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Strat Plus!

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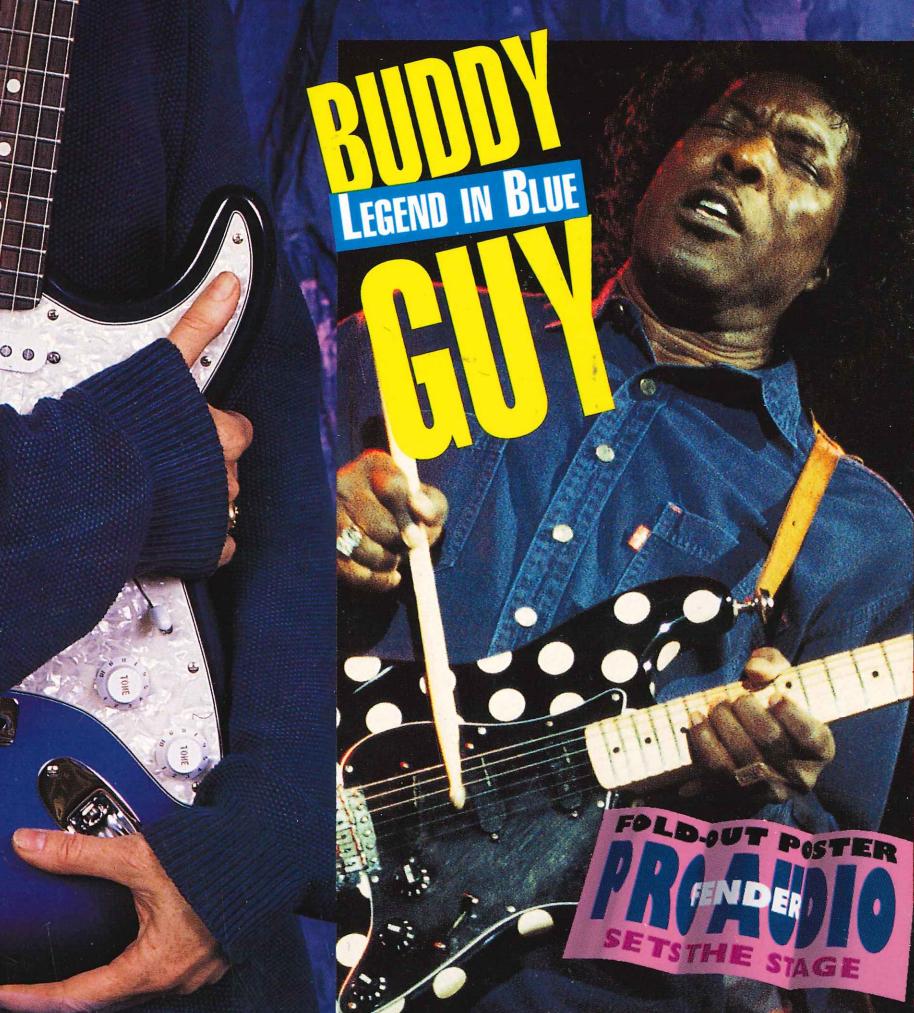
FENDER® FIBONACCI LINE

Bonnie Raitt

Taking it to the Streets

BUDDY
LEGEND IN BLUE
GUY

FOLD-OUT POSTER
FENDER
PRO AUDIO
SETS THE STAGE



Fender Pro Audio Sets the Stage!

2912

shown in a
“flying” array
format

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2915

speaker pole
conveniently
mounts
main speakers
above sub-woofer

118s

215s
Sub-Woofer

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For flexibility and performance at an affordable price, you can't beat Fender's Artist Series speaker systems. Rugged and reliable, these little powerhouses deliver the sound you need every time you need it. All Artist series models are designed for passive operation.

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112-ELC

115-ELC

1275-A
Monitor

1282 Mark II
Monitor

1211 Mark II

1225 Mark II

1225 Mark II

1226 Mark II

1226 Mark II

1285 Mark II
Monitor

1285 Mark II
Monitor

1282 Mark II
Monitor

1272-A
Monitor

1201-A

1110-A

1205-A

215s

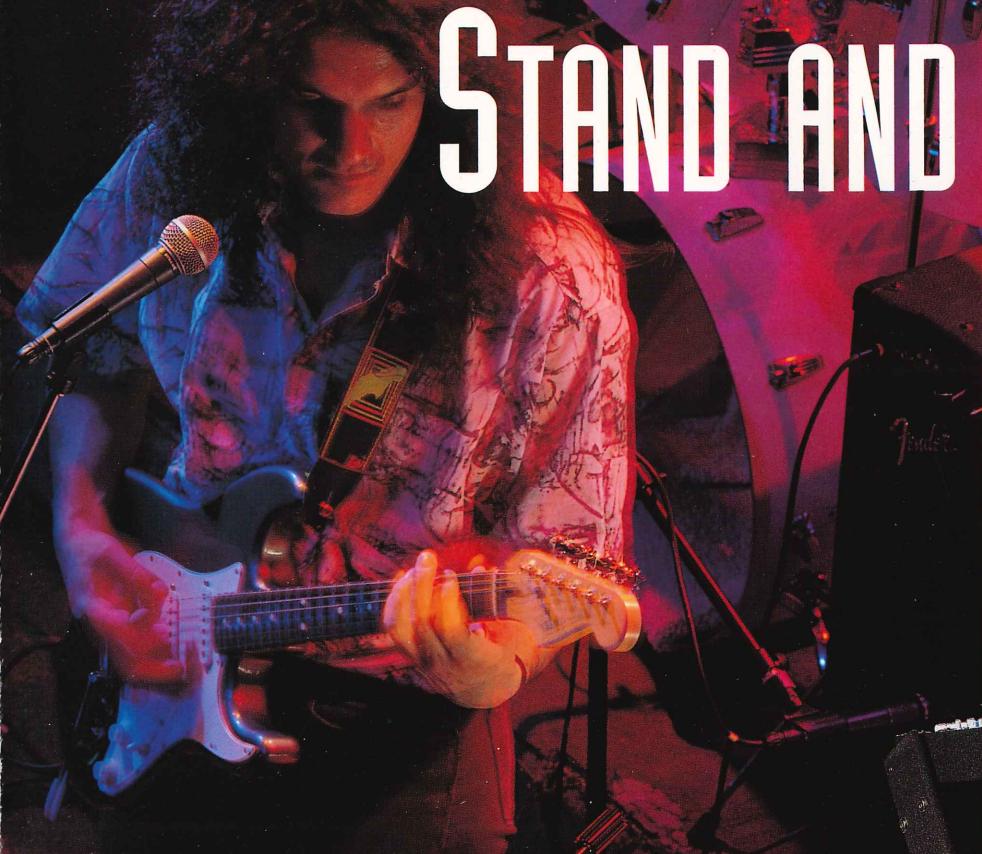
118s

removable
monitor covers
protect speakers,
and make
moving and
loading a
breeze.

SPL Series

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POWERED MIXERS
FROM
FENDER PRO AUDIO

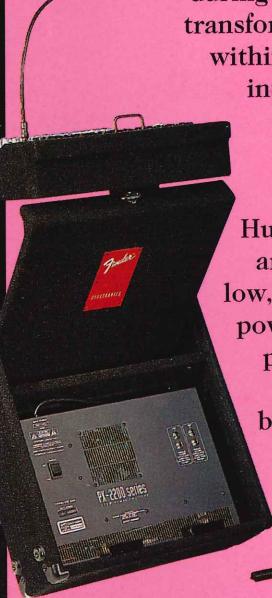
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these products,
send \$2 to:

Fender Musical Instruments,
Attn: Literature Dept., 7975
N. Hayden Rd., Scottsdale,
CA 85258. Request the
Stand and Deliver brochure.

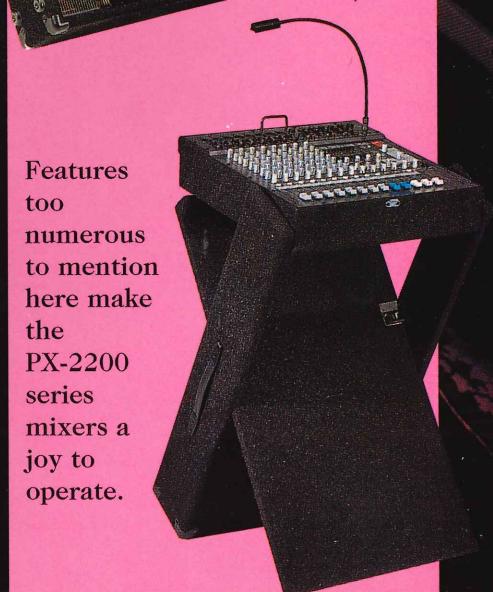
DELIVER



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protects components
during travel, then
transforms easily—
within seconds—
into a console
stand and
desk.



Hum and noise
are extremely
low, because the
power amp and
power supply
are at the
bottom of the
road case.



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too
numerous
to mention
here make
the
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series
mixers a
joy to
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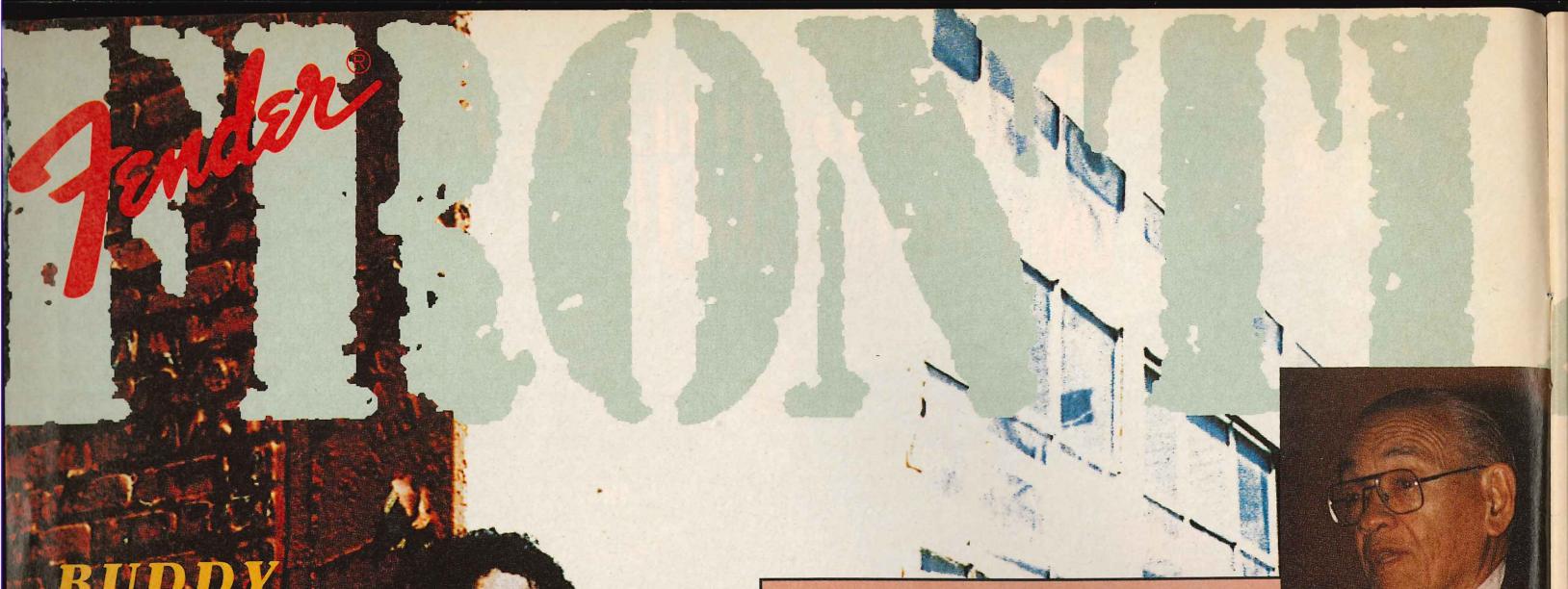
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BUDDY GUY

12

Legend In Blue

Even with a career that's burst into red hot flames, blues icon Buddy Guy remains one of the most humble players in the business.

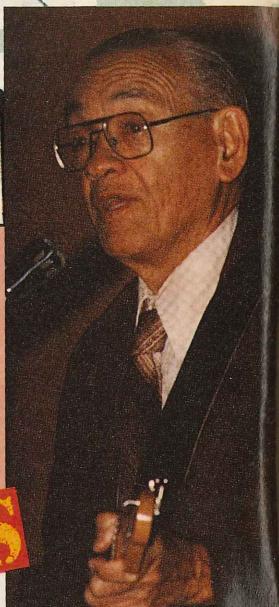


FREDDIE TAVARES

43 Big Shots

A reverent look at one of the fathers of the Stratocaster and other Fender classics.

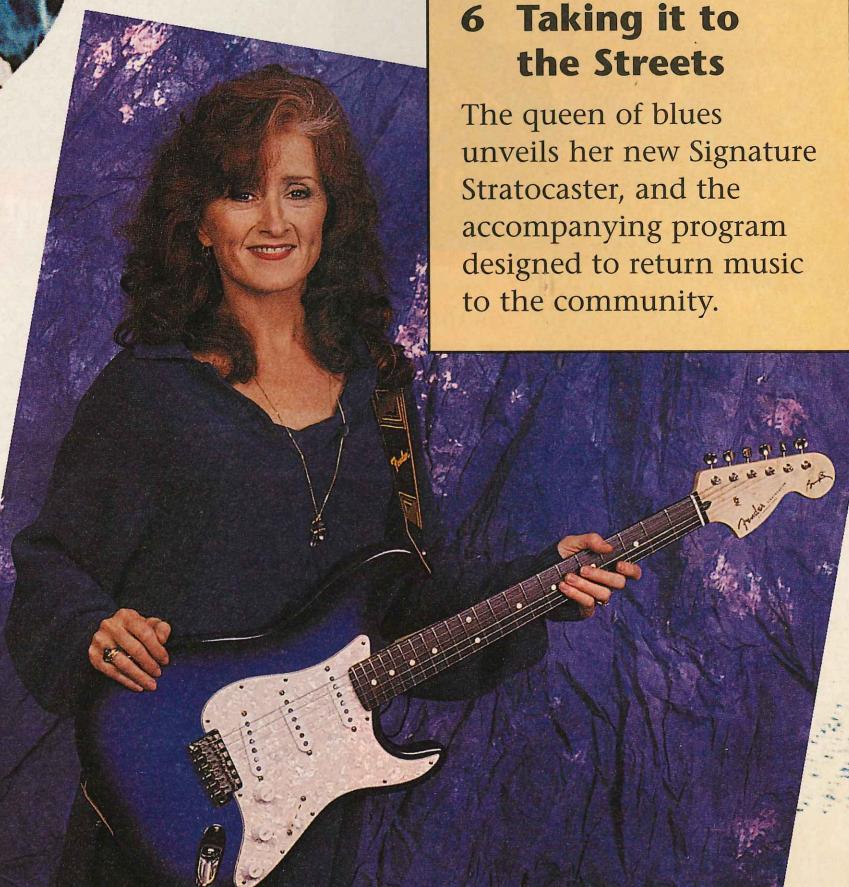
BIG SHOWS



BONNIE RAITT

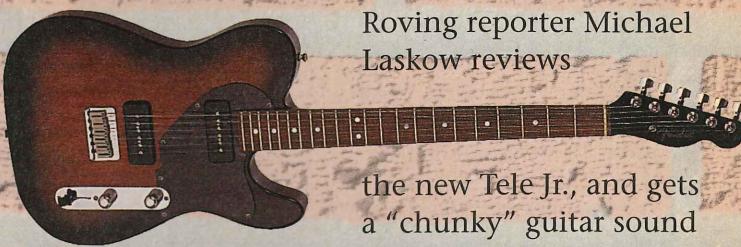
6 Taking it to the Streets

The queen of blues unveils her new Signature Stratocaster, and the accompanying program designed to return music to the community.



"HOW TO" FEATURES**15 IN THE MIX Junior Is Tele-Pathic**

Roving reporter Michael Laskow reviews



the new Tele Jr., and gets a "chunky" guitar sound in the studio.

33 SOUND SETUPS Vibro-King!

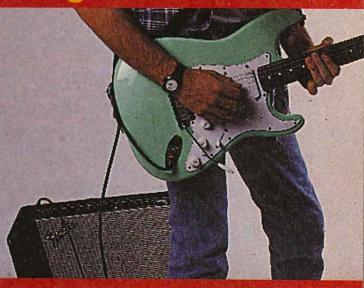
Players create a variety of great tones with the Vibro-King.

34 LEARNING CURVE Speakers: Looking Ahead

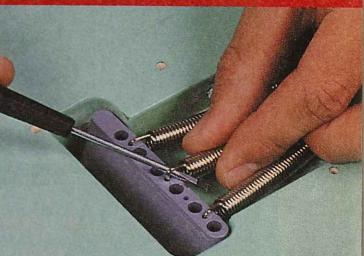
Scott Hollestelle offers advice on how to shop for speakers.

**35 POWER POINTS Recreating Your Tone Live!**

Capture your coveted rehearsal sound at the gig.

**36 TECH TIPS Upgrading Your Strat Plus**

Installing the new LSR Nut and Fender-Floyd Rose tremolo

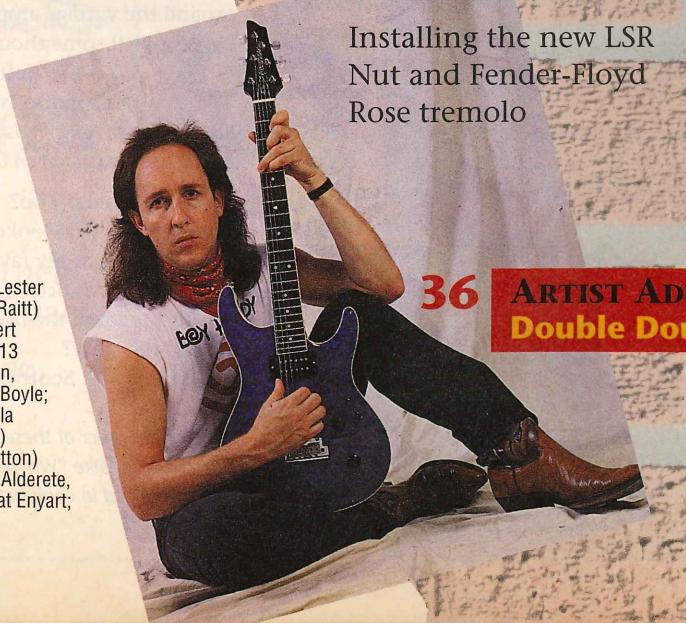
**36 ARTIST ADVICE Double Double Stops Stops**

Boy Howdy's Cary Park shares a time-honored country guitar secret.

DEPARTMENTS

- 4 Editorial: Foto Flame**
- 4 Letters**
- 10 New Products**
- 16 From The Shop: Western Guitars**
- 17 Product Index**
- 37 The Accessorizer: Guitar Surgery Manual**
- 38 Giveaway: Autographed Blues Deluxe**
- 39 Newsflash: Unearthing Treasures!**
- 40 Artist Action**
- 45 Spotlight**
- 47 Subscription Offer**
- 48 On Track**

PHOTO CREDITS: Cover (Guy) Pat Enyart, (Raitt) Lester Cohen; Poster (All) Rodney Rascona; pgs. 2 & 3 (Raitt) Lester Cohen, (Park) Pat Enyart; pg. 6 (Raitt) Robert Zuckerman; pg. 9 (Raitt) Lester Cohen; pgs. 12 & 13 (Guy) Charles Dailey; pg. 33 (Verheyen) Peter Figgen, (Austin) Kathryn Kolb; pg. 34 ("Flying" array) Tim Boyle; pg. 36 (Park) Pat Enyart; pg. 38 (Barksdale) Isabella Seefried, (Anderson) Annamaria DiSanto, (Kotzen) Cathrine Wessel; pgs. 40-41 (Foley) Scott Hill, (Gatton) Nancy Carlson, (Malmsteen) Annamaria DiSanto, (Alderete, Beller) David Bassett; pg. 45 (Mirikitani, Duarte) Pat Enyart; pg. 48 (Murphy) Annamaria DiSanto.



EDITORIAL

Foto Flame: A Big Finish!

Recently, a friend asked me if he could borrow the Classified section from my Sunday paper. After watching him feverishly circle ads for "Human Crash Test Dummy" and "Liver Donor," I asked him what the problem was.

It seems he had been shopping at a musical instrument dealer, and had absolutely fallen in love with a very expensive custom-

made guitar with a highly-figured maple body.

"What am I going to do?" he moaned. "There's no possible way I could afford to buy it."

"No offense," I said, "but those jobs aren't the answer."

"You're right," he sighed. "I'll have to steal it! Do you have some plastic explosive and black grease paint handy?"

Luckily, I found a solution before things got out of hand.

"Have you seen Fender's 'Foto Flame' finishes?" I queried. He hadn't, so I explained what they were all about.

Foto Flame is a very innovative process that simulates highly-figured wood. This pattern is "printed" onto a basswood laminate, which is then layered on top of an alder body.

Why would Fender develop a process like this? Because figured wood is not only expensive, but is

becoming more and more difficult to find as well. We wanted to provide the figured look that people desired, without seriously depleting the world's supply of this increasingly rare commodity.

My friend was certainly pleased to learn that Foto Flame-finished guitars were environmentally friendly. But I showed him that there were other benefits too.

One of the most important aspects is the tonal quality: because the guitar's body is principally alder (one of the most popular woods because of its wonderful tonal characteristics), it sounds terrific.

Second (and obviously crucial from my friend's point of view!) is the financial savings: by avoiding the cost of procuring figured wood, we're able to offer these models at very reasonable prices—good news for anyone shopping on a budget.



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

Last but not least, Foto Flame finishes look good. Just visit your local authorized Fender dealer and see for yourself.

Does Fender still have guitars that include the aforementioned highly-figured wood? The answer is yes. Some of our higher level production models offer this feature. And, you can always order it on any instrument from the Custom Shop. But by restricting the use of figured woods to these select models, we're doing our best to conserve this valuable natural resource.

Fender® FRONTLINE
WINTER 1995 • VOLUME 15

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LETTERS

(Edited for PG audiences)

HUM STEER

My old amps all hum when cranked up. Is there a way around this when recording?

Miguel Selig
Atlantic Beach, NC

Recording guru Michael Laskow says to try: 1) Turning off all fluorescent lights; 2) "Mu" metal shield around amplifier; and 3) A noise gate between mike(s) and mixing board. Good luck!

BIRTHDAY BOY

My youngest son received a complete Fender guitar rig for his last birthday, which made



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. So write us already!

a big impression on his friends!

Sam Hassabo
San Diego, CA

Bet your son's friends have already given birthday wish lists to their folks!

SEEING IS BELIEVING

Is there any chance Fender will expand the vintage amp line? Please give it some thought.

Jeff Lemach
Camano Island, WA

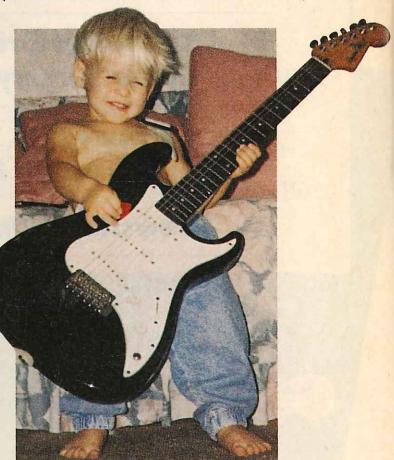
Just look in the New Products section for the latest variation on that theme!

WAYNE'S WORLD TOO?

After buying what looked like a regular Strat at my favorite guitar shop, I noticed a Wayne's World 2 logo on the back. What's the story?

Scott D. Packard
Novi, MI

A limited number of these guitars—approved by Mike "Wayne" Myers—were produced in conjunction with the movie.



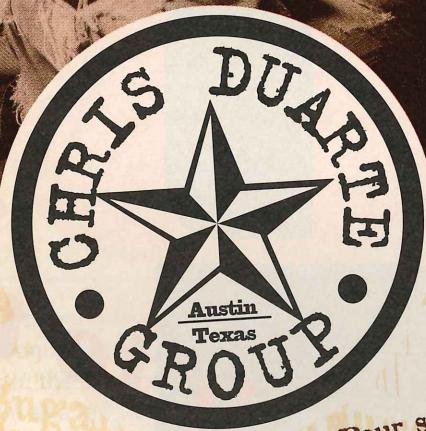
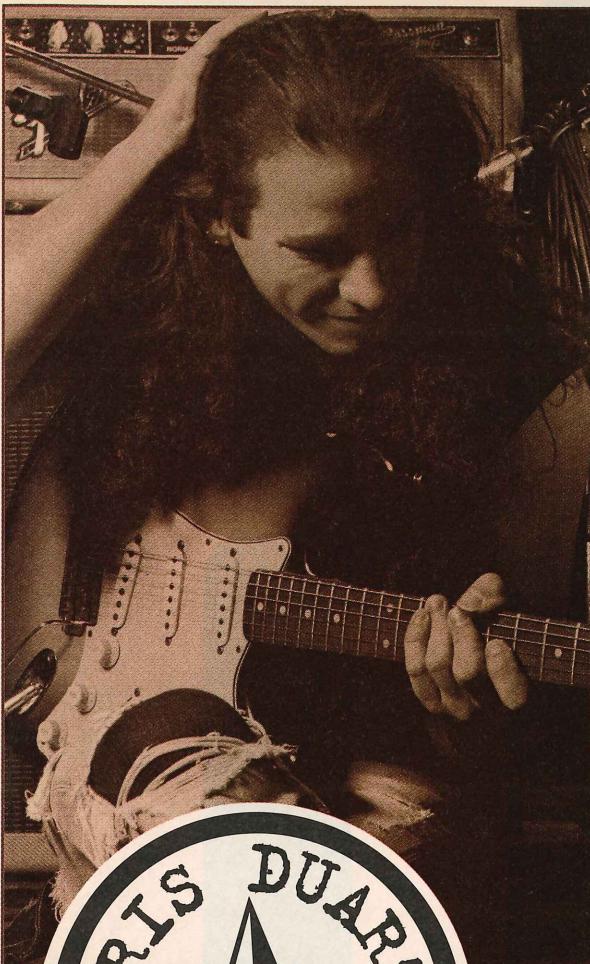
HERE COMES THE SON

You can really tell when my son, Logan, hits the right note on "our" Stratocaster. Keep up the good work!

Rob DePover
LeClair, IA

When your son records his first guitar solo send it in—we can't wait to hear Logan's run!

(continued on page 46)



STEREO
Tabasco for your ears
SILVERTONE

TEXAS SUGAR STRAT MAGIK

Jacked up lone star bluesrock from guitar slinger Chris Duarte

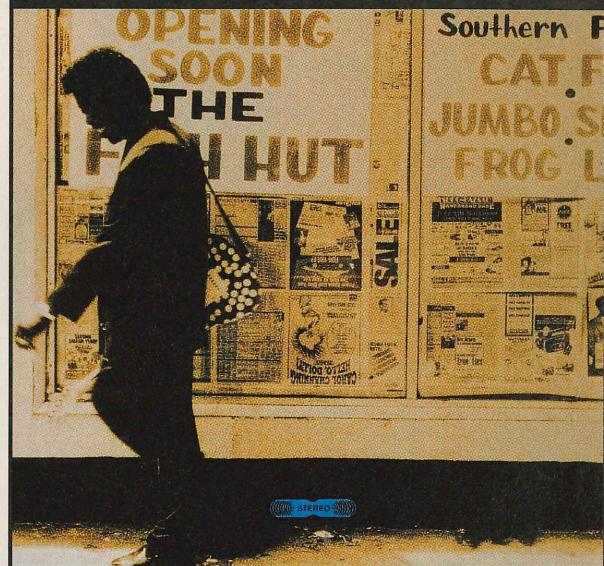
The Debut Album Featuring
"My Way Down,"
"Letter To My Girlfriend,"
and "Borrowed Love"

Produced by Dennis Herring

TEXAS SUGAR STRAT MAGIK

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BUDDY GUY



Nobody Does It Like Buddy Guy - "Slippin' In"

The new album from the
Grammy winning guitarist

Includes "I Smell Trouble," "Slippin' Out,
Slippin' In" and "Man Of Many Words"

Featuring Performances by
Double Trouble and Johnnie Johnson

Produced by Eddie Kramer

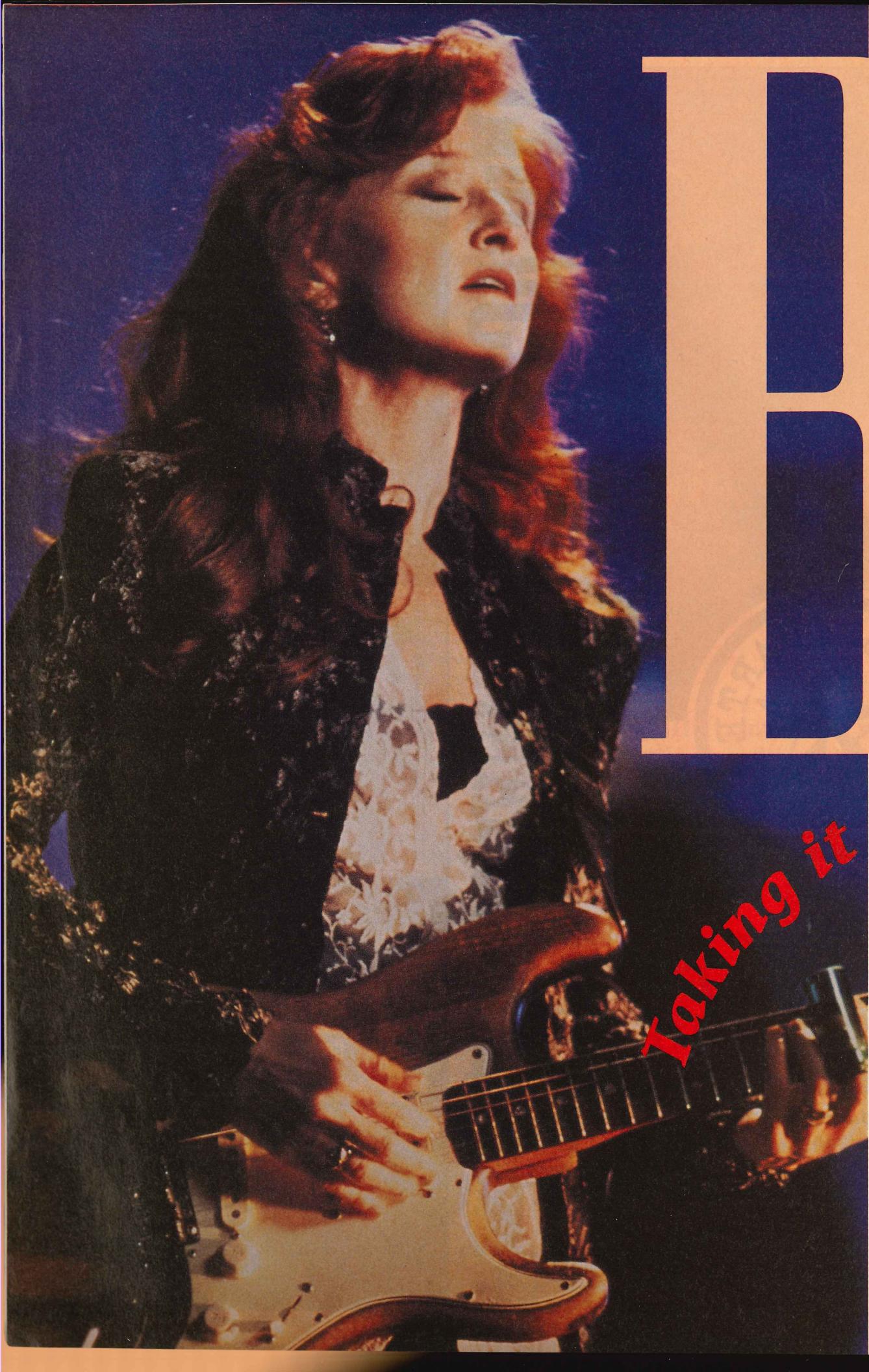
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BO

Taking it to the

By
Michael
Caroff



Streets

As a singer, player and songwriter, Bonnie Raitt has certainly made her mark in the music world. But she's also known as a long-time champion of other, less successful singers, players and songwriters. By regularly featuring blues icons like **John Lee Hooker**, **Sippie Wallace** and **John Prine** on her own records; by guesting on other artists' albums; by using spots on her tours to shed some light on those less acquainted with popular acclaim; by devoting time to the Rhythm & Blues Foundation of which she is a founding member and Vice Chairperson, Raitt has done much for fellow musicians.

Her latest project involves joining forces with Fender and the Boys and Girls Clubs of America to give kids—and especially young women—access to musical instruments and education. Bonnie spearheaded the creation of this program, and will be assigning profits from her Fender Signature Model Stratocaster to the cause. And, as always, she is eager to share the details of her latest charitable enterprise.

FENDER FRONTLINE: What prompted you to create this program?

BONNIE RAITT: Fender approached me with the idea of doing a signature model. I was interested in trying to encourage other women—and young women—to start playing electric guitar. I said that if Fender was willing to work with me and develop a program to provide guitars to girls that maybe don't have access to them, and to encourage more women to play guitar, that I would be happy to lend my name to a model.

FF: Obviously your involvement in the program will have an impact. Are there any women electric guitar players who inspired or influenced you?

BR: There's always been a lot of women musicians, though keyboard and acoustic guitar

were more associated with the women singers and writers that I grew up liking. **Joni Mitchell**, **Joan Baez** and **Judy Collins** were heroes of mine, and **Aretha Franklin** on the piano was untouchable.

The new alternative rock scene has a tremendous number of great and talented guitarists: **L7** and **Liz Phair** and **PJ Harvey**. And there have always been bands like **Vixen** and **Fanny**, the **Bangles** and the **Go Go's**; all of them had good lead guitar players that were women. I think that **Michael Jackson's** lead guitar player for a long time was a woman. (Editor's note: **Jennifer Batten** toured with Michael for years; last out on the road with Jackson was **Becky Barksdale**.)

But there still are not as many female electric guitar players as I would have expected. As somebody that plays both acoustic and electric guitars, I was hoping that I could use some of my experience to encourage other women to get more active.

FF: Why did you choose the Boys and Girls Clubs of America to implement the program?

BR: They're really the ones that are the most well established, the most suitably placed in each neighborhood and the most well respected.

FF: And the idea of course is to promote guitar lessons and introduce the guitar to young women in the neighborhoods.

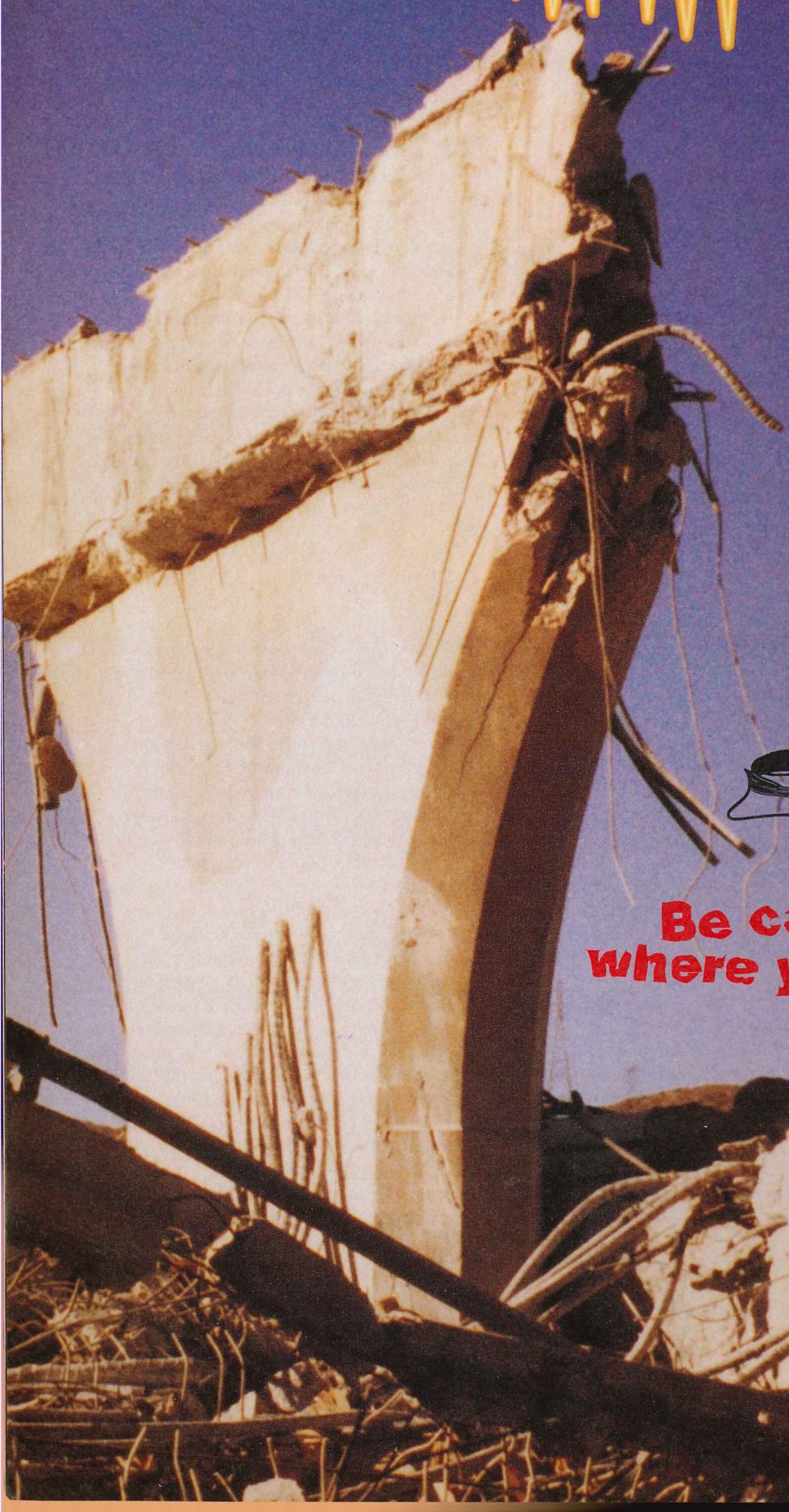
BR: Eventually we would like to involve keyboard dealers and different audio equipment dealers as well. Possibly they could have contests where people send in demo tapes, and then whoever wins as the best songwriter might get a publishing deal, record deal or a free guitar. The idea is to offer some sort of incentive, the same way that an essay contest encourages people to write.

Because I am a musician I'd like to encourage people who can't afford guitars—and girls who wouldn't even think about playing a guitar. Hopefully the dealers will do some outreach into the community and let people know that this program is available, because we all know that art and music in schools have been cut way back.

There are currently inexpensive musical instruments with keyboard, drum machines and bass built in, so that any kid on the street could create their own demo, if they just had access to these instruments. My hope is that there will be community centers where kids can sign up for the use of these instruments for a few hours every week and go in and practice and jam. There could be a room with a drumkit and bass and guitar and keyboards where people can go play around with music.

I had a guitar as a kid because my parents and grandparents gave me one, and I was

FENDER'S NEW RUMBLE BASS AMPLIFIER



**Be careful
where you point it.**

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able to be in a school orchestra and take piano lessons. But these days I don't think it's an option for kids and certainly not in the inner city. We hope to offer access to music for people that otherwise wouldn't have access to it.

FF: Is there any advice you can give young people—especially women?

BR: If you fall in love with music and you want to be a musician, learn your instrument.

I think because there are not as many women that play instruments, that it will set you apart. If you want to break through the crowd, I would suggest getting really good on the guitar. If you're talented enough, eventually somebody will hear you. I'm not that different of a singer or songwriter than hundreds of other women, but certainly what set me apart was my ability to play.

7

Signature Story

FF: How did you come by the famous "Brown" guitar on which your signature model is based?

BR: I was 19 and living in Cambridge, Massachusetts where I had gone to college. For a lot of the tunings that I wanted to play bottleneck on, I would have to use a capo up three or five frets to put them in my key vocally. Which of course made octaves impossible to reach on the neck of an acoustic guitar unless there was a cutaway. Also the sustain is longer through an amplifier, and some of the blues that I wanted to play had to do with holding the note longer and making it sound more like a human voice. So I wanted to buy an electric guitar. A friend of mine turned me on to a Stratocaster that was for sale. I bought it in 1969 for \$120.00, and it was exactly like it is now, except the pickups have been rewound and the frets have been adjusted. But basically it's the same guitar all along.

FF: You've always played that guitar?

BR: Every gig since 1969.

FF: In designing your model, you wanted to copy a lot of the aspects of your brown guitar without making a clone.

BR: Yeah. I mean you really can't clone something that is that old. You can approximate the good things about it but one of the things that makes classic guitars classic is that they've been around a while. For instance, my guitar was stripped of paint when I bought it, and we weren't going to put out a wood guitar with no paint on it!

FF: One of the finishes combines two of your favorite colors.

BR: A burst from turquoise to purple, and the pearl pickguard really sets it off. But everybody's got different taste in guitars, so I think we'll probably offer it in a 3-color sunburst as well.

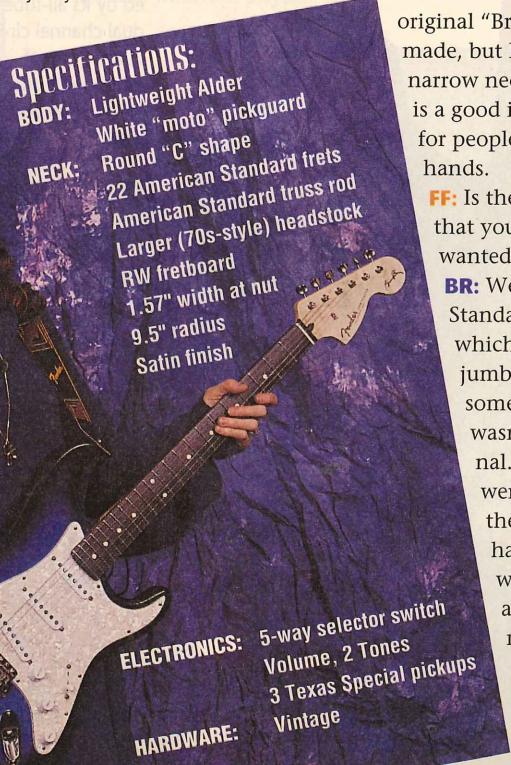
FF: The neck is a little narrower than your old Strat.

BR: I really like the way my

original "Brown" neck was made, but I think having a narrow neck all the way up is a good idea, especially for people with smaller hands.

FF: Is there anything else that you specifically wanted to change?

BR: We used American Standard Fret wire, which is a medium jumbo fret: that's something that wasn't on my original. But basically we were just recreating the guitar that I have. I liked the way it sounded and the price was right. You know what I mean?



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NEW PRODUCTS

Two Musical Giants Get Together!

Fender—in conjunction with Roland—has developed the American Standard "GR-ready" Stratocaster guitar, which combines Roland's GK-2A pickup technology with an American Standard Strat.

With this innovative new guitar you can drive Roland's GR-1 and GR-09 guitar synthesizers (including changing patches from your axel), play it as a standard guitar, or do both simultaneously.



Innovative Covers Provide Protection and Portability!

Fender's SPL 1282 Mark II and SPL 1285 Mark II Monitors are now available with a cover which snaps on and protects the unit during travel. Casters on the lid also make moving the monitors a breeze!



"5 in 1" Accessory Kit Makes Guitar Care Easy!

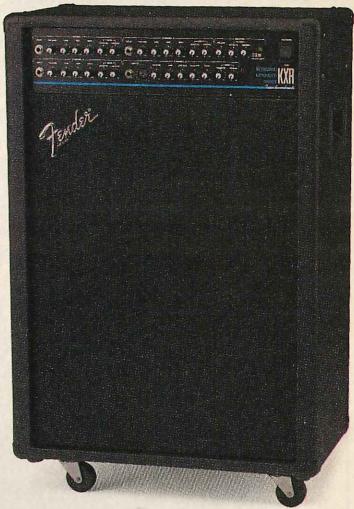
Complete with 2" poly strap, guitar polish, polish cloth, deluxe pegwinder and pick sampler, the new "5 in 1" Accessory Kit lets you fulfill many needs with one stop.



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

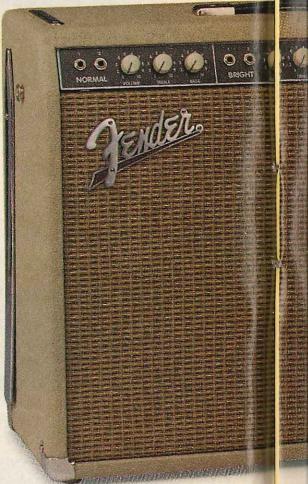
Keyboard Amplifier Gives Double The Power!

Due to the popularity of the recently released KXR 100 keyboard amplifier, Fender has issued the KXR 200, which offers 200 watts RMS into a 15" speaker and dual element horn with two FPZ drivers. Features too numerous to name here include: 4 channels, each with independent EQ, channel insert, reverb send and effects send; low Z (XLR) input in channel 4; and switchable Delta Comp™ limiter.



Fender's "New Vintage" Series Debut!

Designed in the Custom Amp Shop and built in the regular tube amp factory, the new Custom Vibrolux Reverb amplifier offers 40 watts RMS through two 10" vintage "blue alnico" speakers. The vintage look is well complemented by its all-tube dual channel circuitry (normal and bright, both with reverb and vibrato).



Two New Models Fill Out BXR Bass Amplifier Line!

With 200 watts RMS driving a 15" speaker, the new BXR 200 combo is powerful enough for most situations. Features include selectable Delta Comp™ limiter, 9-band graphic EQ, high and low shelving, high/mid/low enhance switches, chorus, effects loop, line out jack and external speaker jack! Also available is the BXR 200 Head (200 watts RMS into 4 ohms).





Fender Amps Chronicled In New Book!

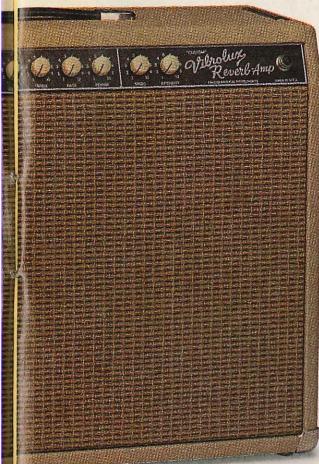
Published by industry leader Hal Leonard, Fender Amps: The First Fifty Years covers the entire amp line, with detailed model features and specs, classic ads, endorsee promo photos and more.

A special version covered in authentic Fender amp tweed will also be available as a limited edition (only 1,000 will be produced).



Learn Guitar With Your Computer—Here's How!

Fender and Lyrrus Inc. (a leading software developer) recently teamed up to introduce G-Vox Blender™, a multimedia education software package designed for the next generation of guitar players. Drawing on famous guitar riffs, the program allows you to see and hear how the music is played, as well as control the speed at which it is played.



BXR 210H



BXR 115B

Bass Players Get Sound Boost With BXR Speaker Enclosures!

Whether you choose the BXR 115B (15" speaker, 300 watts peak power handling), BXR 210H (two 10" speakers and bullet horn tweeter, 300 watts), or BXR 410H (four 10" speakers and bullet horn tweeter, 600 watts), you'll get a top of the line speaker system, with perforated metal grill, recessed handles, and rugged black carpet covering. All models 8 ohms.

Unsung Heroes!

Strings: The Easy Out

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.



Yes, I'll admit it: I am, by nature, lazy; embarked on a continual search for the easy way out, the quick fix, the no-brainer. Not exactly a character trait one brags to one's comrades about.

Sometimes it can be embarrassing when artists bring me their problems. They're looking to me for my usual sage advice, and after dipping into my virtual wellspring of knowledge and experience I can only come up with a seemingly inane answer: try changing strings.

Strings? That's right, strings.

You would be amazed at how many common maladies of guitarists and bassists can be cured by changing strings.

For instance, do any of these symptoms sound familiar?

- fret buzz on one string but not the adjacent strings;
- poor intonation;
- mystery rattles; or
- sloppy string vibrations, particularly on wound strings.

When faced with these quandaries, many of us tend to grab the tool kit and scrub for minor surgery, thinking "it must be something serious!" But before you start filing, screwing, adjusting and intonating, try a cheap experiment: change strings.

And be discerning about your choice of strings. They should be tonally balanced from high to low. They should also provide even tension so that the transition from string to string feels natural. For bassists, proper string tension allows the fundamental note to project without the excessive string noise common to low tension strings.

Two recent converts to this point of view were Adrian Vandenberg and Rudy Sarzo of Whitesnake. Both felt that strings were strings, and were satisfied with what they'd been using over the last several years. So after playing instruments they'd recently received from our Custom Shop, they didn't think twice when the guitars were ready to be restrung: they simply reached for the familiar.

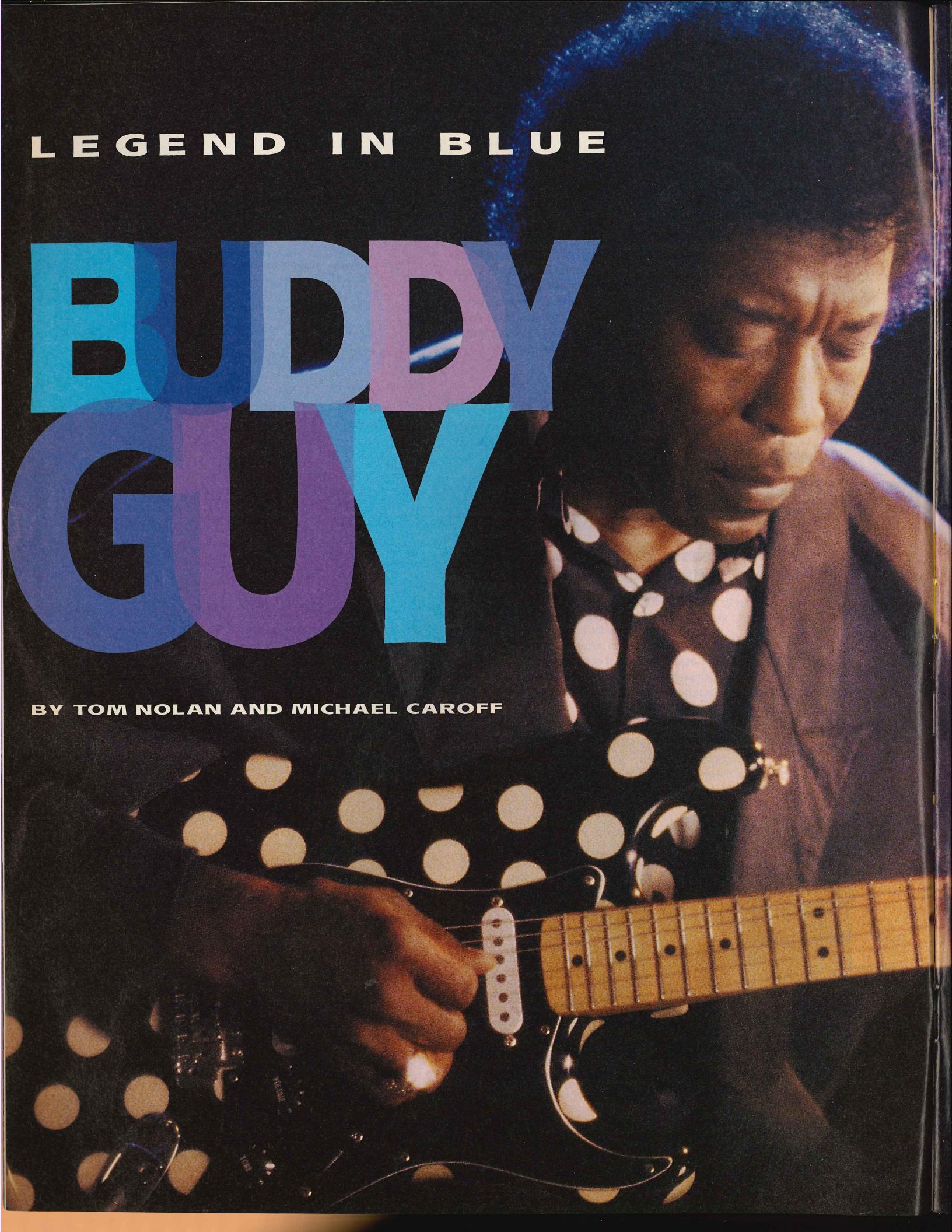
Rudy and Adrian went back to their "old favorites"—and noticed something was lacking. Just to be sure they weren't imagining it, they restrung again—with Fender strings. (For Rudy it was 990L bass strings and for Adrian, 250L Dynamaxx guitar strings.) Neither player could get over the tone, feel and balance of our strings. They were very surprised by the difference.

I guess the moral to this story is there's nothing at all wrong with discovering the obvious. It frees up your time for other more important things. You can save your strength for that next big emergency—like dealing with a bad hair day.

LEGEND IN BLUE

BUDDY GUY

BY TOM NOLAN AND MICHAEL CAROFF





If blues could be said to have a spokesman, that ambassador would have to be **Buddy Guy**. Like the style of music he so eminently represents, Buddy is currently enjoying a resurgence of popularity, and his three recent solo albums, *Damn Right I Got The Blues*, *Feels Like Rain*, and the latest, *Slippin' In*, have paralleled the increased focus on pure blues.

Guy is in a unique position. As a guitarist who grew up listening to and then playing with some of the historic musicians of past generations—**Guitar Slim**, **Muddy Waters**, **Howlin' Wolf**, et al—he has never outgrown his humble view that he is just a student at the feet of the masters. At the same time, Buddy is one of the last surviving members of that generation, and via the reverence with which he is viewed by modern day six-string icons (**Clapton**, **Beck**, the late **Vaughn** and **Hendrix**, to name a few), he is left as the carrier of the blue torch.

We caught up with Mr. Guy on one of his rare days off, just two days prior to the commencement of a new European tour. As always, Buddy talked enthusiastically about his latest project: the recent album *Slippin' In*.

BG: "I got some of **Charles Brown**'s stuff on the new record [*Trouble Blues* and *Please Don't Drive Me Away*, with J. Ervin]. I loved Charles Brown back in the early 50s; hopefully I can

get the young people to pay attention to him too.

"And a friend of mine, **Fenton Robinson**, wrote a great song, *7-11*. He writes some great stuff, and I love that *7-11* song that he gave me."

Slippin' In was produced by **Eddie Kramer**, who produced **Jimi Hendrix** in the 60s, and who recently produced a tribute album to Jimi (*Stone Free*, on Warner Bros. Records) featuring numerous legendary figures including Buddy (who covered *Red House*), **Eric Clapton** and **Jeff Beck**.

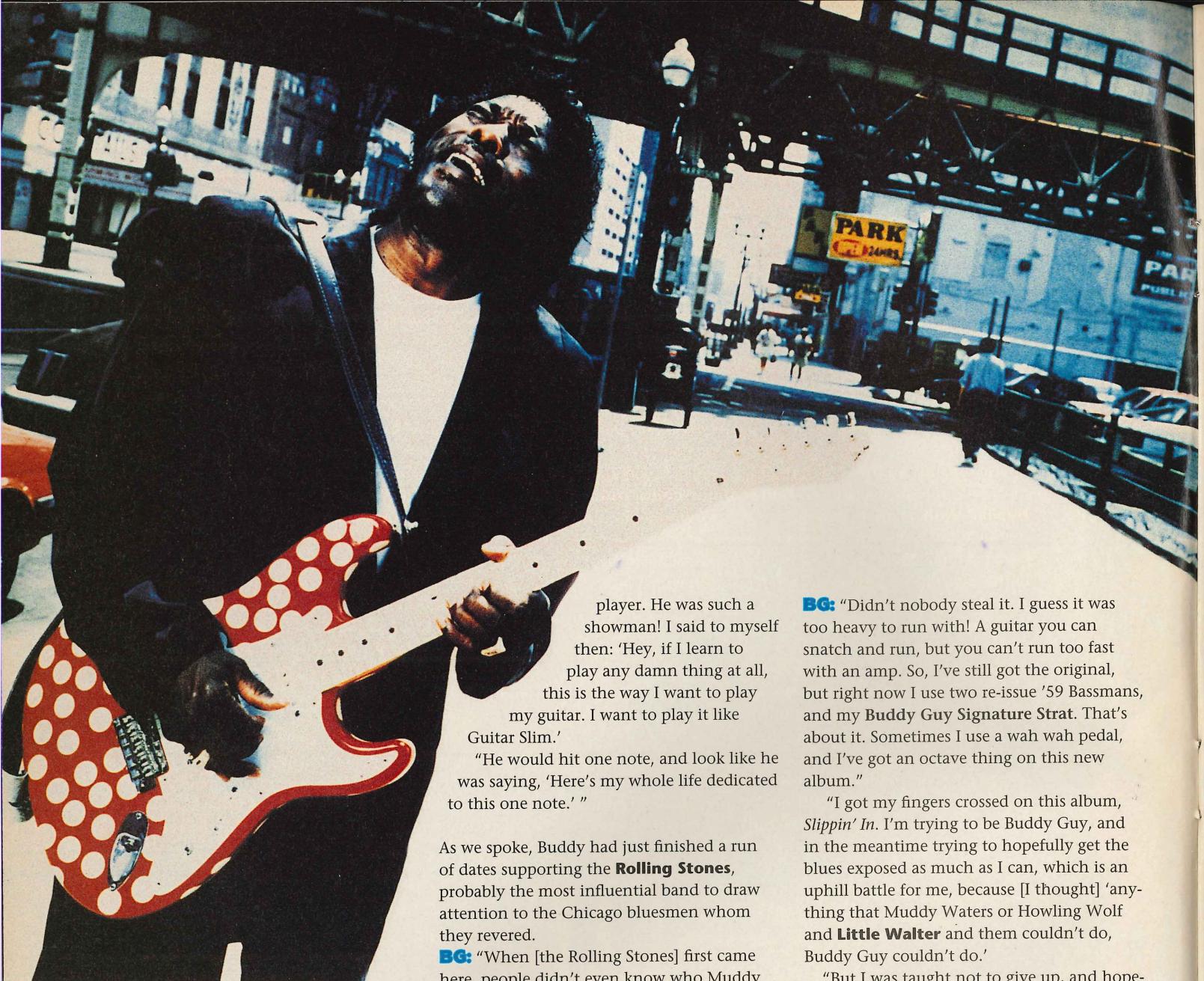
BG: "Eddie got a lot of stuff out of me that I knew was there, but he knows how to get that stuff out of you and on to the record. I'm very proud to have worked with him, knowing he did a lot of stuff with the late Jimi Hendrix. It makes me feel good to work around somebody that was affiliated with that man. I compare Hendrix with John Coltrane: they were living beyond their time. A guy like Eddie, what he did with Hendrix, man . . ."

This respect for others is typical of Buddy, who has always acknowledged his deep and heartfelt respect for the people who helped to shape and influence his formidable style.

BG: "I think Muddy Waters, **B.B. King**, Howling Wolf and those people were the influence on all of us. I mean I don't

"Buddy Guy is the best. You can't say any more than that. He is the consummate blues musician. And he's probably the last of the generation. He is living history."

—Eric Clapton



speak for anybody else, but what I'm saying is, those guys invented that electrified harmonica and guitar thing. I just named Muddy because I was here in Chicago with him and I could see him every day if I wanted to, but I would say him, **T-Bone Walker, Lightning Hopkins** and all those people is where I got all my stuff from. I haven't invented anything; everything I've got is copied from those guys.

"Matter of fact, they told me the same thing: they got their stuff from someone too, but it was from these guys on the Saturday Night fish fry who hadn't even made a record. We made the records, but everybody got something from somebody. I got mine from them, and others might get some from me, but if you want the truth, we all got it from someone, from generation to generation.

"The first one I saw was the late great **Guitar Slim**, [who was] playing a Strat. That was before I left home and came to Chicago. And I didn't ever think I would be a good guitar

player. He was such a showman! I said to myself then: 'Hey, if I learn to play any damn thing at all, this is the way I want to play my guitar. I want to play it like **Guitar Slim**.'

"He would hit one note, and look like he was saying, 'Here's my whole life dedicated to this one note.' "

As we spoke, Buddy had just finished a run of dates supporting the **Rolling Stones**, probably the most influential band to draw attention to the Chicago bluesmen whom they revered.

BG: "When [the Rolling Stones] first came here, people didn't even know who Muddy Waters and Howling Wolf were. I must repeat that. They [the Rolling Stones] came here [to the U.S.A.] and said, 'You mean to tell us you don't know who the great Muddy Waters is? We named ourselves after one of his records: *Rolling Stone!*' Then a lot of white Americans started to listen to Muddy Waters and Howling Wolf.

"We also have to thank the British people for accepting Hendrix for what he was: America didn't want to hear that at that point in time. They ran him out of here with the wah wah pedal. They cut me off from the studio because I was too loud in those days. Coming to London for the first time, in '65, gave me a such a boost."

Like Buddy's love for the blues, his penchant for Fender gear has never waned. For his amps, he goes for his old favorite, the tweed Bassman 4x10. He still has his original one from the 50s, which, unlike his guitars, was never stolen.

BG: "Didn't nobody steal it. I guess it was too heavy to run with! A guitar you can snatch and run, but you can't run too fast with an amp. So, I've still got the original, but right now I use two re-issue '59 Bassmans, and my **Buddy Guy Signature Strat**. That's about it. Sometimes I use a wah wah pedal, and I've got an octave thing on this new album."

"I got my fingers crossed on this album, *Slippin' In*. I'm trying to be Buddy Guy, and in the meantime trying to hopefully get the blues exposed as much as I can, which is an uphill battle for me, because [I thought] 'anything that Muddy Waters or Howling Wolf and **Little Walter** and them couldn't do, Buddy Guy couldn't do.'

"But I was taught not to give up, and hopefully I recorded a few licks that were good enough for some people to say, 'Wow, this is worth playing.' "

Does Buddy have any tips for younger players?

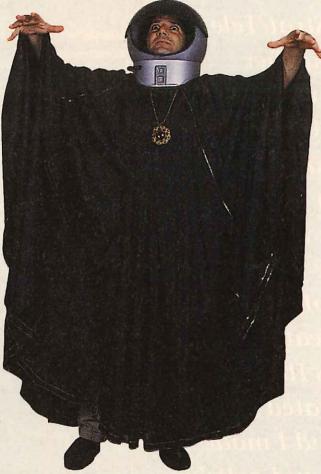
BG: "Yes. This may sound funny, but mine would be: You can never keep your guitar in your hands enough. Please believe me, the more you keep it in your hands the better you're gonna be. And please listen to the T-Bone Walkers, the Muddys, the B.B. Kings, the Eric Claptons, the Becks and all that. Just listen to everything that makes you tap your feet and you're gonna be pretty good at it. First of all you must love it to be good at it."

"For the next two years they got me touring the world, and I'm just as happy as I could be about that. I want to take my blues as far as I can go, because wherever Muddy and the Wolf may be walking they can look down and say, 'There's Buddy, we left him but he's taking care of business.' "

IN THE MIX



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.



There I was, staring aimlessly into my computer's blank monitor. I had developed writer's block. I've already told you how to get great acoustic guitar sounds in the studio. Last issue I showed you how to make big amps sound small, and small amps sound bigger than life. What next?

My phone rang. It was an old friend who wanted to know how to get really big, fat guitar sounds that he hears on records, but can't seem to get out of his home studio. Fair enough. First stop: the Fender hotline. As I reached for the phone, it rang. It was the guys from Fender! Coincidence, happenstance, or telepathy?

I'll put my money on telepathy because the next words I heard were, "Michael, we just shipped you a Tele Jr. to check out."

"What makes it so special? Is it smaller, lighter, faster, cheaper?" I asked.

"Well...really it's just plain fatter," they responded. Alrighty then.

It arrived today, and even though I'm supposed to be writing about how to get big, fat guitar sounds, I'm going to digress for a second to tell you how much I like this guitar. I don't get paid to

cram new Fender product down your throats. I'm supposed to be informational and

educational, but let me be the first to *inform* you that I think Fender has created a new classic.

This guitar's aesthetic beauty comes from its simplicity. It's a two-tone sunburst, set-neck Tele with a rosewood fingerboard. Its aural beauty comes from the fact that it has two powerful pickups that are Seymour Duncan's version of the P-90's found in another guitar named Junior. These pickups have so much gain that they drive an amp's front end into some incredi-

Try the Jr.
on some
open tuning
slide parts...

Junior Is Tele-pathic

bly sweet and nasty distortion. The Tele Jr. has the kind of raw power you'd find behind the wheel of a '65 'Vette.

This guitar is destined to become the new classic for the alternative bands like the *Gin Blossoms*, who need an axe that can provide a bright picking sound (in the

verses) that's just a little bit south of distortion land, then rip your teeth out in the chorus. The Tele Jr. does both of those sounds better than any other single guitar I've road tested so far. After I got a whiff of what these pickups were all about, I decided to try the Jr. on some open tuning slide parts—again it's a winner.

Anyway, let's get back to the subject at hand: big, fat and chunky sounds on tape.

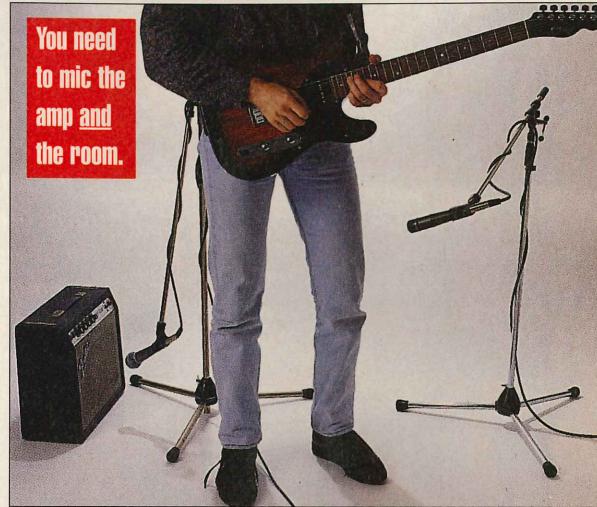
Start with a chunky sounding guitar and amp (see above for the ax!). Adjust the settings so you like what's happening in the room itself. Loud is usually better because it turns the room into a giant speaker enclosure of sorts.

You need to mic the amp *and* the room. Mic the amp head-on from a few inches away (maybe right on the grill cloth) to get the edge and definition. Use room mics (a condenser in omni works well for this) to capture the enormity. Many home recordists don't use enough room sound, thereby missing the "enormity" factor.

You don't need an enormous room (have you ever noticed how great you sound in a small club or your basement?). All you need to do is let the mics listen to the right combination of the direct (amp) and reflected sounds (walls). A semi-reflective room works well. A room that is too reflective will give more bright edge and less bottom end.

Don't EQ the room mic (by adding top end) to get the same edge as the close mic. Let it be huge (bottom-heavy) and undefined. You'll need to experiment with the room mic(s) to find the right place to mic from. Have a friend walk around holding a live mic while you're playing. Listen to what's happening in your headphones. I also recommend using some compression to varying degrees—depending on the sound you're trying to achieve.

Last, but not least, try splitting the sound (by stereo mics or digital delay) and going stereo. You naturally hear in stereo (or bi-aurally) in a room (*because of the room*), so why not do it on tape.

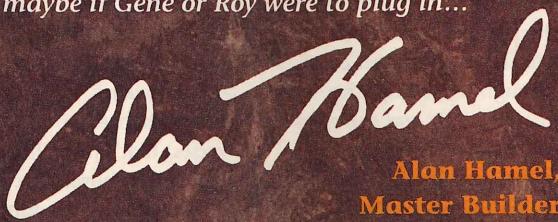


You need
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amp and
the room.

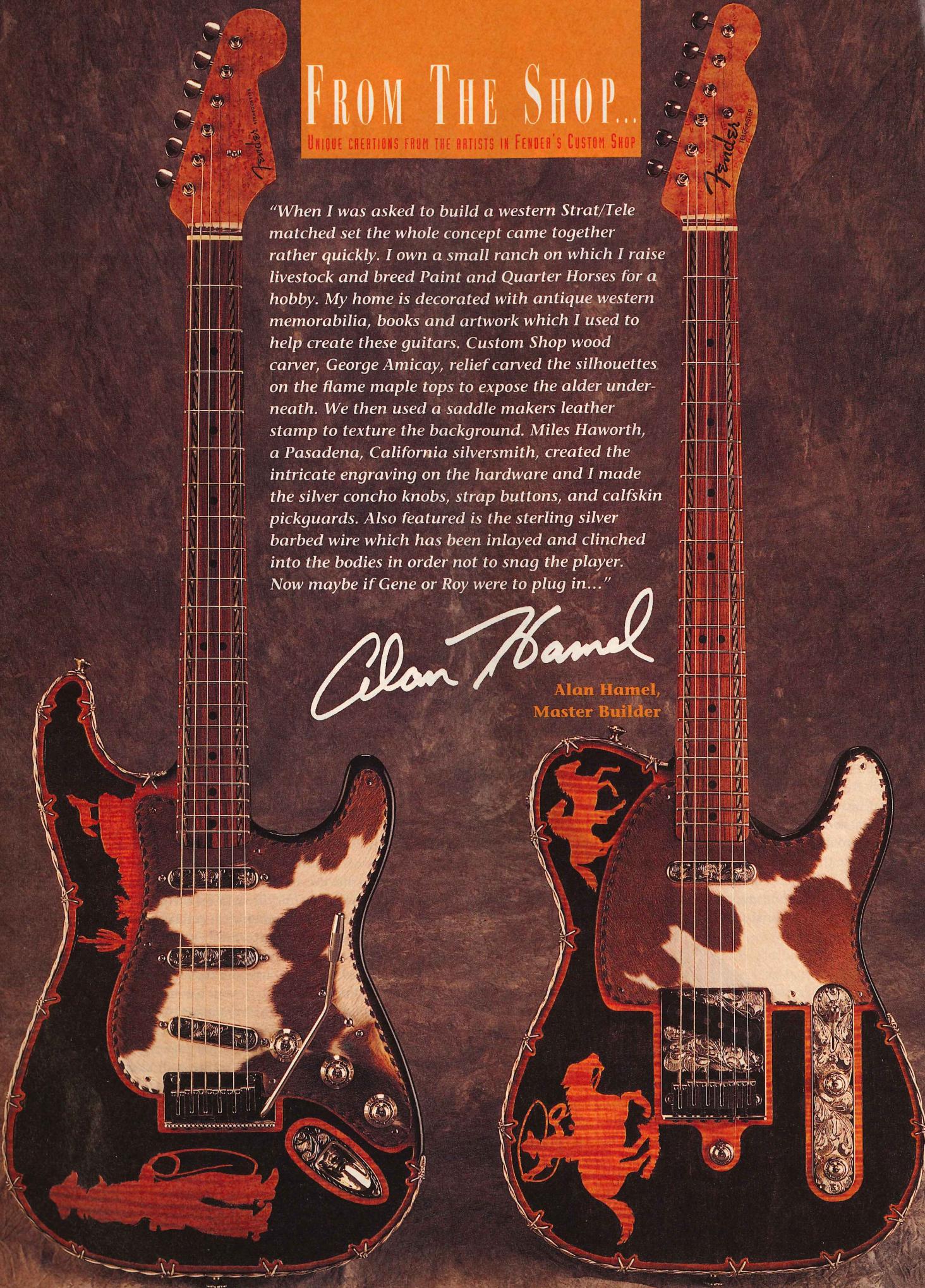
FROM THE SHOP...

UNIQUE CREATIONS FROM THE ARTISTS IN FENDER'S CUSTOM SHOP

"When I was asked to build a western Strat/Tele matched set the whole concept came together rather quickly. I own a small ranch on which I raise livestock and breed Paint and Quarter Horses for a hobby. My home is decorated with antique western memorabilia, books and artwork which I used to help create these guitars. Custom Shop wood carver, George Amicay, relief carved the silhouettes on the flame maple tops to expose the alder underneath. We then used a saddle makers leather stamp to texture the background. Miles Haworth, a Pasadena, California silversmith, created the intricate engraving on the hardware and I made the silver concho knobs, strap buttons, and calfskin pickguards. Also featured is the sterling silver barbed wire which has been inlaid and clinched into the bodies in order not to snag the player. Now maybe if Gene or Roy were to plug in..."



**Alan Hamel,
Master Builder**



PRODUCT INDEX

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

see page 23 for guide to abbreviations

PRO AUDIO

MIXERS 17
Powered
Unpowered

POWER AMPS. 18

Crossovers 18

SPEAKERS 18

Stage Monitor Systems
Main Systems
Accessories

Electric GUITARS

STRATOCASTER 19

U.S. Vintage
Reissue
American Standard
American Standard Synth Ready
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

TELECASTER 20

U.S. Vintage
Reissue
American Standard
Standard
Fender Squier Series
U.S. Plus Series
Contemporary Series
Deluxe
Set Neck Series
U.S. Signature Series
Custom Classic Series

Electric BASSES

PRECISION 22

U.S. Vintage
Reissue
American Standard
Standard
Fender Squier Series
U.S. Deluxe Series
Contemporary Series
Custom Classic Series

JAZZ 22

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

MB BASS 23

SIGNATURE BASSES 23

Urge
Roscoe Beck

AMPS

GUITAR AMPS 23

Custom Amp Shop
Vintage Reissue Series
Tweed Series
Professional Tube Series
Performer Series
Standard Series

Acoustic GUITARS

DG SERIES 26

SX SERIES 26

NYLON STRING 26

Acoustic/Electric GUITARS

DG SERIES 26

SX SERIES 26

SPRING HILL 26

NYLON STRING 26

STRINGS

ELECTRIC GUITAR STRING SETS 27

Pure Nickel Wound
Nickelplated Steel Roundwound
Stainless Steel Roundwound
Stainless Steel Flatwound

ACOUSTIC GUITAR STRING SETS 27

80/20 Bronze Wound

CLASSICAL GUITAR STRING SETS 27
Nylon Classical

ELECTRIC BASS STRING SETS 27

Nickelplated Steel Roundwound
Stainless Steel Flatwound
Stainless Steel Roundwound
Pure Nickel Roundwound
Nylon Tape Wound
Nylon Filament Roundwound
Bajo Sexto Telecaster

INDIVIDUAL STRINGS—GUITAR 27

Plain Gauged Singles
Pure Nickel Wound
Nickelplated Steel Roundwound
80/20 Bronze Wound

INDIVIDUAL STRINGS—BASS 28

Pure Nickel Roundwound
Nickelplated Steel Roundwound
Stainless Steel Roundwound
Stainless Steel Flatwound

FLOYD ROSE PRODUCTS 30

Floyd Rose Bridges
Nut assemblies
Replacement Arm Kits

AMPLIFIER PARTS 31

Amplifier Tubes
Amplifier Hardware

GUITAR AMP COVERS 31

GENERAL ACCESSORIES 31

Fender-Monster Cables
Cleaning and Tuning Aids
Books
Video

THUMB PICKS 28

DELRLINTM—MOLDED 28

DELRLINTM—MATTE 28

NYLON—MOLDED 29

PICKPACKS 29

PICARTTM SERIES 29

CASES 32

Acoustic Guitar
Electric Guitar
Bass Guitar
Gig Bags
Briefcases
Effects Bag

ACCESSORIES

CUSTOM SHOP ACCESSORIES 29

Pickups
Pickguards
Gig Bags

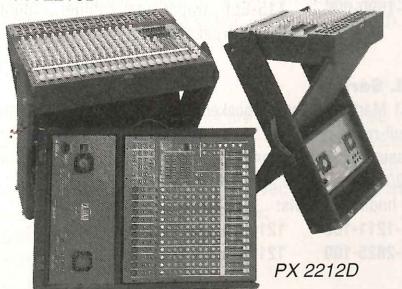
Send, Front Panel Patch Bay, Eff Out and Aux In Jacks, Phono/RCA Tape In, Forced air cooling w/2-speed fan (except SR-4150P), Eff Out and Aux In level, Reverb; **Models:**



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

Portable Console

PX 2216D PX 2208D



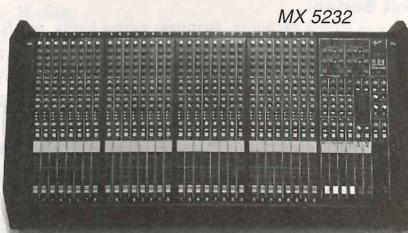
(USA) The PX 2200 Series stereo powered mixers. Channel: Trim w/Peak LED, 3-band EQ, 2 Aux and 2 Monitor Sends, Solo, Pan, patch jacks, XLR and 1/4" inputs; Master: digital reverb/effects (except PX 2208), switchable 48V Phantom Power w/LED, Separate Eff Send and 2 stereo Return controls

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



(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:**

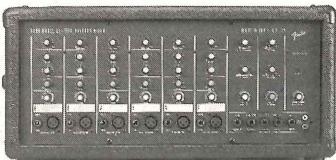
071-5216 **MX 5216**, 16 channels
071-5224 **MX 5224**, 24 channels
071-5232 **MX 5232**, 32 channels

MIXERS

POWERED

Portable

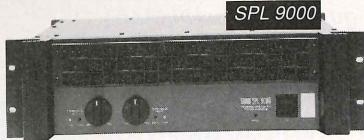
LX-1506



(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, spring reverb; Power Amp: 150w/4 ohms; **Models:**
071-1504 **LX-1504**, 4 channels
071-1506 **LX-1506**, 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

POWER AMPS



SPL 9000

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

(USA) The SPL-M300 Monitor Power Amp is specifically designed to eliminate feedback. Features: 2-rack spc, 300w/2 ohm, input level 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

Crossovers



PCN2 (top)
PCN4 (bottom)

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

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

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

SPEAKERS

STAGE MONITOR SYSTEMS

Artist Series

1272A and 1275A 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, 200w power handling; **Models:**

071-1272-100 **1272-A**, 12" woofer, dual horn, blk carpet
070-2832-100 **1272-A**, 12" woofer, dual horn, blk Tolex
071-1275-100 **1275-A**, 15" woofer w/2.5" coil, blk carpet



SPL Series

1282 Mark II, 1285 Mark II 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, 300w pwr hndng, black carpet; **Models:**

071-1282-100 **1282 Mark II**, 12" cast frame woofer w/2.5" coil, 60-20kHz resp ±3dB, 122dB SPL max out

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

1282 Mark II Lid, w/casters

1285 Mark II Lid, w/casters

MAIN SYSTEMS

Artist Series

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

071-1110-100 **1110-A**, black tolex covering, 16 ohm

071-1100-000 **110-ELC**, trapezoidal cabinet, industrial black carpet covering, 8 ohm



1205-A

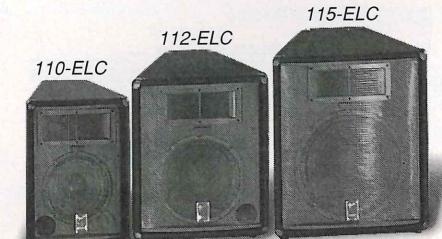
1201-A

1110-A

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, 200w pwr hndng; **Models:**

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

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



112-ELC

115-ELC

110-ELC



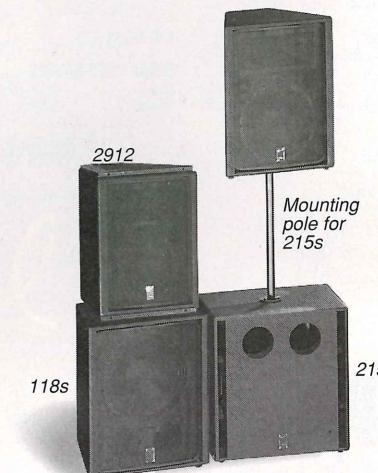
1225 Mark II and 1226 Mark II two-way speaker systems. Features: heavy duty cast-frame 15" woofers w/3" voice coil on Kapton former, titanium compression driver w/1" exit CD horn, bypassable 4th order Linkwitz/Riley passive x-over, trapezoidal cabinet, metal grill, black carpet covering. Specs: 38-20kHz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

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

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

Tour Series

The 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:**



2912

Mounting pole for 215s

215s

071-1310 **118s**, 18" cast frame sub-woofer w/4" voice coil, 1200w short term/600w long term power handling (program)

071-1320 **215s**, two 15" cast frame woofers w/4" voice coils, 2800w short term/1600w long term power handling (program)

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

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

071-1359 **Mounting Pole**, for 215s

ACCESSORIES

(USA) EFX 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 Amp Series Cases include removable, latching front and rear covers, casters, front and rear rack rails; **Models:**

071-1909 **RX-1928**, 8 spaces

071-1913 **RX-1922**, 12 spaces

071-1917 **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 height; **Models:**

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

Electric GUITARS

STRATOCASTER®



'62 Stratocaster

U.S. VINTAGE

(USA) U.S. Vintage instruments are excellent recreations of Fender's most famous models. Body: Classic shape, nitrocellulose lacquer finish; Neck: medium, 21 vintage (small) frets, 7.25" rad; E-tronics: 3 American vintage staggered pole SC pu's, cloth wrapped wire, 3-pos. ssw (comes w/5-pos. ssw kit), 1 Tone (neck pu), 1 Tone (Mid pu); Other: ncklpltd hrdwr, 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 instruments capture the style of classic models from the past. Body: Basswood, classic shape; Neck: 21 frets, 7.25" rad; E-tronics: Volume, 2 Tone, 3 SC pu's, 5-pos. ssw; Other: ncklpltd hrdwr, vintage trem; Models:
027-5902 '72 Stratocaster, large hdstck, u-shaped Mpl neck, bullet truss rod, tri-lam (W/B/W) pckgrd
027-9202 '68 Stratocaster, large hdstck, u-shaped Mpl neck, tri-lam (W/B/W) pckgrd
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 clear pckgrd
025-6200 60s Stratocaster, u-shaped neck w/RW slab frtbrd, tri-lam (W/B/W) pckgrd
025-1000 Foto-Flame Stratocaster, Alder body w/Basswood Foto-Flame cap, Foto-Flame neck w/RW slab frtbrd, 60s styling
025-5702 50s Stratocaster, v-shaped Mpl neck, sgl-layer pckgrd, "skunk stripe" on back of neck, hdstck plug

AMERICAN STANDARD

(USA) American Standard Series instruments are modern versions of Fender's classic models. Body: Alder, classic shape; Neck: satin finish, 22 Am Std (medium jumbo) frets, 9.5" 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/Stnss 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



American Standard Strat GR Ready

AMERICAN STANDARD SYNTH READY
(USA) Connects directly to Roland guitar synths and other new electronic products. Body: Alder, classic shape; Neck:

satin finish, 22 Am Std (medium jumbo) frets, 9.5" rad, Etronics: Roland pickup, Roland GK 2 system, 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/Stnss Stl saddles; Models:

- 010-7460 American Standard Strat GR Ready, RW frtbrd
010-7462 American Standard Strat GR Ready, Mpl neck

STANDARD

Standard versions of Fender's classics. Body: Poplar (except 027-4620); Neck: "shallow U" shape, satin finish, 21 vintage 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 instruments are affordable, fine quality versions of Fender's standard models. Body: Poplar, classic Stratocaster shape; Neck: 21 vintage 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, Ickng 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, Ickng keys, shell pckgrd; Models:

- 110-9800 U.S. Strat Ultra

CONTEMPORARY SERIES

The Strat XII is a recreation of a classic Stratocaster, except with 12 strings. 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) Special Series instruments are carefully updated versions of Fender's Vintage models. 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 hrdwr, vintage bridge; Models:

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

(USA) Custom Shop Downsized modern guitars designed for "virtuoso" rockers. Body: Alder, down-sized shape w/contoured heel; Neck: lightly-figured Mpl, oval shape, 22 Am std frets, 9.5" rad; E-tronics: HB pu w/coil splitter sw (bridge), 2 "Texas Special" SC pu's (neck, mid), Duncan JB HB pu

(bridge), Vol, TBX, special switching; Other: LSR nut, locking keys, Fender-Floyd Rose Ickng trem, wht shell pckgrd; Models:
110-9200 Contemporary Strat, RW frtbrd
110-9202 Contemporary Strat, Mpl neck
110-9270 Contemporary Strat FMT, same as 110-9200 except with highly figured MPL top
110-9272 Contemporary Strat FMT, same as 110-9202 except with highly figured MPL top

(USA) Based on successful limited edition versions. Body: light ash w/highly figured bookmatched carved Mpl top; Neck: lightly-figured Mpl, 22 Am std frets, 9.5" rad; E-tronics: HB pu w/coil splitter sw (bridge), 2 "Texas Special" SC pu's (neck, mid), Duncan JB HB pu (bridge), Vol, TBX, special switching; Other: LSR nut, locking keys, Fender-Floyd Rose Ickng trem, center pocket Tweed case w/red plush lining; Models:
110-9000 Carved Top Strat, RW frtbrd
110-9002 Carved Top Strat, Mpl neck



Floyd Rose Classic Stratocaster

FLOYD ROSE™ CLASSIC SERIES

(USA) The Floyd Rose Classic Series features Fender's classic guitars updated with some 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-Ickng 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 offers affordability with hot features. Body: Strat shape; Neck: 21 jumbo frets; E-tronics: 1 HB pu (bridge), 2 SC pu's, 5-pos. ssw, Vol; Other: Floyd Rose II dbl-Ickng tremolo system; Models:

- 125-5000 Floyd Rose Standard Stratocaster (foto flame), Basswood body, RW frtbrd, 12" rad, Tone
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) Custom Shop Set Neck Series guitars offer the highest quality to the discriminating player. 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, Floyd Rose Pro dbl-Ickng 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 Am Std 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 Am Std 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 ftrbd, 9.5" rad, 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 ftrbd

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

- 010-9200 **Stevie Ray Vaughan**

(USA Custom Shop) The Robert Cray Signature Model is a faithful recreation of Robert's favorite '59 Stratocaster. Body: Alder; Neck: "Oval" shape, RW ftrbd, 9.5" rad, 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 Shop) The Dick Dale Signature Model is a loving reiteration of the Surf King's twangy Stratocaster. Body: Alder; Neck: "Oval" shape, RW ftrbd, 9.5" rad, 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 Am Std 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, 9.5" rad, 21 Am Std 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-lckng tremolo system; **Models:**

- 113-2700 **Richie Sambora Standard**

(USA) The Bonnie Raitt Signature model emulates her favorite guitar. Body: light ash; Neck: special narrow shape, RW ftrbd, 9.5" rad, 22 Am Std frets; E-tronics: 3 "Texas special" SC pu's, 5-pos ssw, Vol, 2 Tone (Neck, Mid); Other: large mid 60s headstock, wht shell pckgrd; **Models:**

- 010-9300 **Bonnie Raitt**

(USA) The Buddy Guy Signature model was designed for red-hot blues players. Body: light ash; Neck: Mpl, 9.5" rad, 22 Am Std frets, vintage tint; E-tronics: 3 special SC pu's, active mid boost, 5-pos ssw, Vol, 2 Tone (Neck, Mid); Other: vintage trem, brwn shell pckgrd; **Models:**

- 010-7802 **Buddy Guy**

CUSTOM CLASSIC SERIES

(USA Custom Shop) The 1954 Stratocaster is a recreation of that classic model. Body: Ash; Neck: lightly fgrd 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**

010-5472 **1954 Stratocaster FMT**, same as 010-5402 except w/highly figured Mpl top

(USA Custom Shop) The 1960 Stratocaster is a recreation of that classic model. Body: Alder; Neck: lightly fgrd Mpl w/RW ftrbd, "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**
010-6070 **1960 Stratocaster**, same as 010-6000 except w/highly figured Mpl top

(USA Custom Shop) American Classic Series instruments are Custom Shop versions of Fender's American Standard Series models. Body: classic shape; Neck: satin finish, 22 Am Std frets, 9.5" 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 ftrbd

(USA Custom Shop) Left hand versions of vintage classics. 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: nckpltd hrdwr, vintage trem, center pocket red plush/Tweed case; **Models:**

- 010-5722 **'57 Stratocaster (left handed)**, mlp neck, sgl-layer pckgrd, soft "U" shaped neck
010-6220 **'62 Stratocaster (left handed)**, RW slab ftrbd, aged (W/B/W) pckgrd

SQUIER

Squires are economically-priced guitars with classic Fender features. Body: classic Stratocaster shape; Neck: RW ftrbd, 10" rad; E-tronics: 3 SC pus, 5-pos. ssw, Vol, 2 Tone; Other: vintage-style tremolo; **Models:**

- 033-6100 **Standard Stratocaster**, 21 frets
033-0600 **Bullet SRS Stratocaster**, 22 frets

TELECASTER®



U.S. VINTAGE

(USA) U.S. Vintage instruments are excellent recreations of Fender's most famous models. Body: Ash, Butterscotch Blond nitrocellulose lacquer finish; Neck: 21 vintage frets, 7.25" radius, tinted nitrocellulose lacquer finish; E-tronics: American vintage pu's, cloth wrapped wire (in electronics), 3-pos ssw (bridge pu/neck pu/neck pu w/capacitor); Other: vintage tuners, sngl-ply blk bke-o-lite pckgrd, vintage bridge w/Brass barrel saddles, nckpltd hrdwr; **Models:**

- 010-1303 **'52 Telecaster**

REISSUE

Reissue instruments capture the style of classic models from the past. Body: semi-hollow w/F-hole, 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, nckpltd hrdwr, "bullet" truss rod; **Models:**

- 027-3202 **'72 Telecaster Thinline**

Reissue instruments capture the style of classic models from the past. 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, wht shell pckgrd, vintage bridge w/3 saddles, nckpltd hrdwr; **Models:**

- 027-7702 **'69 Telecaster Thinline**

Reissue instruments capture the style of classic models from the past. Body: Basswood, 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

Reissue instruments capture the style of classic models from the past. 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, vintage bridge w/3 Brass barrel saddles, nckpltd hrdwr; **Models:**

- 027-4902 **"Paisley" Tele**

Reissue instruments capture the style of classic models from the past. 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/6 individual saddles, nckpltd hrdwr; **Models:**

- 027-4800 **Rosewood Tele**

Reissue instruments capture the style of classic models from the past. Body: Basswood; Neck: 21 vintage frets, 7.25" rad, tinted finish; E-tronics: 2 SC pu's, 3-pos ssw; Other: vintage tuners, vintage bridge w/3 barrel saddles, nckpltd hrdwr, round string retainer; **Models:**

- 025-5602 **50s Telecaster**, Mpl neck, sngl-ply wht pckgrd

025-1100 **Foto-Flame Telecaster**, Alder body w/Basswood Foto-Flame cap, Mpl Foto-Flame neck w/RW slab ftrbd, 60s styling

AMERICAN STANDARD

(USA) American Standard Series instruments are modern versions of Fender's classic models. Body: Alder; Neck: 22 Am Std 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 ftrbd

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

STANDARD

Standard versions of Fender's classics. Body: Poplar; Neck: Mpl, 21 frets, 9.5" rad, skunk stripe; E-tronics: 2 SC pu's, 3-pos. ssw, Vol, Tone; Other: sngl-ply wht pckgrd, bridge w/individually adjustable saddles, chrmpltd hrdwr; **Models:**

- 013-5202 **Standard Telecaster**

FENDER SQUIER SERIES

Fender Squier Series instruments are affordable, fine quality versions of Fender's standard models. 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: chrmpltd hrdwr; **Models:**

- 010-8502 **Tel Plus**, mlp neck

- 010-8500 **Tel Plus**, RW ftrbd

CONTEMPORARY SERIES

(USA) Special Series instruments are carefully updated versions of Fender's Vintage models. 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: chrmpltd hrdwr, vintage bridge; **Models:**

- 013-5502 **Telecaster Special**

DELUXE

A modern version of Fender's classic. Body: Tele shape w/Strat-style body contours, Alder w/Foto-flame Basswood cap; Neck: Foto-flame Mpl w/RW ftrbd, 21 frets, 9.5" rad; E-tronics: 2 vintage Strat-style SC pu's (neck, mid), vintage Tele-style pu (bridge), 5-pos. ssw, Vol, Tone; Other: modern tele bridge w/6 individual saddles, wht shell pckgrd; **Models:**

- 025-9000 **90s Telecaster Deluxe Foto-Flame**

SET NECK SERIES

(USA Custom Shop) Set Neck Series guitars offer the highest quality to the discriminating player. 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, Chrm hrdrw

010-3900 Set Neck Telecaster "CA", Honduras Mahogany neck w/Ebony frtbrd, Am Std Tele bridge, Am Std Tele pu (bridge)



(USA Custom Shop) Delivers a powerful "fat" Telecaster guitar sound. Body: Honduran mahogany, 11 tone chambers; Neck: 22 jumbo frets, 9.5" rad; E-tronics: Duncan "Hot Soapbar" SP90-2 pu (neck), Duncan "Hot Soapbar" SP90-3 pu (bridge), 3-pos. ssw, Vol, Tone; Other: ; **Models:**

010-3400 Tele Jr.

U.S. SIGNATURE SERIES

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

010-8602 James Burton Telecaster

(USA Custom Shop) The Danny Gatton Telecaster guitar is a faithful recreation of Danny's heavily modified early 50s model. Body: Light Ash; Neck: Mpl, special finish, Zirconian side dot markers, 22 vintage frets, 9.5" rad; E-tronics: 2 Bardeen custom SC pu's, 3-pos. ssw, Volume, Tone (special values); Other: modified vintage style bridge; **Models:**

010-8700 Danny Gatton Telecaster

(USA Custom Shop) The Albert Collins Telecaster guitar 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, 9.5" rad; 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 Shop) The Jerry Donahue Telecaster guitar offers Jerry's unique "2 guitars in 1" design features. Body: Light Ash w/bookmatched birdseye Mpl top and back; Neck: special "V" shape, Birdseye Mpl, 21 vintage frets, 9.5" radius; E-tronics: Custom wound Tele pu (bridge), custom wound Strat pu (neck), special 5-pos. ssw, Volume, Tone; Other: vintage style bridge w/Brass saddles, gldpltd hrdrw; **Models:**

010-8902 Jerry Donahue Telecaster

The J. D. is an affordable version of Jerry Donahue's unique "2 guitars in 1" design. 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, chrmpltd hrdrw, tri-lam (B/W/B) pckgrd; **Models:**

027-9702 J. D. Telecaster

(USA Custom Shop) The Clarence White Telecaster guitar is a souped up version of the classic country guitar. Body: Light-weight Ash; Neck: lightly-figured Mpl, 21 vintage frets, 9.5" rad; E-tronics: "Texas Special" Tele pu (bridge), custom 50s Strat pu (neck), special 5-pos. ssw, Vol, Tone; Other: vintage style bridge w/Brass saddles, Parsons/White B-Bender, Scruggs tuners on both "E" strings; **Models:**

010-5602 Clarence White Telecaster

CUSTOM CLASSIC SERIES

(USA Custom Shop) The Sparkle Telecaster guitar is a stunning version of a vintage model. Body: light Poplar, sparkle finish; Neck: lightly frgnd Mpl, "C" shape, 21 vintage frets, 9.5" rad, 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 Shop) The Bajo Sexto is a unique Telecaster "baritone" guitar. Body: Ash, tinted nitrocellulose lacquer finish; Neck: Mpl, "C" shape, 30.2" baritone scale, 24 vintage frets, 9.5" rad, 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) Left-hand version of vintage classic. Body: Ash, Butterscotch Blond nitrocellulose lacquer finish; Neck: lightly frgnd Mpl, "soft V" shape, 21 vintage frets, 9.5" rad, 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)

(USA Custom Shop) Designed for 12-string electric players who want the feel of a Telecaster guitar. Body: 2-piece, light ash; Neck: lightly-figured Mpl, "C" shape, 21 vintage frets, 9.5" radius; E-tronics: "Texas Special" Tele pu's w/series wiring, 3-pos ssw); Other: vintage-style 12-string bridge; **Models:**

010-4102 Telecaster XII

(USA Custom Shop) American Classic Series instruments are Custom Shop versions of Fender's American Standard Series models. Body: Alder; Neck: 22 Am Std frets, 9.5" radius, satin finish, Bi-flex truss rod; E-tronics: 2 Strat "Texas Special" SC pu's (neck, mid), Tele "Texas Special" pu (bridge), 5-pos. ssw, Vol, TBX; Other: custom detailing, reversed control plate, Schaller chrome tuners, Am Std (individually adjustable, stainless steel) bridge saddles:

010-4800 American Classic Tele, RW frtbrd

010-4802 American Classic Tele, Mpl neck

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 24" 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:**

027-3700 Mustang

DUOSONIC



The Duosonic guitar revisits Fender's original short-scale electric 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



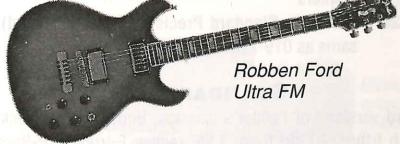
(USA Custom Shop) The D'Aquisto models are painstakingly crafted to the exacting designs of master luthier James L. D'Aquisto. Body: sgl cutaway arched top style, multibound carved Spruce top, carved figured Mpl back, figured Mpl sides; Neck: bound Ebony frtbrd, Mother-of-Pearl ftrmrkrs, 22 vintage frets, 12" rad, 25.25" scale; Other: separate bridge and tailpiece, Ebony tailpiece and pckgrd, bound "F" holes; **Models:**

010-2070 D'Aquisto Ultra, full 17" body, split block ftrmrkrs

010-2050 D'Aquisto Elite, 16" body, figured-Mpl set neck, bound back, floating pu, gldpltd hrdrw, deluxe case

010-2030 D'Aquisto Deluxe, 16" body, laminated Mpl top, figured-Mpl set neck, bound back, HB pu, chrmpltd hrdrw, deluxe case

ROBBEN FORD



(USA Custom Shop) 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 ftrmrkrs, 22 jumbo frets, 12" radius, 24.625" scale; E-tronics: 2 HB pu's, 3-pos. coil tap sw, 2 Vol, 2 TBX; Other: gold hrdrw, lock-strap system, Schaller tuners w/Ebony buttons; **Models:**

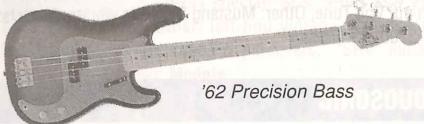
010-3060 Robben Ford Model Ultra FM, split block inlays, multi-bound top and frtbrd

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 chrm hrdrw

Electric BASSES

PRECISION®



'62 Precision Bass

U.S. VINTAGE

(USA) U.S. Vintage instruments are excellent recreations of Fender's most famous models. Body: Alder, nitrocellulose lacquer finish; Neck: 20 vintage frets, 7.25" radius, soft "U" shape, tinted nitrocellulose lacquer finish; E-tronics: 1 American vintage P-Bass (split single-coil) pu, 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 instruments capture the style of classic models from the past. Body: Alder w/Foto-flame Basswood cap, classic shape; Neck: Mpl w/Foto-flame finish, RW frtbrd, 20 std frets, 7.25" rad; E-tronics: P-Bass (split single coil) pu, Vol, Tone; Other: ncklpkted hdwr, vintage bridge, 60s styling; Models: 025-1200 Foto-Flame Precision Bass

Reissue instruments capture the style of classic models from the past. Body: Basswood, "Tele Bass" shape, polyester finish; Neck: Mpl, 20 std frets, 7.25" rad; E-tronics: original P-Bass SC pu, Vol, Tone; Other: ncklpkted hdwr, vintage 2-saddle bridge; Models: 027-1902 '51 Precision Bass

AMERICAN STANDARD

American Standard Series instruments are modern versions of Fender's classic models. Body: Alder; Neck: graphite reinforced, RW frtbrd, 20 std frets, 9.5" rad; E-tronics: American vintage P-Bass pu, Vol, Tone; Other: strings-thru-body/top-load bridge; Models:

019-2200 American Standard Precision Bass
019-2208 American Standard Precision Bass (fretless), same as 019-2200 except fretless w/fretline markers
019-2220 American Standard Precision Bass (left-hand), same as 019-2200 except left-handed

STANDARD

Standard versions of Fender's classics. 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

Fender Squier Series instruments are affordable, fine quality versions of Fender's standard models. 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. DELUXE SERIES

Modified vintage styling with new pickup system and active electronics. Body: Alder w/ash-veneered top and back, downsized shape; Neck: graphite reinforced, 22 std frets, 9.5" rad,

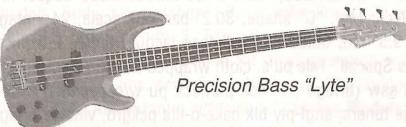
34" scale; E-tronics: 3-band active EQ, P-bass pu, HB pu, Vol, Tone; Other: strings-thru-body/top-load bridge, shell pckgrd;

Models:

019-4200 Precision Bass Deluxe, RW frtbrd

019-4202 Precision Bass Deluxe, Mpl neck

CONTEMPORARY SERIES



Precision Bass "Lyte"

The Precision Bass "Lyte" is a smaller, lighter, updated version of a classic P-Bass. Body: "downsized" modern contour shape (very lightweight); Neck: RW frtbrd, 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; Models:

027-9500 Precision Bass "Lyte", basswood body, Goldplated hdwr

025-9500 Precision Bass "Lyte" Standard, basswood body, Chrmm hdwr

025-9800 Precision Bass "Lyte" Deluxe, mahogany body, Goldplated hdwr, USA-designed E-tronics, HB pu (bridge)

Special Series instruments are carefully updated versions of Fender's Vintage models. Body: Poplar, downsized P-Bass shape; Neck: oval shape, RW frtbrd, 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 Shop) The Vintage Precision Custom Bass is a special Custom shop version of the Fender classic. Body: Swamp Ash, contoured slab shape, nitrocellulose lacquer finish; Neck: 20 vintage frets, 9.5" 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:

019-5602 Vintage Precision Custom Bass

(USA Custom Shop) Left-hand version of the Vintage Precision Bass. Body: Alder, nitrocellulose lacquer finish; Neck: lightly fgrd 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 hdwr, Red plush Twee case; Models: 019-5722 '57 Precision Bass (left-hnd)

JAZZ BASS®



'62 Jazz Bass

U.S. VINTAGE

(USA) U.S. Vintage instruments are excellent recreations of Fender's most famous models. Body: Alder, nitrocellulose lacquer finish, original "offset waist" shape; Neck: 20 vintage frets, RW frtbrd, 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, ncklpkted hrdr, 3-ply (W/B/W or W/B/Tortoise shell) pckgrd; Models:

019-0209 '62 Jazz Bass

REISSUE

Reissue instruments capture the style of classic models from the past. Body: Alder w/Foto-flame Basswood cap, classic shape; Neck: Mpl w/Foto-flame finish, RW frtbrd, 20 small frets, 7.25" rad; E-tronics: 2 vintage J-Bass pu's, 2 Vol, Tone; Other: ncklpkted hdwr, vintage bridge; Models:

025-1300 Foto-Flame Jazz Bass

Reissue instruments capture the style of classic models from the past. Body: Ash, classic shape; Neck: medium, 20 frets, 7.25" rad; E-tronics: 2 vintage J-Bass pu's, 2 Vol, Tone; Other: ncklpkted hdwr, vintage bridge; Models:

027-3500 '75 Jazz Bass, RW frtbrd

027-3502 '75 Jazz Bass, Mpl neck

AMERICAN STANDARD

(USA) American Standard Series instruments are modern versions of Fender's classic models. Body: Alder, modern "offset" contour shape; Neck: graphite reinforced, RW frtbrd, 20 Am Std frets, 9.5" radius; E-tronics: 2 J-Bass pu, 2 Vol, Tone; Other: strings-thru-body/top-loading bridge, chrmpltd hdwr, 3-ply W/B/W pckgrd; Models:

019-2400 American Standard Jazz Bass

019-2500 American Standard Jazz Bass V, same as 019-2400 except 5-string

STANDARD

Standard versions of Fender's classics. Body: "offset" waist shape; Neck: RW slab frtbrd, 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 hdwr; Models:

013-6500 Standard Jazz Bass, Poplar body

027-6720 Standard Jazz Bass, same as 13-6500 except left-hnd and Basswood body

027-6508 Standard Jazz Bass, same as 13-6500 except fretless and Basswood body

U.S. DELUXE SERIES

Modified vintage styling with new pickup system and active electronics. Body: Alder w/ash-veneered top and back; Neck: graphite reinforced, 22 std frets, 9.5" rad, 34" scale; E-tronics: 3-band active EQ, 2 J-bass pu, Vol, Tone; Other: strings-thru-body/top-load bridge, shell pckgrd; Models:

019-4400 Jazz Bass Deluxe

019-4500 Jazz Bass Deluxe V, same as 019-4400 except 5-string

CUSTOM CLASSIC SERIES

(USA Custom Shop) Left-hand version of the classic J-Bass. Body: classic shape; Neck: "C" shape, Mpl, RW frtbrd, 20 vintage frets, 7.25" rad; E-tronics: 2 J-Bass pu's, lacquer coated copper pu windings, cloth wrapped wire, concentric (Vol/Tone) knobs; Other: vintage tuners, vintage bridge, ncklpkted hrdr, red plush/Tweed case; Models:

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

(USA Custom Shop) American Classic Series instruments are Custom Shop versions of Fender's American Standard Series models. Body: ash, downsized shape; Neck: graphite reinforced, wht shell block inlays, sngl-ply wht binding, 22 std frets, 9.5" rad; E-tronics: 3-band active EQ, 2 J-Bass pu, Vol, Tone; Other: strings-thru-body/top-load bridge, brown shell pckgrd, orange plush case; Models:

019-7200 American Classic Jazz Bass, RW frtbrd

019-7202 American Classic Jazz Bass, Mpl neck

019-7270 American Classic Jazz Bass FMT, same as 019-7200 except w/highly figured Mpl top

019-7272 American Classic Jazz Bass FMT, same as 019-7202 except w/highly figured Mpl top

019-7370 American Classic Jazz Bass V FMT, same as 019-7270 except 5-string

019-7372 American Classic Jazz Bass V FMT, same as 019-7272 except 5-string

MB BASS

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



"Urge" Bass

Sleek looking basses with features for the modern player. Body: Alder, special down-sized shape; Neck: Pao Ferro ftrbrd, 24 Am Std 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:

019-1400 Stuart Hamm "Urge" Bass

Sleek looking basses with features for the modern player. Body: Poplar, special down-sized shape; Neck: RW ftrbrd, 24 Am Std 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

ROSCOE BECK

Created from the famous bassist's exacting specs. Body: Alder; Neck: graphite reinforced, Pao Ferro ftrbrd, 22 jumbo frets, 9.5" rad, 34" scale; E-tronics: 2 special 5-string J-bass pu's, Vol, tone; Other: lightwght tuning machines, strings-thru-body/top-load bridge; Models:

019-6500 Roscoe Beck V, 5-string

Abbreviations

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

AMPS

GUITAR AMPLIFIERS

CUSTOM AMP SHOP

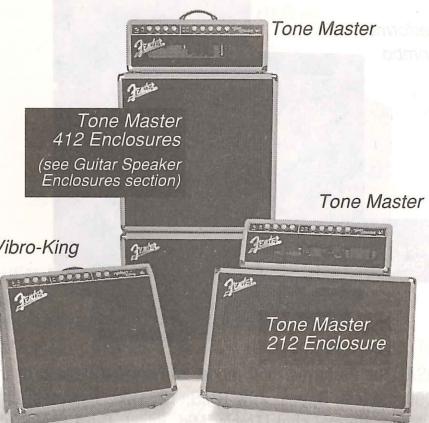
Created as the ultimate "plug in and play" amplifiers, Custom Shop guitar amps make getting a great tone as easy as flipping a switch. Completely hand-built, they even feature point-to-point hand wiring. They include all-tube circuitry, designed to reflect the best sounds of famous Fender vintage amps. Components like Birch plywood, 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



(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 rating; 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 chnl ("Vintage", "Drive") each with [Vol, Treble, Bass, Mid, "Fat" switch], 2 Eff loops (1 per chnl), chrmpld 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 REISSUE SERIES

The Vintage Reissue Series amps are meticulously reproduced classics using original vendors and materials wherever possible. One would be hard-pressed to discern these amps from the originals that gave birth to the timeless sounds of rock, country, and modern blues.



'59 Bassman

(USA) The '59 Bassman is a reissue of the legendary Bassman amp of the late '50's. Specs: 45w, 4-10" spkrs w/Alnico magnets; Features: original all-tube circuitry w/controls that go to "12", Tweed covering w/"Ox Blood" grill cloth; Models: 021-7100 '59 Bassman

(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 chnl, all tube circuitry, tube generated vibrato, spring reverb, tilt-back legs, "Black Face" cosmetics, 2-button ftswtch; Models: 21-7300 '65 Twin Reverb



'65 Twin Reverb

(USA) The '65 Deluxe Reverb is an authentic reproduction of the original "black face" Deluxe Reverb. Specs: 22w, 12" spkr; Features: 2 chnl (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



(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

Based on Fender's original "Tweed" designs of the 50s, the Tweed Series amps combine vintage tone with modern versatility. 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**



(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**



(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 a healthy dose of modern features, the Pro-Tube Series amplifiers offer performance "extras" like all-tube circuitry and spring reverb as well as multiple gain switching and effects loop options.



(USA) The Concert and Super are tributes to vintage amps with the same names. Features: chnl swtchng, 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

Twin



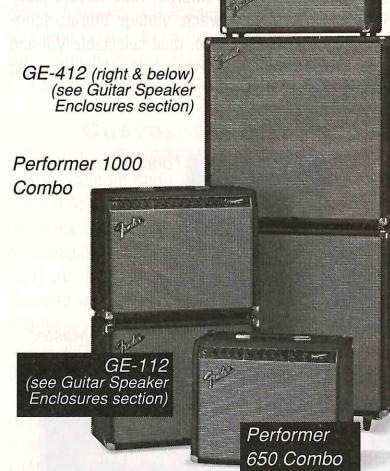
(USA) The Twin is the top-of-the-line Pro Tube amp, with state-of-the-art features and performance. Specs: 100w/25w, 2-12" spkrs, selectable 4/8/16 ohm imp; Features: dual selectable chnnls w/independent tone controls, dual selectable gain in Normal chnnl, spring reverb w/assign sw, variable Eff loop w/mix control and chnnl assign sw, line out, ext. spkr out, 3-button ftswtch; **Models:**

021-4809 **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



(USA) The Performer 650 model is a smaller version of the 1000 models. Specs: 70w RMS, 12" spkr. Features: chnl swtchng, 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 swtchng, Normal chnl [Treble, Mid, Bass], Drive chnl [Tube preamp, dual selectable Gain, Treble, Mid, Bass], Reverb, adjustable Eff loop w/Mix control, line output, ext. spkr out, 3-button ftswtch; **Models:**

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

022-6801 **Performer 1000 Head**

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 chnnls (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 chnnls, 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 chnnls w/independent tone controls, Reverb, Effects loop, headphone jack; **Models:**

022-6704 **Princeton 112**

Deluxe 112



Stage 112SE

(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 chnnls 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 swtchng, 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 swtchng, Ch 1 [3-band EQ w/Mid cut], Ch 2 [3-band EQ w/Mid boost, switchable Gain, switchable Gain boost, Prescence, 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.



(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 swtchng, 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 swtchng, 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**

RAD, HOT, JAM

RAD, HOT and JAM amps are powerful performers with pre-programmed sounds that can be personalized with Fender's exclusive contour control. Tape-in and headphone jacks make it possible to play along with tapes or CDs.



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 **RAD**, 20w, 8" spkr
022-6100 **HOT**, 25w, 10" spkr, Reverb
022-6200 **JAM**, 25w, 12" spkr, Reverb, Chorus

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

CUSTOM AMP SHOP

(USA) The Rumble Bass is the ultimate bass player's machine: classic vintage looks and powerful modern features.



(USA) Specs: 300w into 2 or 4 ohms; Features: all-tube circuitry, dual chnl [parallel or independent operation, tone controls, mid cut sw], parallel eff loop w/chnl assign sw and mix control, blonde tolex, oxblood grill cloth, ftswtch (chnnl select); **Models:**

081-2100 **Rumble Bass Head**
081-3100 **Rumble Bass 410 enclosure**, overload protected bullet horn tweeter w/3-pos level sw
081-3101 **Rumble Bass 410 SUB enclosure**

BXR SERIES

(USA) Designed with the aid of some of today's best bass players, each BXR model provides a forum for almost every conceivable style, from "traditional" to "contemporary."

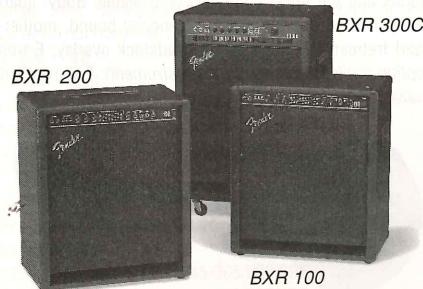


(USA) Features: 3-band EQ, Headphone jack, tolex covering; **Models:**

022-4402 **BXR 15**, 15w RMS, 8" spkr, Ext. spkr jack
022-4403 **BXR 25**, 25w RMS, 10" spkr, Hi/Lo inputs, Tape inputs, Eff loop

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

022-4404 **BXR 60**



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

022-4401 **BXR 100**

(USA) Specs: 200w RMS/4 ohms; Features: 9-band EQ, selectable Delta Comp™ limiter, high and low shelving, high/mid/low enhance sws, chorus w/rate and depth controls, line out, Eff loop, ftswtch (cho select); **Models:**

022-4405 **BXR 200**, 15" Eminence spkr
022-4406 **BXR 200 Head**, also 125w RMS/8 ohms

(USA) Specs: 300w RMS, 15" Eminence spkr; Features: 3-band EQ w/sweepable mid, high fqncy boost/cut, low fqncy boost/cut, high fqncy enhance, low fqncy enhance, Vol, selectable Delta Comp™ limiter, eff loop, ext spkr jack, fan cooling; **Models:** 022-4100 **BXR 300C**

KEYBOARD AMPLIFIERS

(USA) Basically self-contained P.A. systems, the KXR Series amplifiers were designed for keyboards. But they are also ideal for voice, acoustic/electric guitar, or any other acoustic instrument.

KXR 200

KXR 100



(USA) Specs: 90w RMS @ 4 ohms, 15" spkr plus dual piezo horn, 3 chnnls w/independent vol, XLR input in chnnl 1, 4-band master EQ, Deltacom™ limiter, master reverb, master vol, effects loop, record out jacks (RCA), Headphone jack, tolex covering; **Models:**

022-8501 **KXR 100**

(USA) Specs: 20w RMS @ 4 ohms, 15" spkr plus dual piezo horn, 4 chnnls with independent [EQ, vol, insert, reverb send, eff send], XLR input in chnnl 4, switchable Deltacom™ limiter, master reverb, master vol, pop-in casters, recessed handles, tolex covering; **Models:**

022-8502 **KXR 200**

GUITAR SPEAKER ENCLOSURES

(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

BASS SPEAKER ENCLOSURES--BXR

(USA) Designed with the aid of some of today's best bass players to fit every style, BXR speaker enclosures combine top quality sound with a modern compact format.

BXR 210H

BXR 200 Head



BXR 115

BXR 410H

Specs: 8 ohms impedance; Features: perforated metal speaker grill, rugged black carpet covering, recessed handles; **Models:**

021-1670 **BXR 115B**, 15" spkr, 300w peak power hndling

021-1671 **BXR 410H**, four 10" spkrs, bullet horn tweeter,

600w peak power hndling

021-1672 **BXR 210H**, two 10" spkrs, bullet horn tweeter, 300w peak power hndling

Acoustic GUITARS

DG SERIES

All DG Series acoustic guitars offer Fender design and manufacturing quality, with a range of features that cover almost every need.

Body: dreadnought style, mahogany top, mahogany back and sides; Neck: Nato, hardwood frtbrd; **Models:**
095-0500-021 **DG-5**

Body: mreadnought style, spruce top, mahogany back and sides; Neck: Nato, RW frtbrd; **Models:**

095-1000-021 **DG-10**, satin finish
095-1020-021 **DG-10LH**, satin finish, left-hand model
095-1012-021 **DG-10-12**, satin finish, 12-string model
095-1500-032 **DG-15 SB**, sunburst finish
095-1500-006 **DG-15 BLK**, black finish

Body: Dreadnought style, solid spruce top, mahogany back and sides; Neck: Nato, RW frtbrd; **Models:**

095-2000-021 **DG-20S**

Body: Dreadnought style, solid spruce top, RW back and sides; Neck: Nato, RW frtbrd; **Models:**
095-2100-021 **DG-21S**

Body: Dreadnought style, solid spruce top, flame maple back and sides; Neck: Maple, RW frtbrd; **Models:**

095-2200-021 **DG-22S NAT**
095-2200-030 **DG-22S CS**, cherry finish
095-2200-032 **DG-22S SB**, sunburst finish

SX SERIES

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



Body: Dreadnought shape, Spruce top; Neck: Nato, Indian RW frtbrd and bridge, dot frtmrkrs; Other: Indian RW headstock; **Models:**

095-0600 **600sx**, Nato back and sides, Chrome diecast tuners
095-0800 **800sx**, Indian RW back and sides, gold diecast tuners

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

095-1000 **1000sx**, laminated Honduras Mahogany back and sides, Indian RW frtbrd and bridge, Chrome diecast tuners
095-1100 **1100sx**, laminated Indian RW back and sides, Ebony frtbrd and bridge, Gold diecast tuners

NYLON STRING

The CG-5 is a nylon string guitar with a great feel and sound. Body: classic shape, mahogany top, Meranti back and sides; Neck: Nato, hardwood frtbrd; **Models:**
094-0500-021 **CG-5**



- 095-4515 **SB-15**, solid mahogany back and sides, RW bridge, RW frtbrd, chrome tuners
095-4525 **SB-25**, solid RW back and sides, ebony bridge, ebony frtbrd, gold tuners
095-4535 **SB-35**, highly-figured solid maple back and sides, ebony bridge, ebony frtbrd, gold tuners

Acoustic/Electric GUITARS

DG SERIES

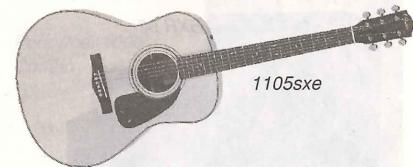
All DG Series acoustic electric guitars offer Fender design and manufacturing quality, with a range of features that cover almost every need.

Body: cutaway electric style, spruce top, mahogany back and sides; Neck: Nato, RW frtbrd; **Models:**
095-1005-021 **DG-10CE NS**, satin finish
095-2005-021 **DG-20CE**, satin finish

Body: cutaway electric style, flame maple top and back and sides; Neck: Maple, RW frtbrd; **Models:**

095-2205-021 **DG-22CE NAT**
095-2205-030 **DG-22CE CS**, cherry finish
095-2205-032 **DG-22CE SB**, sunburst finish

SX SERIES



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 frtmrkrs; 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 fngrrbd & bridge, dot frtmrkrs

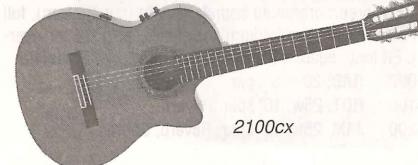


- 095-4040 **LS-40C**, solid mahogany back and sides, RW bridge, RW frtbrd, chrome tuners
095-4050 **LS-50C**, solid RW back and sides, ebony bridge, ebony frtbrd, gold tuners
095-4060 **LS-60C**, highly-figured solid maple back and sides, ebony bridge, ebony frtbrd, gold tuners



- 095-4010 **LS-10**, solid mahogany back and sides, RW bridge, RW frtbrd, chrome tuners
095-4020 **LS-20**, solid RW back and sides, ebony bridge, ebony frtbrd, gold tuners
095-4030 **LS-30**, highly-figured solid maple back and sides, ebony bridge, ebony frtbrd, gold tuners

NYLON STRING



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

SPRING HILL SERIES

Spring Hill series guitars are custom-crafted acoustic guitars made in Spring Hill, Tennessee which feature hand-chosen woods and the finest components available. Body: quarter-sawn solid spruce top; Neck: mahogany bound, mother-of-pearl fretmarkers, solid ebony headstock overlay; E-tronics (*option available on any Spring Instrument*): Fishman® piezo transducer and 4-band EQ pre-amp w/phase sw; **Models:**



- 095-4545 **SB-45C**, solid mahogany back and sides, RW bridge, RW frtbrd, chrome tuners
095-4555 **SB-55C**, solid RW back and sides, ebony bridge, ebony frtbrd, gold tuners
095-4565 **SB-65C**, highly-figured solid maple back and sides, ebony bridge, ebony frtbrd, gold tuners

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

FR Ends (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

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	505,	012/016/024/032/042/052
073-0900	50,	013/017/026/034/044/054

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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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:

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

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

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:

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:

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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INDIVIDUAL STRINGS—GUITAR

PLAIN GAUGED SINGLES

Ball End

(150's)

072-0200 (008)

072-0201 (009)

072-0202 (010)

072-0203 (011)

072-0204 (012)

072-0205 (013)

072-0206 (014)

072-0207 (015)

072-0208 (016)

072-0209 (017)

072-0210 (018P)

072-0212 (020P)

Bullet End

(3150's)

077-1100 (008)

077-1101 (009)

077-1102 (010)

077-1103 (011)

077-1104 (012)

077-1105 (013)

077-1106 (014)

077-1107 (015)

077-1108 (016)

077-1109 (017)

077-1110 (018P)

077-1112 (020P)

PURE NICKEL WOUND

Ball End (150's)

072-0310 (018W)

072-0312 (020W)

072-0314 (022)

072-0316 (024)

072-0318 (026)

80/20 BRONZE WOUND

Ball End (150's)

072-2514	(022)	077-2314	(022)
072-2516	(024)	077-2316	(024)
072-2518	(026)	077-2318	(026)
072-2520	(028)	077-2320	(028)
072-2522	(030)	077-2322	(030)
072-2524	(032)	077-2324	(032)
072-2526	(034)	077-2326	(034)
072-2528	(036)	077-2328	(036)
072-2530	(038)	077-2330	(038)
072-2532	(040)	077-2332	(040)
072-2534	(042)	077-2334	(042)
072-2536	(044)	077-2336	(044)
072-2538	(046)	077-2338	(046)
072-2540	(048)	077-2340	(048)
072-2542	(050)	077-2342	(050)
072-2544	(052)	077-2344	(052)
072-2546	(054)	077-2346	(054)
072-2548	(056)	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 ROUNDWOUND

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 FLATWOUND

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:

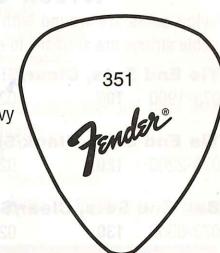
346 Shape

098-2329	Shell, Thin	323
098-2330	Shell, Medium	
098-2331	Shell, Heavy	
098-2332	Shell, Extra Heavy	



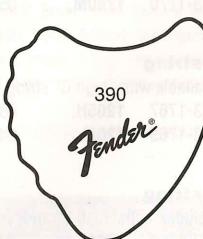
351 Shape

098-1029	Confetti, Thin	351
098-1030	Confetti, Medium	
098-1031	Confetti, Heavy	
098-1032	Confetti, Extra Heavy	



354 Shape

098-2029	White, Thin	347
098-2030	White, Medium	
098-2031	White, Heavy	
098-2032	White, Extra Heavy	



355 Shape

098-5029	Shell, Thin	390
098-5030	Shell, Medium	
098-5031	Shell, Heavy	
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:

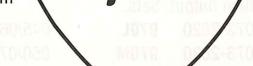
351 Shape

098-1129	Pink, Thin	346
098-1130	Pink, Medium	
098-1131	Pink, Heavy	



355 Shape

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	



THUMB PICKS

Fender's traditional Celluloid material formed into a comfortable heavy gauge thumb pick. Models:

098-1002-001	Shell, medium
098-1002-002	White, medium
098-1002-003	Confetti, medium
098-1002-004	Shell, large
098-1002-005	White, large
098-1002-006	Confetti, large

DELRIN™ -- MOLDED KNIFE EDGE

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)

DELRIN™ -- MATTE ROUNDED EDGE

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

323 Shape

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

346 Shape

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

347 Shape

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

351 Shape

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

355 Shape

098-6504	Red	.50mm	(Thin)

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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 KNIFE EDGE

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 picks 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

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

**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

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

098-1017-018	Mardi Gras, Heavy
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098-1017-010	Totem, Medium
098-1017-011	Totem, Heavy

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

098-1017-007	Myth Metal, Extra Heavy
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**ACCESSORIES****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
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PICKGUARDS

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

Stratocaster

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
099-2145	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

Telecaster

099-2150	Tele, White Pearl
099-2151	Tele, Black Pearl
099-2154	Tele, Mint Green

Precision Bass

099-2160	P-Bass, White Pearl
099-2161	P-Bass, Black Pearl

Jazz Bass

099-2170	J-Bass, White Pearl
099-2171	J-Bass, Black Pearl

"Aluminum Art" Series

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:**

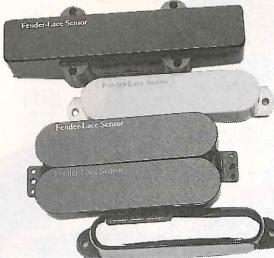
099-0651	Strap, black leather, snake overlays, metal conchos
099-0652	Strap, black leather, snake overlays, metal buckle
099-0653	Strap, black alligator leather, red fringe, metal conchos, metal buckle
099-0654	Strap, black alligator leather, gray fringe, metal conchos, metal buckle
099-0655	Strap, brown 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

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

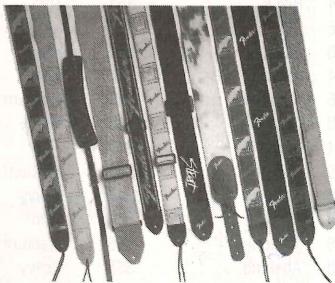
Drop-in replacements for traditional humbucking mounting.

- 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

STRAP AND STRAP ACCESSORIES



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 21/2" Poly Fender Logo Strap
- 099-0686 21/2" Poly Strat Logo Strap
- 099-0688 Tweed Strap, 3" super comfort
- 099-0690 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 REPLACEMENT PARTS

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
- 099-2111 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

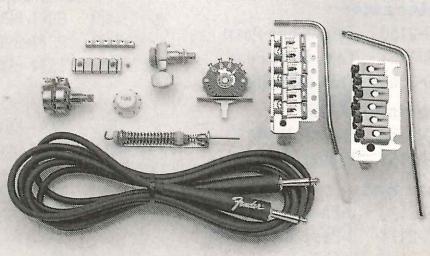
Pickup Covers

- 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, Plk 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 Thumbrust, Precision & Jazz Bass
- 099-2055 Control Plate, Chrome, Jazz Bass
- 099-2058 Control Plate, Vintage Telecaster

AMERICAN STANDARD HARDWARE



- 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

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

Hipshot® Trem-Setter

Adds return to pitch and string stability to tremolo systems. **Models:**

- 099-0811 Hipshot Trem-Setter Kit

Fender-Floyd Rose Locking Tremolo

Innovative new bridge keeps guitar in tune while retaining the feel of a vintage tremolo. O.E.M. in Strat Plus and Ultra. Easy 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

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

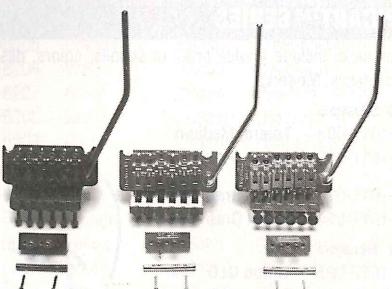
- 099-0620 Fine Tune Locking Nut Kit, Chrome

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

FLOYD ROSE PRODUCTS



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

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

AMPLIFIER PARTS



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**



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**, '59 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 PreFixx™ 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
- 004-9050 **Cover**, Rumble Bass, head
- 004-9051 **Cover**, Rumble Bass, enclosure

GENERAL ACCESSORIES

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.

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

Kit includes pump spray polish, special polish cloth, deluxe peg winder, black poly 2" strap and pick sampler. **Models:**
099-2512 "5 in 1" Accessory Kit

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



Books

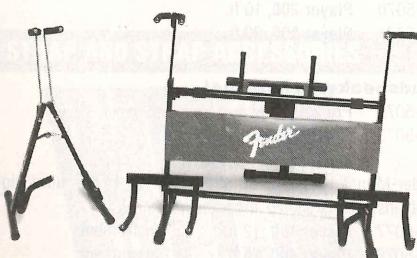
For every musician's library. **Models:**

- 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**
099-5011 **Fender Amplifiers, The First 50 Years**

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



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



ELECTRONIC PRODUCTS

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

- 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 **Mycro Headphone Amplifier**, Black, w/3 settings, includes headphones
023-9998 **Bass Mycro Headphone Amplifier**, Black, w/3 tone settings, includes headphones

The Bass Stereo Pak is a self-contained unit with special "jam together" stereo jacks for connection to other Stereo Paks. Features: 3-band EQ, echo, switchable stereo/flanger [speed, repeat, intensity, time], sprk simulator, Eff loop, Aux in/out jack; **Models:**

- 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**

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, 1105sx, 1200sx, 1300sx

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

- 091-9475 **Economy Case**, fits: California and DG series
091-9465 **Economy Case**, fits Avalon and nylon string

ELECTRIC GUITAR



Standard molded shaped case

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

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 "lizard-like" 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

004-0153 **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

- 004-1692 **Standard Molded Shaped Case**, fits: Jazz Basses and Precision Basses (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 tweed

EFFECTS BAG

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

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



SOUND SETUPS

Vibro-King!

**Loads of Great Vintage Features
Together in One Amp!**

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

This amp's trademark is the built in tube reverb, which is controlled by dwell, mix and tone controls. Other features include three 10" Alnico Blue speakers, a "Fat" switch, 3-band EQ, effects loop and tremolo (with speed and intensity controls).

A footswitch which turns the tremolo and "Fat" switch on and off comes standard.

LONE STAR BLUES

PLAYER: OTIS GRAND

BANDS: Solo artist

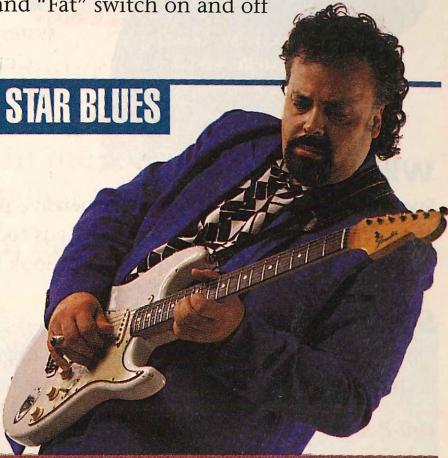
INSTRUMENT USED: '54 Special Edition Vintage Strat with 3 vintage single coils.

SOUND: For his down-home Texas blues style, Otis requires a clean bright tone with a stinging attack,

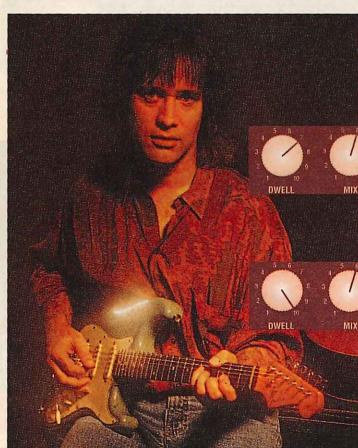
so he can dig into his guitar for a mean sound when he wants it.



Bright Blue (bridge pickup)



L.A. SESSION



Searing Solo (bridge pickup)

Chordal Swell (middle pickup)



PLAYER: CARL VERHEYEN

BANDS: Tours, albums, movies, TV; too many to list!

INSTRUMENT USED: '65 Vintage Strat

with 3 vintage single coils.

SOUND: Like most in-demand studio players, Carl must have a myriad of sounds at his fingertips, from sweet clean tones to blistering rock screamers.

SOUTHERN SPEED

PLAYER: BRYAN AUSTIN

BANDS: Solo artist

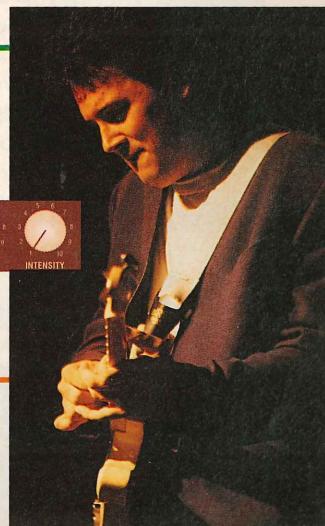
INSTRUMENT USED: American Standard Tele

with 2 Texas special single coils.

SOUND: Because his playing incorporates elements of bluegrass, country and rock, Bryan needs an amp that will give him depth and sustain without breaking up.



The Big Twang (bridge pickup)



PURE COUNTRY

PLAYER: JOE MANUEL

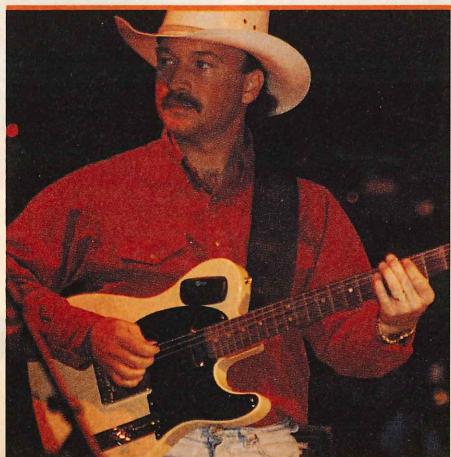
BANDS: Merle Haggard, Ricky Skaggs

INSTRUMENT USED: Tele with 3 vintage single-coil pickups.

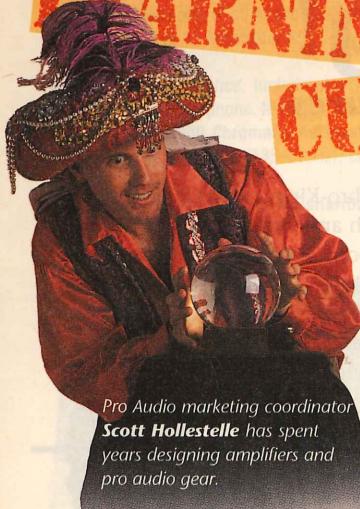
SOUND: As the quintessential country guitar player, Joe opts for an amp that provides clean, rich tone that cuts through the vocals without overpowering them.



Clean Power (all pickups)



LEARNING CURVE



Pro Audio marketing coordinator
Scott Hollestelle has spent
years designing amplifiers and
pro audio gear.

Why Speakers?

Speakers are normally the most expensive part of a system. Versatile, adaptive speakers will match your needs today, and for years to come. Following are some qualities to look for when shopping.

Split Personality

One of the most important features for upgradable speaker enclosures is the capability to operate in a full-range or bi-amp capacity:

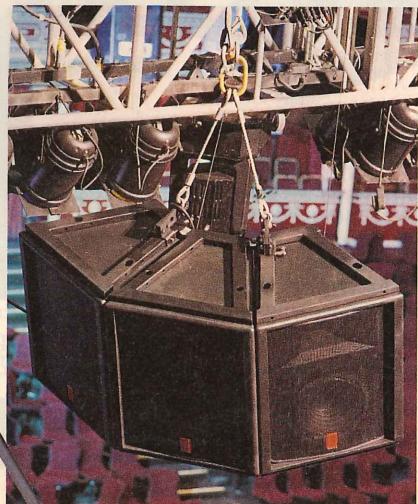
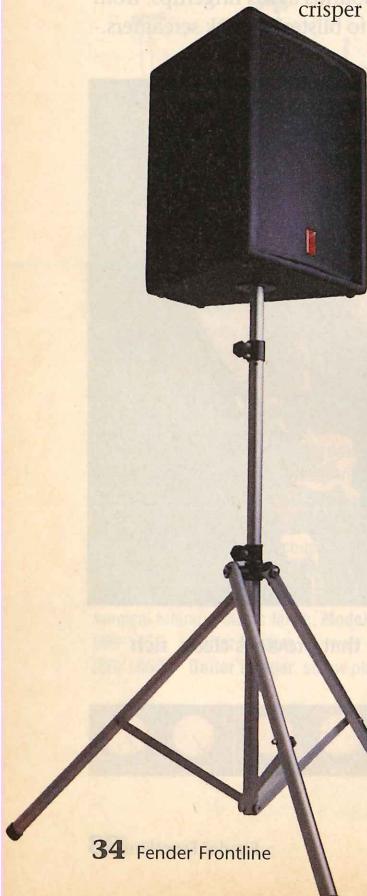
Full-Range: Perfect for smaller situations, built-in high-level (after the power amp) crossovers let you drive the entire system with one power amp.

Bi-Ampable: Flick a switch, and the high and low speakers can now be accessed separately. Electronic crossovers separate highs and lows *before* power amps, giving you more power, less distortion and crisper sound.



Sound Elevation

Many situations call for speakers to be raised up for best performance—make sure yours will mount on a tripod stand. Some subwoofers act as a base for a mounting pole to raise speakers up. For larger venues, speakers should be reinforced for “flying” on a rigging truss.



Speakers

Looking to the Future

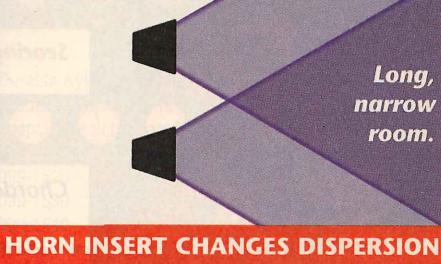
By Scott Hollestelle

Your band is getting club bookings, and you may work your way up to much larger venues. It's time for a better speaker system. Do you buy what will work for the present, or spend mega-bucks on a system you *might* need somewhere down the line?

Consider this: an upgradable system that gives you what you need now, but can be expanded for bigger and better things in the future. Sound too good to be true? Read on!

Dispersion

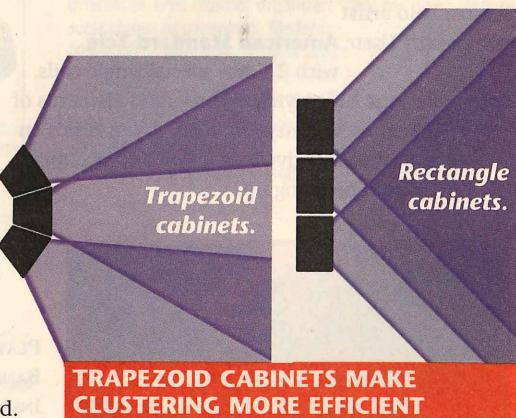
High frequency is much more directional than low frequency. Be aware of what area the high frequency driver is covering. (Some innovative enclosures actually let you change this dispersion range.) You should narrow it when clustering speakers, to minimize sound overlap (which causes phase cancellation).



HORN INSERT CHANGES DISPERSION

Clusters

Speakers can be “clustered” to widen the range of where the sound goes, and increase loudness. Trapezoidal cabinets with correct horn dispersion allow speakers to be efficiently clustered.



TRAPEZOID CABINETS MAKE CLUSTERING MORE EFFICIENT

In Conclusion

Using these guidelines, you should be able to conserve money now without sacrificing your plans for the future. Happy shopping!



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

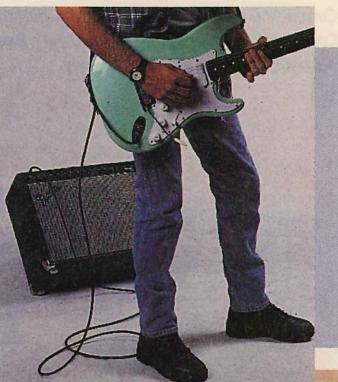
POWER POINTS

PROBLEM SOLUTION

Volume Wars

"You guys are really great but, can you turn it down?" is very annoying—especially with an amp that has a minimum volume required before the "right sound" can be achieved.

- 1 Put the amp on the floor, tilt it back, and position yourself to be on axis with the speaker(s). Your own body will absorb sound (and your own ears will prevent you from playing too loud!).
- 2 Place the amp on the side of the stage and point it directly at the band (away from bar and crowd areas). If your amp has an open back, you may need to place something behind it.



Sound Is "Thin"

- 1 Turn up the midrange. Midrange is the body of your sound—you usually need more than you think to cut through a bass player and drummer. If you have no mid control, turn the bass and treble down and the volume up.



How do you know when you're too loud? If the (non-miked) drums aren't the loudest thing on stage, they'll be practically non-existent to the crowd. Turn down!

Muddy Tone

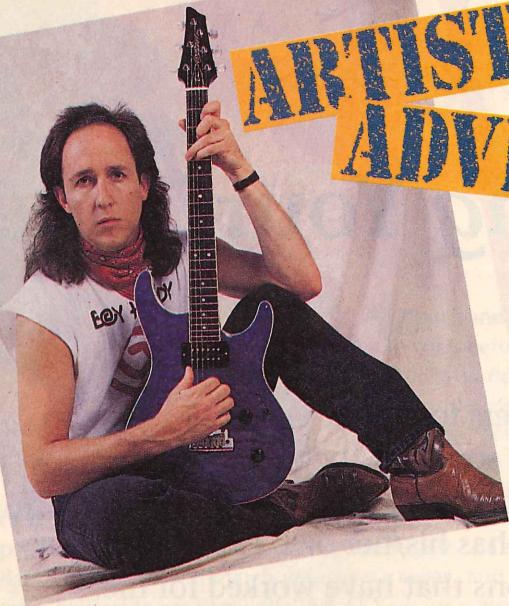
- Very common when excessive effects and processing equipment are used, especially as the room fills up with people.
- 1 Get the amp off the floor. It will clean up the bass response and help you project your sound over the crowd.
 - 2 Use minimum processing. If over done, reverb, delay and compression can contribute to a "far away sound."



Not Enough Reach

- "Sounds great on stage but it's not making it to the back of the room," usually happens in a full house: your sound is absorbed by all the people.
- 1 Get the amp off the floor—maybe even up to chest level—and point it at the furthest point in the room (where people are). But remember, you may have to reposition it if the crowd thins out.
 - 2 Move your amp as far forward on the stage as space allows—in front of the drums if possible (if your amp has an open back, the drummer will be able to hear you just fine).
 - 3 Don't stand directly in front of your amp (self-explanatory).
 - 4 Turn up the mids and highs (probably just beyond what sounds right to you on stage).

Get your amp off the floor! This actually solves many problems and I recommend it to all combo amp users as standard procedure.



ARTIST ADVICE

Currently a member of **Boy Howdy**, guitarist
Cary Park has toured or recorded with **Randy Meisner**,
Maria Muldaur, and **Joel Feeney**.

Double Double Stops Stops

By Cary Park

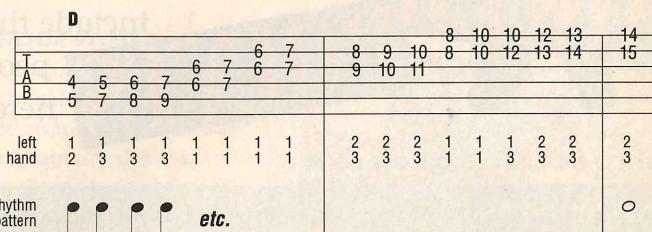
Hello fellow guitar addicts! And greetings from Howdyland, where the travels are long and the corndogs all taste the same—from California to Rhode Island.

I would like to discuss a phenomenon called “double stops.” This technique sounds great slow or fast, and works whether—on your merry way along the fretboard—you’re ascending (going up) or descending (going down).

It's a technique I first heard listening to steel guitarists and fiddle players, for whom it is a fairly common practice. When applied to guitar solos, it really lights things up! (For a really good example of this style, check out steel guitarist extraordinaire **Paul Franklin** on **Dire Straits' Live**.)

DIRE STRAITS *Live: On The Night* (CD)

The example shown here is based on a D major chord but by moving it around you can use it in any key!



WEECH TIPS

Upgrading Your Strat Plus

By John Suhr

Strat Plus players enjoy an innovative tremolo system with the feel of a traditional system and the tuning stability of a locking one. But they can get even better performance by installing the new Fender-Floyd Rose Tremolo system and LSR Roller nut.¹ With a little care, the mod can be done at home. Here's how:



Fender Master Builder John Suhr has built guitars for a roster of clients too long to list here, but including **Steve Stevens** (**Billy Idol**), **Mark Knopfler** (**Dire Straits**) and **Jamie West-Oram** (**The Fixx**).

Remove The Old Components

Take off the strings and tremolo backplate. Supporting the bridge to keep it from falling, lift the tremolo springs off the tremolo block (use a small flathead screwdriver if necessary), then take the springs off the



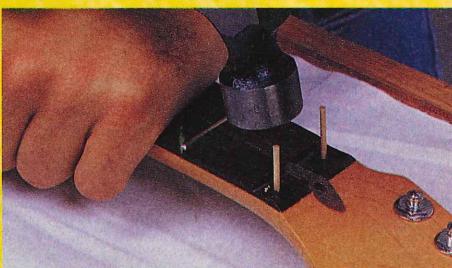
¹Almost any Fender guitar can be modified for an LSR Roller nut, but if the Wilkinson nut is not already installed (as on the Strat Plus), this is not an easy job. See an authorized Fender repair center for installation.

claw and carefully remove the bridge.

Next, take out the screws holding down the Wilkinson roller nut. Then pull off the nut and any shims underneath it.

Prep The Nut Slot

With wire cutters or razor blade, cut the sharp tips off the ends of a toothpick, then cut the toothpick in half. Coat the tips with glue and **lightly tap them into the two old screw holes**. When the glue is thoroughly



dry, cut the excess off with a razor blade or small file until it is flush with the surface.

Use a small flat sanding block with some 220 grit sandpaper—or a fine file—to insure that the nut shelf is flat. ***Be careful not to roll the edges.***



THE ACCESSORIZER



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

by the enthusiastic brawlers. "Her" neck and body had escaped unscathed, but the pickguard and pickups were mangled.

I rushed to Richard's house, gingerly lifted his beloved axe into the MediVan, and sped off to my operating room: a workshop stocked with every part and accessory Fender offered. On the way, I started exploratory surgery on Sylvia.

"Stock white 3-ply pickguard, original single-coil pickups, standard

Last week I was sitting in my office when a call came in on the HotRod-Line. After listening to a lot of incoherent babbling, I finally got the story.

"It's Sylvia," sobbed Richard, a local guitar hero, "she's been in a terrible accident."

"Sylvia" was Richard's Midnight Blue Strat. When last night's gig turned ugly she was knocked off stage and stomped

5-way switch, unh-hunh . . ." I muttered to myself while I worked. As we reached the lab and put Sylvia on the slab, I faced Richard.

"We can fix her up good as new!" I said, eliciting a sigh of relief. "But," I continued, "as long as we're going 'in,' we could make a few changes."

Soon, Richard and I were pouring over the Fender String, Pick & Accessory catalog. By the time the operation was finished, Sylvia was outfitted with two Texas Special single-coils, a Lace Sensor Dually with a mini 3-way switch to access all possible sounds, and a black pearl pickguard.

Richard's situation was extreme, but others can benefit from his example. Even if your guitar isn't damaged, why not consider some upgrades or cosmetic surgery of your own. Just check the new S, P & A catalog for ideas!

7

Install The New Nut

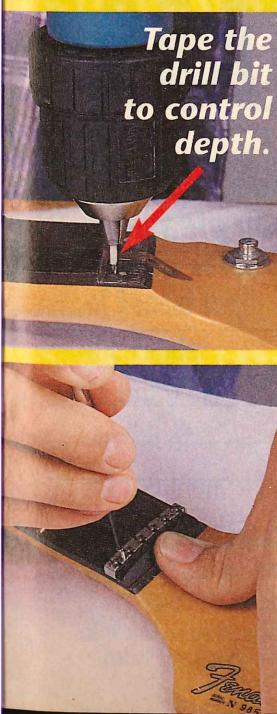
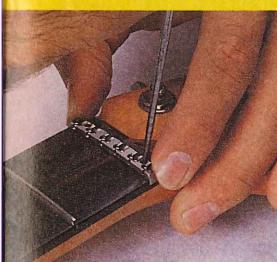
Place the Fender LSR nut in the nut shelf—mounting holes towards the headstock, metal side towards the fingerboard. Center the nut in the slot while pressing it against

the front edge of the fingerboard, and mark the mounting holes using a sharp awl or small nail. Remove the nut.

Drill "feeder holes" for the mounting screws. Tape the #51 drill bit with masking tape so you only drill 9/32" or .275" into the shelf. Do not drill through the neck!

Tape the drill bit to control depth.

Rub the threads of the 2 screws onto a bar of soap for lubrication. Place the black plastic bezel on the nut shelf, place the roller nut on top of the plastic lip (same direction as before). While pressing the plastic bezel and roller nut against the fingerboard, install and snugly tighten the screws with the #0 Phillips screwdriver. Do not over tighten!



Install The New Bridge

Carefully place the Fender-Floyd Rose bridge onto the existing posts. While holding the bridge, place each spring into the hole on the tremolo block first, then onto the hook of the claw (using a small flathead screwdriver in the spring hole if necessary).

Make The Initial Adjustments

String up the guitar, tune to pitch and adjust the bridge according to the Tech Tips in Frontline Volume 13² or the instruction sheet that comes with the bridge. Do not set the intonation yet!

Set The Nut Height

Use your thumb to press down the high E string behind the third fret. With your first finger, tap the string to the first fret to check for a gap between the first fret and the string. Check all the strings. If there is no gap, you need to shim the nut. (The nut may be as low as you like as long as there is *some* gap. If the nut is too



high with no shims, take your guitar to an authorized Fender repair center.)

Loosen the mounting screws and strings. Slide the shim in from the side, round end first, between the bottom of the roller nut and the top of the bezel. Tighten the screws, tune up and check again.



Make The Final Adjustments

Proceed with the intonation and any final adjustments to the bridge.

TOOLS

- Sanding Block with 220 grit sandpaper or Fine File
- Wire Cutters or Razor Blade
- Drill
- #51 Drill Bit
- #0 Phillips Screwdriver
- Glue
- 6" Ruler
- Toothpick
- Awl or Small Nail



²For a copy of this article, send a SELF-ADDRESSED, STAMPED ENVELOPE to: Frontline #13 Tech Tips, 11999 San Vicente Blvd., Suite 401, Los Angeles, CA 90049.

HERE'S HOW YOU CAN WIN!

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

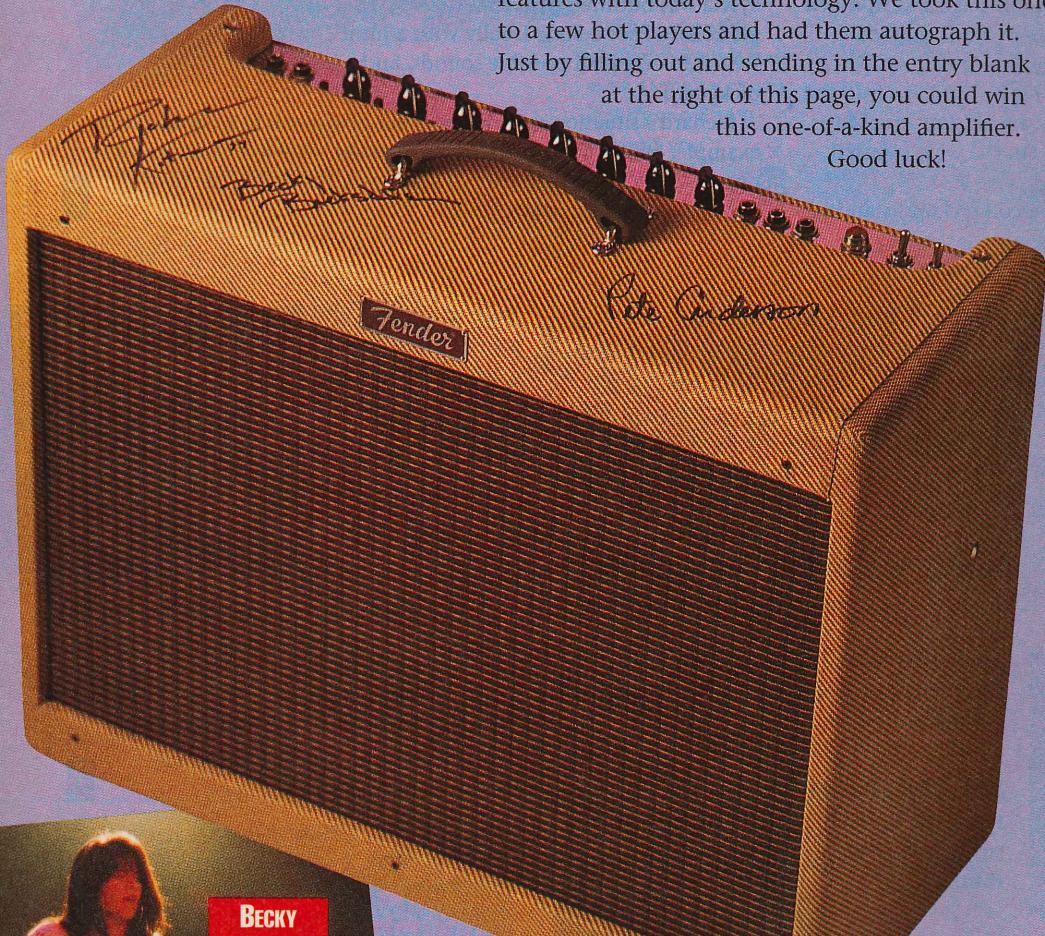
You Can WIN
This...

BLUES DELUXE AMP

Signed by these Players!

With its classic looks and dynamite sound, Fender's Blues Deluxe amp combines yesterday's best features with today's technology. We took this one to a few hot players 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 amplifier.

Good luck!



1. Which guitar finish from Fender is helping to preserve the environment?

2. What artist has a Signature Series guitar with a Polka Dot finish?

3. Name at least two Fender products (besides the Strat) Freddie Tavares was involved in developing:

4. From what company can you order the official Fender Frontline T-shirt?

5. Name the three series of speaker enclosures in Fender's Pro Audio line:

6. Can you subscribe to Frontline magazine? (Hint: see page 47.)

7. Which two monitor speaker systems have a unique cover with casters?

8. With what company did Fender join forces to create a special MIDI guitar?

9. What did Custom Shop Master Builder Alan Hamel call the guitars he designed using barbed wire and calfskin?

10. What amp did Pete Anderson help develop?

**Only one entry
per person please!**

(duplicate entries will be disqualified)

Name _____

Street _____

City _____

State _____ Zip _____

Phone # _____

Send to: **FRONTLINE Blues Deluxe**
11999 San Vicente Blvd., Suite 401
Los Angeles, CA 90049

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

NEWSFLASH!



Unearthing Treasures from the Past

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.

As I arched my aching back to slam the battered pickaxe into the mine shaft wall one more time, a muffled thud sounded from somewhere off in the distance. A grimy face appeared from around the bend in the tunnel.

"That was the east branch!" shouted the hoarse voice. "We lost another man! We got to stop now!"

Next to me, the leader of our small and desperate band—a man known only as "Digger"—turned his face to the wall and spat. He then addressed the panicked laborer in a dull tone. "Keep working," were the only words which issued from his lips, before he applied himself once more to the earth.

Keeping my thoughts to myself, I attacked the stubborn rock as well. I knew better than to add anything. At this point, one word could mean the difference between a group of weary, frightened men and a raging mob, bent only on escaping this pit of doom. We

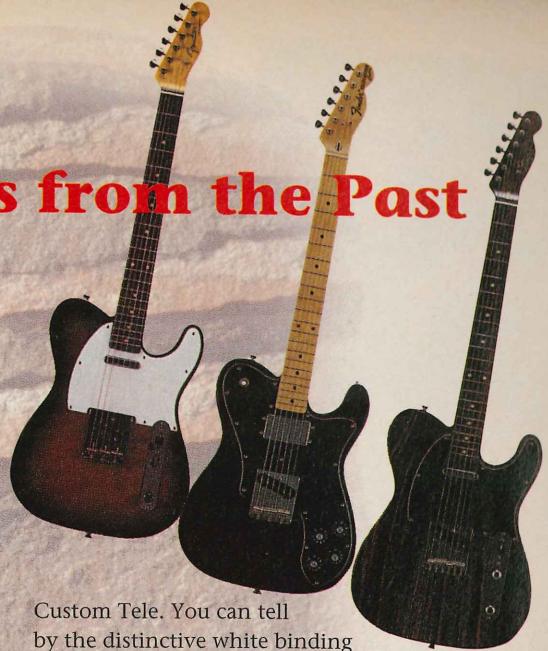
had been working this particular site for over a week—and the worst part was, we didn't even know what we were looking for!

"I'll know it when I see it," was all Digger would volunteer. Sakes alive, you heard more words out of a monk! But he was known for his infallible prospecting instinct, so we followed him like a pack of ducklings waddling after their mother.

All of a sudden, the unmistakable clink of metal on metal rang out a few paces up the shaft. We all stopped what we were doing and scuttled over to see the edge of what appeared to be some kind of chest or trunk. Digger pushed the hapless discoverer aside and uncovered the rest of the case himself—sometimes slamming away the dirt with a spade, sometimes brushing at it lovingly with a small brush he kept in his shirt pocket. When he was done, he had unearthed three cases, all about 4 feet by 18 inches by 6 inches.

There was dead silence as he opened each case slowly. When he was done, one man fainted, while another choked back a strangled cry. I looked at the old vet in wonder, and offered only a single query: "Guitars?"

"Not just guitars," he answered, gazing at his find adoringly, "three of the sweetest Telecasters you'll ever see. This here's a '62



Custom Tele. You can tell by the distinctive white binding around the body.

He pointed to the second instrument. "A '72 Tele Custom, with a humbucking pickup in the neck and single-coil at the bridge. And finally, this Rosewood Tele, with matching rosewood neck and body, single-coil pickups and 3-way switch. These models haven't been made for years!"

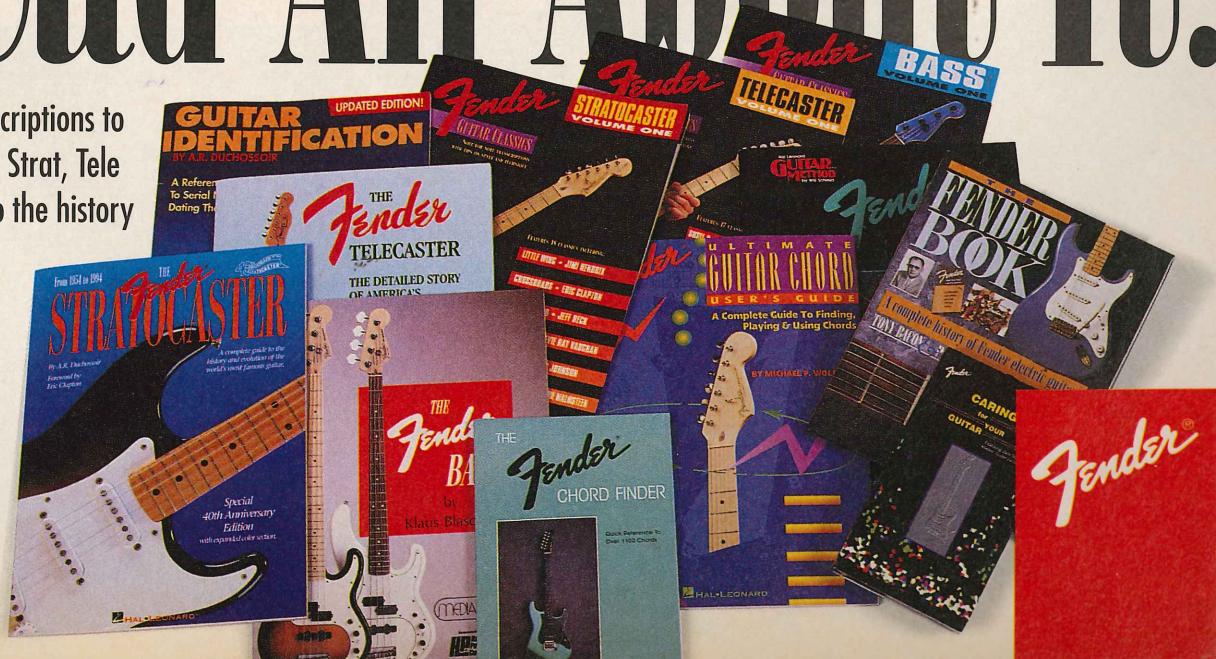
At that moment, an eerie cackle echoed through the cavern. "You old fool!" shouted one of the crew, "those guitars have been reissued by Fender, part of a whole line of cool teles from the past. All we had to do was walk into a dealer and buy brand new ones!"

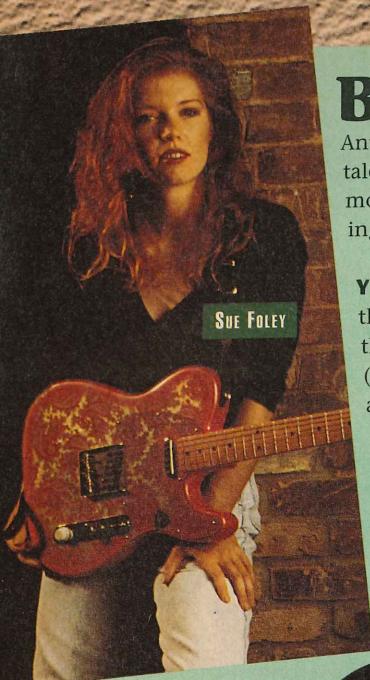
Needless to say, that was the end of the dig. But we did have some great jam sessions on the trip home!

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?

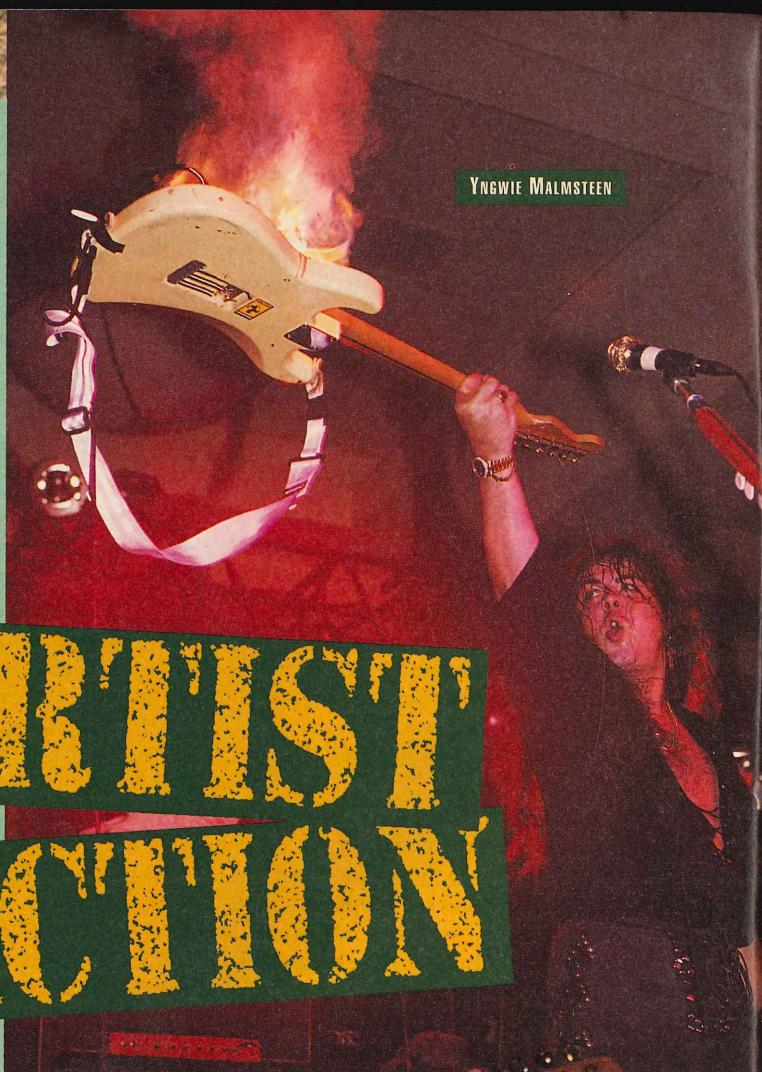




Blues guitarist **Sue Foley** has released two albums for Austin, Texas label Antone's. Both records showcase Sue's talent as a singer and songwriter, but the most impressive feature is the licks emanating from her Pink Paisley Telecaster.

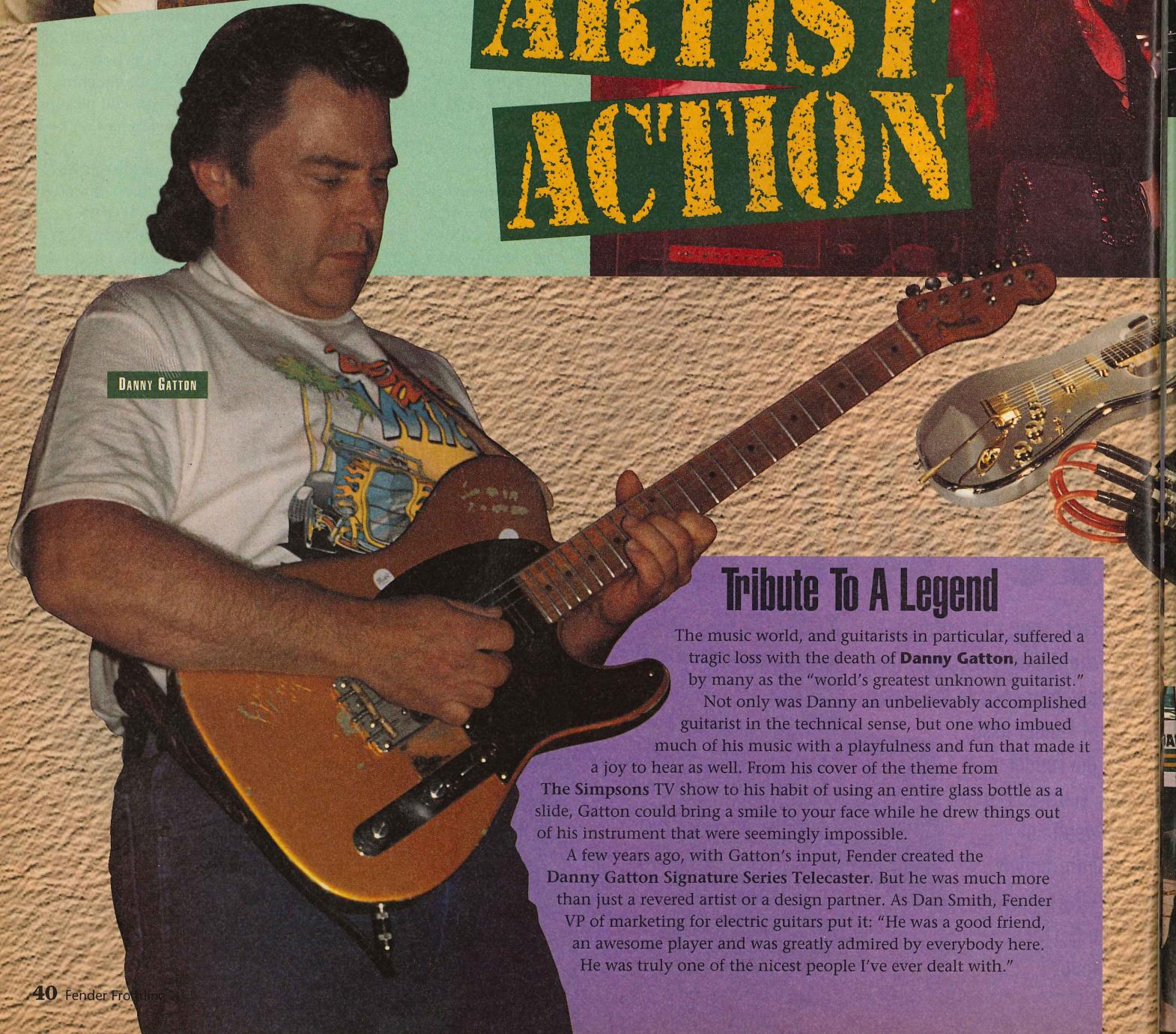
Appearing at 94's Concrete Convention, **Yngwie Malmsteen** shredded his way through yet another mind-blowing set, then proceeded to light his guitar on fire (we're talking flames here)! What will the avatar of arpeggios come up with next?

Fender recently enlisted the aid of a number of players to help field test their new line of basses. Two of those



ARTISTS' ACTION

DANNY GATTON



Tribute To A Legend

The music world, and guitarists in particular, suffered a tragic loss with the death of **Danny Gatton**, hailed by many as the "world's greatest unknown guitarist."

Not only was Danny an unbelievably accomplished guitarist in the technical sense, but one who imbued much of his music with a playfulness and fun that made it a joy to hear as well. From his cover of the theme from *The Simpsons* TV show to his habit of using an entire glass bottle as a slide, Gatton could bring a smile to your face while he drew things out of his instrument that were seemingly impossible.

A few years ago, with Gatton's input, Fender created the **Danny Gatton Signature Series Telecaster**. But he was much more than just a revered artist or a design partner. As Dan Smith, Fender VP of marketing for electric guitars put it: "He was a good friend, an awesome player and was greatly admired by everybody here. He was truly one of the nicest people I've ever dealt with."

New Logo Straps!

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MAX OUT

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?

Fender

ARTIST ACTION

New Releases

You can get a sense of his dynamic stage presence from the On Track feature at the end of this mag, but to hear **James Murphy** tearing up the fretboard of his Vintage Stratocaster, you should listen to **Testament's** new album, *Low*.

Bon Jovi celebrated their 10th anniversary this year, with the release of *Cross Road*, a 14-song compilation that highlights the band's career, as well as two new tracks that



feature the sounds of **Richie Sambo-ra's** Signature Stratocaster.

On his new album, *20th Century Blues*, axe-meister **Robin Trower** shifts his Vintage Stratocaster into overdrive as he returns to the power trio format that took his classic albums to the Top 10 in the 70s. For info on where to get the album, call (800) 667-7420.

Experience genuine Texas blues with the *Texas Sugar/Strat Magik*, the debut album from Austin's **Chris Duarte**, on which he takes his Vintage Stratocaster on a trip through the kind of blues that put the lone star state on the map.

Fretman extraordinaire **Richie Kotzen** adds to his list of credits vocalist and writer, as proved on his solo release *Mother Head's Family Reunion*. But the addition of extra duties in no way diminishes what he does with his Custom Shop Telecaster and Stratocaster, which is nothing short of amazing!

Learn the blues directly from guitar legend **Otis Rush** in his new video, *Mastering Chicago Blues Guitar*, which puts you at the feet of one of the masters of the genre.

BIG SHOT'S

FREDDIE TAVARES

BEHIND THE STRATOCASTER LEGEND

By A.R. Duchossoir
and John Page

As a tribute to Freddie Tavares' collaboration in the design of the Stratocaster, and more generally in memory of a man often dubbed the Fender R&D patriarch, the Custom Shop will produce a limited edition Stratocaster model in the Diamond Dealer Series (pictured).

The most striking feature of this instrument is an aluminum body hand-engraved by Ron Chace, showing a classic Hawaiian scene with Freddie playing ukulele under the palm tree and his wife Tamar dancing a hula with Diamond Head in the background (where they bought their first house).

The body, pickguard and all the metal parts are nickel-plated. The neck is made of highly-figured maple with exquisite pearl inlays from Larry Siefel: palm trees and "Aloha" on the 12th fret; palm trees and Diamond Head on the peghead. This exotic beauty will come in a pale island-blue leather gig bag with matching Aloha strap and SKB flight case.

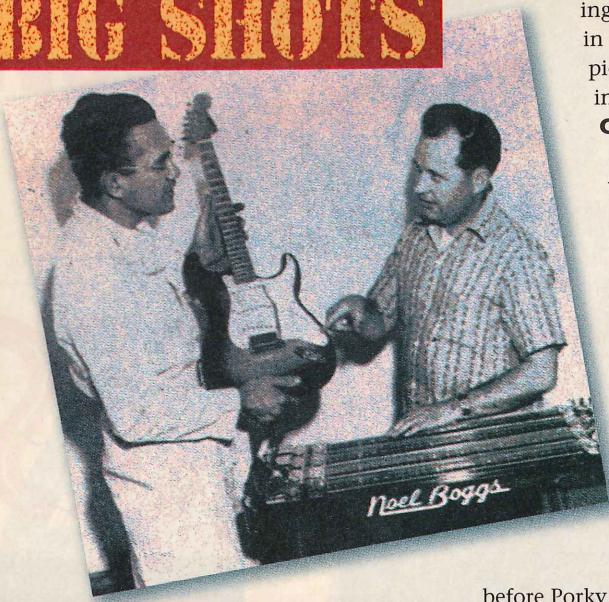
Only 150 Freddie Tavares models will be built to exacting specifications, and considering his role and personality, you can rest assured that the craftsmen in the Custom Shop will put all their heart and soul into the making of this superlative guitar.

Aloha Freddie, this one's for you—and it's more than just a new product.



The Stratocaster has turned 40, but the commemoration of the most widely copied electric guitar ever would not be complete without a tribute to **Freddie Tavares**, the man who helped shape its sleek, futuristic design. Freddie passed away in July 1990 without making big headlines. Humble he was, humble he died. Too humble, his many friends would probably argue because for more than three decades—from 1953 until he retired in 1985—Freddie was a mainstay in Fender's R&D department. As such he was involved to some extent in the design of practically every Fender instrument from that period.

BIG SHOTS



FREDDIE AND FELLOW STEEL PLAYER NOEL BOGGS.

Freddie Tavares was a true Hawaiian, born in Maui in 1913. He loved Hawaii and was a wonderful exponent of the (paraphrased) saying: *you can take the man from the islands, but not the islands from the man*. Most pictures, whether from the distant or recent past, usually show him wearing multi-colored Hawaiian shirts almost as an emblem. But there was much more than meets the eye in Freddie's attachment to the islands. For those who had the pleasure of knowing him, he was always prepared to tell a million stories about life in Hawaii. Stories which made you visualize crystal-clear waters, white sandy beaches and palm trees swaying in the breeze.

The man was an addict of quality in life, but he was first a musician. He began playing the steel guitar in his youth, making money at dinner parties organized by rich plantation owners. He also learned to play the regular (Spanish) guitar as well as the bass. In the 1930s, he joined **Harry Owens' Royal Hawaiian Orchestra** as a steel player. Following the attack on Pearl Harbor, the

orchestra moved to California during the 1940s where they appeared in various posh hotels, in motion pictures, and on recordings backing great artists such as **Bing Crosby** or **Dorothy Lamour**.

In Hollywood, Freddie began to work as a freelance studio musician while playing in night clubs with a Country & Western band. Although not necessarily the trickiest part he ever had to play, the memorable opening steel guitar riff in the *Looney Tunes* cartoons is remembered as one of Freddie's most enduring musical performances (and a film favorite among his many friends!). No kidding,

that's Freddie who kicks off before Porky, Daffy or Bugs hit the screen. Playing electric instruments, he also became self-taught—out of necessity—in audio electronics and amplification. This enabled him to service his own gear without having to be at the [expensive] mercy of radio shops and aspiring repairmen.

In early 1953, Freddie became acquainted with Fender via fellow steel player, **Noel Boggs**. Years later, he would recall with amusement the first encounter with his future boss: "I smiled and said to him, 'you are the first musical instrument manufacturer of electric guitars that I've ever met and I practically hate you!' He said 'Why?' and I said: 'because you and all the other people that make guitars do things that are totally wrong. You must know they're wrong but you still do them.' He asked for an explanation and I said: 'the least knowledgeable electronic engineer in the world, if he was making a microphone—even if it costs only \$4—would totally shield it, even if he had to do it with window screening!'" A long discussion ensued and the rest, as they say, is now history: "we talked and after lunch I stayed until about six o'clock and then I had a job."

At the time, Freddie was 40 and he was getting tired of the night club routine. The offer to work for Fender was interesting on its own merit, but also on health grounds as he would jokingly recall: "Although I had played the music all my life, for many years I had never learned to drink or smoke. And I thought 'why did the music I like only thrive in the midst of alcohol and tobacco fumes?' When I was offered this job, I said to myself 'anything is better than those "saloons"' as I called them, so I took it!"

His career in Fullerton began with the production of the Stratocaster but, with typical modesty, Freddie was prompted to underestimate the extent of his involvement with the

new design: "I had my French curves and I smoothed out all the lines."

After the Strat he participated in the development of other well-known products such as the Jazzmaster, the Jazz Bass, the 4x10 Bassman and many more. Freddie helped channel many ideas for new products and field test them before they hit the production line. He often recalled: "everything we did, you might say we did empirically...all trial and error. Which, of course, if you have the time and equipment, is the best way to go. In fact, with many very fancy designs, you go as far as you can with theory and you say, 'well let's finish it by making the test.' That's one of the reasons for the products' tremendous success: everything was done empirically."

Freddie thoroughly enjoyed the job in the Fender lab: "It was very nice to work for the owner of a business who is totally involved in the business because you get quick decisions." In the eyes of many, he was a perfect associate. He was an accomplished musician with a very good ear, he had experience in electronics, and by all accounts he was the most charming, enthusiastic, mild-mannered companion with whom one could wish to work.

When CBS took over control of Fender in early 1965, Tavares remained involved in R&D—but the change of ownership ushered in a totally new corporate style as the operation became a part of a large, publicly-quoted conglomerate. Freddie would recall with nostalgia how "we had turned into a big fancy corporation all of a sudden, where all the different departments had their say in everything, and then there were budgets, quotas and so on."

Freddie nonetheless soldiered on and, although fewer innovative products were premiered during the CBS stint, he did his best to adapt to a new environment and keep the company's reputation where it should be. He no doubt welcomed the CBS exit and the change of Fender ownership which took place in 1985, but by then it was time for him to retire.

In the latter part of his life, Freddie continued to drop by the company to stay in touch with products, check on their quality and hug old friends while telling a few good-humored jokes. He was always available to younger generations eager to know more about the Fender legend, and prepared to share his wealth of experience in R&D. On the private side, Freddie was also active in entertaining elderly people in retirement homes and hospitals, trying to cheer up less fortunate folks.

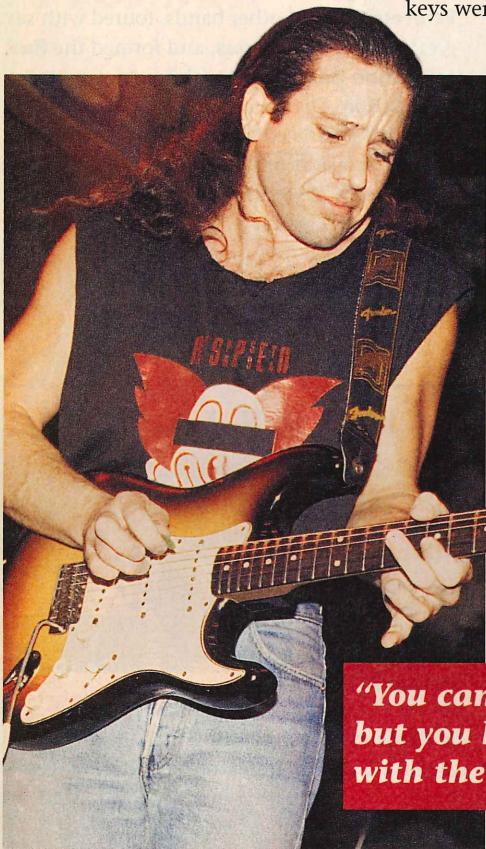
Freddie is sadly missed by many. But with the Stratocaster and many other timeless products in the development of which Freddie played an integral part, his legend will live on.

SPOTLIGHT

CHRIS DUARTE

Native Texan guitarist **Chris Duarte** didn't start touring after his debut album, *Texas Strat/Suger Magik* was released last October—because he had never stopped! He's been on the road for over 5 years and he doesn't plan to quit any time soon.

Chris grew up in San Antonio, but his family moved around the states before returning when he was 13. "My mom bought me a guitar then, but I didn't understand it," he explains. "I didn't even know what the tuning keys were for!"



"You can learn the blues, but you have to be born with the Texas feel!"

KEVIN RUSSELL

Guitarist **Kevin Russell** grew up in Detroit listening to swing and big band jazz, but ended up in the San Francisco bay area fronting a blues band. In between, he's done just about everything imaginable that involves music!

"I came from a very musical background," he explains. "My father was a drummer, and my uncles played guitar." Kevin and his brothers started vocal and tap dance lessons before kindergarten, and guitar and drums (respectively) soon after.

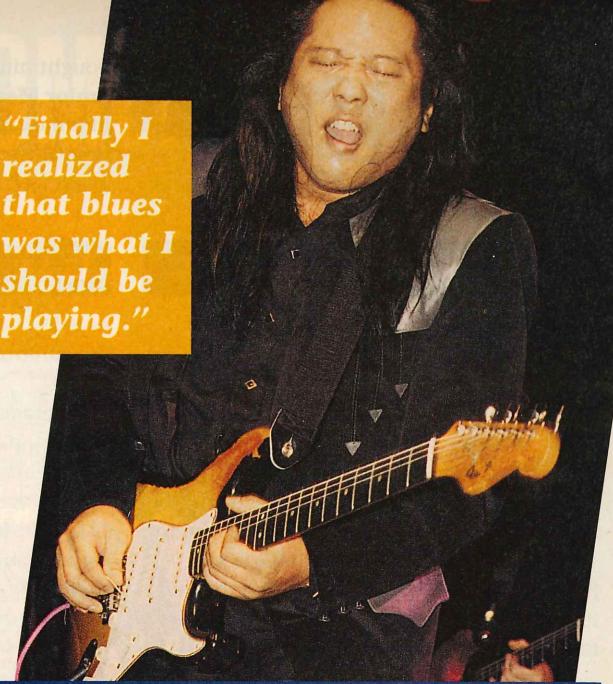
His parents encouraged him to learn jazz standards—he played his first gig at 10!—but the turning point in his life came when a guitar teacher in his father's music store introduced him to the blues.

"This guy snuck me down the hall to his teaching studio, because he knew my father wouldn't approve," Kevin recalls. "He put a **Michael Bloomfield** record on, and immediately I knew it was something special."

Always an overachiever, Russell played five nights a week as a high school senior, travelled the states with a funk band after graduating, and was guitarist

(continued on page 46)

"Finally I realized that blues was what I should be playing."



ALAN MIRIKITANI

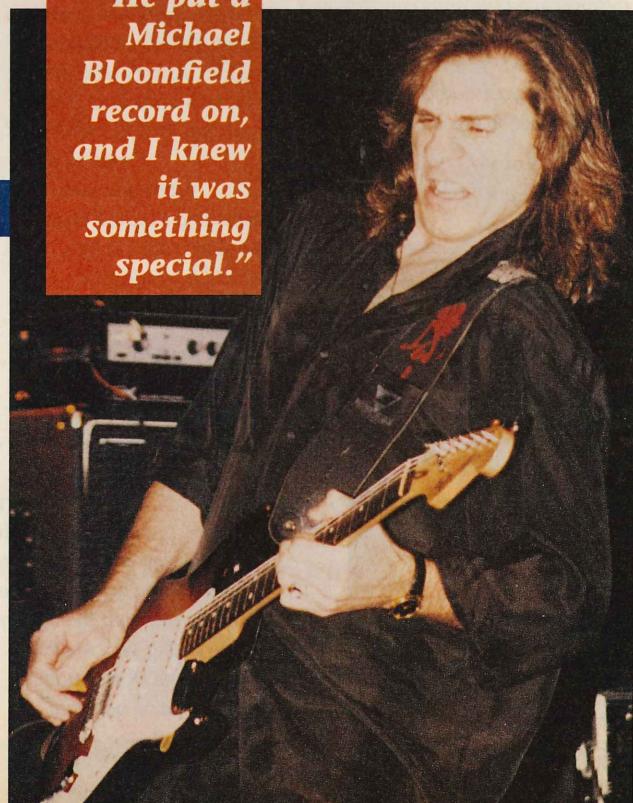
When **Alan Mirikitani**'s band The **Screaming Buddhaheads** first started performing, listeners were drawn by the outrageous name. The quality of the band, however, is what kept them there.

Alan's introduction to the blues was also quite capricious. "My dad used to give me gifts for getting my hair cut," he remembers. "One day he took me into the 5 & Dime and told me to pick a record. I chose the first one I got my hands on, which was a **Jimmy Reed** album. The music was so different from anything I'd ever heard that I was entranced—and still am."

While his interest in the blues was always present, Alan's early guitar learning years were marked by the popular bands of the day—both nationally and locally. "Growing up in Los

(continued on page 46)

"He put a Michael Bloomfield record on, and I knew it was something special."



SPOTLIGHT

(continued from page 45)

CHRIS DUARTE

learned songs by some of his favorite bands: the **Rolling Stones**, **Black Sabbath**, et al. But a job as a bus boy in a jazz club broadened his horizons. "Jazz just blew me away!" enthuses Chris. "It seemed so melodic and elegant."

This exposure prompted jazz guitar lessons, giving Chris the ability to read chord charts and melody lines, as well as exposing him to avant-garde players like **Al DiMeola** and **John McLaughlin**. Soon he realized the limits of San Antonio, and transplanted himself to Austin.

"Being in Austin really opened my eyes," muses Chris. Especially when an opportunity arose to work in a blues band (**Bobbie Mack and Night Train**). "I figured anybody could play blues," he laughs. "Boy was I wrong!"

The awakening was rude, but beneficial. It

brought him a stint with local blues star **Junior Medlow**, and eventually led to his lifetime calling. "You can learn the blues," says Chris, "but you have to be born with the Texas feel!"

ALAN MIRIKITANI

Angeles, I could go to the Whisky and watch the guitarists' fingers to see what they were doing."

A decade and a half of club gigs honed his skill as a player; he spent his off hours perfecting his songwriting craft. He was also delving deeper and deeper into the blues. "All three Kings (**Albert, Freddie** and **B.B.**), **Hubert Sumlin**, **Muddy Waters**, **Buddy Guy**; all of them influenced the way I play and hear music. Finally I realized that blues was what I should be playing."

The early years for the **Screaming Buddhaheads** were lean, but as the general interest in blues was revived, their uplifting mix of that classic genre and driving rock drew the attention of more than just the fans. An international contract with BMG Japan

led to RCA's re-release of the debut album, *Blues Had A Baby...*

Now the band has embarked on their first national tour (three visits to Japan qualified them as international road warriors), and Alan has finally come full circle.

KEVIN RUSSELL

and musical director for a New York production of the musical *Hair* by his twenty-first birthday. And that was just the beginning.

Kevin recorded three albums with the pop-rock band **707**, and two with **Taxxi**. He played with ex-**Stray Cats** members in **Phantom, Rocker and Slick**, did session work with **Whitesnake** and other bands, toured with sax great **Clarence Clemons**, and formed the **Russell-Schon Blues Band** with **Journey** guitarist **Neal Schon**. On the other side of the boards, Kevin has produced seven albums for **Blues Bureau International Records**.

Currently, Kevin fronts the **Russell Brothers**, a bay-area blues band with his brother on bass. But who knows what he'll come up with next!

7

LETTERS

(continued from page 4)

NUTS AND BOLTS

Does Fender make an LSR replacement nut for the American Standard Stratocaster?

Ray Spitzer
Long Beach, CA

Fender's LSR nut will retrofit most guitars, including the American Standard Strat. However, unless you're replacing an existing Wilkerson nut, you should have your authorized Fender service center do the installation.

FOREVER YOUNG

This 1993 Special Edition Strat-



caster is being cuddled by our 90-year-old grandmother at her party. Thanks for making dreams come true!

Howie and Sue
Channel Islands, U.K.

We were wondering—does your grandma prefer alternative or heavy metal music?

THE TIGHT STUFF
Is there any difference in string tension between Fender strings with normal ball ends and those with Super Bullets?

Craig Wilson
Victoria, Australia
According to string expert Iler Ganz, both strings should have identical tension.

THIS END UP
When using the new Fender-Floyd Rose bridge is it necessary to cut off the ball end of the string?

Keith Fraser
Honolulu, HI
Yes. One way around this is to load the string at the headstock, thus you can keep the ball end at the tuning peg. Another is to use Fender's FR end strings, which have no ball end!



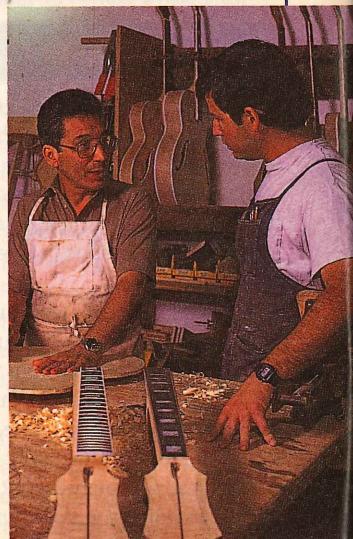
ANNOUNCEMENTS:

A representative from the California Governor's office congratulated Fender on the success of their SPC program, which teaches employees to quickly spot and correct defects in manufacturing to ensure product consistency.



Kesling middle school in Laporte, IN implemented a new series of guitar classes, culminating in Guitar Extravaganza: a 2-day event featuring performances by the students. Collaborating on the project were Fender and Duquesne University.

Jimmy D'Aquisto, one of the premier guitar makers in the world, recently spent some time at Fender's Custom Shop sharing his expertise by training others in his methods.



CORRECTIONS

Last issue incorrectly named DiDi Dunn as daughter of Donald "Duck" Dunn. The girl pictured, in fact, was "Dee Dee," and is not related to the famous bass player.

In the Sound Setups section, the picture labeled Andy Fairweather-Lowe is actually Phil Palmer.

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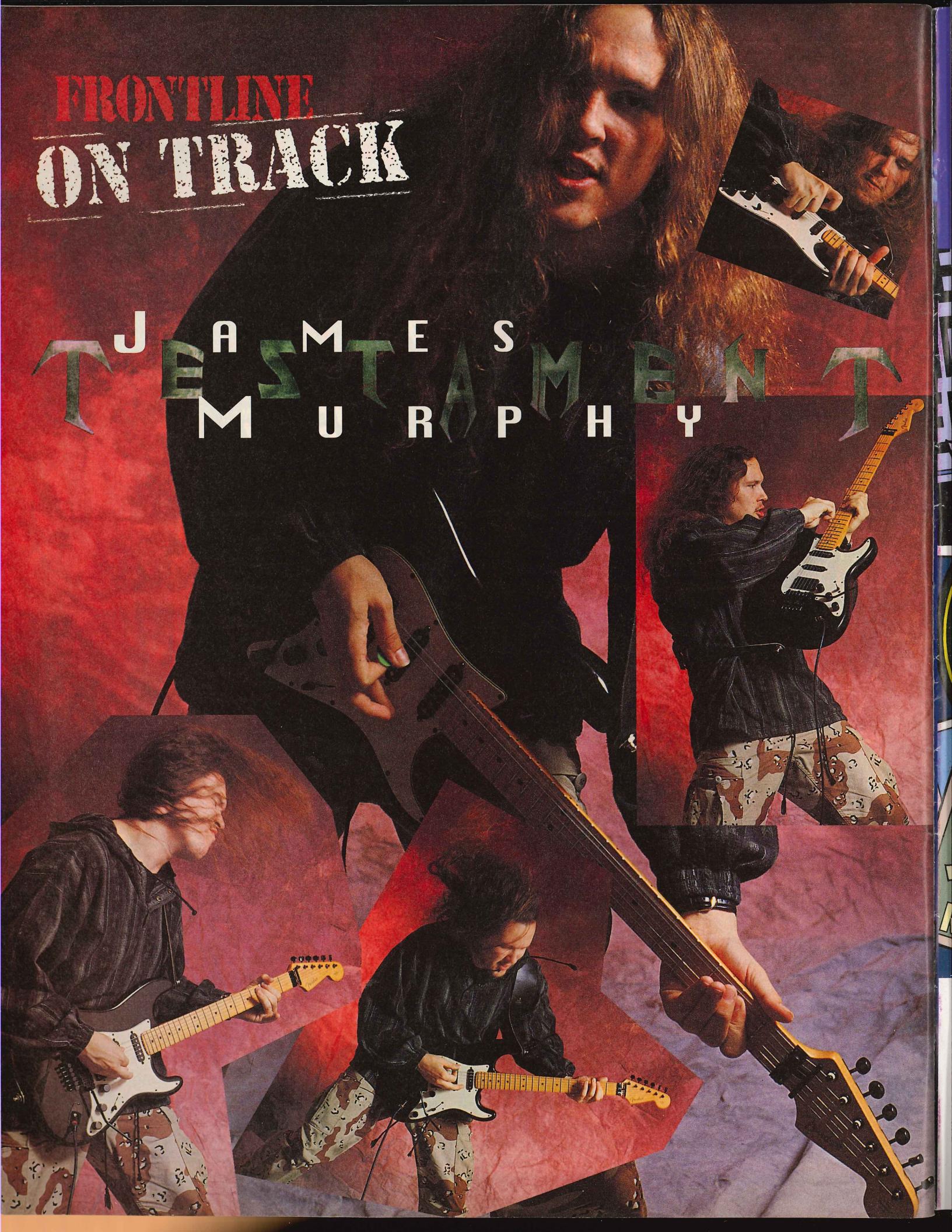
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PETE ANDERSON: DUAL PROFESSIONAL

Pete Anderson is doubly talented. As a producer, he's manned the boards for such notable artists as **Dwight Yoakam, Michele Shocked** and **The Meat Puppets**. As a guitar player, he's responsible for the brilliant work on Dwight Yoakam's albums and tours. Then there's his new solo release, *Working Class*.

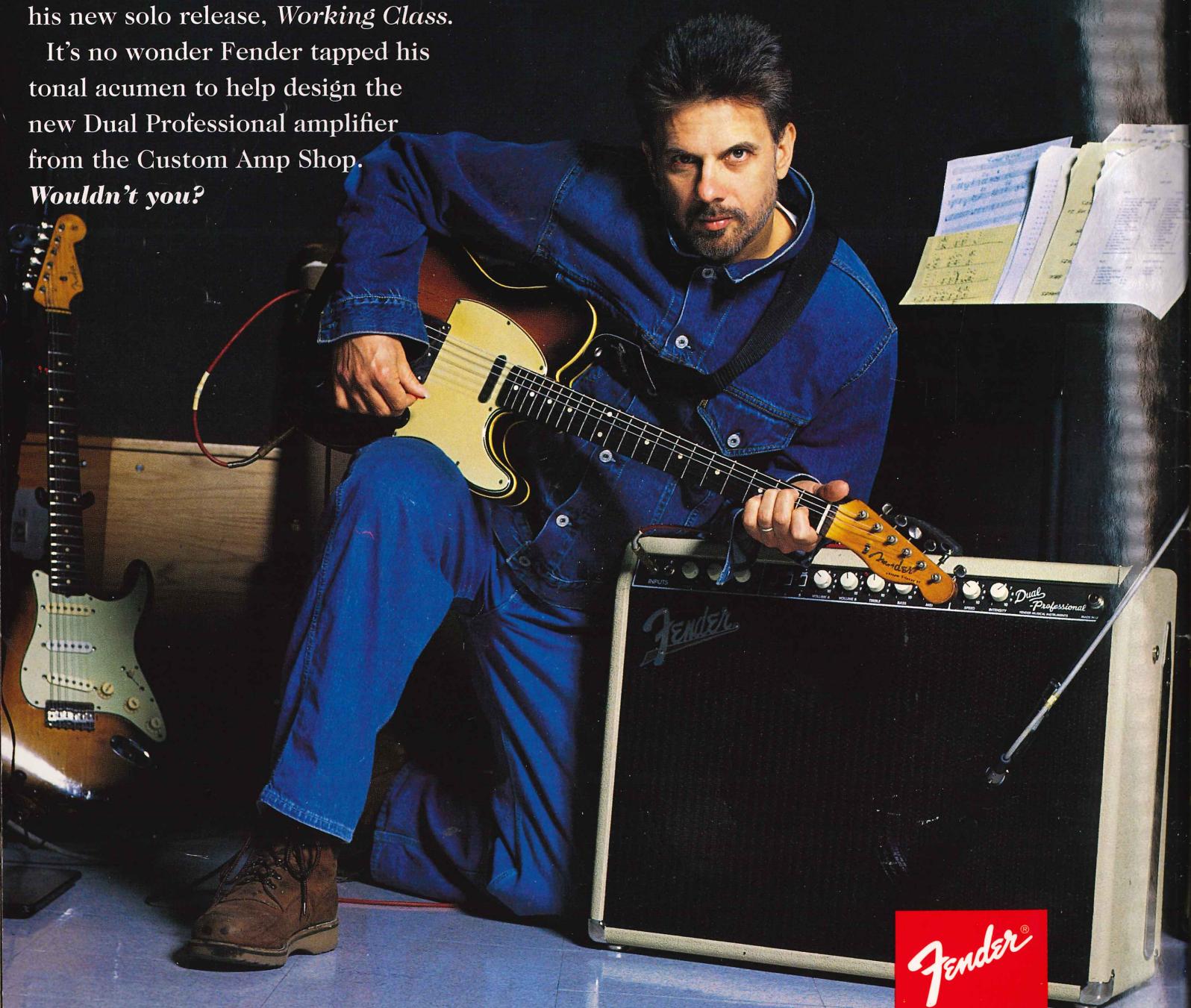
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