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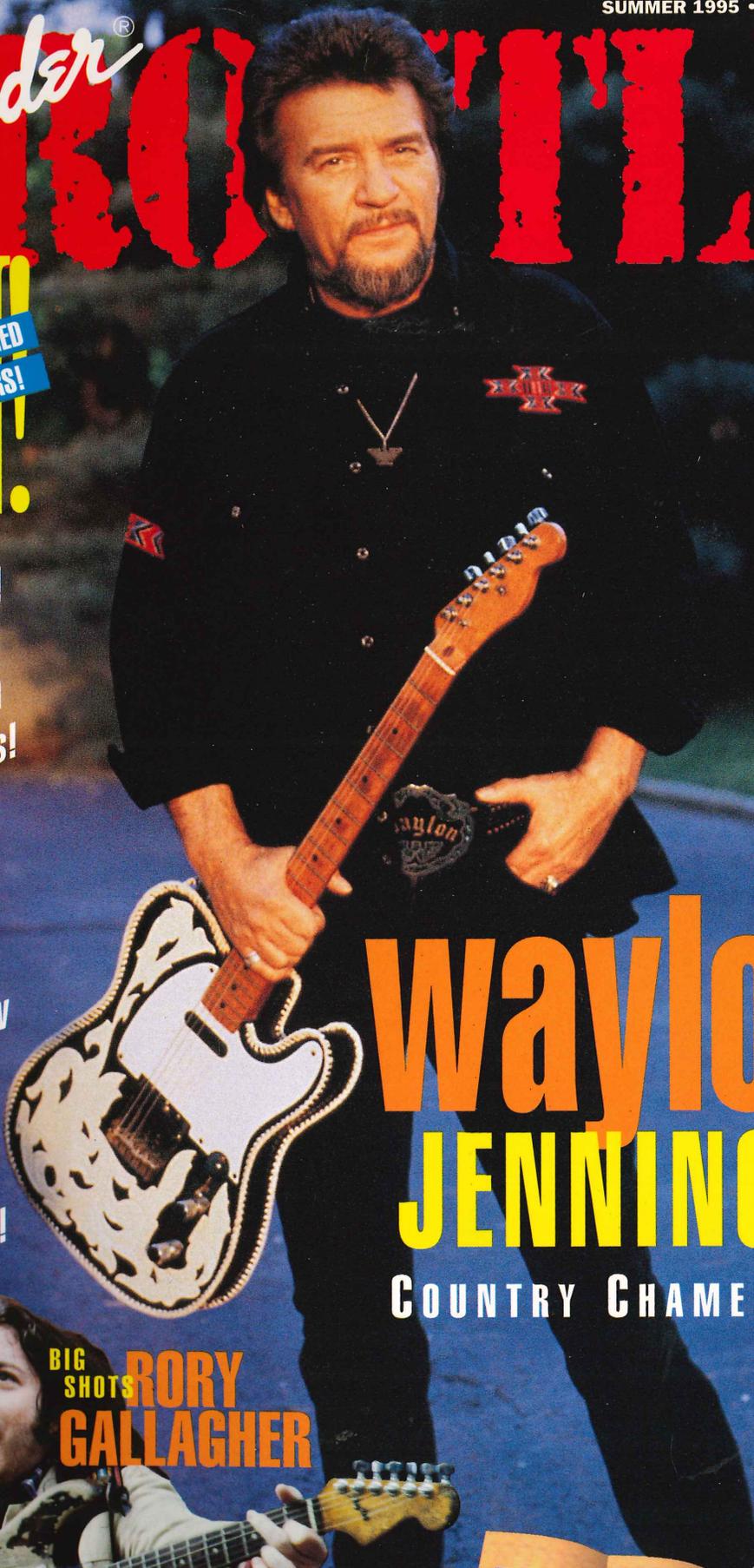
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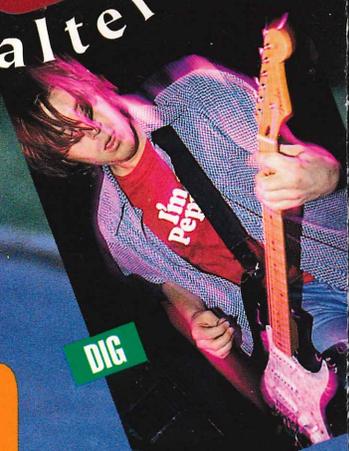
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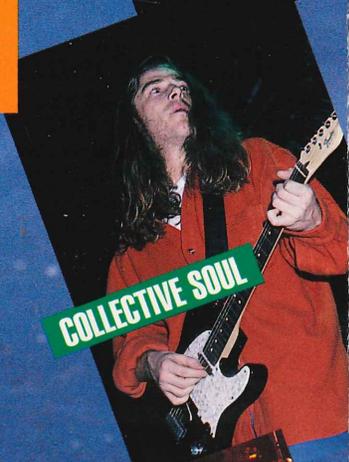
waylon JENNINGS

COUNTRY CHAMELEON

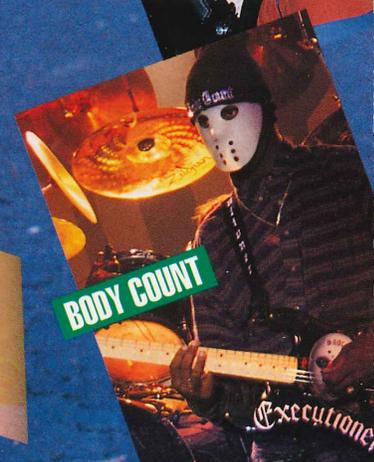
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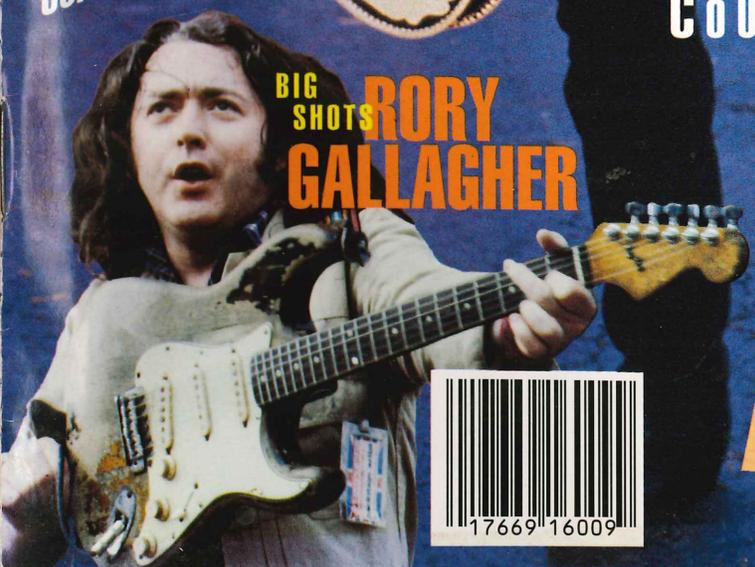
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COLLECTIVE SOUL



BODY COUNT



BIG SHOTS
**RORY
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FOLD-OUT POSTER
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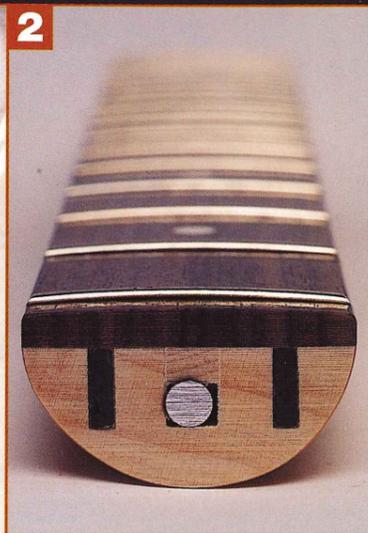
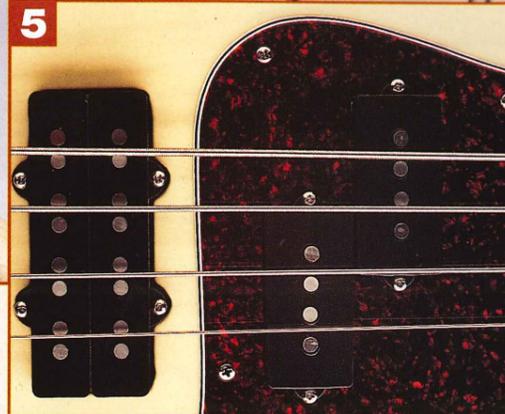
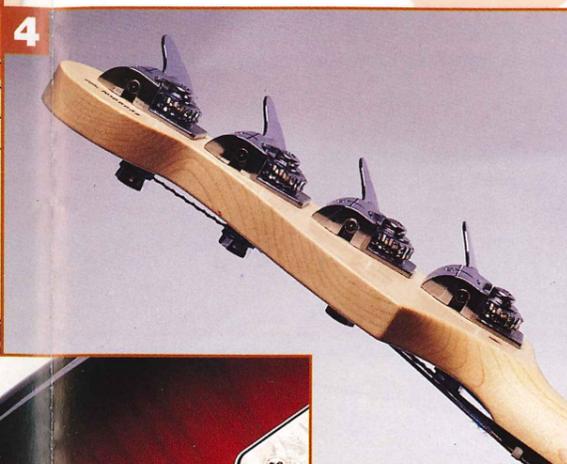
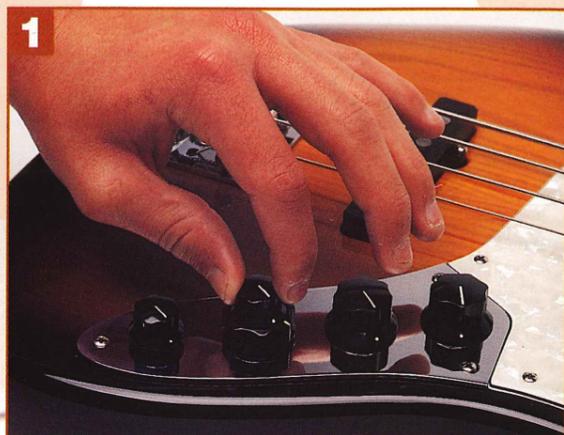
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- 6 DUAL FUNCTION BRIDGE** (Deluxe models only): Bass players can opt for "through-the-body" or "top-load" string loading.
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For a full color catalog send \$2.00 postage & handling to Tour Series, c/o Fender Pro Audio,
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ELECTRONICS

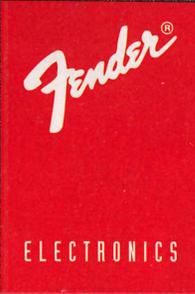


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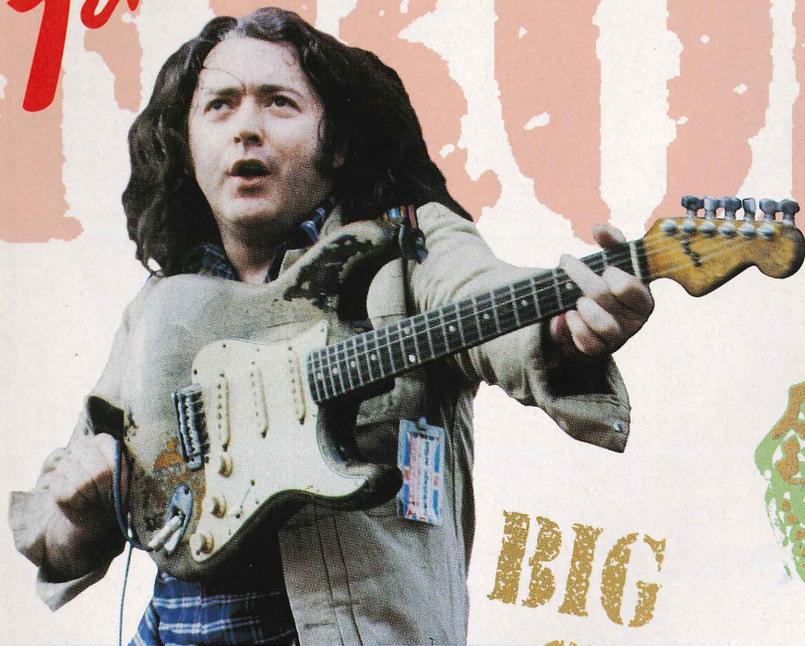
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RORY GALLAGHER

43 Big Shots

A brief examination of the career of the "every man's" guitar hero hailing from Ireland.

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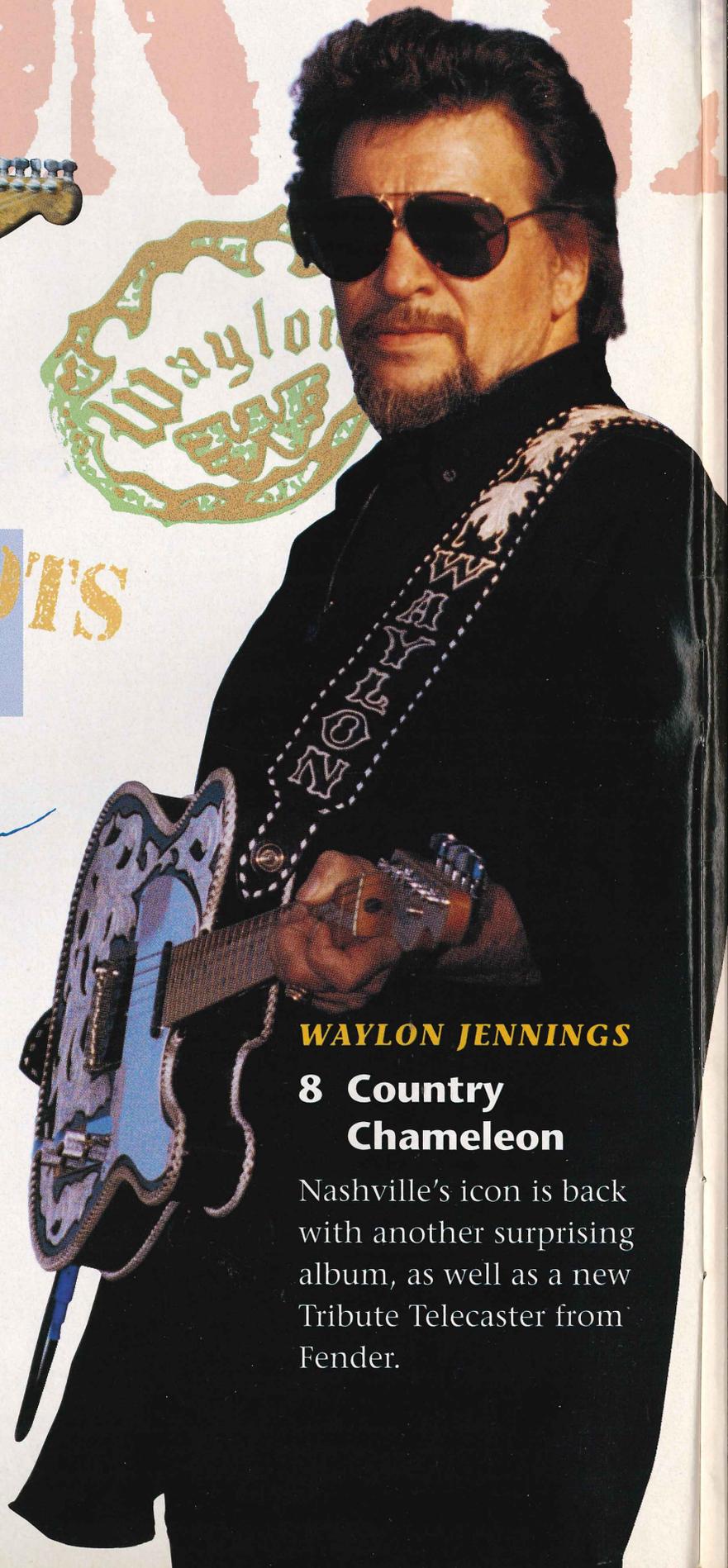
A handwritten signature in blue ink that reads "Seymour Chwast" with a star symbol below it.



ALTERNATIVE PLAYERS

22 Axing The Boundaries

Three very different guitar pioneers talk about what inspires them to play, and how they inject that passion into their music.



WAYLON JENNINGS

8 Country Chameleon

Nashville's icon is back with another surprising album, as well as a new Tribute Telecaster from Fender.

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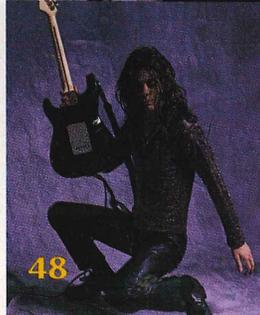
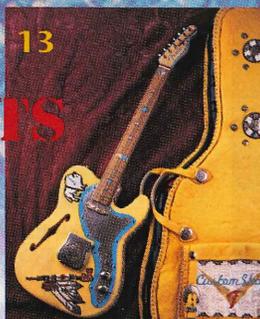
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28 LEARNING CURVE **The Parametric System**

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Get that tone you've always craved.



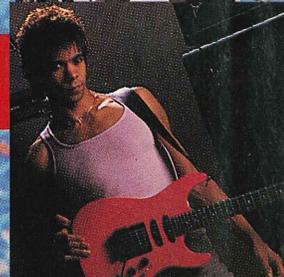
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Roscoe knows 5-string bass, and so can you.



30 ARTIST ADVICE: GUITAR **A Touch of Class**

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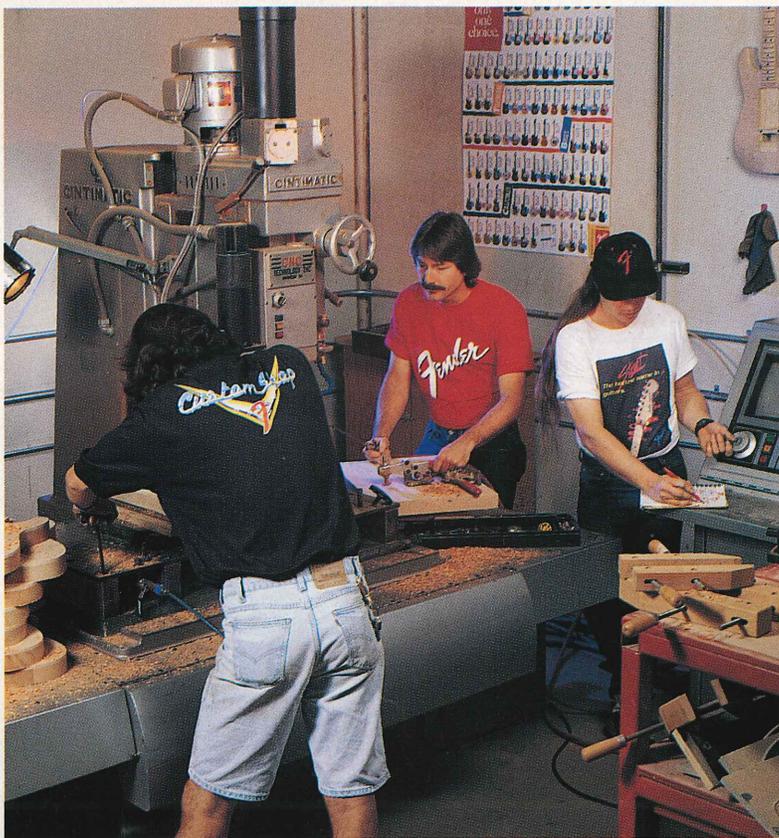


35 IN THE MIX **Breaking The Rules!**

Bad boy reporter Michael Laskow defies accepted practice, and finds a great acoustic guitar amplifier.



PHOTO CREDITS: Cover (Roland) Ken Settle, (Hackwith) Paul Harries, (D-Roc) Lukas Bek, (Gallagher) Helmut O. Schlegel; pgs. 2 & 3 (Gallagher) Helmut O. Schlegel, (Kotzen) Annamaria Di Santo, (Beck) Pat Enyart; pgs. 18 & 19 (Hackwith) Paul Harries, (Roland) Rick Gould, (D-Roc) Lukas Bek; pg. 22 (J. Beck) Robert Knight; pg. 25 (R. Beck) Pat Enyart; pg. 27 (Aldrich) William Hames, (Amato, Miller) Nancy Carlson, (Bergeson) Dan Loftin; pg. 30 (Beck) Pat Enyart; pg. 34 (Alderete, Beller, Franklin, Hughes) Pat Enyart, (Click) Nancy Carlson, (Mackey) Lissa Wales, pgs. 38-42 (Raitt, Tavares family) Betsy Ares, (Guy) Dennis Fahey, (Crockett) Annamaria DiSanto, (all other) Pat Enyart; pg. 43 (Gallagher) Helmut O. Schlegel; pgs. 46 & 47 (Cody) Susie Schoepe, (Aldrich) William Hames, (Fath) Ed Solomon, pg. 48 (Kotzen) Annamaria DiSanto.



(17) Custom Shop T-Shirt, (1) Fender Logo T-Shirt, (31) Fender Hat (Modern "F" Logo), (9) Fender Strat T-Shirt



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(37) Custom Shop Hat: Black Poplin, (20) Custom Shop Tank T-Shirt

Sadly we lost Jimmy D'Aquisto as this magazine was going to press. Look for a tribute in the next issue.

Archtop History!



SUMMER 1995 • VOLUME 16

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Early 1994 marked the introduction of the Fender Custom Shop's D'Aquisto series of archtop guitars. The result of over a decade of planning by Custom Shop head John Page and others within Fender, this venture represents a journey into largely uncharted waters for the company.

What makes the enterprise not only possible but laudable is the leadership of world-renowned luthier Jimmy D'Aquisto—undisputedly the finest archtop guitar builder in the world. While Fender and D'Aquisto have had a long-term relationship, the amount of time Jimmy recently spent in the Custom Shop training master builder Stephen Stern finally brought this project to life.

Under D'Aquisto's tutelage, Stern—whose background includes the creation of guitars, custom cabinets and other sophisticated works of wood—has himself emerged as an archtop builder of world-class caliber.

Archtop guitars, often called "Jazz" guitars because of their association with that style of playing, are ordinarily very labor-intensive. But the amount of time that goes into the Fender D'Aquisto models is mind-boggling, making them truly a labor of love.

At the beginning of the cycle is the selection of wood: the most exquisite spruce and maple that can be found. Individual pieces are "bookmatched" (split and then lined up so the grain matches, like the pages of a book) then joined together in a wing shape: narrow at the edges and thicker in the middle.

Now the process of carving can begin. The wood pieces are "relieved," which means that the craftsman carves the shape of the top of the guitar, then lets it sit. He repeats these steps over and over, constantly "tap-toning" the piece to insure that it is being carved to the proper pitch. Although the initial step is performed using a hand-carving tool with a router—called a Pantograph—all succeeding steps

involve palm, thumb and finger planes.

Next the top, back, sides and bracing are glued into place. The carving continues until the components function properly together so the entire unit performs to the builder's exacting ear. Even after the neck is glued into place and the instrument is strung, final adjustments are sometimes carved into the body.

Finally the guitar is multiple bound and overlaid with such beautiful precision that it truly becomes not only an incredible musical instrument but a work of art as well.

Three D'Aquisto archtop models are being built in the Custom Shop. The Ultra is a solid-wood, fully acoustic guitar with a 17" body; the Elite has a 16" body with a floating pickup. And for players who need full amplification without the overtones of the solid wood presence, there's the Deluxe: a plywood archtop with a custom built pickup that's actually routed into the body.

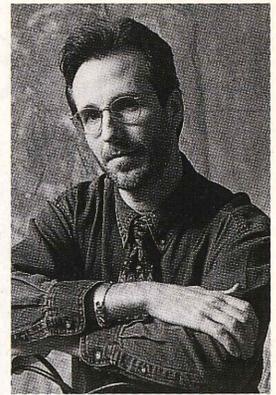
Ultra and Elite models are totally handmade by Stephen Stern, who completes approximately one of each per month. Deluxes are built by Stephen and his apprentice, Mike Ponce, at the rate of about 20 per month.

Techniques learned on these archtop guitars are carried over into other models, like the new Carved Top Strats, and are part of the general expansion of the Custom Shop.

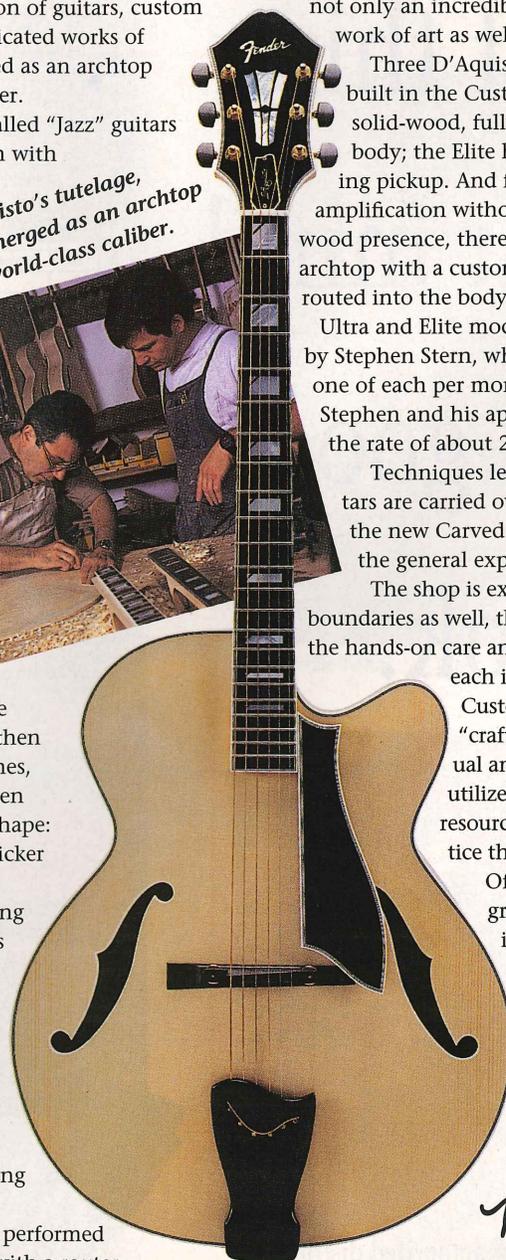
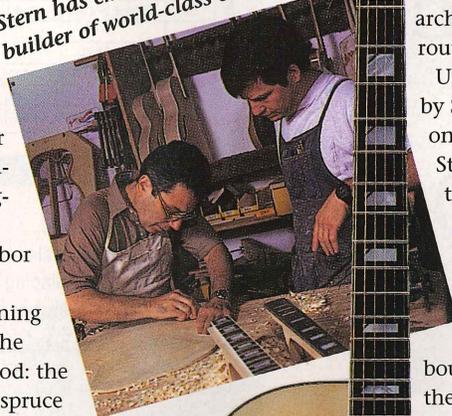
The shop is expanding its physical boundaries as well, though not at the risk of the hands-on care and attention that goes into each instrument. Actually the

Custom Shop is in essence a "craftsman co-op," where individual and small groups of builders utilize common space and share resources in order to be able to practice their artistry more effectively.

Of course the result of all this growth is that without sacrificing any of the quality, Fender is able to produce more Custom Shop guitars—like the D'Aquisto archtops—in an effort to meet the growing demand for these unique instruments.



Under D'Aquisto's tutelage, Stern has emerged as an archtop builder of world-class caliber.



D'Aquisto Ultra

Michael Caroff

—Michael Caroff, Editor

(Edited for PG audiences)

Mail Call from the Frontline

Thanks for your mail! To write, just address your letter to Frontline Letters, 11999 San Vicente Blvd., Suite 401, Los Angeles, CA 90049. If we can, we'll print it and answer your question so everyone can benefit. So write us already!

LIKE FOR LIKE

The sound of my Precision Bass is super! Please tell me which strings are installed at the factory, so I can buy the same ones.

Mario Hache
NB, Canada



Dynamaxx 1200L strings (.045-.100) are loaded on basses at the factory. And in answer to another letter, Dynamaxx 250L strings (.009-.045) go on the guitars!

TIME CAPSULE

Any tips on saving these guitars for my kids until they are mature players?

Darwin Seidel
Florissant, MO

Master builder Jay Black advises: 1) keep them in an area with as neutral a temperature as possible; 2) place a thin cotton cloth between strings and fretboard; 3) tune down a whole step; and 4) remove all protective plastic.

THIS SIDE UP

Is the Dick Dale Signature Stratocaster strung upside down to match the reverse headstock?

Josh Carlisle
Lebanon, IN

Just turn to the article on page 22 for the answer to your question!

BUY THE BOOK

Can you suggest a way to find out accurate information about Fender amplifiers?

Scott Stewart
Stockton, CA

Ask your dealer about the book *Fender Amplifiers: The First Fifty Years*. If it's not in stock, your dealer should be able to order it.

DO THE RAITT THING

Please tell me how I can find out more about the project on which Bonnie Raitt, Fender and the Boys and Girls Clubs of America are collaborating.

E.K. Schlatter
Cheyenne, WY

For info, write to: Boys and Girls Clubs National HQ, 1230 W. Peachtree St. N.W., Atlanta, GA 30309.

TOM'S TOWN

Do you have a way to get in touch with Tom Principato and Powerhouse records?

Kevin Jones
Silver Spring, MD

Contact either at: Powerhouse Records, 5200 Robinsdale Ln., Austin, TX 78723; (512) 928-4971, FAX -4918.

CRIME BUSTER

As a police officer, I've come up with a way to thwart guitar theft: put small mailing address labels on underside of pickguard, tremolo cover, truss rod cover, etc. More than one label is advisable, but none have to be on the finish.

Kevin McCarthy
Guilford, CT

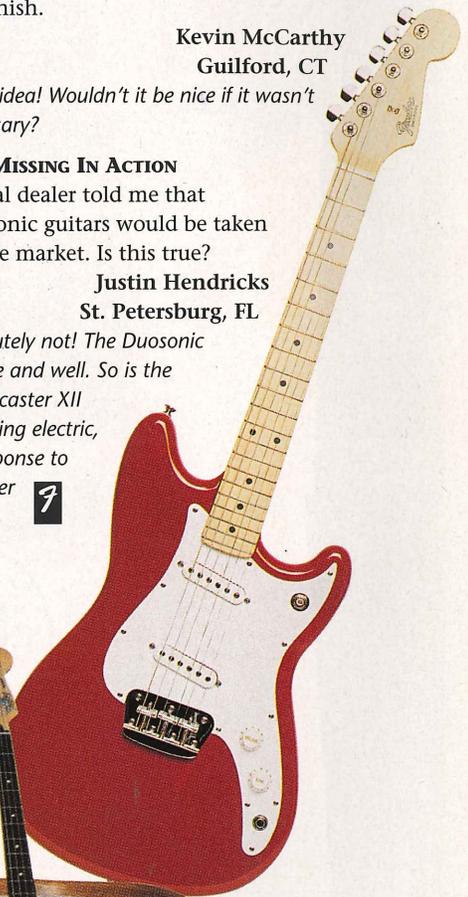
Good idea! Wouldn't it be nice if it wasn't necessary?

NOT MISSING IN ACTION

A local dealer told me that Duosonic guitars would be taken off the market. Is this true?

Justin Hendricks
St. Petersburg, FL

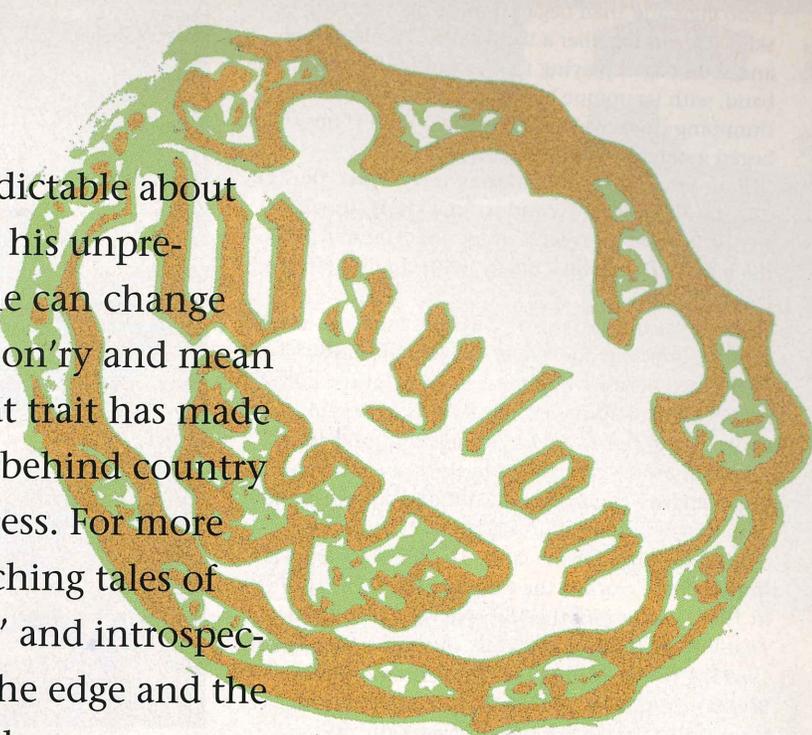
Absolutely not! The Duosonic is alive and well. So is the Stratocaster XII 12-string electric, in response to another letter. **7**



Country



Chaimé



There's only one thing predictable about **Waylon Jennings**, and that's his unpredictability. Like a chameleon, he can change from forlorn lover to lonesome, on'ry and mean hell-raiser in a heartbeat. Yet that trait has made him one of the towering figures behind country music's recent phenomenal success. For more than four decades, his gut-wrenching tales of ramblin', loneliness, good-timin' and introspection have given country music the edge and the attitudes it so desperately needed.

That tradition is alive and well in Waylon's latest recording, *Waymore's Blues Part II* (RCA). Produced by studio wiz **Don Was**, the album is a musical tour de force that brilliantly melds impressionistic images of laid-back, front-porch strumming and eerie swamp rock.

Waylon's exposure to country music stems from his childhood in the rural West Texas town of Littlefield. His father, **William Albert Jennings**, used to play **Jimmie Rodgers** tunes on an old, beat-up **Gene Autry** brand acoustic guitar that featured a horse and cowboy painted on its body. WSM's clear signal from Nashville also brought the music of **Ernest Tubb**, **Hank Williams** and **Webb Pierce** into the Jennings' living room.

Waylon taught himself some chords and began to enter local talent shows. At 13, he won first prize at a jamboree sponsored by KSEL in Littlefield. At 14, he quit school and got a job hosting his own radio program at KLLL, a country and rock 'n' roll station in Lubbock, Texas.

While dee-jaying in Lubbock in 1955, Waylon met **Buddy Holly**, whose spirit, friendship and pounding, muscular, syncopated rhythm guitar playing would influence him profoundly. "Mainly what I learned from Buddy was an attitude," Waylon recalls. "He loved music, and he taught me that it shouldn't have any barriers to it."

Holly produced Waylon's first record, the Cajun tune *Jole Blon*, and in 1958, he asked him to join his band as bassist. Waylon accepted and subsequently became part of the Winter Dance Party along with Holly, **Ritchie Valens**, **J.P. Richardson** ("The Big Bopper") and **Dion and the Belmonts**.

During the tour, Waylon gave up his seat on Holly's touring plane to Richardson. The plane crashed, killing all passengers, including Holly. (So traumatic was the simultaneous loss of that many influential artists that the event was referred to as "The day the music died.")

A devastated Waylon returned to Lubbock, where he teamed up with **Don Bowman** to co-host a radio show. Restless, Waylon moved to Arizona, got a few

By Rick Petreycik

le on

radio gigs, and then began honing his songwriting skills. He put together a band called **The Waylors** and soon began playing the Phoenix club circuit. The band, with its unique blend of soulful vocals and the thumping rhythms Waylon learned from Holly, began gathering a cult-like following.

It also caught the attention of **Jerry Moss**, the "M" of A&M Records. Moss and partner **Herb Alpert** signed Waylon to a recording contract, and in 1963 the label released *Folk Country*, which didn't fare well commercially.

In the meantime, two of Waylon's buddies—radio sidekick Bowman and singer-songwriter **Bobby Bare**—had been writing to their mutual friend, RCA producer-extraordinaire **Chet Atkins**, trying to convince him to sign Waylon. Atkins was persuaded, Alpert and Moss gave their blessings, and Waylon began an association with RCA that would span more than two decades.

His first single for the label, *That's The Chance I'll Have To Take*, cracked the Country Top 50 in 1965. In 1968, Waylon hit the Top Five with *Only Daddy That'll Walk The Line* and *Walk On Out Of My Mind*. In 1969, he won a Grammy for his version of **Jimmy Webb's** classic *MacArthur Park*, and the following year he recorded the soundtrack for *Ned Kelly*, a feature film starring **Rolling Stone Mick Jagger**.

But after five years of doing things "the Nashville way" in which producers buried their heads in chord charts and stamped their own ideas on artists' songs, the extremely individualistic, irrepressible Waylon was beginning to climb the walls.

"Every business has its system that works for 80 percent of the people who are in it," he says, "but there's always that other 20 percent who just don't fit in. That's what happened to me, and it happened to **Johnny Cash** and it happened to **Willie Nelson**. We just couldn't do it the way it was set up."

He convinced RCA to let him use his own band, The Waylors, on his recordings. The gamble paid off. In 1972, he recorded *Honky Tonk Heroes*, which consisted of tunes mainly written by fellow-Texan **Billy Joe Shaver**. There were no hit singles, but standout tracks such as *Old Five And Dimers*, *Lonesome*, *On'ry And Mean*, *Black Rose* and the title track appealed to a newer, hipper country audience.

In 1974, the floodgates opened with the release of *This Time*. Co-produced by Willie Nelson, the record garnered widespread critical acclaim in the rock as well as country press, and subsequently catapulted Waylon to super-stardom status.

In 1975 he was named Male Vocalist of the Year by the Country Music Association. That same year he teamed up with his wife, **Jessi Colter**, and friends **Nelson** and **Tompall Glaser** to record the landmark *Wanted: The Outlaws*—the first platinum album ever recorded in Nashville.

Throughout the mid-Seventies and into the early Eighties, Waylon continued to churn out Number One singles such as *Are You Sure Hank Done It This Way*, *Luckenbach, Texas*, *Wurlitzer Prize*, *I've Always Been Crazy*, *Amanda*, *Ain't Living Long Like This*, *Just To Satisfy You* and *Theme From The Dukes Of Hazzard* (*Good Ol' Boys*), which sold over a million copies.



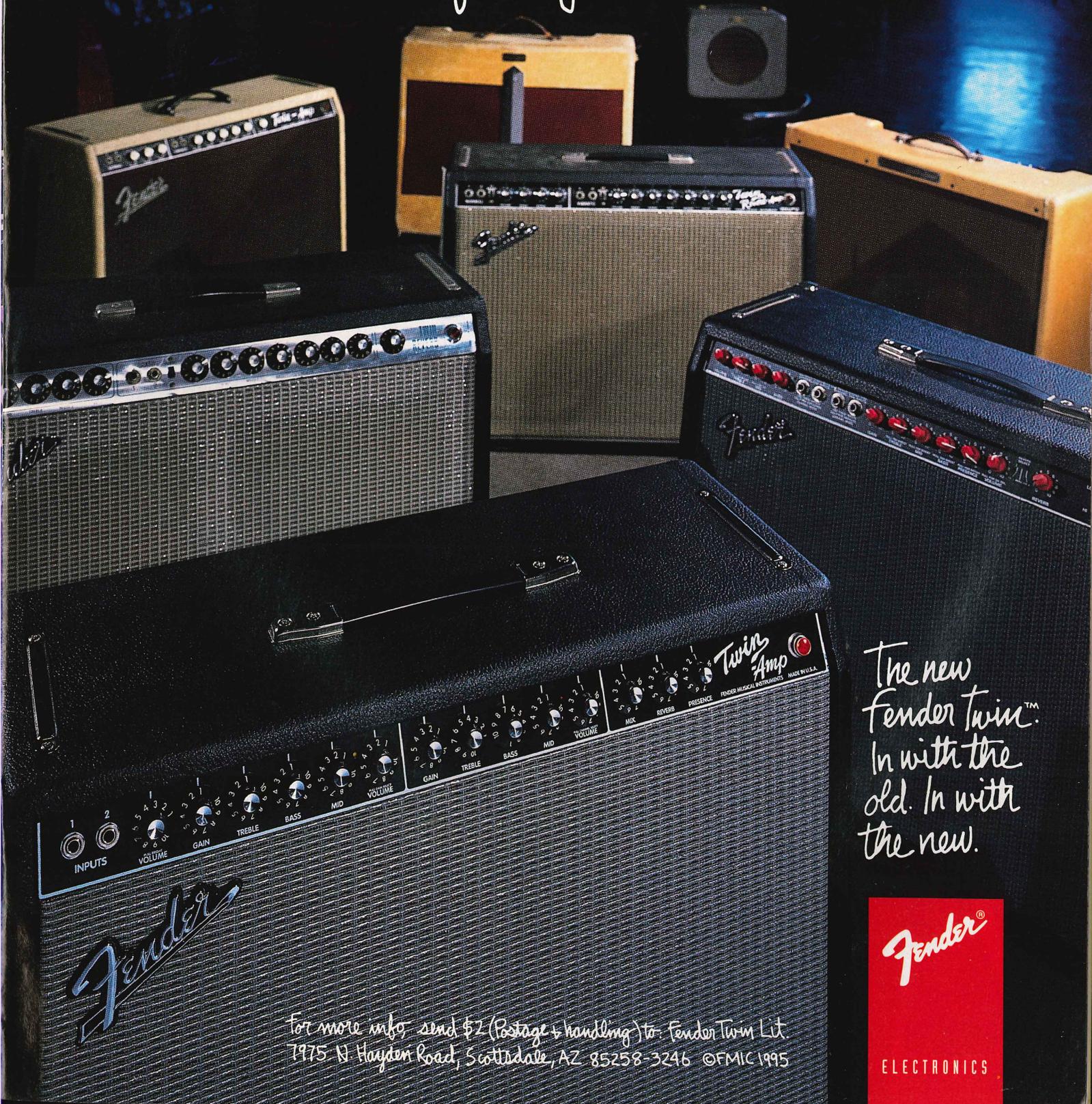
Waylon Jennings Tribute Tele

Standing out as readily as Waylon Jennings' trademark black cowboy hat and leather vest is his beautiful, ominous-looking, floral-patterned '63 Telecaster. In honor of country music's famous Outlaw, Fender is rolling out the Waylon Jennings Tribute Series Telecaster. "It's gonna be great,"

Waylon enthuses.

The black body will feature a genuine black leather inset complete with a white leather floral pattern exactly like the one seen on Waylon's '63 Tele. In addition, the guitar comes equipped with two standard Texas Tele pickups that are wired in series "for that old Fender sound that I like," Waylon says. What's more, Waylon's trademark Flying W logo will be positioned on the 12th fret. The Waylon Jennings Tribute Series Tele has a 12-inch radius fretboard on a maple neck with 21 frets. What do you think of that, hoss?

The more things change,
the more they stay the same.



The new
Fender twin.TM
In with the
old. In with
the new.

For more info send \$2 (Postage & handling) to: Fender Twin Lit.
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Fender[®]

ELECTRONICS

"Everything in music today is too predictable and predictability can take your chops away."



During the early Eighties, Waylon left RCA for Epic Records, and in 1985 he became one of the **Highwaymen** along with Nelson, Cash and **Kris Kristofferson**. The new million-dollar quartet's debut single, Jimmy Webb's *Highwayman*, went to the top of the charts and the album containing the track also became a best-seller.

Like his close friend Johnny Cash, Waylon underwent successful heart bypass surgery in 1988. He also starred in some film projects, including *Stagecoach*, a CBS-TV movie with the Highwaymen, *Oklahoma City Dolls*, an ABC-TV movie with **Eddie Albert** and **Susan Blakely**, and *Follow That Bird*, a Sesame Street movie in which Waylon played a farmer among other characters.

In 1993, Waylon recorded a children's album titled *Cowboys, Sisters, Rascals & Dirt* (Ode 2 Kids Records). He also returned to RCA to provide creative input to the label's assemblage of a two-CD Waylon Jennings boxed set titled *Only Daddy That'll Walk The Line: The RCA Years*. Pleased with the way the project was handled, he resigned with the label and followed up with the critically acclaimed *Waymore's Blues Part II*.

What makes the new record such a gem is the sense of spontaneity between Waylon, the catalyst, and the rest of the musicians—an impressive lineup consisting of lead guitarist **Mark Goldenberg**, drummer **Kenny Aronoff**, keyboardist **Benmont Tench**, steel and mandolin player **Robby Turner**, and producer Was on electric and acoustic bass.

"You know, when we went into the studio, I said to the guys, 'I'm sure you heard what I did in the past, but if you've ever wanted to try something different, here's your chance,'" Waylon says. "Just play what you feel."

It worked. The result is a universal, low-key, unpredictable groove that masterfully draws on Waylon's tough, southwestern roots.

"Everything in music today is too predictable," Waylon says, "and predictability can take your chops away. That's what I wanted to get across with my new album. You've got to be a little daring and exciting. That's why I like listening to all kinds of music. Lately, I've been listening to **Nine Inch Nails** a lot. That guy [band leader **Trent Reznor**] is such a genius. He's daring. That's what I like about him, and that's what makes music fun."

For Waylon, that sense of fun and excitement has kept him going for more than four decades, and he's not about to let up. In addition to participating in tribute albums to his mentor Buddy Holly and pal **Roger Miller**, Waylon will help **Neil Diamond** record a country album and then hit the road with the Highwaymen in the summer. "I just go day by day," he says laughingly. "That's probably why I'm having so much fun right now."

FROM THE SHOP...

UNIQUE CREATIONS FROM THE ARTISTS IN FENDER'S CUSTOM SHOP

"The appearance of a White Buffalo is a sign that prayers of abundance are being heard and the sacred pipe is being honored. To celebrate the recent birth of a White Buffalo, I created this Telecaster from the natural elements of wood, leather, turquoise and silver. The White Buffalo is sewn on to the buckskin with tiny glass beads as well as painted on as a Hopi Kachina; master wood carver George Amicay skillfully inlaid semi-precious stones into his carvings of the sacred animal. The sterling silver pickguard and bridge are stamped with traditional native patterns. Finally, sterling silver accents and a seed beaded applique of the Fender Custom Shop logo decorate the accompanying elk skin gig bag."

Dru White Feather
Dru White Feather,
Native American Craftsman

NEW REISSUE



FOTO FLAME 90s TELECASTER DELUXE



FOTO FLAME STRATOCASTER



FOTO FLAME TELECASTER



FOTO FLAME PRECISION BASS



FOTO FLAME JAZZ BASS

Hi-tech Process Produces Beautiful Finishes!

Fender's unique "Foto Flame" process delivers the look of highly-figured wood, without the high cost or use of rare materials. All "Foto-Flame" Reissue Series guitars and basses maintain the weight and sound of classic Fender instruments.



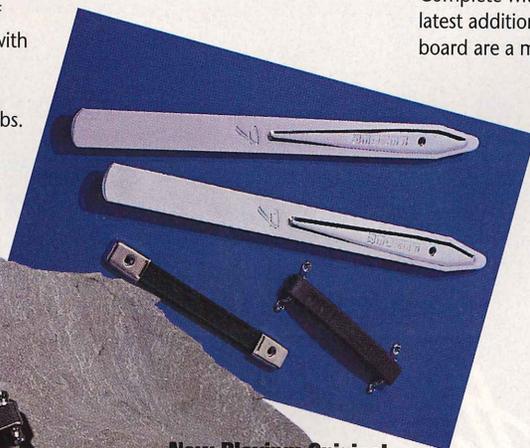
"New Vintage" Series Expanded By "Custom" Tweed Reverb!

This model has the same great features of the other reverb units: all-tube circuitry, with dwell, mix and tone controls. But its 50s vintage styling includes genuine tweed covering and vintage "chicken head" knobs.



Get That Sweet Tube Sound From Blues Junior Amplifier!

Complete with all-tube preamp and power amp circuitry, this latest addition to the Tweed series offers 15w through a 12" speaker. On board are a master volume control, "fat" switch, spring reverb and more!



Now Playing: Original Guitar and Amp Accessories!

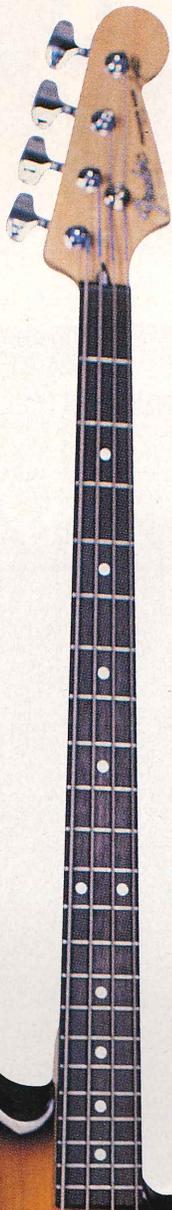
Guitar players will be happy to note that replacement saddles for an American Standard-style bridge, American Standard string trees, and 250k potentiometers (that fit most Strats and Teles) can be purchased at a Fender dealer.

Additional amplifier replacement hardware is also available: 19" chrome tilt-back legs, the brown molded rubber "dog-bone" handle (Tweed models, etc.) and the vintage black strap handle ('65 Twin, Deluxe, etc.).

Finally, An Amp For Steel Guitar Players Too!

Designed in the Custom Amp Shop and built in the factory, the "Custom" Vibrasonic 2-channel all-tube combo kicks out 100w at 4 ohms through a 15" speaker. Steel guitar players have their own channel complete with "Sweet" switch for added richness. Tube-driven reverb and vibrato function in both channels.





"Lyte" Basses Deliver Heavyweight Sound!

Down-sized bodies are the foundation of the re-vamped Precision Bass "Lyte" instruments. Both feature active electronics with bass and treble boost/cut controls and a P-Bass pickup at the neck. The Deluxe model's U.S.A. designed circuit includes a mid boost/cut control and humbucking bridge pickup; the Standard model has a J-Bass pickup at the bridge.

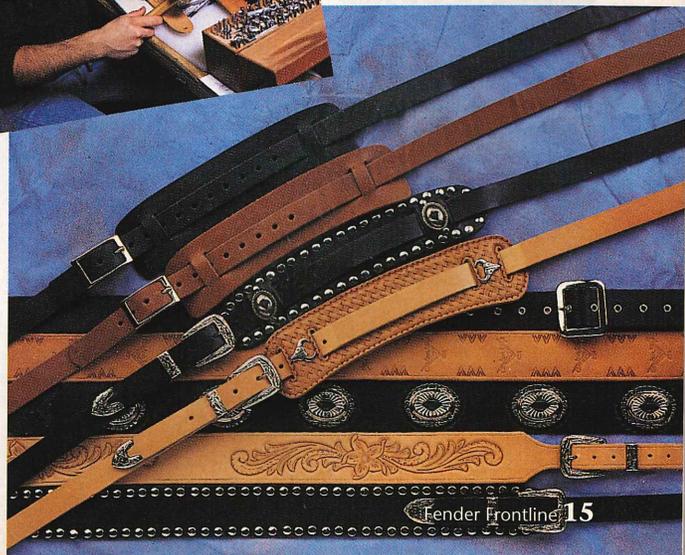
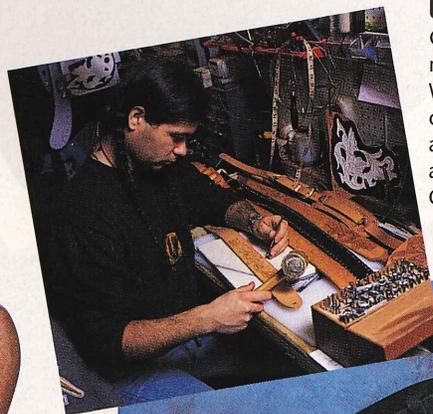


Popular Tweed Series Adds Blonde Highlights!

Now the Blues DeVille, Blues DeVille 212, Blues Deluxe, Pro Junior and Bronco each have counterparts in the new Limited Edition "Blonde" series. Other features and specifications identical.

"Strap In" With Latest Custom Shop Accessories!

Created by the Custom Shop's native American craftsman, Dru White Feather, these straps are comprised of the finest leather and finished components. Available separately and with some Custom Shop guitars.



STANDARD

DELUXE

NEW PRODUCTS



DELUXE 112 Plus

PRINCETON 112 Plus

Looking For Dangerous Distortion Plus Classic Fender Clean Sound?

Search no farther than the new Princeton 112 Plus (65w RMS—up from 35w—at 8 ohms through a 12" speaker) and Deluxe 112 Plus (90w RMS—up from 65w—at 4 ohms through a 12" speaker)! Both models have dual selectable channels—normal and drive—with dedicated tone controls, spring reverb, effects loop and headphone jack. Deluxe comes with 2-button footswitch for drive select and reverb on/off.



DG-22S

BC-29

Brand New Acoustic Line Has Something For Everyone!

Almost two dozen new Fender acoustic instruments were recently introduced! Included in the series are acoustic and acoustic/electric guitars, a 12-string model, nylon-stringed guitars and an acoustic electric bass.



DG-10-12



Self-Contained Tote Box Mixers Include Digital Effects!

Over 100 different digital effects are built into the new 6-channel SR-6520PD (shown) and 8-channel SR-8520PD mixers, which also include 3-band channel EQ, DeltaComp™ protection circuitry, switchable phantom power and a 9-band graphic equalizer. These models deliver 520w at 2 ohms, and are covered by a 3-year limited warranty.



PROSONIC HEAD

TONE MASTER 412 ENCLOSURE

PROSONIC COMBOS

Custom Amp Shop Adds More Than Tonal Colors!

Besides the usual great Custom Amp Shop

features, the new Prosonic dual-channel (vintage and drive) amplifier has dual cascading gain controls in the drive channel, and a 3-way rectifier switch that selects different biases for added tonal possibilities. Available in standard black tolex as well as the Red Lizard and Sea Foam Green Lizard coverings shown here, the Prosonic combo model comes with two 10" Celestion speakers, and delivers 60w RMS at 8 or 16 ohms. The Prosonic Head gives you the same power at 4 ohms as well! (Head available in Red Lizard and Sea Foam Green Lizard only.)

Reissue Series Offers Classic Styling At An Affordable Price!

With their authentic neck shapes, top quality basswood bodies, and vintage-style hardware and pickups, these guitars are reminiscent of some of Fender's most sought after instruments. Yet they are priced well within reach of most players.



50s TELECASTER

50s STRATOCASTER

60s STRATOCASTER

Unsung Hero

In Memory of Mark

By Michael Caroff

Writer's block is a terrible curse, and one I've never faced before. But this is the third time in a month I've tried to sit down and pen a fitting tribute to my friend and colleague the late Mark Wittenberg—and it hasn't been easy.

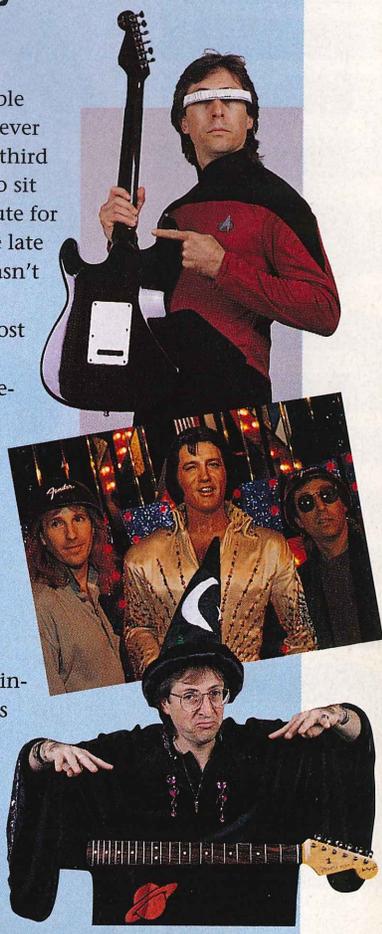
Mark was probably the most humorous person I've ever known. I can't describe something outrageous he did, or quote some of his clever one-liners, to get the point across. But anyone who knew him personally will agree that when it came to being witty, entertaining, and just downright funny, Mark was unequalled.

Those qualities were certainly some of the characteristics that made him ideally suited for the difficult position of artist relations director, though not the only ones. Vice president of marketing Dan Smith hit the nail squarely on the head when he said: "Mark had the perfect personality for the job: sensibility, kindness, and a brilliant sense of humor."

Sensibility, in a word, described Wittenberg's approach to artist relations. As artist master builder (and very close friend) Larry Brooks put it: "Mark was an incredible catalyst for this company, between its products, its advertising and its artists. He had almost a sixth sense for doing the right thing, and doing it for the right reasons."

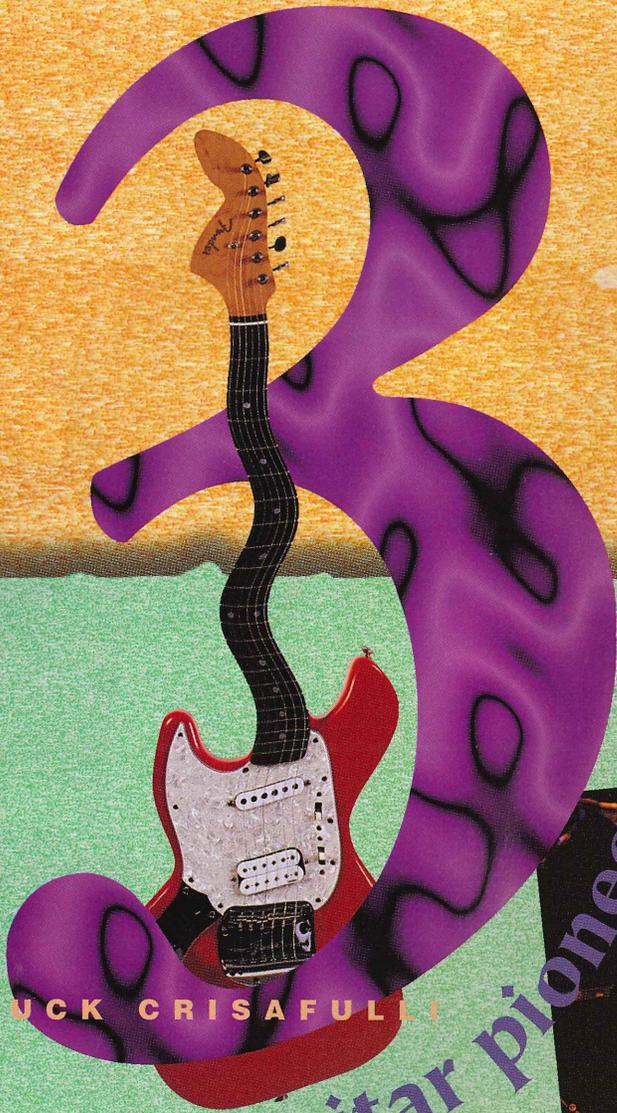
His kindness was reflected in the way he was viewed by the artists with whom he worked. "Mark was one of those terrific people you interacted with on a business level but wanted to spend time with socially," professed guitarist Mike Keneally. And it didn't stop with the players in Fender's artist endorsement program. Mark was well-liked and respected by *everybody*, due in great part to his complete lack of ego, as well as the fact that he treated everyone with equal courtesy.

I could go on, but no matter how hard I try, it's impossible to describe Mark Wittenberg on paper. What I *can* say is that besides his invaluable contributions to Fender in general and this magazine in particular, Mark was one great guy. He is dearly missed by everyone he worked with, especially me.



I used to love to do photo shoots with Mark. Actually a fairly modest, conservative guy, his reactions to these outfits ranged from slight dismay ("You've got to be kidding. You're kidding, right?") to horror ("Oh, no. No. I just can't do it!").

AXING THE BOUNDARIES



BY CHUCK CRISAFULLI

guitar pioneers

The electric guitar is certainly a standard piece of necessary equipment for anybody who wants to make some rock'n'roll music, but as every batch of new players picks up the instrument, they continue to discover inventive, decidedly non-standard things to do with it.

Through that timeless mix of perspiration and inspiration, players find their own sound and style. The music they make may be sweet soul, jagged punk, or the heaviest of metal, but a fresh player's guitar work can put a personal stamp on the music no matter what the genre.

Profiled here are three up-and-coming players who have been exploring some new musical possibilities for the guitar, and having a blast doing it.

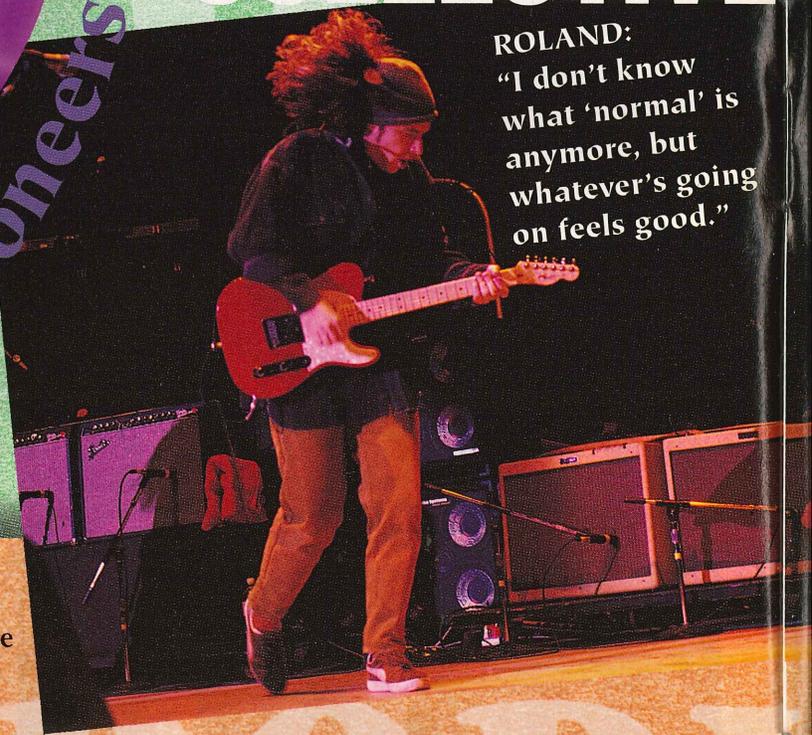
DIG

The self-titled debut album from LA's Dig was an apt demonstration of **Scott Hackwith's** approach to recording guitars: more is more.

"I'm completely into layering guitar and having drone parts that come in and out. Some you might only pick up listening through headphones. When the layers come together, you get overtones and weird surprises—completely different from any individual part."

But Hackwith, who also served as producer on the **Ramones' *Acid Eaters*** album, doesn't believe that more sounds

COLLECTIVE



ROLAND:
"I don't know what 'normal' is anymore, but whatever's going on feels good."

BODY COUNT

Some of the more ferocious sounds blasting through club speakers these days are coming out of the guitar of **D-Roc**, rhythm player for **Ice-T's *Body Count***. And he's given his favorite Floyd

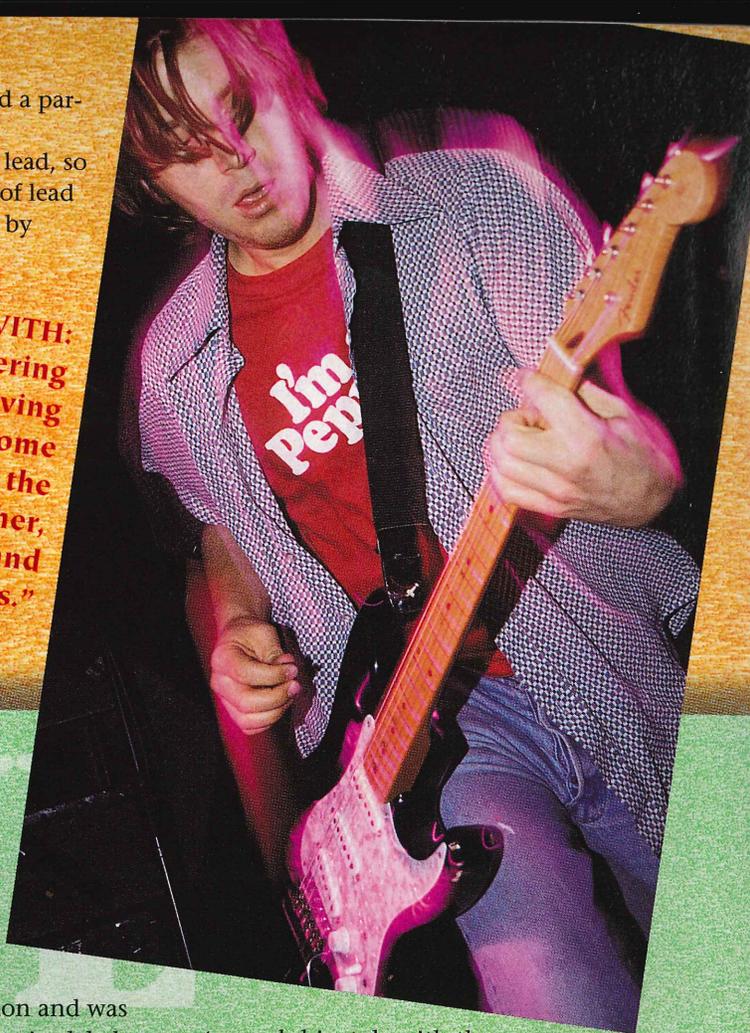
necessarily means more notes. "As a kid I sat for hours trying to play as fast as **Eddie Van Halen** or **Yngwie Malmsteen**, but you can only take that so far, and I think it's gone as far as it could go. I've gotten into bands like **Swervedriver**, **My Bloody Valentine**, and **Sonic Youth**. I like getting more and more creative with the sounds you can make with a guitar."

Dig sports a three guitar lineup. Hackwith, who favors a '72 Strat as well as a variety of Teles, says that when the band first formed, they tried to avoid assigning roles for each guitar player, but that in recording and playing live together,

each player has developed a particular strength.

"Everybody could play lead, so we didn't think in terms of lead and rhythm. It was more by

HACKWITH:
"I'm into layering guitar and having drone parts that come in and out. When the layers come together, you get overtones and weird surprises."



SOUL

Roland's head is still spinning a bit from the sudden, phenomenal success of Collective Soul's debut album, *Hints, Allegations and Things Left Unsaid*. In fact, when that album was put together, the Stockbridge, Georgia quintet didn't quite exist—Roland had just about given up trying to succeed as a member of a band and had decided to put together a songwriting demo.

His songs shared a home-spun,

easy-going vibe, and the track *Shine*, with its mix of grit and uplift, was a smash hit with local radio. Soon, Roland had gathered his brother Dean and some longtime friends into band formation and was touring the country as a major-label release of "Hints" was climbing up the national pop charts.

"I don't know what 'normal' is anymore," laughs Roland, "but whatever's going on feels good."

Roland was free to play as he pleased on "Hints," but in the current three guitar lineup of Collective Soul, he works

to mesh his style with the other players. "I'm a little more rhythmic, **Ross Childress** goes for a prettier sound, and Dean just beats the living hell out of his guitar. That's how the sound gets put together."

He cites **Elton John** and **Bernie Taupin** as songwriting heroes, and

Rose Classic guitars some appropriately menacing names, according to their artwork. "I'll use the Executioner for the first half of a show; then I go to the Lobotomized guitar.

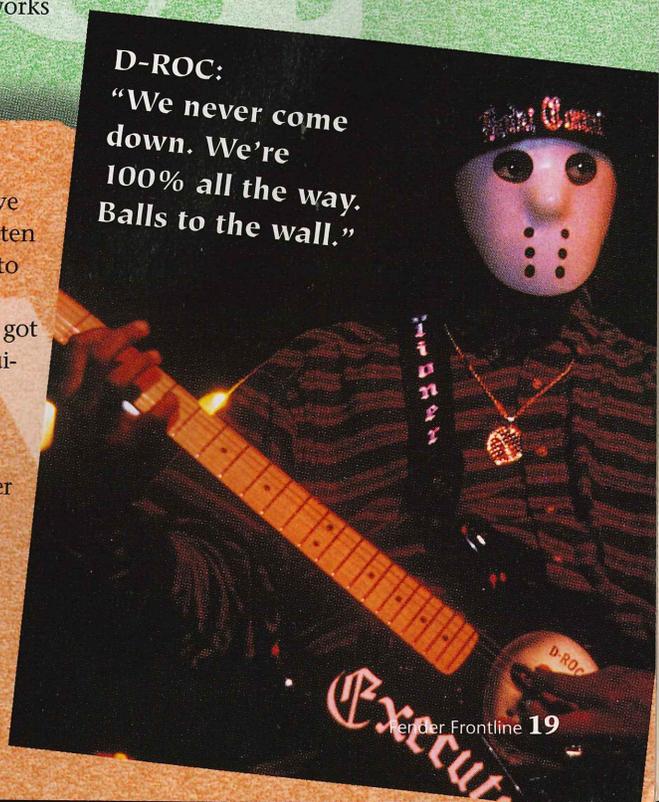
"We're playing street-metal—less chords and more lines. I'm trying to add some wickedness to the tune. I like a lot of bottom from my guitar, and the gain is always all the way up on my amp. Not many people can stand in front of my amp."

Ice-T fronts Body Count with some excitable ranting, raving and rapping, but D-Roc says that he and co-guitarist **Ernie-C** are the one's who set the level of intensity for the band. "To be honest,

Ice tries to match us. Because we've played so long, Ice's voice has gotten stronger, and we don't ever have to turn down."

It was **Jimi Hendrix** records that got D-Roc interested in picking up a guitar when he was a kid. "He was the reason I play left-handed. I tried to learn right-handed but it never felt right. When I turned the guitar over and played Hendrix-style, it was perfect. Then I started to listening to a lot of **Black Sabbath**, **Deep Purple**, **UFO**, and a lot of hard rock. I like to grind—to get that hardcore sound out of the guitar."

D-ROC:
"We never come down. We're 100% all the way. Balls to the wall."



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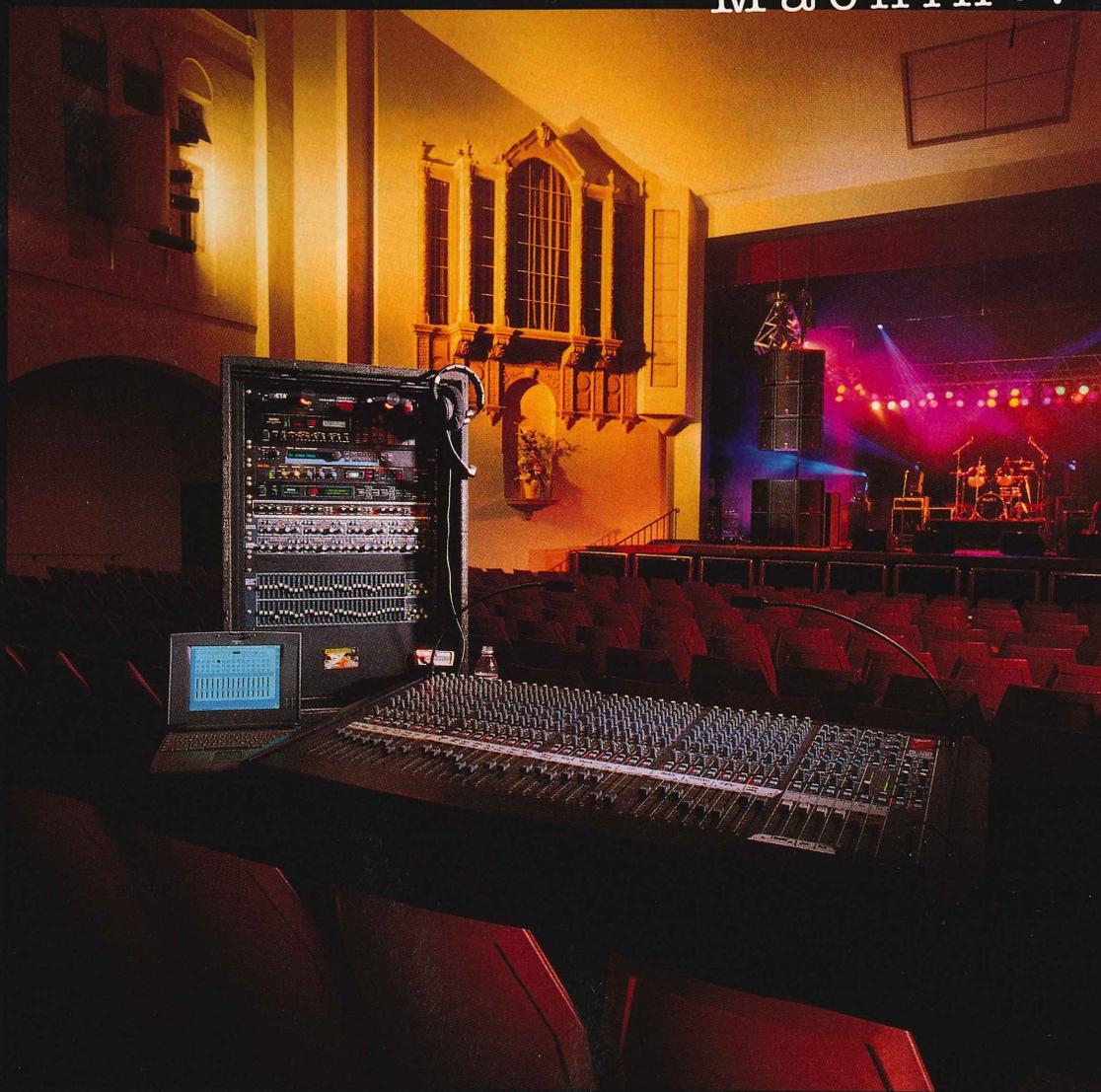
You look around the controls. Everything is laid out neat and logical - right where you want to put your hands. Nothing superfluous, just the basics needed for professional driving. Every control is silky smooth and even the switches light. And while it's easy to drive, this elegant application of high tech allows you to explore places you've never been before. It's the perfect companion for a home project room - but it's equally at ease taking abuse on the road in front of a crowd. It's expandable too, if you need to carry more inputs or more buses. You can even order up a complete option package, allowing you to customize it for your tastes.

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But then again, what else would you expect from the company that helped invent rock & roll?

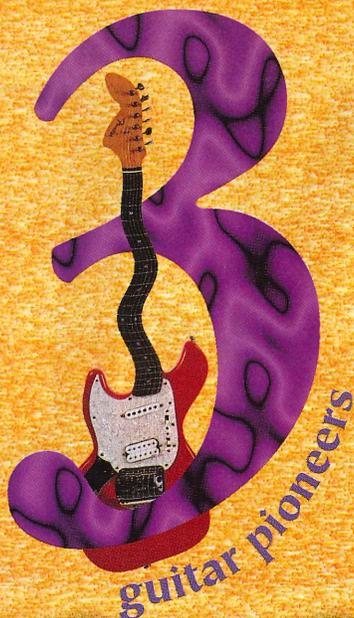
The MX-5200 mixing console system from Fender Pro Audio (available in 16, 24, and 32 input versions, plus options).



*M.S.R.P. for 16 channel version. Does not include applicable local taxes, licenses, or dealer prep charges. Concert rig courtesy of Spectrum Audio. ©1995, F.M.I.C. For more information, send \$2.00 postage and handling to: MX-5200, c/o Fender Pro Audio, 7975 N. Hayden Rd., Scottsdale, AZ 85258.

Fender®

ELECTRONICS



DIG

sound. **Jon Morris** plays real clean, and **Johnny Cornwell** has millions of effects—tons of rack stuff—so he creates sounds with that, sometimes holding one note through a whole song. Jon's more towards the rhythm end, Johnny's more jangly, and I'm all the little noises in between."

Dig's music is powered by swirling, intricate layers of guitar, but Hackwith says it usually isn't too difficult for the band to get the sound it's after. "It's not like we sit for hours trying to get perfect parts. When we work on a new song, whatever we come up with in the first hour usually stays." **7**

COLLECTIVE SOUL

Lindsay Buckingham as a particularly influential guitar player, and wants to keep their spirit of experimentation alive in Collective Soul's music. One way he has been finding new sounds is by toying with tunings.

"I play the old Nashville tuning on some songs, and we came up with a new tuning we call the Memphis tuning—on the B and high E we put an A-string tuned to B and a low E-string tuned to E. It's a 3-dimensional sound that works well for us. We're trying a lot of tricks like that."

But more important than the tunings are the guitars themselves: "I didn't understand the Tele at first, but now I won't use anything else. Mine have Texas-wound pick-ups, and I run them through a pair of Blues DeVilles."

Collective Soul's second album—in a sense their debut band album—will be out in spring of '95. "It's a dream come true," says Roland. "I'm getting to do what I always dreamed of, and I'm getting to do it with friends. If this band wasn't out playing and recording, we'd be hanging out together back home doing absolutely nothing. Hopefully, we're doing something productive out here." **7**

BODY COUNT

Though D-Roc has always gone for harder sounds, he says his style has toughened up with Body Count. "I used to play more chord progressions—more of that Hollywood metal sound, but since I've been with Ice-T, I've gotten heavier."

D-Roc says he's constantly confronting audiences that have a hard time believing that a band of black guys can play convincing metal. "Yeah, I get that every night. People think that Body Count is really a white band. We're not. We're a band from south Central that's trying to

make it and send a message: If anybody's trying to discourage you from what you're trying to do, let them go. They'll come back to you sooner or later."

Whether or not the crowd gets the message, the music is what keeps D-Roc going. "If I'm down and out, dragging and tired, when I hit the stage it's an energy boost. I wake up and I'm pumped up. Body Count becomes a ritual—it makes me stronger."

And in that strengthened state, D-Roc doesn't have to worry about pacing, stamina, or, for that matter, dynamics: "We never come down. We're 100% all the way. Balls to the wall." **7**

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An overview of Fender's rema

JEFF BECK STRATOCASTER

In creating the Jeff Beck Signature Stratocaster, Beck opted for a lot of the features found on a Strat Plus, like locking tuning keys, roller nut and American Standard tremolo bridge. There are four Fender-Lace Gold Sen-

sors: one each in the neck and middle positions; two together on the bridge. A push-button switch kicks in the second bridge unit, providing "a thicker sound," Beck explains. Lastly, a large neck closely resembles the early 50s Strats Jeff loved so much. The thicker, more rigid structure provides a warmer, richer sound and more sustain—trademarks of Jeff's unique style of playing.

ERIC CLAPTON STRATOCASTER

Classic and contemporary features meet in the Eric Clapton Signature Stratocaster's blocked vintage bridge and satin finished V-shaped neck with 50s frets. Three Fender-Lace Gold Sensors controlled by volume, TBX and mid-boost (0-25dB) catapult the basic vintage sound of the Gold

Sensors to Cream power levels with the twist of a knob.

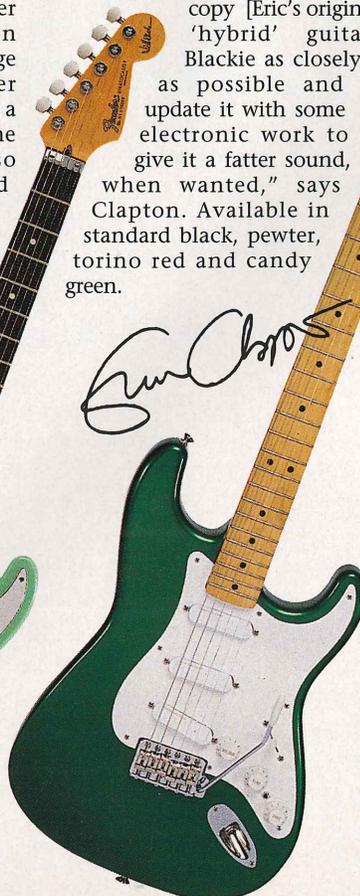
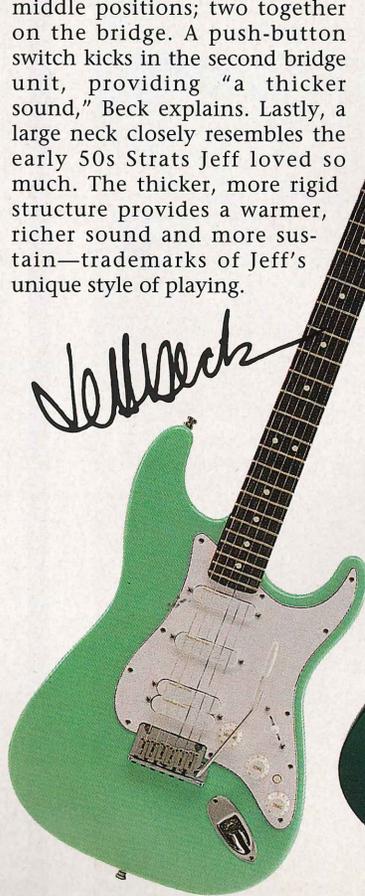
"The idea was to copy [Eric's original 'hybrid' guitar] Blackie as closely

as possible and update it with some electronic work to give it a fatter sound, when wanted," says Clapton. Available in standard black, pewter, torino red and candy green.

ROBERT CRAY STRATOCASTER

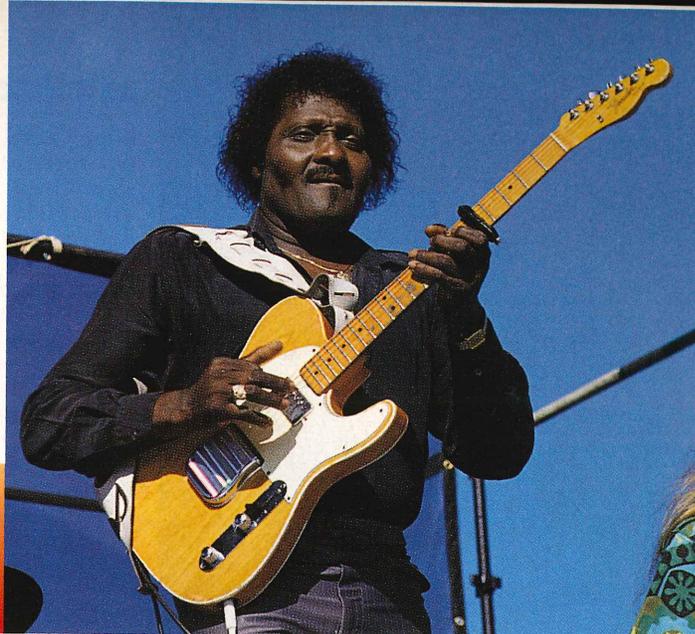
Like the man himself, the Robert Cray Signature Stratocaster is a no-nonsense soul machine, based on the '64 Stratocaster that Robert used on his early recordings. Its three custom vintage single-coil pickups are designed to replicate Robert's trademark crisp, clear tone: "We made the pickups really bright going to the bridge. And we decided to go without a tremolo piece because I never use one. And of course, I got to pick the colors." Besides the light silver/green

of his old '64 Strat, Robert opted for a bold purple that's as distinctive and attention-grabbing as one of his smoking guitar solos.



arks

rkable Signature Series



DICK DALE STRATOCASTER

In honor of the pioneer of surf guitar, Fender offers the Dick Dale Signature Stratocaster, which Dick calls "The Beauty." (He dubbed his original axe "The Beast.") "The first pickup gives me a real fat sound, the second drops the volume down somewhat, and the saddle pickup gives me a trebly bite." A special switch that simultaneously turns on the neck and middle pickups produces The Beauty's trademark wall of sound. The "oval-shaped" rosewood neck has 21 vintage frets, a 9.5" radius, a reverse headstock and vintage tremolo bar. A final personal Dale touch is the stock alder body's unique chartreuse metal flake color.

BUDDY GUY STRATOCASTER

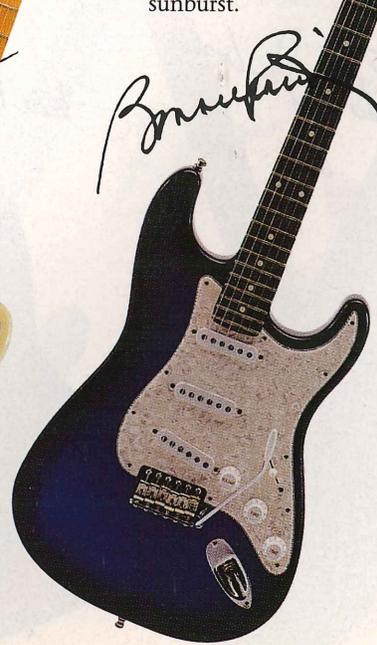
To replicate his legendary sound, there are three Texas Special pickups on the Buddy Guy Signature Stratocaster. The middle pickup has a reverse-wound, reverse-polarity feature, so the 5-way pickup control's second and fourth positions are "hum cancelling." And a 25db boost pre-amp provides "edgy blues distortion" by merely turning the control. The production model Buddy Guy signature Stratocaster comes in a 2-tone sunburst or blonde-finished light ash body. Also available is a Custom Shop version with a black-and-white or red-and-white polka dot body.

YNGWIE MALMSTEEN STRATOCASTER

Fingerboard scalloping on the Yngwie Malmsteen Signature Stratocaster is Yngwie's own innovation. He collaborated with DiMarzio to create the HBS-3 humbucking pickups at the bridge and neck. "Strat tone and tons of gain without the hum of an ordinary single coil," he explains. "I left the standard Strat pickup in the middle because that's generally used for cleaner sounds." A traditional standard vibrato is mounted in the Alder body. And the brass nut and vintage tuners at the headstock contribute to the "contemporary classic" tone that has become an Yngwie Malmsteen trademark.

BONNIE RAITT STRATOCASTER

Based on her famous "Brown" guitar, the Bonnie Raitt Signature Stratocaster's larger 70s-style headstock and lightweight ash body have been augmented by the white "moto" pickguard and 22 American Standard frets. The round "C" shape narrow neck (1.57" wide at the nut), along with a slightly flatter fretboard radius (9.5"), provide excellent playability. Three Texas Special single-coil pickups accent the warmth of the rosewood fretboard to create the fat bluesy tone for which Bonnie is so famous. Available in an eye-catching purple and turquoise "burst" finish as well as a traditional three-color sunburst.



Star Marks

Sto Hamm



RICHE SAMBORA STRATOCASTER

Bon Jovi's axemaster describes his Richie Sambora Signature model as "smooth and buttery but very much a classic Strat—the best of both worlds." A Floyd Rose Original double-locking tremolo system, DiMarzio P.A.F. Pro bridge pickup and flatter, wider maple fretboard with 22 frets and ultra-quick, satin feel neck satisfy rock players' demands. Vintage Strat sounds are produced by the two Texas Special single-coil pickups (neck, middle). Controls include master volume, vintage tone (neck pickup) and TBX (bridge and middle pickups). The stock alder body, another nod to Strat tradition, is available in vintage arctic white or cherry sunburst.

STEVIE RAY VAUGHAN STRATOCASTER

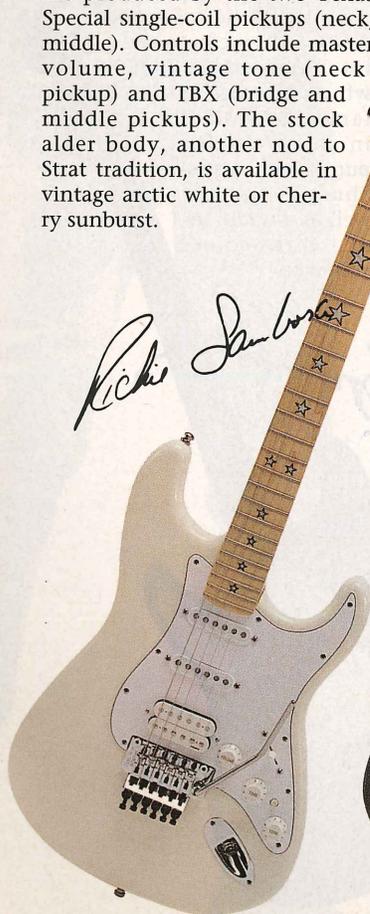
"We built the Stevie Ray Vaughan Signature Stratocaster to closely match Stevie's old guitar, which he called 'Number One,'" explains builder Larry Brooks. "Steel wool applied to the Super Glue finish on the back of the neck gives it that 'woody' feel." And the 600 winds on each of the three Texas Special pickups provide terrific bottom. Another unique feature is the tremolo bar installed on the bass side of the bridge. (While performing, Stevie loved to switch on the middle pickup, turn the tone knob down, grab the bar and shake the guitar on the floor—coaxing a threatening rumble out of the instrument!)

JAMES BURTON TELECASTER

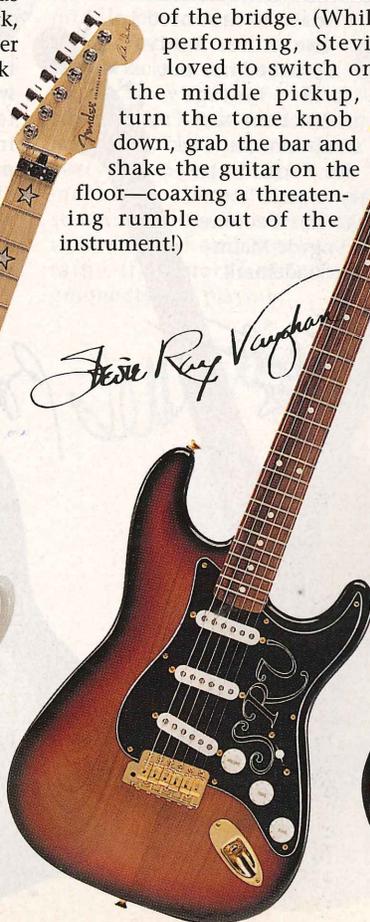
James Burton's Signature Telecaster virtually re-invents a classic. The traditional body shape and late-60's "oval" 21-fret Maple neck are married to a "Strat in Tele clothing" Fender-Lace Sensor configuration: Blue at the neck (extra-warm tone); Silver in the center ("fat Tele"); Red at the bridge (classic Tele lead bite and a more modern humbucking tone). The Silver works with both neck and bridge sensors for Strat-like timbres. A five-position selector switch, American Standard bridge and basswood body are further modern innovations. Available in stunning paisley graphics: gold on black and candy red on black, in honor of the instrument played behind Elvis.

ALBERT COLLINS TELECASTER

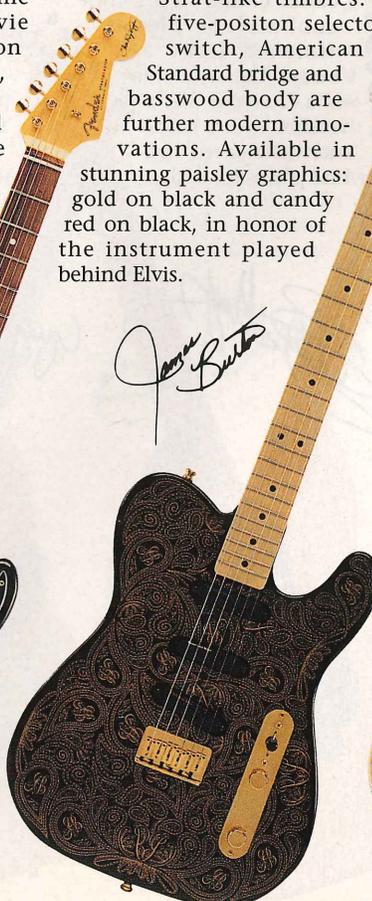
A faithful recreation of the late "Ice Man's" famous axe, the Albert Collins Telecaster has a traditional light ash body with a natural wood grain finish and white binding on top and back. The maple neck is finished in high gloss and the fingerboard has 21 vintage frets and a familiar 7.25" radius. Electronics include a vintage single-coil bridge pickup for the classic Tele lead sting and a 50s-style humbucker (neck) for a richer, darker rhythm sound (the basic Collins tone was a blend of both). And finally the distinctive reflectorized bridge cover Albert always left on when playing.



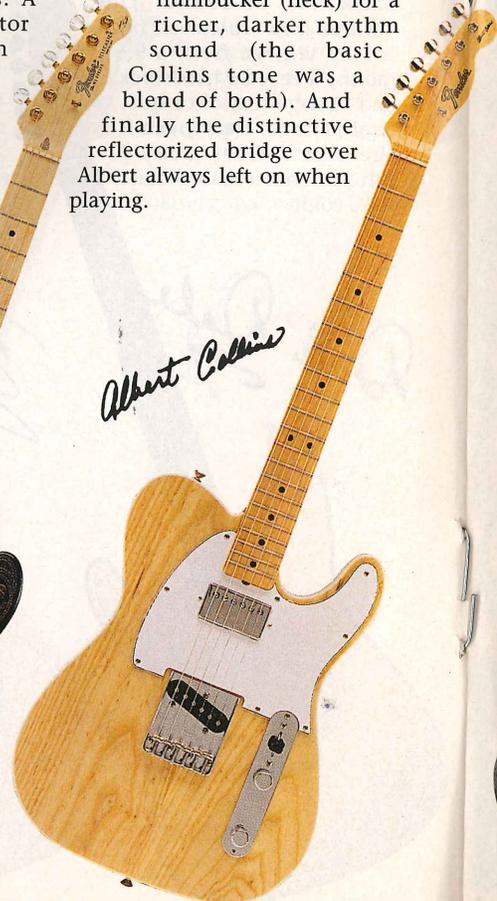
Richie Sambora



Stevie Ray Vaughan



James Burton



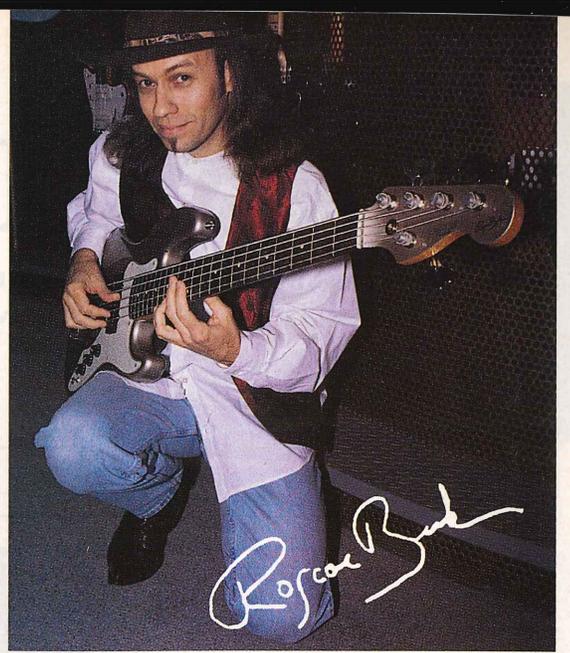
Albert Collins

STU HAMM URGE BASS

"I tried to design a bass that would be 'uniquely different,'" says Stu Hamm of his signature bass "The Urge." One of the reasons for its easy playability is the shorter hard rock maple neck with 24 American Standard frets and a full 2-octave range. And it's light: there's not a lot of weight pulling down on your shoulder. Three pickups—a custom vintage J-Bass in the neck, a custom P-Bass '62 vintage pickup with flat magnets in the middle and a custom vintage J-Bass overwound pickup in the bridge—provide basic jazz tones as well as brighter, killer rock sounds.

ROSCOE BECK BASS

Long-time 5-string expert Roscoe Beck has parlayed his talent and experience into the new Roscoe Beck V bass, a truly innovative instrument with the look and feel of a classic Fender. Players will appreciate the traditionally-spaced neck and bridge, as well as the two special dual J-Bass pickups that have been re-engineered for five strings to provide the familiar vintage J-Bass tone in addition to a whole other palette of killer tones. The graphite-reinforced neck has 22 jumbo frets on a pao ferro fretboard with a 9.5" radius. (Turn to the article on page 30 for some great 5-string playing tips from Roscoe!)



JERRY DONAHUE TELECASTER

Through an ingenious two-pickup, passive wiring scheme and a five-position switch, the Jerry Donahue Signature Telecaster adds two decidedly "Strat-y" tones to the original three Tele sounds. The neck pickup is a vintage Strat unit while the bridge pickup is a classic 1950's-type Tele lead model—both are custom-wound by Seymour Duncan. A Basswood body with book-matched bird's-eye maple top and back complements the 1956-style "V" shape bird's-eye maple neck. Also available is the JD, a lower-priced model based on a 1962 Tele reissue: same clever "two-in-one" electronic circuitry but with a bound body and standard maple neck.

DANNY GATTON TELECASTER

Fender's Danny Gatton Signature Telecaster is based on the heavily modified '53 Tele the late guitarist played for years. Cubic zirconium side markers on the neck reflect light on any darkened stage. Custom twin-blade humbuckers specially designed by Gatton and Joe Barden have the brilliance of traditional Tele pickups with virtually zero hum. The custom tone and volume controls are optimized to do wah wah effects and steel guitar-style swells. A stainless steel bridge combats pickup squeals at high volumes. And the swamp ash bodies are, in Danny's words, "the ideal body weight for Teles: four and a quarter pounds."

CLARENCE WHITE TELECASTER

Twenty-one years ago the innovative Byrds guitarist was tragically killed, but the spirit of his artistry lives on in the Clarence White Signature Telecaster. The most unique feature is the Parsons/White B-Bender: pressing down on the neck of the guitar activates a mechanism connected to the strap button, which causes the pitch of the "B" string to be raised a full tone. Scruggs tuners on both "E" strings allow the player to fully exploit the B-Bender's unique pedal steel-like effect. A custom '54 Strat pickup (neck) and Texas Special Tele (bridge) are wired in series for that clear, crisp Tele snarl. The 9.5" maple neck has 21 vintage frets; the lightweight ash body is finished in a two-tone sunburst.

ROBBEN FORD GUITAR

Deluxe appointments on the Robben Ford Signature Guitar include the ebony fingerboard with Mother-of-Pearl split block inlays, ebony tuning key pegs, multiple binding on neck, body and headstock, and gold-plated hardware. The solid alder body with a carved spruce top and acoustical tone chambers is a vital component in producing Robben's rich and sustaining solo guitar voice. Another is the two-humbucker pickup configuration which yields both a mellow jazz sound and a robust blues-rock tone. The coil-splitting switch provides interesting thinner and twangier single-coil timbres ideal for rootsy R&B and funky rhythm comping. **7**



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SOUND SETUPS

Twin Amp!



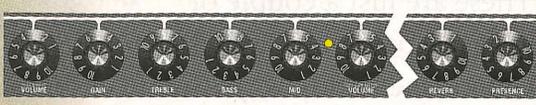
This latest incarnation of Fender's classic offers the versatility that every working guitarist desires: three *very* different tones accessible from a footswitch!

Two channels (Normal and Drive) each have dedicated tone (treble, mid, bass), gain and volume controls; the Normal channel has dual selectable gain. Reverb is assignable to either or both channels, and a tri-level effects loop can be blended into the straight amp tone with a mix control.

Power will never be a problem either: 100 watts through two 12" speakers!

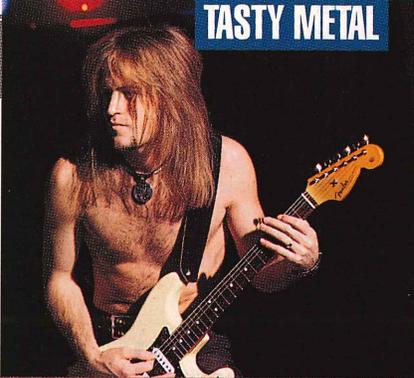
NORMAL CHANNEL

DRIVE CHANNEL



- **Funky Rhythm** (neck pickup)
no light
- **Chordal Drive** (neck pickup)
Gain Select:
yellow light on

PLAYER: **DOUG ALDRICH**
BANDS: **BMR, Lion**, recording with **House of Lords**
INSTRUMENT USED: **Vintage Strat** with 3 vintage single-coils.



TASTY METAL



Screaming Lead

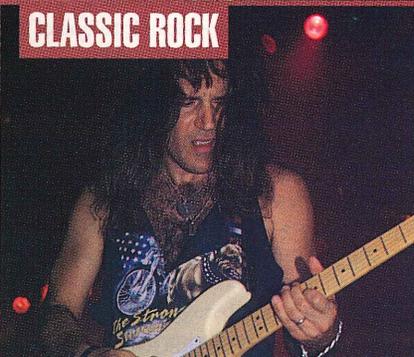
(bridge pickup)

SOUND: Delivering powerful, musical tone even during maximum distortion is vital for Doug's melodic rock style.



- **Super Sparkle** (bridge & middle pickup)
no light
- **Thick 'n Crunchy** (bridge pickup)
Gain Select:
yellow light on

PLAYER: **DAVE AMATO**
BANDS: **REO Speedwagon, Richie Sambora, Cher**
INSTRUMENT USED: **Floyd Rose Classic** with 2 vintage single-coils and a Humbucking (bridge).



CLASSIC ROCK



Sustainer

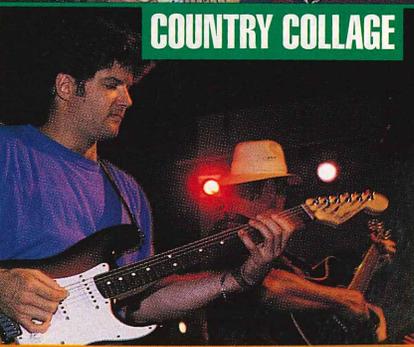
(bridge pickup)

SOUND: When you cover as many bases as Dave does, the ability to maintain even volume while going from clean to crunchy to super overdriven sounds is essential.



- **Pure Strat** (bridge pickup)
no light
- **Soft Edge** (bridge pickup)
Gain Select:
yellow light on

PLAYER: **PAT BERGESON**
BANDS: Recording with **Chet Atkins, Suzy Bogguss**
INSTRUMENT USED: **'62 Strat** with 3 vintage single-coil pickups.



COUNTRY COLLAGE



Sweet Solo

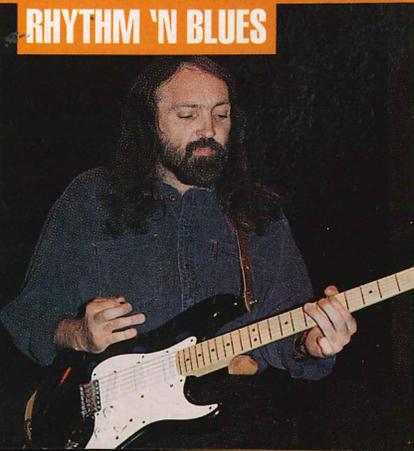
(bridge pickup)

SOUND: Distortion that fattens and enriches the natural tone of the guitar without sounding "grungy" or "dirty" is one of Pat's trademarks.



- **String Snapper** (neck pickup)
no light
- **Tube Dirt** (neck pickup)
Gain Select:
yellow light on

PLAYER: **BLUE MILLER**
BANDS: **Bob Seger, Gibson-Miller Band**, solo
INSTRUMENT USED: **'57 Strat** with 3 vintage single-coil pickups.



RHYTHM 'N BLUES



Roadhouse Raunch

(middle pickup)

SOUND: To harness the power of his R&B riffing, Blue requires an amp that will add substantial crunch without going over the edge.



Learning The Parametric System

By Bob Desiderio

LEARNING CURVE

You're mixing live and can't give the singer any more monitor level without causing feedback. Or you're in the studio and your mixer's channel EQ won't allow the guitar solo to sit well in the mix. These are just a couple of situations that could make you scream: "I want my parametric EQs!!"

Here we use Fender's MX-5200 Mixer to demo some handy ways to utilize these powerful devices.

Principal Engineer **Bob Desiderio** designs many of Fender's amplifiers and pro-sound products, and as a professional musician he's played keyboards and bass for over 15 years.

GETTING SET UP



Note: After setting an EQ, use the assign switch **BYPASS** position for easy EQ/non-EQ comparison.

Tuning The Monitors

Slide the EQ assign switch to the left, to *auto-* automatically patch an equalizer into one of the mixer's two Stage Monitor circuits.

Using The EQs Everywhere Else

Slide the EQ assign switch to the far right position. Use a stereo patch cord to connect the EQ's IN/OUT jack to any rear panel **INSERT** jack (provided for all input channels, submaster groups, left and right main buses).



SOLVING PROBLEMS

Note: After the following adjustments are made, it may be necessary to readjust the **CUT/BOOST** and **BANDWIDTH** controls to get a more natural sound.

Handling Hum

Using an EQ's **LOW-MID FREQUENCIES** section:

1. Set **CUT/BOOST** to -15 (fully CCW).
2. Make sure the **FREQUENCY X10** switch is out.
3. Set **BANDWIDTH** to .4 (fully CW).

4. Slowly sweep the **FREQUENCY** control between 45 and 220 and set it where the hum seems to disappear (usually near 60 and 120 Hz. in the U.S.)

Fixing Feedback

Using the **HIGH-MID** and **LOW-MID FREQUENCIES** sections of an EQ:

1. Set **CUT/BOOST** to 0 (mid position).
2. Set **BANDWIDTH** to 1.2 (mid position).

3. Gradually increase the monitor level to *just below* where the feedback occurs.
 4. Increase **CUT/BOOST** slightly.
 5. Locate a problem frequency by slowly sweeping a **FREQUENCY** control throughout its range. (Use the **X10** switch if needed.)
 6. Once feedback occurs, cut it with the appropriate **CUT/BOOST** control.
- Now you should be able to bring the monitor level back up with less feedback.

GOING ABOVE AND BEYOND

These EQs can also be used creatively to *add* subtle or obvious tonal coloration by boosting or cutting at different frequencies. Experiment, and if it sounds good, do it! Here are some possibilities:

High-Intensity Focus

By using their **INSERT** jacks, you can create two channels with extremely powerful EQ

(sweepable 12dB/octave high- and low-pass filters, high and low frequency shelving controls, and *three* sweepable parametric mid controls).

Targeting A Sub-Mix

"Touch up" a *group* of channels (such as a stereo drum or vocal submix) by EQing the

submaster group before sending it to the master stereo mix.

The Main Event

Try patching the EQs into the main L and R inserts to use them as master "house" EQs. You'll be amazed by how quickly you can tweak your mains to get exactly the sound you want!



Standard stereo cord

Prescription For The Blues

By Mike Lewis

With the growing popularity of live electric blues, finding the amp that gives you "that perfect soulful tone" is vital. No two players will ever get the same sound—let alone agree on what it should be!—but the following may help in the search.

Tonal Origins

Back in the 50s, playing blues was not a way to get rich. Musicians would buy small inexpensive amps, then turn them up all the way to be heard. Of course the amps would distort. Once these sounds were recorded, other players would mimic what they heard. Thus the overdriven guitar sound was born!

Tube Magic

Probably the most important component of that classic sound was the tube circuitry (solid-state technology wasn't introduced to the music world until years later). Vintage tube amplifiers deliver a seamless transition from clean to overdriven sounds that is perfect for blues.

Three Great Duos

Since your amplifier works in conjunction with your guitar, you need to factor that into the equation. Following are three set ups that should deliver cool blues tones:

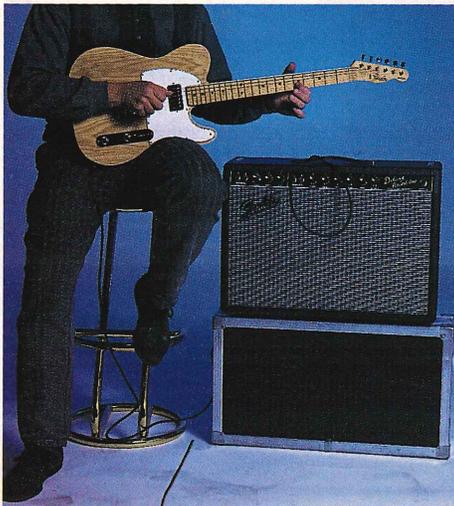


Mike Lewis, Fender's amplifier guru, has been a professional working musician for over 22 years. From his gig as a guitarist with **Chuck Berry's** band on the **Rolling Stones** tour, to his years as a session musician, he has played every style, from country & western to heavy metal. Having been there,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

SWEET

1) Basement Sweat Box

Start with the aforementioned small amp. At 22 watts, the '65 Deluxe Reverb breaks up at a nice low volume (which is why it has long been a favorite in the recording studio). 6V6 power tubes provide a smooth, graceful overdrive that perfectly balances the bark of a Telecaster. The 12" speaker focuses the sound.

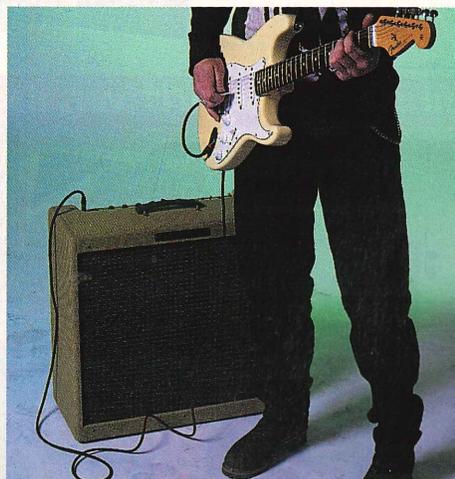


Kick in a medium/fast amp vibrato for a great rhythm vibe

POWERFUL

2) Roadside Honkytonk

With the '59 Bassman's simple circuit design it's almost impossible to get a bad sound, and there's enough power (45 watts) and clarity (four 10" speakers) to fill a large dance hall. Combined with the staggered pole piece pickups of a Vintage Strat, this amp produces a bell-like tone with incredible sustain. Terrific overdrive at the top end (if you can stand it that loud!).

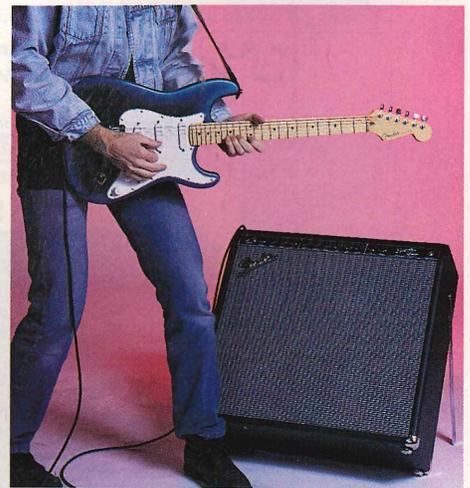


This model—originally designed for bass players—turned out to be a powerful guitar amp with a big sound.

EXPLOSIVE

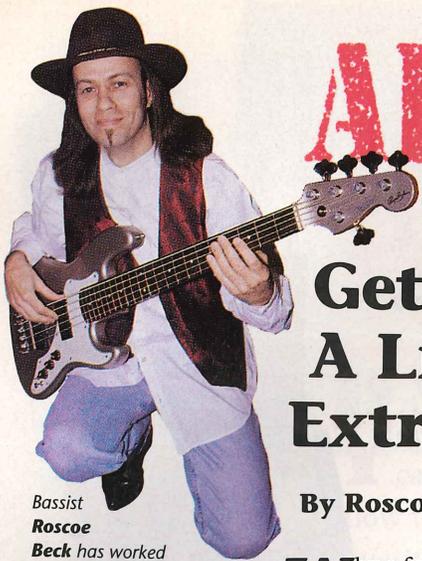
3) Concert Hall

Modern blues-rock may require the power (60 watts through four 10" speakers) and versatility (three footswitch-selectable sounds) of the Super. The Lace Sensors on a Strat Plus will drive the amp from classic Fender clean to vintage "crank" and finally "over-the-top!"



Use the effects loop (with mix control) to blend in outboard effects without altering the pure amp sound.

ARTIST ADVICE



Getting A Little Extra String

By Roscoe Beck

Bassist
Roscoe Beck

Beck has worked with **Robben Ford**, **Eric Johnson**, and others; his production credits include albums for **Leonard Cohen** and **Jennifer Warnes**.

Why a five-string bass? Basically the addition of a low B string (the most common 5-string format) allows the bassist to increase the lower harmonic range when playing single-note bass lines, and also facilitates more efficient position-playing through the ability to access low notes easily when fretting up the neck.

For example: suppose you had just played a "D" on the 10th fret of the "E" string and needed next, in your sequence, an "F#." Instead of dropping all the way down to the second fret of the "E" string, you could just reach on over and play the 7th fret of the "B" string, and "viol!" there you have it.

Okay. Here's a very simple 4-bar example of how the 5-string can be used for a technique with which I've become somewhat identified in recent years: two-handed chordal tapping. The particular advantage of using the 5-string for this is that the left hand has three strings on which to roam, instead of being limited to the two ordinarily available on a 4-string bass.

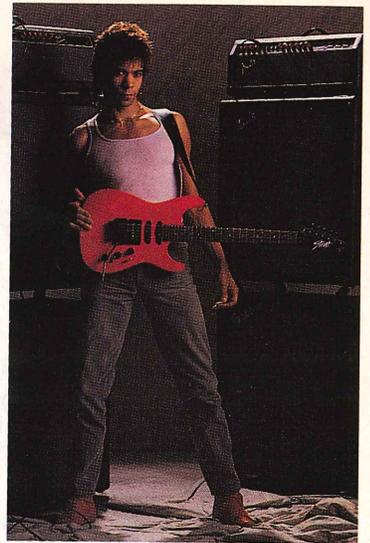
Try this exercise using a metronome for steadiness. Once you've got some good independence going, experiment with your own ideas. Good shedding!

D7

G7

A Touch Of Class

By Greg Howe



Fretboard wizard **Greg Howe** has released four albums on Shrapnel records, and recently collaborated with Richie Kotzen on a fifth.

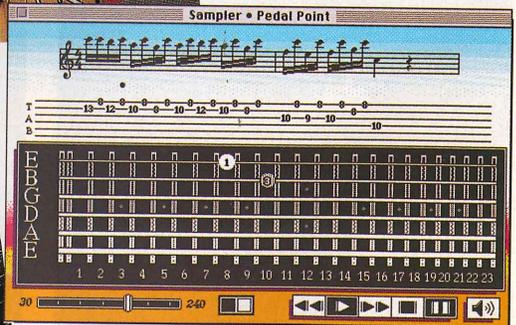
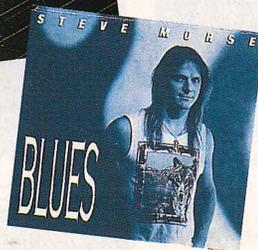
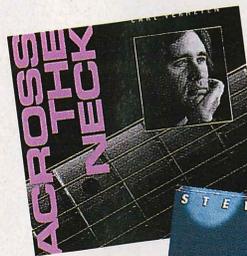
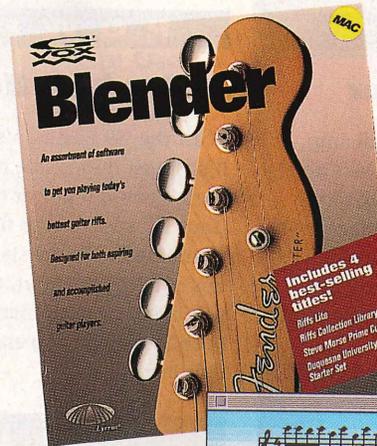
One of the questions most commonly asked by aspiring musicians is, "How can I progress quickly?" My answer? "Practice a lot!" But in addition, there are a number of tools available that may help.

Private instruction can be very useful: aside from the obvious benefits of "one on one" learning, it provides the opportunity for a student's progress to be monitored objectively. Good teachers design lessons based on a student's specific wants and needs.

Music schools, such as Berklee College or M.I.T., expose one to all aspects, i.e. theory, technique, composition, etc. More importantly, a student is constantly surrounded by music and musicians, making it almost impossible to avoid progress.

Modern methods, such as instructional video tapes and computer software, allow you to learn at your own pace.

There are countless ways to go about progressing. Explore your options, and you are bound to stumble upon the method most suitable for you. And remember: practice, practice, practice!



Lyrrus Inc. is pioneering the latest method in home instruction by offering an assortment of computer software, for musicians with access to computers. Much like instructional videos, this software offers a variety of lessons by various artists and provides you with on-screen tab notation.

Strings



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

THE

By Iler Ganz

It was a wonderfully lazy Sunday afternoon, the sun was blazing and I had just begun to nod off in my porch rocking chair, when a hideous din erupted from a neighboring garage.

"Oh for the love of Mikel!" I cried, as I leapt out of my chair, spilling lukewarm lemonade all over my lap and launching my cat Mathilda into orbit around the hanging planter. I stomped over and entered the rehearsal studio in a huff. "What in tarnation do you hooligans think you're doing!?"

"What's wrong gramps?" sneered my neighbor's kid Spike, the guitar player. "Too loud?"

"Of course not, Clearasil-for-brains. It's your tone—completely wrong for what you're playing!"

Well that caught 'em off guard. The drummer scratched his head in puzzlement

And The Generation Gap

and the singer appeared almost to have a thought.

"Whattaya mean?" Spike pouted.

"Look son," I said, not unkindly, "it's not your fault. Nobody taught you the basics.

"You guys are going for pop-rock with an edge, right?" They nodded mutely. I turned to the singer, who was perplexed by all this mental activity. "Go next door and ask my wife to give you the demo guitars." He dashed off.

"Spike, you've got a good guitar and amp, but your strings are way off base," I continued, as I reset his amp. He handed me his axe, and I laid down some sweet blues and classic R&B riffs, eliciting a couple of muttered "wows."

"These are Pure Nickel strings (150s), with a lightly-rolled wrap to reduce finger noise. Fender brought 'em out back in the 50s. Warm, rich tones; very 'bell-like' when used with a single-coil pickup. True vintage sound."

Next I picked up one of the instruments with which the singer had returned, cranked up the amp's gain, and played the song the band had just attempted. "You *should* be using these Nickel-Plated Steel strings: Fender's 250s, called Dynamaxx," I pointed out, as their eyes goggled. "Introduced in the late 60s, these strings' higher steel content is more active with a magnetic pickup, so they're brighter and louder."

Finally I blew them away with the some sweep-picked arpeggios on the last guitar. "Stainless Steel Wound, Fender's 350s," I finished. "Came out in the 70s. Even *brighter*, and they resist the corrosive effects of humidity, sweat, skin oils, etc."

Spike really was a good player, so armed with this knowledge about strings he led his band to a world tour. And I finally got some sleep. Now if only Mathilda would forgive me....



Just where do you draw the bottom line?



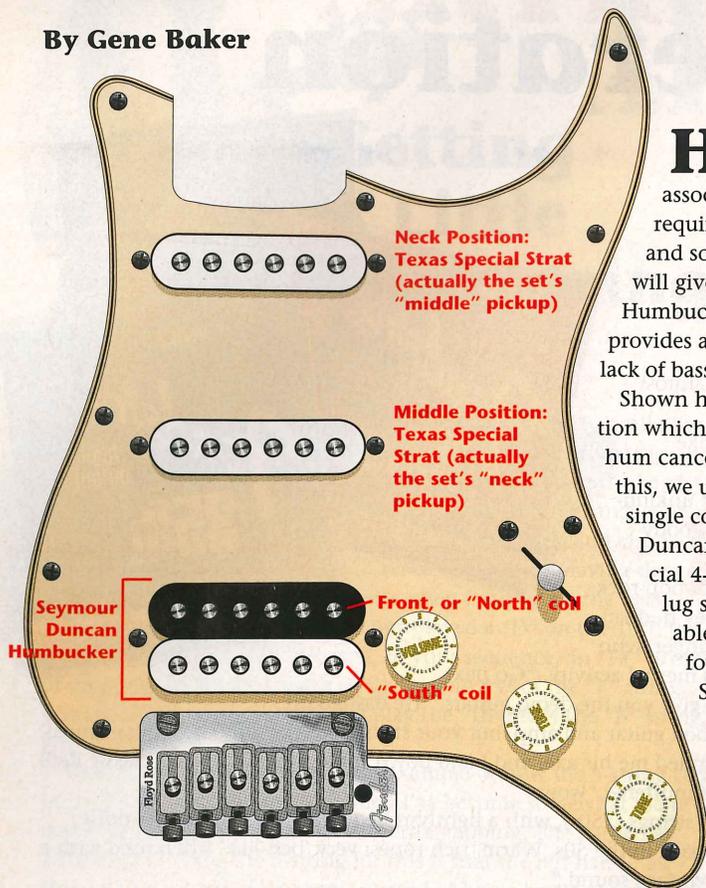
BASS
EXTENDED
RANGE **BXR**

Bass Amplification Systems

Fender

Super Strat Setup!

By Gene Baker



Hum canceling—which reduces the noise often associated with guitar pickups—requires a combination of north and south coils. Series wiring will give you traditional fat Humbucker tone; parallel wiring provides a brighter tone with a lack of bass response.

Shown here is a pickup configuration which produces five distinct hum canceling sounds. To achieve this, we use two Texas Special Strat single coil pickups, a Seymour Duncan humbucker, and a special 4-pole/5-position discrete lug switch. (This switch—available from Fender—is also found on the new Custom Shop Carved Top Strats and Contemporary Series guitars, though the circuits are slightly different.)

What You Get

The resulting pickup combinations are:

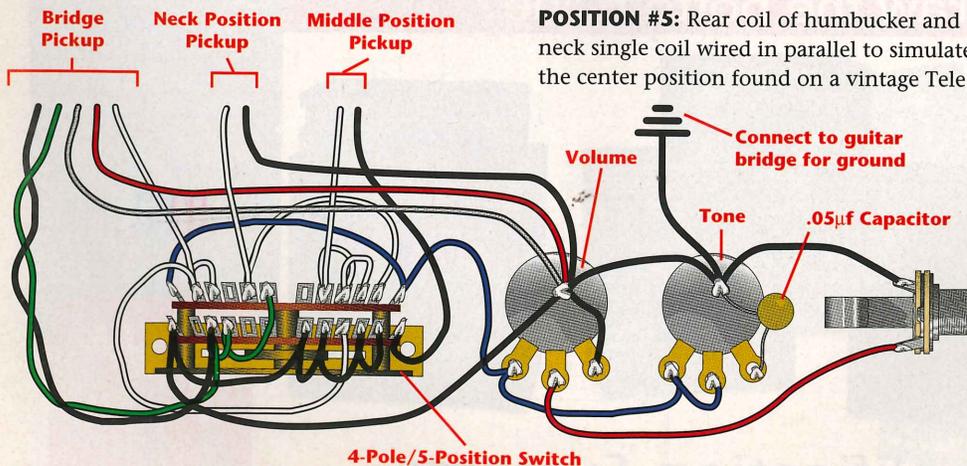
POSITION #1: Series humbucker

POSITION #2: Front coil of humbucker and middle single coil wired in parallel, which simulates the normal second position of a Strat, but hum free

POSITION #3: Front coil of humbucker and middle single coil wired in series, which we call the "Power Strat" tone

POSITION #4: Standard #4 position found on a Strat with the middle single coil and the neck single coil in parallel

POSITION #5: Rear coil of humbucker and neck single coil wired in parallel to simulate the center position found on a vintage Tele



What You Should Know

Warning: this mod is not for the faint at heart! There is a lot to consider, including pickup winding direction and polarity, reading a schematic and a VU meter, and the ability to look at a switch and decipher its configuration. If you're not experienced with electronics, please see your authorized Fender service center to have this work performed.

How It's Done

What we have done is taken two Texas Special Strat pickups and flip-flopped their placement: middle pickup* to neck position, and vice versa. A Seymour Duncan humbucker goes in the bridge position. (Caution: If you use other brands you'll face phasing, polarity, and non-hum canceling problems. Not a good idea unless you really know your way around electronics!)

Follow the diagram and pay strict attention to polarities. If you don't have a handy test magnet, you can try this polarity test: the middle position pickup (which is actually the neck pickup of a Texas Special set) should stick to the front coil of the Humbucker and should also stick to the other single coil in the neck position. 7

*This is a reverse wind, reverse polarity pickup.

TOOLS NEEDED

- ✓ Wire cutters
- ✓ Wire strippers
- ✓ VU meter
- ✓ Various screwdrivers
- ✓ Soldering iron
- ✓ Solder



"Mean" Gene Baker has over 15 years "at the bench." He was the principal builder on the Robben Ford Signature model, and has worked on guitars for Eric Clapton and others.

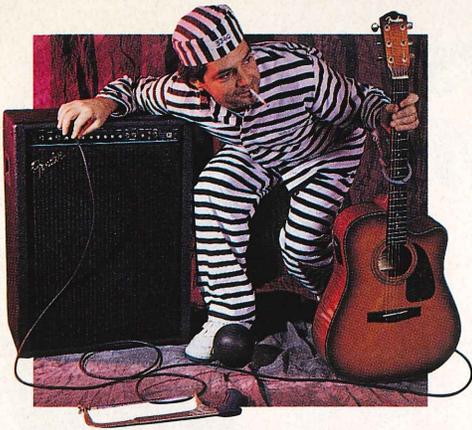
TECH TIPS

Have you seen Scott's new T-shirt?



It fits.

To order Frontline T-shirt, see order form on page 5. For subscription to Frontline magazine, turn to page 47.



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.

Breaking The Rules!

(or The Best Amp Made For Acoustic/Electric Guitars Was Really Designed For Keyboards)

By **Michael Laskow**

IN THE MIX

Ask my parents what they remember most about me as a child, and they'll probably tell you that I didn't follow rules very well. Bad-to-the-bone, right from the crib. Well, some things don't change much with the passage of time. Case in point: the folks at Fender sent me a KXR 100 keyboard amp to check out. Did anybody ask me if I played keys? No! But it just so happens that I have a Fender acoustic/electric sitting around. Somehow, it struck me that it might be fun to plug it into a keyboard amp to see what might blow up. Much to my disappointment: no smoke, no sparks, no fun.

But wait...this amp may have a purpose for guitar players after all. It has a 4-band EQ section that works well to complement the sound of the acoustic/electric. Why? Because you can roll off some of the annoying lower mid range frequencies that often make an A/E guitar sound synthetic and nasal, while simultaneously boosting the top end to get a very realistic acoustic guitar sound out of this amp. As an extra little bonus, you can also roll off plenty of bottom end to get rid of the boominess that usually comes with amplifying an acoustic guitar.

But you're wondering why I didn't just use the EQ that's built into the guitar to get the desired effect. I did, but the EQ combination of the amp and the guitar worked really well together to give me the most realistic acoustic sound that I've ever heard from an amp. I know the KXR is supposed to be a keyboard amp, but I'd also highly recommend it for live gigs where you need to amp your acoustic guitar.

So how does the KXR sound on keyboards? Great. I schlepped it over to a friend's studio, and tried it with every keyboard he had, including an old Fender Rhodes 88. The amp has 3 channels. Channel

1 has an XLR input next to the standard 1/4" input. Great for coming out of a keyboard mixer into the amp. A thoughtful touch from a company best known for making guitars and guitar amps. The second channel is a straight ahead 1/4" job. Channel #3 is the one I like best because of the 4-band EQ. The EQ works better than most tone controls, and it offers a wide range of possibilities.

There is also a reverb control on the front panel. While the reverb is one sound, and one sound only, at least it's a good sounding reverb—about a 2 second delay. Good for most applications. There is also an effects loop in and out on the front panel which would be practical for guitarists and keyboardists alike. For a little icing on the cake, the folks at Fender were thoughtful enough to throw in a "record

out" jack on the front panel next to the master volume control. With three channels and all of the other goodies on this amp's front panel, I can't imagine a situation you could invent that it couldn't handle.

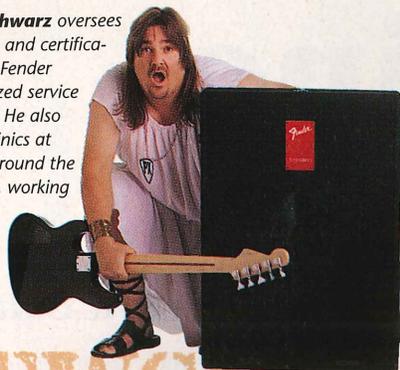
The only downside to this amp was the fact that I couldn't send it into overdrive for a distorted sound. It's very clean at all volumes. Just ask my neighbors.

So, why would a studio rat like myself be interested

in a keyboard amp when everybody knows that engineers take keyboards directly into the recording console? Because some of the better engineers take the time to amp keyboards, play them into the studio during overdubs, and mic the cabinet from various distances to get more "air" in the sound. Not everything that comes down a wire is the best it can be. Sometimes you just have to break the rules and experiment to get great sounds. If it wasn't in my nature to do that, you might never know how good this amp sounds with an acoustic/electric guitar!



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.



PX Mixers: Slaying Medusa

By Jack Schwarz



Some days you just know something is wrong, I thought, as I scarfed down my Wheaties soaked in chocolate sauce on the way to a hot new club that catered to the classic rock crowd. Fun stuff to play, but a nightmare to run sound for, since an average of 14 separate musical lines had to be balanced simultaneously.

As I pulled into the parking lot my nagging doubt became a reality. Tongues of blue flame and black smoke were shooting out of a building I knew all too well, and the entire structure was surrounded in a sickly greenish aura. Bartenders and waitresses were exiting the place like rats deserting a sinking ship. Dashing in the front door, I nearly tumbled the lead singer: my brother Rob.

"What's up?" I queried him.

"It's the house P.A.!" he shrieked, pointing to a mass of boxes and tangled wires that resembled Medusa on a bad hair day. "We tried plugging in a couple of the keyboards, and it went nuts."

No wonder! The mixing board, power amps, graphic EQs and signal processors were linked by a network of cables that could have connected half the free world. The thing was so complex it had started to achieve self-consciousness, and was revolting against its imprisonment.

Just as I was dialing the National Guard on my cell phone, a caped figure whizzed by me and leapt into the fray. With a P-Bass as a sword and a large, black-carpeted box as a shield, he beat the throbbing demon into submission.

"It's Superman!"

"No, look: it's 'PX-Man!' " cried an eagle-eyed enthusiast, reading the insignia on the hero's chest.

"It's...Bob?" This last was from me, when the crusader emerged from a phone booth as Bob Desiderio, bass player and Fender engineering guru.

"Thanks for slaughtering the house P.A., but what are we going to do for sound tonight?" I grumbled.

"Not to worry," Bob reassured me. "Why not take a closer look at my 'shield?' " He unfolded the "box," and to my amazement, what appeared was a self-contained Fender

PX-2200 that included a 16-channel mixer, power amps, graphic equalizer and digital sound processor in one convenient unit. The stand was built-in, and separated the power amps from the rest of the gear for quieter operation!

"Looks good," I said, trying to control my enthusiasm, "but how do we give Steve (our drummer) a separate monitor mix with a different EQ?"

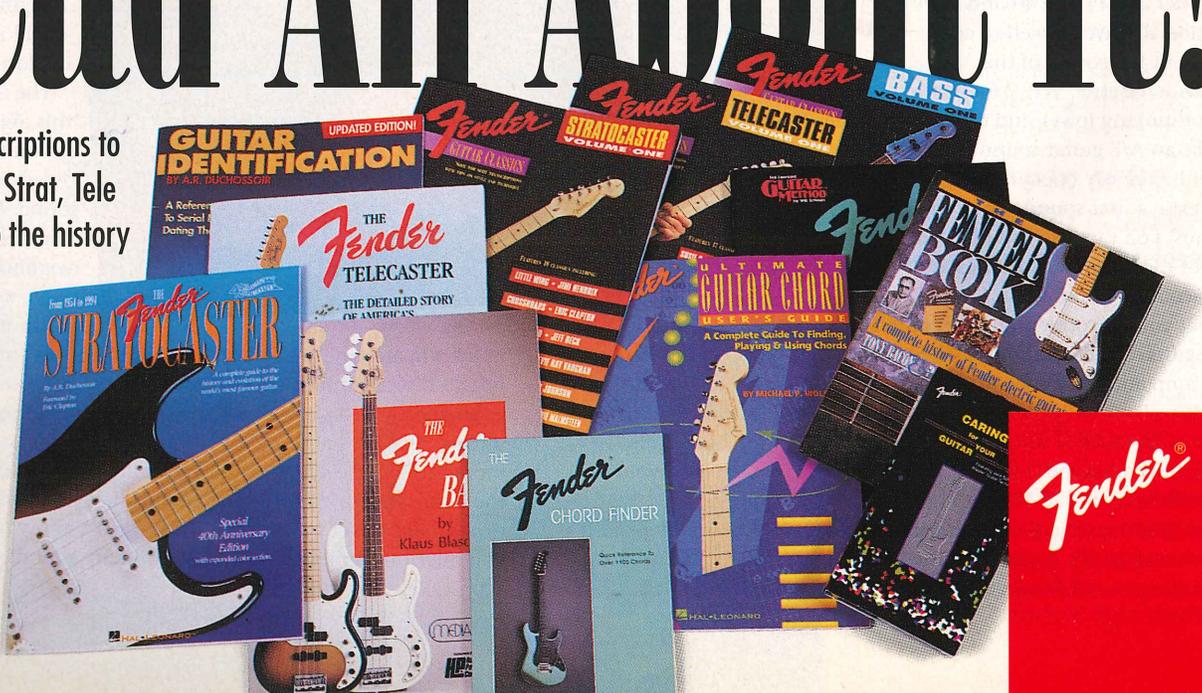
"There are many possible variances in the assignments of the EQs and digital processing," Bob explained. "You can even assign one EQ to one monitor mix and the other to a totally different mix—and split the power amp assignment! No patching, no spaghetti of wires, just a simple flick of a switch."

Wow! Now it looked like the only worry was mastering the opening riff from Roundabout...

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?



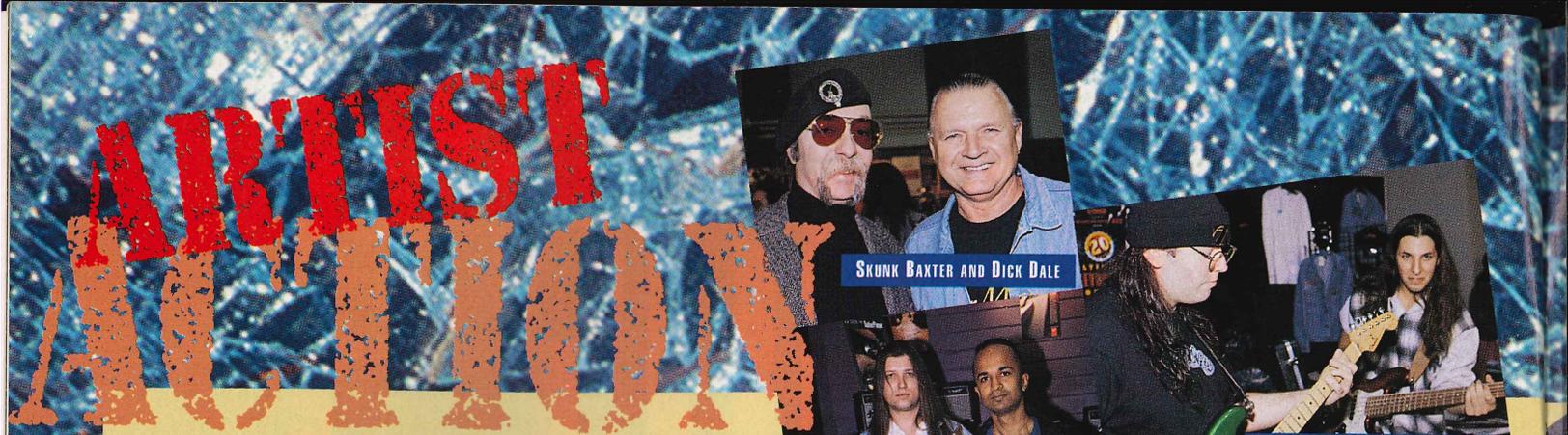
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Fender®
BASSES



NAMM Show

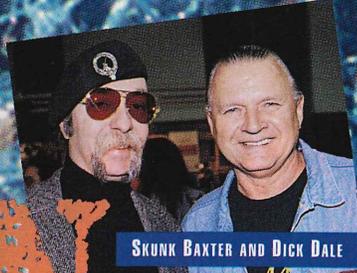
Once again, the NAMM convention in Anaheim, CA was filled with thousands of people looking at the hottest new gear from a myriad of companies. As usual, Fender's booth was crowded, and lots of players came by to check out the offerings.

Surf king/metal pioneer **Dick Dale** clued the inimitable **Skunk Baxter** in on the nuances of his Dick Dale Signature Stratocaster, while Skunk demoed the latest wrinkle in cellular phone technology. Also going by the nickname "Skunk" is ex-**Doro Pesch** and **War & Peace** bassist **Tommy Hendrickson**, who dropped in with his current lineup: **P.O.L.**

Joey Vera, previously of **Armored Saint**, encouraged the members of his newest project to peruse the vintage amplifier line. **Stef Burns** (**Y&T**, **Alice Cooper**, et al) hooked up with pal **Dave Amato** (**REO Speedwagon**, **Cher**, and others).

Tremolo magnate **Floyd Rose** cast a critical eye on the Floyd Rose Classic Strat and happily found it up to his exacting standards; bass whiz **Stu Hamm** also appeared satisfied with the workmanship on his signature Urge Bass.

Gorky Park guitarist **Jan Ianenkov** gravitated towards a Carved Top Strat; ex-**Shotgun Messiah** (see *Spotlight* column



SKUNK BAXTER AND DICK DALE



MIKE KENEALLY AND BRYAN BELLER



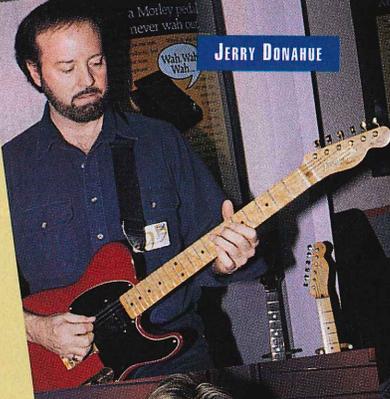
JOEY VERA AND BAND



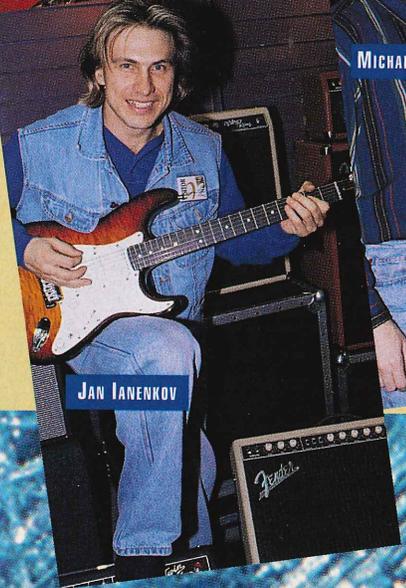
STU HAMM



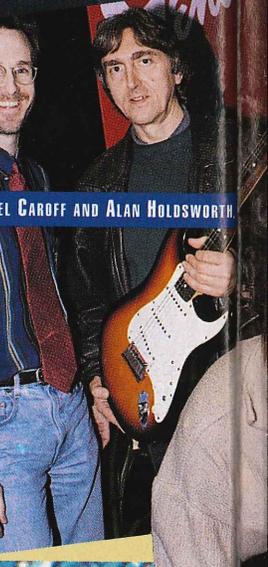
JERRY DONAHUE



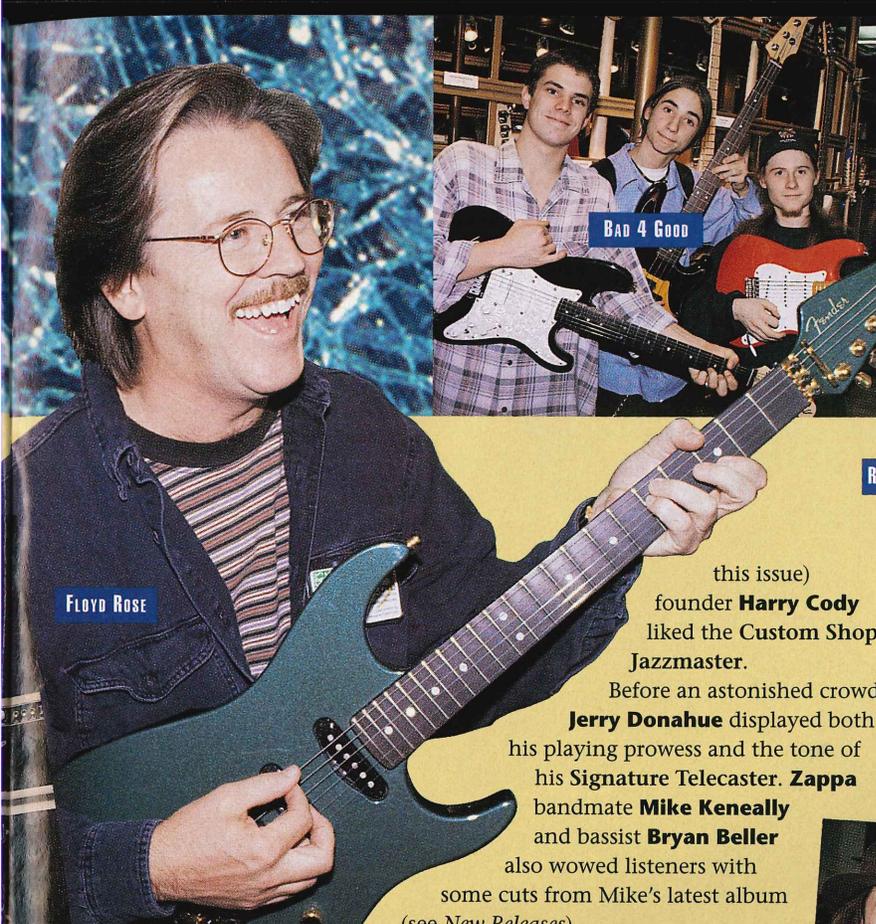
MICHAEL CAROFF AND ALAN HOLDSWORTH



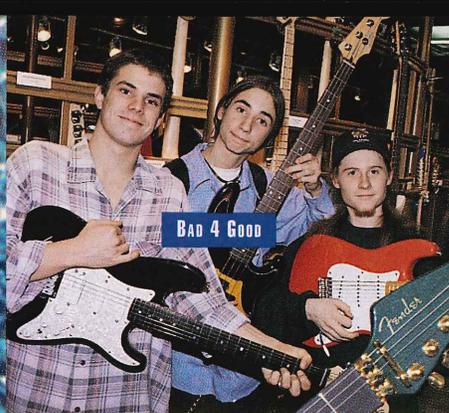
JAN IANENKOV



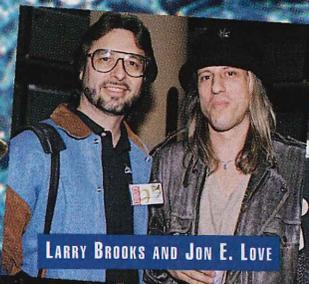
DOUG ALDRICH



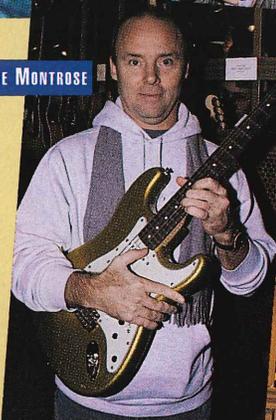
FLOYD ROSE



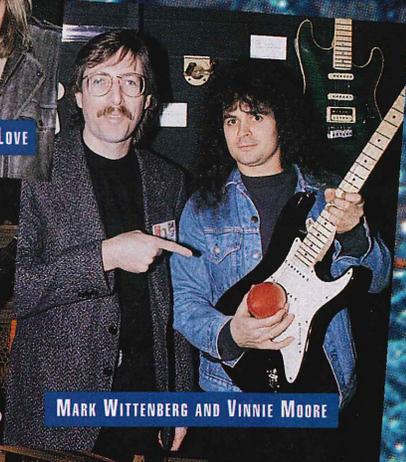
BAD 4 GOOD



LARRY BROOKS AND JON E. LOVE



RONNIE MONTROSE



MARK WITTENBERG AND VINNIE MOORE

this issue) founder **Harry Cody** liked the Custom Shop Jazzmaster.

Before an astonished crowd, **Jerry Donahue** displayed both his playing prowess and the tone of his Signature Telecaster. **Zappa** bandmate **Mike Keneally** and bassist **Bryan Beller** also wowed listeners with some cuts from Mike's latest album (see *New Releases*).

Fretboard legend **Alan Holdsworth** examined the new Fender/Roland produced American Standard Synth Ready Stratocaster demoed by yours truly. **Buddhaheads** leader **Alan Mirikitani** also looked the innovative axe over.

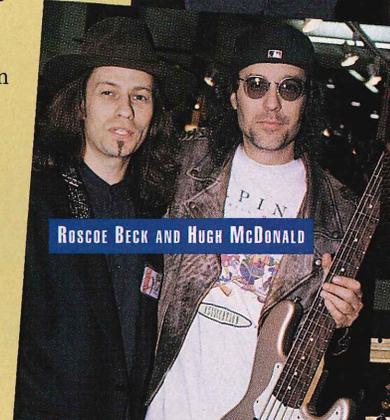
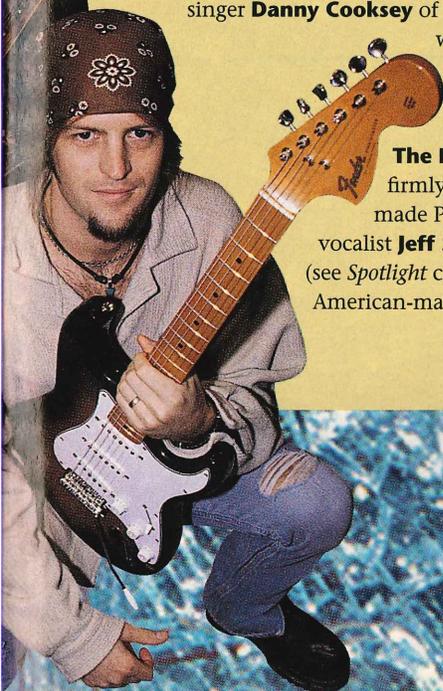
Vinnie Moore amazed the late **Mark Wittenberg** (see *Unsung Heroes* column this issue) with his unique "mini football" picking technique. Bassist/producer **Roscoe Beck** impressed **Bon Jovi** four-stringer **Hugh McDonald** with the [5-string] Roscoe Beck Signature Bass.

A Floyd Rose Classic Strat caught the attention of classic rocker **Ronnie Montrose**, while **Sheryl Crow** bandmembers **Scott Bryan** and **Todd Wolfe** opted to audition a Vintage Telecaster and Mustang, respectively.

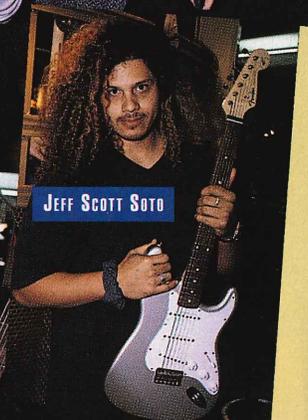
On a break from the *Love/Hate* tour, **Jon E. Love** paid a visit to artist builder **Larry Brooks**. **Bad 4 Good** (featuring singer **Danny Cooksey** of *Terminator II* fame) admired the whole range of vintage gear.

Bassists **Rick Fierabracci** (**Yanni**, **Frank Gambale**) and **Tony Franklin** (**Blue Murder**, **The Firm**, etc.!) planted themselves firmly in front of the new line of American-made P- and J-Basses. Ex-**Yngwie Malmsteen** vocalist **Jeff Scott Soto** and axeman **Doug Aldrich** (see *Spotlight* column this issue) leaned towards the American-made Stratocasters.

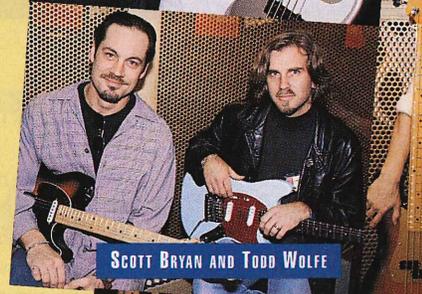
(continued on page 40)



ROSCOE BECK AND HUGH McDONALD



JEFF SCOTT SOTO



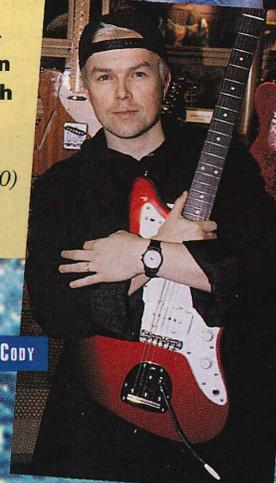
SCOTT BRYAN AND TODD WOLFE



TONY FRANKLIN



ALAN MIRIKITANI



HARRY CODY



RICK FIERABRACCI

ARTS SECTION

And Elsewhere

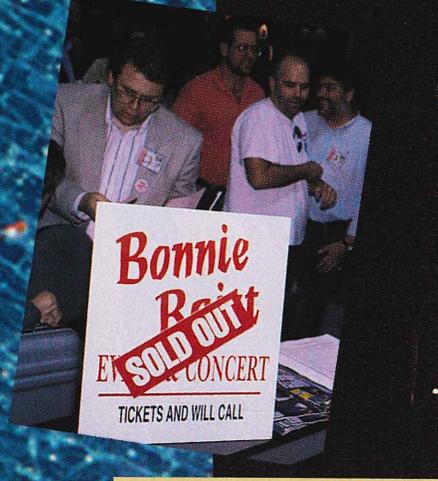
Fretboard wunderkind **Joe Bonamassa** and band **Bloodline** are touring with **Lynyrd Skynyrd** and **Tesla** through July. In conjunction with this tour and the release of Bloodline's latest single, *Calling Me Back*, Joey will be appearing in clinics at various Fender dealers around the country. Concert tickets and Fender products will be given away at the events. Check with your local dealer for details!

Rolling Stones bassist **Darryl Jones** recently popped into the Custom Shop to pick up his '62 Jazz Bass and check out the new bass lineup. Blues icon **Buddy Guy** kicked off his world-wide tour with 11 heart-stopping shows at his own Legends club in Chicago.

(continued on page 42)



BONNIE RAITT



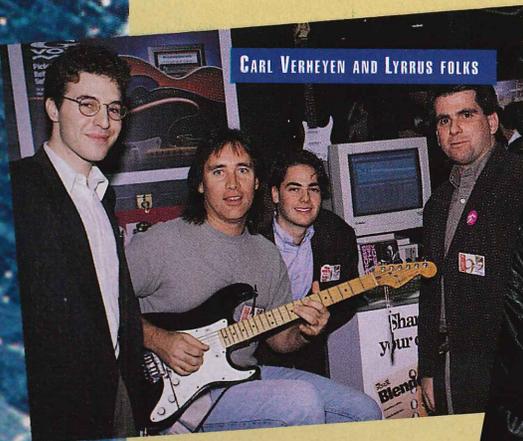
NAMM Show

(continued from page 39)

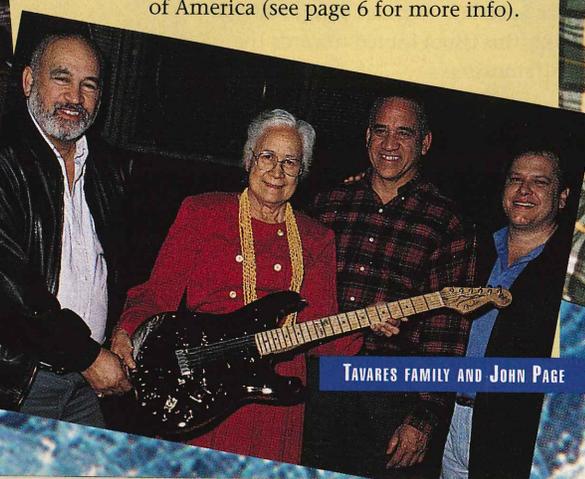
Studio guitarist **Carl Verheyen** helped folks from Lyrrus, Inc. demonstrate their G-Vox software, which adds a whole new dimension to the fields of guitar education and composition. And a **Freddy Tavares Signature Stratocaster** was formally

presented to the late Freddy's wife and two sons.

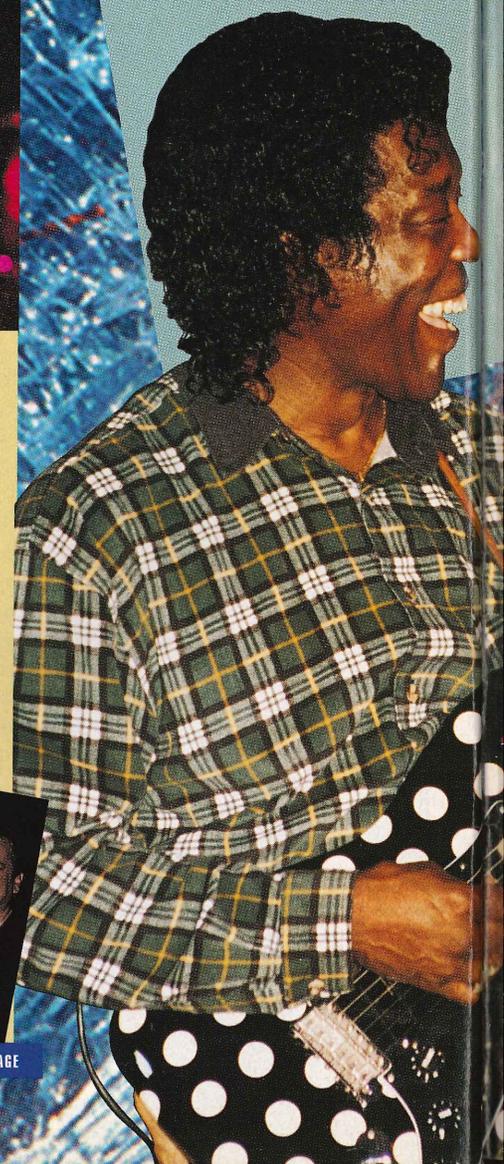
But by far the most talked about event at the show was the sold-out Fender-sponsored **Bonnie Raitt** concert. Ticket proceeds from the concert—as well as the money from a dozen artist-autographed guitars auctioned off—were funneled into the charity setup by Bonnie, Fender and the Boys and Girls Clubs of America (see page 6 for more info).

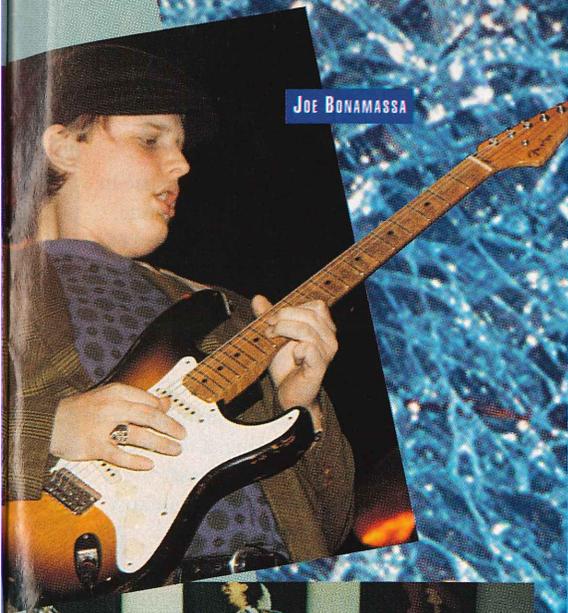


CARL VERHEYEN AND LYRRUS FOLKS

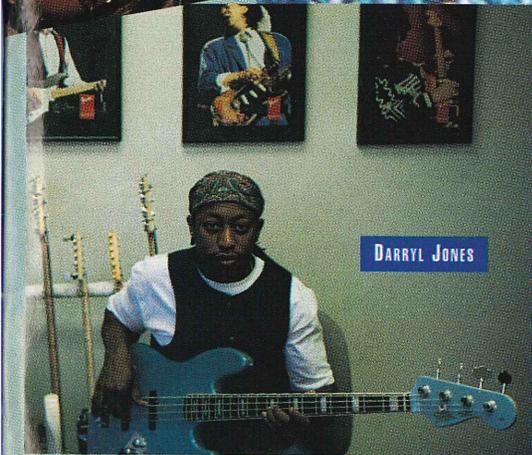


TAVARES FAMILY AND JOHN PAGE

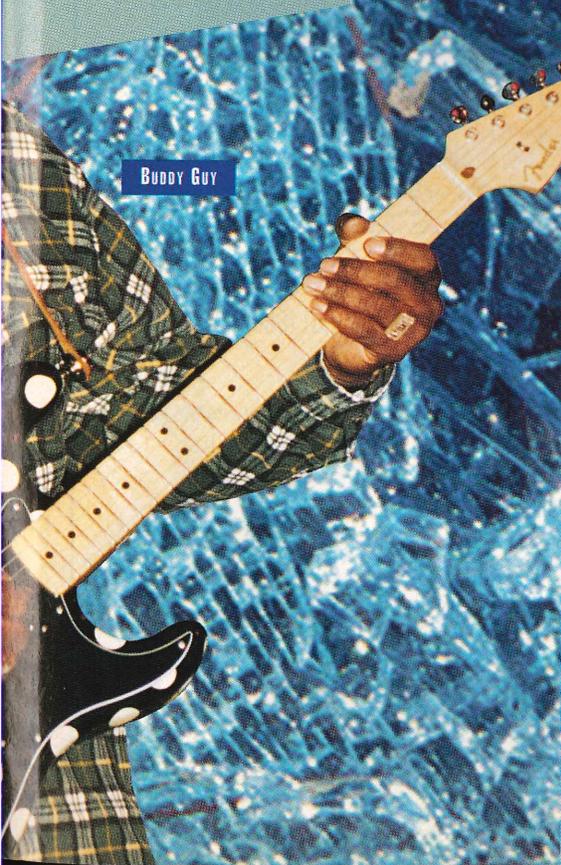




JOE BONAMASSA



DARRYL JONES



BUDDY GUY

New Releases

Originally released in England several years ago, **Michael Fath's** *Suspended Animation* recently became available in the U.S. (See *Spotlight* column this issue). Call Cue Records at (800) 732-6738 for more info.

Check out the debut from the **Buddhaheads**: *Blues Had A Baby*. This combination of blues and uptempo R&B features the Custom Shop Stratocaster work of guitarist **Alan Mirikitani**.

Shrapnel records gathered a distinguished collection of artists to celebrate **Deep Purple** with *Smoke On The Water: A Tribute*. The roster includes **Yngwie Malmsteen**, **Russ Parrish**, **Vinnie Moore**, [Deep Purple alum] **Glenn Hughes**, **Richie Kotzen** and more!

Country songwriter/vocalist/guitarist **Radney Foster** has penned another collection of winning tunes, gathered on his latest offering: *Labor Of Love*.

Dr. Suess fans will appreciate the title of **Mike Keneally's** recently-released *Boil That Dust Speck*, featuring the unsinkable combination of technical prowess and wacky, intelligent guitar playing that characterizes Keneally's work. Introducing bassist **Bryan Beller** and his Custom Shop Jazz Bass.



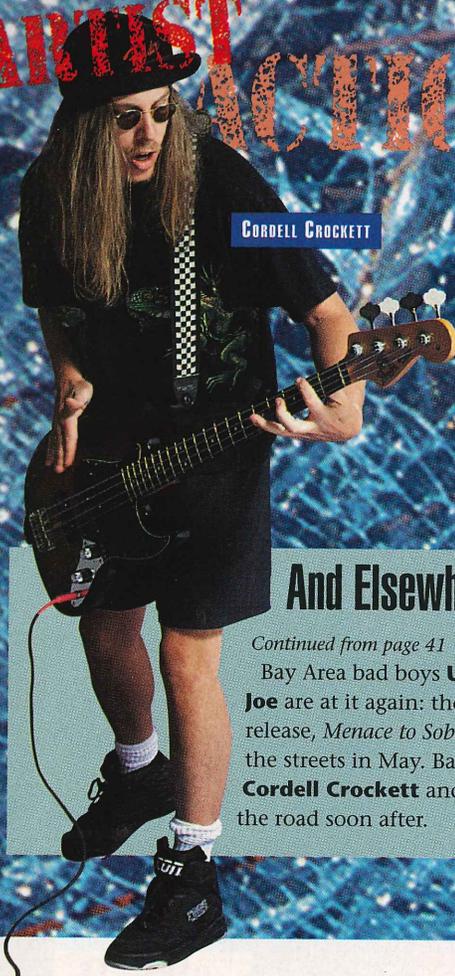
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ARTIST ACTION



CORDELL CROCKETT

And Elsewhere

Continued from page 41
 Bay Area bad boys **Ugly Kid Joe** are at it again: their latest release, *Menace to Sobriety*, hit the streets in May. Bassist **Cordell Crockett** and band hit the road soon after.

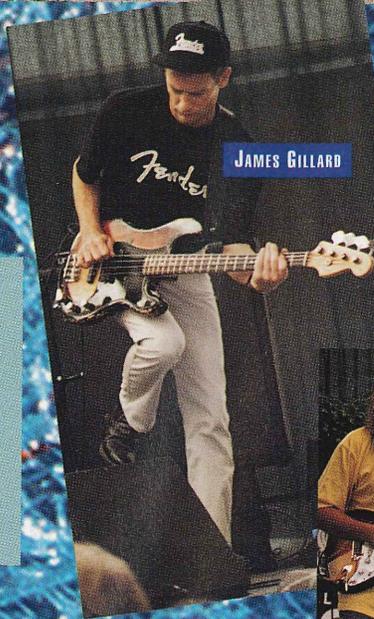


Events Overseas

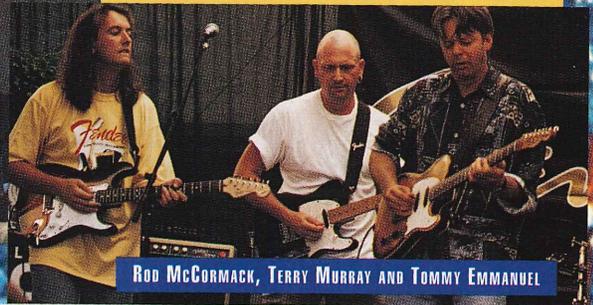
Congratulations are in order for the Vienna, Austria-based **First FC**

(Football Club) **Fender Rockhaus**: the soccer team that won the championship in the "musician's league," which is comprised of nearly a dozen teams.

A number of players got "down under" at the Fender Superjam in Australia, the highlight of a week long music festival. Starring at the event were bluegrass flatpicking notable **Rod McCormack**, bassist **James Gillard**, guitarist **Terry Murray**, and Aussie six-string hero **Tommy Emmanuel**.



JAMES GILLARD



ROD MCCORMACK, TERRY MURRAY AND TOMMY EMMANUEL

SUMMER '95

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For registration materials or more information, write to: **Guitar and Bass Workshop 1995, School of Music, Duquesne University, Pittsburgh, PA 15282-1803, or call (800) 934-0159.**

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We want to hear you play, and it can pay. Fender Musical Instruments is sponsoring ten scholarships for promising musicians to attend the workshops. Grants will be awarded in the following categories: four rock/blues guitar, two jazz guitar, two acoustic guitar and two electric bass.

To Enter: Send your tape, along with your name, address and phone number to: *Guitar and Bass Workshop 1995, Attn: Bill Purse, School of Music, Duquesne University, Pittsburgh, PA 15282-1803.* Please limit tape length to eight minutes. All tapes submitted are non-returnable, so please do not submit masters. Applicants wishing to be considered in more than one category must submit a separate tape for each class. Performances will be judged on composition, creativity, originality and use of various musical idioms. Deadline for receipt of tape entries is June 1, 1995. Just send us a tape of your performance, and you may be a winner!

For more information about scholarships, call Bill Purse at (412) 396-5866 today!



DUQUESNE UNIVERSITY SCHOOL OF MUSIC

Rory Gallagher

Pluck of the Irish

THE DATE: late 1961. **THE PLACE:** Crowley's Music Shop in Cork, Southern Ireland. A young teenage boy stops by to look in the windows as he has done so many times before. This time, there in the window is a beautiful sunburst Fender Stratocaster. The boy goes in. He already has a hire purchase agreement on a cheap guitar, and he has kept up the payments, so Mr. Crowley agrees to let him take the Strat and extend the deal. The guitar was the first Strat to be imported into Ireland, and had been ordered for a local Cork player, who had changed his mind when the guitar arrived, because he didn't like the colour. The boy takes the guitar home, and being a little bit worried what his mother will say, hides it under his bed. That boy and his Strat were to carve an unforgettable niche in rock legend. His name was **Rory Gallagher**.

Rory was born in Ballyshannon, County Donegal in March 1948, but when he was quite young the family moved down to Cork, and he regards Cork as his home town. Like many youngsters brought up in the 1950's, Rory became interested in rock and roll after seeing **Elvis Presley** on television. He persuaded his parents to buy him a guitar, and began to copy the music of **Buddy Holly**,

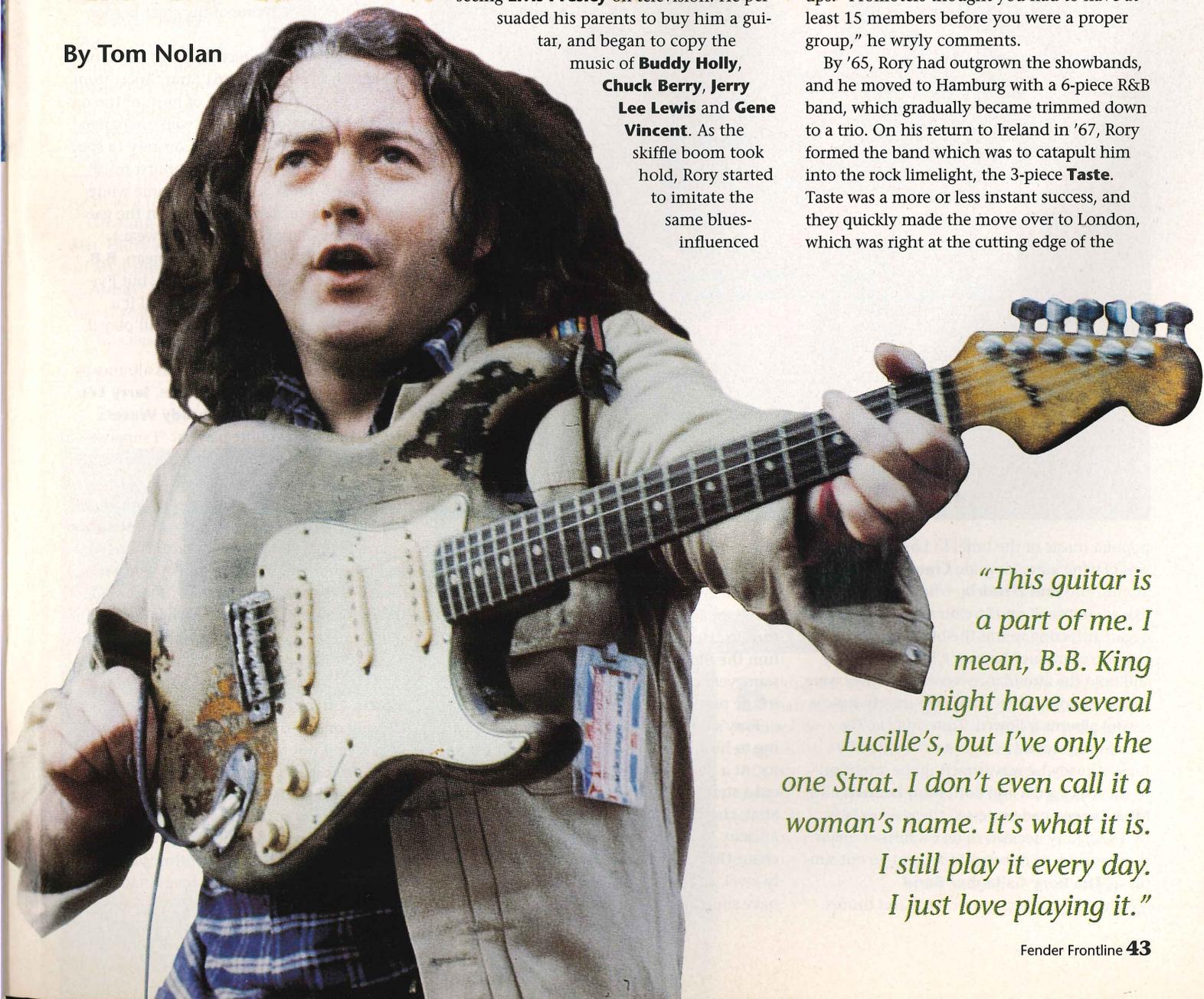
Chuck Berry, **Jerry Lee Lewis** and **Gene Vincent**. As the skiffle boom took hold, Rory started to imitate the same blues-influenced

sounds which would eventually spawn the **Beatles** and the **Rolling Stones**. By the age of 9 he had acquired his first proper guitar, and he began to immerse himself more and more in the exciting music that he loved.

In his early teens he joined up with various local musicians, but it soon became obvious that his was a talent which could not be confined by the general "middle of the road" music on which his early bands existed. Joining the popular **Fontana Showband**, Rory toured all over Ireland, but soon became disillusioned by the musical formulas which were demanded of the group. He recalls that promoters at the time preferred the big line-ups. "Promoters thought you had to have at least 15 members before you were a proper group," he wryly comments.

By '65, Rory had outgrown the showbands, and he moved to Hamburg with a 6-piece R&B band, which gradually became trimmed down to a trio. On his return to Ireland in '67, Rory formed the band which was to catapult him into the rock limelight, the 3-piece **Taste**. Taste was a more or less instant success, and they quickly made the move over to London, which was right at the cutting edge of the

By Tom Nolan



"This guitar is a part of me. I mean, B.B. King might have several Lucille's, but I've only the one Strat. I don't even call it a woman's name. It's what it is. I still play it every day. I just love playing it."

"I've borrowed bits from some of the folk people like Davey Graham and Bert Jansch, plus some slide things from people like Tampa Red and Muddy Waters. Sometimes I'll inject a little Celtic feel into it, maybe like folk player Martin Carthy would do."



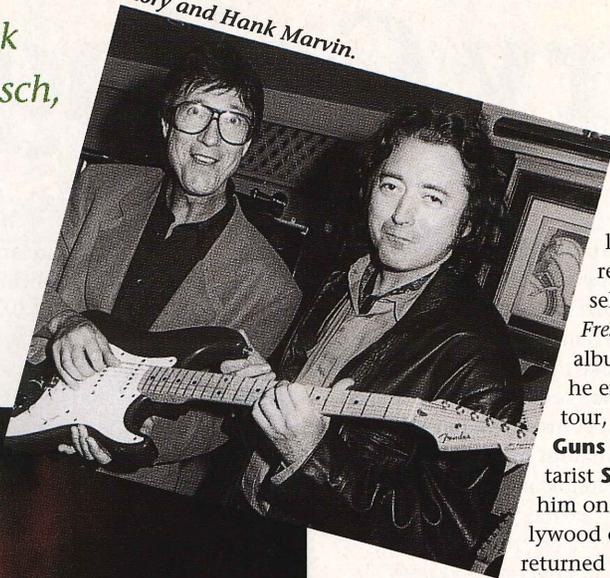
popular music of the time. In London, Rory was playing gigs alongside **Cream**, the Rolling Stones, and **Jimi Hendrix**, who had just burst like a bombshell on the club scene. Taste soon began attracting round-the-block queues at London's famous Marquee Club, where they still hold the attendance record, and they were signed to Polydor Records. Two hugely successful albums followed: *Taste* and *On The Boards*, the second being totally written by Rory. Already he was attracting the attention of the rock media and both **John Lennon** and **Mick Jagger** had professed themselves fans. By 1970, Rory decided to take a further major step forward, to disband Taste, and go out simply as **The Rory Gallagher Band**.

With the familiar guitar, bass and drums

lineup that Rory favoured, he now began the programme of constant touring and recording which was to establish him as one of rock's greatest and best-loved artists during the 70s. His *Live in Europe* album in 1972 gave him the first of many gold discs, and in the same year he was voted Musician of the Year in the prestigious Melody Maker poll.

Rory's image, or lack of one, was as endearing to his fans as it was bemusing to the critics. At a time of supergroups and scandal, Rory cut a strangely heroic figure, with his battered Strat, check "lumberjack" shirt, and his ancient 30-watt combo resting on a folding chair. His fans loved him, and remained fiercely loyal, as album sales and attendance figures have shown.

Rory and Hank Marvin.



During the 80s Rory formed his own record label, Capo, and released the big-selling *Defender* and *Fresh Evidence* albums. In early '91, he embarked on a US tour, and was feted by **Guns and Roses** guitarist **Slash**, who joined him on stage at the Hollywood concert. In '92 he returned to Ireland for a triumphant open-air

concert in the centre of Dublin city, which had to be closed off for the day. More recently he has shared the billing at several European festivals with one of his great heroes, **Bob Dylan**.

Throughout his career Rory has relied on his favourite guitar, his '61 Strat. Apart from the obvious disappearance of most of the finish, the Strat remains pretty well unchanged from the day he bought it. (Contrary to speculation, the wearing of the sunburst finish was caused not by abuse, or as some wilder stories go, by burying the guitar in the garden, but by plain old fashioned sweat.)

"This guitar is a part of me. I mean, **B.B. King** might have several Lucille's, but I've only the one Strat. I don't even call it a woman's name. It's what it is. I still play it every day. I just love playing it."

Rory has guested on numerous albums by top artists like the Rolling Stones, **Jerry Lee Lewis**, **Albert King** and **Muddy Waters**.

Who are his favourite players? "I suppose—to be fair—as a child it would probably be Buddy Holly. Then later on I got into some of the great bluesy players like **Hubert Sumlin** with **Howling Wolf**; **Buddy Guy** of course. **Jimi Hendrix**. I played quite a few gigs with him. We never met unfortunately. He was superb. I've borrowed bits from some of the folk people like **Davey Graham** and **Bert Jansch**, plus some slide things from people like **Tampa Red** and **Muddy Waters**. Sometimes I'll inject a little Celtic feel into it, maybe like folk player **Martin Carthy** would do."

Truly one of the ultimate guitar heroes, Rory is still out there playing his beloved Strat. Later in '95 there will be a new album release, and plans are afoot for an American tour, his first for some time. And through it all, Rory's conviction and sincerity have survived intact, and his basic philosophy remains unchanged: "I just love singing and playing my guitar."

SPOTLIGHT

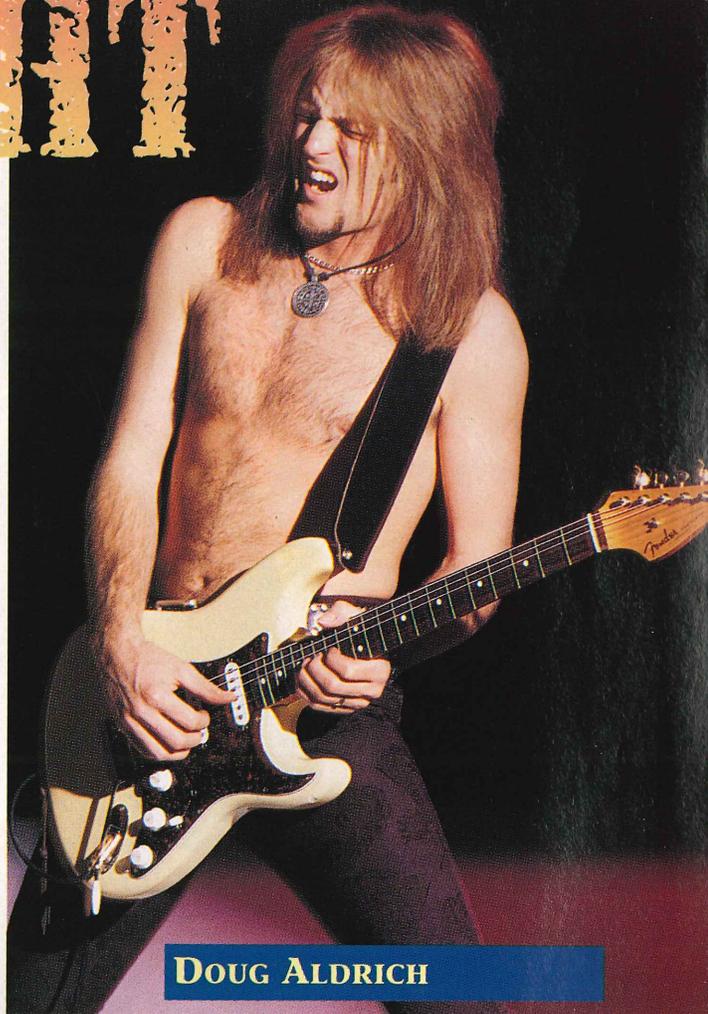
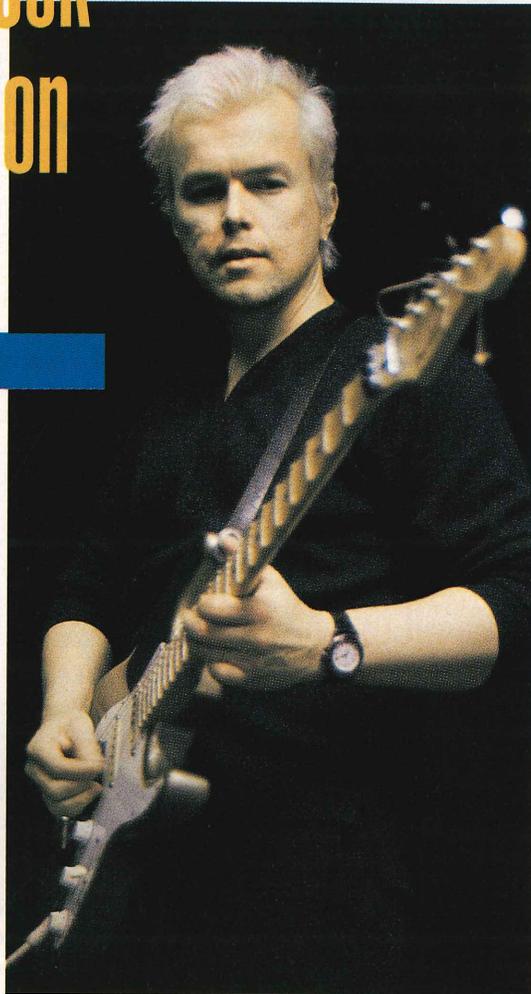
... On Rock Evolution

HARRY CODY

Ex-Shotgun Messiah guitarist and co-founder **Harry Cody** has never been afraid to leap into unknown territory, and it is this willingness to embrace new ideas that has led to much of his development as a player.

Growing up in Sweden, Harry was "raised on an unhealthy dose of **Abba!**" he jokes. His initial years on the

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DOUG ALDRICH

Though you may not know guitarist **Doug Aldrich** by name there's a good chance you've heard his work: among other things, he was responsible for the memorable solo on **House Of Lords'** remake of the **Blind Faith** classic *Can't Find My Way Home*.

Aldrich's career began with his move to Los Angeles following high school. Soon after arriving, he was noticed by **Kiss** stickman **Eric Carr**, and asked to audition for that infamous band.

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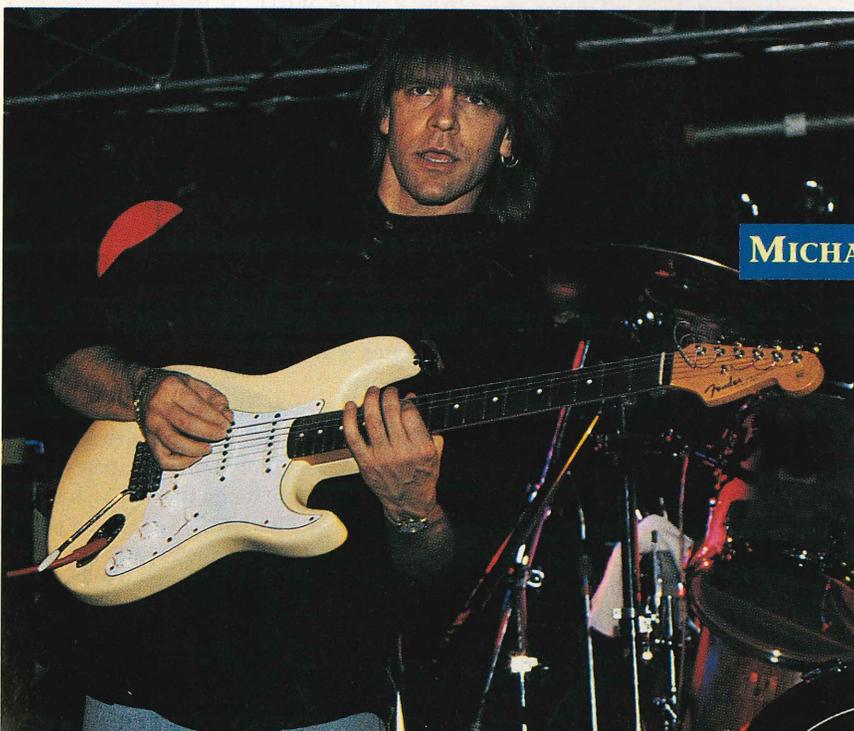
MICHAEL FATH

Belying the stereotype of a "lazy" musician, axeman **Michael Fath** has been a whirlwind of activity since he was introduced to the trumpet and piano at age 9—and he shows no signs of slowing up now.

Guitar replaced the other instruments in his teens, though for a time the three coincided. "I got into a lot of rock bands right away," Michael asserts. "So here I was, reading and performing on trumpet in school bands, then playing guitar totally by ear!"

After graduating from college (where he had been a

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SPOTLIGHT

HARRY CODY

fretboard mainly consisted of covering 50s and 60s R&B songs.

A tape he submitted to Mike Varney was covered in *Guitar Player* magazine's *Spotlight* column, and concurrently he hooked up with vocalist **Tim Skold** to form **Kingpin** (later changed to Shotgun Messiah).

"I decided to give 'heavy metal' a shot," says Harry, with his usual aplomb, "though that was the first time I had ever heard anything even remotely like it. Since then I've been doing the 'metal' thing, whatever that means!"

After signing to a label in Sweden, the band released their self-titled debut, which was picked up in the U.S. by Relativity Records. Without hesitation, Cody and bandmates headed for the States to re-mix. "That was a culture shock!" he recalls.

Second Coming smoothly followed the first

"We thought it might be more fun to program the drum parts ourselves."

album, but the day before they were to begin recording the third, the bassist and drummer departed the band. "Tim and I considered hiring a session drummer," explains Harry, "but we thought it might be more fun to program the drum parts ourselves."

Shunning the standard drum machines, the two assembled a variety of industrial sounds for the rhythm track. The result lent a note of authenticity to *Violent New Breed*.

Currently, having amicably parted musical ways with long-time partner Tim Skold, Harry has immersed himself in sequencers and samplers in preparation for recording a new work on his own.

DOUG ALDRICH

"Of course I was blown away at being presented with an opportunity like that," Doug recalls. "But at 18, I wasn't mentally prepared. I jammed with the band a couple of times, but couldn't even look **Gene [Simmons]** in the face!"

He went on to form **Mansfield**, then met **Steeler** drummer **Mark Edwards**. "Yngwie

[Malmsteen] had left to join **Alcatraz**," explains Doug. "So Mark and the singer and I formed **Lion**": a band which, albeit well received, was forced to break up after two albums in order to escape contractual problems with their label.

While agonizing over the eventual disbandment of **Lion**, Doug passed up offers from **Dio** and **Slaughter**—finally settling in with **Hurricane**. Then he received a call from House Of Lords founder **Greg Geuffria**, and agreed to help on a demo tape. It was during that session that Aldrich laid down the solo for *Can't Find My Way Home*. He went on to record the entire album, but loyalty to **Hurricane** prevented him from joining **HOL**.

Doug's latest project is **BMR** (originally called **Bad Moon Rising**), with ex-Lion vocalist **Kal Swan**. Not yet known in the States—a situation which an EP culled from songs off their second album may remedy—the band has a high profile in Japan, Europe, and Asia.

"...at 18, I wasn't mentally prepared."

MICHAEL FATH

pre-physical therapy major), he immersed himself in music with his usual dedication. Years of private lessons in a variety of styles—jazz, classical, etc.—were supplemented by his own research into theory and countless hours of woodshedding.

He played with a number of bands during this time, the most notable being a tour with 70s funk duo **Peaches 'N Herb**, and his own **Orphan**: an East Coast "Van Halen-esque with a female singer" band, as Michael describes it.

In 1984, Fath finally found his niche as an instrumental artist. He has since released five albums: *Profile* (1984), *Flick of the Wrist* (1988), *Shake* (1989), *Sonic Tapestries* (1990), and *Suspended Animation* (U.K. 1992, U.S.A. 1994).

An active teacher, Michael has three videos, a myriad of books, and a multimedia lesson to his credit. He gives private lessons and often writes columns for several guitar magazines.

His latest project, the **Virginia Rangers**, a 5-piece unit with a southern jazz-rock flair, reflects Michael's long-time love affair with bluegrass. "I'm still doing the 3-piece rock thing," he says. "But I took a couple of years off from recording to really expand my playing." The band's first album should be released in June.

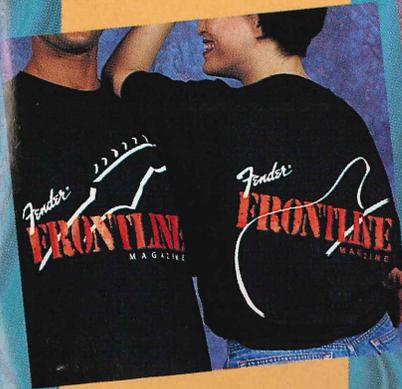
"I took a couple of years off from recording..."

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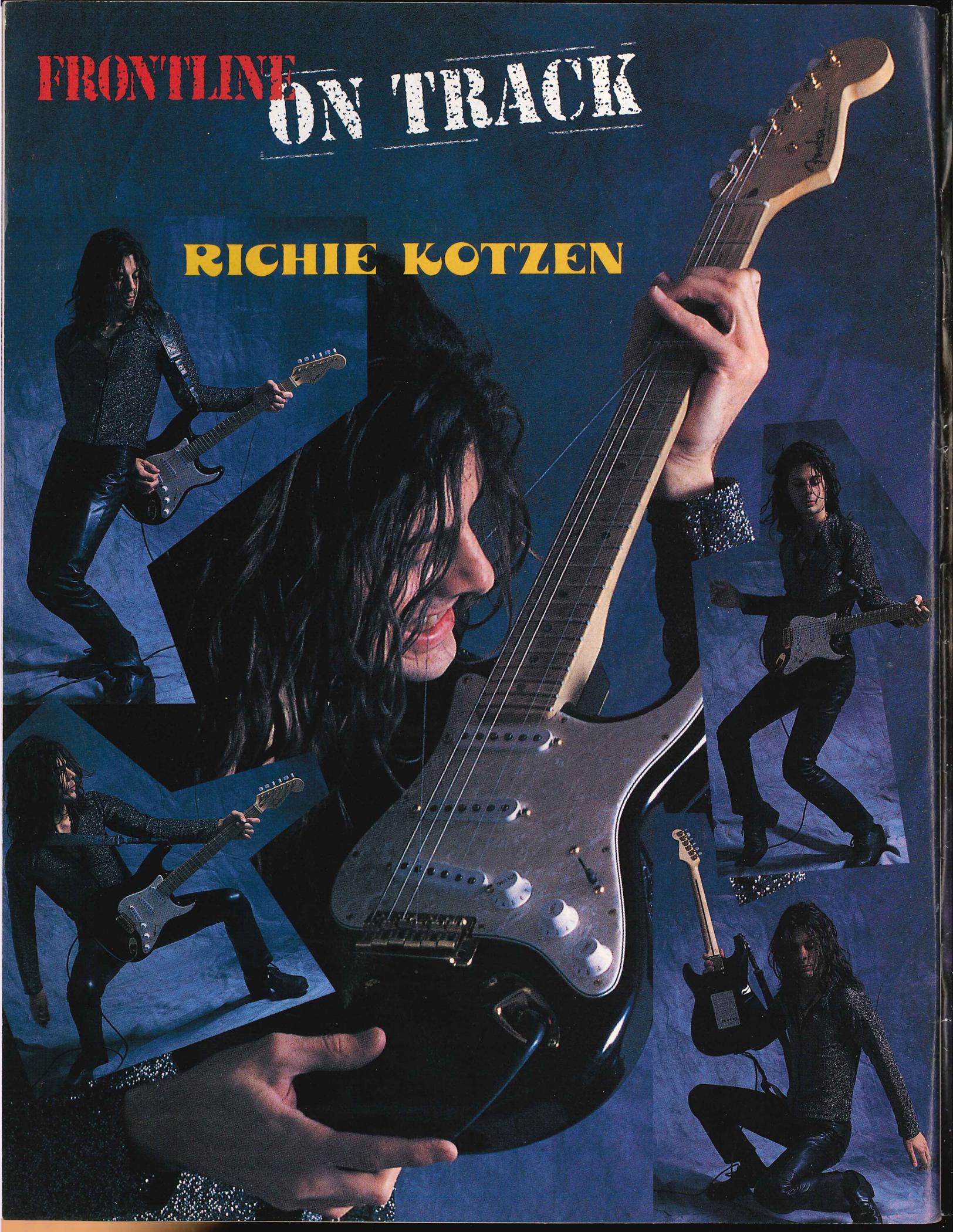
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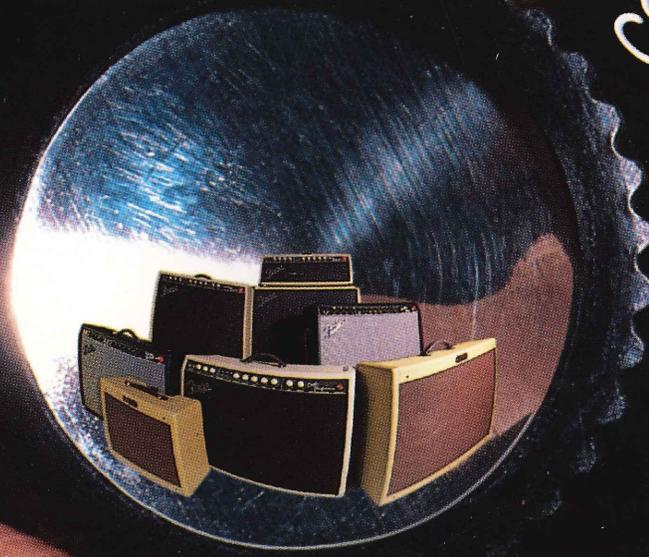
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