

Ibanez

DIGITAL VIDEO RECORDING



Ibanez 2000

Electric Guitars, Bases, Amplifiers & Effects

You couldn't ask for a more exciting time to make music.

The borders between rock, rap, dance, and jazz are vanishing. You're hearing and playing a wider variety of styles than ever before. And you have more ways to get your music to new listeners. With new technologies such as MP3, you're no longer confined to the traditional channels of big labels, big radio or even big video.

Ibanez couldn't ask for a more exciting time to make musical instruments.

Ibanez players are on the cutting edge of the changes in music. The charts are crowded with a new generation of Ibanez players. Our veteran Ibanez artists are at the top of their game with groundbreaking new releases and performances.

Since so many people told us how much they liked our first Ibanez Interview catalogue in 1992, we couldn't ask for a better time to do a second one. After all, who has a better handle on all the changes in music than the musicians themselves?

Within these pages are an extraordinarily diverse group of Ibanez players and their instruments—everyone from George Benson to Korn. That diversity tells you something about the incredible range of today's music. And it tells you everything about the incredible range of Ibanez in the 21st century.



Contents

7-string	4-5	Wiring	24
Double Edge	4-7	Saug Mimbish/Gary Willis/ Verdine White Models	26-27
S series	8-9	SR 4-string	28-30
SC series	10-11	SR 5/6-string	31
RG series	12-14	HTB Basses	32-33
Paul Gilbert Model	15	Ergodyne Basses	34-35
Joe Satriani Models	16	ATK series	36
JEM/UV Models	17	TONE-LOCK	38-39
AR series	18	Soundtank/Rock&Play/ Neo Classics/Adapters	40-42
EDN/IC series	19	Ibanez Amps	42-44
Pat Metheny Models	20	Guitar Accessories	45-47
George Benson Models	21		
Artist Series	22-23		

Screaming Headless Torsos

• david fuczynski

0:01:37 david fuczynski

Ibanez: You're known as an avant-garde guitarist. How do you see yourself in the musical scheme of things?

David: I kind of view myself as a hunter and a gatherer. I like all of these different sounds. I like the Sex Pistols, Nina Hagen and P-Funk. I've been checking out Middle Eastern music and experimenting with different tones. I like to sandwich these things together when I'm soloing, laying down tracks or writing tunes.

Ibanez: That's a pretty wide range of tastes. Does playing all those different styles have anything to do with your using an Ibanez Artist?

David: It does. For a long time I played all different kinds of Strats, but I was pretty done with the Stratocaster*. I like to rock out, play funk and even do some punk stuff. At the same time I do a lot of straight-ahead jazz stuff. I can't take a hollow-body and go to one gig and then take a Strat to another gig. But in a way, the Artist lets me do that. It gives me the bottom end for a thick jazz tone and it's also hard sounding enough to do rock and funk stuff. And it's easy to play.

Ibanez: Earlier this year, you did the Ibanez/Jama Power Trio clinic tour with fellow Ibanez endorser Gary Willis and drummer Simon Phillips. Can you tell us about that experience?

David: It was a blast. I was playing with a high-octane rhythm section and it really kept me on my toes. It was all under Simon's direction. He really encouraged everyone to bring in their compositions and share their musical views. He made sure that everyone was featured. It was a great experience. I hope that we get to do it again.

Ibanez: So what's on your dance card going into the new century?

David: I'm currently doing a press push right now on my new solo release called JAZZ PUNK. This is an album of standards recorded and treated in all different ways. I am also working on a record with my Middle Eastern trio called Kil. It has a really interesting lineup. It features a drummer, a cellist and myself on a double-neck Artist. I'm also going to be working on Black Cherry Acid Lab, which is a harder, punk funk version of the Screaming Headless Torsos.

Strat and *Stratocaster* are trademarks of Fender Musical Instruments with which Ibanez is not affiliated.



Ibanez caught up with David at Lena's Lounge in Philadelphia.

Korn

head and munky

wes borland

Limp
Bizkit



RG7620GN



RG7620BK



RG7420BP

new



RG7421BK

new

For more 7-string guitars, see Steve Vai's Universe model on page 17 and the Ibanez Double Edge model on page 6.

You may have noticed recently that some companies have started to offer 7-string guitars. But you've probably also noticed that the best 7-string players still use Ibanez exclusively. Why?

Because Ibanez is THE 7-string company. We have more years of experience with solid body 7-strings than all the other companies combined. That's why our 7-strings have better low B resonance, and it's why they don't have the low B buzz you find on other sevens.

Ibanez also has the superior selection of 7-strings. On this page there are models for heavy players, progressive players and traditional jazzers. And if you don't see the 7-string acoustic-electric you're looking for, that's because it's in our Ibanez Acoustic Guitar catalogue.

Seven strings. Ibanez. It's that simple.

SPECS

body
neck type
fret
bridge
neck p.u.
rhd. p.u.
bridge p.u.
colour

RG7-620

basswood
wizard
jumbo
lo-pro edge 7
dimarzio (h)
n/a
dimarzio (h)
bk, gn

RG7-420

basswood
wizard
jumbo
lo-pro 7
v77 (h)
n/a
v77 (h)
bp

RG7-421

basswood
wizard
jumbo
gtc7 jr. (fixed)
v77 (h)
n/a
v77 (h)
bk

0:38:27 head and munky

Ibanez: What makes the 7-string guitar an integral part of Korn's sound?

Munky: I think that it widens our horizons. It makes us feel free to try new stuff.

Head: The added low B adds to the thickness of the chords. It makes it a lot easier to come up with different ideas.

Ibanez: Does the 7-string make you write songs differently?

Munky: No, but it does give us the option to try alternate chords and to try different voicings. It gives us a lot of variations and options on what we can do.

Ibanez: Why do both you and Head use RG 7-strings with a Lo-Pro Edge, even though you don't use the bar?

Head: We play really aggressively during our live shows. The guitars go flying everywhere, so the Lo-Pro Edge helps keep it in tune.

Munky: It's an amazing bridge. It holds tuning very well. I've been playing with a Lo-Pro Edge for six years and I've never had a problem with it. Head and I also use it for an exaggerated vibrato effect. We just manipulate it with the palm of our hands. We use this effect on three or four of the songs on the new album.

Ibanez: Since your first album was released in 1994, Korn's sound has inspired countless other bands to use the 7-string guitar. What are your feelings on that?

Head: When we first started, we knew we had a deeper, heavier sound than we had heard before. But we didn't know that it would take off like it did. I feel lucky that we've come this far. It makes me proud to know that we have inspired people that way.

Munky: I just copied something that Steve Vai did a few years before me. I just used the 7-string in a different way than he did. I think that it's kind of flattering though. Especially when you hear from young kids who are influenced by Korn. It makes you feel really good. Now all of these guitar companies are making 7-strings and I've tried them all. There is still nothing like an Ibanez 7-string guitar. The Ibanez 7-strings have been around since 1990 so they've really refined them. And the Double Edge guitars with piezo pickups are awesome. Ibanez is way beyond the other companies.

Ibanez: What does Korn have planned for the year 2000?

Munky: We are going to start touring in February. The first part of the tour will go until April. Then we go back to Europe at the end of April or the beginning of May for some festivals. After we come back, we're planning to do a larger tour with some other bands co-headlining.

ryan shock

Orgy

Fear Factory

dino cazares



AF207BS

SPECS

body
neck type
fret
bridge
neck p.u.
mid. p.u.
bridge p.u.
color

AF207BS

spruce top/
maple back & sides
af207
medium
ebony
dimarzio (ii)
n/a
n/a
ts



"Now I can reproduce my acoustic sound live exactly like the record." – Wes Borland (Limp Bizkit)

"The Double Edge guitars with piezo pickups are awesome. Ibanez is way beyond the other companies." – Munky (Korn)



RG2027XVV



RG2020XTLB



The Double Edge combines the world's finest double locking tremolo system, the Ibanez Lo-Pro Edge, with the finest piezo technology of L. R. Baggs. Which means axes equipped with the Ibanez Double Edge can cut both ways...with the fire of an electric guitar or the warmth of an acoustic.

Instead of switching guitars, you simply flick a switch. And instantly, you bridge the gap between the acoustic and electric worlds.



E D G E new

"You play all your electric parts on electric. Then flip a switch, and go to a completely isolated acoustic instrument. It's like having two guitars in one." - Chris Camozzi

chris camozzi

M i c h a e l B o l t o n

It took five years to design a bridge that combined piezo pickups with a Floyd Rose licensed locking tremolo, but the end result was worth it. One of the drawbacks of piezo pickups is the annoying pops and noises that occur when a player's hand brushes the bridge. Not so with the patented Double Edge. The piezos are ingeniously isolated so you can palm the bridge for days and all you'll hear is the hi-fidelity acoustic sound of the strings. The Double Edge features separate outputs for the magnetic and piezo pickups.

"When you're playing live and hard, acoustic guitars generally go out of tune. But with the Double Edge locking system, you can do whatever you want to it. It's a blessing." - John 5 (Marilyn Manson)



S2020XAV

SPECS	RG2027X	RG2020X	S2020X
body	mahogany	mahogany	mahogany
neck type	wizard	wizard	wizard
fret	jumbo	jumbo	jumbo
bridge	double edge 7	double edge	double edge
neck p.a.	V77 (h)	ibz v7 (h)	ibz qm1 (h)
mid. p.a.	n/a	n/a	n/a
bridge p.a.	V77 (h)	ibz v8 (h)	ibz qm2 (h)
colour	vv	tb	rv

S1540FMTTS



Larry
Mitchell

1987. The same year the Ibanez RG loudly ascended the throne as king of the hard rock guitars, the Ibanez S guitar debuted only a little more quietly. The slim mahogany S was more than just a warm fat sound in a tight thin body. The S was a guitar for players who weren't afraid to be different. And those players came from every genre: death metal, fusion, ska, you name it.

The diversity of S players still amazes us. It shouldn't. No other guitar – not even all the flattering imitations – offers the S combination of sleek, light comfort and warm tone. And no other guitar offers as many different models: a huge choice of hardware, necks and electronics – whatever you want!



S2540NT

SPECS	S2540	S1540FM
body	sapele mahogany	mahogany/ laminated maple top
neck type	prestige wizard	prestige wizard
fret	jumbo	jumbo
bridge	lo-pro edge	lo-pro edge
neck p.u.	ibz qm1 (H)	ibz qm1 (H)
mid. p.u.	ibz qm1 (S)	ibz qm1 (S)
bridge p.u.	ibz qm2 (H)	ibz qm2 (H)
color	nt	its, vv

Yannick Robert

SERIES



S570WNSOL

S570SOL

S270JB

The amount of choices is now S-sounding. 2000 debuts the first moderate priced S body guitars: the new Ibanez SA model. The model features the curved S top with a standard flat back; the SA is equipped with a tilt headstock.



SA260JB

SPECS	S570WN	S570	S270	SA260
body	mahogany/walnut top	mahogany	mahogany	mahogany
neck type	super wizard	super wizard	wizard II	wizard II
fret	jumbo	jumbo	jumbo	jumbo
bridge	edge	edge	single locking	t230
neck p.u.	ibz v1 (h)	ibz v1 (h)	powersound (h)	ibz rts1 (s)
mid. p.u.	ibz s2 (s)	ibz s2 (s)	powersound (s)	ibz rts2 (s)
bridge p.u.	ibz v2 (h)	ibz v2 (h)	powersound (h)	ibz v0f (h)
colour	sol	sol	blk, jb	blk, jb

Other S models can be seen in the Double Edge (page 6) sections of this catalog.

The S Classic is S sleekness and sustain taken to the ultimate. The innovative top mount controls require no backplate and no body cavities so there's more wood for tone and sustain. The 25.1" neck scale is looser in feel than our 25.5" RG, but not quite as loose as the 24.75" Artstars.

The SC1620 Prestige model features the same six extra steps of hand finishing found on all Prestige guitars, along with an ebony fingerboard for playing comfort and rich, balanced tones. The figured maple body, special fingerboard inlay and unique stained nickel hardware add a luxurious look to the beautifully curved SC body.

S t a i n d

mike mushok

S-Classic

SPECS

body
neck type
fret
bridge
neck p.u.
mid. p.u.
bridge p.u.
colour

SC1620

mahogany/
figured maple top
sc
medium
short stop II
lbr v1 (h)
n/a
lbr v2 (h)
vv



SC1620VV

1:16:23 mike mushok

Ibanez: What was the first big break for Staind?

Mike: When we opened up for Limp Bizkit in Hartford. That's where we made our connection with the band. At that time Fred Durst showed interest in the band so we exchanged phone numbers. He eventually brought us to Flip Records. Since the record was released it's been constant touring. We're happy to have the opportunity to play every night.

Ibanez: How do you approach your playing live and in the studio? Do you use the same gear?

Mike: Live and studio are pretty much the same. You're still trying to get the emotion of the music across. Sometimes it's difficult to do that in the studio, which is a more controlled environment. Live is better because the people you're trying to relate the music to are right there in front of you. In the studio I used different amps, mostly Marshall's*. I had other guitars but mainly stuck with my Ibanez Artist. It sounded really good on the record.

Ibanez: Lately you've been using an Ibanez S-Classic. Can you tell me what you like about that guitar?

Mike: I love the style of the S-Classic. It has a great neck and is very easy to play. And it sounds really good.

Ibanez: If you had to pick one track on the album, that really defines your playing or your sound, which one would that be?

Mike: I would pick JUST GO. That was one of the last songs written. I think that it is a good representation of the stage we were going through. There is the sense of heaviness and melody in that song.

Ibanez: What's next for Staind?

Mike: I hope to start out the beginning of the year touring. Then we'll see how the record is doing and see where we are. With the music business, it's tough to see where you're going to be in six months. But I would like to try and get in the studio soon to do a new record.

*Marshall is a trademark of Marshall Amplification with which Ibanez is not affiliated.

• aaron barrett

Reel Big Fish



PGS 10-11



SC620AMP

SC420CMBL

SC420BC

SC500NAV

SC500N is a nylon-string version. Its 43mm neck width of SC neck gives the ultimate comfortability for playing as a nylon-string guitar.

Jon Finn

S E R I E S

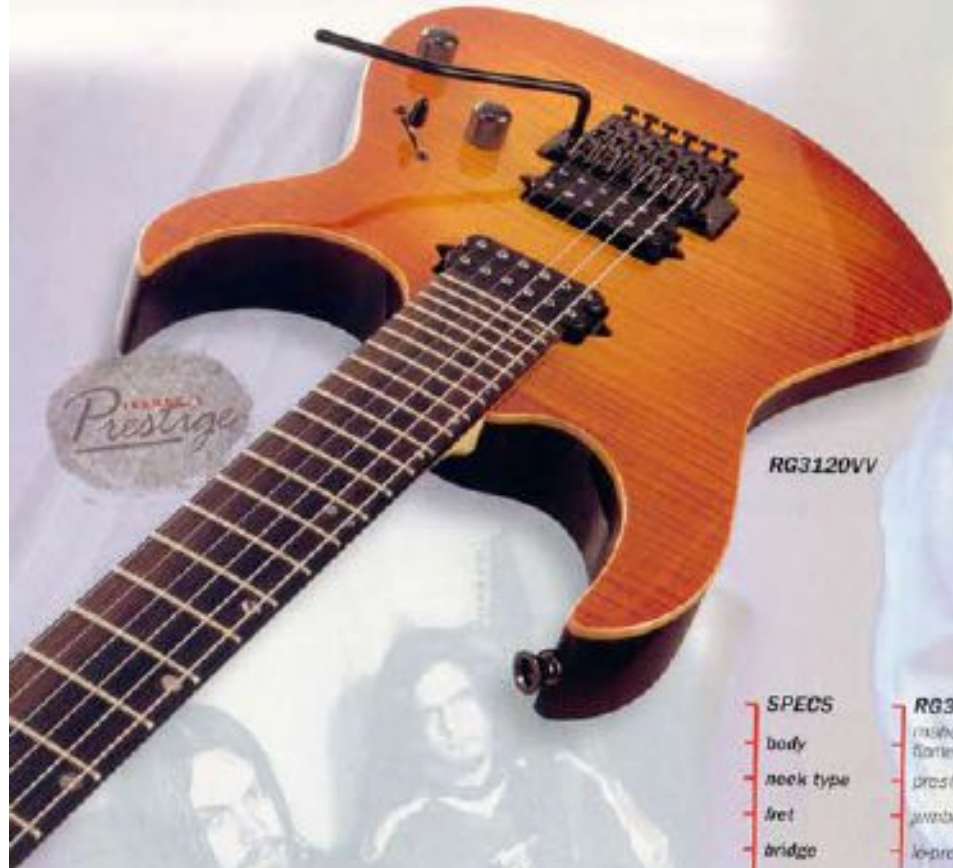
SCA is a moderate priced model maintaining the concept of SC series. It features the curved SC top with a standard flat back; the SCA is equipped with a tilt headstock.



SCA220BP



SPECS	SC620	SC420CM	SC420	SC500N	SCA220
body	mahogany/ flamed maple top	mahogany/ candy maple top	mahogany	mahogany/ spruce top	mahogany
neck type	sc	sc	sc	sc	sc
fret	medium	medium	medium	medium	medium
bridge	short stop II	short stop II	short stop II	rosewood	short stop II
neck p.u.	ibz v1 (h)	ibz v1 (h)	ibz v1 (h)	n/a	ibz v6f (h)
mid. p.u.	n/a	n/a	n/a	n/a	n/a
bridge p.u.	ibz v2 (h)	ibz v2 (h)	ibz v2 (h)	ph20	ibz v6f (h)
colour	amp	dfl	bc	av	bp



RG3120VV

dexter holland

The Offspring

SPECS

body
neck type
fret
bridge
neck p.u.
mid. p.u.
bridge p.u.
colour

RG3120

mahogany/
flamed maple top
prestige wizard
jumbo
lo-pro edge
dimarzio pat pro (h)
n/a
dimarzio tone zone (h)
v.v. br

Meshuggah

fredrik thordendal and marten hagstrom

R G S E R I E S

Some things don't change. Over 12 years ago, the RG became the standard in hard and heavy rock guitars. Today, RG guitars are still pumping out the heavy bottom and cutting treble desired by players on the edge. And RG guitars still have the acclaimed light weight, comfortable contours, and fast, easy playing necks.

But some things do change. In 1987, there were just a few RG models. In 2000, there are a slew of models with different necks, finishes, pickups, tremolos, and a price range from the high end Prestige models to the affordable RG270.



RG550EXSD

Andy Timmons

Hetcher dragge

Dave Ulrich



RG570EXCPK

RG550EXGK

RG550BK

RG520QSTB



RG470CB



RG470TI

RG470NP

SPECS

body
neck type
fret
bridge
neck p.u.
mid. p.u.
bridge p.u.
colour

RG570EX

basswood
super wizard
jumbo
in-pro edge
Rz v7 (h)
Rz s1 (s)
Rz v8 (h)
cpk

RG550EX

basswood
super wizard
jumbo
in-pro edge
Rz v7 (h)
Rz s1 (s)
Rz v8 (h)
gk, sd

RG550

basswood
super wizard
jumbo
edge
Rz v7 (h)
Rz s1 (s)
Rz v8 (h)
bk

RG520QS

mahogany/
quilted maple top
super wizard
jumbo
edge
Rz v7 (h)
n/a
Rz v8 (h)
td, tk

RG470

basswood
wizard R
jumbo
in-trs
Rz v7 (h)
Rz s1 (s)
Rz v8 (h)
bk, cp, np, ti

RG470LX (left hand
model) is available



1:54:39 koichi fukuda

Ibanez: WISCONSIN DEATH TRIP came out earlier this year. What has it been like since the record has been out?

Koichi: It's much better. The people at the shows actually sing along now since more people know our music.

Ibanez: You are currently using RG guitars, but you use them a little differently.

Koichi: The RG's are very comfortable for me. My concept is to play with six strings, but to have a tone like a 7-string. We tune down to a C, which is a good key for Wayne Static's voice, and we use heavy gauges like 7-string players. It's a very in-your-face sound.

Ibanez: What is Static X planning for the year 2000?

Koichi: We will be going out on a headlining tour. Then we'll start writing for the second album.

Ibanez: If I looked in your CD player, what would I find?

Koichi: I'm listening to Chemical Brothers, Prodigy and a Japanese techno band called Boom Boom Satellites. I'm also listening to Deady and Orgy.

R G S E R I E S



RG320GP

RGR270DXBK



RG270DXRY

RG270BK

SPECS

body
neck type
fret
bridge
neck p.u.
mid. p.u.
bridge p.u.
colour

RG320

basswood
wizard II
jumbo
16 lbs II
powersound (H)
n/a
powersound (H)
EP

RGR270DX

basswood
wizard II
jumbo
single lock
powersound (H)
powersound (S)
powersound (H)
fb, bk

RG270DX

basswood
wizard II
jumbo
single lock
powersound (H)
powersound (S)
powersound (H)
ry, bk

RG270

basswood
wizard II
jumbo
single lock
powersound (H)
powersound (S)
powersound (H)
fb, bk

Multifaceted man of speed Paul Gilbert isn't just one of the world's finest rock guitarists, he's also one of Ibanez' longest term endorsers, a Beatles fan, a cover band player, and the world's foremost collector of downright bizarre Ibanez guitars.

PAUL GILBERT

2:32:48 paul gilbert

Ibanez: After being a member of Mr. Big for so many years, what are your thoughts now that you are no longer in the band?

Paul: I certainly had amazing experiences traveling all over the world and playing with really great musicians. I was really lucky to come out of it having learned so much from those guys. I learned a lot about song writing and how the business goes. I also learned a lot from the guys that engineered and produced the records. I always kept a watchful eye on everything. Everything from recording the albums to putting the album covers together. It got to the point that I had too many opinions. So the only way to do it was to do it on my own.

Ibanez: I know that you have been working on a Racer X reunion record. Did you get all of the original members together?

Paul: It's all of the original members except for Bruce Bouillet. He was having some problems with his hands. I told him that I felt terrible about it. In the studio I played all of the harmony parts with overdubs, but for live hopefully Bruce will recover, or we'll have to find somebody that can play just as terrifying.

Ibanez: You recently asked for a brand new PGM30 for the record. Did you get to use it?

Paul: Yeah, I did. I actually use the whammy bar on it, too! The whammy bar worked great. I haven't used a whammy bar in so long, and at first I was a little bit scared that it would mess me up. But it worked great.

Ibanez: You've been an Ibanez endorser for over 10 years. What has kept you with the company for so long?

Paul: That's simple. The guitars are great. That's the bottom line. I am constantly doing things either in the studio or live. A lot of times I feel spoiled. I don't think about what I need in a guitar. I sort of take things for granted after playing quality guitars for so many years.

SPECS	PGM30
body	basswood
neck type	Wizard II
fret	jumbo
bridge	lo trs II
neck p.u.	ibz m11 (h)
mid. p.u.	ibz m11s1 (s)
bridge p.u.	ibz m12 (h)
colour	wh

PGM30WH



When I pick up another brand of guitar, I have to think about so many things. The volume knob is always in the wrong place; the frets are too small; there are too many controls; the body shape pokes me in the ribs; the balance isn't right. Those are things that I don't have to worry about with my Ibanez.

Ibanez: What is your plan for the year 2000?

Paul: I had a lot of fun working on the Racer X album. It's finished now. It's just a matter of finding the right record deal for it. That should be out early in the year. Hopefully, if all of our schedules come together, we'll be doing a lot of touring and travelling. I also plan to work on my next solo record.

Ibanez: What do you find yourself listening to most on your CD player?

Paul: I recently discovered an English band called the Wild Hearts. They didn't have much success here, but they have great melodies and a lot of attitude. The nineties were a little bit disappointing to me. I ended up listening to stuff that was less than heavy. I think as the millennium approaches even Paul McCartney will be releasing a rock album. It's the year 2000. It's time to rock.

S A T R I A N I J O E



JS1000BTB

The JS1000 features a hand finished multi-radius neck. From the first moment you play it you get the feel of a vintage guitar neck rounded in years of dedicated playing.

JS900BP

JS700TR

JS100BK

3:10:41 joe satriani

The JS Models. Incomparably beautiful guitars. Designed by the master of lightning fast lines, impassioned slow phrases and TONE, TONE, and more TONE.

The first thing you notice about the JS is the uniquely shaped basswood body that offers complete comfort and unlimited access to the upper frets. But there's more than meets the eye. Inside the body, two coil taps allow the DiMarzio Fred® (designed specifically for Joe Satriani) and PAF Pro pickups to be played single or humbucking. A push/pull switch activates a high pass filter so you can maintain highs at lower volumes.

SPECS	JS1000	JS900	JS700	JS100
body	american basswood	basswood	mahogany	basswood
neck type	js	js	js	js
fret	jumbo karnots #6105	jumbo karnots #6105	medium	medium
bridge	io-pro edge	edge	short stop ii	io trs ii
neck p.u.	dimarzio paf pro (h)	dimarzio paf pro (h)	sp900n (s)	ibz ah2 (h)
mid. p.u.	n/a	n/a	n/a	n/a
bridge p.u.	dimarzio fred (h)	dimarzio fred (h)	sp900b (h)	ibz ah2 (h)
colour	blb, wh	bp	tr	bk, tr

Ibanez: You've been with Ibanez for most of your career. Why?

Joe: The company makes instruments the way that I like them. They help me design instruments that follow my musical directions. We try to come up with new models and new variations of existing things that we really like.

Ibanez: You seem to be able to coax a lot of different tones out of that one guitar. Can explain how you do that?

Joe: The JS itself has an interesting ability to interpret the dynamics of a player. That has to do with the combination of the pickups and the 25 1/2" scale length of the guitar. Not every guitar is this responsive. Some guitars have that cookie cutter effect: no matter how you play them, they sound the same.

Ibanez: The JS1000 features coil taps. How do you use these?

Joe: The coil taps are really great in a situation where you have a lot of guitar occupying the stereo field when you are making a record. Instead of going to a different instrument set up for that particular sound, you can keep the feel of the same instrument, but get a totally different personality.

Ibanez: Which artists are inspiring you now?

Joe: Bands like Korn, Limp Bizkit and Filter are doing things in a totally different way using guitar technology. And overseas, there's a band called the Boom Boom Satellites. I've been getting into electronic music quite a bit. I recently completed an electronic techno-meets-Joe Satriani record. What I'm trying to do on my solo records is to come up with new ways of allowing the guitar to take center stage as a lead instrument.



Now one of the world's classic guitars, the JEM has a formidable array of technical features that are even more impressive than its striking appearance. A 25 1/2" scale neck features a 43mm nut for comfortable string spacing and 24 frets for greater range. A bridge set deeper into the body with a recessed tremolo cavity provides right hand playing comfort and allows strings to be raised or lowered. Hum-Sing-Hum pickups with Split V switching allow access to any kind of tone.

3:48:51 steve vai

Ibanez: You've been an Ibanez endorser for 13 years. What makes for that strong a relationship?

Steve: The service is great and the people are totally dedicated to excellence. For my taste in guitars, they make the finest. My signature guitar is like a magnet to me. The JEM is like a friend. It just fits me so perfectly.

Ibanez: The JEM7DBK has a very unusual textured black finish and each one comes out a little differently. How did that come about?

Steve: That came about by accident. It's the same type of texture that I have on my console in my studio. The JEM7DBK is a moody looking instrument, but has some real elegance to it.

Ibanez: The JEM7DBK uses DiMarzio Breed pickups instead of the Evolution pickups on your other models. Why?

Steve: The DiMarzio Evolution pickups are very high output and pretty distorted. I was looking for something with a little less output

and a little rounder bottom. With The Breed, the bottom is a bit softer and the top end isn't as shrill. The Evolutions can really cut.

Ibanez: The seven-string guitar has become somewhat of a staple rock instrument at this point. Can you tell us what your original inspiration for the Universe guitar was?

Steve: It wasn't any great revelation. I was playing a JEM one day and I thought a seventh string might make playing a little more interesting. My friend had an eight-string guitar, but I thought that was too much—too big and too thick. I ended up basically taking the JEM body and putting another string on it. The idea was to have an instrument that could do what a conventional guitar couldn't. It's not a very difficult instrument to play. After you play it for a while it feels natural.

Ibanez: So what's up for Steve Vai in the year 2000?

Steve: I'll be on tour for the entire year supporting THE ULTRA ZONE. I'm also working on a 10 CD box set, which I hope to get out next year.

SPECS	UV777P	JEM7V	JEM77	JEM555	JEM7	JEM7D
body	american basswood	alder	american basswood	basswood	american basswood	basswood
neck type	uv	jem	jem	jem	jem	super wizard
fret	jumbo	jumbo warmoth #6105	jumbo	jumbo	jumbo warmoth #6105	jumbo warmoth #6105
bridge	lo-pro edge 7	lo-pro edge	lo-pro edge	lo-pro edge	lo-pro edge	lo-pro edge
neck p.u.	dimarzio blaze ii (h)	dimarzio evolution (h)	dimarzio paf pro (h)	dimarzio evolution (h)	dimarzio evolution (h)	dimarzio breed (h)
mid. p.u.	dimarzio blaze ii (s)	dimarzio evolution (s)	dimarzio jem single (s)	dimarzio evolution (s)	dimarzio evolution (s)	dimarzio breed (s)
bridge p.u.	dimarzio blaze ii (h)	dimarzio evolution (h)	dimarzio paf pro (h)	dimarzio evolution (h)	dimarzio evolution (h)	dimarzio breed (h)
colour	bk	wh	tp	bk, wh	bsb	bk

Marilyn Manson

John 5

After 25 years, the Artist remains the more comfortable, more affordable and just plain smarter alternative to the "other" famous mahogany body, two humbucker, set-neck guitar. That's because the Artist features a select mahogany body (that's contoured so it doesn't dig into your own body like the "other" guitar), a 1/2" maple top for the right amount of highs, sweet Super 58 pickups, and a reasonable price.

A R

gizz butt

The Prodigy
Janus Stark

4:32:27 John 5

Ibanez: You've played with a lot of high profile personalities including kd lang, Rob Halford, David Lee Roth and now Marilyn Manson. Can you tell us what you got out of each experience?

John 5: Everyone is so completely different. With kd, it was very laid back. She has the greatest musicians in the world in her band and everyone was so nice and professional. When I was very young, I used to talk about how I was going to play with David Lee Roth someday. So I still get freaked out when he calls. Playing with Rob Halford in Two did a lot for me. With Manson, I was always a big fan; we clicked at once.

Ibanez: Yes, but what's it like playing with Marilyn Manson?

John 5: It's absolutely terrifying. You don't know what's going to happen next on stage. It's a war zone. It is complete chaos. When I'm playing I like to look at the crowd, but with Manson, I have to keep my eye on him every second. It's a challenge.

Ibanez: With Marilyn Manson, you have been using your AX guitars as your main instruments. Why those particular guitars?

John 5: I've always used RG guitars, but I found that the AX guitars were shaped perfectly for me. The magic is in the kind of wood that they are made from. The mahogany body sounds so beefy and so full. It almost plays by itself. We just recorded a live album and the tone of the guitar sounded phenomenal. I used my AX on everything. I wouldn't trade it for the world.



AR2000VV

SPECS	AR2000	AR250
body	mahogany/ flamed maple top	mahogany/ flamed maple top
neck type	ar	ar
fret	medium	medium
bridge	vibrato II	full tune II jr.
neck p.u.	super 58 (h)	itz ah1 (h)
mid. p.u.	n/a	n/a
bridge p.u.	super 58 (h)	itz ah2 (h)
colour	vv	vb



AR250VB

The Offspring

The innovative Luthite body always gives you a dynamic but very smooth tone in any climate where the traditional guitar have always been affected. But you can still feel the touch of wood for your fret work that you are familiar with in traditional guitars. The Ibanez EDR series always promise you the perfect condition.

EDR I C

Gravity Kills

noodles

raymon ortiz

matt dudenhoefler

daron malakian

System of a Down

P u y a

SPECS

body
neck type
fret
bridge
neck p.u.
mid. p.u.
bridge p.u.
colour

EDR470

Luthite
edr
jumbo
lo trs il
ibz wh1 (h)
ibz as1 (s)
ibz ah2 (h)
lpt. lpp

SPECS

body
neck type
fret
bridge
neck p.u.
mid. p.u.
bridge p.u.
colour

IC300

basswood
ic
medium
full tune II jr.
ibz wh1 (h)
n/a
ibz sh2 (h)
bk



EDR470IPP

EDR470IPT



IC300BK

P A T M E T H E N Y

SPECS	PM100	PM120
body	maple top/ back & sides	maple top/ back & sides
neck type	pm	pm
fret	medium	medium
bridge	full tune II	full tune II
neck p.u.	super 58 (h)	silent 58 (h) (anti feedback)
mid. p.u.	n/a	n/a
bridge p.u.	n/a	silent 58 (h) (anti feedback)
colour	nt, bk	nt, bn

PM100BK **PM120NT**

While the Pat Metheny model is Ibanez' newest signature guitar series, Pat Metheny is far from new to Ibanez guitars. He's played Ibanez guitars for over 16 years. But Ibanez and Pat weren't in a hurry. A long time was spent crafting an instrument that went beyond the traditional jazz guitar.

To allow the fingers to travel beyond the confines of the standard jazzbox, the PM100's body is double cutaway instead of the standard single. The neck joins the body at the 17th fret instead of the traditional 14th. Since Pat is now playing a PM with both neck and bridge pickups, we have added the PM120 for players who want a wider tonal spectrum.

5:03:49 pat metheny

Ibanez: What was the inspiration for your new PM120?

Pat: The PM100 has a shape that I felt would lend itself nicely to a thinner body. The design team made a prototype that I literally did not put down for a few days after I received it. It was so comfortable and fun to play. Last summer when I toured with my new trio, I discovered the PM120 has a kind of midrange punch that I find especially desirable in that environment. I also feel that players will look at the PM120 as a really viable alternative to the more typical body shapes.

Ibanez: What motivated you to become an Ibanez endorser initially?

Pat: The persistence of the Ibanez team really got my attention. They kept working on creating an alternative to my 175, an instrument that I had been so closely associated with for so many years. I feel very lucky and honored to get the chance to work with the company that's making possibly the best production guitars in history.

Ibanez: Which features of the PM guitars are most important to you?

Pat: The tone, feel, craftsmanship and consistency are important. The PM100 offers me the kind of power and access that I never dreamed would be possible in a traditional jazz guitar. The many things that make an instrument work and have a personality are there with the PM100. I hope to continue that now with the PM120.

Ibanez: So what are your plans for 2000?

Pat: The soundtrack for the MAP OF THE WORLD film will be out soon. And the new trio record (with Larry Grenadier on bass and Bill Stewart on drums) will be released in February; we'll be touring throughout the year. My regular band, the Pat Metheny Group, will have a record out in 2001 with an extensive tour.

The GB10. Perhaps no other instrument better embodies the Ibanez philosophy: Transcend the limitations of traditional design – retain the qualities of traditional craftsmanship. Floating pickups, a thicker top and a special wood bridge allow the GB to produce a warm, tight jazz sound at any volume.

We're proud of our long association with George Benson, one of the giants of the modern jazz guitar. We're also very proud that his groundbreaking GB10 is our longest running signature model.

GEORGE BENSON

5:56:18 george benson

Ibanez: You've been an Ibanez endorser for over 20 years. What kept you with Ibanez for so long?

George: Consistent quality. The quality was excellent from the company's infancy and it's actually moved up, so there's forward momentum. The comments I hear from players around the world about the quality of Ibanez instruments have made me proud to be a part of the company.

Ibanez: The basic GB10 guitar has not changed in over 20 years. Why is this guitar as vital today as it was in 1978?

George: The body size and midrange frequency response really fit today's music. I've even seen people use it for rock and roll, although mostly it's used for R&B, some blues and contemporary jazz. I think people recognize the GB10 as the first of its kind. It was definitely ahead of its time.

Ibanez: What was the original idea behind the floating pickups on the GB10?

George: Floating pickups don't interrupt the flow of harmonics across the top. So you get the warm sound, uninterrupted response and sustain that I like. That's one of the things that makes the GB10 stand out as a unique instrument.

Ibanez: You've influenced a whole generation of jazz guitarists. What are your thoughts on that?

George: I learned from the masters. Some are still here, and some are not. I combined what I learned from them and personalized it. So it's the most satisfying thing to hear younger guitarists use some of my ideas and come up with their own ideas in ways that I wouldn't have thought of.

Ibanez: What's up for George Benson in 2000?

George: I get tired of hearing myself play, so I have to search for new ideas in order to keep my interest up. I'm going to continue my search for new formulas and fresh new ideas.



For traditional jazz gigs, George Benson's GB200 has the classic jazz box large body and set-in humbucking pickups.

SPECS	GB200	GB100	GB10
body	spruce top/ maple back & sides	flamed maple top/ back & sides	spruce top/ maple back & sides
neck type	gb	gb	gb
nut	medium	medium	medium
bridge	ebony	ebony	ebony
neck p.u.	super 58 (h)	gb special (h)	gb special (h)
mid. p.u.	n/a	n/a	n/a
bridge p.u.	super 58 (h)	gb special (h)	gb special (h)
colour	bst	bs	bs, nt

S u g a r R a y

rodney sheppard

chris camozzi

M i c h a e l B o l t o n

Jazz guitars are an integral part of Ibanez history. In fact, the AS200 is our longest running model. AS guitars are semi-acoustic with a maple soundblock fitted precisely into the top back that reduces feedback and increases sustain. That construction allows AS models to perform in high and low volume environments. So while AS guitars are superb jazz instruments, they're not exclusively jazz. They're as at home screaming out blooded rock and r&b as they are running cerebral bebop lines.

Our AF guitars ARE pure jazz. So you won't find a soundblock, which some companies do put in "full hollow" models. Both our AF120 and our AF120 (pictured on page 5) are true full hollow bodies with standard jazz bracing and traditional full-bodied tone.

A R T S T A R



AS120BS



AS200AV

SPECS	AS200	AS120	AM200	AF200	AF120
body	flamed maple top/ back & sides	maple top/ back & sides	hul rainbow top/ back & sides	maple top/toned maple back & sides	maple top/ back & sides
neck type	artstar	artstar	artstar	artstar	artstar
fret	medium	medium	medium	medium	medium
bridge	gibraltar II	full tune II jr.	gibraltar II	gibson	rosewood
neck p.u.	super 58 (h)	super 58 (h)	super 58 (h)	super 58 (h)	super 58 (h)
mid. p.u.	n/a	n/a	n/a	n/a	n/a
bridge p.u.	super 58 (h)	super 58 (h)	super 58 (h)	super 58 (h)	super 58 (h)
colour	av	bs	av	av	bs

6:39:12 john scofield

Ibanez: Over the years, you've played with so many different musicians in so many different configurations. What type of situation is the most interesting for you as a guitarist?

John: When it's good! Actually there isn't one specific musical configuration that I prefer. There are countless styles and configurations that I enjoy totally. Playing with excellent musicians is always the biggest thrill. Hearing my compositions interpreted by amazing artist/technicians is very rewarding. I've been fortunate to work and play with so many remarkable musicians—from young players to my contemporaries to my heroes.

Ibanez: You've been using Ibanez guitars for just about 20 years now. What makes a player stick with a company for that long?

John: I have a very deep and personal relationship with my AS 200. Nothing else has come along that I like better.

Ibanez: What is it in particular that you like about the AS200?

John: Everything. I know you'd probably like specifics here—but I think that everything is the best answer. It's my guitar and that's saying a lot. The basic design is classic and as my playing has grown, I've learned how to play this particular instrument better as well.

J O H N
S C O F I E L D

Ibanez: What are your plans for 2000?

John: 2000 promises to be a really busy year. I'm just finishing BUMP, a new recording for Verve Records that releases in March of 2000. It's a continuation of the funkier theme I've been exploring in the past few years. I expect to spend a large part of 2000 performing internationally to support the release. In addition, I'll be making a totally different kind of record for Verve in January 2000 for a release late in the year or early in 2001—I'm very excited about that. Other than that, I'll be spending as much time as I can with my family. I'd like 2000 to be the year I really get the garage cleaned out!



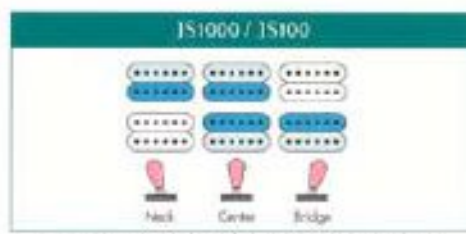
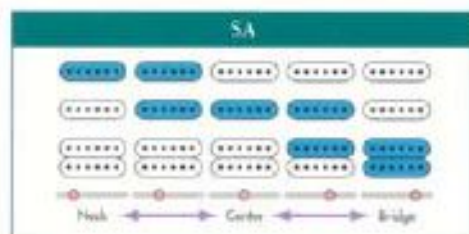
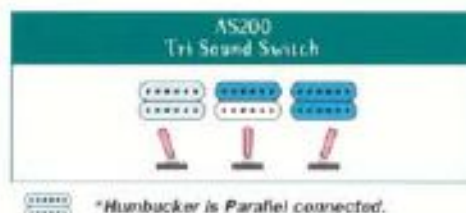
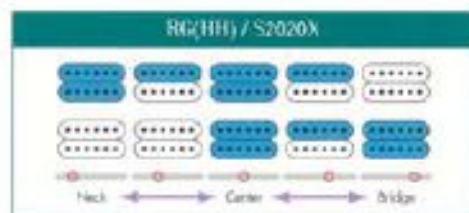
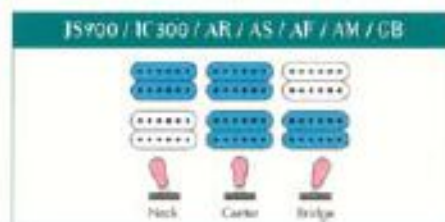
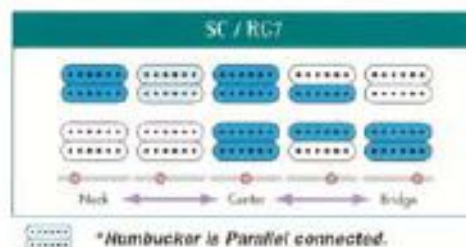
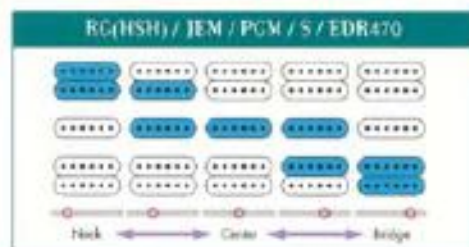
AM200AV

AF120BS



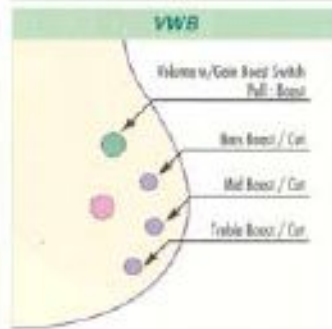
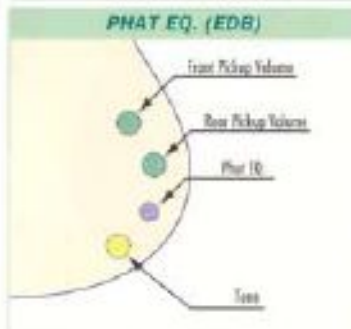
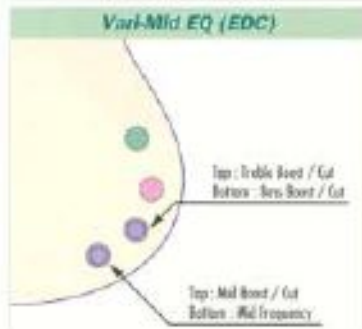
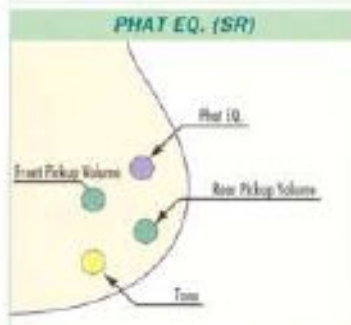
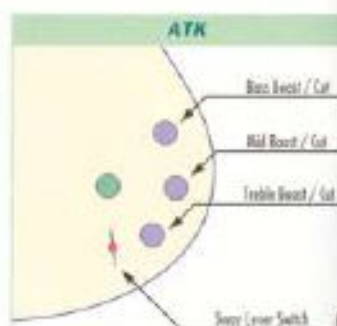
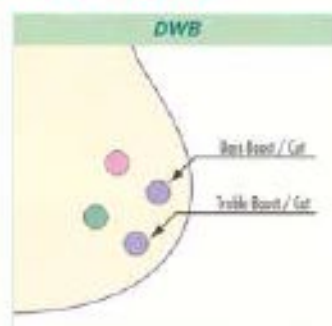
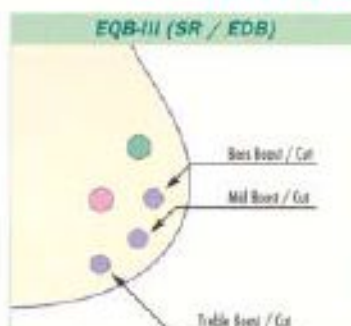
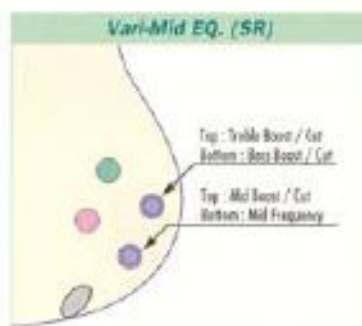
AF200AV

Wiring on Guitars



*does not work when Coil Tap SW is "ON".

Controls on Basses



- Volume Control
- Pickup Balance Control
- EQ Control
- Passive Tone Control



Electric Bases

DOUG
WIMBISH

The DWB1's three dimensional curved maple body offers superior playability and comfort. An extended lower horn provides perfect weight balance.

To help us create our first signature basses, we looked for influential players who could bring completely different ideas, styles and approaches to the Ibanez bass line. The results went beyond our designers' dreams. Our signature basses evolved into instruments as different and exciting as the three players that inspired them.

7:14:22 doug wimbish

Ibanez: The shape of your bass is bit different than a Soundgear and one of the models, the DWB1, is the only current Ibanez that's neck through.

Doug: I wanted a bass that was in touch with the human body. The horns are more angled and the body is well balanced and more contoured. The idea was a bass that was easy to play, looked good, felt comfortable, and could be utilized for multiple applications. I think that we achieved that. The neck thru body gives me a sound and a vibe I like. It's more connected and you don't have to worry about the neck moving too much.

Ibanez: What's up for Doug Wimbish for the year 2000?

Doug: Promoting my album, DOUG WIMBISH-TRIPPY NOTES FOR BASS and touring with Paula Cole to support her new album AMEN. I'm also working on a new project with Will Calhoun called Head Fake which features different musicians at different times. Right now, the featured musician is Cory Glover. Maybe down the road, we might do some Living Colour stuff.

7:52:34 gary willis

Ibanez: One of the most signature features of your signature bass is the ramp between the neck and pickup. What does the ramp do for your playing?

Gary: When you play over the pickup, you can get a nice punchy midrange sound. But to get a fuller sounding tone, you need to move away from the pickup towards the neck. It's uncomfortable for most bass players to play between the pickup and the neck because there's nothing there; your fingers can fall in. The ramp gives you the same feel from over the pickup to the edge of the neck. There is a whole range of tones available when you play between the pickup and the neck. The ramp can also prevent you from digging in too hard, one of the worst things you can do with a fretless.

Ibanez: You worked for over ten years with Ibanez on this bass. But there was also a lot of work with Bartolini.

Gary: Originally I used a passive Bartolini stacked humbucker with really low output. I just turned up the gain-input stage on my preamp really high to compensate. I realized that if people used this bass with other systems, they'd have to make some serious adjustments, which would be a hassle. So I did a lot of work tuning the electronics with Bartolini. With the new electronics, you pull the volume knob up which bypasses the EQ for the old passive pickup sound. Push down the volume knob and you get the active NTBT EQ with the stacked bass and treble control.



The detachable ramp/finger-rest was designed by Gary Willis for flat-tuning right hand playing technique.



SPECS	DWB1	DWB2
body	maple	maple w/ walnut stripes
neck type	dwb	dwb
fret	ssb213	ssb213
bridge	accu-cast b20	accu-cast b20
neck p.u.	roz str-p	roz str-p
bridge p.u.	roz str-j	roz str-j
controls	1v, 1b, cob-dr 2band eq	1v, 1b, cob-dr 2band eq
colour	tb	rws

GARY
WILLIS

GWB1NTF

GWB2TKF

VERDINE WHITE

Thicker than an Ibanez Soundgear neck, the VWB1 vintage-style custom neck provides a solid feel, rich bass tone and excellent sustain.



A hard contour gives the VWB1 body a traditional look and feel. The All Access Neck joint allows easy access to the upper register.

8:30:19 verdine white

Ibanez: You were at the forefront of the funk movement along with other bass players like Larry Graham. What was it like back then, and how did you develop your style in the beginning?

Verdine: Originally, I listened to people like James Jamerson. I sort of developed my style adapting upright bass to the bass guitar. What's unique about that particular era is that players like Stanley Clarke, Larry Graham and myself all were able to develop a unique style.

Ibanez: What makes the Verdine White model bass special?

Verdine: It's an extension of my playing sound. It's got a warm and full sound without a lot of tricks. What you see is what you get.

Ibanez: That's true. But there are a couple of very different features you don't see: a specially tuned midrange control for one, plus when you pull the volume knob, you get a gain boost.

Verdine: Sometimes when you're playing live, you need a gain boost in the middle of a song. With this set-up, you can get to it right away. The gain boost can kick with all the synthesizers on stage. I'm up there with 14 pieces so sometimes I need a little boost. It's like an emergency switch.

Ibanez: What's in store for EW&F in 2000?

Verdine: We're recording a new EW&F record with Wyckle Jean and Eric Benet. This album will be coming out in mid-2000.



VWB1CRH

SPECS

body
neck type
fret
bridge
neck p.u.
bridge p.u.
controls
colour

GWB1

light ash
sr5
n/a
std5
n/a
bartolini®
gay wells passive p.u.
1x bartolini®
NIB 2band eq
ntf

GWB2

light ash
sr5
abb214
std5
n/a
bartolini®
gay wells passive p.u.
1x bartolini®
NIB 2band eq
ntf

VWB1

alder
vwb
abb215
accu-cast 620
ibz art-p
ibz art-j
1x ibz art-w 2band eq
gain boost trim
orm

C o a l
C h a m b e r

L i e

rayna

kevin baldes

Prestige

SR3000SOL

We first introduced the Soundgear bass in 1987. That same bass continues to be one of the world's most played basses. Why?

Because it's not the same bass. Certainly it's still the sleekest, and sexiest. And with all SR models featuring active electronics, it's still the most tonally versatile. It still has the fastest neck. But we've continued to improve and update the Soundgear line.

When the Soundgear first came out, a highly compressed sound was popular. Now players demand a heavier sound with a more human touch. To accommodate these changes, we changed the Soundgear. And now the range of Soundgears is staggering—everything from the elite instruments like Prestige series to the lower priced model like SR300DX.

S O U N D



SR3005SOL

SR3006SOL

SPECS

body
neck type
fret
bridge
neck p.u.
bridge p.u.
controls
colour

SR3000

mahogany
sr4 prestige
medium
mono rail
n/d-tuner
sfron
sr-sb
1v, 1b
whole 3band eq
sol

SR3005

mahogany
sr5 prestige
medium
mono rail
sfron
sr-mb
1v, 1b
whole 3band eq
sol

SR3006

mahogany
sr6 prestige
medium
mono rail
dipmin0
dip-mb6
1v, 1b
whole 3band eq
sol

4 S T R I N G

Godsmack — robbie merrill

9:08:09 robbie merrill

Ibanez: What was Godsmack's first big break?

Robbie: We put the Godsmack CD out on our own. We actually borrowed some money from a friend to make it. After a few months, a DJ from WAAF picked the CD up and I guess he really liked it. So the next night, he started playing us on his night show. That was huge for us.

Ibanez: Tell us what you like about the Soundgear bass.

Robbie: I've played Soundgears for over ten years. The main thing is that they're really light for playing on stage and have a great skinny neck. The SR800 basses have really hot pickups. To this day, they kick a--.

Ibanez: Do you look for something different in terms of the bass tone live and in the studio?

Robbie: Live, I try to cover the frequency that the guitar isn't covering. Sometimes when I play alone, it doesn't sound the greatest but when the whole band comes in, I fill in all of the frequencies that are missing. In the studio, I go for more of a crating midrange sound with a little bit of bottom. My best bass playing is on VOODOO. I let loose a little bit. I'm very proud of that track.

Ibanez: What's up next?

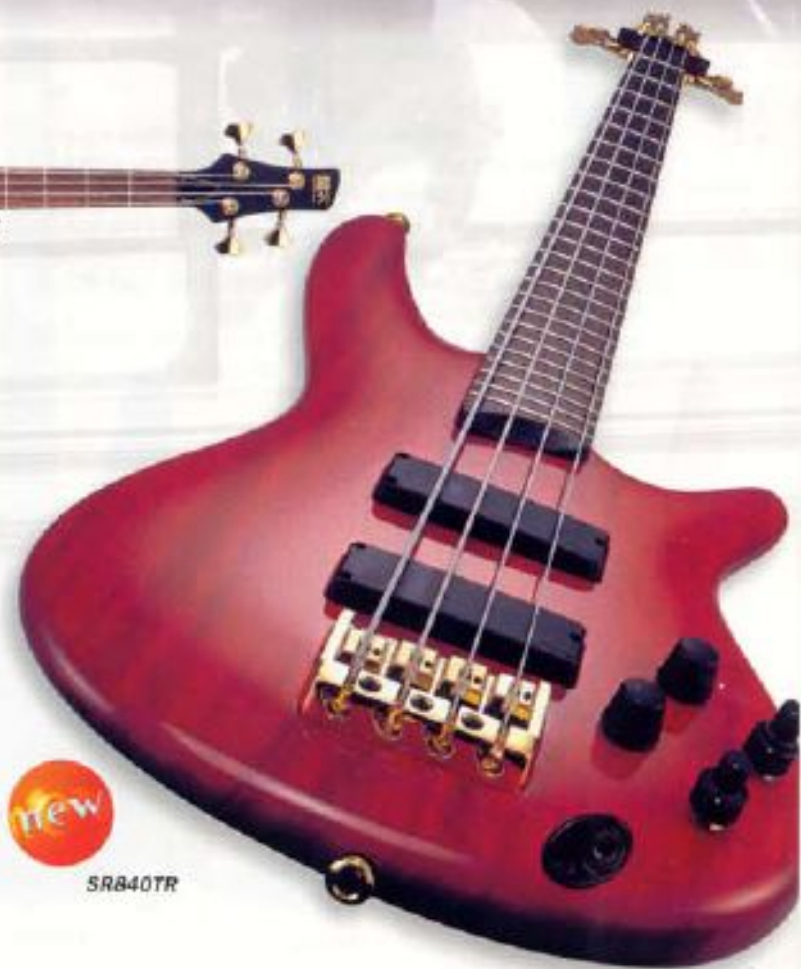
Robbie: In January, we're going to Australia and then to Japan and Hawaii. Then we'll go in to record the next record, hopefully in February. We're shooting for June release.



SR740WNF



SR840TB



SR840TR

G E A R

SPECS	SR840	SR740
body	mahogany	mahogany
neck type	pr	pr
fret	medium	medium
bridge	accu-cast b20	accu-cast b20
neck p.u.	sr-sr	lbr dx p
bridge p.u.	sr-sb	lbr dx j
controls	1v, 1b	1v, 1b
colour	wr-3lc 3band eq	wr-3lc 3band eq
	td, tr	wmf



SR400VBL

fieldy

9:46:27 fieldy

Ibanez: Why Ibanez and why 5-string?

Fieldy: Soundgears are all I've played my whole life. The first thing that attracted me to Ibanez was that Soundgears were smaller than other basses. Then I found they also sounded better than other basses. After that, I wanted a five string for a lower groove.

Ibanez: Your sound is pretty radical—a lot of extreme low end coupled with a high percussive attack and rattle. How do you get that sound? Does all the low end of the two seven string guitars in the band make you change your sound to be heard in the mix?

Fieldy: I don't use any midrange—take the midrange and turn that * & ^ % off. That way, when you use the fingers, it's all lows. When you slap, it's this really clicky sound which is what makes the notes stand out more and cut through the mix. We're real low in Korn; a regular bass tone wouldn't work. It would get too muddy.

Right now I've got two heads each running two cabinets with four tens in each cabinet. Tens are the best. They're punchy; they push air. In a month, I'm changing over to four cabinets with six tens. For pedals, I've got a tremolo, a bass synthesizer and an equalizer, which are fun to combine. I'm also looking for an Ibanez 5-string acoustic bass (laughs). I can't find one anywhere.

Ibanez: How about a 4-string instead?



SR400NT

SR300DXSB

SR300DXJB

S O U N

SPECS	SR400	SR300DX
body	maple	agathis
neck type	sr4	sr4
fret	medium	medium
bridge	die cast iv	standard
neck p.u.	ibz dr-p	ibz dr-p
bridge p.u.	ibz dr-j	ibz dr-j
controls	1x, 1b, eqb-3	2x, 1b, phat eq
colour	bk, ml, vbl	bk, jb, sb

craig niker

D e a d s y

5
S
T
R

&

6
N
G

johnny april

S t a i n l e s s

new



SR405BK

SR406BK

How does a self-respecting bass player keep up when you've got a 7-string guitar player in the band producing that serious low-end crunch? The Soundgear 5 and 6-string bass can put you back into the game. With the focused low B string providing the heavy groove, these basses will add a whole new dimension to your playing. With sleek necks and thin nut spacings, the Soundgears allow you to play the 5 or 6-string like you would your 4-string. You'll never believe how easy it is to switch over to a Soundgear 5 or 6-string until you try one.



SR745WNF

S P E C S

body
neck type
fret
bridge
neck p.u.
bridge p.u.
controls
colour

SR745

mahogany
sr5
medium
accu-cast b25
ibz dx-5n
ibz dx-5b
1v, 1b
un-3c 3-band eq
wnf

SR405

maple
sr5
medium
die cast v
ibz dx-5n
ibz dx-5b
1v, 1b, eqd-3
bk

SR406

maple
sr6
medium
die cast v
ibz dx-6n
ibz dx-6b
1v, 1b, eqd-3
bk

S a n t a n a

benny rietveld

B T B

randy bradbury

P e n n y w i s e

BTB10050L

10:24:36 benny rietveld

Ibanez: What's it like playing with Carlos?

Benny: It's a lot of fun, very loose. We change tunes from night to night and there's a lot of improvisation. And it's inspiring. Carlos was one of my early influences; I was just nuts about Santana. And now here I am playing with him. It's a groove.

Ibanez: The new Santana album, *SUPERNATURAL*, is a huge hit. Did that come as a surprise?

Benny: Yes, it did. I thought that maybe there wasn't any room in the market for music that's really put together well and has a little more depth than a love song or a sex song.

Ibanez: You played with Miles Davis who usually had a pretty large influence on the people who worked with him. How about you?

Benny: That was the re-education of Benny Rietveld. I learned the Zen of playing music...to think about the moment, not behind or ahead of where you are in the song. You should do that whenever you play. But it's very hard to do.

Ibanez: True. How has the BTB affected your playing? Does it make achieving what you want to play easier?

Benny: Yes it does. On the BTB, the tension is really tight; there's no floppiness. The response is immediate so I can execute the notes and patterns of what I want to play. Our drummer, Rodney Holmes, immediately noticed the difference in my playing because there was so much more articulation. Usually 5-strings are muddy, but the tone on this bass is really beautiful.

BTB basses feature Neutrik® locking jacks, and Monorail bridges which isolate each string so they vibrate without interference.

S y s t e m o f a D o w n

shavo odadjian

3333-33

jeff beres

Sister Hazel

B A S S E S

BTB basses are for the more traditionally minded pro bassist. The body is made of carefully selected tone woods, either a combination of ash and ovankol for the BTB700 and BTB705, or a combination of maple and mahogany for the BTB1005. The BTB neck is substantial which contributes to its rich tone and sustain. The neck scale is an extra long 35" which provides nice, tight tension and is perfect for 5-string playing or tuning down a 4-string.



BTB7050L



BTB7000L

SPECS	BTB1005	BTB705	BTB700
body	flamed maple/mahogany/maple	ash/ovankol top	ash/ovankol top
neck type	btb	btb	btb
freq	medium	medium	medium
bridge	mr-2 (pat.pend.)	mr-2 (pat.pend.)	mr-2 (pat.pend.)
neck p.u.	dfr-5n	dfr-5n	dfr-4n
bridge p.u.	dfr-5b	dfr-5b	dfr-4b
controls	1v, 1b vnt.3b vnt.mid btt 15v	1v, 1b vnt.3b vnt.mid btt 15v	1v, 1b vnt.3b vnt.mid btt 15v
colour	ol	ol	ol

E D C

O r g y

josh lazle

D a n z i g

paige haley

11:02:24 **paige haley**

Ibanez: You have a very unique sound on the CANDYASS record. How did you come up with it?

Paige: A lot of experimenting with different pedals. Twisting knobs that I had no idea of what they did. Anything that was used for guitar was used for bass, and anything that was used for bass was used for guitar. We like to mess with our sound a lot.

Ibanez: You're an EDC player. What do you like about that bass in particular?

Paige: It's comfortable and it's solid. I like the shape and it can take a lot of abuse.

Ibanez: Orgy is a very visual band. Is that something that you planned consciously or did it just come naturally?

Paige: Half-and-half. It was an image concept to go with our sound. We'd rather have a little art performance than just being on stage in street clothes. I've always seen the stage as theater.

The EDC was designed for players who want something different than a traditional bass. The EDC body isn't even made of wood. It's formed of man-made Luthite, carefully formulated for consistent tone and balance. And unlike traditional basses, the EDC has a slim fast neck that allows your fingers to dance through complex phrases with ease.



EDC705BP



EDC700GSV

EDC basses feature ultra durable die-cast jack plates and die-cast Accu-Cast B20 or B25 bridges which offer faster string changes and easier adjustments than any other bass bridge.

& E D B B A S S E S

Faydoedeelay

Crazy Town

robin moulder

a c k
o f f
j i l l i

mark clayden



EDB500GP

EDB605IPT



EDB600WP

SPECS	EDC705	EDC700	EDB605	EDB600	EDB500
body	luthite	luthite	luthite	luthite	luthite
neck type	edb5	edb4	edb5	edb4	edb4
fret	medium	medium	medium	medium	medium
bridge	accu-cast b25	accu-cast b20	accu-cast b25	accu-cast b20	standard
neck p.u.	stf-nm	stf-sa	dsh-nm	dsh-nm	dsh-mn
bridge p.u.	stf-nb	stf-sa	dsh-nb	dsh-nb	dsh-mb
controls	1v, 1b int-3c 3band eq	1v, 1b int-3c 3band eq	1v, 1b, eqb-3	1v, 1b, eqb-3	2v, 1i, phat eq
colour	bp	bp, gsv	opt	gp, opt, wp	gp

Greg K.

Over the years, the ATK bass has become a staple in the heavy funk and rock worlds. The special triple coil ATK pickup provides bassists with that punchy bottom end that's required in much of today's music. With the addition of a single coil neck pickup and 5-way switch, the all new ATK has also become one of the most versatile basses available. Additionally, the new ATK basses now come with a 24-fret neck and a slightly smaller body to accommodate a wider range of playing styles.

ATK BASSES

ATK13050L



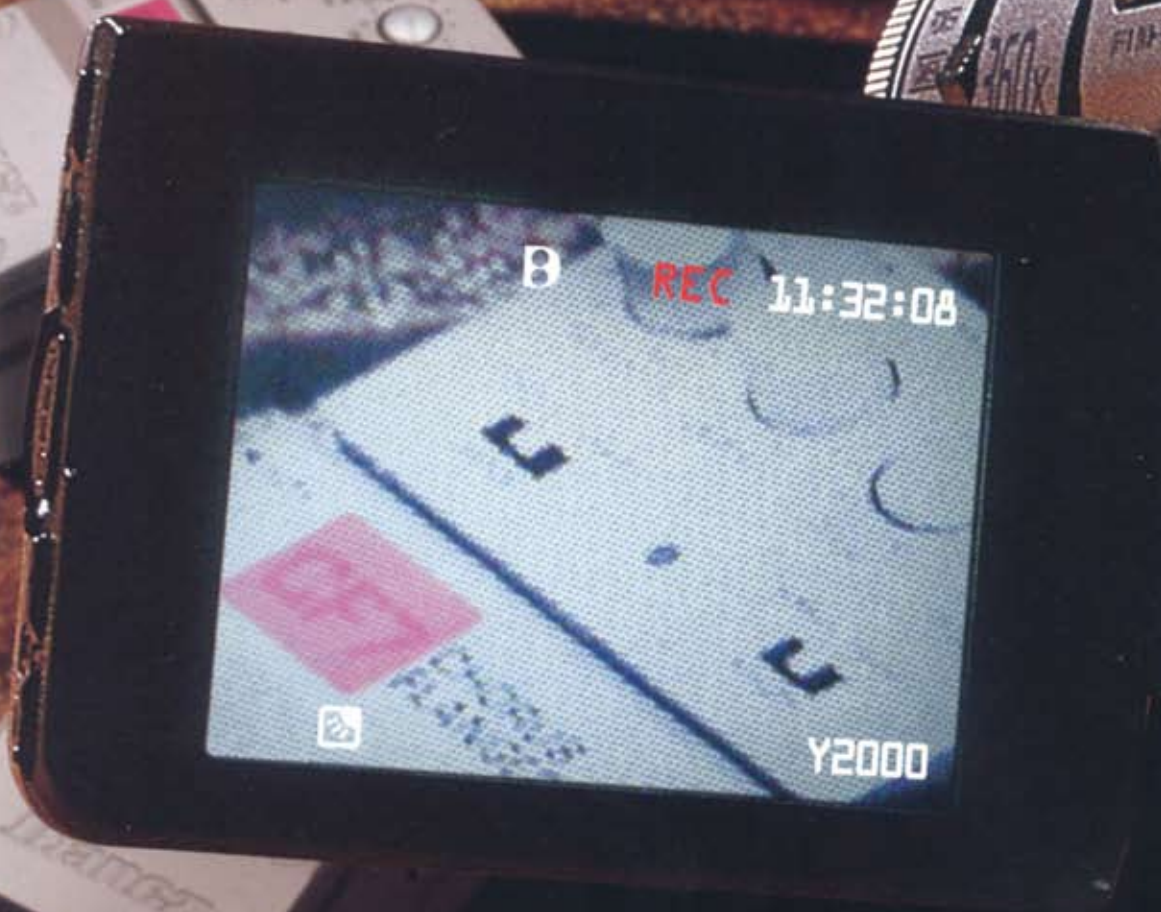
SPECS

	ATK1305	ATK1300	ATK700
body	mahogany/ flamed maple top	mahogany/ flamed maple top	mahogany/ ash top
neck type	atk5	atk4	atk4
fret	medium	medium	medium
bridge	atk5	atk4	atk4
neck p.u.	atk single coil	atk single coil	atk single coil
bridge p.u.	atk triple coil	atk triple coil	atk triple coil
controls	1v, 3band eq	1v, 3band eq	1v, 3band eq
colour	ol	ol	tlb



ATK1300L

ATK700TLB



Electronics

Amplifiers, Effects and Accessories



wes borland

L i m p B i z k i t



TS7 Tubescrainer

Others may imitate, but no one else can duplicate the Ibanez Tubescrainer. The Tubescrainer isn't just a stompbox, it's an institution. Our latest generation Tubescrainer, the TS7, is no exception. With the Tubescrainer's classic subtle-but-smooth overdrive, the TS7 expands the expressiveness of your guitar while maintaining its tonal integrity. Tone adjustments are provided by the classic three knob configuration with an added "hot" switch for an extra gain boost. Like all Tone-Lok pedals, the TS7 features our exclusive goof-proof Push-Lok retractable knobs. Set it...and forget it.



DS7 Distortion

The most versatile Ibanez distortion pedal ever, the DS7 is capable of producing a wide range of smooth, dynamic overdrive tones. From a subtle tonal nudge to wallowing rock n roll crunch, the DS7 delivers days of sustain and gobs of gain.



SM7 Smash Box

The Smash Box is the most aggressive weapon in the Tone-Lok distortion arsenal. Armed with obscene amounts of gain, tight low end, and searing highs, the Smash Box is THE heavy rock sound for the contemporary guitarist.



FZ7 Fuzz

Far out! A complete 60's flashback with none of the drawbacks, the FZ7 is the ultimate in psychedelic fuzz. With the FZ7's tone, drive, and level controls, it's never been easier to get the right retro tones. You can even engage the DAMAGE switch for that ratty, broken speaker sound. Yeah, baby, yeah!! Dial in, tune up, drop down or whatever turns you on.



DE7 Delay/Echo

Add new dimensions to your sound with the DE7 Delay/Echo pedal. Get the best of both worlds: high tech digital sounds comparable to expensive rack units or warm vintage tape echo sounds—all with a simple flick of the switch. TIME, REPEAT and LEVEL controls help you dial in just the right amount of delay, while stereo outputs can be used for a more spacious sound. With a range of 30ms to 2.6 seconds, the DE7 is the only sound solution for every playing situation.

The Wallflowers

S t a i n d

mike mushok

michael ward

T O N E - L O K

On the outside, Tone-Lok effects are equipped with our exclusive "set and forget" Push-Lok rotary pots. Push the knobs down and your tone settings lock securely inside the case. No more lost settings or knobs broken by ticked off lead vocalists stomping off stage.

On the inside, Tone-Lok pedals feature hi-fidelity components carefully tweaked with the constant input from a new generation of Ibanez players. And all this great stuff comes encased in cool looking, road tough metal boxes at prices the working player can afford.

11:24:36 wes borland

Ibanez: What would you recommend for those starting out?

Wes: All you need is a guitar, cord and amp. Actually, as a plug for Ibanez, they have these little starter kits that pretty much have everything you need, including a lot of the things I didn't have when I started out like a tuner and extra strings. I didn't get a set of replacement strings until I was down to two strings and I never cleaned my guitar. Now, we're at another level. I have somebody who's supposed to do that for me. But I do it myself instead.

Ibanez: Ok, guitar, amp, cord. What would be the next thing?

Wes: Practice more. And lessons. Then you can move on to effects.

Ibanez: Alright, then let's move onto effects and such. What do you think of your current rig?

I think it's too big and too complicated, but it's what I need. I use a JC120 for clean and Mesa/Boogie Double and Triple Rectifiers* for distortion. Ibanez has a new line of effects that are indestructible and really well set up for live performance. They'll be about half my arsenal. I just go straight from the seven-string into the pedals, then into the amps with AB switching between the JC120 and the Mesas.

Ibanez: Any other equipment or instruments on your wish list?

Wes: I'm pretty content right now. Maybe a sitar.

Ibanez: You're influenced by more than just guitar players. Like what?

Wes: I've gotten even more wacked out. We're going into the studio in January for an album coming out in the spring of 2000. Right now I'm absorbing. So I spent about \$300 on CD's in the last week. Folk music from Transylvania, John Zorn for String Quartet, Children's music, The new Ween album, Ravi Shankar.

The four cello players that do the Metallica covers. Then I got an album with the guy that plays the eight-string guitar doing a bunch of Haydn pieces. You can imagine how all that influences what I play in the band.

Ibanez: Does having a DJ in the band change how you approach the guitar or the sounds you use?

Wes: Not really. Limp Bizkit is still a very rooted bass/guitar/drums unit. That's how the songs are written and then the DJ and vocals come in. What DJ Lethal does is a lot less spontaneous than what the guitar does. His work involves a lot more research and development; he has to hunt for the right sounds and his record collection is insane. I don't know whether I could be that patient and take that long of a time to work things out. It's really incredible what he does. Maybe he's changed me more than I even know.

Ibanez: So, what's the reason for the costumes and face paint?

Wes: You decide.

*JC120 is a trademark of Roland Musical Instruments; "Mesa/Boogie," "Double Rectifier" and "Triple Rectifier" are trademarks of Mesa Engineering. Ibanez is not affiliated with these companies.

**CF7 Chorus/Flanger**

The CF7 creates shimmering soundscapes, whooshing jet plane sounds, and contemporary "Koray" chirps and blips. The schizo "KRAZY" switch lets the CF7 be a conservative Dr. Jekyll with the "NORMAL" mode (classic chorus and flanger). Or you can turn the pedal into the proverbial Mr. Hyde... the "WACK'D" mode imitates the contemporary modulation sounds used by today's flattest rock bands. It's like getting two pedals in one.

**PH7 Phaser**

Designed to emulate the effect of a rotating speaker, the PH7 has a switchable phase circuit capable of either four or six stages of smooth phasing. With these two very different tonal modes, you can go from a subtle shimmer to all out 70's "Let's Get Funky" phasing.



F u M a n c h u
brad davis

pin daves
Pitch shifter
A C C E F E



BN5



FL5



AW5



FZ5



TM5



EM5



PH5



BC5



TS5



PL5



BP5



DL5



SP5



CM5



CS5



TL5



CP5

Soundtanks

They're called Soundtanks because their high-tech housing and rugged construction are strong enough to survive the worst abuse. But more important than Soundtank's indestructibility are the great Soundtank tones—the lush Ibanez analog cloning of the CS5, the famous Tubescreamer over drive, the in-your-face industrial devastation of the Black Noise. And lots more. Best of all, Soundtanks are affordable, so you can go into battle with more sounds for less money.

RP500

RP300

RP302

Rock & Play Practice Systems

RP300 for Guitar – Allows you to slow down tough licks to 1/2 speed where the learning is easy. Also features Chorus, Distortion, Pitch Control (it's easier to tune the tape to you than vice versa), Headphones.

RP302 for Bass – Hard to hear bass lines become easy to follow and learn with the RP302's bass enhance. Other features include: Chorus, Compressor, Pitch Control, Headphones.

RP500 for Guitar with Recording – Now you can learn just about anything you can hear!! Great for recording licks from other players at rehearsals, your teachers at lessons, etc. Our first recording Rock and Play features an on-board microphone plus: 1/2 Speed, Pitch Control, Chorus, Distortion, Headphones.

Adapters & Cords



AC109 – Standard 9-volt 200mA adapter for Ibanez Compact Effects and Rock and Plays.

AC509 – Standard 9-volt 500mA adapter for Ibanez Compact Effects and Rock and Plays.

DC3 and DC5 – Splitter cords for powering 3 or 5 pedals from one adapter.



F E C T S & S S O T R I E S

(h e d) p e

mark young

FL99 Classic Flange (Dual Analog Flanger) -

The FL99 is a super-versatile flanger with an intensity switch that lets you select flanging that sweeps across all frequencies for a "Split of the Radio" tone or from low to midrange for that "Unchained" sound. Also features a filter switch that controls the phase so you can get a really metallic tone in addition to the regular flange sound. AC adapter included.



AD99 Analog Delay -

Warm sounding analog delay is what you get with the AD99. The AD99 features Effect and Dry outputs for stereo simulation. AC adapter included.



PH99 Classic Phase (Dual Analog Phaser) -

The PH99 features selectable square or sine waveforms and an intensity switch that provides either 720 or 1080 degrees of phasing effects ranging from classic, erupting lead sounds to swirling rotating speaker effects. The PH99 not only replicates classic phase sounds, it also achieves unique sounds of its own. AC adapter included.

RC99 Rotary Chorus with Rotary Speaker Simulation -

The RC99 offers fat, rich, lush sounding analog chorusing with quiet operation. And it's much cheaper and easier to carry than a rotating speaker cabinet. The Rotary Chorus features stereo outputs and includes an AC adapter.

Neo Classics Effects



TC999 TUBE KING (Compressor) -

Here comes another Kingdom. The Tube King Compressor occupies an actual 12AX7 tube to generate its high speed attack, warm and natural compression which you never have experienced before. It comes loaded with threshold, attack, sustain and level controls, plus an extra function of a boost foot switch. AC adapter included.

TK999 /

Tube King (Distortion) - When it comes to genuine tube distortion in a stomp box, the Tube King rules. Featuring an actual 12AX7 tube, 3-band EQ, Gain and Master controls, the Tube King generates a wide variety of tones, including warm, rich overdrive, fat singing distortion, and outrageous over-the-top crunch. Housed in a sturdy metal case, the Tube King will reign a life time. AC adapter included.

Tubescreamers

TS9



TS9DX / Turbo Tubescreamer -

From the same factory as the original TS9. The same hand wired analog circuitry. The same warm Tube Screamer overdrive and sustain. The TS9DX also offers three new settings for increased low end crunch: •, Hot, and Turbo, all of which maintain the original TS9 tonal integrity.

Fear Factory

12:02:56 dino cazares

dino cazares

Ibanez: You've become very associated with the 7-string. Why the change from a six?

Dino: With a six, I had to use B or A tuning to get the sound I wanted, but then I had trouble keeping the guitars in tune. I don't have that problem with the Ibanez 7-string. I've pretty much adjusted my style to the 7-string; I don't think I could go back to a six. One of the main things I like about the 7-string is the neck. Of course, it's thicker, but it almost sounds thicker.

Ibanez: Your guitars have locking tremolos, but I don't hear you use a tremolo that much on your records. Why not just use a 7-string with a fixed bridge?

Dino: I use the locking tremolos because you can get more precise tuning and the guitar stays in tune. Fixed bridges just seem to go out of tune more.

Ibanez: Speaking of Ibanez equipment, you recently recorded with one of our 25 watt Ibanez Tone-Blasters.

Dino: I recorded this little piece on the Brujeria record that's being released this year. I really wanted a type of grainy tone, which I was able to get with the Tone-Blaster and a wah. It sounded really good.

Ibanez: If we were to look on your CD player right now, what would we find?

Dino: The new Nine Inch Nails.

Guitar Amplifiers



TB225

IBANEZ TONE BLASTER 225 TB225 GUITAR AMPLIFIER

Output : 25W + 25W
Speaker : 2 x 10" Ibanez Original Speaker P130G
Cabinet : Open Back Cabinet
Controls : Clean Channel - Crunch SW, Bass, Middle, Treble, Volume, Overdrive Channel - Gain, Bass, Middle, Treble, Volume, Reverb Level, Chorus - ON & OFF SW, Speed/Depth, Channel SW, Master Volume
Jacks : Input, Headphones, Effects Loops (2 x Send, 2 x Return), Foot SW.
Size : 610(W) x 425(H) x 265(D) mm
Weight : 16.3 kg



TB15R

IBANEZ TONE BLASTER 25 TB25R GUITAR AMPLIFIER

Output : 25W
Speaker : 1 x 10" Ibanez Original Speaker P130G
Cabinet : Open Back Cabinet
Controls : Overdrive - Gain, Volume, Channel SW, Clean - Volume, Bass, Middle, Treble
Jacks : Input, Foot SW, Phones
Size : 430(W) x 405(H) x 240(D) mm
Weight : 9.3 kg

IBANEZ TONE BLASTER 25R TB25R GUITAR AMPLIFIER

Output : 25W
Speaker : 1 x 10" Ibanez Original Speaker P130G
Cabinet : Open Back Cabinet
Controls : Overdrive - Gain, Volume, Channel SW, Clean - Volume, Bass, Middle, Treble, Reverb
Jacks : Input, Foot SW, Phones
Size : 430(W) x 405(H) x 240(D) mm
Weight : 9.4 kg



TB15

IBANEZ TONE BLASTER 15 TB15 GUITAR AMPLIFIER

Output : 15W
Speaker : 1 x 8" Ibanez Original Speaker P120G
Cabinet : Closed Back With Toned Port Type
Controls : Clean Volume, Channel SW, Overdrive - Gain, Volume, Bass, Middle, Treble
Jacks : Input, CD Input, Phones
Size : 340(W) x 340(H) x 200(D) mm
Weight : 5.4 kg

IBANEZ TONE BLASTER 15R TB15R GUITAR AMPLIFIER

Output : 15W
Speaker : 1 x 8" Ibanez Original Speaker P120G
Cabinet : Closed Back With Toned Port Type
Controls : Clean Volume, Channel SW, Overdrive - Gain, Volume, Bass, Middle, Treble, Reverb
Jacks : Input, CD Input, Phones
Size : 340(W) x 340(H) x 200(D) mm
Weight : 6.5 kg

Sound too good to be true? Ibanez Tone Blaster guitar amps are simply awesome! These amps deliver the tones that inspire...crunchy modern distortion, sparkling highs, tight, heavy bottom, and note enhancing reverb. These amps are perfect for individual practice sessions, home-recording or late-night jams. Each amp is superbly voiced, simple-to-use, and will satisfy the backstage amp needs of the discriminating player.

12:43:49 ryan shuck

Ibanez: Your guitar tone on the album **CANDYASS** sounds completely different and unusual. Is that something that you were going for?

Ryan: That's always the goal. We are willing to try anything to get the right sound—like trying to mimic keyboards—to take it to another level. Anything instead of making it sound like a typical guitar sound.

Ibanez: On **CANDYASS** did you track all the songs with a 7-string or a 6-string?

Ryan: I did all my guitar parts on 7-string. Amir uses a 6-string, which adds to the duality. I can play some of the things that he can't with a 6-string. And he plays

things that I wouldn't normally do. Having a 6-string and a 7-string is cool. It makes you write differently.

Ibanez: You've been using the **RG7** quite some time now.

Ryan: The **RG7** is my favorite guitar; it's the workhorse that I take on the road. It feels like it was made for me.

The knobs are just where I need them to be and I know where all the notes are. Easy neck and the pickups are really cool.

Ibanez: Lately though you've been using an **S 7-string**.

Ryan: The **S** is so cool looking it makes you want to play it. (continued on next page)

O r g y

ryan shuck

P6S42-43

Acoustic Amplifiers



The Ibanez Troubadour acoustic amps offer a completely natural acoustic guitar sound oozing with rich, warm lows as well as producing sparkling, crystal clear highs. The combination of the Troubadour's specially designed cabinet and PJ30A speaker emphasizes the acoustic guitar's natural warmth while the tuned port accurately reproduces the full resonance of the guitar's sound chamber. A high frequency tweeter provides brilliant highs without any harshness. By carefully fine tuning and matching these fine components, Ibanez has produced the first compact acoustic amplifier that offers the natural tone and elegance of a large acoustic amplification system.

TROUBADOUR 25 TA25/TA25DX ACOUSTIC AMPLIFIER

Output : 25W
Speaker : 1 x 10" Ibanez Original Speaker PJ30A, 1 x Tweeter
Cabinet : Closed Back With Tuned Port Type
Controls : Microphone Volume, Guitar Volume, Chorus SW/Speed, Equalization (Bass/Middle/Treble), Reverb Level
Jacks : Microphone Input (XLR & 1/4"), Guitar Input
Size : 430(W) x 460(H) x 240(D) mm
Weight : TA25 10.9 kg
TA25DX 11.0 kg

TROUBADOUR 225 TA225/TA225DX ACOUSTIC AMPLIFIER

Output : 25W + 25W
Speaker : 2 x 10" Ibanez Original Speaker PJ30A, 2 x Tweeter
Cabinet : Closed Back With Tuned Port Type
Controls : Microphone - Bass/Treble/Volume, Instrument - Bass/Parametric EQ, Level/Parametric EQ, Frequency/Treble/Volume, Chorus SW/Speed/Depth, Reverb Level, Aux - Volume, Master Volume
Jacks : Microphone Input (XLR & 1/4"), Instrument Input, Aux inputs (RCA), Effects Loop (1 x SEND, 1 x RETURN), Line Out, Foot SW.
Size : TA225 630(W) x 495(H) x 265(D) mm
TA225DX 765(W) x 495(H) x 265(D) mm
Weight : TA225 19 kg
TA225DX 20 kg

Pitch shifter

johnny carter

(hed) pe

wesstyle

rust epique

Crazy Town

A M P L I F I E R S

Orgy ryan shuck

Bass Amplifier



The Ibanez Sound Wave bass amp was designed to satisfy bass players who are searching for the punch of a large bass rig in a compact package. This amp delivers what every bass player is looking for... tight lows, solid midrange and expressively clear highs. The SW25DX easily handles any kind of bass, active or passive. This is the perfect bass amp is for individual practice sessions, home-recording, or late-night jams.

SOUND WAVE 25 SW25DX BASS AMPLIFIER

Output : 25W
Speaker : 1 x 10" Ibanez Original Speaker PJ30B
Cabinet : Closed Back With Tuned Port Type
Controls : Volume, Compressor-Threshold, ON & OFF SW,
Bass, Low Mid, High Mid, Treble
Jacks : Input, Line Out, Phones
Size : 445(W) x 470(H) x 330(D) mm
Weight : 15.3 kg

Practice Amplifiers



IBZ10 GUITAR AMPLIFIER

Output : 10W
Speaker : 1 x 6.5"/2"
Controls : Boost SW, Gain, Bass, Middle, Treble, Master
Jacks : Input, Phones
Size : 290(W) x 310(H) x 205(D) mm
Weight : 4.7 kg



IBZ10B BASS AMPLIFIER

Output : 10W
Speaker : 1 x 6.5"/2"
Controls : Bass, Middle, Treble, Presence, Volume
Jacks : Input, Phones
Size : 290(W) x 310(H) x 205(D) mm
Weight : 5.1 kg



IBZ10A ACOUSTIC AMPLIFIER

Output : 10W
Speaker : 2 x 6.5"/2"
Controls : Chorus SW, Depth, Bass, Middle, Treble, Volume
Jacks : Input, Phones
Size : 275(W) x 310(H) x 155(D) mm
Weight : 4.8 kg



Standard Strings

B538 for Electric Bass

Gauge : 0.045, 0.065, 0.080, 0.105

E536 for Electric Guitar

Gauge : 0.009, 0.011, 0.016, 0.024W, 0.032W, 0.041W

F539 for Acoustic Guitar

Gauge : 0.011, 0.015, 0.023W, 0.034W, 0.041W, 0.053W

C532 for Classical Guitar

Gauge : 0.028, 0.033, 0.041, 0.050W, 0.034W, 0.044W

Half Stainless Steel Strings

B1354 for Electric Bass (4 string) / Gauge : 0.045, 0.065, 0.085, 0.105

B1355 for Electric Bass (5 string) / Gauge : 0.045, 0.065, 0.085, 0.105, 0.135

Stainless Steel Strings for 7-string Guitars

E7109 for Electric Guitar (7 string) / Gauge : 0.009, 0.011, 0.016, 0.024, 0.032, 0.042, 0.054

E7110 for Electric Guitar (7 string) / Gauge : 0.010, 0.013, 0.017, 0.026, 0.036, 0.046, 0.056



A C C E S S O R I E S



PT32

Mini Guitar Stand for El. Guitar and El. Bass

4449

NUT FILE SET

File gauge (inch)

0.010, 0.013, 0.017, 0.024,
0.032, 0.036, 0.046, 0.056



WRH-1W

WRENCH HOLDER SET

size : 1.5mm, 2.5mm, 3.0mm, 4.0mm



4451

4451

NUT FILE SET (3pcs. = 1set)

File gauge (inch) :
0.012 & 0.032,
0.036 & 0.042,
0.025 & 0.052

4450

FRET FILE SET (3pcs. = 1set)

File gauge (inch) :
0.079, 0.098, 0.118

YEH336AG-3
SURE GRIP ARM



LT43BK-HV, LT43C-HV,
LT43CK-HV, LT43G-HV

IBANEZ LO-PRO EDGE TREMOLO & TOPLON III
Special boxed package set
TOPLON III nut's width : 43mm

LO-PRO EDGE tremolo block length : 31mm

Picks

Hi Tech Models



Hi Tech Models

NO. 16

H16-12)	1.2mm thick	(Laser Film logo)
H16-10)	1.0mm thick	(Sky Blue Metallic logo)
H16-8)	0.8mm thick	(Red Metallic logo)
H16-7)	0.7mm thick	(Green Metallic logo)
H16-6)	0.6mm thick	(Sand Gray logo)

NO. 16-C

NO.16-C Speed Pick for EL Guitavist
N16-10C J.Own thick (Vintage Cream logo)

NO. 2-C

NO.2-C Speed Pick for E1, Bassist
H2-10C 1.0mm thick (Vintage Cream logo)

Classic Models

H47-BK	thin
H47-WHP	thin
H47-SH	thin
H4M-BK	medium
H4M-WHP	medium
H4M-SH	medium
H4H-BK	heavy
H4H-WHP	heavy
H4H-SH	heavy
H15M-BK	medium
H15M-WHP	medium
H15M-SH	medium
H15H-BK	heavy
H15H-WHP	heavy
H15H-SH	heavy
200-WHP	Thumb clip

Paul Gilbert Models

1000PGWN
1000PGFW
1000PGCA
1000PGBK
1000PGIB

Shapes & Size

Rock Models



MB100C
for Electric Bass Guitar
(SR Model Only)

AS-C
for Semi Acoustic Model

200EG
for Electric Guitar

M100C
for Electric Guitar

AF-C
for Full Acoustic Model

105EB
for Electric Bass Guitar

100EG
for Electric Guitar

Straps

Straps (left to right)

GS700BK
GS700CA
GS1000BK - Quick Release Strap
LA1000BK - Genuine Leather Strap
LA1000BC - Genuine Leather Strap
LA1000GB - Genuine Leather Strap
LA1500BK - Genuine Leather Strap
LA1500BC - Genuine Leather Strap
LA1500GB - Genuine Leather Strap
LOGO500
GSL6

*LOGO800 (longer version of LOGO500) is available. (Maximum length = 2,875mm)



Artist Roster

Michael Andeone / Christian Aguilera	Josh Laine / Tearing
Johnny April / Stained	Dave Lavery / Casket
Sheryl Crow	Derek Melikian / System 3 & 4
Keanu Reeves / L4E	Bobbie Merrill / Grubfunk
Bob Belding	Faith Marbury
Anton Barrett / Dead By April	Larry Mitchell
Kevin Belmont / Fall Devil Jacket	Tom Mitchell / Big Aggie To Scream
George Benson	Robin Naylor / Jack Off Jill
Jeff Bove / Sister Heart	Murky / Korn
Wes Bruford / Limp Bizkit	James Murphy / Testament
Randy Dandberg / Penetration	Mike Muckel / Stained
Norman Brown	Peter Nicholaisen
Clay Dett / The Bridge, Jena Stark	Needles / The Offspring
Paul Dugan / P.O.D.	Steve Odell / System 3 & 4
Chris Gossard / Michael Jackson	Garrett O'Neil / P.O.D.
Johnny Carter / The Holders	Armed & Dangerous / Depop
Dino Cazares / Fear Factory	Patty Priddy
Leaven / Electric Six	Ronan / Front Chamber
Mark Clenden / Psychobiter	Stephen Russell / Last Word & Two
Nazim Corbett / Loner Voice	Tom Rapp
Jim Dineen / Psychobiter	Benny Rietveld / Santana
Brad Davis / Fa Marcin	Greg Riker / Sludge
Mike Dime / Concrete 40 Custom	Max Robert / Among Theives
Terri Dugan / 3rd Strike	Yasunori Sakai
Barry Dwyer / Diner / Newborn	Johnny Santos / Spineshank
Fletcher Dwyer / Penetration	Jon Satriani
Matt Dufresne / Canyon Hills	Jeff School / Gravity Hills
Ross Egan / U2	Bella Schuck
Fred Enderlin / Tracy Town	John Seinfeld
Mark Feller	Robyn Sheppard / Sugar Ray
Felix / Korn	Ryan Shark / Oxy
Joe Foss	Danah / Sals / Horie Miller
David Frenkel / Young Justice	William Scharf / Grip Inc.
Kurt Finkler / Static X	Hal Schemmfield
John G / Marilyn Manson	70k / Sister / Sisters
Robert Garcia / Spineshank	Derek Taylor
Johnny G. Gaudin	Frankie Thordson / Moshoggy
Rocky George	Andy Timmons
GI	Scott Ueda
Paul Gilbert / Racer X	Dave Ulrich
Jon Gordon / Oxy	Steve Van
Billy Gossard / Bush	Geoff Vordy
Martin Hagstrom / Moshoggy	Michael Ward / The Wallflowers
Page Hilly / Oxy	Wesley / (Red) jr
Head / Korn	Vendee Whitt / Live with & Two
Justin Heins / Moshoggy	Jon Weller / Co. G's
David Holland / The Offspring	Dave Williams
J.	Gary Wilkin / Tribal Tech
Perry Jones	Doug Woodish / Taintin, Red Eye
Rob Johnson	Mark Young / (Red) jr
Greg K. / The Offspring	Steve Young / 7 Seconds

Ibanez Guitars are Sold and Serviced by

Necks and Finishes



Note: All colours shown are as close as four-colour printing will allow.
All specifications subject to change without notice.



Copyright 2000 JAN00258
Printed in Japan