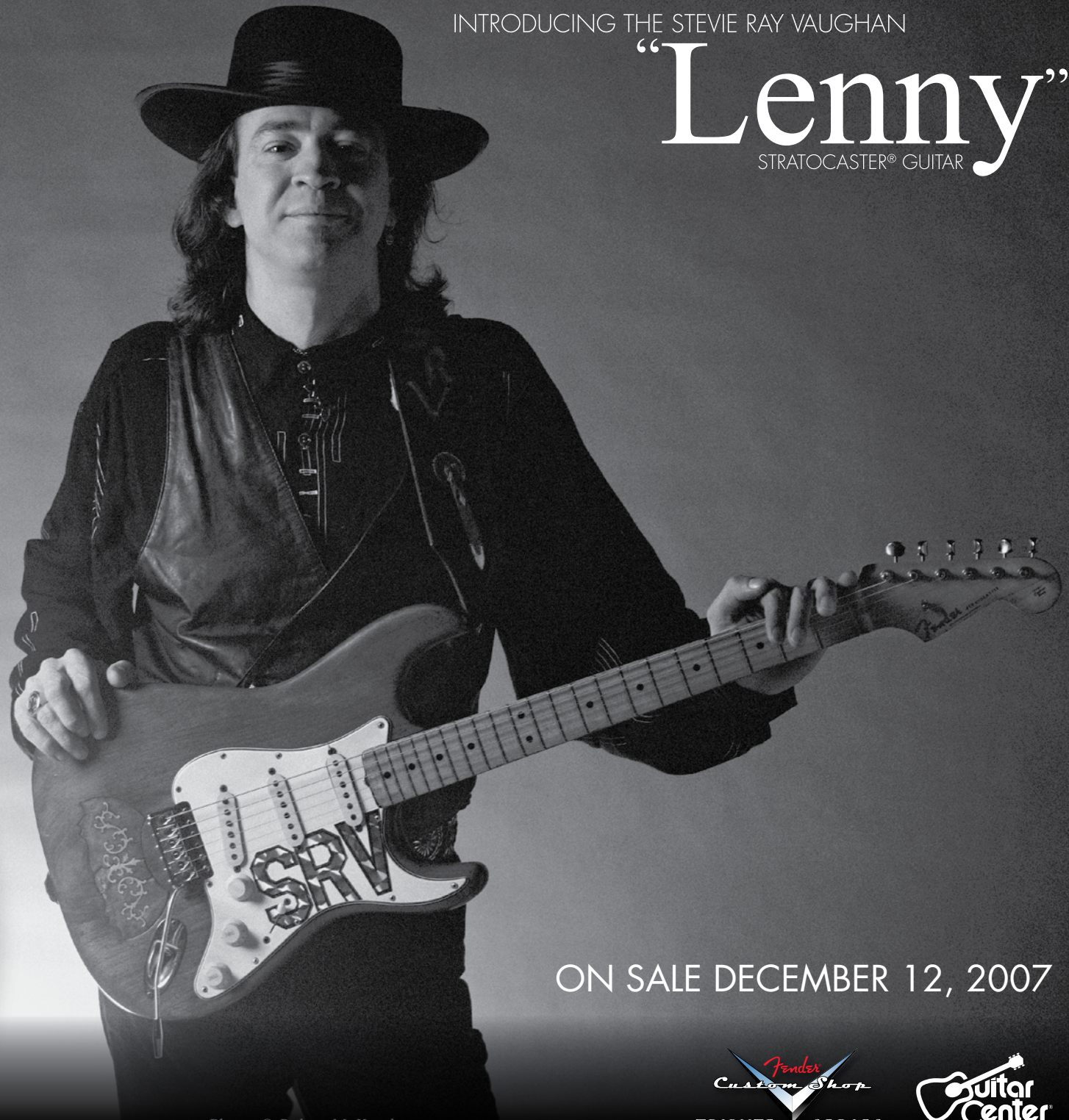


INTRODUCING THE STEVIE RAY VAUGHAN

“Lenny”

STRATOCASTER® GUITAR



ON SALE DECEMBER 12, 2007

Photo: © Robert M. Knight.



TRIBUTE SERIES



THE STEVIE RAY VAUGHAN

“Lenny”

STRATOCASTER® GUITAR



TRIBUTE SERIES

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WHILE THE LENNY STORY IS INDEED A LOVE STORY, THE GUITAR ITSELF IS NO LESS INTRIGUING TO GUITAR AFICIONADOS...

Lenny's body is similarly storied; its most notable feature a batwing-shaped inlay believed to be from a 1910 mandolin pickguard and reproduced in exact detail for the replica. The original sunburst finish was removed by heavy sanding, giving Lenny a much more rounded, smoother and softer contoured body than any Strat® before or since. Subsequently refinished, the original sunburst finish still peeks through the clear mahogany lacquer.

It's easy to imagine Vaughan pulling into a truck stop and adding the SRV stickers to the shrunken, warped and cracked pickguard. The Custom Shop has recreated that ensemble with remarkable authenticity. The pickguard hides yet more treasures—a humbucking pickup cavity, unusually routed in the middle position. And a haphazardly wired control pot assembly, with tone pots mounted in reverse. Recreating the non-original bridge and strap-lock hardware is further evidence of the fastidious attention to detail. Ultimately, however, it's all about Vaughan's music, and he summed Lenny up best when he said, "It's always meant a lot to me. And I love what it sounds like."

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A chance meeting at the Houston Astrodome in spring 1985 led to Lenny being autographed by Yankees great Mickey Mantle.

The Lenny replica comes with a wealth of accessories and memorabilia, including a leather-bound certificate of authenticity signed by Lenora Vaughan herself, custom Earth III guitar strap, SRV DVDs and much more ...

Vaughan etched his own name into Lenny's neck plate, along with the year.

One of Lenny's most unusual and highly distinctive features is the eye-catching early 1900's-style mandolin body inlay behind the bridge.



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A LOVE STORY...

Stevie Ray Vaughan was not yet a star on his 26th birthday, October 3, 1980, when his wife, Lenora “Lenny” Vaughan, gave him a worn 1965 Stratocaster® guitar that had recently caught his eye in an Austin, Texas, pawnshop. The couple had met a few years earlier at an east Austin nightspot where he was playing, and when she saw him again a couple years later, she was moved by his musical power onstage and his charmingly unassuming demeanor offstage. The next time they met, at a Mexican restaurant in downtown Austin, that was it.

Vaughan first spotted the guitar about a year after he and Lenora were married. Originally a three-color sunburst model, it had been refinished at some point, and now it had a dark natural finish and an elaborate design behind the bridge. At \$350, he couldn’t afford it.

Lenora, however, enlisted seven friends with \$50 each, and bought the guitar for her husband for his birthday. That very night, as Lenora slept, Vaughan wrote a beautiful song for her, “Lenny.”

“It was beautiful,” she said. “I’ve never once in my life listened to that song without crying.”

Fame beckoned. Vaughan played on David Bowie’s chart-topping 1983 comeback *Let’s Dance* and released the massively successful *Texas Flood*, the debut he’d recorded with his powerful trio, Double Trouble. He followed with the 1984 blockbuster *Couldn’t Stand the Weather*. Vaughan seemed to single-handedly revive blues and vault it into the spotlight.

The song “Lenny” appeared on *Texas Flood* and was featured regularly in concert, during which Vaughan would set aside his beloved “Number One” Stratocaster and play his “Lenny” Stratocaster. He played the Lenny Stratocaster selectively—featuring it on its namesake song, of course, and later on “Riviera Paradise” from 1989’s *In Step*.

By all accounts, Stevie Ray Vaughan was always friendly, warm, compassionate and comfortably self-assured. For all his utter ferocity onstage, offstage he couldn’t be any sweeter. Everybody liked him. Most loved him.



And when looking at a Stratocaster, you may be struck by the thought that no guitar is more womanly. It’s curvaceous—deliberately shaped to be held close and to respond to your hands. Maybe it’s no surprise then, to hear Lenora say that sometimes Vaughan slept at night with one arm around her and another around the guitar he named for her.

Years after Stevie Ray Vaughan’s tragic death in 1990, and at older brother Jimmie Vaughan’s behest, Lenny became the only guitar from his estate to be made available to the public. At a historic June 24, 2004, Christie’s auction in New York, Lenny sold for \$623,500. A hefty figure, to be sure; but can you assign such value to the effect that Vaughan and his music had on the people in his life and on the world?

Not really. After all, the story of Stevie Ray and Lenora Vaughan; of his music and of the guitar he most affectionately nicknamed for her is, first and foremost, a love story.

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