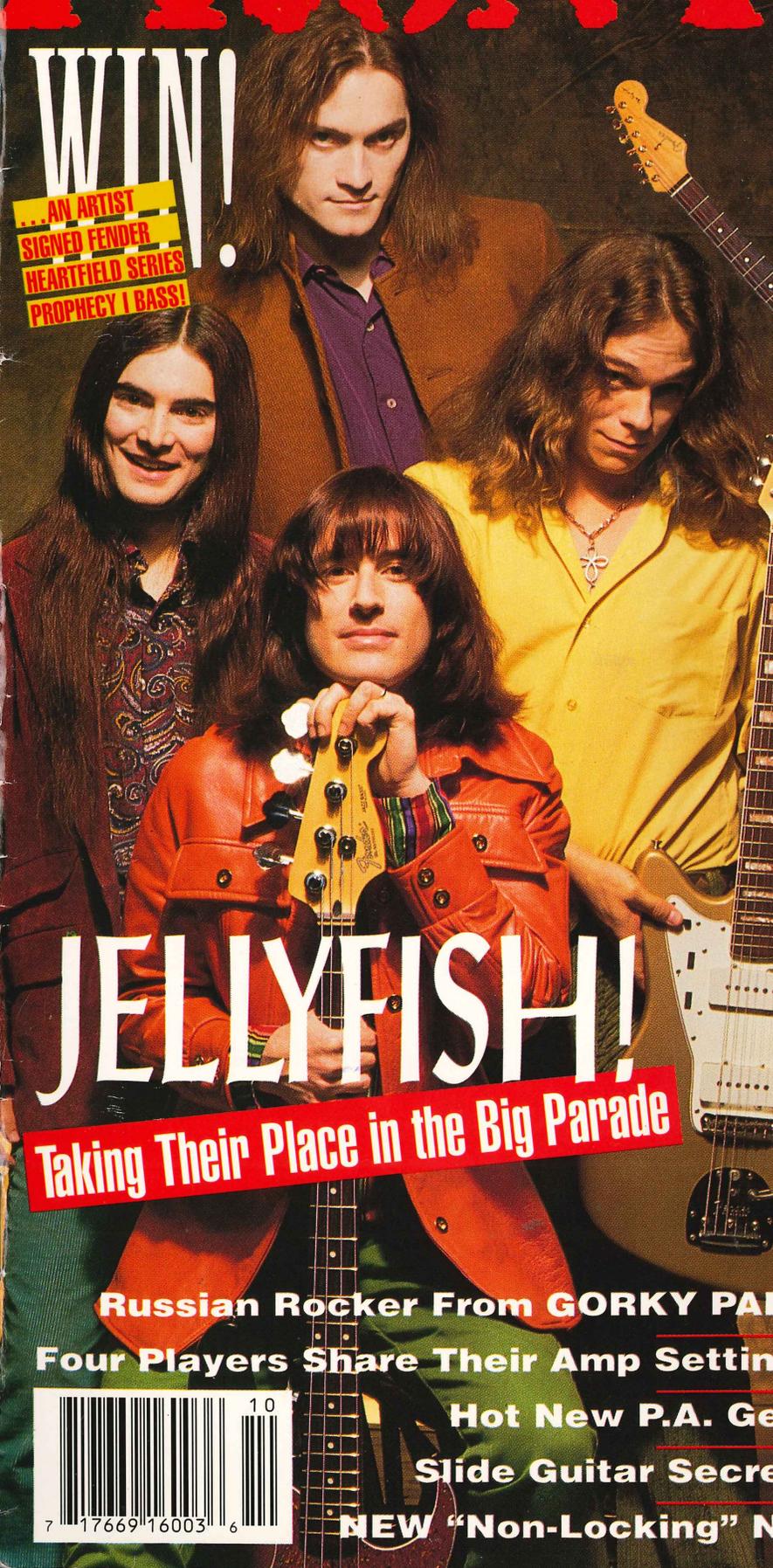


# Fender®

# ROCK ON!

## WIN!

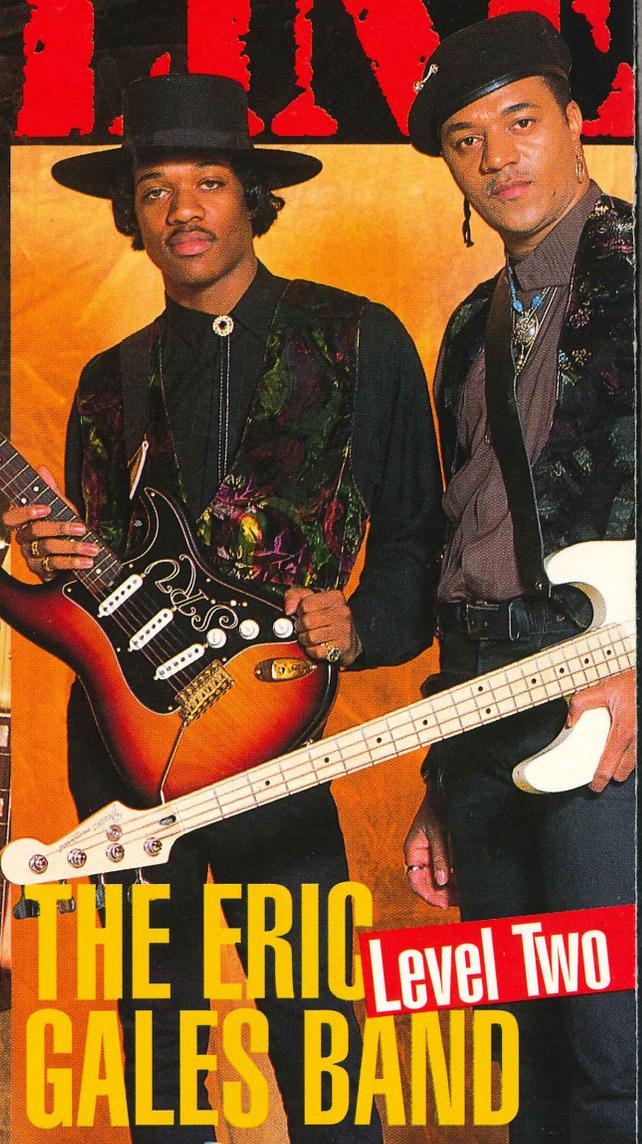
... AN ARTIST  
SIGNED FENDER  
HEARTFIELD SERIES  
PROPHECY I BASS!



# JELLYFISH!

**Taking Their Place in the Big Parade**

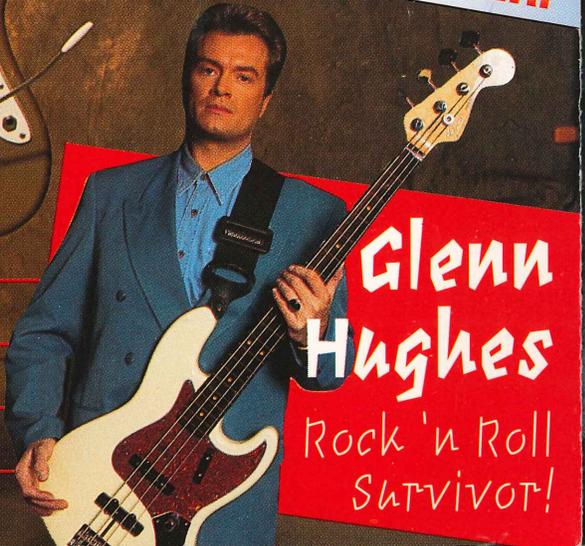
**Russian Rocker From GORKY PARK!  
Four Players Share Their Amp Settings!  
Hot New P.A. Gear!  
Slide Guitar Secrets!  
NEW "Non-Locking" Nut!**



# THE ERIC GALES BAND

**Level Two**

**NEW AMP SERIES!  
FOLD OUT POSTER!**



**Glenn Hughes**  
Rock 'n Roll  
Survivor!

# BACK TO THE FEATURE

## STANDARD SERIES

Versatile workhorses, offering the latest advances in affordable solid-state technology

From the sparkling signature Fender clean sound to screaming overdrive, Standard Series amplifiers provide a range of tones that covers every base. And via some innovative solid-state circuitry, these models give you the classic warm sounds of tubes without the expense.

**STAGE 112SE**  
 ▶ 160 watts  
 ▶ 12" speaker

**PRINCETON 112**  
 ▶ 35 watts  
 ▶ 12" speaker

**DELUXE 112**  
 ▶ 65 watts  
 ▶ 12" speaker

**CHAMPION 110**  
 ▶ 25 watts  
 ▶ 10" speaker

**ULTRA CHORUS**  
 ▶ 2 x 65 watts  
 ▶ two 12" speakers

**PRINCETON CHORUS**  
 ▶ 2 x 25 watts  
 ▶ two 10" speakers

**PRO 185**  
 ▶ 160 watts  
 ▶ two 12" speakers

**PERFORMER 1000 HEAD (NOT SHOWN)**  
 ▶ 100 watts

**PERFORMER 1000**  
 ▶ 100 watts  
 ▶ 12" speaker

**GE 112 ENCLOSURE**  
 ▶ 12" speaker

**GE 412 ENCLOSURE (NOT SHOWN)**  
 ▶ four 12" speakers

**TONE-MASTER HEAD**  
 ▶ 100 watts

**TONE-MASTER 212 ENCLOSURE**  
 ▶ two 12" speakers

**TONE-MASTER 412 ENCLOSURE (NOT SHOWN)**  
 ▶ four 12" speakers

We've gone back to the features that made Fender amplifiers so popular in the first place, and combined them with the best of modern technology. These amps have what it takes to compete in today's world—and tomorrow's.

## PERFORMER SERIES

Powerful new "hybrid" amps designed for today's aggressive playing styles. Though they do boast a great clean sound, the real power of the Performer Series amplifiers is their explosive overdrive channel: a 12AX7 tube is used to generate complex, expressive distortion that rivals popular "hot-rodded" amps.

## CUSTOM SHOP SERIES

The ultimate "plug-in and play" amps, created for the discriminating professional

The Custom Shop Series consists of all-tube amplifiers that are completely hand-built, and include such vintage Fender trademarks as point-to-point wiring, Blonde tolex covering and Oxblood grillecloth. Soundwise, they're a combination of the best vintage amps—retaining a simplicity of operation that makes getting a great tone as easy as flipping a switch.

**VIBRO-KING**  
 ▶ 60 watts  
 ▶ three 10" speakers

## PRO-TUBE SERIES

Popular vintage styling combined with sensible modern features

On the outside of the Pro-Tube Series models are the popular looks of yesterday's amplifiers. On the inside, tube circuitry and reverb mixed with multiple gain switching and effects loop options provide you with the best of both worlds: great vintage tones and today's useful features.

**SUPER**  
 ▶ 60 watts  
 ▶ four 10" speakers

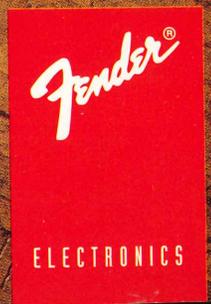
**CONCERT**  
 ▶ 60 watts  
 ▶ 12" speaker



The Choice of Every Generation.

Fender Reissue, Pro Tube™  
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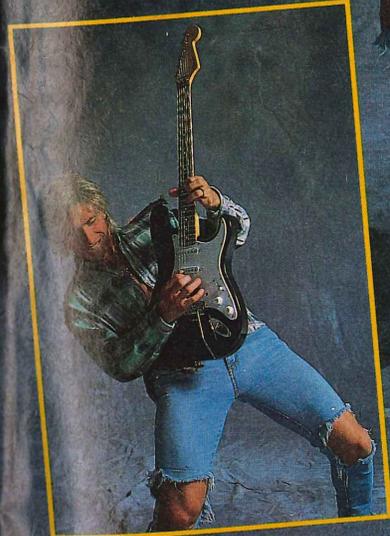
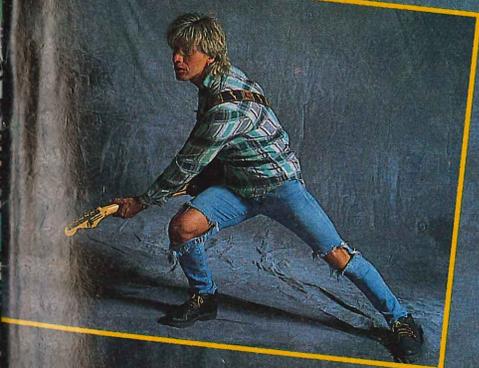
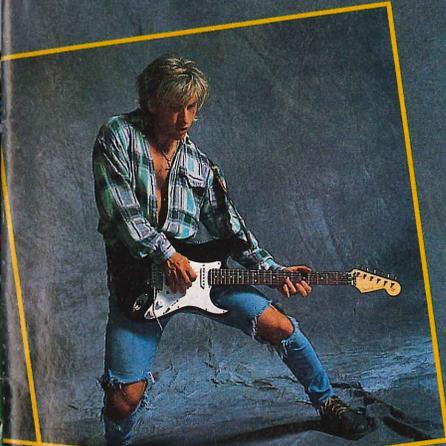
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# G O R K Y P A R K

*Ian Janenkov, lead guitarist for Gorky Park*



## FRONTLINE CONTENTS

### Features

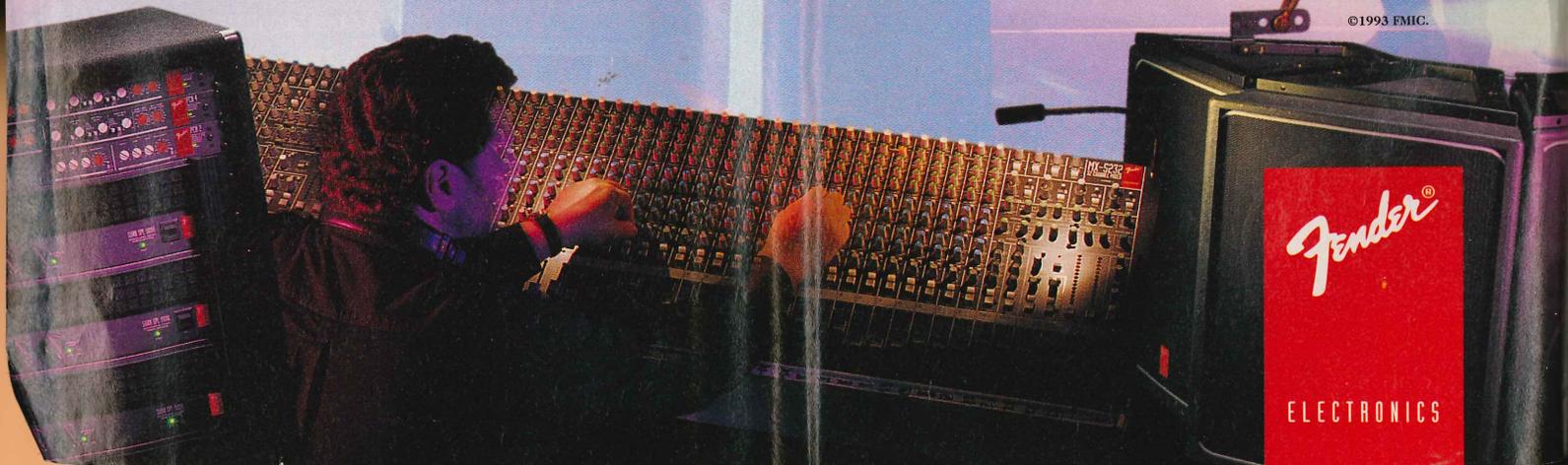
- Jellyfish .....6
- Eric Gales Band .....12

### Departments

- Editorial & Letters .....4
- Signature Series .....9
- New Products.....10
- Comic .....16
- Product Index .....17
- Sound Setups .....33
- Learning Curve .....34
- Power Points .....35
- Artist Advice .....36
- Tech Tips .....36
- The Accessorizer .....37
- Giveaway .....38
- Newsflash .....39
- Artist Action .....40
- Big Shots .....43
- Spotlight .....44
- Poster Offer .....47

Cheers subside.  
Anticipated silence.  
Fingers tense.  
Lips to mike. All at stake.  
But in control.  
With the biggest name in rock'n roll.  
45 years of tried and true.  
Performance art.  
For this one moment.  
The moment of truth.  
Fender Pro Audio.

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# EDITORIAL

## The Envelopes, Please!

Avid *Frontline* readers will notice a slight change in the look of this issue. That's because we've brought in noted publication designer **LeeAnn Nelson** to update the image of the magazine. And one of the main reasons is that she's very good at getting a lot of information into "not very much" space.



**EDITOR:** Mike Caroff

**CONTRIBUTING WRITERS:** Iler Ganz, Alan DiPerna, Mike Lewis, Wolf Marshall, Rene Martinez, Lee Roy Parnell, Mike Schwartz, Jack Schwarz

**ARTIST RELATIONS:**

Mark Wittenberg, Bruce Bolen (Nashville), Tom Nolan (London)

**KILLER CARTOONIST:** Joe Davis

**ADVERTISING SALES:**

Nader Group & Associates  
12190½ Ventura Blvd., #305  
Studio City, CA 91604  
818/567-4624 • FAX: 818/567-4219

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

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Because the fact is, we seem to have more to talk about with each issue, and we're just plain running out of room!

You might also notice the contributions of additional writers with each *Frontline* edition. **Wolf Marshall** was once again recruited, this time to detail the illustrious career of English bassist **Glenn Hughes** for the Big Shots column. **Alan DiPerna** reviews three artists and their signature guitars in the Signature Series feature. Country blues star **Lee Roy Parnell** provides some insights into the world of slide guitar (Artist Advice), and **Rene Martinez** (guitar tech to the late **Stevie Ray Vaughan**, among others) shares some of his expertise on keeping instruments up to snuff (Tech Tips). Not to men-



**Mike Caroff**, Editor and **Mark Wittenberg**, Artist Relations

tion the amplifier settings created by **Stef Burns**, **Terry Shelton**, **Russ Pahl** and **Debbie Davies**.

Obviously there's a lot going on! But how do we decide what changes to make? Most of them are the direct result of feedback we get from you, out there on the *real* front line.

For instance, a look at the letters below will verify that two of the players interviewed in the Signature Series column (**Danny Gattton** and **Yngwie Malmsteen**) are there due to inquiries from interested readers. Also below are two good examples of the many requests sent in over the years for access to various posters—which, by the way, is what prompted the creation of the

Poster Offer section (see page 47).

There was such a positive response over the past several years to the columns providing technical information that we increased the number of pages from two to five. And of course the steady stream of requests to include more artists has not gone unnoticed either (take a look at the Artist Action feature on pages 40 through 42—we can't even keep it to two pages anymore!)

To sum it all up: We value your input! It is the correspondence we receive here at the *Frontline* office, in addition to what we hear from you via Fender's worldwide network of dealers, that gives us new ideas and helps us keep the magazine fresh. So keep writing! Please! Tell us what it is that will help you in your efforts, and we'll do our best to assist you any way we can.

Finally, thanks for helping us make *Frontline* what it is. And hey, keep up the good work! **7**

## LETTERS (Edited for PG audiences)

## Mail Call from the Frontline

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

### ROCK 'N ROLL OVER

Whenever Flip sees me setting up to play my Fender J.A.M. amp, he parks himself right in front of it. We can't decide if it's the clean chorus sounds or the crunchy distortion!

**Simon Kaltgrad**  
Valley Village, CA



Sounds like he's barking up the right tree!

### TAKE IT FROM A SQUIER POWER

I am looking to buy my first electric guitar, and have heard about Squier. Would that be a good choice?

**John Seely**  
St. Louis, MO

Just ask blues star Jeff Healey or bassist John Alderete from *The Scream*: both of whom used Squier instruments for most of their career!

### ROCK 'N ROLL HIGH SCHOOLS

Our band, RLS, travels to high schools throughout the midwest with an organization called Teen Rescue, which uses music to



reach young people in a positive way. We gig 180 days a year, and my Strat Plus Deluxe is right there with me the whole time!

**Gregory Kneprath**  
[from] Sioux Falls, SD

Great cause! People wishing to reach them should write to: Teen

Rescue, P.O. Box 625, Willmar, MN 56201.

### HE HAS A STRONG CASE

I play lead guitar for a country band called Lightning Creek.

(continued on page 45)



# FOREVER MAN



# Taking their place in the BIG PARADE

Watching **Pablo Picasso** sketch, **Michael Jordan** drive unstopably toward the basket, or **Michael Jackson** execute impossibly fluid dance moves is often somewhat unsettling, leaving the viewer with a vague, unexplainable feeling of disappointment. It's not that we don't recognize these talented individuals as masters of their respective crafts, it's just that we feel that such feats should *appear* as difficult as we know they must be to perform. That's part of the problem with experiencing a **Jellyfish** show.

You see four guys on stage with only two hands, two feet, and one throat each, equipped with ordinary instruments like drums, guitars, etc. And yet your brain and ears are assuring you that there must be more to it. "Ah," you sneer, knowingly, "they must be using prerecorded instruments and vocal tracks." They're not.

"Well," you amend, haughtily,

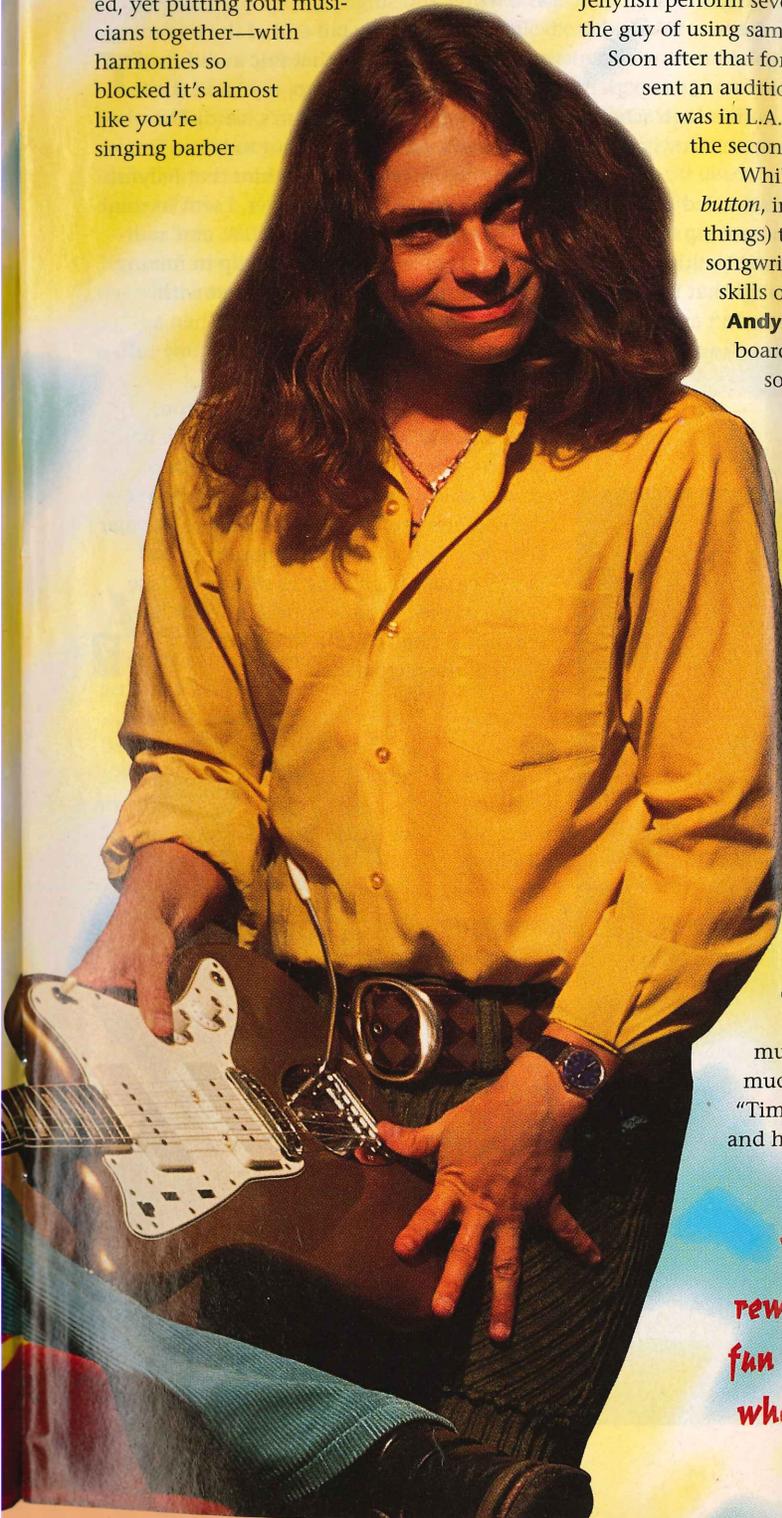


Jellyfish

"they have backup musicians secreted off-stage, filling in extra parts." They don't.

What's left? Smoke and mirrors? Mass hypnosis? Holograms? *How are they pulling this off?*

Jellyfish is, arguably, if not *the* best, certainly one of the top few live bands you'll ever see. But this kind of polish doesn't come easy no matter how talented the musicians, a fact to which new members guitarist **Eric Dover** and bassist **Tim Smith** (both of whom were also lead singers in previous bands) can attest. "When we came back to San Francisco [for the second leg of rehearsals] I had developed a nervous twitch. We were working so hard we never left the rehearsal studio!" Tim says. "Everyone is very talented, yet putting four musicians together—with harmonies so blocked it's almost like you're singing barber



shop stuff—has been extremely challenging. Even [something as simple as] working the microphone is crucial."

Eric, along with the vocal demands, has the responsibility of covering a wide range of guitar tracks recorded—by **Lyle Workmann** (ex-**Bourgeois Tagg**) and other top-notch players—before he joined the band. "It's totally kicking my butt! All of it! I've played guitar for a long time, and have been classically trained, but this is making me a much better player."

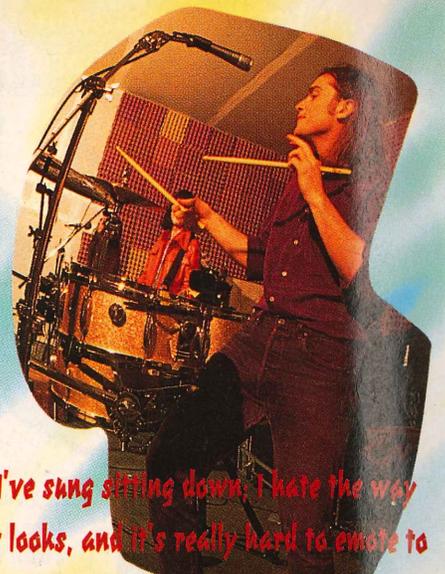
Both Tim and Eric were familiar with Jellyfish before they ever became members. Tim's connection began when "The band's sound man came to a party at my house," he explains. "I had seen the original lineup of Jellyfish perform several times, and I accused the guy of using sampled vocals on stage."

Soon after that fortuitous meeting, Tim sent an audition tape to the band, and was in L.A. a week later recording the second album, *Spilt Milk*.

While the first record, *Bellybutton*, introduced (among other things) the "intelligent pop" songwriting and arrangement skills of lead singer/ drummer **Andy Sturmer** and key-

boardist **Roger Manning**, the sophomore effort finds the duo stretching the boundaries of the genre. From the opening lullaby featuring lush harmonies reminiscent of **Queen's** most prolific period, to the discordant angst of the initially-released *Ghost At Number One*, to the hypnotic strains of *Russian Hill*, Jellyfish has created a refreshingly innovative package, as well as what one journalist dubbed "one of the most meticulously recorded albums" he'd ever heard.

Reproducing that kind of music live takes just as much effort as recording it. "Tim has learned after hours and hours of painstaking



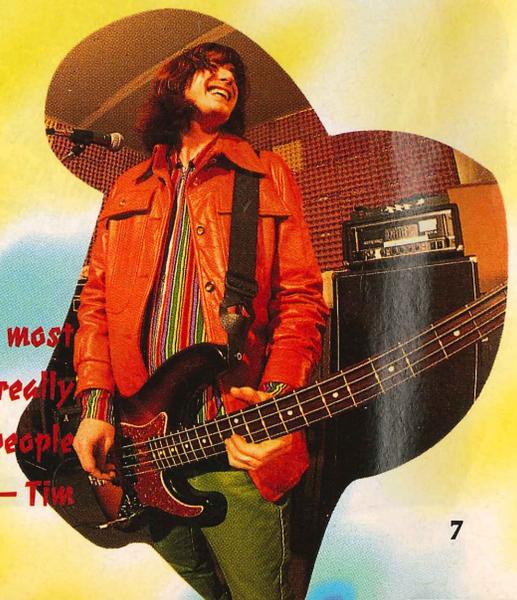
**"I've sung sitting down. I hate the way it looks, and it's really hard to emote to an audience. So I just started drumming standing up, and was actually surprised that it was so natural." — Andy**

rehearsals that it just requires a lot of practice," observes Sturmer. "Now he wishes [those harmonies] were samples!"

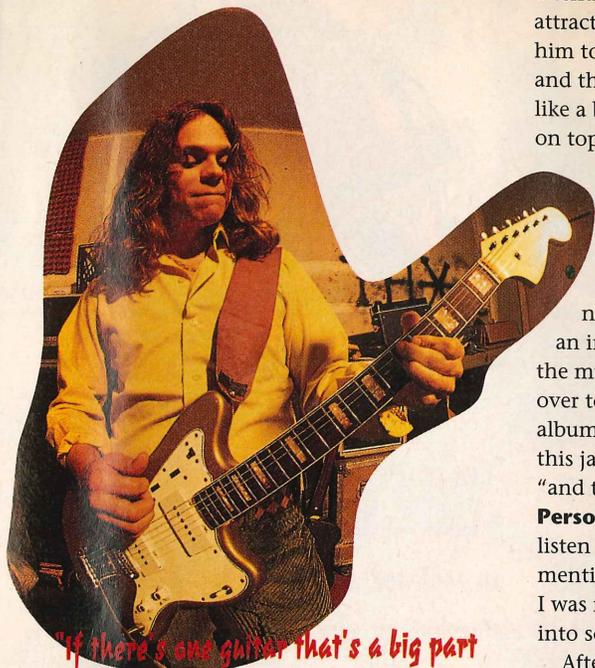
Manning, who masterminds most of the band's arrangements, agrees. "It's just practice, and lots of trial and error. I've spent time dissecting my favorite groups—you know, why do certain songs affect me 'that' way—and a lot of it is vocal placement."

"Exactly," seconds Sturmer. "You find out what kind of voice is what. It's actually kind of exciting now, because we have new members in the band, and the vocals are so much better than they were."

The band was born years ago, when Sturmer and Manning met in their San Francisco area high school. Manning, who had originally resisted piano lessons foisted on him by eager parents, grew addicted to the limelight early. "I didn't want to play the piano at all," he explains, "but kept getting



**"Vocally, this is the most rewarding for me; it's really fun to sing with three people who can really sing." — Tim**



"If there's one guitar that's a big part of our sound, it's the Jazz Master. I like how they can be really 'boingy', but then totally change." — Andy

attention, so I kept doing it." Sturmer was attracted to the drums when his father took him to hear a jazz band. "I saw these drums, and they were really loud, and it looked like a big engine, with some guy driving on top!"

Although both Andy and Roger spent a great deal of time playing jazz in the beginning, they had been listening to a variety of musical styles—from '50's doo-wop to Broadway shows to techno—all their lives, gaining in the process an invaluable lesson in songwriting. "All the musicians we hung out with would go over to each others' houses with a stack of albums, and say 'listen to this jazz record from '62,' " Roger recalls, "and then 'Oh, and here's the new **Missing Persons** album.' If it was good music, we'd listen to it. Then when Andy started experimenting writing his own stuff in high school, I was really inspired by that, and slowly got into songwriting as well."

After high school Roger attended USC, returning in three years to hook up once again with Andy. "It was very healthy for us," says Andy. "There were things that Roger brought back to me that I hadn't even heard of, and vice versa. Even though we barely saw

each other during that period, it was incredibly important in the big picture of what we're doing now."

Following their first album and tour, the band parted ways with guitarist **Jason Falkner** and bassist **Chris Manning**. "Chris, Roger's brother, hadn't really been a musician before Jellyfish," explains Andy. "The road is really tough, and I think it hit him really hard—he got home and didn't want to go back out there. Plus, though we wanted him in the band, he just didn't have the drive to be the amazing bass player that we needed, and we're perfectionists." Jason, a former member of the early '80's psychedelic band **Three O'Clock** left to pursue his own career as a writer and singer.

It was during the tail end of the recording sessions for *Spilt Milk* that Eric auditioned for the guitar slot. "Years ago, my band (**Love Bang**) had opened for [Tim's band] **The Producers**—that's how I got to know Tim. When I found out through him that Jellyfish was looking for a guitar player, I sent in some Love Bang songs, flew out to L.A. and auditioned. They were so wrapped up in mixing that I didn't really get to hang out with them—I thought I had blown it. Then a couple of months later I got the phone call, and here I am."

Enjoying only moderate success from their first album, the band's reputation has grown—largely by word of mouth—into almost cult status. But *Spilt Milk* may mark the beginning of their ascendancy to popular acclaim. With album sales mounting and radio stations beginning to sit up and take notice of their unique appeal, it looks like Jellyfish is finally going to take their place in the big parade.

7

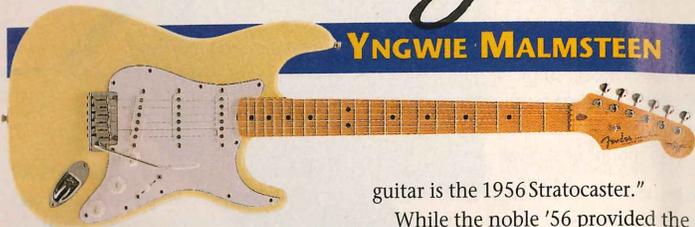


"Roger scores everything. He's the mastermind behind it all. He knows what makes the chords work." — Eric

The stories of the men, the music and the machinery behind three of the newest entries in Fender's dream brigade • By Alan DiPerna

# Signature Series

## YNGWIE MALMSTEEN



The Sultan of Shred, the Avatar of Astounding Arpeggios, **Yngwie Malmsteen** set a new standard of six-string virtuosity in the 80s and continues to blaze in the 90s guitar firmament.

"I've been a Strat man for the last 20 years," says Yngwie. "I got my first one when I was 10. My very favorite

guitar is the 1956 Stratocaster."

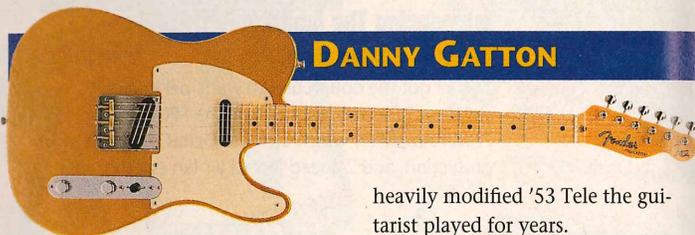
While the noble '56 provided the basic inspiration for the Fender Yngwie Malmsteen Signature Series Stratocaster, Yngwie's famous scalloped fingerboard is his own innovation. It's a concept the guitarist discovered as a 13-year-old apprentice in a European guitar shop: "Some guy came in with a 16th-century lute, and instead of having frets on it, the fingerboard

was carved so that the tips of the wood would serve as frets. I just thought it looked so nice that I did it to one of the worst necks I had. It immediately became a really good neck. I always felt you could get hold of the string a lot better with a scalloped fingerboard."

Yngwie collaborated with DiMarzio to create the HBS-3 humbucking pickups used in the bridge and neck positions of his guitar. "Basically what they do is give you a Strat tone and  
(continued on page 46)



## DANNY GATTON



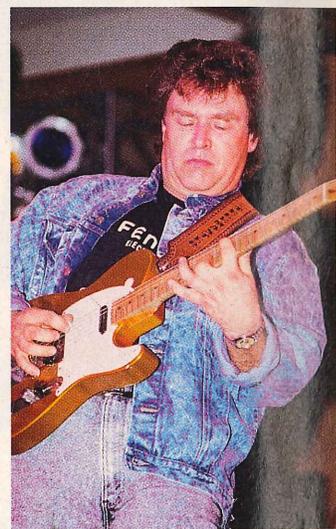
A true guitarist's guitarist, **Danny Gatton** blends and bends six-string styles in a heady brew that's perhaps best described by the title of an early album of his: *Hillbilly Jazz*. Danny first took to the Telecaster in 1971, prompted by a long-standing rivalry with guitar legend **Roy Buchanan**. Fender's Danny Gatton Signature Model is based on the

heavily modified '53 Tele the guitarist played for years.

The added 22nd fret on the axe's maple neck is a mod that goes all the way back to '71, long before two-octave necks took the heavy metal world by storm. The first-fret dot marker is an aesthetic touch: Danny thinks guitars look incomplete without one. Flash and functionality combine in the neck's cubic zirconium side markers, an innovation Danny thought up one night on a

darkened club stage with the **Clovers**. "I remembered as a kid we had these cool-looking wooden Duncan yo-yos with zirconium rhinestones in them. And I figured, that oughta reflect light on any stage."

Danny says the swamp ash bodies on his Signature Models are "the ideal body weight for Teles: four and a quarter pounds." Mounted in the pickup slots are custom twin-blade humbuckers specially designed by Gatton and **Joe Barden** to have all the brilliance of traditional Tele pickups with zero hum. The custom tone  
(continued on page 46)



## ROBERT CRAY



**Robert Cray's** stinging, incisive guitar style is firmly rooted in the blues, but its branches stretch adventurously into r&b, rock, soul and gospel. As a songwriter, singer and guitarist, his command of all these idioms is flawless. His passionate playing has won the praise of masters like **Eric Clapton**, **Albert**

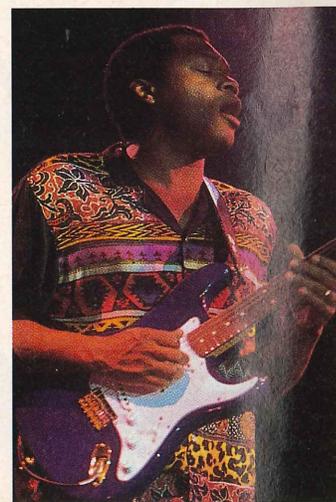
**Collins** and **John Lee Hooker**, not to mention legions of music lovers everywhere.

Fender's Robert Cray Signature guitar is like the man himself: unpretentious and down-to-earth. A no-nonsense soul machine, it's based on the '64 Stratocaster that Robert acquired back in '79 and used on his early recordings.

"I wanted to make my Signature model a combination of that '64

Strat and a '58 Strat," Robert explains. "I wanted the neck to have that kind of feel. It came out a little wider than the '58 oval neck, which is how I like it."

The instrument's rosewood fingerboard and vintage frets reflect Cray's preferences in a playing surface. Its three custom vintage single-coil pickups are designed to replicate Robert's trademark crisp, clear tone: "We made the pickups really bright going to the bridge. And we decided to go without a tremolo piece  
(continued on page 46)



# 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!

## The First Custom Shop Amp Models Are Here!

Boasting all-tube circuitry, point-to-point hand wiring, Blonde tolex covering and Oxblood grill cloth, these guitar amplifiers and speaker enclosures are in a category all their own—with classic looks and sound updated to meet the demands of today's discriminating players. Now available: Vibro-King combo (60w, three 10" speakers); Tone-Master Head (100w), 212 Enclosure (two 12" Celestion speakers) and 412 Enclosure (four 12" Celestion speakers).



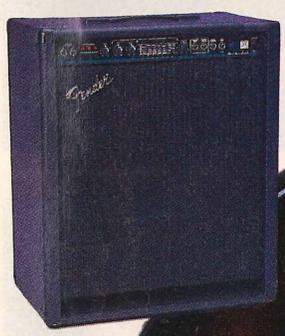
## Guitar Wall Hangers Hold Up Under Any Conditions!

Special "swivel" design safely holds instrument with any headstock; surgical tubing protects finish. Available for standard wall mount or slatwall hanging.



## BXR Bass 100 Amplifier: User-Friendly "High Tech"!

Combining the convenience of a combo amp with ultra-modern features, the BXR 100 has 7-band graphic EQ, high and low shelving, high and low boost, mid cut, limiter, effects loop, and more! It's also got plenty of power: 100 watts through a 15" speaker.



## Introducing The Amazing SPL 9000 "More" Power Amp!

You've got the option of 450 watts per channel stereo or 900 watts mono from the SPL 9000 Power Amplifier, which includes DeltaComp clip protection, and 2-speed forced air fan cooling.



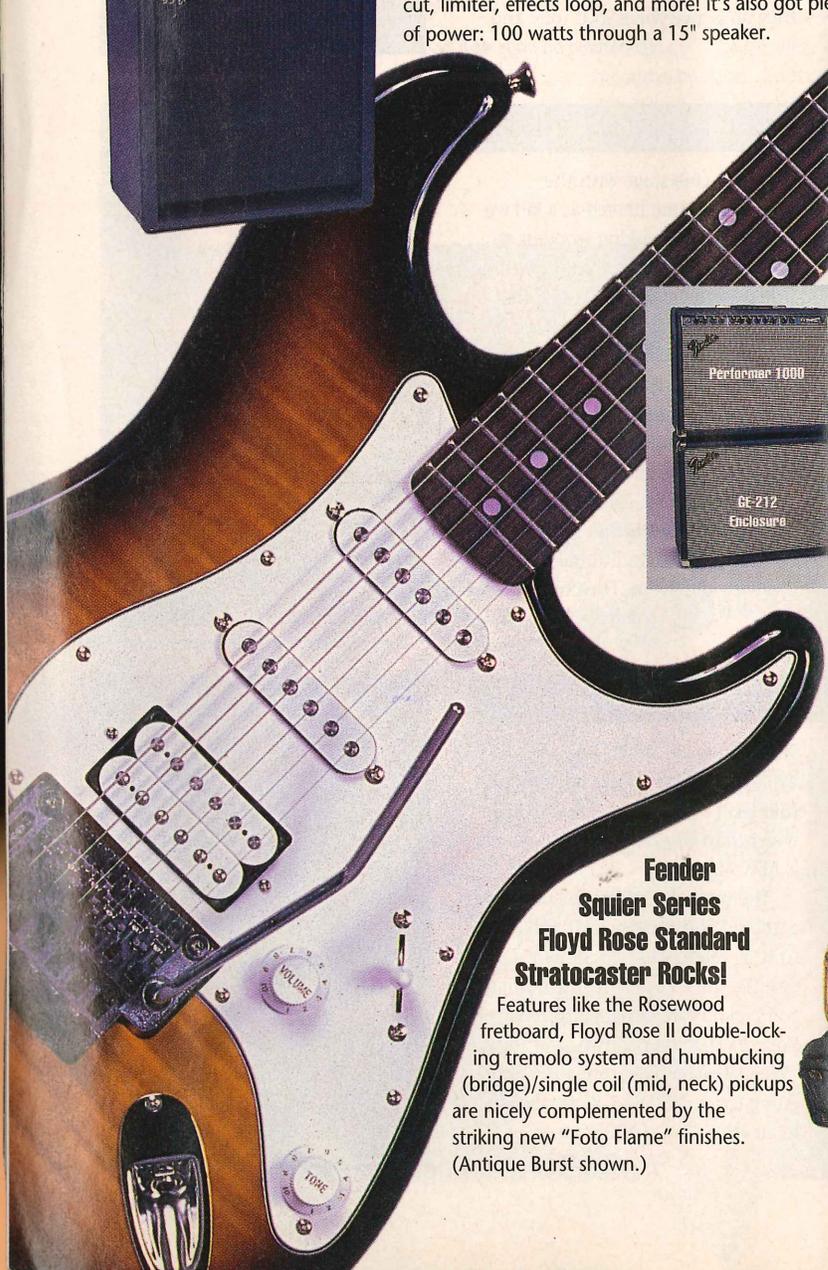
## Aggressive Performer Series Amplifiers Provide Killer Tones!

These guitar amps have both a sparkling clean channel and a powerful drive channel with 12AX7 tube distortion, for the ultimate tone and versatility. Check out the Performer 1000 (100w, 12" speaker), Performer 1000 Head (100w), Performer 650 (not shown—70w, 12" speaker), GE-112 Enclosure (12" speaker), and GE-412 Enclosure (four 12" speakers).



## Fender Squier Series Floyd Rose Standard Stratocaster Rocks!

Features like the Rosewood fretboard, Floyd Rose II double-locking tremolo system and humbucking (bridge)/single coil (mid, neck) pickups are nicely complemented by the striking new "Foto Flame" finishes. (Antique Burst shown.)



## Custom Shop Expands Their Accessories Line!

Each strap offers the fine look and quality of genuine leather. Many include overlays of braided leather, snakeskin, alligator, or other materials.

And to carry your valuable guitar in a high quality gig bag, check out these three models designed in the Custom Shop: Tweed, for the vintage look, unique green khaki, and the wild leather with fringe!

Of course, all the straps and gig bags are complete with tooled Custom Shop logo.





**You'll Appreciate  
The PX 2200 Series  
Powered Mixers!**

PX 2000 Series powered mixers offer an amazing array of features in an innovative package. From the digital onboard reverb to the combination case/stand—which unfolds to a free-standing configuration that separates mixing console from power amp for super quiet operation—they make your life easy while delivering great sound performance! Available in 16, 12, and two 8-channel models (PX-2208 has spring reverb).

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

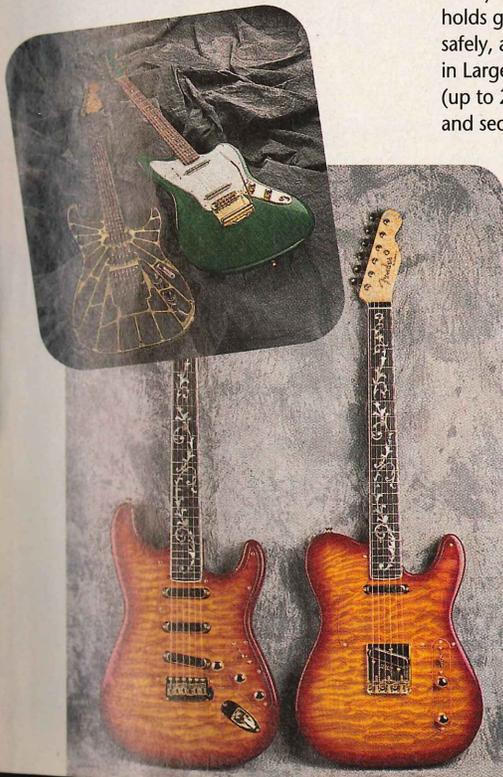


San Francisco's Joseph Jordan sent in this: his tribute to Stevie Ray!



**Clean Up Your Act With A Stage  
Amplifier/Guitar Stand!**

This stand raises your amp off the ground at any angle for better sound penetration, holds guitar (acoustic, electric, or bass) safely, and folds up for portability. Comes in Large (amps up to 27 1/4" wide) and Small (up to 22 1/2" wide). Logo banner (shown) and second guitar stand optional.



**Unique Creations  
From The Custom Shop!**

Recently exhibited at the Ultimate Guitar Show in Santa Monica, CA were the "Robocaster" with its spectacular anodized aluminum/clear acrylic body and the "Lipstick Jazzmaster", boasting a translucent green finish, lipstick pickups and original tremolo.

Just as stunning are the Abalone and Mother-of-Pearl vine fretboard/Quilted Maple body Strat and Tele pair, with clear pickguards and all-gold hardware.

And if you think all these guitars look great, you should play 'em!

**Unsung Heroes!**

**A Blast From The Past:  
The Collectible Series**

By Mark Wittenberg

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



Six or seven years ago, long before any of us had heard the terms "grunge," "retro," or "alternative" used to describe music, Fender began a project to bring back the more obscure models of guitars. Included in what came to be known as the "Collectible" series were instruments like the Jazzmaster, Jaguar and Mustang. No one ever expected that these models would form the identifiable voice of a particular genre of music, many years later. But groups like Nirvana, Pearl Jam, and Jellyfish have built their sound around the distinct character of these guitars.

All of the guitars and basses that make up the Collectible series have several things in common. First of all, finding an original can be quite difficult and very expensive; more often than not, they will show up on a collector's wall or on display at a Vintage Guitar Show. And many are so well worn they're hardly playable. We felt that by reissuing them, we'd make them both accessible and affordable to everyone.

You may well pose the question: "What effect could these guitars have on Artist Relations? Aren't all of the the artists you deal with rich beyond all imagining?" The answer of course, is "Yes, they are."

Yet you would be surprised at how many artists live in fear each time they get ready to begin another tour. The "road" can be a treacherous place for a prized old, and often very valuable, vintage instrument. Everyone has their own horror story of airlines losing guitars, instruments falling off bunks in buses, or stagehands tripping or lighting trusses falling on an irreplaceable piece.

Part of my job at Fender is to take the anxiety out of the touring experience. Substituting one of the new Collectible series guitars for a favorite "oldie," before it sustains permanent damage, has done much to relieve the pre-tour stress syndrome. You'd be amazed at how many of the great looking "old" guitars you see on stage are actually one of our new versions.

By the way, our list of Collectible instruments includes such hard-to-find models as the '51 P-Bass, '75 Jazz Bass, '62 Esquire, and '72 Tele Thinline—and the list is still growing. Does reissuing guitars that are 30+ years old make us ahead of our time? We'd like to think so!



# THE Eric Gales Band LEVEL 2

**A**lmost two years ago Elektra Records released an album by the **Eric Gales Band**, an offering which showcased the burgeoning talents of a 16-year-old guitar “prodigy” bearing a striking resemblance to **Jimi Hendrix**, both in appearance and sound. Another gimmick band? Hardly. Rounding out the trio were drummer **Hubert Crawford, Jr.** and Eric’s older brother **Eugene Gales** on bass and vocals; together the three had forged a collection of solid blues/rock tunes that were filled with promise—a promise on which they have amply delivered with their second album, *Picture of 1000 Faces*.

Not only has young Eric grown tremendously as a player, arranger and singer, but Eugene has proved his own mettle as a songwriter. From the inspired acoustic arrangement of the ballad cum rocker *Angel Of The Night* to Eric’s passionate riffing over the end of the **Beatles’** *I Want You (She’s So Heavy)*, the band has obviously hit their stride with this follow-up.

Enthusiastic about the new album and the upcoming tour (Eric had only 6 weeks off school to go on the road for the first record), Eric and Eugene were eager to talk about their journey to the next level.

**It’s been a year and a half since the last album. What have you been up to since then?**

**Eric:** Working on the second. We’ve been working on new tunes and we were recording most of the year.

**Eugene:** We started and had setbacks. The main one was that the producer, **Jim Gaines**, got sick in the middle of making the record—he got appendicitis. That was the first. Then our A&R (Artist & Repertoire) person left [the record company], and



that was another setback. And we had to get new management, and that was another setback. We planned to come out with a new album in 1992, but because of the setbacks, it'll be in 1993.

**Jim Gaines produced the first album too.**

**Eugene:** Right. He's a really good person: good natured, easy to work with and fair. He lets us do our thing; we leave him room to do his producer thing, too. We like him as a person—even more so as a producer. That's what makes it all easy. We could have called somebody else in, but we were on a roll, so we decided to wait.

**What are some of the things that you've done differently on the second album?**

**Eugene:** (points to Eric) He's singing half the record. I'm singing about five tracks and he's singing five tracks.

**As a result, do you find yourselves using more harmony?**

**Eugene:** Yeah, we've got more of that on this record.

**Eric:** We weren't really aiming to do that, it just came out that way. There's more clean stuff, more pop stuff, more vocals. When people hear this record, they'll hear a step up from the last record.

We've got two ballads on the record, which we didn't have on the last record, and we've got acoustic songs.

**Angel Of The Night has a very dynamic arrangement.**

**Eric:** That song goes into a hard blues/rock tag. But in the first half, it's clean, with bongos and stuff like that, before it moves back into the heavier stuff.

**How did you make the two halves blend?**

**Eric:** Eased into it. First we start out acoustic, then the second verse comes in with drums and bass with the acoustic, then you got a little slide solo, like a bridge, then it goes back to the blues. Later on in the song is the heavy electric stuff.

**How does the other ballad compare?**

**Eric:** *Take A Look* is a little different. It goes up into another level, but it's not a hard level.

**You've got a cover song on this album. What made you choose it?**

**Eugene:** I was really into the **Beatles, Hendrix, Cream**—but the Beatles, they were really great songwriters. So we just had to do one of our favorite tunes: *I Want You, (She's So Heavy)*. That wasn't a big hit for them, but that's the beauty of it. We're doing it as a tribute to the Beatles, and because it rocks!

**Eric:** You have to be careful when you're doing a cover tune. You have to really feel like you can bring something special to it, and we feel like that's what we did on *I Want You, (She's So Heavy)*. It's just a tune that we felt like we could have done. It came out so good, we might even consider doing one on the next album.

**It sounds like you're really broadening your sound.**

**Eugene:** But we don't lose our wits, you know? Our stuff is very danceable, so I guess in that sense, it's pop. We never looked at ourselves like that, but we were at Tower Records the other day and saw our record in the pop/rock category. But it still has that power blues/rock vibe.

**Eugene did the bulk of the writing for the first album. What about this album?**

**Eric:** He comes up with the first main groove of the song, and he writes most of the lyrics. But he co-wrote a couple of songs on this record with a guy named **Jack Ponti**, who also worked with **Bon Jovi** and with other people.

**Eugene, where do you draw your lyrics from?**

**Eugene:** I usually start with a title. Then I juggle it in my mind, "what does this title say to me?" I

let that build for weeks. Juggle it in my mind and see how it grows. What does it tell me, or does it tell me anything at all? Then, one day, I say, "Ding! I've got it."

**Eric:** The music will already be there, will already be figured out. Then we come up with a title.

**Sounds like you've been at the songwriting game a long time.**

**Eugene:** Trying to...

**Eric:** When we started out, the man couldn't write "lyric one"!

**Eugene:** That goes to show you that you can learn to write. That's what we had to do. *Sign of the Storm* came out pretty good as a first-time writing session.

**That was your first time writing?**

**Eugene:** That first album? Yeah! We had never written a tune in our lives.

**Eric:** (Laughs). Not a one.

**You've also learned a lot about arranging from the first time in the studio. Which instruments did you use to record this album?**

**Eugene:** The P-Bass Plus is a really good sounding bass, so we used that. And the Jazz Bass V, 5-String. We pretty much used those two.

**You used the Jazz so you could get low?**

**Eugene:** Yeah, we had some real, real low notes on some songs. When it's three-piece, you want to get that five-string with that nice bottom to make everything big.

**How about you, Eric? What did you use?**

**Eric:** I worked with everything I had: the SRV, the Eric Clapton model, American Standard Strat, an American Standard with Lace Sensors, the vintage '57 Stratocaster. I went through all of them. Basically, for rhythm, I used the American Standard. On all my solos I use the SRV because it's got real good bite, good sustain. It's got the tone and it feels great.

**Sounds like you really worked for each song to get the "perfect" tone, mixing it up until you found exactly what you wanted.**

**Eric:** No great guitar player is satisfied with his tone. He is always looking for something new. Like the great **Eric Johnson**. I said to him, "you've got the greatest tone, you've got all that vintage gear." He said, "I'm still looking, still searching." **Stevie Ray Vaughan** said the same thing about amps. He said, "I wish I could find an amp that had just one knob on it: 'More!' More of that great woody tone."

**You didn't use strings as heavy as Stevie used to use, did you?**

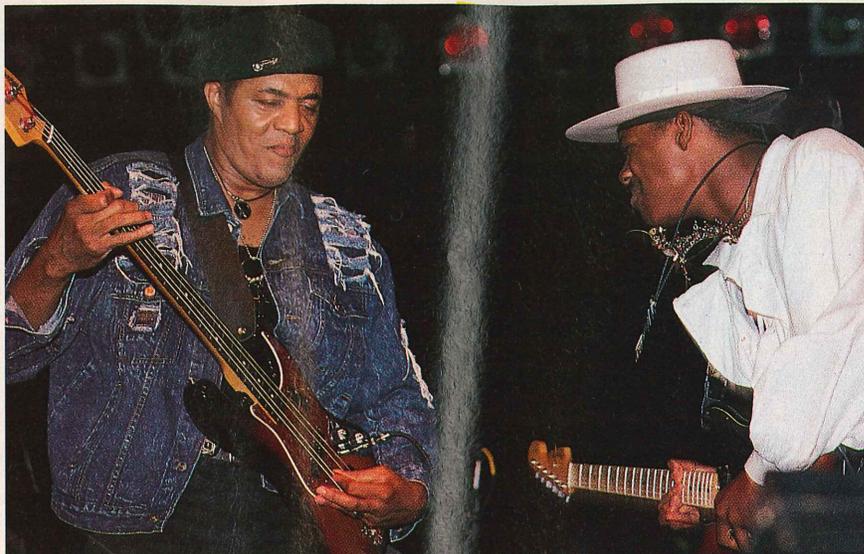
**Eric:** (Laughs) Not quite. I could have, if I wanted to, when I first started playing, which

was at four years old. I was using twelve-gauge strings and pushing and going for it. That's how my fingers are so strong today. But I use 10s to 44s.

**A little heavier than normal, but not huge.**

**Eugene:** Right. Perfect sound.

**Are you going to be able**



**to translate all of this stuff live?**

**Eugene:** Definitely.

**Eric:** No problem.

**Eugene:** The thing is, we're surprising everybody by bringing in a bass player. I'm really a guitarist.

When we went out with the first album, I didn't realize I'd have to play bass and sing and concentrate on the drums, and I said, "Whoa!" We got by, and people thought it was great. But I knew. You have to do what you have to do in order to bring out the best possible show, and for a record, you do what you can to make the best sounding record.

**One of your influences, Robin Trower, went through the same thing. They hired a bass player so that for their live shows, James Dewar could concentrate on singing.**

**Eugene:** EXACT SAME THING!

**Eric:** We worked out a lot of very complicated bass playing on this record. This bass player can handle all of this stuff.

**Eugene:** **Selton Cole, Jr.**—he's out there, man! Live, this time, it's going to be doubly powerful, because this new bass player is a really good singer.

**And your drummer sings too, right?**

**Eugene:** Yeah, he sings, too. So this time, when Eric falls out and gets into his solo thing, we've

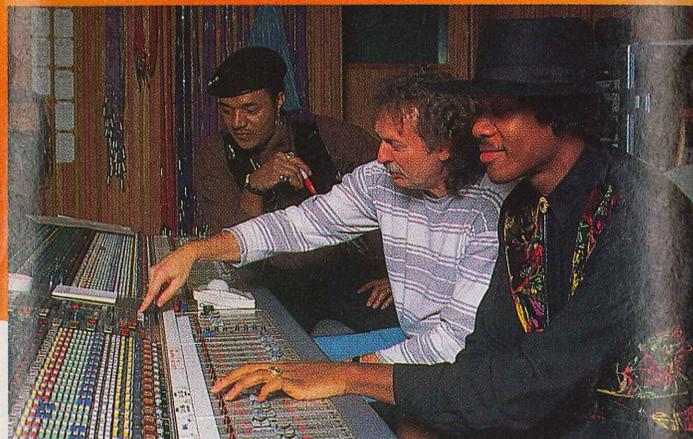
still got the three-part harmony going.

**What's the difference between the two of your guitar styles?**

**Eugene:** Not to take anything away from Eric because he can "blue" with the best of them, but I'm more blue. Deep, deep blue.

**Eric:** Yeah, like **Muddy Waters, Albert King, Robert Johnson** style blues.

**"You have to do what you have to do in order to bring out the best possible show, and for a record, you do what you can to make the best sounding record."**



**Eugene:** Right.

**Eric:** I take that and then incorporate it with, like, Eric Johnson, Stevie Ray, Trower, all that. I'm an old timer and a new timer, at the same time. So I've got a mix of both worlds.

**Eugene:** That's exactly right. I'm more of a vintage.

**Eric:** But it's all still got that blues vibe and that blues basic thing.

**Eugene:** It all goes back to the blues roots.

**With the new album taking you to a higher plane, it sounds like touring is going to be even better, too. Eugene switching, being able to relax on guitar, having the extra voice, the extra instrument.**

**Eugene:** We're trying! We've got a lot of growing to do and we expect to go here, here, here (he gestures with his hand, raising it each time). Going for the gusto. Like I'm saying, we stretched out with this record. 'Cause you gotta make the next level, you know?

# FENDER ANNOUNCES A MAJOR BREAKTHROUGH OF MAJOR PROPORTIONS

# DYNAMAXX

The new, *custom-crafted* Dynamaxx™ guitar and bass strings have a new look that is bound to affect how you buy strings. They come in three different gauges.



They also come in three different styles. Super Bullets, conventional Ball-Ends and FR-Ends. And three different 1200 bass gauges. XL, L and M.



What makes these strings new is more than just the packaging. Only the finest grade nickelplated steel is used. Extensive Fender research has developed a double tension control system for our computer driven winding equipment.

The roundwound strings are *precision-wound* and *tension-balanced* to assure optimum playing performance from your instrument.

Which means these Dynamaxx strings produce a clearer, richer, brighter sound. Clear, resonant notes for a sparkling jazz sound. Fat, rich tones for a real country blues sound. And bright and punchy for that powerful rock feel.

THEY DON'T GET ANY BETTER!



The new, *custom-crafted* Dynamaxx™ T-Shirt is also available in One-Size-Fits-All. Send your name, address (no P.O. Box please) and \$10. plus \$4 for S/H to BMJ Promotions, P.O. Box 5863, Scottsdale, AZ 85261-5863. Allow 4 to 6 weeks for delivery.

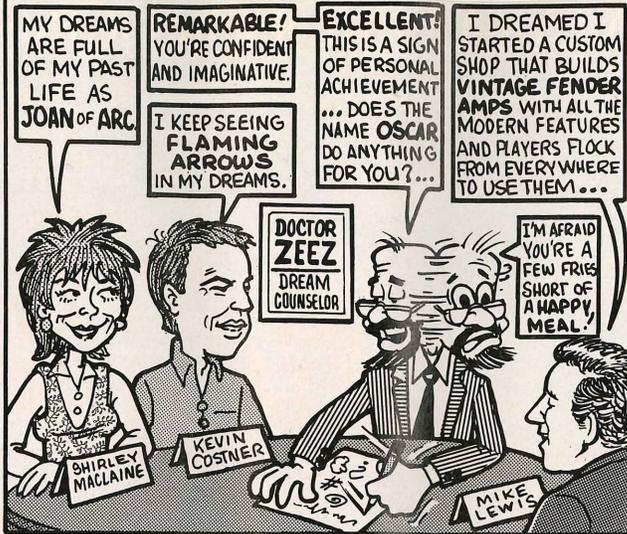
# TWEED OF DREAMS

FEATURING  
FENDER'S OWN  
MIKE LEWIS &  
BRUCE ZINKY

MIKE LEWIS, FENDER'S HEAD HONCHO OF AMPLIFIERS, HEARS A STRANGE VOICE ONE NIGHT IN HIS SLEEP....



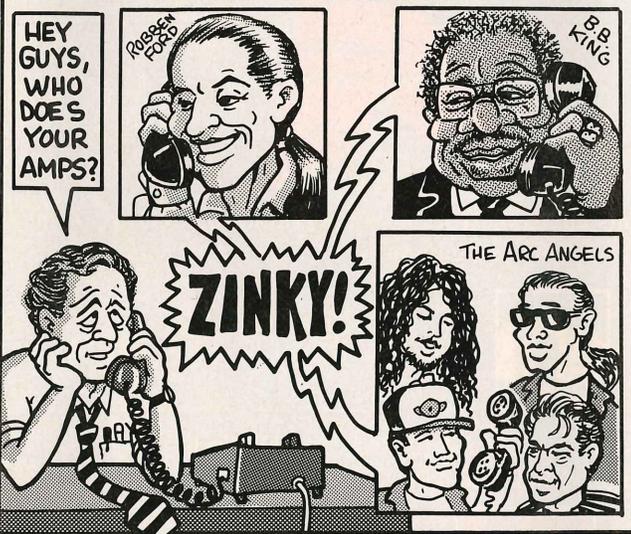
WORRIED ABOUT HIS SANITY, MIKE SEEKS PROFESSIONAL HELP...



UNABLE TO EXPLAIN WHY, MIKE ACTS ON HIS IMPULSE...



..BUT HE NEEDS A REAL TECHNO-WIZ TO CARRY OUT HIS PLAN...



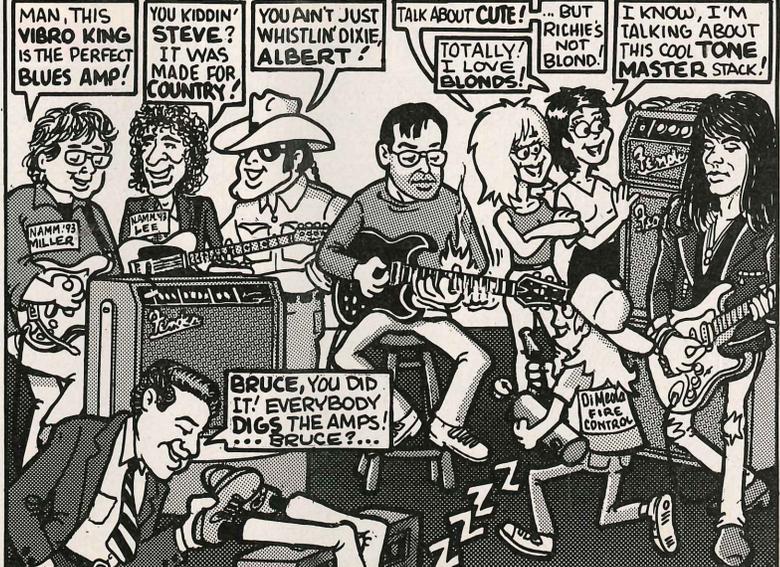
HIS JOURNEY TAKES HIM TO A SECLUDED CASTLE FAR TO THE NORTH WHERE HE DISCOVERS ELECTRONIC GENIUS BRUCE ZINKY HARD AT WORK....



BACK AT THE FENDER LAB, MIKE AND BRUCE FEVERISHLY PREPARE FOR THE JAN. N.A.M.M. SHOW



...OPENING DAY AT THE N.A.M.M. SHOW, THE NEW AMPS ARE A BIG SUCCESS !!!



You too can experience the super tones of the new Custom Amplifiers. Just ask your local authorized Fender dealer about them!

# PRODUCT INDEX



begins on  
pg. 17



begins on  
pg. 19



begins on  
pg. 32

see page 32 for guide to abbreviations

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



### Fender/Sunn Pro Audio

#### MIXERS

##### Powered

###### Portable

(USA) The LX Series Powered Mixers. Channel: XLR lo-z mic ins, [Main, Mon, Eff/Rev] send levels, 2-band EQ; Output: [Main, Mon, Eff/Rev send, Eff/Rev return (to Main & Mon), Tape/Aux return (to Main & Mon)] levels, RCA tape ins, front panel patch bay; Power Amp: 100w/4 ohms; **Models:**

071-1504 **LX-1504**, 4 channels

071-1506 **LX-1504**, 6 channels

(USA) The SR Series Powered Mixers. Features: Phantom power, 9-band Graphic EQ, 3-band EQ per chnl, Deltacomp™ Compression (switchable), High and Low balanced inputs, XLR and 1/4" TRS jacks, Mon & Eff/Rev Sends, Master Mon Send, Front Panel Patch Bay, Eff Out and Aux In Jacks, Phono/RCA Tape In, Forced air cooling w/2-speed fan, Eff Out and Aux In level, Reverb; **Models:**

071-4100 **SR4150P**, 4 chnl, 150w/4 ohms

071-6300 **SR6300P**, 6 chnl, 300w/2 ohms

071-8300 **SR8300P**, 8 chnl, 300w/2 ohms

071-6521 **SR6520P**, 6 chnl, 520w/2 ohms

071-8521 **SR8520P**, 8 chnl, 520w/2 ohms

###### Console

(USA) The PX 2000 Series powered mixers. Channel: Trim w/40dB range, Peak LED, 3-band EQ, Aux and Eff/Rev and Mon Sends, In/Out patch jacks; Master: Tape RCA jacks, switchable Phantom Power w/LED, Separate Eff Send and Return controls to all mix busses, dual 10-band Graphic EQ w/ patching, LED bar graphs for Main and Mon, Power amp Peak/Compressor LED's; Power Amps: Deltacomp™ compression, 2-speed fan. **Models:**

071-2008 **PX 2008**, 8 chnl, 2 x 150w/4 ohms

071-2012 **PX 2012**, 12 chnl, 2 x 250w/4 ohms

(USA) The PX 2200 Series stereo powered mixers. Channel: Trim w/Peak LED, 3-band EQ, 2 Aux and 2 Monitor Sends, Solo, Pan, In/Out patch jacks, XLR and 1/4" inputs; Master: digital reverb, dual 10-band graphic EQ, switchable 48V Phantom Power w/

LED, Separate Eff Send and Return controls to all mix busses, Dual 10-band Graphic EQ w/ patching, LED bar graphs for Main and Mon, Power amp Peak/Compressor LED's; Deltacomp™ compression, 2-speed fan; Other: built-in roadcase/stand. **Models:**

071-2208 **PX 2208D**, 8 chnl, 2 x 150w/4 ohm

071-2207 **PX 2208**, 8 chnl, 2 x 150w/4 ohm, spring reverb

071-2212 **PX 2012D**, 12 chnl, 2 x 250w/4 ohm

071-2216 **PX 2216D**, 16 chnl, 2 x 250w/4 ohm

##### Unpowered

###### Rackmount

(USA) The RMX 4210 Rackmount (or desktop) mixer. Channel: Trim, 3-band EQ, Main and 2 Aux Sends, Solo, Pan, In/Out patch jacks; Master: dual 4-band sweepable EQ, stereo record out buss, head-phone jack. **Models:**

071-4210 **RMX 4210**, 10 channels

###### Console

(USA) The MX 5200 Series 4-submaster/stereo/mono mixers. Optional VCA grouping, muting and automation. Channel: Trim control w/Peak LED, 3-band EQ w/mid sweep, 2 Mon and 4 Aux Sends, Solo, Mute, Pan, Assign sws, comprehensive patching; Master: assignable parametric EQ, 48V Phantom Power, SysFlex expansion ports, 4 subs or stereo or mono sum operation, and much more. **Models:**

071-5212 **MX 5212**, 12 channels

071-5216 **MX 5216**, 16 channels

071-5224 **MX 5224**, 24 channels

071-5232 **MX 5232**, 32 channels

#### POWER AMPS

(USA) The SPL 6000 and SPL 9000 Power Amps. Features: Computer controlled protection, Silent delayed turn-on/off, 2-speed fan, Triac "crowbar" speaker protection, high current design for reactive speaker loads, Soft clipping, gracious overload; Convenience: Rear Stereo-Mono and Mono-Bridge mode switches, [TRS phone; male & female XLR] inputs, High current 5-way binding posts & phone jack outputs; **Models:**

071-6000 **SPL 6000**, 2-rack spc, selectable peak compressor w/LED's, Stereo: 300w/4 ohms; Mono Bridge: 600w/8 ohms; THD < 0.01% / 8 ohms, < 0.025% / 4 ohms

071-9000 **SPL 9000**, 3-rack spc, Stereo: 330w/8 ohms, 450w/4 ohms; Mono Bridge: 900w/8 ohms; THD < 0.05% / 8 ohms, < 0.059% / 4 ohms

(USA) The SPL M300 Monitor Power Amp is specifically designed to eliminate feedback. Features: 2-rack spc, 300w/2 ohm, input level, 3-band sweepable notch filter, sweepable low and high pass filters, 2-speed fan cooling, DeltaComp™ compression, patch points between control section and amp; **Models:**

071-6000 **SPL M300** Monitor Amplifier

#### SIGNAL PROCESSORS

##### Graphic Equalizers

(USA) SUNN SP-3200 Series Equalizers. Features: Selectable 6/12dB cut/boost range +24dBV max out, 30Hz 18dB hi pass filter, bypass sw, timed on/off delay, relay hardware bypass, external 40V power supply, balanced XLR & 1/4" TRS phone jack in/out; Front Panel: -20dB Signal Present LED, +15dB Peak LED, EQ In/Out sw w/LED, 6/12dB range switch, 30 Hz filter switch, input Level (infinite to +6dB); **Models:**

071-3200 **SP 3200**, Sngl 30-band, 1/3-octave, 1 rck spc

071-3202 **SP 3202**, Dual 30-band, 1/3-octave, 2 rck spc

071-3215 **SP 3215**, Dual 15-band, 1 rck spc

##### Crossovers

###### Electronic (Active)

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

071-5510 **SPL-PCN2**, Stereo 2-way/Mono 3-way

071-5520 **SPL-PCN4**, Stereo 3-way/Mono 4/5-way, phase reverse and mute sws on all bands

###### Passive

(USA) The SUNN SPL-PCN PCN1 crossover is designed for use with subwoofers; **Models:**

071-5550 **SPL-PCN1**

#### SPEAKERS

##### Stage Monitor Systems

(USA) SUNN 1272 and 1275 Monitors. Features: sealed baffle, woofers w/polyimide Kapton voice coil bobbins, wide angle horns w/dual drivers, Daisy-chain inputs, level controls, 30/60/90 tilt; Specs: 60-20kHz response ±6dB, 16 ohm, 95dB/1M/1w Sens, 115dB SPL max out, 100w power handling; **Models:**

071-1272 **1272**, 12" woofer, dual horn, gray carpet

070-2832 **1272**, 12" woofer, dual horn, black Tolex

071-1275 **1275**, 15" woofer w/ 2.5" coil, gray carpet

(USA) SUNN SPL1282, SPL1285 Monitors. Features: Biampable (internal 3rd order Butterworth crossover at 1250 Hz), Biamp defeat sw, vented baffle, woofers have polyimide Kapton voice coil bobbins w/ cast alloy baskets, 40 x 90 degree horn, Titanium drivers w/circumferential ring phasing plugs, 30/60/90 tilt; Specs: 8 ohm, 95dB/1M/1w Sens; **Models:**

071-1282 **SPL 1282**, 12" cast frame woofer w/2.5" coil, 60-20kHz resp ±3dB, 122dB SPL max out, 150w pwr hndng, gray carpet

071-1285 **SPL 1285**, 15" cast frame woofer w/3" coil, 50-20kHz response ±3dB, 123dB SPL max output, 200w pwr hndng, gray carpet

070-2835 **SPL 1285**, same as 071-1285, except black Tolex covering

## Main Systems

(USA) The SUNN 1110 Speaker System. Features: vented baffle, 10" woofer, wide angle horn w/dual drivers. Specs: 60-20kHz response  $\pm 6$ dB, 16 ohm, 94dB/1M/1w Sens, 114dB SPL max out, 100w pwr hndng; **Models:**

071-1110 **1110**, gray carpet covering

070-2810 **1110**, black Tolex covering

(USA) SUNN 1201, 1205 Speaker Systems. Features: woofers w/polyimide Kapton voice coil bobbins, wide angle horns w/dual drivers, Daisy-Chain ins; Specs: 60-20kHz response  $\pm 6$ dB, 8 ohm, 95dB/1M/1w Sens; **Models:**

071-1201 **1201**, 12" woofer w/2" coil, 115dB SPL max out, 100w pwr hndng, gray carpet

070-2812 **1201**, same as 071-1201 except black Tolex covering

071-1205 **1205**, 15" woofer w/2.5" coil, 117dB SPL max out, 150w pwr hndng, gray carpet

070-2815 **1205**, same as 071-1205 except black Tolex covering

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 3rd order Butterworth x-over/1250z), 15" woofer w/polyimide Kapton voice coil bobbin, 40 x 90 degree horn, driver w/circumferential ring phasing plug; Specs: 50-20kHz response  $\pm 3$ dB, 8 ohm, 95dB/1M/1w Sens, 117dB SPL max out, 150w power handling; **Models:**

071-1211 **1211**, gray carpet covering

070-2825 **1211**, black Tolex covering

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

(USA) The SUNN SPL1225, SPL1226 Speaker Systems. Features: Biampable (3rd order Butterworth x-over, 1250Hz), Biamp defeat switch, polyimide Kapton voice coil bobbins w/cast alloy baskets, 40 x 90 degree horn, Titanium CDs, 3/4" birch plywood, gray carpet; Specs: 8 ohm, 100dB/1M/1w Sens; **Models:**

071-1225 **SPL1225**, 15" cast frame woofer w/3" voice coil, 50-20kHz response  $\pm 6$ dB, 123dB SPL max out, 200w pwr hndng

071-1226 **SPL1226**, two 15" cast frame woofers w/3" voice coils, 38-20kHz response  $\pm 6$ dB, 126dB SPL max out, 400w power handling

(USA) The SPL Tour Series professional arrayable loudspeakers are top-of-the-line speaker systems perfect for even the most demanding concert sound applications. In conjunction with the SUNN RigSafe rigging and flying hardware, they are adaptable enough to be used in any situation. **Models:**

071-1310 **SPL118S**, 18" cast frame sub-woofer w/4" voice coil, 600w short term/300w long term power handling

071-1320 **SPL215S**, two 15" cast frame woofers w/4" voice coils, 1400w short term/700w long term power handling

071-1330 **SPL 2912**, 12" cast frame woofer w/3" voice coil, CD horn, 400w short term/200w long term power handling

071-1340 **SPL 2915**, 15" cast frame woofer w/4" voice coils, CD horn, 500w short term/250w long term power handling

## Accessories

(USA) RX series racks hold your rack mount equipment securely and safely; **Models:**

071-1902 **RX 1902**, 2-space rack

071-1904 **RX 1904**, 4-space rack

071-1906 **RX 1906**, 6-space rack

071-1908 **RX 1908**, 8-space rack

071-1912 **RX 1912**, 12-space rack

(USA) The SUNN RX Rackmount Amp Cases include removable, latching front and rear covers, casters, front and rear rack rails; **Models:**

071-1909 **Fender/SUNN RX-1928**, 8 spaces

071-1913 **Fender/SUNN RX-1926**, 12 spaces

071-1917 **Fender/SUNN RX-1928**, 16 spaces

(USA) The SUNN ST-75 tripod stand raises speakers for max dispersion. Specs: anodized aluminum alloy tubing, 75 lb. capacity, 79" max ht; **Models:**

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

## LIGHTING

### Programmable Consoles

(USA) The SUNN PLC 3200 Programmable Lighting controller incorporates state-of-the-art hardware designs. Features: Microprocessor memory, Programmable crossfade, Touch-sensitive GO button, 4 programmable submasters, Individual flash/bump buttons, Full MIDI implementation, Pre-heat function for dimmers, AMX 192 interface, DMX 512 interface w/Standard and Colortran baud rates, SUNNPLEX analog multiplex interface, Internal 120 or 230V power, 2 programmable footswitches; **Models:**

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

(USA) SUNN PLC 816e Programmable Lighting Controller offers latest advances in synthesizer, drum machine and computer technology, for recreating lighting effects consistently. Dynamic memory, SUNNPLEX™ multiplex interface. Features: 8 sliders for 16 chnls, MIDI In & Out & Thru, GO button, External footswitch, Programmable Audio Sync. **Models:**

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

### Manual Control Consoles

(USA) Individual sliders for channel and scene, drive over 25 dimmer packs simultaneously, Dual sunnplex in/out connectors for daisy-chaining, 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

### Integrated Stage Lighting Systems

(USA) SUNN Litesys systems are compact lighting systems, complete with transportable case. **Models:**

990-9953-330 **Litesys 438**, 4-chnl 300w dimmer bar, 4 Par 38 cans, 4 gel frames

990-9953-330 **Litesys 438**, 4-chnl 600w dimmer bar, 4 Par 56 cans, 4 gel frames

990-9953-330 **Litesys 438**, 4-chnl 1200w dimmer bar, 4 Par 64 cans, 4 gel frames,

### Dimmer Packs

SUNN PS and dimmer packs are lightweight professional lighting units. Features: 4 chnls (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, for "On/Off" lighting or motor control. Features: 2 rack spc, Fuse and Circuit Breaker Protection, "0 switch" circuitry, Programmable for 32 control signals; Specs: 1800w [15A] max load (4 chnls at 600w [5A]), 2400w (20A) increased max load, control [SUNNPLEX or Direct 0-10VDC], power out options @ 400mA [2 U-ground outlets per chnl + 15VDC available to controller], 2VDC or more chnl "On" control voltage, 1VDC or less channel "Off"; **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 that translates the Sunnplex Multiplexing System to 16 discrete channels of 0-10 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:**

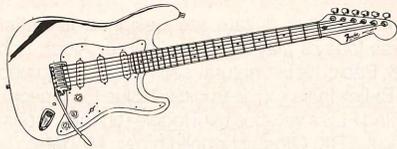
990-9900-260 **LG-4**

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 Stl 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

### Fender Squier Series

Fender Squier 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:**

- 033-7102 Fender Squier Stratocaster, Mpl neck
- 033-7100 Fender Squier Stratocaster, RW frtbrd
- 033-7120 Fender Squier Stratocaster, same as 033-7100, except left-hndd

### HRR Series

"HRR" Strats 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-lckng 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, chrn Floyd Rose Original dbl-lckng tremolo system; **Models:**

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

### Floyd Rose Squier Series

The Floyd Rose Squier Series Stratocaster is an affordable guitar with hot features. Body: Basswood; Neck: RW frtbrd, 21 jumbo frets, 12" rad; E-tronics: 1 HB pu (bridge), 2 SC pu's, 5-pos. ssw, 1 Tone (neck pu), 1 TBX (Bridge, Mid pu's); Other: Floyd Rose II dbl-lckng tremolo system; **Models:**

125-5000 Floyd Rose Fender Squier Stratocaster

### 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-lckng tremolo system

### Signature Series

(USA) The Clapton model was designed under the direction of guitar great Eric Clapton. Body: Alder; Neck: Special v-shape, satin finish, 22 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, 1 TBX-neck, 1 TBX-Mid & Bridge; Other: Brass nut, Am Std trem, Vintage tuners; **Models:**

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

The Yngwie Malmsteen Standard is similar to the '70's Stratocaster Yngwie uses on stage. Body: Bass wood; Neck: special "U" shape, scalloped frtbrd, 21 vintage frets, gloss finish, '70's-style hdstck; E-tronics: 3 SC pu's, 5-pos ssw, 1 Vol, 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: "Oval" shape, Brazilian RW frtbrd, 12" rad, 21 vintage frets, vintage tint finish; E-tronics: 3 "Texas special" SCs, 5-pos ssw, Vol, 2 Tone (Mid, Neck); Other: left-hndd vintage style tremolo, B/W/B pckgrd w/ wht knobs & pu covers, "SRV" initials in pckgrd, glldpltd 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: "Oval" shape, RW frtbrd, 21 vintage frets, vintage tint finish; E-tronics: 3 custom vintage SCs, 5-pos ssw, Vol, 2 Tone (Mid, Bridge); Other: Non-trem bridge; **Models:**

- 010-9100 Robert Cray

(USA) The Richie Signature Model boasts many features demanded by hot rock players. Body: Alder; Neck: Mpl, "star" inlays, 12" rad, 22 jumbo frets, satin

finish; E-tronics: 2 "Texas special" SC pu's (neck, mid), 1 DiMarzio Pro PAF (bridge), 5-pos ssw, Vol, Tone (Neck), TBX (Mid, Bridge); Other: Floyd Rose Original dbl-lckng tremolo system; **Models:**

110-2700 **Richie Sambora**

### Custom Classic Series

(USA) [Custom Order Only] The 1954 Stratocaster is a recreation of that classic model. Body: Ash; Neck: lightly fgdr Mpl, "soft V" shape, original dot spacing, 21 vintage frets, 9.5" rad; E-tronics: 3 SC Custom Shop '50's pu's w/beveled magnets, Vol, 2 Tone; Other: center pocket red plush/Tweed case; **Models:**

010-5402 **1954 Stratocaster**

(USA) [Custom Order Only] The 1960 Stratocaster is a recreation of that classic model. Body: Alder; Neck: lightly fgdr Mpl w/RW frtbrd, "C" shape, gloss finish, 21 vintage frets, 9.5" rad; E-tronics: 3 "Texas Special" SC pu's, Vol, 2 Tone; Other: painted hdstck, brown shell pckgrd, gold plush/Brown Tolex case; **Models:**

010-6000 **1960 Stratocaster**

(USA) [Custom Order Only] American Classic Strats are Custom Shop versions of the American Standard. Body: classic shape; Neck: satin finish, 22 Am Std (large) frets, 9-1/2" rad, E-tronics: 3 "Texas Special" SC pu's, Mid pu is reverse polarity/reverse wound for quiet operation w/Bridge or Neck pu's, 5-pos. ssw, Tone (Neck pu), TBX (bridge, Mid pu's); Other: Am Std trem w/Strlss Stl saddles; **Models:**

010-4702 **American Classic Stratocaster**, Mpl neck

010-4700 **American Classic Stratocaster**, RW frtbrd

(USA) [Custom Order Only] Custom Shop versions of vintage Stratocasters for left handers. Body: classic shape; Neck: medium, 21 vintage frets, original dot spacing, 9.5" rad; E-tronics: 3 "Texas Special" SC pu's, 5-pos. ssw, 1 Tone (neck pu), 1 Tone (Mid pu); Other: ncklpltd hrdwr, vintage trem, center pocket red plush/Tweed case; **Models:**

010-5722 **'57 Stratocaster (left handed)**, mpl neck, sgl-layer pckgrd, soft "U" shaped neck

010-6220 **'62 Stratocaster (left handed)**, RW slab frtbrd, aged (W/B/W) pckgrd

### 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, sngl-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, sngl-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 upgraded Telecaster models. Body: Basswood, tinted finish, wht binding; Neck: 21 vintage frets, 7.25" radius, tinted finish; E-tronics: 3-pos ssw; Other: vintage tuners, 3-ply (w/b/w) pckgrd, vintage bridge w/3 saddles; **Models:**

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, sngl-ply wht pckgrd, vintage bridge w/3 saddles, ncklpltd hrdwr; **Models:**

027-7702 **'69 Telecaster Thinline**

### American Standard

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

010-8402 **American Standard Tele**, Mpl neck

010-8400 **American Standard Tele**, RW frtbrd

### Standard

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

013-5202 **Standard Telecaster**

### Fender Squier Series

The Squier 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:**

033-7302 **Fender Squier Telecaster**, Mpl neck

### 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

### 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, gldpltd hrdwr; **Models:**

010-8902 **Jerry Donahue Telecaster**

## Custom Classic Series

(USA) [Custom Order Only] The Sparkle Telecaster is a stunning version of a vintage Telecaster. Body: light Poplar, sparkle finish; Neck: lightly fgred Mpl, "C" shape, 21 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: "Texas Special" Tele pu's, cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, sngl-ply blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr, Black plush Tolex case; **Models:**

010-6802 **Sparkle Telecaster**

(USA) [Custom Order Only] The Bajo Sexto Telecaster is a unique "baritone" guitar. Body: Ash, tinted nitrocellulose lacquer finish; Neck: Mpl, "C" shape, 30.2" baritone scale, 24 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: "Texas Special" Tele pu's, cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, sngl-ply blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr, Black plush Tolex case; **Models:**

010-4002 **Bajo Sexto Telecaster**

(USA) Custom shop version of the classic Telecaster for left handers. Body: Ash, Butterscotch Blond nitrocellulose lacquer finish; Neck: lightly fgred Mpl, "soft V" shape, 21 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: "Texas Special" Tele pu's, cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, sngl-ply blk bake-o-lite pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr, Red plush Tweed case; **Models:**

010-5222 **'52 Telecaster (left-hndd)**



### Acoustic/Electric Telecaster

The Acoustic/Electric Telecaster combines 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 **Acoustic/Electric Telecaster**

## HEARTFIELD

### 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-lickng tremolo system; **Models:**

125-3000 **Talon**, Floyd Rose II, 22 frets, Dot frtmrks, 1 Heartfield HB and 2 Heartfield SC pu's, slant-down hdstck

125-3100 **Talon I**, Floyd Rose Original, 22 frets, Dot frtmrks, Heartfield HB's, slant-down hdstck

125-3200 **Talon II**, Floyd Rose Original, 24 frets, Dot frtmrks, DiMarzio HB's, slant-down hdstck

125-3600 **Talon III**, 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-lickng tremolo; **Models:**



125-3400 **Talon IV**



125-3500 **Talon V**, same as 31-3400, but w/reverse hdstck

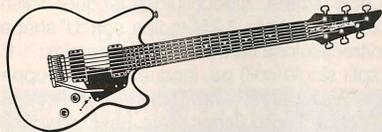
## RR Series



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 hrdwr; **Models:**

025-0800 **RR 8**, Non-trem Am Std bridge, 24.725" scale length

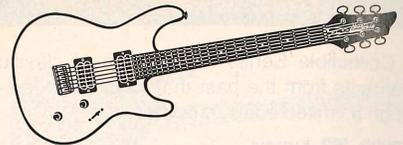
025-0900 **RR 9**, Am Std tremolo, 25.5" scale length



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 hrdwr; **Models:**

025-5800 **RR58**, Non-tremolo Am Std bridge, 24.725" scale length

025-5900 **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 fgred 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:**

025-4000 **Elan I**, 2 HB pu's, Non-tremolo Am Std bridge, 25.1" scale length, Gldpltd hrdwr

025-4100 **Elan II**, 2 HB pu's, Dix Am Std tremo, lckng keys, 25.5" scale length, Chrmpitd hrdwr

125-4200 **Elan III**, 1 SC and 2 HB pu's, Floyd Rose Pro dbl-lickng tremolo system, 25.1" scale length, Blck chrmpitd hrdwr

## 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 frtmrks, 22 vintage frets, 12" radius, 24.75" scale; E-tronics: 1 HB pu, Vol, TBX; Other: separate bridge and tailpiece, Ebony tailpiece and pckgrd, bound "F" holes; **Models:**

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 frtmrks, 22 jumbo frets, 12" radius, 24.75" scale; E-tronics: 2 HB pu's, 3-pos. ssw, coil tap sw, 2 Vol, 2 TBX; Other: gold hrdwr, lock-strap system, Schaller tuners w/Ebony buttons; **Models:**

027-3030 **Robben Ford Model**

## COLLECTIBLE SERIES

The Collectible Series is made up of classic instruments from the past that have been reissued on a limited basis. **Models:**

- 027-7800 '62 Jaguar
- 027-7700 '62 Jazzmaster
- 027-9202 '68 Stratocaster
- 027-9222 '68 Stratocaster, left-hndd
- 027-9102 "Paisley" Strat
- 027-9302 "Blue Flower" Strat
- 027-5902 '72 Stratocaster
- 027-8900 Strat XII
- 027-3600 "Short Scale" Strat, RW frtbrd
- 027-3602 "Short Scale" Strat, Mpl neck
- 027-9702 "J.D." Telecaster, Mpl neck
- 027-4800 "Rosewood" Telecaster, RW neck
- 027-3202 '72 Telecaster Thinline, Mpl neck
- 027-4902 "Paisley" Tele
- 027-9402 "Blue Flower" Tele
- 027-7602 '72 Telecaster Custom
- 027-8000 '62 Custom Esquire
- 027-7902 '54 Esquire
- 027-3700 '69 Mustang
- 027-2200 Stringmaster Double Neck Steel Guitar
- 027-2200 Deluxe 6 Steel Guitar
- 027-1902 '51 Precision Bass
- 027-3100 '75 Precision Bass, RW frtbrd
- 027-3102 '75 Precision Bass, Mpl neck
- 027-3500 '75 Jazz Bass, RW frtbrd
- 027-3502 '75 Jazz Bass, Mpl neck

## PRECISION BASSES



### Vintage

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

- 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: P-Bass (split single coil) pu, Volume, Tone; Other: ncklpltd hdwr, 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: P-Bass (split single-coil) pu, Volume, Tone; Other: 3-ply (W/B/W) pckgrd, Chromeplated hdwr; **Models:**

- 013-6000 Standard Precision Bass

## Fender Squier Series

The Squier 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: P-bass pu, Vol, Tone; Other: chrome hdwr; **Models:**

- 033-7400 Fender Squier Precision Bass
- 033-7420 Fender Squier Precision Bass, same as 033-7400, except left-hndd
- 033-8600 Fender Squier Active Precision Bass, 1 P-Bass pu, 1 J-Bass pu, active electronics

## U.S. Plus

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

- 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 hdwr; **Models:**

- 019-7602 Precision Bass Plus Deluxe, mpl neck
- 019-7600 Precision Bass Plus Deluxe, RW frtbrd

## Custom Classic Series

(USA) [Custom Order Only] The Vintage Precision Custom Bases is a special Custom shop version of the Fender classic. Body: Swamp Ash, contoured slab shape, 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), 2 Vol, 2 Tone; Other: Tele bass peghead, vintage Kluson (reverse direction) tuners, vintage bridge, nickelplated hdwr; **Models:**

- 019-5602 Vintage Precision Custom Bass

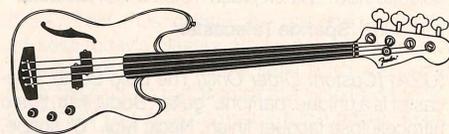
(USA) [Custom Order Only] Custom shop version of the Vintage Precision Bases for left handers. Body: Alder, nitrocellulose lacquer finish; Neck: lightly frgd Mpd, "C" shape, 20 vintage frets, 7.25" radius, soft "U" shape, tinted nitrocellulose lacquer finish; E-tronics: 1 P-Bass (split single-coil) pu, lacquer coated copper windings (pu's), cloth wrapped wire (in electronics), Volume, Tone; Other: vintage Kluson (reverse direction) tuners, vintage bridge, nickelplated hdwr, Red plush Twee case; **Models:**

- 019-5722 '57 Precision Bass (left-hndd)

## 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 hdwr, vintage bridge; **Models:**

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

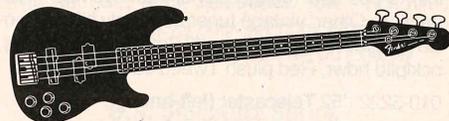


## Acoustic/Electric

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

- 027-9600 P-Bass Acoustic/Electric, 20 frets
- 027-9608 P-Bass Acoustic/Electric, Fretless, same as 027-9600, except fretless

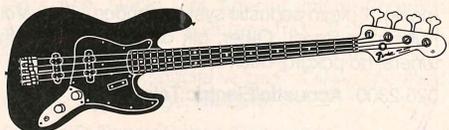
## "Lyte"



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

- 027-9500 Precision Bass "Lyte"

## JAZZ BASSES



## U.S. Vintage

(USA) Vintage Jazz Bases are excellent recreations of the famous J-Bases of the '60's. Body: Alder, nitrocellulose lacquer finish, original "offset waist" shape; Neck: 20 vintage frets, RW frtbrd, 7.25" ra, nitrocellulose lacquer finish; E-tronics: 2 J-Bass pu's (out of phase), lacquer coated copper pu windings, cloth wrapped wire, 2 concentric (Vol/Tone) knobs; 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

## Fender Squier Series

The Squier 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 hdwr; **Models:**

033-7500 Fender Squier Jazz Bass

## U.S. Plus

(USA) Jazz Bass Plus models are designed to better address today's players. Body: Alder (Ash avail. for extra chrg), "mini" J-Bass; Neck: 22 Std frets, 9.5" rad, 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 JazzBassPlus, mplneck, Fender/Schaller tuning keys

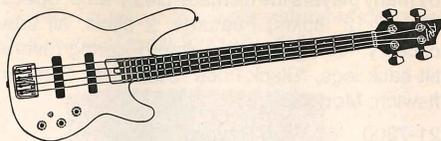
019-8400 JazzBassPlus, RW frtbrd, Fender/Schaller tuning keys

## Custom Classic Series

(USA) [Custom Order Only] Custom shop version of classic J-Basses for left handers. Body: classic shape; Neck: "C" shape, Mpl, RW frtbrd, 20 vintage frets, 7.25" rad; E-tronics: 2 J-Bass pu's, lacquer coated copper pu windings, cloth wrapped wire, 2 concentric (Vol/Tone) knobs; Other: vintage tuners, vintage bridge, ncklpltd hdwr, red plush/Tweed case; **Models:**

019-0209 '62 Jazz Bass (left-hndd)

## HEARTFIELD 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:**

025-6000 DR-4, 12" rad frtbrd, 22 jumbo frets, chrmpitd hdwr

025-6100 DR-5, 5 strings, 19.685" rad frtbrd, 24 jumbo frets, chrmpitd hdwr

025-6600 DR-6, 6 strings, 12" rad frtbrd, 24 jumbo frets, special hum-cancelling pu's, gldpltd hdwr

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

025-6200 DR-4C

025-6300 DR-5C, 5 strings

025-6400 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:**

025-7100 Prophecy I, Basswood body, Chrmpitd hdwr, TBX

025-7200 Prophecy II, Ash body, Active electronics, Gldpltd hdwr, Bassboost/cut, Trebleboost/cut

025-7300 Prophecy III, Multi-lam hardwood body, "neck-through" design, Multi-lam Mpl neck, Active electronics, Gldpltd hdwr, Bass boost/cut, Treble boost/cut

## SIGNATURE BASSES



Sleek looking basses with features for the modern player. Body: Alder, special down-sized shape; Neck: Pao Ferro frtbrd, 24 frets, 9.5" rad, 32" scale; E-tronics: 2 custom vintage J-bass pu's (neck, bridge), 1 custom vintage P-bass pu's (mid), Pan, Vol, active Treble, active Bass, 4-pos rotary switch, 3-pos mini switch; **Models:**

025-6000 Stuart Hamm "Urge" Bass

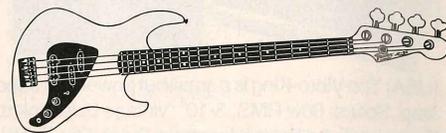
## PRODIGY



(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

## 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

## MB BASS



Fender Squier Series MB Basses bring hot, modern styling to the Fender bass.. Body: Basswood or Poplar, downsized contemporary shape; Neck: RW frtbrd, 22 jumbo frets, 9.5" radius; E-tronics: 1 P-Bass (split single-coil) pu, 1 J-Bass pu, Vol, TBX; Other: Gotoh tuners, no pckgrd; **Models:**

025-4700 Fender Squier MB 4 Bass

025-4700 Fender Squier MB 5 Bass, 5-string

## GUITAR AMPS

### Custom Shop

Created as the ultimate "plug in and play" amplifiers, Custom Shop models make getting a great tone as easy as flipping a switch. Completely hand-built, they even feature point-to-point hand wiring. They include all-tube circuitry, designed to reflect the best sounds of famous Fender vintage amps. Components like Birch ply-wood, Blonde tolex covering, Oxblood grill cloth, Ivory radio knobs, and jeweled pilot lights complete the picture.



(USA) The Vibro-King is a small but powerful combo amp. Specs: 60w RMS, 3-10" "vintage blue" spkrs; Features: Tube Reverb [controls: Dwell, Mix, Tone], "Fat" switch, Tremolo [controls: Speed, Intensity], Effects loop, Vol, Treble, Mid, Bass; **Models:**

081-1000 **Vibro-King**

(USA) The Tone-Master is a potent amp with great tone and power to spare. Specs: 100w RMS; Features: Two chnls ("Vintage", "Drive") each with [Vol, Treble, Mid, Bass, "Fat" switch], Eff loop, chrmpitd slides for mounting to enclosures, ftswtch; **Models:**

081-1000 **Tone-Master**

(USA) The Tone-Master enclosures feature Celestion spkrs, Birch ply-wood closed back cabinets, Blonde tolex covering, Oxblood grill cloth; **Models:**

081-3000 **Tone-Master 212 Enclosure**, 2-12" spkrs

081-3001 **Tone-Master 412 Enclosure**, 4-12" spkrs

### Vintage

The Vintage series consists of exact replicas of popular Fender amps from the past. Details on both the inside and outside have been recreated with meticulous care.



(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**

(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**

### Pro Tube

Combining popular vintage sound and styling with sensible modern features, the Pro-Tube amplifiers offer features like all-tube circuitry and spring reverb as well as multiple gain switching and effects loop options.



(USA) The Concert and Super are tributes to vintage amps with the same names. Features: chnl swtchn, Normal chnl [3-band EQ w/pull/cut], Drive chnl [dual selectable Gain, 3-band EQ], Reverb, adjustable Eff loop w/Mix control, line output, ext. spkr out, 3-button ftswtch; **Models:**

021-4802 **Concert**, 60w RMS, 1-12" spkr

021-4806 **Super**, 60w RMS, 4-10" spkrs

(USA) The Twin is the top-of-the-line pro tube amp, with state-of-the-art features and performance. Specs: 100w/25w, 2-12" spkrs, selectable 4/8/16 ohm imp; Features: chnl swtchn, 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**

(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 swtchn, 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**

### Performer

Powerful new "hybrid" amps designed for today's aggressive playing styles, the Performer models boast a complex, expressive distortion that rivals popular "hot-rodded" amps.



(USA) The Performer 650 model is a smaller version of the 1000 models. Specs: 70w RMS, 12"

spkr. Features: chnl swtchn, Normal chnl [Treble, Mid, Bass], Drive chnl [Tube preamp, Treble, Mid, Bass], Reverb, adjustable Eff loop, line output, 2-button ftswtch; **Models:**

022-6800 **Performer 650**

(USA) The Performer 1000 models offer an explosive distortion and plenty of headroom. Specs: 100w RMS. Features: chnl swtchn, Normal chnl [Treble, Mid, Bass], Drive chnl [Tube preamp, dual selectable Gain, Treble, Mid, Bass], Reverb, adjustable Eff loop w/Mix control, line output, ext. spkr out, 3-button ftswtch; **Models:**

022-6800 **Performer 1000**, 1-12" spkr

022-6801 **Performer 1000 Head**

### Champ

The Champ models are an update of the "Champ" concept, with innovative new "hybrid" circuitry.



Champ  
25 SE

(USA) 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, Line Out, Headphone jack, Standby switch; **Models:**

21-6600 **Champ 25 S/E**, 2-button ftswtch (chnl select, reverb on/off)

21-6601 **Champ 25**

### Standard Series

From the sparkling signature Fender clean sound to screaming overdrive, Standard Series amplifiers provide a range of tones that covers every base. And via some innovative solid-state circuitry, they give you the classic warm sounds of tubes without the expense.



The Fender X-15 is an affordable amp with a great sound. Specs: 15w, 8" spkr; Features: 3-band EQ, Vol, Gain, Contour, "power shift" switch, headphone outputs; **Models:**

022-1100 **Fender X-15**

(USA) The Champion 110 is an affordable amp with a big sound and expansion capability. Specs: 25w RMS, 10" spkr; Features: dual selectable chnls, Reverb, ext spkr jack, headphone jack; **Models:**

022-6703 **Champion 110**

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

022-6704 **Princeton 112**

(USA) The Deluxe 112 is a mid sized amp designed to produce a variety of great sounds. Specs: 65w RMS, 12" spkr; Features: dual selectable chnls w/independent tone controls, Reverb, Effects loop, headphone jack, 2-button ftswtch; **Models:**

022-6702 **Deluxe 112**

(USA) The Stage 112 SE's "tube emulation" power amp offers very warm tones. Specs: 160w RMS, 12" spkr; Features: chnl swtchnng, Ch 1 [3-band EQ w/Mid Shift, Vol], Ch 2 [3-band EQ, Gain, Vol, Contour], Reverb, Eff loop, Line Out, 2-button ftswtch; **Models:**

022-6700 **Stage 112 SE**

(USA) The Pro 185 is a powerful, versatile amplifier with the "warm" sound of tubes and the reliability of solid state design. Specs: 160w RMS/185w CIP, 2-12" spkrs, 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:**

022-5600 **Pro 185**

### Standard Series Chorus

*True stereo chorus give the Standard Chorus amplifiers a rich, transparent sound that works well both in the clean and the overdrive mode. And the innovative solid-state circuitry provides the warm sound of tubes without the expense.*



Ultra 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**

(USA) The Ultra 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 [Vol, 3-band EQ, Reverb], Ch 2 [Vol, Gain, 3-band EQ w/Mid boost, Presence, Reverb], Chorus rate and depth, mono and stereo Eff loops, 2-button ftswtch [Chorus, Chnl select]; **Models:**

022-5800 **Ultra Chorus**

### M-80

*Modern in both looks and sound, the M-80 series amplifiers deliver the super-saturated distortion that many of today's playing styles require.*



M-80

(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 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

022-5901 **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

### M-80 Chorus

*In addition to the super-saturated distortion that all M-80 amps deliver, true stereo chorus gives the M-80 Chorus amplifiers a rich, transparent sound that works well both in the clean and the overdrive mode.*



M-80 Chorus

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

## BASS AMPS

### M-80

*M-80 Bass amplifiers provide the modern bass player with a clean powerful sound.*



M-80 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**

(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**

### BXR

*(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 300C

BXR 300R Head

Specs: 100w RMS, 15" spkr; Features: 7-band EQ, high and low shelving, high and low boost, mid cut, limiter, Headphone jack, Eff loop; **Models:**

022-4401 **BXR 100**

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:**

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

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

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**

## Fender Squier Series

The Fender Squier series amplifiers are designed to provide the sound and features of Fender amplifiers in an extremely affordable format.

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

Fender Keyboard amplifiers provide keyboard players with extremely clean sound, as well as provisions for multiple instrument inputs.

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**

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

Fender Power Amps are reliable, rugged units which sound as good in the studio as they survive on the road.



2450 Power Amp

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

070-2450 **2450 Power Amplifier**

(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**

## GUITAR SPEAKER ENCLOSURES

### Standard

Created for a variety of applications, the Standard speaker enclosures are rugged units which

sound great and hold up under even the most rigorous conditions



4-12  
Slant

(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, 8 ohm

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

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

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

(USA) Closed back cabinets, designed for use with Performer series amps. Covered in black tolex. 8 ohms. **Models:**

021-1660 **GE-112**, 1-12" spkrs

021-1662 **GE-412**, 4-12" spkrs, straight front w/"hidden" slant baffle

### HM

(USA) Perfect for the modern player, the HM speaker enclosures are wired for stereo or mono operation, and covered in durable black carpet.



HM 4-12  
Slant

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

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

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

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

## BASS SPEAKER ENCLOSURES

### BXR

(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 115

Specs: 250w RMS capacity, 18" and 2-10" spkrs, 4 ohm imp, 400 Hz x-over fncy; 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**

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**

### HM

(USA) Perfect for the modern player, the HM Bass speaker enclosures are capable of handling lots of power while producing clean sound.



HM 215B  
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 RACK MOUNT CABINETS

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

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

## ACOUSTIC GUITARS

### California Series

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



Body: Folk style, Spruce top, Nato back and sides; Neck: Mahogany, Bubinga frtbrd; **Models:**

094-5801 **Avalon**



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

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

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

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

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

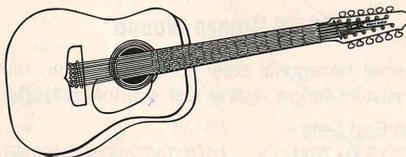
094-5110 **San Marino**

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

094-5301 **Malibu**

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

094-5410 **San Luis Rey**



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

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

### 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 frtmrks; Other: Indian RW headstock; **Models:**

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

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

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

095-1200 **1200sx**, laminated Honduras Mahogany back & sides, Indian RW frtbrd & bridge, dot frtmrks, Chrome diecast tuners

095-1300 **1300sx**, laminated Indian RW back and sides, Ebony frtbrd and bridge, "snowflake" frtmrks, Gold diecast tuners



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

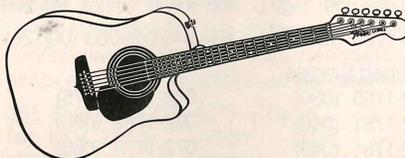
095-1500 **1500sx**, laminated Indian RW back and sides

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 frtbrd; E-tronics: Vol, Tone; **Models:**

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

Body: Dreadnought style w/"soft" cutaway (rounded horn), flame Maple back and sides; Neck: Maple, RW frtbrd; E-tronics: Vol, Tone; RW bridge; **Models:** 094-4742 **La Brea**, Flame Maple top



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

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

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

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

### SX Series

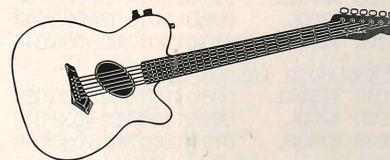


The SX 1105sx acoustic/electric features the same high quality construction as the SX series acoustics. Body: solid Spruce top, laminated Indian RW back & sides; Neck: African Mahogany, Mother of Pearl frtmrks; E-tronics: mono 2-way piezo pickup system, Mix, Vol, Tone, Bass; Other: Indian RW headstock, Gold diecast tuners; **Models:**

095-1105 **1100sxe**, Dreadnought shape, Ebony frtbrd & bridge, dot frtmrks

095-1600 **1600sxe**, Jumbo shape, Indian RW frtbrd & bridge, block frtmrks

### Telecastic Series



The Telecastic 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, 22 frets, 25.5" scale; E-tronics: Piezo bridge pu; **Models:**

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

095-8000 **Telecastic 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 **Telecastic Custom**, solid Spruce top, Honduras Mahogany back & sides, Honduras Mahogany neck, no face dots, 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> ,  | 009/011/016/026/036/046 |
| 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> ,   | 009/011/016/026/036/046 |
| 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) |
| 072-0344 | (052) |
| 072-0346 | (054) |
| 072-0348 | (056) |

#### 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 DYNAMAXX®

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

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

#### Bullet End Gauged

##### Singles (3250's)

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

## Stainless Steel Roundwound

Brilliant tone, longer string life. Stainless steel wrap stands up to vigorous playing, resists humidity, perspiration, skin oils, acids without losing punch or superior magnetic qualities. **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

The choice of many jazz greats and studio musicians. Flat winding to reduces finger noise and gives strings a silky smooth feel. **Models:**

#### Ball End Sets

|          |              |                         |
|----------|--------------|-------------------------|
| 073-3300 | <b>50S</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)  |
| 072-0210 | (018P) |
| 072-0212 | (020P) |

#### 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)  |
| 077-1110 | (018P) |
| 077-1112 | (020P) |

## ELECTRIC BASS STRINGS

### Nickelplated Steel Roundwound DYNAMAXX®

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

#### Sets

|          |                 |                 |
|----------|-----------------|-----------------|
| 073-1750 | <b>1200XL</b> , | 040/060/075/095 |
| 073-1760 | <b>1200L</b> ,  | 045/065/080/100 |
| 073-1770 | <b>1200M</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 |
|----------|---------------|-------------------------|

#### 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 flat winding for less finger noise, 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 offer 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

Unique pure Nickel roundwound string with nylon cover for warmer tone, more sustain. **Models:**

#### Sets

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

### Nylon Filament Roundwound

A Black roundwound string designed specifically for Fender's Acoustic/Electric bass. **Models:**

#### Sets

|          |                            |                 |
|----------|----------------------------|-----------------|
| 073-6100 | <b>Acoustic/Electric</b> , | 070/080/090/100 |
|----------|----------------------------|-----------------|

## ACOUSTIC GUITAR STRINGS

### 80/20 Bronze Wound

Special hexagonal steel core for brighter, more consistent, longer lasting, 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 |

**Ball End Gauged**

**Singles**

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

**Bullet End Gauged**

**Singles**

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

**Celluloid**

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

**346 Shape**

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

**351 Shape**

- 098-1029 Confetti, Thin
- 098-1030 Confetti, Medium
- 098-1031 Confetti, Heavy
- 098-1032 Confetti, Extra Heavy

- 098-1129 Pink, Thin
- 098-1130 Pink, Medium
- 098-1131 Pink, Heavy

- 098-1229 Yellow, Thin
- 098-1230 Yellow, Medium
- 098-1231 Yellow, Heavy

- 098-1329 Red, Thin
- 098-1330 Red, Medium
- 098-1331 Red, Heavy

- 098-1429 Transparent Blue, Thin
- 098-1430 Transparent Blue, Medium
- 098-1431 Transparent Blue, Heavy

- 098-1529 Bright Blue, Thin
- 098-1530 Bright Blue, Medium
- 098-1531 Bright Blue, Heavy

- 098-1629 Shell, Thin
- 098-1630 Shell, Medium
- 098-1631 Shell, Heavy
- 098-1632 Shell, Extra Heavy

- 098-1829 White, Thin
- 098-1830 White, Medium
- 098-1831 White, Heavy
- 098-1832 White, Extra Heavy

**354 Shape**

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

**355 Shape**

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

**358 Shape**

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

**Delrin™ -- Matte Finish**

Delrin, created by DuPont, is strong and resilient—extremely durable. Die cut and tumbled for a smooth, rounded edge resistant to chipping. The matte finish improves grip, even after hours of playing. **Models:**

**323 Shape**

- 098-6104 Red .50mm (Thin)
- 098-6105 Orange .60mm (Thin/Medium)
- 098-6106 Yellow .73mm (Medium)
- 098-6107 Green .88mm (Medium/Heavy)
- 098-6108 Blue 1.00mm (Heavy)
- 098-6109 Purple 1.14mm (Extra Heavy)

**346 Shape**

- 098-6204 Red .50mm (Thin)
- 098-6205 Orange .60mm (Thin/Medium)
- 098-6206 Yellow .73mm (Medium)
- 098-6207 Green .88mm (Medium/Heavy)
- 098-6208 Blue 1.00mm (Heavy)
- 098-6209 Purple 1.14mm (Extra Heavy)

**347 Shape**

- 098-6304 Red .50mm (Thin)
- 098-6305 Orange .60mm (Thin/Medium)
- 098-6306 Yellow .73mm (Medium)
- 098-6307 Green .88mm (Medium/Heavy)
- 098-6308 Blue 1.00mm (Heavy)
- 098-6309 Purple 1.14mm (Extra Heavy)

**351 Shape**

- 098-6004 Red .50mm (Thin)
- 098-6005 Orange .60mm (Thin/Medium)
- 098-6006 Yellow .73mm (Medium)
- 098-6007 Green .88mm (Medium/Heavy)
- 098-6008 Blue 1.00mm (Heavy)
- 098-6009 Purple 1.14mm (Extra Heavy)

**355 Shape**

- 098-6504 Red .50mm (Thin)
- 098-6505 Orange .60mm (Thin/Medium)
- 098-6506 Yellow .73mm (Medium)
- 098-6507 Green .88mm (Medium/Heavy)
- 098-6508 Blue 1.00mm (Heavy)
- 098-6509 Purple 1.14mm (Extra Heavy)

**358 Shape**

- 098-6604 Red .50mm (Thin)
- 098-6605 Orange .60mm (Thin/Medium)
- 098-6606 Yellow .73mm (Medium)
- 098-6607 Green .88mm (Medium/Heavy)
- 098-6608 Blue 1.00mm (Heavy)
- 098-6609 Purple 1.14mm (Extra Heavy)

**390 Shape**

- 098-6704 Red .50mm (Thin)
- 098-6705 Orange .60mm (Thin/Medium)
- 098-6706 Yellow .73mm (Medium)
- 098-6707 Green .88mm (Medium/Heavy)
- 098-6708 Blue 1.00mm (Heavy)
- 098-6709 Purple 1.14mm (Extra Heavy)

**Nylon -- Molded**

Nylon is strong and very smooth, for fast runs. Molded with a knife edge for clear, vibrant tones. Stamped logo helps grip. **Models:**

**351 Shape**

- 098-4004 Red .50mm (Thin)
- 098-4005 Red .60mm (Thin/Medium)
- 098-4006 Red .73mm (Medium)
- 098-4007 Red .88mm (Medium/Heavy)
- 098-4008 Red 1.0mm (Heavy)
- 098-4009 Red 1.2mm (Extra Heavy)

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

**CLASSICAL GUITAR STRINGS**

**Nylon Classical**

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

**Tie End Sets, Clear**

- 073-1900 **100**, 028/032/040/029/035/043

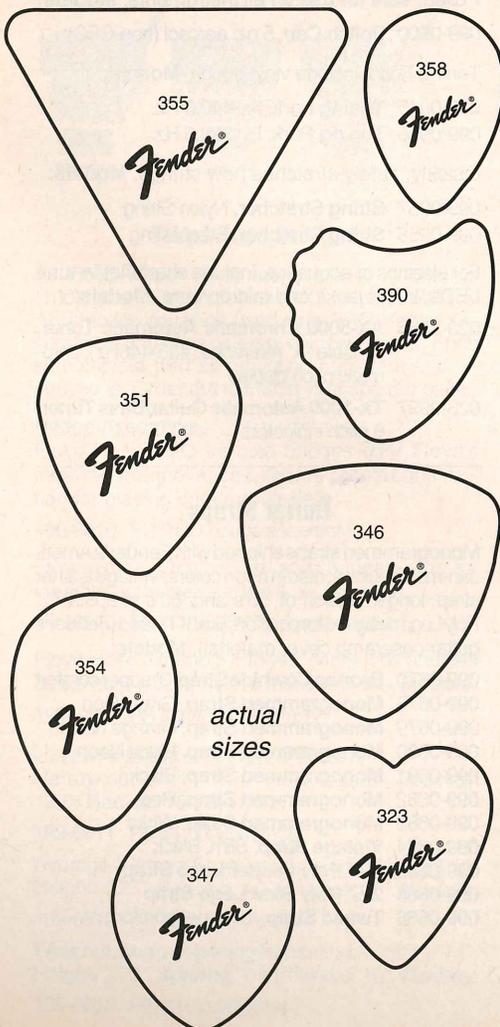
**Tie End Sets, Black**

- 073-2200 **120**, 028/032/040/029/035/043

**Ball End Sets, Clear**

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

**GUITAR PICKS**



**Delrin™ -- Molded**

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

**351 Shape--NEONPIC™ ("Neon")**

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

**351 Shape--Phosphorescent ("GLO")**

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

## 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**
- 099-5006 **The Fender Book**

### Video

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

- 099-5020 **Video—Caring For Your Guitar**, VHS



### 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

### Guitar Amp Covers

Fender Amplifier Covers are made of treated Nylon 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



### Amplifier Tubes

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

- 099-5090 **5881/6L6WGC**, Matched Pair
- 099-5091 **7025/12AX7A**
- 099-5092 **12AT7**
- 099-5093 **6V6 GT**, Pair
- 099-5094 **5U4 GB**
- 099-5095 **6550A**, G.E., Matched Pair
- 099-5096 **6CA7/EL-34**, G.E., Matched Pair

### Electronic Products



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

- 023-9999 **Mini Amp**, Available in Black
- 023-9980 **'59 Bassman Mini Amp**, small version of original, in Vintage Yellow
- 023-9992 **Mini Practicer**, Black, includes headphones and microphone
- 023-9993 **Mycro Headphone Amplifier**, Black, w/3 settings, includes headphones
- 023-9998 **Bass Mycro Headphone Amplifier**, Black, w/3 tone settings, includes headphones

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 (16 gauge)

- 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



### 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 (non-CFC)

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" Poly Logo 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 and Amp Stands

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

099-1800 **Electric Guitar Stand**  
099-1810 **Acoustic Guitar Stand**

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

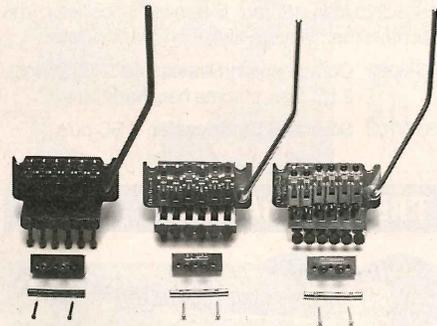
099-1820 **5-piece Electric Guitar Stand**  
099-1821 **5-piece Acoustic Guitar Stand**

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

099-1825 **Amp/Guitar Stand, small, amps to 22.5"**  
099-1826 **Amp/Guitar Stand, large, amps to 27.45"**  
099-1827 **Additional Electric Guitar Holder**  
099-1828 **Additional Acoustic Guitar Holder**

"Swivel" design safely holds instruments with any headstock, surgical tubing protects finish. **Models:**

099-1850 **Guitar Hanger, slatwall**  
099-1860 **Guitar Hanger, screw plate mount**



## 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 II, bridge assembly**

### Nut Assemblies—"Original" and II

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

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

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

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

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

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

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

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

Extremely wide. Width: 1<sup>3</sup>/<sub>4</sub>"; 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<sup>9</sup>/<sub>16</sub>"; 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<sup>5</sup>/<sub>8</sub>"; Height: .225", Spacing: 1.37; Radius: 10". **Models:**

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

Same as Nut #4, but flatter radius. Width: 1<sup>11</sup>/<sub>16</sub>"; Height: .225", Spacing: 1.43; Radius: 15". **Models:**

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

### Nut Assemblies—PRO

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

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

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

199-6814 **FR #4 nut assembly, available in Chrome (110), Gold (210) and Black (310)**

Same as Nut #4, but flatter radius. Width: 1<sup>11</sup>/<sub>16</sub>"; Height: .225", Spacing: 1.43; 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 P-Bass & J-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 Stratr/Tele**
- 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**

Wilkinson 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 retro-

fit most Fender style guitars. Black (506), Chrome (100) or White (000) covers as indicated. **Models:**

#### Stratocaster

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

#### 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**, Chrome
- 099-2068 **Blue Tele Neck**, Chrome

## CUSTOM SHOP ACCESSORIES

### Pickups

Texas Special pickups provide the classic "Fat Strat" or "Beefy Tele" sound. **Models:**

- 099-2111 **Texas Special Strat**
  - 099-2121 **Texas Special Tele**
- American '50's pickups capture the bright, sparkly tone of vintage guitars. **Models:**
- 099-2112 **American '50's Strat**

### Pickguards

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

- 099-2140 **Strat, White Pearl**
- 099-2141 **Strat, Black Pearl**
- 099-2142 **Strat, Gold Anodized**
- 099-2143 **Strat, Tortoise**
- 099-2144 **Strat, Mint Green**
- 099-2150 **Tele, White Pearl**
- 099-2151 **Tele, Black Pearl**
- 099-2154 **Tele, Mint Green**
- 099-2160 **P-Bass, White Pearl**
- 099-2161 **P-Bass, Black Pearl**
- 099-2170 **J-Bass, White Pearl**
- 099-2171 **J-Bass, Black Pearl**

### Gig Bags

Superior gig bags with leather piping and handles, saddle bags, plush interior. **Models:**

- 099-2190 **Gig Bag, Black Leather w/Fringe**
- 099-2195 **Gig Bag, Vintage Tweed**
- 099-2196 **Gig Bag, Green Khaki**

### Picks

Fine Abalone picks in 4 different shapes. **Models:**

- |          |         |     |        |
|----------|---------|-----|--------|
| 098-7004 | Abalone | 351 | Thin   |
| 098-7006 | Abalone | 351 | Medium |
| 098-7008 | Abalone | 351 | Heavy  |
| 098-7204 | Abalone | 346 | Thin   |
| 098-7206 | Abalone | 346 | Medium |
| 098-7208 | Abalone | 346 | Heavy  |
| 098-7304 | Abalone | 347 | Thin   |
| 098-7306 | Abalone | 347 | Medium |
| 098-7308 | Abalone | 347 | Heavy  |
| 098-7604 | Abalone | 358 | Thin   |
| 098-7606 | Abalone | 358 | Medium |
| 098-7608 | Abalone | 358 | Heavy  |

## 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**, Strat, Tele (Rt hnd only)

#### Standard

- 002-3632 **Hardshell Molded Case**, Strat, Tele
- 002-8586 **Hardshell Case**, Stratocaster XII
- 002-3641 **Hardshell Molded Case**, Squier Strat, Tele

### Bass Guitar

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

#### Deluxe

- 002-3640 **Tweed Case**, J-Bass (Rt Hand only)

- 002-3639 **Tweed Case**, P-Bass (Rt Hand only)

#### Standard

- 002-3633 **Hardshell Molded Case**, J-Bass, P-Bass (Rt Hnd only)
- 002-5781 **Hardshell Case**, J-Bass, P-Bass (Lft Hnd only)
- 002-5001 **Hardshell Case**, fits 32" Precision Bass
- 002-5873 **Hardshell Case**, fits 32" P-Bass (Lft Hnd only)
- 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 **Gig Bag**, Fender, Guitar
- 099-1520 **Gig Bag**, Fender, Bass
- 099-1530 **Gig Bag**, Fender, Acoustic
- 099-1570 **Gig Bag**, Squier, Bass
- 099-1580 **Gig Bag**, Squier, Guitar

## ABBREVIATIONS:

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

## Briefcases

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

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

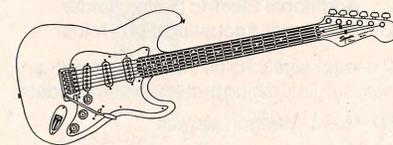
## Effects Bag

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

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

# Squier®

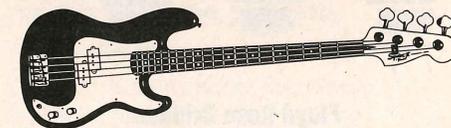
## STRATOCASTERS



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

- 033-6002 **Contemporary Stratocaster**, 1 HB(bridge), 2 SC pu's, chrome hardware
- 033-6102 **Standard Stratocaster**, 3 SC pu's

## PRECISION BASSES



Economically-priced basses with some classic Fender features. Body: classic P-Bass shape; Neck: 20 std frets, 12" rad; E-tronics: 1 P-bass pu, Vol, Tone; Other: chrome hrdwr; **Models:**

- 033-6202 **Precision Bass**

## 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**

# SOUND SETUPS

## Ultra Chorus!

*Tremendous tonal versatility plus a built-in stereo chorus*

True stereo chorus circuitry, driven through two 65 watt power amps and two 12" special design speakers provide the Ultra Chorus with an incredibly rich chorus sound—and enough headroom for almost any situation.

Independent tone and reverb controls for the Normal and Drive channels give you the ability to shift instantly from clean to overdriven sounds without compromising either. Pre and De-Emphasis Distortion circuitry in the Drive channel simulates the smooth distortion of a tube amp, while the Presence control and Mid Boost switch help you further finesse the tone.

We took this amp to four top-notch players—each of whom has a completely different style. Give their settings a try—then create your own!



*Sparkling Strat*



### POWER ROCK

PLAYER: **STEF BURNS**

BANDS: **Alice Cooper; Y&T**; toured and recorded with: **Sheila E./Prince, Michael Bolton, Berlin, Pablo Cruise, Gregg Rolie, Jesse Colin Young**

SOUND: Stef's current gig with Alice Cooper requires a variety of rock tones, from chunky rhythm to screaming overdrive leads—as well as the modern “transparent” clean tones of which a rich chorus is an integral part.



*English Hotrod*

*Jimi's Blues*



### TENNESSEE BITE

PLAYER: **RUSS PAHL**

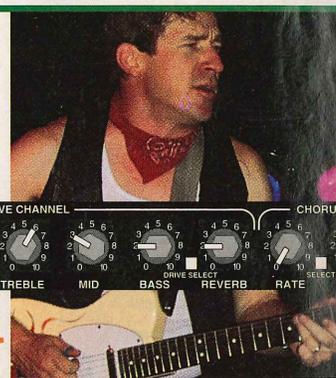
BANDS: **Great Plains; Michael Johnson**

SOUND: Because of the many harmonies in Great Plains songs, Russ strives for guitar tones that are

meaty enough to cut through the vocals, but warm enough to blend with and enhance the voices.



*Classic Twin*



### ROCKIN' COUNTRY

PLAYER: **TERRY SHELTON**

BANDS: **Billy Ray Cyrus Band**

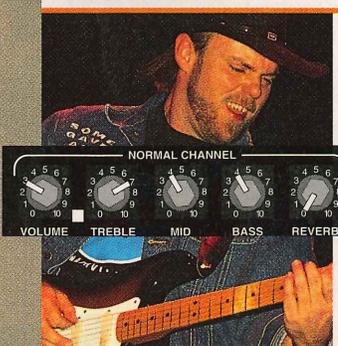
SOUND: Terry goes for tones that are crunchy enough to provide a nice edge, but clean enough to retain a melodic base—the balance between the two is crucial.



*On The Edge*



*Full Tube*



### TRUE BLUES

PLAYER: **DEBBIE DAVIES**

BANDS: **Debbie Davies and Her Band; Albert Collins; Maggie Mayall and the Cadillacs**

SOUND: Debbie switches from smokin' Chicago style to gritty Texas blues playing; both sounds need an amplifier that reacts well to her dynamic lead and rhythm techniques.



*Texas Groove*

(Note: Check out Debbie's new album *This on Blind Pig Records.*)



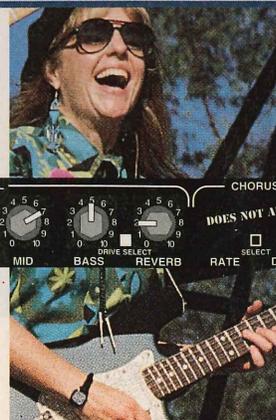
*Honky Tonk*



*Singing Solo*



*Chicago Drive*



NORMAL CHANNEL

DRIVE CHANNEL

# LEARNING CURVE

**Mike Schwartz** is the Swami of Electronic Products, reservoir of an incredible store of knowledge, which is the result of over 23 years in the biz.



Subwoofers like Fender's SPL-215S and SPL-118S (left-bottom and right-bottom) deliver massive bass sound, freeing the "full range" enclosures (like the SPL-2912 and SPL-2915, left-top and right-top) to produce cleaner louder mids and highs.

# Divide and Conquer!

By Mike Schwartz

You had a big time agent at your gig, and the audience was packed with your fans—but you didn't have quite enough power to fill the room. When you went for that crucial extra volume, all you got was more distortion. The excitement dissipated, the agent left, and you're at your wits' end. Sounds like it's time for a P.A. system upgrade!

You may be tempted to buy larger power amps. But it might not work, and you could damage your speakers in the bargain. Instead, consider an "active multiway system". Sound like Greek to you? Read on!

## What Does A Crossover Do?

Most loudspeaker systems have separate speakers for specific frequency ranges: "woofers" for low frequencies, "tweeters" for highs, etc. Sometimes additional speakers, "subwoofers", are used for very low frequencies.

A circuit called a **crossover network** splits the frequencies between various speakers. It also adjusts levels for more even sound, and protects the more sensitive high and mid drivers from being damaged by low frequencies and excessive power.



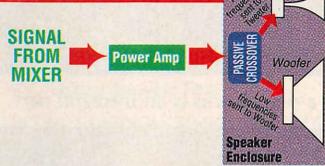
Fender's 1201, 1211, 1205, and 1110: good for small to medium size rooms (the 1211 is biampable.)

Not all speakers are capable of being bi-amped or tri-amped. Check your speaker enclosure or your owners manual to determine whether your speakers have this capability.



available, a passive system is your only choice. But with an electronic crossover network and a bi- or tri-amped system, distortion is greatly reduced, overall system headroom increased, and general sound quality improved. Your system is louder and cleaner!

### PASSIVE SYSTEM

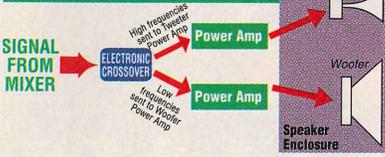


### PASSIVE VS. ACTIVE:

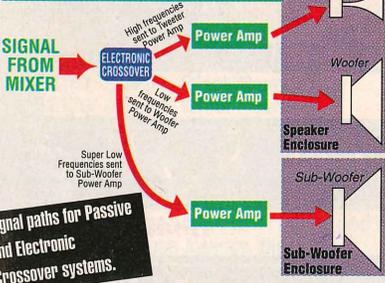
"Passive" crossovers are generally built into 2- and 3-way speaker enclosures. They separate the signal after it has passed through the power amp.

"Active" crossovers—usually referred to as "Electronic" crossovers—come before the power amps, thus different frequency ranges are boosted by separate amplifiers. This is called "bi-amping" (using two power amps), or "tri-amping" (three power amps). Most electronic crossovers work in stereo or mono.

### BI-AMP SYSTEM



### TRI-AMP SYSTEM



Signal paths for Passive and Electronic Crossover systems.

## Shopping For An Electronic Crossover

Electronic crossovers have a slope to the filters (how fast the frequencies fall off). Best results are usually achieved with a 24 dB per octave slope—make sure the unit has this.

Also look for: constant directivity horn equalization (which provides a gradual high frequency boost to counteract the natural high frequency roll-off of CD horns), mute switches that turn off individual bands (to help in level setting), phase reverse switches (to compensate for incorrectly wired cables or speakers), and balanced XLR-type inputs and outputs.



| Type of System            | HIGH                | MID                 | LOW                 | SUBWOOFER           |
|---------------------------|---------------------|---------------------|---------------------|---------------------|
|                           | Crossover Frequency | Crossover Frequency | Crossover Frequency | Crossover Frequency |
| 2-way                     | (high/mid)          | 800 to 2500 Hz.     |                     |                     |
| 3-way                     | 2000 to 5000 Hz.    | 800 to 1500 Hz.     |                     |                     |
| 3-way (2-way + subwoofer) | (high/mid)          | 800 to 2500 Hz.     | 80 to 150 Hz.       |                     |
| 4-way (3-way + subwoofer) | 2000 to 5000 Hz.    | 800 to 2500 Hz.     | 80 to 150 Hz.       |                     |

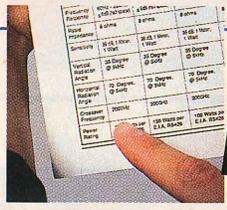
**CAUTION:** Do not go below the low point of any range, or it may damage your speakers.

## Setup Guidelines

Most speaker systems come with specifications on power capacity and frequency range, as well as the frequencies at which the speakers are crossed over.

If no specs are available, use the table at left as a loose guideline: Begin at the highest suggested frequency, and gradually adjust down—using your ears to find the best point.

Next, turn the power amps all the way up. Start with both input level and output level for each band at "0"—output signal equals input. Adjust individual levels for each band, by turning them down until the system is balanced.



Your owners manual should have crossover frequencies listed.



# POWER POINTS

## MIKING FOR: LIVE PERFORMANCE

First, invest in a good quality microphone. The Shure SM-57 is the most common, but any uni-directional cardioid mic with a fairly flat response will do the job.

### MICROPHONE PLACEMENT

To avoid "brittle" sound, **keep the mic away from the center of the speaker.**

Miking off to the side usually produces a smoother response.

**Miking from the back of the amp results in a stronger signal with more**



channel's EQ to "dial in" your sound.

For additional stage level, **try tilting the amp back, raising it off the floor, or both.** If that's not enough, feed a little signal into the stage monitors (being careful not to enrage the other band members!).

## Miking It Big!

By Mike Lewis

**Mike Lewis**, Fender's amplifier guru, has been a professional working musician for over 22 years. From his gig as a guitarist with **Chuck Berry's** band on the **Rolling Stones** tour, to his years as a session musician, he has played every style, from Country & Western to Heavy Metal. Having been there, he knows what works on the front line!

Imagine if you will this scenario: You're playing on stage and can't hear yourself. Why? The bass player brought a million-watt stack and the drummer has the dynamic sense of an elk in heat. You're hitting your guitar so hard the pick is melting, but you still can't be heard.

Ok, so this example may be a tad exaggerated. But there are many reasons you might need more "headroom", even if your amp is technically loud enough to carry the venue. For one thing, the "sweet" spot may not be at maximum volume. Secondly, you need to fully utilize the dynamics of your playing technique.

By miking your amp, you can get the extra headroom you need. The trick is getting as good a sound out of the P.A. as you do from your own speakers.



**low end.** The microphone will also pick up less of the other stage sounds.

In either case, slightly turning the mic in any direction will radically change the sound. During sound check, play your instrument while standing in front of the P.A. speakers, and have someone move the mic around. Listen for the best tone.

### MIXER SETUP

Start with the channel EQ flat, and set the channel input level so that it barely clips when you're playing your loudest. After you've found the best mic placement, use the P.A.



## MIKING FOR: HOME RECORDING

All of the guidelines for miking live apply to home recording. But now you have the advantage of using ambient and multi-miking as well.

### MICROPHONE PLACEMENT

Try one mic in back of the amp, and one about 3 feet in front and 6 feet overhead; or vice versa. If you use a condenser mike in the overhead position, it sounds really crisp and punchy. There are dozens of ways to utilize multi-miking.

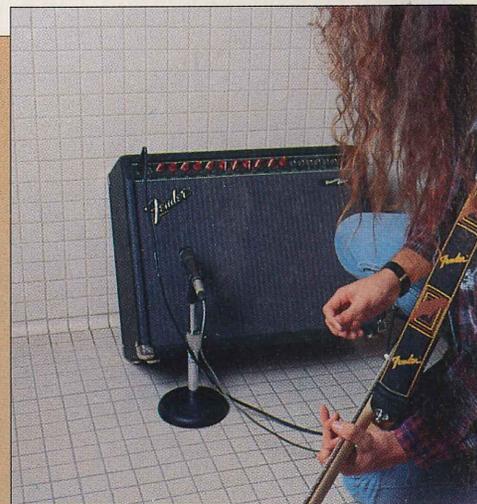
### ROOM SOUND

You also have the option of using the inherent sounds of various rooms. Remem-

ber, each one is different. Strange as it may seem, **the bathroom is one of the best places to record a guitar amp!**

A long hallway is also good, with the amp at one end, one mic about 2 feet in front, and another high up at the opposite end of the hall.

Other possibilities: garages, stairwells, locker rooms, etc. Just keep experimenting—believe it or not, this is how a lot of great guitar tracks have been recorded!





# THE ACCESSORIZER

## Guitar Aficionados Anonymous

By Iler Ganz

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



**"H**ello, my name is George, and I'm a guitar junkie." Sure it takes courage to say that. But admitting you have a problem is always the first step!

Luckily, in cases like George's, I am able to refer to the groundbreaking research adroitly reported by my colleagues A.R. Duchossoir, Klaus Blasquiz, and Tony Bacon and Paul Day. In their books they explain that though there is no "cure" for instrument addiction, with the proper information one can lead a perfectly normal life.

Take for example the friend (we'll call him Fred) who showed me his old Precision Bass with tears in his eyes, mourning the lost pick-

guard, tug bar, and chrome bridge and pickup covers. Unable to work, sleep, or watch Brady Bunch reruns, Fred was at his wit's end.

Quickly turning to page 11 in Blasquiz's dissertation, we both thrilled to the detailed description of not only Fred's instrument, but also the history of the "transition" period during which it was built. Beautiful photographs completed the picture. I was able to track down the missing parts, and needless to say when Fred left his eyes were again filled with tears—of joy!

I've counseled hundreds of musicians and enthusiasts all over the world who just cannot resist the lure of a music store, pawn shop, swap meet or the occasional garage sale seeking their version of the Holy Grail with strings. Forget expensive Freudian analysis and time-consuming therapy—when a few hours spent with the books shown here can turn their obsession into fun for the whole family! (Not to mention a tidy profit if they can use their new-found knowledge to make wise purchasing decisions.)

For those collectors who actually want to play their instrument, check out the Fender Chord Finder, with diagrams of over 1100 chords. And budding guitar fans can get started with Fender's Guitar Method.

So if you too are a confirmed guitar junkie, please don't despair. Remember—help is available!



### For Maple necks:

If the neck is finished (it will feel very smooth and shine under lights), spray guitar polish on the whole neck, then wipe it clean with a soft cloth.

If the neck is unfinished, use steel wool ⑤ to clean off any dirt or other residue. Next, rub in boiled linseed oil with your finger. Lastly, wipe the oil off with a rag ⑥.

### FRETS

To clean the frets, use a good metal polish—which should

be available at most hardware stores (I use Flitz). Squirt some on a clean rag, then rub it on each fret ⑦ until it shines. Start from one end of the neck and work your way to the other end.

When you've polished all the frets, use a clean rag to remove any residue.

### HARDWARE

Guitar polish can also be used on the hardware (bridge, tuning machines, tremolo bar, etc.). But don't spray it directly onto the guitar, as it may get into cracks and crevices from

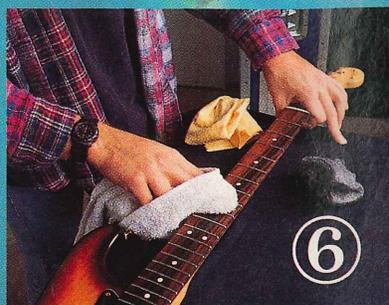
**You'll find that regularly cleaning your instrument will not only make it look and feel better, it will also make it last longer!**

which you'll have difficulty removing it. Instead, spray the polish onto a clean cloth, then wipe the hardware with the cloth.

### PLASTIC

Use the same procedure to clean the plastic parts on

your guitar (pickup covers, pickguard, knobs, etc.). And for really grimy areas—like in the grooves of the volume and tone knobs—spray some polish on a toothbrush and work that into the hard-to-reach places ⑧.



You Can

This Artist Autographed

# Fender Heartfield Series Prophecy I Bass

With a sleek double-cutaway body, P-Bass and J-Bass style pickups, and chrome hardware, the Fender Heartfield Series Prophecy I is one of the hottest new basses available. To further enhance its value, we took it to the best players we could find, and had them put their signatures on it (some of them didn't want to let it go)! Now you have a chance to win this one-of-a-kind bass, just by filling out and sending in the entry blank at the right of this page. Good luck!

HERE'S HOW  
YOU CAN  
WIN!

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 September 1. If all your answers are correct, and we pull your name, you win!

1. Name at least three different new amplifier series (besides Custom Shop):

2. Which artist has a signature guitar with a scalloped neck?

3. What circuitry helps the new Ultra Chorus simulate a tube amp's smooth distortion?

4. Who has a new bass video out, and what is it called?

5. Which model guitar is a big part of the sound of the band Jellyfish?

6. What are the two types of crossovers generally used in speaker systems?

7. Name at least three of the books in the Fender library:

8. What is the model name of the monitor power amp that helps eliminate feedback?

9. What do you call the Lace Sensors that can replace humbucking pickups?

10. List at least three artists who tried out Custom Shop amps at the NAMM Show:

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

Name \_\_\_\_\_

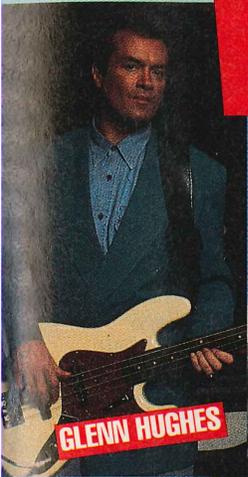
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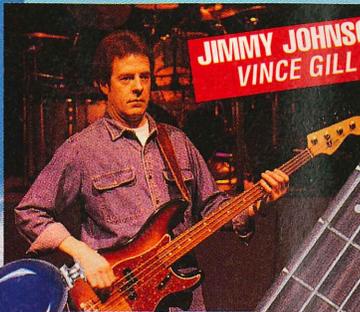
Entries must be **separately** postmarked no later than September 1, 1993. Void where prohibited.



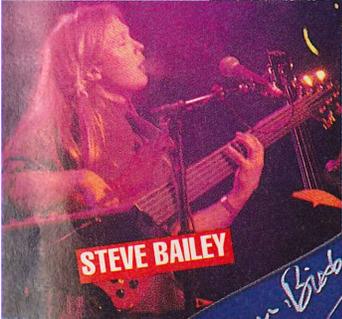
GLENN HUGHES



STU HAMM



JIMMY JOHNSON  
VINCE GILL



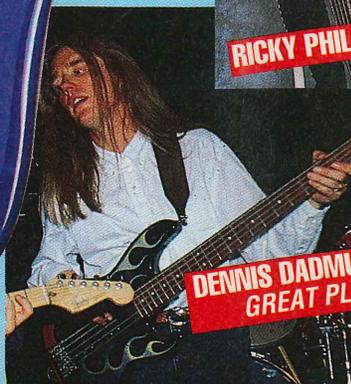
STEVE BAILEY



JAYCE FINCHER  
SOUTHGANG



RICKY PHILIPS

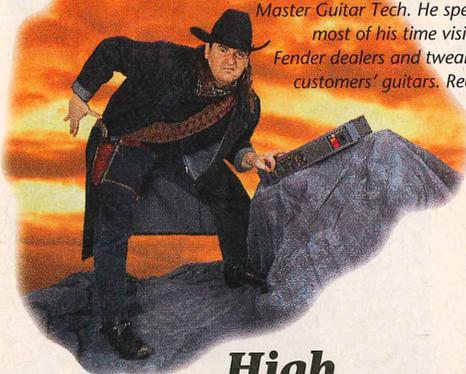


DENNIS DADMUN-BIXBY  
GREAT PLAINS

# NEWSFLASH!

By Jack Schwarz

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



## High Frequencies Drifter

It was another one of those exasperating nights at the **OK CORRAL Bar and Sushi Palace**. Oh, it started off alright. The guitars sounded great, the drummer had just locked into a hellacious groove, and the crowd was panting at the bit like some triple-crown filly rarin' to go.

Then it happened. My bass player Jay and I stepped up to the microphones—and were blasted by feedback frequencies that can only be approximated by certain birds (and children

under the age of two). The audience was even worse off. Several people had to be hospitalized, and one hapless listener was left with a permanent drool. Needless to say, the angry club owner not only fired us, he said he wished lynchings hadn't been outlawed.

It was time to do something. *Fast*. So we called in the pros.

The first gunslinger arrived with a saddlebag full of equalizers. After fiddling and adjusting for hours, he announced that the feedback

was gone. Unfortunately, so was any remnant of sound quality. He had dropped so many frequencies that Jay sounded like Porky Pig, while my voice appeared to have been filtered through a 45-gallon aquarium.

Enter hotshot number two. Armed with a train load of acoustic materials, he proceeded to modify the club (the only one in town we hadn't been booted out of!) so as to eliminate feedback while maintaining the natural sound of the band. Not bad. Except, of course, that the room was so full of egg cartons and foam padding that the

capacity dropped from 327 to 9 people!

"We're doomed!" moped Jay, slumped in the corner of the club (once again empty!). I couldn't help but agree as I sullenly nursed my Root Beer Snapple.

All of a sudden, a tall dark stranger walked into the place. Without a word, he removed our monitor power amp, plugged in one he'd pulled out of his knapsack, and made a few adjustments. "Sing," he commanded in a quiet voice—and we did. Wow! No squealing, no ringing, no problem! "How did you do that?" we asked in wonderment.

"It's these here sweepable Notch Filters built into Fender's SPL M-300 Monitor Amplifier," he explained. "You dial 'em in to the problem frequencies (high, mid and low), tune 'em so as to

remove only what's necessary, and yank out the feedback with practically no loss of sound quality."

With that, he turned and headed for the door, having, in one fell swoop, resolved our dilemma. "What's your name?" queried Jay, as the stranger was about to exit. "*Band*," he replied. "James Band."

Due to the incredible squeal-squelching capabilities of the M-300, we soon rose to the pinnacle of musical success. But Jay and I always wondered what became of the man who faced down feedback—and won... **7**



## WHY BE A LEGEND IN YOUR OWN ROOM?

JOIN US AT...

## DUQUESNE UNIVERSITY SCHOOL OF MUSIC GUITAR WORKSHOP PITTSBURGH, PA. JULY 26-30, 1993

Now in its seventh year, Duquesne University's Summer Guitar Workshop has become one of America's leading seminars for guitarists of all ages. Whether your tastes run to rock, blues, jazz or acoustic 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 work with Duquesne's world-renowned faculty and guest artists. This year's scheduled clinicians include **Bill Purse, Marty Ashby, Ken Karsh, Tom Kikta, Mark Koch, Jeff Mangone, Jim Farquar, Joe Negri, the "Catch Twenty-Two" Guitar Ensemble Extraordinaire, Fender Artist Wolf Marshall, Adrian Legg — Acoustic Master, jazz legend Jimmy Ponder and Fender International Guitar Artist to be announced for 1993! Previous years have featured Vinnie Moore and Greg Howe.**

### USE YOUR AXE, CUT YOUR COST

We want to hear you play...and it can pay. **Fender Musical Instruments** is sponsoring ten scholarships for promising musicians to attend the workshops. Grants will be awarded in the following categories: four rock/blues guitar, two jazz guitar, two acoustic guitar and two electric bass. Just send us a tape of your performance, and you may be a winner! If you just want to find out more, call us at the School of Music today!

### HOW TO ENTER

Send your tape, along with your name, address and phone number, to Summer Guitar Workshops, Attention Bill Purse, Duquesne University School of Music, Pittsburgh PA 15282-1803.

- Please limit tape length to eight minutes.
- All tapes submitted are nonreturnable, so please do not submit masters.
- Applicants wishing to be considered in more than one category must submit a separate tape for each class.
- Performances will be judged based on composition, creativity, originality and use of various musical idioms.
- For more information, call (412) 434-5866.
- Deadline for tapes is July, 1993.



Fender Artist  
Wolf Marshall

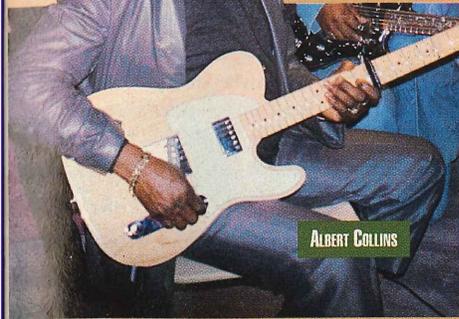
DUQUESNE UNIVERSITY SCHOOL OF MUSIC  
**SUMMER 1993**

**JOIN US & START ON YOUR PATH  
TO BEING A WORLD LEGEND!**

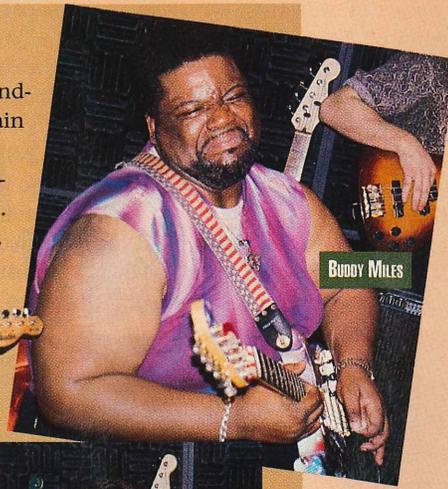
## NAMM Show

At last January's NAMM show the Fender booth was once again filled with players checking out the latest and greatest gear.

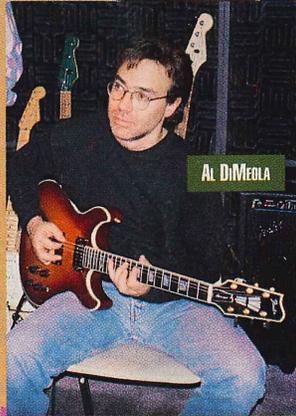
In the amp room, **Buddy Miles** traded



ALBERT COLLINS



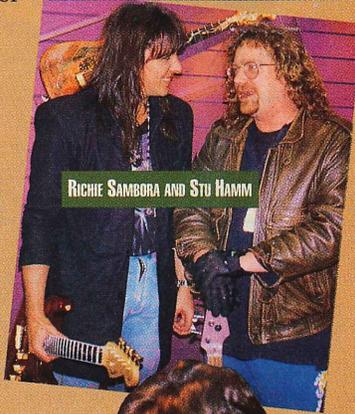
BUDDY MILES



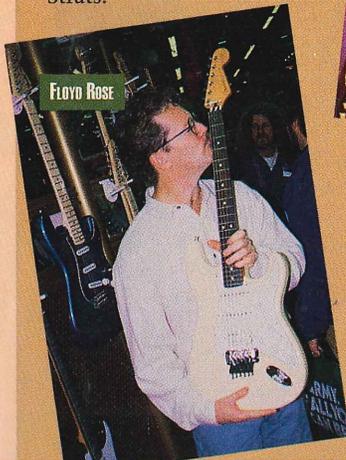
AL DIMEOLO

blues licks with **Steve Miller** through the new Vibro-King amps, **Al DiMeola** smoked through a Tone-Master stack, and **Albert Collins** tore it up on his Signature Telecaster.

**Richie Sambora** and **Stu Hamm** discussed the merits of their signature instruments, while **Jerry Donahue** explained the features of his model to interested onlookers. And **Floyd Rose** expressed his appreciation for Fender's workmanship on the Floyd Rose Classic Strats.



RICHIE SAMBORA AND STU HAMM



FLOYD ROSE

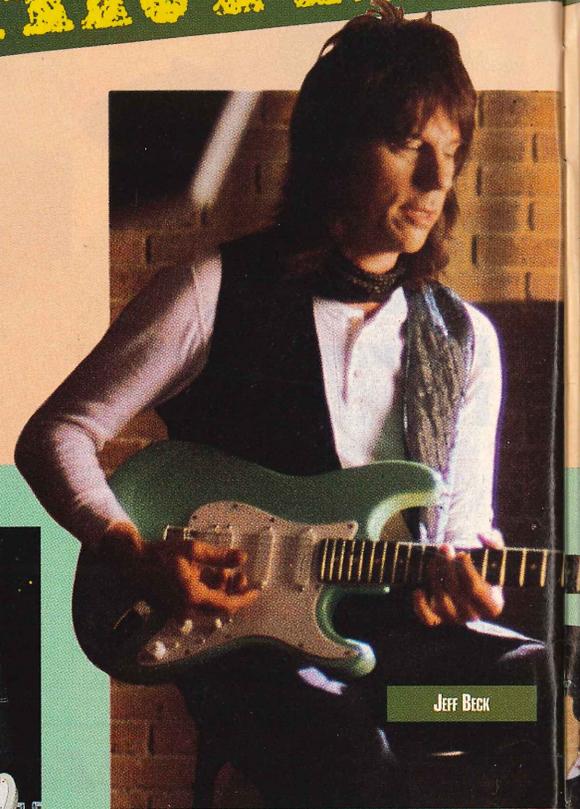


STEVE MILLER

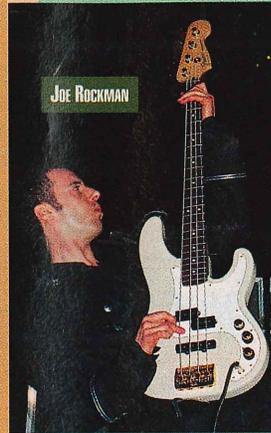


JERRY DONAHUE

# ARTIST



JEFF BECK



JOE ROCKMAN

## And Elsewhere

On the road with the **Jeff Healey Band's** *Feel This* tour are Jeff's Custom Shop Stratocasters and **Joe Rockman's** Precision Basses, all of

which are holding up well under some severe conditions!

New **Great White** bassist **Teddy Cook** is also working out his P-Bass on the current tour, following the release of the band's latest CD *Psycho City*.

Bloodline is a fitting name for a band that includes the sounds of **Waylon Krieger's** (son of the **Door's** **Robbie**

**Krieger**) **Stevie Ray Vaughan** Stratocaster, **Berry Oakley,**

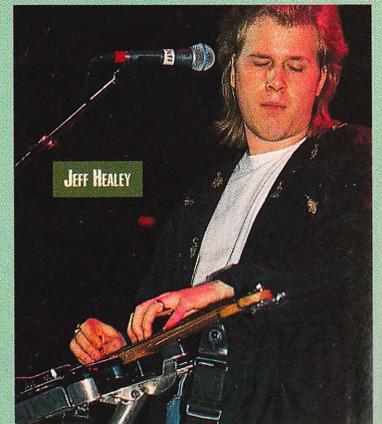
**Jr.'s** (son of **Allman Brothers** bassist **Berry**

**Oakley**) **Jazz Bass**, and **Erin Davis'** (son of **Miles Davis'**

sticking out the band is **Joe Bonamassa** (now a ripe old 15), who makes his Custom



TEDDY COOK

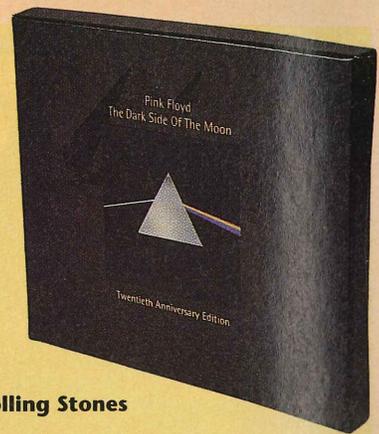


JEFF HEALEY

# ACTION

## New Releases

Capitol celebrates the 20th anniversary of **Pink Floyd**'s masterpiece, *Dark Side Of The Moon*, with the issue of a limited-edition box set containing a digitally remastered CD, lyric/graphic booklet, and a series of graphic prints.



Catch tracks by **Jeff Beck**, **Stu Hamm**, **Vinnie Moore**, **Stevie Ray Vaughan** and other guitar legends on Relativity's *The Ultimate Guitar Survival Guide*, a compilation of tracks by some of the instrument's top names.

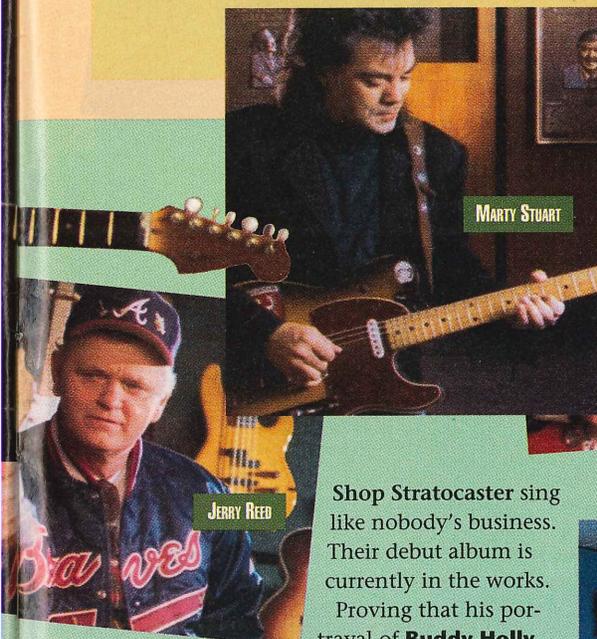


*Deep Purple: Live And Rare* captures the band's tempestuous stage show, offering such unusual songs as *Paint It Black* (a cover of a **Rolling Stones** hit) and *Mandrake Root*. A must for Purple aficionados!

**Robben Ford** is back with his new release *Robben Ford & The Blue Line*, a "back to the blues roots" album featuring the rich tones of the **Robben Ford Signature Guitar**, as well as **Roscoe Beck**'s tremendous bass playing.

Guitarist **Dean Pleasants** and **Infectious Grooves** have released their second album, *Sarsippius' Ark*, which boasts the same hard driving tones of Dean's M-80 amplifier that helped render the first

(continued on page 42)

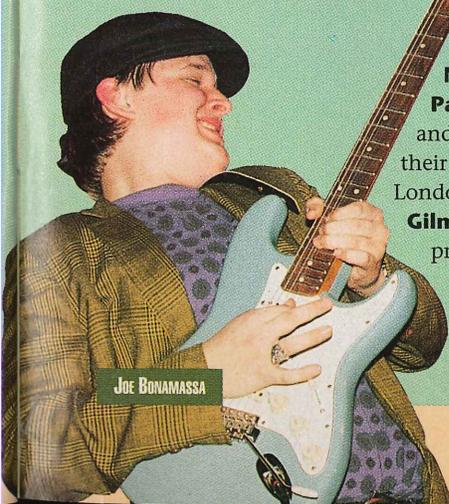


MARTY STUART

Shop Stratocaster sing like nobody's business. Their debut album is currently in the works. Proving that his portrayal of **Buddy Holly** was no fluke, **Gary**

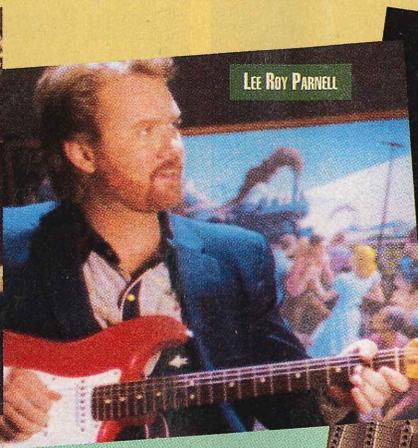
**Busey** climbed on stage with a Custom Shop Stratocaster for a dual guitar jam with **Buddy Guy** and his famous "Polka Dot" Custom Shop Stratocaster at Buddy's Blues Legends club in Chicago.

Still in process is the Fender Film: the crew recently travelled to Nashville to catch the

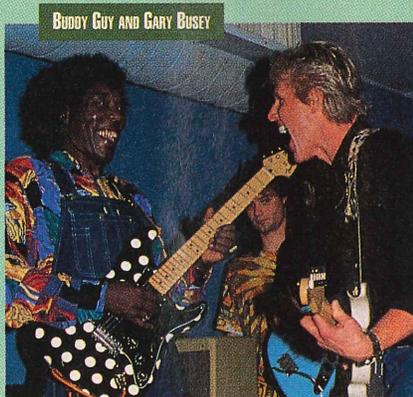


JOE BONAMASSA

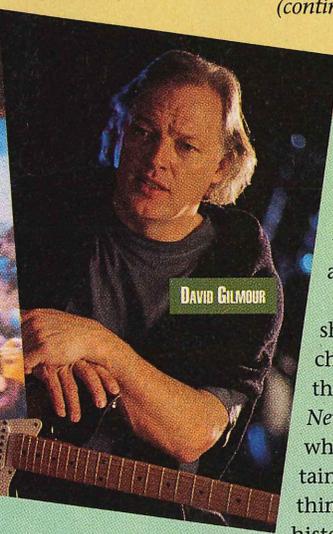
comedic anecdotes of **Jerry Reed**, as well as **Marty Stuart** and **Lee Roy Parnell**, who used their Teles and Strats to demonstrate their trademark licks. A trip to London netted visits with **David Gilmour** and **Jeff Beck**—who provided some insight into how they make their Custom Shop Stratocaster and Jeff Beck Signature Strato-



LEE ROY PARNELL



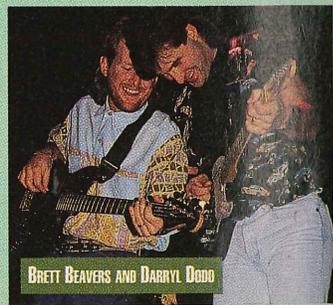
BUDDY GUY AND GARY BUSEY



DAVID GILMOUR

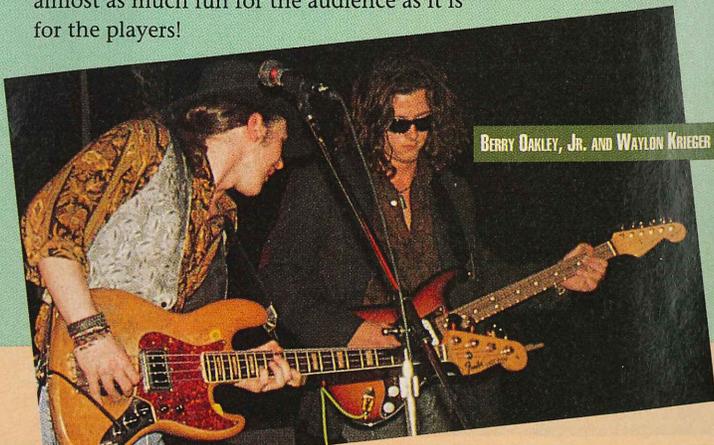
casters deliver those unmistakable tones. **Beck** fans should check out the *Jeff Beck Newsletter*, which contains everything from historical tidbits to updates on the continuing adventures of the reclusive 6-stringer. Send \$4 to: **Dick Wyzanski**, 3221 Noah St., Deltona, FL 32738.

**Martina McBride**'s band puts on a great show: the combination of



BRETT BEAVERS AND DARRYL DODD

**Brett Beavers'** P-Bass Lyte and **Darryl Dodd's** Telecaster is almost as much fun for the audience as it is for the players!



BERRY OAKLEY, JR. AND WAYLON KRIEGER

NO ONE PLAYS  
THE ROUTES OF AMERICAN MUSIC  
LIKE DANNY GATTON

danny gatton  
CRUISIN' DEUCES

The new album from America's premiere guitarist, featuring  
Sky King, Tragedy and Harlem Nocturne



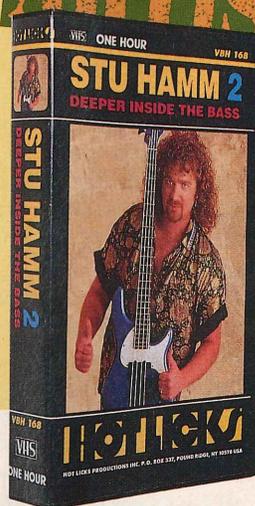
A Flying Deuce Production by Danny Gatton and Billy Windsor  
Co-Produced by Bill Holloman  
Executive Producer: Howard Thompson



On Elektra Compact Discs and **compact disc** Cassettes

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ARTIST ACTION



NEW  
RELEASES (CONT.)

album such a success.

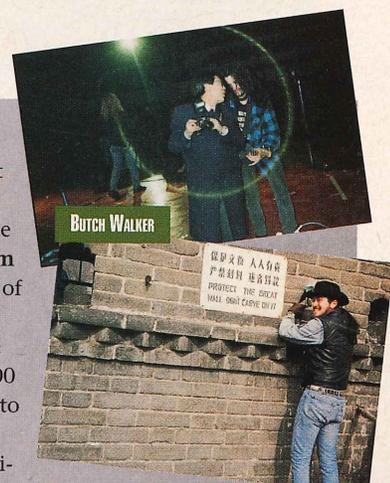
Finally here is the long-awaited followup to Stu Hamm's best-selling video *Slap, Pop And Tap For The Bass*. In the new video, Stu definitely takes you *Deeper Inside The Bass* than you ever thought possible! For info, write: *Hot Licks*, P.O. Box 337 Pound Ridge, NY 10576; or call: (800) 388-3008.

Events Overseas

**Southgang** has become the first American rock band to tour mainland China, introducing the tones of **Butch Walker's Custom Shop Stratocaster** to thousands of Chinese fans.

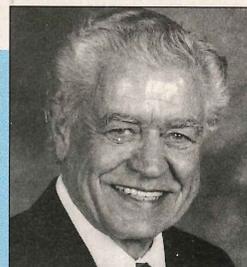
Australia's annual Melbourne Guitar Show provides over 10,000 guitar devotees the opportunity to see and play the best product available. This year's event culminated in "The Fender Celebrity Jam", which gathered **Phil Manning** (from **The Chain**), **Mal Eastick**, **Jack Jones**, Fender Artist Relations Rep **Harvey James**, and fretboard whiz **Tommy Emmanuel** all on one stage for a 5-way version of Tommie's instrumental *Stevie's Blues*: a tribute to the late **Stevie Ray Vaughan**.

PHIL MANNING, HARVEY JAMES, TOMMY EMMANUEL, MAL EASTICK, AND JACK JONES



Thanks, Don.

Late last year, the music world lost a great electronics pioneer in **Don Lace, Sr.**, inventor of the innovative Fender-Lace Sensors. Since their introduction in the early '80's, Lace Sensors have played a great part in shaping the guitar and bass tones of popular music. Evidence of the Lace Sensor impact is obvious: in addition to the many other Fender instruments that are equipped with them, **James Burton**, **Eric Clapton** and **Jeff Beck** all requested Lace Sensors for their signature models. Don, Sr. is survived by his wife and three children, who will continue to create new sensor technology via the family-owned company Actodyne General.



## Glenn Hughes

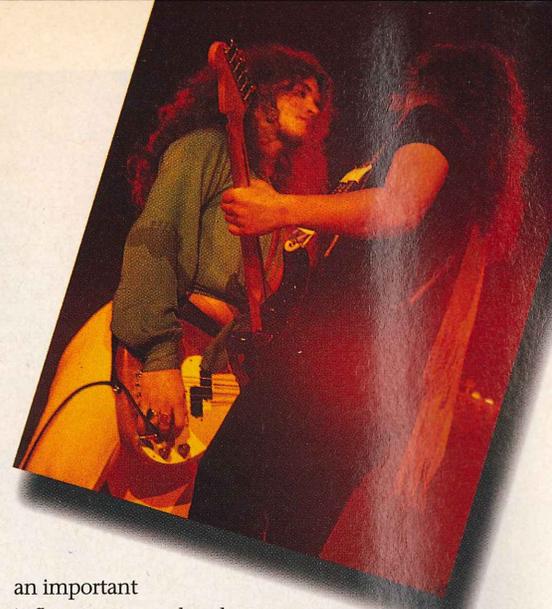
Rock 'n Roll Survivor

By Wolf Marshall

**W**hat do **Ritchie Blackmore, Stevie Wonder, Gary Moore, David Bowie** and **Tony Iommi** have in common? The answer is—**Glenn Hughes!** A seasoned veteran of the “big time” and a genuine rock and roll survivor, Glenn’s talents and abilities are legendary. He is an extraordinary hybrid in rock music equally renowned for his soulful and compelling singing voice and his funky and imaginative bass lines. His formidable combined talents of singer/bassist/composer place him in the same league with such luminaries as **Paul McCartney, Jack Bruce** and **Geddy Lee.**

Born and bred in Birmingham, England, Glenn Hughes first came to international attention in **Trapeze.** “Originally Trapeze was a five-piece band—singer, guitar, drums, keyboard and bass—and I was the bass player and background vocalist. On the first Trapeze album, it was obvious I was developing into more of a singer than our lead singer was. We let him go by the second record *Medusa*, which was a breakthrough album in America. That was 1970 and at that point we were a power trio—like **Cream** with maybe a bit more movement, a bit funkier.”

Not surprising since Glenn’s roots are in both R&B and rock “Along with Sixties bands like the **Hollies, Animals** and **Cream,**

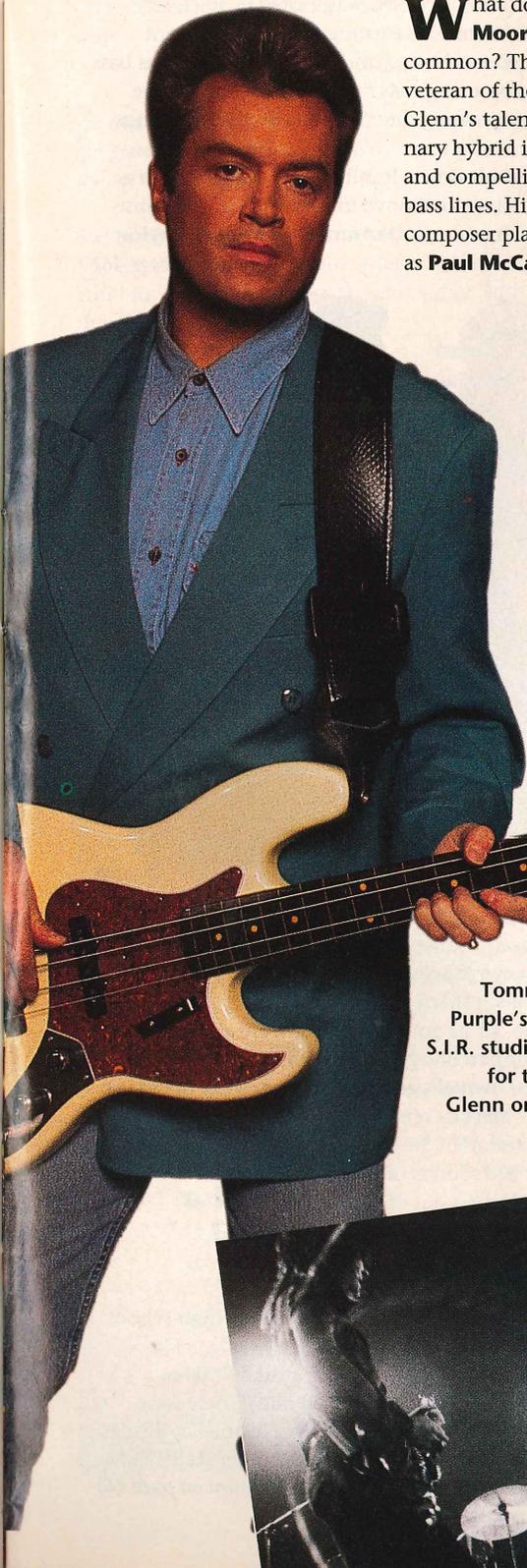


an important influence was soul and funk—for both voice and bass. I’ve always been into black performers—Stax, Motown and so on. One guy who particularly inspired me was **Larry Graham (Sly and The Family Stone** bassist) although I’m a pick-player 75 percent of the time. Another was **Andy Frazier of Free.** He is the king of taste—straight-forward solid bass.”

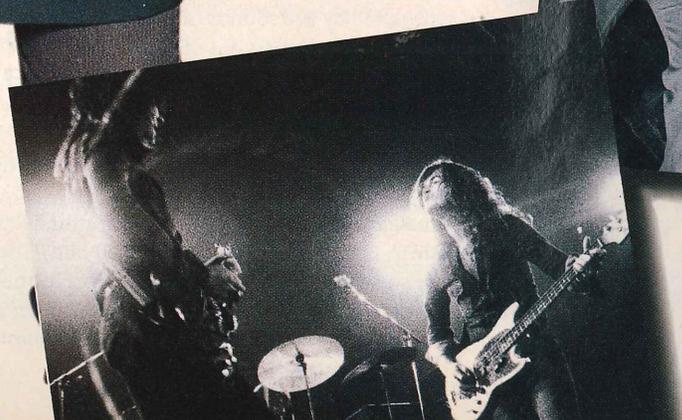
In 1973, Glenn left Trapeze to join the progressive-metal supergroup **Deep Purple.** Rock legend has it that Ritchie Blackmore and company had been sizing up Hughes for some time. Glenn recalls. “Trapeze was very popular on the West Coast. We were regularly selling out the Whiskey in L.A. for like five nights straight. All the guys in Purple were there and I didn’t realize it at the time but they were checking me out! A month later they asked me to be in the band. I wound up joining Purple for the *Burn* album (which also introduced then un-known **David Coverdale**). I’m proud of my work on that record—particularly the bass lines on *Burn* and *Mistreated.*”

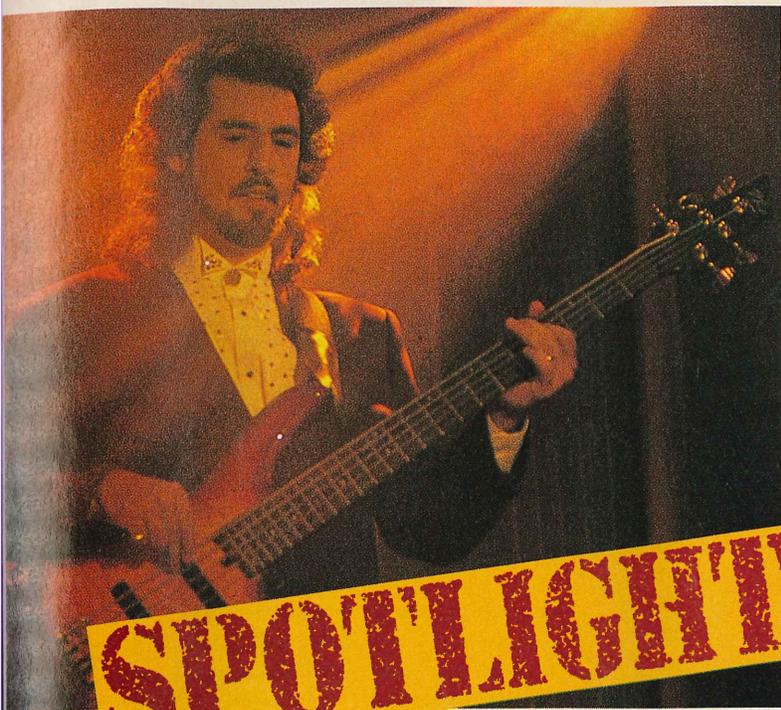
Glenn went on to record *Stormbringer* with **Deep Purple** in 1974 and the controversial *Come Taste The Band* LP in 1975. The latter creating quite a musical stir due to leader-founder-guitar hero Blackmore’s replacement by American fretboard virtuoso **Tommy Bolin.** Purple disbanded in 1976 leaving Hughes free to rejoin his Trapeze bandmates for a brief reunion tour of the States. 1976 also marked the release of Glenn’s solo album *Play Me Out* (available now as a special import on the Safari label) which contains some definitive bass playing and singing. He then focused for a few years on writing and studio work. Glenn returned to the stage in 1982 in the **Hughes-Thrall** group with monster guitar player **Pat Thrall (Pat Travers, Automatic**

(continued on page 46)



Top Right: Glenn and Tommy Bolin during Deep Purple’s world tour. Right: At S.I.R. studios during a rehearsal for that tour. Lower Left: Glenn onstage with Trapeze.





# SPOTLIGHT

## ...on Country Lowdown

### ◀ RONNA REEVES

**B**assist **David Cole** has spent the last year and a half touring with new country star **Ronna Reeves**. Yet he got his start playing rock 'n roll—on drums!

David received his first kit when he was 11, a decision probably influenced by the fact that his father socked the skins for a local country band in their home town of Hamilton, Ohio. He picked up the drums quickly, joining a rock band of older boys only a year later. "We would play roller rinks and school dances," he recalls.

A few years after that, however, he switched to bass guitar. "I would always hum the bass notes to songs," explains David, "and since bass was locked in so closely with drums, it was a natural choice." Learning from records went quickly, and he soon entered a country band called **Backroads** as bass player/singer. "We played some originals," he says, "which got me interested in the craft of songwriting, because I liked what the songs were saying."

The band saw a great deal of success locally, even charting with a single called *So Close*. Cole made the move to Nashville in '91, subsequently working with (among others) **DeAnna Cox** and **Les Taylor**

**"I would always hum the bass notes..."**

(continued on page 46)



Lee Roy Parnell and Steve Mackey

### ▲ LEE ROY PARNELL AND THE HOT LINKS

**T**he Texas blues-influenced country of **Lee Roy Parnell** was a perfect fit for bassist **Steve Mackey**, who sees country and R&B as simply different facets of southern music!

His mother played piano, so he got an early start. He also grew up listening to Bluegrass, but that changed. "My neighbor owned a record store that went out of business," Mackey remembers, "so he gave us a bunch of R&B records." Steve was enthralled by the sounds of **Otis Redding** and other artists out of Memphis and Mussel Shoals.

"I was always drawn to drums," he states, "but landed on bass because there was nobody else to play it." Craftily, he convinced his high school to buy a bass guitar, on which he got his start.

After he graduated, a teacher recommended he attend **Berklee School Of Music** in Boston, advice which panned out. "There were some good professors at Berklee," recalls Steve, "but I learned at least as much just from being around and jamming with the other students."

**"My neighbor owned a record store..."**

(continued on page 46)

### ▼ GREAT PLAINS

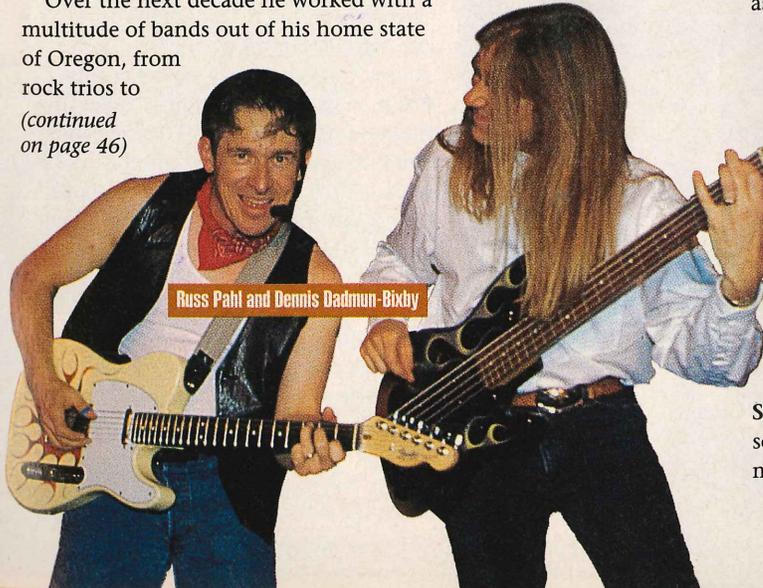
**T**hough **Great Plains** bass player **Dennis Dadmun-Bixby** has performed and recorded in a staggering array of musical situations covering every style, he didn't get serious about the bass guitar until he was well into his 20s!

Dennis started the piano at 5, and performed in recitals throughout his childhood. At the end of high school and during his first couple of college years, he was briefly introduced to guitar and bass. "I'd gotten hold of an electric guitar, and a friend of mine had a bass," Dennis recalls. "We played in a band together and used to switch instruments."

Six months later, he was drafted. When he returned, he attacked the bass in earnest. "I bought a P-Bass," recounts Dennis, "but couldn't afford a case—so I carried it around in a box!" Case or not, he soon became proficient. "Bass was easy for me to pick up. My years on the piano and singing in school choirs provided me with a solid background in music theory, as well as good sight reading skills. And I was always sympathetic with the groove."

Over the next decade he worked with a multitude of bands out of his home state of Oregon, from rock trios to

(continued on page 46)



Russ Pahl and Dennis Dadmun-Bixby

# LETTERS

(continued from page 4)

One night on the way to practice my guitar case fell out of the back of the truck; when I found it, it had been run over by a van, and was destroyed. But the guitar was unharmed. Congratulations on your quality and workmanship!

**Steve Fennell**  
Bloomingdale, GA

*We appreciate the field testing Steve, but please tell your friends not to try that at home!*

## SWEET ON SWEDISH

My current guitar is a Stratocaster and I love it! I also wanted to say that I'd like to see more of Yngwie Malmsteen in Frontline.

**Shannon**  
Denver, CO

*No problem! Just take a look at the Signature Series feature on page 9.*



## A LITTLE YOUNG

This is a picture of my son (Randal Christian Young, 15 mos.) and me (Randy Young) with our HRR Strat. He may be small, but the kid's got good instincts!

**Randy Young**  
Oceanside, NY

*With a dad like you and gear like that, little Randal has a great start!*

## INFORMATION, PLEASE

Recently, I was in a music store and saw a poster with all of your basses and guitars on it. Can you tell me how to get this poster

(and other Fender paraphernalia as well)?

**Jay Miller**  
Amarillo, TX

*Check out page 47 (the one you asked about is the "There's Only One Choice" poster). Also see the BMJ ad on page 3!*

## DANNY BOY

After hearing Danny Gatton's album 88 Elmira St., I would like to get a copy of the CD that Danny recorded with Tom Principato. Can you tell me how?

**Robert Benwell**  
Nova Scotia,  
Canada

*For info about the album (Blazing Telecasters) call Powerhouse Records at (703) 352-1446 or write P.O. Box 2455, Falls Church, VA 22042.*

## PICK A WINNER

Do you have any sort of catalog or poster of

your picks—and if so, how do I get one?

**Stacy Michelson**  
Huntington Beach, CA

*Just send a \$5 check or money order to: Literature Dept., Fender, 7975 N. Hayden Rd., Scottsdale, AZ 85258, along with a note requesting the Pick Poster.*



## ON TOP OF A SMOKER

We wanted to create a Fender ad, so my friend took a picture of me on our favorite amp: the Princeton Chorus.

We hope you like it!

**Hagge and Reiny**  
Teisnach,  
Germany

*You bet we like it! There are never enough good ideas!*

7

## BERKLEE COLLEGE OF MUSIC

# Summer Guitar Sessions

*Spend a week with us this summer and take your playing to the next level!*

**LOS ANGELES SESSION: JULY 25-30, 1993**

(Application deadline June 18)

**BOSTON SESSION: AUGUST 15-20, 1993**

(Application deadline July 1)

GET PRACTICAL KNOWLEDGE AND PLAYING EXPERIENCE THROUGH:

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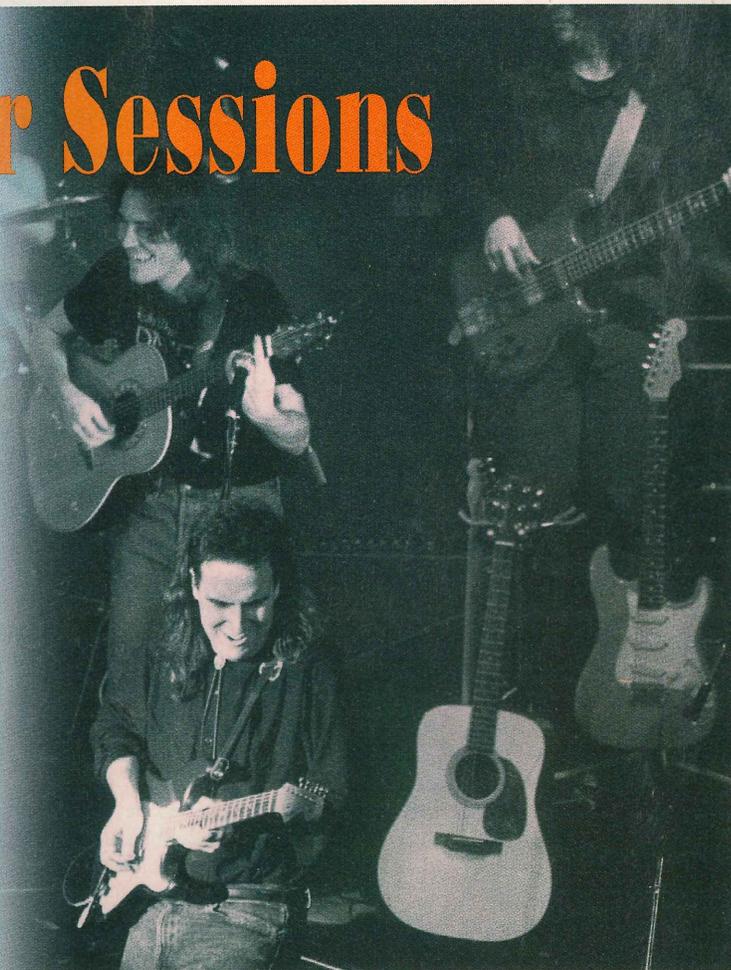
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# SPOTLIGHT

(continued from page 44)

## RONNA REEVES

(lead vocalist from **Exile**)—where he met guitarist **Bruce Craig**. "I later called Bruce and he'd been hired as bandleader for Ronna," David relates. "I got the bass gig, and it's been non-stop touring from then on!" The band has since appeared on "Nashville Now" and played the "Grand 'Ol Opry" several times, as well as being featured in Ronna's video *We Can Hold Our Own*.

David has continued to write songs, and just had his tune *Hard Times On Easy Street* covered by **Billy Yates**. He also switched recently to a Fender Heartfield Series 5-string. "Besides great looks, it's got the best tone of any bass I've played!" he enthuses.

## GREAT PLAINS

huge jazz orchestras. (For example, he spent three years touring with the **Jeff Lorber Fusion** group, a band which also included **Kenny G**.) In 1985 he got a call from Nashville to record and go on the road with **Gail Davies**.

"Having previously only been in one country band, I liked the idea," says Dadmumbixby. That gig led to others, most notably **Nancy Griffith** and **Mary-Chapin Carpenter**. Finally, he was asked to join then-forming Great Plains.

Now releasing their second album, the band is achieving success, as well as enjoying it. "There's honest camaraderie in this band," says Dennis. "We really *are* like brothers!"

## LEE ROY PARNELL

A week before his 4-year stint was up, Steve attended a seminar given by guest lecturer **Felix Cavaleri** from the **Rascals**. "After his lecture, I spoke to Felix and found out he was putting together a Rascals reunion tour—based out of Nashville," Mackey explains. "That's where I had been planning to go anyway, so I joined up."

When he got back from the road, he worked his way into the Nashville scene, recording demos and playing gigs around town. Last July he got a call from **Michael Holmes**, a keyboardist he'd played with previously. "Michael asked me to audition for Lee Roy, and I ended up in one of the best bands I've ever been in." With a year of touring behind them and a second album on the way, it looks like the **Hot Links** (Lee Roy's band) are on a roll!

# BIG SHOTS

(continued from page 43)

**Man** et al). The team produced the musically excellent but relatively obscure *Hughes-Thrall* album before parting company. Happily, the Hughes-Thrall union resurfaced in the soundtrack to the 1987 hit comedy "Dragnet" with the driving metal/R&B/rap theme song, *City of Crime*.

Following Hughes-Thrall, Glenn commenced a hectic period of varied session and stage projects. He appeared as lead vocalist on the European release *Phenomena* featuring a stellar lineup of British rock giants—**Cozy Powell**, **Don Airey**, **Neil Murray** and **Mel Galley** and also on Gary Moore's *Run For Cover* album (1985). In 1986, he joined Tony Iommi on the **Seventh Star** record. 1988 saw the release of *Phenomena II* with another all-star cast—Hughes, **Ray Gillen**, **John Wetton**, Mel Galley among others. A year later, Glenn guested on **Whitesnake's** *Slip Of The Tongue* album and in 1991 appeared on **John Norum's** *Face The Truth* record. His recording with **The KLF** resulted in 1992's massive European hit, *What Time Is Love*.

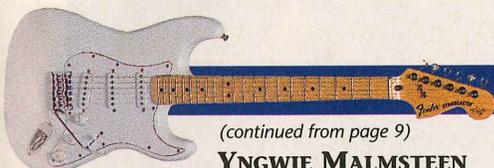
Which brings us to the present. "I've just released a record on Shrapnel called *Glenn Hughes Blues*. It's got a ton of great players on it—John Norum, **Ritchie Kotzen**, **Warren DiMartini**... **Mick Mars** plays a great slide solo on it! This is a record about pain and recovery; it's very autobiographical. I don't want to talk too much about it but I've had a history of drug abuse and it kept me from being focused in the past. I feel as if 1993 is the start of the new era of Glenn Hughes. I'm out to educate young people and musicians alike on the dangers of drugs. Careerwise, there's a bunch of stuff happening—I'm due to sing background vocals on the new **Motley Crue** record, I'm on **George Lynch's** *Hypnotica Erotica* coming out next month and I'm getting ready to make the first real big Glenn Hughes solo album which will come out in early 1994."

While Glenn's past and present client roster reads like a who's who of guitar greats, there is one guitarist who remains on Hughes' wish list. "I'd love to do something with **Jeff Beck** in the near future. I want you to print that because I hope he'll read it! He once asked me to play with him twenty-two years ago and it's been on my mind ever since."

In closing, Glenn commented on another great combination—Hughes and the Fender bass. "I've been playing Fenders for something like 23 years now! I'm always out trying different basses but I always come back to my old Fenders or, now, the new ones."

Welcome back, Glenn.

Introduced at the NAMM Show, The Phoenix is a unique Custom Shop creation, representing the finest ingredients and hundreds of hours of detail work by Fender's top craftspeople. Bidding is currently up to \$45,000, and climbing. Custom Shop Head John Page, on the other hand, should go for substantially less...



## SIGNATURE SERIES

(continued from page 9)

### YNGWIE MALMSTEEN

tons of gain without the hum of an ordinary single coil," he explains. "I left the standard Strat pickup in the middle because that's generally used for cleaner sounds anyway."

A traditional Stratocaster vibrato bridge is mounted in the guitar's Alder body. There's a brass nut and vintage tuners up at the headstock—all of which contribute to the "contemporary classic" tone that has become an Yngwie Malmsteen trademark.

Besides the Signature model just described, the Yngwie Malmsteen Standard Stratocaster is available: a less expensive offshore model (shown above) featuring the same vintage tremolo and scalloped fretboard, but with a large '70s-style headstock.

### DANNY GATTON

and volume controls are optimized to do wah wah effects and steel guitar-style swells.

Danny finessed every detail on his Signature Model, right down to the stainless steel bridge with two additional mounting screws to combat pickup squeals at high volumes. It's a classic three-saddle Tele bridge, naturally, but Danny adds that "the brass saddles have been off-drilled at four degrees so that they will intonate better than the stock ones."

Danny Gatton's Signature Series Telecaster can be heard on *88 Elmira St.* and his new Elektra release, *Cruisin' Deuces*. "It's way better than my '53," he says of his new, custom-designed baby. "My new Tele's all I need."

### ROBERT CRAY

because I never use one. And of course, I got to pick the colors." Along with the Inca Silver of his old '64 Strat, Robert opted for a 3-tone Sunburst and bold purple that's as distinctive and attention-grabbing as one of his smoking guitar solos.

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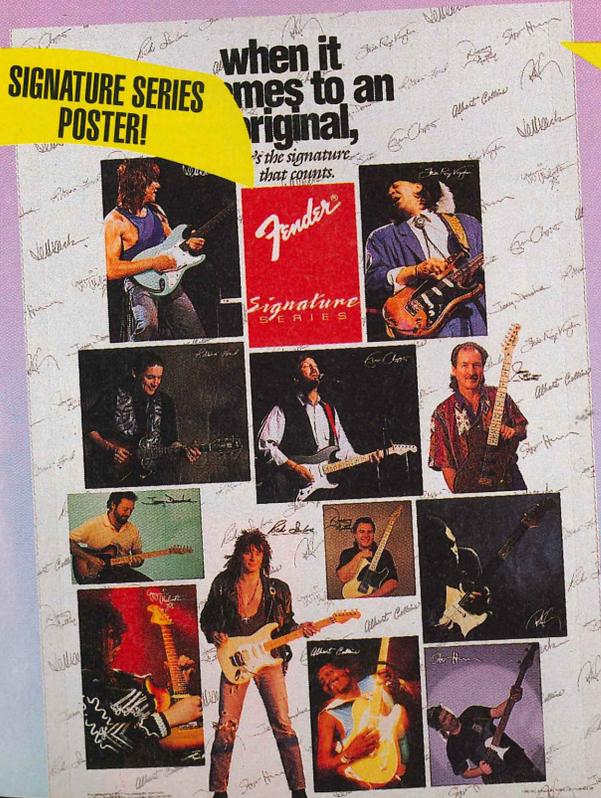
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ELECTRONICS

What new pickup technology gives humbucker users new sounds—in a format that fits conveniently into their guitars?

A ▶

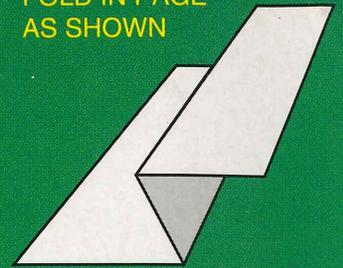
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In the past few years, single coil pickups have lead the pack in technological and sonic advancements, and many players that have guitars with humbucking pickups are looking for a way to catch up. To find out how they can keep pace, fold in page as shown.

FOLD THIS SECTION OVER LEFT

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◀ B Fold back so "A" meets "B"



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A ▶

◀ B

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So we'd like you to meet two great musical phenomena. Steve Bailey and the Fender DR Bass. Again.

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