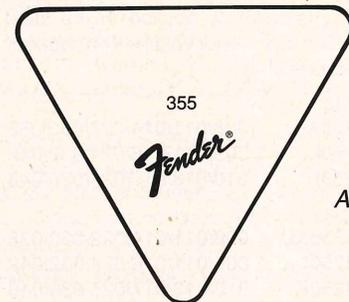
- 98-2029 White, Thin
- 98-2030 White, Medium
- 98-2031 White, Heavy
- 98-2032 White, Extra Hvy



Actual Size

The 346 model is a large, rounded triangle shape.

- 98-2329 Shell, Thin
- 98-2330 Shell, Medium
- 98-2331 Shell, Heavy
- 98-2332 Shell, Extra Hvy
- 98-2129 White, Thin
- 98-2130 White, Medium
- 98-2131 White, Heavy
- 98-2132 White, Extra Hvy



Actual Size

The 355 model is a large triangle shape.

- 98-5029 Shell, Thin
- 98-5030 Shell, Medium
- 98-5031 Shell, Heavy

Also available are 351 fluorescent picks in Thin, Thin-Medium, Medium, Medium-Heavy, Heavy, and Extra Heavy gauges.

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

ACCESSORIES

Cleaning and Tuning Aids

Fender's famous treated soft cloth.

- 99-0400 **Polish Cloth**
- 99-0403 **Polish Cloth, Cd/12**

A 5 oz. aerosol can, available on individual header cards or in a bulk-packed box of 12 for greater savings.

- 99-0500 **Polish Can**
- 99-0503 **Polish Can, Box/12**

New and improved. Vinyl pouch is included, and the "E" fork has been lowered one octave to 329.6 Hz.

- 99-0955 **Tuning Fork, A** 440.0 Hz.
- 99-0956 **Tuning Fork, E** 329.6 Hz.

Correctly, quickly, and safely stretches new strings. Eliminates tuning problems with new strings.

- 99-0957 **String Stretcher, Nylon String**
- 99-0958 **String Stretcher, Steel String**

Guitar Straps

Monogrammed straps are shipped with Fender's American-made guitars (red, white, or black). The Vintage leather strap is a slightly longer version of straps from the '50's and '60's. The 2 1/2" Poly Logo model is designed for comfort, like the 3" Tweed which features Fender's most distinctive guitar case/amplifier cover material.

- 99-0680 **Monogrammed Strap, Neon**
- 99-0681 **Monogrammed Strap, Black**
- 99-0682 **Monogrammed Strap, Red**
- 99-0683 **Monogrammed Strap, White**
- 99-0684 **Vintage Strap, Slim, Black**
- 99-0685 **Fender Logo Strap**
- 99-0686 **Strat Logo Strap**
- 99-0688 **Tweed Strap, 3" super comfort**

Security Lock-Strap Systems

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

- 99-0690 **Locks**
- 99-0691 **Buttons**

Guitar Modification Kits

Fine Tune Nut Locks can be added to most Fender-style necks. Mounting screws and locking wrench are provided.

- 99-0620 **Fine Tune Locking Nut Kit, Chrome**
- 99-0625 **Fine Tune Locking Nut Kit, Gold**

The Tele Bridge Kit converts a 3-section Telecaster bridge to a 6-section bridge (like the American Standard Telecasters).

- 99-0810 **Tele Bridge Kit**

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

- 99-0811 **Hipshot Trem-Setter Kit**

The Wilkinson needle-bearing roller nut lets strings slide easier, reducing tremolo intonation problems.

- 99-0815 **Wilkinson Nut, 9 to 42 string gauge**
- 99-0816 **Wilkinson Nut, 12 to 52 string gauge**

Fits original Stratocaster, and is perfect for repair or modification.

- 99-1359 **Pickguard, Black, Stratocaster**

Fits Precision Bass, and is perfect for repair or modification.

- 99-1361 **Pickguard, White, P-Bass**

Includes back plate, pickup covers (3), knobs, tremolo arm tip, and switch tip.

- 99-1362 **Stratocaster White Accessory Kit**
- 99-1363 **Stratocaster Black Accessory Kit**

Guitar Hardware

- 99-1364 **Pickup Covers, Black, Strat, Pkg of 3**
- 99-1365 **Tone/Vol. Knobs, Black, Strat**
- 99-1366 **Chrome Knobs, Tele & P Bass**
- 99-2056 **Dome Knobs, Vintage Tele**
- 99-1367 **5-Way Selector Switch, Strat**

Gig Bags

The perfect soft case. Made from durable Nylon with waterproof backing. Includes 3/4" soft padding, nylon zippers and clasp fasteners, 3-way carrying straps, full-roll binding.

- 99-1510 **Soft Case, Fender, Guitar**
- 99-1520 **Soft Case, Fender, Bass**
- 99-1530 **Soft Case, Fender, Acoustic**
- 99-1570 **Soft Case, Squier, Bass**
- 99-1580 **Soft Case, Squier, Guitar**

Amplifier Tubes

The finest quality available, consistently producing the best sound. Recommended as replacements for all tube needs.

- 99-5090 **6L6GC/STR387, Sylvania, Pair**
- 99-5091 **7025/12AX7A**
- 99-5092 **12AT7**
- 99-5093 **6V6 GT, Pair**
- 99-5094 **5U4 GB**
- 99-5095 **6550A, G.E., Matched Pair**
- 99-5096 **6CA7/EL-34, G.E., Matched Pair**

Amplifier Hardware

- 99-0930 **Amp Knobs, 1-10, Pkg of 6**
- 99-0931 **Amp Knobs, Red Pointer, Pkg of 6**
- 99-0932 **Amp Knobs, Black Pionter, Pkg of 6**

Includes handle caps, screws, steel insert and vinyl handle.

- 99-0948 **Amp Handle, w/Hardware**

Corners with mounting screws. Amp model for amp and speaker cabinets with 3/4" cabinet walls. Universal model for closed cabinet backs and other 3-screw applications.

- 99-1348 **Amp Corners, Set of 4 w/Hardware**

- 99-1350 **Univ. Corners, Set of 4 w/Hardware**
- Includes glides, rubber inserts, screws. Perfect for replacement or installation on new cabinets.

- 99-3900 **Sphinx Glides, Set of 4**

Includes casters, mounting plates, and screws. Makes moving heavy amplifiers and speaker cabinets easy.

- 99-4000 **Casters, Set of 4 w/Hardware**

Attache Cases

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

- 99-1000 **Briefcase, Vintage**
- 99-1100 **Briefcase, Snakeskin**

Snakeskin Guitar Case

Hardshell case with Snakeskin style covering, metal latch with lock.

- 99-1600 **Guitar Case, Strat/Tele Snakeskin**

Effects Bag

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

- 99-1550 **Musician's Effects Bag**

Books

For every musician's library.

- 99-5000 **Fender Stratocaster, Rev. 3rd Edition**
- 99-5001 **Guitar Identification**
- 99-5002 **Fender Chord Finder**
- 99-5003 **Guitar Method, Fender Edition**

"Mini" Products

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

- 23-9999 **Mini Amp, Available in Black, Torino Red, Flash Pink, Brite White, Sonic Blue, Graffiti Yellow**
- 23-9990 **TA-10 Mini Radio, AM/FM, Black**
- 23-9992 **Mini Practicer, Black, includes headphones and microphone**
- 23-9993 **Mycro Headphone Amplifier, Black, w/3 settings, includes headphones**

Electronic Tuners

For electric or acoustic instruments. Include sharp/flat/in-tune LEDs, in/out jacks and microphone.

- 23-9996 **AX-5000 Chromatic Automatic Tuner, variable "A" reference (435-446Hz), chromatic pitch display**
- 23-9997 **TX-1000 Automatic Guitar/Bass Tuner, 6 pitch indicators**

Fender-Monster Cables

Fender-Monster Player and Pro 200 series are premium, low noise cables.

Instrument

- 99-5070 **Player 200**, 10 ft.
99-5071 **Player 200**, 20 ft.

Loudspeaker

- 99-5072 **Pro 200**, 6 ft.
99-5073 **Pro 200**, 25 ft.

Microphone

- 99-5075 **Pro 200**, 30 ft.

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

- 99-5077 **Player 400**, 12 ft. Instrument
99-5078 **Player 400**, 25 ft. Instrument

Cord Minder

Reusable, Velcro® straps. May be used for bundling cables, routing and securing wires easily, etc. Bag of 12.

- 99-5076 **Cord Minder**, dozen pack

ORIGINAL ACCESSORIES

Hardware

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

- 99-2010 **String Guide**, Vintage Stratocaster
99-2011 **String Guide**, Vintage Telecaster
99-2012 **String Guide**, Vintage Precision & Jazz Bass
99-2013 **Strap Button**, Vintage Gtr & Bass
99-2014 **Fret Wire**, Vintage Guitar
99-2015 **Fret Wire**, Vintage Bass
99-2016 **Pckgrd Screws**, Vintage Gtr & Bass
99-2034 **Pickup Cover**, Vintage Stratocaster
99-2035 **Tone/Vol Knobs**, Vintage Stratocaster
99-2036 **Thumbrest**, Precision & Jazz Bass
99-2037 **Pickup Covers**, Vintage Precision Bass
99-2038 **Pickup Covers**, Vintage Jazz Bass
99-2039 **Tremolo Arm**, Vintage Stratocaster
99-2040 **Machine Heads**, Vintage Stratocaster/Telecaster
99-2041 **3-Way Switch**, Vintage Stratocaster/Tele
99-2042 **Bone Nut**, Vintage Stratocaster & Telecaster
99-2049 **Tremolo Bridge**, Vintage Stratocaster
99-2050 **Tremolo Bridge**, American Std.
99-2051 **Bridge Sections**, Vintage Stratocaster
99-2052 **TBX Tone Control Kit**
99-2053 **Guitar Cable**, American Std.
99-2054 **Tremolo Arm**, American Standard
99-2055 **Control Plate**, Chrome, Jazz Bass
99-2058 **Control Plate**, Vintage Telecaster

Pickguards

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

- 99-2017 **Pickguard**, '57 Stratocaster
99-2018 **Pickguard**, '62 Stratocaster
99-2019 **Pickguard**, '52 Telecaster
99-2020 **Pickguard**, '57 Precision Bass
99-2021 **Pickguard**, '62 Precision Bass
99-2022 **Pickguard**, '62 Jazz Bass

Unfinished Necks and Bodies

Unfinished versions of the necks and bodies used on instruments in the '50's and '60's.

- 99-2023 **Neck**, '57 Stratocaster, Mpl
99-2024 **Neck**, '62 Stratocaster, RW
99-2025 **Neck**, '52 Telecaster, Mpl
99-2026 **Neck**, '57 Precision Bass, Mpl
99-2027 **Neck**, '62 Precision Bass, RW
99-2028 **Neck**, '62 Jazz Bass, RW
99-2029 **Body**, '57 and '62 Stratocaster
99-2030 **Body**, '52 Telecaster
99-2031 **Body**, '62 Precision Bass
99-2032 **Body**, '57 Precision Bass
99-2033 **Body**, '62 Jazz Bass

Pickups

The pickups that started it all.

- 99-2043 **Pickup**, '57 and '62 Stratocaster
99-2044 **Pickup**, Neck, Vintage Telecaster
99-2045 **Pickup**, Bridge, Vintage Telecaster
99-2046 **Pickup**, Precision Bass
99-2047 **Pickup**, Neck, Vintage Jazz Bass
99-2048 **Pickup**, Bridge, Vintage Jazz Bass

Fender-Lace Sensors

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

- 99-2000 **2000 FLS Gold Strat™**, Blk, Wht
99-2001 **2001 FLS Blue Strat™**, Blk, Wht
99-2002 **2002 FLS Red Strat™**, Blk, Wht
99-2003 **2003 FLS Silver Strat™**, Blk, Wht
99-2007 **2007 FLS Silver J-Bass™** [Bridge], Blk
99-2008 **2008 FLS Silver P-Bass™**, Blk

CASES

Acoustic Guitar

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

- 91-9461 **Hardshell Case**, fits: Newporter, Redondo, Catalina, Malibu, Del Mar, La Brea, Santa Maria, Concord

Economy cases are lightweight and convenient for carrying guitar anywhere.

- 91-9475 **Economy Case**, fits: La Brea, Del Mar, Redondo, Catalina, Malibu, Santa Maria, Concord, Newporter
91-9465 **Economy Case**, fits Avalon

Electric Guitar & Bass

Original equipment cases that store your instrument in a safe, secure, dry environment.

Deluxe Guitar

- 02-3637 **Tweed Case**, fits Stratocaster and Telecaster (Right hand only)

Standard Guitar

- 02-3632 **Hardshell Molded Case**, fits Stratocaster and Telecaster (Right and Left Hand models)
02-8586 **Hardshell Case**, fits Stratocaster XII 12-string
02-3641 **Hardshell Molded Case**, fits Squier Stratocaster and Telecaster

Deluxe Bass

- 02-3640 **Tweed Case**, fits Jazz Bass (Right Hand models)
02-3639 **Tweed Case**, fits Precision Bass (Right Hand model)

Standard Bass

- 02-3633 **Hardshell Molded Case**, fits Jazz Bass, Precision Bass (Right Hand model)
02-5781 **Hardshell Molded Case**, fits Jazz Bass (Left Hand model)
02-5871 **Hardshell Molded Case**, fits Precision Bass (Left Hand model)
02-8588 **Hardshell Molded Case**, fits Power Jazz Bass Special
02-5001 **Hardshell Case**, fits 32" Precision Bass
02-5873 **Hardshell Case**, fits 32" Precision Bass (Left Hand model)
03-3072 **Hardshell Case**, fits P-Bass Lyte
02-3642 **Molded Case**, fits Squier Bass

ABBREVIATIONS:

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

LEARNING CURVE

by Steve Grom, Fender Electronics Guru



Steve is head of Electronic Products at Fender, and has been a musician for over 25 years, many of those years on the road.

The Importance of Impedance

To ensure the best possible performance from your guitar, bass or P.A. system, it is essential to accurately match the **impedance** of the speakers with the particular amplifiers being used. Yet because **impedance** is often a difficult concept to grasp, correctly matching speaker enclosures with guitar amps, bass amps, key-

board rigs and full P.A. systems has created questions and problems for years.

Impedance (measured in ohms) is resistance. Imagine water flowing through a hose. The hose is similar to the speaker cable connecting your amplifiers to the speakers; the size of the opening at the end of the hose determines the flow of water and the resulting pressure in the hose. This idea applies to impedance. A speaker acts like the opening at the end of the hose: it determines the "pressure" or resistance the amplifier will see.

Most speaker enclosures have **impedance** ratings of either 4, 8 or 16 ohms. The problems occur when hooking up two or more enclosures and calculating the **total impedance**.

When hooking up enclosures to an amplifier, remember that the **lower the total impedance of the enclosures** is,

the higher the power of the amplifier will be. Therefore, lowering the total impedance of the speaker enclosures will give you more volume out of your amplifiers.

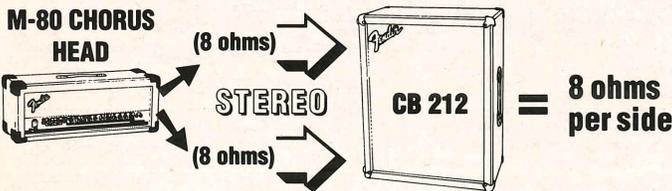
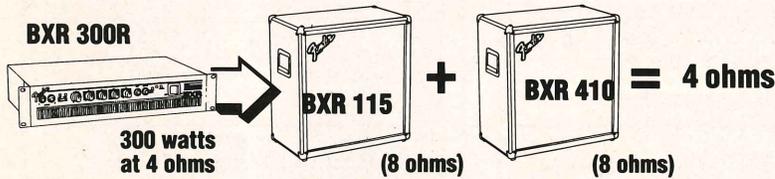
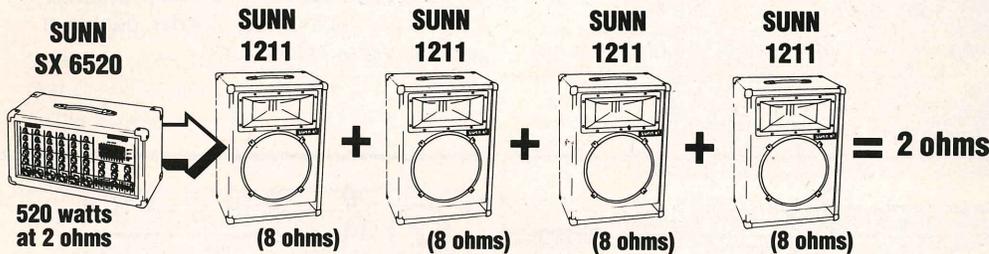
CAUTION: Manufacturers usually rate the output power of an amplifier at either 4 or 8 ohms (and occasionally 2 ohms). Running lower impedance than the amplifier is designed for can cause overheating, shut down or self-destruction.

There are two ways speaker enclosures can be hooked up: **Series** and **Parallel**. Generally, the jacks for connecting multiple enclosures are wired for **Parallel**. In order to figure out the total impedance when using more than one speaker enclosure, two methods are available. The first method is the equation:

$$\frac{1}{I_1} + \frac{1}{I_2} + \frac{1}{I_3} = \frac{1}{I_T}$$

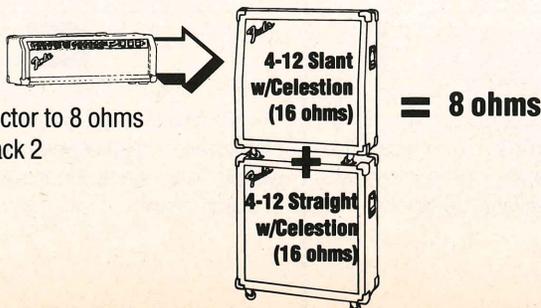
where I_1 , I_2 , and I_3 are the impedance ratings of three speaker enclosures being used together, and I_T is the **Total Impedance**.

The second method is the following table. Just take the speakers you're combining and find where they meet in the table. For example, if you're combining 4, 8 and 16 ohm enclosures, take [4 + 8] from the horizontal side and [16] from the vertical side—you'll get a total of 2.3 ohms!



DUAL SHOWMAN

- Set Imp. Selector to 8 ohms
- Use Series Jack 2



	One Enclosure	Two Enclosures								
		4	8	16	4+4	4+8	4+16	8+8	8+16	16+16
Two Enclosures	4	2	2.7	3.2	1.3	1.6	1.8	2	2.3	2.7
	8	2.7	4	5.3	1.6	2	2.3	2.7	3.2	4
	16	3.2	5.3	8	1.6	2.3	2.7	3.2	4	5.3
One Enclosure	4+4	1.3	1.6	1.8	1	1.1	1.2	1.3	1.5	1.6
	4+8	1.6	2	2.3	1.1	1.3	1.5	1.6	1.8	2
	4+16	1.8	2.3	2.7	1.2	1.5	1.6	1.8	2	2.3
	8+8	2	2.7	3.2	1.3	1.6	1.8	2	2.3	2.7
	8+16	2.3	3.2	4	1.5	1.8	2	2.3	2.7	3.2
	16+16	2.7	4	5.3	1.6	2	2.3	2.7	3.2	4

COLOR CODES: ■ = good; ■ = caution; ■ = don't use!

TECH TIPS

The Missing Links! by Jay Black

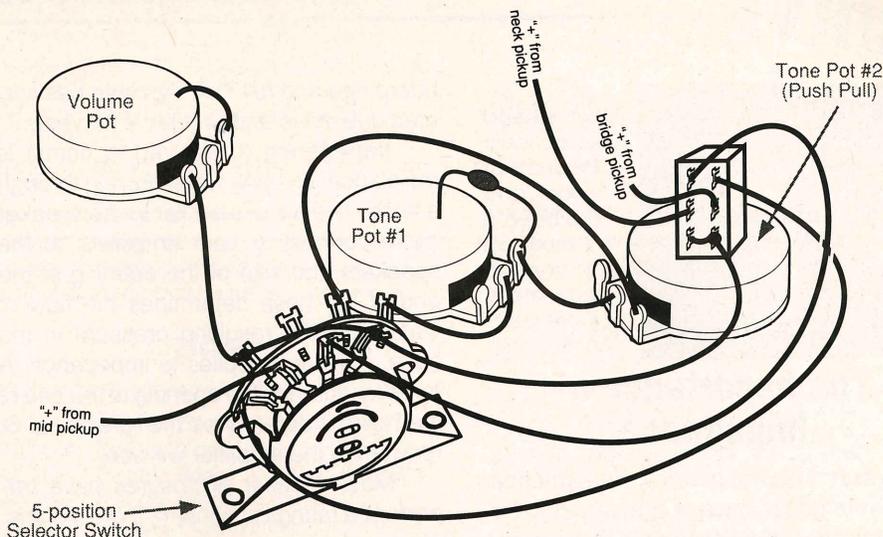
Jay Black is a Master Builder at Fender's Custom Shop. He's built guitars for players like Beck and Clapton, as well as many Custom pieces for our dealers. Jay has been a builder for over 15 years, and joined the Fender team two years ago.



With a standard 5-position switch on a Stratocaster, you get the following 5 pickup combinations (starting with the switch in the position closest to the headstock:

- 1) Neck
- 2) Neck + Middle (Parallel)
- 3) Middle
- 4) Middle + Bridge (Parallel)
- 5) Bridge

By substituting a push-pull pot (available at any guitar parts shop) for Tone pot #2, you can add the Bridge and Neck pickups to any one of the 5 positions in the switch, so that with the Tone knob in the "up" position, you



would get the following pickup combinations with the 5-position switch:

- 1) Neck + Bridge (Parallel)
- 2) All 3 (Parallel)
- 3) All 3 (Parallel)
- 4) All 3 (Parallel)
- 5) Neck + Bridge (Parallel)

As you can see, two new combinations are

made available: **Neck + Bridge**, which gives a Telecaster-like sound; and **All 3** pickups together, for a very clean, full bodied tone.

To get the new set up, just wire your guitar as shown in the diagram. (NOTE: If you don't have some experience working on guitars, we suggest you take your instrument to an authorized Fender dealer or service center.) Good luck!

ARTIST ADVICE

by Jerry Donahue



Jerry is one of the foremost Telecaster players in the world, having made an artform out of techniques native to the Tele. His latest album, *Telecasting*, is an amazing showcase of his talent.

Lickin' the Chicken Pickin' Problem

What is "Chicken Pickin'"? No, it's not deciding on which Rhode Island Red hen to adopt as a pet for little Johnny and Judy. It's a method of combining right hand flat-picking and finger-picking techniques to achieve a very fast, very aggressive staccato sound when playing lead lines.

Another advantage is you can play lines that would be impossible with flat-picking alone.

I've assembled three exercises—beginning with something very simple and straightforward, and graduating to something a little more difficult—that will give you an idea of what the hullabaloo is all about. Good luck!

1

left hand: 3

right hand: v v 2 v 2 v 2

2

left hand: 2 1 4 1 1 1 / 3 1 1 1 1

right hand: 2 3 / p v 2 3 v 2 3

3

left hand: 3 1 3 1 1 3 1 2 3

right hand: v v 2 3 v p v 2 3 v 2 3 p p v h v

1) Start by picking the G (3rd fret of the low E string) and bending it up a whole step (to an A), then playing the open A string repetitively. Do this lick several times in succession.

2) This example begins with a double pull off, then alternates between picking and plucking two strings at once. Do this lick several times in succession.

SOUND SETUPS

RAD, HOT & JAM

Guitar Amplifiers

Special Newsflash: The Crazy Cult Returns!

When the Stratocaster guitar was first invented, it had a 3-position, as opposed to today's standard 5-position, pickup selector switch. Somewhere along the line, a cult of crazed experimentors found that if you positioned the toggle switch "in between" the three predetermined notches, you could get two extra sounds that even the manufacturer wasn't completely aware of.

Well, guess what! Another generation of crazed Fenderites have taken a new Fender product and found a creative way to make "mo' sounds, mo' sounds, mo' sounds!"

Come with us now as we explore the secrets of the sound preset buttons found on the new Fender RAD, HOT and JAM amplifiers. These four sound selectors, when combined with Fender's exclusive CONTOUR tone control knob, are all you need to quickly find the sound you like, without all the searching.

Caution: The last two examples* are a sampling of some of the crazy cult settings mentioned earlier. The volume jumps can be a little scary!



Four Pre-Programmed Sounds

No Need to Search Around!



NOTE: The JAM model is used in these 6 examples, so that we can also work with the Chorus and Reverb.



One Control
To Shape Your Tone!

Funky Rhythm



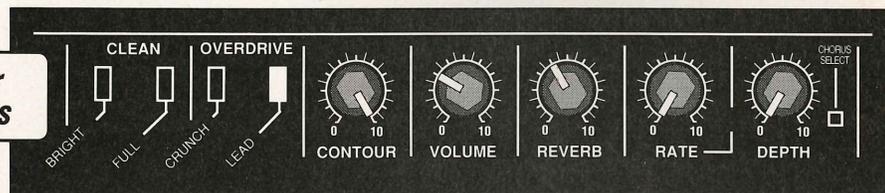
Fat Jazz



Metal Sustainer



Power Chorus



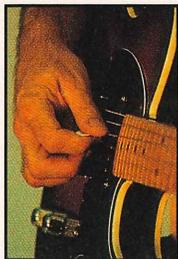
*Hard Rock Bite



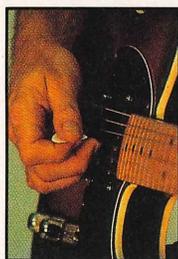
*Honkin' Screamer



RIGHT HAND POSITIONS:



Flat Picking



Fingerpicking

Jerry alternates between a free floating right hand, and resting the butt of the right hand on the bridge (for muting).

RIGHT HAND SYMBOLS:

- v = pick downstroke
- 2 = middle finger
- 3 = ring finger
- p = pull off
- h = hammer on

3) This figure is a little more involved. Start slowly and carefully until you master the whole riff, then speed it up.

Note the eleventh 1/16th note (an F# bent up to a G), because it sustains while you pluck two open strings simultaneously, then bends back down to the F# and pulls off twice, ending up on the open D.

The Black Crowes

In this day and age, sometimes it seems like rock 'n roll music has turned into smooth, polished hit songs, million-dollar glossy production, and MTV videos full of beautiful people.

What makes the **Black Crowes** so great, is that they are none of the above.

Their songs are straight from the gut, and they gun directly for your heart, like cupid's arrow gone berserk. Talk about "no frills" production, the Crowes have practically defined the term. And although they *are* a bunch of young, good looking guys, you won't see tons of makeup or prancing models in their videos.

What you'll see is the essence of what Rock 'n Roll is all about: 5 guys playing their hearts out. Period.

Maybe that's why this band has created such a stir in the industry. They don't just sell out arenas, they break all attendance records—both for people in the club and those turned away at the door. And their first album, *Shake Your Moneymaker*, went platinum—no surprise when you listen to the powerful sound of singles like *Jealous Again* and *Twice As Hard*.

Of course, core members **Chris and Rich Robinson** are no strangers to success in the music biz. Their dad, **Stan Robinson**, was a rock musician in the '50's with hits like *Boom A Dip Dip* and the controversial *I'd Rather Be Nothing*, a tune which was quickly banned. "That was a 'big bad song' " enthuses Rich, "we're proud of him!"

Stan passed on his passion to his sons in the best way he knew how. "We had music on 24 hours a day," Rich remembers, "you couldn't help but grow to love it." Bombarded with "everything from **Sly and the Family Stone** to **Bob Dylan** to **Muddy Waters**," the two brothers moved naturally into writing and playing their own songs.

"We always had guitars around the house," says Rich, "And though I didn't really start playing until I was 14, I probably picked up my first acoustic at about three years old!" Rich took to the guitar like a duck to water, molding the styles of his favorite players into a rough and ready sound all his own.

Chris had the outgoing personality that perfectly complemented Rich's quiet intensity. Together they began hammering out what would later become their trademark style. "In our early days, Chris and I would lock ourselves up in the basement and go at it," Rich explains. "We didn't expect to be a band."

But what was evolving was too good to be kept a secret for long. When Chris and Rich were only 18 and 15, respectively, they played their first gig at a club in Chattanooga, Tennessee. The band name? **Mr. Crowe's Garden**. The experience? Not so good. According to Rich: "The club owner wrote us a check for \$50—and it bounced."

Three years later the brothers Robinson were in the studio working on demos, and everything started to gel. Drummer **Steve Gorman** came in to play on the recording, and never left. Next, after a long line of players, they settled on an energetic young bassist named **Johnny Colt**.

And lastly came the decision to complete their ensemble with a second guitar player. But the search wasn't easy. "We

wanted someone who not only could play, but was what we considered a 'Crowe' " Chris recalls. Enter Memphis native **Jeff Cease**.

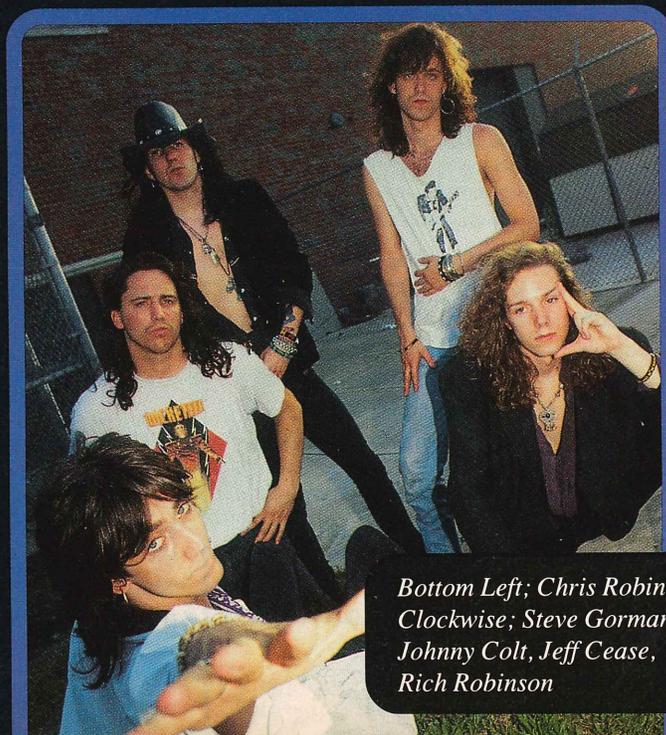
Jeff's band was on the same bill with the Crowes, and one night Jeff filled a van with girls and crashed a party that Chris and Rich had been invited to. The boys were impressed, and Chris offered Jeff the second guitar slot in typical Black Crowes fashion. "We just asked 'Do you know any **John Lee Hooker**?' " When Jeff confirmed that he did, he was in!

After *Shake Your Moneymaker* was released, the band started touring. And touring. And touring. They had been on the road so much, it didn't really hit them for awhile how successful the album had become. "When you're in a submarine (pronounced 'tour bus') for 11 months, you really don't know anything that's going on outside," relates Rich. "You really can't see whether you're doing well or not. You hear about it, but you don't see it."

At this point though, there's no doubt in any one's mind. The Black Crowes are a phenomenon. However, Chris and Rich aren't wasting any time resting on their laurels. They've already begun writing the songs for the follow up album, and in fact might begin recording it as they travel. Certainly no easy task!

But then, the Crowes have never taken the easy way. For example, when they needed a car crash for the song **Thick N' Thin**, did they use one of the many prerecorded sounds available? Nooooo! They taped Steve ramming his car into the dumpster outside the studio—seven times!

So no matter what the Black Crowes do next, you can be sure they'll do it with the same conviction they've always had. After all, that's rock 'n roll!



Bottom Left; Chris Robinson,
Clockwise; Steve Gorman,
Johnny Colt, Jeff Cease,
Rich Robinson



Larry Brooks (left) is the Artist Builder, from the Fender Custom Shop, who made all of Rich's new Telecasters.

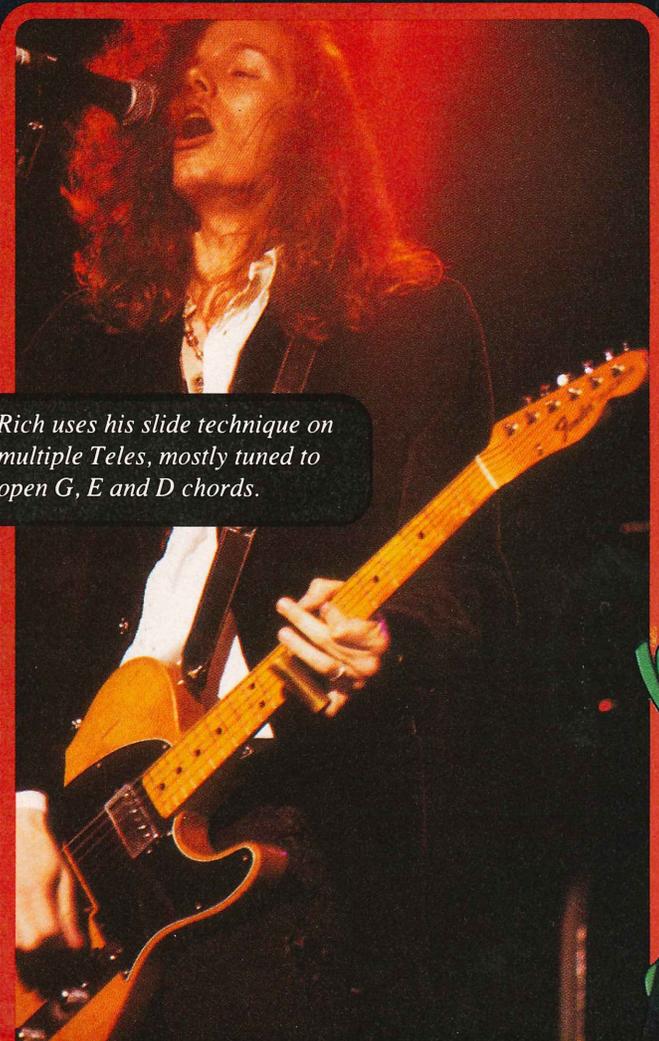
GEAR

Guitar tech **Jim O'Tell** explains the arsenal that Rich uses on stage. "His main guitars are the Telecasters, both his original vintage models and the ones that he had made in the Fender Custom Shop. And for songs like *Struttin' Blues* he'll use the Stevens LJ to get a different tone."

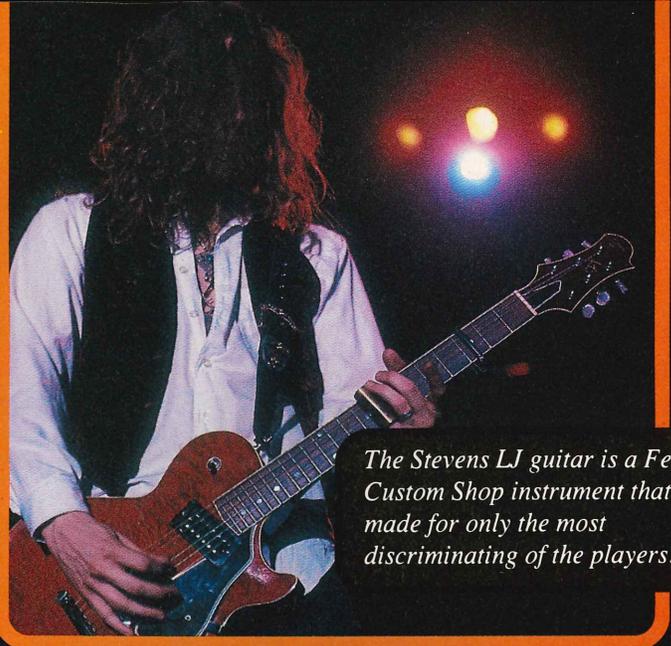
Since Rich doesn't use any effects, the sound of the guitar *has* to be right. "He's picky with his tone. It's got to be a real bluesy sound, with just the right amount of distortion, and a punchy midrange."

Jim is also busy keeping up with all the different open tunings that Rich favors. "The main tuning he uses is 'G', but he also has some guitars tuned to 'E' and 'D'. And of course sometimes he uses a capo to achieve other open tunings."

Some of the bands they've been out with so far are **Junkyard**, European hard rockers **MSG (The McCauley-Schenker Group)**, fellow blues masters **Aerosmith**, and Texas grinders **ZZ Top**," explains Jim. "They also headlined their own club tour for a while."



Rich uses his slide technique on multiple Teles, mostly tuned to open G, E and D chords.



The Stevens LJ guitar is a Fender Custom Shop instrument that is made for only the most discriminating of the players.

THEY WRITE THE SONGS . . .

Brothers Chris and Rich write all the tunes, and are quite a prolific duo. As a songwriter, Rich is influenced by many, but doesn't copy anyone. "Take music for what it is. Take something out of it that's true to your soul, instead of something that sounds like it."



The Brothers Robinson share a moment and a microphone at the Pacific Ampitheater.

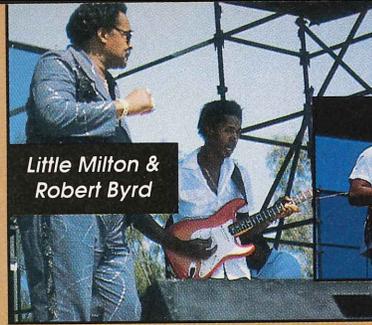




Johnny & Jeff

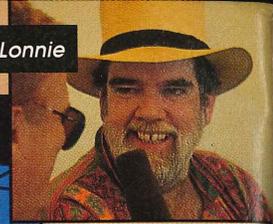
Not to be out done, the one and only **Mr. Otis Rush** tore em' up with the amazing, blazing **O.C.** **Anderson** on his **Stratocaster**, followed by **Etta James**, **Lonnie Mack** and **Harmonica Fats**.

Day two started out with **Little Milton's** band

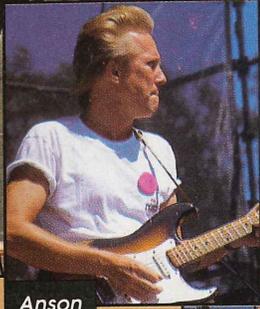


Little Milton & Robert Byrd

Lonnie



Skip



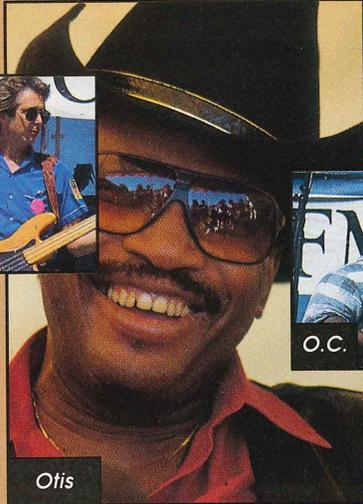
Anson



Jim

LONG BEACH BLUES FESTIVAL

You haven't lived until you've witnessed the annual **Long Beach Blues Festival**, one of California's biggest annual Blues events. This year, some of the best poured their hearts out at this two day marathon. **Johnny Winter** (who just received shipment of



Otis

featuring **Strat Man**, **Robert Byrd** and **P Bassist**, **Skip Rice**. **Roy "Guitar" Gains** did his tribute to **T-Bone Walker** while his **J-Bass** man, **Loyd Johnson**, tore up the charts.

Next came the legendary **Bo Diddley**, with **Debbie Hastings** on her **MIDified P Bass** rig. (By the way, **Bo knows Fender.** Fender **Twin** amps to be exact. According to his booking agent, Bo will only specify two **Fender Twins** in his contract for his concert tours!).

Then, the Master of the **Tele-caster**, **Albert Collins**,



Ruth

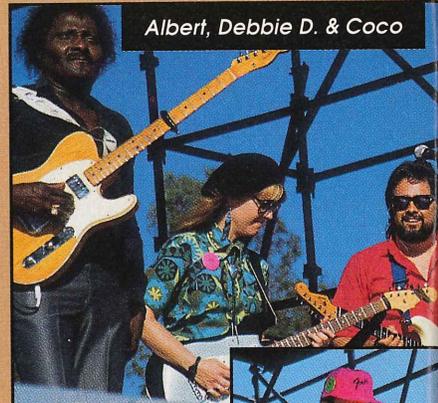
hit the stage flanked by **Stratocaster** aficionados **Debbie Davies** and leftie, **Coco Montoya**.

The event was kicked off with a rousing performance by this year's winner of the Blues Fest talent

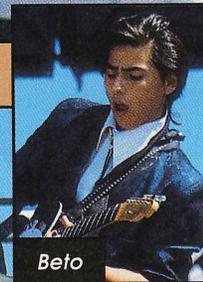
ARTIST

contest, The **Neeto Bandito** Band with **Beto Lovato** . . . a screamin' **Tele** man who, at the tender age of 20, has already established himself as a serious, *serious* contender. (His best buddy and mentor, **Willie Dixon**, was there to cheer him on.)

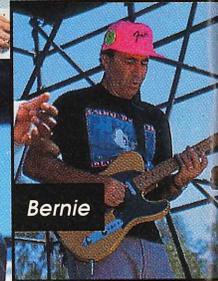
Special thanks to Radio Station **KLON** and **Bernie Pearl** (California's answer to



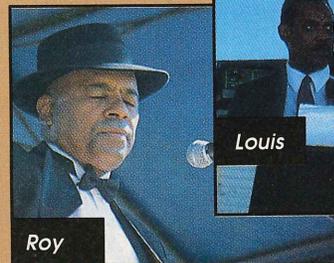
Albert, Debbie D. & Coco



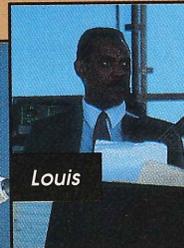
Beto



Bernie



Roy



Louis

the Mississippi Blues Doctor) who MC'd and filled in on his '52 **Tele** throughout the event.

AND ELSEWHERE

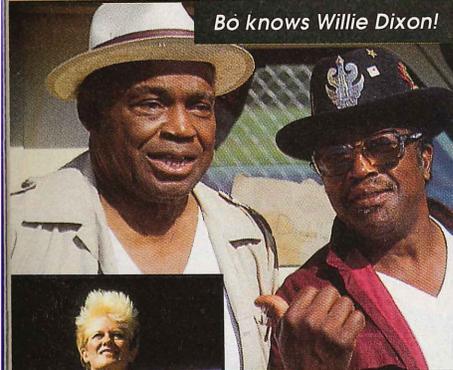
Country legend **Waylon Jennings** has one of the most unique **Telecasters** in the business. He liked it so

much, he asked Fender to duplicate it exactly. See for yourself how the new guitar compares with the one **Waylon** used to play. You can hear the sound of

Waylon



Bo knows Willie Dixon!



his new **Fender Bassman** amps) was there, with NY session man **Jeff Ganz**

holding up the bottom on his modified **Fender Fretless**.

The Rockets brought their sizzlin' Texas Blues featuring **Anson Funderberg** on lead and **Jim Mylan** on **Fender Bass**, while **Ruth Brown**, with legendary **Duke Ellington** bass lady, **Carlene Ray** (on her '61 **Jazz Bass**) left 'em screaming for more.



Debbie H.



Carlene

Anthrax's hard core, no-holds-barred speed metal on their latest album, *Persistence of Time*. Bassist

sound of the '80's has reunited for a tour and album. All

of surprises, and better than ever. Well, that's no surprise! Irish blues guitarist **Rory**

ACTION

Frank Bello

lives up to the sound in concert, and depends on his **P Bass Plus** to deliver the tone that kills.

Frank

Kathy

Jane

Charlotte

some new gear: **Kathy Valentine's** got a **Jazz Bass Plus**, lead guitarist **Charlotte**

Rory

Long time Tele Maestro **James Burton** got together with Fender to design the **James Burton Signature Telecaster**: a combination of classic quality and modern features. This hot new guitar is available in both pearl

James & Elvis

Chaffey opted for an **Vintage Stratocaster**, and **Jane Wiedlin** picked up a **Strat Plus**.

Kelly

colors and radical paisley finishes (James is pictured with his buddy, **Elvis Costello**).

They're baaaaack . . . Yeah, you heard right! The **Go Gos**, a band that typified the bouncy, new wave

It's back in to the studio this winter for hard rockers **L.A. Guns**. But this time, bassist **Kelly Nickels** will be armed with his new **Custom Precision Bass**. He promises that the followup to the successful *Cocked and Loaded* LP will be full

Dave

Cesar

Gary

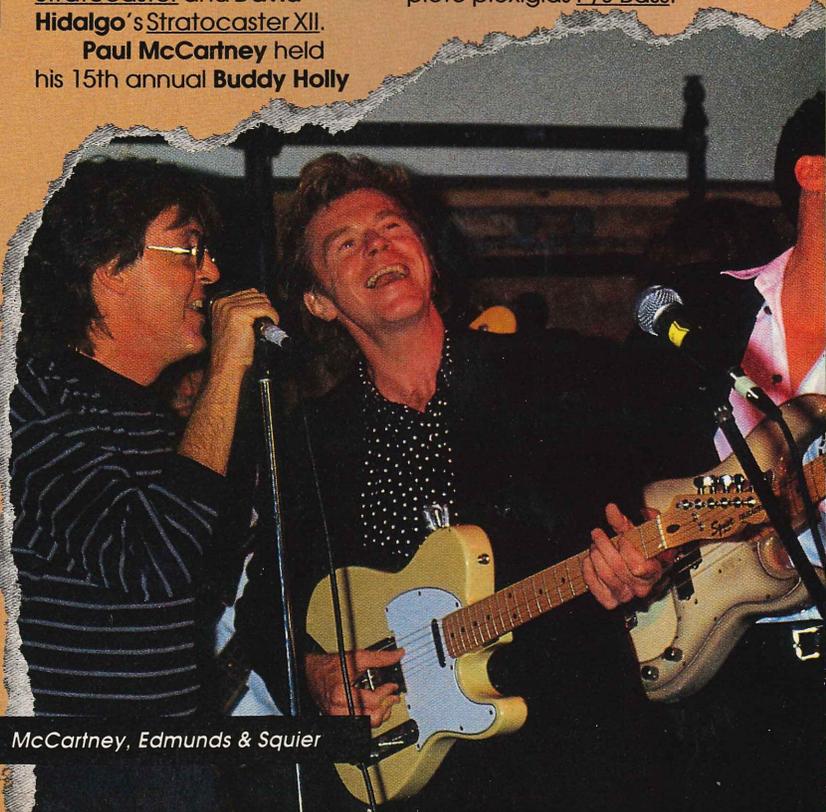
Gallagher has just inked a deal with IRS records to distribute his entire collection—which consists of 17 albums! His newest release, *Fresh Evidence*, stays true to the gut level blues for which **Rory** is known, as well as showcasing the solid tones of his **Vintage Stratocaster**.

Los Lobos, after a return to their roots with an album of traditional Mexican music (*La Pistola y El Corazon*), has just released a new disc. *The Neighborhood* captures the rock 'n roll edge for which the band has become famous, and the current tour features the biting sound of **Cesar Rojas' Vintage Stratocaster** and **David Hidalgo's Stratocaster XII**.

Paul McCartney held his 15th annual **Buddy Holly**

birthday party in New York last September. Here he is hamming it up on stage with **Dave Edmunds** who was playing, that's right, a **Squier Telecaster** with a blond finish. This year marks the 100th anniversary of the Squier brand name. Read all about it on page 10!

INXS bass player **Gary Beers** is on tour supporting their latest album, *X*. This time he's got two very special basses built by the Fender Custom Shop: one is a **Jazz Bass** with a plexiglas body, the other is a complete plexiglas **P/J Bass**!



McCartney, Edmunds & Squier

The same artists that worked their spell on Trower also influenced Hendrix, thus the similarity in styles

(Blues, continued from page 7)

the music business' biggest enigma and its best-kept secret), Bonnie has taken her rightful place among the acknowledged masters of the blues—the result of her multi-platinum, multiple-Grammy-winning success with 1989's *Nick of Time* album.

"It was the first time I'd heard a guitar that was close to the communication of a human voice," says Robin of his introduction to the blues.

ROBIN TROWER

While the blues was seen as a segregated curiosity or an underground artform in the States barely making ripples, a tidal wave was forming on the other side of the Atlantic. Riding on the crest of the breaker were giants like **Eric Clapton** and **Jimi Hendrix**. The force that propelled these men to blues greatness worked its spell similarly on Robin Trower. Born in London, England, he was raised on R&B and blues, gained international attention in 1967 with **Procol Harum** (*Whiter Shade of Pale*) and achieved blues/rock legend status with 1974's *Bridge of Sighs*—still considered to be a milestone of the idiom.

Trower's style is an amalgam of high-energy blues/rock (the roots of modern metal), funk and classic blues roots. Originally hailed, among guitar aficionados and fans, as the "new Hendrix", he has developed an extremely personal and identifiable sound of his own as exemplified on immortal tracks like *Too Rolling Stoned* and *Day of the Eagle* (on *Bridge of Sighs*) and on *Still Be Here for You*, *Natural Fact*, and *Under the Gun* on latest release *In the Line of Fire*.

Like blues/rock soul brother the late **Stevie Ray Vaughan**, Trower favors the pure and direct tone of a stock Fender Stratocaster (a combination of Vintage and American Standard models) with fairly heavy strings (.012 on the high E and .048 in the bass end). His unmistakable solo sound (as heard on *Too Rolling Stoned* or, nowadays, *If You Really Want to Find Love*) is the blend of subtle signal processing (Univibes, Chorus) of the straight Strat into various tube amplifiers.

ROBERT CRAY

Robert Cray is part and parcel of the current Blues Renaissance which began percolating in the mid '80's with the emergence of **Stevie Ray** and **Jimmie Vaughan** and **George Thorogood** and shows no signs of abating today in 1991. A true crossover artist, he has taken the blues to celebrity heights. He has appeared on the *Tonight Show*, *David Letterman* and *Saturday Night Live*, has been covered in *Time*, *Esquire* and *Rolling Stone* and his *Smoking Gun* video became an MTV favorite. At the Grammys, he jammed with **B.B.** and **Albert King**, **Etta James** and **Junior Wells**—as well as walking off with the *Best Traditional Blues Recording Award* (1987).

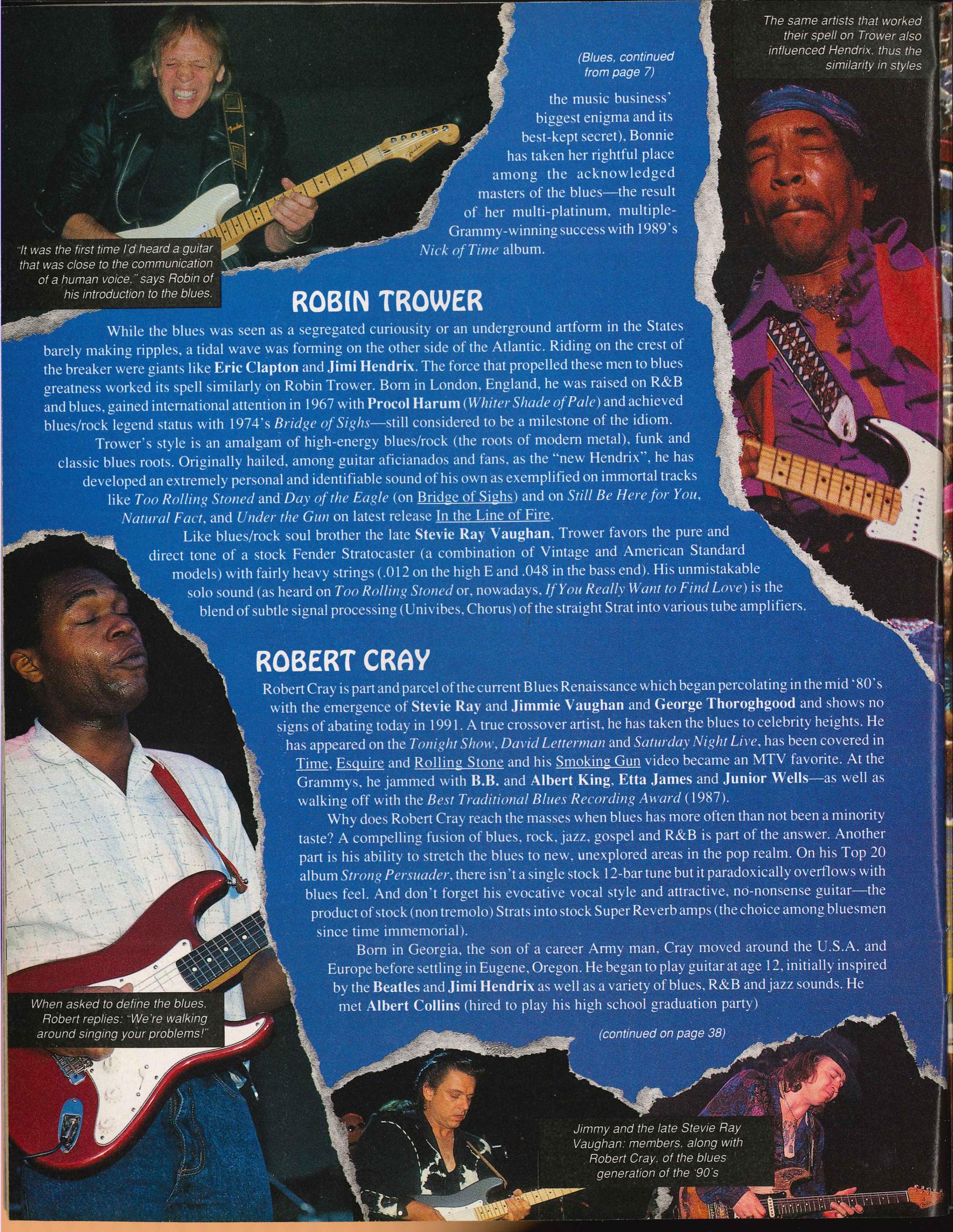
Why does Robert Cray reach the masses when blues has more often than not been a minority taste? A compelling fusion of blues, rock, jazz, gospel and R&B is part of the answer. Another part is his ability to stretch the blues to new, unexplored areas in the pop realm. On his Top 20 album *Strong Persuader*, there isn't a single stock 12-bar tune but it paradoxically overflows with blues feel. And don't forget his evocative vocal style and attractive, no-nonsense guitar—the product of stock (non tremolo) Strats into stock Super Reverb amps (the choice among bluesmen since time immemorial).

Born in Georgia, the son of a career Army man, Cray moved around the U.S.A. and Europe before settling in Eugene, Oregon. He began to play guitar at age 12, initially inspired by the **Beatles** and **Jimi Hendrix** as well as a variety of blues, R&B and jazz sounds. He met **Albert Collins** (hired to play his high school graduation party)

(continued on page 38)

When asked to define the blues, Robert replies: "We're walking around singing your problems!"

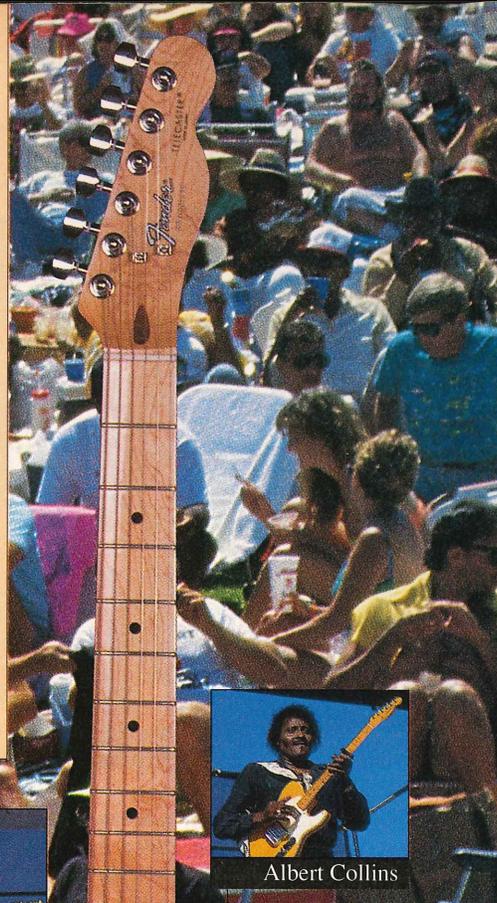
Jimmy and the late Stevie Ray Vaughan: members, along with Robert Cray, of the blues generation of the '90's



You Can Win This
Autographed Tele!

**From the Long Beach,
 California Blues Festival!**

You don't think we'd go to a great blues event without thinking of you do ya? Well, do ya? Heck no. We brought you back a souvenir! It's a genuine Fender Standard Telecaster, not unlike the one that started it all, autographed by all the guitar playing headliners. That's right! And, as Fender's tribute to the very roots of American music (and the people who live it), this guitar can be yours!



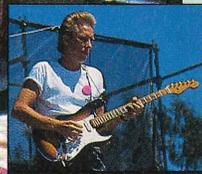
Beto Lovato



Debbie Davies



Albert Collins



Anson Funderberg



Little Milton



Otis Rush



Lonnie Mack



Bo Diddley



Johnny Winter



Roy "Guitar" Gains

**Here's How You Can
 Win This Instrument:**

Go through this magazine and find the answers to these ten simple questions. Write the correct answers below. Photo copy or tear out this section and mail it to us by April Fool's Day! If all your answers are correct, and we pull your name out of the hat, you win!

1. Fender makes string sets for Floyd Rose® type double-locking tremolos. What series are they?

2. What kind of pickups are on the Strat Plus guitars?

3. Sunn has a ten channel, stereo, rack mount mixer. What is the model number?

4. How many years has the Squier brand name been around?

5. Name the new left-handed California Series acoustic guitar:

6. What 3 new series were introduced to the Heartfield guitar line?

7. Name at least one vintage amplifier which Fender has reissued:

8. What is the name of the control on the R.A.D., H.O.T. and J.A.M. amps that helps you shape your sound?

9. What are the 4 brand names that Fender sells (besides Fender)?

10. What is Fender's "Dream Factory?"

Your Name _____

Street _____

City _____

State _____ Zip _____

Phone # _____

Send to: **FRONTLINE Telecaster**
 1130 Columbia • Brea, CA • 92621

Must be post marked no later than April 1, 1991. Void where prohibited.

(Heartfield, continued from page 5)

to Steve too, since he plays a 6-string fretless—no easy task! In fact, he helped to design the Heartfield bass neck, which he describes as “thin enough to feel like my friendly old Fender P-Bass neck, even though the fingerboard is wide enough to land an airplane on!”

But that’s only the beginning. On the new

A Closer Look at Steve Bailey’s Heartfield Bass



Lo Z Output

The quietest signal possible for “direct to board” recording

Pickup Pan Pot

Allows you to variably dial in any combination of tonal color between the pickups.



guitar models, another innovative design feature is the placement of the magnetic poles in the bridge position pickup: about 10% wider than the spacing of the neck pickup pole pieces. Why? As the strings get further apart, they remain more evenly centered over the pole pieces of the pickups in both positions, providing more powerful harmonics and the most sustain possible.

Just ask Russ, who teaches through little solid-state amps at GIT. “The Heartfield pickups make them sound like tube amps”, he says. “The guitar totally screams! And it’s got every tone imagin-

SPOTLIGHT continued

(Robben Ford, continued from page 40)

released West Side Story. The band became the Yellowjackets, whose albums have since achieved legendary status.

Fender asked Robben to help design a series of guitars for them in the early ‘80’s, and out of those sessions was born the Robben Ford Signature Model Guitar, a double cutaway, 2 humbucker guitar with a tone to match Robben’s amazing ability.

In 1988 he released Talk to Your Daughter, which has garnered an almost unbelievable cult following. Today, Robben and Roscoe (sporting a bizarre-looking 6-string bass created by the Fender Custom Shop) are honing a new band, and getting ready for another album. Considering Robben Ford’s talent, it’s going to be scary!



able—from ‘clean’ to that cool, ‘Ritchie Blackmore Strat bite’, with tons of sustain.”

Variety is a quality that an in-demand studio and live musician like Steve Bailey especially appreciates. “I always try to impress on my students the importance of being able to stay busy out there in the ‘real world’. Something that keeps me working a lot is my sound. The Heartfield bass really has user-friendly electronics that allow me to tailor my sound with a simple pickup selector pan control. I’m able to get so many different tones so quickly that it’s really all I need.”

And while good distortion is important to guitar players, bass players avoid it like the plague. The special low impedance output, found on all Heartfield basses, gives Steve an edge in the studio, by allowing him to plug the instrument directly into the board. “The result is an extremely quiet signal, making the [recording engineer] ‘man behind the

“The guitar really screams! And it’s got every tone imaginable . . .”

window”, as Steve puts it, “a very happy person. Happy enough to remember the experience and call me back next time he needs a bass player.”

Russ Parrish feels that part of the appeal of the Heartfield line has to do with the contemporary look, such as the “sharp edged” design of his Talon V. “This is not your father’s Stratocaster,” he says. “Heartfield makes a totally different statement while maintaining the quality of a Fender.”

Steve sums it all up, in his eyes: “The bottom line,” he says, “is that professionals have to pick the instrument they feel will best enable them to express themselves and create their own voice. I feel like, more and more, the Heartfield is the instrument of choice to really do that.”



(Danny Gatton, continued from page 40)

Last year, Gatton lent his talents to Fender for the design of the Danny Gatton Signature Model Telecaster, an instrument that Danny describes as “the finest guitar I have ever had! Believe me, I’m the last guy that would cut loose a vintage guitar for a new one, ‘cause I’ve never liked “new” anything. But the product that Fender makes now is incredible.”

Built to order by the Custom Shop, the guitar is “hot rodded to the max,” with features like hand wound pickups and cubic zirconium markers on the side of the neck (for playing in situations where the lighting is less than perfect!).

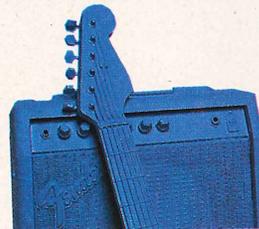
You can hear the new guitar on 88 Elmira Street, due to be released in February, and “up close and personal” on the tour that will follow!



(Eric Johnson, continued from page 40)

ments and performances. Eric produced the album himself, and used 3 different sets of bass players and drummers. He was so happy to get out and play live, he stayed on the road for over 18 months!

But now he’s prepared to brave the studio again, with a backlog of ideas to choose from and his band—bassist Kyle Brock (a Fender P/J player) and drummer Tommy Taylor—ready to go. And of course, the world eagerly awaiting another Eric Johnson album!



(Makin’ It Blue, continued from page 36)

and struck up a friendship that resulted in a close working relationship. He formed his first band in 1974 and cut his debut record in 1980, Who’s Been Talkin’. His followup album, 1983’s Bad Influence was a memorable effort which yielded the popular title track (later covered by Eric Clapton on his August LP) as well as Phone Booth (recorded by Albert King). The rest is history.

SHADES OF BLUE

There you have it—four distinctly different and singularly talented members of today’s blues family. Like the many hues in a rainbow, each has picked a varying shade of blue to portray their feelings, tell their stories . . . It is through their testifying, and countless others’, that we have been able to look back with pride upon one of the richest and most rewarding of our contemporary arts. The blues.



BIG SHOTS

Red Hot
Blues with
Deep
Purple

Ritchie Blackmore

Some people seem as if they were born to be great players. The minute an instrument is thrust into their fledgling hands, they take to it like a second skin, shedding the darkness of ignorance in favor of the light of musical prowess.

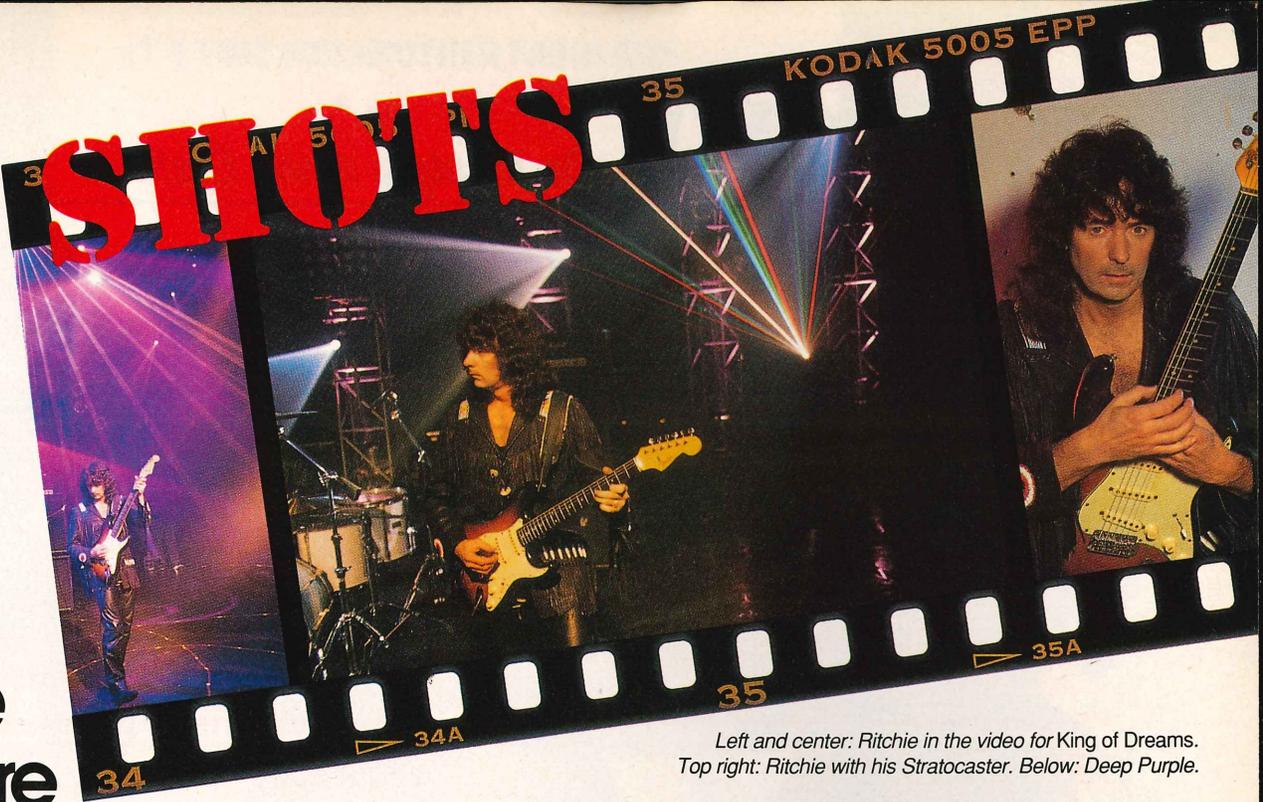
Not so for Ritchie Blackmore. Although he had strong motivation to improve ("When I was eleven I had an acoustic guitar, and my father threatened me with it. He said 'If you don't learn this instrument, I'll smash it over your head!'"), his first few years were a struggle. Classical lessons didn't help much either.

But at 13, he was drawn to the fretting prowess of English artists like **Hank Marvin** of **The Shadows**, and **Gene Vincent's** guitarist **Cliff Gallup**. American rockers **Duane Eddy**, **Buddy Holly**, and others also caught his ear. Hours spent learning their guitar parts from records paid off, and he began to get the hang of this weird collection of strings and wood.

The real turning point though, was his discovery of country pickers: **Chet Atkins**, **Speedy West**, **Jimmy Bryant** and their compatriots impressed young Blackmore with their speed and adept flatpicking techniques. He worked hard to develop the same qualities in his playing, and thus acquired much of the quick picking and double note riffing that characterizes his style to this day.

Although it still wasn't easy, he worked hard, coming home from school as soon as possible and putting in up to 8 hours of practice every day. He even slept with his guitar! "I didn't know whether it was safer to keep the guitar in the bed or underneath it," Ritchie recalls, "either way I was afraid I'd break the thing."

By the time he reached 16, the devotion to and subsequent mastery of fast, complex riffing



Left and center: Ritchie in the video for King of Dreams.
Top right: Ritchie with his Stratocaster. Below: Deep Purple.

led to session work. It was also when Ritchie—inspired by the fiery attack of **Jimi Hendrix**—decided he needed a tremolo on his guitar. First he built his own tremolo bridge, then added a professional model to an existing guitar, but neither seemed to do the trick. Finally, fate prevailed.

He remembers well his first **Stratocaster**: "Eric Clapton had given it to one of our roadies, who gave it to me. The instrument had a fantastic sound, but the intonation was out. Finally I realized I was going to have to go out and buy a new one."

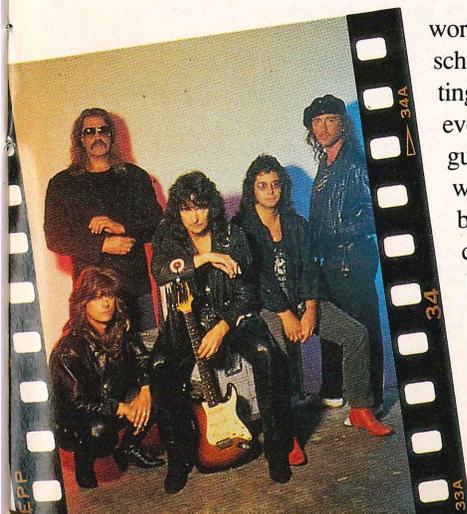
The experience was a crucial one in Ritchie's career: his trademark tone and vibrato style are due in great part to the characteristics of the guitar itself. Since then his name has become synonymous with the Stratocaster, and he is a lifelong devotee of the instrument.

Through a mutual friend, Blackmore and keyboardist **Jon Lord** had met and formed **Deep Purple**. At first the band (which included drummer **Ian Paice** and bassist **Nicky Simper**) was fronted by lead singer **Rod Evans**. But one night Ritchie was in a club and he saw a young singer named **Robert Plant**. He made an important decision: "We've got to have a singer to compete with this guy!"

Enter **Ian Gillan**, and some of the hottest music of the period. Classics like *Smoke On The Water*, *Highway Star*, *Hush*, and *Space Truckin'* marked Deep Purple as one of the most memorable bands of the '70's. Ritchie, however, was not satisfied to rest on even those impressive laurels. Believing that 7 years together starts to make a band go stale, he has been the centerpiece of many versions of Deep Purple, as well as fronting his "alter ego" band, **Rainbow**.

In fact, it seems as though playing with Blackmore serves as sort of a heavy metal springboard. He has launched the careers of such vocalists as **David Coverdale** (**Whitesnake**), **Ronnie James Dio**, **Glenn Hughes** (**Trapeze**), and **Joe Lynn Turner** (**Yngwie Malmsteen**), and has played with numerous talented musicians.

Now the latest version of Deep Purple has released the album *Slaves and Masters*. Consisting of Jon Lord on keyboards, Joe Lynn Turner at the microphone, and bassist John Glover and drummer Ian Paice, the band is currently touring eastern Europe, and will hit the states in April. Watch for 'em!

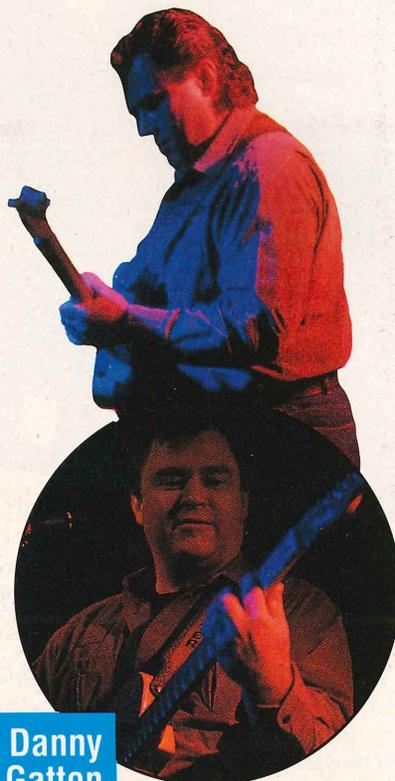
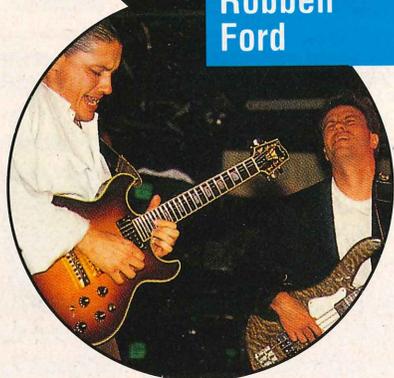


SPOTLIGHT

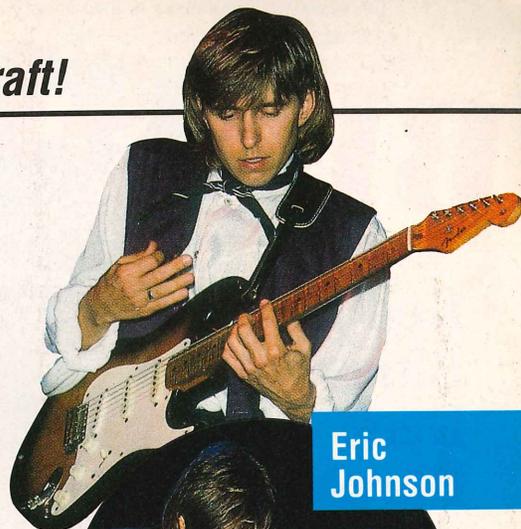
On Masters of the Craft!



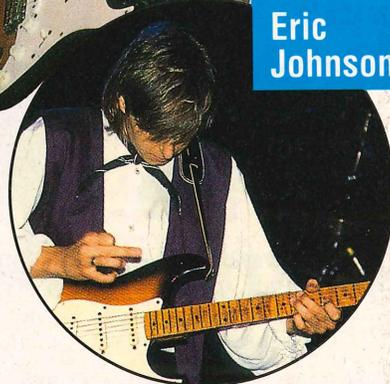
Robben Ford



Danny Gatton



Eric Johnson



Although primarily known as a blues player, one of the factors that makes **Robben Ford's** guitar work so entrancing is his ability to phrase like a jazz horn player. Not surprising, since he picked up the saxophone at age 10. Discovering the guitar 3 years later made him want to give up the horn, but (with some encouragement from Mom!) he continued growing on both instruments. "It's the only thing she ever pressured me about," Robben muses, "and I'm glad she did."

His first guitar influences came from "British Invasion" rock 'n roll groups, like the **Yardbirds (Jeff Beck)**, the **Rolling Stones**, **Cream (Eric Clapton)** and the **Beatles**.

Later he immersed himself in jazz for many years in what was a pivotal point in his career, and his talents were exploited

"It's the only thing she ever pressured me about . . ."

by the likes of **Miles Davis**, **George Harrison** and **Joni Mitchell**.

Joining with bassist **Roscoe Beck** and keyboardist **Russell Ferrante** in the '70's, he

(continued on page 38)

With the February release of his new album, **88 Elmira Street**, **Danny Gatton** will have come full circle. Why? Because that's the address of the house where he grew up;

"... the product that Fender makes now is incredible."

where the man referred to by other players as the "Greatest Unknown Guitar Player in the World" got his start on the instrument.

Attracted to the guitar at a young age, Danny picked up an acoustic and took a few lessons. But he soon graduated to learning songs from the great variety of records his family owned, from Big Band to Rockabilly to Pop. By the ripe old age of 12 he was doing gigs, and hasn't stopped since.

In the '70's, he was playing on a demo tape for friend **Bob Berman**, who lent Danny a '52 **Telecaster** for the recording. "When we got to the last song," relates Danny, "Bob said 'If you knock my socks off, I'll give you the Tele.' Well, I killed him!" The Telecaster has been his trademark guitar from that day forward.

(continued on page 38)

Austin, Texas native **Eric Johnson** is unlike any other player around. The development of his unique style started early, stemming in great part from his study of the piano as a kid. "I approach the guitar kind of like a piano," he explains. When you play those (wide) intervals on piano, you're actually playing on different thicknesses of strings. The same thing can correlate to guitar—you play a note on a thin string, then a note on a thick string, and get a totally different timbre."

A Fender **Musicmaster** guitar introduced Eric to the wonderful world of frets at the tender age of 11; by age 13 he was doing club dates.

Since then, he's played on albums by **Carole King**, **Christopher Cross**, **Cat Stevens**, and others. (He also settled on

"I approach the guitar kind of like a piano . . ."

what was to remain his guitar of choice: a **Vintage Stratocaster**.)

The release of his first solo album, **Tones**, in 1986 hit guitar enthusiasts like a hurricane. Possibly **ZZ Top's Billy Gibbons** expressed it best with his simple statement: "Eric Johnson? Damn, that guy can play!"

1989's **Ah Via Musicom** took years to record because Eric is such a perfectionist. Striving for the ultimate tones, arrange-

(continued on page 38)

Where can you find classic sounds as well as the convenience and reliability of modern technology?

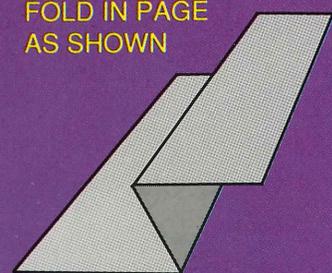
IT'S TIME FOR ANOTHER FABULOUS

Fender® FOLD-IN

FOLD IN PAGE AS SHOWN

In the last few years, technology has invaded every aspect of the music industry with a vengeance. But some players, however, still prefer the old gear to the new stuff. To see how you can have the best of both of these worlds, fold in page as shown.

FOLD THIS SECTION OVER LEFT



A ▶

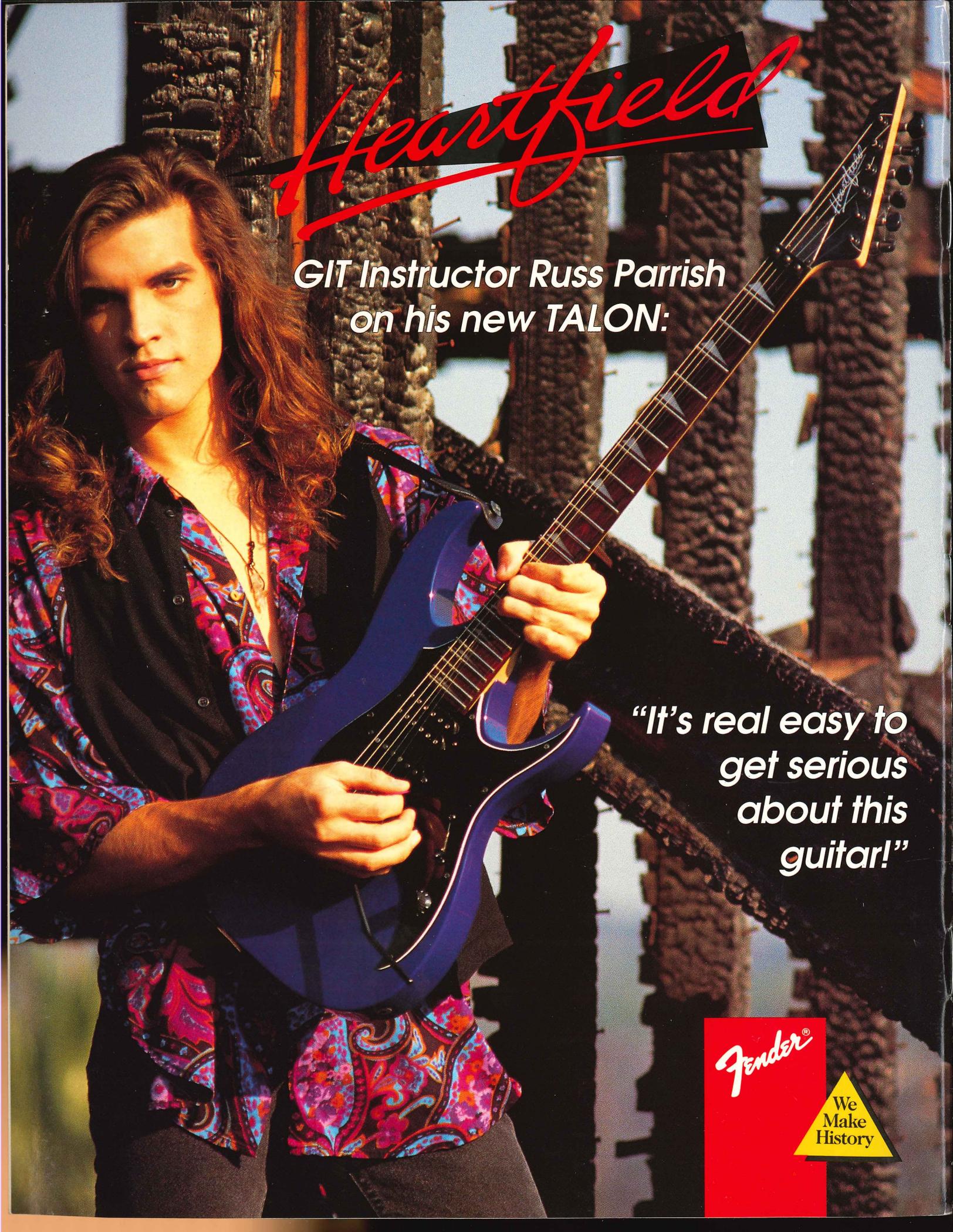
◀ B Fold back so "A" meets "B"



THERE ARE PLAYERS WHO MAYBE FEEL SOMETHING IS MISSING UNDER TODAY'S TECHNOLOGY. OTHERS ARE AMAZED AT THE POSSIBILITIES. UP TO NOW IT'S BEEN HARD TO FIND THE LINK BETWEEN PAST AND FUTURE

A ▶

◀ B

A man with long, wavy brown hair is shown from the waist up, playing a blue electric guitar. He is wearing a black vest over a colorful, patterned shirt. The background consists of dark, textured vertical posts, possibly part of a wooden structure. The lighting is warm, suggesting an outdoor setting during the day.

Heartfield

**GIT Instructor Russ Parrish
on his new TALON:**

**"It's real easy to
get serious
about this
guitar!"**

Fender®

**We
Make
History**