

In our letters section on page 3, a reader asked why we offered different brand names of products. Why, indeed, would Fender, the most famous name in guitars, recommend a name other than Fender?



Musician's Institute, home of GIT and BIT, helps to prepare the superstars of tomorrow.

MUSICIAN'S INSTITUTE

You're going to learn about these hot new instruments from the standpoint of two outstanding instructors at the Musician's Institute of Technology (MIT). One on guitar, the other on bass. One from the experimental jazz scene, the other on the very edge of balls-out rock & roll. One has been around the world with the biggest names in the business, the other is just now starting to blossom. Both are at the very top of their craft.

Heartfield

The answer is really very simple. When Fender wanted the best possible Arch Top jazz guitar they went to the master: Jimmy D'Aquisto. When they wanted to offer the best PA gear for the money, they called on the expertise of SUNN Electronics. In other words, when you want the best, go to the best. It's as simple as that.

We also know that, even though the Stratocaster is the world's most popular guitar, there are still a number of players looking for that little something different.

Enter the Heartfield guitar. Instruments without equal, in the time-honored tradition of Fender.

Their range of advanced guitar designs addresses the needs of young rockers while appealing to the highest of skill levels.

The Talon V features a reverse headstock



TALON Series - (5 models)
A sharp edged, futuristic design with super jumbo frets, ultra slim neck and black chrome hardware.



ELAN Series - (Three models)
Total luxury. A high class axe made for the man who has everything. Ebony fretboard, highly figured maple top.



RR Series - (Two models)
Fat, gutsy rock & roll with a vintage look. The RR58 has a 24.75" scale length; the RR59 a 25.5" scale and an elongated headstock.

Three New Series of Hot, Hot Electrics!

10 different models in all

A Closer Look at the Line

Close attention to the smallest details. That's what sets Heartfield apart from the rest.

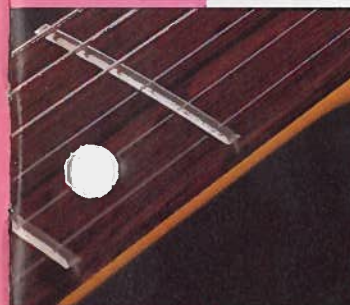


Wider Bridge Pickup Poles
Poles are farther apart to remain at center of string's vibration for maximum output.



Rubber Grip Knobs
Classic looks, Accurate, non-slip control.

Fretboard Edges are Rounded Off
Allows for a more comfortable "played-in" feel.

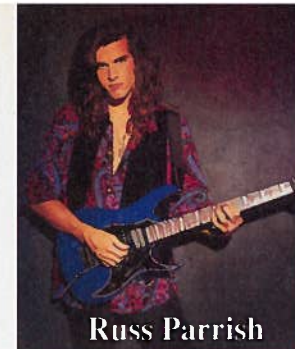


Lubricated Head Nut
Strings slide easier without binding. (non-locking models)



Aircraft Bolts used for Neck/Body Junction
Increased stability promotes sustain and takes the rigors of the road. (bolt-on models)

Thicker Headpiece
The Heartfield (left) provides more mass and rigidity than traditional guitars for increased sustain. (Talon Models)



Russ Parrish

Russ Parrish is considered to be one of the most gifted new rock guitarists on the L.A. music scene. Since graduating from GIT at age 18, he has worked as a master instructor at the school.

Russ counsels an average of 250 advanced GIT students a week, while spending many of his nights gigging at the hottest, most prestigious clubs in Hollywood.

He recently joined Ex-Dokken bassist Jeff Pilson's new band, and has added writing and rehearsing to his already busy schedule. All in all, Russ spends anywhere from 8 to 12 hours a day with a guitar in his hands!

Steve Bailey



Full music scholarships at North Texas and Miami Universities (and countless scholastic achievement awards) earned Steve Bailey his nickname: the "Professor of Commercial Music"!

Currently working with legends like Joe Pass, Frank Marino and Larry Carlton, as well as hot newcomers like Alex Masi, he has copped the number one spot on *Billboard's* Jazz chart with the Rippingtons, and is third with David Benoit.

While not traveling the globe or working L.A. sessions, Steve spends his time as a staff instructor at the Bass Institute (BIT) in Hollywood, California.

TEACHER'S PERSPECTIVE

According to Steve Bailey, he walked into MIT with the first Heartfield that had ever been through those doors. "I played it in what we call 'open counseling', where all the students just sit around and ask questions," he remembers. "Now the Heartfield has become the number one bass over there. Students have been to local Hollywood music stores and just bought them out!"

Russ Parrish first hooked up with Heartfield when Fender invited him to evaluate some new prototype guitars. "I really dug the Heartfields over the rest," he confesses. "The neck feels slim, yet there's a little more wood between the fretboard and the back of the neck so it's easier to grab." The specially rounded edge on the fretboard cuts down on hand fatigue during long playing sessions, and also makes string bending more accessible.

A comfortable neck was quite important

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(Heartfield, continued from page 5)

to Steve too, since he plays a 6-string fretless—no easy task! In fact, he helped to design the Heartfield bass neck, which he describes as “thin enough to feel like my friendly old Fender P-Bass neck, even though the fingerboard is wide enough to land an airplane on!”

But that’s only the beginning. On the new

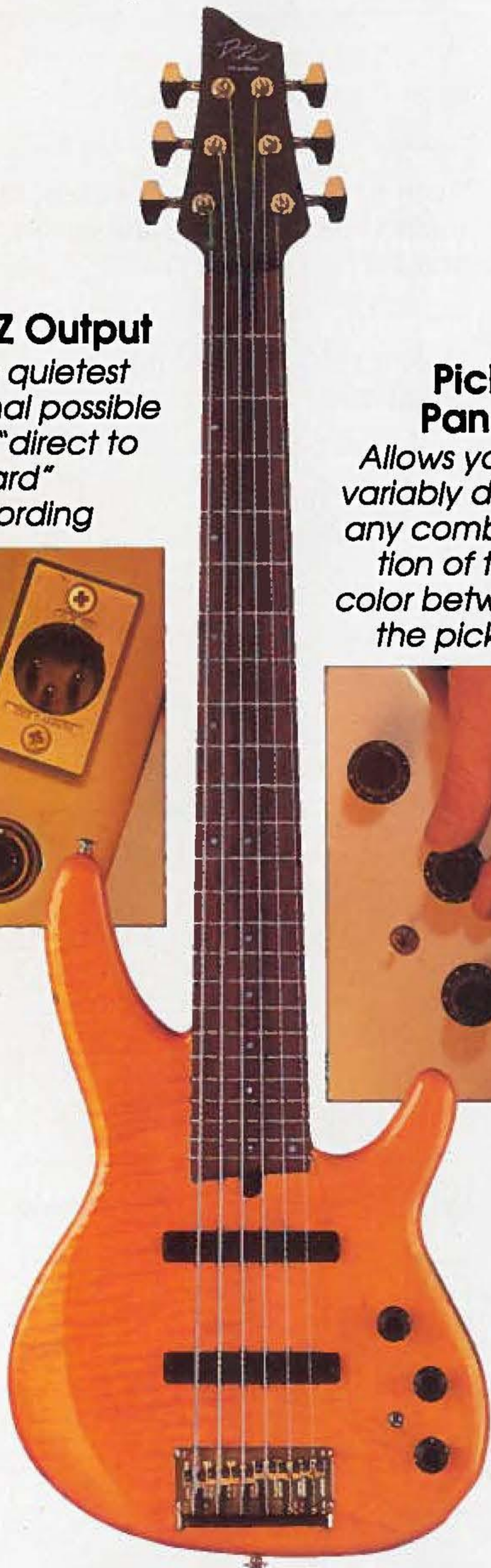
A Closer Look at Steve Bailey’s Heartfield Bass

Lo Z Output

The quietest signal possible for “direct to board” recording

Pickup Pan Pot

Allows you to variably dial in any combination of tonal color between the pickups.



guitar models, another innovative design feature is the placement of the magnetic poles in the bridge position pickup: about 10% wider than the spacing of the neck pickup pole pieces. Why? As the strings get further apart, they remain more evenly centered over the pole pieces of the pickups in *both* positions, providing more powerful harmonics and the most sustain possible.

Just ask Russ, who teaches through little solid-state amps at GIT. “The Heartfield pickups make them sound like tube amps”, he says. “The guitar totally screams! And it’s got every tone imagin-

SPOTLIGHT *continued*

able—from ‘clean’ to that cool, ‘Ritchie Blackmore Strat bite’, with tons of sustain.”

Variety is a quality that an in-demand studio and live musician like Steve Bailey especially appreciates. “I always try to impress on my students the importance of being able to stay busy out there in the ‘real world’. Something that keeps me working a lot is my sound. The Heartfield bass really has user-friendly electronics that allow me to tailor my sound with a simple pickup selector pan control. I’m able to get so many different tones so quickly that it’s really all I need.”

And while good distortion is important to guitar players, bass players avoid it like the plague. The special low impedance output, found on *all Heartfield basses*, gives Steve an edge in the studio, by allowing him to plug the instrument directly into the board. “The result is an extremely quiet signal making the [recording engineer] ‘man behind the

“The guitar really screams! And it’s got every tone imaginable . . .”

window’”, as Steve puts it, “a very happy person. Happy enough to remember the experience and call me back next time he needs a bass player.”

Russ Parrish feels that part of the appeal of the Heartfield line has to do with the contemporary look, such as the “sharp edged” design of his Talon V. “This is not your father’s Stratocaster,” he says. “Heartfield makes a totally different statement while maintaining the quality of a Fender.”

Steve sums it all up, in his eyes: “The bottom line,” he says, “is that professionals have to pick the instrument they feel will best enable them to express themselves and create their own voice. I feel like, more and more, the Heartfield is the instrument of choice to really do that.”

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