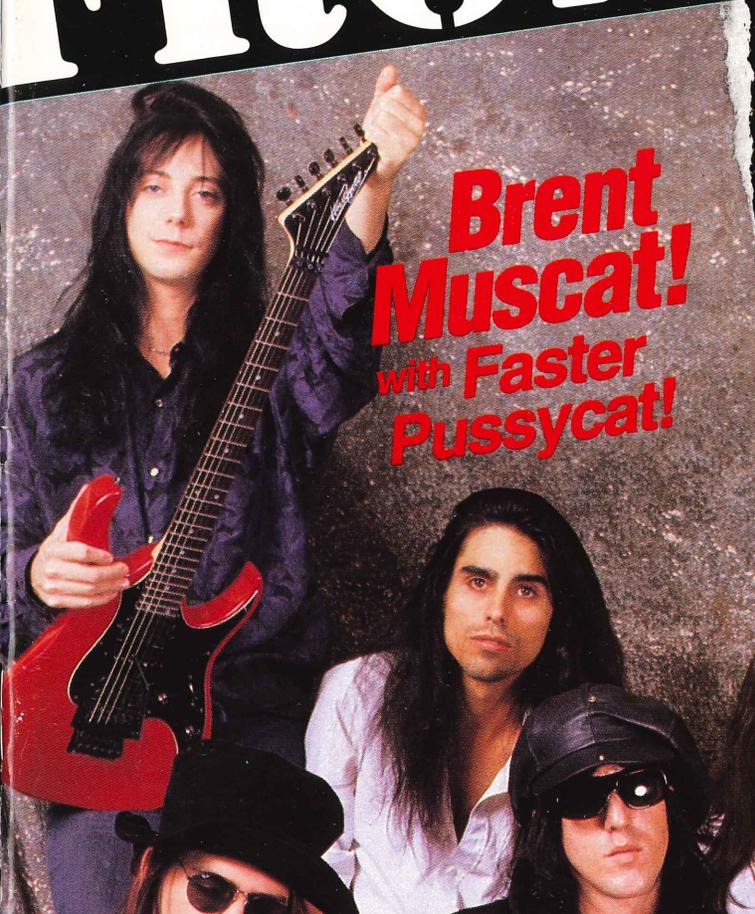


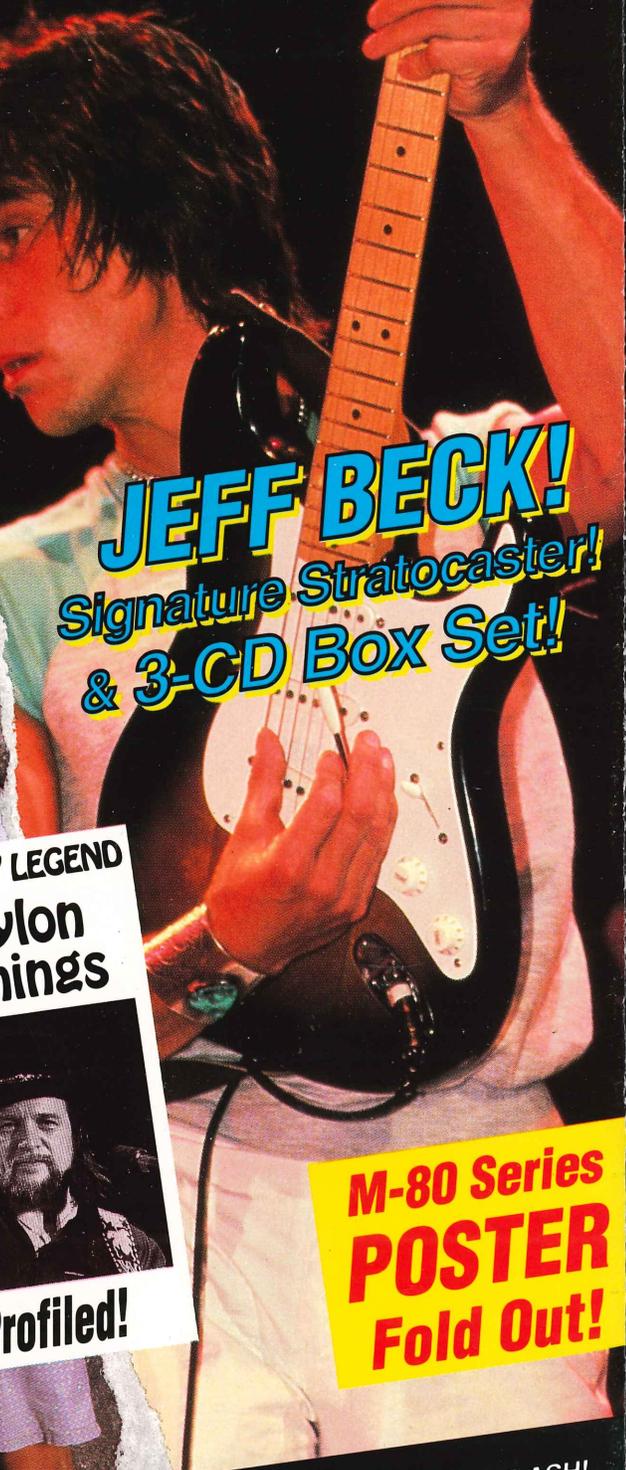
Fender®

# FRONTLINE

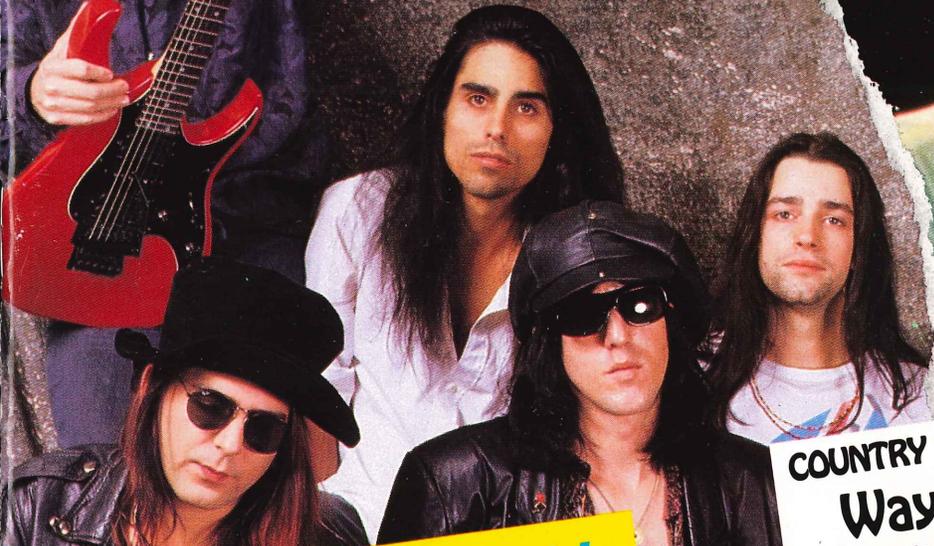
WINTER 1992 • VOL 6



**Brent Muscat!**  
with **Faster Pussycat!**



**JEFF BECK!**  
Signature Stratocaster!  
& 3-CD Box Set!



**MONTARA Acoustic/Electric**  
Autographed by Top Players!  
**YOU Could WIN It!**

**COUNTRY LEGEND**  
**Waylon Jennings**



**Profiled!**

**M-80 Series**  
**POSTER**  
**Fold Out!**

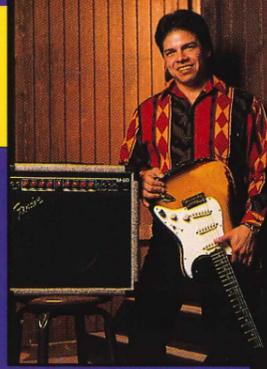
STRATOBOT™ Sends  
RICKY ROCKSTAR™ On  
A Mission Of Mercy!



Wilkinson Nut Tech Tips! • Lace Sensors NEWSFLASH!  
3 New Guitar Series! • HOT Young Guns!  
Stevie Ray Vaughan Stratocaster!



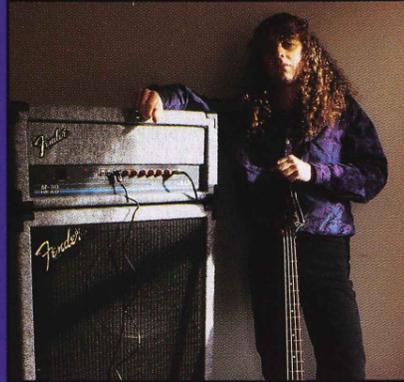
# M-80 SERIES



**Johnny Garcia**  
TRICIA YEARWOOD  
"With the M-80, I get a punchy, aggressive bite. It has an incredibly dynamic response, that really reacts to my playing."

**Dean Pleasants**  
INFECTIOUS GROOVES, THE TRUTH

"The M-80 amp gets a real warm sound. I use it pretty much straight out—no effects at all. People just can't believe it's solid state!"



**Joe DiBiase**  
FATES WARNING

"As a bass player, I appreciate the power the M-80's got—and the convenience. I used to use a separate chorus pedal, but the one built into the amp is as least as good!"

Fender's M-80 Series products are designed for the modern player. They've got the aggressive looks and sounds that make a powerful addition to any musician's arsenal.

## M-80 GUITAR AMPS

These versatile units have two completely separate channels. The CLEAN Channel offers the brilliant, sparkling tone for which Fender is so famous, while the OVERDRIVE Channel produces the smooth yet explosive distortion usually only possible with a bank of signal processing devices. And at a conservatively rated 90 watts RMS, they've got power to boot.

### M-80 Bass Head

- Rich, lush chorus w/Depth and Rate controls
- Delta Comp™ adaptive compression

### HM 215B Enclosure

- Ported cabinet for smooth bass response
- Two 15" Eminence speakers
- Stereo Ready

### M-80 Bass

- Rich, lush chorus w/Depth and Rate controls
- Delta Comp™ adaptive compression
- 15" Eminence speaker

## M-80 BASS AMPS

With 160 watts RMS, you've got more than enough headroom for any situation. But no matter what volume you're playing at, the M-80 Bass Amps pack one of the cleanest punches around.

## HM SPEAKER ENCLOSURES

Every HM Enclosure is equipped with high-power Eminence speakers, that are set up to handle the high wattage output of the M-80 amps. And each cabinet has been individually designed to achieve optimum frequency response and sound dispersion. Convenient "full sphere" casters are included for easy moving\*.

### M-80 Chorus Head

- Rich, lush chorus w/Depth and Rate controls
- Reverb chorused when chorus circuit is active for extra depth and transparency
- Mono/Stereo Effects Loop

### HM 4-12A Slant Front and HM 4-12A Straight Front (bottom) Enclosures

- Closed back cabinet for increased bass response
- Four 12" Eminence speakers
- Stereo Ready

### M-80 Pro Head

- Built in 3-space rack



3-space "mini" rack lets you have amp and effects in one convenient unit.

### HM 4-10 Enclosure

- Vented back cabinet for crisp, classic sound
- Four 10" Eminence speakers
- Stereo Ready

### M-80

- Self-contained combo
- 12" Eminence speaker

### M-80 Head

### M-80 Chorus (center, right)

- Rich, lush chorus w/Depth and Rate controls
- Reverb chorused when chorus circuit is active for extra depth and transparency
- Mono/Stereo Effects Loop
- Two 12" Eminence Speakers

### HM 2-12 Enclosure (center, left)

- Closed back cabinet for increased bass response
- Two 12" Eminence speakers
- Stereo Ready

**H.M. 1-12 Enclosure**  
• Ported cabinet for improved range and output

FEATURES

### Midrange Control

The special midrange control on M-80 Bass amps cuts one frequency when turned clockwise, but boosts a different frequency when turned counterclockwise



### Delta Comp™ Compression

M-80 Bass amps have an adaptive compression system, which—when switched on—scans the signal and adjusts the amount release time for optimum low-noise tone production.

### Multiplex Footswitch

All M-80 amplifiers utilize Fender's own multiplex footswitching system, allowing the footswitch to be connected with any standard guitar or speaker cable. LED's on the footswitch indicate status.



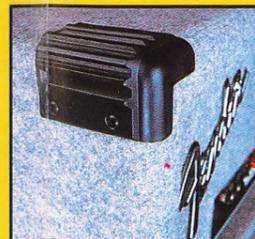
### Effects Loop

All M-80 amplifiers have an effects loop which simplifies connection of outside effects.

The M-80 Chorus, M-80 Chorus Head, and M-80 Preamp have Mono/Stereo effects loops

### Reinforced Corners

All M-80 Series products are protected with high-impact plastic reinforced corners, with a ridged design for added strength.



### Carpet Covering

The special gray carpet covering is virtually indestructible, and looks new even after years of abuse.

### Stereo Speaker Enclosures

H.M. Speaker Enclosures are "Stereo Ready", so you can maintain true stereo sound with only one cabinet\*. Operation is as easy as plugging in 2 cables.



### Contour Control

M-80 guitar amplifiers have Fender's innovative Contour circuit. Rotating the control counterclockwise boosts the midrange for a growly, punchy sound; turning the knob clockwise cuts the midrange for a super biting tone.

\*except H.M. 1-12.



We Make History

Michael Shawn, lead guitarist  
for *Doro Pesch*, will use nothing  
but Fender's **DYNAMAX**<sup>®</sup>  
Nickelplated Steel  
guitar strings.

**“FOR THE SOUND  
THAT ROCKS  
THE WORLD”**

**NOW AVAILABLE IN 3  
GREAT FORMATS!**

**Traditional  
Ball Ends**

250R/.010 in.  
NICKEL PLATED STEEL - REGULAR GAUGE

**Fender**<sup>®</sup>  
**dynamax**

**250R**  
in. .010 .013 .017 .026 .036 .046

**Super Bullet Ends**  
for standard tremolos

NICKEL PLATED FOR  
STANDARD TREMOLO SYSTEMS

**Fender**<sup>®</sup>  
**super bullets**

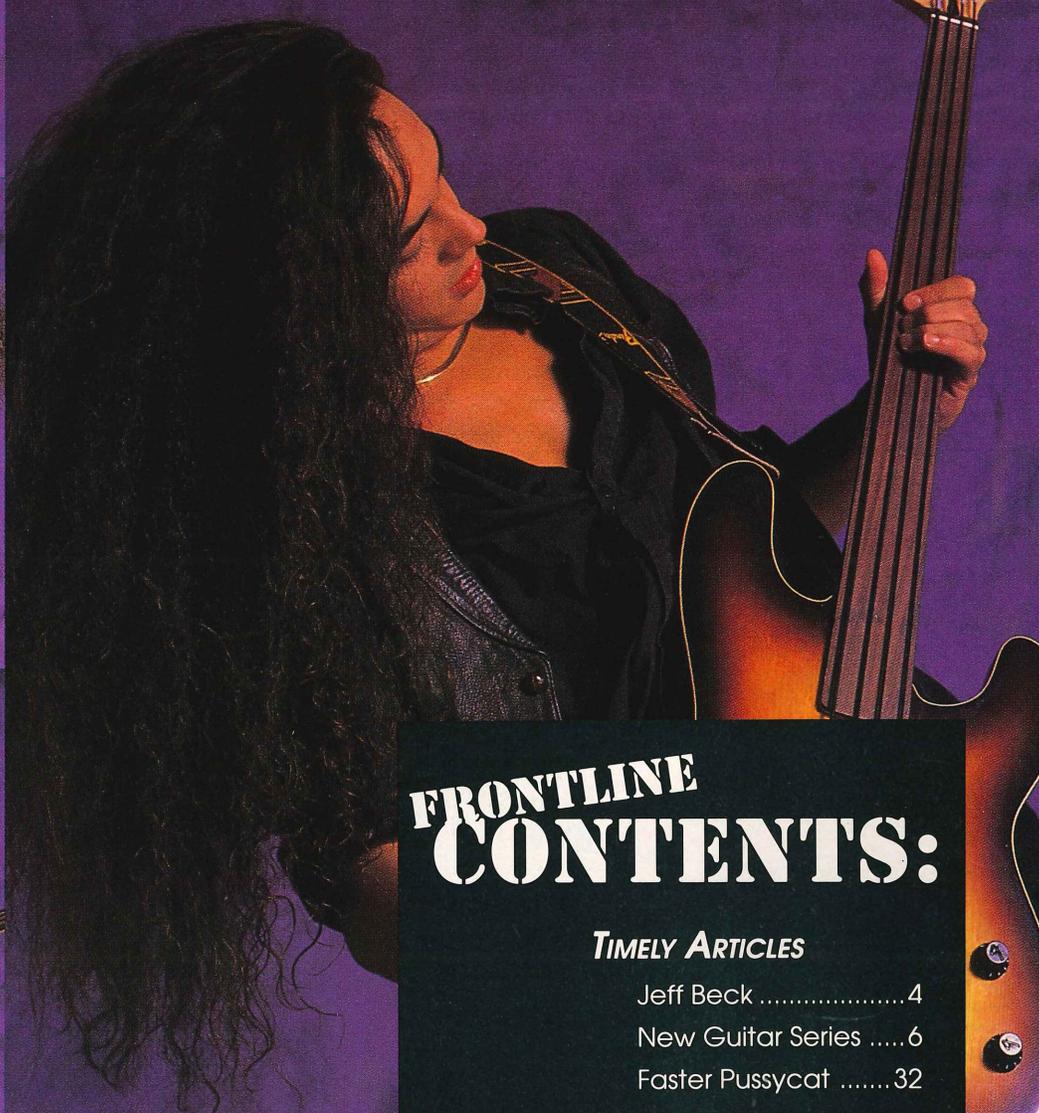
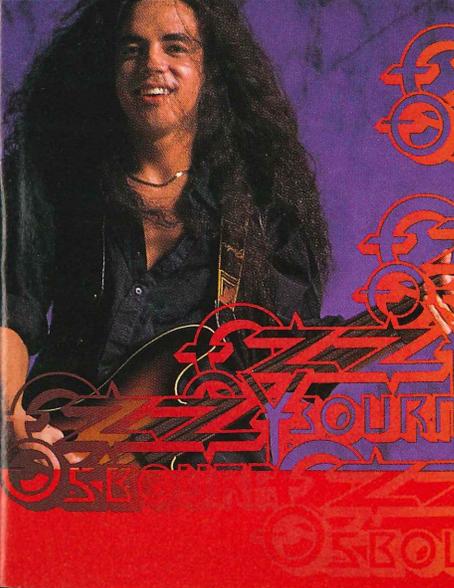
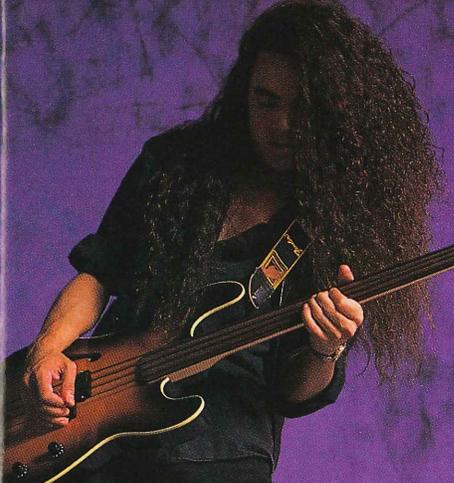
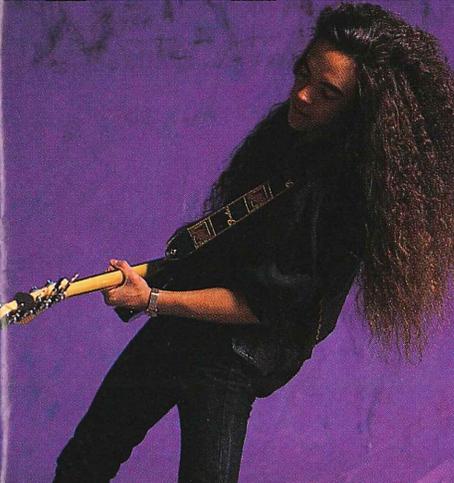
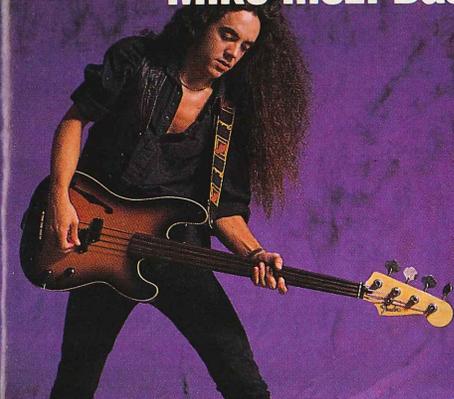
**3250L**  
in. .009 .011 .016 .024 .032 .042

**“For Floyd Rose” Ends**  
made just for locking  
tremolo systems

NICKEL PLATED FOR  
LOCKING TREMOLO SYSTEMS

**Fender**<sup>®</sup>  
**4250XL**  
in. .008 .011 .014 .022 .030

**Mike Inez. Bassist for *Lizzy Borden*. Bassist for *Ozzy Osbourne*.**



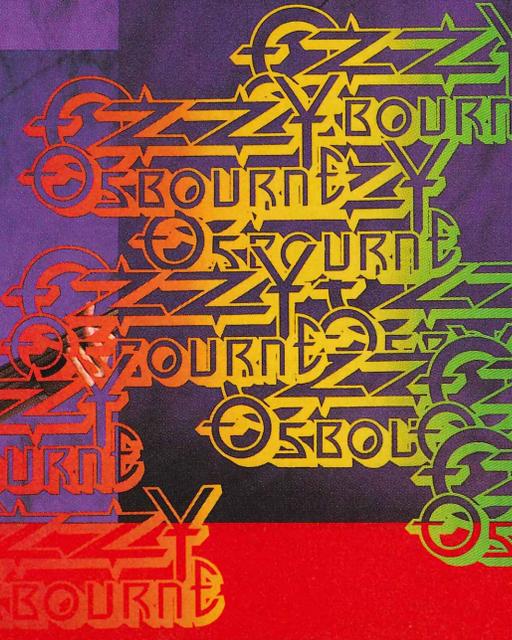
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# EDITORIAL

## Fender Moves Ahead! (Because you asked for it)

In the last editorial, we covered how much of an effect *you*, our reader, had on the bodacious style of the Frontline magazine. (And if you think that effect has lessened one iota, guess where we got the brilliant idea to feature the Beckster on our front cover!)

We'd like to continue that train of thought, but this time we're going to cover how much

impact you, the Fender player, have on Fender—the musical instrument company.

For instance, take the M-80 amplifier series. And you did, obviously! In fact the people at the amplifier factory are working like fiends to keep up with the demands. There's no end in sight, either, because not only has the line grown considerably, but we're introducing the first M-80 series rackmount preamp and power amp products.

How about the Heartfield line? Many players were impressed with the DR basses, but requested lower priced models; others wished there were more Talons with a reverse headstock. Viola! A quick look in the New Products section will tell you all you need to know on *that* account. Hey, you're the



Mike Caroff, Editor; Mark Wittenberg, A/R

boss—we just work here!

Artist Relations guru and all around cool guy Mark Wittenberg points out, in his premier *Unsung Heroes* column, that we are also lucky enough to get a great deal of feedback from our artist endorsees. Guys like Richie Sambora, Greg Howe, John Norum and others are experts when it comes to playing guitar. The HRR Series is just one example of their advice.

Last, but certainly not least, is the constant growth of Fender's world-renowned Custom Shop: the Dream

Factory. What was started as an experiment has turned into a monster we can't stop—nor would we want to! You keep askin', we'll keep makin'. It's as simple as that.

Of course, because we seem to spend all our time talking about our new products, you may get the idea that we aren't proud of our heritage. We are. But what made Fender great from the beginning was a spirit of innovation that we're doing our best to uphold—with your help!

The upshot of it is, Fender isn't just the people who work for the company, it's everyone who picks up a Heartfield guitar or plugs into a Squier amp; who puts Fender strings on their bass or uses a Sunn P.A. at a gig. In short, Fender is you—so thanks for making it a great company!

And listen, we're curious. What do you want to do next?

7

## Fender FRONTLINE

Winter 1992 Volume 6

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Mike Caroff

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### ARTIST RELATIONS

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### KILLER CARTOONIST

Joe Davis

### GRAPHIC ARTIST

Karen Kulback

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Cover (Faster Pussycat) NGI, (Beck, Jennings) Ebet Roberts; Flap (Tyrrell) Michael Shannon; Poster (Garcia) Shaun Clark, (Pleasants) Pat Enyart, (DiBiase) Joe Sia; pg. 1 (Inez) Annamaria DiSanto; pg. 3 (Montana) Ann Meredith, (Clothes) Annamaria DiSanto; pg. 4 & 5 (Beck) W.A. Williams; pg. 6 (Fossen) Karen Moscovitz, (Sambora, Amato) Lissa Wales, (Norum) Pat Enyart; pg. 7 (Howe) Linda Johnson, (Phantom Blue) NGI; pg. 30 & 31 (Wilkinson) Dave Maddux, (Anderson) W.A. Williams; pg. 32 & 33 (studio) NGI, (live) Shaun Clark; pg. 34 (Moore, Asphalt Ballet, Baby Animals, Esposito, Russ & Jeff, Reiss, Hamm) Pat Enyart, (Tritt) Shaun Clark; pg. 35 (Amato, Gradney) Lissa Wales, (Brumley) Rainbow Photography, (Alderete) Pat Enyart; pg. 38 (Jennings, top middle) Pat Enyart, (Jennings, bottom) Ebet Roberts; pg. 39 (Muscot) Shaun Clark; pg. 40 (Gales) Shaun Clark, (Fortus) Robert LaRouche; Back Cover (Norum, Moore, Parrish) Pat Enyart, (Sambora) Lissa Wales, (Holmes) Annamaria DiSanto.

## LETTERS

### Mail call from the Frontline

(Edited for PG audiences)

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

#### More Vinnie Moore

Vinnie Moore is my idol, and I can't wait to hear his new CD (Devastate)! Does a Vinnie Moore fan club exist, and if so, can you tell me what the address is? You'll make his biggest fan very happy!

**Bernard Ackermann  
Switzerland**

*You're in luck! Just write to: Vinnie Moore Fan Club, Box 1820, 208 E. 51st. St., New York, NY 10022.*

#### The Non Mod Squad

Can I put a new bridge (the one on the P-Bass Lyte) on my '86 Jazz Bass Special without cutting into my beloved instrument; and is this bridge available separately?

**Alex Otto  
Cottage Grove, OR**

*Fender guitar tech Jeff Moore says the bridge will fit on your bass with-*

*out any modification, and you can order one through your authorized Fender dealer.*

#### Seeing Is Believing

Can you recommend some good training videos with which I can get more exposure to Country/Rock and Blues playing?

**Richard Johnson  
Auburn, CA**

*For a good selection, write to Hot Licks Productions, Inc., P.O. Box 337, Pound Ridge, NY 10576, and request their newsletter.*



#### Number One With A Bullet

After seeing your article on Fender's Super Bullet string ends last issue,

I thought I should add my story: I break every string in the book—except those with Super Bullet ends!

Also, is there any news on the Stevie Ray Vaughan Stratocaster?  
**Shawn Boyle  
Ontario, Canada**

*Thanks for the tip about Super Bullets! And check out the New Products section of this issue...*

#### I Beck Your Pardon

Two questions about my Pro 185 amp: 1) Can I plug in another speaker cabinet? and 2) Can I plug the Preamp Out jack into headphones or a mixer?

And hey, how about an interview with Jeff Beck?!

**Matthew Tan  
Quebec, Canada**

*Bill Hughes, Head of Amp R&D, replies: 1) The Pro 185 is not set up*

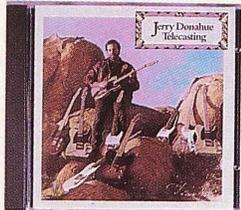
# LETTERS (continued)

for use with external cabinets; 2) You can plug the Preamp Out jack into the line in jack of a mixer.

As for Jeff, now that you mention, what a great idea!

## Telecommunications

In the last issue, you mentioned Jerry Donahue's album Telecasting—I must have it! Can you tell me



the label and catalogue number of the CD?

**John R. Cosgrove**  
Victoria, Australia

Jerry Donahue's Telecasting is on D&D Records, catalogue number DD0100. You can get more info by writing: D&D Records, P.O. Box 847, Montrose, CA 91201-0847.

## Knocked Out By An M-80

One of my friends and I recently discovered the M-80 amp—wow! The

clean channel is totally "alive" and the overdrive channel delivers a versatile, kicking distortion. We both wondered if you planned to make a rackmountable version of the M-80 preamp.

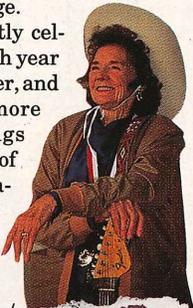
**Duane E. Boles**  
Ontario, Canada

You must be psychic! Take a look inside the cover for the preamp of your dreams.

## Yodel-lay-hee-who

Here is a photo I took of Patsy Montana, everybody's "Cowgirl Sweetheart". This legendary yodeling cowgirl was recently recognized (adding to her many other awards!) by the Smithsonian Institute for her special contributions to America's musical heritage.

She recently celebrated her 50th year as an entertainer, and has penned more than 200 songs over the length of her prolific career! To this day, Patsy Montana continues her career as a singer!



songwriter. And you can see what her favorite guitar is . . .

**Ann Meredith**  
New York, NY

Thanks for sending the picture, Ann. We're certainly proud to have someone like Patsy playing our gear!



## Custom Customer

After receiving my second Custom Shop Stratocaster, you can rest assured that I am a walking endorsement for Fender's Custom Shop (more than one of the salesmen—in the store where I ordered it—offered to buy the guitar on the spot)! Please print this letter to let people know how much your shop has to offer true lovers of the instrument.

**William J. Ricci**  
Philadelphia, PA

We appreciate your sharing the story with us. The craftsmen at the Custom Shop don't get nearly enough credit for their incredible creations.



## Takin' 'Em To The Streets

Last Labor Day, Denver, Colorado played host to our annual "Strat Parade", an event which brings out Fender lovers from every corner of the state. Needless to say, it was a great success!

**Debbie Monroe**  
Denver, CO

We're speechless!

## Just "X" The Right Question

Many guitars in the Fender and Heartfield lines feature something called TBX. Can you explain this?

**Steve Ino**  
Denver, CO

TBX is basically a unique kind of tone control that Fender engineers invented in the early '80's. For more info, see the article on page 6.

## Oops!

The song From The Word Love on Ricky Skaggs' album, My Father's Son, was mistakenly credited to bassist Jason Sellers. It was actually written by guitarist Keith Sewell.

7

# More Show Stuff from BMJ!



Check or money order only, payable to:

**BMJ Promotions**  
P.O. Box 5863  
Scottsdale, AZ  
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City \_\_\_\_\_

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Zip \_\_\_\_\_

Item	Description	Size	Quantity	Price	Total
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2	Fender Sweatshirt, Grey (other side has design shown on T-shirt #1)	Large / XL		\$25.00 ea.	
3	Fender T-Shirt, Teal	Large / XL		\$15.00 ea.	
4	Fender Sweatshirt, Teal	Large / XL		\$25.00 ea.	
5	Frontline T-Shirt, featuring Stratobot logo	Large / XL		\$10.00 ea.	

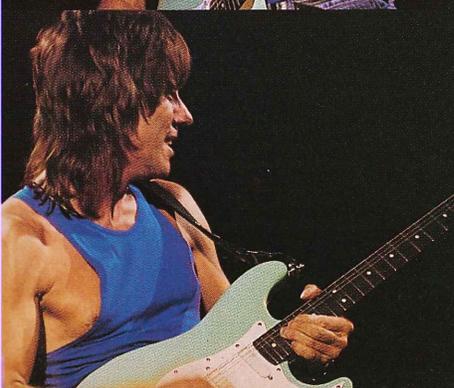
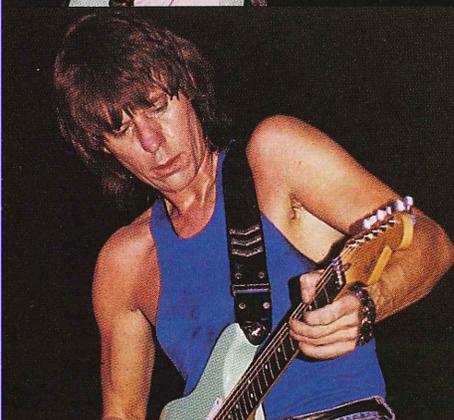
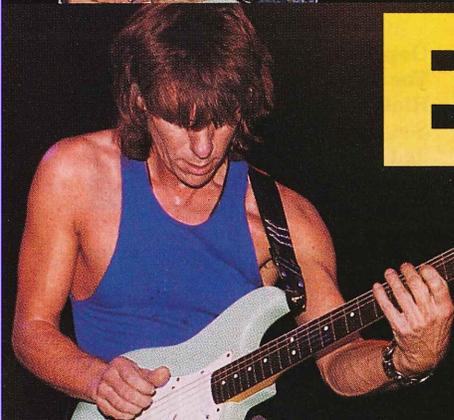
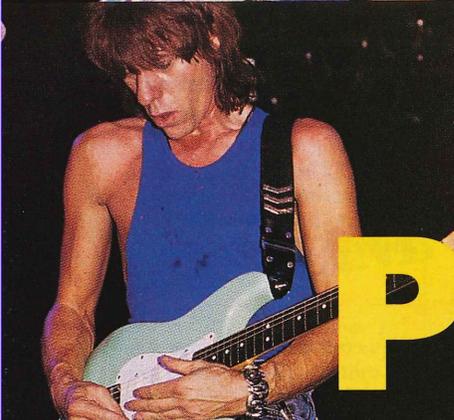
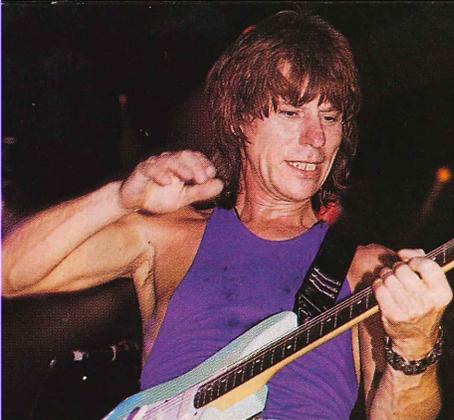
Sub-total

AZ residents add 6.05% sales tax

Add \$3.50 shipping & handling

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**\$ 3.50**



# JEFF BECK

## Pushing The Boundaries

The electric guitar is a unique instrument. Invented a little over half a century ago, it has since dominated the world of popular music for almost that length of time.

Why? Simple.

Evolution.

For while the instrument itself has changed little in its 50-year history, the warriors who wield it are constantly reinventing its capabilities. Because the electric guitar is a vehicle of infinite expression—a window to each musician's personal creative center—limited only by the imagination of its master.

One player, in particular, has paralleled the development of this enigmatic musical tool; growing bolder and more adventurous with each passing year, he continues to discover tonal structures previously unknown, and consistently explores new and exciting sonic possibilities. Forever unbound by convention, he embodies the electric guitar at its best—the very essence of chaos under control.

That player is **Jeff Beck**.

From the time he was first recorded, back in the early '60's, to the present day, Jeff Beck has been at the forefront of the art of guitar.

His bandmates in the **Yardbirds** shared the stage and studio with the likes of legendary fretman **Eric Clapton** and the influential **Jimmy Page**. And yet the Yardbirds' rhythm guitar player **Chris Dreja** summed up the band's viewpoint when he said: "We all feel, I think, that the period Jeff spent with the band was the most creative. His scope of inventiveness was probably the widest of the three guitarists we played with—and none of them were exactly slouches."

In fact, Beck was experimenting with feedback and other effects long before **Jimi Hendrix** released *Are You Experienced*. He had such a knack for picking up new and revolutionary tricks, and such a natural affinity for the instrument itself, that he actually gave people the impression he was some sort of magician. Another bandmate recalls "I swear, Jeff could be 10

feet away from a guitar and still make it play!"

It's a quality that hasn't deserted him, even after thirty years in the music business: his last record, *Guitar Shop*, showcased (among other amazing techniques) an unearthly mastery of harmonics that had most listeners bewildered. One quite capable player observed, after watching a concert—with *binoculars*—from his 5th

row seat: "I still couldn't figure out how he was doing it!" At least he didn't feel alone. "Even Eddie Van Halen just kept shaking his head," he recalls. "It was *weird*. And Beck was pulling it off—*live*—like it was no big deal!"

But nothing typifies the admiration Beck inspires in other guitarists better than Eric Clapton's acceptance speech for a "Best Guitarist" award he recently received. "I think," he began simply, "this should have gone to Jeff."

Yet for all his mythical standing in the musical community, Beck remains as humble as you please. When Fender approached him several years ago to see if he would be willing to lend his considerable expertise to the design of a signature model Stratocaster (his chosen guitar since 1974), he said he wasn't sure that he deserved one!

However, he was quite willing to share with us his impression of the ideal instrument.

First and foremost in his mind, was the tremolo system found on the Strat Plus: locking tuning keys, a Wilkinson roller nut, and the American Standard tremolo bridge. "I prefer not to use a locking type of bridge because I'm very heavy-handed when I play," he explains. "[The Strat Plus-style system] feels like any early Stratocaster, but without the tuning problems."

He also chose Fender-Lace Sensors, rather than conventional pickups, because, in his words "They sound great, but they're much more controllable—you don't get all the unwanted high-pitched screeching. As far as I'm concerned, they seem to be the state of the art."

Jeff's guitar is outfitted with four Lace Sensors: one in the neck position, one in the middle, and two together in the bridge. There's a push-button switch to turn on the second bridge unit. And when it's kicked in, the volume is "actually in proportion with the other two sensors; you don't suddenly have to adjust your level. It's just a thicker sound. I'm quite pleased with it, really."

Finally, the neck, tailored exactly

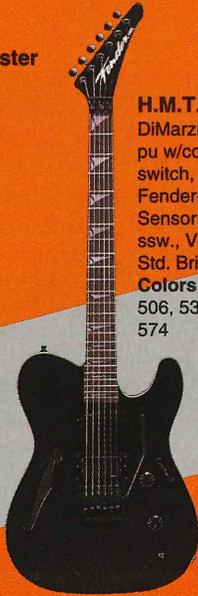
(continued on page 8)

Beck's most recent release is, appropriately enough, packaged in a box that is an exact copy of a Fender vintage guitar case. The 3-CD set inside chronicles Jeff's musical odyssey, from the early '60's to his latest album—*Guitar Shop*. It's a journey well worth taking!

# 3 New **H**ot and **H**eavy Guitar Series,



**H.M.T. Telecaster**  
2 DiMarzio H.B. pu's w/coil splitter switch, 3-pos. ssw., Vol, TBX, Std. Bridge  
**Colors:** 500, 506, 521, 538



**H.M.T. Telecaster**  
DiMarzio H.B. pu w/coil splitter switch, Blue Fender-Lace Sensor, 3-pos. ssw., Vol, TBX, Std. Bridge  
**Colors:** 500, 506, 538, 573, 574

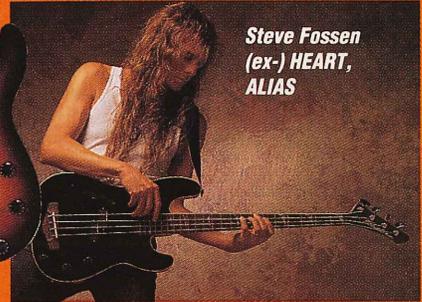


**H.M.T. Acoustic/Electric**  
Silver Fender-Lace Sensor, Piezo acoustic system, Vol, TBX, Pan, Std. Bridge  
**Colors:** 500, 506, 521, 538



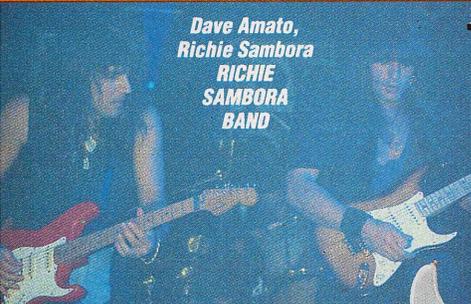
**H.M.T. Bass Acoustic/Electric**  
Silver Fender-Lace P-Bass Sensor, Piezo acoustic system, Vol, TBX, Pan, Std. Bridge  
**Colors:** 500, 506, 538, 573, 574

**H.M.T. Series**  
Classic instruments, in a radically new format



Steve Fossen  
(ex-) HEART,  
ALIAS

Dave Amato,  
Richie Sambora  
RICHIE  
SAMBORA  
BAND

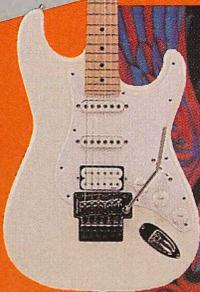


**HRR Strat**  
DiMarzio HB pu w/coil splitter switch, 2 SC pu's, 5-pos. ssw., Vol, Tone, TBX (mid/bridge), Floyd Rose Original  
**Colors:** 503, 505, 506, 509, 572

◀ Rosewood fretboard

Maple neck ▶

**HRR Series**  
Hot-rodded versions of legendary guitars



John Norum • DON BOKKEN

## "What They're Made Of . . ."

Great guitars are undeniably more than the sum of their parts, but the components that make up a classic instrument do have a lot to do with



### FLAT FRETBOARD RADIUS

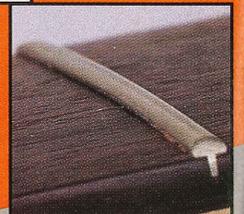
Guitar models run from 12" to 17" radius fretboards, bass models from 9.5" to 12".

- Superior bending
- Lower action possible
- Useful for modern techniques (like tapping)

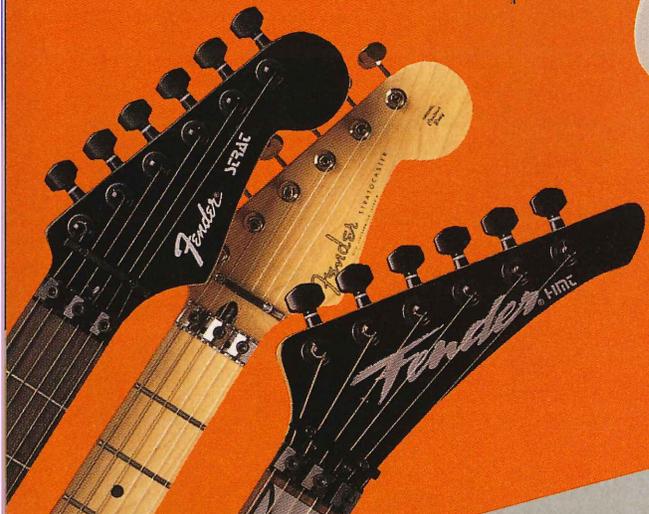
### JUMBO FRETS

Fender's largest fret sizes for both guitar and bass.

- Reduces fingertip drag
- Easier bending and vibrato



## Components



# That Are Sure To Make History ...



**Greg Howe**  
**HOWE II**

**H.M. Series**  
Modern axes for today's player

### H.M. Strat

2 DiMarzio HB pu's w/ coil splitter switch, SC pu, 5-pos. ssw., Vol, 2 TBX (mid/neck, bridge), Floyd Rose Pro  
Colors: 500, 573, 574, 581, 595, 596, 597

◀ Rosewood fretboard

Maple neck ▶



### H.M. Strat

DiMarzio HB pu w/ coil splitter switch, 2 SC pu's, 5-pos. ssw., Vol, 2 TBX (mid/neck, bridge), Floyd Rose Original  
Colors: 500, 573, 574, 581, 595, 596, 597

◀ Rosewood fretboard

Maple neck ▶

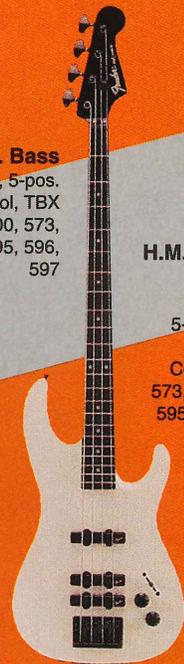


### H.M. Bass

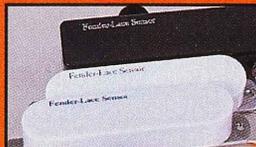
3 SC pu's, 5-pos. ssw., Vol, TBX  
Colors: 500, 573, 574, 581, 595, 596, 597

### H.M. Bass V, 5-string

3 SC pu's, 5-pos. ssw., Vol, TBX  
Colors: 500, 573, 574, 581, 595, 596, 597



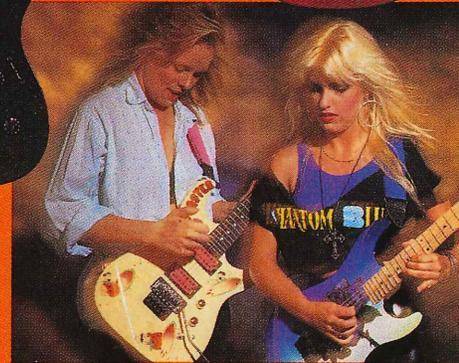
it's feel and sound. That's why the new H.M., H.M.T., and HRR Series guitars feature the best in musical instrument technology: so you can be confident that you'll have the best sound and feel possible.



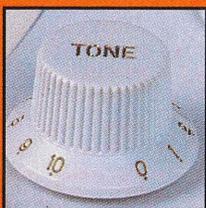
### FENDER-LACE SENSORS

Unique to Fender, these are the hottest innovation since the invention of pickups.

- Virtually noiseless
- Expanded harmonic response
- Reduced magnetic drag for better sustain



**Nikki Couch, Michelle Meldrum • PHANTOM BLUE**



### TBX TONE CONTROLS

Stands for "Treble/Bass Expander"; works like a standard tone control from "0" to "5"; actually adds presence and brightness from "6" to "10".

- Expanded tonal range
- Full character of pickup sound available
- Center detent position
- Increased output

### DIMARZIO HUMBUCKERS

The most popular humbucking pickups among modern players.

- Smooth, even distortion
- Extra sustain
- Hot output



### PIEZO ACOUSTIC SYSTEM

Combines the best of acoustic and electric technology.

- Clear, natural acoustic tone
- Reduced feedback
- Minimum string noise



### VINTAGE SINGLE COILS

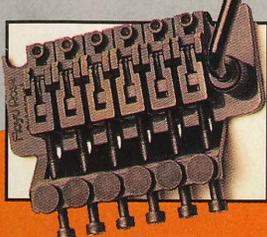
These offer the classic Fender sound.

- Presence and brightness
- Sparkling clean sounds
- Wide frequency range

### FLOYD ROSE TREMOLO SYSTEMS

The most requested double-locking tremolo system among modern guitar players

- Virtually eliminates tuning problems
- Consistently smooth, even feel
- Precise, durable construction



## COLOR CHART



3 Tone Sunburst -500 2-Tone Sunburst -503 Olympic White -505 Black -506



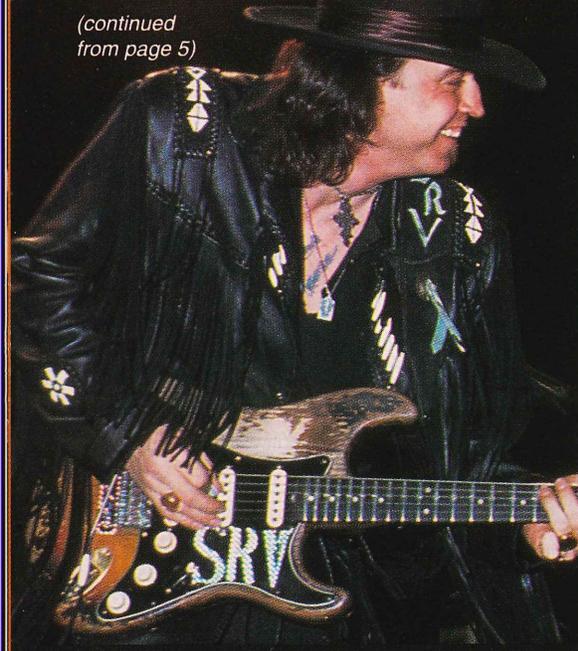
Candy Apple Red -509 Natural -521 Crimson Stain -538 Sonic Blue -572 Midnight Blue -573



Chrome Red -574 Brite White -581 Blackstone -595 Bluestone -596 Redstone -597

(continued  
from page 5)

## JEFF BECK SIGNATURE MODEL



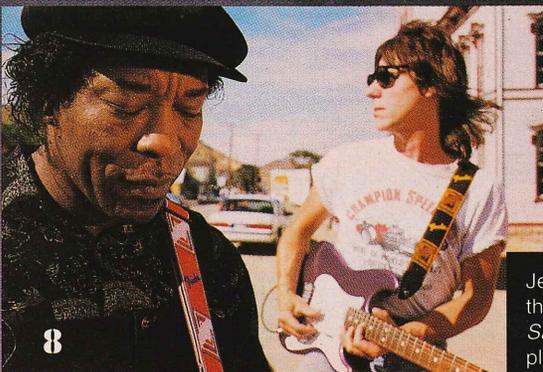
to Jeff's specifications, closely resembles Fenders from the early '50's. The thicker neck is more rigid, which enhances sound transfer from the neck to the body—especially crucial to a player like Jeff who

**"The tone will be there, if you can find it in the guitar."**

gets every sound humanly possible from his instrument (and some sounds not humanly possible!). "It's a fairly large neck, and may take some getting used to," he says, "but that's what I play."

Thus was born the Jeff Beck Signature Model Stratocaster, a guitar Beck now uses virtually exclusively. "I'm not saying that everybody should use just one instrument," he muses, "but I've never understood why people have to carry a truckload of guitars around. One will do. It's the way you use the tone. The tone will be there, if you can find it in the guitar."

Certainly if anyone knows how to find the tone, it's Jeff Beck, who constantly seems to wring new and unique



Jeff and **Buddy Guy**, in the video for *Mustang Sally*, for which Jeff played on the album.



**Sperzel Locking Tuning Keys**  
Once set, strings won't slip out of tune

**Rounded, Vintage Neck**

Minimizes hand tension, more comfortable for long playing sessions

**Gold Fender-Lace Sensors**  
Vintage tone with low noise and high output, plus a broader harmonic response

**Dual Sensors at Bridge**  
For super rich tone

**American Standard Tremolo Bridge**

Thicker, stainless steel saddles for better tone transfer. Rounded saddles reduce string breakage

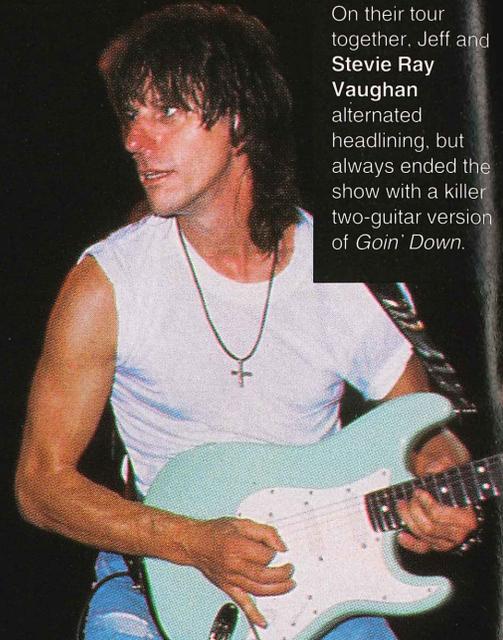
**Fender-Wilkinson Needle-Bearing Roller Nut**

Prevents strings from binding at critical point, keeping guitar in tune during tremolo use.

**Thicker, More Rigid Structure**

Better sound transfer from neck to body, providing warmer, richer sound and more sustain

**Dual Sensor ON/OFF Button**  
Kicks second bridge sensor in for fatter tone.

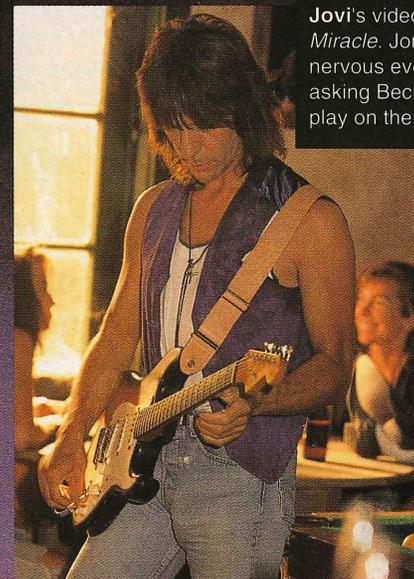


On their tour together, Jeff and **Stevie Ray Vaughan** alternated headlining, but always ended the show with a killer two-guitar version of *Goin' Down*.

singing this tune with **Dionne Warwick** and **Gladys Knight**. She just destroyed me—completely blew my face off. I thought, "Wow, it would be great to do an uptempo, freaky Gospel guitar duet with her!"

In the meantime, he's not letting any grass grow under his feet. "At the moment, I'm scoring an Australian film about the Vietnam war. The film has such powerful images, it's easy to write the music. The soundtrack is almost writing itself, actually. And I've got a few things on the line which will enable me to tour, probably next year sometime.

It's hard to predict where Beck will end up. But no matter what he does next, you can bet that millions of players—young and old—will be eagerly awaiting every note. Because regardless of where he takes it, you can be sure that Jeff Beck will push the boundaries of the guitar as we know it!



Jeff, in **Jon Bon Jovi's** video for *Miracle*. Jon was nervous even asking Beck to play on the song!

# STEVIE RAY VAUGHAN *and Double Trouble*

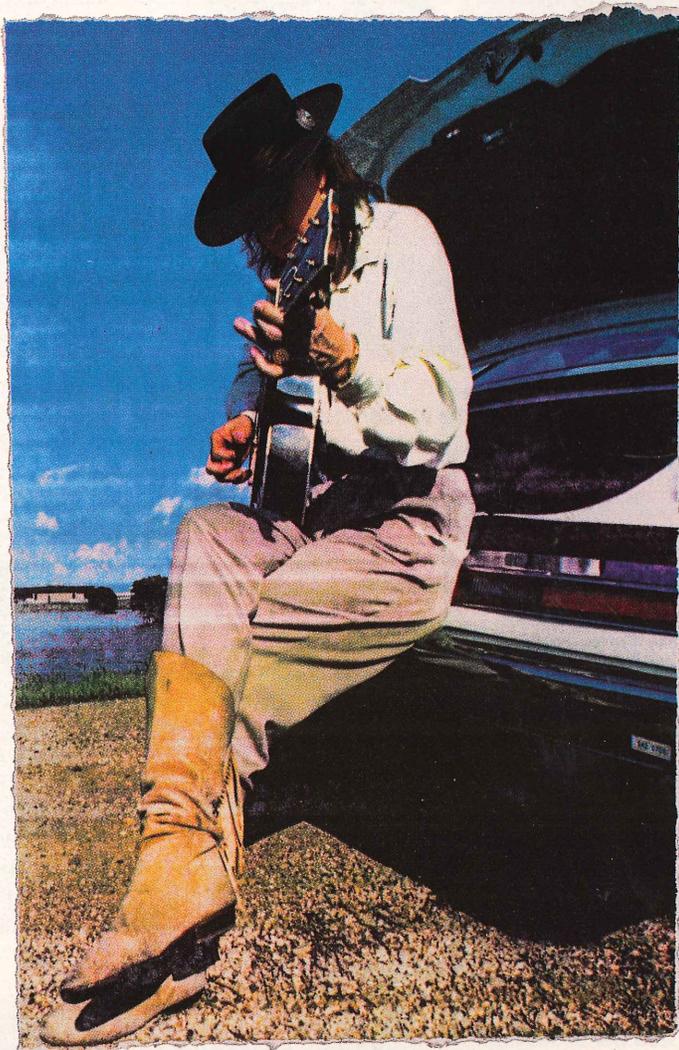
## The Sky Is Crying

A new album of ten previously-unreleased studio tracks by Stevie Ray Vaughan and Double Trouble.

Meticulously compiled and produced by Jimmie Vaughan, "The Sky Is Crying" is a rare and definitive tribute to one of the all-time great blues-guitar legends.

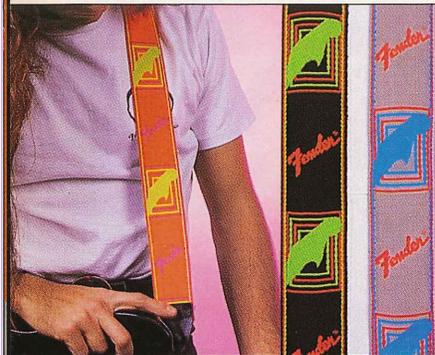
Featuring "The Sky Is Crying" and "Life By The Drop," plus a stunning seven-minute rendition of Jimi Hendrix' "Little Wing."

Don't miss the highly anticipated home video, "Stevie Ray Vaughan—Live At The El Mocambo"—a classic recording of their 1983 concert in Toronto from SMV.



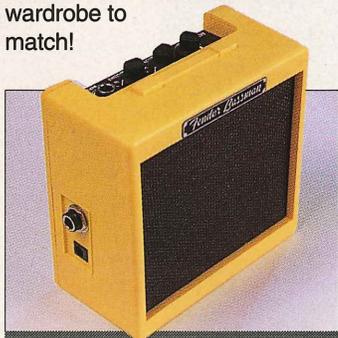
# NEW PRODUCTS

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



Catch the Dazzling Colors of Fender's Neon Straps!

Neon Orange, Blue and Grey versions of the classic logo strap are available. Now all you need is a wardrobe to match!

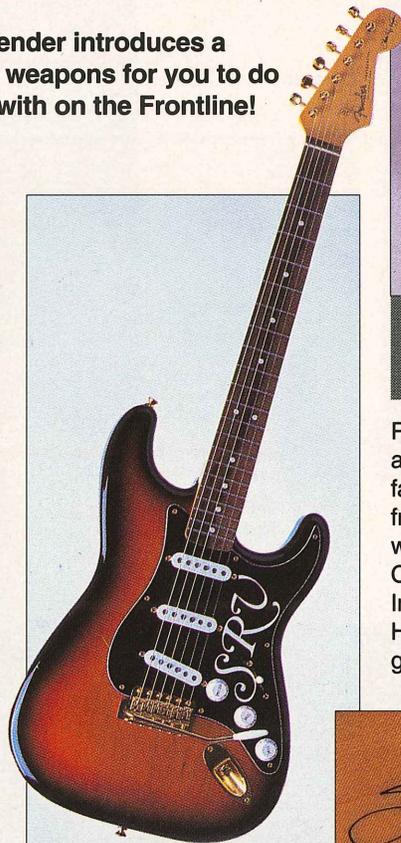
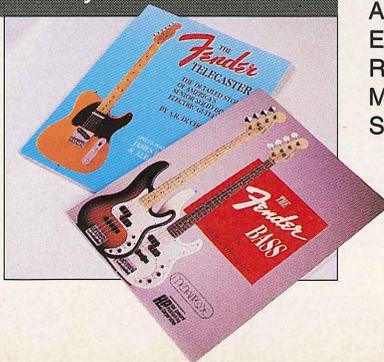


New Pint-sized '59 Bassman Amplifier!

Don't have room to carry around a large amplifier? Then try this on for size! This mighty mite has four speakers, just like the big model. Controls include Volume, Tone, and Overdrive. Its also got a headphone jack, so you don't have to blow the neighbors out!

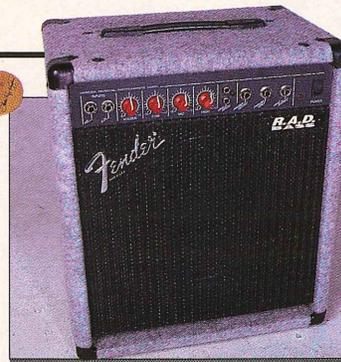
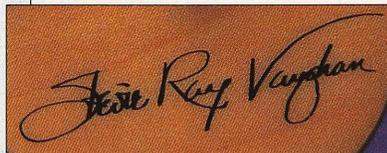
## Two New Books Latest Addition to the Fender Library

The Fender Telecaster provides a detailed history of the world's first solid-body electric guitar, while *The Fender Bass* tells the story of the development of electric basses from their inception until the present. Informative as well as interesting, these two books are well worth reading cover to cover!



The Stevie Ray Vaughan Signature Stratocaster You've Been Waiting For is Here!

Commissioned by Stevie before his tragic death, this tribute to the master of blues features an Alder body with 3-tone Sunburst finish, Brazilian Rosewood fretboard, "Texas Special" vintage-style pickups, gold hardware, and Stevie Ray's trademark left-handed vintage-style tremolo bridge.



R.A.D. Bass Amp Gets a Big Sound

Pumping 25 watts RMS through a 10" speaker, this unit has the fattest sound you've ever heard from such a small amplifier, as well as 3-band EQ, Delta Comp™ compression, Tape Input, an Effects Loop and Headphone jack. Covered in gray carpet. Give it a try!



New Acoustic/Electric "Telecoustic" Model

Get the best of an acoustic and an electric guitar—all in one! Honduras Mahogany and solid Spruce construction, with Piezo pickup system, Volume, Bass boost/cut, and Treble boost/cut.



Your Band is Covered With the Sunn PX 2008 Powered Mixing Board!

No need for a bunch of extra gear, cords, and lost space, when you've got the new PX 2008 Powered Mixer from Sunn. Each channel's got 3-band EQ, Trim, Peak LED, individual Effects Loop, and Reverb, Monitor and Aux sends. The main section has 9-band graphic EQ for main and monitor, as well as built-in Reverb. And of course, power amps for Main and Monitor at 150 watts each. Ask your authorized Sunn dealer for a trial run!

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

Mike LaPlante from Canada shows us his auto ID. Wonder who's got numbers 1 through 8?





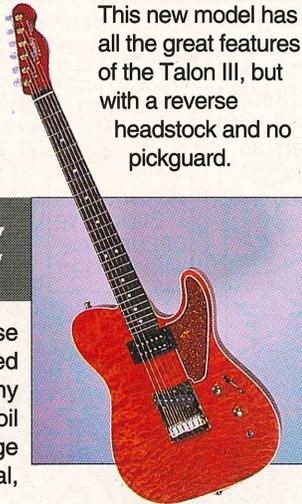
**Leading Edge Technology Hits the Street with Three New Heartfield Models!**

**Prophecy Basses**

Both feature 22 frets, Graphite nuts, J-Bass and P-Bass style pickups, Volume and Balance controls. The Prophecy I (left) has a TBX tone control; the Prophecy II (right) offers active Bass and Treble Boost/Cut.

**Talon IIIR**

This new model has all the great features of the Talon III, but with a reverse headstock and no pickguard.



**Set Neck Tele "C/A" Hot New Creation from Custom Shop!**

This special Telecaster has a Tortoise shell pickguard, highly figured bookmatched Maple top, Ebony fretboard, and neck humbucker with coil splitter. Shown in Sunset Orange Transparent; also available in Natural, and Silver or Gold Sparkle.



**New Fender SKX Amplifier Line Offers Knockout Sound for Players On A Budget!**

You get a big sound with the Fender SKX amplifiers. They've got Treble, Bass and Contour to dial in that perfect tone, and a superb distortion sound due to the unique "Power Shift" circuit: the preamp is actually *restructured* to produce better high level distortion, with improved tonality. Also included: a headphone jack.

**UNSUNG HEROES!**

**Don't Resort to Excessive Mods!**

by Mark Wittenberg

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



A couple of years ago, we embarked on a quest for the ultimate guitar (or at least one of 'em!). Since I work, on a daily basis, with the artists that are tops in their field, it was only natural that they provide the inspiration.

So Dan Smith (Fender's guitar guru) and I flew to New York and Nashville, and talked to leading session players. We motored into the studios of Hollywood to meet with White Lion's Vito Bratta, visited Richie Sambora and bandmate Dave Amato, and caught Joe Holmes on a break from the David Lee Roth tour. Some artists, like Scotti Hill from Skid Row, came to us at the Custom Shop: the nerve center of Fender R&D.

After all this searching, what did we find? With this many strong personalities, you'd expect a number of different ideas from each. But in fact, the features these players requested were startling in their consistency, and led us directly to one of Fender's hottest new guitar series—the HRR Stratocasters. (HRR stands for Hot Rodded Reissue.)

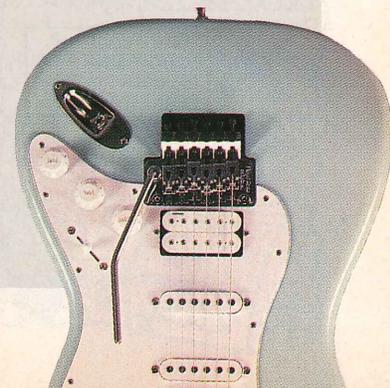
All the artists began with a fairly traditional Stratocaster, because it had that all important, intangible "feel" (thus, the "Reissue" part of the name).

The next step was to add a genuine Floyd Rose tremolo, with the bridge countersunk into the body for playing comfort. Flattening the fretboard gave them the ability to bend strings while maintaining the lowest possible action; jumbo frets reduced the amount of fingertip drag on the fretboard.

And for the final touch, a DiMarzio humbucking pickup in the bridge position—hot enough for leads, yet able to be combined with the middle single coil for the essence of the signature "Fender" sound. (Getting the idea of where the "Hot Rodded" part of the name came from?)

Interestingly enough, we did some further market surveys to research the response to these new models, and found that people all over had been making these exact modifications to their own Stratocasters—at great cost!

Now, you can get the optimum combination of classic design and modern technology without a lot of extra work and added expense. Ask your authorized Fender dealer for a trial of one of the HRR Stratocasters. After all, they are the players choice!



# ALL SQUIERED UP

STARRING  
*Ricky Rockstar*

STRATOBOT SPILLS THE BEANS TO YOUNG RICKY ROCKSTAR ABOUT PROFESSOR McDORKLE'S CLASS FOR MUSICALLY IMPAIRED NERDS...

... DO YOUR BEST TO HELP 'EM RICKY, BUT BE CAREFUL, YOU COULD GET SUCKED INTO THE VORTEX OF **NERDOSITY!!!**



I GET THE MESSAGE STRATO-BUDDY, I'M ON IT!... LATER DUDE.

IN A FLASH, RICKY SCOPES OUT McDORKLE'S MUSIC DE-PRECIATION CLASS...

NOW CLASS, A YOUNG MAN NAMED... UH... ER... RICKY ROCKSTORE, WILL BE GIVING A PRESENTATION TODAY. ROCKY PLAYS THE... ER... UH... SOME INSTRUMENT. ANYWAY, IN PREPARATION, I'VE BROUGHT MY ENTIRE COLLECTION OF BARRY MANILOW ON 8-TRACK TAPE!

I MUST NOT LISTEN TO FM ROCK  
I MUST NOT LISTEN TO FM ROCK

EXCUSE ME SIR, DOES THAT INCLUDE BARRY'S VERSION OF "HAVING MY BABY"?

I USED TO KNOW 1 POTATO, 2 POTATO, ... DUUUHH, I FORGOT THE REST!

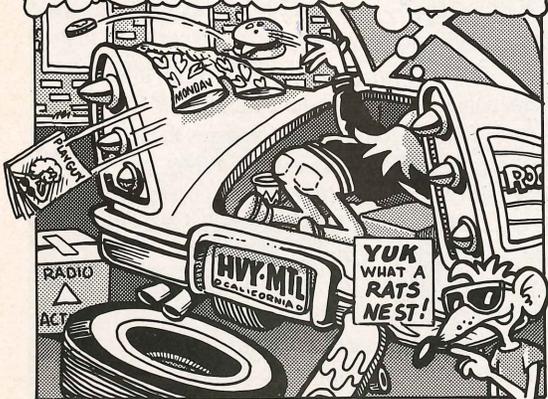
DARN! MY ORDER FOR ELEVATOR MUZAK CLASSICS ISN'T IN YET.

OH MAN! THESE KIDS ARE EVEN WORSE OFF THAN ROBO CHOPS SAID. I BETTER BREAK OUT THE... **SQUIER POWER!**

CLASSIC NERDS! EVERY ONE OF 'EM.

RICKY RUSHES OUT TO HIS ROCKMOBILE TO UNCOVER THE **HEAVY ARTILLERY...**

LET'S SEE... MY DAYS OF THE WEEK UNDERWEAR... INDIAN HEAD NICKLE, CIRCA 1936... CHEESEBURGER, CIRCA 1978... (THAT'S A KEEPER) AHA! **BINGO!**

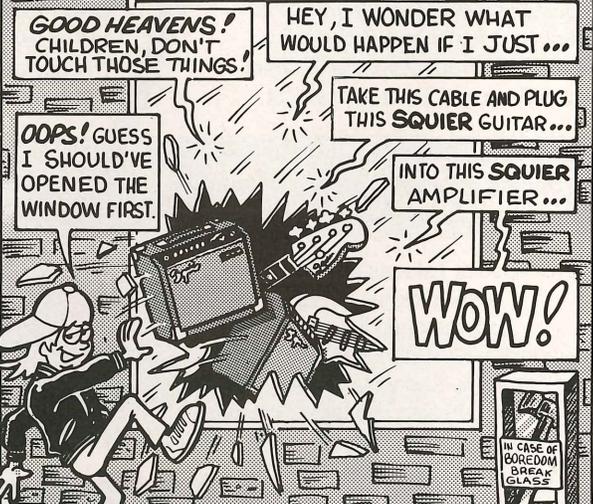


YUK WHAT A RATS NEST!

**EXCELLENT!** SQUIER GEAR, DREAMED UP BY THE DUDES AT FENDER FOR OPTIMUM PERFORMANCE AT MINIMAL BUCKS. IF THIS DOESN'T DO THE TRICK, **NOTHIN' WILL!**



RICKY DELIVERS THE GOODS VIA AIR EXPRESS...



GOOD HEAVENS! CHILDREN, DON'T TOUCH THOSE THINGS!

HEY, I WONDER WHAT WOULD HAPPEN IF I JUST...

OOPS! GUESS I SHOULD'VE OPENED THE WINDOW FIRST.

TAKE THIS CABLE AND PLUG THIS SQUIER GUITAR...

INTO THIS SQUIER AMPLIFIER...

Wow!

**KA-BOOM!** AN EXPLOSION OF SQUIER CONSCIOUSNESS FILLS THE CLASSROOM...



CHECK OUT THE SOUND FROM THIS SQUIER AMP. THE PREAMP CHANGES WHEN I KICK IN THE DISTORTION FOR A SMOOTHER TONE!

WOW! THIS SQUIER STRAT-O FEELS GREAT. I CAN REALLY LAY DOWN SOME KILLER RIFFS.

TALK ABOUT THE BOTTOM LINE, FEEL THE NECK ON THIS SQUIER P-BASS!

HEY! THE RICKASTER LEFT US A NOTE.

Dudes - Meet me in the Auditorium w/ Ricky

AN IMPROMPTU ASSEMBLY IS ABOUT TO CHANGE SOME 'TUDES...



INTRODUCING THE KILLER SOUNDS OF...

OH NO! IT'S McDORKLE'S CLASS.

HEY, WHERE'S THE ACCORDIAN?

WHO'S GOT A BARF BAG?

WAIT A SECOND, THERE'S SOMETHING ABOUT THOSE AXES...

THE SQUIER BRIGADE HIT IT DUDES!



MAN! CHECK OUT THAT TONE! WHERE'D THEY GET THAT GREAT GEAR?

I'M SIGNING UP FOR McDORKLE'S MUSIC APPRECIATION CLASS.

THAT STRAT-O IS WAY COOL!

HEY, WHERE ARE YOU GOIN'?

TO THE FENDER DEALER TO GET SOME SQUIER ACTION OF MY OWN!

DON'T YOU UNDERESTIMATE THE ADVANTAGES OF SQUIER® POWER! SEE YOUR AUTHORIZED FENDER® DEALER NOW! IF YOU TAKE IN THIS FORM, AND ARE ONE OF THE **FIRST 100** TO GET IT SIGNED BY THE DEALER AND SENT IN, YOU'LL GET A COOL **SQUIER T-SHIRT!**

Send to:  
**Squier T-Shirt**  
c/o Frontline  
11999 San Vicente Blvd.,  
Suite 401  
Los Angeles, CA 90049



Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ St. \_\_\_\_\_ Zip \_\_\_\_\_

Must be completed by Squier dealer to be valid:  
Store Name \_\_\_\_\_  
Squier Dealer # \_\_\_\_\_  
Salesman's Signature \_\_\_\_\_  
Squier Model tried \_\_\_\_\_

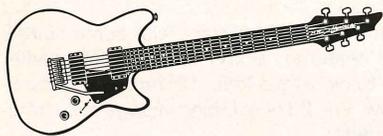
## Heartfield

### ELECTRIC GUITARS

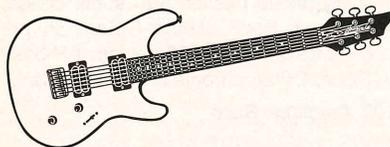
#### RR Series



The RR 8 & 9 models offer traditional looks with innovative electronics. Body: Alder, Dbl-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: chrmpitd hdwr; **Models:**  
031-1000 **RR 8**, Non-trem Am Std bridge, 24.725" scale length  
031-1100 **RR 9**, Am Std tremolo, 25.5" scale length



RR 58 & 59 models offer traditional looks with some upscaled features. Body: African Mahogany, Dbl-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:**  
031-5800 **RR58**, Non-tremolo Am Std bridge, 24.725" scale length  
031-5900 **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 fgdr Mpl top; Neck: soft slim "U" shape, Honduras Mahogany, Ebony frtbrd, 22 frets, Shell dot mrkrs, 12" rad; E-tronics: Special 5-pos. ssw, TBX, Vol; Other: lubricated "low friction" nut, Mother-of-Pearl tuner buttons; **Models:**  
031-4000 **Elan I**, 2 HB pu's, Non-tremolo Am Std bridge, 25.1" scale length, Gldpltd hrdwr  
031-4100 **Elan II**, 2 HB pu's, Dlx Am Std tremo, lckng keys, 25.5" scale length, Chrmpitd hrdwr  
131-4100 **Elan III**, 1 SC and 2 HB pu's, Floyd Rose Pro dbl-lckng tremolo system, 25.1" scale length, Bllck chrmpitd hrdwr

#### 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 dbl-lckng tremolo system; **Models:**

- 131-3000 **Talon**, Floyd Rose II, 22 frets, Dot frtmrks, 1 Heartfield HB and 2 Heartfield SC pu's, slant-down hdstck  
131-3100 **Talon I**, Floyd Rose Original, 22 frets, Dot frtmrks, Heartfield HB's, slant-down hdstck  
131-3200 **Talon II**, Floyd Rose Original, 24 frets, Dot frtmrks, DiMarzio HB's, slant-down hdstck  
131-3300 **Talon III**, Floyd Rose Pro, 22 frets, Dot frtmrks, DiMarzio HB's, slant-down hdstck  
131-3600 **Talon III R**, Reverse headstock, Floyd Rose Pro, 22 frets, Dot frtmrks, DiMarzio HB's, No pckgrd

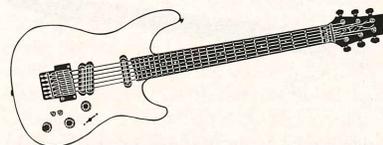
The Talon IV and V are the ultimate contemporary rock guitars. Body: Basswood; Neck: ultra slim "U" shape, RW frtbrd, 24 Super Jumbo frets, "Sabre tooth" frtmrks w/red at 12 and 24, 17" rad, 25.1" scale length; E-tronics: 2 DiMarzio HB pu's (bridge, neck) and 1 SC (mid), special 5-pos. ssw, TBX, Vol;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



131-3400 **Talon IV**



131-3500 **Talon V**, same as 31-3400, but w/reverse hdstck



#### EX Series

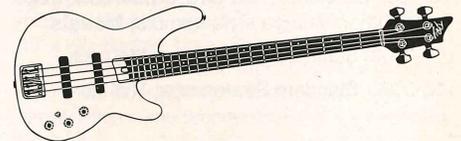
Sleek looks and modern features. Body: Basswood, modified Stratocaster shape; Neck: RW frtbrd, 22 jumbo frets, 16.9" rad, 25.5" scale; E-tronics: 3 SC pu (neck and 2 bridge), 5-pos. ssw

(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-lcnsd dbl-lckng tremolo; **Models:**

031-1200 **EX I**

031-1300 **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], Pan, Vol; Other: chromepltd hdwr, Graphite lam strip extends to cover hdstck; **Models:**

031-2000 **DR-4**, 12" rad frtbrd, 22 jumbo frets

031-2100 **DR-5**, 5 strings, 19.685" rad frtbrd, 24 jumbo frets

031-2600 **DR-6**, 6 strings, 12" rad frtbrd, 24 jumbo frets, special hum-cancelling pu's

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:**

031-2200 **DR-4C**

031-2300 **DR-5C**, 5 strings

031-2400 **DR-6C**, 6 strings

#### Prophecy Series

Sleek looking basses with features for the modern player. Body: Dbl cutaway shape; Neck: RW frtbrd, 12" rad, 34" scale, 22 frets; E-tronics: 1 P-Bass style pu (split SC), 1 J-Bass style pu (SC), Pan, Vol; Other: "Saturn knobs", Graphite nut; **Models:**

031-1800 **Prophecy I**, Basswood body, Chrmpitd hrdwr, TBX

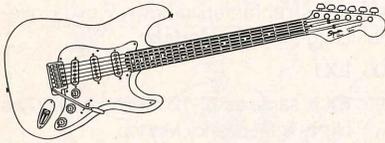
031-1900 **Prophecy II**, Ash body, Active electronics, Gldpltd hrdwr, Bassboost/cut, Trebleboost/cut

031-2500 **Prophecy III**, Multi-lam hardwood body, "neck-through" design, Multi-lam Mpl neck, Active electronics, Gldpltd hrdwr, Bass boost/cut, Treble boost/cut

# Squier®

## STRATOCASTERS

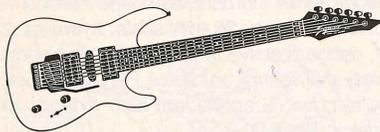
### Standard



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:**

033-2002 **Standard Stratocaster**, Mpl neck  
033-2000 **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 dbl-lckng tremolo system, tilted gloss black headstock; **Models:**

133-2100 **H.M. V**, top is highly figured carved Mpl, Floyd Rose Original  
133-2200 **H.M. IV**, Floyd Rose II

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: Floyd Rose dbl-lckng tremolo system, no pckgrd, black hdwr, tilted gloss black headstock; **Models:**

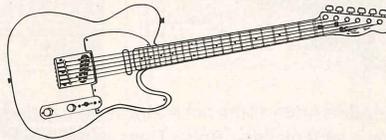
133-1100 **H.M. III**, 2 HB pu's (neck and bridge), 1 SC pu (mid), Floyd Rose Original  
133-1200 **H.M. II**, 1 HB pu (bridge), 2 SC pu's (neck and mid), Floyd Rose II  
133-1300 **H.M. I**, 1 HB pu (bridge), 2 SC pu's (neck and mid), Floyd Rose III

FR-211 Series models are affordable, fine quality guitars with hot features. Body: hardwood, sculpted "Strat" style shape; Neck: 22 jumbo frets, 12" rad; E-tronics: 1 HB pu (neck and bridge), SC pu's

(neck, mid), 5-pos. ssw, Vol, Tone; Other: Floyd Rose tremolo system, no pckgrd, black hdwr, tilted gloss black headstock; **Models:**

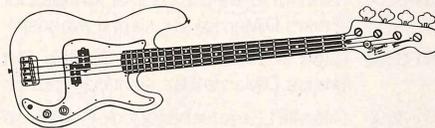
133-8100 **FR-211**, Floyd Rose II dbl-lckng tremolo system  
133-8200 **FR-211**, Floyd Rose II dbl-lckng tremolo system  
133-8300 **FR-211 ST**, Floyd Rose III sgl-lckng tremolo system

## TELECASTERS



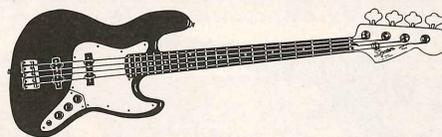
The Standard Telecaster is an affordable, fine quality version of the Fender Standard Telecaster. Body: classic Telecaster shape; Neck: 21 frets, 12" rad; E-tronics: 2 SC pu's, 3-pos. ssw, Vol, Tone; Other: vintage style bridge; **Models:**  
033-3002 **Standard Telecaster**, Mpl neck

## PRECISION BASSES



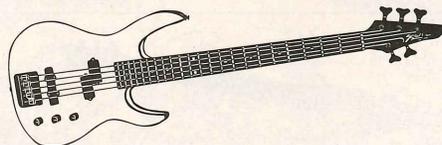
The Standard Precision Bass is an affordable, fine quality version of the Fender P-Bass. Body: classic P-Bass shape; Neck: RW frtbrd, 20 std frets, 12" rad; E-tronics: 1 P-bass pu, Vol, Tone; Other: chrome hrdwr; **Models:**  
033-4000 **Precision Bass**

## 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:**  
033-4500 **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:**

033-4800 **H.M. V**, 5 strings  
033-4700 **H.M. IV**

## SQUIER SOLID STATE AMPS

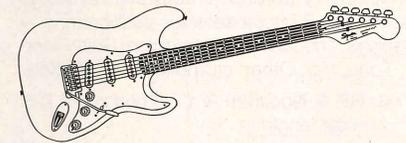
### Guitar

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:**

023-0500 **Squier 15**

# 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:**

033-6000 **Standard Stratocaster**, 1 HB (bridge) and 2 SC pu's, no pckgrd, chrome hardware  
033-6100 **Standard Stratocaster**, 3 SC pu's

## 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; **Models:**

033-6200 **Precision Bass**



## MIXERS

### Powered

#### Portable

(USA) The SR Series Powered Mixers. General Features: High and Low impedance electronically balanced inputs, Low impedance inputs are XLR (T-R-S) 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:**

071-8521 **SR8520P**, 8 Channels, 350 watts RMS into 4 ohms, 520 watts RMS into 2 ohms, Phantom power, 9-band Graphic Equalizer, 3-band EQ per channel, Deltacomp™ Compression (switchable), Power LED, Clipping/Deltacomp™ LED, Forced air cooling with 2-speed fan, Effects out level control, Aux In level control, Reverb

071-6521 **SR6520P**, same as 71-8520, except 6 channels

071-4150 **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, Automatic peak limiting compressor, Triac "crowbar" loudspeaker protection, 2-speed fan. **Models:**

071-2108 **PX2108**, 8 channels

071-2112 **PX 2112**, 12 Channels

071-2116 **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:**

071-0108 **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 Buss 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:**

071-4108 **RMX4110**, Rack Mount Mixer

#### 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, 2 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 THD and Transient Intermodulation Distortion, Phantom Power; **Models:**

071-4208 **MX 4208**, 8 Channels

071-4212 **MX 4212**, 12 Channels

071-4216 **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; Convenience: Rear panel Stereo-Mono and Mono-Bridge mode switches, [TRS: phone, male, female] XLR inputs, High current 5-way binding posts & phone jacks for output; **Models:**

071-7250 **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,  $\pm 1$ 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

071-7450 **SPL7450**, 3-rack spc (5.25") chassis, Stereo Output Power (Continuous sine wave output power, both channels driven,  $\pm 1$ 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  $\pm 24$ dB V 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:**

071-3200 **SP3200**, Sngl 30-band, 1 rack spc, 20-16kHz

071-3202 **SP3202**, Dual 30-band, 2 rack spc, 20-16kHz

071-3215 **SP3215**, Dual 15-band, 1 rack spc, 25-16kHz

## 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  $\pm 6$ dB, Imp 16 ohm, 95dB/1M/1w Sensitivity, 115dB Max Output SPL, 100 watts Power Handling per E.I.A. RS426; **Models:**

071-1272 **1272**, 12" woofer w/ 2" voice coil

071-1275 **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:**

071-1282 **SPL 1282**, 12" cast frame woofer w/ 2.5" voice coil, 60Hz to 20kHz frqncy response  $\pm 3$ dB, 122dB Maximum Output SPL, 150 watts Power Handling per E.I.A. RS426

071-1285 **SPL 1285**, 15" cast frame woofer w/ 3" voice coil, 50Hz to 20kHz frqncy Response  $\pm 3$ 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  $\pm 6$ dB, 16 ohm Rated Impedance, 94dB/1M/1w Sensitivity, 114dB Maximum Output SPL, 100 watts Power Handling per E.I.A. RS426; **Models:**

071-1110 **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  $\pm 6$ dB, Imp 8 ohm, 95dB/1M/1w Sensitivity; **Models:**

071-1201 **1201**, 12" woofer w/ 2" voice coil, 115dB Maximum Output SPL, 100 watts Power Handling per E.I.A. RS426

071-1205 **1205**, 15" woofer w/ 2.5" voice coil, 117dB Maximum Output SPL, 150 watts Power Handling per E.I.A. RS426

071-1295 **1295**, 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  $\pm 3$ 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:**

071-1211 **1211**

071-1291 **1291**, same as 71-1211 except w/wood veneer cabinet and brown grill cover

(USA) The SUNN SPL1225 and SPL1226 Speaker Systems. Features: Biampable (internal third order Butterworth crossover at 1250 Hz), Biamp defeat switch, Low frqncy [polyimide KAP-TON voice coil bobbins w/cast alloy baskets], High frqncy [40 x 90 degree horn, SUNN-designed TITANIUM compression drivers], 3/4" birch plywood construction; Specifications: Imp 8 ohm, 100dB/1M/1w Sensitivity; **Models:**

071-1225 **SPL1225**, 15" castframe wooferw/3" voice coil, 50Hzto20kHzfrqncy Response±6dB, 123dB Maximum Output SPL, 200 watts Power Handling per E.I.A. RS426

071-1226 **SPL1226**, two 15" cast frame woofers w/ 3" voice coils, 38Hz to 20kHz frqncy Response ±6dB, 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:**

071-0270 **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:**

071-1904 **RX 1904**, 4 spcs, 9.5" high, 27 lbs

071-1908 **RX 1908**, 8 spcs, 16.5" high, 37 lbs

071-1912 **RX 1912**, 12 spcs, 23.5" high, 47 lbs

071-1916 **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 a versatile, 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 ran-

dom 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, giving musicians the power to recreate lighting effects consistently. 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 "songs": 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. Store a complete lighting show on a track of a multi-track computer sequencer. SUNNPLEX™ multiplexing system for controller/dimmer interface allows 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 between 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 programmable 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

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:**

080-0310 **PS 310**, 300w per channel

080-0610 **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. 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:**

080-0600 **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 **500NSP**, 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:**

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

### Reissue

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

- 027-1000 **'60's Stratocaster**, u-shaped neck w/RW slab frtbrd, tri-lam (W/B/W) pckgrd
- 027-1002 **'50's Stratocaster**, v-shaped Mpl neck, sgl-layer pckgrd, "skunk stripe" on back of neck, hdstck plug
- 027-1102 **'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, Tone (Neck pu), TBX (bridge, Mid pu's); Other: Am Std trem w/Stnlss Stl saddles; **Models:**

- 010-7402 **American Standard Stratocaster**, Mpl neck
- 010-7400 **American Standard Stratocaster**, RW frtbrd
- 010-7422 **American Standard Stratocaster**, same as 10-7402, except left-hndd
- 010-7420 **American Standard Stratocaster**, same as 10-7400, except left-hndd

### Standard

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

- 013-4602 **Standard Stratocaster**, Mpl neck
- 013-4600 **Standard Stratocaster**, RW frtbrd
- 027-4620 **Standard Stratocaster**, same as 27-4600, except left-hndd, Basswood body

### 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: Dlx Floyd Rose Original dbl-lickng tremolo; **Models:**

- 125-1002 **"HRR" '50's Stratocaster**, mpl neck
- 125-1000 **"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 (lg) 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:**

- 010-7502 **Strat Plus**, mpl neck, 3 Gold FLS
- 010-7500 **Strat Plus**, RW frtbrd, 3 Gold FLS
- 010-9502 **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
- 010-9500 **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: Dlx Am Std trem, Chrome Wilkinson ndl-brng roller nut, lckng keys, Hipshot™ tremsetter; **Models:**

- 010-9800 **U.S. Strat Ultra**

### Floyd Rose Classic Series

(USA) The Floyd Rose Classic Series includes all the innovative features designed by Floyd. Body: Alder; Neck: 22 std frets, 9.5" rad; E-tronics: DiMarzio Custom PAF Pro pu (bridge), 2 Am Std SC pu's, Vol, 2 Tone (Neck, Mid), special 5-pos. ssw; Other: vintage tuners, chrm Floyd Rose Original dbl-lickng tremolo system; **Models:**

- 110-6000 **Floyd Rose Classic Stratocaster**, RW frtbrd
- 110-6002 **Floyd Rose Classic Stratocaster**, Mpl neck

### Set Neck Series

(USA) The Set Neck Stratocasters offer discriminating players the highest quality looks and tone. Body: Honduras Mahogany w/bkmtchd highly figured Mpl top; Neck: Ebony frtbrd, 22 std frets, 9.5" rad; E-tronics: Vol, TBX, special 5-pos. ssw; **Models:**

- 110-6000 **Set Neck Stratocaster**, 4 Fender-Lace Sensors (Blue-neck, Gold-mid, dbl Red-bridge), Strat Deluxe Tremolo system
- 110-6002 **Set Neck Floyd Rose Stratocaster**, DiMarzio Custom PAF Pro pu (bridge), 2 Am Std SC pu's, Vol, 2 Tone (Neck, Mid), Tone (neck), Floyd Rose Pro dbl-lickng tremolo system

### Signature Series

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

- 010-7602 **Eric Clapton**

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

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

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

- 027-2702 **Yngwie Malmsteen Standard**

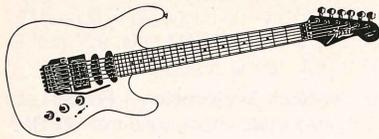
(USA) [Custom Order Only] The Stevie Ray Vaughan Signature Model respectfully reproduces Stevie's unique guitar. Body: Alder; Neck: special "Oval" shape, Brazilian RW frtbrd, 21 vintage frets, vintage tint finish; E-tronics: 3 "Texas special" vintage style SCs, 5-pos ssw, 1Vol, 2 Tone (Mid, Neck); Other: left-handed vintage style tremolo, B/W/B pckgrd w/ wht knobs & pu covers, "SRV" initials in pckgrd, gldpltd hrdwr; **Models:**

- 010-9200 **Stevie Ray Vaughan**

(USA) [Custom 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:**

- 010-9100 **Robert Cray**

## 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 dbl-lckng trem system, smaller hdstck (painted), goth keys; **Models:**

- 125-1102 **H.M. Strat**, Mpl neck, 1 HB (Bridge), 2 SC (Mid, Neck), Floyd Rose Original
- 125-1100 **H.M. Strat**, Same as 25-1102 except RW frtbrd, Floyd Rose Original
- 125-1202 **H.M. Strat**, Mpl neck, 2 HB (Bridge, Neck), 1 SC (mid) w/tilt head design, Floyd Rose Pro
- 125-1200 **H.M. Strat**, same as 25-1202 except RW frtbrd, Floyd Rose Pro

(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: Floyd Rose Pro dbl-lckng trem system, smaller hdstck (painted), goth keys, inlaid Mother-of-Pearl logo; **Models:**

- 110-2000 **H.M. Strat Ultra**

## 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; **Models:**

- 014-5002 **Prodigy**, Mpl neck, Std tremolo
- 014-5000 **Prodigy**, RW frtbrd, Std tremolo
- 014-5102 **Prodigy II**, same as 014-5002, but w/ Floyd Rose lic. dbl-lckng tremolo system
- 014-5100 **Prodigy II**, same as 014-5000, but w/ Floyd Rose lic. dbl-lckng tremolo system

## TELECASTERS



### U.S. Vintage

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

- 010-1303 **'52 Telecaster**

### Reissue

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

- 027-1202 **'50's Telecaster**

Custom Telecasters are versions of earlier up-graded 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:**

- 027-5100 **'62 Custom Telecaster**
- 027-5120 **'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-ply wht pckgrd, vintage bridge w/3 saddles, ncklpltd hdwr; **Models:**

- 027-7702 **'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; **Models:**

- 010-8402 **American Standard Tele**, Mpl neck
- 010-8400 **American Standard Tele**, RW frtbrd

### Standard

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

- 013-5202 **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 hdwr; **Models:**

- 010-8502 **Tele Plus**, mpl neck
- 010-8500 **Tele Plus**, RW frtbrd
- 010-9002 **Deluxe Tele Plus**, same as 10-8502, except lckng tuners, Wilkinson roller nut, dlx tremolo system
- 010-9000 **Deluxe Tele Plus**, same as 10-8500, except lckng tuners, Wilkinson roller nut, dlx tremolo system

### Set Neck Series

(USA Custom Shop) Set Net Telecasters offer discriminating players the highest quality looks and tone. Body: Honduras Mahogany w/1/4" bookmatched highly figured Mpl top and Ivoroid binding; Neck: 22 jumbo frets, 12" rad; E-tronics: 2 custom DiMarzio HB pu's, 3-pos. ssw, Coil Cut mini toggle, Vol, TBX; **Models:**

- 010-3600 **Set Neck Telecaster**, Brazilian RW frtbrd, Chrm hdwr
- 010-3700 **Set Neck Telecaster**, Ebony frtbrd, Dlx tremolo w/"snap-in" arm, Chrm hdwr
- 110-3800 **Set Neck Telecaster**, Ebony frtbrd, Floyd Rose Pro dbl-lckng tremolo system, Fender SC pu (mid), Blk hdwr
- 010-3900 **Set Neck Telecaster "CA"**, Honduras Mahogany neck w/Ebony frtbrd, Am Std Tele bridge, Am Std Tele pu (bridge)

### U.S. Signature Series

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

- 010-8602 **James Burton Telecaster**

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

- 010-8700 **Danny Gatton Telecaster**

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

- 010-8800 **Albert Collins Telecaster**

(USA) [Custom Order Only] The Jerry Donahue Telecaster model offers Jerry's unique "2 guitars in 1" design features. Body: Light Ash w/ bookmatched birdseye Mpl top and back; Neck: special "V" shape, Birdseye Mpl, 21 vintage frets, 7.25" radius; E-tronics: Custom wound Tele pu (bridge), custom wound Strat pu (neck), special 5-pos. ssw, Volume, Tone; Other: vintage style bridge w/Brass saddles, gldpltd hdwr; **Models:**

- 010-8902 **Jerry Donahue 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 "sharkstooth" 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:**

125-2200 **H.M.T.**, Floyd Rose Pro db/Hckng trem system

025-2100 **H.M.T.**, same as 25-2200, except no 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:**

025-2300 **H.M.T. Acoustic/Electric**

## DESIGNER/SIGNATURE

### 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 frttrkr, 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:**

027-2020 **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 frttrkr, 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:**

027-3030 **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 hrdwr; **Models:**

019-0115 **'57 Precision Bass**, mpl neck, sgl-layer Gold anodized Aluminum pckgrd, "skunk stripe" on back of neck, hdstck plug

019-0116 **'62 Precision Bass**, RW slab frtbrd, 3-ply (W/B/W) or 4-ply (W/B/W/Tortoiseshell) pckgrd

### Reissue

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

027-1302 **'50's Precision Bass**, mpl neck, sgl-layer wht pckgrd, "skunk stripe" on back of neck, hdstck plug

027-1300 **'60's Precision Bass**, RW slab frtbrd, tri-lam (W/B/W or W/B/W/Tortoiseshell) pckgrd

### Standard

The Standard Precision Bass is an updated versions of a classic P-Bass. Body: Poplar; Neck: RW slab frtbrd, 20 std frets, 7.25" radius; E-tronics: 1 P-Bass (split single-coil) pu, Volume, Tone; Other: 3-ply (W/B/W) pckgrd, Chromeplated hrdwr; **Models:**

013-6000 **Standard Precision Bass**

### 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 hrdwr; **Models:**

019-7502 **Precision Bass Plus**, mpl neck

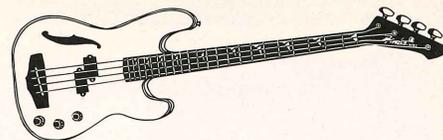
019-7500 **Precision Bass Plus**, RW slab frtbrd

### U.S. Plus Deluxe

(USA) Precision Bass Plus Deluxe models are designed today's discriminating players. Body: downsized P-Bass shape, Alder; Neck: 22 Am Std frets, 9.5" radius, satin finish, Bi-Flex truss rod; E-tronics: 1 Silver P-Bass FLS w/series/parallel pushbutton, 1 Silver J-Bass FLS, Vol, Treble boost/cut, Bass boost/cut, Pan; Other: dlx fine tuning bridge, adjustable tension dlx tuning keys, tri-lam (W/B/W) pckgrd, Chromeplated hrdwr; **Models:**

019-7602 **Precision Bass Plus Deluxe**, mpl neck

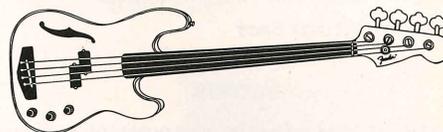
019-7600 **Precision Bass Plus Deluxe**, RW slab frtbrd



### 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 "sharkstooth" 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:**

025-9600 **H.M.T. Acoustic/Electric Bass**

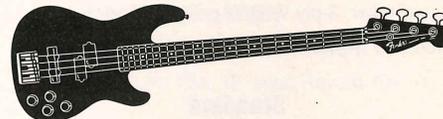


### Acoustic/Electric

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:**

027-9608 **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 hrdwr; **Models:**

027-9500 **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:**

019-0209 '62 Jazz Bass

### Reissue

The Reissue Jazz Bass offers a quality 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: nckpltd hdwr, vintage bridge; **Models:**

027-1400 '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:**

019-2300 American Standard Jazz Bass

### Standard

Standard Jazz Bases are updated versions of J-Basses. Body: "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:**

013-6500 Standard Jazz Bass, Poplar body

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

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

### U.S. Plus

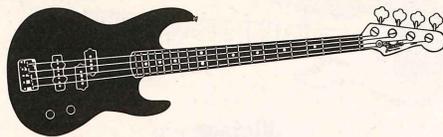
(USA) Jazz Bass Plus models are designed to better address today's players. Body: Alder (Ash available for extra chrg), "mini" J-Bass; Neck: 22 Std frets, 9.5" radius, satin finish, Bi-Flex truss rod; E-tronics: 2 Silver J-Bass FLS's, Master Volume, Pan, rotary circuit selector, active Bass boost/cut,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

019-8500 Jazz Bass Plus V, 5 strings, RW frtbrd, Gotoh "mini" tuning keys

019-8402 Jazz Bass Plus, mpl neck, Fender/Schaller tuning keys

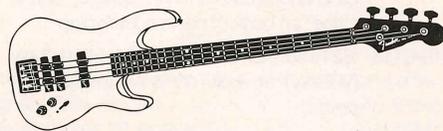
019-8400 Jazz Bass Plus, RW frtbrd, Fender/Schaller tuning keys

## 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: Chrmpitd hdwr; **Models:** 014-4200 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:**

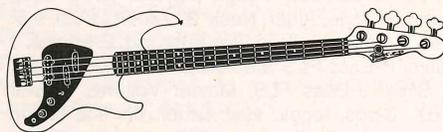
019-4600 H.M. Bass Ultra

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:**

025-5500 H.M. Bass V, 5 string

025-5400 H.M. Bass

## JP-90 BASS



(USA) The JP-90 Bass is a new bass born from Fender's classic designs. Body: Poplar, Offset shape; Neck: RW slab 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; **Models:**

014-4100 JP-90 Bass

## TUBE AMPLIFIERS

### Guitar



The Twin

(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:**

021-6200 The Twin

Dual Showman Head



(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:**

021-6108 Dual Showman SR Head



Super 112

(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:**

021-6400 Super 60 (combo), 12" spkr, ext spkr jack

021-6408 Super Rack, 2 spkr jacks, 4 rack spaces, fan cooling

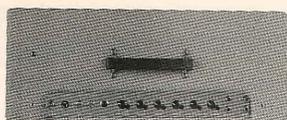
021-6500 Super 112, 1-12" Eminence spkr

021-6501 Super 112 Celestion, 1-12" Celestion G12H-100 spkr

021-6502 Super 210, 2-10" Eminence spkrs

## SOLID STATE AMPLIFIERS

### Guitar



(top view)

'59 Bassman



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

021-7100 **'59 Bassman**

'63 Vibroverb



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

021-7200 **'63 Vibroverb**

(USA) The '65 Twin Reverb is an authentic reproduction of the original Twin Reverb, considered by many players the ultimate "clean" amp. Specs: 100w, 2-12" spkrs; Features: 2 chnls, All tube circuitry, tube generated vibrato, spring reverb, tilt-back legs, "Black Face" cosmetics, 2-button ftswtch; **Models:**

21-7300 **'65 Twin Reverb**



Stage 185

Pro 185

(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:**

022-5200 **Stage 185**, 12" spkr, ext spkr jack

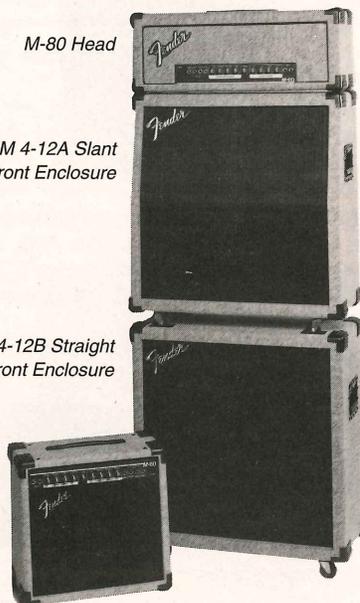
022-5600 **Pro 185**, 2-12" spkrs

M-80 Head

HM 4-12A Slant Front Enclosure

HM 4-12B Straight Front Enclosure

M-80



(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 (also available w/Tolex covering); **Models:**

022-5900 **M-80**, combo, 90w RMS, 12" spkr, 1-button ftswtch

022-5907 **M-80 Head**, 90w RMS, 2 spkr jacks, 1-button ftswtch

022-5909 **M-80 Pro**, head w/built-in 3-spc rack, 90w RMS, 2 spkr jacks, 1-button ftswtch

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

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

Deluxe 85



(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:**

022-5000 **Eighty-Five**, 12" spkr, Presence, 2-button ftswtch

022-5100 **Deluxe 85**, 12" spkr, switchable Boost, 3-button ftswtch

J.A.M.



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

022-6000 **R.A.D.**, 20w, 8" spkr

022-6100 **H.O.T.**, 25w, 10" spkr, Reverb

022-6100 **J.A.M.**, 25w, 12" spkr, Reverb, Chorus

(USA) The 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:**

022-5800 **Power Chorus**

Princeton 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:**

022-5700 **Princeton Stereo Chorus**

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

023-4100 **Fender SK 15R**, 15w RMS, 8" spkr, Reverb

023-4200 **Fender SK 25R**, 25w RMS, 10" spkr, Reverb, Effects Loop

023-4300 **Fender SK 35R**, 35w RMS, 12" spkr, Reverb, Effects Loop

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:**

023-2600 **Fender SK Chorus 20**

### Bass Amps

(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:**

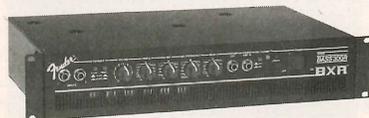
022-4000 **BXR Dual Bass 400 Head, Rack Mount**

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



BXR  
300C

022-4100 **BXR 300C (combo)**, 15" Eminence spkr, ext spkr jack



BXR  
300R

022-4107 **BXR 300R Head, Rack Mount Unit**, 2 rack spc, 2 spkr jacks



M-80  
Bass

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

022-4200 **M-80 Bass**, combo, 15" spkr

022-4207 **M-80 Bass Head**



R.A.D.  
Bass

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

022-4300 **R.A.D. Bass**



Fender 100  
Bass Head

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

023-1800 **Fender 100 Bass Head**

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

023-2400 **Fender Bassman 60**

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

023-2000 **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:**

023-2500 **Fender Keyboard 60**



Sidekick  
Keyboard

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

023-2100 **Sidekick Keyboard**

### Power Amp



2450 Power Amplifier

(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:**

070-2450 **2450 Power Amplifier**

## ENCLOSURES

### Guitar

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

021-1608 **CB 1-12 STD**, 12" Eminence spkr, imp 8 ohm



4-12  
Slant

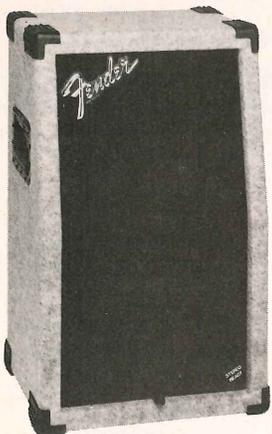
(USA) These enclosures are wired for stereo or mono operation, and offer excellent sound dispersion and coverage. Covered in Tolex. 16 ohms stereo, 8 ohms mono. **Models:**

021-1616 **2-12 Slant**, 2-12" Eminence spkrs, vented back cabinet

021-1611 **4-10 Slant**, 4-10" Eminence spkrs, vented back cabinet

021-1620 **4-12 Slant**, 4-12" Eminence spkrs, closed back cabinet

021-1621 **4-12 Straight**, 4-12" Eminence spkrs, closed back cabinet



HM 2-12  
Slant

(USA) The HM enclosures are wired for stereo or mono operation. Covered in gray carpet. 16 ohms stereo, 8 ohms mono. **Models:**

021-1618 **HM 4-12A Slant Front**, 4-12" Eminence spkrs, closed back cabinet

021-1619 **HM 4-12B Straight Front**, same as 21-1618 except straight front

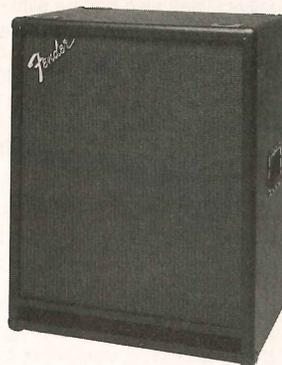
021-1609 **HM 1-12**, 12" Eminence spkr, mono only, imp 8 ohm

021-1613 **HM 2-12 Slant**, 2-12" Eminence spkrs

021-1609 **HM 4-10**, 12" Eminence spkrs, vented back cabinet

### 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.



BXR  
Spectrum

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

021-1602 **BXR Spectrum**

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

021-1601 **BXR 410**



BXR  
115

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

021-1600 **BXR 115**

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

021-1638 **BXR 215**

021-1639 **BXR 215 w/EV 15L speakers**

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

023-1802 **Fender 100 Bass Enclosure**

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

021-1647 **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:**

023-9000 **Stereo Pak**

023-9005 **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:**

023-9100 **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:**

002-9880 **Cover**, Champ 12

002-9881 **Cover**, Deluxe 85

002-9893 **Cover**, Eighty-Five

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

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

002-9887 **Cover**, 4-12 Wedge Enclosure

002-9888 **Cover**, Stage 185, Princeton Chorus

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

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

003-7961 **Cover**, M-80 Combo

003-7961 **Cover**, M-80 Head

003-7961 **Cover**, M-80 Chorus

003-7961 **Cover**, '59 Bassman

003-7961 **Cover**, '63 Vibroverb

003-7961 **Cover**, BXR 300C

## AMP RACK MOUNT CABINETS

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

002-7900 **Cabinet**, BXR Dual Bass 400 Top, Black

## ACOUSTIC GUITARS

### California Series

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



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

**Models:**

094-5801 **Avalon**



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

094-4600 **Concord**, Spruce top, Bubinga frtbrd  
094-5001 **Newporter**, Mahogany top, RW frtbrd  
094-5101 **Redondo**, Spruce top, RW frtbrd  
094-5201 **Catalina**, Black, Spruce top, RW frtbrd

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

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

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

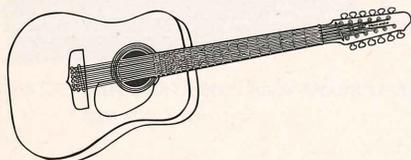
094-5110 **San Marino**

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

094-5301 **Malibu**

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

094-5410 **San Luis Rey**



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

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

## 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:**

094-4706 **La Brea**, Black, Spruce top  
094-4721 **La Brea**, Natural, Spruce top  
094-4732 **La Brea**, Sunburst, Spruce top

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

094-4742 **La Brea**, Flame Maple top



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

094-5706 **Montara**, Black, Spruce top  
094-5721 **Montara**, Natural, Spruce top  
094-5732 **Montara**, Sunburst, Spruce top

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

094-5742 **Montara**, Flame Maple top

### Telecaster

The Telecoustic model offers the optimum combination of electric and acoustic guitar features.

Body: Telecaster style w/"soft" cutaway (rounded horn), Honduras Mahogany back and sides, solid Spruce top, bound; Neck: Honduras Mahogany, Pao Ferro frtbrd, no face dots, 22 frets, 25.5" scale length; E-tronics: Piezo bridge pu, Vol, active bass boost/cut, active treble boost/cut; Other: Pao Ferro/Ebony bridge, Fender/Schaller Std tuners w/Pearl buttons; **Models:**

095-9000 **Telecoustic**

## 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**

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

**Bullet End Sets**

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

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

072-0314	(022)
072-0316	(024)
072-0318	(026)
072-0322	(030)
072-0324	(032)
072-0328	(036)
072-0330	(038)
072-0332	(040)
072-0334	(042)
072-0338	(046)
072-0340	(048)

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

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

### 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**

073-1010	<b>250XL</b> ,	008/011/014/022/030/038
073-1020	<b>250L</b> ,	009/011/016/024/032/042
073-1030	<b>250R</b> ,	010/013/017/026/036/046

**Bullet End Sets**

077-9725	<b>3250XL</b> ,	008/011/014/022/030/038
077-9724	<b>3250L</b> ,	009/011/016/024/032/042
077-9723	<b>3250R</b> ,	010/013/017/026/036/046

**For "Floyd Rose" Tremolo Sets**

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

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

072-1714	(022)
072-1716	(024)
072-1718	(026)
072-1722	(030)
072-1724	(032)
072-1728	(036)
072-1730	(038)
072-1734	(042)
072-1738	(046)

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

077-2414	(022)
077-2416	(024)
077-2418	(026)
077-2422	(030)
077-2424	(032)
077-2428	(036)
077-2430	(038)
077-2434	(042)
077-2438	(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

073-0210	<b>350XL</b> ,	008/011/014/022/030/038
073-0220	<b>350L</b> ,	009/011/016/024/032/042
073-0230	<b>350R</b> ,	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

073-3300	<b>505</b> ,	012/016/024/032/042/052
073-0900	<b>50</b> ,	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

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

### Bullet End Gauged Singles

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

## ELECTRIC BASS STRINGS

### Nickelplated Steel Roundwound

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

#### Sets

073-1750	<b>1100XL</b> ,	040/060/075/095
073-1760	<b>1200L</b> ,	045/065/080/100
073-1770	<b>1300M</b> ,	050/070/085/105

#### Sets, 5-string

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

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

#### Sets, 6-string

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

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

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

## Stainless Steel Flatwound Bass

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

### Sets

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

### Gauged Singles

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

## Stainless Steel Roundwound Bass

Stainless Steel Roundwound strings provide great punch and high output.

### Sets

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

### Gauged Singles

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

## Pure Nickel Roundwound Bass

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

### Sets

073-1700	<b>90</b> ,	050/066/083/101
073-1620	<b>990L</b> ,	045/060/075/090
073-1630	<b>990M</b> ,	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

073-6000	<b>2200</b> ,	058/072/092/115
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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

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

### Bullet End Sets

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

### Ball End Sets, 12 String

073-5100	<b>1400</b> ,	010/010/013/013/022/010
		028/013/038/022/052/024

### Ball End Gauged Singles

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

### Bullet End Gauged Singles

077-2314	(022)
077-2318	(026)
077-2324	(032)
077-2326	(034)
077-2328	(036)
077-2332	(040)
077-2336	(044)
077-2338	(046)
077-2340	(048)
077-2346	(054)
077-2348	(056)

## 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

073-1900	<b>100</b> ,	028/032/040/029/035/043
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#### Tie End Sets, Black

073-2200	<b>120</b> ,	028/032/040/029/035/043
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#### Ball End Sets, Clear

073-8000	<b>130</b> ,	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.

- 098-1029 Confetti, Thin
- 098-1030 Confetti, Medium
- 098-1031 Confetti, Heavy
- 098-1129 Pink, Thin
- 098-1130 Pink, Medium
- 098-1131 Pink, Heavy
- 098-1229 Yellow, Thin
- 098-1230 Yellow, Medium
- 098-1231 Yellow, Heavy
- 098-1329 Red, Thin
- 098-1330 Red, Medium
- 098-1331 Red, Heavy
- 098-1429 Transparent Blue, Thin
- 098-1430 Transparent Blue, Medium
- 098-1431 Transparent Blue, Heavy
- 098-1529 Bright Blue, Thin
- 098-1530 Bright Blue, Medium
- 098-1531 Bright Blue, Heavy
- 098-1629 Shell, Thin
- 098-1630 Shell, Medium
- 098-1631 Shell, Heavy
- 098-1632 Shell, Extra Hvy
- 098-1829 White, Thin
- 098-1830 White, Medium
- 098-1831 White, Heavy
- 098-1832 White, Extra Hvy

NEONPIC™ picks are 351 models made from Delrin®, with a sharper edge for cleaner attack. Available in the following flourescent colors.

### Models:

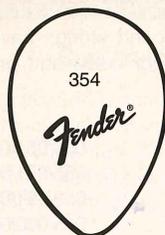
- 098-1004 Melon, Thin (.46mm)
- 098-1005 Orange, Thin (.58mm)
- 098-1006 Yellow, Thin (.71mm)
- 098-1007 Lime, Thin (.88mm)
- 098-1008 Pink, Thin (.96mm)
- 098-1009 Grape, Thin (1.21mm)



Actual Size

The 358 model is a small teardrop shape.

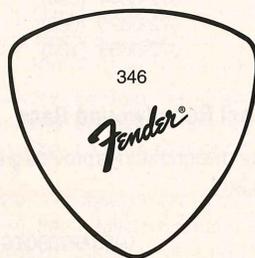
- 098-1729 Shell, Thin
- 098-1730 Shell, Medium
- 098-1731 Shell, Heavy
- 098-1929 White, Thin
- 098-1930 White, Medium
- 098-1931 White, Heavy



Actual Size

The 354 model is a medium teardrop shape.

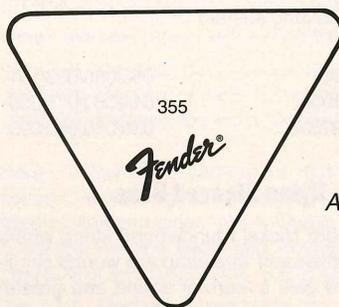
- 098-2029 White, Thin
- 098-2030 White, Medium
- 098-2031 White, Heavy
- 098-2032 White, Extra Hvy



Actual Size

The 346 model is a large, rounded triangle shape.

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



Actual Size

The 355 model is a large triangle shape.

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

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

## ACCESSORIES

### Cleaning and Tuning Aids

Fender's famous treated soft cloth.

099-0400 **Polish Cloth**

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

099-0500 **Polish Can**

099-0503 **Polish Can, Box/12**

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

099-0955 **Tuning Fork, A** 440.0 Hz.

099-0956 **Tuning Fork, E** 329.6 Hz.

Correctly, quickly, and safely stretches new strings.

099-0957 **String Stretcher, Nylon String**

099-0958 **String Stretcher, Steel String**

### Guitar Straps

Monogrammed straps are shipped with Fender's American-made guitars, and are also available in neon colors. 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.

099-0670 **Bronco Cowhide Strap, 3" super comfort**

099-0678 **Monogrammed Strap, Gray Neon**

099-0679 **Monogrammed Strap, Orange Neon**

099-0680 **Monogrammed Strap, Black Neon**

099-0681 **Monogrammed Strap, Black**

099-0682 **Monogrammed Strap, Red**

099-0683 **Monogrammed Strap, White**

099-0684 **Vintage Strap, Slim, Black**

099-0685 **Fender Logo Strap**

099-0686 **Strat Logo Strap**

099-0688 **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.

099-0690 **Locks**

099-0691 **Buttons**

## Guitar Modification Kits

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

- 099-0620 **Fine Tune Locking Nut Kit**, Chrome  
099-0625 **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).

### 099-0810 **Tele Bridge Kit**

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

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

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

- 099-0815 **Wilkinson Nut**, 9 to 42 string gauge  
099-0816 **Wilkinson Nut**, 12 to 52 string gauge

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

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

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

### 099-1361 **Pickguard**, White, P-Bass

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

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

Floyd Rose® "Pro", "Original", and "11" tremolo assemblies are available in chrome, gold and black. Each kit comes complete with all mounting hardware and instructions. Order the nut separately to match your specific guitar. Part number list to appear in next issue.

## Guitar Hardware

- 099-1364 **Pickup Covers**, Black, Strat, Pkg of 3  
099-1365 **Tone/Vol. Knobs**, Black, Strat  
099-1366 **Chrome Knobs**, Tele & P Bass  
099-1367 **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.

- 099-1510 **Soft Case**, Fender, Guitar  
099-1520 **Soft Case**, Fender, Bass  
099-1530 **Soft Case**, Fender, Acoustic  
099-1570 **Soft Case**, Squier, Bass  
099-1580 **Soft Case**, Squier, Guitar

## Amplifier Tubes

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

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

## Amplifier Hardware

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

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

### 099-0948 **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.

- 099-1348 **Amp Corners**, Set of 4 w/Hardware  
099-1350 **Univ. Corners**, Set of 4 w/Hardware

Includes glides, rubber inserts, screws. Perfect for replacement or installation on new cabinets.

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

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

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

Replacement "tilt back" legs for vintage and vintage reissue amplifiers

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

## Attache Cases

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

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

## Snakeskin Guitar Case

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

### 099-1600 **Guitar Case**, Strat/Tele Snakeskin

## Effects Bag

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

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

## Books

For every musician's library.

- 099-5000 **Fender Stratocaster**, Rev. 3rd Edition  
099-5001 **Guitar Identification**  
099-5002 **Fender Chord Finder**  
099-5003 **Guitar Method**, Fender Edition  
099-5004 **The Fender Bass**  
099-5005 **The Fender Telecaster**

## "Mini" Products

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

- 023-9999 **Mini Amp**, Available in Black, Torino Red, Flash Pink, Brite White, Sonic Blue, Graffiti Yellow

- 023-9990 **TA-10 Mini Radio**, AM/FM, Black

- 023-9992 **Mini Practicer**, Black, includes headphones and microphone

- 023-9993 **Mycro Headphone Amplifier**, Black, w/3 settings, includes headphones

- 023-9993 **Bass Mycro Headphone Amplifier**, Black, w/3 tone settings, includes headphones

## Electronic Tuners

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

- 023-9996 **AX-5000 Chromatic Automatic Tuner**, variable "A" reference (435-446Hz), chromatic pitch display

- 023-9997 **TX-1000 Automatic Guitar/Bass Tuner**, 6 pitch indicators

## Fender-Monster Cables

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

### Instrument

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

### Loudspeaker

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

### Microphone

- 099-5075 **Pro 200**, 30 ft.

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

- 099-5077 **Player 400**, 12 ft. Instrument  
099-5078 **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.

- 099-5076 **Cord Minder**, dozen pack

## ORIGINAL ACCESSORIES

### Hardware

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

- 099-2010 **String Guide**, Vintage Stratocaster
- 099-2011 **String Guide**, Vintage Telecaster
- 099-2012 **String Guide**, Vintage Precision & Jazz Bass
- 099-2013 **Strap Button**, Vintage Gtr & Bass
- 099-2014 **Fret Wire**, Vintage Guitar
- 099-2015 **Fret Wire**, Vintage Bass
- 099-2016 **Pckgrd Screws**, Vintage Gtr & Bass
- 099-2034 **Pickup Cover**, Vintage Stratocaster
- 099-2035 **Tone/Vol Knobs**, Vintage Stratocaster
- 099-2036 **Thumbrest**, Precision & Jazz Bass
- 099-2037 **Pickup Covers**, Vintage Precision Bass
- 099-2038 **Pickup Covers**, Vintage Jazz Bass
- 099-2039 **Tremolo Arm**, Vintage Stratocaster
- 099-2040 **Machine Heads**, Vintage Stratocaster/Telecaster
- 099-2041 **3-Way Switch**, Vintage Stratocaster/Tele
- 099-2042 **BoneNut**, Vintage Stratocaster & Telecaster
- 099-2049 **Tremolo Bridge**, Vintage Stratocaster
- 099-2050 **Tremolo Bridge**, American Std.
- 099-2051 **Bridge Sections**, Vintage Stratocaster
- 099-2052 **TBX Tone Control Kit**
- 099-2053 **Guitar Cable**, American Std., 10 ft.
- 099-2054 **Tremolo Arm**, American Standard
- 099-2055 **Control Plate**, Chrome, Jazz Bass
- 099-2056 **Dome Knobs**, Vintage Tele
- 099-2058 **Control Plate**, Vintage Telecaster

### Pickguards

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

- 099-2017 **Pickguard**, '57 Stratocaster
- 099-2018 **Pickguard**, '62 Stratocaster
- 099-2019 **Pickguard**, '52 Telecaster
- 099-2020 **Pickguard**, '57 Precision Bass
- 099-2021 **Pickguard**, '62 Precision Bass
- 099-2022 **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.

- 099-2023 **Neck**, '57 Stratocaster, Mpl
- 099-2024 **Neck**, '62 Stratocaster, RW
- 099-2025 **Neck**, '52 Telecaster, Mpl
- 099-2026 **Neck**, '57 Precision Bass, Mpl
- 099-2027 **Neck**, '62 Precision Bass, RW
- 099-2028 **Neck**, '62 Jazz Bass, RW
- 099-2029 **Body**, '57 and '62 Stratocaster
- 099-2030 **Body**, '52 Telecaster
- 099-2031 **Body**, '62 Precision Bass
- 099-2032 **Body**, '57 Precision Bass
- 099-2033 **Body**, '62 Jazz Bass

### Pickups

The pickups that started it all.

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

## Fender-Lace Sensors

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

- 099-2000 **2000 FLS Gold Strat™**, Blk, Wht
- 099-2001 **2001 FLS Blue Strat™**, Blk, Wht
- 099-2002 **2002 FLS Red Strat™**, Blk, Wht
- 099-2003 **2003 FLS Silver Strat™**, Blk, Wht
- 099-2007 **2007 FLS Silver J-Bass™** [Bridge], Blk
- 099-2008 **2008 FLS Silver P-Bass™**, Blk

Humbucker-sized, and Telecaster bridge-sized Lace Sensors and Telecaster neck-sized Lace Sensors are also available. Part number list to appear in next issue.

### ABBREVIATIONS:

Am Std	=	American Standard
Ch, chnl	=	channel
chrmpitd	=	chromeplated
dbl-lckng	=	double locking
Dlx	=	deluxe
Eff	=	effects
E-tronics	=	Electronics
ext	=	extension
FLS	=	Fender-Lace Sensor
fqncy	=	frequency
frtbrd	=	fretboard
frtmrks	=	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

## CASES

### Acoustic Guitar

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

- 091-9461 **Hardshell Case**, fits: Newporter, Redondo, Catalina, Malibu, Del Mar, La Brea, Santa Maria, Concord

Economy cases are lightweight and convenient for carrying guitar anywhere.

- 091-9475 **Economy Case**, fits: La Brea, Del Mar, Redondo, Catalina, Malibu, Santa Maria, Concord, Newporter

- 091-9465 **Economy Case**, fits Avalon

### Electric Guitar & Bass

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

#### Deluxe Guitar

- 002-3637 **Tweed Case**, fits Stratocaster and Telecaster (Right hand only)

#### Standard Guitar

- 002-3632 **Hardshell Molded Case**, fits Stratocaster and Telecaster (Right and Left Hand models)
- 002-8586 **Hardshell Case**, fits Stratocaster XII 12-string
- 002-3641 **Hardshell Molded Case**, fits Squier Stratocaster and Telecaster

#### Deluxe Bass

- 002-3640 **Tweed Case**, fits Jazz Bass (Right Hand models)
- 002-3639 **Tweed Case**, fits Precision Bass (Right Hand model)

#### Standard Bass

- 002-3633 **Hardshell Molded Case**, fits Jazz Bass, Precision Bass (Right Hand model)
- 002-5781 **Hardshell Case**, fits Jazz Bass and Precision Bass (Left Hand model)
- 002-5001 **Hardshell Case**, fits 32" Precision Bass
- 002-5873 **Hardshell Case**, fits 32" Precision Bass (Left Hand model)
- 003-3072 **Hardshell Case**, fits P-Bass Lyte
- 002-3642 **Molded Case**, fits Squier Bass

# LEARNING CURVE

## Navigating the Amplifier Jungle *by Bob Desiderio*

Bob is one of Fender's hottest amp designers. Among his creations are the M-80 and the Princeton Chorus. He's also a working musician.



*Whether you're just starting out—or have your band booked in Madison Square Garden for tomorrow night!—the right amplifier is a key component in your sound. So, how do you go about choosing the gear best suited to your situation? Read on!*

What you should do:

### ***Before You Shop!***

#### **1. Establish a Budget.**

Decide—and be reasonable—how much you can afford.

#### **2. Set Guidelines.**

What kind of amp do you need? Not want, *need*. It's easy to get lost in the maze of cool stuff you'll see, so think: do you need a "rack" system, full or half stack, big bass rig, combo/self-contained amp, or practice amp?

#### **3. Plan Ahead.**

Think about how an amp will fit into your lifestyle, and buy accordingly. (Don't buy a full stack if you ride a motorcycle to your gigs!)

#### **4. Consider Tube vs. Solid State.**

Although the difference isn't as drastic as it used to be, many listeners still think tubes have a "warmer" sound. But some people prefer the sound of solid state amps, which may cost less and will probably handle abuse better. You should listen and choose for yourself.

#### **5. Talk to Other Players.**

This is one of the best ways to get information about products. You might even borrow a friend's amp to try to get an idea of its capabilities.

What you should do:

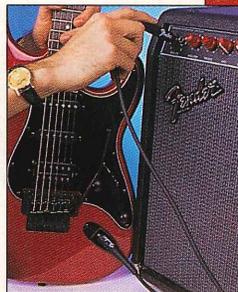
### ***At The Store!***

Start by finding a good music dealer, and give them as much information as you can about your needs, personal playing style, and how and where you plan to use the amp. They'll probably make several suggestions.

Now the moment of truth—testing the amplifier. The following are some simple guidelines that should help match you up with your best buy.

**1) Bring Your Own Guitar/Bass.** After all, you'll be using that amp with your instrument, so you should see how it sounds with your instrument.

To avoid confusion, make sure you let the store employees know that you are bringing in your guitar.



Always plug your guitar straight into the amp you want to try, so you know exactly what gear you're listening to.

**2) Avoid Effects.** If the amp sounds good alone, it will sound even better with your effects. Keep it simple.

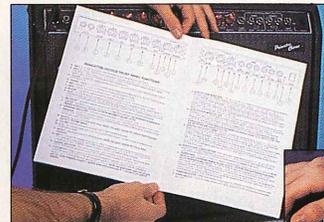
**3) Try Different Volume Levels.** Make sure the overdrive sounds good at low volume, and that the clean sound stays clean



Poorly made amps often lose their tone at higher volume levels.

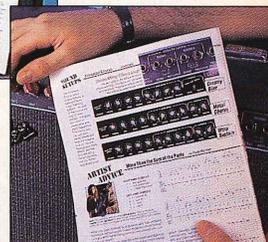
at higher volumes. Check for "microphonics" (an annoying ringing sound) at higher volumes.

**4) Ask for Information.** Probe the salesman for what he knows, and then request the owner's manual. This should give you a good overview of the features.



A well-written manual can provide a wealth of information.

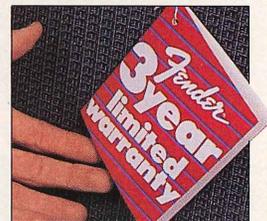
Don't be afraid to put the amplifier through its paces. If you can, create every sound you might conceivably use.



**5) Check for Versatility.** Try to get as many different sounds as possible—clean, crunchy rhythm, screaming lead, mellow jazz, etc. Ask the salesman for help, or see if there is literature available which shows sample sound settings.

**6) Check the Warranty.** A warranty provides two things: it protects you in case the amplifier breaks down, and it shows you how confident the manufacturer is that their amp will hold up.

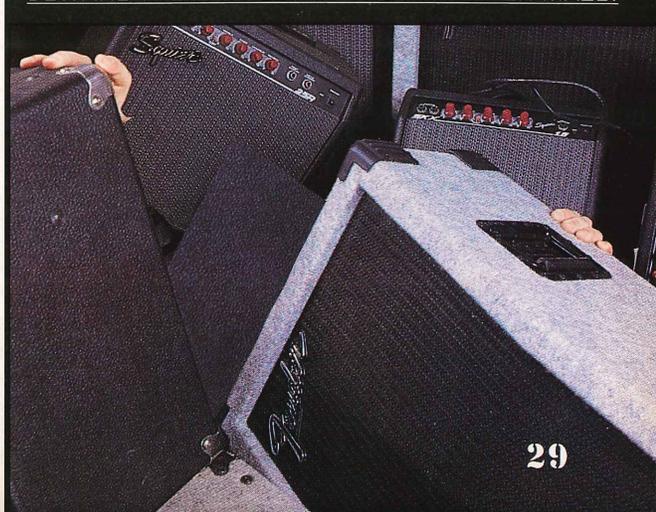
If you don't see the warranty information on the unit, ask the salesman.



### **Final Hint**

Remember, it's difficult to tell in the music store exactly how an amp will sound on stage or in the studio. But using these guidelines should minimize the uncertainty. Good luck!

### **BEWARE THE PITFALLS OF THE AMPLIFIER MAZE!**



*It's easy to get lost in the bewildering array of cool stuff with which you'll find yourself bombarded. But use common sense, and you can find your way through the amp jungle to your best buy . . .*

# TECH TIPS

## Caring For Your Wilkinson Nut

by Trev Wilkinson

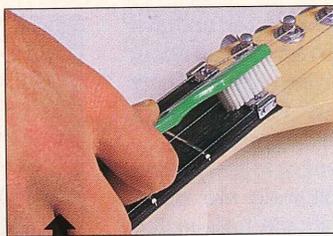


Trev Wilkinson has been customizing guitars for over 20 years. In 1984, in conjunction with Fender, he created the Fender-Wilkinson Needle-Bearing Roller Nut to address the problem of keeping a guitar with a standard tremolo system in tune. He continues to develop new and innovative products.

Here's a few simple guidelines on the care and feeding of your Fender-Wilkinson nut.

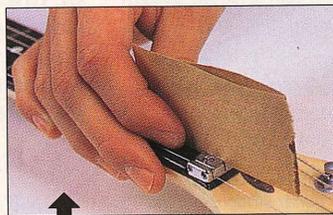
### CLEANING

Like any piece of machinery that involves moving parts, the Fender-Wilkinson nut works best when it is free of dirt and dust.



Use an old toothbrush to wipe out all the nooks and crannies, making sure that you really clean the roller bearings. If you use a cleaning fluid (such as WD-40), make sure to dry the nut thoroughly, or this will attract even more particles in the future.

Sometimes more extensive cleaning is required, especially if you find that one or more strings are binding in the nut. In this case (again with the string out),

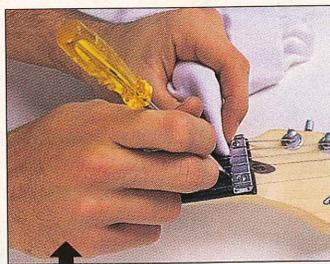


take a piece of very fine grain sandpaper (400 grit or greater), and fold it into a sharp "V" shape.

Then slide the point of the "V" back and forth in the groove. Do this for each groove where a string was binding. This process should remove even the toughest dirt.

### ELIMINATING A BUZZ

Occasionally a nut will have a slight buzz. In this case, you can apply a small amount of oil, but follow these steps carefully!



For each string that buzzes, apply one drop of oil—in that groove—with a small screwdriver, toothpick or allen wrench. (Leave the strings on.) Use a small amount of a heavy viscosity oil, such as SAE 30 motor oil. (For a very light buzz on the plain strings, a thinner multi-purpose lubricant would be appropriate; heavier persistent buzzes may require a thicker "STP" oil additive.)

Give the oil a minute to settle, then check the string again to see if the buzz has disappeared. Repeat this procedure

until the buzz is gone.

**Caution:** Take care not to let any oil spill down the front or back of the nut and collect under it. Wipe off any excess oil immediately.

### TUNING TIPS

Finally, remember the Fender-Wilkinson nut is only one part of the tuning equation. Change your strings often.

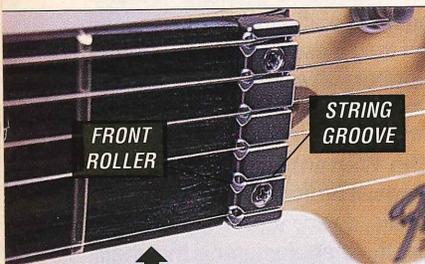


Stretch the entire length of each string

(including behind the nut!) after you put it on. And take your guitar to a qualified Fender service technician regularly to make sure that it is set up properly.



Don't Forget: Fender strings with Super Bullet ends help keep guitars with standard tremolo systems in tune!



Whenever you change your strings, you should inspect your nut. With the string out, do you notice any residue in the groove? Are there particles on the rollers? If you see either of these warning signs, it's time to take action.

# ARTIST ADVICE



Scotty is one of the premier country-jazz players in the world, blending lightning fast right and left hand technique with sophisticated chordal patterns. His teaching video was just released by Hot Licks.

Like many players, I've always loved the sound of guitar harmony lines. In fact, much of my time in the recording studio has been spent creating and recording those lines via multitracking.

I knew if I wanted to bring guitar harmonies to the stage, I'd have to come up with

## Double Your Run!

by Scotty Anderson

T	7	11	10	6	7	7	8	7	6	5	9	8	4	5	5	7	6	4	5	4	5
A	9	8	8	11	10	7	8	8	7	6	6	9	8	5	5	7	6	4	4	4	5
B	11	9					10		9	7					8		7	6	6	4	5

left hand	3	2	1	4	4	1	2	3	3	2	1	4	4	1	2	3	3	2	2	1
	4	3	2	4	4	2	3	4	4	3	2	4	4	2	3	4	4	3	1	2
right hand	v	n	v	n	v	n	v	n	v	n	v	n	v	n	v	n	v	n	v	n
rhythm pattern	□	□	□	□	□	□	□	□	□	□	□	□	□	□	□	□	□	□	□	□

**RIGHT HAND SYMBOLS**  
v = down pick n = up pick

a technique that would make it possible. I tried having an extra right arm sewn onto my shoulder, but couldn't get my mom to sign the surgery release form. Plucking—two different strings with two fingers of the right hand simultaneously—worked for slower lines, but the speed and aggression of picked notes was missing.

Eventually I came up with the idea of

using the index fingernail of my right hand as a "second pick": my normal pick strikes one string while the index fingernail hits the string right next to it (e.g., the pick strikes the "D" string, while the index fingernail hits the "G" string). The great thing about this is it works for both down and upstrokes, so I can play two lines just as fast as I can play one!

Another advantage: with such a sharp

# SOUND SETUPS

## The Twin

### THE FLAGSHIP OF THE FENDER AMP LINE!

Designed as one of the most versatile amps ever, The Twin has 13 different tonal controls! Its also got 2 levels of power, so you can adapt to different

The Twin has 3 modes of operation:

## 1. CHANNEL SWITCHING

**Set Up:** Plug into either of the two left-hand jacks.

**Function:** By using either the Front Panel or Foot switch, you can go from the Clean Channel (on the left) to the Overdrive channel (on the right).

## 2. DUAL CHANNEL

**Set Up:** Plug into either of the two right-hand jacks.

**Function:** You get sound coming from both the Clean and the Overdrive channels simultaneously, which can be blended for various effects.

## 3. SEPARATE CHANNELS

**Set Up:** Plug one instrument into right-hand jacks, the other into left-hand jacks.

**Function:** Each instrument gets its own channel.



size rooms. And a level-adjustable effects loop, for compatibility with nearly any effects device, as well as variable impedance, to match different speaker enclosures.

**CLEAN CHANNEL**

**Old Blues**  
PULL THIS KNOB OUT  
GAIN TREBLE MID BASS REVERB SELECT CH 1 BOTH CH 2 REVERB

**Bebop**  
GAIN TREBLE MID BASS REVERB SELECT CH 1 BOTH CH 2 REVERB

**Funky Twin**  
PULL THIS KNOB OUT  
GAIN TREBLE MID BASS REVERB SELECT CH 1 BOTH CH 2 REVERB

**COMBINED (Dual Mode)**

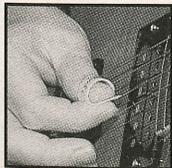
**Towering Triads**  
PULL THESE KNOBS OUT  
GAIN TREBLE MID BASS PRESENCE VOLUME REVERB SELECT CH 1 BOTH CH 2 REVERB

**Texas Blues**  
PULL THESE KNOBS OUT  
GAIN TREBLE MID BASS PRESENCE VOLUME REVERB SELECT CH 1 BOTH CH 2 REVERB

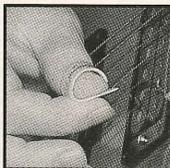
attack, this double-picking technique sounds good on distorted as well as clean sounds, especially on the higher notes.

As far as the fingernail, I've found the length that works best is just slightly protruding beyond the meat of the finger—any longer and the nail tends to break.

Finally, be patient! This technique may take a little while to perfect, but I think you'll find it very useful!



"DOWN" Pick



"UP" Pick

Scotty uses either a thumbpick or a regular fingerpick for this technique

**OVERDRIVE CHANNEL**

**Riff Screamer**  
PULL THESE KNOBS OUT  
GAIN TREBLE MID BASS PRESENCE VOLUME REVERB SELECT CH 1 BOTH CH 2 REVERB

**Chordal Crunch**  
GAIN TREBLE MID BASS PRESENCE VOLUME REVERB SELECT CH 1 BOTH CH 2 REVERB

**Smooth Solo**  
PULL THESE KNOBS OUT  
GAIN TREBLE MID BASS PRESENCE VOLUME REVERB SELECT CH 1 BOTH CH 2 REVERB



# Faster Pussycat featuring

*The Decline of Western Civilization, Part II: The Metal Years* was a movie produced by Penelope Spheeris to show people just what it's like to be in a rock 'n roll band. Featured prominently in that landmark documentary was a band that symbolized the L.A. scene and everything that entailed: a band called **Faster Pussycat**.

Faster Pussycat rose up from the streets of Hollywood during the period, during the late '80's, when rockers had once again discovered their roots. They—along with contemporaries **Guns 'n Roses**, **L.A. Guns**, and **Jetboy**—brought a disarming simplicity back to contemporary rock music, with powerful, chunky guitar riffs, no-nonsense production, and songs written directly from the gut.

Guitarist and co-founder **Brent Muscat** explains the band's initial appeal. "We weren't really great

musicians in the beginning," he admits, "and we probably weren't ready for everything that happened when it did. But we were in the right place at the right time, and there was always this chemistry within the band—it fit

in really well with what was happening in L.A. at that time."

Brent had actually grown up just outside of Pasadena, and so wasn't fully immersed in the Hollywood music scene until he moved there after high school. In fact, he didn't even pick up a guitar until a freak accident bashed

in his two front teeth—ending his budding trumpet career at a stroke.

"I was frustrated because I couldn't play my horn," he recalls, "so I went down to the store and traded it for a guitar. My mom was pissed! She

kept it away from me for months."

When he was finally allowed the instrument, he started to absorb a wide variety of musical styles, eventually weaving them

into his own unique blend.

He studied for two years with a country player, then worked under the accomplished tutelage of **Wolf Marshall**, who pushed Brent to

**"Guitarists get caught up in how many notes they can play per second, or what mode they're in. But a cool tone can do so much . . ."**

Left: Faster Pussycat—singer Taime Downey, drummer Brett Bradshaw, guitarist Greg Steele, bassist Eric Stacy, and Brent—was one of the bands that spearheaded the “back to basics” rock movement in L.A. Right: Brent and Taime sharing a special moment on stage.

expand into classical as well. “Although my main influences were probably **Stevie Ray Vaughan, Keith**

It was with his first real band, **Shanghai**, that Brent’s introduction to the gritty power of bands like **Aerosmith** and the **Rolling Stones** took place. “My older brother played bass in the band,” Brent reflects, “and all the other

guys were older too, which forced me to grow. The other guitar player opened my eyes to a number of artists, and got me to listen to the people that influenced *them* as well.”

One thing Brent grew to appreciate was not just what notes players chose, but how their sound worked for them. “Guitarists get caught up in how many notes they can play per

second, or what mode they’re in,” he says. “But a cool tone can do so much—it’s amazing.”

When Brent was kicked out of Shanghai, he was devastated (“I thought they were ‘it!’”), but again lady luck guided his path: he joined forces with singer **Taime Downe**, and the two formed Faster Pussycat.

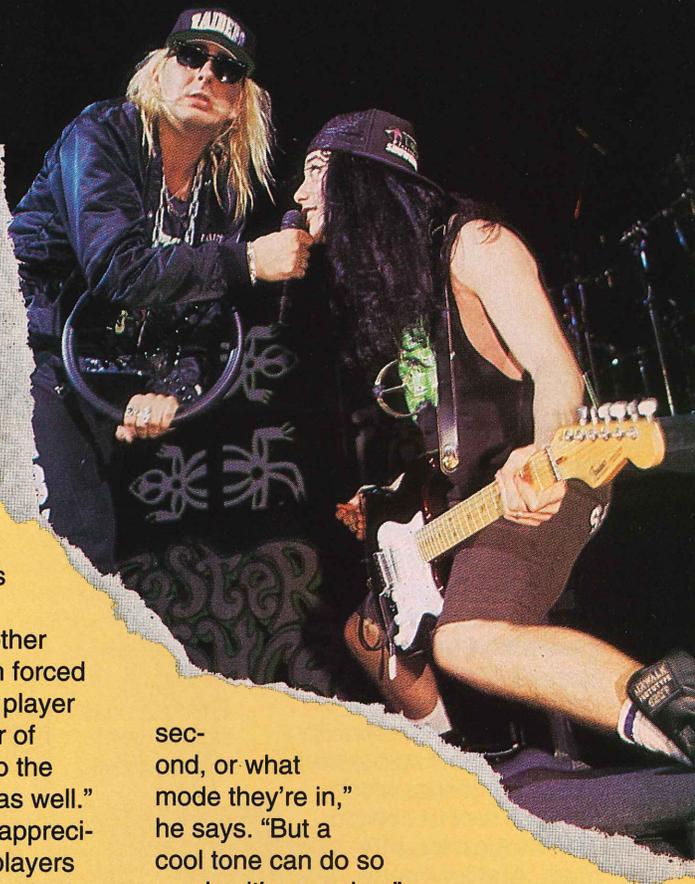
According to Brent, “Things sort of snowballed after that. Within 8

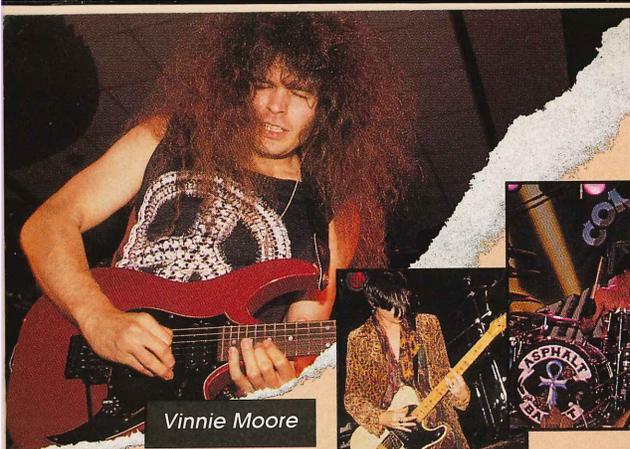
(continued on page 39)

# guitarist Brent Muscat

Brent has been alternating between the Talon II (above left) and the Talon I (right) during the bands’ preproduction rehearsals. He also still uses a Strat Plus, which has been his main guitar for several years now.

The bluesy sounds he gets out of all three guitars will be well showcased on the upcoming album, due out probably around summer.

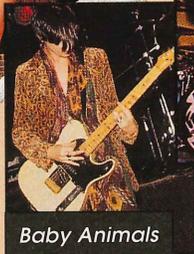




Vinnie Moore



Asphalt Ballet



Baby Animals



Pilson and Russ Parrish from War and Peace—two of

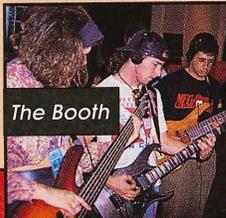
### CONCRETE CONVENTION

Every year, all the heavy-weights in the hard rock music industry gather for the only event of its kind in the world: Concrete Marketing's Foundations Forum, known to most as the Concrete Convention.

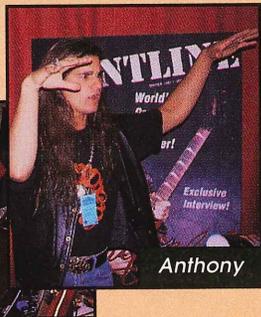
Los Angeles plays host to the gathering, which includes record companies, magazines, MTV, and more. And, of course, loads of musicians!

The days are packed with the country's hottest "unsigned" bands, while at night established artists like **Vinnie Moore**, **Asphalt Ballet**,

the rockinest Talon players around—cracked everybody up with their Spinal Tap renditions. The **Lynch Mob's Anthony Esposito** told us he still loved his Precision Bass, but thought the Heartfield



The Booth



Anthony



Clown

DR6 6-string bass was going to be "big, very big!" Artist Relations guru **Mark**



WITTENBERG

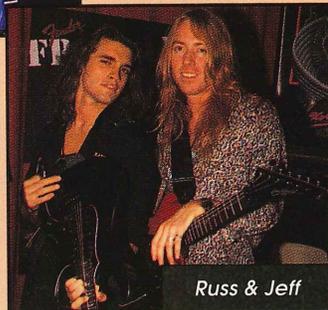
DIO

Mark

**Baby Animals**, and **XYZ** take the stage; the show was wrapped up by none other than **Ozzy Osbourne!**

This year we had a Heartfield booth, which featured a representation of the entire line of guitars and basses. Armed with Stereo Pak and Mycro Headphone Amplifiers, we barely survived the continual onslaught of players eager to get their hands on the instruments. Even the **Dangerous Toys** clown couldn't resist their appeal!

Lots of friends dropped by to say "hi" and talk some serious shop. **Jeff**



Russ & Jeff

**Wittenberg** and yours truly served on two of the discussion panels that were attended by the convention goers—Touring and Music Industry Careers, respectively.

All in all, it was a huge success. Congratulations to the entire



Wendell and Travis

Concrete crew for putting on the hottest convention around!

### ... AND ELSEWHERE

A couple of issues back we highlighted **Eric**

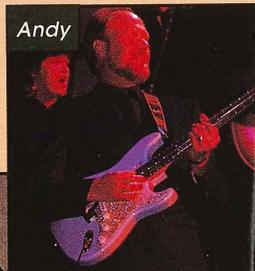
**Clapton's** famous Royal Albert Hall performance, which included guest appearances by **Albert Collins**, **Robert Cray**, **Buddy Guy** and **Jimmy Vaughan**. Luckily, the event has been captured on an incredible 2-CD set called **24 Nights**—the next best thing to being there!

Speaking of **Albert Collins**, his self-titled debut on Point Blank/Charisma records is great. You can catch the new material when he appears on the Austin City Limits TV show February 15.

Country sensation **Travis** **Triff** and fellow guitarist **Wendell Cox** let their Vintage Stratocaster and Telecaster do the talking, as they get together on stage for some scorching dual guitar work that just about tears the roof off!

**Stu Hamm** is back on tour, following the release of his latest album The Urge. He's getting particularly mean sounds out of his 40th Anniversary Precision Bass and Dual Bass

**400** amplifier—a classic combo that kicks!



Andy



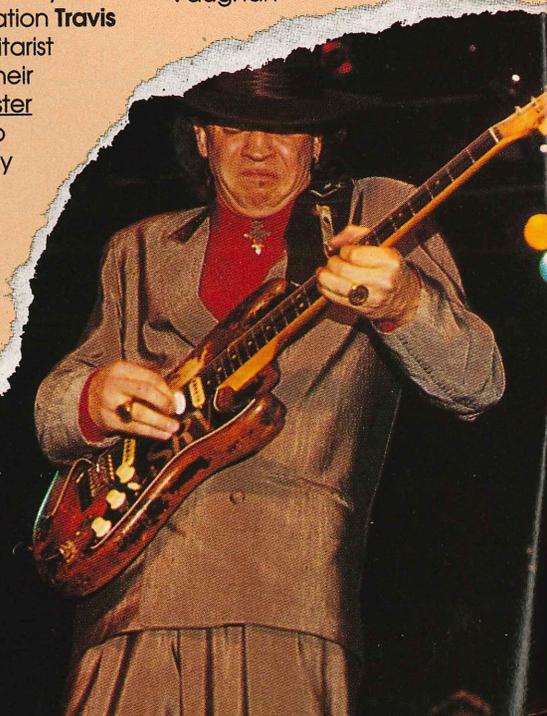
Stu

The city of Austin, Texas has dedicated a tract of land for a proposed statue commemorating the legendary **Stevie Ray Vaughan**. Donations for the project can be sent

to The Stevie Ray Vaughan



Albert



Memorial Fund, c/o First State Bank, P.O. Box 3550, Austin, TX 78764.

Reba McEntire's new guitarist, **Andy**

recently sold at the *Larry Magid Electric Factory Concerts &*

# ACTION

**Reiss**, really shows the versatility of his Vintage Stratocaster as he keeps pace with Reba's ever changing show.

**Lee Roy Parnell's** new album, to be released in Spring, will be preceded by a video for the initial single *The Rock*, in

*WMMRAuction*—held to raise money for music education and the prevention of child abuse. Bonnie's guitar brought the highest bucks of any

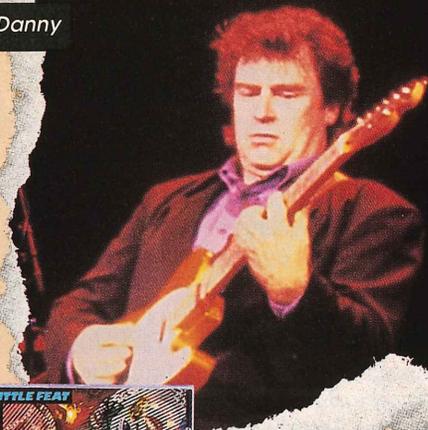
item there! **Guitarist**

**Dave Amato** is on the road with **Richie Sambora's** band,

blues riffs and the classic tone of his Vintage Stratocaster.

**Little Feat** is celebrating *Shake Me Up*, their first album on the newly created label Morgan Creek. The bottom line in their punchy stage show is

**Danny**



brought down the house at *Berklee College's* concert to raise money for a memorial scholarship in the name of the late **William Leavitt**.

With their album riding high on the airwaves, **The Scream** has been hitting the clubs for a down and dirty tour. Bassist **John Alderete** gives his *Squier Jazz*

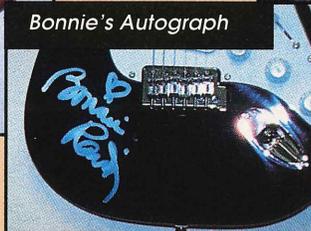
**Basses** about as much punish-



**Leroy**



**Sting's Bass**



**Bonnie's Autograph**



**Kenny**

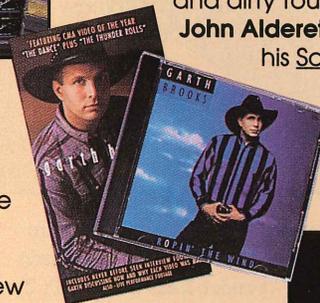
held down by bassist **Kenny Gradney**, whose *Dual*

*Bass 400* amps kick the band into overdrive.

The unstoppable **Garth Brooks** has a new album, *Ropin' The Wind*, as well as a video in which guitarists **Steve McClure** and **James Garver** costar with their Vintage Stratocaster and Telecaster.

**Danny Gatton** and his *Signature Model Telecaster*

ment as humanly possible, and, incredibly, they still deliver the killer tone!



**John**



which you can catch the sweet tones and good looks of his Vintage Stratocaster!

Talk about a good cause: a Standard Stratocaster signed by

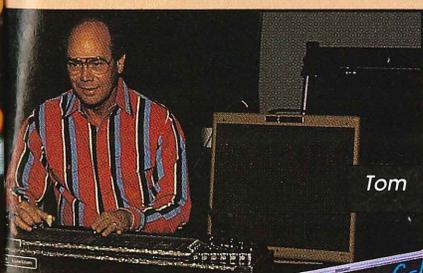
**Dave**

which also features the legendary **Tony Levin** on bass and "stick". Dave's *HRR Stratocaster* blends in perfectly, since that happens to be exactly what Richie plays.

Steel guitar player **Tom Brumley** gets the ultimate tone from his pair of '59 *Bassman* amps. And if anybody knows sound, it's Tom: now on the road with the **Desert Rose Band**, he previously played with **Buck Owens and the Buckaroos**, and **Rick Nelson**.

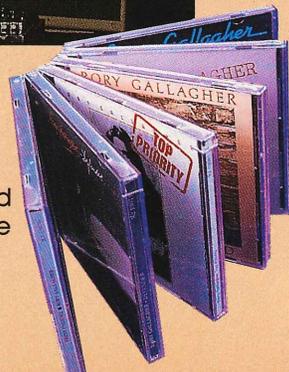
I.R.S. Records has begun the awesome task of reissuing **Rory**

**Gallagher's** impressive catalog. With 6 albums already in the stores, they plan to release another 7 soon. All 13 offer a good dose of Rory's hard-driving



**Tom**

**Bonnie Raitt** and a Precision Bass autographed by **Sting** were



## LOOKING FOR THAT "BIG" GUITAR SOUND?



No, it's not built yet, but this artist's rendering gives you a pretty good idea of what the new Hard Rock Hotel in Las Vegas will look like. The hotel itself will rise 13 stories, and the Stratocaster smashed into the roof will be 130 feet long! Wouldn't you hate to have to change those strings?

# NEWSFLASH!

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

Just last month, I was in a music store when two brothers (twins) came in, each reverently carrying his pride and joy: one had a American Standard Stratocaster; the other a reissue Stratocaster. The guy with the Telecaster asked me what he could do to reduce the noise his pickups created. His brother was wondering how to get just a little bit hotter sound out of his Stratocaster.

At this point, three things happened in



## Lace Sensor Sense!

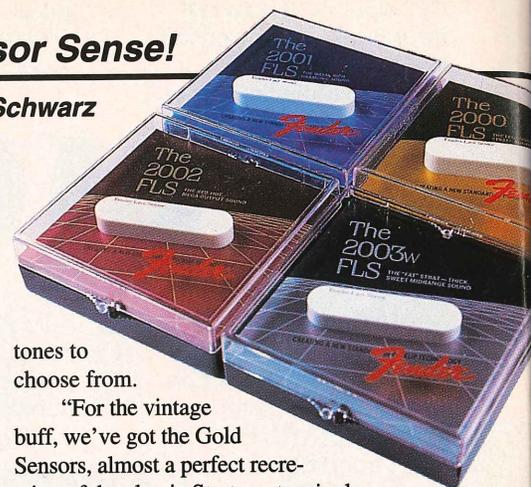
by Jack Schwarz

in his miserable body.

It took me and the store owner several

minutes and many repeated assurances that "No one was going to hurt their babies," before the twins were even coherent. But what really did the trick was my description of the incredible properties of Fender-Lace Sensors.

"Look," I explained, "both of your problems can be solved with Fender-Lace



tones to choose from.

"For the vintage buff, we've got the Gold Sensors, almost a perfect recreation of the classic Stratocaster single-coil tone. Silver Sensors are great for that funky 'snapping' sound, with a rich midrange. The mellow smoothness of old humbuckers is available with the Blue Sensors. And last but not least, you can shift into screaming overdrive gear with the super hot Red Sensors. And every one is quiet as a mouse!"

Needless to say, the two brothers were happy as clams, and walked out of the store discussing which Fender-Lace Sensors they would put on their guitars. I, however, still had to reassure my guitar that I would never make ugly old cuts in its body. And that brings up a good point. I don't sleep with my guitar (as I foolishly claimed in my last column), but we do have meaningful conversations. You should listen to yours, it surely has something worthwhile to tell you!

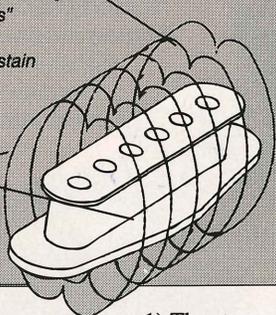
**NOTE:** If you're interested in finding out more about Fender-Lace Sensors, just send a self-addressed, stamped envelope to:

Fender Musical Instruments Corp.  
ATTN: Literature / Lace Sensor Article  
7975 N. Hayden Rd.  
Scottsdale, AZ 85258

### Ordinary Pickup

Unnecessarily strong magnetic pull actually "drags" on the strings, shortening sustain

Extra field area picks up outside noise

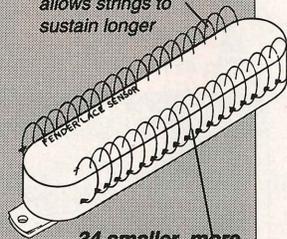


### Lace Sensor

Less magnetic pull allows strings to sustain longer



Radiant Field Barriers virtually eliminate 60 cycle hum



34 smaller, more concentrated fields

read more string for optimum frequency response, and create better signal-to-noise ratio for hotter output with less noise

rapid succession:

- 1) The store owner and I looked at each other and cried, simultaneously, "Fender-Lace Sensors!";
- 2) Some dweeb in a leisure suit whined "Why not just rout out the back of your guitar, install a discombobulator circuit, drill holes for . . .";
- 3) The two brothers, faces filled with horror, tackled this guy and had to be forcibly dragged off him before they broke every bone

Sensors. They offer higher output than standard single-coil pickups, have the lowest noise of any single-coil units made, provide incredible sustain, and, most importantly, they offer a perfect retrofit—you don't have to modify your guitars one bit! (A valid concern when trying to preserve the value of a vintage guitar.) All that's involved is minor soldering of wires. What's more, you have a variety of

## People Really Do Win!

The next one could be you!

Joe Caccese sent us a letter telling us how much he liked Heartfields, and included this picture. Imagine his surprise when we told him he won the autographed Talon guitar (below)!



"Winning the autographed Tele was a once in a lifetime experience!"

-- Lucky winner Webber Van Hudson (right) with dealer Sam Tritico of Sam's Music, where he picked up the Frontline magazine and got the entry blank.

If you haven't been entering our "Signature Giveaway" contests, don't delay any longer. This issue's beauty (on the right hand page) could be yours. So what are you waiting for? Answer those questions and send in that form!

"What an awesome axe. This is too valuable to play, though, so I guess I'll have to buy another Talon!"

## PICKMANIA!



### Fender Has Your Pick!

Radical new colors, shapes, and materials for a whole new feel and look. Check 'em out at your authorized Fender dealer!

Fender®

We Make History

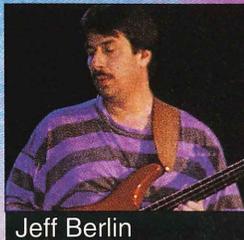
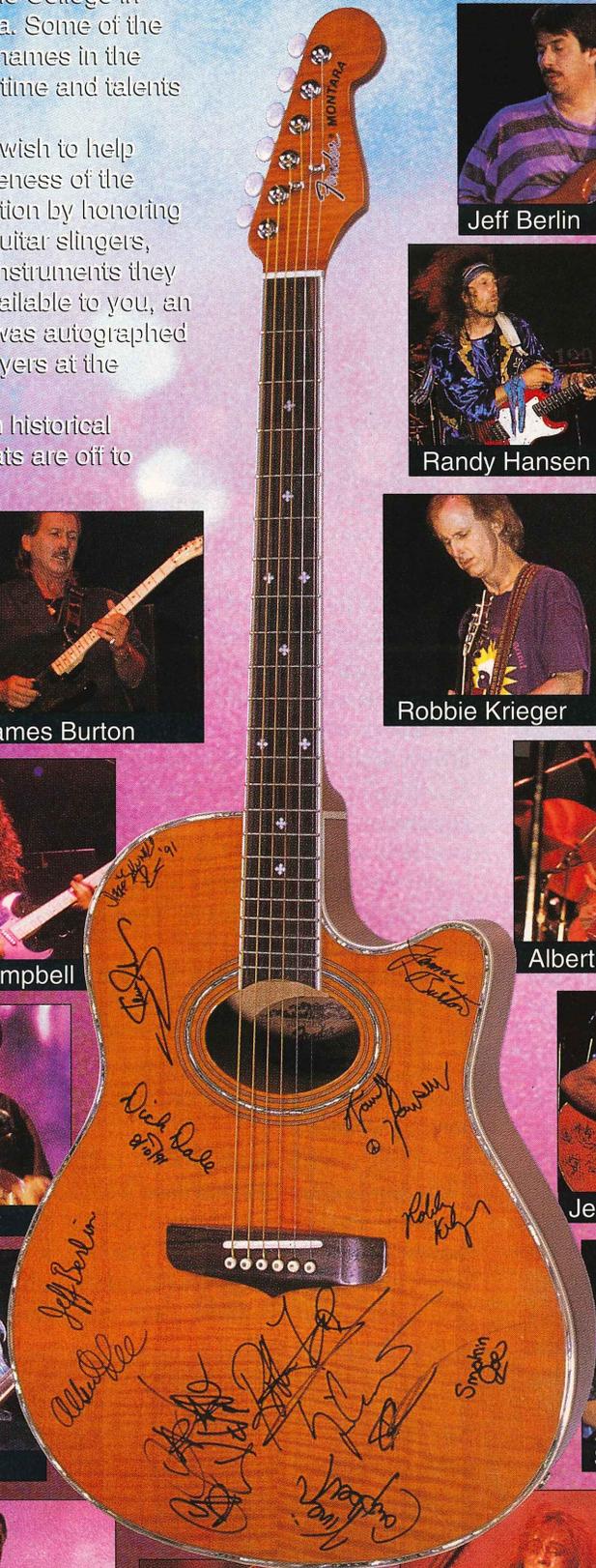
# You Can WIN This Autographed Montara Acoustic/Electric Guitar!

From the Parkinson's Foundation Benefit Concert

On August 10, 1991, a benefit for the Parkinson's Disease Foundation honoring Leo Fender was staged at Irvine College in Southern California. Some of the most monstrous names in the biz donated their time and talents to help the cause.

We at Fender wish to help heighten the awareness of the Parkinson Foundation by honoring those headlining guitar slingers, regardless of the instruments they use, by making available to you, an acoustic axe that was autographed by these same players at the event.

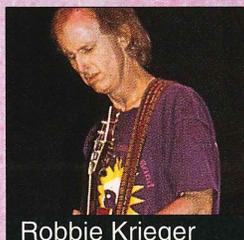
This is truly an historical instrument. Our hats are off to these charitable personalities for helping in the fight.



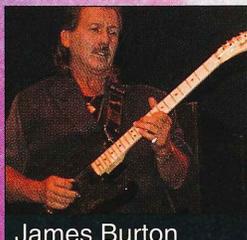
Jeff Berlin



Randy Hansen



Robbie Krieger



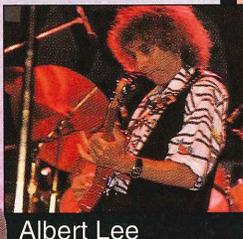
James Burton



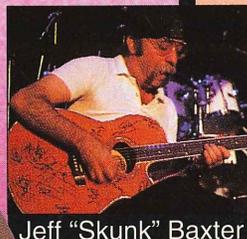
Vivian Campbell



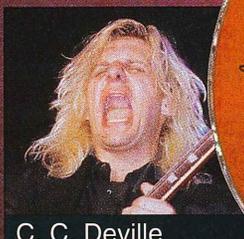
Dick Dale



Albert Lee



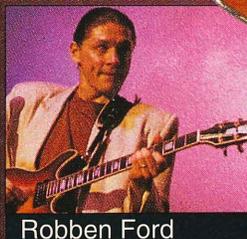
Jeff "Skunk" Baxter



C. C. Deville



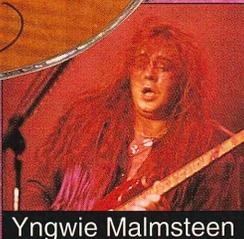
Steve Lukather



Robben Ford



Smokin' Joe



Yngwie Malmsteen

## HERE'S HOW YOU CAN WIN THIS GUITAR!

Go through this magazine, find the answers to these 10 simple questions and write 'em on the lines provided. Mail us this list, or a copy, by May 1. If all your answers are correct, and we pull your name, you win!

1. The Twin amplifier has 3 modes of operation. What are they?  
\_\_\_\_\_
2. Which Heartfield Talon models does Brent Muscat use?  
\_\_\_\_\_
3. What is the name of the M-80 amplifier with a built-in rack?  
\_\_\_\_\_
4. What is the color of the Fender-Lace Sensors on the Jeff Beck Signature Model Stratocaster?  
\_\_\_\_\_
5. Name two of the features found on Fender's H.M.T., H.M., and HRR Series guitars and basses:  
\_\_\_\_\_
6. What does BXR stand for? (Hint: look at the Fold-In.)  
\_\_\_\_\_
7. What kind of cable can you use to connect one of Fender's multiplex footswitches?  
\_\_\_\_\_
8. What is the newest addition to Fender's "mini amp" line?  
\_\_\_\_\_
9. Fender's nickelplated steel strings come in 3 "end" formats. They are:  
\_\_\_\_\_
10. Floyd Rose tremolos are available in two colors besides black. What are the two other colors?  
\_\_\_\_\_

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

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

Entries must be **separately** postmarked no later than May 1, 1992. Void where prohibited.

# BIG SHOTS

## Waylon Jennings

### Lesson in Longevity

If the '60's can be termed the era of psychedelia, and the '70's the decade of disco, than we now must be living in the day of the "flash-in-the-pan". Artists, bands, even entire musical genres seem to come and go so fast that by the time you manage to pick up an album, it's just being moved from the "retro" bin to the "moldy oldies" section.

A true artist will stand the test of time, however. And there is one man who, in stark contrast to the current fast-food barrage of entertainers, epitomizes the very essence of staying power, boasting a career that spans a myriad of musical styles and trends—and continues to roll on with the consistency of time itself. For a lesson in longevity, you'd do well to study the career of country legend Waylon Jennings.

He's been in the music business not 2, or 5, or 10, but 42 years. He hasn't had a couple of hit singles, he's had dozens—16 of which made it to the coveted number one spot. In addition to writing, performing, and producing music (as if that wasn't enough), Waylon has done a fair share of acting, and spent numerous hours at the microphone in radio stations. Actually, it was over the airwaves that his lengthy career was first launched, when he was 14.

"My friend and I had a half-hour radio show on KVOW in Littlefield, Texas," (his home town) says Waylon. "He would play lead guitar, I would sing and play rhythm." Over the following 4 years, other musicians would come and go in typical fashion, but Waylon, always the focal point, persevered in what would become his trademark style.

That job led to work with other stations, where he went beyond typical DJ

duties to write and record jingles and station identification breaks. Waylon was actually the first one to come up with the concept of a "station identification break", where each station would have its own theme song, usually written to the tune of a popular song.

But through all of this, he had his sights set a bit higher. "I always used radio to keep in touch with music," he points out, "and as a stepping stone to what I ultimately wanted, which was to be an entertainer."

1958 was the year of Waylon's first major break: he was hired to play bass guitar in **Buddy Holly's** band. "What I actually played was 'chase' guitar," he jokes, "because I was always trying to keep up! Buddy put up with a lot."

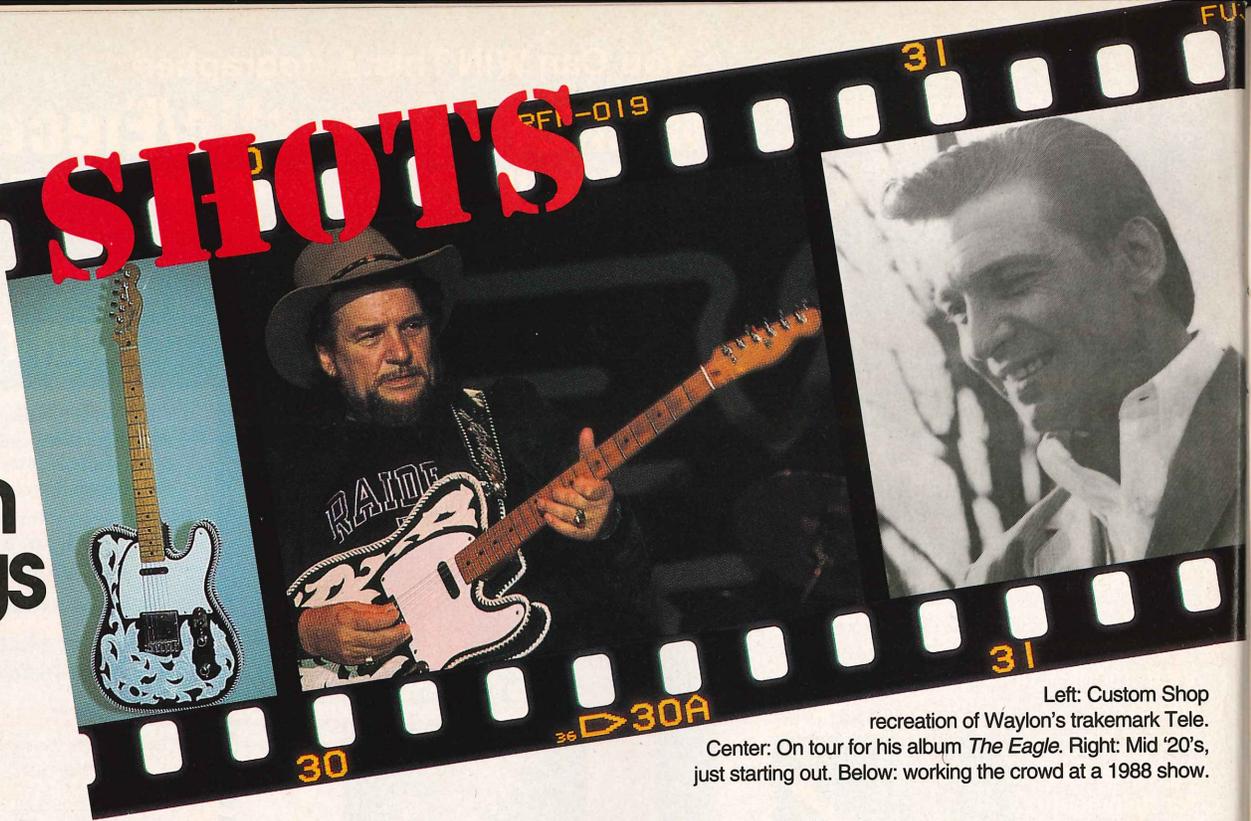
In Holly's eyes, though, Waylon Jennings had the potential to be a star. "Buddy always told me 'You're not just a country singer, Waylon—you can cross over.'" Holly produced Waylon's first record, a cover of the Cajun classic *Jole Blon*, and told him that he planned to start his own record label, with which he would launch Jennings' career.

Then, tragedy struck. **Buddy Holly, Richie Valens, and J.P. "The Big Bopper" Richardson** were killed in a plane crash on a night that would later be dubbed "the day the music died". Waylon narrowly missed death himself—having, at the last minute, giving up his seat to Richardson—but was deeply affected by the event. "It was quite a while before I could bring myself to play and sing again," he recalls sadly.

Instead, he returned to radio as a disk jockey, and spent several more years on the air. But his desire to perform couldn't be stifled forever; he put together a band and started performing again, this time with a new twist. Drawing from his experience with Holly, Waylon expanded the normal scope of country music, adding energetic, driving rhythms and crossing stylistic barriers.

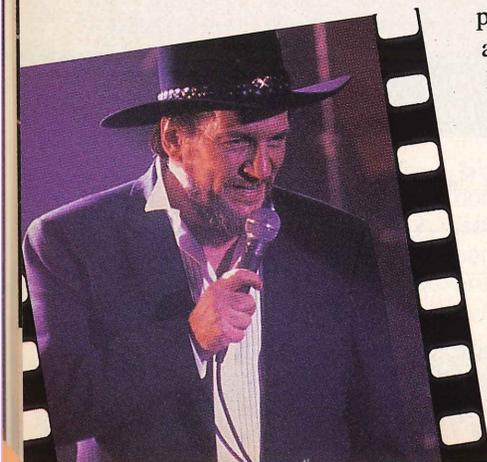
He also began his apprenticeship with yet another new instrument—the electric guitar—out of necessity: "When I found out my lead guitar players were making more money than I was, something had to change!" His first instrument was a Fender Musicmaster

(continued on page 39)



Left: Custom Shop recreation of Waylon's trademark Tele.

Center: On tour for his album *The Eagle*. Right: Mid '20's, just starting out. Below: working the crowd at a 1988 show.



(Adrian Belew, continued from page 38)

guitar, though he eventually graduated to the instrument with which he has been associated for more than a quarter of a century: a Telecaster. Because that initial guitar was so beat up, Waylon had it covered with a distinctive tooled leather jacket, a look which stuck with him for good.

**Herb Alpert** signed him to A&M Records in 1963 and produced an album which was only moderately successful. Subsequently, at the urging of **Chet Atkins**, RCA Records picked Waylon up. His first single on RCA, *That's the Chance I'll Have To Take*, reached the top 50 on the country charts; not astronomical success, but he was on his way.

Several years later a starring role opposite **Tex Ritter** in a movie called *Nashville Rebel* served as Waylon's introduction to film—a facet of his career which later blossomed, and included his role in the TV movie *Stagecoach* (with **Johnny Cash**, **Kris Kristofferson** and **Willie Nelson**), and his 8-year stint as narrator of the popular TV show *Dukes of Hazzard* (for which he also wrote the theme song!).

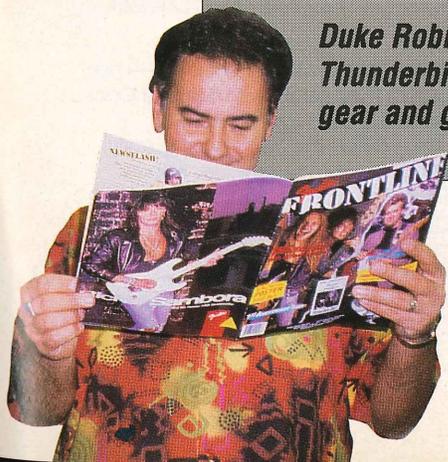
The pivotal point in Waylon's career came in 1972, when he began producing himself and using his road band on records, finally translating the magic of his live performances onto vinyl. Since then he has had more hit singles, received more awards, and sold more albums than just about anyone in the business. In fact, if you look up the word "consistent" in the dictionary, it will probably read: "see Waylon Jennings!"

Today Waylon is just as prolific as he always has been, and even happier about his life. "I'm enjoying performing and recording just as much as ever," he affirms. "I'll just keep on 'till people don't want to hear me any more, then I'll quit!"

From the looks of things, it seems that there's very little fear of that happening anytime soon!



**Duke Robillard from The Fabulous Thunderbirds checks out the latest gear and gunners in the Frontline!**



**SEND US YOUR PIX!**

progression as a player, a process he says is never-ending. As he says, "I feel like I'm still growing—hopefully I'll always feel that way!"



## SPOTLIGHT continued

(Eric Gales Band, continued from page 40)

against all convention, he plays the guitar "backwards" from the way most people do.

Once older brother Eugene had witnessed a crowd's reaction to Eric on guitar, they switched instruments (originally it was Eric on bass, Eugene on guitar). Besides that move, "It was Eugene's idea to call it the **Eric Gales Band!**" Eric explains. "I didn't want to do it at first."

The band flouted tradition by avoiding gigs. "We'd just play contests," Eric recalls. In fact, it was at a producers showcase where the band was discovered.

Now, at 17, with an album out and a summer tour under his belt, Eric is busy finishing his senior year in high school. But as soon as that's done, there's no stopping him. "They told me to get ready to tour for a long time," enthuses Eric. "I can't wait!"



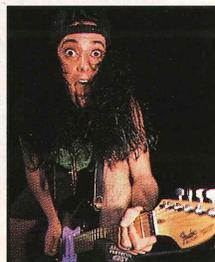
(Brent Muscat, continued from page 33)

months we were signed!"

After releasing their self-titled debut album, the band commenced over 18 months of hard road work. The steady touring paid off handsomely, because the band grew tremendously, both as musicians and songwriters. Their second album, *Wake Me When It's Over*, spawned three hits: *Poison Ivy*, the heavier *Where There's a Whip There's a Way*, and the MTV smash *House of Pain*.

Now the band is embroiled in rehearsals for a third record, and Brent has discovered a new guitar as well. "My tech showed me the *Heartfield Talon*," Brent relates, "and I was immediately impressed. The guitar had a great sound, and the neck felt really, really good. Plus, I had been working with the whammy bar for about a year, and the Floyd Rose tremolo on the Talon allowed me to employ all the techniques I had been practicing. The Floyd has such a smooth feel; I'm using it a lot—in a subtle way—on the new material.

That new material will further express the band's creative expansion, showcasing a broader range of styles and exploring some new musical avenues. And, it will also demonstrate Brent's



("Smokin' Joe, continued from page 40)

band for him in a club. Joe was 8! But despite his tender age, what began as a novelty soon grew into a whole act based around Joe's amazing playing.

It wasn't long before others noticed the young prodigy, too. As a result, Joe has already played with a number of blues legends, including **John Lee Hooker**, **B.B. King**, **Albert Collins**, and others.

So how does he plan to top all that? A band is being formed that harnesses some of the most notorious young talent around: (Robbie's son) **Waylon Krieger** on rhythm guitar and vocals; **Barry Oakley, Jr.** on bass; and (Sammy's son) **Aaron Hagar** at the microphone. The drummer? We can only imagine!

Yeah, Joe's future is so bright, he may have to wear welding goggles . . .



(Pale Divine, continued from page 40)

fusion band with (drummer) **Greg Miller**," explains Rich. "When we decided to combine the two sides, it really worked."

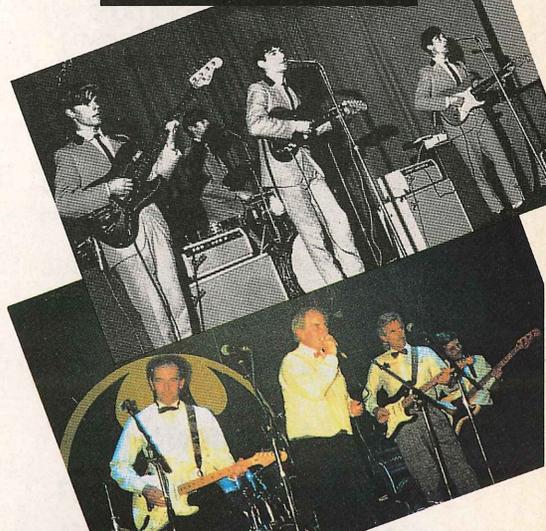
Indeed it did. The new band, **The Eyes** (later changed to Pale Divine because of a name conflict), rose to the top in St. Louis like a swollen helium balloon. Their 1988 indie release, *Freedom In A Cage*, sold out in short order, and had the press raving.

The second album, *Straight To Goodbye*, is now out on Atlantic, and the band will soon tour. "I still think our strength is our live show," enthuses Rich. "But Michael and I have been writing a lot lately. The next album is going to be great!"

No doubt about that!



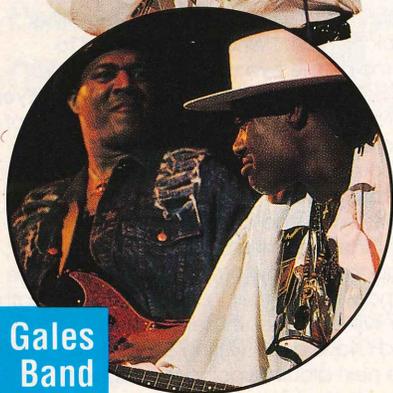
## BLAST FROM THE PAST!



**Ross Hindman writes: "I am the bass player in a band called The Rumours, and thought you might like to see two photos of the band—one taken in 1965, and the other in 1990 (see if you can guess which is which!) Each band includes the same 4 members. As you can see, the guys have aged but the guitars haven't . . ."**

# SPOTLIGHT

On Hot Young Guns!



**Eric Gales  
Band**

One of the qualities inherent in great musicians is the ability to break the rules and make it work. In the case of **Eric Gales**, you have a player who was lucky enough not to know the rules in the first place—but who was determined to make his own.

At the tender age of 4, for instance, Eric had already mastered several chords on the guitar. "I'd wait until he was gone, then I'd sneak into my brother's room and play his axe," Eric confesses. Before long, however, he was openly learning licks from **Stevie Ray Vaughan**, **Robben Trower**, and **Eric Clapton** records, among others.

He also picked up drums, piano, sax, trombone, and mallets. Playing mallets (similar to the xylophone) in the school bands taught Eric to read music: another unusual feature in a rock/blues guitarist.

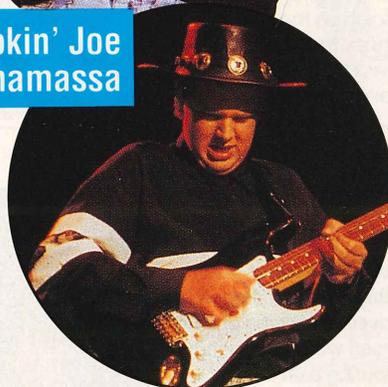
**"... I'd sneak into my brother's room and play his axe."**

And his technique? Eric decided—perfectly reasonably—that a right handed player should let his strong, coordinated hand do the tough job of fingering. Thus,

(continued on page 39)



**Smokin' Joe  
Bonamassa**



Blues is a unique genre of music. The one element you need to be born with is the most important factor of all: the feeling. It is this element which sets 14-year-old "Smokin'" **Joe Bonamassa** apart. As **B.B.**

**"My dad played countless hours of rhythm..."**

**King** said about Joe: "I don't where he got it from, but that boy has got it!"

Part of Joe's initial interest in the Blues came from his father, Len, who turned Joe on to the music before his 5th birthday. "I bought him a little reduced-scale electric guitar," recounts Len. "But I never had to push him to practice. Even at that age, he had the determination."

Indeed he did. Within a couple of years, Joe could already play some **Stevie Ray Vaughan** tunes, and was beginning to develop the skill of improvisation. "My dad played countless hours of rhythm guitar while I was learning to play lead," Joe remembers. "He was my first teacher."

Len soon recognized his son's extraordinary talent, and set up a backing

(continued on page 39)



**Pale  
Divine**



**Pale Divine** is an intriguing mixture of varied tonal colors, powerful songs and imaginative arrangements. At the heart of their sound is guitarist/arranger Rich Fortus: a study in contrasts.

Rich started studying the violin at 4. He excelled at the instrument, starring in many youth symphonies and junior orchestras over the next 14 years. The drums caught his eye when he was 6, leading to his alter ego: rock musician. Within 5 years he was in bands covering such diverse groups as **Return to Forever**, the **Clash**, and **T. Rex**.

Not until his teen years did he even pick up the guitar—but when he did, it stuck. "We always had guitars around the house,"

**"We always had guitars around the house..."**

says Rich, "but I was afraid of them—I had enough to think about with 4 strings! Once I got started though, guitar was it."

He learned the instrument quickly, adapting his violin technique. And he continued his education at St. Louis, MO's **Visual and Performing Arts High School**, where he met singer **Michael Schaefer**.

"Michael and I were writing acoustic songs together at the same time I was in a

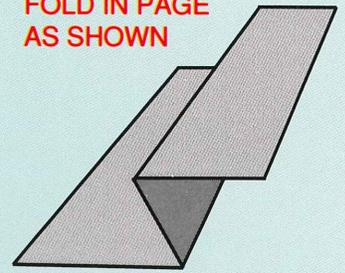
(continued on page 39)

How do you cut through all the hype and get to the basic, underlying foundation of quality?

IT'S TIME FOR ANOTHER FASCINATING

# Fender® FOLD-IN

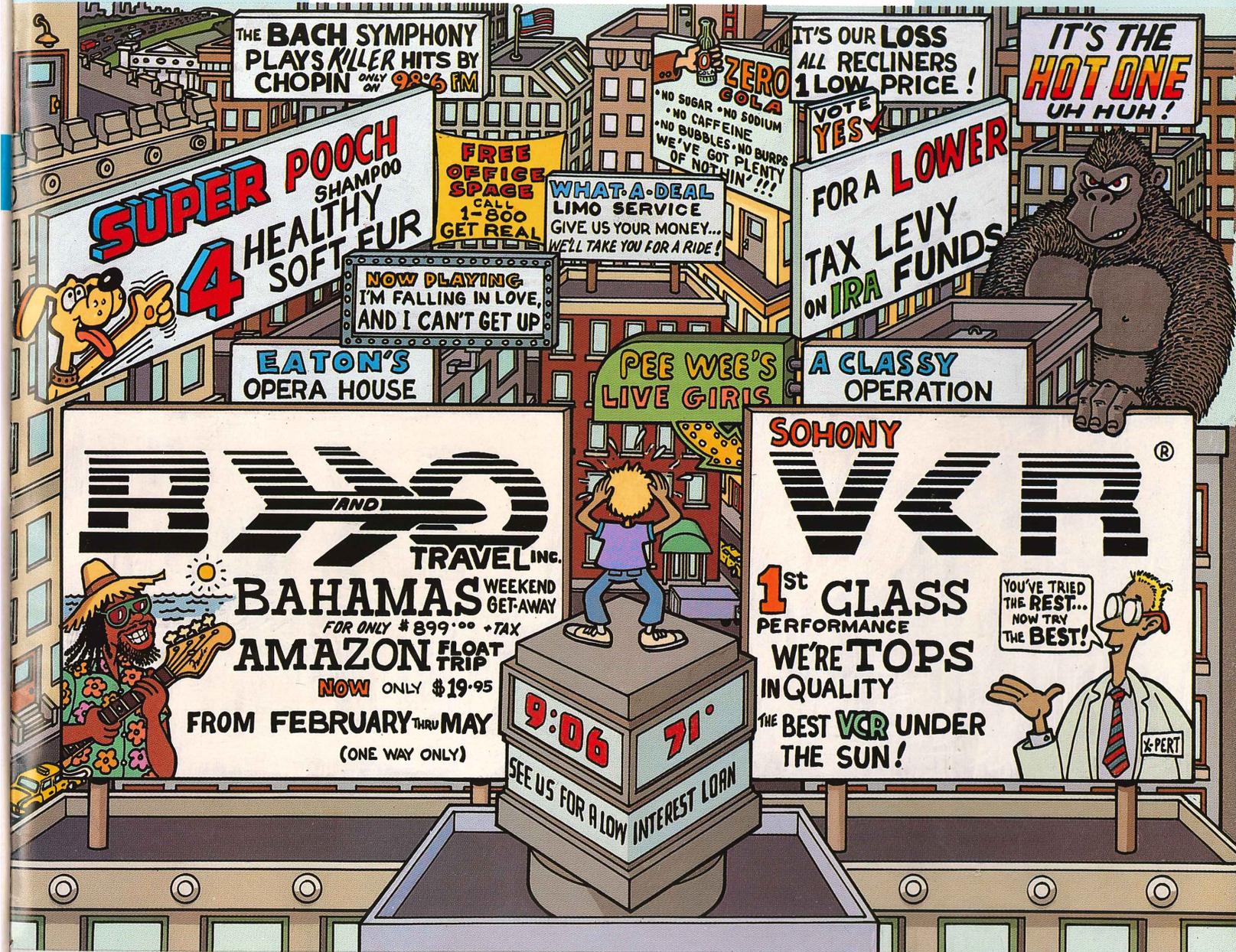
FOLD IN PAGE AS SHOWN



Bass players are the glue that holds a band's sound together—for them, a smooth, powerful amplification rig is essential. But choosing the right gear is complicated by the sheer volume of information available. For a simple answer to this problem, fold in page as shown.

FOLD THIS SECTION OVER LEFT

Fold back so "A" meets "B"



IN ORDER TO GET TO THE BOTTOM LINE, YOU MUST OFTEN PASS THROUGH "INFORMATION OVERLOAD". EXTENSIVE CONFUSION AND UNNEEDED FRUSTRATION CAN BE AVOIDED RATHER EASILY, THOUGH, IF YOU CHANGE YOUR APPROACH.



# Floyd Rose® Quiz

**Q:** What do most top rock guitarists have in common? (Hint: It ain't bad breath!)

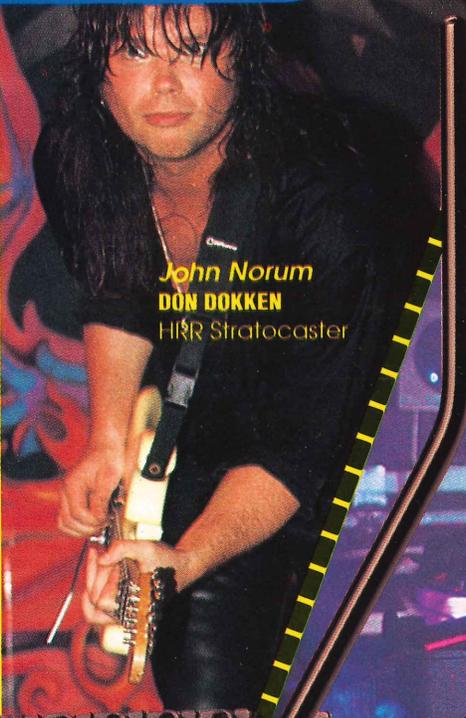
**A:** They prefer a Floyd Rose double-locking tremolo system!

**Q:** Why should you choose the Floyd Rose over any other tremolo system?

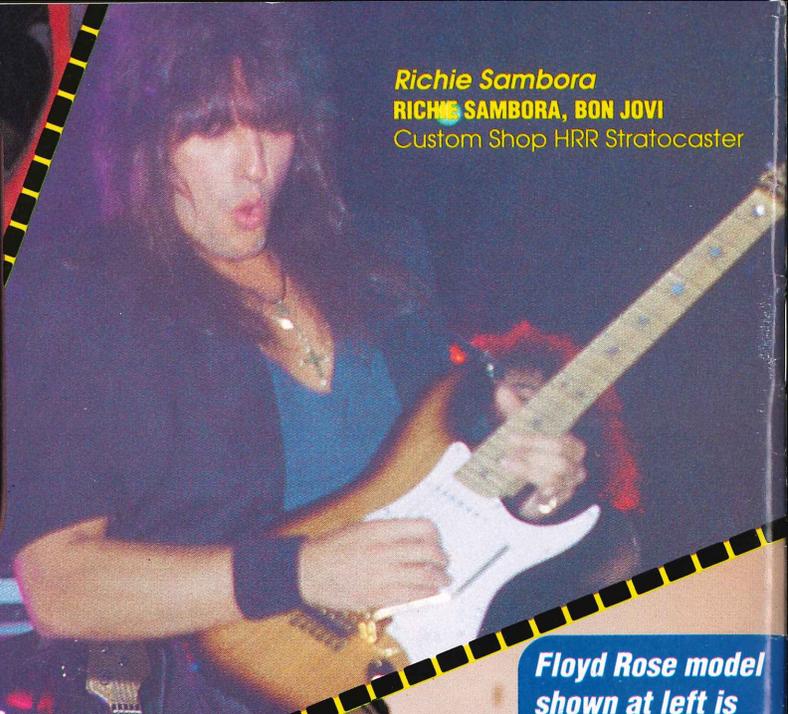
**A:** It keeps your guitar in tune during the most radical techniques you can dream up, with a smooth, supple feel that fits just about everyone's playing style!

**Q:** Where in the world can you get this system?

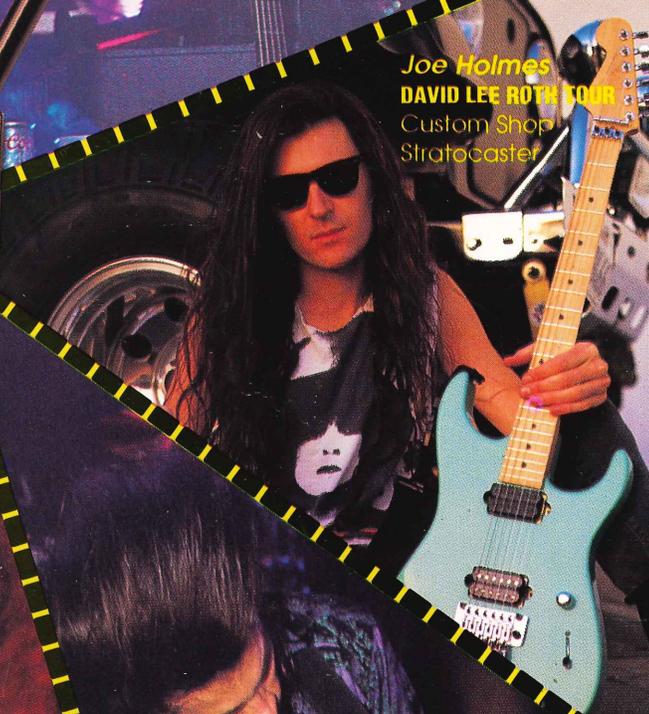
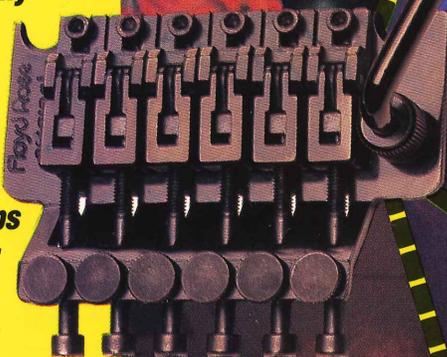
**A:** On select Fender, Heartfield and Squier guitars, of course. And now, separately, at your authorized Fender dealer!



John Norum  
DON DOKKEN  
H&R Stratocaster

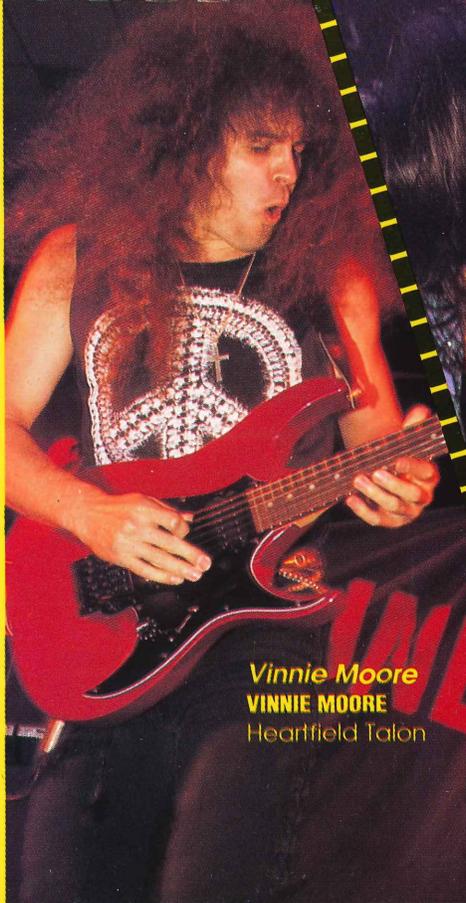
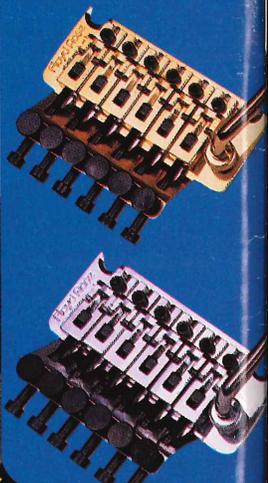


Richie Sambora  
RICHIE SAMBORA, BON JOVI  
Custom Shop HRR Stratocaster

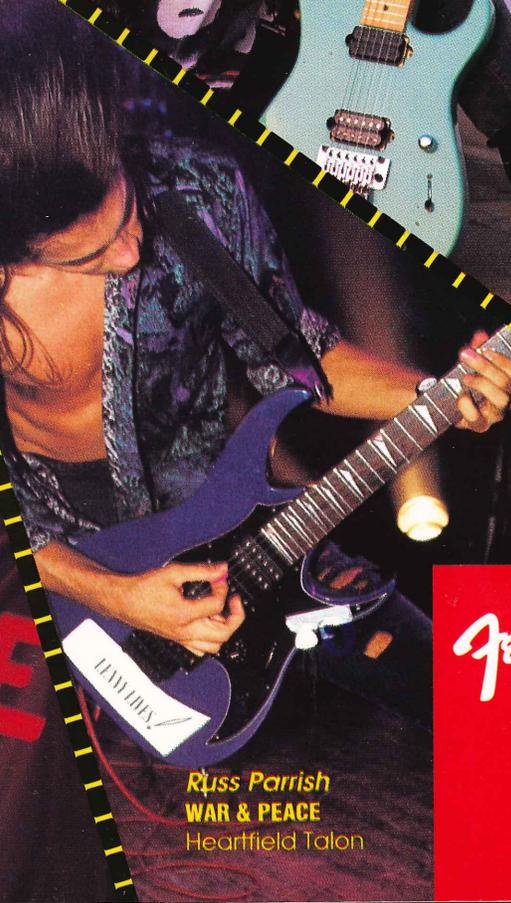


Joe Holmes  
DAVID LEE ROTH BAND  
Custom Shop Stratocaster

Floyd Rose model shown at left is classic Black. Floyd Rose tremolo systems are also available in Goldplated and Chromeplated models!



Vinnie Moore  
VINNIE MOORE  
Heartfield Talon



Russ Parrish  
WAR & PEACE  
Heartfield Talon

Fender®

We Make History