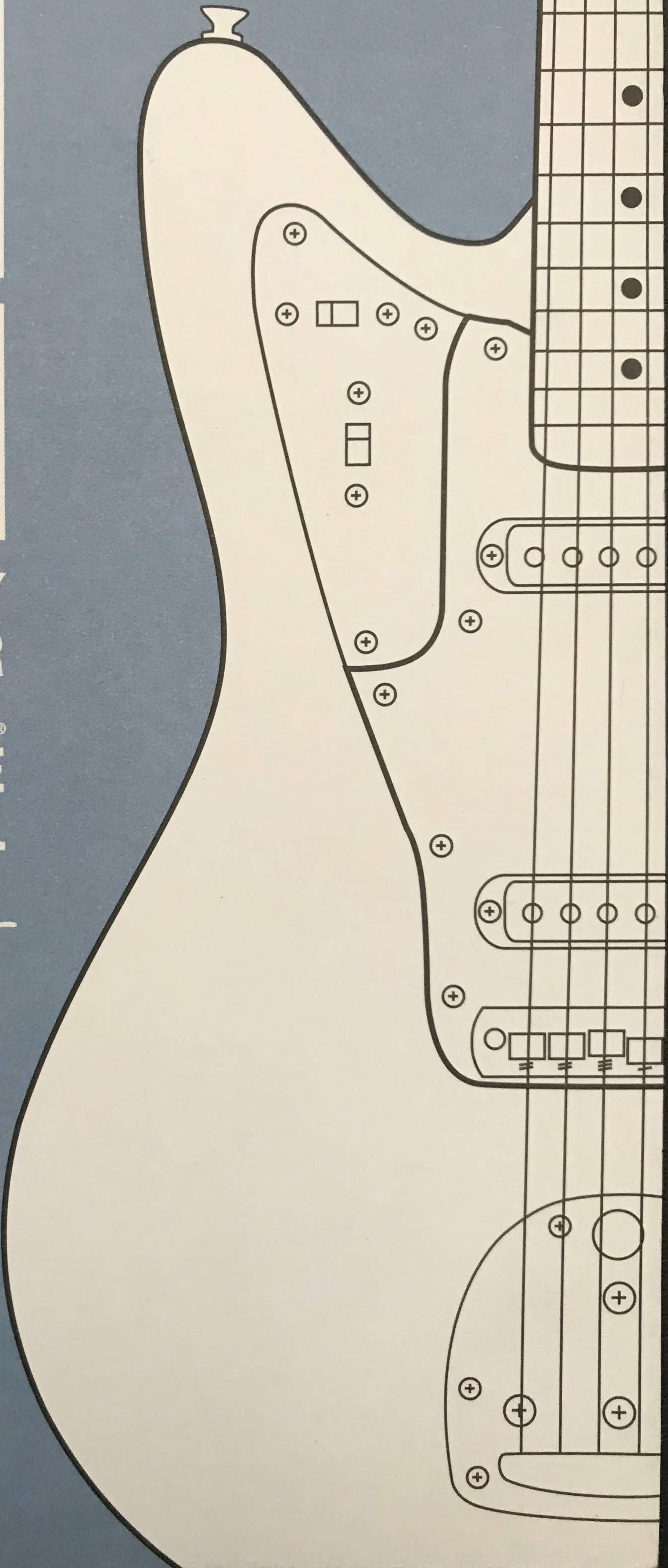
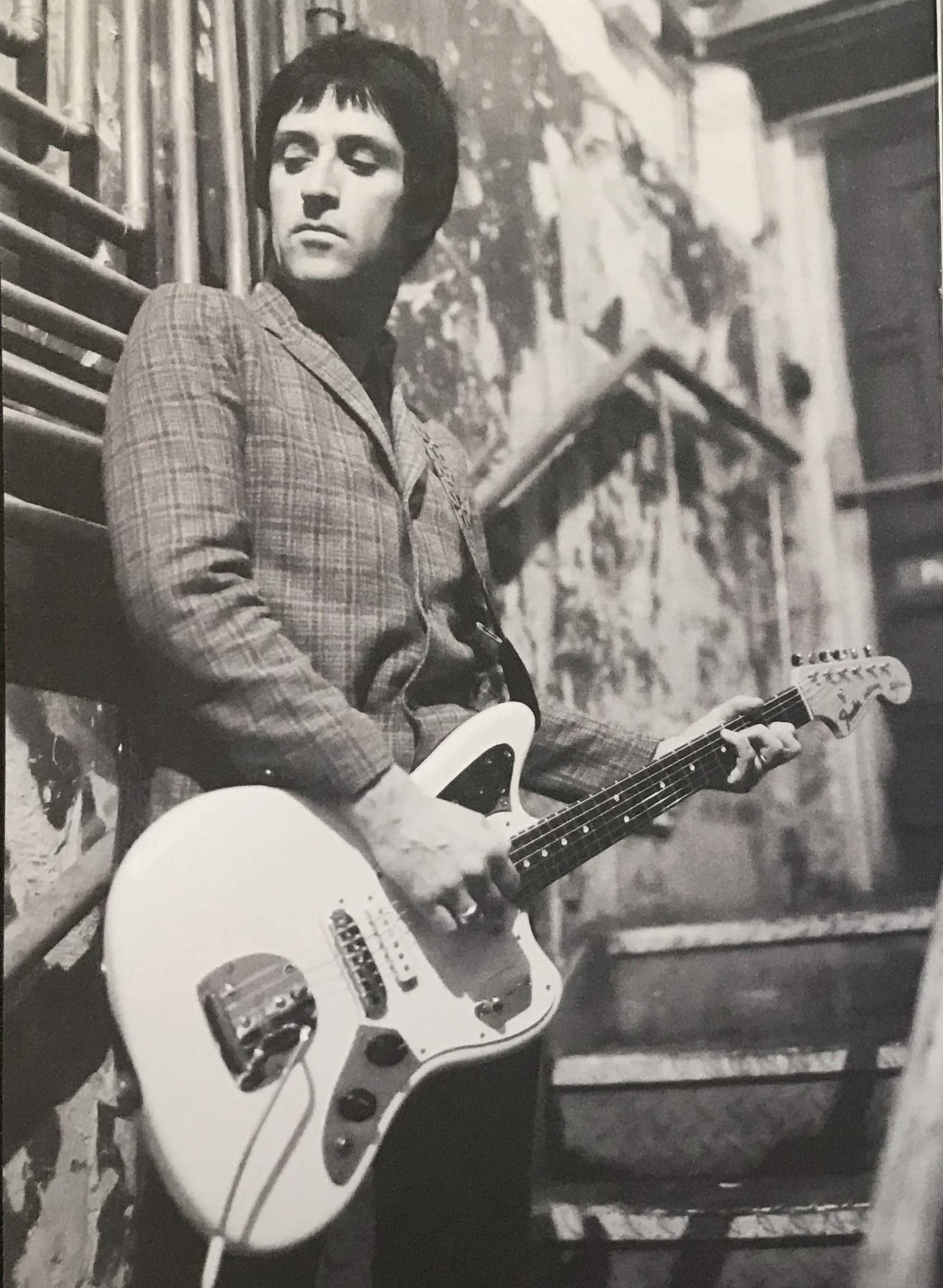


Fender[®]

JOHNNY
MARR
JAGUAR[®]
SIGNATURE
MODEL

Johnny Marr





JOHNNY MARR FENDER® JAGUAR® SIGNATURE MODEL

Launched during the spring months of 1962, the Fender® Jaguar® was a bold, flashy statement. Adorned with multiple switches and control knobs - finished in custom colours and chrome, it was intended to catch the eye of young musicians everywhere. It was the epitome of '60s guitar design and would enjoy its heyday during the surf guitar boom of the mid '60s. Widely copied by other makers, the Jaguar looked like another success story for Leo Fender, but by the late '60s and early '70s the "Jag" and its elder "offset" brother, the Jazzmaster® had been practically written off by most guitarists as the Stratocaster® and Telecaster® reigned supreme.

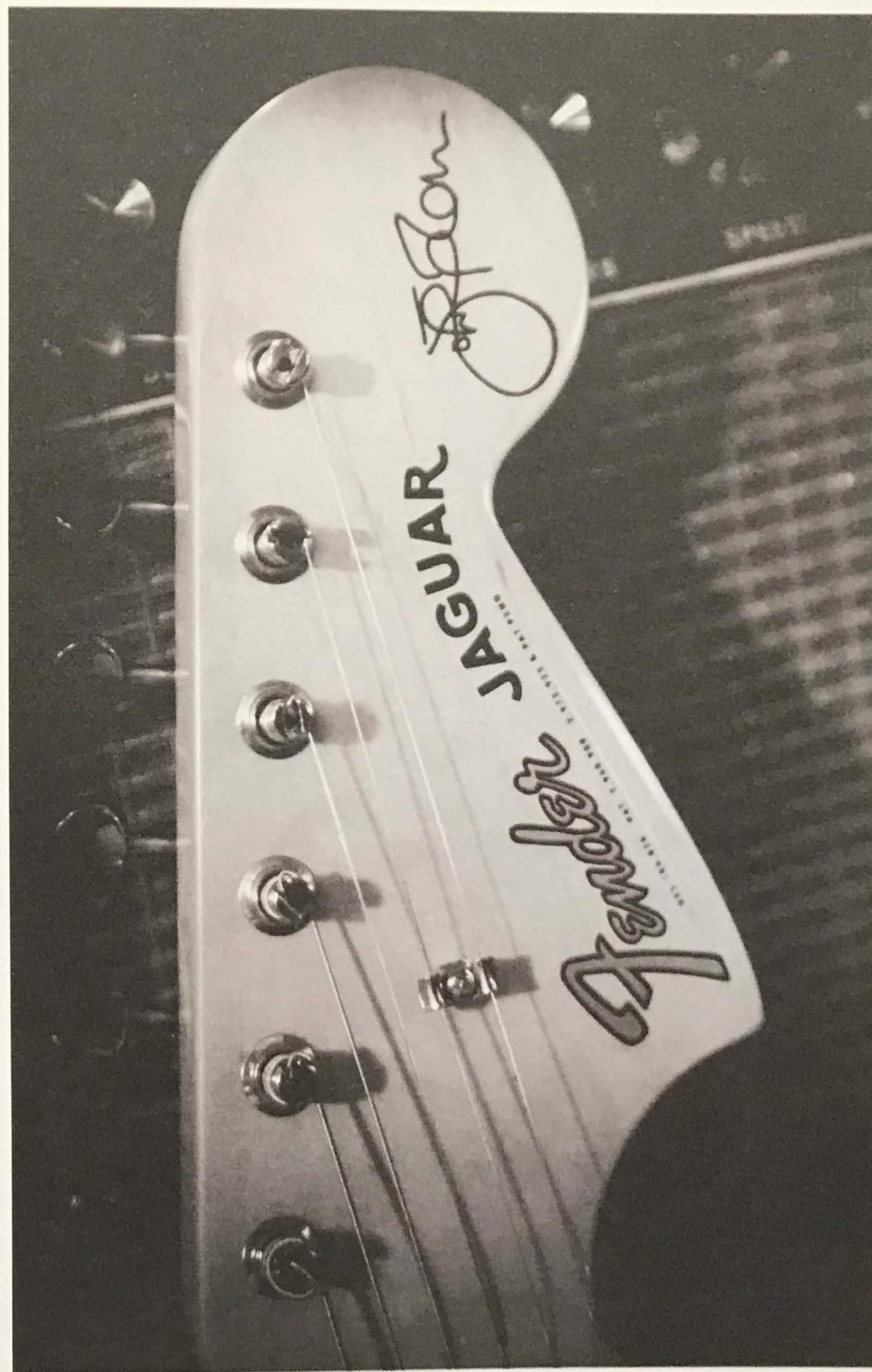
Over the years, the Jaguar and Jazzmaster would never attain the same classic status as the Tele® and Strat® even though both had sat at the top of the Fender line upon release. Both guitars have received an unfair degree of criticism from players who felt they lacked the simplicity and versatility of Fender's early six-string models. The flip side of the coin was an army of devotees of Leo's offset body designs that has grown steadily from the '70s to the present day - players who like the look, sound, feel and unique tremolo design of Fender's off-set six string guitars - guitarists who agree that these instruments offer something different from a Fender guitar; something more suited to their style of playing.

During the early days of Fender guitar design, Leo relied heavily on the input of musicians to help shape and improve his creations prior to going into mass production - namely, the Telecaster, Stratocaster and Precision Bass®. By the time the Jaguar was launched, it's unlikely that it was afforded the same rigorous field testing that its forbears had undergone. So, it seems appropriate that exactly 50 years on the Jaguar should receive an important but subtle overhaul, and who better to do it than Smiths, Modest Mouse and Cribs guitarist Johnny Marr? The Johnny Marr signature Jaguar may look strikingly similar to the original 50-year-old design, but appearances can often be deceptive. An incredible degree of detail has gone into redesigning the new model and who better to tell us about it than its creator?

JOHNNY MARR

"Primarily, I was attracted to the Jag by the way it sounded – this big, clear, ringing sound. My first proper experience playing one was with Modest Mouse in 2005. I had this riff kicking around that ended up becoming the song 'Dashboard', and it went from there really. The Jag suited the way I'd evolved as a guitar player, but at the same time my old stuff sounded absolutely right on it. It sounds like I'm supposed to sound."

"Aesthetically, I think the Jag is beautiful. I love the body shape and chrome; the early-'60s idea of space-age design. When Fender approached me to make my own signature Jaguar, I wanted to iron out some of the flaws that I felt the guitar had, and spent months on the road going through as many as fifteen old Jags working out what I liked and didn't like about each one. I wanted to prove the naysayers wrong about the Jag and my world became the guitar and the length of my guitar lead!"



SWITCHING AND PICKUPS

"I love the chrome panels on the Jag and didn't want to change those as I felt they were a crucial part of the design. I did want to simplify the guitar's switching system, as I always found that over-complicated and soon figured out why players often covered the switches with duct tape so they wouldn't turn the guitar off by accident!"

"I replaced the original three switch design with a single four-way Telecaster style switchblade. The first three positions are standard, bridge, both on and neck pickup selections, but when pushed forward into the fourth position it puts the two pickups in series where they act as one big humbucker, giving a darker, thicker sound that you don't normally hear on a Jaguar. To give that circuit more possibilities I added a filter switch to the top panel that gives it more high end. By contrast, I always liked the high-pass filter switch from the original Jag design and repositioned it on the upper control panel where the 'jazz circuit' switch is normally found. It was another way of keeping things simpler. We also lowered the height of these switches so they are less likely to be activated by accident. The pickups on my Jag are copied from vintage '62 pickups - I experimented with a lot of different setups but decided to change things from the original Jag design and had the pickups wound so that the polarity is the same on both instead of opposed. This definitely gives the pickups a more focused sound. We went through tons of different magnets and pickup wire to get the balance between the two just right."



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NEW BRIDGE DESIGN FEATURING MUSTANG® SADDLES AND SPECIALLY DEVELOPED BRIDGE POST BUSHINGS

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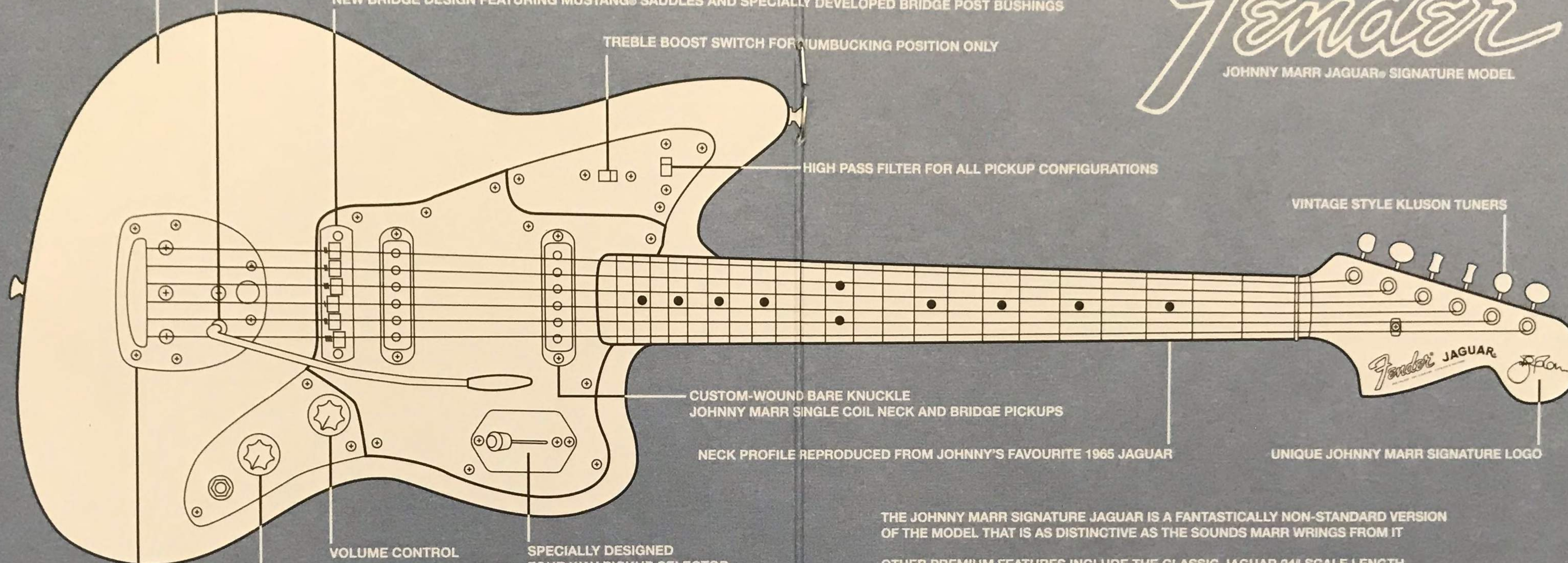
VINTAGE STYLE KLUSON TUNERS

CUSTOM-WOUND BARE KNUCKLE
JOHNNY MARR SINGLE COIL NECK AND BRIDGE PICKUPS

NECK PROFILE REPRODUCED FROM JOHNNY'S FAVOURITE 1965 JAGUAR

UNIQUE JOHNNY MARR SIGNATURE LOGO

Fender[®]
JOHNNY MARR JAGUAR® SIGNATURE MODEL



VOLUME CONTROL

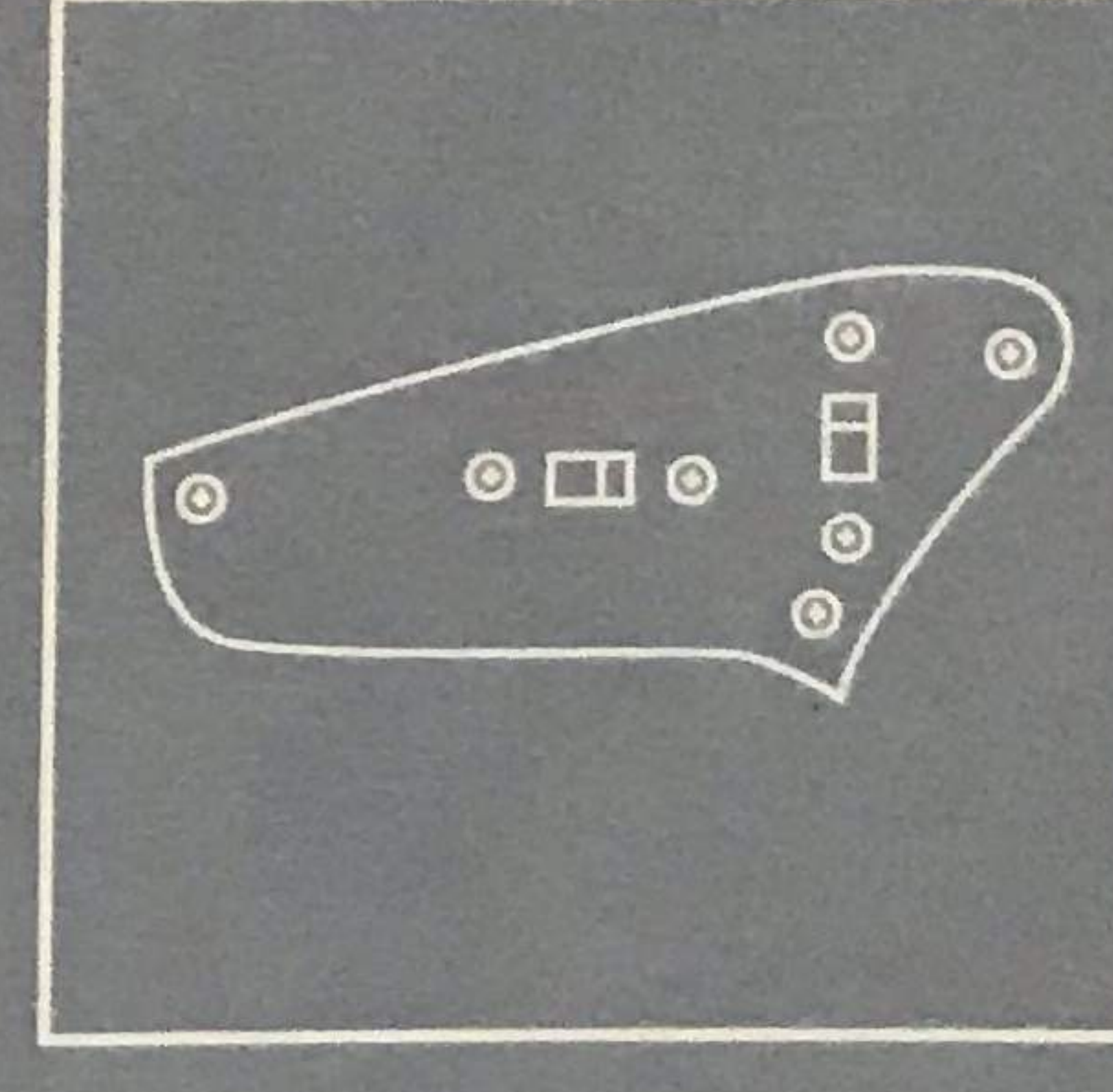
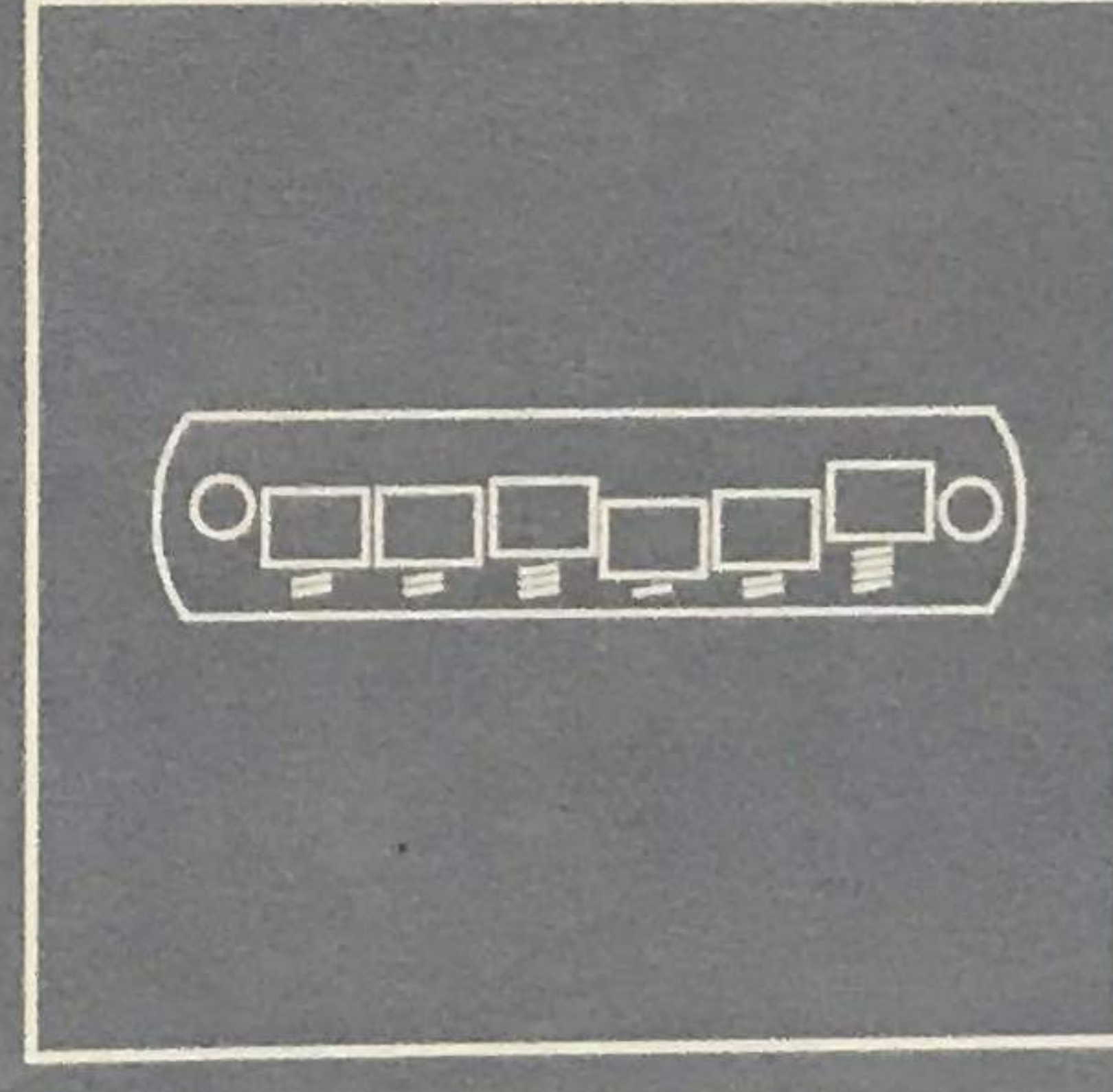
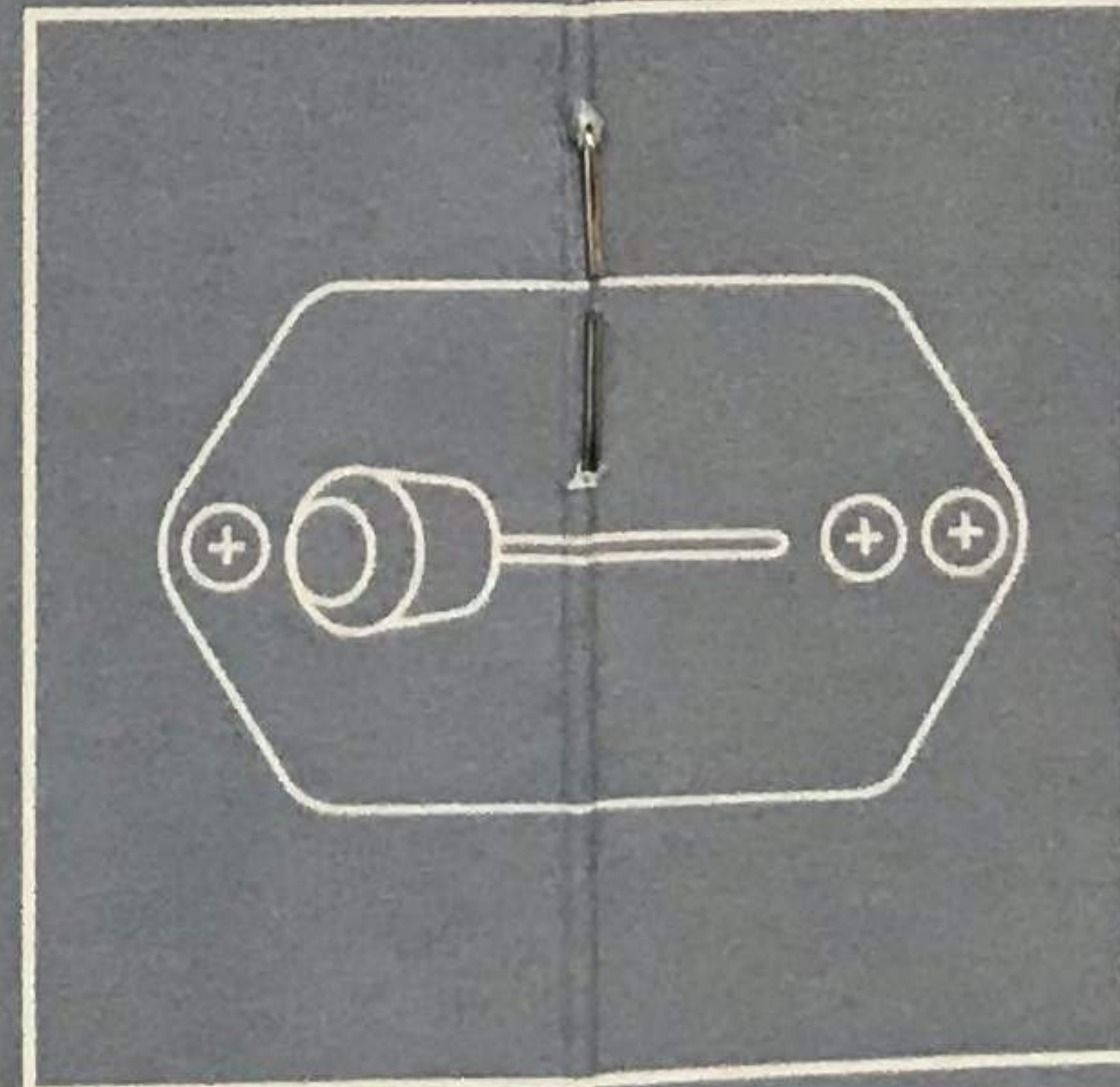
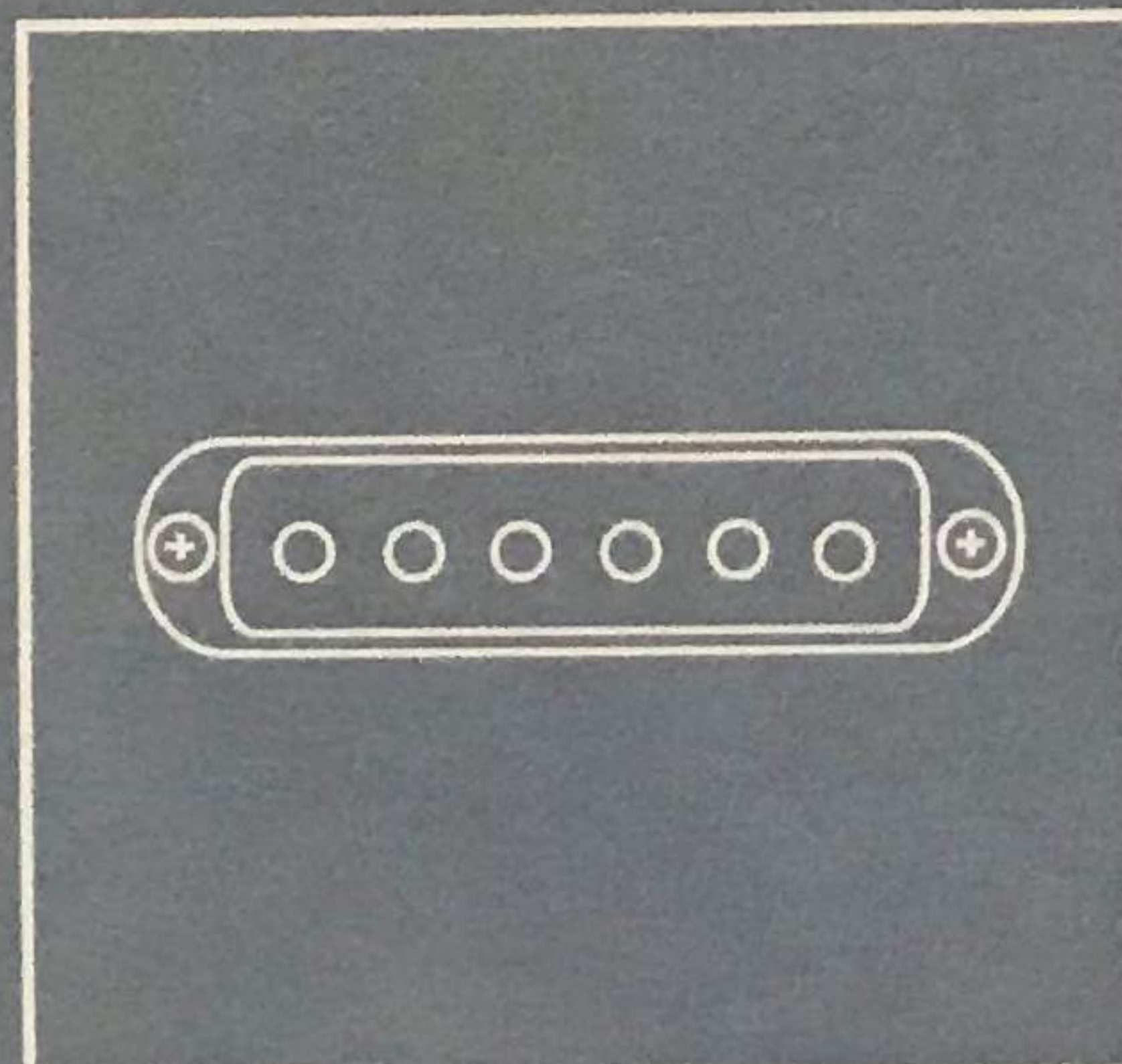
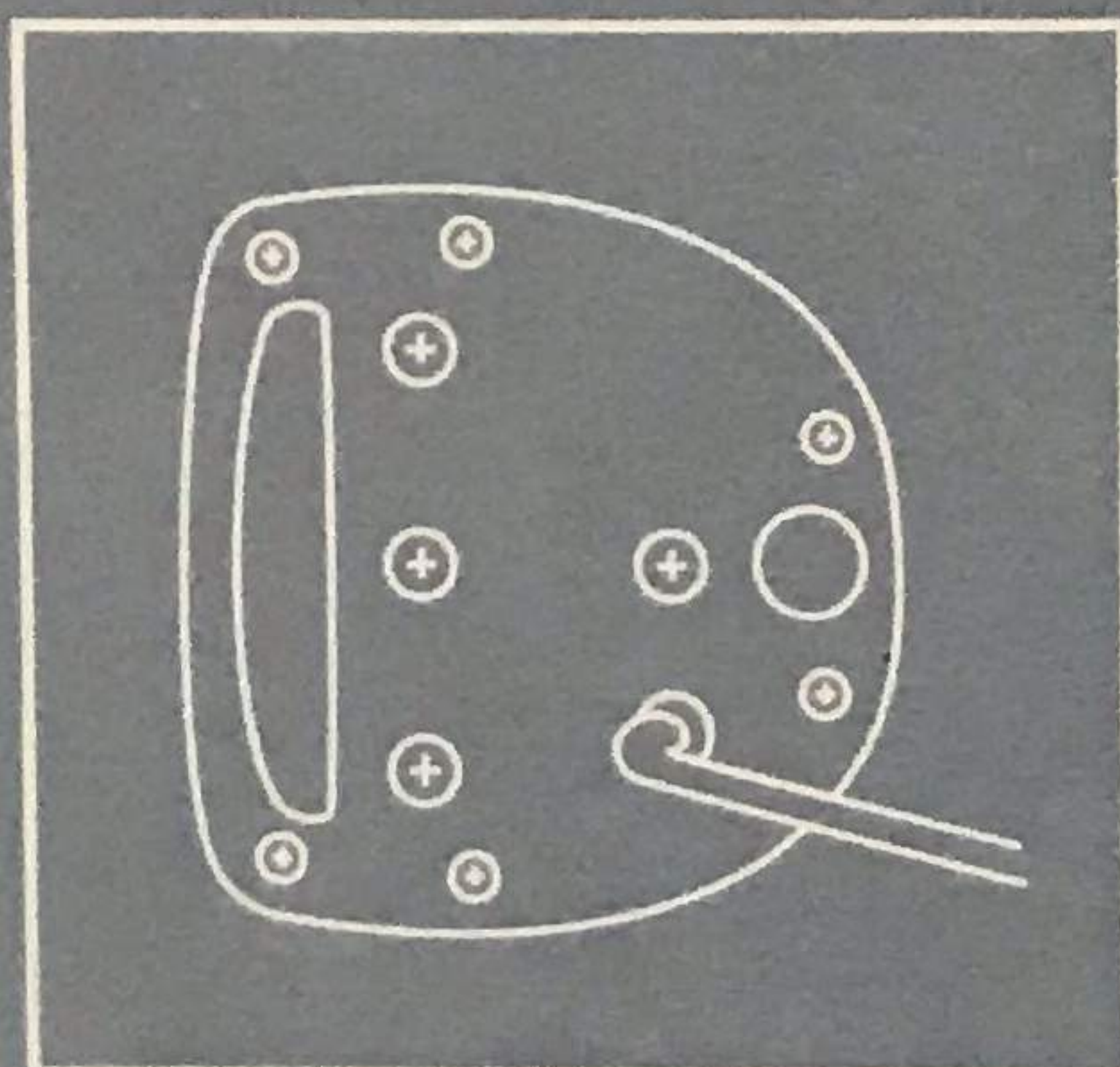
TONE CONTROL

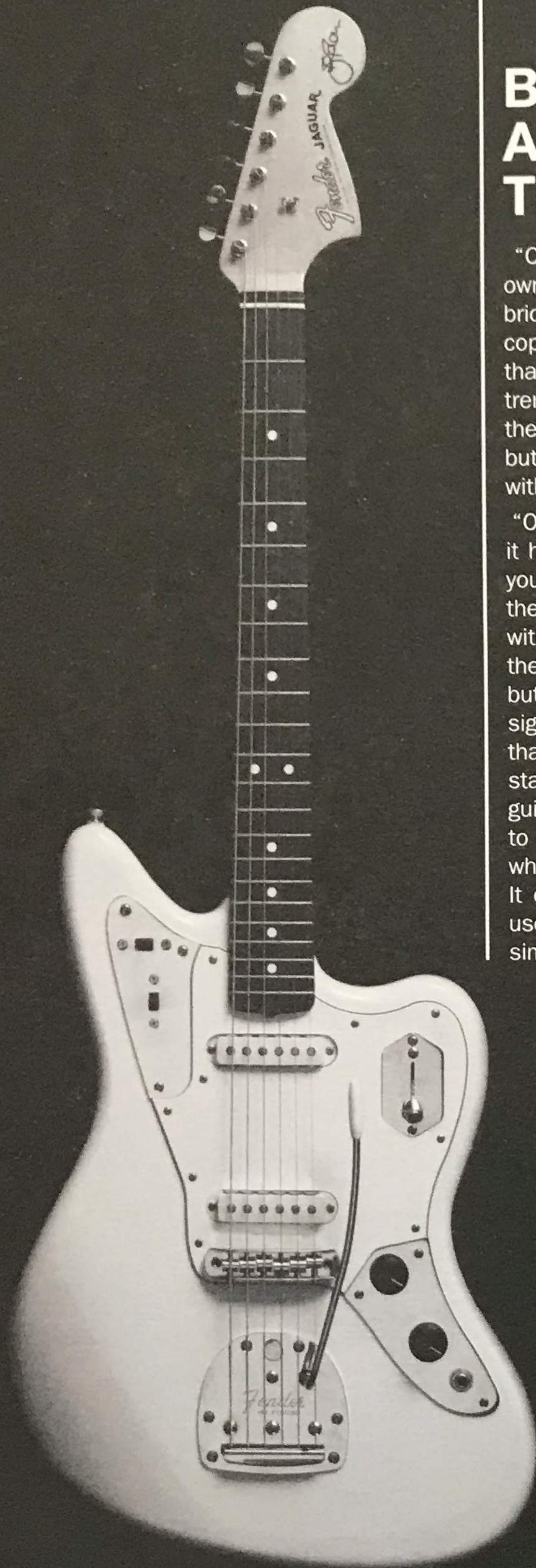
VINTAGE STYLE JAGUAR TREMOLO UNIT

SPECIALLY DESIGNED
FOUR WAY PICKUP SELECTOR
FIRST - BRIDGE PICKUP
SECOND - BRIDGE AND NECK PICKUP
THIRD - NECK PICKUP
FOURTH - BRIDGE AND NECK PICKUP IN SERIES

THE JOHNNY MARR SIGNATURE JAGUAR IS A FANTASTICALLY NON-STANDARD VERSION OF THE MODEL THAT IS AS DISTINCTIVE AS THE SOUNDS MARR WRINGS FROM IT

OTHER PREMIUM FEATURES INCLUDE THE CLASSIC JAGUAR 24" SCALE LENGTH LACQUER-FINISHED ALDER BODY, 7.25" RADIUS ROSEWOOD FINGERBOARD WITH 22 VINTAGE-STYLE FRETS MASTER VOLUME AND TONE CONTROLS, THREE-PLY PICKGUARD AND CHROME HARDWARE ACCESSORIES INCLUDE A CUSTOM CASE WITH BLUE CRUSHED VELVET INTERIOR STRAP, CABLE AND FLATWOUND STRINGS

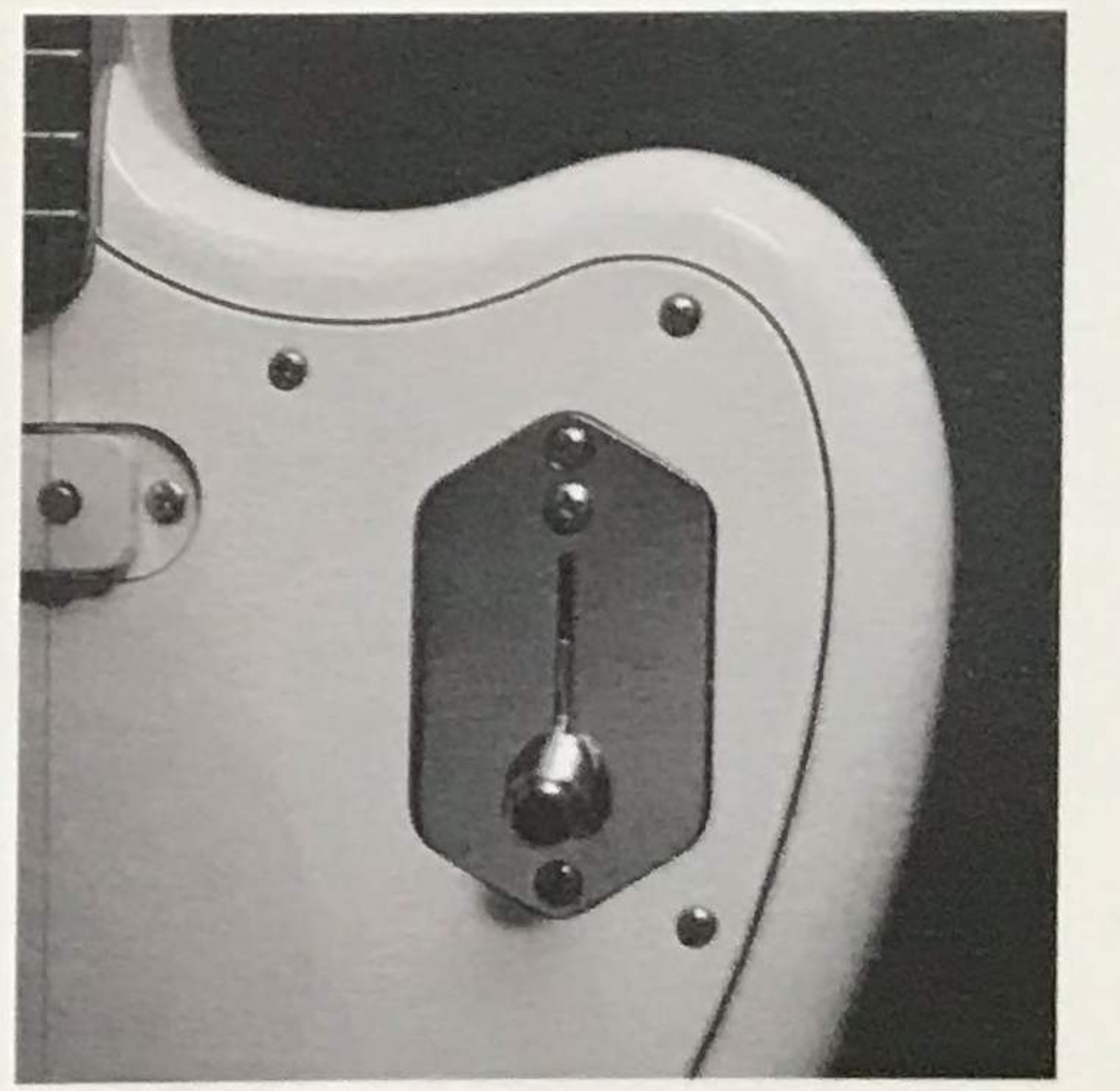
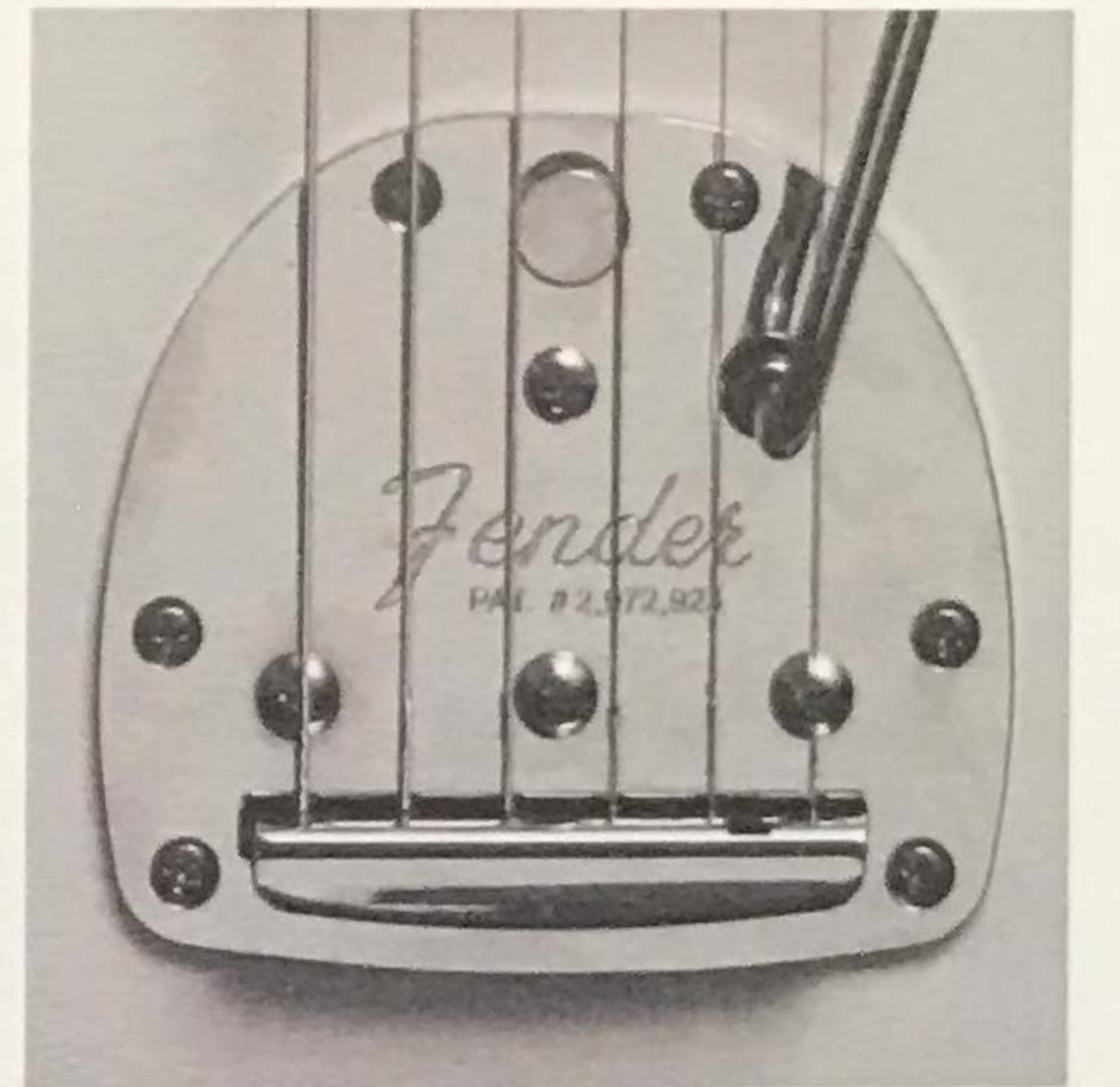
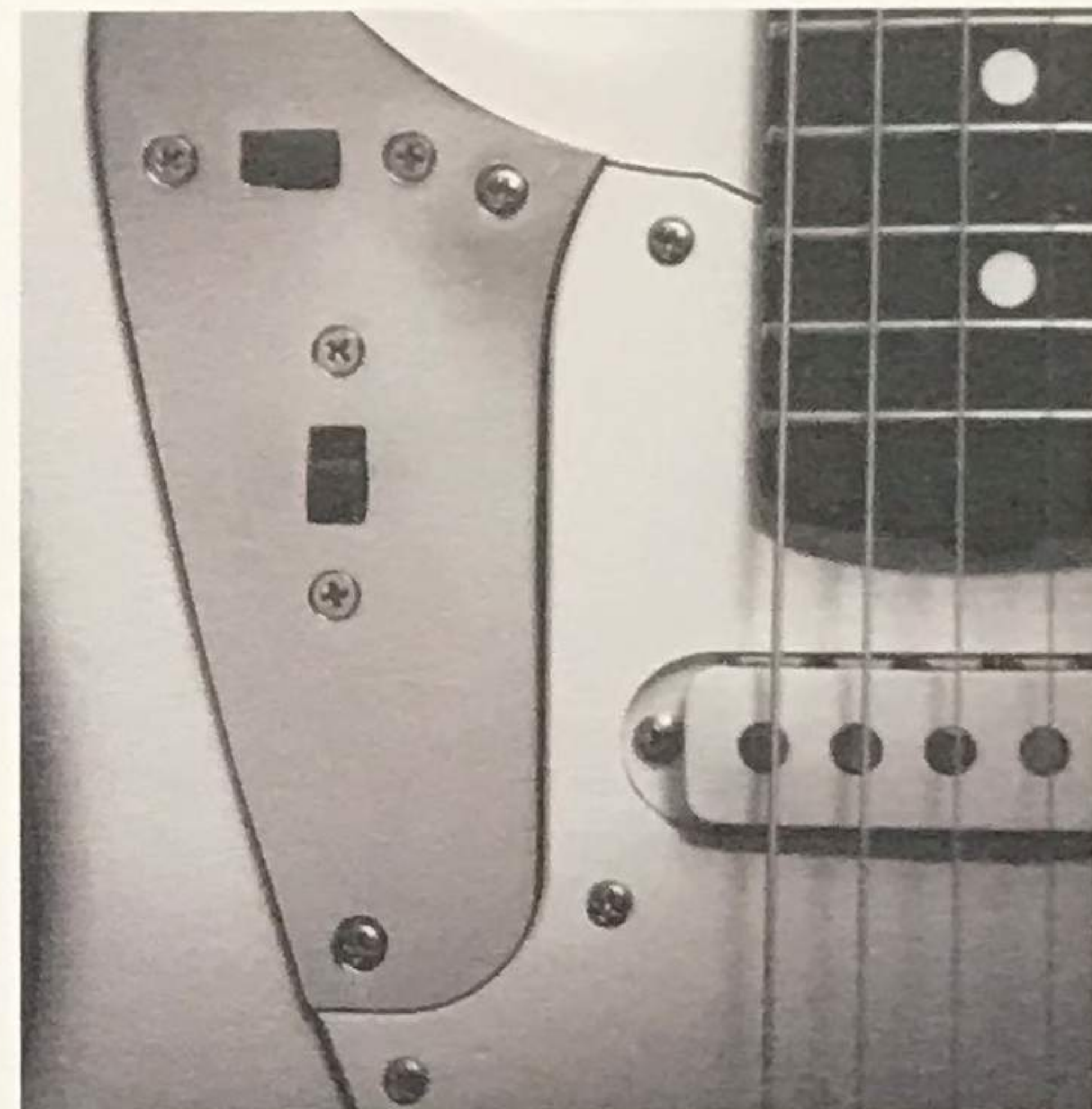
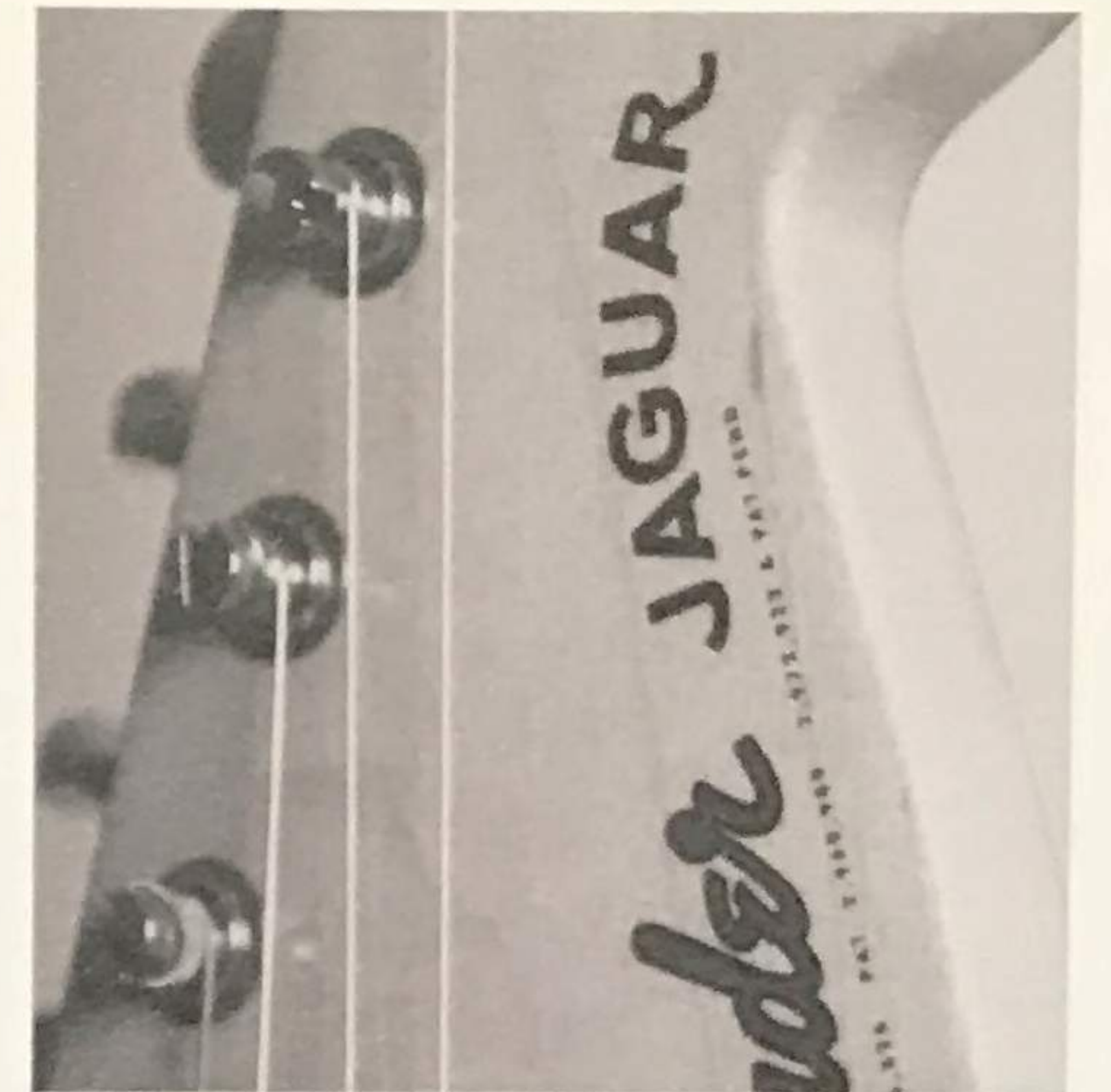
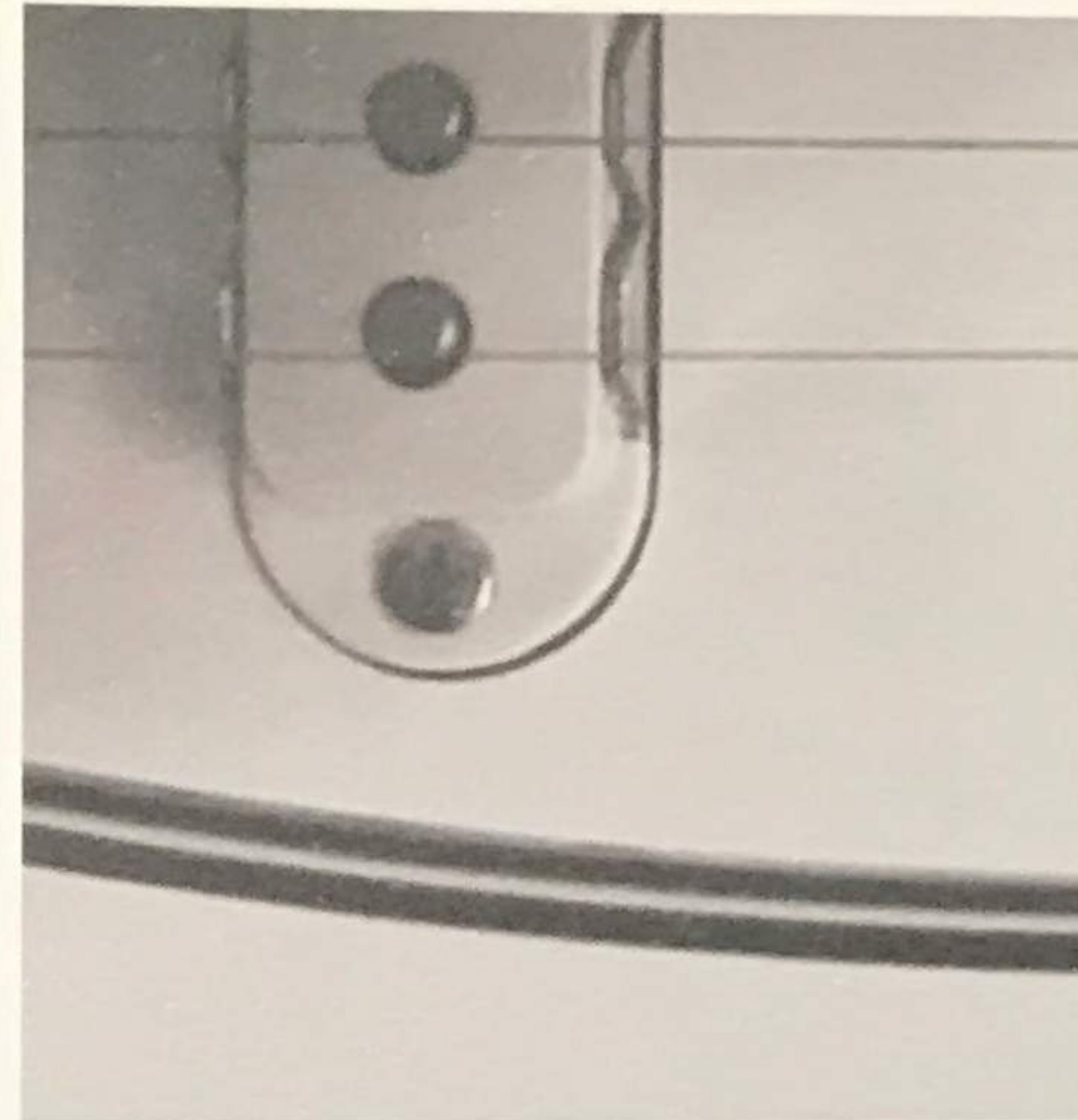


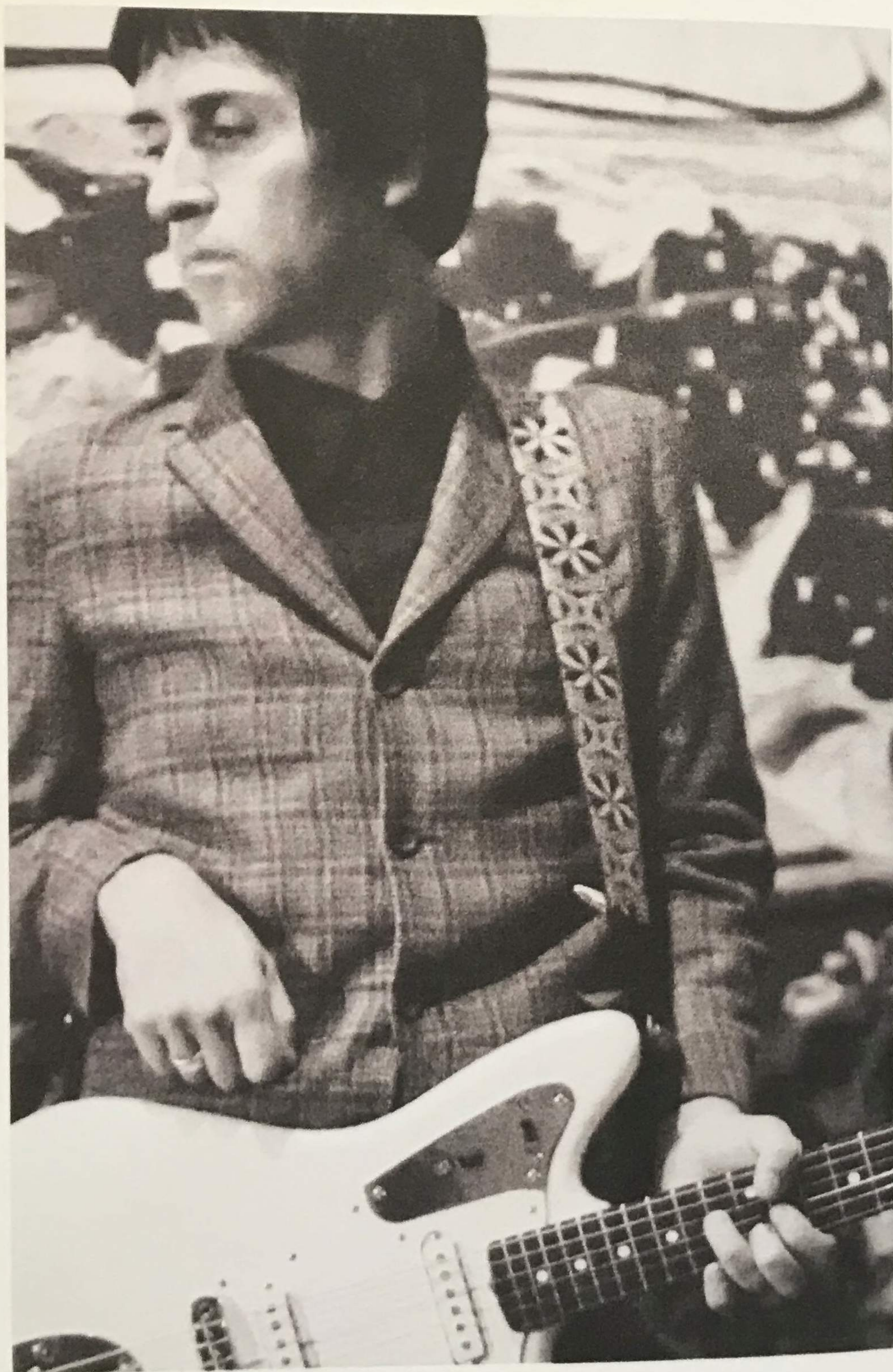


BRIDGE AND TREMOLO

"One of the things I always change on my own Jaguars is that I fit them with Mustang® bridge saddles; a more robust design that copes a lot better with modern playing styles than the original threaded saddles. The Jag trem, which I use a lot, is to me without doubt the best tremolo system on any Fender guitar, but the floating bridge can take a pounding with constant use."

"One of the great things about the Jag is that it has a lot of vibration going through it, but you do get some unwanted conditions when the bridges slowly start to move downwards with continual use. I've tried everything over the years to prevent this from happening, but finally we resolved the problem for my signature guitar by designing special bushings that keep the bridge posts in position and stable. It's made a huge difference to the guitar. We also designed another bushing to keep the trem arm in place; it now stays where you want it and doesn't swing around. It eliminates any play in the arm when you use the trem and gives great results; another simple but important change."





NECK

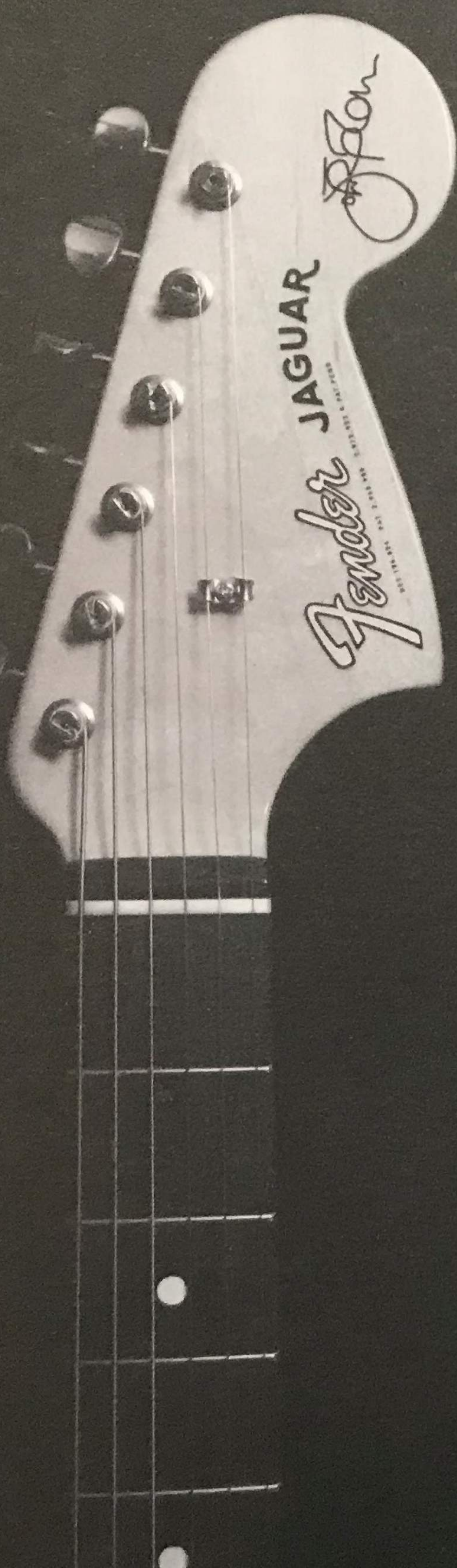
"The neck on my Jag is modelled after an unusual 1965 example that I was given. I tried lots of different necks but kept coming back to this particular '65 profile. The reason I opted for this one is that it has a fuller, less skinny feel than usual Jag necks and is more resonant. It makes a real difference to the overall tone of the guitar."

BODY

"You'll also notice the contouring on the body is different to regular Jags; deeper and more pronounced. I wanted to make the body more comfortable and copied the rear scoop in the back from my 1963 Lake Placid Blue Jag. The chamfer on the front was copied from a mid-'50s Stratocaster, so it really sits on your body perfectly."

COLOURS

"I always loved white on white Fender guitars. White guards on 'Olympic White' bodies, it's also the colour of the main Jag I've used for the last few years. The burnt orange of the 'Metallic KO' colour is taken from a faded-out '66 Jag that I have. It started out life as a Candy Apple Red but has faded to this fantastic copper shade that I love. We managed to match that perfectly for the signature guitars, but I'm not a fan of the painted headstocks so have left those plain."



SOUNDS

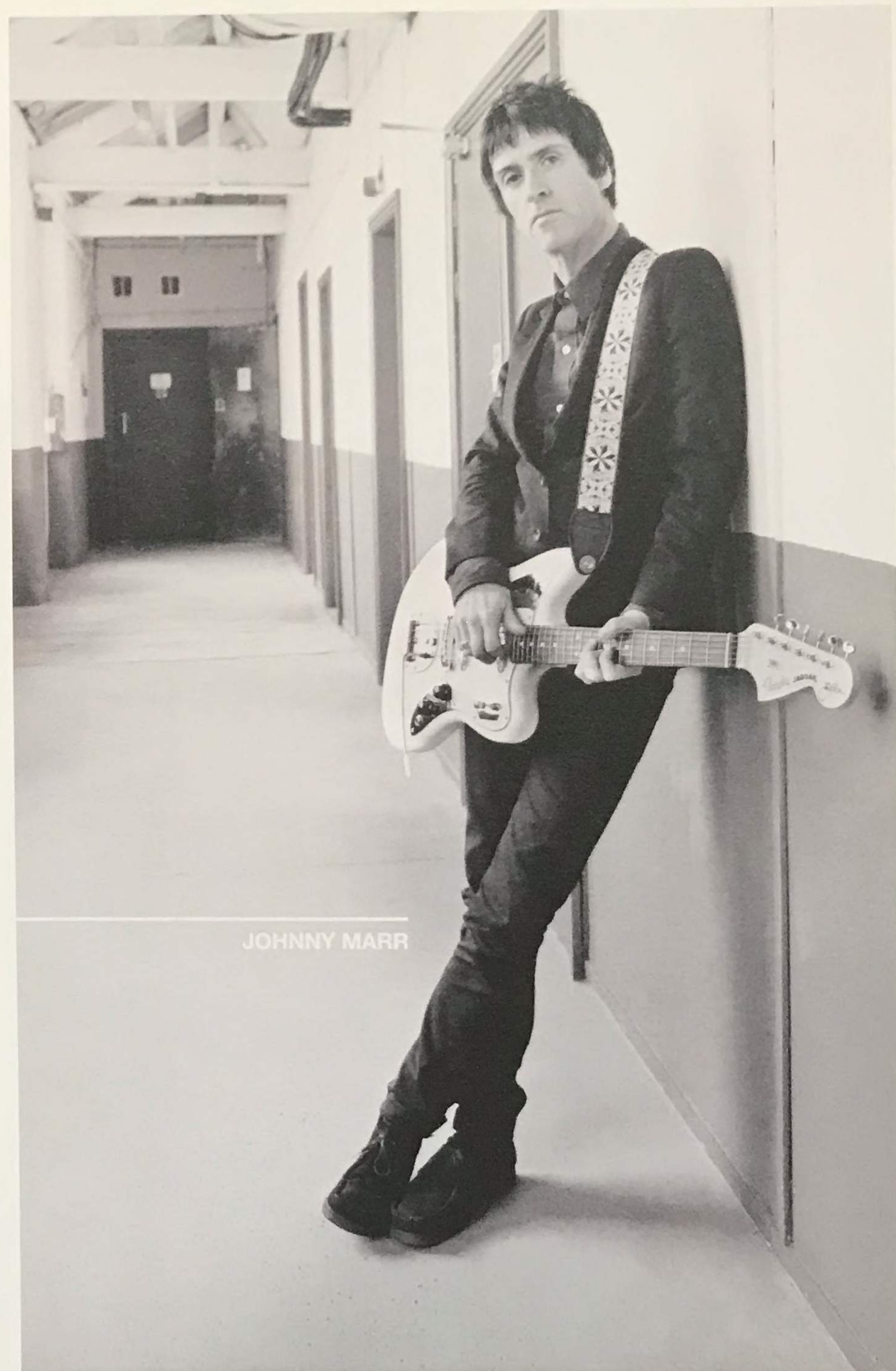
"Again, I wanted to keep things simple but give the player a lot of choice with a wide range of tones. No onboard batteries or trickery, just a guitar that would give the player everything he or she might need at the flick of a switch. We've tried to address the tonal limitations of the Jag of old and given the player ten distinct clean tone settings to choose from. The fourth-position humbucking effect has made a big difference and the tone switches take it a step further."

"I've always loved playing Fender guitars and I think they allow the player more freedom of expression than other makes; they allow the player to play in his or her own style. For someone who's grown up from a little boy thinking that the guitar is the greatest object in the world bar none, it's a very special feeling to have designed your own model."

Having played Johnny's new signature Jaguar, I can honestly say that the refinements he has made to the original design make a very special difference. He's brought the guitar completely up to date without losing anything that made it special in the first place. It's a very personal revamp of an original Fender design but done with such taste and attention to detail that I'm certain it will be in production for many years to come. It's a truly special guitar and I for one am keen to hear what the Jaguar naysayers have to say now.

Martin Kelly

Author of 'Fender The Golden Age 1946-1970'



JOHNNY MARR

Fender[®] **JOHNNY MARR JAGUAR[®] SIGNATURE MODEL**

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