



Ibanez



DIGITAL VIDEO RECORDER



**Ibanez 2000**

Electric Guitars, Basses, Amplifiers & Effects

**Y**ou 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 tell us how much they love our first Ibanez interview catalog 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.



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**REPROGRAMMING  
Headless Torus™**

David Buczynski



**0:01:37 david buczynski**

**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 burner 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 unditch these things together when I'm playing, laying down tracks or writing tunes.

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

**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 Arctic 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.



*Home straight up with David at Lena's Lounge in Philadelphia.*

**Ibanez:** Earlier this year, you did the Ibanez/Lena 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-scene 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 vision. He made sure that everyone was featured. It was a great experience. I hope that we get to do it again. (continued on next page)

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



**D:** 28:14 (continued from previous page)

**Dinner:** 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 reworked and treated in a different way. I am also working on a record with my "Middle Eastern pop" (Billie) Trio. It's a really interesting lineup. It features a drummer, a cellist and myself on a double-necked Arvin. We also going to be working on Black Sheep Acid Lab, which is a harder, punk funk version of the Screaming Headless Turtles.

**P R**

Six extra steps of careful hand-finishing give Prestige guitars and bass necks their incomparable, silky playability.



RG3220TW



S1520BP



S1520NT

| SPECS      | RG3220                       | S1520       | S1520                          | SC3409                         | AR2000                       |
|------------|------------------------------|-------------|--------------------------------|--------------------------------|------------------------------|
| neck type  | Wizard                       | Wizard      | Wizard                         | AC                             | AT                           |
| body       | ash maple top, mahogany body | mahogany    | flame maple top, mahogany body | flame maple top, mahogany body | ash maple top, mahogany body |
| nut        | jumbo                        | jumbo       | jumbo                          | jumbo                          | medium                       |
| bridge     | 12-pin edge                  | 12-pin edge | 12-pin edge                    | 12-pin edge                    | Gibraltar II                 |
| neck pt.   | diamond paul pt.             | 6/16        | 6/16                           | 6/16                           | super 58                     |
| mid pt.    | 1/8                          | 1/8         | 1/8                            | 1/8                            | 1/8                          |
| bridge pt. | diamond tone zone            | 6/12        | 6/12                           | 6/12                           | super 58                     |
| color      | fire                         | hp          | hp                             | iv                             | iv                           |

AR2000VV



SR2005SL



SR2005SL



SR2006SL

**E S T I G E**

**T**he tour's over. You've had enough. But your Ibanez Prestige is ready for more.

We don't make these five guitars and basses just for the prestige they bestow on their builders and owners. We make them to be played. Prestige guitars and basses are incredibly beautiful, but they're also tough professional, workhorse instruments. They're as at home in a smoky club as they are in a collector's glass display case.

Naturally, we don't stop collectors from buying them. But Prestige guitars and basses are made for the discriminating player who appreciates an impressive array of exquisite materials, traditional craftsmanship, and advanced technology.

| SPECS      | SR3000       | SR2008       | SR3008       | SR7000                         | SR7005                         |
|------------|--------------|--------------|--------------|--------------------------------|--------------------------------|
| neck type  | 6/16         | 6/16         | 6/16         | 6/16                           | 6/16                           |
| body       | mahogany     | mahogany     | mahogany     | flame maple top, mahogany body | flame maple top, mahogany body |
| nut        | medium       | medium       | medium       | large                          | large                          |
| bridge     | stone rail   | mono rail    | mono rail    | m-2                            | m-2                            |
| neck pt.   | 6/16         | 6/16         | 6/16         | 6/16                           | 6/16                           |
| bridge pt. | 6/16         | 6/16         | 6/16         | 6/16                           | 6/16                           |
| pt.        | diamond 12 E | diamond 12 E | diamond 12 E | sm.2b                          | sm.2b                          |
| color      | iv           | iv           | iv           | ol                             | ol                             |



SR2005SL

Korn

head and snunky

was behind Limp Bizkit



RG7205N



RG74200P



RG7420MC



RG7421BK

For more 7-string guitars, see Steve Vai's Diavolo model on page 23 and the Ibanez Double Edge model on page 13.

**Y**ou 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 seveners.

Ibanez also has the superior selection of 7-strings. On this page are models 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.

|           |               |          |                   |
|-----------|---------------|----------|-------------------|
| SPICE     | RG7620        | RG7420   | RG7421            |
| neck type | Wizard 7      | Wizard 7 | Wizard 7          |
| body      | basswood      | basswood | basswood          |
| nut       | jumbo         | jumbo    | jumbo             |
| bridge    | Lo Pro Edge 7 | Lo Pro 7 | 7-string standard |
| neck pt   | 17.7          | 17.7     | 17.7              |
| mid pt    | 1/8           | 1/8      | 1/8               |
| bridge pt | 18.7          | 18.7     | 18                |
| color     | gp            | sp, sw   | bk                |



ryan shock Orgy

Fear Factory  
dino cazares

AX72216P



AF20786



S74206P

|           |          |                   |                               |
|-----------|----------|-------------------|-------------------------------|
| SPICE     | ST420    | AX7221            | AF207                         |
| neck type | Wizard 7 | Lo 7              | Wizard 7                      |
| body      | mahogany | mahogany          | cedar top<br>maple back/sides |
| nut       | jumbo    | medium            | medium                        |
| bridge    | Lo Pro 7 | 7-string standard | ebony                         |
| neck pt   | 17.7     | 18.7              | 18.8                          |
| mid pt    | 1/8      | 1/8               | 1/8                           |
| bridge pt | 18.7     | 18.7              | 17.8                          |
| color     | bp       | gp                | bk                            |

00:38:27 head and snunky

**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 chord. 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 repeat 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 pickup options 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.





RG4707V

**Meshuggah**  
Fredrik Thordesdal and Mårten Hagström

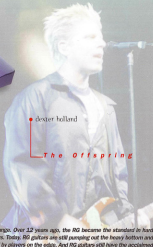
Some things don't change. Over 12 years ago, the RG became the standard in hard and heavy rock guitars. Today, RG guitars are still pumping out the heavy bottom and cutting treble desired by players on the edge. And RG guitars still have the acclaimed light weight, comfortable contours, and fast, easy 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 RG2370.

# R G S E R I E S



RG5706S



Dexter Holland

The Offspring



Pitchshifter

RG570P

RG580K

RG520S7B

RG520S7K

| SPEC        | RG570      | RG580     | RG520S    | RG470     |
|-------------|------------|-----------|-----------|-----------|
| neck type   | Wizard     | Wizard    | Wizard    | Wizard II |
| body        | Maplewood  | Maplewood | Maplewood | Maplewood |
| pick        | Jumbo      | Jumbo     | Jumbo     | Jumbo     |
| bridge      | Edge       | Edge      | Edge      | Edge      |
| neck pos.   | -7         | -7        | -7        | -7        |
| pick pos.   | -11        | -11       | -11       | -11       |
| bridge pos. | -18        | -18       | -18       | -18       |
| color       | ph. ls. wt | SK        | SL, SK    | SK, SL, F |



RG470V Lo-Stack bridge



RG470P

# R G S E R I E S

Pennywise

Crazy Town

Static X

Koichi Fukuda

Bentley Driggs

Tim Engle

1:16:23 Koichi Fukuda

**Issue:** WISCONSIN DEATH TRIP came out earlier this year, but 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.

**Issue:** You are currently using IIG guitars, but you use them a little differently.

**Koichi:** The IIG'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 was good key for Wayne Static's voice, and we use heavy gauges like 7-string players. It's a very in-your-face sound.

**Issue:** 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.

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

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



RG270DXV



RG270UB



RG1700K



RG320GP

| SPECS     | RG320GA    | RG330      | RG2700K     | RG270       | RG170         |
|-----------|------------|------------|-------------|-------------|---------------|
| neck type | alizard II | alizard II | alizard II  | alizard II  | alizard II    |
| body      | basswood   | basswood   | basswood    | basswood    | agave         |
| tree      | jumbo      | jumbo      | jumbo       | jumbo       | standard trem |
| bridge    | 1/2" 6-8   | 1/2" 6-8   | single lock | single lock |               |
| neck pt   | plankt     | plankt     | plankt      | plankt      |               |
| mid pt    | plankt     | 1/2"       | plankt      | plankt      |               |
| bridge pt | plankt     | plankt     | plankt      | plankt      |               |
| color     | sb         | dp         | bl, ty      | bl, jr      | bl, jr        |

# G R X

**N**ew you can turn your back on traditional budget guitars that only feature single coils, boring finishes and a bogus name on the headstock. The GRX has humbuckers for solid leads, metallic finishes, and every one is set up to the same stringent standards as our most expensive instruments. That's why it proudly says "Bosner" and not "by Bosner" on the headstock.

| SPECS     | GRX40         | GRX20         |
|-----------|---------------|---------------|
| neck type | agave         | agave         |
| body      | grx           | grx           |
| tree      | medium        | medium        |
| bridge    | standard trem | standard trem |
| neck pt   | plankt        | plankt        |
| mid pt    | plankt        | 1/2"          |
| bridge pt | plankt        | plankt        |
| color     | bl, ex, mg    | bl, cb        |



GRX40MG

GRX40MR

GRX20MR



S470QTR

S470BK

Larry Mitchell

**1987.** The same year the Ibanez RG body 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 rarer than just a warm for 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, Axl, 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 contour and warm tone. And no other guitar offers as many different models: a huge choice of hardware, necks and electronics, 6 or 7-string—whatever you want!

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

1:54:39 **mike moshok****Ibanez:** What was the first big break for Stained?

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

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

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

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

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

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

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

**Ibanez:** What's next for Stained?

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

\*"We did" is a trademark of Marshall Amplification which Ibanez is not affiliated.



S4220BK

S4220BP

| SPECS      | S4220        | S4220P       |
|------------|--------------|--------------|
| neck type  | ac           | ac           |
| body       | mahogany     | mahogany     |
| nut        | medium       | medium       |
| bridge     | shortstop II | shortstop II |
| neck pt.   | 45           | 45           |
| mid pt.    | 41.0         | 41.8         |
| bridge pt. | 45           | 45           |
| color      | bc           | bp           |



S4100QNS

S4100BK

The amount of choices is now astounding. 2000 debuts the first modernist styled S body guitars: the new Ibanez SA and SA2 models. Both models feature the curved S top with a standard flat back; the SA is equipped with a 60 headstock while the SA2 features a straight design.

| SPECS      | S470G        | S479     | SA300      | SA400         | SA200         |
|------------|--------------|----------|------------|---------------|---------------|
| neck type  | mahogany     | mahogany | ac         | ac            | ac            |
| body       | ash/rosewood | mahogany | mahogany   | apala         | apala         |
| nut        | bone         | bone     | medium     | medium        | medium        |
| bridge     | tr. by 3     | tr. by 3 | tr. by 3   | standard/bone | standard/bone |
| neck pt.   | 45           | 45       | 45         | 45            | 45            |
| mid pt.    | 41           | 41       | 41         | 41            | 41            |
| bridge pt. | 45           | 45       | 45         | 45            | 45            |
| color      | tr           | bk, jr   | bk, rg, vk | bk, jr        | bk            |



SA400B

SA200BK

Other S models can be seen in the Phosidy (page 18), Felling (page 21) and Double Edge (page 25) sections of this catalog.

## Marilyn Manson

John 5

The AX is based on our classic Artist, but make no mistake: there's nothing "classic rock" about the AX. With a crystal cut body and high set neck pickups, the ultra loud AX was designed for the new generation heavy players. The AX produces an assertive cutting edge for modern rhythm work and a lead tone that's powerful without straying into the strid zone. AX guitars are available in two versions, the six-string AX1200 seen here and the new AX7821 seven-string pictured on page 7.

# A X

2:32:48 John 5

**Issue:** You've played with a lot of high profile personalities including Lil'Fang, Rob Halford, David Lee Roth and now Marilyn Manson. Can you tell us what you get out of each experience?

**John 5:** Everyone is so completely different. With Lil', it was very laid back. She has the greatest musicians in the world in her band and everyone was so nice and professional, when I was very young. I used to talk about how I was going to play with David Lee Roth one day. So I'll get frustrated when he calls. Playing with Rob Halford in Dio did a lot for me. With Manson, I was always a big fan so I liked to cruise.

**Issue:** Yes, but what's in life playing with Marilyn Manson?

**John 5:** It's absolutely terrifying. You don't know what's going to happen most of the time. 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.

**Issue:** 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.



AX1200R

AX7821R

| SPECS     | AX1200   | G4170        |
|-----------|----------|--------------|
| neck type | set      | set          |
| body      | mahogany | ash          |
| hat       | medium   | medium       |
| bridge    | fixed    | full tune II |
| neck pt   | ah-2     | pass1        |
| mid pt    | n/a      | n/a          |
| bridge pt | ah-2     | pass2        |
| color     | blk, gr  | bl, dk, tr   |

See the best selling affordable axe in our history, the G4X line of the books, gigs and gigs you need for heavy rock. What else do you need?

## The Offspring

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.

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 Banez Iceman.

# A R I C

noodles

star but  
The Prodigy,  
Janus Stark

rayson otto

vant dudenboether

dave moulton

System of a Down

Puya

The Prestige Artist model, the AR2000VC is pictured on page 4.



AR2000R

AR2009B

IC300BK

| SPECS     | AR2000              |
|-----------|---------------------|
| neck type | set                 |
| body      | hard maple/mahogany |
| hat       | medium              |
| bridge    | full tune II        |
| neck pt   | ah-2                |
| mid pt    | n/a                 |
| bridge pt | ah-2                |
| color     | bl                  |

| SPECS     | IC300        |
|-----------|--------------|
| neck type | set          |
| body      | hesswood     |
| hat       | medium       |
| bridge    | full tune II |
| neck pt   | ah-1         |
| mid pt    | n/a          |
| bridge pt | ah-2         |
| color     | bl           |

Sugar Ray

Tubey Sheppard

Chris Connors

Michael Ballton

**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 roll as they are running cool cerebral bebop lines.

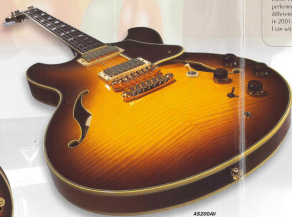
Our AF guitars ARE pure jazz. So you won't find a soundblock, which some companies do put in their "full hollow" models. Both our AF200 and our AF207 (pictured on page 7) are true full hollow bodies with standard jazz tracing and traditional full-bodied jazz tone.

## A R T I S T A R

| SPECS     | AF120                         |
|-----------|-------------------------------|
| neck type | artstar                       |
| body      | solid top<br>maple back/sides |
| cut       | medium                        |
| bridge    | hollowbody                    |
| neck pu   | super 58                      |
| mid pu    | 5/8"                          |
| bridge pu | super 58                      |
| color     | br                            |



AF120WS



AS200W

## 3:10:41 John Scofield

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

**John:** When it's good! Actually there isn't one specific musical configuration that I prefer. There are countless styles and configurations that I enjoy equally. 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—both 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—let's 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.

JOHN SCOFFIELD

**Ibanez:** What are your plans for 2000?

**John:** 2000 promises to be a really busy year. I'm just finishing BLIMP, a new recording for Verne Records that releases in March of 2000. It's a continuation of the earlier 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 Verne 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 walk get the garage cleaned out!



AS120FR

AS50WB



AS200W

| SPECS     | AS200                               | AS120                               | AS50                                |
|-----------|-------------------------------------|-------------------------------------|-------------------------------------|
| neck type | artstar                             | artstar                             | artstar                             |
| body      | solid maple top<br>maple back/sides | solid maple top<br>maple back/sides | solid maple top<br>maple back/sides |
| cut       | medium                              | medium                              | medium                              |
| bridge    | gibraltar II                        | full tone II                        | full tone II                        |
| neck pu   | super 58                            | super 58                            | super 58                            |
| mid pu    | 5/8"                                | 5/8"                                | 5/8"                                |
| bridge pu | super 58                            | super 58                            | super 58                            |
| color     | br                                  | br                                  | br                                  |



"Now I can reproduce my acoustic sound live exactly like the record." — Mike Rodden (Limp Bizkit)

"The Double Edge guitars with piezo pickups are awesome. There's no way beyond the other companies." — Marky (Korn)

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 you're 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 an electric. Then flip a switch, and go to a completely isolated acoustic instrument. It's like having two guitars in one." — Chris Connors

Chris Connors  
M I C H A E L B O L I N



5200KAW

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 touches the bridge. Not so with the patented Double Edge. The piezos are ingeniously isolated so you can join the bridge for days and all you'll hear is the incredible acoustic sound of the strings. The Double Edge features separate outputs for the magnetic and piezo pickups.

| SPICES    | RG2027X     | RG2028X     | 52028X      |
|-----------|-------------|-------------|-------------|
| neck type | wood 7      | wood        | wood        |
| body      | mahogany    | mahogany    | mahogany    |
| set       | jumbo       | jumbo       | jumbo       |
| bridge    | double edge | double edge | double edge |
| neck pt   | v7          | gnt         | gnt         |
| mid pt    | v9          | v9          | v9          |
| bridge pt | v87         | v8          | gnt         |
| color     | vv          | eb          | ev          |



RG2027AV

RG2020XB

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



# PAT METHERNY



PM120V7

|           | PM120                  | PM120                  |
|-----------|------------------------|------------------------|
| neck type | DT                     | DT                     |
| body      | maple top/<br>mahogany | maple top/<br>mahogany |
| set       | medium                 | medium                 |
| bridge    | goosbe                 | go170b                 |
| neck pu   | alient 58              | alient 58              |
| mid pu    | n/a                    | n/a                    |
| bridge pu | n/a                    | alient 58              |
| color     | nt, bk                 | nt, bk                 |



PM120DK

**W**hile 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 35 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 PM120'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 PM120 with both neck and bridge pickups, we have added the PM120 for players who want a wider tonal spectrum.

**3:48:51 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 get 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 new with the PM120.

**Ibanez:** So what are your plans for 2001?

**Pat:** The soundtrack for the MAP OF THE WORLD film will be out soon. And the new trio record (with Larry Greenard 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.



JEM77DK

**N**ow one of the world's classic guitarists, the JEM has a formidable array of technical features that are even more impressive than its striking appearance. A 25 1/2" scale neck features a 42mm nut for comfortable string spacing and 24 frets for greater range. A bridge set deeper into the body with a recessed tremolo cavity provides right hand playing comfort and allows strings to be raised or lowered. Hum-Sing-Mare pickups with Split V switching allow access to any kind of tone.

JEM77DK

**5:56:18 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 guitar is like a magnet to me. The JEM is like a friend. It just fits me so perfectly.

**Ibanez:** The JEM 77DK 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 JEM77DK is a really looking instrument, but has some real elegance to it.

**Ibanez:** The JEM77DK uses ILM100 D-Tone 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 warmer 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 could. 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.

|           | PM120          | JEM7V          | JEM 70         | JEM55S         | UV777          |
|-----------|----------------|----------------|----------------|----------------|----------------|
| neck type | jam            | jam            | jam            | jam            | or             |
| body      | alder          | mahogany       | mahogany       | mahogany       | mahogany       |
| set       | jumbo w/510S   | jumbo w/510S   | jumbo          | large          | large          |
| bridge    | to pro edge    | to pro edge    | to the II      | to pro edge 7  | to pro edge 7  |
| neck pu   | alient 58 (nt) | alient 58 (nt) | alient 58 (nt) | alient 58 (nt) | alient 58 (nt) |
| mid pu    | alient 58 (nt) | alient 58 (nt) | alient 58 (nt) | alient 58 (nt) | alient 58 (nt) |
| bridge pu | alient 58 (nt) | alient 58 (nt) | alient 58 (nt) | alient 58 (nt) | alient 58 (nt) |
| color     | nt, bk         | bl             | bl             | bl             | bl             |



**M**ultifaceted 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.



# P A U L G I L B E R T

6:39:12 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 these 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 options. 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 Baskett. 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 keyboard parts with overbite, but for live hopefully Bruce will recover, or we'll have to find some body that can play just as terrifically.

**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.

| PGM30HM   |          |
|-----------|----------|
| SPECS     | PGM30    |
| neck type | Wizard V |
| body      | basswood |
| nut       | 9000     |
| bridge    | 12.75" 2 |
| pick up   | HT1      |
| mid pu    | HT2      |
| bridge pu | HT2      |
| color     | wh       |

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 jolts 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 traveling. I like plan to work on my next rock record.

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

**Paul:** I recently discovered an English band called the Wild Harts. They didn't have much success here, but they have great melodies and a lot of attitude. The times were a little bit disappointing to me. I ended up listening to stuff that was less than honey. 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.



PGM30-25

**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.

# G E O R G E B E N S O N

4:32:27 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 comment 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 never 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 best 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.



GB10B5

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



GB200B5

| SPECS     |                         | GB10                    | GB200                   |
|-----------|-------------------------|-------------------------|-------------------------|
| neck type | gb                      | gb                      | gb                      |
| body      | maple top/ash back/side | maple top/ash back/side | maple top/ash back/side |
| nut       | medium                  | medium                  | medium                  |
| bridge    | ebony                   | ebony                   | ebony                   |
| pick up   | gb special              | super 58                | super 58                |
| mid pu    | n/a                     | n/a                     | n/a                     |
| bridge pu | gb special              | super 58                | super 58                |
| color     | bt, wt                  | bt                      | bt                      |

# JOE Satriani



**JS1000AH**  
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.

**JS1007R**

**JS1000A**

5:03:49 joe satriani

The JS Models. Incomparably beautiful guitars. Designed by the master of lightning fast licks, 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 Freq® (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.

| SPICE      | JS1000         | JS100    |
|------------|----------------|----------|
| neck type  | JS prestige    | JS       |
| body       | basswood       | basswood |
| set        | medium         | medium   |
| bridge     | to pin edge    | to pin 2 |
| neck pin   | dimarco pickup | af2      |
| coil pin   | n/a            | n/a      |
| bridge pin | dimarco heel   | af2      |
| color      | br, wh         | bl, tr   |

**Basex:** 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.

**Basex:** 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.

**Basex:** 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 bit 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.

**Basex:** 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.



Electric Bases

## DOUG WIMBISH



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

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

## 7:14:22 doug wimbish

**Ibanez:** The shape of your bass is so 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 Flea Gale to support her new album AMEN. I'm also working on a new project with Will Calhoun called Head Fike which features different musicians at different times. Right now, the featured musician is Cory Glover. Maybe down the road, we might do some Living Colour stuff.

## 7:52:34 gary willis

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

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

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

**Gary:** Originally I used a passive Bartolini stacked humbucker with really low output. I just turned the gain-input stage on my preamp really high to compensate. I realized that if people used this bass with other pickups, 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/ingress was designed by Gary Willis for fretting right-hand playing techniques.

| SPECS     | DWB1          | DWB2          |
|-----------|---------------|---------------|
| neck type | cut4          | cut4          |
| body      | maple through | maple bottom  |
| nut       | medium        | medium        |
| bridge    | accustain b20 | accustain b20 |
| neck pu   | atp           | atp           |
| bridge pu | atj           | atj           |
| eq        | eq-ble        | eq-ble        |
| color     | bl            | sea           |

## GARY WILLIS



DWB1NTF

DWB2TF

| SPECS     | EWB1          | EWB2          | EWB3          |
|-----------|---------------|---------------|---------------|
| neck type | gpltd         | gpltd         | cut4          |
| body      | light ash     | light ash     | alter         |
| nut       | horex         | medium        | large         |
| bridge    | standard S    | standard S    | accustain b20 |
| neck pu   | n/a           | n/a           | atp           |
| bridge pu | bartolini gpb | bartolini gpb | atj           |
| eq        | bartolini ntr | bartolini ntr | eq-ble        |
| color     | atf           | blf           | sea           |

## VERDINE WHITE

Thicker than an Ibanez Soundgear neck, the VWB1's three-piece maple neck provides a solid feel, all bass tones and excellent sustain.



A hard contour gives the VWB1 body a multi-tone 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 Burset. This album will be coming out in mid-2000.



VWB1CM



DWB1TD

DWB2TK

| SPECS     | DWB1          | DWB2          |
|-----------|---------------|---------------|
| neck type | cut4          | cut4          |
| body      | maple through | maple bottom  |
| nut       | medium        | medium        |
| bridge    | accustain b20 | accustain b20 |
| neck pu   | atp           | atp           |
| bridge pu | atj           | atj           |
| eq        | eq-ble        | eq-ble        |
| color     | bl            | sea           |

Coat  
Chamber

LIT

kevin holden

Godsmack — robbe merrill



SR400NT

9:08:09 robbe merrill

**Ernie:** 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 it on his night show. That was huge for us.

**Dave:** 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...

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

**Rob Lipp:** I try to meet 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 hit it all of the frequencies that are missing. In the studio, I look more of a cutting, midrange sound with a little bit of bottom. My best bass playing is on a MULEDD. I let loose a little bit. I'm not afraid of over track.

**Bare:** 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.

4

S T R I N G  
S O U N D G E A R

SR3000XK



SR3000XB



SR4001TB



SR4000L

| SPECS     | SR800        | SR400     | SR400      | SR400      | SR3000K    |
|-----------|--------------|-----------|------------|------------|------------|
| neck type | soft         | soft      | soft       | soft       | soft       |
| body      | basewood     | mahogany  | ash        | ash        | apalite    |
| set       | medium       | medium    | medium     | medium     | medium     |
| bridge    | acoustic 200 | classic 4 | classic 4  | standard 4 |            |
| neck pu   | afp          | afp       | afp        | afp        | afp        |
| bridge pu | afp          | afp       | afp        | afp        | afp        |
| pi        | variable     | fixed     | fixed      | fixed      | fixed      |
| color     | pe           | af        | M, B, M, T | M, B, M, T | M, B, M, T |

**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 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 ultra instruments you can see in the Prestige section (pgs 2-3) to the new, amazingly low priced CSR models.



SR46SSCL

Korn

fieldy

craig riker

Dead &amp; Company

5 & 6  
S T R I N G S O U N D I N G D E A R



SR400BK



SR400YNT



SR320DBK



GSR200TR

GSR200BK

GSR200MB

thony april

Stealing

G S R

## 9:46:27 fieldy

## Bauer: Why Bauer and why 5-string?

Fieldy: Scordgears are all I've played my whole life. The first thing that attracted me to Bauer was that Scordgears 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.

Bauer: 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 \*S-N\* off. That way, when you use the fingers, it's all lows. When you slap, it's this really clicky sound which is what makes the notes stand out more and cut through the mix. We're real low in Korn; a regular bass tone wouldn't work. It would get too muddy.

Bauer: Right now I've got two heads each running two cabinets with four twos in each cabinet. Twos are the best. They're punchy; they push air. In a month, I'm changing over to four cabinets with six twos. 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.

## Bauer: How about a 4-string instead?

| SPECS     | SR400        | SR400     | SR400     | SR400      |
|-----------|--------------|-----------|-----------|------------|
| neck type | o/s          | o/s       | o/s       | o/s        |
| body      | mahogany     | mahogany  | ash       | apolla     |
| nut       | medium       | medium    | medium    | medium     |
| bridge    | advanced 625 | classic 5 | classic 5 | standard 5 |
| neck pu   | active       | o/s       | o/s       | o/s        |
| bridge pu | active       | o/s       | o/s       | o/s        |
| re        | reheated     | split     | split     | phat       |
| color     | bk           | nat       | bk, wt    | dk         |

| SPECS     | SR400     |
|-----------|-----------|
| neck type | o/s       |
| body      | ash       |
| nut       | medium    |
| bridge    | classic 5 |
| neck pu   | o/s       |
| bridge pu | o/s       |
| re        | split     |
| color     | bk, wt    |



SR500BK

| SPECS     | GSR200     | GSR200     | GSR200         |
|-----------|------------|------------|----------------|
| neck type | apolla     | apolla     | apolla         |
| body      | gvd        | gvd        | gvd            |
| nut       | medium     | medium     | medium         |
| bridge    | standard 4 | standard 5 | standard 4     |
| neck pu   | passive    | passive    | passive        |
| bridge pu | passive    | passive    | passive        |
| re        | passive    | passive    | passive        |
| color     | bl, bk, tr | bl         | bl, mb, bk, tr |

So being a beginner or on a budget means a boring bass, right? Not any more it doesn't. Our new GSR basses offer you the features Scordgear always, comfort, tone and playability at a price that will astound you. Not only do GSR Scordgears look and play better than everything else in their price range, every GSR Scordgear gets the same scanty rigorous setup and inspection of our more expensive models.

# B T B

## Sister Hazel

Both the BTB and EDC were created to achieve the same result: to provide the professional bassist with the absolute maximum in comfort, versatility and durability. Both the BTB and EDC use passive pickups with active EQ's. Yet the two basses couldn't be more different.

### 10:24:36 benny rietveld

**Bass:** 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 razz about Santana. And now here I am playing with him. It's a groove.

**Bass:** 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.

**Bass:** 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 wherever you play. But it's very hard to do.

**Bass:** 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 are for the more traditionally minded pro bassist. The body is made of carefully selected tone woods, either ash for the BTB200 models or a combination of maple and mahogany for the Prestige models (see pg 5). 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.



randy bradbury

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| SPEC'S    | BTB200 | BTB200   |
|-----------|--------|----------|
| neck type | maple  | maple    |
| body      | ash    | ash      |
| fit       | tight  | large    |
| bridge    | mx-2   | mx-2     |
| neck pu   | aln    | aln      |
| bridge pu | aln    | aln      |
| tp        | sm-3b  | sm-3b    |
| color     | nat    | blk, wnt |

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

BTB200WNF

# Jack Off Jill

robin mouder



shane roldan

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EDC700SK



trish kuzo

Danzig

# Orgy

paige haley

### 11:02:24 paige haley

**Bass:** You have a very unique sound on the CANDYMAN record. How did you come up with it?

**Paige:** A lot of experimenting with different pedals. Twisting knobs that I had heard of when they did. Anything that was used for guitar but used for bass, and anything that was used for bass was used for guitar. We like to mess with our sound a lot.

**Bass:** 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.

**Bass:** 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 an 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 covered in easy-to-use Letrêche, 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.

# E D C B A S S E S

| SPEC'S    | EDC700       | EDC700       |
|-----------|--------------|--------------|
| neck type | maple        | ash          |
| body      | letreche     | letreche     |
| fit       | medium       | medium       |
| bridge    | advanced 020 | advanced 020 |
| neck pu   | aln          | aln          |
| bridge pu | aln          | aln          |
| tp        | var-02 to E  | var-02 to E  |
| color     | blk, wk      | tp           |



EDC basses feature ultra durable advanced jack plates and advanced zero-tail B20 or B25 bridges which offer faster string changes and easier adjustments than any other bass bridge.



EDC700SBP

EDC700SP





mark clayton

**Pitchbifter**  
**E D B**  
*Crazy Town* → Fenderdelay

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 Edgestyle basses two years ago represented a tremendous breakthrough in bass technology. Instead of wood, EDB basses are made of Luthite, a resin 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 and while the high output humbuckers enhance the middle and bottom. The result: incredible balance and power.



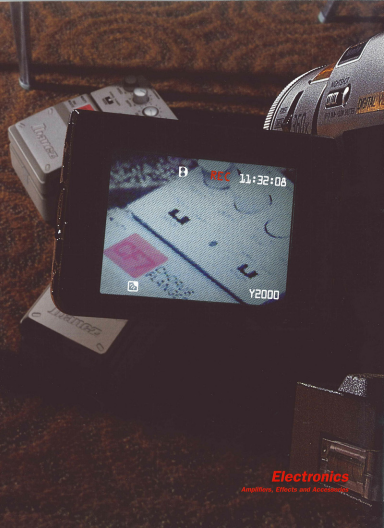
AD9000P "what" bass bass!

**B A S S E S**



ED9008AG ED9000GP ED9000GP

| SPCS      | ED9000       | ED9090       | ED9000     | ED9000       |
|-----------|--------------|--------------|------------|--------------|
| neck type | ed4          | ed4          | ed4        | ed5          |
| body      | Luthite      | Luthite      | Luthite    | Luthite      |
| fit       | medium       | medium       | medium     | medium       |
| bridge    | accurate 120 | accurate 100 | standard 4 | accurate 120 |
| neck pu   | ed2c         | ed2c         | ed2c       | ed2c         |
| bridge pu | ed2c         | ed2c         | ed2c       | ed2c         |
| eq        | ed8          | ed8          | ed8        | ed8          |
| color     | blg          | blg          | blg        | blg          |



**Electronics**  
 Amplifiers, Effects and Accessories



11:24:36 dine cazareu

dine cazareu

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

**Dine:** With a six, I had to use Bar 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. It's pretty much adjusted my style to the 7-string. I don't think I'll 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 6-string with a fixed bridge?

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

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

**Dine:** I recorded this little piece on the Brjerets record that I was 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?

**Dine:** The new Nine Inch Nails.



TB25R

IBZ10

## AMPLIFIER

**TB220C Tone Blaster**

- 20 x 20 watt stereo guitar amplifier
- Reverb
- Circuit with speed and depth controls
- Two discrete channels (clean and crunch) with independent active 3-band EQ and level controls
- Feather-touchable chorus and channel switching
- Headphone out
- Effects loop
- Open-back cabinet design

**TB25R Tone Blaster**

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

**TB15R Tone Blaster**

- 15 watt guitar amplifier
- Reverb
- 8" "POWERJAM JR." speaker
- Active 3-band EQ
- Clean and overdrive channels
- Headphone out
- CD input
- Closed-back cabinet design

Ibanez electric guitar amps have the crunchy distortion, clipping reverb, and sparkling highs you'd expect from a stack twenty times their size. Ibanez bass amps have the clarity and booming lows of the big rigs—plus they easily handle active or passive basses. And with their flexibility and sophisticated controls, our acoustic guitar amps shed much more expensive looks.

12:02:56 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. I'm willing to try anything to get the right sound—I'm trying to mix 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. Axel 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.



SW25DX

IBZ210B

IBZ210A

TB220C

TB25

**IBZ10**

- 10 watt guitar amplifier
- Reverb
- 6" speaker
- 3-band EQ
- Feather-touch boost
- Headphone out
- Open back
- Detachable grill
- Tuned front mounted port
- Closed-back cabinet design

**SW25DX Soundwave**

- 25 watt dedicated bass amplifier
- 4-band EQ
- Switchable compressor with threshold control
- Headphone out
- Line out
- Detachable grill
- Closed-back cabinet design

**IBZ10B**

- 10 watt dedicated guitar amplifier
- 6" Speaker
- 3-band EQ with presence control
- Headphone out
- Enlarged closed-back cabinet for "fatter" bass tone

**TB220C Troubadour**

- 20 x 20 watt stereo dedicated acoustic guitar amplifier
- Reverb
- Chorus with speed and depth controls (guitar channel only)
- 2 x 10" "POWER JAM" speakers with face mesh treble
- Two separate channels (clean with 3-band EQ and level control; crunch with 3-band EQ, independent mid control)
- Feather-touchable reverb (global)
- Headphone out
- Effects loop
- Closed-back cabinet with port

**TB25 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 independent mid control
- Two discrete channels for vocals and guitars
- 8" balanced and 1/4" balanced/unbalanced microphone inputs on microphone channel
- Closed-back cabinet with port

**IBZ10A**

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

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-Tuning.

**Ryan:** The S is so cool looking it makes you want to play it.

**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 on.

**Ibanez:** What's in store for Orgy in the year 2007?

**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 Lee Roth, Madonna and Nine Inch Nails.

ryan shuck



## The Wallflowers

**O**n the outside, Tone-Lok effects are equipped with our exclusive "set and forget" Push-Lok rotary pots. Push the knob 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.

**O**n the inside, Tone-Lok pedals feature 16-tinlet components carefully tweaked with the constant input from a new generation of *Banez* players. And all this great stuff comes encased in cool looking, road tested metal boxes at prices the working player can afford.

## T O N E - L O K

12:23:49 wes borland

**Banez:** What would you recommend for those starting out?

**Wes:** All you need is a guitar, cord and amp. Actually, a plug for three, 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.

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

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

**Banez:** Right, then let's move into 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. Banez 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 Mesa.

**Banez:** Any other equipment or instruments on your wish list?

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

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

**Wes:** I've gotten over 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 Tompava, John Zorn for String Quartet, Children's music, The New Wees albums, Pavi Shankar.

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

**Banez:** Has having a DJ in the band change how you approach the guitar or the sound you use?

**Wes:** Not really. Limp Bizkit is still a very tight 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.

**Banez:** So, what's the reason for the costumes and live paint?

**Wes:** No idea.

\*\*DJ "C" is a member of Rebel Meats! The members "Headbanger," "Bleed the Cities" and "Triple Rectifier" are trademarks of Mesa Engineering. There's a man of talent with these companies.



**TS7 Tubescreamer**  
Shines very bright, but no one else can duplicate the *Banez* Tubescreamer. The Tubescreamer isn't just a distortion, it's an inflection. Our latest generation Tubescreamer, the TS7, is no exception. With the Tubescreamer's classic subtle-but-smooth overdrive, the TS7 expands the expressive range of your guitar while maintaining the true integrity. Tone adjustment events 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 ground-lift Push-Lok releaseable knob. Set it...and forget it.

### DS7 Distortion

The most versatile *Banez* distortion pedal ever, the DS7 is capable of producing a wide range of smooth, dynamic overdrive tones. From a subtle boost to a scorching wall of gain, the DS7 delivers days of usable and gain of gain.

### SM7 Smash Box

The Smashbox is the most aggressive weapon in the Tone-Lok distortion arsenal. Armed with obscuring amounts of gain, tight low end, and scorching lights, the Smashbox is THE heavy rock sound for the contemporary guitarist.

### FZ7 Fuzz

For self X, combine CF7 feedback with one of the drawbacks, the FZ7 is the ultimate in psychedelic fun. 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 BARRAGE switch for that early, broken speaker sound. Just, holy, yeah! Dial it in, turn up, drop down or whatever time you are.

### DE7 Stereo Delay

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 even vintage tape echo sounds—all with a simple flick of the switch. TIME, SPEED and LEVEL controls help you dial in just the right amount of delay, while stereo outputs can be used for a stereo space sound. With a range of 20ms to 2.8 seconds, the DE7 is the only sound solution for every playing situation.

### CF7 Stereo Chorus/Flange

The CF7 creates astonishing soundscapes, introducing jet plane sounds, and contemporary "kinky" chords and textures. The subtle "WIMBY" which lets the CF7 be a conservative Dr. Jekyll with the "NORMA" mode (classic stereo and flange). Or you can turn the pedal into the proverbial Mr. Hyde...the "MESH" mode includes the contemporary modulation sounds used by today's platinum rock bands. It's like getting two pedals in one.

### PH7 Phase

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



THE DAVIES  
PITCHSHIFTER

THE OFFSPRING

MANCHU  
BRAD DAVIS

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



Rock & Play Practice Systems

**RP300 for Guitar** - Allows you to slow down high notes in 1/2 speed where the learning is easy. Also features Chorus, Distortion, Pitch Control (it's easier to tune the tone to you than vice versa), Headphones.

**RP500 for Guitar with Recording** - Now you can learn just about anything you can hear! Great for recording licks from other players at rehearsal, solo practices at home, etc. On that recording Rock and Play features an onboard microphone plus 1/2 Speed, Pitch Control, Chorus, Distortion, Headphones.



TS9 & TS9DX Tube Screamers

From the same factory as the original TS8, 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 warmth, r, hot, and Turbo, all of which maintain the original TS9 tone integrity.



TK9995US

**TK9995US** - When it comes to genuine tube distortion in a stomp box, the Tube King rules. Featuring an actual 12AX7 tube, 34mm EQ, Gain and Master controls, the Tube King generates a wide variety of tones, including warm, rich overtones, full singing distortion, and outrageous over-the-top screams. Made in the USA and housed in a sturdy metal case, the Tube King will sing forever. AC adaptor included.

- STRAPS**  
 ISSBK - black leather    ISSRW - Ibanez red logo  
 ISSBR - Ibanez blue logo    ISSWV - Ibanez white logo



PICKS

IPACK17, M, H, XH - v-resin picks  
 IPACK37, M, H, XH - delrin resin picks

MARK YOUNG  
CHIFFER  
(HOD) PE

CASES/BAGS

Accept no substitutes!!  
 It may look like all cases come in bags. But if it doesn't fit in bags, it isn't in bags. Only Ibanez cases and bags are designed specifically to fit and protect your Ibanez guitar.



FL99 Classic Flang (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 "liquid" or the Radio tone or from low to midrange for that "dubbed" 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 adjustable square or sine waveforms and an intensity switch that provides either 720 or 1080 degrees of phasing effects ranging from classic, ringing 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 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 Analog Delay -

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

AC109

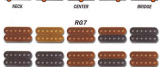
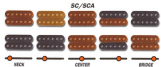
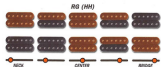
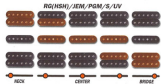
Standard 3-pin 300mA adaptor for Ibanez Compact Effects and Rock and Flies.

DC3 and DCS

Adaptor cords for passing 2 or 3 pedals from one adaptor.



## Pickups and Electronic specifications



### AX/GAX/AR/AS/AF/GF/BC/PM



### JS1000/JS100



### WHEN COIL TAP IS ENGAGED



## Signature Bases



## Pickups, Bridges, and Neck Dimensions

| MODEL NO. | NAME         | DESCRIPTION KEY  | HEIGHT (mm) | STRING SPACING (mm) | STRING WIDTH (mm) | STRING TENSION (kg) |
|-----------|--------------|--|-------------|---------------------|-------------------|---------------------|
| 0101      | EVOLUTION    | H S C</td <td>11.0</td> <td>52.0</td> <td>0.8</td> <td>16.0</td> | 11.0        | 52.0                | 0.8               | 16.0                |
| 0115      | EVOLUTION    | H S C  | 11.0        | 52.0                | 0.8               | 16.0                |
| 0120      | BLAZ         | H S C  | 11.0        | 52.0                | 0.8               | 16.0                |
| 0131      | BLAZ         | H S C  | 11.0        | 52.0                | 0.8               | 16.0                |
| 0132      | BLAZ         | H S C  | 11.0        | 52.0                | 0.8               | 16.0                |
| 0135      | BLAZ         | H S C  | 11.0        | 52.0                | 0.8               | 16.0                |
| 0136      | CUSTOM SMOKE | H S A  | 11.0        | 52.0                | 0.8               | 16.0                |
| 0138      | BLAZ         | H S C  | 11.0        | 52.0                | 0.8               | 16.0                |

| MODEL NO. | NAME      | DESCRIPTION KEY | HEIGHT (mm) | STRING SPACING (mm) | STRING WIDTH (mm) | STRING TENSION (kg) |
|-----------|-----------|-----------------|-------------|---------------------|-------------------|---------------------|
| 0139      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0140      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0141      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0142      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0143      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0144      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0145      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0146      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0147      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0148      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0149      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0150      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |

| MODEL NO. | NAME      | DESCRIPTION KEY | HEIGHT (mm) | STRING SPACING (mm) | STRING WIDTH (mm) | STRING TENSION (kg) |
|-----------|-----------|-----------------|-------------|---------------------|-------------------|---------------------|
| 0151      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0152      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0153      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0154      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0155      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0156      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0157      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0158      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0159      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0160      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |

| MODEL NO. | NAME      | DESCRIPTION KEY | HEIGHT (mm) | STRING SPACING (mm) | STRING WIDTH (mm) | STRING TENSION (kg) |
|-----------|-----------|-----------------|-------------|---------------------|-------------------|---------------------|
| 0161      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0162      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0163      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0164      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0165      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0166      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0167      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0168      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0169      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0170      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |

| MODEL NO. | NAME      | DESCRIPTION KEY | HEIGHT (mm) | STRING SPACING (mm) | STRING WIDTH (mm) | STRING TENSION (kg) |
|-----------|-----------|-----------------|-------------|---------------------|-------------------|---------------------|
| 0171      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0172      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0173      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0174      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0175      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0176      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0177      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0178      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0179      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0180      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |

| MODEL NO. | NAME      | DESCRIPTION KEY | HEIGHT (mm) | STRING SPACING (mm) | STRING WIDTH (mm) | STRING TENSION (kg) |
|-----------|-----------|-----------------|-------------|---------------------|-------------------|---------------------|
| 0181      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0182      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0183      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0184      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0185      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0186      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0187      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0188      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0189      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0190      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |

| MODEL NO. | NAME      | DESCRIPTION KEY | HEIGHT (mm) | STRING SPACING (mm) | STRING WIDTH (mm) | STRING TENSION (kg) |
|-----------|-----------|-----------------|-------------|---------------------|-------------------|---------------------|
| 0191      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0192      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0193      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0194      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0195      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0196      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0197      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0198      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0199      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |
| 0200      | EVOLUTION | H S C           | 11.0        | 52.0                | 0.8               | 16.0                |



## Necks and Finishes



Note: All colors shown are an illustration. Actual printing will allow.



## Artist Roster

- |                                     |  |
|-------------------------------------|--|
| Michael Anderson / Crossesignatures | John Lurie / Dimefi                    |
| Johnny April / Staind               | David Lowery / Truckee                 |
| Sheryl Bailey                       | Steve Mahoney / System D.E.A. Ensemble |
| Kevin Cadogan / U2                  | Robbie Merrill / Cobain                |
| Rob Callahan                        | Pat Metheny                            |
| Aaron Barrett / Pearl Jam           | Larry Meebail                          |
| Kevin Cadogan / Fall Out Boy        | Tom Morello / Rage Against the Machine |
| George Brown                        | Mike Muller / Jack 911                 |
| Jill Burns / Staind                 | Wesley / Korn                          |
| Wes Garland / Limp Bizkit           | James Murphy / The Flamingo            |
| Randy Escobedo / Pimpfreak          | Mike Stuchlik / Staind                 |
| Norman Evans                        | Travis / The Offspring                 |
| Clay Dett / The Frigid, James Stark | Steve Oblin / System D.E.A. Ensemble   |
| Chris Gomez / Michael Biehn         | Stacey O'Connell / Pige                |
| Johnny Carter / Pimpfreak           | James Quinn / Haggart                  |
| Eric Casper / Fear Factory          | Rayna / Earl Chamber                   |
| Mark Clayton / Pimpfreak            | Shelby Reynolds / Earl Wood & The      |
| Jim Davies / Pimpfreak              | Donny Fierstein / Santana              |
| Brad Davis / The Mars Volta         | Craig Silver / Dimefi                  |
| Mike Dean / Crossesignatures        | Alan Roberts / American Dream          |
| Todd Degechi / Ted Sorkin           | Johnny Santos / Spine 10               |
| Barry Denny / Mike (Steve Scaev)    | Joe Strummer                           |
| Flanker Denny / Pimpfreak           | Jill Scheel / Gravity Kills            |
| Mark Dudenhofer / Gravity Kills     | Danny Schemel                          |
| Ross Epstein / Crazy Town           | John Seifried                          |
| Stephen Day / Crazy Town            | Robby Sheppard / Dimefi                |
| Wesley / Korn                       | Ryan Shuck / Dimefi                    |
| Marky / Korn                        | Daughn Sills / Brian Miller            |
| Jim Fox                             | Melanie Sorensen / Grip Inc.           |
| Daniel Frazzetta / Crossesignatures | Mike Suter / System                    |
| Nacho Frazzetta / System            | Derek Taylor                           |
| John S. / Marilyn Manson            | Frankie Tenenbaum / Meshuggah          |
| Robert Garcia / System              | Andy Tomson                            |
| Johnny B. / System                  | Scott Ueda                             |
| Rocky George                        | Dave Usher                             |
| Paul Gilbert / Racer X              | Steve Vai                              |
| Joe Gordon / Dimefi                 | Conrad Wexler                          |
| Silly Gonzalez / Bush               | Michael White / Meshuggah              |
| Warren Haynes / Meshuggah           | Wesley / Dimefi                        |
| Paige Hales / Dimefi                | Andrew White / Earth Wind & Fire       |
| Head / Korn                         | Jonny White / Go-Go's                  |
| Coast Hales / Meshuggah             | David Williams                         |
| Devin Hildner / The Offspring       | Gary Willis / Tribal Tech              |
| Perry Jones                         | Doug Wimbush / Pimpfreak, Head         |
| Rob Johnson                         | Mark Young / Dimefi                    |
| Greg K. / The Offspring             | Steve Youth / 7 Seconds                |

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