

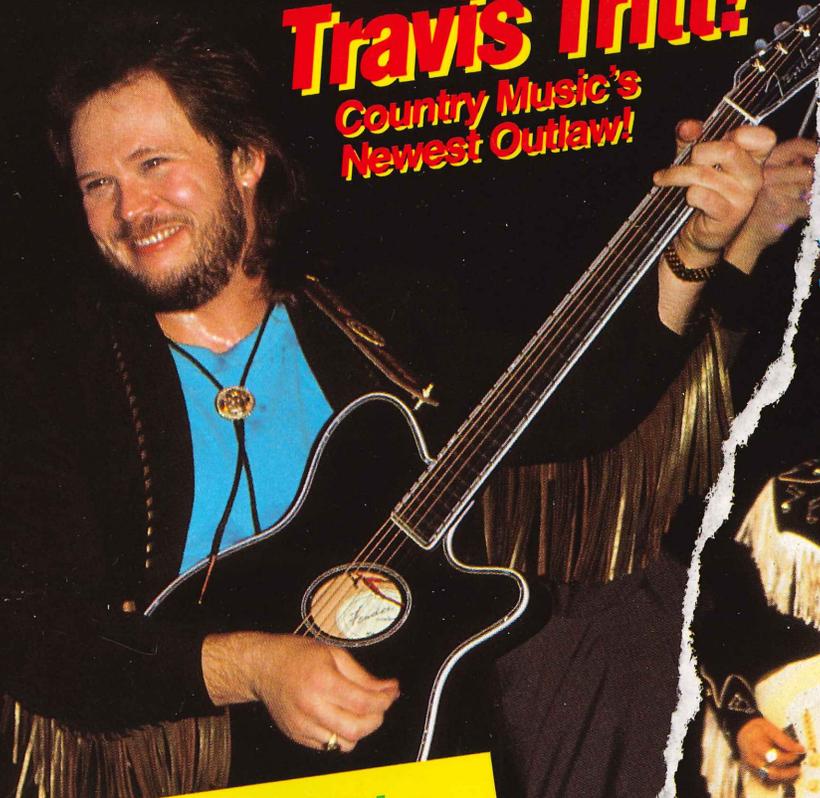
**Fender**

# FRONTLINE

SUMMER 1992 • VOL 7

## Travis Tritt!

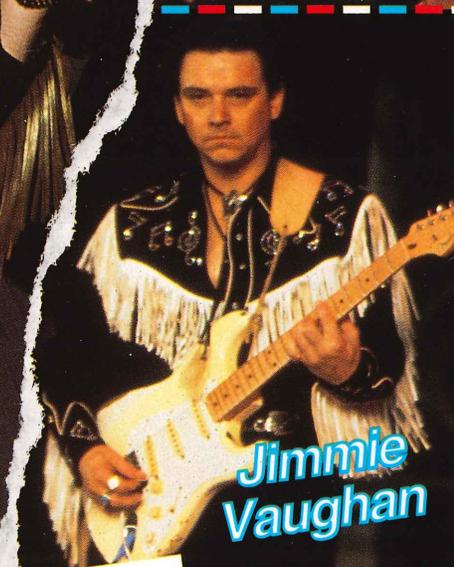
Country Music's  
Newest Outlaw!



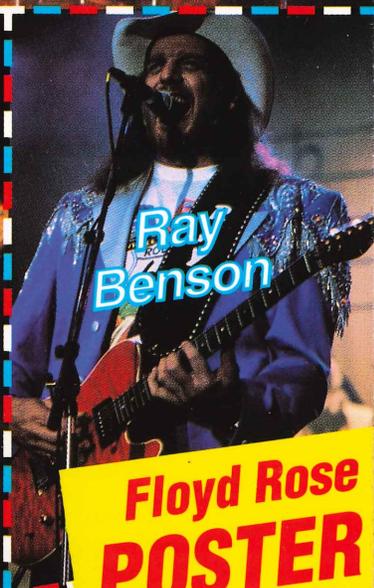
## TEXAS BLUES!

including

Eric  
Johnson



Jimmie  
Vaughan



Ray  
Benson

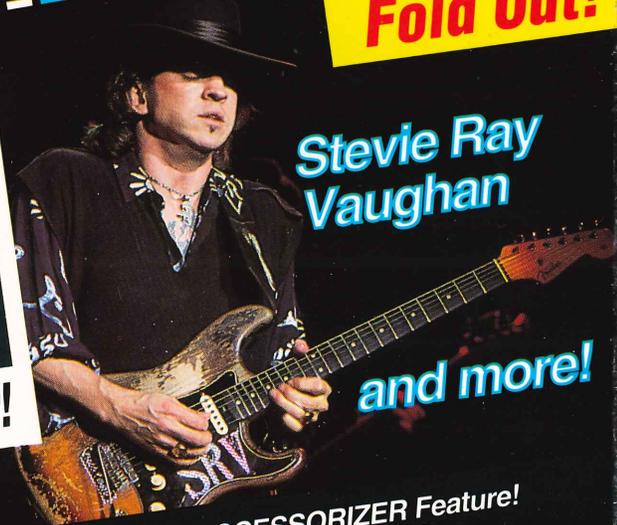
YOU Could WIN a  
**PRODIGY Active Bass**  
Signed by Blues Legends!

Floyd Rose  
**POSTER**  
Fold Out!

IRON MAIDEN'S  
**DAVE  
MURRAY**



**Metal Pioneer!**



Stevie Ray  
Vaughan

and more!

The BIG TWANG Theory  
A Study of the Evolution of  
DYNAMAX® BULLETS



**TODAY'S MUSIC**

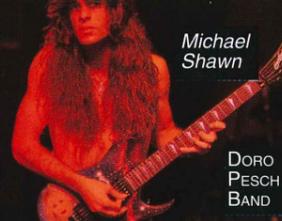
Ste. 'A' 946 Brunette Avenue  
Coquitlam, B.C.  
Canada V3K 1C9

Sensor Line Expanded! • New ACCESSORIZER Feature!  
Chord Change Chemistry! • Amazing Stereo Pak!  
Rock Bottom Bass Players!

**SOME OF THE MANY PLAYERS THAT USE FLOYDS:**

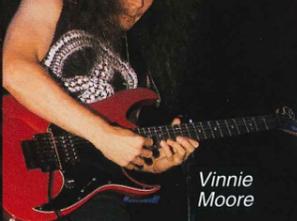


Richie Sambora

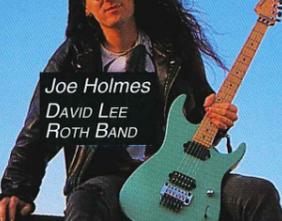


Michael Shaw

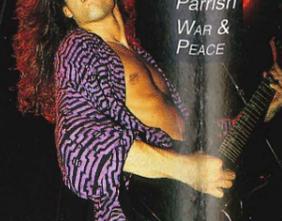
DORO PESCH BAND



Vinnie Moore



Joe Holmes  
DAVID LEE ROTH BAND



Russ Parrish  
WAR & PEACE



Jeff Pilson  
WAR & PEACE



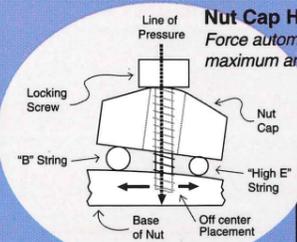
Nikki Couch  
Michelle Meldrum  
PHANTOM BLUE



John Norum  
DON DOKKEN

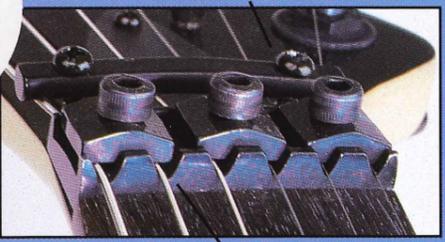
# Floyd Rose!

**WHY THE NUT WORKS:**

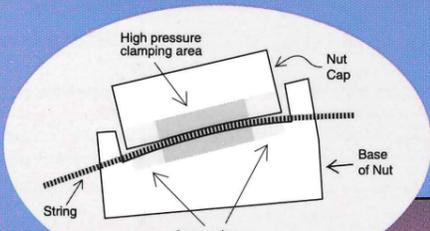


**Nut Cap Has Rounded "Peak"**  
Force automatically adjusted to provide maximum and equal holding power.

**Retainer Bar Holds Strings In Position**  
Strings stay in tune as nut caps are tightened.



**Locking Screw Placed Off-Center**  
Both strings receive equal pressure.

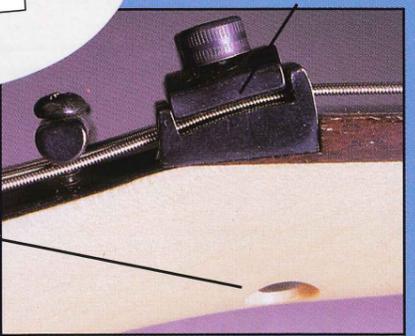


**Precise String Groove Placement**  
Provides optimum string spacing.

**Broad Clamping Area**  
Holds strings securely in tune, while minimizing string breakage.

**Clamping Area Widens at Ends**  
Pressure gradually applied to string, to avoid string breakage.

**Nut Mounted From Bottom**  
Mounting screws bolted into metal of the nut will not "strip out" the wood of the neck.



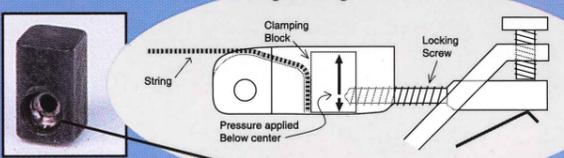
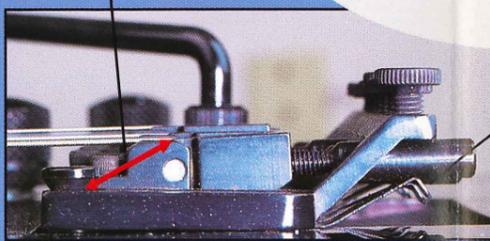
**WHY THE BRIDGE WORKS:**



**Knife Edge and Mounting Screw Same Hardness**  
One won't wear the other out.

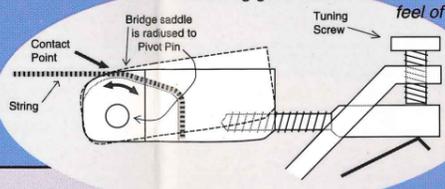
**Sharp Knife Edge "Pivot Point"**  
Minimal friction provides smooth, easy feel, and accurately maintains pitch.

**Calculated Distance, Knife Edge to String Contact**  
Optimum performance and feel.  
(Height of bridge does not change this.)



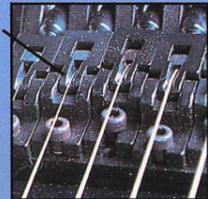
**Locking Screw Meets Clamping Block Below Center**  
More pressure at bottom—pressure applied gradually to string—minimizes string breakage.

**Bridge Saddle Radiused to Pivot Pin**  
Fine tuning guitar does not alter intonation or feel of tremolo.



**Hole In Clamping Block**  
Locking Screw fits in, holds Block in place during string changes.  
(Yet Block removes easily for cleaning or replacement.)

**String Saddles Rounded (side to side)**  
Any gauge string sits at same height, for consistent action.



**Springs Underneath Locking Screws**  
Hold Fine Tuners firmly in place, for secure tuning.



**String Saddles Curved (front to back)**  
Vertical clamping provides increased holding power, while allowing less pressure at clamping area, which minimizes string breakage.

**OPTIONS:**

**DESIGN:**

**Original** -- The most popular tremolo bridge ever created. Its case-hardened steel construction delivers incredibly full tonal response.

**II** -- Same shape as the Original, but the bridge plate is die-cast rather than case-hardened steel, which provides a mellower tone.

**PRO** -- Same construction as the Original, with a modified shape: a lower profile to accommodate the right hand. Also, wrenches and screws feature larger American SAE threads, for increased strength and longer life.

**COLOR:**

All three bridges, and corresponding nuts, are available in Black, Chrome, and Gold.

ORIGINAL, in BLACK

PRO, in CHROME

II, in GOLD

**GUITARS THAT COME WITH FLOYDS:**



◀ **H.M. Strat Floyd Pro**  
2 DiMarzio HB pu's w/coil splitter switch, SC pu, 5-pos. ssw., Vol, 2 TBX (mid/neck, bridge). Maple neck or Rosewood fretboard



◀ **H.M. Strat Floyd Original**  
DiMarzio HB pu w/coil splitter switch, 2 SC pu's, 5-pos. ssw., Vol, 2 TBX (mid/neck, bridge). Maple neck or Rosewood fretboard



◀ **HRR Strat Floyd Original**  
DiMarzio HB pu w/coil splitter switch, 2 SC pu's, 5-pos. ssw., Vol, Tone, TBX (mid/neck, bridge). Maple neck or Rosewood fretboard



◀ **H.M.T. Tele Floyd Pro**  
DiMarzio HB pu w/coil splitter switch, 1 Silver FLS, 3-pos. ssw., Vol, TBX



◀ **Floyd Rose Classic Strat Floyd Original**  
DiMarzio Custom PAF Pro HB pu, 2 Am Std SC pu's, 5-pos. ssw., Vol, 2 Tone (neck/mid). Maple neck or Rosewood fretboard



◀ **Set Neck Floyd Rose Strat Floyd Pro**  
DiMarzio HB pu, 2 Am Std SC pu's, 5-pos. ssw., Vol, TBX, Rosewood fretboard Built by the Custom Shop



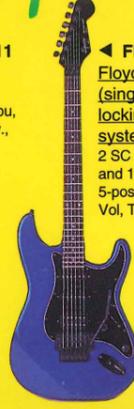
◀ **Elan III Floyd Pro**  
HB pu, 2 SC pu's, 5-pos. ssw., Vol, TBX



◀ **Talon Talon: Floyd II Talon I, II: Floyd Original Talon III - V: Floyd Pro**  
HB pu (II - V have DiMarzio), 2 SC pu's, 5-pos. ssw., Vol, TBX. (Talon V—shown—and Talon III R have reverse headstock.)



◀ **FR-211 Floyd II**  
2 SC pu's and 1 HB pu, 5-pos. ssw., Vol, Tone



◀ **FR-211ST Floyd III (single-locking system)**  
2 SC pu's and 1 HB pu, 5-pos. ssw., Vol, Tone



◀ **FR-212 Floyd II**  
2 HB pu's and 1 SC pu, 5-pos. ssw., Vol, Tone

**Genuine Floyd Rose tremolos are available on only the Fender, Heartfield, and Squier guitars shown here. Accept no imitations!**

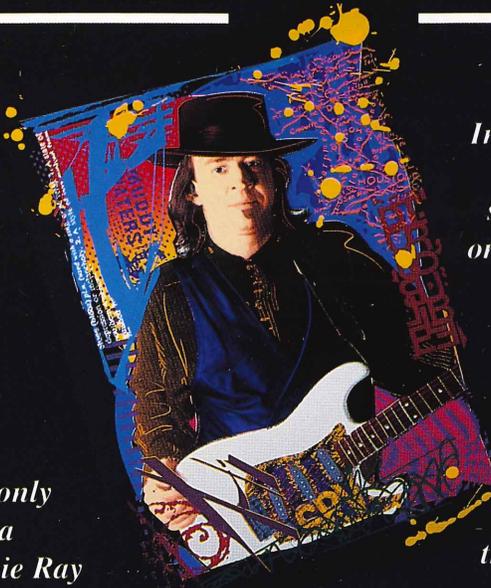
Here's how YOU can own this incredible  
**Stevie Ray Vaughan POSTER!**

**Unique Collaboration**

Noted rock photographer Robert Knight took the original photo, from which artist Jim Evans produced an amazing 24-color painting.

**Poster Offer**

A limited number of posters were made directly from the original painting. For just \$15\*, we'll not only send you this poster, we'll donate a portion of the proceeds to the Stevie Ray Vaughan Foundation.



**One-of-a-Kind Giveaway**

In addition to the posters, a VERY limited number of handcrafted silkscreened reproductions of the original painting were created. We have set aside one of these very rare silkscreen reproductions to give away to a lucky winner!

Whether or not you buy a poster(s), you can enter the contest to win this beautiful piece of art! Simply fill out the survey below completely, send it in, and you'll be entered in the drawing. Good Luck!

**ENTRY / ORDER Blank**

I have enclosed \$\_\_\_\_\_ for \_\_\_\_\_ posters (at \$15 each).  
 \*Arizona residents add 6.7% sales tax.

I am not buying any posters, but enter me in the giveaway anyway.

Send to:  
**FENDER -- DEPT. "SRV"**  
**7975 N. Hayden Rd.**  
**Scottsdale, AZ 85258**

Please PRINT Neatly!

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone ( ) \_\_\_\_\_ (  Work /  Home )

Please send checks or money orders only--NO CASH. To be eligible for Giveaway, survey must be completely filled out, and entries must be postmarked by September 30, 1992.

- |   |  |  |   |
|---|--|--|---|
| <p>1) How old are you?<br/> <input type="checkbox"/> Under 15 years<br/> <input type="checkbox"/> 15 to 20 years<br/> <input type="checkbox"/> 21 to 25 years<br/> <input type="checkbox"/> 26 to 30 years<br/> <input type="checkbox"/> 31 to 35 years<br/> <input type="checkbox"/> Over 35 years</p> <p>2) What sex are you?<br/> <input type="checkbox"/> Male    <input type="checkbox"/> Female</p> <p>3) What other music magazines do you read?<br/> <input type="checkbox"/> Guitar World    <input type="checkbox"/> Circus<br/> <input type="checkbox"/> Guitar Player    <input type="checkbox"/> Musician<br/> <input type="checkbox"/> Hit Parader    <input type="checkbox"/> Elec. Mus.<br/> <input type="checkbox"/> Guitar for the Practicing Mus.<br/> <input type="checkbox"/> Other _____</p> <p>4) Rank your favorite styles of music from 1 to 6 (1 is best):<br/> <input type="checkbox"/> Hard Rock / Heavy Metal<br/> <input type="checkbox"/> Rock / Pop Rock<br/> <input type="checkbox"/> Blues<br/> <input type="checkbox"/> Jazz<br/> <input type="checkbox"/> Country<br/> <input type="checkbox"/> Other _____</p> | <p>5) How much do you spend renting/buying music videos each month?<br/> <input type="checkbox"/> Under \$10<br/> <input type="checkbox"/> \$10 to \$25<br/> <input type="checkbox"/> \$25 to \$50<br/> <input type="checkbox"/> \$50 to \$100<br/> <input type="checkbox"/> \$Over \$100</p> <p>6) How much do you spend on CDs or [pre-recorded] cassettes each month?<br/> <input type="checkbox"/> Under \$10<br/> <input type="checkbox"/> \$10 to \$25<br/> <input type="checkbox"/> \$25 to \$50<br/> <input type="checkbox"/> \$50 to \$100<br/> <input type="checkbox"/> \$Over \$100</p> <p>7) What instrument(s) do you play?<br/> <input type="checkbox"/> Electric / <input type="checkbox"/> Acoustic Guitar<br/> <input type="checkbox"/> Bass<br/> <input type="checkbox"/> Keyboards<br/> <input type="checkbox"/> Drums<br/> <input type="checkbox"/> Other _____<br/> <input type="checkbox"/> None</p> | <p>8) What instrument(s) do you own?<br/> <input type="checkbox"/> Electric / <input type="checkbox"/> Acoustic Guitar<br/> <input type="checkbox"/> Bass<br/> <input type="checkbox"/> Keyboards<br/> <input type="checkbox"/> Drums<br/> <input type="checkbox"/> Other _____<br/> <input type="checkbox"/> None</p> <p>9) How much do you plan to spend on musical equipment in the next year?<br/> <input type="checkbox"/> Under \$100<br/> <input type="checkbox"/> \$100 to \$300<br/> <input type="checkbox"/> \$300 to \$600<br/> <input type="checkbox"/> \$600 to \$1000<br/> <input type="checkbox"/> Over \$1000</p> <p>10) Do you play in a band?<br/> <input type="checkbox"/> Yes    <input type="checkbox"/> No</p> <p>11) What does the band plan to buy in the next year?<br/> <input type="checkbox"/> Guitar(s) and/or Bass(es)<br/> <input type="checkbox"/> Drum(s) and/ or Keyboard(s)<br/> <input type="checkbox"/> P.A.<br/> <input type="checkbox"/> Other _____<br/> <input type="checkbox"/> None</p> | <p>12) How do you find out when the new Frontline is out?<br/> <input type="checkbox"/> Call a music store<br/> <input type="checkbox"/> Go into music store<br/> <input type="checkbox"/> Hear it from a friend<br/> <input type="checkbox"/> Other _____</p> <p>13) How many people (besides you) read your copy of Frontline?<br/> <input type="checkbox"/> None    <input type="checkbox"/> 4<br/> <input type="checkbox"/> 1    <input type="checkbox"/> 5<br/> <input type="checkbox"/> 2    <input type="checkbox"/> Over 5<br/> <input type="checkbox"/> 3</p> <p>14) Rank your favorite sections of the magazine from 1 to 6 (1 is the section(s) you like best):<br/> <input type="checkbox"/> Artist stories<br/> <input type="checkbox"/> Technical columns (Learning Curve, Tech Tips, Artist Advice, Sound Setups)<br/> <input type="checkbox"/> New Product introductions<br/> <input type="checkbox"/> Giveaways<br/> <input type="checkbox"/> Humor (Comic, Fold-In)<br/> <input type="checkbox"/> Product Index<br/> <input type="checkbox"/> Other _____</p> |
|---|--|--|---|



# EDITORIAL

Have It Your Way (whatever it may be)!

In early 1987, the long-time dream of designer John Page, Marketing V.P. Dan Smith, and others at Fender came to fruition: a Fender Custom Shop.

They envisioned an operation that would create special handcrafted instruments for discriminating buyers, providing an opportunity for any player to get a one-of-a-kind

piece built by the finest luthiers.

Crazy? Maybe. But with Fender's total commitment behind them, soon John and another master builder were hard at work. And it didn't take long before they were sorely *overworked*. Because within 2 months, they had 600 guitars on order, with no signs of a slowdown. Kinda' scary!

In the last 5 years, the shop has expanded tremendously in response to overwhelming demand. However, the concept remains unchanged: to make available to everyone the kind of custom craftsmanship that sculpts not just a fine instrument, but a literal work of art.

Sure, the Custom Shop builds for known artists. The shop's first project was the creation of the Eric Clapton



Mike Caroff, Editor; John Page, Custom Shop Head

Signature model. Since then, the shop has co-designed with and built instruments for Yngwie Malmsteen, Jeff Beck, Danny Gatton, Richie Sambora, Stevie Ray Vaughan; the list reads like a "Who's Who" of players.

What's great though, is that the craftsmen who built these instruments will put the same talent and loving care into *your* guitar. From the start, when they "tap tone" the wood to determine just what sort of sound it will deliver in a guitar, to the finish, these builders put the kind of attention into your

instrument that can only be described as fanatical.

And the range of possibilities is virtually endless. "We can do all the traditional things," explains Page, "exotic woods, fancy binding, detailed inlays, you name it. But that's just the beginning. We can do different scale instruments, special electronics—we just built an 8-string Stratocaster for a Scandinavian player! The fact is, if someone thinks of an instrument, and it's physically possible, we'll build it."

How can you get in on this? Working with your dealer and Custom Shop Liaison John Grunder, determine exactly what you want. They'll find out what kind of sound and look you're seeking, and make sure that what's built will fulfill those specifications. Then sit back and wait for your vision to take shape!

## Fender FRONTLINE

Summer 1992 Volume 7

EDITOR  
Mike Caroff

CONTRIBUTING WRITERS  
Steve Wilson, Jack Schwarz, Scott Mishoe, Iler Ganz, Mike Schwartz

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Bruce Bolen (Nashville)

KILLER CARTOONIST  
Joe Davis

GRAPHIC ARTIST  
Karen Kulback

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### PHOTO CREDITS

Cover (Tritt) Nancy Carlson, (Johnson, Benson) W.A. Williams (J. Vaughan) Randy Jennings/Captured Live, (S.R. Vaughan) Ken Settle; Poster (Sambora) D.M.I., (Tyrrell) Michael Shannon, (Moore, Parrish, Pilson, Norum) Pat Enyart, (Phantom Blue) NGL; pg. 1 (Sandoval) Annamaria DiSanto; pg. 3 (Fortus) Robert LaRouche; pg. 4 (Tritt) Nancy Carlson; pg. 5 (all) Shaun Clark; pg. 6 (Gregory) Neil Zlozower; pg. 8 (Benson) W.A. Williams, (Johnson) Pat Enyart; pg. 9 (all) Randy Jennings/Captured Live; pg. 10 (Collins) Randy Jennings/Captured Live, (Rawls) Dan Forte, (Arc Angels) NGL; pg. 30 (Wilson) W.A. Williams; pg. 33 (Bramhall) NGL; pg. 34 & 35 (Pilson, Guy, Gatton, Palmer, Pleasants) Pat Enyart, (Hamm) Lissa Wales, (Wilder) John Peden, (Great Plains) Beth Gwinn, (Pirates) Susan Teas, (Anthrax) Joseph Viles, (Session Man) Carol Stoddard, (Inez) Annamaria DiSanto, (Mason) Kathy Morgan; pg. 38 (Murray, live) Annamaria DiSanto, (Murry, studio and band) George Chin; pg. 39 (Texas Playboys) BMI Photo Archives, (Alex Kayne) Bill E. Gar; pg. 40 (Alderete, Nickels) Pat Enyart, (Bello) Nancy Carlson.

## 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!

### Rock of Ages

Last spring I graduated from St. Xavier College with a degree in Nursing—I was 43 years old! (This is my graduation picture, in which I'm holding my H.M. Strat.) You don't have to be a teenager to shred: I love hard rock and metal, as well as my new Heartfield Talon V!



Barb Foley  
Sauk Village, IL

More power to you, Barb! We hope your story encourages people of all ages to play guitar and go to school.

### Sensors Working Overtime

I would like to replace the neck position pickup in my Reissue Tele-

caster with a Blue Fender-Lace Sensor. Is this possible?

James A. Webb  
Leesburg, VA

You bet it is! Just check the New Products feature on page 6. All mounting instructions included.

### Well Connected

Could you explain the best way to use my Champ 12 amplifier as a preamp for my Twin amplifier?

David March  
Sheboygan, WI

Engineer Bob Desiderio says connect the Champ's Line Out jack to the #2 input jack of either channel of The Twin. Start with all controls at "0", and gradually turn different ones up until you find sounds you like. The lower the Champ's Gain and Volume, the cleaner the sound;

and vice versa. Caution: beware extremely high volumes and feedback, and never disconnect any speaker!

### Picture Worth 1,000 Words

In the last issue, you had two new books, The Fender Telecaster and The Fender Bass. What are the other publications in the Fender library?

Alain Benetis  
Nongueuil,  
P.Q., Canada

See page 27 in the Product Index for a complete listing.

### Neck Knack, Paddywack

A Strat I just bought had the neck replaced, and I don't think it was



7

# LETTERS (continued)

properly tightened. Could the tuning problems I'm having be the result of this?

**Jacob Ogas**  
Spanaway, WA

*Technician Jeff Moore replies that yes, an improperly tightened neck could definitely cause tuning problems. He suggests you take it to your authorized Fender service center for set up.*

## Bajo? California!

How do I get some more information on the Custom Shop's Bajo Sexto Telecaster?

**R.W. Brooks**  
Carlsbad, NM

*Thanks for asking! For an in-depth explanation of the Bajo written by builder Fred Stuart, send a Self-Addressed Stamped Envelope to Bajo Sexto, 7975 N. Hayden Rd., Scottsdale, AZ 85258.*



## Back to Beck

Thanks for the article on Jeff Beck! I'm writing in the hopes that you have an address at which I could write Jeff. As Beck was a big influence on my guitar playing, I'd appreciate any help you could give me.

**David Witzer**  
Victoria, B.C., Canada

*You can write to Jeff via his management company at: Chapman/Baker Management, 17 Hereford Mansion, Hereford Rd., London, England, W25 5BA.*

## Touch That Dial!

Having just acquired a Super 60 amplifier, I am interested in any literature on how to "dial in" sounds.

**Joe Scheets**  
Wood River, IL

*You're timing is perfect! The Sound Setups column on page 31 should tell you all you need to know.*

## It Keeps On Ticking...

This is a picture of me in 1964 with my '62 Stratocaster—a guitar which

is still going strong. Recently I ordered an Eric Clapton Signature model, though I never saw a picture of it! I'd love a picture of that guitar, or, even better, a poster of the whole Fender line! Do you have anything like that?



**Helge Kockert**  
Kranzberg, Germany

*Many people have asked about this poster! You can order it by sending a \$5 check or money order to Literature Dept., Fender, 7975 N. Hayden Rd., Scottsdale, AZ 85258.*

## Passion Play

After reading your article on Rich Fortus from Pale Divine, I had the opportunity to see them live. My friends and I were blown away! He has a unique, passionate tone and



style. But we were curious: as hard as he hits the guitar, how does he keep from breaking all his strings?

**Terri Feit**  
Harrisburg, PA

*You're referring to Rich's "windmill" style of hitting chords. He actually strikes with his fingers: easy on the strings, but unfortunately, tough on the knuckles!*

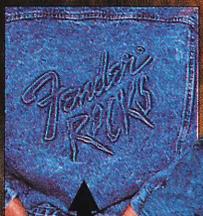
## Oops!

Last issue, Ken Settle snapped Stevie Ray and Jeff Beck together, Mark Weiss took Beck in the Bon Jovi Video, and the Stevie Ray photo on pg. 34 was by Bill Williams.

Also, Joe Holmes, not Mike Inez, was in the band Lizzy Borden. And finally, the Strat Parade was in Louisville, CO, not Denver!

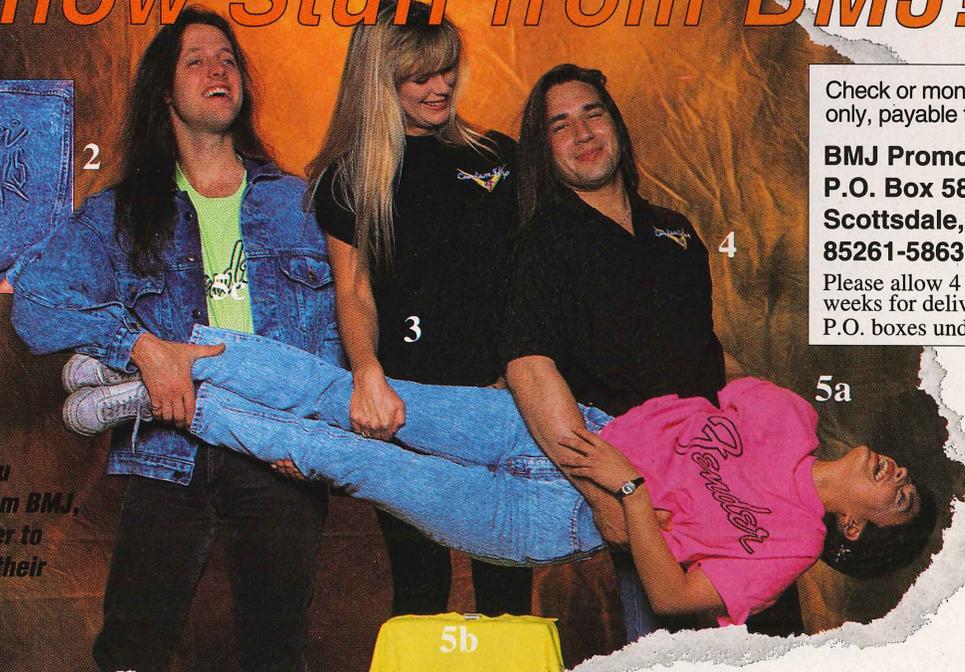
7

# More Show Stuff from BMJ!



(Back of jacket)

*When you order from BMJ, remember to request their catalog!*



Check or money order only, payable to:

**BMJ Promotions**  
P.O. Box 5863  
Scottsdale, AZ  
85261-5863

Please allow 4 to 6 weeks for delivery.  
P.O. boxes undeliverable.

## Use This Form to Order!

Item	Description	Size	Quantity	Price	Total
1	Frontline T-Shirt, featuring Stratobot logo	Large / XL		\$10.00 ea.	
2	Fender Denim Jacket	Med/Large / XL		\$75.00 ea.	
3	Custom Shop T-Shirt	Large / XL		\$15.00 ea.	
4	Custom Shop Polo Shirt	Large / XL		\$25.00 ea.	
5	Neon T-Shirts--Pink (a), Yellow (b), Green (c), and Orange (not shown)	One size fits all		\$15.00 ea.	

Name

Address

City

State

Zip

Sub-total  
AZ residents add 6.7% sales tax  
**\$ 3.50**

Add \$3.50 shipping & handling  
**Total amount enclosed**

# TRAVIS TRITT

## BURNIN' UP THE BIBLE BELT!



What's in a name? Quite a bit, sometimes. Take, for example, Travis Tritt's latest album, *It's All About To Change*. You couldn't come up with a better description of country music's newest outlaw: a singer/songwriter/guitarist who has been plunging through a series of radical changes since he was young, and as a result, has forged the multi-faceted style for which he is so well known.

In true ground-breaking style, Travis is one of the first artists (though he seems to be at the forefront of a trend!) to use the new Fender Telecoustic acoustic/electric guitar in his set—about 60% of which is acoustic. "I'm really happy with the sound of this guitar!" he affirms. When harder edged numbers call for an electric guitar, he reaches for his Custom Shop 35th Anniversary Stratocaster.

Currently, he is one of the south's hottest sensations, but mixing elements of folk, rock and country into a cohesive whole hasn't been easy, and it's taken him a long time to perfect it.

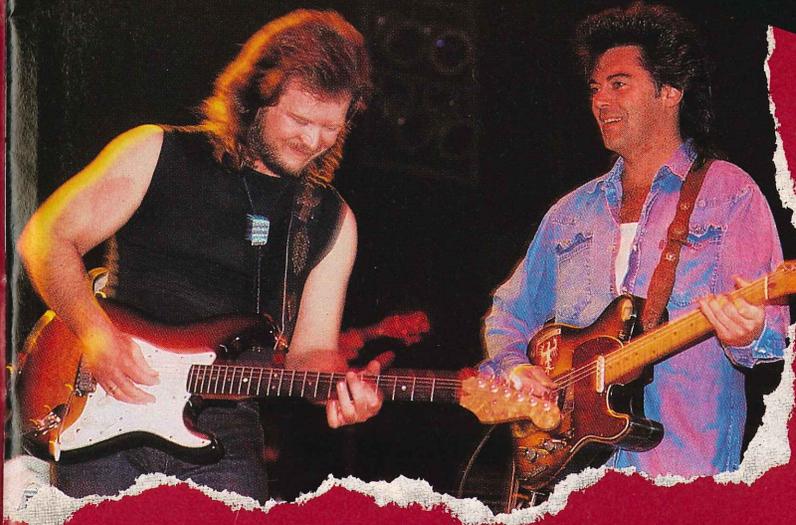
"I got my first taste of performing when I was 4 years old," recalls Travis. "We practiced *Everything Is Beautiful* in the church choir for 6 weeks, then sang it to the congregation. The audience wasn't even supposed to clap—but they gave us a standing ovation! I kinda' got hooked on it right then."

Exposure to the "good 'ol boys" of country also came early, as he absorbed the music of Johnny Cash, George Jones, Roger Miller, and other artists

he heard on the radio. "Country music was always around my house," he explains, "that's where my appreciation for it really started."

With his first guitar—an acoustic—two more ingredients were stirred into the musical melting pot. First, folk music became the focus. "I sat around listening to John Denver and James Taylor records and tried to figure out what the heck they were doing!" he laughs. "But at the same time, my uncle was taking me to Bluegrass festivals, where I picked up as much as I could by watching the players and seeing how they did what they did."

In his teens he was attracted to the rock side of



country—bands like **Lynyrd Skynyrd**, the **Allman Brothers**, and **Marshall Tucker**—an interest which eventually led him to the blues. He discovered **Ray Charles**, then reached deep into the genre for inspiration from artists like **Muddy Waters** and **John Lee Hooker**.

During his high school years, he served as the nucleus around which quite a few bands were formed, playing everything from country to honky tonk to bluegrass. Still, the only writing Travis had done sounded "very 'folky', like John Denver!" It wasn't until what he terms "outlaw music" became popular that he saw a way to blend all his varied influences into a complete style of his own.

"When I heard the tunes that guys like **Waylon Jennings** and **Charlie Daniels** were doing, I finally realized that I had been imagining music like that in my head, and didn't know how to express it," Travis says. "That was like opening a door for me."

It was a door that would remain closed for some time yet: after being told by almost everyone—including his parents—that music didn't hold any kind of future, he had

just about begun to believe it

him-

self. He took a job at a loading dock, got married, and prepared to settle down for the rest of his life.

The drive to perform, however, had not been killed, just stifled. When the marriage started to crumble, his love for and dedication to music resurfaced—this time not to be denied. "I didn't want to sit around when I was 80 years old, kicking myself and wondering what could have been," he reflects.

For 6 months he continued to work full time while playing 5 nights a week. Eventually his boss at the day job encouraged him to quit! "Travis had been promoted several times, and was up for a management position," says **Richard Laurens** from Dealers Supply Heating and Air Conditioning. "But I told him that if he wanted to make it in music, he had to commit—that he couldn't straddle the fence."

So Travis became a full time musician, playing acoustic guitar and singing in the clubs around his home town of Marietta, Georgia. Success didn't come knocking on his door, though: once again he was forced to draw upon his inborn ability to foment radical change in order to kick start his own career.

"I was fading into the background, and getting mighty frustrated," says Travis. "People were there to drink, and didn't care if it was

me or a jukebox playing. So I went out and bought a Fender Stratocaster guitar, Twin amplifier, and a drum machine, and started to spruce up my set with the 'outlaw' music that had turned me on years before."

As usual, Travis put his heart and soul into the performance: "I was jumping off the tables! It was too much for the places I was playing—I can't tell you how many times I was fired."

Ironically, it was this rambunctious quality which was to become Tritt's trademark. Warner Brothers promotion executive **Danny Davenport** obviously recognized it: at first interested in Travis as a songwriter, he changed his mind once he had seen Tritt perform.

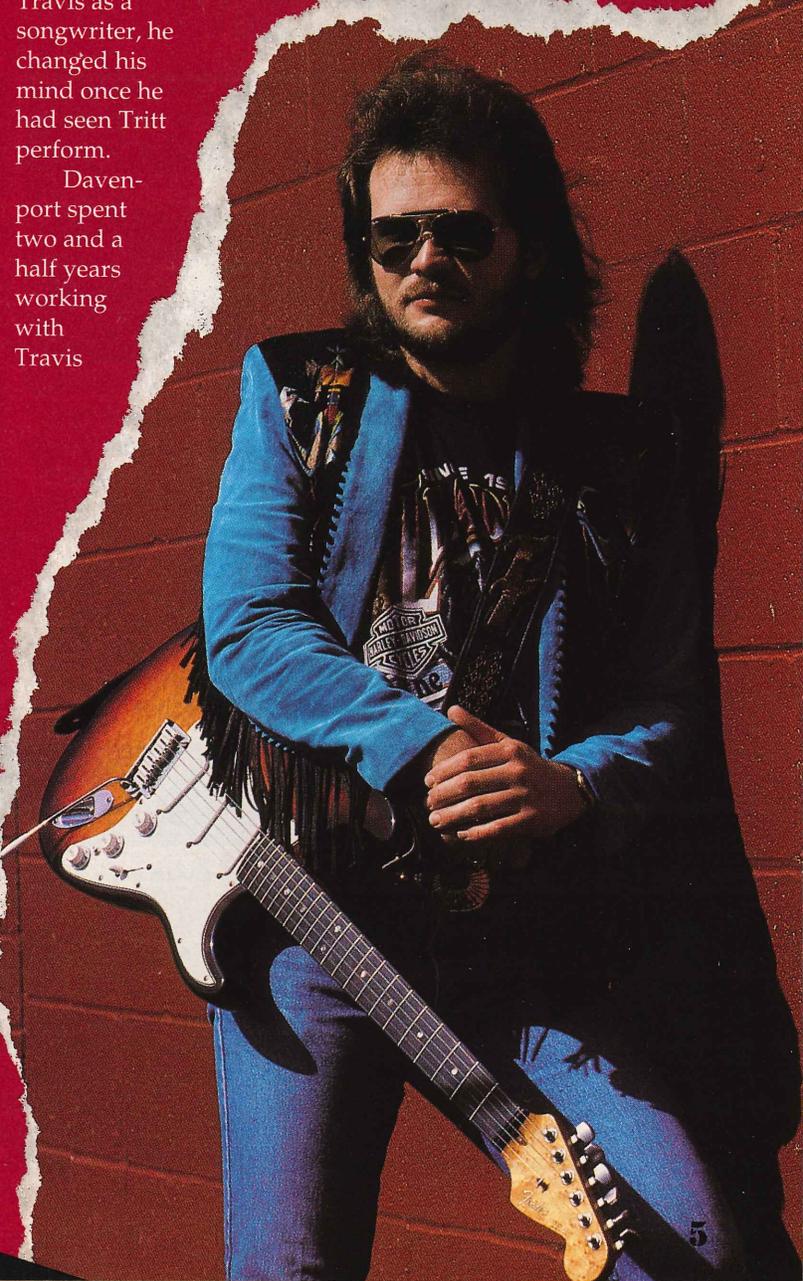
Davenport spent two and a half years working with Travis

*Travis and rising picker **Marty Stuart** met at Opryland USA in Nashville, and are now thrilling audiences with their powerful "one-two punch" tour—during which they join on stage nightly for a rockin' dual jam.*

on a demo, and at the same time helping him put a band together. By the time the band was formed, the demo was finished; and Warner Brothers jumped at the chance to sign this fiery artist who seemed to epitomize the "new" country.

*Country Club* was released, and didn't take long to climb the charts. This was crossover material with a vengeance: appealing to just about anyone with ears. And *It's All About To Change* just

*(continued on page 39)*



*Being a rebel is part of what has launched Travis to the forefront of the new generation of country. As far as his show, he sees no reason why he should just stand around!*

# 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!

## Tradition Meets Modern Design in These Powerful New SKX Amplifiers!



You get the best of both worlds! Features like spring Reverb and Fender's famous clean channel are augmented by an overdrive channel with a Contour control (midrange boost *and* cut in the same knob), an effects loop, and "Power Shift" preamp design, which alters the tone when you crank it up, for killer distortion.

## Mixing and Power in One Convenient Unit!

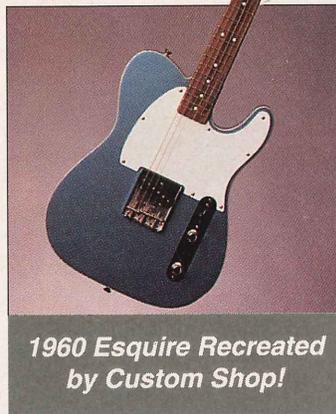


Available in 4- and 6-channel models, the new LX 1500 series powered mixers offer high and low balanced inputs, high and low EQ controls, and Eff/Rev, Main and Monitor levels. The master section features Reverb, Eff/Rev and Aux returns, and tape playback RCA jacks. Pop into your authorized Sunn dealer and give one a try!

## Hot Looks, Sound with Top of the Line Bass!



The P-Bass Plus Deluxe has everything: Lace Sensors, Series/Parallel switch, Treble and Bass Boost/Cut, Deluxe bridge with fine tuners! All on a downsized P-Bass body with sharp edges and no pickguard!



## 1960 Esquire Recreated by Custom Shop!

A true golden oldie, boasting a birdseye Maple neck with Pau Ferro fretboard, vintage chrome nickel hardware, and an Alder body, bound on top and back and finished in stunning Teal Green Metallic. Better hurry though: only 100 were made!



## Fender-Lace Sensor Arsenal Expanded!

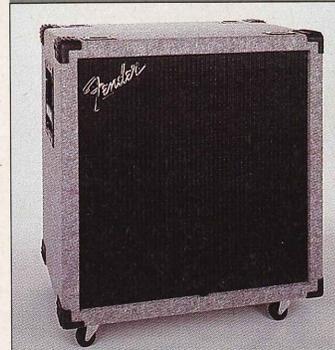
More "retro-fit" Sensors! New models drop perfectly into humbucker slots, Tele bridge and neck pickup slots, and Jazz Bass neck pickup slots. Ask your authorized Fender dealer for specific models available.



## Champ 25 SE: The Next Generation!

Tubes *and* solid state in the same amp? Yup! This new little powerhouse debuts Fender's innovative "hybrid" circuitry: solid state preamp, Tube power amp. You get super warm distortion, combined with incredible tonal control. Check it out!

## Get That "Classic" Bass Sound With Four 10's!

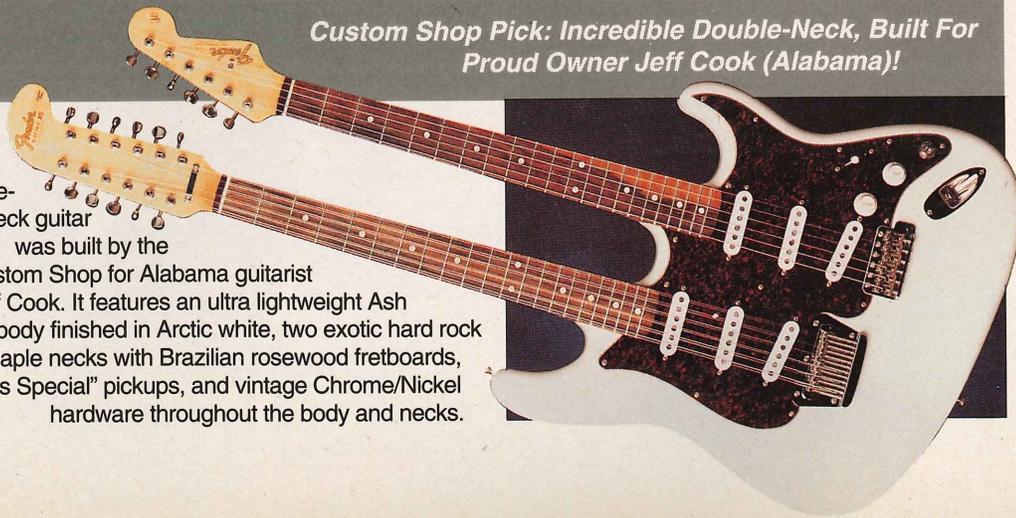


Looking for that vintage bass tone? Search no further! This newest addition to the H.M. line features four 10" Eminence speakers, mounted in a ported cabinet designed for optimum bass response. The H.M. 4-10B has 8 ohms impedance, and can handle 300 watts RMS of power.

## Custom Shop Pick: Incredible Double-Neck, Built For Proud Owner Jeff Cook (Alabama)!

This 6/12 double-neck guitar

was built by the Custom Shop for Alabama guitarist Jeff Cook. It features an ultra lightweight Ash body finished in Arctic white, two exotic hard rock Maple necks with Brazilian rosewood fretboards, "Texas Special" pickups, and vintage Chrome/Nickel hardware throughout the body and necks.

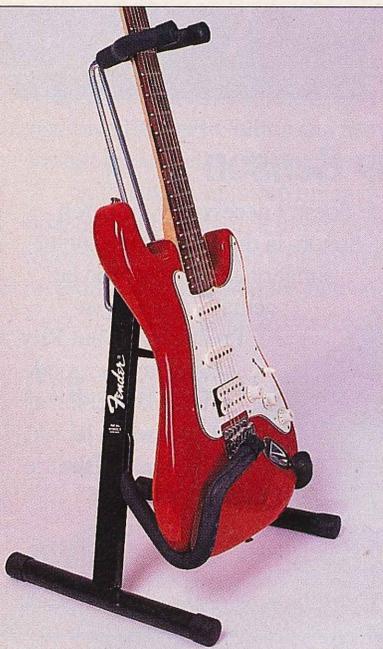




Highest Quality Acoustic Guitars Now Available  
In A Variety of Formats With New SX Series!

**1200sx      1105sxe (acoustic/electric)      1500sx**

Constructed from the finest woods—solid Spruce, Honduras Mahogany, African Mahogany, Indian Rosewood, and Ebony—these new acoustic guitars feature the smoothest, richest tones. Three different body styles and seven different models are available!



New Guitar Stand  
Really Holds Up!

Heavy duty stand protects your valuable instrument, with sturdy construction, unique "anti-tip" design, padded supports. Folds for storage.

Finally, A Set Neck  
Stratocaster!



Built by the Custom Shop, with a set neck design offering incredible stability and tone transfer, these guitars are available in two models: one with a Floyd Rose system and Lace Sensors, the other with a Deluxe Strat tremolo system and single coil and humbucking pickups.

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

California jammer Mickey Jiffo sent us this cool plate.

# UNSUNG HEROES!

Don't Get Wiped Out  
by Noise Pollution!

by Mark Wittenberg

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



One of the questions most often asked by the artists I talk to is: "How do I get rid of unwanted noise?" Sometimes I wonder at the irony of a guy complaining about noise while standing in the middle of a rock 'n roll band! But the real reason for the complaint is that the noise they're hearing has nothing to do with the music they're making.

The cause can be elusive and varied. From the sultry hum of the bartender's blender to bad AC power to fluorescent lighting, there are a number of bothersome noises that can be picked up by your guitar's pickups and transmitted—at great volume—through your speakers.

But take heart! There is a ready solution to this dilemma, and the good news is that it carries several unexpected benefits. Of course I'm talking about **Fender-Lace Sensors**.

Unlike ordinary pickups—which have a magnetic field that extends far beyond what is actually necessary—Lace Sensors have a highly concentrated magnetic field that senses the strings while virtually ignoring all other noise.

And this capability has been put to use time and time again. In fact, if Fender had used anything *but* Lace Sensors in **Eric Clapton's** Signature Stratocaster, the boost of the preamp circuit would have made the extraneous noise intolerable.

What players like **James Burton**, **Alice Cooper** guitarist **Stef Burns**, and **Russ Pahl** and **Dennis Datmun-Bixby** from **Great Plains** have discovered, however, is that there's a lot more to Lace Sensors than just quiet operation. They have the uncanny ability to expand the range of what you hear from your guitar. There is an astonishing "airiness", or open quality to the sound. And sustain is improved, as is the ease in which even the most difficult harmonics can be drawn out of your instrument. One has only to listen to **Jeff Beck's** *Guitar Shop* to hear the potential of these amazing units.

Over the past few years, Fender has created a full line of Lace Sensors to address many styles and tastes. I recommend Gold Sensors to players looking for a "vintage" Stratocaster tone, Blue Sensors for a meatier sound, Silver Sensors for slightly higher output and midrange punch, and Red Sensors for super high output. And now available are Dual Sensors which drop into humbucking-sized slots, Bass Sensors, and Tele Sensors.

Whether you're performing or recording, give these units a try (if you haven't already!). You may be surprised by what a set of Lace Sensors can do to both your sound and technique.

# Legendary Lone

# Star Players and the

# TEXAS

by Austin resident  
**Dan Forte**

The distance from El Paso, at one end of Texas, to Houston, on the other side, is roughly equivalent to the distance—in the opposite direction—from El Paso to Los Angeles. Though no one style of music can lay claim to representing this vast state—that has spawned musical genres as myriad as western swing, conjunto, transplanted Czech and German polkas, progressive country, and its own brand of rock—there is a common thread that runs through all of the patches in the quilt that comprises Texas music: a thread as blue as the wide open Texas sky.

*Asleep At The Wheel just "got their kicks on Route 66" with a 2-week tour that highlighted the celebrated highway's 66-year history, and gave Ray's Custom Shop Set Neck Tele a real workout!*

## Ray Benson

He doesn't necessarily hold top honors in the Lone Star's guitar-slinger hall of fame, and he actually grew up in Philadelphia, but **Ray Benson** is as good a spokesperson as any when it comes to the music of Texas.

Having

**FACT:** Texas was the first state to open a state-funded information office focusing on indigenous music.

# BLUES

formed *Asleep At The Wheel* more than 20 years ago, he transplanted the “keepers of the western swing flame” to Austin in 1975. After a decade of filling dance floors while confusing radio programmers, the Wheel got back to basics with *Asleep At The Wheel X*, their tenth release.

“My first professional guitar was a ’67 Telecaster with a Rosewood fretboard,” recounts Benson. “I finally returned to a Tele in ’86. I realized that I wasn’t **Joe Pass**, and I was missing the stuff you can do with a Tele: the bending and, more than anything, the bright, stinging tone. I had consciously tried to be a jazz guitar player (though I really never was!), but discovered that I love the blues and the country twang better. I guess you could say I went back to my roots.

Ray confirms those roots as true Texan by naming his influences. “If I had to say one guy, it would be **Phil Baugh**—western swing Telecaster” he ponders, “but I’ve got to include the other early guys in western swing, like **Eldon Shamblin**. Of course, I also loved **Albert Collins** and **Stevie Ray Vaughan**, as well as **Albert** and **B.B. King**.”

Still racking up more miles in a year than most artists do in a lifetime, Ray recently completed work on his own recording, and released his first solo single, *Four Score and Seven Beers Ago*.

## Eric Johnson

Just as *Asleep At The Wheel* has at one time or another melded many seemingly incongruous styles into their eclectic brand of

western swing,  
**Eric Johnson**



infuses his mode of fusionesque rock with blues, jazz, **Hendrix**-inspired fire and country. Currently basking in the glory of his Grammy-winning *Ah, Via Musicom*, the hometown boy also won top honors for electric and acoustic guitar in the *Austin Chronicle*’s annual reader’s poll. He is now in the writing stages for his next release.

“I learned how to play from listening to a lot of cats who, of course, were Texans,” says the 37-year-old fret whiz. “No matter what style you eventually create, if those are your roots, you still have some reflections of that. Going to the *Armadillo* and *Vulcan Gas Company*, experiencing **Freddie King** and **Johnny Winter**, hearing different ways of getting vibrato and stretching strings, the tones players were going for—it kind of translated into a certain alphabet, regardless of the what style you pursued.”

The tonemaster still wheels out his unique triple amp arsenal to achieve his spectrum of sounds. And his guitar? “My main Strat is a ’54, and I’ve got a ’65 Lake Placid Blue model” he explains. “It is kind of nice to look down sometimes and see something besides sunburst; Kyle (bassist **Kyle Brock**) accused me of having a stable of guitars that all looked like **Porter Wagoner**! Now I have a brand new copy of the ’54 made by the Fender Custom Shop.

## Stevie Ray and Jimmie Vaughan

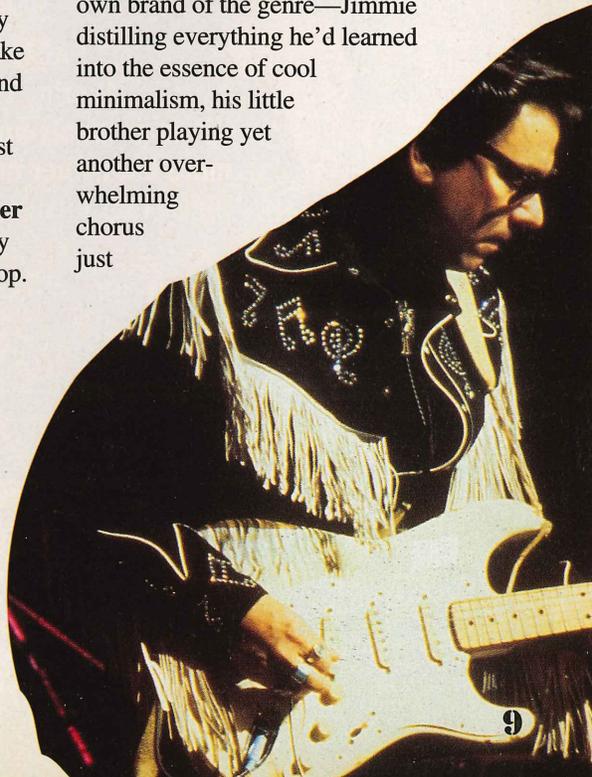
Although **Jimmie Vaughan** kids that he has “been a walking Fender ad for years,” his association with Stratocasters and the effect that had on the blues scene in the late

’70’s was no joke. The sounds he and brother **Stevie Ray Vaughan** got from Strats through black-faced Fender amps—in Jimmie’s case, Super Reverbs or Twins; in Stevie’s, often Vibroverbs—probably made as many working stiffs aware of Stratocasters as did even **Jeff Beck**, **Eric Clapton**, or **Jimi Hendrix**.

“With a Fender you can get any tone,” Jimmie told *Guitar Player* in 1986. “You can make it sound like a big box, or anything.”

Jimmie’s mailbox-initialed white ’62 Strat is his trademark, though his collection also includes a ’57 and several reissues. “New or old doesn’t matter that much,” he feels.

Each Vaughan brother’s playing embodies so many blues influences, it’s futile to try to list them all. What’s more significant is how each established his own brand of the genre—Jimmie distilling everything he’d learned into the essence of cool minimalism, his little brother playing yet another overwhelming chorus just





family, and as yet no plans have been announced for it to be placed in a museum.)

## Albert Collins

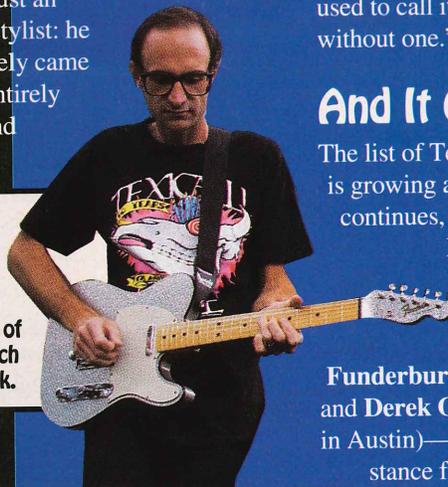
For 30 years, since his classic 1962 instrumental *Frosty*, Albert Collins has been more than just an

when you'd thought he'd exhausted the possibilities of a 12-bar progression.

In 1984, Stevie talked about one of the factors that sets the Lone Star

important blues stylist: he almost immediately came to represent an entirely new category and

As one-fourth of Austin's LeRoi Brothers, Rick Rawls is in many ways the synthesis of Texas' eclectic music. In addition to the shotgun roots-rock repertoire of the LeRois, he moonlights with honky-tonkers Chaparral and plays garage/surf music with Teisco Del Rey & The Nur Rockers—often reeling off dead-on versions of Freddie King's *Hideaway*, the Ventures' *007-11* and the Don Rich showcase *Buckaroo*, back to back.



## And It Goes On . . .

The list of Texas guitar greats goes on, and is growing all the time. The blues lineage continues, with the torch passed from T-Bone Walker to Freddie

King to Johnny Winter to the Vaughan brothers to players such as Anson Funderburgh (leader of Dallas' *Rockets*) and Derek O'Brien (a fixture at *Antone's* in Austin)—both continuing the simplistic stance fostered by Jimmie Vaughan, Strat and all.

Denny Freeman (whose two solo LPs on *Amazing Records*, *Blues Cruise* and *Out Of The Blue*, were recently reissued on one CD) holds the distinction of having played in bands with both Jimmie (in the pre-*Fabulous Thunderbirds* outfit *Storm*) and Stevie Ray (the *Cobras*), though the 47-year-old was tearing things up around Dallas long before the Vaughans became the standard-bearers.

Meanwhile players like John Reed, Tail Gator Don Leady, David Grissom (who recently left Joe Ely's outfit for John Mellencamp's band), Evan Johns and San Antonian

(continued on page 33)

state apart: "In Texas especially, there seem to be a lot of musicians interested in pulling for each other and working together, and it really, really helps a lot. It makes everybody a tighter unit, and keeps you right in your heart. And that has a lot to do with your playing."

Stevie's trademark beat-up Strat, known as "#1" (the basis of the new Stevie Ray Vaughan Signature model), was a '59 Strat with a '62 neck and a left-handed whammy bar. (Incidentally, the guitar is still in the Vaughan

Doyle Bramhall II, Ex-Double Trouble bassist Tommy Shannon, and Charlie Sexton

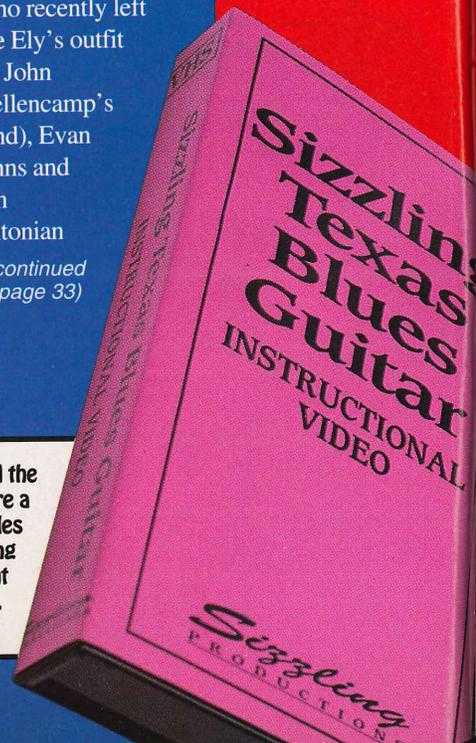
**FACT:**  
Austin, TX  
is probably home to  
more bands per capita than  
any other city in America.

guitarists in those organ-led trios (players like George Benson, Grant Green and Wes Montgomery), plus a healthy dose of Texas legend *Lightnin' Hopkins*. The other factors setting Albert apart from the

school of playing.

One aspect accounting for the Iceman's individuality is the music he listened to—mostly jazz organists, such as Brother Jack McDuff, Jimmy McGriff and Jimmy Smith, along with the

Even though it was recorded in the Northern reaches of Canada (and the production is not exactly what you'd call slick!), this video manages to capture a good bit of the soul of Texas Blues Guitar. For a great introduction to the styles of Stevie Ray Vaughan, Albert Collins and others—as well as some sizzling blues riffing by guitarist Tony Di!—check it out. For more information about how to pick one up, write to: Sizzling Productions, 36 Westmoreland Ave., Oshawa, Ontario, Canada, L1G 2M8.



# ARCANGELS



DOYLE BRAMHALL II, CHARLIE SEXTON, AND THE FORMER STEVIE RAY VAUGHAN AND DOUBLE TROUBLE RHYTHM SECTION, TOMMY SHANNON AND CHRIS LAYTON, HAVE FORGED AN UNHOLY UNION. THEIR SELF-TITLED DEBUT ALBUM, PRODUCED BY LITTLE STEVEN, FEATURES "LIVING IN A DREAM," "SENT BY ANGELS," AND "TOO MANY WAYS TO FALL."



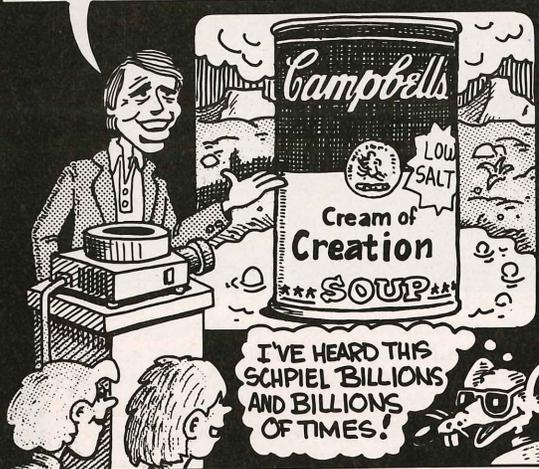
DAVID GEFFEN COMPANY

REPRESENTATION: MARK I MANAGEMENT / TIM NEEDE MANAGEMENT

© 1992 THE DAVID GEFFEN COMPANY

# The BIG TWANG THEORY - OR - THE EVOLUTION OF DYNAMAX BULLETS

SINCE MAN FIRST EMERGED FROM THE PRIMORDIAL SOUP, HE HAS BEEN DRIVEN TO SEARCH FOR FOOD, SHELTER AND A DECENT SET OF STRINGS FOR HIS INSTRUMENT.



I'VE HEARD THIS SCHPIEL BILLIONS AND BILLIONS OF TIMES!

EVEN THE FIRST CAVEMAN TO SHOP FOR STRINGS KNEW IT WAS A GOOD IDEA TO BRING AN AXE ALONG.



CAT GUT YOUR TONGUE?

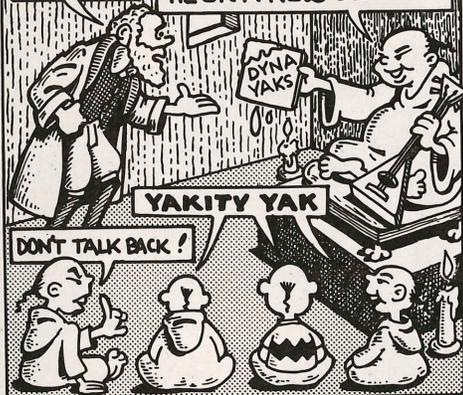
THE EARLY GRECIANS IN POMPEII PLATED THE STRINGS OF THEIR LYRES WITH METAL FOR MORE VOLUME ....



MARCO POLO TRAVELED FROM ITALY TO CHINA TO FIND A NEW SOUND ....

HOW DO YOU GET SUCH BRIGHT TONES?

WE USE ONLY THE BEST GUTS FOR STRINGS. ONLY PROBLEM IS, GUTS ARE VERY SLIPPERY AND IT MAKES IT HARD TO TIE ON A NEW SET!



YAKITY YAK

DON'T TALK BACK!

MANY SCHOLARS THINK PONCE DE LEON WANTED THE FOUNTAIN OF YOUTH FOR HIMSELF. ACTUALLY IT WAS BECAUSE IT WAS SO DIFFICULT TO CHANGE STRINGS, HE HOPED THE MYTHICAL WATER WOULD SOMEHOW REJUVENATE THE OLD STRINGS....



SPRING BREAK POW WOW TONIGHT

I HOPE THIS WORKS. I HATE CHANGING THOSE STRINGS!

FOUNTAIN OF YOUTH FT. LAUDERDALE PARKS & RECREATION

ROCK CREEW PONCE DE LEON WORLD TOUR

BEN FRANKLIN FIRST INVENTED BULLET ENDS FOR STRINGS, BUT WAS NEVER ABLE TO WORK OUT ALL THE BUGS .....



THAT GUY HAS A DEATH WISH!

YEAH! REMEMBER THE KITE IN THE LIGHTNING STORM?

EVEN TODAY'S MODERN SCIENCE CAN'T SOLVE ALL THE PROBLEMS...

HEY MAN! LIKE WHY DOES MY AXE WIPE OUT EVERY TIME I TAKE THE PLUNGE WITH MY WHAMMY BAR?



BALL END STRINGS

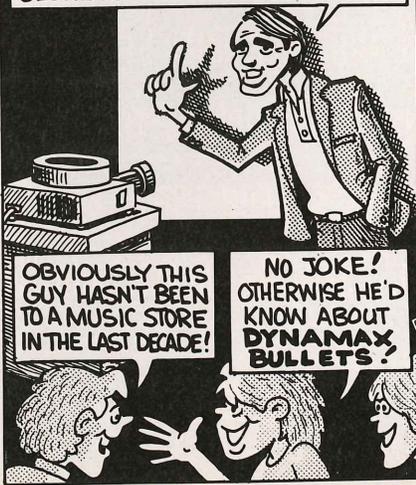
SLACK AREAS LOOSE FIT

WE'VE ISOLATED THE PROBLEM; IT HAS TO DO WITH THE WAY THE BALL END OF THE STRING SEATS IN THE SUSTAIN BLOCK.

BIG KAHUNA BIG WEDNESDAY

BIG BANG

SO AS YOU CAN SEE, THE QUEST FOR THE PERFECT STRING REMAINS ONE OF THE GREAT SECRETS OF THE UNIVERSE.



OBVIOUSLY THIS GUY HASN'T BEEN TO A MUSIC STORE IN THE LAST DECADE!

NO JOKE! OTHERWISE HE'D KNOW ABOUT DYNAMAX BULLETS!

DYNAMAX STRINGS BY FENDER: BRIGHT TONE WITH GREAT VOLUME!

AND WITH BULLET ENDS! THEY HELP STANDARD TREMOLOS STAY IN TUNE.



ALSO AVAILABLE WITH BALL ENDS OR FLOYD ROSE ENDS.

# PRODUCT INDEX

Fender®

Heartfield®

Squier

sunn®

see page 23 for guide to abbreviations

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

Heartfield

## ELECTRIC GUITARS

### 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 IIIR**, same as 131-3300, but w/ Reverse headstock and 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**



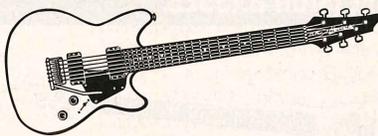
131-3500 **Talon V**, same as 31-3400, but w/reverse hdstck

### RR Series



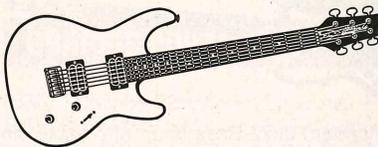
The RR 8 & 9 models offer traditional looks with innovative electronics. Body: Alder, Dbl-cutaway shape; Neck: RW frtbrd, 22 jumbo frets, 12" rad; E-tronics: HB pu, 3 circuit selector pushbuttons w/ LED displays, onboard active distortion [Gain, Tone, Level], Tone, Vol; Other: chrmpitd hwd; **Models:**

- 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 mrks, 12" rad; E-tronics: 2 HB pu's, special 5-pos. ssw, TBX, Vol; Other: lubricated "low friction" nut, chrmpitd hwd; **Models:**

- 031-5800 **RR58**, Non-tremolo Am Std bridge, 24.725" scale length
- 031-5900 **RR 59**, Dix Am Std tremolo, locking keys, 25.5" scale length, special extended "straight string pull" hdstck

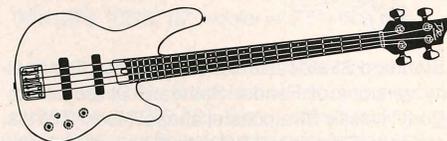


### Elan Series

Elan models are sophisticated guitars for the discerning player. Body: Honduras Mahogany w/ bkmtchd highly fgnd Mpl top; Neck: soft slim "U" shape, Honduras Mahogany, Ebony frtbrd, 22 frets, Shell dot mrks, 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, Dix Am Std tremo, lckng keys, 25.5" scale length, Chrmpitd hrdwr
- 131-4200 **Elan III**, 1 SC and 2 HB pu's, Floyd Rose Pro dbl-lckng tremolo system, 25.1" scale length, Bkck chrmpitd hrdwr

## 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, active tunable frequency boost [Frequency shift, on/off sw], Pan, Vol; Other: Graphite lam strip extends to cover hdstck; **Models:**

- 031-2000 **DR-4**, 12" rad frtbrd, 22 jumbo frets, chrmpitd hrdwr
- 031-2100 **DR-5**, 5 strings, 19.685" rad frtbrd, 24 jumbo frets, chrmpitd hrdwr
- 031-2600 **DR-6**, 6 strings, 12" rad frtbrd, 24 jumbo frets, special hum-cancelling pu's, gldpltd hrdwr

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 hwd, 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, "neckthrough" design, Multi-lam Mpl neck, Active electronics, Gldpltd hrdwr, Bass boost/cut, Treble boost/cut

# Squier®

## STRATOCASTERS

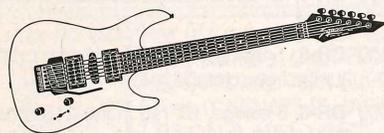
### Standard



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-lickng 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-lickng 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

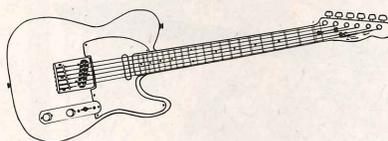
## FR SERIES

FR-211 Series models are affordable, fine quality guitars with hot features. Body: hardwood, sculpted "Strat" style shape; Neck: Mpl, 22 jumbo frets, 12" rad; E-tronics: 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-lickng tremolo system, 2 SC pu's (neck and mid), 1 HB pu (bridge)  
133-8000 **FR-212**, Floyd Rose II dbl-lickng tremolo system, 2 HB pu's (neck and bridge), 1 SC pu (mid)  
133-8300 **FR-211 ST**, Floyd Rose III sgl-lickng tremolo system, 2 SC pu's (neck and mid), 1 HB pu (bridge)

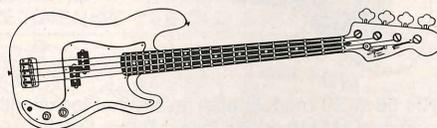
## TELECASTERS



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**

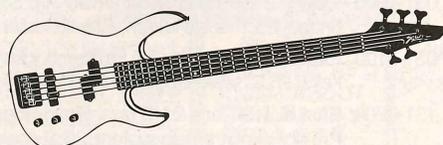
## JAZZ BASSES



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

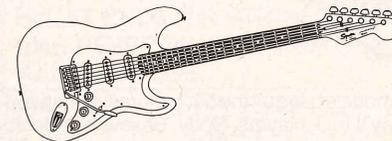
### Guitar

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 **Contemporary Stratocaster**, Mpl neck, 1 HB (bridge), 2 SC pu's, no pckgrd, chrome hardware  
033-6100 **Standard Stratocaster**, Mpl neck, 3 SC pu's  
033-7000 **Standard Stratocaster**, same as 033-6000, except RW frtbrd  
033-7100 **Standard Stratocaster**, same as 033-6100, except RW frtbrd  
033-7102 **Standard Stratocaster**, same as 033-6100

## 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**  
033-7400 **Precision Bass**, same as 033-6200



## MIXERS

### Powered

#### Portable

(USA) The SR Series Powered Mixers. General Features: High and Low impedance electronically balanced inputs, XLR and 1/4" T-R-S connectors, Individual [High, Mid, Low] EQ controls (except 4150), 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, 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 071-8521, except 6 channels

071-4150 **SR4150**, 4 Channels, 150 watts RMS into 4 ohms, 5-band Graphic Equalizer, Reverb

#### Console

(USA) The PX 2000 Series powered mixers. Input Channel: Trim control w/40dB range, Peak LED, 3-band EQ, Aux and Eff/Rev and Monitor Sends, Mic and Line Inputs, In/Out patch jacks; Master Section: Tape playback/record w/RCA jacks, Main and Monitor master faders, switchable Phantom Power w/ indicator LED, Separate Effects Send and Return controls to all mix busses, Dual 10-band Graphic EQ w/Input and Output patching, LED bar graphs for Main and Monitor, Power amp Peak/Compressor LED's; Power Amps: 2 x 250 watts @ 4 ohms, Deltacomp™ compression, 2-speed fan. **Models:**

071-2008 **PX 2008**, 8 Channels

071-2012 **PX 2012**, 12 Channels

(USA) The PX 2112 Series stereo powered mixers. Input Channel: Trim control w/40dB range, Peak LED, 3-band EQ, Aux and Eff/Rev Sends, Monitor Send, 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, 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 per channel, 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:**

071-2112 **PX 2112**, 12 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)], 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

## POWER AMPS

(USA) The SPL 6000 and SPL 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 6000**, 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): 300w @ 4 ohms; Mono Bridge Output Power: 600w @ 8 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  $\pm 24$ dBV output, Master level control, 30Hz, 18dB hi pass filter, Bypass switch, On/off delay, Balanced XLR & 1/4" TRS Phone Jack output connectors; 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 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 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 KAPTON 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 woofer w/ 3" voice coil, 50Hz to 20kHz frqncy Response  $\pm 6$ dB, 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  $\pm 6$ dB, 126dB Maximum Output SPL, 400 watts Power Handling per E.I.A. RS426

## Accessories

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

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 reconfigured 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 offer 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 also find the PLC 816e a most versatile tool. Store 102 lighting scenes or cues in memory, then arrange 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 and dimmer packs are lightweight units, capable of professional lighting performance at most levels. Features: Four channels (32 jumper select programmable chnls), Sunnplex mic cable connect system; **Models:**

Tree/Truss  
080-0310 **PS 310**, 300w per channel

080-0610 **PS 610**, 600w per channel

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

Rack mount  
080-0640 **PSR 640**, 600w per channel

## Power Packs

The 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 **500 NSP**, 500w, Par 64, Narrow Spot

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

## Accessories

### Individual

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

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

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

990-9900-380 **PAR 38**

990-9900-560 **PAR 56**

990-9900-640 **PAR 64**

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

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

### Group Packages

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

990-9900-160 **Gelpak**

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

990-9900-140 **Colormedia**

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

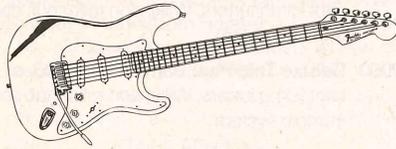
990-9900-260 **LG-4**

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

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

# Fender®

## STRATOCASTERS



### U.S. Vintage

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

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 027-1002 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 Stil saddles; **Models:**

010-7402 **American Standard Stratocaster**, Mpl neck

010-7400 **American Standard Stratocaster**, RW frtbrd

010-7422 **American Standard Stratocaster**, same as 010-7402, except left-hndd

010-7420 **American Standard Stratocaster**, same as 010-7400, except left-hndd

### Standard

Standard Stratocasters are updated versions of the Stratocasters. Body: Poplar; 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 027-4600, 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 010-7502, 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 010-7500, 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 features Fender's classic guitars updated with some of Floyd's modern innovations. Body: Alder; Neck: 22 std frets, 9.5" rad; E-tronics: DiMarzio Custom PAF Pro HB pu (bridge), 2 Am Std SC pu's, Vol, 2 Tone (Neck, Mid), special 5-pos. ssw; Other: vintage tuners, chrm Floyd Rose Original dbl-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 in sound and appearance. Body: Honduras Mahogany w/bkmtchd highly figured Mpl top; Neck: Ebony frtbrd, 22 std frets, 12" rad; E-tronics: Vol, TBX, special 5-pos. ssw; **Models:**

010-2500 **Set Neck Stratocaster**, 4 Fender-Lace Sensors (Blue-neck, Gold-mid, dbl Red-bridge), Tone (Neck), StratDeluxe Tremolo system

110-2600 **Set Neck Floyd Rose Stratocaster**, DiMarzio Custom PAF Pro HB pu (bridge), 2 Am Std SC pu's, Vol, 2 Tone (Neck, Mid), Tone (neck), Floyd Rose Pro dbl-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 Di-Marzio HS-3 pu's (Neck & Bridge), 1 Am Std SC with reverse winding/polarity, 1TBX-neck, 1TBX-Mid & Bridge; Other: Brass nut, Am Std trem, Vintage tuners; **Models:**

010-7702 **Yngwie Malmsteen**, Mpl neck

010-7700 **Yngwie Malmsteen**, RW frtbrd

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

027-2702 **Yngwie Malmsteen Standard**

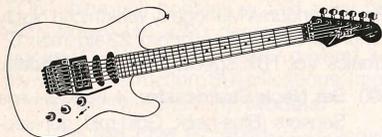
(USA) The Stevie Ray Vaughan Signature Model respectfully reproduces Stevie's unique guitar. Body: Alder; Neck: special "Oval" shape, Brazilian RW frtbrd, 12" rad, 21 vintage frets, vintage tint finish; E-tronics: 3 "Texas special" vintage style SCs, 5-pos ssw, 1Vol, 2 Tone (Mid, Neck); Other: left-handed vintage style tremolo, B/W/B pckgrd w/ wht knobs & pu covers, "SRV" initials in pckgrd, gldpltd hdwr; **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), gothk 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

## 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 hrdwr; **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 hrdwr, 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) pkgrd, 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 pkgrd, vintage bridge w/3 saddles, ncklpltd hrdwr; **Models:**

- 027-7702 '69 Telecaster Thinline

### American Standard

(USA) American Standard Telecasters are up-grades 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 pkgrd, bridge w/individually adjustable saddles, chrmpitd hrdwr; **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 hrdwr; **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 hrdwr
- 010-3900 **Set Neck Telecaster "CA"**, Honduras Mahogany neck w/Ebony frtbrd, Am Std Tele bridge, Am Std Tele pu (bridge)

### U.S. Signature Series

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

- 010-8602 **James Burton Telecaster**

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

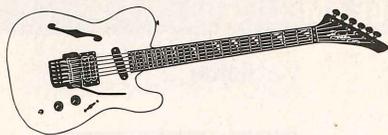
- 010-8700 **Danny Gatton Telecaster**

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

- 010-8800 **Albert Collins Telecaster**

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

025-2100 **H.M.T.**, same as 25-2200, except non trem std bridge, Strat style hdstck

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

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: ncklpltd 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, Chrome-plated 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

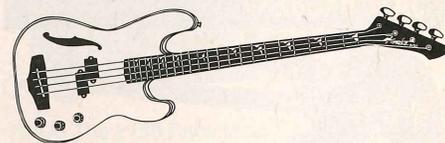
019-7500 **Precision Bass Plus**, RW slab frtbrd

### 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" rad, satin finish, Bi-Flex truss rod; E-tronics: 1 Silver P-Bass FLS, 1 Silver J-Bass FLS, Vol, Treble boost/cut, Bass boost/cut, Pan; Other: dlx fine tuning bridge, adjustable tension dlx tuning keys, tri-lam (W/B/W) pckgrd, Chromeplated hrdwr; **Models:**

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

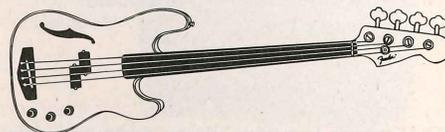
019-7600 **Precision Bass Plus Deluxe**, RW frtbrd



### 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**

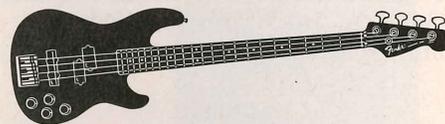


### Acoustic/Electric

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**

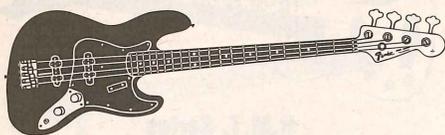
### "Lyte"



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: ncklpltd 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

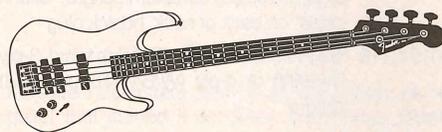
## Prodigy



(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



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, Eff loop, 1-button ftswtch; **Models:**

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

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

021-6500 Super 112, Presence/Notch filter, 1-12" Eminence spkr

021-6501 Super 112 Celestion, Presence/Notch filter, 1-12" Celestion G12H-100 spkr

021-6502 Super 210, Presence/Notch filter, 2-10" Eminence spkrs



(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: 85w, 2-12" spkrs; Features: 2 chnls, all tube circuitry, tube generated vibrato, spring reverb, tilt-back legs, "Black Face" cosmetics, 2-button ftswtch; **Models:**

21-7300 '65 Twin Reverb



Champ 25 S/E

(USA) The Champ 25 S/E is an update of the "Champ" concept, with innovative new "hybrid" circuitry. Specs: 25w RMS, 12" spkr; Features: Normal chnl [Vol, Treble, Mid, Bass, Mid shift switch], Drive chnl [Vol, Gain, Treble, Bass, Contour], Master Vol, spring reverb, Eff Loop, all tube output section, 2-button ftswtch (chnl select, reverb on/off), Line Out, Headphone jack, Standby switch; **Models:**

21-6600 Champ 25 S/E

## SOLID STATE AMPLIFIERS

### Guitar



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

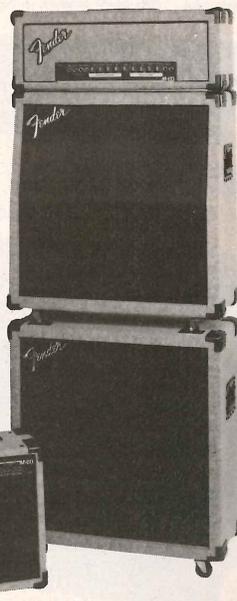
022-5600 Pro 185, 2-12" spkrs

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

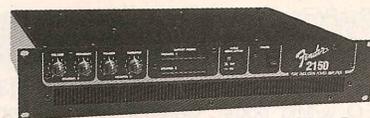
022-5907 M-80 Head, 90w RMS, 2 spkr jacks, 1-button ftswtch

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

022-5901 M-80 Rack Mount Guitar Preamp, 1 rack spc, blncd stereo outputs, stereo and mono effects loops w/send and return level controls, 2-button ftswtch (chnl select, eff on/off), stereo headphone jack w/level control



2150 Power Amp

(USA) The 2150 Rack Mount Power Amp maintains the characteristics of a dedicated guitar power amplifier stage. Features: 2 rack spcs, 2 x 150 watts RMS @ 4 ohms, 300 watts RMS mono bridged, each chnl has [Vol, Presence, blncd TRS inputs, Parallel outputs], Selectable (4/8/16 ohm) output imp, Front panel output meters, "Tube Emulation" capability. **Models:**

022-7000 2150 Stereo Instrument Power Amp



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**

The Fender SKX Series incorporates innovative design ideas for improved sound quality. Features: Clean chnl [Vol, Treble, Mid, Bass], Overdrive chnl [Gain, Vol, Treble, Bass, Contour, "power shift" switch], Reverb, Eff loop, headphone output, 2-button ftswtch; **Models:**

023-2800 **Fender SKX 65R**, 65w RMS, 12" spkr

023-2900 **Fender SKX 100R**, 100w RMS, 4-12" spkr

### 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:**



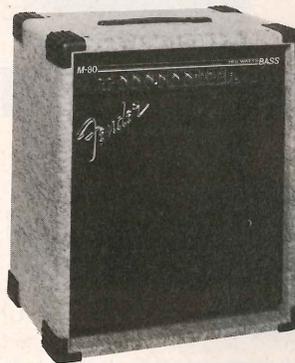
BXR 300C

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 Amps



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**

(U.S.A.) Specs: RMS stereo [2 x 300w @ 4 ohms, mono bridged [600w @ 8 ohms], THD less than 0.08% @ 8 ohms; Features: 2 rack spcs, 41-pos. detented Gain, peak LEDs, 2-speed fan; **Models:**

070-2450 **2300 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

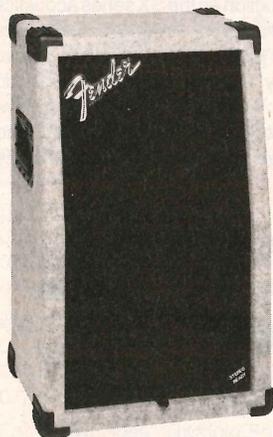
(USA) These enclosures are wired for stereo or mono operation, and offer excellent sound dispersion and coverage. Covered in Tolex. 16 ohms stereo, 8 ohms mono. **Models:**

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

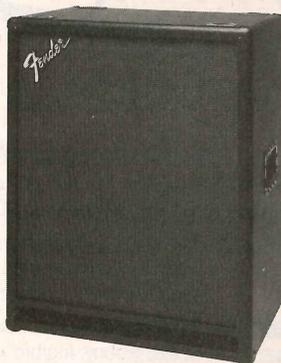
021-1613 **HM 2-12 Slant**, 2-12" Eminence spkrs

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 fqncy; Features: passive x-over network, mono or bi-amp capability, Tolex covering w/reinforced corners, handles; **Models:**

021-1602 **BXR Spectrum**

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

021-1601 **BXR 410**



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 Bass Enclosure**

Specs: 300w RMS capacity, 4-10" Eminence spkrs, 8 ohm imp; Features: Gray carpet covering w/reinforced corners, handles, casters; **Models:**

021-1650 **HM 4-10B Bass Enclosure**

## 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

002-9883 **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

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

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

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

003-7965 **Cover**, '59 Bassman

003-7966 **Cover**, '63 Vibroverb

003-7967 **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

### ABBREVIATIONS:

Am Std	=	American Standard
Ch, chnl	=	channel
chrmpld	=	chromeplated
dbl-ckng	=	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
swtchg	=	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

## ACOUSTIC GUITARS

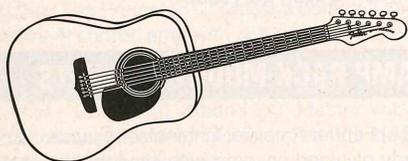
### California Series

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 fretboard; **Models:**

094-5801 **Avalon**



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

094-4600 **Concord**, Spruce top, Bubinga fretboard

094-5001 **Newporter**, Mahogany top, RW fretboard

094-5101 **Redondo**, Spruce top, RW fretboard

094-5201 **Catalina**, Black, Spruce top, RW fretboard

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

094-5105 **San Miguel**

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

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

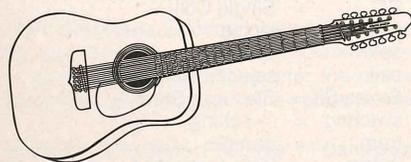
094-5110 **San Marino**

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

094-5301 **Malibu**

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

### SX Series

The SX series acoustic and acoustic/electric guitars are high quality instruments constructed from some of the finest woods available.



Body: Dreadnought shape, solid Spruce top; Neck: African Mahogany, Mother of Pearl dot fret markers; Other: Indian RW headstock; **Models:**

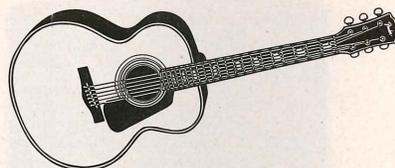
095-1000 **1000sx**, laminated Honduras Mahogany back and sides, Indian RW fretboard and bridge, Chrome diecast tuners

095-1100 **1100sx**, laminated Indian RW back and sides, Ebony fretboard and bridge, Gold diecast tuners

Body: Dreadnought shape, solid Spruce top; Neck: African Mahogany, Mother of Pearl fret markers; Other: Indian RW headstock; **Models:**

095-1200 **1200sx**, laminated Honduras Mahogany back and sides, Indian RW fretboard and bridge, dot fret markers, Chrome diecast tuners

095-1300 **1300sx**, laminated Indian RW back and sides, Ebony fretboard and bridge, "snowflake" fret markers, Gold diecast tuners



Body: Jumbo shape, solid Spruce top; Neck: African Mahogany, Indian RW fretboard, Mother of Pearl block fret markers; Other: Indian RW headstock and bridge, Gold diecast tuners; **Models:**

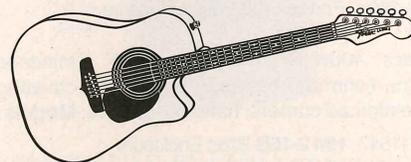
095-1500 **1500sx**, laminated Indian RW back and sides

095-1505 **1505sx**, Sunburst top finish, laminated Sycamore back and sides

## ACOUSTIC/ELECTRIC GUITARS

### California Series

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



Body: Dreadnought style w/"soft" cutaway (rounded horn), Mahogany back and sides; Neck: Mahogany, RW fretboard; 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 fretboard; 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 fretboard; 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 fretboard; E-tronics: Volume, Bass, Mid, Treble; Other: die-cast tuners w/Pearl buttons, RW bridge; **Models:**

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

### SX Series

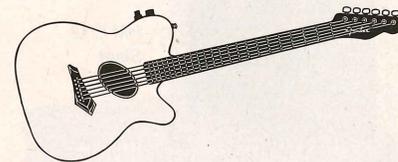


The SX 1105sx acoustic/electric features the same high quality construction as the SX series acoustics.

Body: Dreadnought shape, solid Spruce top, laminated Indian RW back and sides; Neck: African Mahogany, Ebony fretboard, Mother of Pearl dot fret markers; E-tronics: mono 2-way piezo pickup system, Mix, Vol, Tone, Bass; Other: Indian RW headstock, Ebony bridge, Gold diecast tuners; **Models:**

095-1100 **1100sx**

### Telecoustic Series



The Telecoustic models offer the optimum combination of electric and acoustic guitar features. Body: Telecaster style w/"soft" cutaway (rounded horn), bound; Neck: "set neck" design, 12" rad, no face dots, 22 frets, 25.5" scale length; E-tronics: Piezo bridge pu; **Models:**

095-7000 **Telecoustic Standard**, 2-pc Spruce top, Am Basswood back, Mpl neck, cream tuners, RW fretboard, slide controls [Vol, Bass, Treble], RW bridge

095-8000 **Telecoustic Deluxe**, 2-pc Spruce top, Mahogany back and neck, pearl button tuners, RW fretboard, slide controls [Vol, Bass, Treble], RW top/Ebony back bridge

095-9000 **Telecoustic Custom**, solid Spruce top, Honduras Mahogany back and sides, Honduras Mahogany neck, Fender/Schaller tuners w/Pearl buttons, active electronics [Vol, Bass boost/cut, Treble boost/cut], Pao Ferro/Ebony laminated bridge

## 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. **Models:**

#### 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 DYNAMAX®

Dynamax® 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. **Models:**

#### 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. **Models:**

#### 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. **Models:**

#### 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

Unwound 1st, 2nd and 3rd strings for acoustic and electric guitars. Available in either the standard ball end or Fender's exclusive Bullet end. **Models:**

#### 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. **Models:**

#### 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. **Models:**

#### 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. **Models:**

#### 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. **Models:**

#### 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 with the nylon cover and wire wrap wound simultaneously for a warmer tone and more sustain. **Models:**

#### 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. **Models:**

#### 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
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## ACCESSORIES

### Books

For every musician's library. **Models:**

- 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**

### Amplifier Hardware

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

Amp Handles include handle caps, screws, steel insert and vinyl handle. **Models:**

- 099-0948 **Amp Handle**, w/Hardware

Corners include 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. **Models:**

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

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

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

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

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

Amp Legs are replacement "tilt back" legs for vintage and vintage reissue amplifiers. **Models:**

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

### Amplifier Tubes

The finest quality available, consistently producing the best sound. **Models:**

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

### Electronic Products

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

- 023-9999 **Mini Amp**, Available in Black, Flash Pink, Brite White, Graffiti Yellow
- 023-9980 **'59 Bassman Mini Amp**, small version of original, in Vintage 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
- 023-9998 **Bass Mycro Headphone Amplifier**, Black, w/3 tone settings, includes headphones

Stereo Paks are self-contained units with special "jam together" stereo jacks for connection to other Stereo Paks. Features: 4 preset sounds, stereo chorus, echo, flanger, spkr simulator, Eff loop, Aux in/out jack; **Models:**

- 023-9000 **Guitar Stereo Pak**
- 023-9005 **Bass Stereo Pak**

The MS-8 MIDI Switcher can be programmed to turn effects on/off, control amp footswitch functions, and more. Features: 8 programmable switches, 128 user programs, MIDI in/out/thru, transmits on 5 assignable MIDI channels, MIDI mapping; **Models:**

- 023-9100 **MS-8 MIDI Switcher**

### Fender-Monster Cables

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

#### Instrument

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

#### Loudspeaker

- 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. **Models:**

- 099-5077 **Player 400**, 12 ft. Instrument
- 099-5078 **Player 400**, 25 ft. Instrument

### Cord Minder

Reusable, Velcro® straps for bundling cables, routing and securing wires easily, etc. **Models:**

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

### Cleaning and Tuning Aids

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

- 099-0400 **Polish Cloth**

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

- 099-0500 **Polish Can**, 5 oz. aerosol

Tuning Forks include vinyl pouch. **Models:**

- 099-0955 **Tuning Fork**, A 440.0 Hz.
- 099-0956 **Tuning Fork**, E 329.6 Hz.

Quickly, safely stretches new strings. **Models:**

- 099-0957 **String Stretcher**, Nylon String
- 099-0958 **String Stretcher**, Steel String

For electrics or acoustics. Include sharp/flat/in-tune LEDs, in/out jacks and microphone. **Models:**

- 023-9996 **AX-5000 Chromatic Automatic Tuner**, variable "A" reference (435-446Hz), chromatic pitch display
- 023-9997 **TX-1000 Automatic Guitar/Bass Tuner**, 6 pitch indicators

### Guitar Straps

Monogrammed straps shipped with Fender's American-made guitars; also in neon colors. Vintage leather strap: longer version of '50's and '60's straps. 2 1/2" PolyLogo designed for comfort, like 3" Tweed (Fender's guitar case/amp cover material). **Models:**

- 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 **2 1/2" Poly Fender Logo Strap**
- 099-0686 **2 1/2" Poly Strat Logo Strap**
- 099-0688 **Tweed Strap**, 3" super comfort

### Strap Security Lock Systems

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

- 099-0690 **Locks**
- 099-0691 **Buttons**

### Guitar Stands

Guitar Stand features sturdy construction for safety. Black w/padded supports. **Models:**

- 099-1800 **Guitar Stand**

### Floyd Rose Bridges

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

#### Bridge Assemblies

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

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

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

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

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

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

#### Nut Assemblies—"Original" and II

Narrow nut. Width: 1 9/16"; Height: .225", Spacing: 1.30; Radius: 10". **Models:**

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

Average Vintage Stratocaster width. Width: 1 5/8"; Height: .225", Spacing: 1.37; Radius: 10". **Models:**

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

Wide nut, narrow spacing for binding. Width: 1 11/16"; Height: .275", Spacing: 1.40; Radius: 10". **Models:**

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

Wide width, wide space. Width: 1 11/16"; Height: .275", Spacing: 1.43; Radius: 10". **Models:**

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

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

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

Same as Nut #2, but with bullet nut relief. Width: 1 9/16"; Height: .225", Spacing: 1.30; Radius: 10". **Models:**

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

Same as Nut #2, but with bullet nut relief. Width: 1 5/8"; Height: .225", Spacing: 1.37; Radius: 10". **Models:**

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

Same as Nut #4, but flatter radius. Width: 1 9/16"; Height: .225", Spacing: 1.30; Radius: 15". **Models:**

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

#### Nut Assemblies—PRO

Average Vintage Stratocaster width. Width: 1 5/8"; Height: .225", Spacing: 1.37; Radius: 10". **Models:**

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

Wide width, wide space, flat radius. Width: 1 11/16"; Height: .225", Spacing: 1.30; Radius: 15". **Models:**

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

## ORIGINAL ACCESSORIES

### Hardware

#### Vintage

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

- 099-2010 **String Guide**, Vintage Stratocaster
- 099-2011 **String Guide**, Vintage Telecaster
- 099-2012 **String Guide**, Vintage 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
- 099-1362 **Stratocaster White Accessory Kit**
- 099-1363 **Stratocaster Black Accessory Kit**
- 099-1364 **Pickup Covers**, Black, Strat, Pkg of 3
- 099-1365 **Tone/Vol. Knobs**, Black, Strat
- 099-1366 **Chrome Knobs**, Tele & P Bass
- 099-2036 **Thumbrest**, Precision & Jazz Bass
- 099-2037 **Pickup Covers**, Vintage Precision Bass
- 099-2038 **Pickup Covers**, Vintage Jazz Bass
- 099-2039 **Tremolo Arm**, Vintage Stratocaster
- 099-2040 **Machine Heads**, Vintage Stratocaster/Telecaster
- 099-2041 **3-Way Switch**, Vintage Stratocaster/Tele
- 099-2042 **BoneNut**, Vintage Stratocaster & Telecaster
- 099-2049 **Tremolo Bridge**, Vintage Stratocaster
- 099-2051 **Bridge Sections**, Vintage Stratocaster
- 099-2055 **Control Plate**, Chrome, Jazz Bass
- 099-2056 **Dome Knobs**, Vintage Tele
- 099-2058 **Control Plate**, Vintage Telecaster

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

- 099-0810 **Tele Bridge Kit**

#### American Standard

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

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

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

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

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

### Pickguards

#### Vintage

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

- 099-2017 **Pickguard**, '57 Stratocaster, 1-ply, white
- 099-2018 **Pickguard**, '62 Stratocaster, 3-ply, white
- 099-2019 **Pickguard**, '52 Telecaster, 1-ply, black
- 099-2020 **Pickguard**, '57 Precision Bass, gold
- 099-2021 **Pickguard**, '62 Precision Bass, 4-ply, shell
- 099-1361 **Pickguard**, Precision Bass, 3-ply, white
- 099-2022 **Pickguard**, '62 Jazz Bass, 4-ply, shell

#### American Standard

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

### Fine Tune Locking Nuts

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

### Unfinished Necks

Unfinished versions of the necks used on instruments in the '50's and '60's. **Models:**

- 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

### Unfinished Bodies

Unfinished versions of the bodies used on instruments in the '50's and '60's. **Models:**

- 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. **Models:**

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

### Fender-Lace Sensors

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

#### Stratocaster

- 099-2000 **Gold Strat™**, Blk, Wht
- 099-2001 **Blue Strat™**, Blk, Wht
- 099-2002 **Red Strat™**, Blk, Wht
- 099-2003 **Silver Strat™**, Blk, Wht

#### Bass

- 099-2006 **Silver J-Bass™** [Neck], Blk
- 099-2007 **Silver J-Bass™** [Bridge], Blk
- 099-2008 **Silver P-Bass™**, Blk

#### Humbucking

- 099-2060 **Red-Blue Humbucker**, Blk
- 099-2061 **Red-Silver Humbucker**, Blk
- 099-2062 **Blue-Gold Humbucker**, Blk
- 099-2063 **Red-Red Humbucker**, Blk

#### Telecaster

- 099-2065 **Blue Tele Bridge**, Blk
- 099-2066 **Red Tele Bridge**, Blk
- 099-2067 **Silver Tele Neck**, Blk
- 099-2068 **Blue Tele Neck**, Blk

## CASES

### Acoustic Guitar

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

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

Economy cases are lightweight and convenient for carrying guitar anywhere. **Models:**

- 091-9475 **Economy Case**, fits: La Brea, Del Mar, Redondo, Catalina, Malibu, Santa Maria, Concord, Newporter
- 091-9465 **Economy Case**, fits Avalon

### Electric Guitar

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

#### Deluxe

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

#### Standard

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

#### Snakeskin

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

### Bass Guitar

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

#### Deluxe

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

#### Standard

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

### Gig Bags

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

- 099-1510 **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

### Attache Cases

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

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

### Effects Bag

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

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

# LEARNING CURVE

## The Amazing Stereo Pak!

by Mike Schwartz

Mike is the new Swami of Sunn products, reservoir of an incredible store of knowledge about all things electronic. His expertise is the result of over 23 years in the biz.



Last year, the Stereo Paks and Bass Stereo Paks were introduced to Fender's product line. Most of us boulder-heads took a listen, and said, "Neat! Little headphone amps. Sounds good, dude!" After all, with effects like Overdrive, Chorus and Echo, an Effects Loop for adding extra gear, and a Speaker Simulation Circuit, they seemed pretty hip.

But when new P.A./Electronics Whiz Michael Schwartz saw them, he was overcome with joyous abandon. "Great mother of diodes!", he enthused, "Do you realize how many uses these units have?"

Luckily, we were standing by with tape recorders at the ready as he commenced to spout, and following are some of the possibilities he came up with.

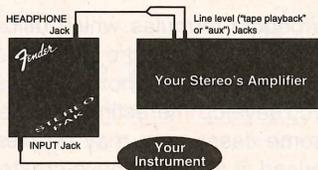
### 1 Personal Headphone System



Of course these units are perfect for warming up before a gig, practicing in a dressing or hotel room, or jamming late at night while weaker types slumber. But that's just the beginning . . .

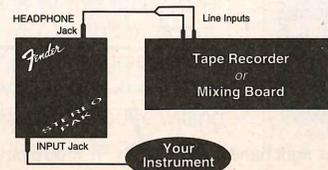
### 2 Preampifier

Coupled with your home hi-fi system, the Stereo Pak makes a great, low cost, practice amp. Be careful though—some speakers may not be up to the task. Start with low volumes and see how your speakers handle it.



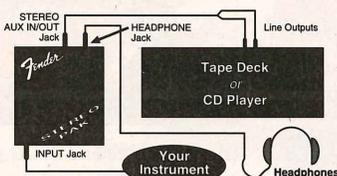
### 3 Direct Box

As a direct box for recording in home or commercial studios, or going directly into the P.A. on stage, Stereo Paks are ideal.



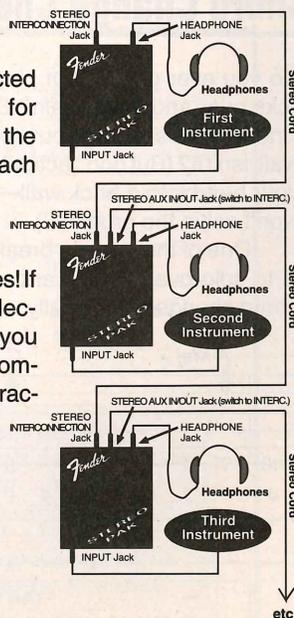
### 4 "Jam Along" Machine

Many people like to jam along with their albums, and the Stereo Paks provide a great way to do this. All you need is a tape deck or CD player.

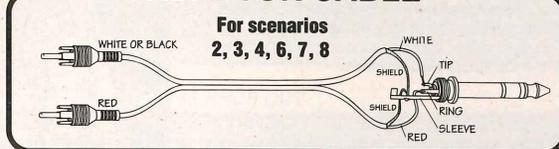


### 5 Portable Rehearsal Room

Two or more Stereo Paks can be connected together (one for each player in the band), with each musician being able to hear everyone else in their headphones! If you've got electronic drums, you can have a completely "silent" practice session.



### You'll need to make this simple ADAPTOR CABLE

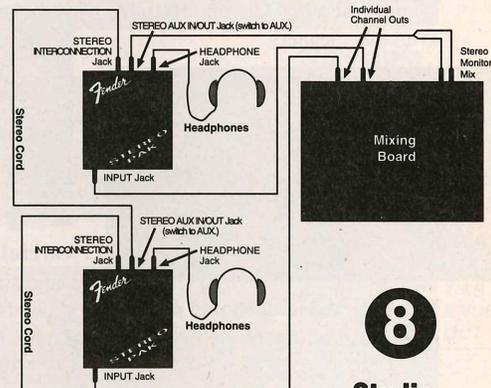


### 6 Demo Tape Maker

While your band is practicing "silently", you can record the session—in stereo! Just use the setup for #5, take the last Stereo Pak, set its switch to the AUX IN/OUT position, and (using the adaptor cable) connect its STEREO AUX. IN/OUT Jack to your tape deck's inputs.

### 7 Personal Stage Monitor

In conjunction with small "in your ear" headphones, the Stereo Paks can serve as personal monitors on stage. With this setup, you can have one volume for the entire band mix, and one volume for your instrument or voice!



### 8 Studio Headphone System

Like the Stage Monitor application, you can get a perfect balance in the studio, between your instrument and vocal and the rest of the band.



If you come up with any other cool uses for this happening little unit, write in and let us know!

# TECH TIPS

## Cleaning Your Controls

by Steve Wilson

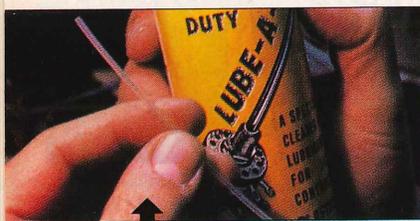


Steve Wilson has been working his magic on electronic gear since the late '70's. His first official project was building a switchbox for **The Who's Pete Townshend!** More recently, he was on the road as **Stevie Ray Vaughan's** amp tech, and currently he is production manager for the **Kentucky Headhunters.**

Your controls: vital links between your guitar and amplifier that are easy to overlook. They must be clean, lubricated and free of corrosion in order to operate properly. After years under a dusty bed or in a smoke filled night club, chances are good that your pots are not performing up to snuff. But a simple, inexpensive solution to this problem is detailed here.

### YOUR GUITAR

Purchase a can of potentiometer cleaner. Make sure it comes with a long thin, plastic tube. **Caution:** There a number of commercially available cleaners.



Use only those designed specifically for audio potentiometers, as

others may strip away vital lubricating oils, and cause greater problems down the road. (Additionally: although most cleaners will not harm plastics or finishes, read the label to be sure.)

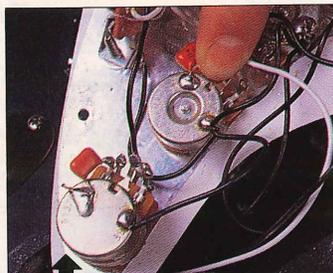
Place your instrument on a flat clean surface.



Loosen or remove all of the strings, then



carefully remove the pickguard assembly. (It's very easy to lose the pickguard screws during this part! Put them in a safe place.)



Locate the opening in the pot, directly under the tabs where the wires are soldered. Keeping the can of cleaner upright,



place the free end of the extension tube up to the opening, and spray a small amount of cleaner into the control (remember: less is more! It doesn't take much to be effective).



Turn the control several times through its rotation—making sure to go all the way to the end of travel each time. This will completely clean the control, and distribute the lubrication evenly.

### YOUR AMPLIFIER

The same dirt and dust particles that interfere with proper operation of your guitar's controls can also adversely affect your amplifier. But please note, unlike your guitar, we strongly recommend that you avoid attempting to apply the aforementioned procedure to you amplifier at home!

**WARNING:** There can be lethal voltage stored inside some amplifiers, even when the unit is turned off and unplugged from the wall!

**Note:** We suggest that you take your amp into your authorized Fender dealer for this service.



### Vintage Instruments

This process should be of special interest to collectors and players of vintage instruments, since cleaning the original controls will improve the performance of the guitar, without reducing the value of the instrument (as would replacement).

# ARTIST ADVICE



Scotty has a Shrapnel University Teaching Video—*Dissecting Scales*—appears on *Ominous Guitarists From The Unknown* (Shrapnel Records) and *Guitarists From The Edge* (Legato Records), and will soon release an album of his own!

## Chord Change Chemistry!

by Scotty Mishoe

Do you ever get tired of playing the same licks over and over again? Sometimes it's kind of like slamming your head into a brick wall, isn't it? (But don't actually *try* slamming your head into a brick wall—believe me, it won't solve the problem!)

One of the ways to break out of this rut is to solo over a fresh and unusual set of chord changes, especially using advanced

arpeggio formulas which utilize harmonic tensions, as does the example shown here.

Soloing over chord changes often helps you develop interesting melodies—in fact in some cases, you may be pleasantly surprised at what you have created!

Take the time to practice this lick slowly and accurately, then gradually build up your speed. And if you have access to a tape

	A Maj 9	A# Maj 7	A Maj 7	C Maj 9	D# Maj 7	E Maj 7
T						
B	5	6	8	8	9	9
A	4	10	7	7	17	13
G	7	7	8	11	9	13
F	14	7	7	12	10	14
E	7	8	10	10	13	14
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F	7	11	12	10	10	14
E						

# SOUND SETUPS

## The Super Series Amplifiers

### THE TRADITIONAL WARM SOUNDS OF TUBES!

The Super series amps offer classic features, like all tube design and spring Reverb, combined with updated circuitry.

There are 3 speaker formats:

## 1. TWO 10" SPEAKERS



**Models:** Super 210  
**Sound:** The two 10" speakers recreate the vintage-like tone that many players associate with Fender amplifiers. The sounds at right were created on this model, so no adjustment is necessary.

## 2. ONE 12" SPEAKER

**Models:** Super 112 (left), Super 60 (right)  
**Sound:** A single 12" speaker is the preferred small combo setup. This configuration will emphasize upper bass and all midrange frequencies, so cut these a little to get the tones shown at right.



### Plush Picking



### Power Funk



### Smoky Jazz



### Vintage Growl



### Silky Solo



### Rock Rhythm



## NO SPEAKERS 3.



**Models:** Super Rack (left), Super 60 Head (right)  
**Sound:** Since these units can be combined with almost any cabinet, it depends on what you hook them up to. But there are some likely possibilities:  
*Four 12" speakers*—Like the single 12", these cabinets accentuate mid and bass frequencies, but will be especially strong in the bass, so cut the Mids a bit, and the Bass quite a bit.  
*Two 15" speakers*—Bass response will be very powerful, and treble will be rolled off, especially the very high frequencies. Cut the Bass, and add a bit of Treble and lots of Presence.

	D Maj 7					D# Maj 7					E Maj 7					
T	10	14	15	14	10	11	15	16	15	11	12	16	17			
A					11	10	11				12	11	12			
B																

(left hand) 1 4 4 1 2 1 2 1 4 4 1 2 1 2 1 4  
 (right hand) 2 n 2 n 2  
 (rhythm pattern) etc.

recorder, I strongly suggest that you record the chord changes. That way, you can clearly hear the characteristics of the notes over each chord—giving you a better understanding of the way these arpeggios work. Good luck! And remember: there's no limit to what you can achieve if you're willing to devote yourself to productive practice.

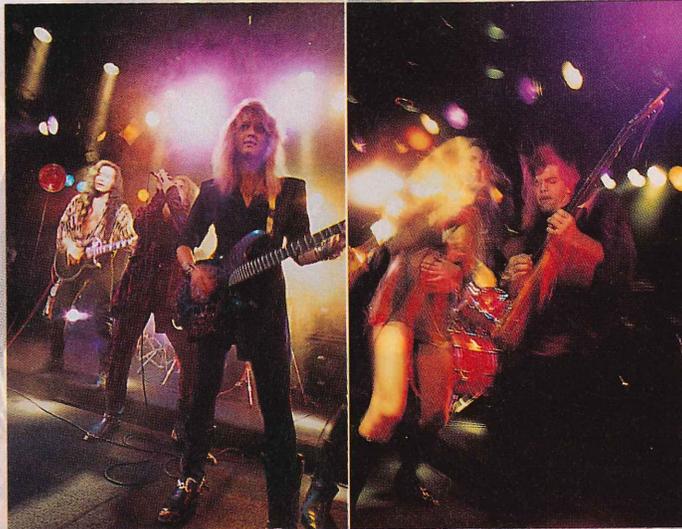
**NOTE:** *Scotty's technique is very smooth, due in great part to his constant use of hammer-ons. This exercise, in fact, has so many hammer-ons (even when you move to a new string) that every note—except where specifically marked otherwise—is a hammer-on.*

U N L E A S H Y O U R

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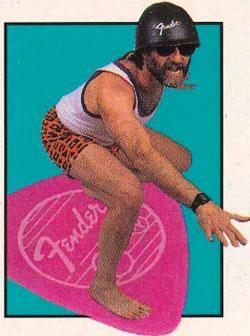
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If you're interested in private lessons with a qualified MI graduate instructor in your area, please contact GradNet at MI.

# THE ACCESSORIZER

Take Your Pick, But Pick A Winner!

by Iler Ganz

Iler Ganz is Fender's Strings, Picks and Accessories guru. If he can't tell you everything about it, it probably hasn't been invented!



With all the other gear to worry about, you'd think a pick would be the last thing on a player's mind, right? Not! Most players are very aware of the type of pick they like, and, in fact, refuse to play if they can't get just the right one!

So what's in a pick? Well, though we can't cover the subject in one small article, following is a basic description of the differences in some of the picks available these days.

## MATERIAL

The material a pick is made of determines, in large part, how it will sound and feel. Here's the basic breakdown:

### Celluloid

The industry standard, Celluloid is a smooth, hard material which tends to elicit a full, round tone from both acoustic and electric instruments.

### Molded Delrin®

Delrin® is a substance created by Dupont. It is a strong yet pliable material which resists chipping and breaking—meaning that picks made out of it will last longer. The molding process

creates a knife edge for a sharper attack and brighter tones.

### Molded Nylon

Again, the molding process creates the knife edge, delivering sharp attack and bright tones.

But the smoother Nylon material slides off strings faster, and many players turn to Nylon models when they want a "speed pick".

### Matte Finish Mached Delrin®

Like the molded Delrin®, this material resists chipping and breaking, for a very long lasting pick. However, the matte finish produces a slightly rougher texture, which provides a good gripping surface that's easy to hold onto.

## SHAPE

Though there are far too many pick shapes available to fit into this article, we thought we'd at least try to cover the 8 shapes that Fender picks come in:

### 351--Standard

Because of its versatility for both acoustic and electric work, probably the most used shape. Many players use the tip for fast lead work, and the rounded edge for rhythm.

### 347, 354, 358--Teardrop

These are 3 different versions of the standard

teardrop, for players who want the feel of a slightly altered shape. Jazz players often gravitate to the tiny 358.

### 323--Heart

The tip of a 351 standard teardrop, but with a smaller rounded surface. Suited for those who need a little of each!

347

358

354

351

390

### 346, 355--large Triangles

These picks have two distinct advantages: a larger gripping area, and 3 equal tips—when one wears out, just rotate the pick and keep playing! Bass players often lean toward the 355, while many country players prefer the slightly smaller 346.

### 390--Sharkfin

Four different edges, for special effects. The serrated side for a great "metal scraping" sound, the broader side for smooth pick slides, and two different tips for regular playing.

If you aren't sure which model of pick is best suited to your playing style, why not try them all? Who knows, you may discover that the right pick is just what it takes to send your playing into overdrive!

## TEXAS BLUES

(continued from page 10)

Rick "Casper" Rawls spice their blues with plenty of country, and vice versa.

### Doyle Bramhall II and the Arc Angels

One of the youngest, if not on the proverbial the Arc Angels' lefty, Doyle II, who

Doyle's playing and singing both have shades of Stevie Ray Vaughan—and it's no wonder! Doyle's father co-wrote with Stevie, as well as playing drums with both he and Jimmie.

newest, kids block is talented Bramhall plays his Strat upside-down and backwards (low string closest to the floor ala Albert King). The 23-year-

old literally grew up in the blues clubs so frequently patronized by his

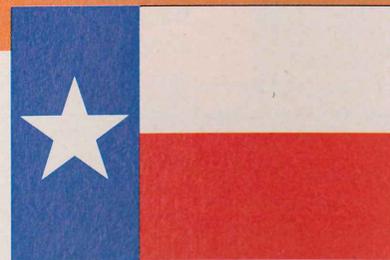
father—singer/songwriter Doyle Bramhall—who wrote or co-wrote numerous songs for Stevie Ray Vaughan & Double Trouble and played in teenage bands with Jimmie. He also drummed on the Vaughan Brothers' Family Style album.

"Up until I was five or six I was in the clubs a lot," says the younger Bramhall. "My dad

would take me out, and we'd hear Stevie or Jimmie or Freddie King. I

didn't listen to anything but blues until I was 20.

The sizzling self-titled debut by the Arc Angels—a band that also includes Charlie Sexton and Double Trouble alumni Tommy Shannon on bass and Chris Layton on drums—has just been released on DGC Records.



7



new band. Check out the CD! Sam Ash Music in NY sponsored an event where **Bloodline** star

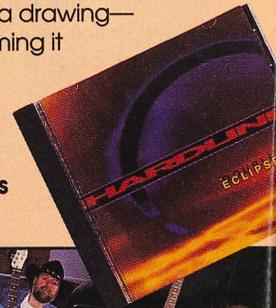
taking his Vintage Telecaster on the road to spread the word. **Great Plains** guitarist **Russ Pahl** and bassist **Dennis Dalmun-Bixby** had matching paint jobs done on their classic cars and

# ARTIST

**Smokin' Joe**

**Bonamassa** presented a Squier Stratocaster to the winner of a drawing—after warming it up in a sizzling set!

New **Dire Straits** member



instruments (Strat Plus and Jazz Bass Plus V). Looks pretty hot! Bassist **Todd Jensen** didn't give his Vintage

Press Conference

## '92 NAMM SHOW

California hosted another busy NAMM (National Association of Music Merchants) show this year, at which Fender displayed all the latest, greatest gear, and hosted a few events as well.

First, the press conference, where the Stevie Ray Vaughan Signature Stratocaster was introduced. **Jimmy Vaughan** and **Double Trouble** stick man **Chris Layton** spoke,



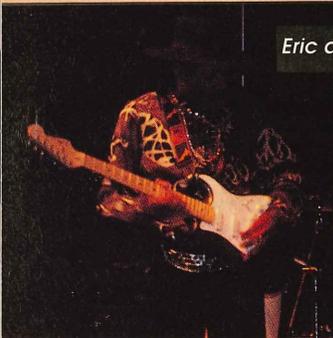
Russ



War & Peace

**Gatton, Buddy Guy, and Stu Hamm** put on red hot performances. Talon

Eric and Eugene



then **Albert Collins, Eric Gales, Danny Gatton, Buddy Guy, and James Burton** paid their respects as well. One guitar was presented to the Vaughan family.

Also introduced at this conference was a limited collection of 24-color Stevie Ray Vaughan silkscreens. Part of the proceeds will be donated to the Stevie Ray Vaughan Foundation, a gesture which won a declaration of congratulations from the governor of Texas.

**Vinnie Moore, War & Peace, the Eric Gales Band, Danny**



whiz **Russ Parrish** did double duty, shredding with both War & Peace and Mr. Hamm. The booth was

thronged with artists scoping the equipment—like **Vivian Campbell** taking a close listen to a Stratocaster, or this lavender-maned band (they left before we could get their names!) goggling over the Frontline magazine. All in all, it was quite an event!

## AND ELSEWHERE . . .

**Webb Wilder** has a wacky new album out, and is

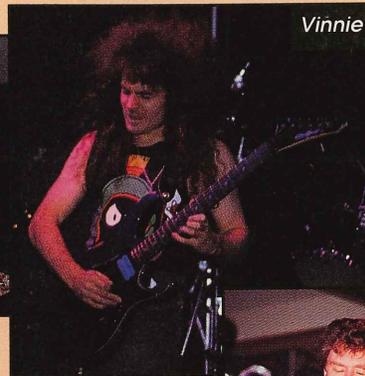


Vivian

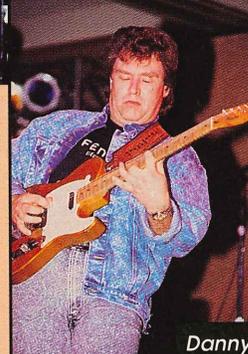


"Purple" Guys

Vinnie



Precision Bass much of a rest after the **David Lee Roth** tour; he stepped right into **Hardline, Neal Schon's**



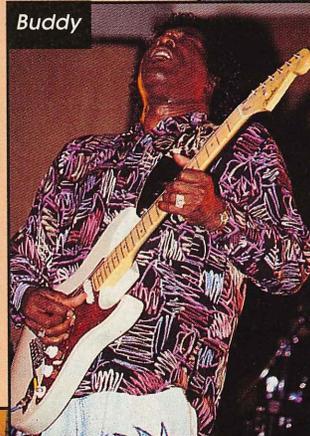
Danny

Great Plains

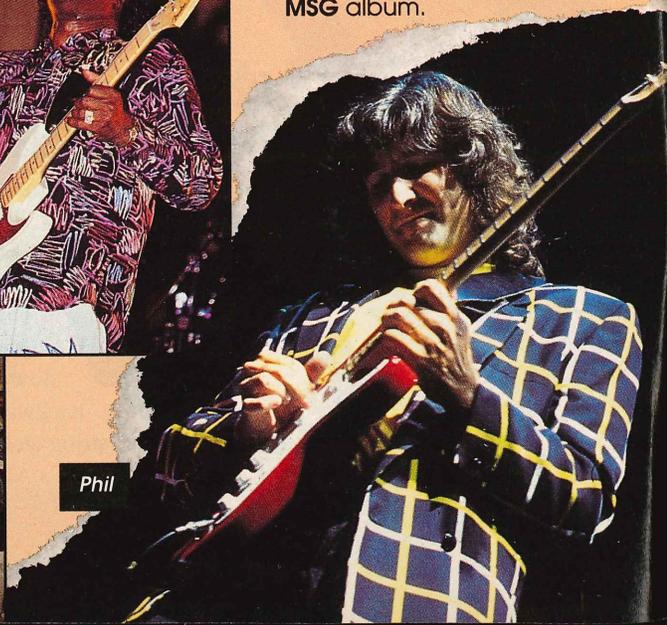
**Phil Palmer** picked up more than . . . experience touring with **Eric Clapton**—he acquired a Clapton Signature Stratocaster as well!

You can hear the distinctive tone of **Jeff Pilson's Vintage Precision Bass** on the latest **MSG** album.

Buddy



Phil



Country picker **Ray Flacke** can be heard wringing mellow tones out of his Vintage Telecaster on Untitled Island, his

rockers **Deep Purple** have released the **Heavy Metal Pioneers**

at 15800 N.W. 48th Ave., Miami, FL, 33014.

**Ozzy Osbourne's** tour (his last?) is still going strong. Bassist **Mike Inez** alternates between an Acoustic/Electric P-Bass (check out the Mama I'm Coming Home video) and a Vintage Jazz Bass.

**Anthrax** had their TV debut on Married With Children, where they played a band **Bud Bundy** won in a con-

# ACTION

mellow, melodic new CD.

**Yngwie Malmsteen** also has a mellow new CD—not! Catch the burning tones of his Malmsteen Signature Stratocaster on the recently released Fire & Ice.

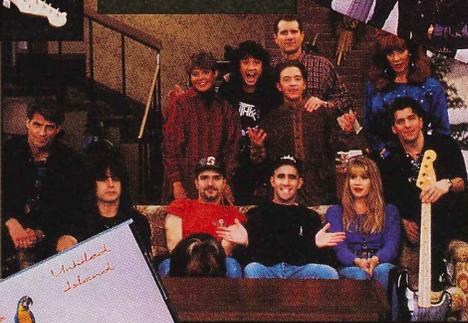
Talk about a tough day at work, the guys in **Pirates of**

Video, an apt title! **Richie Blackmore** was one of the first metal players to draw heavy sounds out of his Stratocaster.

Watch out: **Infectious Grooves** is definitely catching! According to guitarist **Dean Pleasants**, the killer tones of his M-80 stacks have something to do



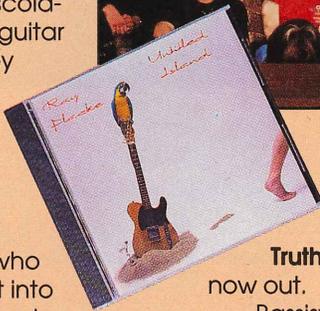
**Anthrax and Cast**



the **Mississippi** were briefly attacked by their instruments while in the studio recording their next album! Luckily, a light scolding and a little guitar polish later, they had the recalcitrant axes calmed.

The short movie **Session Man**, about a session player who almost makes it into a legendary band, won an Oscar. Unfortunately, the Stratocaster who appeared in the picture was not able to accept the award!

Classic



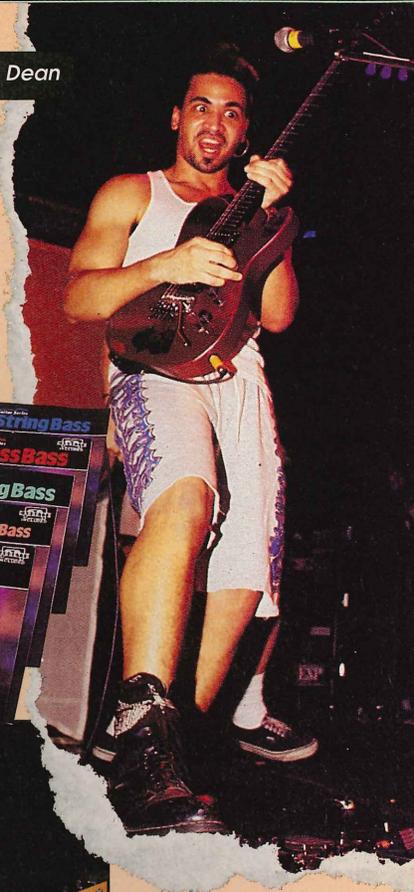
with it. Dean also uses the amps with his other band, **The Truth**, whose album is now out.

Bassist extraordinaire **Steve Bailey** just completed a series of bass books, published by CPP/Belwin. For more info, write to them

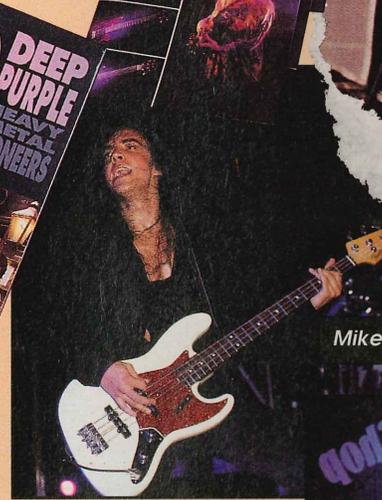
test. **Frank Bello** shared the spotlight with his trusty Precision Bass.

Also appearing on the "small" screen is **Brent Mason**, who plays his American Standard

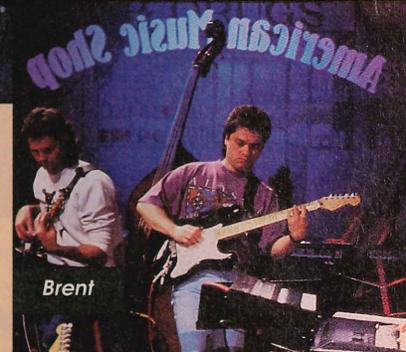
**Dean**



Stratocaster on a Nashville show called American Music Shop.

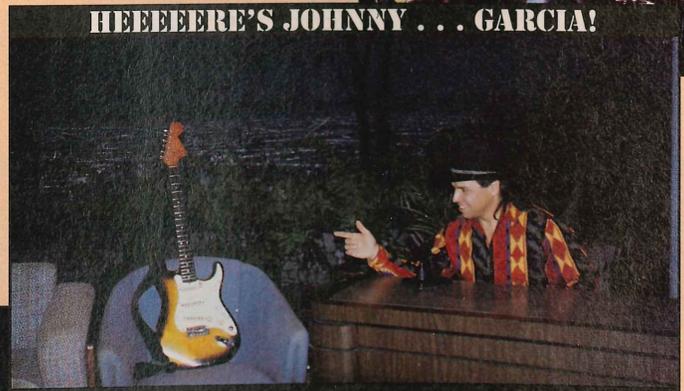


**Mike**



**Brent**

## HEEEERE'S JOHNNY . . . GARCIA!



We caught **Tricia Yearwood** guitarist **Johnny Garcia** during his audition for a late-night talk show host position. And of course, who could imagine a more fitting sidekick than Johnny's Vintage Stratocaster? After the opening monologue, he plans to interview his M-80 and Super 112 amplifiers. Fascinating!



**Joey**



**Session Man**

**Pirates**

# NEWSFLASH!

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

Last month I was sitting in my room, watching reruns of *The Untouchables* on TV with the volume turned down, and practicing my whummy bar dive bombs and explosions. Every so often I'd hear an annoying tapping noise, which I finally realized was one of the other hotel guests beating on my door.

Eventually I just cranked my Dual Showman stacks one more notch and drowned out the knocking—figuring that whoever it was, at 3:00 a.m. he'd rather be counting sheep than buggin' me.

My attention was captured, however, when a brick came sailing through my bedroom window and landed dangerously near cabinet #7. "Hey!", I grumped, "that was awfully close!" I was just about to lob the brick back out into the angry mob when I noticed that there were two things attached to it: 1) a note, reading "Use this, or else . . ."; and 2) a carefully wrapped package.

Upon opening the package I discovered a Fender Mycro Headphone Amplifier. Curiosity got the best of me, and I plugged my guitar in. Way Cool! What a

sound! Excellent tone, killer distortion, and great sustain. What more could anyone want? It's also, I discovered, especially great on planes. (Dragging all those



4x12 cabinets down those narrow aisles had gotten to be a real pain.)

The next hotel stay saw me poolside, sipping a refreshing drink, soaking the rays, and jamming with my Mycro. Yep, I thought I was pretty slick—but I was about to get my next lesson in cool-osity 101. At high noon (yes, there are days when I crack my eyes open before twilight's last gleaming!), the bottom of a pair of rollerblades flashed past my face, and visions of reconstructive plastic surgery danced in my head. My headphones flew off, the entire glass of V-8 splashed all over my calf-length Bermuda shorts, and a torrent of unintelligible sounds shot out of my flapping jaw.

As I leapt to my feet, a rockin' sound assaulted my ears and made me pause for an instant. The owner of the rollerblades turned and shot me a smirk as he pulled around the corner—Squier Strat in hand and Fender Mini Amp clipped to belt, he was doing some pretty serious jammin' of his own.

What the heck, I thought, as I saluted him with my empty glass, there's more than one way to miniaturize your music!

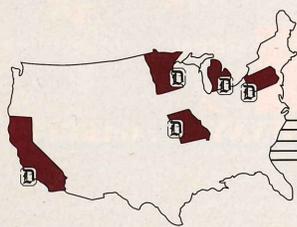
Besides the Mycro Headphone Amp and the full line of Mini Amps, Fender's got a device called the Stereo Pak with a slew of uses—check out the Learning Curve feature in this issue.

## Mini Madness!

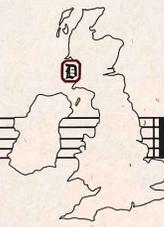
by Jack Schwarz



7



## DUQUESNE UNIVERSITY Summer Music Institutes



# Summer Guitar Workshop

INSTRUCTORS: Bill Purse • Ken Karsh • Mark Koch • John Chappell

Now in its sixth year, Duquesne University's Summer Guitar Workshop is rapidly becoming one of America's leading seminars for guitarists of all ages. Whether your tastes run to rock, blues, jazz or classical guitar, or electric bass,

you'll find a week of superior instruction in performing and recording techniques. Beginner, intermediate and advanced guitarists are invited to experience working with Duquesne's world-renowned faculty and guest artists.

**July 27-31**  
**Duquesne University**  
**Pittsburgh, PA**

**For further information, contact Larry D. Allen, director, at (800) 274-2588 or (219) 464-3390, or write to Summer Guitar Workshop, Duquesne University School of Music, Pittsburgh, PA 15282-1803**

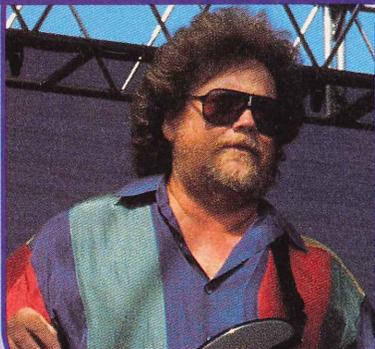


# You Can WIN This Autographed Prodigy Active Bass!

## From the Long Beach Blues Festival

Every year blues buffs from all over the country flock to the city of Long Beach for the annual Blues Festival, sponsored by L.A. radio station KLON. Last year was no exception, featuring moving performances by a load of top notch blues acts. And did we come back empty-handed? No way! Check out the latest offering in the continuing series of autographed instruments . .

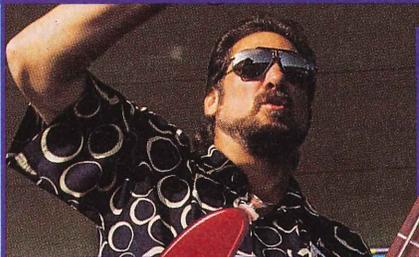
Donald "Duck" Dunn



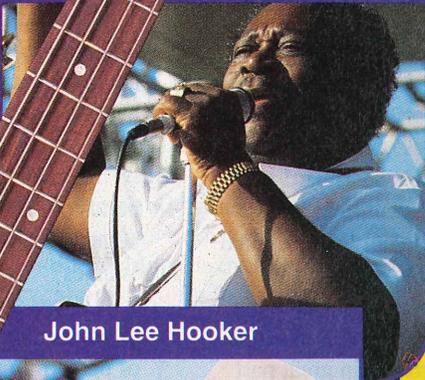
Matt "Guitar" Murphy



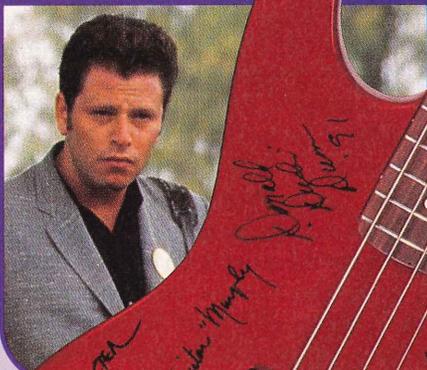
Steve Cropper



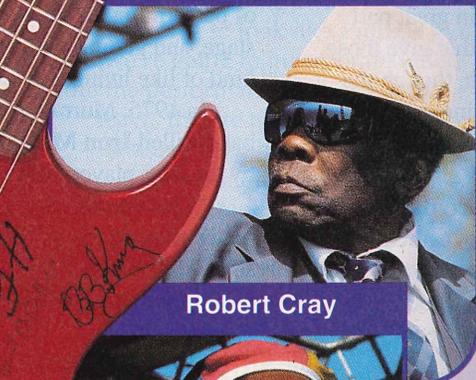
B.B. King



Dave Spencer



John Lee Hooker



Robert Cray



## HERE'S HOW YOU CAN WIN THIS ONE-OF-A-KIND INSTRUMENT!

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. How many different speaker configurations are there in the "Super" amp series?  
\_\_\_\_\_
2. What famous blues player uses a capo on his tele?  
\_\_\_\_\_
3. Name 3 speaker enclosure models that come "Stereo Ready":  
\_\_\_\_\_
4. Which new Fender amp features "Hybrid" (Tube/Solid-State) circuitry?  
\_\_\_\_\_
5. What is the name of the acoustic/ electric guitar played by Travis Tritt?  
\_\_\_\_\_
6. Which model of pick is known as the "speed pick"?  
\_\_\_\_\_
7. How many different models of Floyd Rose tremolos are there?  
\_\_\_\_\_
8. How much does a Frontline T-Shirt cost (not including Shipping and Handling)?  
\_\_\_\_\_
9. Name at least 3 guitar models that come with a Floyd Rose tremolo system:  
\_\_\_\_\_
10. Which string end works best with standard tremolo systems?  
\_\_\_\_\_

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

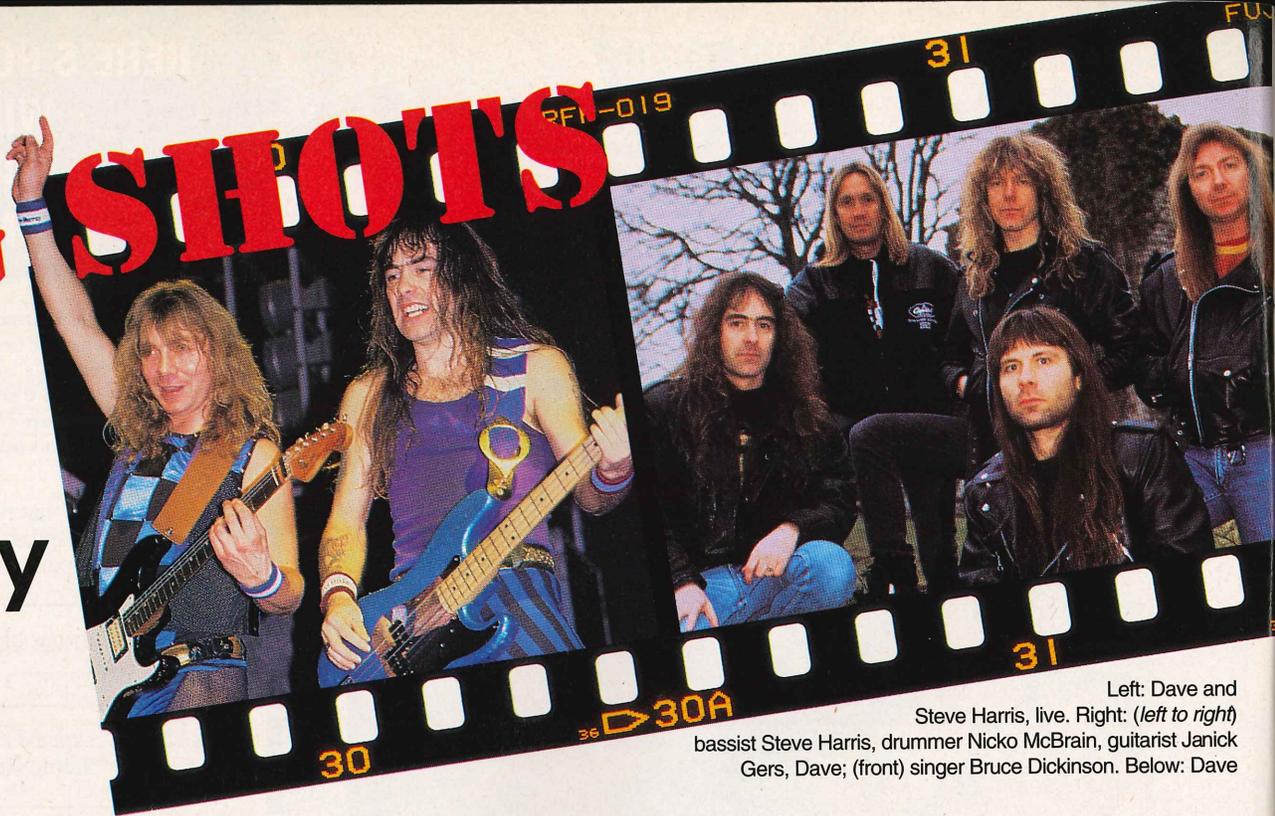
Your Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone # \_\_\_\_\_

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

# BIG SHOTS

## Dave Murray

### Heavy Metal Pioneer



Left: Dave and Steve Harris, live. Right: (left to right) bassist Steve Harris, drummer Nicko McBrain, guitarist Janick Gers, Dave; (front) singer Bruce Dickinson. Below: Dave

In *Bill and Ted's Excellent Adventure*, the two heroes are, at one point, traipsing through a castle in medieval England. After they are captured, the King arrives, and commands the guards to "take them to the Iron Maiden!" "Excellent!" respond the San Dimasians, thinking they're about to witness a hot concert.

Of course in those days, the band wasn't around—or were they? After all, **Iron Maiden** was one of the original heavy metal bands, opening the doors to a new facet of rock, and in the process pioneering the way for a barrage of followers. It's not hard to believe that Maiden has been in existence for centuries!

At the heart of the legendary group are the only two original members: bassist **Steve Harris** and guitarist **Dave Murray**. Harris, the main writer, has set the foundation upon which their style is based, penning an impressive collection of unique songs that cover a wide range of subjects. And Murray is in great part responsible for the eerie, hook-laden arrangements that give those songs such a distinctive character. Ironically enough, though the connection is not immediately obvious, those haunting guitar riffs were inspired by a series of blues-oriented players!

"My introduction to music came from my older sister," Dave remembers. "She was always listening to **Beatles** records, and that sort of thing. But what really got me to play the guitar was hearing **Jimi Hendrix's** *Voodoo Chile* on the radio."

Wanting to emulate Hendrix in every way possible, Dave went down to the local department store and bought "a copy of a copy of a copy of a Strat! It was all I could afford at the time." He couldn't even get an amp!

With the aid of a few

chord books, he began teaching himself the basics, trading in the electric for an acoustic guitar 6 months later, because of the commonly held belief that "everyone should start on acoustic." But while the determination lasted, the acoustic didn't: within a year he had picked up another electric, this time with an amplifier.

He was greatly influenced by the classic blues rock players, like **Robin Trower**, **Deep Purple** axeman **Ritchie Blackmore**, and of course **Jimi Hendrix**. "I was nuts about Hendrix, really," he enthuses. "There was a freedom, a wildness to his music that really impressed me."

Grabbing up any bootleg Hendrix recording he could get his hands on, and watching every bit of film in existence, Murray began developing his lead guitar skills. "I spent a lot of time on 'shapes'" he laughs, "learning different positions of the neck."

It was almost 5 years before he joined his first band ("just two of us, the other guy had a set of bongos!"), but once he got a taste of performing, he knew he'd found his calling. "For me, being on stage, and getting to play the music of all the bands I liked, was kind of like living a dream life," Dave explains.

In 1975, Murray got a call from a singer to audition for a new band called **Iron Maiden**. Most of the songs were being written by the bass player, Steve Harris. Dave liked the situation at once.

"This was the first time I had played original music, which really allowed me to open up my playing and create my own style," he recalls. "And I believed in the material Steve was writing; I had a feeling in my bones that his band was going somewhere."

Dave also figured the time had come for him to get serious about a guitar, and finally bought a real Stratocaster. And not just any Strat: he managed to obtain the instrument that had belonged to **Free** guitarist **Paul Kossof**! "It was a terrific guitar. I just recently retired it because it was getting so banged up on the road." Dave muses.

A few months into the project, however, Dave got into a fight with the singer. "It was over something so stupid, I can't even

(continued on page 39)



(Dave Murray, continued from page 38)

remember it!" he cries. He left the band to join **Urchin** with guitarist **Adrian Smith**. But before too long he returned to **Maiden**—which Steve Harris was recreating from scratch. This time, it worked. And worked. And worked!

At present **Iron Maiden** has released 8 successful albums, and toured so much, they've probably been around the world at least that many times! The members have changed (singer **Bruce Dickinson** joined after the second album, guitarist **Adrian Smith** recently left for a solo career to be replaced by **Janick Gers**, etc.), yet the characteristic **Maiden** sound remains.

Which is not to say that the band isn't expanding into new areas. Their current album, *Fear Of The Dark*, was recorded completely digitally—quite unusual for a guitar-oriented band, most of whom prefer the tried and true method of analog tape. And, as Dave points out, they're exploring other possibilities as well: "We've really tried to change the whole recording process. Using different amps and effects, even the style of the songs. We want to keep the **Iron Maiden** concept, but bring it into the '90's."

Dave's working with a new guitar as well: the **HRR Stratocaster**. "It's brilliant!", he exclaims. "For years I had to modify my own guitars—dropping in humbucking pickups and mounting **Floyd Rose** tremolos. Now **Fender** has done it for me!"

Realistically, we can probably confirm that **Iron Maiden**—as a band of musicians—was not in existence during the era of medieval England. Quite possibly, though, they will be around long enough to have to worry about wearing oxygen breathing apparatus while they tour—on the Moon!

## SPOTLIGHT continued

(*The Scream*, continued from page 40)

rock, even a kind of 'Prince-ish' funk!), he decided to attend a music school. "**San Francisco State** was a little too classically oriented for my taste," John explains, "so I entered **Musician's Institute**."

It was a fateful decision: at M.I. John met guitarist **Paul Gilbert**, and consequently, **Bruce Bouillet**. The three formed the nucleus of **Racer X**, a band which soon achieved cult status because of their incredible technical prowess, as well as their dynamic performances.

When **Racer X** disbanded, John and Bruce both heeded the calling of their '70's roots by creating **The Scream**, a band which recalls the powerful simplicity of years gone by, in a '90's context. Check out their debut, *Let It Scream*, on **Hollywood Records!**

7

(*Travis Tritt*, continued from page 5)

*Travis relaxes before his show with the latest issue of **Frontline**. After all, it's hard to stay in touch when you're on the road as much as he is!*



solidified Travis' position in the industry.

Now, he could easily rest on his laurels—but he won't. Even with two platinum albums and hundreds of well-packed arena shows under his belt, Travis is still pushing his own limits. "Our new show is going to be something else!" he cries, enthusiastically. "I can't give everything away, but the stage is going to look like a jungle gym, and we're going to incorporate video into the performance. When people leave, they're going to walk away shaking their heads in amazement!"

From someone else, that may sound a tad boastful. But from Travis "Country Outlaw" Tritt, it's just not too hard to believe!

7

(*L.A. Guns*, continued from page 40)

to New York—fortunately (there's that fate again!) for him. Within months he had hooked up with **Faster Pussycat**.

Unfortunately, the day after **Faster Pussycat** was signed, Kelly was in a motorcycle accident—laid up for 3 months. "I was bummed!" he says, "but I figured it must have happened for a reason."

And the reason? "That winter I got a call from **L.A. Guns**. I flew out the next day and joined the band."

After a third successful **Guns** album (*Hollywood Vampires*), it looks like Kelly's found his band, and instrument: "My very first bass was a '62 **Precision Bass**," he relates, "but I traded it for something else. I kick myself for doing that! Now I'm back to a **P-Bass**, because it sounds great and has a really good feel. It just fits me."

7

(*Anthrax*, continued from page 40)

but honing his skills in the process.

He also joined the school band, with **Exodus** drummer **John Tempesta**. The teacher wouldn't let Frank play anything except the stand up bass—which improved his technique tremendously: "It really makes you stretch, and develops your ear."

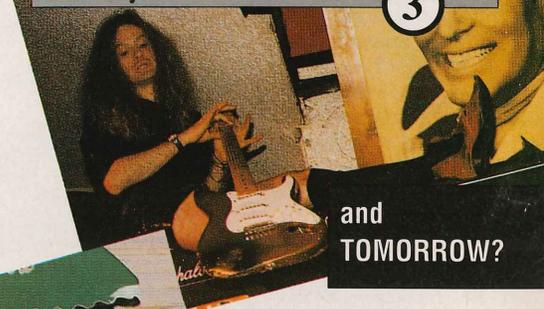
At 17, Frank was on **Anthrax's** road crew (his uncle, **Charlie Benante**, 2 years his senior, is the drummer), when the bass player left. Frank requested an audition, and his years of woodshedding paid off: he got the gig. Not bad, for his first band!

After 9 years, **Anthrax's** live show still has the intensity that got Frank into the business. "I'm really proud of that!" he says.

7

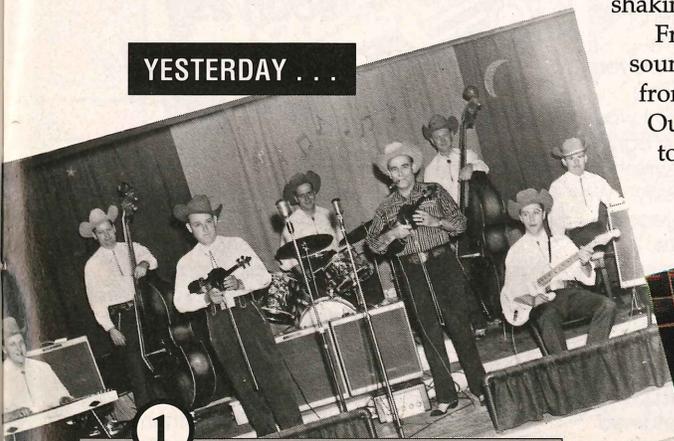
**LSD** guitarist **Alex Kayne** recorded his latest album *in Cain's Ballroom*, and he used **Eldon's** famous **Strat** on some songs. "We're more known for breaking gear up on stage," laughs Alex, "but this axe was amazing! The sound flowed from head to fingers to guitar to amp effortlessly. What an instrument!"

3



and TOMORROW?

### YESTERDAY . . .



1

**Eldon Shamblin** (2nd from right) set the standard for western swing rhythm guitar during his years with **Bob Wills** and the **Texas Playboys**. He later played for **Merle Haggard**.

### TODAY . . .

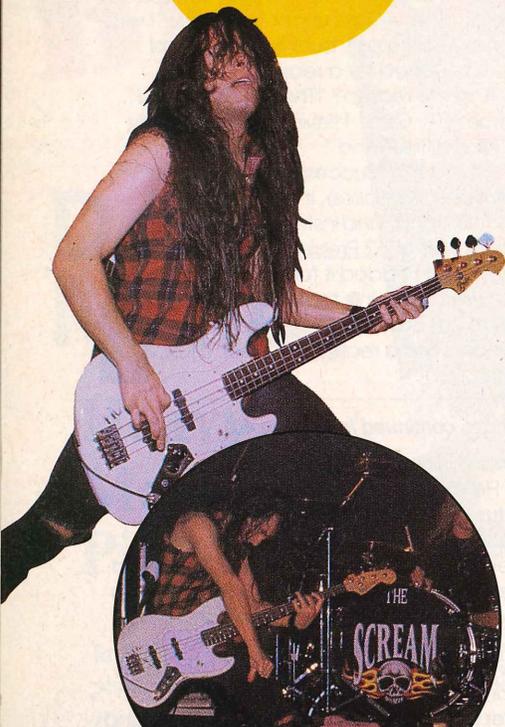


2

In 1954, **Eldon** was given the first custom color **Stratocaster** ever made by **Fender** (**Gold**). **Fender's** own **Bill Carson** (left) finally convinced **Eldon** to retire his guitar, and at the same time, presented him with a modern **Strat** complete with **Lace Sensors**. **Eldon's** old model now rests at **Cain's Ballroom** in **Tulsa, Oklahoma**.

# SPOTLIGHT

## On Rock Bottom Players!



**The Scream**

Throughout his continuing study of the instrument, **The Scream's** bassist **John Alderete** has always had one distinct advantage: he's constantly been surrounded by great guitar players!

John decided to pick up the bass when he was about 15. "I had a pretty easy time learning rock songs by ear," he reminisces, "but with jazz, there was no way to get it on my own!" So he turned to a talented local teacher for help.

"**Steve Evans** was a great influence on me, because not only was he a great player in all areas, but he was adamant about tone—tone was everything. He turned me on to Jazz Bases."

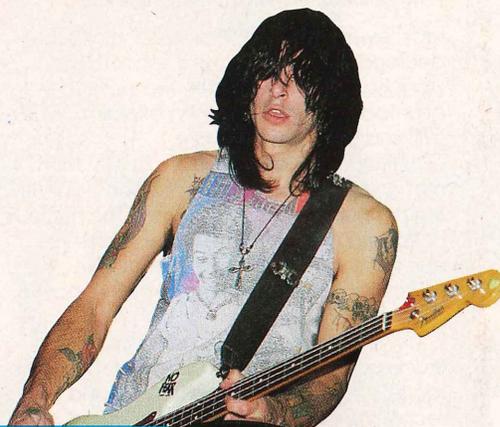
Another Novato, CA native, **Mike Varney**, released his first *Shrapnel* record as John was achieving a "bass player who

**"... with jazz, there was no way to get it on my own!"**

could play anything" reputation. As a result, Alderete played on 4 tracks of *U.S. Metal*.

After having submerged himself in just about every kind of band ("I played blues,

*(continued on page 39)*



**L.A. Guns**

Fate certainly seems to have played a hand in the development and success of **L.A. Guns** bassist **Kelly Nickels**, via a string of suspiciously consistent coincidences.

The first occurred in high school. "I was

**"I didn't have enough room for the drums..."**

into racing motorcycles," Kelly explains, "but when both my bikes were stolen, I needed something to fill my time. My brother, who is a really good guitar player, suggested drums or bass. I didn't have enough room for the drums, so bass it was."

Three weeks later Kelly was in a band. His brother showed him the songs, which Kelly learned quickly—out of necessity! "We were gigging within 6 months," he recalls, "doing covers of **Judas Priest** before anyone knew who they were."

After that band broke up, Kelly spent a few years working as a roadie in his native New York area, but wasn't content to remain there. He joined a band that traveled to Los Angeles, and stayed put when the other guys in the band returned

*(continued on page 39)*



**Anthrax**

As a kid, **Anthrax** bass player **Frank Bello** was into lots of bands, but the one that affected him the most was the first he saw in concert: **Kiss!**

"I was *impressed!*" Frank remembers. "They were playing good music, and put on a *great* show." At 13, it was enough to set him firmly on his own career path.

He picked up the guitar, but even from the beginning seemed destined for something else. "When I started learning songs off my albums," he says, "I would just naturally play the rhythm and bass parts. As soon as I picked up a bass, I went 'This is it!'"

Unlike many frustrated guitarists-turned-bassists, Frank took to the instrument with a

**"... soon as I picked up a bass, I went, 'This is it!'"**

vengeance. "It was like an addiction," he muses. "Practice lasted 4 or 5 hours a day. At night, I'd go in my room and do my 'live show'. My family would walk in, catch me jumping through the air, and think I was nuts!"

Feeling he should learn from the best, Frank chose **Geddy Lee (Rush)**, **Geezer Butler (Ozzy Osbourne)** and **Steve Harris (Iron Maiden)** as his instructors—poring over their albums until he literally wore them out,

*(continued on page 39)*



# WE TAKE A LOT OF ABUSE BECAUSE OF FLOYD ROSE

There's a real difference between a tremolo designed by Floyd Rose® himself, and the rest. Go play any of the 17 Floyd Rose-equipped Fender guitars and you'll know what we mean. When you see what a Floyd Rose can put up with, you'll see why only Fender can put one on.

Jon E. Love of  
Love/Hate with his  
Fender HRR Strat®  
with Floyd Rose  
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