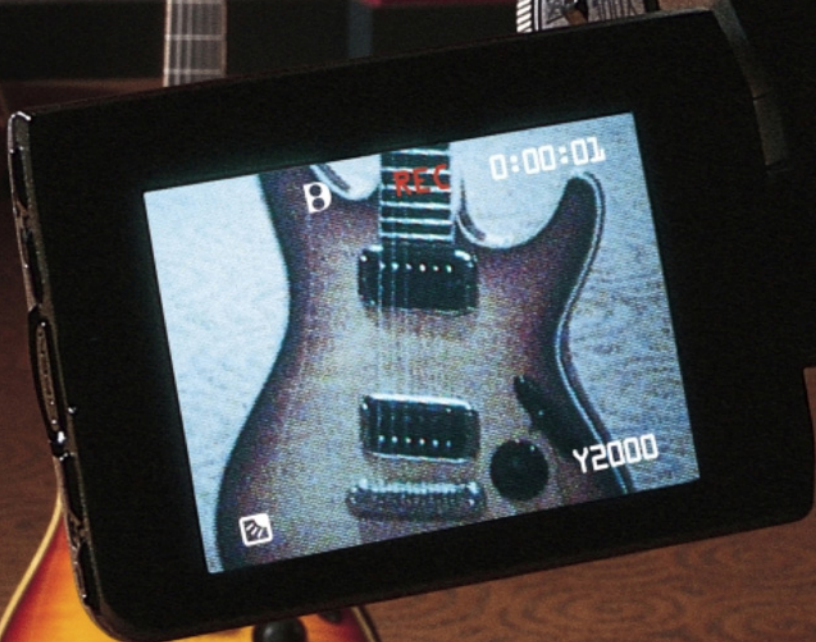


Ibanez



Ibanez 2000

Electric Guitars, Bases, Amplifiers & Effects

Screaming
Headless Torsos

→ david fiuczynski



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

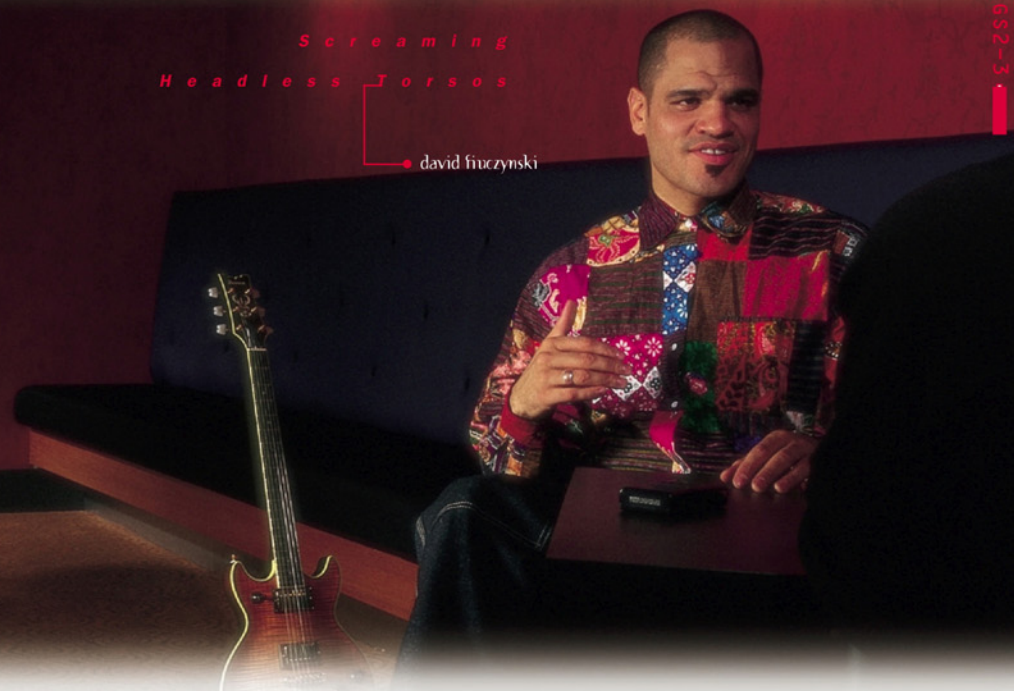
The borders between rock, rap, dance, and jazz are vanishing. You're hearing and playing a wider variety of styles than ever before. And you have more ways to get your music to new listeners. With new technologies such as MP3, you're no longer confined to the traditional channels of big labels, big radio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



0:01:37 david fiuczynski

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/Tama 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 Kif. 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.



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

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

Korn

head and munky

wes borland

Limp
Bizkit

ryan shuck

Orgy

7 STRING INSTRUMENTS



RG7620GN



RG7620BK



RG7420BP



RG7421BK

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	RG7-620	RG7-420	RG7-421
body	basswood	basswood	basswood
neck type	wizard	wizard	wizard
fret	jumbo	jumbo	jumbo
bridge	lo-pro edge 7	lo trs 7	gtc 7 jr. (fixed)
neck p.u.	dimarzio (h)	v77 (h)	v77 (h)
mid. p.u.	n/a	n/a	n/a
bridge p.u.	dimarzio (h)	v77 (h)	v77 (h)
colour	bk, gn	bp	bk

Fear Factory

dino cazares



AF207BS

SPECS	AF207BS
body	spruce top/ maple back & sides
neck type	a207
fret	medium
bridge	ebony
neck p.u.	dimarzio (h)
mid. p.u.	n/a
bridge p.u.	n/a
colour	bs

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.



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.

D O U B L E E D G E



"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.

"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)



RG2027XV

RG2020XTLB



S2020XAV

"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's a blessing." - John 5 (Marilyn Manson)

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.u.	v77 (h)	ibz v7 (h)	ibz qm1 (h)
mid. p.u.	n/a	n/a	n/a
bridge p.u.	v77 (h)	ibz v8 (h)	ibz qm2 (h)
colour	vv	tib	av



S1540FM TTS



Larry Mitchell



Peter Nathanson



Yannick Robert



SERIES

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



S570WNSOL

S570SOL

S270JB



SA260JB

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.

SPECS	S2540	S1540FM
body	sapele mahogany	mahogany/ flamed 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 qms1 (s)	ibz qms1 (s)
bridge p.u.	ibz qm2 (h)	ibz qm2 (h)
colour	rt	tts, vv

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	tz30
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 v6f (h)
colour	sol	sol	bk, jb	bk, jb

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



RG3120VV

dexter holland
The Offspring

- SPECS**
- body mahogany/ flamed maple top
 - neck type prestige wizard
 - fret jumbo
 - bridge lo-pro edge
 - neck p.u. dimarzio paf pro (h)
 - mid. p.u. n/a
 - bridge p.u. dimarzio tone zone (h)
 - colour v v, tv

Mesuggah

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

Pennywise



RG570EXCPK

RG550EXGK

RG550BK

RG520QSTB

Andy Timmons

fletcher dragge

Dave Uhrich



RG470CB



RG470TI

RG470NP

- | SPECS | RG570EX | RG550EX | RG550 | RG520QS | RG470 |
|-------------|--------------|--------------|--------------|------------------------------|----------------|
| body | basswood | basswood | basswood | mahogany/ quilted sapele top | basswood |
| neck type | super wizard | super wizard | super wizard | super wizard | wizard II |
| fret | jumbo | jumbo | jumbo | jumbo | jumbo |
| bridge | lo-pro edge | lo-pro edge | edge | edge | lo trs |
| neck p.u. | ibz v7 (h) | ibz v7 (h) | ibz v7 (h) | ibz v7 (h) | ibz v7 (h) |
| mid. p.u. | ibz s1 (s) | ibz s1 (s) | ibz s1 (s) | n/a | ibz s1 (s) |
| bridge p.u. | ibz v8 (h) | ibz v8 (h) | ibz v8 (h) | ibz v8 (h) | ibz v8 (h) |
| colour | cpk | gk, sd | bk | tb, tk | bk, cb, np, ti |

RG470LKH (left hand model) is available.



PUR
Rudi Buttas

Tom Riepl

Static X
koichi fukuda

Ricky Portera

cesareo
Ello e le storie tese

Ralf Summerfield

Marcel Coenen
Lemur Voice

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 Deadsy and Orgy.

R G S E R I E S



RG320GP RGR270DXBK

SPECS	RG320	RGR270DX	RG270DX	RG270
body	basswood	basswood	basswood	basswood
neck type	wizard II	wizard II	wizard II	wizard II
fret	jumbo	jumbo	jumbo	jumbo
bridge	lo trs II	single lock	single lock	single lock
neck p.u.	powersound (h)	powersound (h)	powersound (h)	powersound (h)
mid. p.u.	n/a	powersound (s)	powersound (s)	powersound (s)
bridge p.u.	powersound (h)	powersound (h)	powersound (h)	powersound (h)
colour	gp	jb, bk	ry, bk	jb, bk



RG270DXRY RG270BK

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.



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.	lhz inf1 (h)
mid. p.u.	lhz inf1 (s)
bridge p.u.	lhz inf2 (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



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 by 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 wamoth #6105	jumbo wamoth #6105	medium	medium
bridge	lo-pro edge	edge	short stop II	lo trs II
neck p.u.	dimarzio paf pro (h)	dimarzio paf pro (h)	sp90bn (s)	ibz ah1 (h)
mid. p.u.	n/a	n/a	n/a	n/a
bridge p.u.	dimarzio fred (h)	dimarzio fred (h)	sp90bb (s)	ibz ah2 (h)
colour	btb, 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 JS 1000 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.



JEM7VWH

JEM77FP

JEM555BK

JEM7BSB

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 JEM 7DBK 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 wamoth #6105	jumbo	jumbo	jumbo wamoth #6105	jumbo wamoth #6105
bridge	lo-pro edge 7	lo-pro edge	lo-pro edge	lo trs II	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 evolution (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

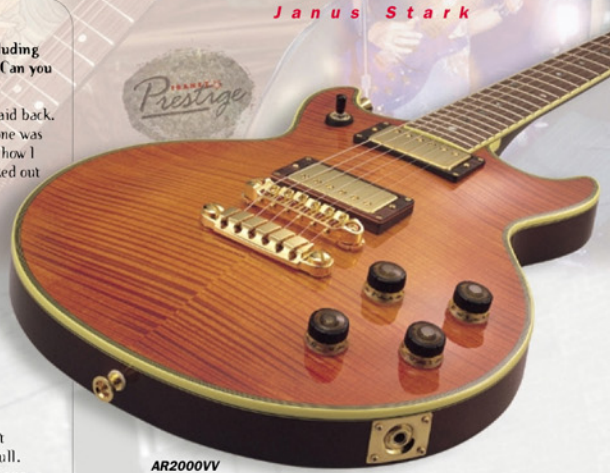
Marilyn Manson

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



AR2000VV

SPECS	AR2000	AR250
body	mahogany/ flamed maple top	mahogany/ flamed maple top
neck type	ar	ar
fret	medium	medium
bridge	gibraltar II	full tune II jr.
neck p.u.	super 58 (h)	ibz ah1 (h)
mid. p.u.	n/a	n/a
bridge p.u.	super 58 (h)	ibz 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.

E D R

noodles

raymon ortiz



EDR470IPP

EDR470IPT

SPECS	EDR470
body	luthite
neck type	edr
fret	jumbo
bridge	lo trs II
neck p.u.	ibz ah1 (h)
mid. p.u.	ibz as1 (s)
bridge p.u.	ibz ah2 (h)
colour	ipt, ipp

Some guitars look rock and roll and some sound rock and roll. The Iceman does both. Most famous classics were designed for other kinds of music before they were adopted by rockers. But the Iceman was born to rock. The Iceman's shape is so radical you can't miss it - no matter how big the stadium. In looks or in sound, there's no mistaking the Ibanez Iceman.

I C

Gravity Kills

matt dudenhoefter

daron malakian

System of a Down



IC300BK

SPECS	IC300
body	basswood
neck type	ic
fret	medium
bridge	full tune II jr.
neck p.u.	ibz ah1 (h)
mid. p.u.	n/a
bridge p.u.	ibz ah2 (h)
colour	bk

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 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.

PAT METHENY



PM100BK

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, bk



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?

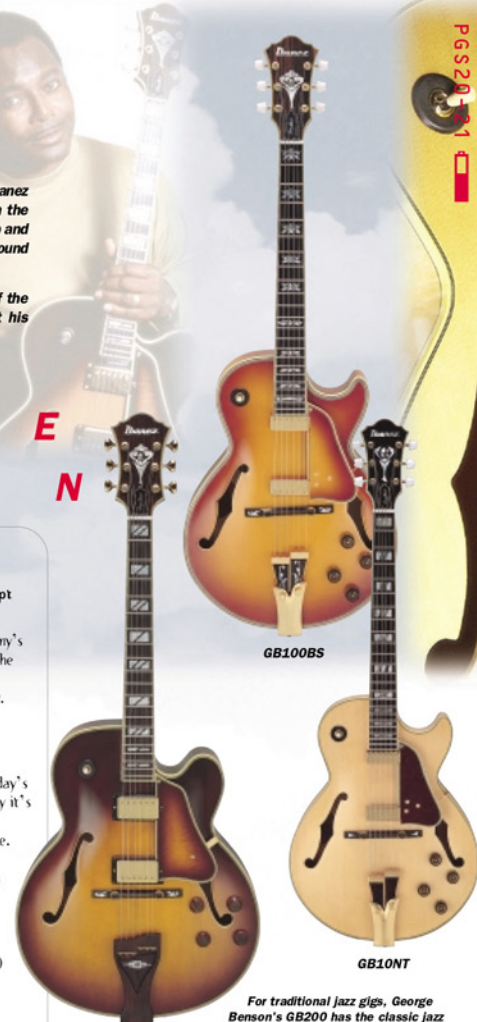
George: Floating pickups don't interrupt the flow of harmonics across the top. So you get the warm sound, uninterrupted response and sustain that I like. That's one of the things that makes the GB10 stand out as a unique instrument.

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.



GB100BS

GB10T

GB200BST

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
fret	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

SUGAR RAY

rodney sheppard

chris camozzi

MICHAEL BOLTON

Jazz guitars are an integral part of Ibanez history. As a matter of fact, the AS200 is our longest running guitar model. AS guitars are semi-acoustic with a solid maple soundblock fitted precisely into the top and back that reduces feedback and increases sustain. That construction allows AS models to perform in both 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 hot blooded rock and r&b as they are running cool cerebral bebop lines.

Our AF guitars ARE pure jazz. So you won't find a soundblock, which some companies do put in their "full hollow" models. Both our AF120 and our AF207 (pictured on page 5) are true full hollow bodies with standard jazz bracing and traditional full-bodied jazz tone.

6:39:12 john scotland

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 T L A N 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!



AS120BS



AS200AV



AM200AV



AF120BS

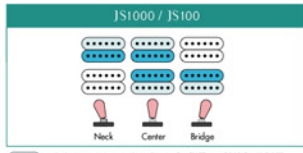
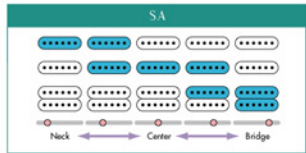
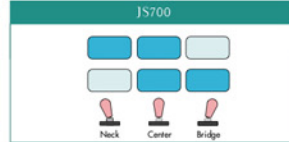
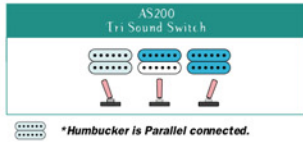
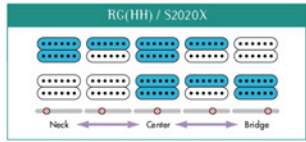
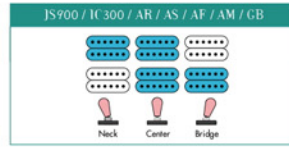
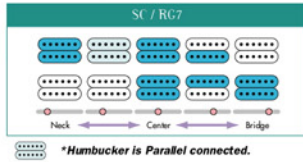
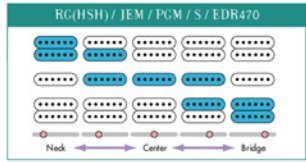


AF200AV

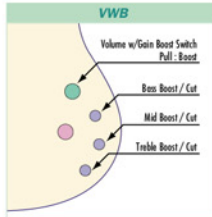
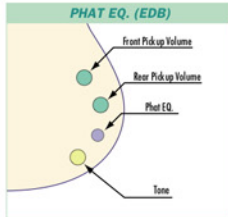
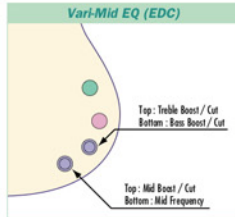
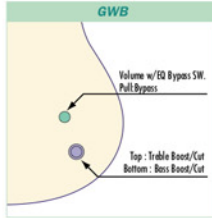
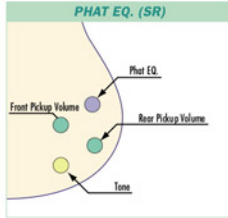
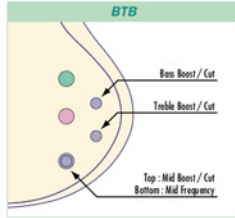
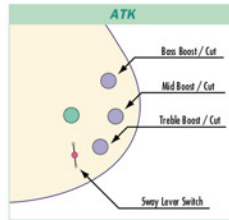
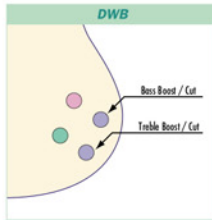
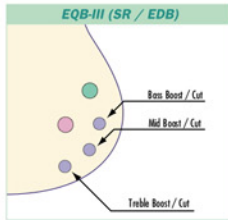
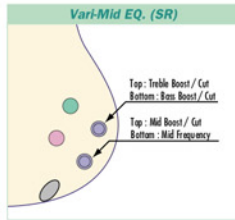
SPECS	AS200	AS120	AM200	AF200	AF120
body	flamed maple top/ back & sides	maple top/ back & sides	burst mahogany top/ back & sides	spruce top/flamed maple back & sides	maple top/ back & sides
neck type	artstar	artstar	artstar	artstar	artstar
fret	medium	medium	medium	medium	medium
bridge	gibraltar II	full tune II jr.	gibraltar II	ebony	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

Wiring on Guitars

PGS24



Controls on Basses



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



Electric Basses

S I G N A T U R E B A S S E S

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.



DWB1TB

DWB2RWS

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 fine-tuning right hand playing technique.

GARY WILLIS



GWB1NTF

GWB2TKF

SPECS	GWB1	GWB2	VWB1
body	light ash	light ash	alder
neck type	sr5	sr5	vwb
fret	n/a	sbb214	sbb215
bridge	std5	std5	accu-cast b20
neck p.u.	n/a	n/a	ibz afrp
bridge p.u.	bartolini® gary willis passive p.u.	bartolini® gary willis passive p.u.	ibz afrj
controls	1v, 1b, NTBT 2band eq	1v, bartolini® 1v, bartolini® NTBT 2band eq	1v, 1b, eqbw 2band eq gain boost trim
colour	ntf	tkf	crm

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?

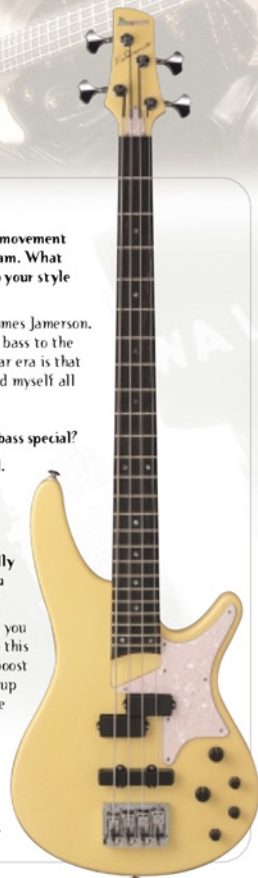
Verdine: It's an extension of my playing sound. It's got a warm and full sound without a lot of tricks. What you see is what you get.

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 Wyclef Jean and Eric Benet. This album will be coming out in mid-2000.



VWB1CRM

C o a i
C h a m b e r

rayna



L i t

kevin baldes

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 cutting 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.



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.



SR740WNF



SR840TB



SR3005SOL

SR3006SOL

S O U N D G E A R

SPECS	SR3000	SR3005	SR3006
body	mahogany	mahogany	mahogany
neck type	sr4 prestige	sr5 prestige	sr6 prestige
fret	medium	medium	medium
bridge	mono rail w/d-tuner	mono rail	mono rail
neck p.u.	sfr-sn	sfr-mn	dxp-mn6
bridge p.u.	sfr-sb	sfr-mb	dxp-mb6
controls	1v, 1b vm-3ic 3band eq	1v, 1b vm-3ic 3band eq	1v, 1b vm-3ic 3band eq
colour	sol	sol	sol

SPECS	SR840	SR740
body	mahogany	mahogany
neck type	sr	sr
fret	medium	medium
bridge	accu-cast b20	accu-cast b20
neck p.u.	sfr-sn	lbz dx-p
bridge p.u.	sfr-sb	lbz dx-j
controls	1v, 1b vm-3ic 3band eq	1v, 1b vm-3ic 3band eq
colour	tb, tr	wrf



SR840TR





SR400VBL

fieldy

Korn

craig riker

Deadsy

Gerald Veasley

PG330-31

Standard

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 chicky 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 D G A R

SPECS	SR400	SR300DX
body	maple	agathis
neck type	sr4	sr4
fret	medium	medium
bridge	die cast tv	standard
neck p.u.	lbz dx-p	lbz dx-p
bridge p.u.	lbz dxj	lbz dxj
controls	1v, 1b, eqb-3	2v, 1l, phat eq
colour	bk, nt, vbl	bk, jb, sb



SR405BK

SR406BK



How does a self-respecting bass player keep up when you've got a 7-string guitar 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

SPECS	SR745	SR405	SR406
body	mahogany	maple	maple
neck type	sr5	sr5	sr6
fret	medium	medium	medium
bridge	accu-cast b25	die cast v	die cast tv
neck p.u.	lbz dx-5n	lbz dx-5n	lbz dx-6n
bridge p.u.	lbz dx-5b	lbz dx-5b	lbz dx-6b
controls	1v, 1b, 1m, 3c, 3band eq	1v, 1b, eqb-3	1v, 1b, eqb-3
colour	wnf	bk	bk

Santana

benny rietveld

BTB

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.

System of a Down

shavo odadjian

MSR2-33

BASSSES

jeff beres

Sister Hazel

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.

BTB1005OL



BTB700OL

BTB705OL

SPECS	BTB1005	BTB705	BTB700
body	flamed maple/mahogany/maple	ash/ovankol top	ash/ovankol top
neck type	btb	btb	btb
fret	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 1v, 1b 1m-3b varimid hifi 18v	dfr-5b 1v, 1b 1m-3b varimid hifi 18v	dfr-4b 1v, 1b 1m-3b varimid hifi 18v
controls			
colour	ol	ol	ol

EDC & EDB BASSES

josh laziz

Danzig

Orgy

paige haley

Jack

off

Jill

robin moulder

Faydoedeelay

Crazy Town

Pitchshifter

mark clayden

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.

Go into your local music store and take a look at an Ibanez EDB bass. Looks expensive, doesn't it. Now pick it up. Its comfortable contours, scooped front, and radically curved back feel really expensive. Now play it. It sounds extremely expensive. Now look at the price tag. Surprise.

The debut of Ergodyne basses two years ago represented a tremendous breakthrough in bass technology. Instead of wood, EDB basses are made of Luthite, a man made material made specifically for electric string instruments. So you can have a dynamic, ergonomically shaped bass for a fraction of what you'd pay for an expensive carved body boutique bass.

On our EDB models, the Luthite body material enhances the top end while the high output humbuckers enhance the middle and bottom. The result: incredible balance and power.



EDC705BP



EDC700GSV



EDB600WP



EDB500GP

EDB605IPT

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.	sfr-mn	sfr-sn	dxh-mn	dxh-mn	dxh-mn
bridge p.u.	sfr-mb	sfr-sb	dxh-mb	dxh-mb	dxh-mb
controls	1v, 1b vm-3c 3band eq	1v, 1b vm-3c 3band eq	1v, 1b, eqb-3	1v, 1b, eqb-3	2v, 1t, phat eq
colour	bp	bp, gsv	ipt	gp, ipt, wp	gp

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.

The Offspring

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.

PG336

A T K
B A S S



ATK13050L



ATK13000L

ATK7007LB

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	tib



Electronics
Amplifiers, Effects and Accessories

The Wallflowers

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.

Staind
mike mushok michael ward

TONE-LOK

wes borland
Limp Bizkit

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 A/B 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 get an album with the guy that plays the eight-string guitar playing a bunch of Haydn pieces. You can imagine how all that influences what I play in the band.

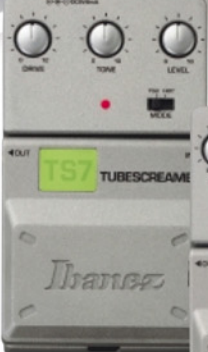
Ibanez: Does having a DJ in the band change how you approach the guitar or the sounds you use?

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.



TS7 Tubescreamer
Others may imitate, but no one else can duplicate the Ibanez Tubescreamer. The Tubescreamer isn't just a stompbox, it's an institution. Our latest generation Tubescreamer, the TS7, is no exception. With the Tubescreamer'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.



CF7 Chorus/Flanger
The CF7 creates shimmering soundscaapes, whooshing jet plane sounds, and contemporary "Korny" chirps and blubs. 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 phattest 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.

jim davies

Pitchshifter

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

(head) pie

mark young

Fu Manchu

brad davis

BN5



FL5



AWS



FZ5



TM5



EM5



PH5



BC5



TS5



PL5



BP5



DL5



SP5



CM5



CS5



TL5



CP5

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 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.



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 adapter included.



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.

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.

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.

Soundtanks

Fear Factory

12:02:56 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



TONE BLASTER 225 TB225 GUITAR AMPLIFIER

Output : 25W + 25W
Speaker : 2 x 10" Ibanez Original Speaker PJ300
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

Sound too good to be true? Ibanez Tone Blaster guitar amps are simply awesome! These amps deliver the tones that inspire...crunchy modem 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.

TB15R

TONE BLASTER 25 TB25 GUITAR AMPLIFIER

Output : 25W
Speaker : 1 x 10" Ibanez Original Speaker PJ300
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

TONE BLASTER 25R TB25R GUITAR AMPLIFIER

Output : 25W
Speaker : 1 x 10" Ibanez Original Speaker PJ300
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

TONE BLASTER 15 TB15 GUITAR AMPLIFIER

Output : 15W
Speaker : 1 x 8" Ibanez Original Speaker PJ200
Cabinet : Closed Back With Tuned 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 : 6.4 kg

TONE BLASTER 15R TB15R GUITAR AMPLIFIER

Output : 15W
Speaker : 1 x 8" Ibanez Original Speaker PJ200
Cabinet : Closed Back With Tuned 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

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

Acoustic Amplifiers



TA225

TA25

TA25DX

TA225DX

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 Freq./Middle Level/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 705(W) x 495(H) x 265(D) mm
Weight : TA225 19 kg
TA225DX 20 kg

Pitch shifter

johnny carter

12:54:13 ryan shuck (continued from previous page)

Ibanez: You're also using the Toneblaster amp as a backstage amp. How do you like it?

Ryan: I use it with a lot of different pedals. The size and weight are awesome; you can cart it anywhere. We use it a lot for writing. I actually used it to track a part on the new record. It sounded cool so we left it in.

Ibanez: What's in store for Orgy in the year 2000?

Ryan: We're going to keep working on our new record, which should be released sometime in March or April.

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

Ryan: The new David Bowie, Madonna, and Nine Inch Nails.

(hed) pe

wesley

rusty epique

Crazy Town

Orgy ryan shuck

AMPLIFIER

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 6-1/2"
Controls : Boost SW, Gain, Bass, Middle, Treble, Master
Jacks : Input, Phones
Size : 280(W) x 310(H) x 205(D) mm
Weight : 4.7 kg



IBZ10B BASS AMPLIFIER

Output : 10W
Speaker : 1 x 6-1/2"
Controls : Bass, Middle, Treble, Presence, Volume
Jacks : Input, Phones
Size : 280(W) x 310(H) x 205(D) mm
Weight : 5.1 kg



IBZ10A ACOUSTIC AMPLIFIER

Output : 10W
Speaker : 1 x 6-1/2"
Controls : Chorus SW, Depth, Bass, Middle, Treble, Volume
Jacks : Input, Phones
Size : 275(W) x 310(H) x 195(D) mm
Weight : 4.8 kg



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

ACCESSORIES



PT32 Mini Guitar Stand for El. Guitar and El. Bass



WRH-1W WRENCH HOLDER SET
size : 1.5mm, 2.5mm, 3.0mm, 4.0mm



4451 NUT FILE SET (3pcs.=1set)
file gauge (inch) : 0.012 & 0.032, 0.016 & 0.042, 0.025 & 0.052
4450 FRET FILE SET (3pcs.=1set)
file gauge (inch) : 0.079, 0.098, 0.118



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
FS39 for Acoustic Guitar
Gauge : 0.011, 0.015, 0.023W, 0.034W, 0.041W, 0.053W
CS32 for Classical Guitar
Gauge : 0.026, 0.033, 0.041, 0.030W, 0.034W, 0.044W



4449 NUT FILE SET
file gauge (inch)
0.010, 0.013, 0.017, 0.024, 0.032, 0.036, 0.046, 0.056



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

IBANEZ LO-PRO EDGE TREMOLO & TLOPEK III Special boxed package set
TLOPEK III nut's width : 43mm
LO-PRO EDGE tremolo block length : 31mm



YEH336AG-3 SURE GRIP ARM

Picks

Hi Tech Models



Hi Tech Models

NO.16

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

NO.16-C

Speed Pick for E₂ Guitarist

1.0mm thick (Vintage Cream logo)

NO.2-C

Speed Pick for E₂ Bassist

1.0mm thick (Vintage Cream logo)

Classic Models

- H4T-BK thin
- H4T-WHP thin
- H4T-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 pick

Paul Gilbert Models



Paul Gilbert Models

- 1000PGWH
- 1000PGPW
- 1000PGCA
- 1000PGBK
- 1000PGB

Classic Models

Shapes & Size

Rock Models



No.20
real size

No.16
real size

No.2
real size

No.4
real size

No.5
real size

No.15
real size

Cases & Bags



MB100C
for Electric Bass Guitar
(SR Model Only)

AS-C
for Semi Acoustic Model

200EG
for Electric Guitar

M100C
for Electric Guitar

AFC
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
- GSL5

*LOGO800 (longer version of LOGO500) is available. (Maximum length = 1,875mm)

