



Wednesday, October 20, 1999

To: All G&L Reps

From: David C. McLaren *8-pages*

Dear friends,

In the mail today I received the October/November issue of Musician's Hotline, a magazine targeting the world of high-end guitars

In this issue, you will see a wonderful article on G&L which I personally worked on with the magazine. In this issue, we have two advertisements, with one of the ads on the front cover! We also have two full pages featuring the contact information for selected top G&L dealers here in the US. Notice how the background images of the dealer pages show images of hand production in our factory - one picture shows a band saw cutting out a body, while the other picture shows a pickup being wound by hand.

Another great part of this magazine feature is the added Internet exposure. The Musician's Hotline magazine also owns a new online auction website called www.musicshotbid.com that has received over 900,000 "hits" in its first month. The great part is the G&L article is featured on the www.musicshotbid.com website, and we are the only manufacturer to be featured there! We get even more exposure on the magazine's own website www.musicianshotline.com, where the front page of the current issue featuring our "Leo's chair" ad is displayed, as is the article on G&L.

The wonderful press we have been getting lately is incredible. It seems like every month, there is another feature, another review, some great thing happening. I guess it is not surprising that sales just keep growing!

Thanks to all of you for making our 1999 fiscal year just ended a big success, and we look forward to making 2000 an even bigger success.

With warm regards,

David C. McLaren

P.S. A copy of this magazine is coming to you by mail shortly.

See our exclusive profile of **G&L** Guitars on pages 40 & 41



MUSICIANS HOTLINE

OCTOBER/NOVEMBER 1999

VOLUME 5

ISSUE 10


888-247-2009

musicianshotline.com



*A monthly buy, sell and trade magazine
published by performing musicians for the performing musician.*

*The man is gone now.
But his spirit never left us ...*



The G&L factory in Fullerton, California seems like a throwback to a simpler and romantic past. The people at G&L – his people – still do things the way he taught them. These Californians with love, dedication and great skill slowly and painstakingly give shape, form and voice to the G&L instruments. There are no computer-driven robots popping out guitars with uniformity but no soul. At G&L, people make instruments just like the founder wanted them made. Guitars made this way have a life – a vitality in them that responds to the player like no other.

Musicians HOTLINE

A monthly buy sell and trade magazine published by performing musicians for the performing musician.

A Heartland Communications Group, Inc. Publication
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Musicians Hotline is published monthly for performing musicians by performing musicians
 Circulation: Musicians Hotline has a master list of 27,315 musicians, recording studios, production companies, booking agents, and dealers in Minnesota, Illinois, Michigan, Iowa, Wisconsin, Missouri, Nebraska, Ohio, Texas, Oklahoma, New York, California, Colorado, Pennsylvania, Washington, Tennessee, Indiana, Florida, Maine, Connecticut, Arizona, Virginia, Georgia, South Carolina, North Dakota, Kentucky, Oregon, South Dakota, Utah, New Mexico, Montana, Kansas and North Carolina

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TRENT SALTER

Publisher's STATEMENT

Dividing Up The Pie

There has certainly been more than enough talk lately about how our business continues to change and how technology has transformed the way we market our products and services. That's a given. With fancy terms like E-commerce, cyber shop and multi-media marketing, how does the average Ma and Pa music store try to survive? Lets face it, the internet has been the single most influential marketing tool in history and it is only going to keep

getting bigger. I hear and understand the concerns of the neighborhood corner music store that feels like they are just "buying time" until Guitar Center or Sam Ash come to town. And believe me, they will come to town, and believe me your loyal customers will shop there. For all the flack that the superstores have taken these past few years, they have also brought very positive changes to the table. Ya know it's funny, but on the internet Marks Music Center can appear to be as large as Music-Go-Round, or Billys Backstreet Music & Pawn can appear to be the size of Guitar Center. Use the internet to your advantage, carve yourself a spot by specializing in service and support, search out new products that no one else seems to carry. There are more great guitars and amps being manufactured today by companies you have never heard of. I am saddened by the thought that a Ma and Pa music store has had to close its doors after 60 years of being in business solely because a Sam Ash moved up the street, but the bottom line is, that's what's happening and I hope there can be room for everyone. Can't we all just get along?

Why all this talk about E-Commerce and the Internet? Because I personally have witnessed first hand the power of this awesome entity. Musichotbid.com opened September 1st and I'm amazed on a daily basis just how huge the frickin thing is. Check out musichotbid.com (the worlds largest on line music auction site, no kiddin! Wait until you see what we have in store for the development of musichotbid. Believe me, it will be your one stop mega mall to shop on the internet.

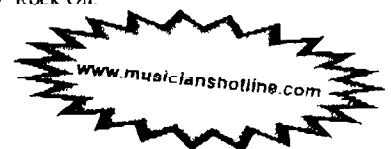
We're so pleased to bring you a profile on the history of G&L Guitars. Two absolutely legendary men, George Fullerton and Leo Fender and the history of how G&L Guitars formed in 1980. An in depth history of how Leo sold the Fender Company to CBS musical instruments in 1965, and how eventually Leo and George reunited to form G&L Guitars. A very interesting and informative insight on the brilliant careers of these two men. Don't miss this great article on pages 40 & 41 of this months issue. Very special thanks to Dave McLaren and everyone at G&L for putting this profile together.

As promised, check out our review of a very talented guitar smith, David Thomas McNaught. You will be hearing about this guy, believe me. In my review of the McNaught Phoenix model serial #01 I shit you not, you will here about these guitars. See my personal review on page 17 of this months issue and you have to check one out. Special thanks to Ed Roman for providing this guitar for review.

In closing, check out musichotbid.com and look for our totally on line version of Musicians Hotline very, very soon. Halloween is just around the corner but remember, that if you try to trick or treat at our age, people don't give you any candy, they call the cops! And they don't give you any candy either. Bastards! Rock On

Trent Salter

Nuff Sed,
 Trent Salter, Publisher, Musicians Hotline
 Feel free to give me a call, @ 888-247-2009, with questions or comments!



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G&L

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Emmaus, PA 18049
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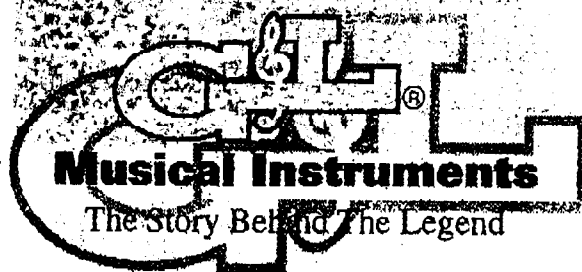
Bass Northwest
119 Yesler Way
Seattle, WA 98104
206-622-2277

Fort Wayne Guitar Exchange
1601 Oakland St.
Fort Wayne, IN 46808
219-426-8333

Atlanta Music Brokers
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Roswell, GA 30076
770-552-6778

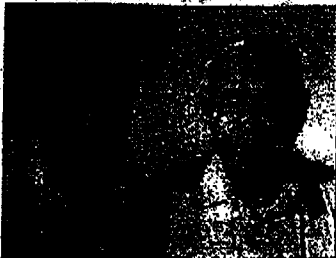
National Speaker Company
1559 S. Broadway
Denver, CO 80202
303-777-4970

ABC Music
7131
Scottsdale, AZ 85251
602-998-1111



Two Legendary Men

The story of G&L Musical Instruments cannot be told without starting with the beginning, when George Fullerton met Leo Fender. The "G" in G&L is for George, and the "L" is for Leo, of course. Although these men founded G&L Musical Instruments in 1980, the story actually begins on July 4, 1947, when these men met for the first time at a county fair in a sleepy little town called Fullerton in southern California.



George Fullerton and Leo Fender

George and Leo had already heard of each other, since they were in the same line of work, and both men had radio repair shops on opposite ends of town. They got to know each other and got along quite well, but not much came of their encounter for some time.

Later, Leo got in the business of making amplifiers

for lap steel guitars, which were popular back then in that country town. Bands traveling through Fullerton frequently had lap steel players, and Leo's experience building radios helped him develop small lap steel amplifiers. At the same time Leo started building these amps, he was asked to make repairs to the lap steel guitars as well. Leo then figured he could build these too, and sell them to traveling musicians.

It turned out that the music side of Leo's business was growing much faster than his radio repair business, so he asked George if he would be interested in working for him. George was pleased and gladly accepted Leo's offer.

The Work Begins

Leo was not a musician himself, although he loved his musician friends and would dedicate his life to them. However, George was a musician. George played guitar in a local country band called Wint Nickles and the Gold Coast Rangers.

One day George began to complain to Leo that he was having trouble with his guitar's neck. So the two men had a good look at the guitar and it was determined that the neck was bad and would have to be replaced. Back then, if a guitar had a bad neck, usually that meant being shipped back to the manufacturer as there were not many qualified luthiers around that could make a good repair. So George's guitar was shipped back to the manufacturer, and it took several months to return.

While George's guitar was gone, he was hardly able to gig, unless he was able to borrow a guitar from his friends. But when he couldn't find one to borrow, he and the Rangers couldn't work. So after a while of hearing George complain about the situation, Leo said "Why the heck don't they just bolt the darn neck on, there so you can just get a new one shipped to you? Then you could just do the best you could with the one you've got until the new one arrives."

So the two men got to thinking about this idea, and tinkering about with some ideas for an electric guitar with a bolt on neck. While they were thinking, Leo figured that if the guitar is to be amplified loudly, maybe it might be better to use a solid body instead of a hollow body design. After all, he felt that the solid lap steel guitars

WINT NICKLES
GOLD COAST RANGERS
Placentia Legion Hall

Playbill for George's Band

seemed to feed back less than hollow body guitars like George's.

It was about 1 year before Leo and George had developed their first working prototype guitar, which was refined into the Broadcaster and later renamed Telecaster.

Together these men, with the help of other important people, designed the most revolutionary instruments which shaped modern music as we know it, including the Stratocaster and Precision Bass.

Leo Sells His First Company

In 1965 Leo sold the Fender company to CBS Musical Instruments Division, as his health had been ailing and his doctor recommended that he retire. Saddened, Leo agreed and proceeded with the sale. Under the terms of the sale, Leo would remain a consultant to Fender for 5 years, and not to directly compete with Fender for 10 years. Therefore, he would not be able to own another guitar manufacturing concern during that time.



George Fullerton 1954

The Founding Of CLF Research

In a couple of years, Leo's health improved, and in 1970 he purchased a large lot of land very close to the Fender factory, and a street down the side of his land was named Fender Avenue. On this land he developed a series of buildings as a real estate investment, however he retained several of the building units for himself. It was in these units that he formed a consulting firm named CLF Research, which stood for Clarence Leo Fender Research. Leo's good friend and associate George joined him there.

Music Man Begins

Shortly thereafter, Leo was approached by some of his earlier colleagues to design and manufacture a line of guitars, basses and amplifiers that would bear the name Music Man. Leo would not own Music Man, so he would therefore not breach his agreement with CBS. It was in his CLF Research facility that designs and manufacture of Music Man instruments and amplifiers began, including the now famous Stingray bass.

Leo and George Begin G&L

By the late 1970's his agreement with CBS had expired. Leo then decided that, with his close friend George Fullerton, they would begin their own brand of guitars and basses. Since Leo already had a complete production facility and skilled craftsmen, they made preparations to begin G&L Musical Instruments which was founded in 1980.

Already Leo and George had patented several new designs and developed some new instruments, with revolutionary features that musicians all over the world were soon to embrace. Among the most widely known are the Dual Fulcrum Tremolo, the Saddle Lock fixed bridge, the Bi-Cut neck design, and the Magnetic Pickup.

The G&L Patented Dual Fulcrum Tremolo

The Dual Fulcrum Tremolo uses two pivoting points anchored into brass inserts into the body rather than the six wood screws attaching the old style tremolo. This new design gave a much smoother, "silky" feel and also allowed the player to bend notes up as well as down.



Allen Set Screw
 Tapered String Saddle

Further he redesigned the string saddles to improve intonation and reduce string breakage. The final improvement was a new machined tremolo arm that used a single locking Allen screw to allow quick installation and removal and further let the player adjust the amount of resistance on the arm.

The G&L Patented "Saddle Lock" Bridge

The patented "Saddle Lock" fixed bridge, which is used on the ASAT, ASAT Special and ASAT Deluxe, as well as the full range of G&L basses. This design was revolutionary for a number of reasons. The most significant feature was a small Allen screw which when tightened presses all the saddles together so they resonate as though they were one single mass. This eliminated sustain robbing saddle vibrations that were a problem in his earlier designs. Further, the strings would no longer need to be routed through the rear of the body

for acceptable sustain. The new design allowed the strings to enter directly through the rear of the bridge. The bottom side of the bridge has a large protrusion which fits into a route in the body. The protrusion fits snugly against the end grain of the body wood, allowing the highly resonant bridge to transfer all its energy directly to the core of the body, yielding much greater sustain than his earlier fixed bridge design. Again, Leo's innovative saddle design was used to minimize string breakage.

The G&L Patented "Bi-Cut" Neck

Another revolutionary patent granted to Leo and G&L was the Bi-Cut Neck design. The old method involved routing out the back side of the neck, installing the truss rod and covering the route with a rosewood stripe commonly referred to as a "skunk stripe". The new method involved cutting the neck blank in half longitudinally, making a rout on the inside, inserting the truss rod then gluing the two halves together. The new completed neck blank is then put in a Taylor press with approximately 350 pounds of pressure, assuring a nearly invisible truss rod installation. Although this method was more visually appealing than either the old "skunk stripe" method or using a separate maple or rosewood "cap" to cover the truss rod, more importantly there was an important design goal that this method achieved. The glue joint in the center of the neck was stronger than the wood on either side, giving the new design exceptional resistance to warping and twisting, making G&L necks much more reliable than his older designs.

The G&L Patented "Magnetic Field" Pickup Design

The Magnetic Field pickup design uses a single ceramic bar magnet placed below the coils with soft iron pole pieces that transfer the magnetic field to the surface of the pickup. These pickups have fully adjustable pole pieces allowing a wider array of tonal options. For example, the original design used non-adjustable Alnico pole pieces, so the only adjustability available was to raise or lower the pickup. The Magnetic Field design has this adjustment, but further offers individual adjustment of each pole piece, letting the player effectively adjust the output of each string on each pickup. The Magnetic Field design gave the pickup about twice the output per wind, making the pickup much quieter while allowing a greater overall output. The sound of Magnetic Field pickups is slightly warmer with a broader frequency response. One major Nashville session guitarist remarked that the G&L S-500 with Magnetic Field single coil pickups sounded as balanced and "sweet" as his favorite old guitar of this type. The difference was that the S-500 sounded that good right into his amp without all the EQ tweaking of his mixing console that made his other guitar sound so good. And when he ran his S-500 through his studio rig, he was truly amazed at the rich, warm yet clear and sparkly sound.

G&L Uses Only The Finest Tone Woods

All of these patented technological improvements make G&L instruments more pleasing tonally as well as in playability. However, the single most important ingredients in G&L instruments are the finest materials and hand craftsmanship available.

G&L begins with the finest traditional tone woods, some still obtained from sources Leo had relied upon for decades. In fact, some vendors continue to send invoices to the G&L factory to the attention of Mr. C.L. Fender! G&L uses Louisiana Swamp Ash, not just any ash wood available. They use Northern Alder, Canadian Hard Rock Maple, Indian Rosewood, African Ebony and Mahogany. G&L has a special in-house wood seasoning facility that gradually seasons wood over many months before production. For example, the G&L wood specialist prefers to age the Brazilian Rosewood for 6 months before production. Even more amazing is the fact that G&L's Mahogany supply is large enough that the mahogany used for some G&L models has been seasoned over 8 years before production.



Phyllis & Leo Fender

Using only the finest available tone woods is just the beginning of a beautiful G&L instrument. Most of the production methods at G&L date back 35 to 50 years, using proven hand craftsmanship techniques pioneered by Leo. It is these time consuming methods combined with the skill and care of their musician craftsmen that make the G&L instruments the finest in the history of Leo's work. Much of the tooling Leo used in the 50's and early 60's was faithfully recreated to allow the G&L craftsmen to achieve the very high quality standard that Leo demanded, which is much of the reason his early Fender instruments are so valuable in the collector market. Clearly, G&L instruments are the culmination of his engineering brilliance and attention to detail that spanned over 50 years.

G&L Today

Leo Fender passed away on a rainy day in March of 1991, an event which shook the Music World: the father of modern music had passed away. It was on that very day that Leo had completed his last prototype instrument, after which he declared to his wife Phyllis that he had given all he can to the musicians of the world.

Before his passing, he wanted to be sure that the legacy of G&L would continue to shine even brighter in the future. He knew that he must look after the people of G&L, his family, and they would continue to be secure and free to continue building the finest guitars and basses in the world.

His wife Phyllis shared his dream, and she chose BBE Sound, under the leadership of Chairman John C. McLaren, to take over the management of G&L and to expand and develop it in the way Leo would have wanted. Leo had begun discussions several years before with John, who Leo respected greatly. Leo was confident that John could make Leo's dreams for G&L's future become reality and felt he could entrust John to continue his work with G&L, in which he took such great pride. John shares Leo's vision of G&L as a maker of superb hand crafted instruments embodying the culmination of Leo Fender's 50 years of innovation in instrument design.

The arrangements were made that the ownership would be transferred to John's company, BBE Sound. George Fullerton remains as a permanent consultant, and Leo's wife Phyllis remains as Honorary Chairman of G&L - reminders to the world that the spirit and integrity of Leo Fender will continue on in every instrument made at G&L.

Today, John C. McLaren, Chairman of BBE Sound, continues to manage G&L, while his son John Jr. is Plant Manager of the G&L Factory which still remains on Fender Avenue. John Jr. always had a deep respect for Leo and visited him regularly at G&L while he worked at Fender which was on nearby Valencia Avenue at that time. John's other son, David, is responsible for international sales and marketing for G&L, and he too is dedicated to preserving the memory and rich history of the legendary Leo Fender.

Today the G&L factory continues production as Leo wanted it to. His private workshop remains untouched as it was the last day he worked in it, and it has been visited by music people from all over the world. There are no computers and robots popping out guitars with uniformity but no soul. The people of G&L, his people, continue to hand craft G&L instruments with love, dedication and great skill. Leo said, "G&L guitars and basses are the finest I have ever made". In preserving the uniqueness of G&L and respecting the vision of its creator, John C. McLaren said, "G&L will always be willing to make changes. Leo Fender was a symbol of change and evolution for the benefit of musicians. But for any change that is considered, we must first ask ourselves, 'Would Leo have wanted it this way?' If yes, then we do it. If not, then we will not. We always want to feel that Leo Fender would be proud of today's G&L."





G&L ASAT "Junior"

"I found the G&L ASAT Junior to be a finely crafted and cosmetically beautiful instrument. Very capable of a variety of tones, including the traditional ASAT clean tones as well as the surprisingly chunky crunch tones.

The guitar feels very comfortable and well balanced in my hands and the playability is superb."

- Trent Salter, Musician's Hotline

ASAT Junior

- Semi-Hollow mahogany body
- Mahogany neck with ebony fingerboard
- G&L patented Magnetic Field Design single coil pickups
- Stop bar tail piece
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