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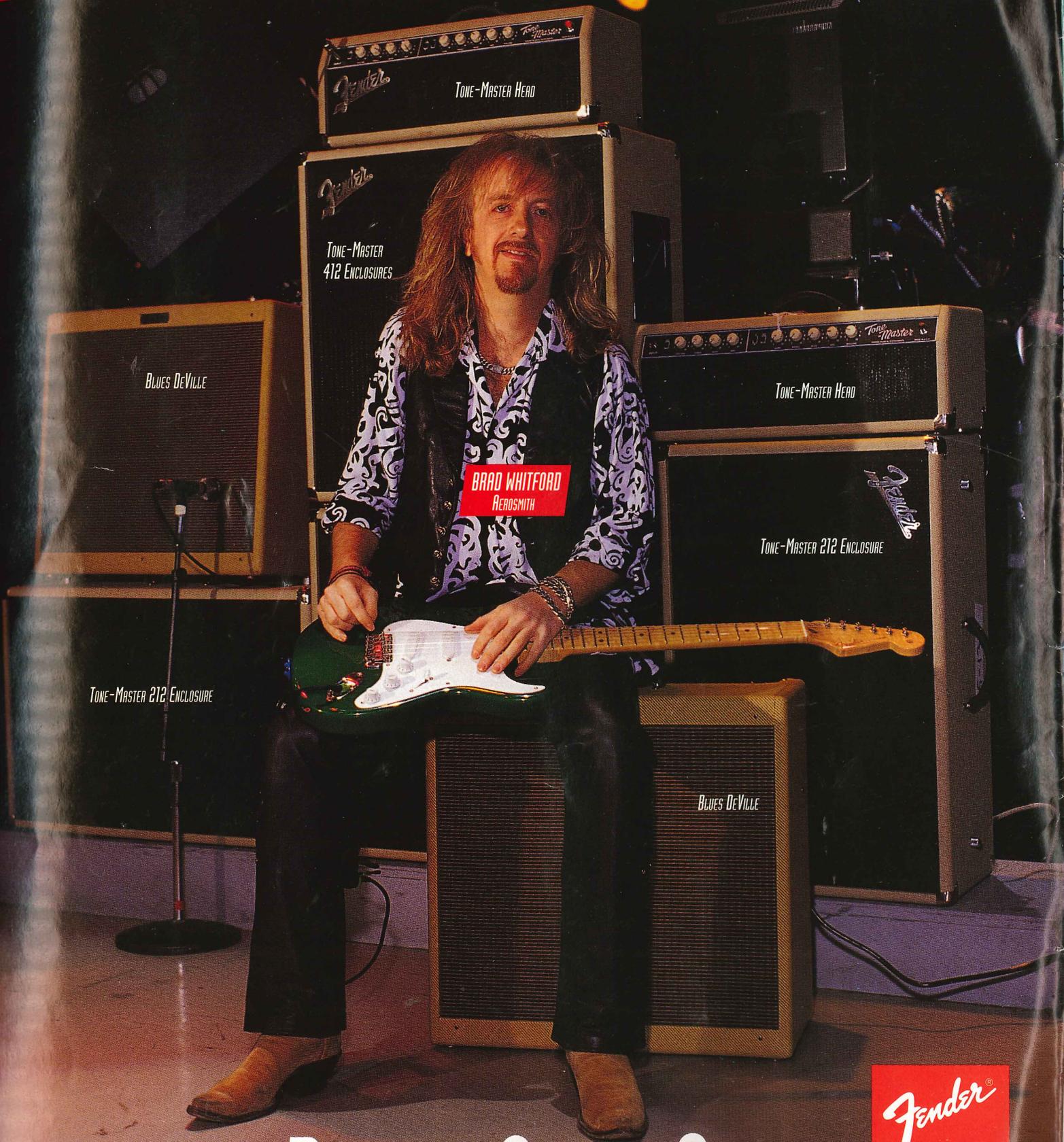
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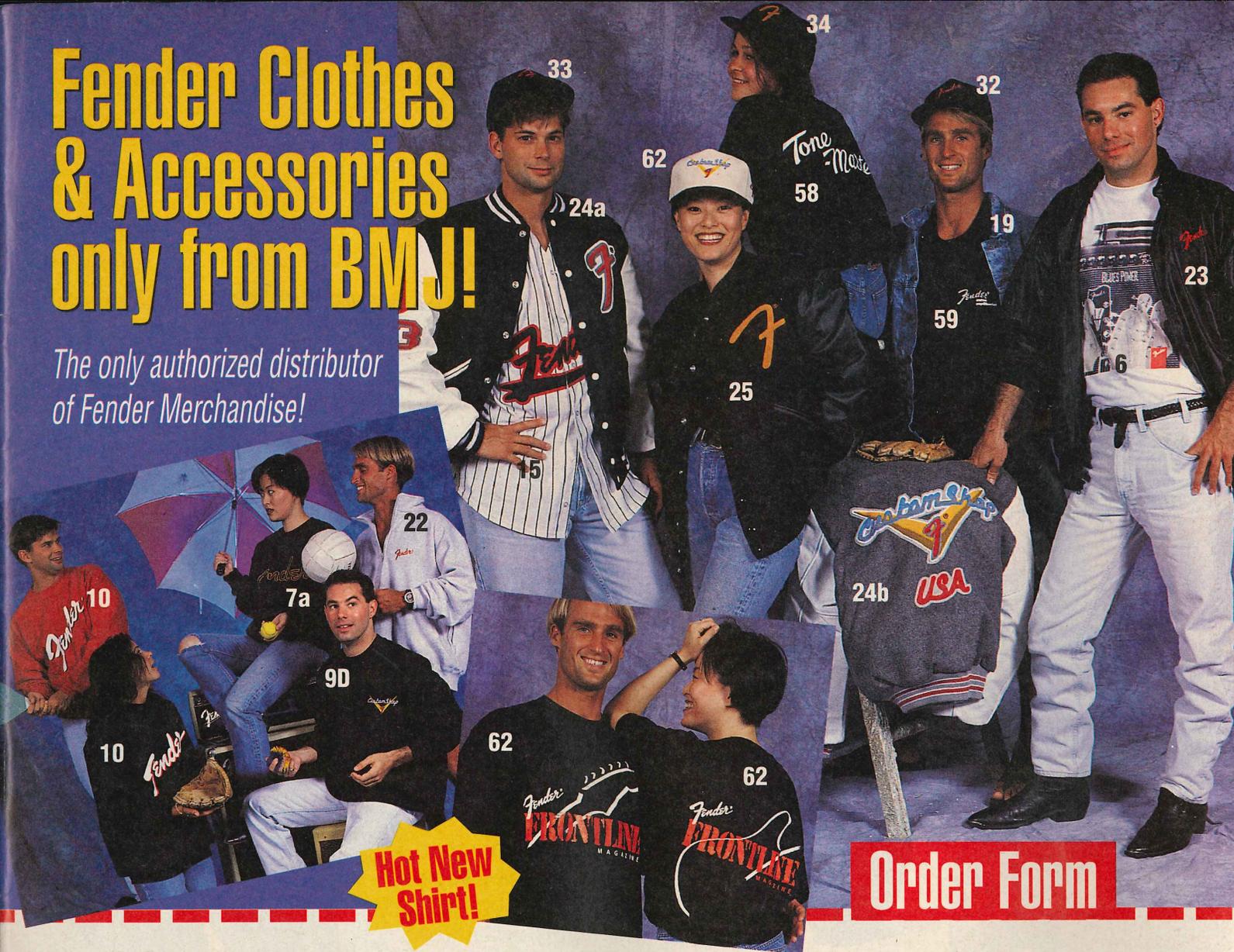
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MARTY STUART

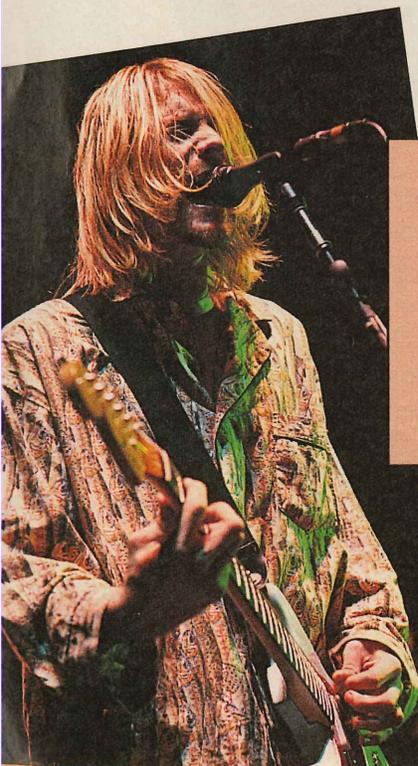
12 Country's Native Son

With a dynamite voice, time-tested songwriting chops and a mean guitar style, Marty Stuart is bridging the gap between traditional and "new" country music.

STEVE WINWOOD

6 Back To The Axe

After a successful solo career and more than 15 years away, pop superstar Steve Winwood returns to the highly-acclaimed Traffic, and once again claims the guitar as his main instrument.



KURT COBAIN

43 Tribute To a Reluctant Guitar Hero

In one of his last interviews, Cobain talks about fame, Nirvana, and the guitar he co-designed with Fender.

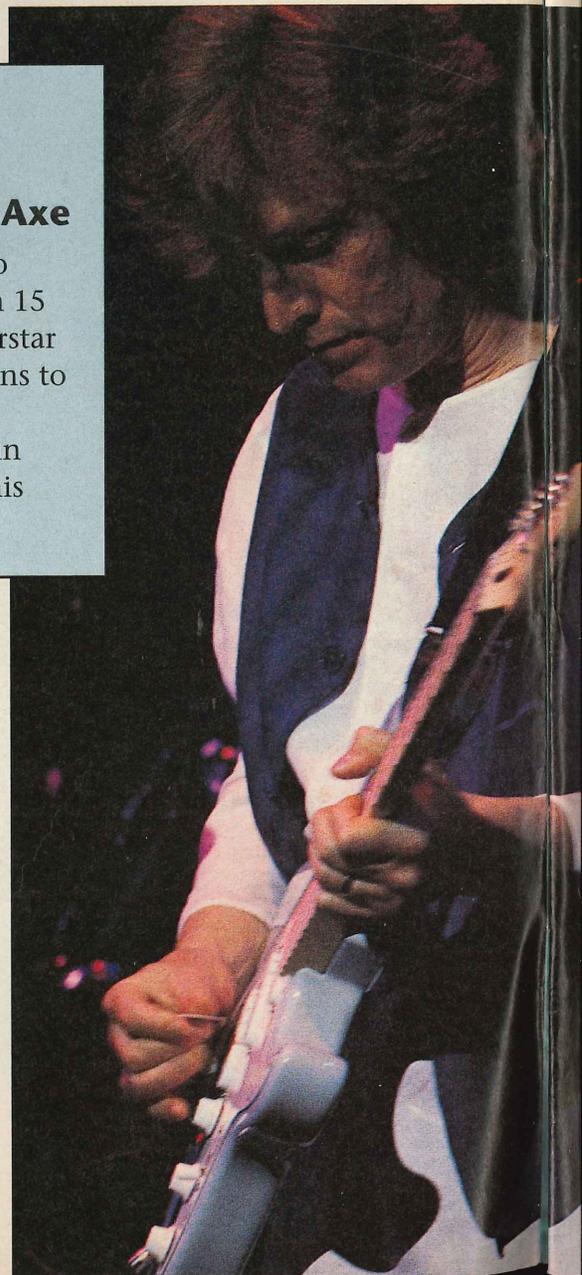
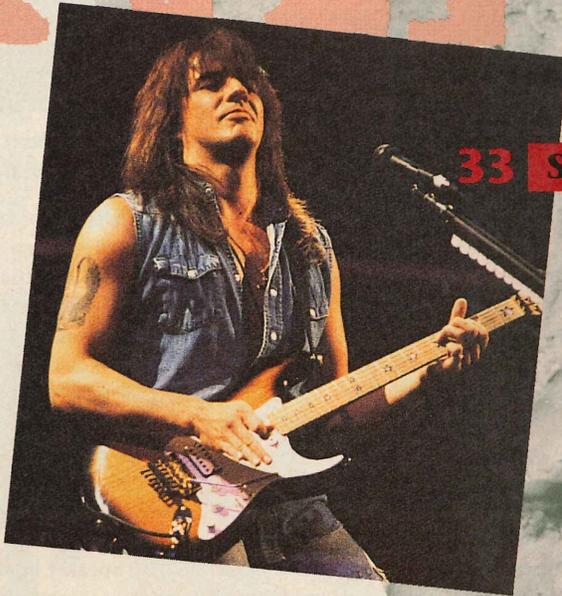


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“HOW TO” FEATURES

9 IN THE MIX **Amplifier Surgery**

Roving reporter Michael Laskow reveals methods for getting more (or less!) from your amplifier in the studio

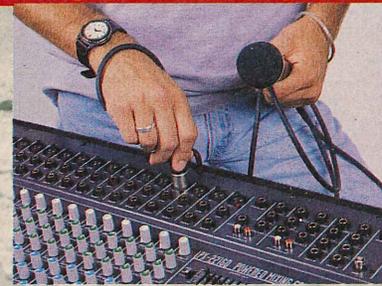


33 SOUND SETUPS **Tone Master!**

Four different players “dial in” the Tone Master.

34 LEARNING CURVE **Puzzling Out Polarity!**

Pro sound designer Julie Yarbrough clears up the mystery, and offers some helpful solutions to common problems.



DEPARTMENTS

- 4 Editorial:**
Behind The Scenes!
- 4 Letters**
- 10 New Products**
- 16 From The Shop:**
Alohacaster
- 17 Product Index**
- 37 The Accessorizer:**
Great String Search
- 38 Giveaway:**
Autographed Strat
- 39 Newsflash:**
Profile of a Pro!
- 40 Artist Action**
- 45 Spotlight**
- 47 Subscription Offer**
- 48 On Track**

35 POWER POINTS **Master Your Amps**

Increase the volume of your favorite amp without changing the tone.



36 ARTIST ADVICE **Jazz It Up!**

Alice Cooper guitarist Stef Burns steps outside his normal gig with a cool new riff.



36 TECH TIPS **Just The Basics**

Setting up bass guitars.



Behind the Scenes!

As you may have noticed, there is a component of Fender that has been coming on pretty strong lately. This division, Fender Electronics, has been quietly revamping the amplifier catalog, as well as basically building from scratch a hot new line of P.A. gear.

A few of the people in this department have received some well-earned publicity through this

mag. You've seen Head Engineer Bob Desiderio (creator of the Princeton amp, Ultra Chorus amp and other pieces), Engineer Matt Wilkens ('63 Vibroverb, '59 Bassman, etc.), Designer Bruce Zinky (Custom Amp Shop models), Amp Marketing Director Mike Lewis and Pro Sound Marketing Director Mike Schwartz via the columns they've written. In addition, Engineer Julie Yarbrough appears in this issue's Learning Curve, and of course the graphic genius of Bob Whitney has been in evidence for the past few issues.

But what about some of the other responsible parties? Like Pat Wiers, who designed the popular Blues DeVille and Blues Deluxe amps, and Tour Series pro sound speakers. Or Keith Lamthan, who put together the innovative M-300 Monitor Power Amplifier. Chirag Shah, who cranked out the SR Series powered mixers. Or Erik

Herrmann, currently working on the upcoming keyboard amplifier.

These "unsung heroes" of Fender's Research and Development team often escape notice, yet it is partly through their dedication and talent that the actual equipment manufactured by Fender comes into being. So we'd like to take this opportunity to introduce you to some of the members behind the scenes.

Take for example Safety Engineer John Radomski, who sees that all Fender electronics products meet standards insuring the safety of the end user. Or Digital Signal Processing Engineer Tim Rovnak, helping to push Fender's mixers and outboard gear into the 21st century. Engineer Felix Matro, working on some of the new guitar amps. Or Documentation Manager Mark Hendricks, who, along with his assistant Tom Mulroy, backs up all the gear with



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

the proper information, and helps create the owners manuals.

Of course at the head of the R&D department is Bill Hughes, whose experience in the field of electronics is formidable, and who keeps the whole operation running smoothly.

So when you plug into a Blues DeVille or a Princeton 112, or run your band through a PX 2200 Series mixer and a couple of 2912 Speaker Enclosures, take a minute to give a silent nod of thanks to some of the people who made it possible!

Fender FRONTLINE

FALL 1994 • VOLUME 14

EDITOR: Michael Caroff
11999 San Vicente Blvd., #401
Los Angeles, CA 90049
310/471-6170 ext. 132
FAX: 310/471-2830

CONTRIBUTING WRITERS:
Stef Burns, Chuck Crisafulli, J.T. English, Iler Ganz, Mark Kendrick, Michael Laskow, Tom Nolan, Rick Petreyck, Jack Schwarz, Julie Yarbrough, Bruce Zinky

ARTIST RELATIONS:
Mark Wittenberg,
Bruce Bolen (Nashville),
Tom Nolan (London)

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

TECHNICAL GRAPHICS: Bob Whitney

KILLER CARTOONIST: Joe Davis
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LETTERS

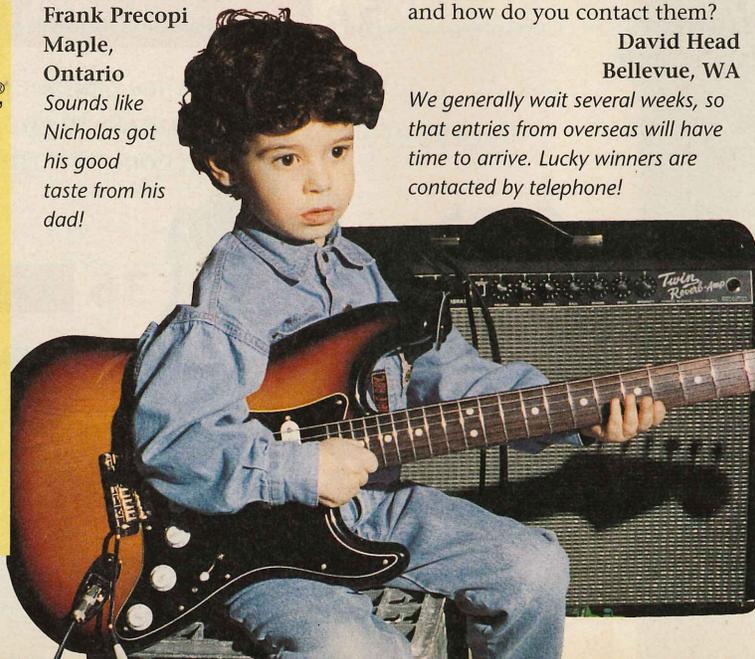
(Edited for PG audiences)

LIKE FATHER, LIKE SON

My son, Nicholas, can hardly resist playing a bit every time I plug my '62 Stratocaster into my Twin Reverb amp!

Frank Precopi
Maple,
Ontario

Sounds like Nicholas got his good taste from his dad!



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!

PICK A WINNER?

For your Autographed Guitar Giveaways, how long after the deadline entry date do you draw names and contact the winner—and how do you contact them?

David Head
Bellevue, WA

We generally wait several weeks, so that entries from overseas will have time to arrive. Lucky winners are contacted by telephone!

I VAUGHAN TO KNOW

Is it possible to get the SRV pickguard? And would it fit my American Standard Stratocaster?

Dennis Bowles

*Lower Sackville, Nova Scotia
SRV pickguards are available only as replacement parts for the SRV Stratocaster, and are ordered through your dealer.*

TAKE MY PICTURE—PLEASE!

When people submit photos for Frontline, in what format do you prefer them?

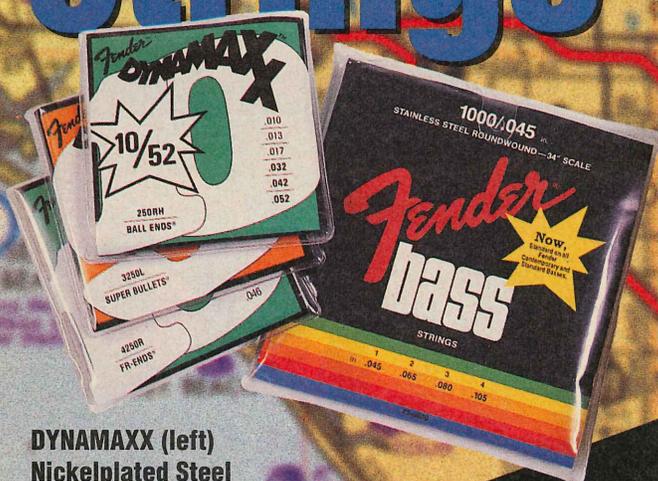
Shawn Boyle
Catham,
Ontario

Slides produce the best quality when reproduced in the magazine, but standard prints will work also!

(continued on page 46)

Adrian uses Fender Dynamaxx strings

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ad r i an
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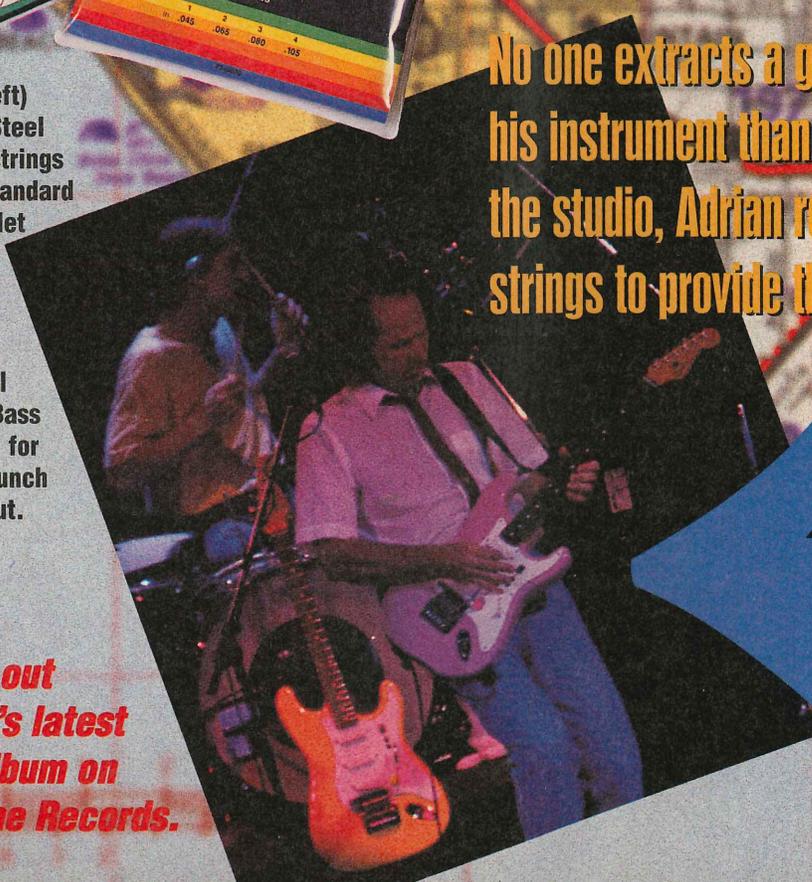


DYNAMAXX (left)
Nickelplated Steel
Roundwound strings
available in standard
Ball ends, Bullet
ends, and
Floyd
Rose ends.

Stainless Steel
Roundwound Bass
strings (right), for
long-lasting punch
and high output.

No one extracts a greater variety of sounds from his instrument than Adrian Belew. Live and in the studio, Adrian relies on Fender's Dynamaxx strings to provide the best sound possible.

*** Check out
Adrian's latest
solo album on
Caroline Records.**



Fender®



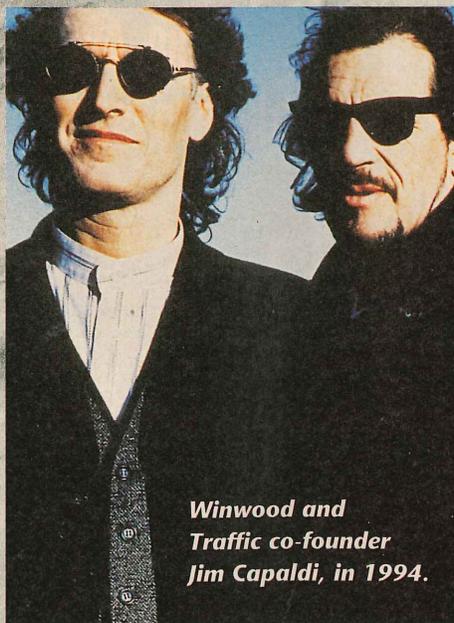
Traffic live at the Universal Amphitheatre in Los Angeles. Steve's amps include two Blues DeVilles (shown on stage behind him).

BACK TO

One of the enduring notables in music today is the multi-talented **Steve Winwood**. An excellent guitarist and keyboard player, Steve is also blessed with one of the finest and most authentic soul-tinged voices in the business.

First emerging in the mid-60s in Birmingham, England with the **Spencer Davis Group**, Steve rapidly established himself as a major musical force. His fame grew via collaborations with the likes of **Jimi Hendrix**, and membership in the supergroup **Blind Faith** alongside **Eric Clapton** and **Ginger Baker**; his band **Traffic**, in a mere 7 years, produced 11 albums and achieved a cult status that has resisted erosion even after two decades.

From the late 70s to the early 90s, Winwood's career as a major worldwide solo artist netted a string of hit records, but once again the muse has taken him in a different direction. During a

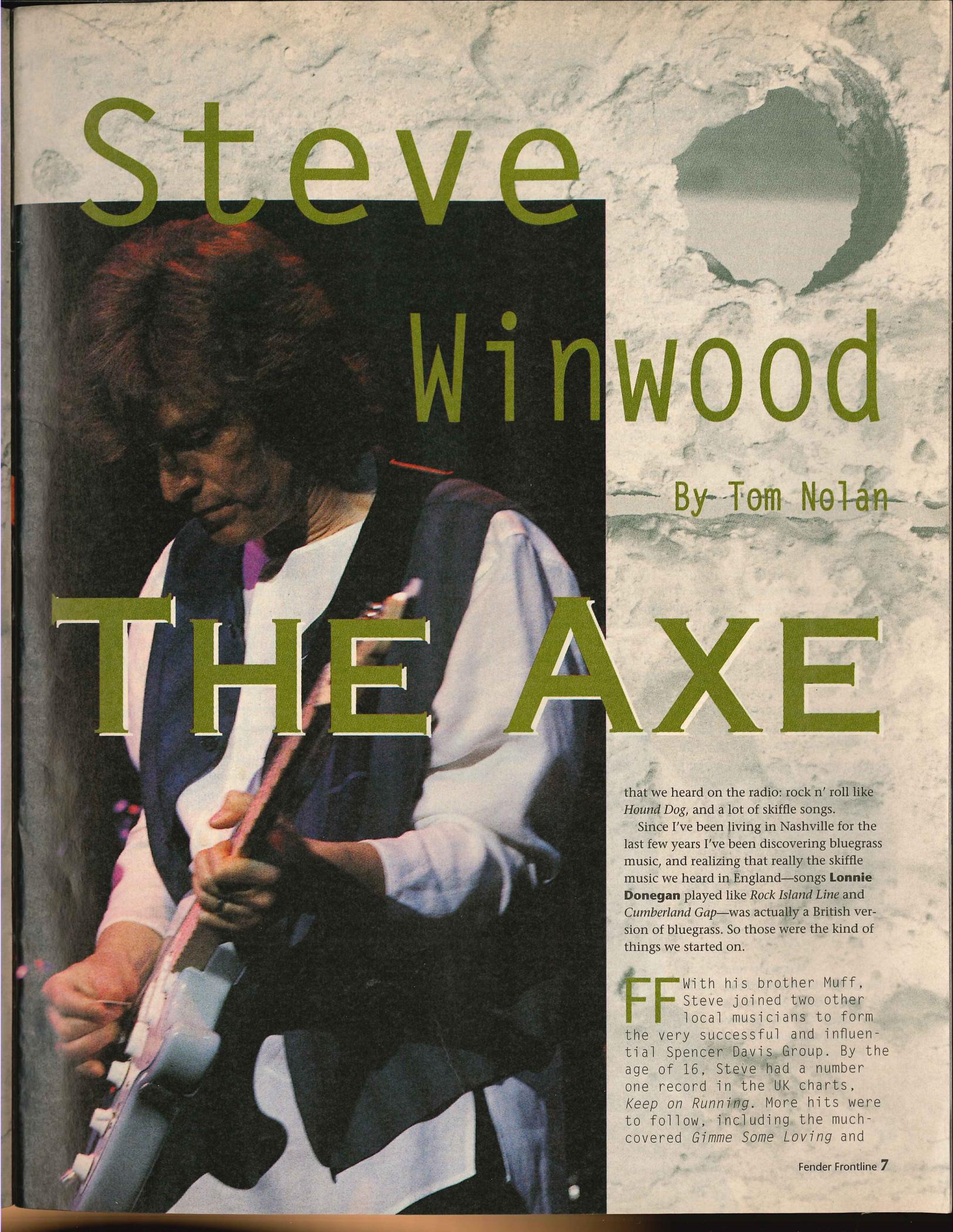


Winwood and Traffic co-founder Jim Capaldi, in 1994.

break in this latest project—a tour with the newly re-formed Traffic—Steve took time out to reminisce about his lengthy career.

SW My Grandfather was a musician: he played the fiddle and the pennywhistle, and he also played the organ in chapel. My dad was one of six brothers who all played. We used to have these sort of Victorian musical evenings. I started to pick out tunes on the piano, but I really wanted to get a guitar. The best I could do were kind of ukuleles and things handed down from uncles. Then my brother Muff got a guitar, and of course I used to play it.

We'd hear a lot of Dixieland and Forties style big band jazz, and my brother would play the chords and I would play the melodies. So instead of chords, I started playing melodies on the guitar. We used to play some **Django Reinhardt** songs, plus things



Steve

Winwood

By Tom Nolan

THE AXE

that we heard on the radio: rock n' roll like *Hound Dog*, and a lot of skiffle songs.

Since I've been living in Nashville for the last few years I've been discovering bluegrass music, and realizing that really the skiffle music we heard in England—songs **Lonnie Donegan** played like *Rock Island Line* and *Cumberland Gap*—was actually a British version of bluegrass. So those were the kind of things we started on.

FF With his brother Muff, Steve joined two other local musicians to form the very successful and influential Spencer Davis Group. By the age of 16, Steve had a number one record in the UK charts, *Keep on Running*. More hits were to follow, including the much-covered *Gimme Some Loving* and

I'm a Man. At this point, as Steve explains, he had moved on to a Fender guitar.

SW What happened was I was playing piano with Muff's jazz band. It was a kind of Dixieland, but we also used to play things like weddings, and small university canteens and those kind of places, and I started getting them to do kind of **Ray Charles** things. Muff was playing guitar.

Then we hooked up with Spencer, who was at Birmingham University. He was playing mainly solo, but he got Muff and me and himself together with this drummer and we started doing a few gigs as a band. Spencer introduced me to a lot more folk and blues. And it was at that point that I started playing an electric guitar more and more.

Spencer Davis Group went from strength to strength locally, and then we started getting gigs further afield, and I decided I wanted to upgrade my equipment, so I bought two Fenders: a Strat and a Tele. The problem was I used to put the guitars down to play the organ, and someone would come along and nick [steal] the guitars. I had loads of guitars nicked!

FF Steve's celebrity status was high among the top musicians on the burgeoning London music scene in the 60s, and he played with many of the other stars of the day, including Jimi Hendrix, who invited Steve to play on *Voodoo Chile*, on the *Electric Ladyland* album.

SW We were playing on many of the same shows and we'd often run into them, Jimi and the boys. In those days lots of bands would be on the same bill: Hendrix, Traffic, and a load of different people.

[The recording session] was at Electric Ladyland in New York. It was very quick—we did two takes, which

Winwood and Capaldi co-wrote this recent release, which followed a 20-year hiatus. Steve also co-produced, and played nearly every instrument on the album!

couldn't have taken more than a couple of hours. At the sessions I remember there were lots of musicians outside, wanting to play with him.

Hendrix of course was one of the great influences on my playing, and the great blues guys: **Hubert Smith**, who played with **Howling Wolf**; **John Lee Hooker** and **Jimmy Reed**; **Freddie King** and **Buddy Guy**, and others. But Eric [Clapton] too was a tremendous influence.

FF Winwood's friendship with Eric Clapton was to lead to the formation of Blind Faith.

SW Maybe because I played guitar my keyboard playing was able to inject some sort of sympathy for guitarists. I think the art of accompaniment is every bit as complicated as the art of composition or the art of virtuosity. And of course when Eric was with **John Mayall** we'd run into each other and I used to get up and jam with them, and he'd get up and jam with us, and so that's how that Blind Faith collaboration came about.

At the time of Blind Faith of course, Eric was wanting to move into other areas of music aside from the blues. He was searching a little bit perhaps, as we all were.

FF Steve's latest project—a US tour with the newly reformed Traffic—has provided him with the opportunity to become part of a band again, after a long period spent on solo projects.

SW [Traffic drummer/co-writer] **Jim Capaldi** and I had been talking about the Traffic thing for a while, and I felt that perhaps I needed to inject a bit of bacteria into my music; it was probably getting a little pasteurized for me, and I wanted to get a bit of that rough quality into it.

The tour is going very well. It's been twenty years, but there's a lot of young people there as well. Traffic were never very commercial, and never had big hits in America, but I think they have a kind of quirkiness and eccentricity that people identify with. Maybe people are looking for bacteria—that's Traffic-speak, this is our own terminology now.

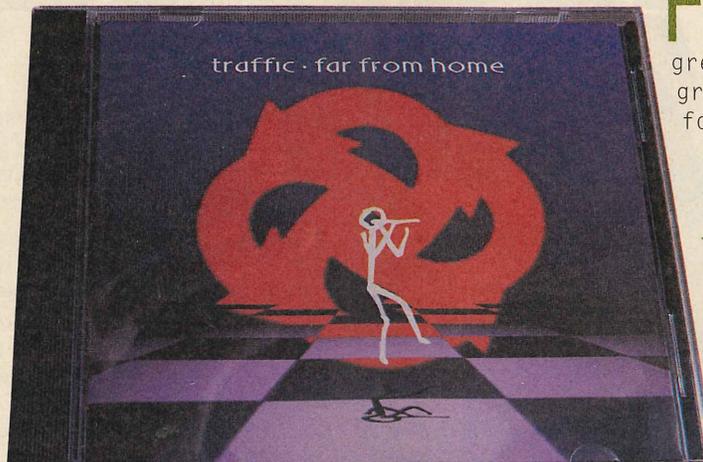
And I find I'm playing a lot more guitar now with Traffic; even the album had a lot of guitar on it.

FF Now that Steve is playing so much guitar again, he has turned to Fender for the sounds he needs, both for guitars and amps.

SW I like to be able to get my sound at any volume, because I do a lot of different live and studio work. Sometimes I like to play quietly, but I like the basic sound to be the same so I need that drive. I find the **Blues Deville** amp is a perfect compromise, in that it's a very organic sounding amp, but it still has the flexibility of a modern set-up. It's a kind of half-step between the vintage and the modern, but still all-tube, and still made in the traditional way. For me that just tipped the scales.

FF So Steve Winwood is still out there, making great music and playing great guitar. Any plans for the future?

SW To tell you the truth, just to practice more! **7**



Amplifier Surgery



During **Michael Laskow's** 20-year tenure as an engineer/producer, he worked with **Crosby, Stills, Nash, and Young, Eric Clapton, Cheap Trick,** and countless others. He's also the founder of TAXI, an independent A&R company that links record labels with unsigned artists and songwriters. You can reach TAXI at 800-458-2111.

"Hey Doc, can you make it bigger?"

By **Michael Laskow**

I felt a little bit like a Beverly Hills plastic surgeon when I got the call. The voice on the other end of the line asked me if I could write an article that would explain how to make a small amp sound "big," and a big amp sound "small" in a studio situation. Hmm, an opportunity to perform two of my favorite operations, the ever popular amplifier augmentation, and the less frequently requested amp reduction.

I requested that a Pro, Jr. and a Tone Master with a single 4x12 cabinet be shipped to my favorite testing ground, Epicenter Studios, here in sunny, Southern California. My host, **Psychoblondie** guitarist **Bobby Boyle**, armed himself with his '57 Strat custom shop reissue, and we set about our task of first making the smaller model sound larger than life. It was really quite simple—this little (about the size of a Champ) bugger really packs a wallop!

To get the most from this little powerhouse, I placed it in a corner with reflective (sheet rock) walls, and pointed it out into the room. After placing an



inexpensive dynamic microphone right in the amp's face, I also placed one at the rear of the amp—about 3' away from the open back, and a condenser mic about 3 feet away from the front. Using this combination of positions, one is able to get a remarkable number of different sounds from the same source, without doing much more than moving some faders.

To give the amp a big sound, we cranked it up to 12 (no kidding, it really goes that high) and set the tone (the only other control) at 7. The amp sounded great. To make it "feel" larger than life, I simply used the more distant of the three mics (to pick up the sound of the room), then I added in a little of the close, front mic to add some definition. By adding the rear mic to the mix in varying degrees, I was able to radically change the tone of the amp, but without turning any knobs.

This feat is made possible by our friend Mr. Physics. By changing the blend of the front and rear mics, I was changing their relative phase and introducing comb filtering (also known as phase anomalies). The effect is very pronounced. The trick in using it successfully is to experiment as often as possible until you no longer have to guess at how to get the desired result. By the way, books won't tell you precisely how to use phase anomalies as a tool. More often than not, they will only tell you how to avoid the evil demon, "phase cancellation."

Bobby and I had a great time

experimenting with our

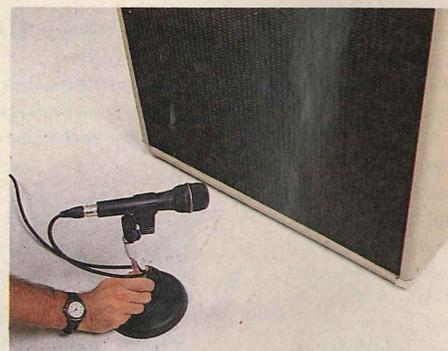
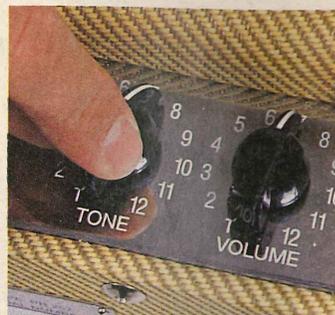
new toys, and found that by using the two condenser mics in phase, and with the amp set at 7 and 7 (and using the Strat's neck pickup), we were able to get a **Jimi Hendrix** sound that was virtually identical to the real thing. Monstrously

ly big, yet from a tiny amp. Now that we had accomplished goal #1, it was time to move on to what seemed to be a more difficult task—to make the Tone Master sound "small."

If you've never played through a Tone Master, you must. This is one rich and chunky sounding amp. My problem was how to make it sound less chunky, and a lot smaller. The solution: let physics go to work for me again.

Needless to say, the first step was to simply turn the amp down quite a bit. 2 seemed like a nice number for the gain control, and indeed it was. We set the treble at 10, the bass at 7, the mids at 9, and the volume at 6. By using a mid-priced condenser mic about 6 inches out from the grillecloth, and rotating the mic about 45° off axis, we were able to get the classic R&B "chink" sound normally associated with much smaller amps. By turning up the volume a tad we found we could get a pretty cool **Johnny Rivers** (remember him?) sound. By the way, I should mention that it helps to place the amp in an acoustically dead area of the room when trying to achieve maximum "smallness."

Many of you may not have the luxury of having two great amps of different size, and each for different purposes. Hopefully this short article will shed some light on how to make the one you have sound like something it's not! Remember, the rule of thumb is to let the room, the mics, and physics do the work for you.

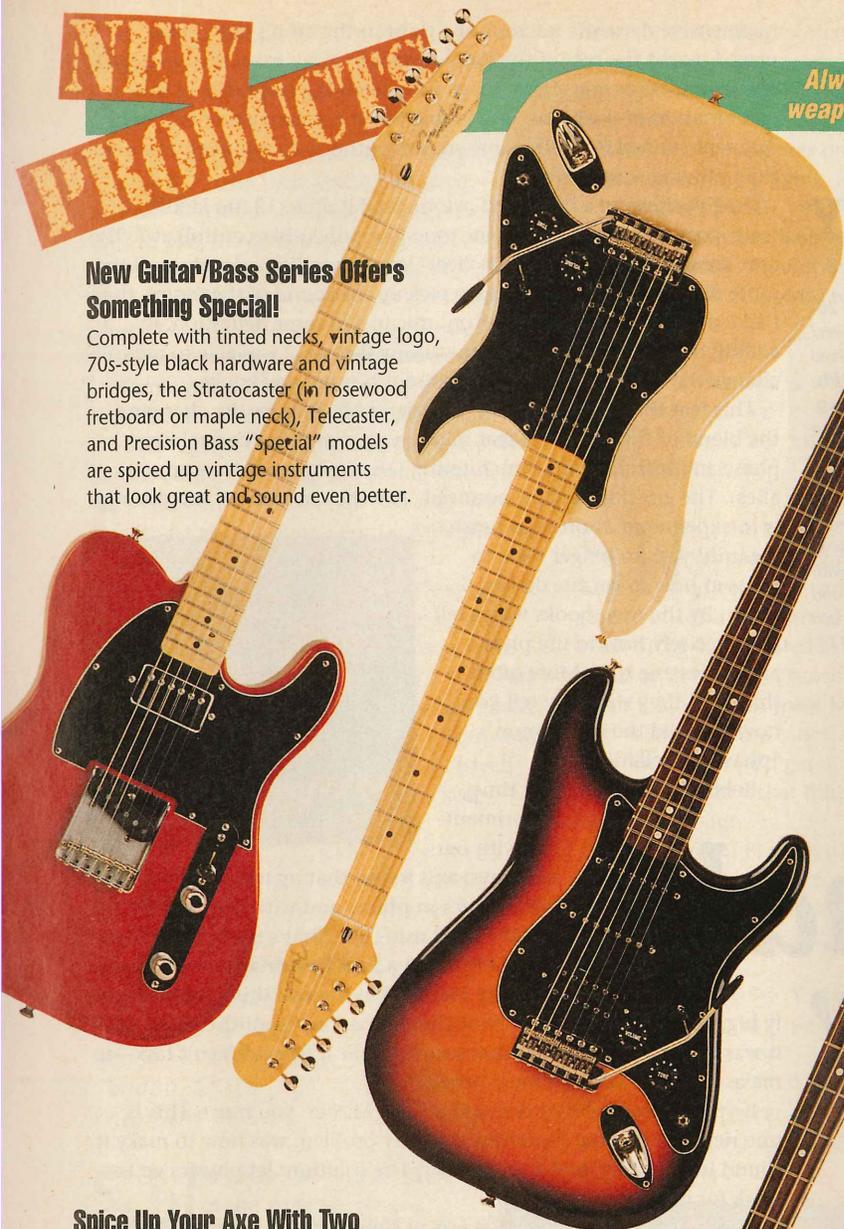


NEW PRODUCTS

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

New Guitar/Bass Series Offers Something Special!

Complete with tinted necks, vintage logo, 70s-style black hardware and vintage bridges, the Stratocaster (in rosewood fretboard or maple neck), Telecaster, and Precision Bass "Special" models are spiced up vintage instruments that look great and sound even better.



Small BXR Bass Amps Give Great Big Tone!

You'll be amazed at the amount of features packed into the little BXR 15 and BXR 25 bass amplifiers. The 15-watt BXR 15 includes an 8" speaker,

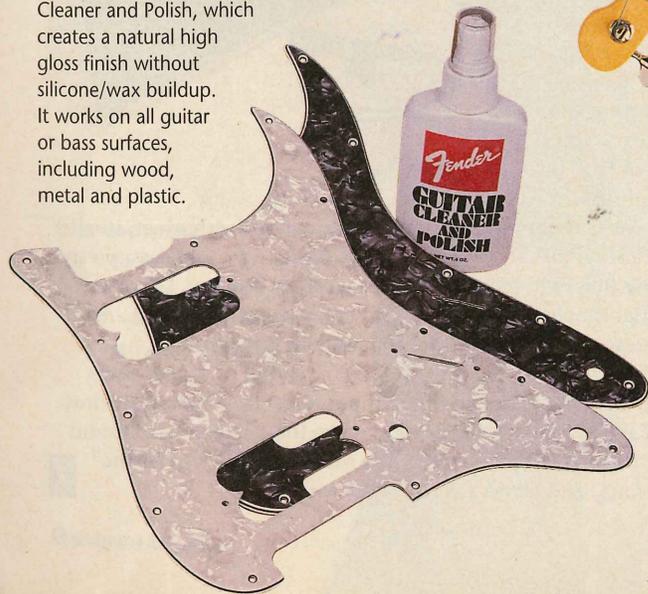


DeltaComp™ limiter and external speaker jack; the 25-watt BXR 25 has Hi/Lo inputs, tape inputs, and an effects loop.

Spice Up Your Axe With Two New Accessories!

Guitars custom fitted with two Dually Lace Sensors have gotten such rave reviews that this pickguard is now available, in black or white pearl. They can be mounted with Lace Sensor Dually's or standard humbucking pickups.

Have your instrument looking its best with the new Guitar Cleaner and Polish, which creates a natural high gloss finish without silicone/wax buildup. It works on all guitar or bass surfaces, including wood, metal and plastic.



AG Model Acoustics Added To Popular California Series!

Offering the same features that make the rest of the California Series acoustic guitars so user-friendly—slim neck and 6-tuners-on-a-side headstock—the new AG Series guitars fit fairly easily into most budgets. The AG-21 (sunburst finish), AG-22 (black) and AG-23 (natural gloss) all have Mahogany bodies with spruce tops (AG-23 is solid spruce), Mahogany necks, and Rosewood fingerboards and bridges.



AG-21

AG-22

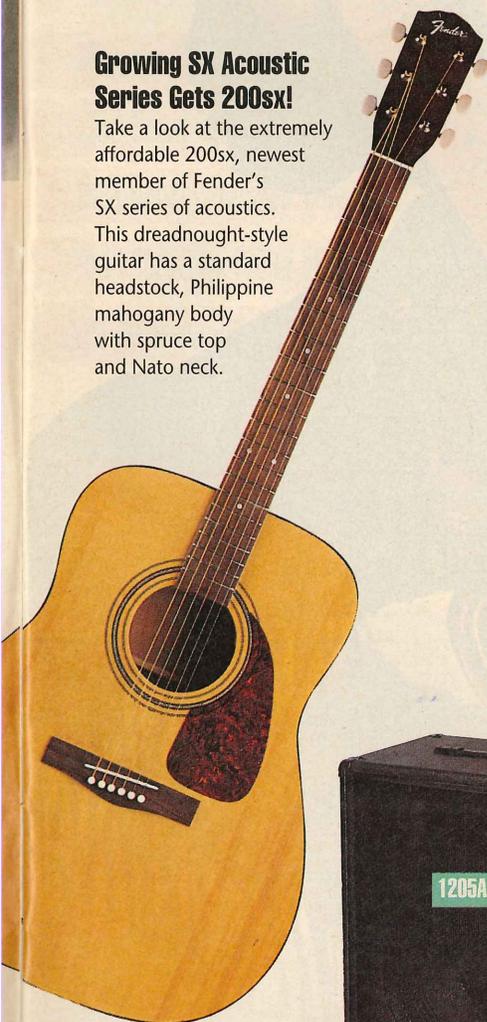


Fender Squier Series Sets A New Standard!

The Fender Squier Series includes extremely affordable versions of Standard Stratocaster (in rosewood fretboard or maple neck), Telecaster, Precision Bass and Jazz Bass instruments that maintain Fender design and manufacturing quality.

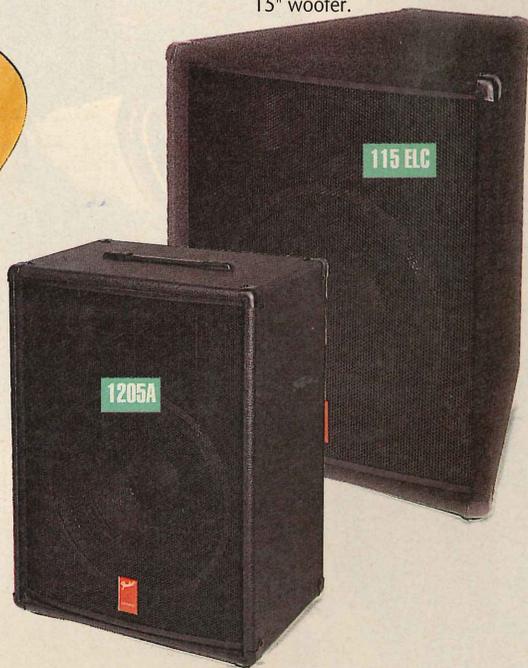
Growing SX Acoustic Series Gets 200sx!

Take a look at the extremely affordable 200sx, newest member of Fender's SX series of acoustics. This dreadnought-style guitar has a standard headstock, Philippine mahogany body with spruce top and Nato neck.



Artist Series Loudspeaker Systems A Sound Investment!

Perfect for portable sound or permanent installations, the Artist Series Speaker Enclosures offer flexibility and performance in small packages. The rectangular-shaped "A" models (black tolex covering) and the trapezoid-shaped "ELC" models (black carpet covering) all include dual high frequency drivers with custom tooled horns, powerful woofers, parallel input jacks and stand adapter sockets. Either model is available with a 10", 12", or 15" woofer.



Unsung Heroes!

The Neck Generation!

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.



To glue or not to glue, that is the question. The path taken by Fender in the early days was to bolt guitar necks to their bodies. A revolutionary new process, not only did this suddenly render electric guitars affordable to everyone (even chronically poor musicians!), it spawned a whole new sound which became Fender's trademark.

But some musicians want the sound of a guitar with a neck glued to the body (commonly referred to as a "set-neck" model). Players like Mick Mars of Motley Crue, Porter Howell from Little Texas and Terry Shelton with the Billy Ray Cyrus Band requested set-neck Strats and Teles as part of their arsenal.

Because of this type of demand from consumers as well as known artists, a few years ago Fender's Custom Shop patented a process of securing the neck to the body that boasts two important innovations. First, necks can be created with Fender's standard neck templates, which allows these necks to be custom shaped using the same method as with the standard bolt-on models. And second, this process offers improved access to the upper frets due to the unique rounded neck joint and the absence of a neck plate.

In addition, by combining various woods for the body, the sound characteristics can be tailored to best suit the needs of each player. For example, for a solid rhythm and thick lead tone, there is a mahogany body with an exhibition-grade maple top. On some guitars the controls are back-mounted and the pickguards removed to leave as much of the wood exposed as possible. And the use of transparent finishes enhances the beauty of the figured woods, for an instrument that is appealing in both tone and appearance.

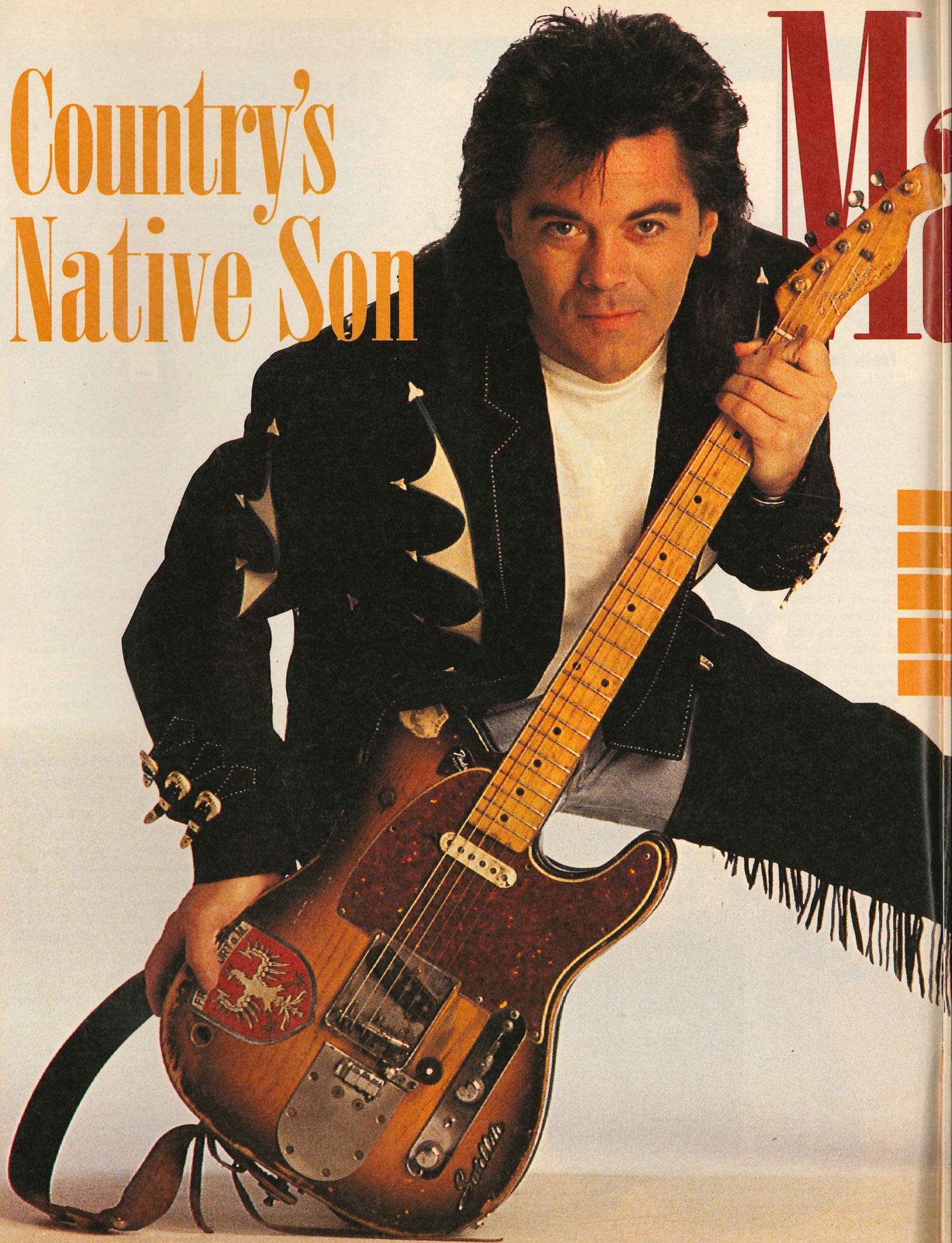
Now, set-neck model guitars are available from Fender both in stock or custom built configurations. Whether your desire for a set-neck instrument is purely a matter of cosmetics, or functionality is the key issue (no pun intended!), there are a variety of options to choose from. You might think of it as a whole new generation of gear!

The addition of set-neck technology to Fender's production facilities has made it even easier for me to fulfill virtually any special request by an artist, which is good. After all, I just hate saying "no" to anyone, or "sorry, that can't be done." Fortunately, that's not a dilemma I'm often faced with these days. In fact, due to the tight deadlines and unpredictability of the music world, what I usually end up saying is more like "You need it by when?!"



Country's Native Son

M



Marty Stuart

MARTY'S FENDER ARSENAL

Clarence White's Tele

1952 Esquire

1968 paisley-finished Telecaster

1983 Stratocaster (a gift from Carl Perkins)

(2) Twin amplifiers

COUNTRY SUPERSTAR Marty Stuart's formula for success is pretty straightforward—keep your roots firmly planted in tradition, fearlessly attack the status quo, and resist to death the latest Nashville commercial trend.

In the hands of less talented and less experienced individuals, that kind of thinking could lead to a disastrous career. But Marty's strong combination of both talent and experience has made him one of the hottest acts in contemporary country music.

In 1992, he picked up a Grammy for his barroom-anthem duet with **Travis Tritt**, *The Whisky Ain't Workin'*, and the following year his third MCA release, *This One's Gonna Hurt You*, went gold. Marty's latest offering, *Love And Luck*—a brilliant combination of bluegrass, gospel, blues, and California country-rock a la **Gram Parsons**—is already climbing the country charts.

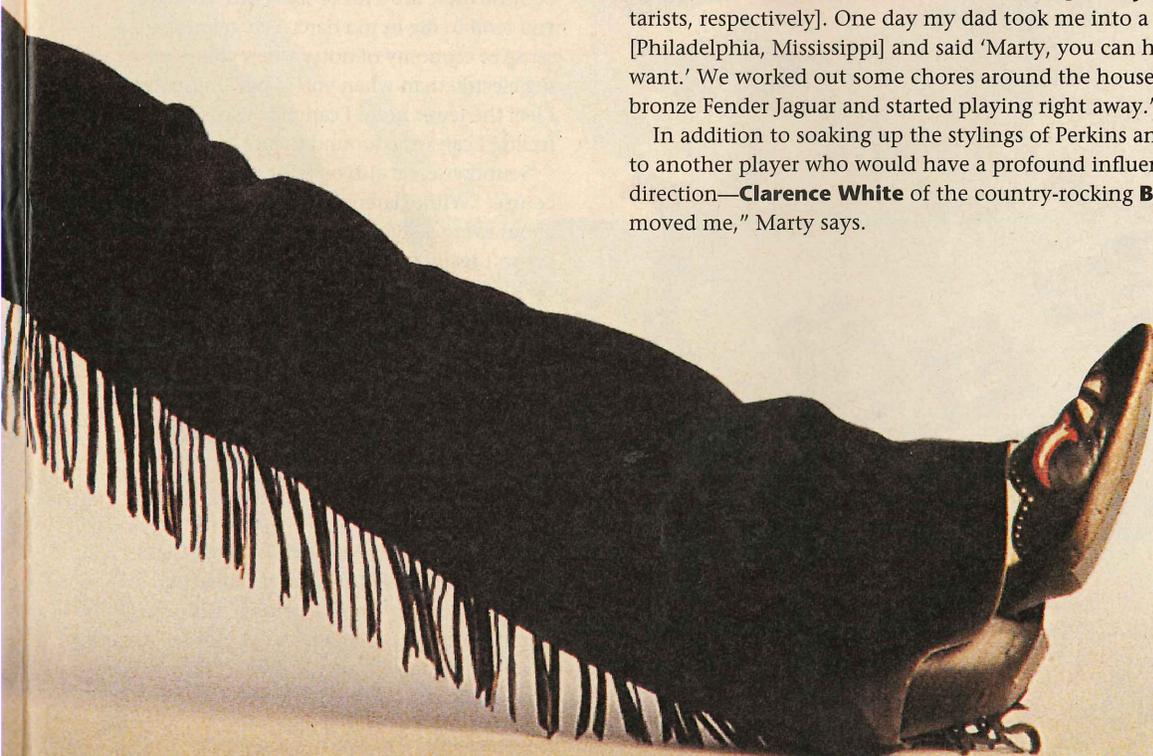
However, though most of the attention directed toward Marty has come during the past couple of years, he's actually been playing professionally for close to 24.

He started his career at the age of 12 as a mandolin whiz with the **Sullivan Family**, a gospel-bluegrass group. The following year, he was recruited to play acoustic guitar and mandolin in bluegrass legend **Lester Flatt**'s band.

Before joining Flatt's group, Marty also began taking an interest in the electric guitar. "It started with looking at pictures of guys I thought looked cool and played cool," Marty recalls, "like **Luther Perkins** and **Don Rich** [**Johnny Cash**'s and **Buck Owens**' lead guitarists, respectively]. One day my dad took me into a music store in my hometown [Philadelphia, Mississippi] and said 'Marty, you can have any guitar on the wall that you want.' We worked out some chores around the house to pay him back. I picked out a bronze Fender Jaguar and started playing right away."

In addition to soaking up the stylings of Perkins and Rich, Marty also began listening to another player who would have a profound influence on his technique and musical direction—**Clarence White** of the country-rocking **Byrds**. "His syncopated rhythms just moved me," Marty says.

BY RICK PETREYCIK

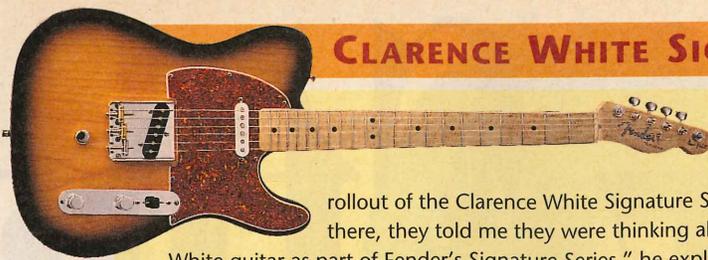


He remained with Flatt's band until the bluegrass great passed away in 1979, then joined fiddler **Vassar Clements'** jazz/bluegrass fusion group. With that band, Marty got the opportunity to stretch out on the electric guitar a little more.

Returning briefly to his acoustic bluegrass roots in 1982, he released *Busy Bee Cafe* on the independent Sugar Hill label. The record's sessions attested to Marty's reputation as a skilled flatpicker, and included country and bluegrass heavyweights such as **Doc Watson**, **Merle Haggard** and Johnny Cash on guitars, **Jerry Douglas** on dobro and **Carl Jackson** on banjo.

Meanwhile, Marty kept woodshedding on the electric, working with Clarence White's trademark 1954 Fender Telecaster—a gift from Clarence's widow, Suzie.

He began touring and recording with Johnny Cash, and eventually became a highly sought-after musician both in the studio and on the road. His many studio and concert credits included performances with **Willie Nelson**, **Emmylou Harris**, **Neil Young**, **Roger Miller**, **Waylon Jennings**, **Bob Dylan**, **Billy Joel**, and **The Highwaymen** (Cash, Jennings, Nelson and **Kris Kristofferson**). He was also a member of the studio band that accompanied the historic reunion of Sun artists **Roy Orbison**, Cash, **Carl Perkins** and **Jerry Lee Lewis**.



CLARENCE WHITE SIGNATURE TELE

Marty's recent visit to the Fender custom shop had a lot to do with Fender's recent

rollout of the Clarence White Signature Series Telecaster. "When I got there, they told me they were thinking about doing a prototype Clarence

White guitar as part of Fender's Signature Series," he explains. "So I turned [Clarence's] guitar over to them while I was there and they scoped the neck and played around with the pickups. They also took the back off and photographed it from every possible angle."

When Fender decided to go ahead with making the guitar, which included installing the famous Parsons-White B-bender, Marty was given the first one.

In 1986, Marty made his major label debut on CBS with a self-titled "mini-album" that yielded a country Top 20 hit, *Arlene*, and the following year, he recorded another album for CBS titled *Let There Be Country*, which, for some inexplicable reason, wasn't released until 1992.

Two years later, Marty signed with MCA Records, and in 1990 the floodgates opened with the release of *Hillbilly Rock*. The album, which combined bluegrass, country, and rock 'n' roll elements, furnished three hit singles, the title track, *Cry, Cry, Cry* and *Western Girls*.

His follow-up release, *Tempted*, did even better with four hit singles: the title track, *Little Things*, *Til I Found You* and *Burn Me Down*. By the time *This One's Gonna Hurt You* was released in 1992, Marty had already established himself not only as a powerful

songwriter, but also as a flawless electric guitar player who drew from a wide range of musical styles—including southern rock, bluegrass, honky tonk, country and blues. Nevertheless, he always managed to stamp every tune he played with his own unique phrasing.

"To me, I sound like a frustrated steel guitar player," Marty laughs. "I've always liked what the West Coast steel players like **Ralph Mooney** [the player on many of Buck Owens', Merle Haggard's and **Wynn Stewart's** Bakersfield hits] were doing because they seemed to have this edge to their playing that nobody else had. After I got Clarence's guitar, I figured out how all of that happened by working the B-bender that's on it. The pull on that B-bender is a little bit longer than on others."

Marty admits that making the transition from acoustic flatpicker to electric guitar player wasn't easy, but once he got the hang of it, he didn't want to stop. "The thing I had to watch out for was how hard I was playing," he notes. "In acoustic flatpicking, the tendency is to play hard. Flatpicking tends to be real 'notey,' and because there are a lot of sixteenths in there, you tend to dig in too hard. You get more of a sense of economy of notes when you're playing electric than when you're playing acoustic. I feel the fewer notes I can play with, the more feeling I can wrap around them."

Soundwise, he also opts for the simplest course. "With Clarence's guitar, I've tried just about every gadget in the world and it just doesn't really need any," Marty points out. "It's kind of like Buck Owens' voice or **Earl Scruggs'** banjo or **Bill Monroe's** mandolin. You just can't mess it up. You just turn it on."

His new album, *Love And Luck*, boasts some tasteful string bending licks on Marty's faithful readings of Gram Parsons' *Wheels* and **Billy Joe Shaver's** *If I Give My Soul*.

Now that the album has been completed, Marty has been hitting the road with a hot new backup band, the **Rock 'n' Roll Cowboys**, whose credentials range from rock to hardcore country and bluegrass. "It's pretty much a 'pull-it-out-of-the-case-and-play' type of music. It's soul music. It's heart music. We need more of that today because I really love and believe in this music."

From Texas Special "Fat Strat" pickups to unique leather and snakeskin straps, Custom Shop Accessories add a special touch to your guitar or bass. Why not spice up your instrument today?

Labels in the image: **Strat Pickguards**, **Tele Pickguards**, **J-Bass Pickguards**, **P-Bass Pickguards**, **Picks**, **Straps**, **Pickups**, **Fender**

When
I was seven years old
my sister called me in to see Jimi Hendrix on the news.
It was the day he died. My mother had given me a
guitar when I was five, but I always thought of it as a
toy. Until that day. And then
my body grew up holding a Strat.[®]
Strats are my obsession.
— Yngwie Malmsteen



Hear Yngwie and his
Signature Series Strat
on his new release,
The Seventh Sign, on
CMC International.

A legend.
A master.
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40th Anniversary
STRATOCASTER[®]
...still rockin'

FROM THE SHOP...

UNIQUE CREATIONS FROM THE ARTISTS IN FENDER'S CUSTOM SHOP

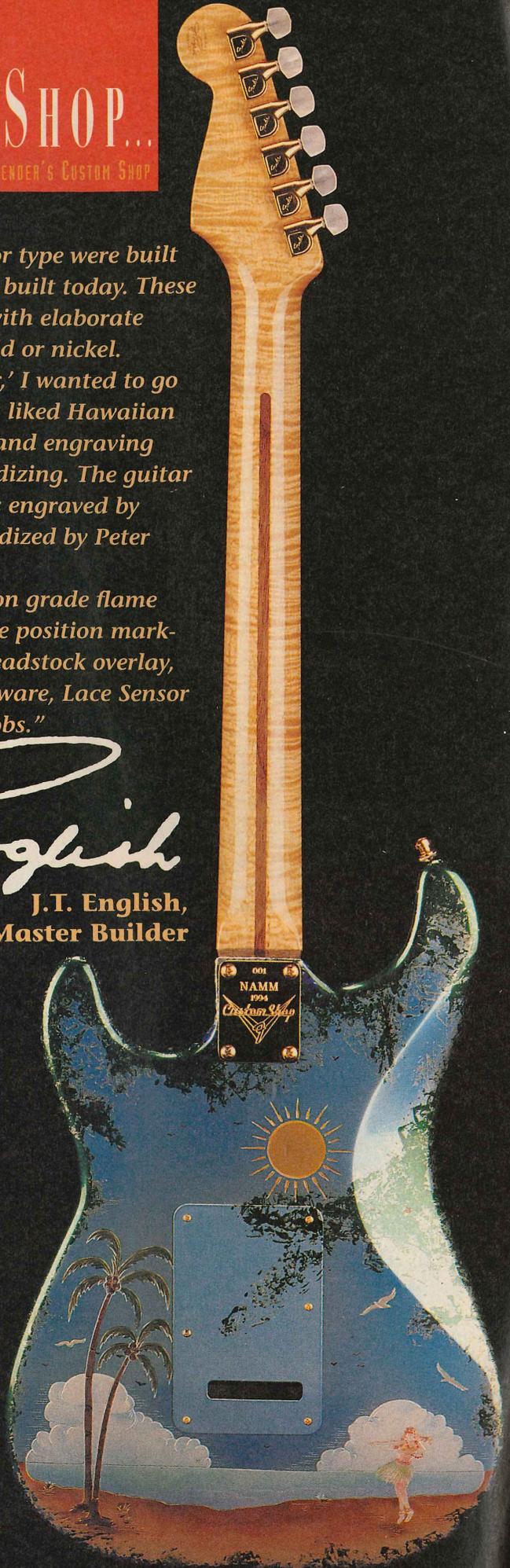
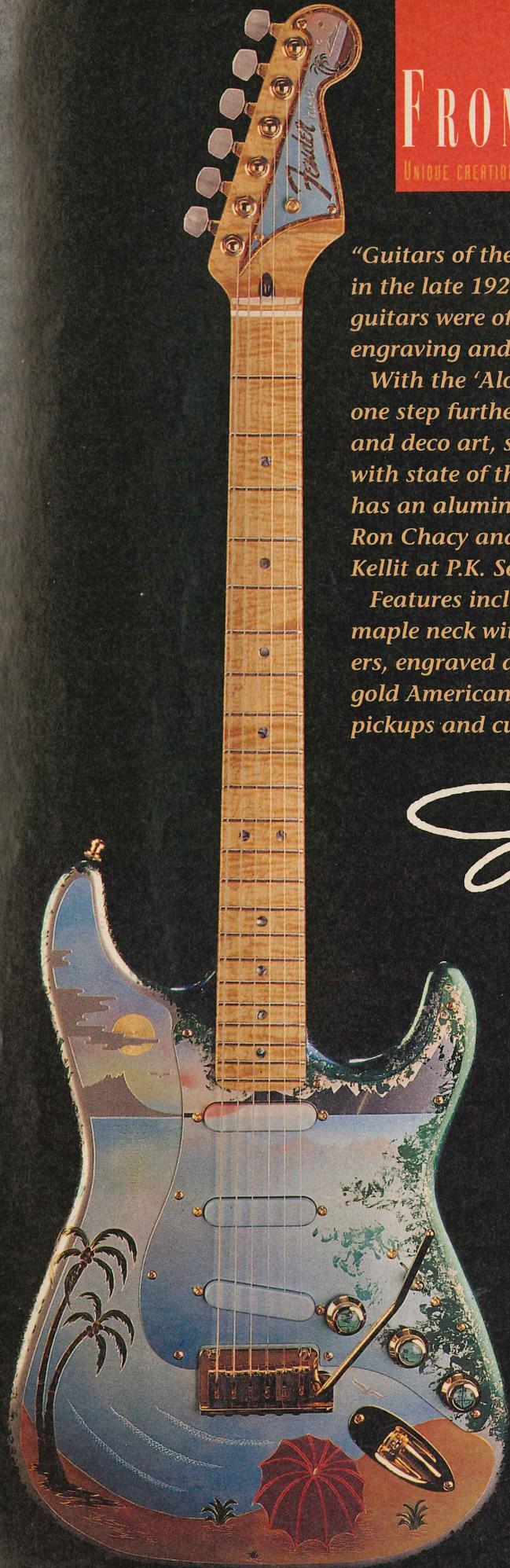
"Guitars of the metal resonator type were built in the late 1920's and are still built today. These guitars were often decorated with elaborate engraving and plated with gold or nickel.

With the 'Aloha Stratocaster,' I wanted to go one step further. I have always liked Hawaiian and deco art, so I combined hand engraving with state of the art color anodizing. The guitar has an aluminum body that is engraved by Ron Chacy and selectively anodized by Peter Kellit at P.K. Selective.

Features include an exhibition grade flame maple neck with select abalone position markers, engraved and anodized headstock overlay, gold American standard hardware, Lace Sensor pickups and custom made knobs."

J.T. English

**J.T. English,
Master Builder**



PRODUCT INDEX

A comprehensive listing of every product made by Fender Musical Instruments! see page 19 for guide to abbreviations

PRO AUDIO

PRO AUDIO

- MIXERS**17
 - Powered
 - Unpowered
- POWER AMPS**18
- SIGNAL PROCESSORS**.....18
 - Graphic Equalizers
 - Crossovers
- SPEAKERS**18
 - Stage Monitor Systems
 - Main Systems
 - Accessories

LIGHTING

- PROGRAMMABLE CONSOLES**19
- MANUAL CONTROL CONSOLES** ...19
- INTEGRATED STAGE LIGHTING SYSTEMS**19
- DIMMER PACKS**.....19
- POWER PACKS**19
- LAMPS**19
- ACCESSORIES**19

Electric GUITARS

- STRATOCASTERS**20
 - U.S. Vintage
 - Reissue
 - American Standard
 - Standard
 - Fender Squier Series
 - U.S. Strat Plus Series
 - Contemporary Series
 - Floyd Rose™ Classic Series

- Floyd Rose Standard Series
- Set Neck Series
- Signature Series
- Custom Classic Series
- Squier
- TELECASTERS**21
 - U.S. Vintage
 - Reissue
 - American Standard
 - Standard
 - Fender Squier Series
 - U.S. Plus Series
 - Contemporary Series
 - Set Neck Series
 - U.S. Signature Series
 - Custom Classic Series

- JAGUAR**22
- JAZZMASTER**22
- MUSTANG**22
- DUOSONIC**.....22
- DESIGNER/SIGNATURE**22
 - D'Aquisto
 - Robben Ford

Electric BASSES

- PRECISION BASSES**22
 - Vintage
 - Reissue
 - Standard
 - Fender Squier Series
 - U.S. Plus Deluxe
 - Contemporary Series
 - Custom Classic Series
 - Squier
- JAZZ BASSES**23
 - U.S. Vintage
 - Reissue
 - American Standard
 - Standard
 - Fender Squier Series

- U.S. Plus
- Custom Classic Series
- PROPHECY BASSES**.....23
- MB BASS**23
- SIGNATURE BASSES**23

AMPS

- GUITAR AMPS**24
 - Custom Amp Shop
 - Vintage
 - Tweed Series
 - Professional Tube Series
 - Performer Series
 - Standard Series
 - Standard Series Chorus
 - M-80 Series
 - M-80 Chorus
 - Squier

- BASS AMPS**.....26
 - M-80 and BXR
- KEYBOARD AMPS**26
- GUITAR SPEAKER ENCLOSURES** .26
 - Standard
 - HM

- BASS SPEAKER ENCLOSURES**27
 - BXR

Acoustic GUITARS

- CALIFORNIA SERIES**26
- SX SERIES**.....27

Acoustic/Electric GUITARS

- CALIFORNIA SERIES**27

- SX SERIES**.....27
- NYLON STRING**27
- STRINGS**
- ELECTRIC GUITAR STRING SETS**27
 - Pure Nickel Wound
 - Nickelplated Steel Roundwound
 - Stainless Steel Roundwound
 - Stainless Steel Flatwound

- ELECTRIC BASS STRING SETS**28
 - Nickelplated Steel Roundwound
 - Stainless Steel Flatwound
 - Stainless Steel Roundwound
 - Pure Nickel Roundwound
 - Nylon Tape Wound
 - Nylon Filament Roundwound
 - Bajo Sexto

- ACOUSTIC GUITAR STRING SETS**29
 - 80/20 Bronze Wound

- CLASSICAL GUITAR STRING SETS**29
 - Nylon Classical

- INDIVIDUAL STRINGS—GUITAR** ..28
 - Plain Gauged Singles
 - Pure Nickel Wound
 - Nickelplated Steel Roundwound
 - 80/20 Bronze Wound

- INDIVIDUAL STRINGS—BASS**.....29
 - Pure Nickel Roundwound
 - Nickelplated Steel Roundwound
 - Stainless Steel Flatwound
 - Stainless Steel Roundwound

PICKS

- CELLULOID**29
- COLORPIC™**29

- PICART™ SERIES**29
- DELIRINT™—MOLDED**.....29
- DELIRINT™—MATTE**29
- NYLON—MOLDED**29
- PICKPACKS**29

ACCESSORIES

- CONTEMPORARY**.....30
 - Books
 - Video
 - Amplifier Hardware
 - Guitar Amp Covers
 - Amplifier Tubes
 - Electronic Products
 - Fender-Monster Cables
 - Cleaning and Tuning Aids
 - Guitar Straps
 - Strap Security Lock Systems
 - Guitar and Amp Stands
 - Fender-Floyd Rose Tremolo Assembly
 - Floyd Rose Bridges

- ORIGINAL ACCESSORIES**31
 - Vintage Hardware
 - Hardware
 - Pickguards
 - Fine Tune Locking Nuts
 - Pickups
 - Fender-Lace Sensors

- CUSTOM SHOP ACCESSORIES**32
 - Pickups
 - Pickguards
 - Gig Bags
 - Straps
 - Picks

- CASES**32
 - Acoustic Guitar
 - Electric Guitar
 - Bass Guitar
 - Gig Bags
 - Briefcases
 - Effects Bag

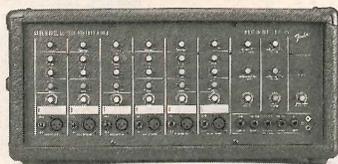
PRO AUDIO

MIXERS

POWERED

Portable

LX-1506

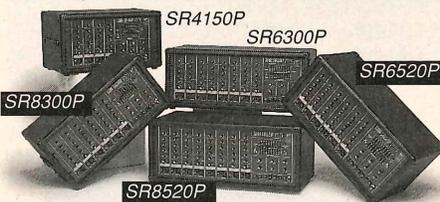


(USA) LX Series Powered Mixers. Channel: XLR lo-z mic & 1/4" ins, [Main, Mon, Eff/Rev] send levels, 2-band EQ; Output: [Main, Mon, Eff/Rev send, Eff/Rev return (to Main & Mon), Tape/Aux return (to Main & Mon)] levels, RCA tape ins, front panel patch bay; Power Amp: 150w/4 ohms; **Models:**

- 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 (except SR-4150P), Eff Out and Aux In level, Reverb; **Models:**

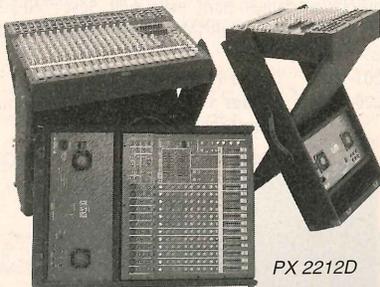


- 071-4100 **SR4150P**, 4 chnl, 150w/4 ohms
- 071-6300 **SR6300P**, 6 chnl, 300w/2 ohms
- 071-8300 **SR8300P**, 8 chnl, 300w/2 ohms
- 071-6521 **SR6520P**, 6 chnl, 520w/2 ohms
- 071-8521 **SR8520P**, 8 chnl, 520w/2 ohms

Console

PX 2216D

PX 2208D



PX 2212D

(USA) The PX 2200 Series stereo powered mixers. Channel: Trim w/Peak LED, 3-band EQ, 2 Aux and 2 Monitor Sends, Solo, Pan, patch jacks, XLR and 1/4" inputs; Master: digital reverb/effects (except PX 2208), switchable 48V Phantom Power w/LED, Separate Eff Send and 2 stereo Return controls

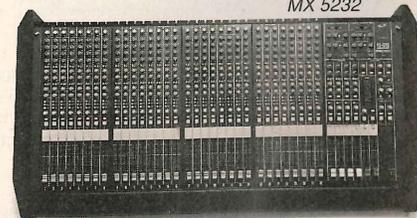
to all mix busses, Dual 10-band Graphic EQ w/ patching, LED bar graphs for Main and Mon, Power amps: switchable (stereo, mono sum, or tape monitor), Peak/Compressor LED's, Deltacomp™ compression, 2-speed fan; Other: built-in roadcase/stand. **Models:**

- 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 300w/4 ohm
- 071-2216 **PX 2216D**, 16 chnl, 2 x 300w/4 ohm

UNPOWERED

Console

MX 5232



(USA) The MX 5200 Series 4-submaster/stereo/mono mixers. Optional VCA grouping, muting and automation, V.U. meter bridge. 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, selectable [4 subs, stereo main and mono sum] operation, and much more. **Models:**

- 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 Deltacomp™ compressor w/LED's, Stereo: 300w/4 ohms; Mono Bridge: 600w/8 ohms; THD < 0.01%/8 ohms, < 0.025%/4 ohms

071-9000 **SPL9000**, 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 slide controls, 3-band sweepable notch filter, sweepable low and high pass filters, 2-speed fan cooling, DeltaComp™ compression, patch points between control section and amp (for bi-amping stage monitors); **Models:**

071-3000 **SPL M300**, Monitor Amplifier

SIGNAL PROCESSORS

GRAPHIC EQUALIZERS

(USA) 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:**

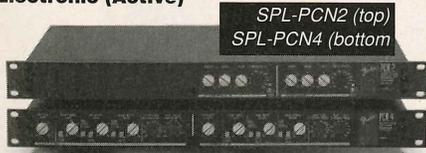
071-3200 SP 3200, Sngl 30-band, 1/3-octave, 1 rck spc

071-3202 SP3202, Dual 30-band, 1/3-octave, 2 rck spc

071-3215 SP3215, Dual 15-band, 1 rck spc

CROSSOVERS

Electronic (Active)



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

071-5550 **SPL-PCN**

SPEAKERS

STAGE MONITOR SYSTEMS

Artist Series

(USA) 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:**

070-2832-100 **1272-A**, 12" woofer, dual horn, black Tolex

071-1275-100 **1275-A**, 15" woofer w/ 2.5" coil, black carpet



SPL Series

(USA) SPL1282, SPL1285 Monitors. Features: Biampable or full-range passive operation, 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:**

071-1282-100 **SPL 1282**, 12" cast frame woofer w/2.5" coil, 60-20kHz resp +3dB, 122dB SPL max out, 150w pwr hndng, gray carpet

071-1285-100 **SPL 1285 Mk II**, 15" cast frame woofer w/3" coil, 50-20kHz response +3dB, 123dB SPL max output, 200w pwr hndng, 4th order Linkwitz-Riley crossover, dual Neutrik Speakon™ & 1/4" phone connectors, built-in pole mount, optional removable lid with rolling casters.

MAIN SYSTEMS

Artist Series

(USA) Two-way speaker systems. Features: 10" woofer, dual FPZ drivers/dual element horn, metal grill. Specs: 60-20kHz response +6dB, 16 ohm, 94dB/1M/1w Sens, 114dB SPL max out, 200w pwr hndng; **Models:**

071-1110-100 **Fender 1110-A**, black tolex covering

071-1100-000 **Fender 110-ELC**, trapezoidal cabinet, industrial black carpet covering



(USA) Two-way speaker systems. Features: 12" woofer, dual FPZ drivers/dual element horn, metal grill. Specs: 60-20kHz response +6dB, 8 ohm, 95dB/1M/1w Sens, 100w pwr hndng; **Models:**

071-1201-100 **Fender 1201-A**, black tolex covering

071-1200-000 **Fender 112-ELC**, trapezoidal cabinet, industrial black carpet covering



(USA) Two-way speaker systems. Features: 15" woofer, dual FPZ drivers/dual element horn, metal grill. Specs: 60-20kHz

response +6dB, 8 ohm, 95dB/1M/1w Sens, 150w pwr hndng; **Models:**

071-1205-100 **Fender 1205-A**, black tolex covering

071-1500-000 **Fender 115-ELC**, trapezoidal cabinet, industrial black carpet covering

SPL Series

(USA) 1211 two-way speaker systems. Features: bi-ampable or full-range operation. heavy duty 15" woofer, titanium compression driver/constant directivity horn, metal grill. Specs: 50-20kHz response +6dB, 8 ohm, 95dB/1M/1w Sens, 200w pwr hndng; **Models:**

071-1211-100 **Fender SPL-1211-Mark II**, black carpet covering

070-2825-100 **Fender SPL-1211-Mark II**, black tolex covering



(USA) 1225 and 1226 two-way speaker systems. Features: heavy duty cast-frame 15" woofers w/3" voice coil on Kapton former, titanium compression driver w/1" exit CD horn, bypassable 4th order Linkwitz/Riley passive x-over, **trapezoidal cabinet**, metal grill, black carpet covering. Specs: 38-20kHz response, 8 ohm, 100dB/1M/1w Sens; **Models:**

071-1225-100 **Fender SPL-1225 Mark II**, one woofer, 400w pwr hndng

071-1226-100 **Fender SPL-1226 Mark II**, two woofers, 800w pwr hndng

Tour Series

(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 Fender-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, 1200w short term/600w long term power handling (program)

071-1320 **SPL215s**, two 15" cast frame woofers w/4" voice coils, 2800w short term/1400w long term power handling (program)

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

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

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 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-1922**, 12 spaces
- 071-1917 **Fender/SUNN RX-1926**, 16 spaces

(USA) The 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**

Stage LIGHTING

PROGRAMMABLE CONSOLES

PLC 3200



(USA) The PLC 3200 Programmable Lighting controller incorporates state-of-the-art hardware designs. Features: Micro-processor 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**

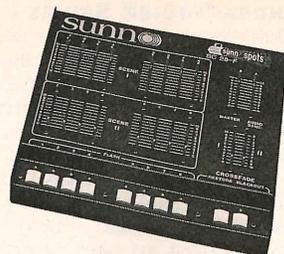
MANUAL CONTROL CONSOLES

(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:**



SC-24F

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



SC28-F

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

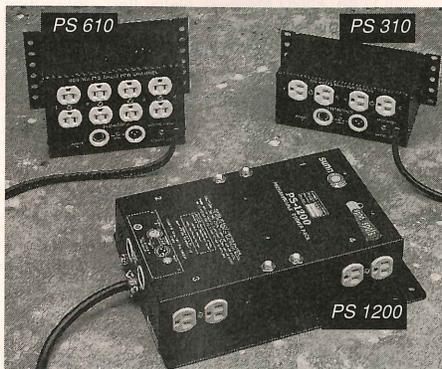
INTEGRATED SYSTEMS

(USA) 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

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 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

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

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

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



Par 38

- 990-9900-380 **PAR 38**
- 990-9900-560 **PAR 56**



Par 64

- 990-9900-640 **PAR 64**

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**

Abbreviations

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

Electric GUITARS

STRATOCASTERS



'62 Stratocaster

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: Volume, 2 Tone, 3 SC pu's, Other: ncklpltd hdwr, vintage trem; **Models:**

- 027-5202 '72 Stratocaster, large hdstck, u-shaped Mpl neck, tri-lam (W/B/W) pckgrd, 5-pos. ssw
027-9202 '68 Stratocaster, large hdstck, u-shaped Mpl neck, tri-lam (W/B/W) pckgrd, 3-pos. ssw
027-9222 '68 Stratocaster (left-handed), same as 027-9202 except left-handed
027-9102 "Paisley" Strat, large hdstck, u-shaped Mpl neck, sgl-layer "Paisley" pckgrd, 5-pos. ssw
027-1000 '60's Stratocaster, u-shaped neck w/RW slab frtbrd, tri-lam (W/B/W) pckgrd, 5-pos. ssw
025-0100 '60's Stratocaster "Natural," same as 027-1000 except w/natural "Foto Flame" finish on body and neck
027-1002 '50's Stratocaster, v-shaped Mpl neck, sgl-layer pckgrd, "skunk stripe" on back of neck, hdstck plug, 5-pos. ssw

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/Stdlns 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 (except 027-4620); Neck: "shallow U" shape, satin finish, 21 standard frets, 9.5" 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, RW frtbrd, left-hndd, Basswood body

FENDER SQUIER SERIES

Fender Squier Series Stratocasters are affordable, fine quality versions of Fender Standard Stratocasters. Body: Poplar, classic Stratocaster shape; Neck: 21 frets, 9.5" rad; E-tronics: 3 SC pu's, 5-pos. ssw, Vol, 2 Tone; Other: vintage style tremolo; **Models:**

- 013-3602 Fender Squier Series Stratocaster, Mpl neck
013-3600 Fender Squier Series Stratocaster, RW frtbrd
013-3620 Fender Squier Series Stratocaster, same as 013-3600, except left-hndd

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: LSR roller nut, lckng keys, Hipshot™ tremsetter; **Models:**

- 010-7502 Strat Plus, mpl neck, 3 Gold FLS, Am Std trem
010-7500 Strat Plus, RW frtbrd, 3 Gold FLS, Am Std trem
110-9502 Deluxe Strat Plus, same as 010-7502, except Red FLS (Bridge), Silver FLS (Mid), Blue FLS (Neck), Fender/Floyd Rose locking tremolo bridge, Ash top and bottom body laminates, shell pckgrd
110-9500 Deluxe Strat Plus, same as 010-7500, except Red FLS (Bridge), Silver FLS (Mid), Blue FLS (Neck), Fender/Floyd Rose locking tremolo bridge, Ash top and bottom body laminates, shell pckgrd

(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: Blue FLS (neck), Gold FLS (mid), dual Red FLS (bridge) w/3-pos. mini toggle, special 5-pos. ssw, Tone-neck pu, TBX-Bridge & Mid; Other: Fender/Floyd Rose locking tremolo bridge, Chrome LSR roller nut, lckng keys, shell pckgrd; **Models:**

- 110-9800 U.S. Strat Ultra

CONTEMPORARY SERIES

(USA) The Strat XII is a recreation of the classic 12-string electric from the 60s. Body: Alder; Neck: RW frtbrd, 22 std frets, 7.25" rad; E-tronics: 3 SC pu's, Vol, 2 Tone (neck, mid), 5-pos. ssw; Other: special 12-string bridge; **Models:**

- 027-8900 Strat XII

(USA) Strat special guitars are carefully updated versions of vintage model instruments. Body: Poplar w/Ash veneer; Neck: oval shape, 22 Am Std frets, 9.5" rad; E-tronics: HB pu w/coil splitter sw (bridge), 2 SC pu's, Vol, TBX, 5-pos. ssw; Other: blk hdwr, vintage bridge; **Models:**

- 013-5600 Strat Special, RW frtbrd
013-5602 Strat Special, Mpl neck

FLOYD ROSE™ CLASSIC SERIES

(USA) The Floyd Rose Classic Series features Fender's classic guitars updated with some of Floyd's modern innovations. Body: Alder; Neck: 22 std frets, 9.5" rad; E-tronics: DiMarzio Custom PAF Pro HB pu (bridge), 2 Am Std SC pu's, Vol, 2 Tone (Neck, Mid), special 5-pos. ssw; Other: vintage tuners, chrm Floyd Rose Original dbl-lckng tremolo system; **Models:**

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

FLOYD ROSE STANDARD SERIES

The Floyd Rose Standard Series Stratocaster is an affordable guitar with hot features. Body: Strat shape; Neck: 21 jumbo frets; E-tronics: 1 HB pu (bridge), 2 SC pu's, 5-pos. ssw; Other: Floyd Rose II dbl-lckng tremolo system; **Models:**

- 125-5000 Floyd Rose Standard Stratocaster (foto flame), Basswood body, RW frtbrd, 12" rad, Tone (neck pu), TBX (Bridge, Mid pu's)
113-1100 Floyd Rose Standard Stratocaster, Poplar body, RW frtbrd, 9.5" rad, 2 Tone (Neck, Mid)
113-1102 Floyd Rose Standard Stratocaster, Poplar body, Mpl Neck, 9.5" rad, 2 Tone (Neck, Mid)

SET NECK SERIES

(USA) 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), Strat Deluxe 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) The Beck model is the culmination of Jeff Beck's ultimate guitar features. Body: Alder; Neck: Pao Ferro frtbrd, Special deep '50's shape, satin finish, 22 vintage frets, 9.5" rad; E-tronics: 2 Gold FLS's [neck, mid], dual Gold FLS [bridge] with sgl/dbl sw, Tone (neck), TBX (bridge, mid); Other: locking keys, roller nut; **Models:**

- 010-9600 Jeff Beck

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

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

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

- 027-2702 Yngwie Malmsteen Standard

(USA) The Stevie Ray Vaughan Signature Model respectfully reproduces Stevie's unique guitar. Body: Alder; Neck: "Oval" shape, Pao Ferro 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, gldpltd hdwr; **Models:**

- 010-9200 Stevie Ray Vaughan

(USA) [Custom Order Only] The Robert Cray Signature Model is a faithful recreation of Robert's favorite '59 Stratocaster. Body: Alder; Neck: "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) [Custom Order Only] The Dick Dale Signature Model is a loving recreation of the Surf King's twangy 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: reverse headstock, vintage tremolo; **Models:**

- 010-6100 Dick Dale

(USA) The Richie Sambora 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: mid-range boost sw, 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

(USA) The Richie Sambora Standard Signature Model is a very affordable version of his signature guitar. Body: Alder; Neck: Mpl, 12" rad, 21 jumbo frets, satin finish; E-tronics: 2 SC pu's (neck, mid), 1 DiMarzio Pro PAF (bridge), 5-pos ssw, Vol, Tone (Neck), TBX (Mid, Bridge); Other: Floyd Rose II dbl-ckng tremolo system; **Models:** 113-2700 **Richie Sambora Standard**

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/Stnlss 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

SQUIER

Squiers are economically-priced guitars with some classic Fender features. Body: classic Stratocaster shape; Neck: Mpl, 21 std frets, 10" rad; E-tronics: 3 SC pus, 5-pos. ssw, Vol, 2 Tone; Other: vintage-style tremolo; **Models:** 033-0600 **Standard Stratocaster**, RW frtbrd
033-0602 **Standard Stratocaster**, Mpl neck

TELECASTERS



'52 Telecaster

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

The '72 Telecaster Thinline is a semi-hollow body guitar with the features of a full electric. Body: Japanese Ash, natural finish; Neck: Mpl, 21 vintage frets, 7.25" rad; E-tronics: 2 HB pu's, Vol, Tone, 3-pos ssw; Other: vintage tuners, wht shell pckgrd, non-trem Strat bridge, ncklpltd hrdwr, "bullet" truss rod; **Models:** 027-3202 **'72 Telecaster Thinline**

The '69 Telecaster Thinline is a recreation of that popular model. Body: Mahogany, semi-hollow w/F hole; Neck: Mpl, 21 vintage frets, 7.25" radius; E-tronics: 2 SC pu's, 3-pos ssw; Other: vintage tuners, sngl-ply wht pckgrd, vintage bridge w/3 saddles, ncklpltd hrdwr; **Models:** 027-7702 **'69 Telecaster Thinline**

Custom Telecasters are versions of earlier upgraded Telecaster models. Body: Basswood, tinted finish, wht binding; Neck: Mpl, 21 vintage frets, 7.25" radius, tinted finish; E-tronics: 2 SC pu's, 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 "Paisley" Tele is a trademark version of the classic Telecaster from the 70s. Body: Basswood, Paisley finish; Neck: Mpl, 21 vintage frets, 7.25" rad, tinted finish; E-tronics: 2 SC pu's, 3-pos ssw; Other: vintage tuners, sngl-ply wht pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr; **Models:** 027-4902 **"Paisley" Tele**

The Rosewood Tele is a trademark version of the classic Telecaster from the 70s. Body: RW; Neck: RW, 21 vintage frets, 7.25" rad; E-tronics: 2 SC pu's, 3-pos ssw; Other: vintage tuners, Tri-lam (B/W/B) pckgrd, vintage bridge w/3 Brass barrel saddles, ncklpltd hrdwr; **Models:** 027-4800 **Rosewood Tele**

The '50's Telecaster offers a quality recreation of the guitar that started it all. Body: Basswood, Blond finish; Neck: Mpl, 21 vintage frets, 7.25" rad, tinted finish; E-tronics: 2 SC pu's, 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**
025-0200 **'60's Telecaster "Natural"**, same as 027-1202 except w/natural "Foto Flame" finish on body and neck

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
010-8422 **Left-hndd American Standard Tele**, Mpl neck

STANDARD

Standard Telecasters are updated versions of the Telecaster. Body: Poplar; Neck: Mpl, 21 vintage frets, 9.5" 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 Fender Squier Series Telecaster is an affordable, fine quality version of the Fender Standard Telecaster. Body: Poplar, classic Telecaster shape; Neck: Mpl, 21 frets, 9.5" rad; E-tronics: 2 SC pu's, 3-pos. ssw, Vol, Tone; Other: vintage style bridge; **Models:** 013-3202 **Fender Squier Telecaster**

U.S. PLUS SERIES

(USA) Tele Plus guitars are designed to better address today's players. Body: Ash or Alder, Ash Top & Back; Neck: natural satin finish, 22 jumbo frets, Bi-flex truss rod; E-tronics: 1 Blue FLS (neck), dual Red FLS's w/3-pos mini toggle (bridge), 3-pos. ssw, Vol, TBX; Other: chrmpitd hrdwr; **Models:** 010-8502 **Tele Plus**, mpl neck
010-8500 **Tele Plus**, RW frtbrd

CONTEMPORARY SERIES

(USA) Telecaster Special guitars are designed to better address today's players. Body: Poplar; Neck: Mpl, oval shape, 22 Am std frets, 9.5" rad; E-tronics: HB pu (neck), reverse-wound SC (bridge), special 5-pos. ssw, Vol, TBX; Other: chrmpitd hrdwr, vintage bridge; **Models:** 013-5502 **Telecaster Special**

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**, Pao Ferro frtbrd, Chrmpitd 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, gloss 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, glppltd hrdwr; **Models:** 010-8902 **Jerry Donahue Telecaster**

The J. D. Telecaster model offers Jerry's unique "2 guitars in 1" design features in an affordable format. Body: Basswood, bound; Neck: Mpl, 21 vintage frets, 7.25" rad; 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, chrmpitd hrdwr; **Models:** 027-9702 **J. D. Telecaster**

(USA) [Custom Order Only] The Clarence White Telecaster model is a deluxe version of a classic country guitar. Body: Lightweight Ash; Neck: lightly-figured Mpl, 21 vintage frets, 7.25" rad; E-tronics: "Texas Special" Tele pu (bridge), custom 50s Strat pu (neck), special 5-pos. ssw, Volume, Tone; Other: vintage style bridge w/Brass saddles, Parsons/White B-Bender, Scroggs tuners on both "E" strings; **Models:** 010-5602 **Clarence White 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 fgdr 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 hdwr, Black plush Tolex case; **Models:** 010-6802 **Sparkle Telecaster**, Mpl neck
010-6800 **Sparkle Telecaster**, RW frtbrd

(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 hdwr, 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 fgdr 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 hdwr, Red plush Tweed case; **Models:** 010-5222 **'52 Telecaster (left-hndd)**

JAGUAR



The Jaguar is a recreation of Fender's premier guitar from the 60s. Body: Basswood; Neck: RW frtbrd, 22 frets, 7.25" rad; E-tronics: 2 sgl-coil pu's, on-off slide sw for each pu, "Lead" circuit [Vol, Tone, Tone sw], "Rhythm" circuit [Vol, Tone], circuit ssw; Other: Floating bridge tremolo; **Models:** 027-7700 **Jaguar**

JAZZMASTER



The Jazzmaster is a remake of the guitar that was at the heart of surf and other 60s instrumental music. Body: Basswood; Neck: RW frtbrd, 21 frets, 7.25" rad; E-tronics: 2 sgl-coil pu's, "Lead" circuit [Vol, Tone, 3-pos toggle], "Rhythm" circuit [Vol, Tone], circuit ssw; Other: Floating bridge tremolo; **Models:** 027-7800 **Jazzmaster**

MUSTANG



The Mustang is a reissue of Fender's deluxe short-scale guitar from the 60s. Body: Basswood; Neck: RW frtbrd, 22 frets, 7.25" rad; E-tronics: 2 sgl-coil pu's, on-off slide sw for each pu, Vol, Tone; Other: Mustang Dynamic vibrato; **Models:** 027-7700 **Mustang**

DUOSONIC



The DuoSonic revisits Fender's original short-scale electric guitar from the 50s. Body: Poplar; Neck: Mpl, 20 frets, 9.5" rad; E-tronics: 2 sgl-coil pu's, 3-pos toggle, Vol, Tone; **Models:** 013-3700 **Duosonic**

DESIGNER/SIGNATURE

D'AQUISTO



(USA) [Custom Order Only] 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 carved Spruce top, carved figured Mpl back, figured Mpl sides; Neck: bound Ebony frtbrd, Mother-of-Pearl frtmrks, 22 vintage frets, 25" radius, 24.75" scale; Other: separate bridge and tailpiece, Ebony tailpiece and pckgrd, bound "F" holes; **Models:** 010-2070 **D'Aquisto Ultra**, full 17" body, split block frtmrks
010-2040 **D'Aquisto Elite**, 16 1/4" body, built-in HB pu, Vol, solid block frtmrks

ROBBEN FORD



(USA) [Custom Order Only] Designed under the direction of modern blues and jazz great Robben Ford. Body: dbl cutaway style, multibound Carved figured Mpl top, solid Mahogany back and sides w/tone chambers; Neck: Mahogany w/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 hrdr, lock-strap system, Schaller tuners w/Ebony buttons; **Models:** 010-3060 **Robben Ford Model Ultra FM**, split block inlays, multi-bound top and frtbrd
010-3050 **Robben Ford Model Ultra SP**, same as 010-3060 except carved Spruce top and solid Alder back and sides
010-3020 **Robben Ford Model Elite**, thinline solid body version of 010-3050 except dot inlays and chrn hrdr

Electric BASSES

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-Bases 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
025-0300 **'60's P-Bass "Natural"**, same as 027-1300 except w/natural "Foto Flame" finish on body and neck

The '51 Precision Bass is a faithful rendition of one of the first solidbody basses. Body: Ash, "Tele Bass" shape, polyester finish; Neck: Mpl, 20 std frets, 7.25" rad; E-tronics: original P-Bass SC pu, Vol, Tone; Other: ncklpltd hdwr, vintage 2-saddle bridge; **Models:** 027-1902 **'51 Precision Bass**

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 Fender Squier Series Precision Bass is an affordable, fine quality version of the Fender P-Bass. Body: classic P-Bass shape; Neck: RW frtbrd, 20 std frets, 9.5" rad; E-tronics: P-Bass pu, Vol, Tone; Other: chrome hrdr; **Models:** 013-3400 **Fender Squier Series Precision Bass**

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

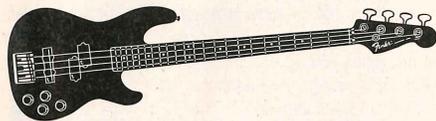
CONTEMPORARY SERIES



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 frntbrd, 12" rad; E-tronics: 1 Silver FLS (neck), 1 piezo acoustic system (bridge), Pan, Vol, Full-range Boost; Other: chrome hrdwr, 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



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 Vol, Pan, active Bass boost/cut, active Treble boost/cut; Other: Graphite nut, special design bridge, Gotoh "mini" tuning keys, no pckgrd, Goldplated hrdwr; **Models:**

027-9500 **Precision Bass "Lyte"**

The P-Bass Special is a modernized version of a classic P-Bass. Body: Poplar, downsized P-Bass shape; Neck: oval shape, RW frntbrd, 22 Am Std frets, 9.5" radius; E-tronics: 1 P-Bass (split coil) pu, 1 J-Bass pu, Master Vol, Pan, active Bass boost/cut, active Treble boost/cut; Other: vintage bridge; **Models:**

013-5400 **Precision Bass Special**

CUSTOM CLASSIC SERIES

(USA) [Custom Order Only] The Vintage Precision Custom Basses 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 hrdwr; **Models:**

019-5602 **Vintage Precision Custom Bass**

(USA) [Custom Order Only] Custom shop version of the Vintage Precision Basses for left handers. Body: Alder, nitrocellulose lacquer finish; Neck: lightly frgd Mpl, "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 hrdwr, Red plush Twee case; **Models:**

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

SQUIER

Economically-priced basses with some classic Fender features. Body: classic P-Bass shape; Neck: 20 std frets, 10" rad; E-tronics: 1 P-bass pu, Vol, Tone; Other: chrome hrdwr; **Models:**

033-6202 **Precision Bass**

JAZZ BASSES



'62 Jazz Bass

U.S. VINTAGE

(USA) Vintage Jazz Basses are excellent recreations of the famous J-Basses of the '60's. Body: Alder, nitrocellulose lacquer finish, original "offset waist" shape; Neck: 20 vintage frets, RW frntbrd, 7.25" rad, nitrocellulose lacquer finish; E-tronics: 2 J-Bass pu's (out of phase), lacquer coated copper pu windings, cloth wrapped wire, concentric knobs (Vol/Tone); Other: Kluson (reverse direction) tuners, vintage bridge, ncklpltd hrdwr, 3-ply (W/B/W or W/B/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; Neck: RW frntbrd, medium, 20 small frets, 7.25" rad; E-tronics: 2 vintage J-Bass pu's, 2 Vol, Tone; Other: ncklpltd hrdwr, vintage bridge; **Models:**

027-1400 **'60's Jazz Bass**

025-0400 **'60's J-Bass "Natural,"** same as 027-1400 except w/natural "Foto Flame" finish on body and neck

The '75 Jazz Basses offer a quality recreation of J-Basses of the mid '70's. Body: Ash, classic shape; Neck: medium, 20 small frets, 7.25" rad; E-tronics: 2 vintage J-Bass pu's, 2 Vol, Tone; Other: ncklpltd hrdwr, vintage bridge; **Models:**

027-3500 **'75 Jazz Bass**, RW frntbrd

027-3502 **'75 Jazz Bass**, Mpl neck

AMERICAN STANDARD

(USA) The American Standard Jazz Bass is an upgrade of classic J-Basses. Body: Alder, modern "offset" contour shape; Neck: RW frntbrd, 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 hrdwr, 3-ply W/B/W pckgrd; **Models:**

019-2300 **American Standard Jazz Bass**

STANDARD

Standard Jazz Basses are updated versions of J-Basses. Body: "offset" waist shape; Neck: RW slab frntbrd, 20 std frets, 7.25" rad, polyester finish; E-tronics: 2 J-Bass pu, 2 Vol, Tone; Other: tri-lam (W/B/W) pckgrd, Chromeplated hrdwr; **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 Fender Squier Series Jazz Bass is an affordable, fine quality version of the Fender J-Bass. Body: classic J-Bass shape; Neck: RW frntbrd, 20 std frets, 12" rad; E-tronics: 2 J-bass pu, 2 Vol, Tone; Other: chrome hrdwr; **Models:**

033-7500 **Fender Squier Series 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 hrdwr; **Models:**

019-8500 **Jazz Bass Plus V**, 5 strings, RW frntbrd, Gotoh "mini" tuners (tuning keys)

019-8402 **Jazz Bass Plus**, mpl neck, Fender/Schaller tuners

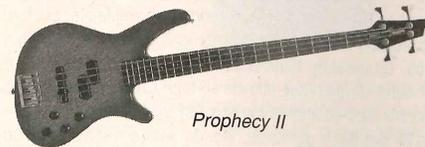
019-8400 **Jazz Bass Plus**, RW frntbrd, Fender/Schaller tuners

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 frntbrd, 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 hrdwr, red plush/Tweed case; **Models:**

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

PROPHECY BASSES



Prophecy II

Sleek looking basses with features for the modern player. Body: Dbl cutaway shape; Neck: RW frntbrd, 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, Chrmpltd hrdwr, TBX

025-7200 **Prophecy II**, Ash body, Active electronics, Gldpltd hrdwr, Bass boost/cut, Treble boost/cut

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

MB BASS

Fender MB Basses bring hot, modern styling to the Fender bass.. Body: Basswood or Poplar, downsized contemporary shape; Neck: RW frntbrd, 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 MB 4 Bass**

025-4800 **Fender MB 5 Bass**, 5-string

SIGNATURE BASSES



"Urge" Bass

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

025-6000 **Stuart Hamm "Urge" Bass**

Sleek looking basses with features for the modern player. Body: Poplar, special down-sized shape; Neck: RW frntbrd, 24 frets, 9.5" rad, 32" scale; E-tronics: 2 J-bass pu's (neck, bridge), Pan, Vol, active Treble, active Bass; **Models:**

013-1400 **Stuart Hamm "Urge" Standard Bass**

Electric
GUITARS
Electric
BASSES

AMPS

GUITAR AMPLIFIERS

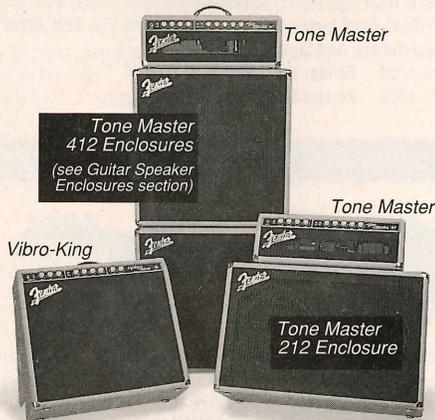
CUSTOM AMP SHOP

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.



Dual Professional

(USA) The Dual Professional is several amps rolled into one. Specs: 100w RMS, 2-12" spkrs; Features: Tube Reverb [controls: Dwell, Mix, Tone], "Fat" switch, vintage Vibrato [controls: Speed, Intensity], Effects loop, dual selectable Vol and "Fat" controls, Treble, Bass, Mid, Ftswtch for Vol select and Vibrato on/off; **Models:** 081-1005 **Dual Professional**



Tone Master

Tone Master 412 Enclosures (see Guitar Speaker Enclosures section)

Tone Master

Vibro-King

Tone Master 212 Enclosure

(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, Bass, Mid, Ftswtch for tremolo and "Fat"; **Models:** 081-1000 **Vibro-King**

(USA) The Vibro-King 212 speaker enclosure features two 12" Celestion spkrs, a Birch ply-wood closed back cabinet, Blonde tolex covering, Oxblood grill cloth. Specs: 4 ohms, 140 watts power hndng; **Models:** 081-3004 **Vibro-King 212 Enclosure**

(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, Bass, Mid, "Fat" switch], 2 Eff loops (1 per chnl), 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.



'59 Bassman

'63 Vibroverb

(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 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**



'65 Deluxe Reverb

(USA) The '65 Deluxe Reverb is an authentic reproduction of the original "black face" Deluxe Reverb. Specs: 22w, 12" spkr; Features: 2 chnls (normal and vibrato), all tube circuitry, tube generated vibrato, tube reverb, "Black Face" cosmetics, 2-button ftswtch (reverb, vibrato); **Models:** 21-7400 **'65 Deluxe Reverb**



'63 Fender Reverbs

Black w/silver grillcloth

Blonde w/oxblood grillcloth

Brown w/tan grillcloth

(USA) The Fender Reverb is a replica of the original 1963 tube reverb unit. Features: Dwell, Mix, and Tone control; **Models:** 21-7500 **'63 Fender Reverb**, brown w/tan grillcloth
21-7501 **'63 Fender Reverb**, black w/silver grillcloth
21-7502 **'63 Fender Reverb**, blonde w/oxblood grillcloth

TWEED SERIES

The Tweed series amps offer classic Fender looks and sound plus some handy modern features. They boast "retro" styling such as genuine Tweed covering, rear-loaded chrome chassis and "chicken head" knobs.

(USA) The Bronco is a small amp with the classic Fender clean sound as well as some pretty screaming distortion. Specs: 15w, 8" spkr; Features: dual selectable channels (normal, drive) w/separate volume controls, 3-band EQ, ext. spkr jack, headphone jack; **Models:** 022-3104 **Bronco**

(USA) The Pro Junior is a small amp in the classic Fender tradition. Specs: 15w, 10" spkr; Features: all-tube circuitry, unique "clean" to "drive" volume control, tone; **Models:** 021-3103 **Pro Junior**



Blues Deluxe

Bronco

Pro Junior

(USA) The Blues Deluxe is a potent amp with a range of sounds from clean to milky smooth overdrive. Specs: 40w, 12" spkr; Features: all-tube preamp/power amp, dual selectable channels (normal, drive) w/separate gain and master controls, 3-band EQ, reverb, presence, bright sw, effects loop, ftswtch for drive select; **Models:** 021-3102 **Blues Deluxe**

Blues DeVille 212

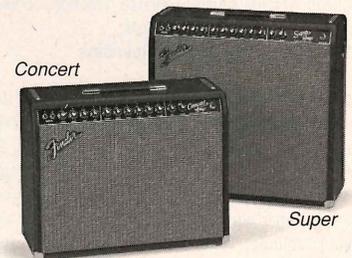


Blues DeVille

(USA) The Blues DeVilles are powerful amps with both vintage clean and smooth distortion tones. Specs: 60w; Features: all-tube preamp/power amp, dual selectable channels (normal, drive) w/separate gain and master controls, 3-band EQ, reverb, presence, bright sw, effects loop, ext. spkr jack, 2-button ftswtch for drive select and reverb on/off; **Models:** 021-3101 **Blues DeVille**, 4-10" spkrs
021-3100 **Blues DeVille 212**, same as 021-3101 but with two 12" spkrs

PROFESSIONAL TUBE SERIES

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.



Concert

Super

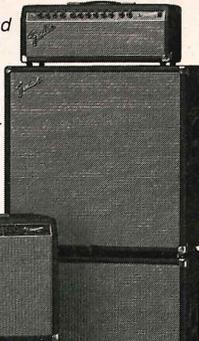
(USA) The Concert and Super are tributes to vintage amps with the same names. Features: chnl swtchn, Normal chnl [3-band EQ w/pull/cut], Drive chnl [dual selectable Gain, 3-band EQ], Reverb, adjustable Eff loop w/Mix control, line output, ext. spkr out, 3-button ftswtch; **Models:** 021-4802 **Concert**, 60w RMS, 1-12" spkr
021-4803 **Concert G12-80**, same as 021-4802 except with Celestion G12-80 "Classic Lead 80" spkrs
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**

PERFORMER SERIES

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.

Performer 1000 Head



GE-412 (right & below)
(see Guitar Speaker Enclosures section)

Performer 1000
Combo



GE-112
(see Guitar Speaker Enclosures section)

Performer
650 Combo

(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, Eff loop, headphone jack, carpet covering (also available w/Tolex covering); **Models:**

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

022-6801 **Performer 1000 Head**

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.



Bullet

Bullet
Reverb

The Fender Bullets are affordable amps with great sound. Specs: 15w, 8" spkr; Features: tube emulation power amp, dual selectable chnls (normal, drive), 3-band EQ, Vol, Gain, Drive, headphone jack, ext. spkr jack; **Models:**

022-6705 **Bullet**

022-6706 **Bullet Reverb**, internal spring reverb



Champion 110

Princeton 112

(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**



Stage 112SE

Deluxe 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 swtchn, 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 swtchn, 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.



Princeton
Chorus

Ultimate 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 swtchn, Ch 2 [Gain, Mid boost, Limiter, Presence], 3-band EQ, Master Vol, stereo chorus, Reverb, mono/stereo Eff loop, 2-button ftswtch; **Models:**

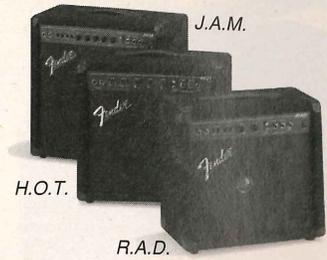
022-5700 **Princeton Stereo Chorus**

(USA) The Ultimate Chorus is our most sophisticated chorus amp, designed for lush chorus tones. Specs: 2 x 65w RMS, 2-12" spkr; Features: chnl swtchn, 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 **Ultimate Chorus**

M-80 SERIES

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



J.A.M.

H.O.T.

R.A.D.

(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



M-80

(USA) The M-80 Series are contemporary amps with a killer distortion and a sweet clean sound. Features: chnl swtchn, 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

M-80 CHORUS

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



M-80 Chorus

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

SQUIER

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**

BASS AMPS

Fender bass amplifiers provide the modern bass player with a clean powerful sound.



(USA) Features: 3-band EQ, Headphone jack, tolex covering; **Models:**

022-4403 **BXR 15**, 15w RMS, 8" spkr, Ext. spkr jack
022-4403 **BXR 25**, 25w RMS, 10" spkr, Hi/Lo inputs, Tape inputs, Eff loop

Features: Delta Comp™ limiter, headphone jack, eff loop, line out jack; **Models:**
022-4401 **BXR 60**, 60w RMS, 12" spkr, 4-band EQ, mid notch button, tape-in jacks



Features: Delta Comp™ limiter, headphone jack, eff loop, line out jack; **Models:**
022-4401 **BXR 100**, 100w RMS, 15" spkr, 7-band EQ, high/low shelving, high/mid/low enhance sws

(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

Specs: 300w RMS; Features: 3-band EQ w/sweepable mid, high fncy boost/cut, low fncy boost/cut, high fncy enhance, low fncy enhance, Vol, switchable Delta Comp™ compressor, Eff loop, fan cooling; **Models:**
022-4100 **BXR 300C**, 15" Eminence spkr, ext spkr jack
022-4107 **BXR 300R Head**, 2 rack spc, 2 spkr jacks

KEYBOARD AMPLIFIERS

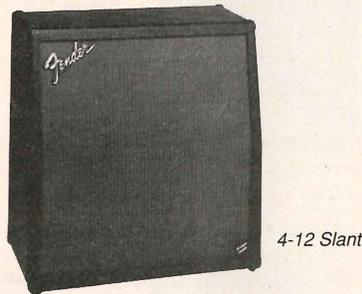


(USA) The KXR 100 is designed specifically for the needs of electronic keyboards. Specs: 80w RMS @ 4 ohms, 15" spkr plus dual piezo horn, 3 chnls w/independent vol, XLR input in chnl 1, 4-band master EQ, Deltacomp™ compression, master reverb, master vol, effects loop, record out jacks (RCA), Headphone jack, tolex covering; **Models:**
022-8501 **KXR 100**

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



(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:**

021-1620 **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

021-1663 **GE-412 V30**, same as 021-1662 except with Celestion "Vintage 30" spkrs



HM 4-12
Slant

HM

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

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

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

BASS SPEAKER ENCLOSURES

BXR

(USA) BXR (Bass Extended Range) components work together in any combination as an integrated system, with 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**

Specs: 300w RMS capacity, 4-10" Eminence spkrs, 8 ohm imp; Features: black carpet covering w/reinforced corners, handles, casters; **Models:**
021-1650 **HM 4-10B** Bass Enclosure

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 (except AG-20); Neck: Mahogany; **Models:**

094-3910 **AG-10**, satin finish, Spruce top, RW frtbrd

094-3915 **AG-15**, natural gloss finish, Spruce top, RW frtbrd

094-3920 **AG-20**, satin finish, Spruce top, RW back and sides, RW frtbrd

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/sides; Neck: Mahogany, RW frtbrd; Other: Chromptd 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**



Santa Maria

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 guitars are high quality instruments constructed from some of the finest woods available.



800sx

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

095-0600 **600sx**, laminated Honduras Mahogany back and sides, Indian RW fngbrd and bridge, Chrome diecast tuners

095-0800 **800sx**, laminated Honduras Mahogany back and sides, Indian RW fngbrd and bridge, gold diecast tuners

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 fngbrd and bridge, Chrome diecast tuners

095-1100 **1100sx**, laminated Indian RW back and sides, Ebony fngbrd 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 fngbrd & bridge, dot frtmrks, Chrome diecast tuners

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



1505sx

Body: Jumbo shape, solid Spruce top; Neck: African Mahogany, Indian RW fngbrd, 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.



La Brea, Flame Maple Top

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

094-3925 **AG-25**, satin finish Spruce top

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



Montara, Sunburst

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:**

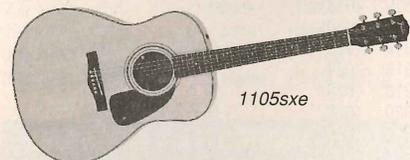
094-5706 **Montara**, Black, Spruce top

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



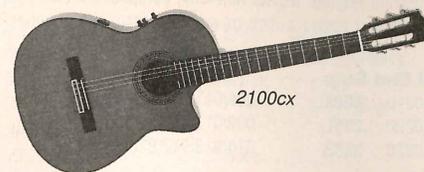
1105sxe

SX acoustic/electric guitars feature 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 **1105sxe**, Dreadnought shape, Ebony fngbrd & bridge, dot frtmrks

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

NYLON STRING



2100cx

The 2100cx is an acoustic/electric nylon string guitar with a great feel and sound, both acoustically and electrically. Body: cutaway, solid Cedar top, Ovngkol back and sides; Neck: Nato, RW fngbrd; E-tronics: Vol, Tone; **Models:** 095-2100 **2100cx**

STRINGS

ELECTRIC GUITAR STRING SETS

PURE NICKEL WOUND

150's are the traditional electric guitar string, with a pure Nickel cover wrap—lightly rolled to reduce finger noise. Available in standard ball or Fender's exclusive Bullet end. Sets:

Ball End Sets

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

Bullet End Sets

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

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. Sets:

Ball End Sets

073-1010	250XL ,	008/011/014/022/030/038
073-1020	250L ,	009/011/016/024/032/042
073-1025	250LR ,	009/011/016/026/036/046
073-1030	250R ,	010/013/017/026/036/046
073-1035	250RH ,	010/013/017/032/042/052
073-1040	250M ,	011/014/018P/028/038/048

Bullet End Sets

077-9725	3250XL ,	008/011/014/022/030/038
077-9724	3250L ,	009/011/016/024/032/042
077-9723	3250R ,	010/013/017/026/036/046
077-9721	3250M ,	011/014/018P/028/038/048

For "Floyd Rose" Tremolo Sets

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

Acoustic GUITARS
Acoustic/Electric GUITARS
STRINGS
AMPS

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. Sets:

Ball End Sets

073-0210	350XL ,	008/011/014/022/030/038
073-0220	350L ,	009/011/016/024/032/042
073-0230	350R ,	010/013/017/026/036/046

STAINLESS STEEL FLATWOUND

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

Ball End Sets

073-3300	50S ,	012/016/024/032/042/052
073-0900	50 ,	013/017/026/034/044/054

ELECTRIC BASS STRING SETS

NICKELPLATED STEEL ROUNDWOUND DYNAMAXX®

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

Sets

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

Sets, 5-string

Available with "high C" string (H), or "low B" string (L).

073-1767	1205H ,	030/045/065/080/100
073-1765	1205L ,	045/065/085/105/130

Sets, 6-string

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

073-1766	1206 ,	030/045/065/085/105/130
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STAINLESS STEEL FLATWOUND

Stainless Steel Flatwound strings have flat winding for less finger noise, smooth feel. Sets:

Sets

073-1500	80 ,	050/065/080/095
073-4100	850 ,	055/070/090/105
073-4400	950 ,	050/060/075/095
073-1660	980L ,	045/060/075/090
073-1670	980M ,	050/065/080/095

STAINLESS STEEL ROUNDWOUND

Stainless Steel Roundwound strings provide great punch and high output. Sets:

Sets

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

PURE NICKEL ROUNDWOUND

Pure Nickel Roundwound strings offer excellent tone and long sustain. Sets:

073-1700	90 ,	050/065/085/100
073-1620	990L ,	045/060/075/090
073-1630	990M ,	050/065/080/095

NYLON TAPE WOUND

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

073-6000	2200 ,	058/072/092/110
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NYLON FILAMENT ROUNDWOUND

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

073-6100	Acoustic/Electric ,	070/080/090/100
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BAJO SEXTO

Dynamaxx gauged for Fender's Bajo Sexto Telecaster. Sets:

073-1090	A-Tuning ,	016p/026p/036/046/056/066
073-1090	E-Tuning ,	022/032/042/052/062/072

ACOUSTIC GUITAR STRING SETS

80/20 BRONZE WOUND

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

Ball End Sets

073-1300	70XL ,	010/014/022/030/040/048
073-1100	70L ,	012/016/024/032/042/052
073-3900	70R ,	013/017/026/036/046/056

Bullet End Sets

077-9623	3170XL ,	010/014/022/030/040/048
077-9523	3170L ,	012/016/024/032/042/052
077-9423	3170R ,	013/017/026/036/046/056

Ball End Sets, 12 String

073-5100	1400 ,	010/014/024/028/038/048
		010/014/010/013/017/028

CLASSICAL GUITAR STRING SETS

NYLON CLASSICAL

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

Tie End Sets, Clear/Silver

073-1900	100 ,	028/032/040/029/035/043
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Tie End Sets, Black/Silver

073-2200	120 ,	028/032/040/029/035/043
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Ball End Sets, Clear/Silver

073-8000	130 ,	028/032/040/029/035/043
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INDIVIDUAL STRINGS—GUITAR

PLAIN GAUGED SINGLES

Ball End		Bullet End	
072-0200	(008)	077-1100	(008)
072-0201	(009)	077-1101	(009)
072-0202	(010)	077-1102	(010)
072-0203	(011)	077-1103	(011)
072-0204	(012)	077-1104	(012)
072-0205	(013)	077-1105	(013)
072-0206	(014)	077-1106	(014)
072-0207	(015)	077-1107	(015)
072-0208	(016)	077-1108	(016)
072-0209	(017)	077-1109	(017)
072-0210	(018P)	077-1110	(018P)
072-0212	(020P)	077-1112	(020P)

PURE NICKEL WOUND

Ball End (150's)		Bullet End (3150's)	
072-0310	(018)		
072-0312	(020)		
072-0314	(022)	077-2214	(022)
072-0316	(024)	077-2216	(024)
072-0318	(026)	077-2218	(026)
072-0320	(028)	077-2220	(028)
072-0322	(030)	077-2222	(030)
072-0324	(032)	077-2224	(032)
072-0326	(034)	077-2226	(034)
072-0328	(036)	077-2228	(036)
072-0330	(038)	077-2230	(038)
072-0332	(040)	077-2232	(040)
072-0334	(042)	077-2234	(042)
072-0336	(044)	077-2236	(044)
072-0338	(046)	077-2238	(046)
072-0340	(048)	077-2240	(048)
072-0342	(050)		
072-0344	(052)		
072-0346	(054)		
072-0348	(056)		

NICKELPLATED STEEL ROUNDWOUND

DYNAMAXX®

Ball End (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 (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)

80/20 BRONZE WOUND

Ball End (150's)

072-2514	(022)
072-2516	(024)
072-2518	(026)
072-2520	(028)
072-2522	(030)
072-2524	(032)
072-2526	(034)
072-2528	(036)
072-2530	(038)
072-2532	(040)
072-2534	(042)
072-2536	(044)
072-2538	(046)
072-2540	(048)
072-2542	(050)
072-2544	(052)
072-2546	(054)
072-2548	(056)

Bullet End (3150's)

077-2314	(022)
077-2316	(024)
077-2318	(026)
077-2320	(028)
077-2322	(030)
077-2324	(032)
077-2326	(034)
077-2328	(036)
077-2330	(038)
077-2332	(040)
077-2334	(042)
077-2336	(044)
077-2338	(046)
077-2340	(048)
077-2342	(050)
077-2344	(052)
077-2346	(054)
077-2348	(056)

INDIVIDUAL STRINGS—BASS

PURE NICKEL ROUNDWOUND

072-3030	(030)	072-3080	(080)
072-3035	(035)	072-3085	(085)
072-3040	(040)	072-3090	(090)
072-3045	(045)	072-3095	(095)
072-3050	(050)	072-3100	(100)
072-3055	(055)	072-3105	(105)
072-3060	(060)	072-3120	(120)
072-3065	(065)	072-3125	(125)
072-3070	(070)	072-3130	(130)
072-3075	(075)		

NICKELPLATED STEEL ROUNDWOUND DYNAMAXX®

072-7030	(030)	072-7080	(080)
072-7035	(035)	072-7085	(085)
072-7040	(040)	072-7090	(090)
072-7045	(045)	072-7095	(095)
072-7050	(050)	072-7100	(100)
072-7055	(055)	072-7105	(105)
072-7060	(060)	072-7120	(120)
072-7065	(065)	072-7125	(125)
072-7070	(070)	072-7130	(130)
072-7075	(075)		

STAINLESS STEEL FLATWOUND

072-5030	(030)	072-5080	(080)
072-5035	(035)	072-5085	(085)
072-5040	(040)	072-5090	(090)
072-5045	(045)	072-5095	(095)
072-5050	(050)	072-5100	(100)
072-5055	(055)	072-5105	(105)
072-5060	(060)	072-5120	(120)
072-5065	(065)	072-5125	(125)
072-5070	(070)	072-5130	(130)
072-5075	(075)		

STAINLESS STEEL ROUNDWOUND

072-4045 (045)	072-4080 (080)
072-4050 (050)	072-4085 (085)
072-4055 (055)	072-4090 (090)
072-4060 (060)	072-4095 (095)
072-4065 (065)	072-4100 (100)
072-4070 (070)	072-4105 (105)
072-4075 (075)	

PICKS

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

098-1629	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

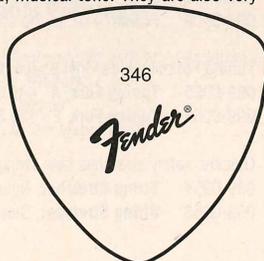
098-1929	White, Thin
098-1930	White, Medium
098-1931	White, Heavy

COLORPIC™

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

351 Shape

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

PICART™ SERIES

PicArt picks include a wide array of shapes, colors, designs and surfaces. **Models:**

346 Shape

098-1017-008	Totem, Medium
098-1017-009	Totem, Heavy

098-1017-013	Mardi Gras, Medium
098-1017-014	Mardi Gras, Heavy

351 Shape

098-1017-001	Tattoo GLO, Thin
098-1017-002	Tattoo GLO, Medium
098-1017-003	Tattoo GLO, Heavy

098-1017-004	Myth Metal, Thin
098-1017-005	Myth Metal, Medium
098-1017-006	Myth Metal, Heavy

358 Shape

098-1017-012	Jungle, Heavy
098-1017-017	Mardi Gras, Medium
098-1017-018	Mardi Gras, Heavy

355 Shape

098-1017-010	Totem, Medium
098-1017-011	Totem, Heavy

098-1017-015	Mardi Gras, Medium
098-1017-016	Mardi Gras, Heavy

358 Shape

098-1017-007	Myth Metal, Extra Heavy
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DELIRIN™ -- 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)

DELIRIN™ -- MATTE FINISH

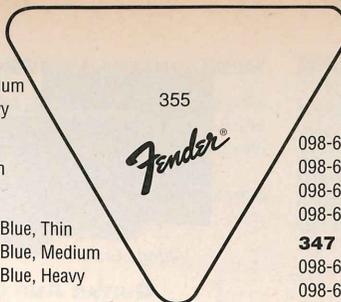
Delrin, created by DuPont, is strong and resilient—extremely durable. Die cut and tumbled for a smooth, rounded edge resistant to chipping. The matte finish improves grip, even after hours of playing. **Models:**

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)



actual sizes

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

351 Shape

098-4004	Red	.46mm	(Thin)
098-4005	Red	.58mm	(Thin/Medium)
098-4006	Red	.71mm	(Medium)
098-4007	Red	.88mm	(Medium/Heavy)
098-4008	Red	.96mm	(Heavy)
098-4009	Red	1.21mm	(Extra Heavy)

PICKPACKS

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

351 Shape

098-1029-049	Confetti, Thin
098-1030-049	Confetti, Medium
098-1031-049	Confetti, Heavy
098-1032-049	Confetti, Extra Heavy

098-1629-049	Shell, Thin
098-1630-049	Shell, Medium
098-1631-049	Shell, Heavy
098-1632-049	Shell, Extra Heavy

098-1829-049	White, Thin
098-1830-049	White, Medium
098-1831-049	White, Heavy
098-1832-049	White, Extra Heavy

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

ACCESSORIES



BOOKS

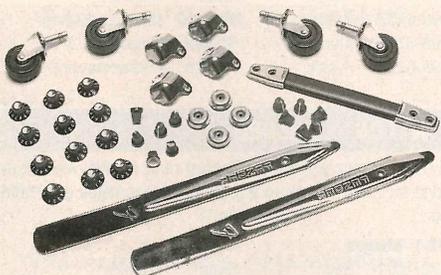
For every musician's library. **Models:**

- 099-5000 **Fender Stratocaster**, 40th Anniversary Edition
- 099-5001 **Guitar Identification**
- 099-5002 **Fender Chord Finder**
- 099-5003 **Guitar Method**, Fender Edition
- 099-5004 **The Fender Bass**
- 099-5005 **The Fender Telecaster**
- 099-5006 **The Fender Book**, Complete History
- 099-5007 **Guitar Classics, Strat**, Volume I
- 099-5008 **Guitar Classics, Tele**, Volume I
- 099-5009 **Guitar Classics, Bass**, Volume I
- 099-5010 **Ultimate Chord User's Guide**

VIDEO

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

- 099-5020-000 **Video**—Caring For Your Guitar, VHS
- 099-5020-040 **Video**—Caring For Your Guitar, PAL



AMPLIFIER 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, Standard**, w/Hardware
- 099-0900 **Amp Handle, Vintage**, w/Hardware
- 099-0900 **Amp Handle, Molded Brown**, w/Hardware

Amp model for amp and speaker cabinets with 3/4" walls; Universal model for closed cabinet backs and other 3-screw applications. Mounting screws included. **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

Replacement "tilt back" legs for vintage and reissue amps. **Models:**

- 099-0712 **Amp Legs**, 16", w/Hardware
- 099-0713 **Amp Legs**, 19", w/Hardware



GUITAR AMP COVERS

Fender amplifier covers are made of treated Nylon that protects amps from wear and tear. Black except where noted. **Models:**

- 002-9880 **Cover**, Champ 12
- 002-9881 **Cover**, Deluxe 112, Performer 650, Deluxe 85
- 002-9883 **Cover**, Princeton 112, Eighty-Five
- 002-9885 **Cover**, '65 Twin, Ultra Chorus, The Twin, Pro 185, Power Chorus
- 002-9886 **Cover**, Dual Showman Top
- 002-9887 **Cover**, all 4-12 Enclosures
- 002-9888 **Cover**, Performer 1000, Stage 112SE, 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, Blues DeVille (Brown)
- 003-7966 **Cover**, '63 Vibroverb (Brown)
- 003-7967 **Cover**, BXR 300C
- 004-0155 **Cover**, Champ 25SE
- 004-0155 **Cover**, Champ 25
- 004-1529 **Cover**, Champion 110
- 004-1531 **Cover**, Performer 1000 Head
- 004-1532 **Cover**, Concert
- 004-1533 **Cover**, Super
- 004-1534 **Cover**, GE 4-12 Enclosure
- 004-1539 **Cover**, BXR 100
- 004-1598 **Cover**, M-80 Bass
- 004-7483 **Cover**, '65 Deluxe Reverb
- 004-7484 **Cover**, Pro Junior (Brown)
- 004-7485 **Cover**, Blues Deluxe (Brown)
- 004-8913 **Cover**, BXR 60
- 004-8915 **Cover**, Blues Deluxe '63 Reverb (Brown)
- 004-8916 **Cover**, Blues DeVille 212 (Brown)

Premium amplifier covers made of Fleece-backed Boltaflex™ material coated with PreFix™ protective finish. **Models:**

- 004-1535 **Cover**, Vibro-King
- 004-1536 **Cover**, Tone-Master Head
- 004-1537 **Cover**, Tone-Master 2-12 Enclosure
- 004-1538 **Cover**, Tone-Master 4-12 Enclosure
- 004-8917 **Cover**, Vibro-King 212 (Brown)



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
- 099-5097 **5AR4**
- 099-5098 **EL84**



ELECTRONIC PRODUCTS

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

- 023-9999 **Mini Amp, MA-10**, Available in Black
- 023-9980 **'59 Bassman Mini Amp**, MA-59, small version of original, in Vintage Yellow
- 023-9992 **Mini Practicer**, Black, includes headphones and microphone
- 023-9993 **Micro 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-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**, 4 oz. pump spray

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

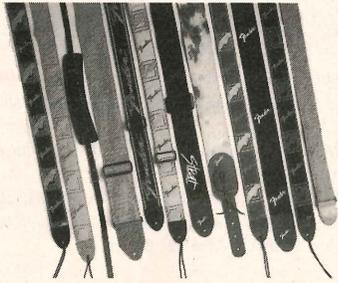
- 099-0955 **Tuning Fork**, A 440.0 Hz.
- 099-0956 **Tuning Fork**, E 329.6 Hz.

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

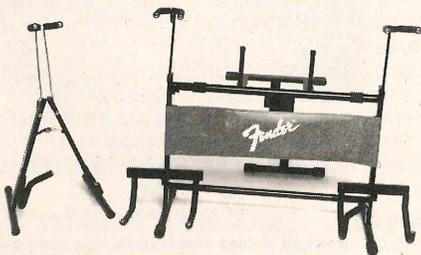
Monogrammed straps shipped with Fender's American-made guitars; also in neon colors. Vintage leather strap: longer version of '50's and '60's straps. 21/2" Poly Logo designed for comfort, like 3" Tweed (Fender's guitar case/amp cover material). Woven strap has "running" Fender logo. **Models:**

- 099-0670 **Bronco Cowhide Strap**, 3" super comfort
 099-0671 **Woven Strap**, Black/Gray running logo
 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
 099-0606 **2" Poly Black w/pickholder**

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 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**

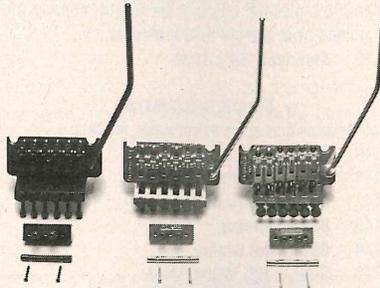
"Swivel" design safely holds instruments with any headstock, surgical tubing protects finish. **Models:**

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

FENDER-FLOYD ROSE LOCKING TREM

Innovative new bridge keeps guitar in tune while retaining the feel of a vintage tremolo. O.E.M. in Strat Plus and Ultra. Reasy retrofit for all previous Am Std and Plus models. Best with LSR nut and locking keys. **Models:**

- 199-6510-100 **Fender-Floyd Rose Locking Tremolo Assembly**



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; **Models:**

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: 19/16"; Height: .225"; Spacing: 1.30; Radius: 10". **Models:**

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

Average Vintage Stratocaster width. Width: 15/8"; Height: .225"; Spacing: 1.37; Radius: 10". **Models:**

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

Wide nut, narrow spacing for binding. Width: 111/16"; Height: .275"; Spacing: 1.40; Radius: 10". **Models:**

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

Wide width, wide space. Width: 111/16"; Height: .275"; Spacing: 1.43; Radius: 10". **Models:**

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

Extremely wide. Width: 13/4"; Height: .275"; Spacing: 1.50; Radius: 10". **Models:**

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

Same as Nut #2, but with bullet nut relief. Width: 19/16"; Height: .225"; Spacing: 1.30; Radius: 10". **Models:**

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

Same as Nut #2, but with bullet nut relief. Width: 15/8"; Height: .225"; Spacing: 1.37; Radius: 10". **Models:**

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

Same as Nut #4, but flatter radius. Width: 111/16"; Height: .225"; Spacing: 1.43; Radius: 15". **Models:**

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

Nut Assemblies—PRO

Average Vintage Stratocaster width. Width: 15/8"; Height: .225"; Spacing: 1.37; Radius: 10". **Models:**

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

Wide width, wide space. Width: 111/16"; 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: 111/16"; Height: .225"; Spacing: 1.43; Radius: 15". **Models:**

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

Replacement Arm Kits

- Replacement Arm Kits include new bushings. **Models:**
 199-7000-100 **Chrome Arm Replacement Kit**
 199-7000-200 **Gold Arm Replacement Kit**
 199-7000-300 **Black Arm Replacement Kit**

ORIGINAL ACCESSORIES



VINTAGE HARDWARE

Bridge Kits

- 099-0810 **Tele Bridge Kit**, 3 to 6-section bridge conversion
 099-2049 **Tremolo Bridge**, Vintage Stratocaster
 099-2051 **Bridge Sections**, Vintage Stratocaster

String Guide

- 099-2010 **String Guide**, Vintage Stratocaster
 099-2011 **String Guide**, Vintage Telecaster
 099-2012 **String Guide**, Vintage P-Bass & J-Bass

Fret Wire

- 099-2014 **Fret Wire**, Vintage Guitar
 099-2015 **Fret Wire**, Vintage Bass

Strap Button

- 099-2013 **Strap Button**, Vintage Gtr & Bass

Knobs

- 099-1366 **Chrome Knobs**, Tele & P-Bass
 099-2056 **Dome Knobs**, Vintage Tele
 099-2035 **Tone/Vol Knobs**, Vintage Stratocaster
 099-1365 **Tone/Vol. Knobs**, Black, Strat

Strat Accessory Kits

- 099-1362 **Stratocaster White Accessory Kit**
 099-1363 **Stratocaster Black Accessory Kit**
 099-1368 **Stratocaster Aged White Accessory Kit**

Pickup Covers

- 099-2034 **Pickup Cover**, Vintage Stratocaster
 099-2037 **Pickup Covers**, Vintage Precision Bass
 099-2038 **Pickup Covers**, Vintage Jazz Bass
 099-1364 **Pickup Covers**, Black, Strat, Pkg of 3

Additional Vintage Small Parts

- 099-2039 **Tremolo Arm**, Vintage Stratocaster
 099-2040 **Machine Heads**, Vintage Strat/Tele
 099-2041 **3-Way Switch**, Vintage Stratocaster/Tele
 099-2042 **Bone Nut**, Vintage Stratocaster & Telecaster
 099-2016 **Pckgrd Screws**, Vintage Gtr & Bass
 099-2036 **Thumbrest**, Precision & Jazz Bass
 099-2055 **Control Plate**, Chrome, Jazz Bass
 099-2058 **Control Plate**, Vintage Telecaster

HARDWARE

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
 099-0818 **Fender-Schaller Locking Keys**

Hipshot® Trem-Setter

- Adds return to pitch and string stability to tremolo systems. **Models:**
 099-0811 **Hipshot Trem-Setter Kit**

Roller nut

Lets strings slide easier, reducing tremolo intonation problems. **Models:**

- 099-0815 **Wilkinson Nut**, 9 to 42 string guage
- 099-0812 **LSR Nut**, universal, 9 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

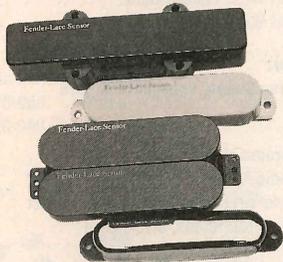
FINE TUNE LOCKING NUTS

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

PICKUPS

The pickups that started it all. **Models:**

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



FENDER-LACE SENSORS

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

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

Bass

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

Dually's

Drop-in replacements for traditional humbucking mounting.

- 099-2060 **Red-Blue Dually**, Blk, Wht
- 099-2061 **Red-Silver Dually**, Blk, Wht
- 099-2062 **Blue-Gold Dually**, Blk, Wht
- 099-2063 **Red-Red Dually**, Blk, Wht
- 099-2064 **Gold-Gold Dually**, Blk, Wht

Acoustic

Easy mount, drop-in units for acoustic guitars.

- 099-2080 **Bronze Acoustic**, Blk

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 from late '54 to '59. **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**
- 099-2220 **Strat, 2 HB, White Pearl**
- 099-2221 **Strat, 2 HB, Black Pearl**
- 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**
- 099-2145 **1 HB/2SC Strat, White Pearl**
- 099-2146 **1 HB/2SC Strat, Black Pearl**
- 099-2230 **Strat, 2 HB/1SC, White Pearl**
- 099-2231 **Strat, 2 HB/1SC, Black Pearl**

'94 Series "Aluminum Art"

- 099-2180-100 **Strat, Silver**
- 099-2180-100 **Strat, Gold**
- 099-2180-100 **Strat, Black**

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

STRAPS

Genuine leather straps of various custom designs. **Models:**

- 099-0651 **Strap**, black leather, snake overlays, metal conchos
- 099-0652 **Strap**, black leather, snake overlays, metal buckle
- 099-0653 **Strap**, black alligator leather, red fringe, metal conchos, metal buckle
- 099-0654 **Strap**, black alligator leather, gray fringe, metal conchos, metal buckle
- 099-0655 **Strap**, brown leather, brown braid, metal conchos
- 099-0656 **Strap**, black leather, brown braid, metal conchos
- 099-0657 **Strap**, cognac alligator leather, large metal buckle
- 099-0658 **Strap**, black alligator leather, large metal buckle
- 099-0659 **Strap**, dark brown tooled leather, edge lacing
- 099-0660 **Strap**, tan tooled leather, brown edge lacing

PICKS

Superior Celluloid picks in 4 different shapes. **Models:**

- | | | | |
|----------|-------------------|-----|--------|
| 098-7004 | Abalone | 351 | Thin |
| 098-7006 | Abalone | 351 | Medium |
| 098-7008 | Abalone | 351 | Heavy |
| 098-7014 | White Snake Pearl | 351 | Thin |
| 098-7016 | White Snake Pearl | 351 | Medium |
| 098-7018 | White Snake Pearl | 351 | Heavy |
| 098-7024 | Black | 351 | Thin |
| 098-7026 | Black | 351 | Medium |
| 098-7028 | Black | 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 and molded cases protect guitar from almost anything, with locking latch and metal hinges. **Models:**

- 091-9461 **Hardshell Case**, fits: Newporter, Redondo, Catalina, Malibu, Del Mar, La Brea, Santa Maria, Concord
- 091-9462 **Hardshell Case**, fits: Montara
- 091-9463 **Molded Case**, fits: 1000sx, 1100sx, 1105sxe, 1200sx, 1300sx
- 091-9464 **Molded Case**, fits: 1500sx, 1505sxe, 1600sx
- 091-9466 **Rectangular Wood Case**, fits: Telecoustics

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

Ultra

- 004-7299 **Ultra Molded Shaped Case**, dark oxblood outside, blond plush inside, goldpltd hrdwr, fits: Strats and Teles (Rt Hnd only)

Deluxe

- 002-3637 **Tweed Case**, Strat, Tele (Rt hnd only)
- 004-0901 **Deluxe Molded Shaped Case**, heavy duty hrdwr, fits: all Strats and Teles
- 003-6555 **Hardshell Case**, gray textured Tolex outside, fits: Strats and Teles
- 003-8977 **Hardshell Case**, black Tolex outside, fits: Strats and Teles
- 002-5917 **Hardshell Case**, black Tolex outside, fits: Jazzmaster and Jaguar
- 004-0158 **Hardshell Case**, black Tolex outside, fits: Mustang
- 002-8586 **Hardshell Case**, black Tolex outside, fits: Stratocaster XII

Standard

- 004-0900 **Molded Shaped Case**, fits: all Strats and Teles

BASS GUITAR

Hardshell and molded 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)
- 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)

Standard

- 004-1592 **Standard Molded Shaped Case**, fits: Jazz Basses and Precision Bases (Rt Hnd only)
- 004-8318 **Small Body Molded Shaped Case**, fits small 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
- 099-1540 **Gig Bag**, Fender, Small body guitar
- 099-1570 **Gig Bag**, Squier, Bass
- 099-1580 **Gig Bag**, Squier, Guitar

BRIEFCASES

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

- 099-1000 **Briefcase**, Vintage

EFFECTS BAG

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

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

SOUND SETUPS

Tone Master!

Incredible Sound Easy To Get With Custom Amp Shop Models

Like all models from the Custom Amp Shop, the Tone Master sounds great and looks terrific: Blonde tolex covering, Oxblood grill cloth and vintage "radio" knobs complement the Tone Master's all-tube circuitry and point-to-point hand wiring.

This dual-channel (vintage/overdrive) amp has extremely simple controls, and is designed so that no matter how they are set, it provides fat, rich tone every time. Both channels include volume, treble, mid, bass, and a "fat" switch; the overdrive channel also has a gain control.

And whether you opt for the Tone Master 212 Enclosure (two 12" speakers) or the Tone Master 412 Enclosure (four 12" speakers, shown), you'll get plenty of power and loads of tone.



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CLASSIC METAL

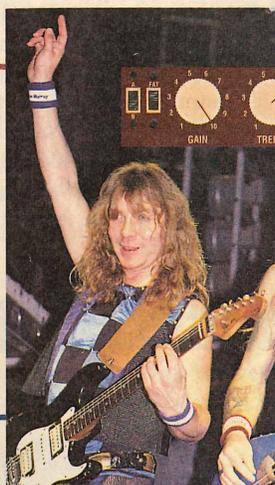
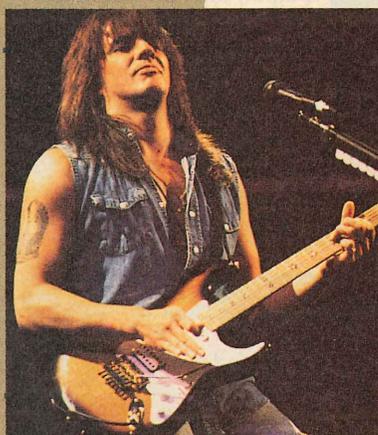
Fat Strat
(middle pickup)

PLAYER: **DAVE MURRAY**

BANDS: **Iron Maiden**

INSTRUMENT USED: **Custom Strat Ultra** with 2 single coils, and bridge position humbucker.

SOUND: A pioneer in the sound of heavy metal, Dave employs a sweet, fat overdriven sound that both sings and sustains.



Liquid Metal
(bridge pickup)

ROCK 'N ROLL

PLAYER: **RICHIE SAMBORA**

BANDS: **Bon Jovi**; solo

INSTRUMENT USED: **Sambora Stratocaster** with 2 single coils, and bridge position humbucker.

SOUND: Richie likes his amps to be overdriven enough to capture the rock feel, while preserving the unique tonal quality of his signature strat.



Butane
(bridge humbucker)

COOL BLUES



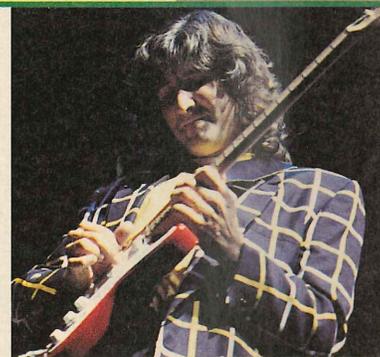
Chordal Kicker
(neck pickup, boost on 2)

PLAYER: **ANDY FAIRWEATHER-LOWE**

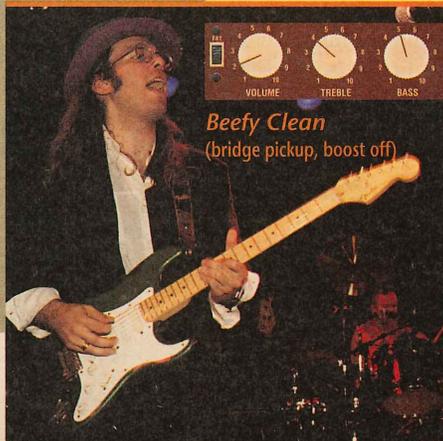
BANDS: **Eric Clapton**; **Dire Straits**; etc.

INSTRUMENT USED: **Clapton Stratocaster** with Lace Sensors, mid-boost circuit.

SOUND: Constantly in demand as the quintessential sideman, Andy excels at rhythm guitar, with a warm sound that provides a solid backing while blending into the whole.



FUSION EDGE



Beefy Clean
(bridge pickup, boost off)



PLAYER: **MIKE KENEALLY**

BANDS: **Dweezil Zappa**; **Frank Zappa**; solo

INSTRUMENT USED: **Clapton Stratocaster** with Lace Sensors, mid-boost circuit.

SOUND: Because of the complexity of the music he plays, Mike needs an amp that will constantly react to the subtle nuances of his guitar technique and deliver thick, powerful tone in every case.



Big Boomer
(neck pickup, boost on 6)



Puzzling Out Polarity!

By Julie Yarbrough

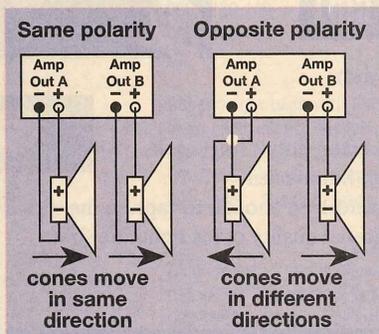
You've got two nice new power amplifiers and speaker enclosures hooked up to the stereo outputs of your mixer. The left output sounds fine by itself; so does the right. But when you turn them both up the sound is weak, hollow, and generally disgusting. What happened? Most likely, you are the victim of a polarity problem.

Design engineer **Julie Yarbrough** has been designing pro sound gear for over 12 years, and is currently working on Fender's new line of high-end mixing consoles.

What Is Polarity?

Often incorrectly called phase (the "Phase Reverse" switch on expensive mixers is actually a "Polarity Reverse" switch), polarity

is fairly simple to explain: if the same signal is sent to two speakers and causes the cone of both speakers to move in the same direction, then the two speakers are hooked up with the same polarity. If one cone moves outward while the other moves inward with the same signal, then they are of opposite polarity.



How Problems Happen

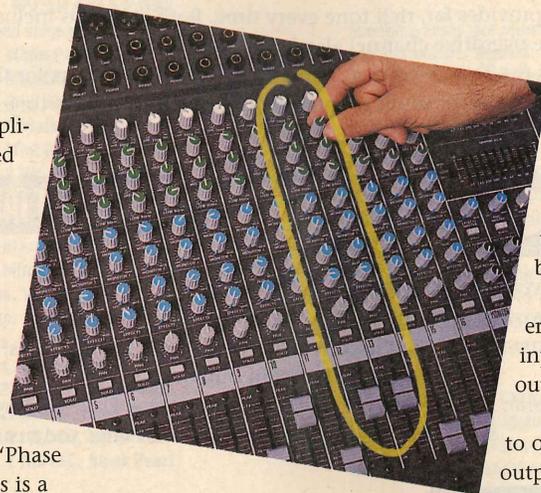
"Out of polarity" signals are equal but opposite to each other, and tend to cancel each other out. So anytime you have more than one mic or more than one amp/speaker output, everything must be of the same polarity or you'll have a serious problem.

Polarity problems can be caused by a piece of gear that is wired up (internally) differently than a similar piece of gear from another manufacturer (mics being the main culprit). More often, polarity reversals are due to mis-wiring of cables between your equipment.

Finding The Cause

What's the best way to detect polarity problems? *Listen.*

Check mics by pointing two mics



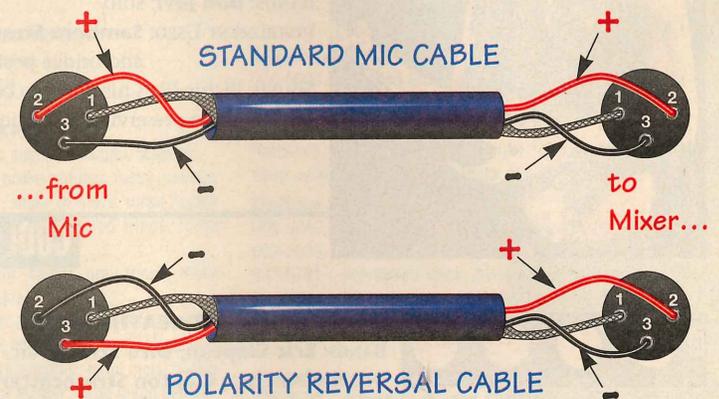
at the same source, and running them into different mixer inputs routed to a single output. Set the controls the same on both channels.

Check amps and speakers by sending a single input to two different mixer outputs.

In either case, listen first to only one channel or output, then to both. If the overall level increases when

both are brought into play, the polarity is correct. If it decreases, you have an "opposite polarity" problem.

If you have trouble locating the problem, ask a qualified service technician for help.



Possible Solutions

Usually, correcting polarity errors involves re-wiring one of a pair of interconnect cables. If the problem is in your equipment (such as two mics with opposite polarities), you can either use a polarity reversal adapter (check with your equipment manufacturer or dealer) or make a special cable to reverse the connections to the outputs of the equipment. Be sure to permanently mark any "opposite polarity" equipment or polarity reversal cables.

POWER POINTS

Master Your Amps

By Bruce Zinky



The designer responsible for Fender's Custom Amp Shop amplifiers, **Bruce Zinky** has done work for **Santana**, **Keith Richards**, the **Arc Angels**, and **Ronnie Montrose**, to name a few.

Check out any major concert tour where the players on stage are flanked by multiple stacks of gear. Ever wonder just how it's all linked together? In the case of big stages, amplifier "slaving" is a common tool.

Many people have a favorite amp that lacks the power for the job at hand; it may sound great in the studio, but won't work for a large live gig. Slaving allows a player to use the same amp for every situation: the sound of the first ("master") amp is amplified by the slave(s) and then sent to additional speakers.

SOUND SOURCE

The master amp is the one that defines the sound of the whole system. If that model has a Line Out or Preamp Out, then that is what you run to your slave(s).



If your master amp has no Line Out but does have an External Speaker jack, you can use the simple circuit shown here to attenuate your output to a workable line level.

POWER OPTIONS

Any good power amplifier works as a slave. Simply run the output from the master amp into the input of the slave.

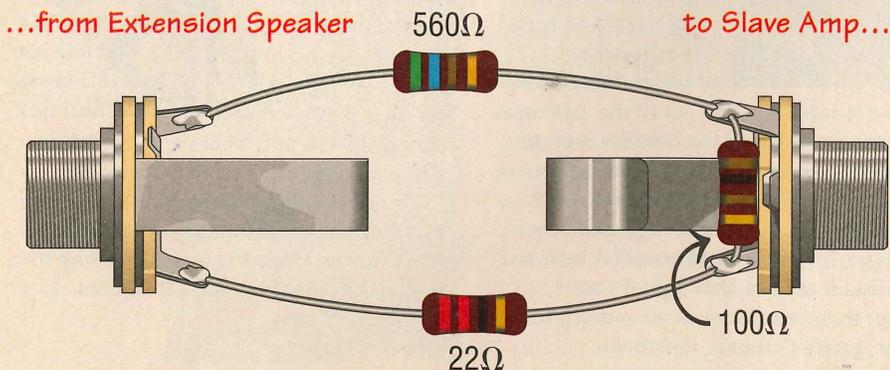
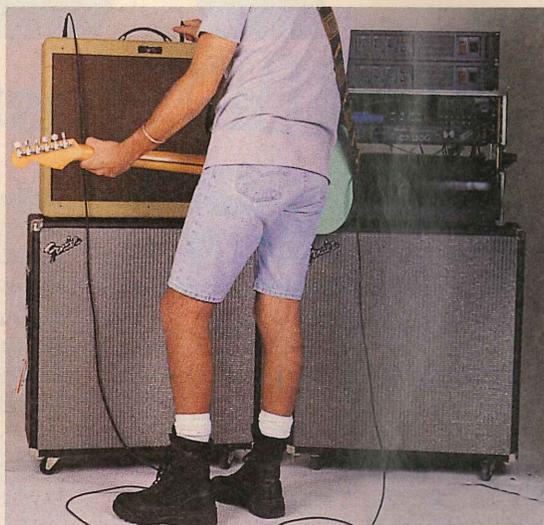
You can use standard guitar or bass amps as long as they have Line In or Power Amp In jacks.

For even more power, simply split the output from the master amp and run it into two slave amps.

SPECIAL EFFECTS

Often, effects processors will "water down" the natural power of a guitar or bass run straight into an amplifier. One way to use effects processors without losing that original punch is to set up the master and slave amps in a dry/wet configuration.

Slaving allows a player to use the same amp for every situation.



Set your master amp absolutely dry (with no effects), then send the signal through your effects before it goes into the slave amp(s). This serves two other purposes: 1) the volume on your slave amp(s) becomes your effects level; and 2) your dry signal and effected signal are coming from two different places, which provides a very rich tone.

A number of artists—**Brad Whitford** and **Joe Perry** of **Aerosmith**, **Pete Anderson** with **Dwight Yoakam** and **Boy Howdy's Cary Park** to name a few—utilize this technique. Try it and see what you think!

ARTIST ADVICE

Jazz It Up By Stef Burns



Stef Burns has recorded or toured with **Sheila E.**, **Berlin**, **Michael Bolton**, and numerous others. He was a member of **Y&T**, and has been with **Alice Cooper** for several years; check out his work on the latest album, *The Last Temptation*.

As a lead guitarist, the more tools you have at your disposal, the more interesting your solos will be. In addition to pentatonic riffs, blues scales, and modal runs, I sometimes use arpeggios to spice up my playing.

This particular arpeggio is based on a minor 9th chord, and can be used over minor 7, or even just straight minor chords. If you are into modes, it mixes well with the Aeolian (basic minor scale) and Dorian (minor scale with a major 6th).

Because of the fact that it accents the extended chord tones (7th and 9th), doesn't ever touch on the root, and uses as a passing tone a major 3rd over a minor chord, this riff lends a jazzy twist to your playing—perfect when the situation calls for that kind of sound.

Take it slow at first until you get comfortable, then speed it up to get a smooth legato feel. Above all, have fun!

7

Am7

T	5						7 10 9 8				7						
A	4						8										
B	2	3	7	5			4	5	9								
left hand	1	1	4	2	1	4	3	2	1	1	3	2	1	4	3	2	1
right hand	▼		▼	▲	▼	▲	▼	▲	▼	▲	▼	▲	▼	▲	▼	▲	▼
rhythm pattern	♩		♩		etc.		♩		♩		♩		♩		♩		○

▲ = up pick ▼ = down pick

Editor's Note: Last issue's article incorrectly showed examples 1 and 2 on the "D" string (they should have been on the "G" string).

TECH TIPS

Just The Bassics By Mark Kendrick

Bass players, it's your turn this time around! With this prescription for basic bass setups, you'll be able to make minor adjustments to suit your own personal tastes and preferences.

Adjusting The Truss Rod

Tune your bass to pitch, preferably with an electronic tuner. Put a capo at the first fret, then fret the Low "E" string at the 17th fret. Measure the clearance between the bottom of the string and the top of the 8th fret with a feeler gauge—Fender specs are .014.

If the distance is less, your truss rod is too tight according to factory specs. **Adjust it by using an allen wrench (or a screwdriver on vintage-style necks) to turn the adjustment screw counterclockwise—1/4-turn at a time—until the .014 measurement is reached.** If the distance is greater, tighten the truss rod by turning the adjustment screw clockwise until you reach .014.

From here, you can adjust the neck to suit your taste, however, **Be Warned:** A truss rod can break. If the rod feels tight do not attempt to force it. Consult an authorized Fender Service Center or repairman.

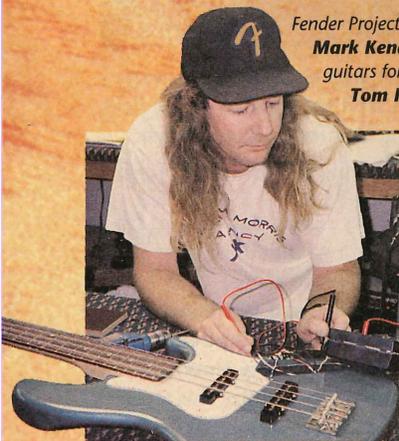
Setting The Action

Re-tune your bass to pitch, then put the capo back on. **With your 6" scale, measure the clearance of the Low "E" string at the 17th fret.** Fender specs call for 5/64" to 7/64" (I generally set the low strings closer to 7/64" and the high strings closer to 5/64", but you should experiment until you find what's comfortable for your playing style).

Change the string height with the screws on either side of the bridge—counterclockwise to lower, clockwise to raise. Be sure to re-tune the bass after each adjustment.



Fender Project Engineer **Mark Kendrick** has built guitars for **Jon Bon Jovi**, **Tom Hamilton** and **Nikki Sixx**, worked with **Stu Hamm** to develop **The Urge** bass, and is currently working with **Roscoe Beck** on his 5-string signature bass.



THE ACCESSORIZER

The Great String Search

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!



Heavens to Murgatroid, how do I get myself into these things? Here I was, knee deep in banana slugs, my back against the slimy wall of a cavern in which the air tasted like it hadn't been recycled for a couple of centuries. A roaring down the tunnel from which I had just come was easily identified as a particularly ravenous bengal tiger, hot on my trail.

This had all seemed so simple back in dean Stodgyhead's office. "We feel you are tenure material, professor Ganz," he had pontificated, "however, one bit of evidence is lacking in your thesis: The Evolution Of The Modern Electric Guitar String And Its Influence On Burgeoning Auditory Acuity.

"It seems your claim as to the early introduction of the Pure Nickel Wrap string by Fender is based on supposition," he droned on. "Due to the importance of this event—if it actually occurred!—we feel a concrete example of proof is warranted."

Working from faded periodicals, searching through encyclopedias, indulging in late-night whispered phone conversations, I had finally tracked down the rumored existence of an ancient Fender catalog. A

fantastic quest had actually turned up the piece!

Dated 1957, it touted "the new and improved Pure Nickel Wrap Electric Guitar and Bass String," proclaiming its "tightly-applied winding to permanently prevent loosening, loss of tone, or too-rapid decay of volume," as well as "lasting resistance to stretch and pull that cause detuning and poor intonation or fretting," and "superior magnetic properties." Jackpot! I even discovered a later piece, circa early 60s, which detailed the addition of a light rolling on the cover wrap, to reduce finger noise.

Now, I just had to make it back to sunlight with catalog in hand. The tiger was so close I could feel his hot breath, and as I leaped for the exit I heard a strange ringing...

My alarm clock! Sitting up in bed, I noticed the old Fender catalog on my chest, along with my notes on Fender's 150 model Pure Nickel Wrap strings.

Okay, so my imagination had been working overtime. But the existence of Pure Nickel Wrap strings was real enough. And though they date back to "ancient" times, they're still a favorite of players the world round



Finding The Optimum Pickup Height

Re-tune your bass to pitch. Fret it at the last fret, then measure the clearance from the bottom of the Low "E" string to the top of the pickup. Factory specs for this clearance vary—from 5/64" for Lace Sensors to 16/64" for the pickups on the Urge Bass. This is something you'll have to play with to fit your particular instrument.

Raise the pickup by turning the screws on the side counterclockwise; lower it by turning the screws clockwise.



Setting The Intonation

Re-tune your bass to pitch. Starting with the Low "E" string, play the 12th fret harmonic, then—**using an electronic tuner**—check it against the same note fretted.



If the harmonic is flatter, **shorten the string by turning the adjustment screw on the bridge saddle counterclockwise.** Then re-tune the bass.

If the harmonic is sharper, lengthen the string by turning the adjustment screw on the bridge saddle clockwise. Then re-tune the bass. Repeat these steps for each string.

Final Notes

As I've indicated, these factory specs are guidelines; you may want to adjust your instrument slightly differently so that it fits your playing style. And, as always, if unsure of your set-up chops, consult an authorized Fender Service Center.

TOOLS



You Can WIN
This...

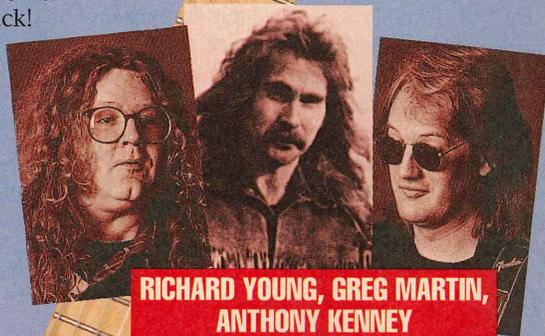
STRATOCASTER

Signed by Famous Players!

Whether you're into rock, blues or country, the Stratocaster is probably the most played guitar in the world. We took this one to a few six-string luminaries and had them autograph it. Just by filling out and sending in the entry blank at the right of this page, you could win this one-of-a-kind instrument. Good luck!



BONNIE RAITT



RICHARD YOUNG, GREG MARTIN,
ANTHONY KENNEY
Kentucky Headhunters

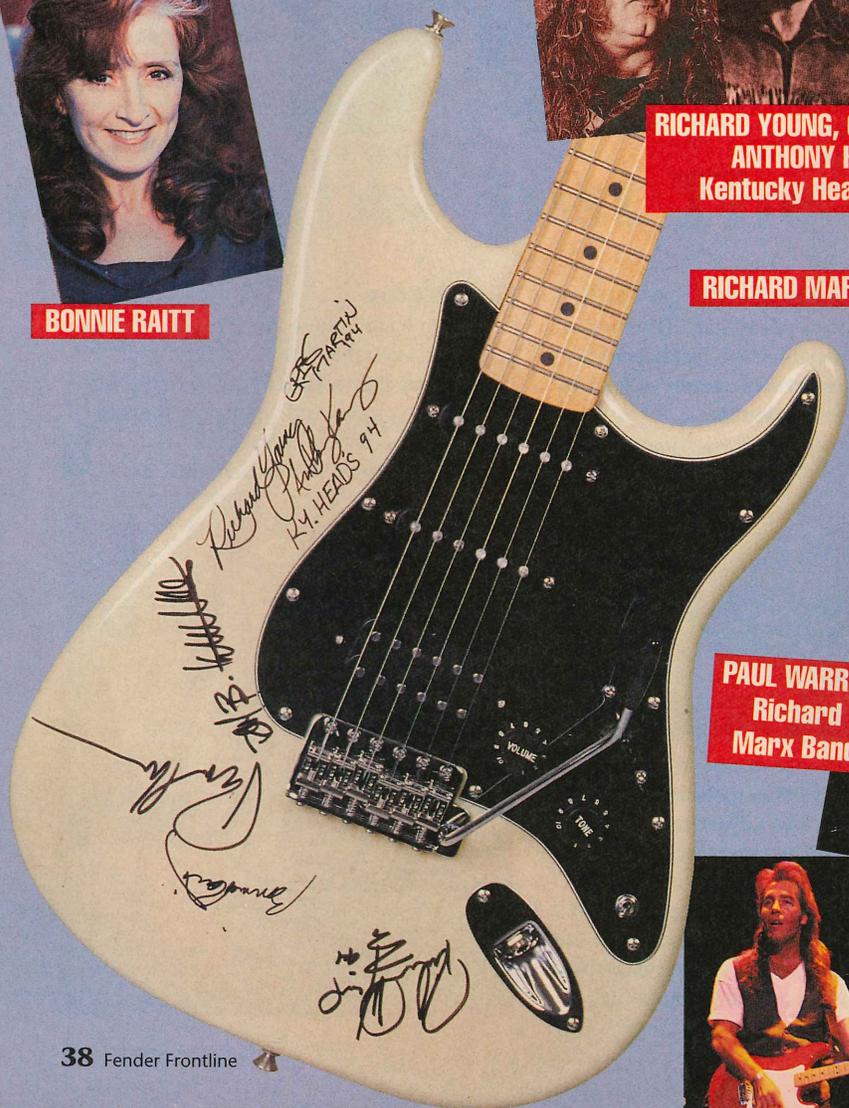
RICHARD MARX



PAUL WARREN
Richard
Marx Band



DON
KIRKPATRICK
Richard Marx
Band



HERE'S HOW YOU CAN WIN!

Answer the 10 questions in this survey. Mail us this questionnaire, or a copy, by January 1. If we pull your name, you win!
NOTE: You must complete all questions in order to be eligible.

1. What kind of guitar strings does Adrian Belew use?

2. Name at least three books in the Fender "library": _____

3. Which Floyd Rose tremolo bridge offers a lower profile for easier playing?

4. What two colors (besides black) does the new Frontline T-shirt include?

5. Which model amplifier does Steve Winwood choose?

6. Name the three different models in the new "Special" series of instruments:

7. What guitar model did Marty Stuart help the Fender Custom Shop develop?

8. Which new series of pro sound enclosures features "A" and "ELC" models? _____
9. What did Custom Shop Master Builder John English call the guitar he designed combining "Hawaiian" and "deco" art?

10. What guitar player is shown holding his Frontline magazine upside down?

Only one entry per person please!

(duplicate entries will be disqualified)

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 City _____
 State _____ Zip _____
 Phone # _____

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

Entries must be postmarked no later than JANUARY 1, 1995. Void where prohibited.

NEWSFLASH!



Profile of a Pro!

By Jack Schwarz

Jack Schwarz oversees training and certification for Fender authorized service centers. He also hosts clinics at stores around the country, working on people's guitars.

My peers know me only by my professional name: Scoop Jaxxon. If there's a story to be found, I'll dig it up like a bloodhound hot on the trail of a bevy of jackrabbits.

Sports reporting is my line—has been since before dirt was invented. So when ace pitcher Braglin Hogdonabutch walked 18 batters in his first six innings against the Orioles, I knew something was up. Back in the locker room after the game, it was obvious the other scribes were not oblivious to that fact either.

"Hey, you sick or something?"

"My grandmother throws better 'n that—with her *bad* arm!"

"Have you heard? Some pitchers actually put balls *in* the strike zone!"

Head hanging in shame, the Hog-man fielded these and other sarcastic comments as best he could, but I knew he had just about reached the end of his rope by

the time the last newsman filed out.

He winced visibly as I approached him, tape recorder in hand—even after I showed him it was off. But then he looked in the mirror behind me and caught a glimpse of the back of my Fender Custom Shop letterman jacket.

"Look," I said, "this is strictly off the record. You've never pitched a game like that. What gives?" He eyed me warily, glanced at the jacket one more time, and sighed lustily.

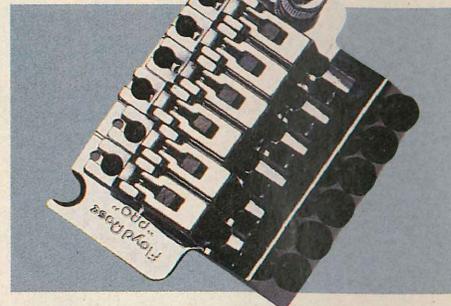
"You play guitar?" he asked.

"Every chance I get," I replied. "You might say it's been a life-long passion."

"Then maybe you'll understand," he said. Reaching deep in his locker, he extracted a case, opened it up, and pulled out a beautiful sunburst Strat. "Don't tell the coach, he'd kill me. I play in a rock band on our off nights.

"This new axe has a killer Floyd Rose tremolo—stays in tune, feels great, sounds even better," he explained. "Problem is, I rest my picking hand on the bridge when I play. You can't do that with this tremolo: it gets in the way, and goes out of tune 'cause your hand is resting on the fine tuners. Using it is throwing my pitching arm out of wack, but I can't stop!"

"Wait here, I'll be right back," I shouted over my shoulder as I dashed out the door.



Grabbing a well-worn case out of the trunk of my 1932 Studebaker Hawk, I rushed back into the locker room, and was rewarded with a pair of seriously bulging eyes as I took out *my* Strat—complete with Lace Sensor Dually's and reverse headcap.

What had caught the veteran hurler's attention, though, was the bridge. "What's that?" he gasped.

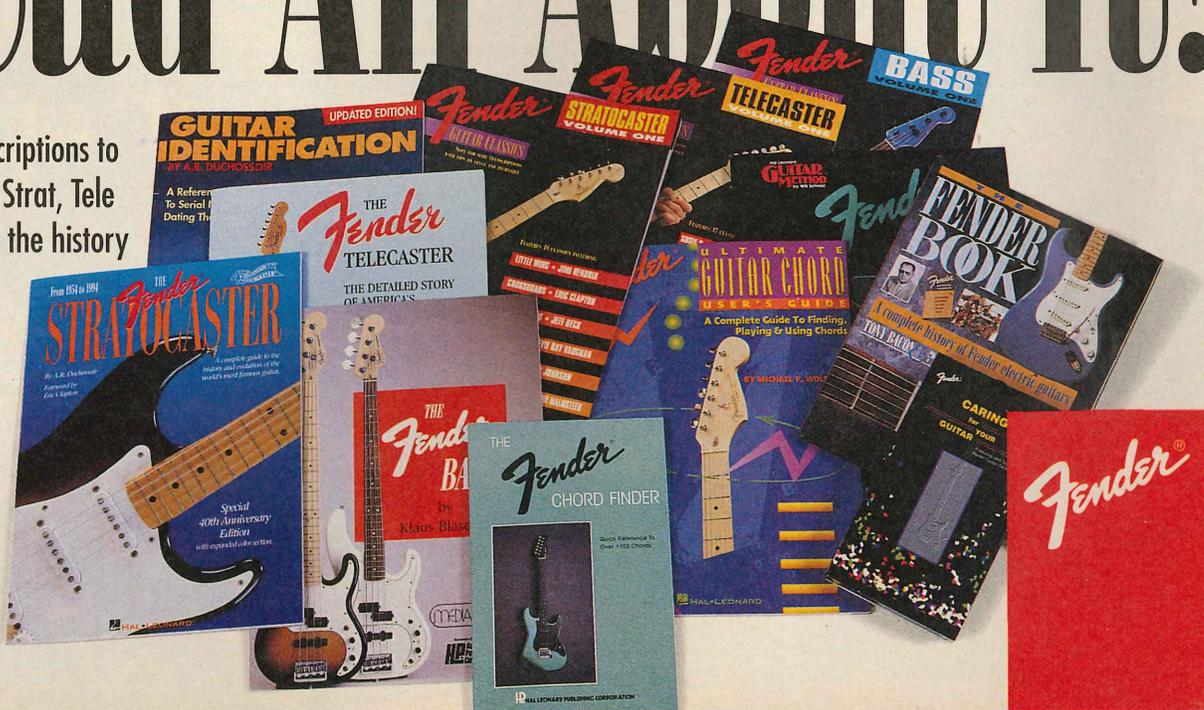
"The answer to your problem," I smirked. "The Floyd Rose Pro has all the other great features of any Floyd, but with a low profile design that stays out of your way when you play. Check it out!"

I didn't see him again until two days later when he pitched a shutout against New York. What a pro!

7

Read All About It!

From song transcriptions to chord diagrams, Strat, Tele and bass facts to the history of Fender itself, the Fender "Library" is a wealth of information. Why not check out a book today?



Fender®

ARTIST ACTION



JOHN PAGE, BUDDY GUY, JENNY MCCARTHY AND JIM PETERSON



JOE BONAMASSA

Stratocaster; to help celebrate the two events, a **Playboy Stratocaster** was created featuring the magazine's first model (Marilyn Monroe). One of these limited edition guitars was presented to **Buddy Guy** at his *Legends* club in Chicago, by Fender Custom Shop Head **John Page**, Playboy Head Staff Writer **Jim Peterson**, and Playmate of the Year **Jenny McCarthy**.

For Our Children's Sake recently got a financial boost from some of **Jimi Hendrix's** relatives, who held a concert and auction to raise money for the worthy charity. A **Stratocaster**, donated by Fender and signed by **Pink Floyd**, **Buddy Miles**, **Richie Havens** and other artists, was sold to **Living Colour** drummer **Will Calhoun** for \$2,000, and presented by Jimi's dad **Al Hendrix**.

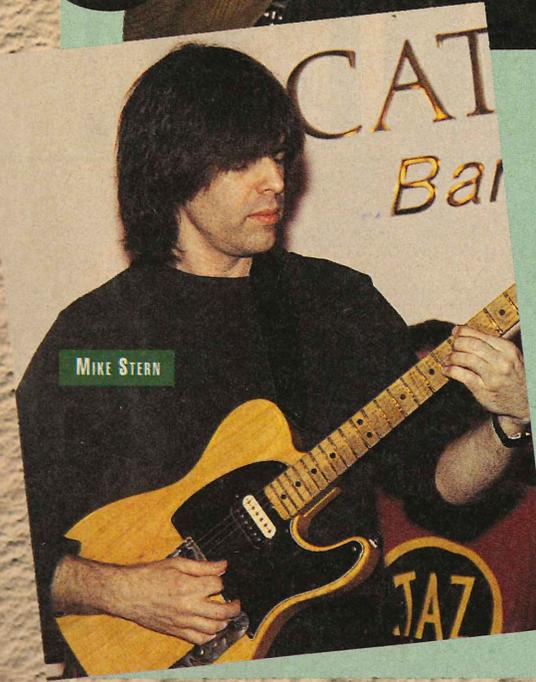
Check out **Smokin' Joe Bonamassa's** Vintage Stratocaster work on the self-titled debut album from **Bloodline**, the band which includes the scions of **Miles Davis** (**Erin**

Davis, drums), **Robby Krieger** (**Waylon Krieger**, guitar) and **Allman Brothers** bassist **Berry Oakley** (**Berry Oakley, Jr.**, bass). And catch the band on tour if you have a chance!

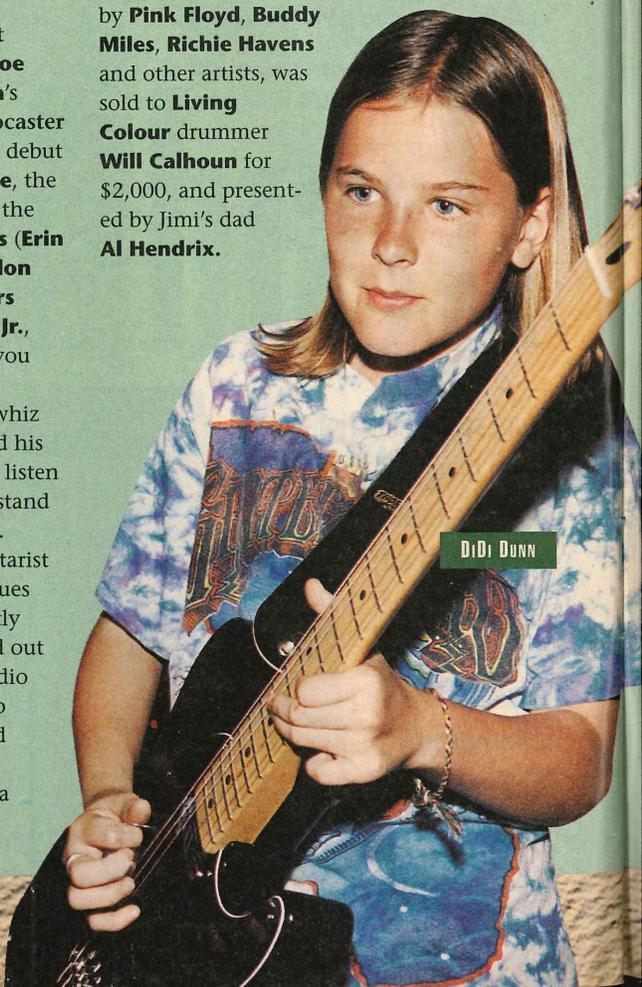
Speaking of Miles Davis, ex-Davis whiz kid **Mike Stern** is also touring behind his latest album, *Is What It Is*. When you listen to Mike's smooth tones, you'll understand why he insists on **Dynamaxx** strings.

Up-and-coming blues and rock guitarist **DiDi Dunn**, daughter of legendary blues bassist **Donald "Duck" Dunn**, recently wowed the audience when she pulled out a **Telecaster** and played with local radio and music personalities at a live radio remote broadcast from Thoroughbred music in Clearwater, Florida.

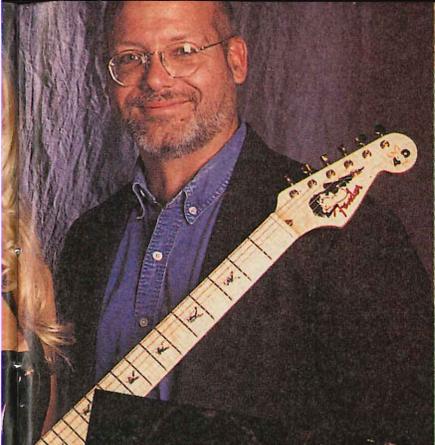
Playboy magazine recently shared a 40th anniversary with the Fender



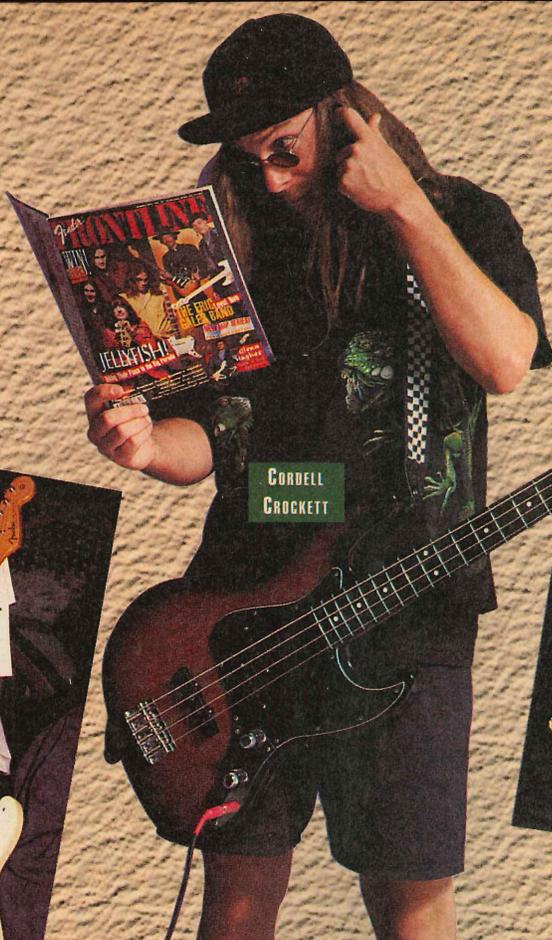
MIKE STERN



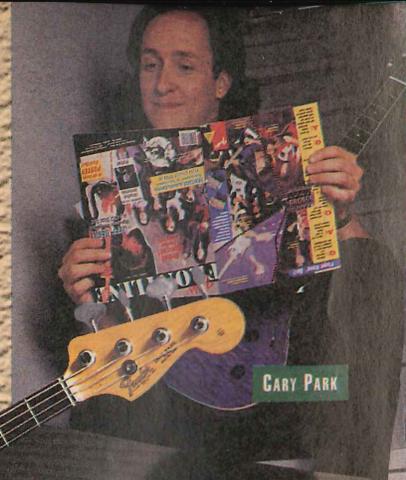
DiDi DUNN



AL HENDRIX AND
WILL CALHOON



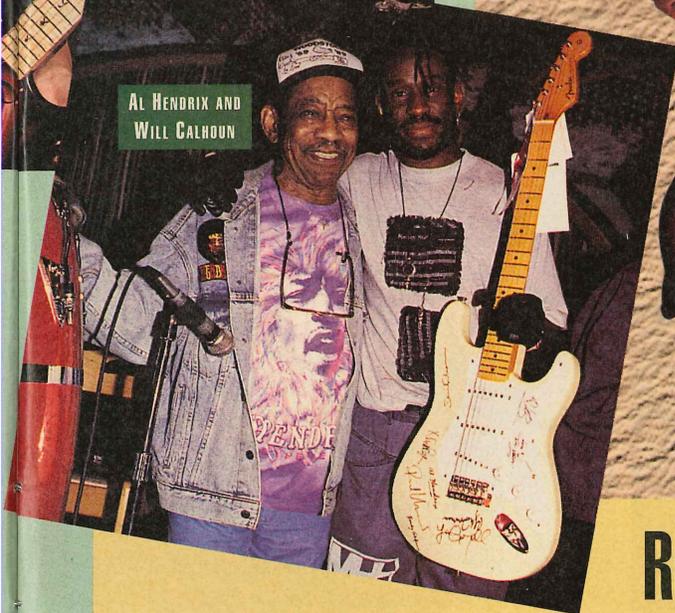
CORDELL
CROCKETT



CARY PARK



TRAVIS TRITT



Read All About It

Boy Howdy picker **Cary Park** always has a copy for those quiet moments backstage; **Cordell Crockett** likes to puzzle out the Fold-In ahead of the other **Ugly Kid Joe** guys. **Harry Cody** reads it during **Shotgun Messiah** rehearsal breaks, as does bassist **Mike Inez** (**Ozzy**, **Alice In Chains**, et al).

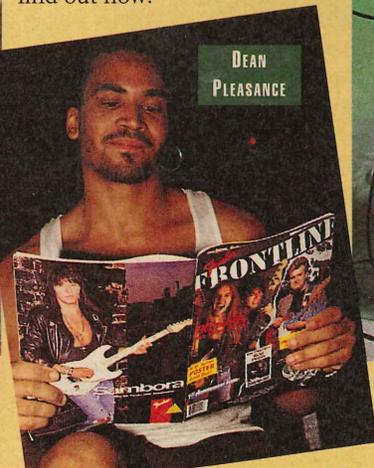
Butch Walker of **Southgang** finds the info on Fender gear stimulating, while **Infectious Grooves** axe-master **Dean Pleasance**

appreciates the artist interviews. Russian rocker **Ian Ianenkov** (**Gorky Park**) sinks his teeth into the technical advice; country star **Travis Tritt** has a more relaxed reading style.

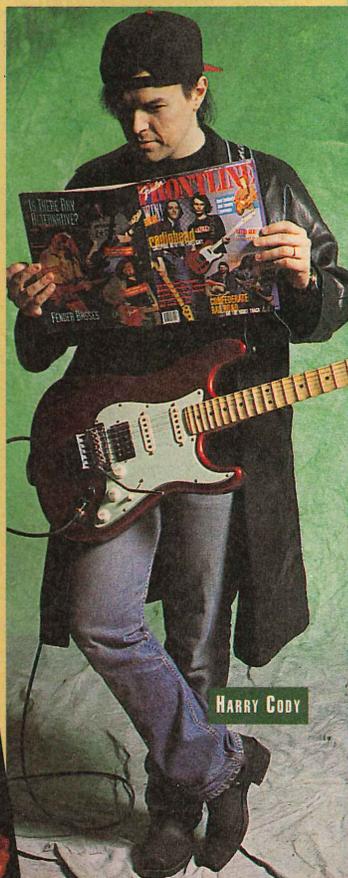
If you'd like to get every issue of the mag delivered to your door, turn to page 47 to find out how!



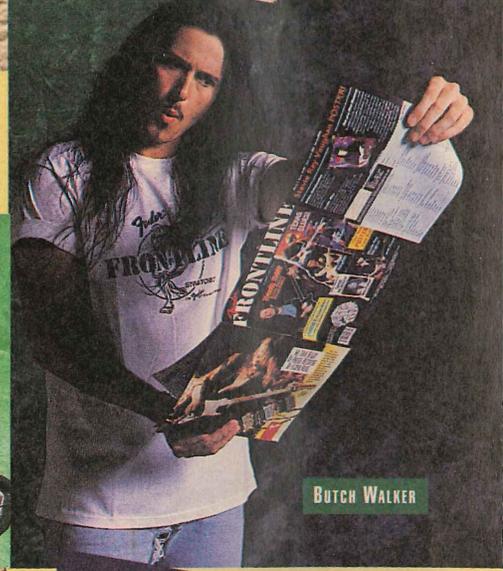
IAN IANENKOV



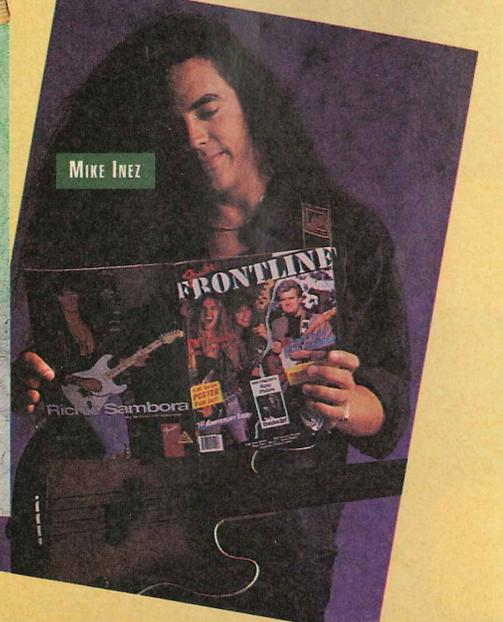
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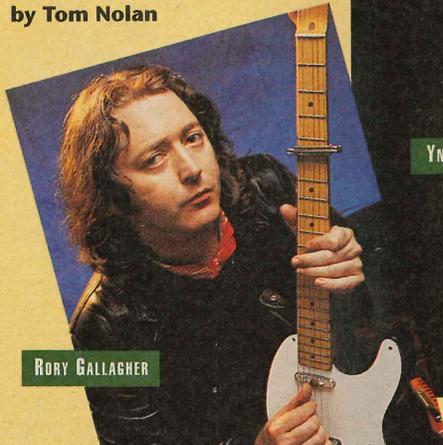
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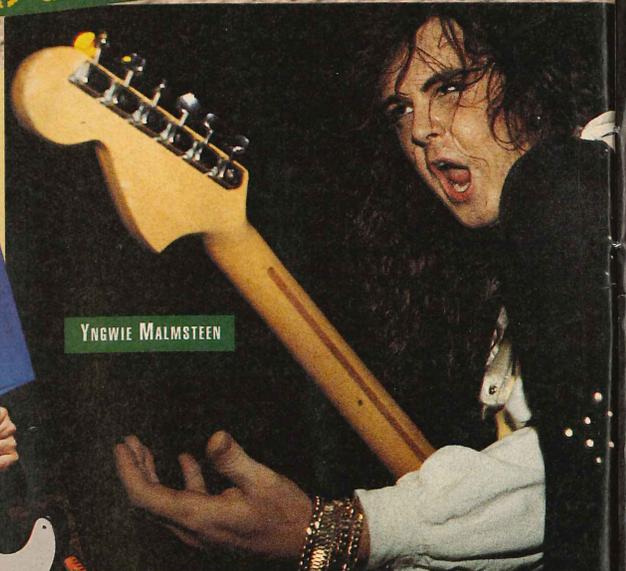
ARTIST ACTION

Events Overseas

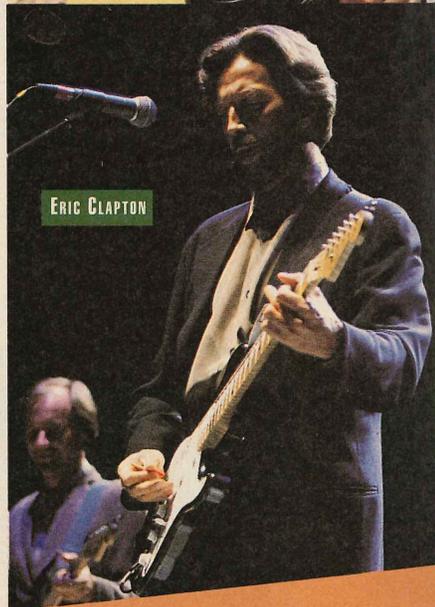
by Tom Nolan



RORY GALLAGHER



YNGWIE MALMSTEEN



ERIC CLAPTON

Yngwie Malmsteen had fans queuing round the block for his recent one-off gig at London's Marquee Club, where he showed his **Malmsteen Signature Stratocaster** no mercy as he ripped out a set of high speed dynamic rock.

Fender faithful **Rory Gallagher** has been taking his rocking blues show across Europe during the summer festival season, stunning fans with his trademark **Vintage Stratocaster**. Rory is planning a new album of original material, due for release towards the end of '94.

Eric Clapton has been busy recording a blues album at London's Olympic Studios, a favorite of the **Stones**, **Yardbirds**, etc. in the 60s. Eric has been laying the tracks down "live" in the studio to get an authentic band sound.

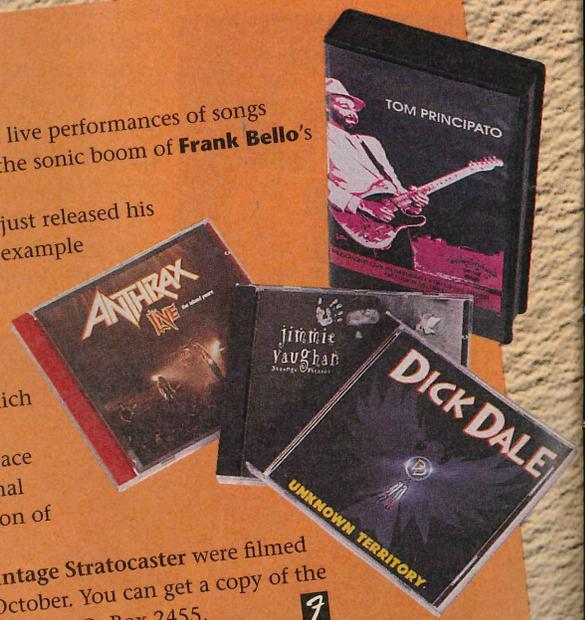
New Releases

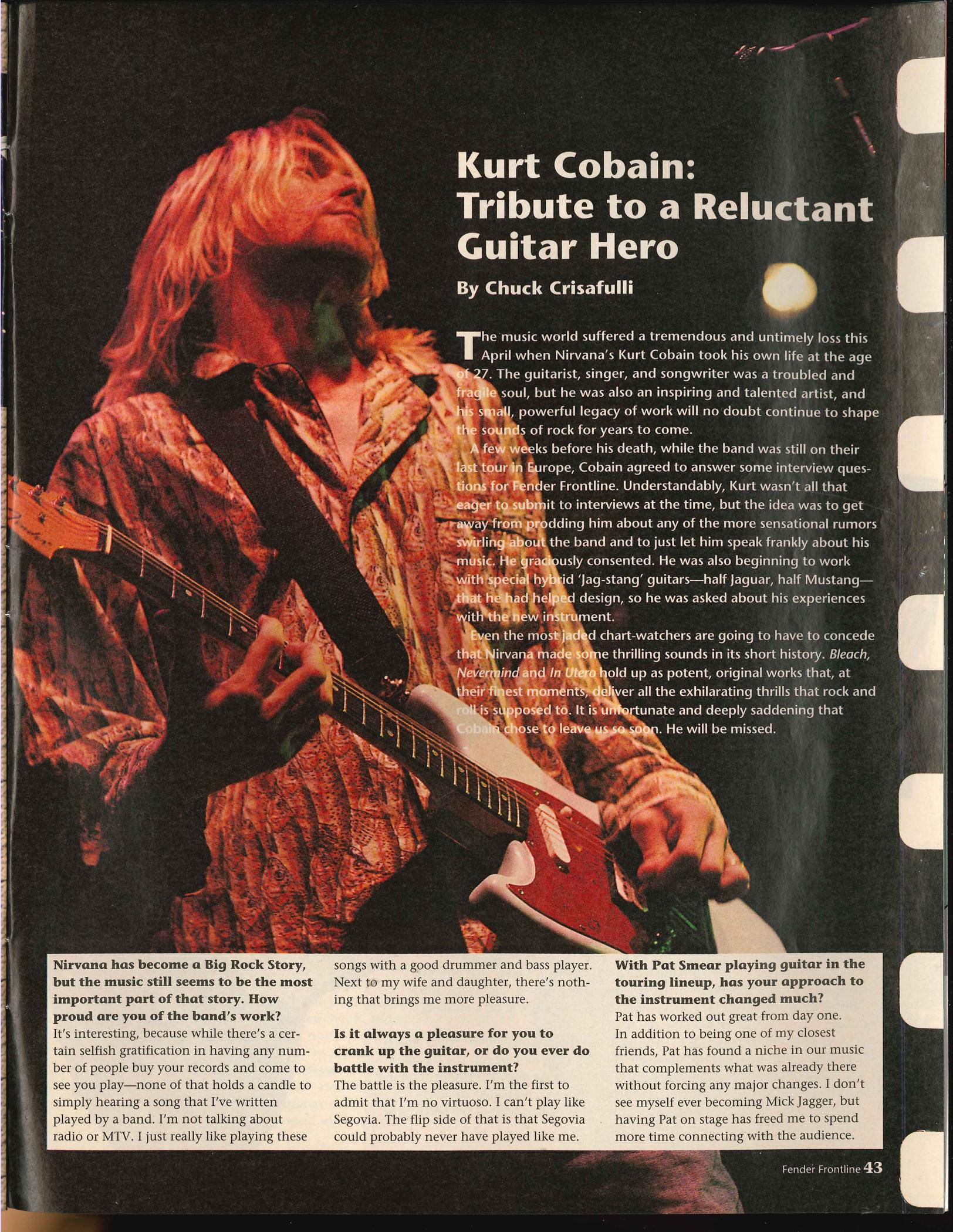
Anthrax Live: The Island Years collects a dozen live performances of songs spanning the band's entire career, as well as the sonic boom of **Frank Bello's** **Vintage P-Bass**.

Cool blues-meister **Jimmie Vaughan** has just released his debut solo album **Strange Pleasure**, a vibrant example of the Austin, Texas native's stinging guitar style. Look for Jimmie on tour as well!

Venture into **Unknown Territory**, the newest recording from Orange County's ubiquitous surf rock/metal pioneer, on which he puts his unique **Dick Dale Signature Stratocaster** through its usual ferocious pace with everything from intricate new original compositions to a singularly urgent version of **Hava Nagila!**

Bluesman **Tom Principato** and his **Vintage Stratocaster** were filmed during a performance in Germany last October. You can get a copy of the video by sending \$20 to Powerhouse Records, P.O. Box 2455, Falls Church, VA 22042; or call (703) 352-1446.





Kurt Cobain: Tribute to a Reluctant Guitar Hero

By Chuck Crisafulli

The music world suffered a tremendous and untimely loss this April when Nirvana's Kurt Cobain took his own life at the age of 27. The guitarist, singer, and songwriter was a troubled and fragile soul, but he was also an inspiring and talented artist, and his small, powerful legacy of work will no doubt continue to shape the sounds of rock for years to come.

A few weeks before his death, while the band was still on their last tour in Europe, Cobain agreed to answer some interview questions for Fender Frontline. Understandably, Kurt wasn't all that eager to submit to interviews at the time, but the idea was to get away from prodding him about any of the more sensational rumors swirling about the band and to just let him speak frankly about his music. He graciously consented. He was also beginning to work with special hybrid 'Jag-stang' guitars—half Jaguar, half Mustang—that he had helped design, so he was asked about his experiences with the new instrument.

Even the most jaded chart-watchers are going to have to concede that Nirvana made some thrilling sounds in its short history. *Bleach*, *Nevermind* and *In Utero* hold up as potent, original works that, at their finest moments, deliver all the exhilarating thrills that rock and roll is supposed to. It is unfortunate and deeply saddening that Cobain chose to leave us so soon. He will be missed.

Nirvana has become a Big Rock Story, but the music still seems to be the most important part of that story. How proud are you of the band's work?

It's interesting, because while there's a certain selfish gratification in having any number of people buy your records and come to see you play—none of that holds a candle to simply hearing a song that I've written played by a band. I'm not talking about radio or MTV. I just really like playing these

songs with a good drummer and bass player. Next to my wife and daughter, there's nothing that brings me more pleasure.

Is it always a pleasure for you to crank up the guitar, or do you ever do battle with the instrument?

The battle is the pleasure. I'm the first to admit that I'm no virtuoso. I can't play like Segovia. The flip side of that is that Segovia could probably never have played like me.

With Pat Smear playing guitar in the touring lineup, has your approach to the instrument changed much?

Pat has worked out great from day one. In addition to being one of my closest friends, Pat has found a niche in our music that complements what was already there without forcing any major changes. I don't see myself ever becoming Mick Jagger, but having Pat on stage has freed me to spend more time connecting with the audience.

I've become more of a showman. Well, maybe that's going too far. Let's just say that having Pat to hold down the rhythm allows me to concentrate on the performance as a whole. I think it's improved our live show 100%.

On In Utero and in concert, you play some of the most powerful "anti-solos" ever hacked out of a guitar. What comes to mind for you when it's time for the guitar to cut loose?
Less than you could ever imagine.

Krist [Novoselic] and Dave [Grohl] do a great job of helping to bring your songs to life. How would you describe the role of each player, including yourself, in the Nirvana sound?
While I can do a lot by switching channels on my amp, it's Dave who really brings the physicality to the dynamics in our songs. Krist is great at keeping everything going along at some kind of an even keel. I'm just the folk-singer in the middle.

You're a very passionate performer. Do you have to feel the tenderness and the rage in your songs in order to perform them?

That's tough because the real core of any tenderness or rage is tapped the very second that a song is written. In a sense, I'm only recreating the purity of that particular emotion every time I play that particular song. While it gets easier to summon

Having trouble figuring out the guitar that Kurt Cobain was sawing away at on stage? You're not suffering from double vision—or half vision, for that matter. Cobain worked with the Fender

Custom Shop to develop the "Jag-stang," a very functional combination of Jaguar and Mustang design.

"Kurt always enjoyed playing both guitars," says Fender's Larry Brooks. "He took photographs of each, cut them in half, and put them together to see what they'd look like. It was his concept, and we detailed and contoured it to give him balance and feel.

"He was really easy to work with. I had a chance to sit and talk with him, then we built him a prototype. He played it a while and then wrote some suggestions on the guitar and sent it back to us. The second time around, we got it right."

The guitar features a Mustang-style short-scale neck on a body that borrows from both designs. There's a Dimarzio humbucking pickup at the bridge, and a Texas Special single coil at the neck, tilted at the same angle as on a Mustang. Cobain was quite satisfied with the guitar.

"Ever since I started playing, I've always liked certain things about certain guitars but could never find the perfect mix of everything I was looking for. The Jag-stang is the closest thing I know. And I like the idea of having a quality instrument on the market with no preconceived notions attached. In a way, it's perfect for me to attach my name to the Jag-stang, in that I'm the anti-guitar hero—I can barely play the things myself."

those emotions with experience, it's a sort of dishonesty that you can never recapture the emotion of a song completely each time you play it.

It must be a very odd feeling for Nirvana to be performing in sports arenas these days. How do you get along with the crowds you're attracting now?

Much better than I used to. When we first started to get successful, I was extremely judgmental of the people in the audience. I held each of them to a sort of punk rock ethos. It upset me that we were attracting and entertaining the very people that a lot of my music was a reaction against. I've since become much better at accepting people for who they are. Regardless of who they were before they came to the show, I get a few hours to try and subvert the way they view the world. It's not that I'm trying to dictate, it's just that I am afforded a certain platform on which I can express my views. At the very least, I always get the last word.

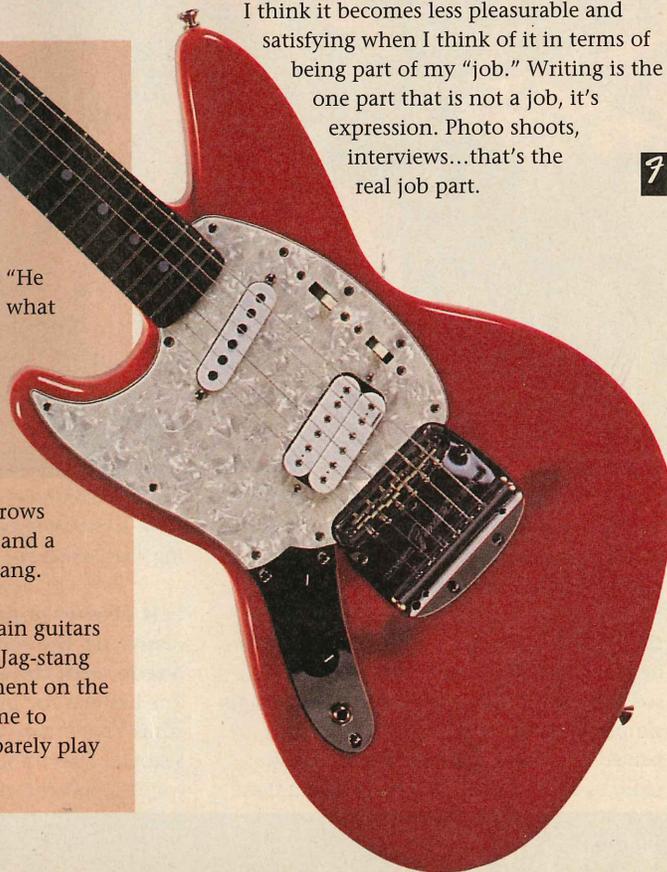
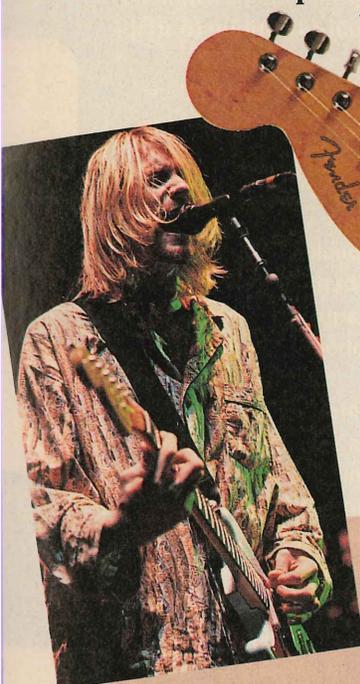
Do you see a long, productive future for the band?

I'm extremely proud of what we've accomplished together. Having said that however, I don't know how long we can continue as Nirvana without a radical shift in direction. I have lots of ideas and musical ambitions that have nothing to do with the mass conception of "grunge" that has been force-fed to the record buying public for the last few years. Whether I will be able to do everything I want to do as a part of Nirvana remains to be seen. To be fair, I also know that both Krist and Dave have musical ideas that may not work within the context of Nirvana. We're all tired of being labeled. You can't imagine how stifling it is.

You've made it clear that you're not particularly comfortable being a "rock star," but one of the things that tracks like Heart-Shaped Box and Pennyroyal Tea on In Utero make clear is that you're certainly a heavyweight when it comes to rock songwriting. You may have a tough job sometimes, but is the writing process pleasurable and satisfying for you?

I think it becomes less pleasurable and satisfying when I think of it in terms of being part of my "job." Writing is the one part that is not a job, it's expression. Photo shoots, interviews...that's the real job part.

7



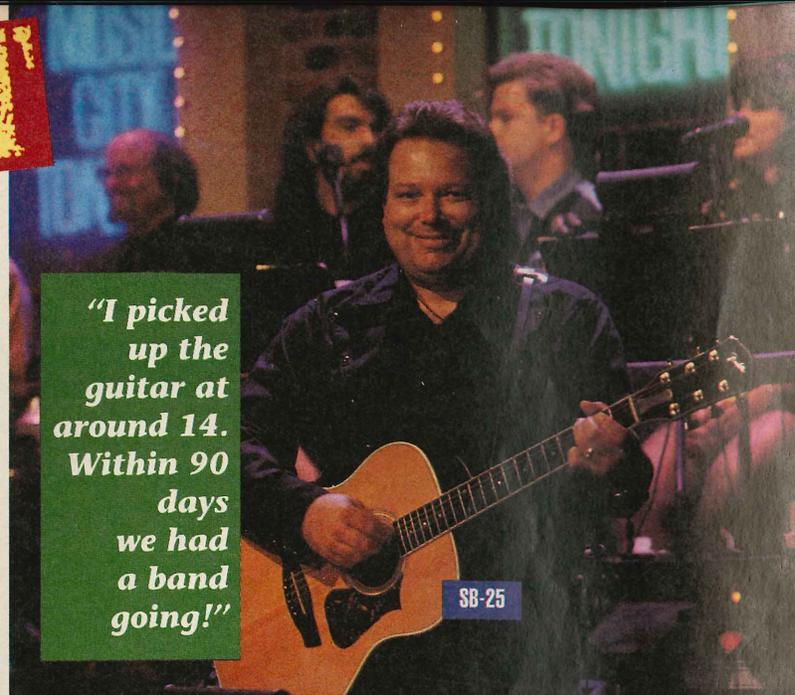
SPOTLIGHT

BILL HULLETT

Though **Music City Tonight** guitarist **Bill Hullett** often has to learn 5 or 6 songs a day for the show, there's a secret that makes his job a bit easier: he recorded many of the tunes that he's covering!

Bill also has an advantage in that he's been playing guitar most of his life. "My mom tried to teach me piano when I was 5, and I played trumpet in school," he recalls, "but none of it stuck once I picked up the guitar at around 14. Within 90 days we had a band going!" Being in California in the 60s, surf music was an obligatory part of the repertoire. "But we thought we were cooler doing **Rolling Stones** and **Beatles** tunes!" says Hullett.

(continued on page 46)



"I picked up the guitar at around 14. Within 90 days we had a band going!"

SB-25

LARRY STEWART

Though he was playing professionally by the tender age of 7, vocalist/guitarist **Larry Stewart** didn't actually feel comfortable with his musical ability until he was into his 20s!

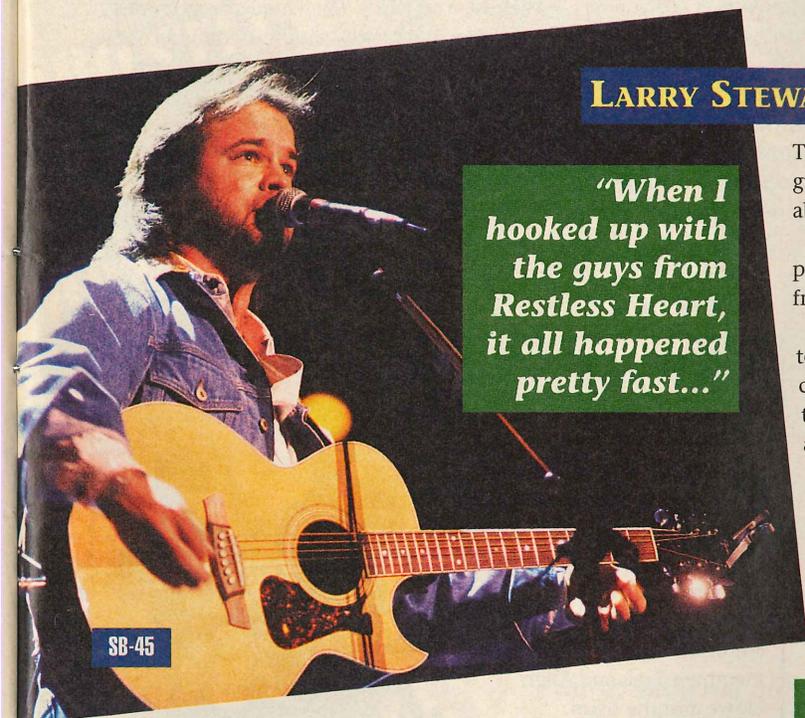
Larry originally demonstrated his knack for notes when he was 5. "I picked out *My Country 'Tis Of Thee* on the piano," he explains. "My mom freaked out when she realized it was me playing it."

For the next 10 years, Larry would back up his father's singing on telethons, at weddings and parties, and other gigs. But he soon felt the cold breath of peer pressure. "I was into sports," recalls Stewart, "and in the area of Kentucky where I grew up, it didn't seem cool to play piano and sing!"

He got a guitar when he was 12, and picked that up on his own as well. But a baseball scholarship sent him to a junior college in

(continued on page 46)

"When I hooked up with the guys from Restless Heart, it all happened pretty fast..."



SB-45

TONY KING

You could call **Tony King** a jack-of-all-trades: he cut his teeth on the clarinet, got a college degree in classical vocal instruction, and spent most of his life perfecting his Bluegrass acoustic guitar chops!

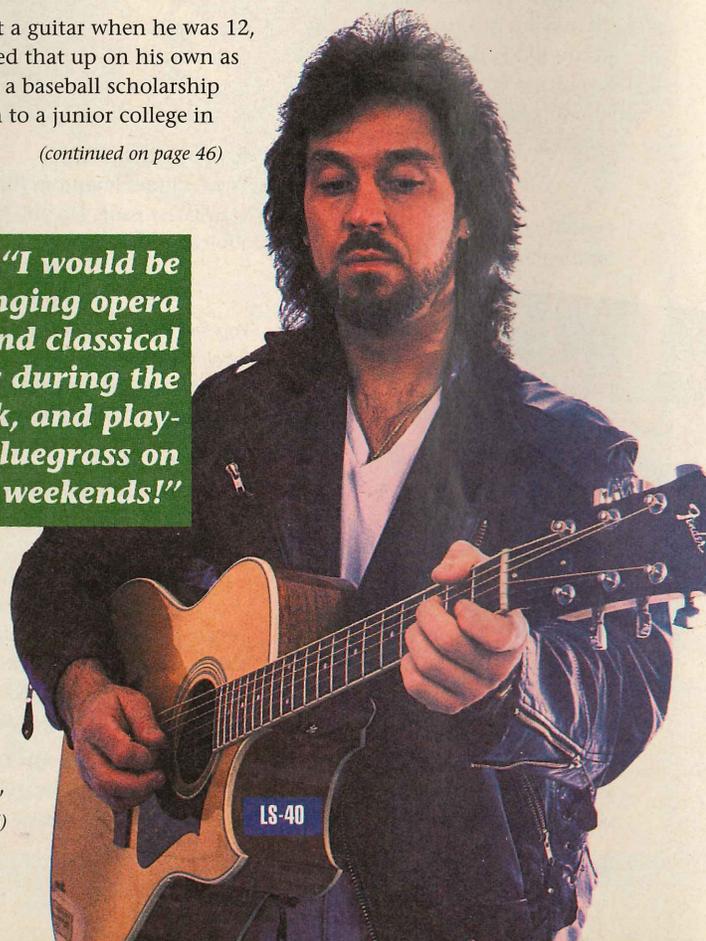
Tony began playing the clarinet in 5th grade, but longed to emulate rock music he heard on the radio—though his initial 6-string inspiration was **Roger Miller**: "I liked the part in *Dang Me* where he sang along with his guitar lick," Hill recalls.

His first ensemble experience was in church, playing behind the choir. "It was good, because it forced me to learn a lot more chords, and gave me a chance to play with other people," he explains. Rock 'n roll was his next interest, and he copied songs by the **Guess Who** and other 70s groups.

"Then somebody introduced me to **Doc Watson**, and that just ruined me. I switched over from rock 'n roll to bluegrass." He attended East Carolina University where he earned a degree in vocal pedagogy (instruction), but never lost his love for the guitar: "I would be singing opera and classical music during the week,

(continued on page 46)

"I would be singing opera and classical music during the week, and playing bluegrass on the weekends!"



LS-40

SPOTLIGHT

(continued from page 45)

BILL HULLETT

Near the end of high school, a local 4-track studio hired him to record commercial jingles, which was Bill's first introduction to country music, as well as musical charts. "I didn't realize it at the time, but we were basically using the 'Nashville number system'" (numbers "1" through "7" denote chords within a key). After a year of college and two in the Navy reserve, Hullett spent the better part of six years in country bar bands; he even taught his wife to play bass so they could work together!

In 1978 a move to Nashville spawned more than a decade of studio work, during which Hullett became known for two distinct styles: "I might lay down acoustic guitar tracks for balladeers like **Merle Haggard** and **Vern Gosdin** in the morning, then be into full-blown rockabilly for a different artist by the afternoon!"

Hullett played on literally thousands of

records, so it was not by chance that Music City Tonight bandleader **Buddy Skipper** called Bill to audition for the gig based on his reputation. Also not surprising is that he often gets called on to cover his own parts. "Sometimes I have to listen carefully to figure out what I did on the album!" he laughs.

LARRY STEWART

Kentucky, where music was put on the back burner. It wasn't until his father passed away a couple of years later that Larry finally got a start on his career.

"My father's fondest wish had always been for me to do something with my music," Larry remembers. "So when some old friends offered to get me started in Nashville, I took them up on it." He transferred to Belmont College, where the other members of the baseball team also played music. And he got a job as a gopher at MCA records—at first running errands, then singing on songwriter demos.

"When I hooked up with the guys from **Restless Heart**, it all happened pretty fast," says Stewart. "We had a song on the radio two months after going into the studio." But

eight years on the touring circuit took its toll, and he decided to leave the band to spend time with his family, and stir his creative juices. Now, two years later, he's back at it with his first solo album, the appropriately titled *Down The Road*.

TONY KING

and playing bluegrass on the weekends!" he laughs.

After college, Tony toured with **J.D. Crowe**, and **Holly Dunn** ("I saw her video on CMT, called information to get her number, phoned her, and ended up joining her band!"), then got a gig with his hero. "Playing with Vince Gill was like a dream come true," says Tony.

Then came the record deal with **Matthews, Wright and King**. They made two albums, launched five singles, and toured for a couple of years before deciding to move on. Now he's writing songs for Little Big Town, doing studio work, and itching to get back on the road. "I've been in town for six months," Tony muses. "I'm waking up in the same bed every day and freaking out!"

LETTERS

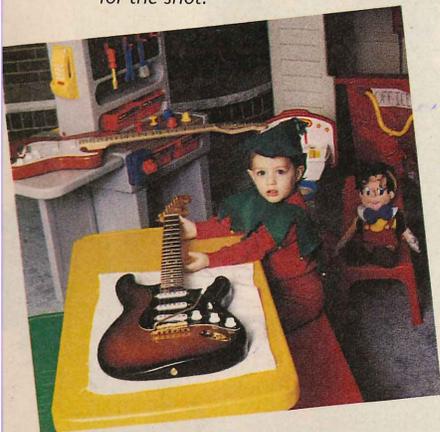
(continued from page 4)

BE GOOD TO YOUR ELF

Thanks for printing the picture of my son Parker last year ("Little Strummer Boy"). I hope to start him a collection with a new guitar every year!

Harry Woods
Lunenburg, MA

Every kid should be so lucky. Thanks for the shot!



COLOR ME CURIOUS

What model Stratocaster is Brad Whitford of Aerosmith holding on the back cover of Frontline

Volume #13? Is that green a standard color?

Joe McDonald
Yardley, PA

Brad's guitar is a custom shop model, with many features of a Clapton Signature Stratocaster. It was a special color ordered through the shop.

READ, WRITE 'N BLUE

You featured Phantom Blue in your latest issue. Do you have any advice on how to contact them?

Chris Williams
Richmond, VA

You can write to them at their record label: Phantom Blue, c/o Geffen Records Publicity, 9130 Sunset Blvd., Los Angeles, CA 90069-6197.

THE RORY STORY

Where should I look to find out more about Rory Gallagher and his guitar?

J. Pasveer
Landgraaf, Holland

See page 42 for an update on Rory. You can write to him c/o Capo Records, The Nomis Complex, 45/53 Sinclair Rd., London W14 0NS, England.

STOP, IN THE NAME OF TONE

On the 40th Anniversary American Standard Stratocaster I

ANNOUNCEMENTS:

Team Frontline," representing Fender's Frontline Magazine, recently raised nearly \$1,500 for multiple sclerosis research by bicycling 102 miles in the 1994 MS 150 Palm Springs Getaway in Southern California. Pictured from left to right are editor Michael Caroff, team members Greg and Allen Elowe and the team mascot, Spunky.

One of the founding fathers of Fender (say that three times fast!) will soon be immortalized with his own guitar model. Look for the Freddie Tavares Commemorative Stratocaster soon!

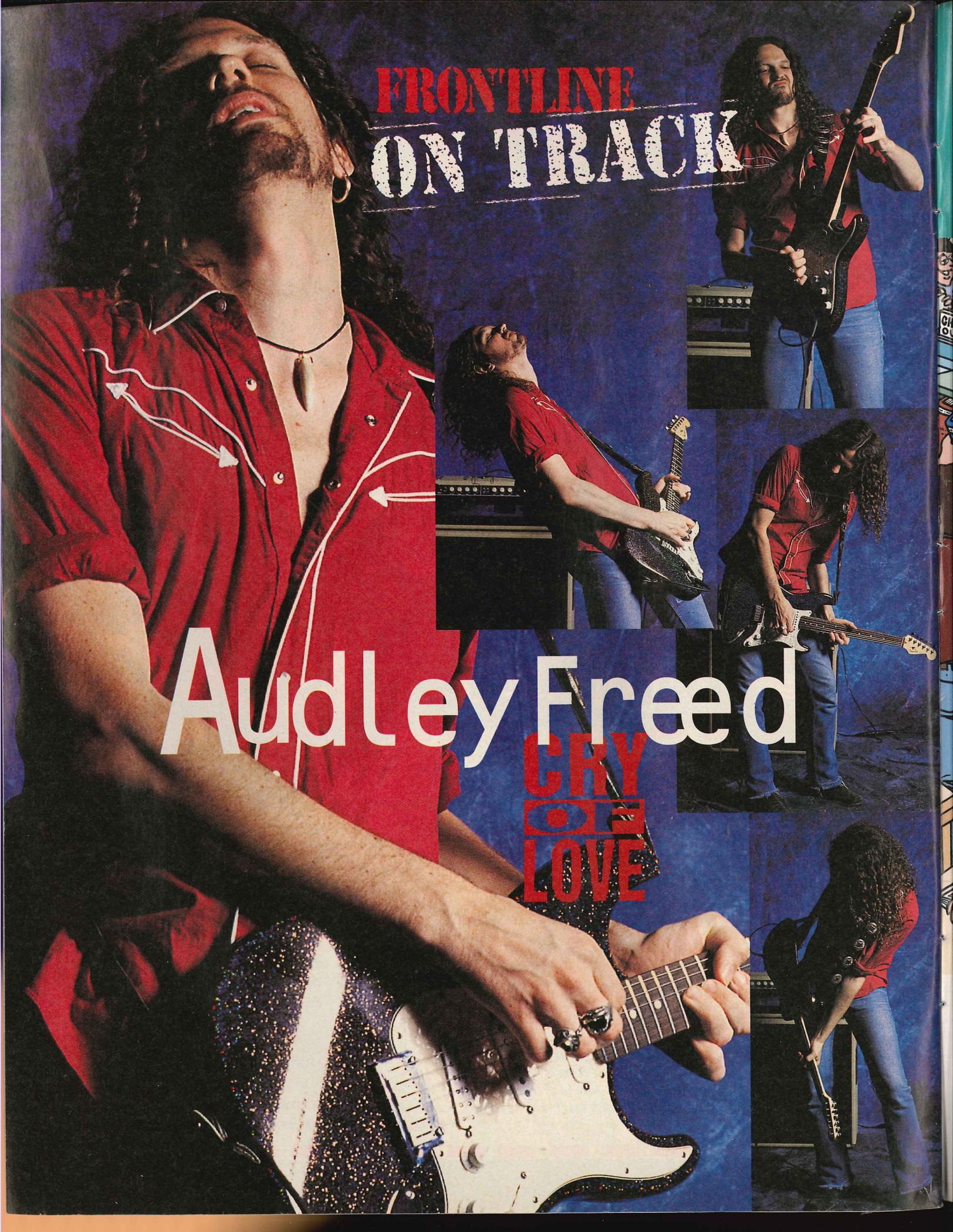


recently purchased, there is something wrong with the tone control: it "stops" at number 5, then I have to turn it again to 10. Can you explain this?

Jae Lee
Fullerton, CA

What you have is actually a TBX control, which acts like a standard tone control from 1 to 5, then adds brightness from 5 to 10; the "detent" at 5 shows you the separation. Many Strats come with this feature.

FRONTLINE
ON TRACK



Audley Freed

CRY
OF
LOVE

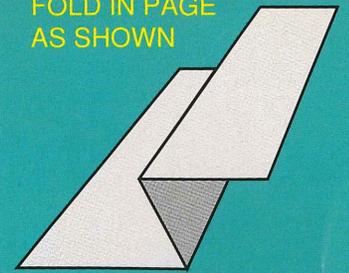
What learning center offers a wealth of useful knowledge about many aspects of guitars and basses?

IT'S TIME FOR ANOTHER FETCHING

Fender® FOLD-IN

Higher education is a privilege sought by students the world round, in a myriad of subjects. But where does one go in the quest for information on guitars—their history and construction, as well as how to become a better player? For a helpful hint, fold in page as shown.

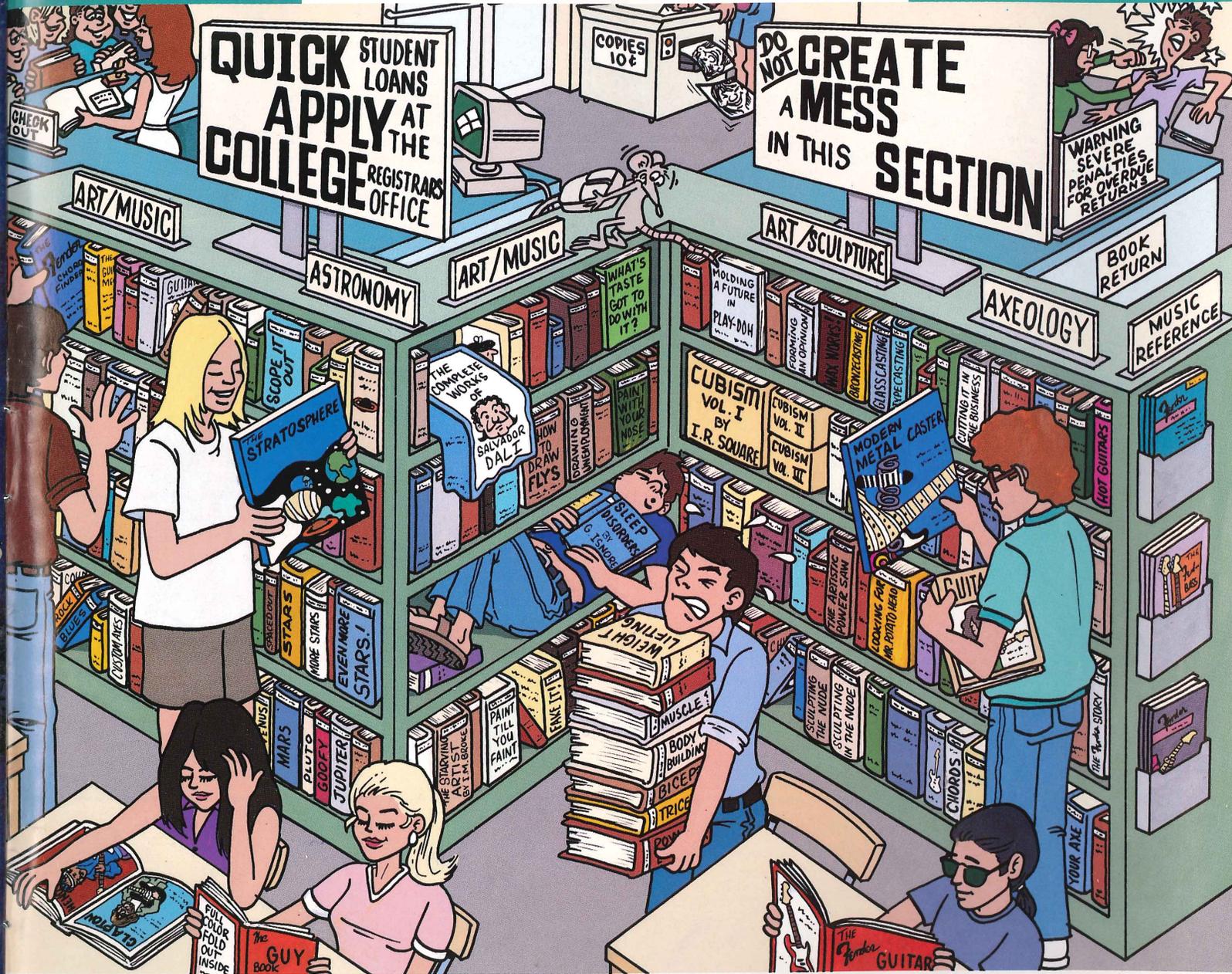
FOLD IN PAGE AS SHOWN



A ▶

FOLD THIS SECTION OVER LEFT

◀ B Fold back so "A" meets "B"

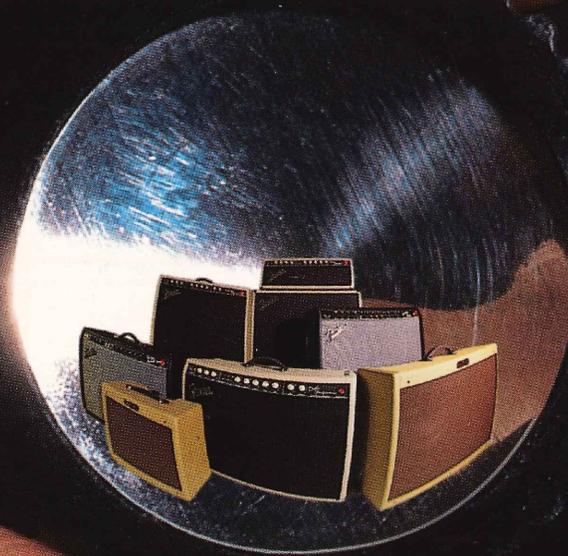


THERE IS A UNIVERSAL COLLEGE RESOURCE AVAILABLE THAT FEATURES A NUMBER OF HEADINGS UNDER WHICH STUDENTS FROM ENGINEERS TO LIBERAL ARTS MAJORS CAN EARN AN HONORARY DEGREE IN GUITAR 101.

A ▶

◀ B

PETE ANDERSON
 BRAD WHITFORD
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