



Ibanez

Ibanez Electric Guitars, Bases and Electronics

introduction

Why is there a particular model Ibanez? How did it come about? What features make it different and why should it be different?

And why is there an Ibanez? Why should you consider an Ibanez as your next instrument when there are plenty of other instrument makers to choose from? Well, we've been making acoustic guitars for fifty years and electrics for over forty. We've survived and grown in the shadow of the big guitar companies because we're not bound by tradition. Certainly we have classic guitars of our own. But by keeping our ears open to music, and players' needs as they change, we've constantly been able to offer something different... real alternatives to the same three or four old standards. We make instruments that will take you from your first forays with the fretboard to the versatility you need as a mature player.

The reason our signature artists choose Ibanez to design their instruments is not just because we have a reputation for uncompromising quality. It's because they know we will work with them to get it right, no matter how long it takes. And their ideas don't remain limited to their own instruments. Many of their best ideas end up on our standard models, including our most inexpensive ones.

The ultimate benefactor is you. The most important reason we work so hard is not so our artists will love playing our instruments. It's so YOU will.

Final Note: No one catalogue (unless maybe it was the size of a Sears catalogue) could ever provide all the information available on Ibanez guitars. However, with the wonders of modern communication, many of your questions about parts, our artists, and more can be found on our website. Check us out: www.ibanez.com



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acoustical solutions, richmond, va.





S1520FBT, SC1620VV and RG3120TW

Prestige guitars

How do you make an even better guitar when you're already recognized as making some of the finest instruments in the world?

Well, one way might be to make entirely handmade instruments. But that's not a real solution. One reason is the sheer time involved. Another is consistency: machines are actually better for some tasks if you insist on an exact level of standards and specs. The largest reason is expense. We love seeing \$30,000 handmade custom shop collector's items as much as the next guitar fanatic. But we're here to build guitars and basses that players play.



AR2000V



S1520BP

S2540NT

What makes a Prestige instrument a Prestige? First, it's the most successful merge of the handcraft and technological worlds in the history of guitar making. Prestige guitars and basses are crafted at a separate production facility that's staffed by our most experienced builders and equipped with the most sophisticated machinery available. Every Prestige instrument is meticulously examined and re-examined through every step in the building process and every detail, including the neck and frets, is completely finished by hand.



SR3005SOL and SR3006SOL

Next, each model is setup to the highest standard of the industry - the Ibanez standard. And because these instruments take longer to build and use only the most select of select materials, they are limited production instruments. But the most important part of what makes a Prestige is something that can't be measured in numbers, the actual love and pride that goes into each guitar or bass.

All this means each Prestige guitar or bass is a collector's item. But it's a collector's item that is made to be played; something you will appreciate each time you take it in hand.

| SPECS | RG3120 | S2540 | S1520FB | S1520 | SC1620 | AR2000 | SR3000 | SR3005 | SR3006 |
|-----------|-------------------------------|-------------------------|----------------------------------|-------------|-----------------------------|-------------------------------|----------|----------|----------|
| BODY | semi-hollow body w/ maple top | solid body w/ maple top | semi-hollow body w/ mahogany top | mahogany | hollow body w/ mahogany top | semi-hollow body w/ maple top | mahogany | mahogany | mahogany |
| NECK TYPE | wired | wired | wired | wired | sc | sc | sc | sc | sc |
| FRET | jumbo | jumbo | jumbo | jumbo | medium | medium | medium | medium | medium |
| BRIDGE | to pin edge | to pin edge | to pin edge | to pin edge | shorting II | glide-in II | none-til | none-til | none-til |
| NECK PU | dimarco jaf | gm1 | gm1 | gm1 | v1 | super 58 | sh | sh5a | depend |
| MB PU | n/a | gm2 | n/a | n/a | n/a | n/a | n/a | n/a | n/a |
| BRIDGE PU | dimarco hsu zea | gm2 | gm2 | gm2 | v2 | super 58 | sh | sh2 | Apollis |
| COLOR | br | st | st | tp | vs | vs | sd | sd | sd |



SR3005SOL

7 string

RG series



RG7620VK



RG7621BK

| SPECS | RG7620 | RG7621 |
|-----------|---------------|-------------------|
| BODY | bamwood | bamwood |
| NECK TYPE | wood/7 | wood/7 |
| FRET | jumbo | jumbo |
| BRIDGE | lo pro edge 7 | 7 string standard |
| NECK PU | dimarzio/5ks | dimarzio/5ks |
| MID PU | n/a | n/a |
| BRIDGE PU | dimarzio/5ks | dimarzio/5ks |
| COLOR | bl, dk | bl |

Steve Vai's Universe was the instrument that ignited the seven-string revolution in rock. And after nine years it remains the standard in solid body seven string guitars.

So why an RG seven string? For one reason, some players wanted something more basic in appearance than the more ornate

Universe. For another, we wanted to offer something slightly more affordable so more players could have the advantages that a seven string offers in playing leads, chording and crunches—especially the low end rhythm crunch favored by bands like Korn, Fear Factory and Limp Bizkit. Also, many players wanted a fixed bridge seven string, something which isn't part of the Universe concept.



RG7620VK lo pro edge 7



RG7620 headstock



munky — korn

The RG shares one very important feature with the Universe:



wes borland — limp bizkit

a neck shape and thickness that makes transposing 6-string playing techniques to the 7-string amazingly easy. RG 7-string models feature a 48mm x 65mm neck, which is basically a standard 43mm neck with an added string. The RG7260 Lo-Pro Edge 7 double locking tremolo is exactly the same as our 6-string version. It just adds one saddle so you can pick like you normally would on a 6-string. Like the Universe, there's a recessed tremolo cavity so you can raise as well as lower pitch and an All Access Neck Joint so you can take complete advantage of the staggering number of new chord and lead combinations that a 7-string offers.

The pickups and wiring system on the

RG 7-string are an Ibanez exclusive. It's no easy task keeping the low end from breaking up an amp without sacrificing the high end, but the engineers at DiMarzio were able to do just that. A special

Ibanez 5-way switching system is specially wired to offer anything from traditional guitar tones to the sounds of a hot rodded death machine.

The fixed bridge 7-string RG7621 is something that came about because of continued player request. It features the same neck, basswood body and pickups as the locking trem RG7620BK, but its 7-String Standard bridge loads the strings right through the body for the ultimate in sustain and low end crunch.



dino cazares — fear factory



ryan shuck — ergy



RG7621BK fixed bridge

RG series

In the 1980's a new generation of guitarists began breaking the rules of rock. In equipment, that usually meant they had to make all kinds of aftermarket modifications to

RG570 wizard neck



their guitars: different tremolos, hotter pickups, custom necks. A lot of these players came to Ibanez knowing that, since we weren't locked into "tradition," we might break a few rules ourselves. And we did.

The RG neck was fitted with 24 big, high frets, but what made the neck different was that it was thinner, flatter and stable. High output pickups such as the V7, V8 and S1 were placed in specific harmonic locations that allow the guitar to stand on its own without the need for effects. The RG also featured locking tremolos that stayed in tune. It had routed tremolo cavities so pitches could be raised as well as lowered and the strings would stay low to the body. There were deeper cutaways



RG520Q5TB

RG270DXR

RG170BK



RG470NP Lo-TRS



RG350DXWH Lo-TRS II

| SPECS | RG570 | RG550 | RG520Q5 | RG470 | RG350DX | RG320 | RG270DX |
|-----------|-----------|-----------|----------------------------|------------|-----------|-----------|-------------|
| BODY | laminated | laminated | solid body w/ 2-piece neck | laminated | laminated | laminated | laminated |
| NECK TYPE | wizard | wizard | wizard | wizard II | wizard II | wizard II | wizard II |
| FRF | jumbo | jumbo | jumbo | jumbo | jumbo | jumbo | jumbo |
| BRIDGE | edge | edge | edge | Lo-TR | Lo-TR II | Lo-TR II | single lock |
| NECK PU | v7 | v7 | v7 | v7 | pass1 | pass1 | pass1 |
| MID PU | s1 | s1 | n/s | v1 | pass2 | n/s | pass2 |
| BRIDGE PU | v8 | v8 | v8 | v8 | pass2 | pass2 | pass2 |
| COLOR | tg, gr | bl | bl, bk | bl, dk, tp | wh | gr | bl, r |

and modified neck joints which provide effortless playability at every point on the fretboard.



RG220LR single lock tremolo



RG320GP wizard II neck with all access neck joint

All of these items were stock—everything players needed to concentrate on the music instead of the nuts and bolts. And the RG broke the biggest rule of all for professional guitars offering this much in tones and features: it was affordable.

Twelve years later, music has changed and there's a new generation of players. But the RG is still the guitar for players who want to break the rules.

Paul Gilbert model

There's no mistaking Paul Gilbert's signature playing or his trademark signature F-hole graphic. Paul's PGM30WH features an RG basswood body, reverse headstock neck, Lo-TRS II tremolo and medium output Ibanez Infinity pickups.



PGM30WH

John Petrucci model

John Petrucci's JPM signature model is based on the RG, but has a slightly rounder Viper neck and direct mount DiMarzio pickups with a unique three-way switching system.



JPM100P4

| SPECS | RG270 | RG220 | RG170 | JPM100 | PGM30 |
|-----------|-------------|-------------|--------------|-------------------------|-----------|
| BODY | laminated | laminated | agave | laminated | laminated |
| NECK TYPE | wizard II | wizard II | wizard II | gem | wizard II |
| FRF | jumbo | jumbo | jumbo | jumbo 4/100 | jumbo |
| BRIDGE | single lock | single lock | stamped trem | Lo-TR edge | Lo-TR II |
| NECK PU | pass1 | pass1 | pass1 | DiMarzio (3-way switch) | v81 |
| MID PU | pass2 | n/s | pass2 | n/s | v81 |
| BRIDGE PU | pass2 | pass2 | pass2 | DiMarzio (3-way switch) | v82 |
| COLOR | bl, bk, b | bl, b | bl, bk | pl | wh |



Frank gambale

S series

Over fourteen years ago, several designers/guitarist at Ibanez USA had an idea: a sleeker, lighter guitar that would have the warmth, tone and sustain of the classic mahogany/humbucker without the backbreaking weight. Production personnel grumbled at the thought of such a project but hunkered down and after several years the S guitar was born.

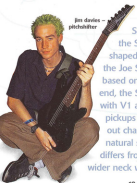
How did they make a guitar that remains a classic twelve years after its introduction? They reduced mahogany's

undesirable weight by tapering the body around the edges yet retained its classic, warm tone by leaving the body thicker at the neck, pickups and bridge. This would allow full transfer of the tone from the strings to the body. To make the S attractive to all kinds of players they

offered a vast array of S models with different pickups, necks and tremolos.



SC420BC



Jim davies -
pischke/hter

New for 1999, the SCR is a marriage of the S with our 1987 aerofoil-shaped R model (the guitar the Joe Satriani model was based on). On the electronics end, the SCR is equipped with V1 and V2 humbucking pickups which accent without changing the guitar's natural sound. The SCR also differs from the S with a slightly wider neck with a 10 degree tilt back



S470QSTR

SCR220NB



S470VX

headstock for more even string tension. A low friction nut and standard trem allow simple worry-free operation. The bottom line is that the SCR provides straight out rock and roll sound without being too heavy tonewise.

S classic

The S Classic is the S guitar concept taken to its ultimate degree...more sleekness and sustain and an even wider assortment of features. Innovative top mount controls require no body cavities so there's more wood for tone and sustain. The S Classic 25.1" scale is shorter (and therefore "looser" in feel) than our 25.5" RG, but not quite as loose as our 24.75" Artstars. The recessed electronics backplate eliminates any edges so the back of the S Classic is even more comfortable.



aaron
barrett -
real big fish



jon brin

Special dual humbuckers with a unique switching system offer single coil tone, but with more output than a regular coil tap. The SC is fitted with the Ibanez Short Stop II fixed bridge for even more sustain, faster string changes and easily adjustable intonation.



SC420BC short stop II

larry mitchell with
SC300NAV nylon string

| SPECS | S470QS | S470 | SC300N | SC420 | SCR220 |
|-----------|----------------|----------|----------|--------------|----------|
| BODY | split mahogany | mahogany | mahogany | mahogany | mahogany |
| NECK TYPE | stard II | stard II | st | st | st |
| FRIT | jumbo | jumbo | medium | medium | medium |
| BRIDGE | ts to II | ts to II | stard | shortstop II | ts0 |
| NECK PU | sh1 | sh 1 | v1/v2 | v1 | v1 |
| MID PU | sh1 | sh 1 | v1/v2 | v1/v2 | v1/v2 |
| BRIDGE PU | sh2 | sh2 | plex | v2 | v2 |
| COLOR | 3 | 1k, 2, 4 | 1k, 2 | 1k | 1k, 2 |

Perhaps the best endorsement of the S comes from other guitar makers. A short book through any musical instrument catalogue will show you all kinds of guitars that look suspiciously like the S. But a short play of any of these flatterers imitators will show you that there remains only one real S guitar: Ibanez.

George Benson models

At a distance, George Benson's GB10 looks like a traditional jazz box. Close up, it doesn't. And it's not.

Our longest running signature model was designed by George Benson and Ibanez to play jazz, but at a louder volume and more comfortably than a traditional jazz box. The basic design came from George, who wanted a guitar he could play live without worrying about

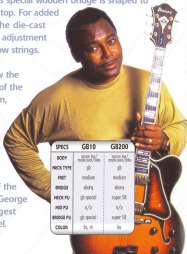
feedback. It also needed to be small enough to play comfortably standing up, but still large enough to get the great jazz sound he's famous for.

Since most feedback is the result of sound reverberating inside the body and then passing through to the pickups, the GB10 is made with a thicker top to keep more sound inside. This, along with a floating pickup system, helps keep unwanted feedback under control and makes the GB10 the ideal instrument for live applications where loud stage volumes are the norm. To make sure string vibrations are completely transferred to the top, the GB's special wooden bridge is shaped to the exact radius of the spruce top. For added control over string tension, the die-cast tailpiece allows separate angle adjustment for the three high and three low strings.



GB200S

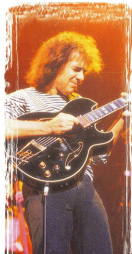
All these factors allow the complete character of the GB10 guitar – a warm, tight, unique sound – to come through at any volume: traditional jazz soft or untraditional jazz loud. And that's one of the reasons why the George Benson is our longest running signature model.



| SPECS | GB10 | GB200 |
|-----------|--------------------------|--------------------------|
| BODY | maple top, mahogany body | maple top, mahogany body |
| NECK TYPE | gl | gl |
| FRET | medium | medium |
| BRIDGE | slony | slony |
| NECK PU | gl special | super 58 |
| HD PU | 1/2 | 1/2 |
| BRIDGE PU | gl special | super 58 |
| COLOR | bl, or | bl |



GB10NT floating pickup system



PM100BK double cutaway

| SPECS | PM100 | PM20 |
|-----------|--------------------------|--------------------------|
| BODY | maple top, mahogany body | maple top, mahogany body |
| NECK TYPE | pm | pm |
| FRET | medium | medium |
| BRIDGE | gl 13B | gl 13A II |
| NECK PU | super 58 | super 58 |
| HD PU | 1/2 | 1/2 |
| BRIDGE PU | 1/2 | 1/2 |
| COLOR | bl, bk | bl, bk |

Pat Metheny models

Every aspect of the PM100 – maple top for quick attack, neck size, fret type, bridge material, Super 58 pickups, thickness of the top, back, and sides – was designed to achieve the sound and playability that Pat demands. Unlike traditional jazz boxes, the neck joins the body at the 17th fret instead of the 14th fret. Even more untraditional is the PM100 double cutaway for easier access to the upper frets. The result of this Pat Metheny/Ibanez co-design is like Pat himself, steeped in the jazz tradition, but not bound by it.

On the other hand, jazz purists will feel completely comfortable with Pat's PM20, which is based on the old Ibanez FG100 Pat has played for over fifteen years. It has the traditional jazz size, specs and great sound, but leaves one jazz box tradition behind: the standard hefty jazz box price.



PM20TK

PM100NT

Artstar guitars

George Benson, Pat Metheny and John Scofield have each played Ibanez jazz guitars for over 15 years. One of the reasons they came to Ibanez was they wanted fine guitars they weren't afraid to play live.



aaron cohen - hipcat

Some guitars are so costly they require a bodyguard. Others are made by companies without a long tradition of making jazz

guitars. Ibanez jazz guitars have both the right pedigree and the right price.

Each of the Artstar models was designed for a specific playing purpose. A good example is the AF207, the first full production seven string hollow body. The three piece neck on the AF207 combines mahogany to bring out the lows and maple to accent the highs. It's

wide enough to keep larger gauge

strings at an equal distance, yet not so wide as to be unplayable. Seven years of cooperative work with DiMarzio in seven

string guitars gave us a considerable edge in obtaining a pickup capable of handling the wide range of the seven string. And because it was specifically designed to be a pure jazz guitar, the AF207 (as well as our AF120) uses standard jazz guitar bracing patterns.

There are no solid blocks like some other companies use on their full hollows. We feel that when a guitar is supposed to *sound* like a hollow body, it *should* be a hollow body.

mark mcgrath and rodney sheppard - super ray



AF207BS

AS200AV



Our AS models, on the other hand, shouldn't be completely hollow. Since these guitars have loyal

enthusiasts among rock and rollers, contemporary jazzers, r&b session players and punk purveyors, AS guitars are semi-hollow. AS guitars incorporate a solid maple sound

block which is fitted precisely to the inside of the top and back. The sound block allows the pickups and bridge to be mounted solidly in the guitar reducing feedback and increasing sustain.

All AS and AF models (except the AF207) feature Super 58 humbucking pickups, designed back before the days of distortion pickups. The sound of the strings

and body is sent right to the amplifier without any tonal coloration other than a pleasing warmth and sweetness.

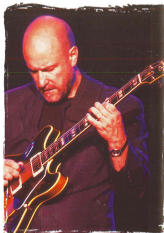


AF120BS

AS00T



AS1805BS pickup and control switch



john scofield with AS200AV



AS120TR fingerboard inlay



david williams - michael jackson

| SPECS | AF207 | AF120 | AS200 | AS180 | AS120 | AS00 |
|-----------|---|---|---|---|---|---|
| BODY | seven ply maple top, mahogany back, white | seven ply maple top, mahogany back, white | seven ply maple top, mahogany back, white | seven ply maple top, mahogany back, white | seven ply maple top, mahogany back, white | seven ply maple top, mahogany back, white |
| NECK TYPE | artstar 7 | artstar | artstar | artstar | artstar | artstar |
| FRIT | medium | medium | medium | medium | medium | medium |
| BRIDGE | stony | rosewood | glycero II | glycero II | full tone II | full tone II |
| NECK PJ | blaze II | super 58 | super 58 | super 58 | super 58 | super 58 |
| MID PU | n/a | n/a | n/a | n/a | n/a | n/a |
| BRIDGE PU | n/a | super 58 | super 58 | super 58 | super 58 | super 58 |
| COLOR | ts | ts | sv | ds | tr | ts, ds |

In the mid-80's, Steve Vai decided he wanted his own model guitar. Not a one-of-a-kind, but a guitar he could get at any music store and play right out of the box. Easy enough. The hard part was he wanted it to do everything.

Steve Vai

The JEM starts out with a standard 25 1/2 scale neck, but it has 24 frets for greater range and a wider 43mm nut for more comfortable string spacing. Instead of moving the bridge to compensate for these changes, the neck is set deeper into the body which also increases playing comfort.

The bridge is also set deeper into the body to provide more playing room and make it easier to palm the bridge while picking. The tremolo cavity is recessed so strings can be raised and lowered. Since Steve didn't want to switch guitars in the middle of a tune, the JEM's hum/sing/hum pickup configuration with Split-5 switching can access any kind of guitar tone.



JEM77BK universe 7-string

Did Steve get what he wanted? Well, Steve's been using JEM's for over ten years and getting every sort of sound imaginable. And he can still walk into any store with Ibanez JEM's and get just what he wants. Right out of the box.



JEM70BK

Steve Vai's new signature model features new DiMarzio Breed pickups for classic humbucking sound and a DiMarzio custom single coil (JEM exclusive) calibrated for perfect balance with the Breed humbuckers.



steve vai with JEM7WH

JEM & universe guitars



JEM77FP

JEM555BK

What Joe Satriani wanted from Ibanez seemed pretty simple: an instrument with a vintage feel and modern features. But considering how exacting Joe is, it's no surprise that this simple concept became one of the longest design projects in Ibanez history.

Joe Satriani guitars

The neck of the JS had to feel like home to Joe. Ultimately this turned out to be a neck with a rounder fretboard radius so when Joe bends notes he can feel them in his fingers (flat radius fingerboards made the high strings feel unnatural). Joe also wanted frets that were harder and a little higher than standard vintage issue.



JS1000WH to pro edge tremolo

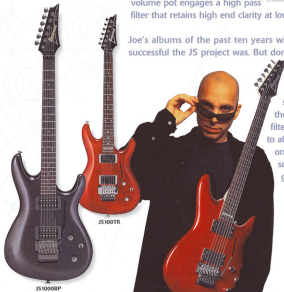


JS1000BP neck joint

Joe's work with DiMarzio resulted in the FRED® pickup which is voiced to match the JS' basswood body. A vintage-style three way switch is combined with two coil taps so each humbucker also produces single coil twang. The push/pull volume pot engages a high pass filter that retains high end clarity at low volume.

Joe's albums of the past ten years will attest to just how successful the JS project was. But don't take our word for it.

The next time you get the chance, plug in a JS1000...set the pickup switch to center, engage the coil tap and high pass filter, roll back the volume to about five and experience one of a slew of cool sounds this truly classic guitar has to offer.



JS1000R

JS1000BP

| SPECS | JEM7V | JEM7D | JEM77 | JEM555 | UV777 |
|-----------|----------------------|----------------------|----------------------|----------------------|----------------------|
| BODY | white | hazewood | hazewood | hazewood | hazewood |
| NECK TYPE | jam | jam | jam | jam | iv |
| FRET | jumbo w/1105 | jumbo w/1105 | jumbo 6/1100 | jumbo | large |
| BRIDGE | to pro edge | to pro edge | to pro edge | to to it | to pro edge 7 |
| NECK PU | diarzio humbucker 50 | diarzio humbucker 50 | diarzio humbucker 50 | diarzio humbucker 50 | diarzio humbucker 50 |
| MID PU | diarzio humbucker 50 | diarzio humbucker 50 | diarzio humbucker 50 | diarzio humbucker 50 | diarzio humbucker 50 |
| BRIDGE PU | diarzio humbucker 50 | diarzio humbucker 50 | diarzio humbucker 50 | diarzio humbucker 50 | diarzio humbucker 50 |
| COLOR | wh | dk | tp | bl | bl |

| SPECS | JS1000 | JS100 |
|-----------|----------------------|----------------------|
| BODY | hazewood | hazewood |
| NECK TYPE | to pro edge | to pro edge |
| FRET | medium | medium |
| BRIDGE | to pro edge | to to it |
| NECK PU | diarzio humbucker 50 | diarzio humbucker 50 |
| MID PU | diarzio humbucker 50 | diarzio humbucker 50 |
| BRIDGE PU | diarzio humbucker 50 | diarzio humbucker 50 |
| COLOR | tp, wh | bl, iv |

No other guitar says "rock and roll" like the Iceman. The most original of all the radically shaped guitars, the Iceman makes you feel like you've walked out into the arena stage lights the moment you strap it on.



matt dunderhoffer — gravity hills

The Iceman is the ultimate rock guitar, and

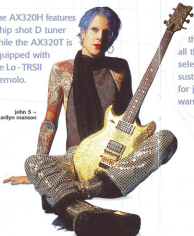
J's ICJ100WZ signature guitar is the ultimate Iceman. The first Iceman with the Lo-Pro Edge tremolo, the ICJ100 can dive bomb, scream and crunch in manner that's even more radical than its custom finish and unmistakable Iceman shape.

J & Iceman
guitars



john 5 — marilyn manson

The AX320H features a hip shot D tuner while the AX320T is equipped with the Lo-TRSLI tremolo.



mikie sakriyan — spinbank

AX guitars

If the Artist is the classic guitar of the late 70's and mid 80's, our new AX is destined to become the classic guitar of the late nineties and beyond. With its crystal cut double-cutaway body loaded with medium output Infinity pickups, the AX has the look, but more importantly, it has the sound. The AX has an assertive, cutting tone for the kind of rhythm work needed for today's rock and roll and a lead tone that's powerful without leaning too hard in the shred direction. Is that a lot to claim? We don't think so. Before the guitar was even out of the final design stage, both Gizz Butt of the Prodigy and John 5 of Marilyn Manson took one look and said they wouldn't wait—they wanted their own AX's right then and there.



gizz butt — the prodigy, jesus stark

The Artist was one of the most popular mahogany/set-in neck/two humbucker guitar, it's also a valued collector's item. Guitarists and writers had been urging us to reintroduce the Artist in the States, but the question was always, which Artist? What we found was that most players preferred the older Artists which had thinner, broader bodies than the flashier models of the 80's. So we made a wax mold of a classic 70's 2618 Artist body and reproduced it exactly at the factory. Aside from that, our 1999 version has all the famous Artist features: select mahogany body for sustain, a 1/2 inch maple top for just enough highs to cut, and warm, sweet Super 5B pickups.

All AX guitars feature set-in necks and mahogany bodies with a deep inset neck pocket for easy upper fret access.

AR model

First introduced in the 1970's,

the Artist is not only the affordable and more comfortable alternative to the "other"



AX320TVK

AX320HBP

AR250VB

Artist
model

AX
guitars

| SPECS | ICJ100WZ | IC300 |
|-----------|-------------|--------------|
| BODY | mahogany | laminated |
| NECK TYPE | ic | ic |
| FRET | jumbo | medium |
| BRIDGE | lo pro edge | full size II |
| NECK PU | v7 30 | sh 1 |
| MID PU | n/s | n/s |
| BRIDGE PU | h2 30 | sh 2 |
| COLOR | gg | bk |

ICJ100WZ



mikie sakriyan — spinbank



billy grazdale — biohazard

| SPECS | AR250 | AX320T | AX320H |
|-----------|-----------------------------|----------|--------------|
| BODY | flame maple top mahogany | mahogany | mahogany |
| NECK TYPE | ar | ar | ar |
| FRET | medium | medium | medium |
| BRIDGE | full size II | lo to II | full size II |
| NECK PU | sh 1 | sh 1 | sh 1 |
| MID PU | n/s | n/s | n/s |
| BRIDGE PU | sh 2 | sh 2 | sh 2 |
| COLOR | rs | bl, vk | bp |

GAX & GRX guitars



GAX70BT, GAX70BK and GRX40CA



GAX70TR

The most popular affordable axe in our history, the GAX70, is made for music now, not music then. Its crystal cut, double cutaway body is crafted of agatis, a wood similar in look to mahogany, but more similar in tone to alder. Agatis has great sustain in the high end which is just the right tonal characteristic for the kind of cutting rhythm and lead work needed for today's harder, heavier rock.



jeff scheel - gravity kills



eric posell - 16 volt



GAX70BT

GAX
model



GRX40CA

GRX
models



GRX20JB

Although modern in feel and tone, the GAX has all the traditional goodies: two humbucking configuration, standard 3-way toggle switch, die-cast tuners and a 24 3/4" scale, one piece maple neck with 22 frets and rosewood fretboard. There's also an Ibanez Full Tune II bridge with stop tailpiece which allows easy intonation and augments the GAX's ample sustain.

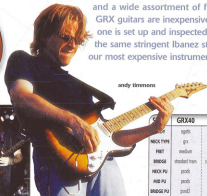
The fact that this is an inexpensive axe is just a plus. At any price, the GAX70 is an instrument that stands on its own.

GRX models

Don't settle for less. You deserve more, whether you're just about to take the musical plunge or you're on a budget. With GRX Ibanez guitars, you get more. More style, more tone, more playability, just plain more for your money. GRX guitars feature Powersound pickups for screaming leads, comfortable easy playing necks and a wide assortment of finishes. Yes, GRX guitars are inexpensive. But every one is set up and inspected according to the same stringent Ibanez standards of our most expensive instruments.



fletcher dragge - pennywise



andy timmons



dave ulrich



robb balducci

| | GRX40 | GRX20 | GAX70 |
|-----------|---------------|---------------|--------------|
| BODY | agatis | agatis | agatis |
| NECK TYPE | gr | gr | gr |
| FRIT | medium | medium | medium |
| BRIDGE | standard trem | standard trem | full size II |
| NECK PU | pass | pass | pass |
| MB PU | pass | 1/2 | 1/2 |
| BRIDGE PU | pass | pass | pass |
| COLOR | bl, cr, b | bl, b | bl, cr, b |

Jumpstart packages



Jumpstart guitar package with GT100X guitar amp

Guitar & Bass

Decided that it's time to actually jam instead of just listening to music? Well, get out there and do it. With Jumpstart guitar and bass packages, you've got all the stuff you need to start playing right now...

Ibanez electric guitar or bass, Ibanez amp, and electronic tuner. Plus cable, picks, and an instructional video.

So jump in and start jamming. Now!!

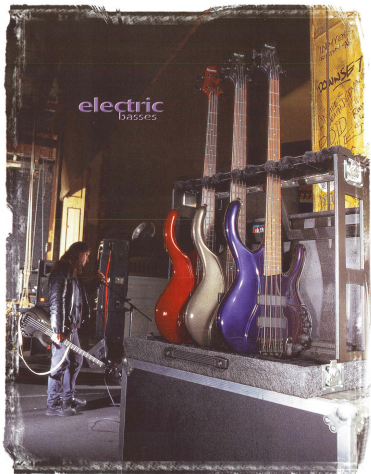
Because Ibanez is always in the process of adding value to Jumpstart packages, included items are subject to change without notice.



Jumpstart bass package with BT10 bass amp



For aspiring metallists, there's even a new **Heavy Metal** guitar package complete with Powerlead distortion pedal so you can crunch just about as soon as you open the box.



BTB basses

We've got the massive ATK, the futuristic Ergodyne, and of course, a slew of sleek Soundgears. That should be enough, if you'll pardon the cliché, "to cover all the basses," right? We don't think so. Ibanez believes bass players are just as diverse as their guitar playing brethren.

Putting that belief into action is the reason Ibanez is now one of the top – if not the top – bass makers. And that's also the reason for the new BTB basses. We didn't add the BTB to the Ibanez line just for diversity's sake. We added it to offer you a unique combination of superior features.

First the neck is different. Many players are tuning down or using five string basses so we extended the scale length from the standard 34" to 35". With the BTB's longer scale, the tension and feel are nice and tight; there's no "flopping" on the low end, and the high strings ring through and sustain better.



All BTB basses feature locking jacks by Neutrik.

Like many high-end, professional basses, the BTB features an independent bridge which isolates each string so it vibrates without interference from the vibrations of other strings.



As with all Ibanez Prestige guitars and basses, BTB1000 and BTB1005 necks receive six extra steps of hand finishing for the ultimate in playing comfort.



BTB1005L

Unfortunately, many independent bridges are complicated, not terribly durable and require a lot of body wood to be removed which reduces tone. But the BTB's new Monorail bridge uses minimal



BTB500WNP

body routing, allows easy string and height adjustment changes, and is die-cast for superb strength.

Many bassists prefer passive pickups as they add no coloration or

modification to the bass's natural tone. The BTB features passive pickups, but with the addition of the studio-quiet Vari-Mid 3-B EQ which allows you to color or modify your tone all you want when that's what you (or a meddlesome recording engineer) want.

But the heart of the matter is wood. For the BTB500 and BTB505, we chose light ash for its accented highs and strong, even low end. Our BTB1000 and BTB1005 Prestige models feature a perfect balance of bass tone woods: an A-grade mahogany center for rich deep lows and long sustain, and a maple back and flame maple top for just the right amount of high end.

Neck, hardware, electronics and woods...all of these combine to give the BTB the looks, quality and sound equal or superior to a fine handmade "boutique" bass. But there's one significant difference between the BTB and a boutique bass... the BTB has a reasonable price.



BTB500WNP

BTB505TKF

| SPECS | BTB1000 | BTB1005 | BTB500 | BTB505 |
|--------------|--------------------------------------|--------------------------------------|--------|--------|
| BODY | Body made by native craftsman USA | Body made by native craftsman USA | ash | ash |
| NECK TYPE | 354 | 365 | 354 | 365 |
| FRONT BRIDGE | large | large | large | large |
| BACK BRIDGE | nr-2 | nr-2 | nr-2 | nr-2 |
| NECK PU | 5tr | 5tr | 5tr | 5tr |
| BRIDGE PU | 5tr | 5tr | 5tr | 5tr |
| EQ | nr-3b | nr-3b | nr-3b | nr-3b |
| COLOR | tl | tl | tl and | tl and |

Ergodyne Bases... Winner of the 1998 Bass Player Magazine Readers Poll for Best Bass Product of the Year.



contoured back
on the EDB60SGP

At Ibanez, we recognize that there are some beautiful hand carved, boutique basses out there... unfortunately, their prices are just as out there. So the question was raised: How do you make an unconventional bass at a conventional price? We knew the answer wasn't wood. Graphite and other man-made or composite materials were either too heavy, too expensive or just didn't sound good.

The answer was to develop our own material which we call Luthite™. Luthite is the perfect material for electric stringed instruments because we can make any body shape and control its weight and sound character. Combine this with our years of experience of creating just the right pickups, and you've got Ergodyne basses—instruments that look, feel and play in every way like expensive handmade basses. Except that EDC and EDB basses have even more tonal versatility.



joel katz - dirrig



EDB500GP "plus" bass boost



EDC700VK with SFR pickups

Our original EDB models feature radically curved backs for the ultimate in comfort, and scooped fronts for the ultimate in slapping. The newer EDC models are even more radical in appearance. They look cool and powerful in much the same way an aerodynamic formula car does, because there are no unnecessary frills or decoration. Every curve and cut has a purpose...a built-in thumb rest, a scooped out area for getting under the strings, even a raised area for the controls so you don't have to lean over on stage to see your settings. The EDC's extra long horn balances the neck perfectly so you don't have to—all you have to do is play. Even the fretboard is rounded so there are no sharp edges for your fretting hand. And like the EDB models, the EDC basses have a contoured back that will fit your body like a glove.

EDB & EDC basses



mike peoples - 16 volt



paige halsey -
ozzy



robert garcia - spinehead



EDC700NN

EDC700VK

EDB models

EDC models



mark clayton -
pitchbender

EDB60BAG

| SPECS | EDB60 | EDB600 | EDB500 | EDB605 | EDC700 | EDC705 |
|-----------|-------------|-------------|------------|-------------|---------------|---------------|
| BODY | Luthite | Luthite | Luthite | Luthite | Luthite | Luthite |
| NECK TYPE | eb4 | eb4 | eb4 | eb5 | eb4 | eb5 |
| FRET | medium | medium | medium | medium | medium | medium |
| BRIDGE | ocoucer 120 | ocoucer 120 | standard 4 | ocoucer 125 | ocoucer 130 | ocoucer 135 |
| NECK PU | da2c | da2c | da2c | da2c | slr | slr |
| BRIDGE PU | da2c | da2c | da2c | da2c | slr | slr |
| EQ | eq00 | eq00 | plus | eq00 | variable hi E | variable hi E |
| COLOR | bag | gp | sp | sp | br, m, wh | br |



SR800GN, SR300DXLR and SR800AAM

SR basses

If any one instrument defines just what Ibanez is, it's the Soundgear bass. The SR has features, quite a number. Price, a wide range. And there's performance, plenty of it – and an easier playing and more versatile performance than traditional basses. That's why progressive bassists have made the Soundgear one of the best selling basses in the world since the SR's debut in 1987.

First, Soundgear basses feature thinner necks and thinner nut spacing than traditional basses so you can concentrate on playing and not on fretting. The Soundgear neck feels



SR800ATC

just right in your hand, slim but very solid. A full 24-fret neck allows you the full range needed for today's music.

We took the concept of active electronics combined with noise free pickups light years ahead of everyone else with the Vari-Mid 3 Band EQ with sweepable midrange (something found previously only on expensive mixing boards). Not only can players "dial in the chunk or zone in on the funk," they can plug right into any amp or mixing board and get the exact sound they want. But we don't limit active electronics to our pro and high end models. The addition of the PHAT active bass boost to the SR300DX means that every player can have the tonal flexibility of active circuitry.

Getting the exact sound is great, but only if you can do it quiddly. The EQ section on SR basses is simple and effective. The volume pot is located just where the player reaches. And the balance pot allows you to adjust the exact amount of output from each pickup.



alan robert - life of agony SR400VX with 3 band eq

Each Soundgear has a specific character determined in part by the kind of pickups it uses. Our DXP and DXJ Dynamic Series pickups are noise free with more highs in the bridge pickup and more punch in neck pickup – with or without the EQ. For players who want the higher output and versatility of an active pickup, our AFR Active Full Range pickups incorporate an internal preamp. This balanced preamp actually transforms the passive, hi impedance pickup to a hi-fidelity, low impedance pickup.

For those who prefer passive pickups, high output SFR Sonic Full Range pickups with internal parallel wiring allow the true sound of the bass to come through.

So with all these features there's a Soundgear bass here for just about everyone and every situation. Oh, you want a five or even a six string? Just turn the page...

4 string



ryna - coal chamber



SR300DXJ



SR800CF with vari-mid eq

| SPECS | SR800A | SR800 | SR400 | SR390 | SR300DX |
|-----------|------------|------------|-------------|------------|------------|
| BODY | ash | honorole | light maple | ash | lyptic |
| NECK TYPE | 24 | 24 | 24 | 24 | 24 |
| WGT | medium | medium | medium | medium | medium |
| MIDGE | active 120 | active 120 | direct 4 | standard 4 | standard 4 |
| NECK PU | afp | afp | afp | pretp | pretp |
| BRIDGE PU | afp | afp | afp | pretp | pretp |
| EQ | vari-mid | vari-mid | vari-mid | phat | phat |
| COLOR | am, tr | bl, ga, d | bl, rd, dk | bl, r | bl, b, b |

5 string



SR405BK

SR305DXLR

SR885GN

The role of the bass player has expanded exponentially over the last several decades. No longer content to just walk behind, bassists are taking the lead with the extended range of the 6-string's high C, and securing the bottom with the low B found on both the 5 and 6-string.

And when it comes to extended range basses, Soundgear is the working standard. Whether you're a seasoned five or six string player or just making the transition, Soundgear's sleek, slim, neck requires absolutely the least possible playing effort. And with Soundgear's electronic versatility and specially designed extended range pickups, you can handle any gig that comes your way, whether it's r&b, metal, or contemporary jazz.



jeff torres - sbttr hazard



kelly-korn



gerald wesley



SR406NT



sam rivers - bnp blakk

6 string

We love to design expensive, high end basses for the virtuoso player. But we also enjoy making instruments that everyone can play... and play well. Advances in guitar



GSR205BK gio soundgear 5-string making now allow comfortable, easy playing Soundgear basses to be placed in every player's hands. New for 1999 is the GSR GIO Soundgear line. Now aspiring bassists and players on a budget no longer have to struggle on uncomfortable instruments that are hard to play and sound as dull as they look. With GIO Soundgears, every bassist, rich or poor, skilled or journeyman, can have an instrument they can be proud of. And that's something that we're very proud of.



GSR200R

GSR100BK

GSR
basses

| SPECS | SR885 | SR405 | SR305DX | SR406 | GSR200 | GSR100 | GSR205 | GSR100L |
|-----------|------------|--------------------|------------|--------------------|------------|------------|------------|------------|
| BODY | hollowed | light-medium maple | apollis | light-medium maple | apollis | apollis | apollis | apollis |
| NECK TYPE | u5 | u5 | u5 | u5 | gp4 | gp4 | gp5 | gp4 |
| FRMT | medium | medium | medium | medium | medium | medium | medium | medium |
| BRIDGE | occuru 125 | decar 5 | standard 5 | decar 6 | standard 4 | standard 4 | standard 5 | standard 4 |
| NECK PU | ds5a | ds5a | ds5a | ds5a | passp | passp | passp | passp |
| BRIDGE PU | ds5b | ds5b | ds5b | ds5b | passp | n/a | passp | n/a |
| EQ | variable | eqfl | ghr | eqfl | passive | passive | passive | passive |
| COLOR | bl, gr | bl, or | bl, b | bl, or | bl, bl, r | bl, r | bl | bl |

ATK basses

If you want sleek and slim, our Soundgear basses will be your choice. But what if you're a bassist who thinks big? That's where the ATK comes in: big body, big neck, big tone. The ATK's five bolt, maple neck is substantial. There's a massive bridge and full sized ash body for thunderous, big bass tone with huge sustain.



greg k. - the flipping

The only thing that isn't big about this active funk machine is the price. It's half the price and easier to play than anything comparable. The ATK's All Access neck joint allows you to dance up and down the fret-board with ease. Pickup controls are positioned so you can slap and pop big time.

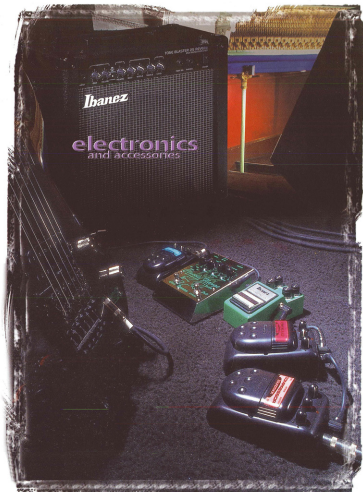
Plus, the ATK is versatile. With the ATK's innovative triple coil pickup and active 3 band EQ you can dial in anything from earthquake lows to skull splitting highs - which makes the ATK ideal for any style from 50's classic to 90's hardcore or whatever shows up in the new millennium.

| SPECS | ATK300 | ATK305 |
|-----------|-----------------|-----------------|
| BODY | light ash | light ash |
| NECK TYPE | ash | ash |
| FRET | large | large |
| BRIDGE | ash 4 | ash 5 |
| NECK PU | 1/2" | 1/2" |
| BRIDGE PU | ash triple coil | ash triple coil |
| EQ | ash eq | ash eq |
| COLOR | ash | ash |

With the innovative ATK bridge you can string through the body for increased low end and a little more sustain, or through the bridge for more high end and attack.



mike dean - corrosion of conformity



Ibanez amplifiers...

Designed by working American players, Ibanez amps deliver the tones that inspire. Each amp is superbly voiced and simple to use – perfect for practice sessions, home recording, or late night jams. Ibanez guitar amps have modern crunchy distortions, sparkling clean highs, dripping reverbs and tons of gain. The bass amps deliver the goods with booming lows and complete clarity, and easily handle any kind of bass, active or passive.

Sound too good to be true? We think you'll find that Ibanez amps just sound good, period. Shut your eyes and you'll forget you're playing through a small amp. Try that with any other backstage amp, whether it's a big name or a no-name.



(L) Barry Derrahy – Harem Scarem
(R) Krage Tyler – 10 Volt



Johnny Carter – Pitchshifter



TB25 TONE BLASTER

- 25 watt guitar amplifier
- 10" Ibanez "POWERJAM" speaker
- Switchable gain
- Active 3-band EQ
- Footswitch jack
- Headphone jack
- Open-back cabinet design

GT10DX

- 10 watt guitar amplifier
- 3-band EQ
- Separate control over distortion and clean channels
- Switchable gain
- Headphone out
- Open-back cabinet design
- 6" speaker



...Small in price. Small in size.
But definitely not small in sound.

TB25R TONE BLASTER

- 25 watt guitar amplifier
- Reverb
- 10" Ibanez "POWERJAM" speaker
- Switchable gain
- Active 3-band EQ
- Footswitch jack
- Headphone jack
- Open-back cabinet design

GT10DXR

- 10 watt guitar amplifier
- Reverb
- 3-band EQ
- Switchable boost
- Headphone output
- Open-back cabinet design
- 6" speaker



SW25 SOUNDWAVE 25

- 25 watt dedicated bass amplifier
- Switchable compressor with threshold control
- Active 4-band EQ with lo-Mid and hi-mid controls
- Line out
- Headphone out
- Shelf port
- Closed-back cabinet design

BT10

- 10 watt dedicated bass amplifier
- 3-band EQ with presence control
- Headphone out
- Closed-back cabinet design
- 6" speaker



TA25 TROUBADOUR

- 25 watt dedicated acoustic guitar amplifier
- 10" custom made Ibanez speaker w/tweeter
- Switchable chorus with speed control
- Reverb with level control
- Active 3-band EQ with sweepable mid control
- Closed-back cabinet with port
- Two discrete channels for vocals and guitars
- XLR balanced and 1/4" balanced / unbalanced microphone inputs on vocal channel

GT10DXA

- 10 watt dedicated acoustic guitar amplifier
- 3-band EQ
- Switchable chorus with depth control
- Headphone out
- Open-back cabinet design
- 6" speaker





Neo-Classic effects

TK999US – 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. Made in the USA and housed in a sturdy metal case, the Tube King will reign a lifetime. AC adaptor included.

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 "Spirit 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 adaptor 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 adaptor included.



RC99

RC99 Rotary Chorus with Rotary Speaker Simulation – The RC99 offers fat, rich, lush sounding analog chorus 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 adaptor.



AD99

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 adaptor included.



RP302

RP300



noelie – the offspring



dexter holland – the offspring

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.



FL99



PH99

Soundtanks effects

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 chorusing of the CS5, the famous Tubesreamer overdrive, the in-your-face industrial devastation of the Black Noise. Best of all, Soundtanks are affordable, so you can go into battle with more sounds for less money.

Ts9 & Ts9dx tube screamers

From the same factory as the original TS9. The same hand wired analog circuitry.

The same warm Tube Screamer overdrive and sustain. The new TS9DX also offers three new settings for increased low end crunch +, Hot, and Turbo, all of which maintain the original TS9 tonal integrity.



TS9

TS9DX



EMS

FL5

AWS

TS5

FZ5

BNS

DLS

PH5

BC5

PL5

BPS

SP5

CM5

TL5

CP5

TM5

CS5

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



DC2 and DC4 Splitter cords for powering 2 or 4 pedals from one adaptor



scott weiland – chop shop



westyle – the dj



PT32 stand pocket titan fits in case!



PT54 stand portable for acoustic or semi/full acoustic



IBS10 – black leather

IBS11 – brown leather

IBS12 – black nylon

IBS13 – brown nylon



IPICK17, PL, SL, SH – various picks

IPICK18, PL, SL, SH – ultra resin picks



Note: All colors shown are as close as our color printing will allow.

finishes & necks



artist roster

- Ace Frehley / Kiss
 Bob Dylan
 Aaron Burrows / Red Hot Chili Peppers
 George Harrison
 Jeff Lynne / Starline
 Wu Yeh-Lin / Limp Bizkit
 Randy Brubaker / Pampin
 Norman Brown
 Steve Vai / The Peewee, James Stack
 Eric Clapton / Michael Ballou
 Johnny Carter / Michael Ballou
 Mike Cooke / Steve
 Steve Cozman / Fender Factory
 David / David
 Mark Clendenen / Michael Ballou
 Brian / Red Hot Chili Peppers
 Jim Derris / Michael Ballou
 Mike Dime / Corvair Of Corvair
 Todd Duggan / Dimensional
 Barry Duggan / Warren Sorensen
 Mark Duggan / Pampin
 Matt Dunderhoffer / Gravity Hills
 Mark Egan
 John Farnham
 Holly / Kim
 Jan Fife
 David Ryznar / Learning From The
 John F. / Warren Sorensen
 Frank Gambale
 Robert Garcia / Stephen
 Johnny B. Goode
 Rocky George
 Paul Gilbert / Mr. Big
 John Goodall / Bread X
 Jay Gordon / Dug
 Billy Grazzini / Michael Ballou
 Paige Hickey / Dug
 Neal / Kim
 Dexter Holland / The Offspring
 J.
 Perry Jones
 Rob Johnson
 Greg K. / The Offspring
- Kelly Kelly
 Josh Levine / Dug
 David Lowery / Linkin
 Tomo Shioda / System of a Down
 Larry Mitchell
 Marky / Kim
 Tom Morley / Rage Against The Machine
 Rob Murrell / Dug
 James Murphy
 Michael / The Offspring
 Aaron Owens / Impact
 Mike Pappas / The Fall
 John Parricci / Dream Theater
 Eric Powell / Mr. Ballou
 Bryan / Cool Chamber
 Tom Rivers / Limp Bizkit
 Alan Rubin / Life Of Agency
 Ray Russell
 Jeff School / Gravity Hills
 Bobby Schrick
 Ryan Shuck / Dug
 John Scalfaro
 Shook / Wild Edwards
 Scott Siskin / Gutermann
 Rodney Stryker / Sugar Ray
 Dwight Sills / Aerie Baker
 Whitmore Stryker / Dug Inc.
 Mike Tait / System
 David Taylor
 Andy Tomasco
 Krugga Tyler / The Fall
 Scott Wade
 Steve Wit
 Gerald Young
 Wampler / Dug
 Yankovic / Earth Wind & Fire
 Jane Wollin
 David Williams / Michael Ballou
 Gary White / David Sack
 Doug Winkler / Temple Park
 Steve Youth / F. Sorensen

Some guitars are sold and serviced by



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 337 Broadway, Maple Falls, OH 43040
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 In Australia: 88 Banksia Road, Alexandria, Sydney, NSW 2015
 In New Zealand: 3 Lambton Street, Auckland

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 \$5.99 in U.S.A. / \$7.99 in Canada / \$9.99 in Australia / New Zealand