

GEAR SETUP

GUITARS: Several Fender Strat "Robert Cray models" – neck radius a combination of a rosewood 1964 and a maple 1958 model. Non-tremolo (hard tail).

One 1958 and two 1964 Fender Strats.

STRINGS: D'Addario: .011, .013, .018, .028, .036, .046

Amps: Two Matchless Clubman 35 heads with 4X10 cabinets.

A prototype Vibroman Stereo Vibrato/Reverb unit, built by tech Greg Zaccaria, connects the two heads.

One 1962 Magnatone Venus Custom 480 Stereo amp.

One Peavey Reverb.

One Roland Space Echo.

PICKS: Dunlop Tortex (heavy)

ROBERT CRAY ON HIS SIGNATURE STRATOCASTER:

"The neck was designed after two older ones I use at home – I really don't use them on stage anymore. One is a 1958 Strat and the other is a 1964 Strat. What Fender did is measure both guitars and made the neck on my Signature guitar similar to the two. The radius was also designed to fit my hand.

"My guitar has Texas Special pickups. Fender uses the Texas Special pickups on a lot of guitars, but on my model, the pickups get brighter as they go toward the bridge, which is unusual. I experimented with lots of [pickup configurations]. I use the second position and the fourth position mostly. I use the second position most of the time for rhythmic and the fourth position for lead. But more recently I've been using the first and the third quite a bit, as well as the fifth.

"Also, there's a stop tail piece, and no whammy bar. I don't use a whammy bar; that's the reason why. But the advantage is that the guitar does not go out of tune. It doesn't have any of the springs that are required for the whammy bar; the strings are threaded through the back of the guitar.

"[On tour] I use three Fender Signature guitars – that's all."

-- from *Fender Frontline* Vol. 17 (1995), by Andrew M. Rooble and Debra DeSalvo.