

The Who, What, and Why of Heartfield

Originally the Heartfield line was set up to be a testing ground for Fujigen's R&D department - allowing their young design team the opportunity to test new design concepts that otherwise may not be given a chance due to marketing restrictions of their OEM customers. Because this was their original intent and there was not great pressure to generate sales, much of what was developed was without outside evaluation. They simply wanted to make guitars and basses that they felt were on the cutting edge - instruments incorporating ideas that might later prove to be valuable additions to the products that they were making for their OEM customers.

Two and a half years ago Fender was faced with two problems. With the weakening of the dollar the cost of imported product was escalating - the demand for American made product was increasing beyond our capacity to produce and the desire for what was now mid to high priced Japanese product was rapidly decreasing - making it difficult to support Fujigen as supplier. Secondly, there was a segment of the market (approximately 25-30%) that was not being addressed by Fender style product. All our previous attempts to penetrate it under the Fender banner had been in vain. One fact was consistent to both of these problems - the Fender name. Consumers felt that since Fender was an American company and an American manufacturer that, above a certain price point, the product should be made in the U.S.. And it wasn't just a question that only product made in the U.S. would sell in the mid to high price ranges - other totally Japanese companies, such as Ibanez, were doing quite well selling their products in those price points. It was a question of tradition. Which brings us directly to the cause of the second problem - why couldn't we sell those other styles of guitars? Tradition.

In the dealers and consumers minds Fender means a particular group of instruments - Strats, Teles, Ps and Js. We could tweak them a little here and there, but heaven help us if we went to far - don't mess with tradition.

It seemed like every time we did, we had messed with mom, apple pie, baseball, the flag, etc., etc. But we weren't prepared to give up. Our goal was, and still is, to have products, marketed by us, that are viable options regardless of what style instrument the consumer is looking for.

Because we had been unsuccessful in our attempts using the Fender name, we felt that marketing the right products using a different brand name might be the answer. Since Heartfield had just been started by Fujigen and hadn't established a "tradition", and since it also gave us the opportunity to support Fujigen without placing any further burdens on our own manufacturing facility, it seemed like a possible solution for both of our problems.

We realized that the product that had already been designed may not be what the market was demanding but we felt it did give us a place to start from. A product to take around to artists and dealers - something solid to show that we were serious, something they could comment on - something they could criticize - something they could help us change - and in the end when we would come back with the *new* Heartfield line - something they could support because they helped to design it.

In our early meetings with Fujigen, when we were first trying to get Heartfield started, the one thing that was evident was that, unless we were willing to make a full commitment with all our resources, this project would not be successful. In the beginning, because of other restrictions, we were unable to do that. But we felt it was important to start the project anyway. Internally we began setting the groundwork for how to make the product line what we knew it had to be to be competitive. Both Fuji and Fender felt that the individual strengths of both companies joined together is what would make this project a success. Our strength was in design - theirs was in production. The first step was to set up a U.S. design group.

After much deliberation it was determined that the team would be made up of members of Marketing, Artist Relations, R&D, Quality Control, the Custom Shop, Fender manufacturing, and representatives from Fujigen's R&D facility. In reality, after looking at the talent pool we had available we felt we would be foolish not to utilize all of it.

Jay Black - Over 15 years experience as a custom guitar builder, first with Roger Sadowsky in New York and for the past 2 1/2 years with Fender; has built for such artists as the Rolling Stones, Bob Dylan, and Jeff Beck.

George Blanda - Over twenty years experience as a builder and guitar designer, came to Fender over 5 years ago as a design engineer, his design projects include the American Standard Series, the Plus series, Eric Clapton, Yngwie Malmsteen and James Burton signature models.

Bruce Bolen - Over 30 years as a top performing and touring guitarist; 20 years with Gibson in various positions from clinician to custom manufacturing; over 4 years with Fender in marketing; sales; artist relations; and quality control.

Larry Brooks - A custom builder for over 15 years as well, Larry has built guitars for Bonnie Raitt, Albert Collins, Jon Bon Jovi, Ritchie Sambora, and most of the other artist endorsers who've had product built by Fender's custom shop.

Yasahiko Iwanade - One of Japan's top builder's and a world class guitar historian, he came to Fender almost 2 years ago to work as a master builder in our custom shop - he gives Fender a unique perspective into what is right for the Japanese market, helping us to solidify our position as an international company.

John Page - Has been at Fender for over 10 years; currently manages both the Custom Shop and R&D; has been building guitars for over 15 years; began at Fender in the R&D department as a model maker and became a design engineer shortly after that, assisted in artist relations and has built numerous custom guitars for many of Fender's top artists.

Jack Shelton - Has been with Fender for over 5 years, initially as a DSM and for the past 2 years has headed up Sales and Marketing; prior to that he was an independent rep for over twenty years representing among others, Sunn amplification and Kramer guitars; at one point he marketed his own line of electric guitars.

Dan Smith - Responsible for Fender's electric guitar marketing and product sources for the past 10 years; spent 5 years at Yamaha handling their Electric Guitar and amplifier marketing; owned a Guitar repair and specialty shop; started building and repairing guitars in the early sixties; worked as a professional musician for over 20 years.

Fred Stuart - Top player for over 20 years; began building and repairing guitars over 15 years ago; an authority on vintage electrics; has been a master builder in Fender's custom shop for almost 3 years.

Nick Sugimoto - Fujigen's representative on the team; an extremely talented designer and builder; has been deeply involved in the design of all products that Fuji manufactures; strong manufacturing and engineering background.

Mark Wittenberg - Fender's artist relations manager for the past 2 years; prior to this he worked at Chesbro, Ibanez's west coast distributor for over 5 years handling their electric guitar marketing; before that he worked for various artist supplying tour support.

That's a brief outline of each of our Design Team members - each bringing their own perspective to our design challenges. But that doesn't really complete our design team. Just as important is the input we derive from our extensive roster of artists; our dealers; our consumers; and lastly, our sales force. Utilizing all this talent has allowed us to develop one of the most exciting new product lines any guitar company has ever introduced. But designing it isn't quite enough - somebody has to take those designs and turn them into quality products. That brings us back to Fujigen.

Started over 30 years ago Fujigen has arguably become the world's most advanced manufacturer of quality electric guitars and basses, and, more importantly one of the world's finest. This is evidenced equally from Fender's highly successful affordable Standard Series to the exquisite D'Aquisto arched top models from the Master series line. The fact such strong competitors as Ibanez and Yamaha have also chosen Fujigen above all others in Japan to build their products is only a further testament to those talents and abilities. For the past ten years Fujigen has played a key role in Fender's success. We feel strongly that Heartfield will soon represent a further addition to this very successful relationship.

Well, we've discussed the what and the who, but what about the why? We did touch on it briefly in the beginning when we talked about Fender's two problems - the weakening dollar causing an increase in demand for American made products, while lessening the desire for offshore produced products, and, the fact that there were guitarists out there looking for instruments to fill needs not addressed by the traditional Fender product line (and the lack of acceptance of Fender brand product in the past that has been designed to fill that need). But these points don't fully address all the reasons why. Briefly here's the whys.

- We want to be a force with the right products in areas where Fender has not traditionally been a force. This is actually for two reasons - one, because we want to expand our market share, and that is difficult to do without expanding beyond the arena in which we already dominate; and, two, because we want to insulate the company from the hard times that can result if tastes change away from the company's traditional models.

- Since we are restricted by our manufacturing capacity for American made products we need products that will allow us to expand our sales while utilizing our other product sources.

- We need products that continue to ensure that the relationship with Fujigen can be maintained. There are fewer and fewer high quality manufacturers around the world. Many other companies are knocking on Fuji's door asking them to make instruments for them. Fuji has been a

loyal supplier of quality products. We cannot risk losing them. The dollar could strengthen again, as it did in the early eighties, and the demand for product could shift away from U.S. made to wherever we can get it at the best price .

- We want to establish a brand name that would allow us to experiment and design outside Fender's traditions - a chance to perhaps come up with the next Strat.

- A side reason is that it allows us to establish another dealer network - one that could give us a strong group of dealers to draw from if particular Fender accounts fall by the wayside.

That pretty much covers the "what, who, and why" - hopefully giving you the kinds of answers you need not only for your dealers, but for your own questions as well.

Product Line Overview

The new Heartfield line up is divided into four distinct categories. First is the Elan series.

Made up of three models - the Elan I - non tremolo; the Elan II - with a non-locking Strat plus style tremolo system; and the Elan III with its double locking Floyd Rose Pro tremolo system - the Elan series represents the finest of the guitar building art, with top of the line instruments for the sophisticated guitarist.

Next is the DR series. Part of the original Heartfield lineup, these basses have remained virtually unchanged. Their modern features and styling, and advanced electronics made them readily accessible to many top bassists. The three custom neck thru models, in 4, 5, and 6 string versions, have features you'd normally find on instruments at twice the price.

Like the DR series basses the RR series guitars are part of the original Heartfield line - the difference is in the two set neck models, the RR58 and 59, that have been added to the lineup. One of the most unique things about the RR series is that while it calls up images of the beginnings of Rock and Roll it has features that are ahead of contemporary.

Now to the heart of Heartfield - the Talon series. Made up of 6 models each meeting a different need and price point, this series is designed to go right at the full shred rocker. Real Floyd Rose tremolos revered not only for their ability to stay in tune at all cost, but because they flat out sound better; DiMarzio humbuckers - the pickups that no respectable shredder would be without; necks shaped not only for full speed ahead, but for the kind of comfort that ensures the player he'll make it to the end of every hot lick; and improved construction features that put this series out in front of the competition.

That's a quick look at the new Heartfields - each series for a particular player and playing style. Now for a few things they have in common.

Three Year Warranty - That's right three years - not one like Ibanez and Charvel/Jackson - but three years. Sure there are some limitations to what's covered, but nothing different from our other competitors, like Gibson and Washburn, who have long term warranties. And, its important to understand that the important things, like neck defects are covered - especially important when you have a slimmer neck, and set and neck thru construction, like some of the Heartfield's do.

High Value, Protective Cases - Sleek, molded, and form fit these cases offer the best protection and dollar value of any cases on the market. Some dealers and consumers may nostalgically wish for the old plywood cases, but the reality of it is, that these cases offer more protection for the valuable instrument carried inside at about 2/3 the price. The butterfly latches, with the center locking feature are just another plus you won't find on conventional cases. The hinges are pop riveted into place as well to further ensure protection - and longevity. On top of all that, the case looks good as well.

Service - Another plus is that we've made every effort to get the service literature in place prior to getting thousands of these out into the market place. Just another step in making this a first class product line.

Owners Manual - The Heartfield owners manual has been revised and updated. We realize that some of these models are different from stock Strats and Teles - we've filled it with all the facts; set up and adjustment details; electronics data; etc. - we want to make sure that the consumer knows as much about his new axe as we do.



Endorsement Roster

ARTIST	GUITAR	BAND
Vinnie Moore	Talon	Solo Artist; releasing a new album on Epic/Relativity records in July or August.
Russ Parrish	Talon	Teacher at G.I.T. Currently in the band "War and Peace". As yet unsigned but we feel they're shoe-ins for a label deal.
Jeff Pilson	Talon	Russ' bandmate in "War and Peace"; second guitarist and lead singer. Jeff was previously the bassist for "Dokken".
Brian Carroll (aka Buckethead)	Talon	A G.I.T. grad and former student of Paul Gilbert. His band is getting rave reviews in the San Francisco area.
Desi REXX	RR	This guitarist/singer has toured most recently with David Lee Roth and was also a member of the band D'Molls.
Mike Keneally	RR & Talon	An alumni of Frank Zappa's band. Mike is currently touring with Dweezil Zappa.
Steve Bailey	DR	Steve is a jack-of-all-trades on bass. When not teaching at Musicians Institute in Hollywood, Steve has toured with everyone from Larry Carlton to David Benoit. Steve is also first call at many studios to do sessions and 'repair' work on other people's albums. Steve also has a solo album project ready for release.
John McVie	DR	Bassist for Fleetwood Mac.
Leonid Gutkin	DR	Bassist for the Russian band Autograph. Currently working on a new project in L.A. with his new group "Russian Roulette".

US VS. THEM

HEARTFIELD SERIES: ELAN

COMPETITOR: PAUL REED SMITH

MODELS COMPARED: ELAN II VS. PRS CUSTOM

MSRP (w/case): \$1699.99 \$1970.00

SHARED FEATURES:

- U.S. Design
- Honduras Mahogany body and neck
- Carved bookmatched figured maple top
- Two humbucking pickups
- Mother of Pearl dot inlays
- Non-locking tremolo
- Specially lubricated fretboard nut
- Locking tuning machines
- Master volume

SPECIAL ELAN FEATURES:

- Bound body and fretboard
- 22 frets for broader frequency response
- Straight string pull headstock - reduces friction at the nut, improving tremolo efficiency
- Easy access 5 position blade switch - quicker to make changes, easier to see where you're at
- Master TBX control - Does what the sweet switch does but more
- Floyd Rose equipped and non-tremolo models available for a broader player choice

SPECIAL PAUL REED SMITH FEATURES:

- Made in U.S.A.
- 5 position rotary control for pickup selection
- Sweet switch instead of tone control
- Composite body shape - part Strat, part Les Paul Special
- Numerous custom options

US VS. THEM

HEARTFIELD SERIES: DR BASSES (Bolt On)

COMPETITOR: PEAVEY

<u>MODELS COMPARED:</u>	DR-4	DYNA BASS	DR-5	DYNA BASS V
<u>MSRP (w/case):</u>	\$999.99	\$768.99	\$1099.99	\$818.99

SHARED FEATURES:

- U.S. Design
- Rosewood fretboards
- Dot inlays
- Chrome hardware
- Heavy duty bridges
- Cast, sealed tuning machines
- Active electronics
- Master volume
- Pickup pan pot
- 2 Single coil pickups

SPECIAL DR FEATURES:

- Graphite reinforced, tri-laminate neck - added stability that helps eliminate "dead" spots
- 22 frets on 4 string, 24 frets on 5 string
- Specially rounded, "no neck plate", neck joint design for easier access to the top frets
- Active, dual bandwidth, parametric frequency boost circuit
- Dual outputs with LO Z to go direct to board

SPECIAL PEAVEY FEATURES:

- U.S. manufacture
- 21 frets on both models
- Active/passive switch
- 3 band active EQ
- Single low impedance out

US VS. THEM

HEARTFIELD SERIES: DR BASSES (Neck Thru)

COMPETITOR: PEAVEY

<u>MODELS COMPARED:</u>	DR-5C	TL-FIVE	DR-6C	TL-SIX
<u>MSRP (w/case):</u>	\$1799.99	\$1319.00	\$2099.99	\$1918.99

SHARED FEATURES:

- U.S. Design
- 24 frets
- Heavy duty bridges
- Gold hardware
- Cast, sealed tuning machines
- Active electronics
- Master volume
- Pickup pan pot
- Humbucking pickups

SPECIAL DR FEATURES:

- Graphite reinforced tri-laminate neck - added stability that helps eliminate "dead" spots
- Center line bookmatched, highly figured, exotic hardwood tops
- Alder backs for richer tonal response
- Active, dual bandwidth, parametric frequency boost
- Dual output with LO Z to go direct to the board

SPECIAL PEAVEY FEATURES:

- U.S. Manufacture
- Ebony fretboard on 5, Macassar Ebony on 6
- Special shape Mother of Pearl inlays
- Treble and bass boost and cut controls
- Graphite reinforced neck on 6 string
- 6 string is custom order only
- LO impedance output

US VS. THEM

HEARTFIELD SERIES: RR

COMPETITOR: GIBSON

MODELS COMPARED: RR58 VS. LES PAUL SPECIAL

MSRP: \$999.99 w/case \$899.99 w/gig bag

SHARED FEATURES:

- U.S. Design
- Mahogany body and neck
- Set neck construction
- 24, 75" scale length
- 22 frets

SPECIAL RR FEATURES:

- Deep set joint with special sculpted heel that allows easy access while retaining stability
- Double humbucking pickups
- 5 position blade switch, specially designed for multiple sound options
- Brazilian Rosewood fretboard for beauty and tone
- Strings through body bridge for increased sustain
- Abalone dot inlays
- Slim player-designed neck
- Specially selected lightweight mahogany for comfort and tonality
- Individual string height adjustment
- TBX tone control for extra output and increased high end response
- Tremolo version available at \$1099.99
Features; Deluxe Strat bridge; locking keys; straight string pull headstock design; and lubricated nut. Also has 25.5" scale length

SPECIAL GIBSON FEATURES:

- U.S. manufacture
- Bound Rosewood fretboard
- Pearloid dot inlays
- Tunematic bridge and "stop" tailpiece
- Neck joint at 22nd fret - has easy access but historically has had stability problems
- Single coil pickups
- 3 position selector switch
- 2 volume and 2 tone controls

US VS. THEM

HEARTFIELD SERIES: TALON

COMPETITOR: IBANEZ

MODELS COMPARED: TALON VS. RG 560

MSRP (less case): \$599.99 \$749.95

SHARED FEATURES:

- U.S. DESIGN
- Basswood body
- Maple neck w/tilt back headstock
- Rosewood fretboard w/dot inlays
- 5 position lever switch
- master volume
- 1 humbucking and 2 single coil pickups
- double locking Tremolo Systems
- Cast, sealed tuners
- Black hardware

SPECIAL TALON FEATURES:

- Special "no neck" plate sculpted heel design, for easier access to the top frets
- Neck joins at 17th fret for easier access
- Player-designed neck - slim but with no shoulders - for speed and comfort
- Real Floyd Rose design, Floyd Rose II Tremolo System
- Head is slanted, as well as tilt back for the look most rockers prefer
- Thicker headstock stiffens head area for less vibration and increased sustain
- TBX tone circuitry - increases output and high end response
- Tri-play matte black pickguard
- 22 frets
- High quality "road" style case available at \$115.00

SPECIAL IBANEZ FEATURES:

- Own design Floyd Rose licensed Tremolo
- No pickguard
- Neck joins at 16th fret
- Standard 4 bolt, neck plate attachment design with special scallop to reduce body thickness by neck - this actually weakens neck joint for some loss of sustain
- Standard headstock thickness
- Master volume, master tone
- 24 frets
- Standard type case available at \$119.95

US VS. THEM

HEARTFIELD SERIES: TALON

COMPETITOR: IBANEZ

MODELS COMPARED: TALON I VS RG 550

MSRP (LESS CASE): \$849.99 \$749.95

SHARED FEATURES:

- U.S. DESIGN
- Basswood body
- Maple neck with tilt back headstock
- Rosewood fretboard with dot inlays
- 5 position lever switch
- Master volume
- 2 humbucking and 1 single coil pickup
- Double locking tremolo systems
- Cast sealed tuners
- Black hardware
- Black/White/Black laminated pickguard

SPECIAL TALON FEATURES:

- Special "no neck" plate sculpted heel design for easier access to the top frets
- Neck joins at 17th fret for easier access
- Player designed neck, slim but with no shoulders for speed and comfort
- Real FLOYD ROSE design, FLOYD ROSE ORIGINAL TREMOLO SYSTEM with solid steel bridge plate for increased sustain and improved frequency response
- Headstock is slanted as well as tilt back, the preferred look
- Special "LEG" cutout on back of body for more comfortable playing while seated
- Thicker headstock stiffens head area for less vibration and increased sustain
- TBX tone circuitry - increases output and high end response
- 22 frets
- High quality "road" style case available at \$115.00

SPECIAL IBANEZ FEATURES:

- Own design FLOYD ROSE licensed tremolo
- Neck joins at 16th fret
- Standard 4 bolt neck plate attachment design with special scallop to reduce body thickness by the neck - this actually weakens the neck joint for some loss of sustain
- Standard headstock thickness
- Master volume, master tone
- Standard type case available at \$119.95

US VS. THEM

HEARTFIELD SERIES: TALON

COMPETITOR: IBANEZ

MODELS COMPARED: TALON II VS. RG550 RG750

MSRP (LESS CASE): \$929.99 \$749.95 \$999.95

SHARED FEATURES:

- U.S. DESIGN
- Basswood body
- Maple neck with tilt back headstock
- Rosewood fretboard
- 5 position lever switch
- Master volume
- 2 humbucking and 1 single coil pickup
- Double locking tremolo systems
- Cast sealed tuners
- Black hardware
- Black/White/Black laminated pickguard
- 24 frets

SPECIAL TALON FEATURES:

- Special "no neck" plate sculpted heel design for easier access to the top frets
- Neck joins at 17th fret for easier access
- Player designed neck, slim but with no shoulders - for speed and comfort
- Real FLOYD ROSE design - FLOYD ROSE ORIGINAL TREMOLO SYSTEM with solid steel bridge plate for increased sustain and improved frequency response
- Headstock is slanted as well as tilt back, the preferred look
- Dot inlays
- Custom designed DiMARZIO humbuckers with DiMARZIO logo
- Special "leg" cutout on back of body for more comfortable playing while seated
- Thicker headstock stiffens head area for less vibration and increased sustain
- TBX tone circuitry - increases output and high end response
- High quality "road" style case available at \$115.00

SPECIAL IBANEZ FEATURES:

- Own design FLOYD ROSE licensed tremolo
- DiMARZIO pickups with IBANEZ logo on RG 750
- Shark fin inlays on RG 750, dots on RG 550
- Neck joins at 16th fret
- Standard 4 bolt neck plate attachment design with special scallop to reduce body thickness by neck - this actually weakens the neck joint for some loss of sustain
- Standard headstock thickness
- Master volume, master tone
- Standard type case available at \$119.95
- Deluxe case for RG 750 available at \$129.95

US VS. THEM

HEARTFIELD SERIES: TALON

COMPETITOR: IBANEZ

MODELS COMPARED: TALON III, TALON IV, TALON V, VS. RG750

MSRP (LESS CASE): \$989.99 \$1169.99 \$1169.99 \$999.95

SHARED FEATURES:

- U.S. DESIGN
- Basswood body
- Maple neck with tilt back headstock
- Rosewood fretboard
- 5 position lever switch (Special Design)
- Master volume
- 2 Humbucking and 1 single coil pickup
- Double locking tremolo systems
- Cast sealed tuners
- Black hardware
- Black/White/Black laminated pickguard
- 24 Frets (TALON III has 22 frets)

SPECIAL TALON FEATURES:

- Special "No Neck" plate sculpted heel design for easier access to the top frets
- Neck joins at the 17th fret for easier access
- Player designed neck, slim but with no shoulders for speed and comfort
- Real FLOYD ROSE design, FLOYD ROSE PRO TREMOLO with low profile tuners for playing ease; tighter string spacing for increased picking speed; and, solid steel plate for increased sustain and improved tonal balance.
- Headstock is slanted as well as tilt back, the preferred look
- Custom designed DiMARZIO Humbuckers with DiMARZIO logo
- Special "LEG" cutout on back of body for more comfortable playing while seated
- Thicker headstock stiffens head area for less vibration and increased sustain
- TBX tone circuitry; increases output and high end response
- Sabre tooth inlays with special red accent at 12th and 24th positions on TALON IV and V.
- Reverse headstock on TALON V
- High quality "Road" style case available at \$115

SPECIAL IBANEZ FEATURES:

- Own design FLOYD ROSE licensed tremolo
- DiMARZIO pickups with IBANEZ logo
- Shark fin inlays
- Neck joins at 16th fret
- Standard 4 bolt neck plate attachment design with special scallop to reduce body thickness by neck - this actually weakens the neck joint for some loss of sustain
- Standard headstock thickness
- Master volume, master tone
- Standard type case available at \$119.95
- Deluxe case for RG 750 available at \$129.95