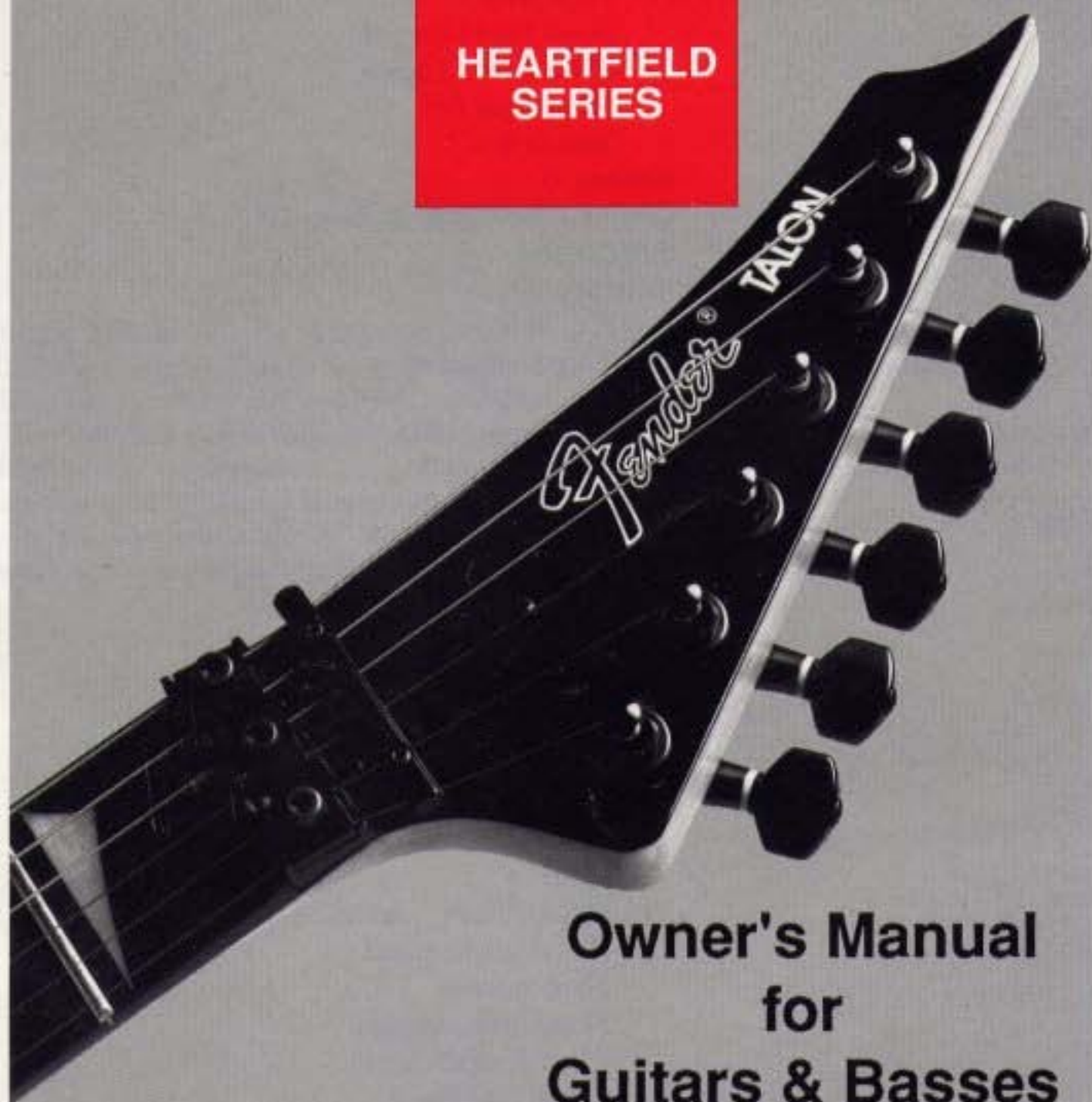


Fender®

**HEARTFIELD
SERIES**



**Owner's Manual
for
Guitars & Basses**

VOLUME CONTROL

The Volume Control allows you to control the volume level at the instrument.

PAN CONTROL

The Pan Control allows you to balance the volume of two pickups. This control has a center detent which indicates that the pickups are equal in volume.

TONE CONTROL

The Tone Control allows you to modify the instrument's tonal characteristics.

Standard

With the tone knob in the full clockwise position, a brighter tone is achieved. Rotating the knob counterclockwise gradually filters off the high frequencies, moving the sound from bright to more mellow

TBX

The TBX Control (patented) provides both the conventional guitar sound and unique new sounds.

Advancing the knob counterclockwise from the detent position gradually filters off high frequencies, like a standard tone control (see Standard above). Rotating the knob clockwise from the detent position, and you add presence and brightness by allowing the pickups' natural resonance to come through. With this added capability, the TBX provides a whole new range of sounds not previously available.

ADJUSTABLE PICKUPS

Pickups on all Heartfield Series guitars and basses may be adjusted for height. The procedure for adjusting the height is covered in section 5, Set Pickup Height.

ACTIVE ELECTRONICS

Some Heartfield Series guitars and basses feature active electronic circuitry powered by a 9-volt battery. The instruments *will not work without a sufficiently charged battery.*

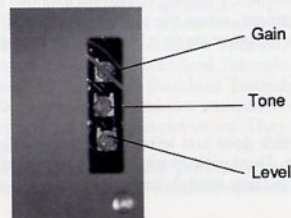
Following is an explanation of how the circuits are operated.

Push-button Series/Parallel/Distortion Circuit

Some guitars feature one pickup in the bridge position. These guitars offer the following 3 modes of operation—selected by the push-button switches and indicated by the corresponding LEDs:

- 1) **Special Parallel** - The two coils in the pickup are wired in parallel, which produces a clean, bright tone—much like a single coil pickup.
- 2) **Pickup + Buffer** - The pickup is wired like a standard humbucking pickup (with the two coils in series). This produces a fat, punchy tone.
- 3) **Pickup + Distortion** - The pickup is wired in series and the signal passes through an onboard distortion circuit. This position sounds like a humbucking pickup through a distortion pedal.

The onboard distortion circuitry can be preset for the desired sound. The controls are accessed via a removable rubber grommet in the large back plate.



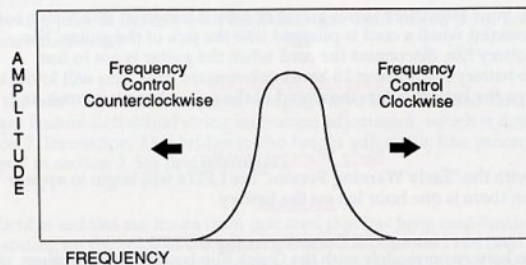
Once you have removed the rubber grommet, adjust the controls with a Philips screwdriver:

- 1) **Gain** - Sets the amount of distortion. The full clockwise position is maximum distortion.
- 2) **Tone** - Adjusts the amount of treble or bass added to the signal. Clockwise adds treble, counterclockwise adds bass.
- 3) **Level** - Adjusts the output of the guitar. In the full counterclockwise position, the level is not boosted at all. In the full clockwise position, the level can be boosted by as much as 35dB. (Note: Guitars are adjusted at the factory for about 20dB boost.)

Frequency Shift Circuit

Frequency Control

The Frequency Shift circuit accents a narrow band of frequencies. The Frequency control—much like a parametric eq—allows you to "tune in" the frequency range you wish to emphasize.



In other words, in the full counterclockwise position, a range in the low frequencies will be prominent. As you rotate the knob clockwise, towards the center, mid frequencies are highlighted while bass and treble are muted. In the full clockwise position, high frequencies are prominent while mids and lows are muted.

Note: Although this is a frequency *tuning* circuit—not specifically a boost circuit—volume might be as much as 11dB higher when this circuit is in operation.

Frequency Control Switch

This switch turns the frequency tuning circuit on and off. Depending on the kind of circuit on your instrument, when the switch is in the off position, the Frequency control is either inoperative or it becomes a standard Tone control.

SWITCHES

Pickup Selector

The pickup selector switch does just what it implies, it selects the pickups either alone or in combination. Dual pickup models are supplied with a three position switch, while the three pickup models are equipped with a five position switch.

Coil Splitter

Some models with humbucking pickups also feature mini-toggle switches which allow you to select between single coil and dual coil (humbucking) modes.

Dual Coil Selector

Some models have two adjacent Pickups in the bridge position. This switch allows you to utilize either of the Pickups or both together.

Series/Parallel

A Series/Parallel Switch changes the wiring of the sensors to produce sound variations. The "Up" position puts your Pickups in a Parallel configuration, giving clear, bell-like tones. "Down" position puts your Pickups in a Series configuration, which produces a hotter output signal with a lot more bottom end.

Notch Filter

A three-way on-board toggle that switches between three modes: Passive (standard tone control), Narrow Frequency Band Notch Filter, and Wide Band Notch Filter.

BATTERY

The circuit in your Heartfield Series guitar or bass is powered by a 9-volt battery, which is connected when a cord is plugged into the jack of the guitar. For maximum battery life, disconnect the cord when the guitar is not in use.

Average battery life is about 15 hours (of constant use). You will know it is time to change the battery when the sound of the guitar becomes weak or distorted.

Early Warning System

On models with the "Early Warning System" the LED's will begin to appear dimmer when there is one hour left on the battery.

Quick Flip™ Battery Compartment

Changing the battery on models with the Quick Flip battery compartment is a simple process that requires no tools. Simply push the battery plate and it flips open.

Standard Battery Compartment

On models with the standard battery compartment, use a screwdriver to loosen the screw on the battery plate, then pull the plate open.

Caution: To avoid possible damage to the circuitry in your guitar, always make sure your cord is disconnected before changing the battery.

ADJUSTABLE BRIDGES

American Standard

These are available in two configurations: a non-tremolo Fender American Standard bridge, and Fender American Standard Tremolo System. (To fit into the thinner Heartfield cavity, the American Standard Tremolo bridge block has been shortened by 5mm—a regular American Standard Tremolo bridge will not fit into these guitars.) On both, the bridge saddles are made from stainless steel, due to its superior durability and resistance to corrosion. They are weight balanced to provide optimum sound transfer.

The saddles are individually adjustable for both string height and intonation. (These adjustments are described in detail in sections 3, Set Bridge Height, and 7, Intonation.)

Floyd Rose Pro, Floyd Rose Original, Floyd Rose II

Some Heartfield Series models are available with true Floyd Rose designed bridges. The Floyd Rose bridge allows enthusiastic use of the tremolo while keeping the strings in tune. While these bridges possess some common features such as individual string intonation (which is detailed in section 7, Intonation), bridge height adjustment (Section 3, Set Bridge Height), fine tuning and string locking, there are some differences.

Floyd Rose Pro

This bridge features a solid steel bridge plate for superior durability. It's low profile fine tuning hardware imparts a clean design and does not interfere with the player during use. The string spacing is tighter which increases playability and facilitates faster chord changes.

Floyd Rose Original

This bridge features a solid steel bridge plate for superior durability and increased sustain.

Floyd Rose II

The bridge plate is die cast with hardened steel knife edged pivot points for superior durability.

Floyd Rose-Licensed

Like the true Floyd Rose designed bridges, Floyd Rose-licensed Tremolo System bridges feature individual string intonation adjustment, which is detailed in section 7, Intonation. This bridge is also height adjustable (the procedure is covered in section 3, Set Bridge Height).

Standard

The bridge saddles are made from cast steel that has been case-hardened and (depending on the color of the hardware of the instrument) has been plated with bright chrome, black chrome, or gold for superior wearability. They are weight balanced to provide optimum sound transfer. These, coupled with the thick steel bass plate, help to deliver increased sustain and an extremely well balanced tonal response throughout the instrument's frequency range.

The saddles are individually adjustable for both string height and intonation.

TREMOLO SYSTEMS

Tremolo systems are adjustable for tremolo travel by adjusting the spring to string balance (as described in section 4, Adjusting Spring Tension).

American Standard Tremolo

The American Standard Tremolo Unit is a floating, fulcrum style tremolo, with two large pivot posts. These pivot posts are "V" grooved and are mated to the knife edge slots that are cut into the bridge bass plate.

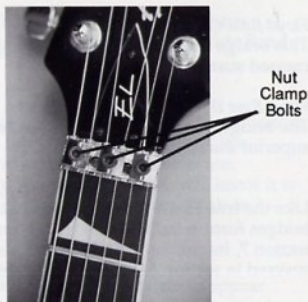
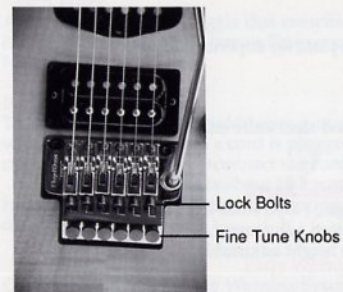
The thicker bass plate and steel spring block, coupled with the weight-balanced, stainless steel bridge saddles, help to deliver increased sustain and an extremely well balanced tonal response throughout the instrument's frequency range.

The tremolo arm is installed by carefully threading it into the hole adjacent to the first string. Do not overtighten, as you may snap the arm off in the block.

Do not remove the tremolo arm once it has been installed, or the spring in the receptacle hole could be lost. To store the instrument in its case, simply swing the tremolo arm towards the corner of the case where the output jack is located.

Floyd Rose Pro, Floyd Rose Original, Floyd Rose II Tremolo, Floyd Rose Licensed

The Floyd Rose Pro, Floyd Rose Original, and Floyd Rose II are intonation and height adjustable fulcrum style bridges. Additional features include hardened knife edge pivots, torque adjustable lock in/lock out arms, precision engineered locking saddles, and 3 section nut lock.



Stringing

Prior to stringing your guitar, set the fine tuners on the bridge to the mid-way point. This will allow sufficient tuning range both up and down in pitch. Starting with the low E string, loosen the Nut Clamp Bolt at the headstock with the 3mm Allen wrench and remove old string. Cut off the ball end of the new strings before installing. With the 3mm wrench, turn the Lock Bolt counterclockwise three turns. Insert cut end of string to bridge saddle, slide the string in so that it hits the bottom base of the saddle. Using the Allen wrench, tighten snugly. Take care not to overtighten as this may cause thread stripping or cracking of the block or saddle. Thread the string through the loosened Nut Clamp Tab Bolt at the headstock, and run the string to the machine head then cut string two machine heads past the low E tuner to allow for slack and wind string to

appropriate tuner. Follow the same steps for each remaining string. In order to preserve the balance of your tremolo, change only one string at a time. Once all the strings have been replaced, stretch them by pulling the string the full length of the fretboard. Retune and repeat until the strings remain in tune even after stretching. This should insure proper stretching and eliminate tuning problems associated with new strings. Finally, loosen nut, tune to pitch with the fine tuning knobs on the bridge and retighten nut snugly, taking care not to overtighten as damage may occur.

ADJUSTABLE TUNING GEARS

All Heartfield Series guitars and basses are equipped with tuning gears on which you can adjust the tension.

To loosen the tension (making the tuning gears easier to turn), simply use a Phillips head screwdriver to turn the screw on the end of the gear counterclockwise.

Turn the same screw clockwise to tighten the tension on the tuning gear (making it more difficult to turn). Recommended setting for consistent tuning is tightest setting.

LOCKING TUNERS

Locking Tuners hold the string firmly in place for improved pitch stability.

To remove a string from the guitar, loosen the tension with the tuning gear (if it hasn't already broken). Insert a small, flat blade screwdriver into the top of the string post. Rotate the screwdriver until you feel it engage, then turn it counterclockwise until the string is released. Pull the string out.

To load a string, first push the string from the back of the guitar through the bridge, then through the hole in the string post. With one hand, hold the [ball-less] end of the string, keeping it taut. Turn the tuning gear counterclockwise until the string lock engages, at which point the string post will begin turning. Let go of the string and tune to pitch.

TRUSS ROD

Each Heartfield Series guitar or bass is carefully adjusted at the factory. The truss rod and string height are set for optimum action and playability with light gauge strings.

Under normal tension, the neck should have a slight concave curvature. By creating a counteracting force, the truss rod prevents the neck from bending excessively under the stress placed on it by the strings.

If you need to adjust the neck, see section 2, Adjust Neck Curvature.

TRUSS ROD, ACTION, AND INTONATION ADJUSTMENTS

Because of travel effects, changes in string gauges, climatic conditions, and differences in playing styles, you might have need to adjust your Heartfield guitar. If it becomes necessary, the following procedure outlines the standards set at the factory.

To make these adjustments, you will need the following equipment:

- Capo
- Feeler Gauge
- 6" Mechanic's ruler (with 1/64" increments)

1. Tuning

Tune the instrument to standard pitch.

2. Adjust Neck Curvature (Truss Rod)

The tension on the truss rod is adjustable so the correct curvature can be achieved by regulating the neck's resistance to string tension.

Guitars

To check the truss rod setting, tune the guitar to playing pitch. Install a capo at the first fret, depress the 6th string at the fret where the neck joins the body. Using a feeler gauge, check the gap between the bottom of the 6th string and the top of the 8th fret. The string clearance should be approximately .010".

If an adjustment is necessary, you must first remove the truss rod cover plate at the headstock of the guitar. Insert the 8mm socket wrench into the truss rod adjustment hole, and rotate it gently until you feel it engage the hex nut.

Basses

To check the truss rod setting, tune the bass to playing pitch. Install a capo at the first fret, depress the 4th string at the fret where the neck joins the body. Using a feeler gauge, check the gap between the bottom of the 4th string and the top of the 8th fret. The string clearance should be approximately .015" to .020".

If an adjustment is necessary, insert the 5mm Allen wrench into the truss rod adjustment hole at the base of the neck, and rotate it gently until you feel it engage the hex socket.

If the neck is too concave, turn the Truss Rod Nut/Socket clockwise. If it is too straight or convex, turn the Truss Rod Nut/Socket counterclockwise. While adjusting in either direction, keep checking the gap with the feeler gauge. Also, periodically re-check tuning for standard pitch.

Caution: DO NOT continue adjusting: 1) If extreme resistance is felt while adjusting in either direction, or 2) If the neck has a convex bow that remains when the Truss Rod Nut/Socket is loosened. Take the instrument to the nearest Authorized Dealer or Service Center for inspection.

Note: The Truss Rod Nut/Socket should not be left loose, but should be tightened at least a quarter turn.

3. Set Bridge Height

The recommended string clearance at the 12th fret (measured by the distance between the bottom of the string and the top of the fret) is:

Guitar Strings 1 - 4: 5/64" (2mm) +/- 1/64" (.4mm)
 Strings 5 - 6: 3/32" (2.4mm) +/- 1/64" (.4mm)

Bass Strings 1 - 4: 3/32" (2mm) +/- 1/64" (.4mm)

These dimensions are the factory recommended settings only. The optimum height adjustment varies from player to player due to differences in technique, playing styles, string gauges, etc.

American Standard

Each saddle is individually adjusted by using an Allen wrench to turn the two Allen socket screws located on the top of the saddle. Clockwise raises and counterclockwise lowers. Be sure both height adjustment screws of each bridge saddle rest firmly against the bridge plate. Also be sure each saddle is parallel to the bridge plate after adjustment.

Floyd Rose Pro, Floyd Rose Original, Floyd Rose II and Floyd Rose-Licensed

On these Floyd Rose units, the overall height of the bridge is set by adjusting the Pivot Posts located on either side of the bridge.



To raise the bridge height, simply adjust each Pivot Post by inserting the Allen wrench into the Pivot Post and rotating it counterclockwise to the desired height.

To lower the bridge height, simply rotate each Pivot Post clockwise until the desired bridge height is reached. Remember to check for neck bow while adjusting bridge height as neck bow can effect string height. For best playability, try to keep the Pivot Posts adjusted evenly.

Individual string height is not offered on the Floyd Rose systems as it can negatively effect the overall tuning stability of the tremolo system.

Standard

Each saddle is individually adjusted by using an Allen wrench to turn the two Allen socket screws located on the top of the saddle. Clockwise raises and counterclockwise lowers. Be sure both height adjustment screws of each bridge saddle rest firmly against the bridge plate. Also be sure each saddle is parallel to the bridge plate after adjustment.

4. Adjusting Spring Tension (Bridge/String Balance)

The tremolos utilize a spring adjustment system: two Phillips head wood screws drawing a claw back and forth, with one end of the [3 to 5] springs attached to the body and the other end attached to the bridge Spring Block/Sustain Bar.

First, remove the six screws that hold the back tremolo plate in position and remove plate. The tremolo arm should be depressed so as to raise the back of the bridge. Place a 5/32" (4mm) spacer block between the bridge and the body. (Due to the recessed tail section, you won't be able to use a spacer block in this way on the Floyd Rose-licensed bridge. To measure the Floyd Rose-licensed system, take off the back plate and make sure the spring block is vertical. A wood block can be placed between the back of the Spring Block and the rear of the body cavity.)

Allow bridge to return back to body, trapping the block. Tune guitar up to pitch. If bridge raises and falls to trap block, tighten the two claw screws clockwise until spring pressure will trap the block with the strings tuned to pitch. Stretch all strings out completely (it may help to hold the bridge down with one hand while stretching the strings with the other).

Now remove the spacer block by either depressing or pulling up the tremolo arm (depending on bridge type). The pitch of the strings should now be raised. Using your tuning source (preferably an electronic tuner) and a Phillips screwdriver, turn the screws (which adjust the claw, counterclockwise, until the strings return to pitch. This should raise the bridge and return it to the proper balance point. On bridges so equipped, use the fine tuners for final tuning adjustments.

5. Set Pickup Height

The pickups on your Heartfield Series guitar are fully adjustable for height. Adjustments are made by turning the Pickup Adjustment Screws located at each end of the pickups. (On humbucking pickups, the center screw on either side of the pickup is the Height Adjustment Screw.)

Depress all strings at the highest fret. Check the distance from the bottom of the 1st and 6th strings to the top of the pole piece. The measurement should be as follows:

Guitar Pickups	1st string: 1/16" (1.6mm) 6th string: 3/32" (2.4mm)
Bass Pickups	1st string: 1/8" (3.2mm) 4th string: 1/8" (3.2mm)

Pickups are adjusted in the following manner: to raise the pickup, turn the adjustment screws clockwise; to lower it, turn the screws counterclockwise.

The recommended 3/32" (2.4mm) string clearance is measured between the pickup and the 1st and 6th strings when fretted at the last fret on the fingerboard.

Note: Pickups set too close to the strings can cause false tones and loss of sustain due to magnetic pull on the strings.

6. Check for Fret Rattles

With the instrument plugged into your amplifier and the pickup selector switch set to the neck pickup position, pick in the area between the neck and bridge pickups. Play each fret position, holding the pick parallel to the plane of the body, to determine that the strings do not buzz or rattle against successively higher frets.

Bend the first and second strings up one whole tone in pitch at the 12th, 15th and 17th frets. The notes should ring true, without choking off.

Due to differences in playing styles and picking techniques, action settings that produce no string rattle for one player may rattle when another player plays the instrument. If you have followed all the adjustment procedures listed and set the string action at the recommended setting, but are still experiencing fret rattle, you may require slightly higher than normal settings to accommodate your style of playing. If you still experience difficulties, take the guitar to an Authorized Dealer or Service Center.

7. Intonation

For optimum results, these adjustments should be made when the strings are in new condition. With the pickup selector switch set to the neck pickup position and the tone and volume controls at the maximum settings, tune the guitar.

Check the intonation of each string with an electronic tuner by playing the open string harmonic at the 12th fret and comparing this note with the note produced by fretting the string at the 12th fret. The pitch should be the same + or - 1 cent (1/100th of a semitone). If the fretted note is sharp, the string must be lengthened by moving the saddle back; if the fretted note is flat, the string must be shortened by moving the saddle forward.

After each adjustment, retune and repeat this test until both notes produce the same pitch. The procedures for doing this are as follows:

American Standard

Adjust the Phillips head screw at the end of the bridge clockwise to lengthen the string and counterclockwise to shorten, depending on whether the string is sharp or flat in relation to the 12th fret harmonic. Retune and retest each adjustment.

Floyd Rose Pro, Floyd Rose Original, Floyd Rose II, and Floyd Rose-Licensed

Loosen the Intonation Block Holddown Bolt by turning counterclockwise with 2.5mm Allen wrench. Push arm down to loosen string tension. Slide the Bridge Saddle in the desired direction (it may be necessary to detune string completely if saddle has to be slid toward bottom end of the guitar). Tighten the Intonation Block Holddown Bolt. Retune and retest each adjustment.

Standard

Adjust the Phillips head screw at the end of the bridge clockwise to lengthen the string and counterclockwise to shorten, depending on whether the string is sharp or flat in relation to the 12th fret harmonic. Retune and retest each adjustment.

Note: A small adjustment in the position of the bridge saddle makes a noticeable difference in the string, so move the bridge saddles in small increments. If one string can't be intonated, try changing the string.

CARE OF YOUR INSTRUMENT

Your new Heartfield Series instrument is precision made to give you many years of satisfaction. A few simple maintenance procedures will help you keep your instrument playing like new.

After you have finished playing, thoroughly wipe the entire guitar, including the strings, with a clean, soft cloth. Regular cleaning with Fender Polish is recommended.

Avoid exposing the guitar to any chemical or substance that might mar the finish, or to direct sunlight or other sources of excessive heat, humidity or shock.

Caution: It is important to avoid sudden changes in temperature, since this causes the wood to expand at a different rate than the finish, which may result in checking. While this condition does not affect the tone, it does affect the appearance.

Let the instrument warm up in its own case. Then, open the case slowly, allowing warm air to enter gradually. After the instrument is removed, leave the case open so it too can warm up thoroughly.

String tension should be reduced during shipping to avoid possible damage. Dirty, corroded or worn strings cause loss of sustain, loss of treble frequencies, and faulty intonation. Fresh strings add to the enjoyment and tonal qualities of your guitar. Change them often, using Fender strings.

If your guitar needs repair work, refer all such work to your Authorized Dealer whose trained personnel and complete service facilities will assure your satisfaction.

Heartfield Series Guitars/Basses Features

	Adjustable Pickups	Selector Switch	Controls	Tremolo	Scale Length	Finish	Radius	Free	Output Jack
MOEL									
025-5000	2 Heartfield HB	Special 5 Position	Master Vol., Master TBX	Non-Trem Am. Std.	24.7" (628.7mm)	Brazilian Rosewood	12" (305mm)	22	Body/Side
025-5000	2 Heartfield HB	Special 5 Position	Master Vol., Master TBX	Dir. Am. Std. Locking Keys	25.5" (647.7mm)	Brazilian Rosewood	12" (305mm)	22	Body/Side
025-0000	1 Heartfield HB	Special 2 Position	Master Vol., Master Tone	Non-Trem Am. Std.	24.7" (628mm)	Rosewood	12" (305mm)	22	Body/Side
025-0000	1 Heartfield HB	Special 2 Position	Master Vol., Master Tone	American Standard	25.5" (646mm)	Rosewood	12" (305mm)	22	Body/Side
125-3400	2 DiMarzio HB, 1 Single Coil	Special 5 Pos. Switch	Master Vol., Master TBX	Floyd Rose® PRD	25.5" (646mm)	Rosewood	17" (431.8mm)	22	Body/Side
125-3500	2 DiMarzio HB, 1 Single Coil	Special 5 Position	Master Vol., Master TBX	Floyd Rose® PRD	25.1" (637.5mm)	Rosewood	17" (431.8mm)	24	Body/Side
125-3400	2 DiMarzio HB, 1 Single Coil	Special 5 Position	Master Vol., Master TBX	Floyd Rose® PRD	25.1" (637.5mm)	Rosewood	17" (431.8mm)	24	Body/Side
125-3200	2 DiMarzio HB, 1 Single Coil	Special 5 Position	Master Vol., Master TBX	Floyd Rose® Original	25.1" (637.5mm)	Rosewood	17" (431.8mm)	24	Body/Side
125-3100	2 Heartfield HB, 1 Single Coil	Special 5 Position	Master Vol., Master TBX	Floyd Rose® Original	25.1" (637.5mm)	Rosewood	17" (431.8mm)	22	Body/Side
125-4200	2 Heartfield HB	Special 5 Position	Master Vol., Master TBX	Floyd Rose® PRO	25.1" (637.5mm)	Ebony	12" (304.8mm)	22	Body/Side
025-4100	2 Heartfield HB	Special 5 Position	Master Vol., Master TBX	Dir. Am. Std. Locking Keys	25.1" (637.5mm)	Ebony	12" (304.8mm)	22	Body/Side
025-4000	2 Heartfield HB	Special 5 Position	Master Vol., Master TBX	Non-Trem Am. Std.	25.1" (637.5mm)	Ebony	12" (304.8mm)	22	Body/Side
025-6000	2 Special Design Single Coil	Special 3 Position	Master Vol., Balance Ctrl., Freq. Ctrl., Ov/Off	-----	33.85" (860mm)	Rosewood over Graphite	12" (305mm)	22	Body/Side
025-6100	2 Single Coil Hum Cancelling	Special 3 Position	Master Vol., Balance Ctrl., Freq. Ctrl., Ov/Off	-----	33.85" (860mm)	Rosewood over Graphite	19.685" (500mm)	24	Body/Side
025-6200	2 Special Design Single Coil	Special 3 Position	Master Vol., Balance Ctrl., Freq. Ctrl., Ov/Off	-----	33.85" (860mm)	Rosewood over Graphite	19.685" (500mm)	24	Body/Side
025-6300	2 Single Coil Hum Cancelling	Special 3 Position	Master Vol., Balance Ctrl., Freq. Ctrl., Ov/Off	-----	33.85" (860mm)	Rosewood over Graphite	19.685" (500mm)	24	Body/Side
025-6400	2 Single Coil Hum Cancelling	Special 3 Position	Master Vol., Balance Ctrl., Freq. Ctrl., Ov/Off	-----	33.85" (860mm)	Rosewood over Graphite	19.685" (500mm)	24	Body/Side
025-7100	1 P-Bass Style 1 J-Bass Style	Pan Pot	Master Vol. Master TBX	-----	33.85" (860mm)	Rosewood	12" (305mm)	22	Body/Side
025-7200	1 P-Bass Style 1 J-Bass Style	Pan Pot	Master Vol. Base Boost/Cut Treble Boost/Cut	-----	33.85" (860mm)	Rosewood	12" (305mm)	22	Body/Side
025-7300	1 P-Bass Style 1 J-Bass Style	Pan Pot	Master Vol. Base Boost/Cut Treble Boost/Cut	-----	33.85" (860mm)	Rosewood	12" (305mm)	22	Body/Side
025-6600	2 Split Coil J-Bass Style	Pan Pot	Master Vol. Frequency Control Bandwidth Shift	-----	33.85" (860mm)	Rosewood	12" (305mm)	24	Body/Side

3 YEAR LIMITED WARRANTY

This limited warranty against defects in material and workmanship applies only to the original retail purchase. IMPORTANT: PLEASE RETAIN YOUR SALES RECEIPT, AS IT IS YOUR PROOF OF PURCHASE COVERING YOUR THREE YEAR LIMITED WARRANTY.

Defective parts will be repaired or replaced without charge if the product is returned to an Authorized Fender Heartfield Series Dealer or Service Center. Any service performed by other than an Authorized Fender Heartfield Series Dealer or Service Center is not reimbursable under this warranty.

This warranty shall not apply to damage of woods or finishes due to the natural properties of wood, climatic changes, carelessness or accident, nor does it apply to plating or to service parts such as strings, tuning machines and normal wear of frets.

If the original materials or products are no longer available, Fender reserves the right to use materials and products regularly utilized at the time of replacement or repair. Fender does not warrant the playability of an instrument whose action is lower than standard action as defined in the owner's manual.

This warranty becomes void if the serial number is defaced or removed, or the product has been damaged by alteration, misuse, accident, or neglect; or the product has been serviced by persons not authorized by Fender Musical Instruments. The company assumes no liability for property damage of any sort which may result from the failure of this product. Any warranties implied by law are limited to the duration of this express limited warranty.

Some states do not allow limitations on how long an implied warranty lasts, so the above limitation may not apply to you. Some states do not allow the exclusion or limitations of incidental or consequential damages, so the above limitation or exclusion may not apply to you.

This warranty gives you specific legal rights, and you also have other rights which vary from state to state.

Have service performed by any Authorized Fender Dealer or contact:

FENDER HEARTFIELD SERIES

Customer Relations
7975 North Hayden Road
Scottsdale, AZ 85258

