INTRODUCTION

If you’re anything like the people at Ibanez, guitars are everything: you eat, drink and sleep guitars. And the excitement is the same whether you’re a novice or a seasoned pro. You can’t wait for that next issue of your favorite guitar magazine... get it home (if you can even wait that long)... and read about your favorite players and bands. You turn the pages, drool over new equipment; pick up new licks or chord inversions or scales... dream about that next beautiful guitar or bass.

And maybe—just maybe—you think what it might be like to see yourself on those pages someday.

We hope this catalogue brings you some of that same excitement.

The selection of Paul Gilbert to grace our cover as well as those two extra pages was a moment of not inspired choice. Since Paul represents so many faces of the guitar world: consummate front man, partying guitar collective, cover band leader, but most of all he is the typical, real guitar fan.

Brian would like to thank Downbeat, Guitar for the Performing Musician, Guitar Player, Guitar World and Musician, whose permission to use excerpts and pictures featuring our instruments and artists made this magazine format of this catalogue possible.

Our thanks to all the music magazines and newsletters who help keep the flame alive.

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This will be a landmark year for guitar virtuoso Steve Vai and a new, very different Vai album and a new, very different Vai JEM guitar.

Steve's new album will not only showcase some of his most dynamic playing and writing to date, it will also feature a vocalist and much more of a "hard rock concept" album than his groundbreaking Passion and Warfare.

Providing inspiration for his over-the-top solos on the album is his new JEM/VWH, the first alder-bodied JEM and also the first with the acclaimed All Access neck joint.

Augmenting the JEM/VWH's alder second and the new, extremely high output Evolution™ pickups, made specially for Steve by DiMarzio®.

So this is a good year to catch—or just try to keep up with—Steve Vai. His recording and touring will feature Steve as his virtuoso best with the most comprehensive line-up of instruments ever: the original, classic basswood JEM's and Universe seven-string guitars, and the new, explosively beautiful, alder JEM/VWH.

All Access neck joint on the new JEM/VWH
Joe Satriani continues to astound both his legion of guitar fans and the record buying public. Joe has been consistent Billboard chart resident, a Grammy nominee, and the winner of numerous prestigious playing awards including the latest Guitar Player Magazine Readers Poll. His latest tour de force, The Extremist, combines Joe's stunning virtuosity, a master composer's deft melodic touch, and the unrestrained energy of in-your-face rock and roll.

Of course, Joe's playing on this album and his touring continues to feature his signature, other-worldly whammy bar techniques. For this type of playing, Joe and Sadowsky created the JS1, JS3, JS4 and JS5 which feature sunburst bodies and the JS-Pro's familiar double-locking tremolo system. However, a very significant amount of Joe's playing now features his fixed bridge mahogany body JS6, a guitar unsurpassed for both full sounding rhythm work and fat, warm leads.
At the time of this writing, Reb Beach was hard at work on the new Winger album. A lot of people thought we had split up or something because it's been so long since the last album, but that's because we've been working so long and hard on this one. We wrote thirty good tunes for this album, but we're only using ten of the best. Even if we don't make any money on it, we're going to have an album we can be proud of.

"On the last album, I had less, but this time there's a whole lot more guitar out front. I'm playing with as much feel as and intensity as possible, and I'm experimenting with a lot of pedals. While the Voyager was the only guitar I needed, we sometimes used six overdrives with two tracks of normal guitar, two tracks with the guitar tuning in the highest Nashville tuning, and the last two tracks are sent through an Eventide son of octave. A big wall of guitars!"

Reb Beach's uniquely shaped and very unique-sounding Voyager guitar is available in two models, each with mahogany bodies for warm tone and long sustain. The RM2 features an oil-finished neck for tonal brightness and EMG pickups. The RM1 comes with specially designed, American-engineered pickups and is finished in a eye-catching high gloss black.
not many can assume the mantle of both virtuoso and guitar technique innovator, but Frank Gambale, with his fiery lines and seamless sweep picking, is universally recognized as one of the very few who has done so. Perhaps best known for his continuing performance and recording work with Chick Corea, Frank is also touring and recording with Vital Information (with drummer Steve Smith and keyboardist Tom Coster). His own band will be recording an album this year on JVC which will highlight more of Frank's aggressive rock and roll side.

Even just a glance shows that the FGM guitar was designed by the master of sweep picking. Smaller frets are used and the super-slick S-style body has been streamlined even further with the addition of pickups flush-mounted in the body (which also increases the FGM's warm, mahogany tone) and a neck which sits lower in the body. For the kind of tonal versatility needed by a man who travels so effortlessly between rock and jazz, the FGM utilizes the unique combination of a DIMARZIO Dual Sound™ humbucker, DIMARZIO® HB3™ single-coil and the IBZ USA F1 humbucker.

Frank Gambale inspecting FGM models at the Bunker factory.

The FGM’s All-Access neck joint provides unfettered and easy access to the upper frets.

<table>
<thead>
<tr>
<th>Model</th>
<th>Available Finish</th>
<th>Body Material</th>
<th>Neck Material</th>
<th>Fretboard Material</th>
<th>No. of Strings</th>
<th>Bridge Type</th>
<th>Hardware Color</th>
<th>Neck Color</th>
<th>Middle Pickup</th>
<th>Bridge Piezo</th>
<th>Pickup Type</th>
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<tr>
<td>FGM000</td>
<td>DL75</td>
<td>Mahogany</td>
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<td>Rosewood</td>
<td>6</td>
<td>1-Pickup</td>
<td>Black</td>
<td>Black</td>
<td>IBZ USA F1</td>
<td>1-Pickup</td>
<td>Single Coil</td>
</tr>
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</table>

The FGM’s Lo-Pro Edge kicking tone.

With its super-thin body, Lo-Pro Edge pickup, and recessed neck, the FGM represents the ultimate in a streamlined guitar.
In 1987, the S Series showed the world that the comfort of a sleek, super-thin body could be combined with sonic warmth and power. Six years later, the guitar that so many said couldn’t be made is now the most comprehensive and one of the most often mimicked guitar series available.

In 1993, the S guitar offers players more choices of important playing features than any other guitar series: locking tremolos and all; Wizard necks for metal, hard rock and fusion players; standard tremolos, fixed bridges and molded Viper necks (in both 25 1/2" and 24 3/4" scale) for country, blues, traditional and alternative players.

The marriage of the G10 driver to the first bridge/Qick Change II tremolo, plus the S series standard body produces incredible, reinvented tone and long sustain.
Slightly smaller and lighter in weight than its traditional counterparts, the RV Series guitar offers a stunning, contoured appearance, great playing comfort, and solid power.

Two very different models are offered for 1993. The stunningly modern RS401 LTD with its double-locking tremolo system combines the tonal versatility of a basswood body with a thin, ultra-fast Walnut neck. The more traditional RV-470 features the TZ II non-locking tremolo, an alder body and a ruler, trenched Viper neck. Additionally, the RV-470's Griffon top and transparent pickguard make it an instrument of almost unparalleled visual beauty.

The slightly flatter top of the RV-470 allows a Griffon finish and transparent pickguard.

The Thomaz Tz II features height-adjustable saddles, adjustable tremolo arm tension, an oversized, solid brass tremolo block and knife-edge pivot points.

The slight fatter top of the RV-470 offers a Griffon finish and transparent pickguard.

The Thomaz Tz II features height-adjustable saddles, adjustable tremolo arm tension, an oversized, solid brass tremolo block and knife-edge pivot points.

1993 Radius guitars now feature the Albe Access neck joint.

Magnum locking tuners on the RV-470 offer the simplicity of tradition with modern tuning stability.
The RG's signature shape, recessed tremolo, and American-designed pickups have been copied...but have never been equaled. For over six years, the RG guitar has remained the unchallenged standard in an instrument for the professional hard rock/metal guitarist. That's why serious working musicians like rising star, multi-style Dave Uribich use the RG for all their recording and performance work.

All RG guitars, including the new, very affordable RG470, feature a basswood body for total versatility, a lightning fast 24-fret Wizard neck and the extraordinary Edge double-locking tremolo system. From there, other members of the RG series offer a multitude of performance and cosmetic feature choices including DMarino-made IBZ/USA pickups, direct-mounted pickups, rosewood or maple fretboards, and matching mirror pickguards.

A matching mirror pickguard adds the cutting edge look to the RG550DX.
The RT series is for the guitarist who yearns for a vintage guitar, but doesn't want to go into bankruptcy getting one nor give up the technological advances found in modern guitars.

RT guitars combine the simplicity, looks, sound, and feel of traditional instruments with the technological advances today's players expect from Ibanez. RT traditional features include the warm vintage sound of an Alder body, a fuller rounded Viper neck, a standard tremolo, Fifties-style pickguard, and gorgeous transparent wood finishes and solid colors. Modern features include the Ibanez RG body shape and contours, locking tuners (RT50 & RT100), 24-fret neck and the versatile H-S-H pickup configuration. And to take players yet another step towards the ultimate vintage sound, Ibanez proudly introduces the RT-652 electric twelve string.

Push & pull tone pot on the RT850/852 and RT1050 gives each humbucking pickup an easily changeable sound from warm humbucking to vintage single coil.

The RT402's Gotlie Bridge offers easy, stable and accurate twelve string tuning.

Magnum locking tuners provide the stability of modern technology with the simplicity of traditional tuning machines.

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<tr>
<th>Model</th>
<th>Available Finish</th>
<th>Body Material</th>
<th>Neck Material</th>
<th>Fingerboard</th>
<th>Bridge</th>
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<td>BB, V</td>
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ANDY TIMMONS

RT SERIES
The EX line represents our unwavering commitment for over two decades to offer guitars and basses with professional features and playability at an affordable price. But with so many upgrades in the EX line in the last few years, many felt it was impossible for us to continue adding more improvements without taking it out of the inexpensive price range.

But once more, Ibanez has accomplished "the impossible": 1993 represents the greatest number of significant improvements and upgrades ever added to the very affordable EX line. Now players of almost every style can own a professional quality guitar at a very moderate price.

Our EX160 and EX170 guitars, made of solid maple—not plywood like so many other guitars in their price range—are now available in both high gloss and antique matte finishes. The new 1993 EX150S offers vintage looks and simplicity with a die-cut tremolo, bone shell pickguard and gold hardware. Our EX270 guitars now have the playing advantage of a 24-fret neck. And the exquisite EX300 guitars go another step further by not only adding a 24-fret neck but also an All Access neck joint, a feature available on no other guitar in this price range anywhere.

The EX700 features the new Acro-Tone II all-sandwin-tungsten tremolo.©
All EX300 guitars feature the TRS line profile tremolo which offers freedom of movement and traditional right hand placement.

For 1993, the acclaimed AL Access neck joint is now featured on all EX300 guitars.

The beauty of the EX300 is further enhanced with a stunning flame maple top.
Ibanez semi and full acoustics have maintained faithful to the strict standards of traditional craftsmanship while continuing to evolve with innovations in hardware, pickups, and neck design. For 1993, Ibanez AF, AM, and AS guitars feature a completely redesigned bassing system which makes these painstakingly crafted instruments even more resonant.

That's why a creative artist and guitar virtuoso like John Scofield—who's played everything from traditional jazz to newer music forms that defy classification—has used the Ibanez AS200 semi-acoustic for over twelve years.

The classic semi-acoustic size, thickness and sound. The AS200 features a thinner (1.25 inch) body with a maple center-block for eliminating feedback. The AS200 sound and versatility is favored by a wide range of performers from high volume rock to R&B to traditional and contemporary jazz.
The acclaimed SR bass, with its extremely well-balanced body, thin, fast neck, desk control, and full bass sound, is already high years ahead of the competition, so what more could Fender do to make the best even better? Fender. For 1990, we put the Squier into the affordable reach of more players than ever. The new, solid maple SR400 is the most inexpensive Squier we’ve ever offered. And it’s also available left-handed. We also added the brand new SR500. The SR500 is also moderately priced, even with the addition of American-engineered X2 and X4 pickups with active circuitry and a 2-band EQ. Out basswood body SR600 basses seemed to be beyond improvement—until we added something normally found only on expensive mixing boards: a variable midrange control. This new Fender Vari-Mid 2-band EQ, combined with our active AFR-Pickups, gives players of SR professional basses an unparalleled spectrum of sounds to choose from. We also added to the top end of the SR Series. First, the SR800 series features an ash body, gold hardware, and incredibly beautiful transparent finishes. Then the new SR130 offers a body of mahogany for players who want a lighter-bodied guitar with an even more defined low-end and a clear, resonant high-end. The SR200 tops off the impressive Squier line with neck-through-the-body construction, a multi-laminated neck, and a maple body for incredible stability and endless sustain.

The limited edition SR1000 adds features: AFR Active Full Range pickups with the new Vari-Mid 3-band EQ.
For progressive bass players like Gary Willis who desire the added range provided by the addition of a low "B" string, the Soundgear series has four great models to choose from. The maple bleded SR985 features EMG Select™ pickups with active electronics; the basswood bleded SR985S, the ash SR985 and the paduk SR3035 have our new Var-Mid 3-band EQ with active AFR pickups.

The SR2000’s neck/throible/body construction of the SR2000 and SR2000D offers increased stability and sustainability as well as easy access to the upper frets.

The All Access neck joint, just one of the many features that makes Soundgear basses some of the most comfortable and playable basses ever made.

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<tr>
<th>Model</th>
<th>Available Finish</th>
<th>Body Material</th>
<th>Neck Material</th>
<th>Neck Type</th>
<th>No. Frets/Type</th>
<th>Fingerboard</th>
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<th>Bridge</th>
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<td>BZ-ARF-P</td>
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<td>BZ-ARF-P</td>
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Bassist Lee Collins Veasley of the Zuwomld Syndicate have expanded the range of the electric bass even further with their new Var-Mid 3-band EQ, which features a paduk body, five-piece vengue/husunga neck, and the new Var-Mid 3-band EQ.
For the bassist who wants traditional classic good looks combined with modern features, the Ibanez TR series continues to be the obvious—and very affordable—choice. It's also our least expensive instrument with the All Access neck joint which allows effortless playability in all ranges. Both models also feature a thin yet superstrong maple neck, the traditional passive "P/J" pickup combination and a die-cast bridge. The TRB is crafted of solid alder and is now also available in transparent finishes as well as left-handed and five-string versions. The 1993 TRB offers a new sound and look for the TR series with a solid ash body, Lavender or Walnut Stain finishes and gold hardware.

The All Access neck joint on the TRB.

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<tr>
<th>Model</th>
<th>Available Finish</th>
<th>Body Material</th>
<th>Neck Material</th>
<th>Neck Type</th>
<th>No. Frets/Type</th>
<th>Fingerboard</th>
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<th>Bridge</th>
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<td>S, WS</td>
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<td>1 Piece Maple</td>
<td>22 Medium</td>
<td>Rosewood</td>
<td>Pearl Dots</td>
<td>Titanium</td>
<td>Die-Cast 4 String</td>
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<td>IBZ P1T</td>
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<td>TRB5</td>
<td>BK, TR</td>
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<td>P</td>
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<td>P</td>
<td>N/A</td>
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</table>
NECK DIMENSIONS

A killer appearance may be the first thing that draws your attention to an Ibanez guitar or bass, but obviously, great looks aren’t the most significant aspect of any instrument. The most important “first impression” that a guitarist gets on picking up an Ibanez is the great feel of the neck.

However, a guitar neck “feels” isn’t just determined by its design. Other important factors are neck width, fret size, fingerboard radius, and the angle of the neck as mounted on the guitar. And it doesn’t stop there. Each Ibanez guitar or bass utilizes a particular neck style for important reasons: how it works with the body wood, the headstock spacing, and the styles of music that the particular body will be used for. All of the above factors contribute to the overall “feel” of the instrument.

That’s why so much emphasis at Ibanez is concentrated on our necks and on the way that the guitar and its artists and luthiers get the right specifications to create the most comfortable and playable necks. It’s why we’ve been so successful in expanding the diversity of our instruments so that all kinds of players can perform at their maximum, no matter what style or genre rock, blues, metal, jazz, country, latin, alternative...whatever.

And it’s the reason why Ibanez guitars and basses, from the inexpensive to the deluxe professional models, have the best “feel” of any guitars and basses in the world.

Ibanez guitars use only the finest quality pickups and electronics available. The pickups shown on this page are those used on Ibanez Professional Series guitars and basses at manufactured and/or designed in the U.S.A.

Ibanez American-Designed Pickups

Specifying designed for precise model applications and pickup placement by Ibanez USA. These Ibanez American-Designed pickups are also available individually through authorized Ibanez dealer.

AFR (Active Full Range)

A totally new series of active bass pickups with a low noise, distortion-free, hum-cancelling design. AFR pickups are also individually through authorized Ibanez dealers.

AFR-JB

7 string neck pickup designed for the JB series. Bright, smooth, even, piano-like sound.

AFR-R

Same as AFR-JB, but with a bit more power, clarity and string balance.

EMG™ Pickups

All EMG pickups feature true-impedance output.

EMG™ Pickups


The reason that Ibanez electronics are in demand is not only due to our insistence on the highest standards of quality and innovation. It's also because, unlike so many other "fit-all" effects, etc., Ibanez electronics are engineered exclusively for guitars and basses. Period.

Another reason is that Ibanez electronics have the sounds and features needed by today's players. No unnecessary frills, complications, or expense. Check out our multi-effects units including the new programmable PTS which combines the precision of digital with the crunch of analog. Or the PT4, the first multi-effects for acoustic-electric guitarists. RP Rock and Play systems take the drudgery out of learning tough licks and tunes—or you can just jam when there's no band. Soundtank effects answer the call for a return to performance simplicity as well being a great way to get the original sounds of the Ibanez Tube Screamer (and a much less expensive way: those famous old Ibanez TS9 Tube Screamers now fetch many times their original price).

So if you're a guitarist or bassist there are sure to be Ibanez electronics products on these pages that can make your performing, recording, or studying better than ever before.

NEW

PT4 - Acoustic Effects - The first Multi-Effects Unit designed exclusively for the acoustic-electric guitarists. The PT4 features the digital effects most needed by the acoustic-electric guitarist:
- Compressor/Limiter with three different attack times; from soft limiting to pronounced compression can be achieved.
- 4-Band Tone Control EQ, finely tuned to reduce your mix—no matter what your instrument—any fixation or playing extremes.
- Stereo Chorus, Flanger, shimmering, flange, chorus, ah, ah, or more mode playing, the out-of-phase output can be used for feedback control.
- Digital Reverb: The PT4 features a three-band, four-stage reverb.
- Master Output and Master Input Level Controls. The PT4 can be set up for optimum performance with other guitar or amp PA systems.

NEW

PT5 - Multi-effects for bass with bass compressor, 7-band EQ, and bass chorus.

NEW

PTS - Programmable Multi-Effects:
- Analog effects simulation and Tube Screamer reverb.
- Digital effects delay, reverb, pitch shift, tone reduction, compressor, 3-band EQ, phrase, sustain and start/stop.
- 12 Latch Programs
- 23 User Programs
- Individual Input and Output Level

NEW

SOUNDANK - A comprehensive line of great-sounding, affordable compact effects.

NEW

TPS - Phase Shifter

FLS - PowerLead Distortion

CM5 - CLASSMELT Distortion

TM5 - THRESHMETAL Distortion

DL5 - Digital Delay

NEW

NEW

BC5 - Bass Chorus

AC Adapters
- 32W - Standard Unit 250V, 2000, 10,000 per second. 2-second pulse.
- 32W - 30A, 12A, 6A, 3A, 1.5A, 0.75A, 0.5A, 0.25A, 0.125A, 0.062A, 0.031A, 0.015A, 0.007A, 0.003A, 0.001A.
- SSBP - 12V, 3A, 12V, 2A, 12V, 1A, 12V, 0.5A, 12V, 0.3A, 12V, 0.1A, 12V, 0.05A, 12V, 0.025A, 12V, 0.0125A, 12V, 0.00625A, 12V, 0.003125A, 12V, 0.0015625A.

NEW

NEW

FUE5 - Guitar Multi-Effects:
- Emulating compressor, distortion, digital delay and analog chorus.

NEW

FUE6 - Bass Multi-Effects:
- with bass compressor, 7-band tone graphic EQ, digital delay and flanger/chorus.

NEW

NEW

VUESTUBE: Guitar Multi-Effects:
- Features greater EZAX Tube Simulator and Ibanez Tube Screamer sound, digital delay and analog chorus.

NEW

NEW

NEW

NEW

NEW

NEW

NEW

NEW