

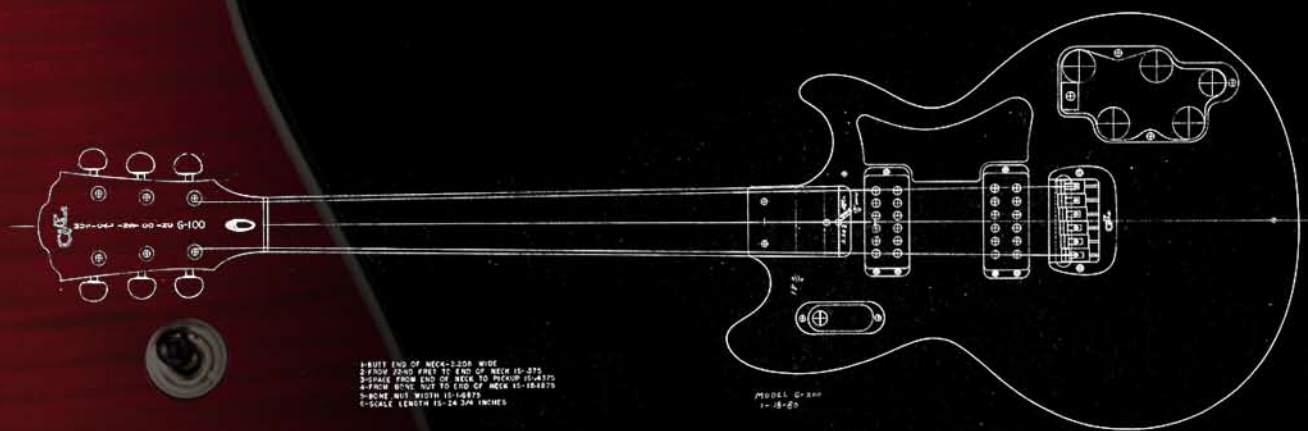
## Introducing the Ascari and Fiorano

You expect tone in a great new guitar. Looks don't hurt, either. But when you get history in the bargain, something special is going on. Introducing the two newest guitars in G&L's Tribute Series, the Ascari and the Fiorano. They deliver everything: stellar tone, distinctive looks, and history that includes towering figures in rock-guitar design.

### First, the History.

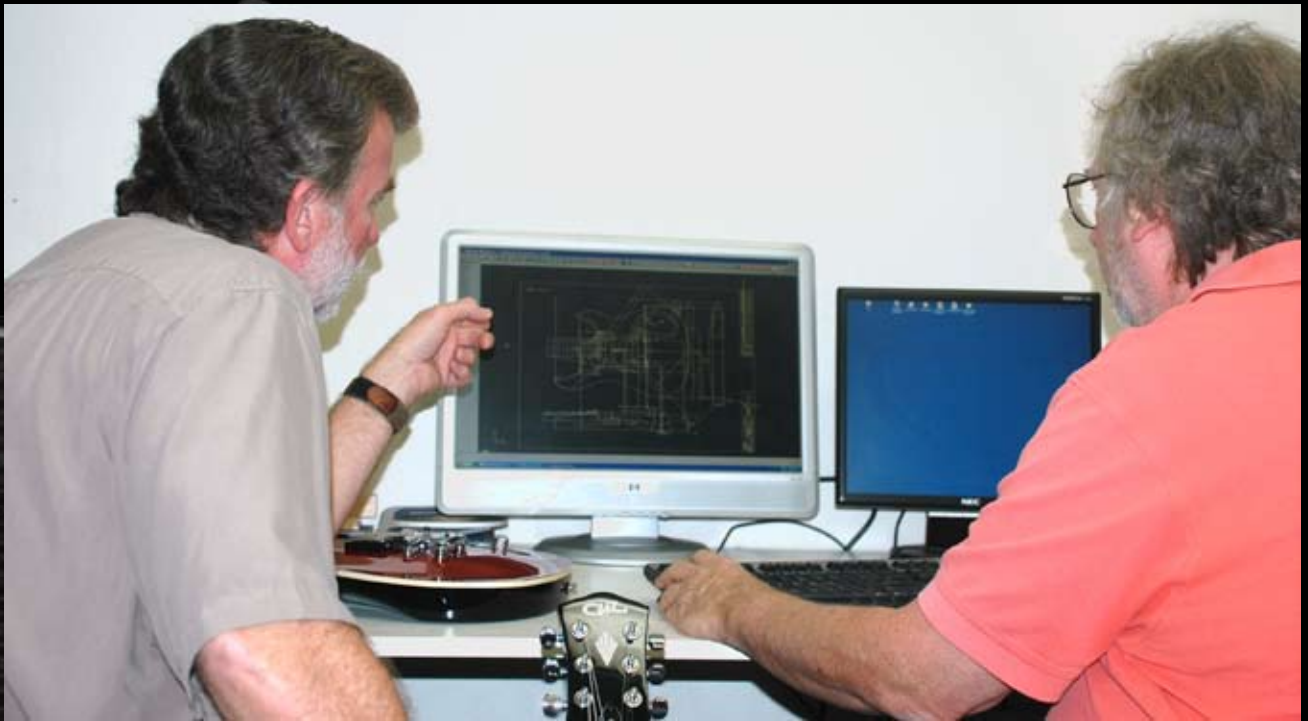
Simply put, these are the first set-neck, three-tuners-to-a-side guitars G&L has ever made. That's history right there. The inspiration was G&L founder Leo Fender—specifically a prototype drawing discovered in Leo's laboratory two years ago. It was dated January 18th, 1980. It was Leo's idea for the G-100, a 24 $\frac{3}{4}$ " scale, three-tuners-to-a-side axe, rendered on paper by his partner, G&L co-founder George Fullerton.

"The G-100 drawing literally fell out in front of me," says Steve Grom, G&L's director of manufacturing. "I'm not ready to say it was a sign from Leo, but it was certainly startling and revealing." Leo's G-100 concept was a bolt-on: 30 years ago, G&L didn't have the means to produce set-necks. But times have changed, and the creative juices at G&L started flowing.



G&L's vice president of engineering, Paul Gagon—who logged time at Fender Musical Instruments and Jackson Guitars early in his career—brought in his longtime friend Grover Jackson, founder of Jackson Guitars, to collaborate on design. Together they channeled the heavy-rock vibe of the '80s, when Leo and George stretched their imaginations on aggressive models like the Interceptor, Superhawk and Rampage, and when Jackson created his own iconic guitars—axes that would inspire Gagon's designs for the G&L Climax and second-generation Invader in the '90s.

## The Ascari and Fiorano



So for Gagon and Jackson this time around, history was in the air—with the crucial twist that the new Ascari and Fiorano would tap into the power and tradition of set-neck, three-tuners-to-a-side guitars—a first for G&L.

### **Which brings up the Looks.**

Starting from Leo's G-100 concept, Gagon and Jackson gave themselves the freedom to create an instrument that would appeal to a broad range of serious guitarists. They worked nonstop on the computer-aided design to form the subtle, appealing arcs and contours of the Ascari's balanced body shape and slinky D-profile neck.

As for the headstock, when it's your inaugural "three-by-three," you don't want to mess it up, and G&L didn't. The beautiful headstock shape is closely modeled on Leo's original design, and the art-deco headstock motif required more than 20 revisions before the design team was happy.

The Ascari's offset double cutaways will be familiar to fans of double-cut dual-humbucker guitars in general, and G&L fans will note the influence of Leo's classic F-100 and G-200 dual-humbucker models, too. But when you combine all the elements, including a flamed maple veneer top and knurled knobs, you get a guitar that stakes out its own territory. Same with the Fiorano. The family resemblance to the Ascari is there, but the Fiorano's body shouts aggressiveness in a way matched only by three generations of Leo's Interceptor rock machine, particularly the later models. And it's got a slimmer, 24-fret neck with a longer 25½" scale—ideal for brutal riffing and detuned/drop-tuned heaviness.

## Introducing the Ascari and Fiorano

*Whenever G&L creates a new guitar, it asks itself, “Would Leo have wanted it this way?”*



G&L Interceptor

### Which brings up Tone.

Pickups are the heart of a guitar, and for the Ascari and Fiorano, G&L did what the company's been doing for three decades: design and spec them from scratch. Electronics is one of Gagon's specialties at G&L, and he spent weeks on these alnicos, winding and evaluating the tones of different wire gauges, turns per bobbin, magnet strengths and pickup placement.

The results are a bridge pickup that's fat and aggressive and a neck pickup that recalls the best traditional PAF. The Ascari's pickups have chrome covers to suit its sonic and visual vibe, and they're so well potted that you can nestle up to a Marshall 50-watt with a 20db boost pedal dimed and not hear a squeal. The Fiorano's pickups are uncovered for punch.

Care has been taken everywhere else, as well. The Tone-Pros locking stopbar tailpiece is solid and full of sustain. On each guitar, both pickups are tappable via the push-pull tone knob. The Ascari's neck joint will be familiar to 24 3/4" dual-humbucker guitar fans, and the Fiorano's has a sculpted heel for even more agility up the neck.

The result: two versatile, high-performance guitars that do everything their pedigree and appearance promise, and more.

### Don't ignore the Names.

Leo Fender loved naming his creations. So G&L took pains to find the right names for these ambitious guitars. The Ascari is named after a Formula 1 racetrack in Italy, "a battleground where sophisticated, ultra-high-performance machines created by intensely passionate people are pushed to their limits by the most talented drivers on earth," explains Dave McLaren, G&L's executive vice president. Fiorano is the name of the curvaceous test track of Italy's most renowned supercar maker.

The names befit the guitars they grace: the Ascari and the Fiorano tap into G&L's deep history of passion, innovation and full-throttle rock, exemplified in Leo Fender's own G&L designs, in the Rampage played and endorsed by Jerry Cantrell of Alice in Chains—and now in the newest G&L guitars, the Ascari and the Fiorano.

Whenever G&L creates a new guitar, it asks itself, "Would Leo have wanted it this way?" In the Ascari and the Fiorano, the G&L team is certain the answer is yes. See and hear for yourself at your authorized dealer—and right now at [GLGuitars.com](http://GLGuitars.com).