

Ibanez

Ibanez Electric Guitars, Basses and Electronics

# introduction

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

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

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



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

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



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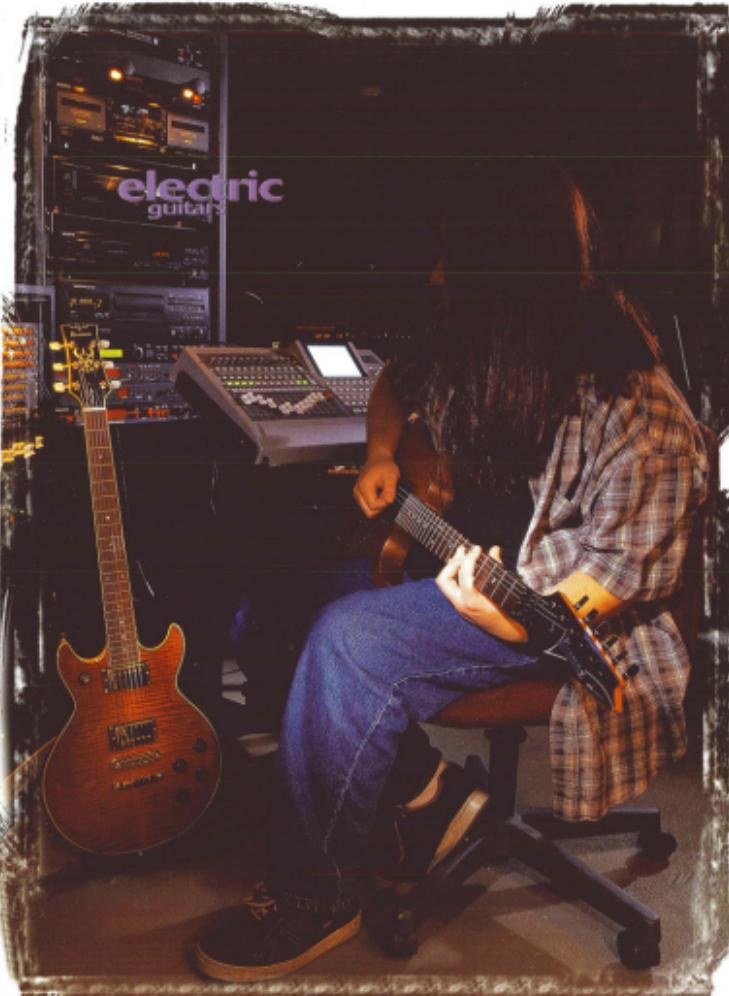
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SIS20FBNT, SC1620VV and RG3120TW

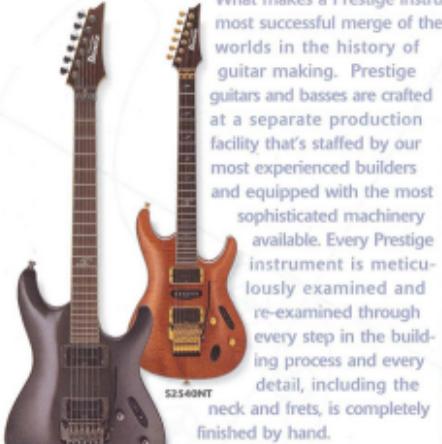
## Prestige guitars

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

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



RG3120VV



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

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

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

SPECS	RG3120	SIS2540	SIS20FB	S1520	SC1620	AR2000	SR3000	SR3005	SR3006
BODY	solid maple top solid mahogany back	solid maple top solid mahogany back	solid mahogany top solid mahogany back	solid mahogany	solid maple top solid mahogany back	solid mahogany	solid mahogany	solid mahogany	solid mahogany
NECK TYPE	wired	wired	wired	wired	wired	wired	wired	wired	wired
FRET	jumbo	jumbo	jumbo	jumbo	jumbo	jumbo	jumbo	jumbo	jumbo
BRIDGE	la pu edge	la pu edge	la pu edge	la pu edge	la pu edge	sharpen II	gleeble II	more rol	more rol
BRIDGE PU	dimarzio paf	gpn1	gpn1	gpn1	gpn1	x1	super SB	sh1	sh1
MID PU	n/a	gpn2	n/a	n/a	n/a	n/a	n/a	n/a	dimarzio
BRIDGE PU	dimarzio tone zone	gpn2	gpn2	gpn2	gpn2	x1	super SB	sh2	sh2
COLOR	sr	sr	sr	sr	sr	w	w	sr	sr



SR3005SR and SR3006SR

# 7 string

**RG**  
series



RG7620VK

SPECS	RG7620	RG7621
BODY	basswood	basswood
NECK TYPE	ultraJ	ultraJ
FRET	jumbo	jumbo
BRIDGE	Lo-Pro Edge 7	7-string standard
NECK PU	dimarzio dimebucker	dimebucker
MID PU	n/a	n/a
BRIDGE PU	dimarzio dimebucker	dimebucker
COLOR	bk, dk	bk

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

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



RG7620VX Lo-Pro Edge 7



RG7620 headstock

wes barland – limp bizkit



Wes Barland

The RG shares one very important feature with the Universe: a neck shape and thickness that makes transposing 6-string playing techniques to the 7-string amazingly easy. RG 7-string models feature a 48mm x 65mm neck, which is basically a standard 43mm neck with an added string. The RG7620 Lo-Pro Edge 7 double locking tremolo is exactly the same as our 6-string version. It just adds

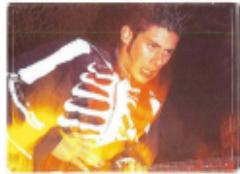
one saddle so you can pick like you normally would on a 6-string. Like the Universe, there's a recessed tremolo cavity so you can raise as well as lower pitch and an All Access Neck Joint so you can take complete advantage of the staggering number of new chord and lead combinations that a 7-string offers.

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

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

## The fixed bridge

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



wes barland – limp bizkit



Dino Cazares – Fear Factory



RG7621BK Fixed Bridge



Ryan Shuck – Orgy

# RG series

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

RG570 wizard neck



their guitars: different tremolos, hotter pickups,

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

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



RG470HN Lo-trs

RG350DXWH Lo-trs II

SPECS	RG570	RG550	RG520QS	RG470	RG350DX	RG320	RG270DX
BODY	basswood	basswood	quilted maple top / basswood back	basswood	basswood	basswood	basswood
NECK TYPE	wizard	wizard	wizard	wizard II	wizard II	wizard II	wizard II
FRET	jumbo	jumbo	jumbo	jumbo	jumbo	jumbo	jumbo
BRIDGE	edge	edge	edge	lo-trs	lo-trs II	lo-trs II	single lock
NECK PU	s7	s7	s7	s7	prod1	prod1	prod1
MID PU	s1	s1	s1/s2	s1	prod2	s1/s2	prod2
BRIDGE PU	v8	v8	v8	v8	prod2	prod2	prod2
COLOR	lg, gr	bk	bl, bk	bk, cl, np	wh	gr	bk, gr

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



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

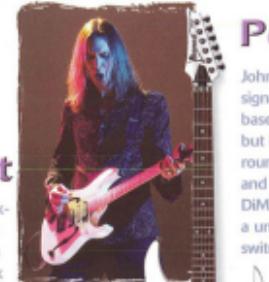


RG320GP wizard II neck with all access neck joint

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

## John Petrucci model

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



## Paul Gilbert model

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



PGM30WH



JPM10GP4



Frank Gambale

## S series

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

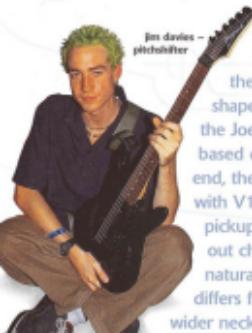


SC420BC

How did they make a guitar that remains a classic twelve years after its introduction? They reduced mahogany's undesirable weight by tapering the body around the edges yet retained its classic, warm tone by leaving the body thicker at the neck, pickups and bridge. This would allow full transfer of the tone from the strings to the body. To make the S attractive to all kinds of players they offered a vast array of S models with different pickups, necks and tremolos.



SC420DWB



Jim Davies -  
pitchshifter

## SCR

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



5470QSTR



S470VK

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

## S classic

The S Classic is the S guitar concept taken to its ultimate degree...more sleekness and sustain and an even wider assortment of features. Innovative top

mount controls require no body cavities so there's more wood for tone and sustain. The S Classic 25.1" scale is shorter (and therefore "looser" in feel) than our 25.5" RG, but not quite as loose as our 24.75" Artstars. The recessed electronics backplate eliminates any edges so the back of the S Classic is even more comfortable.



aaron  
barrett -  
reel big fish



jan finn



SC420BC short stop II

Larry mullen with  
SC300NAV nylon string

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

SPECS	S470QS	S470	SC500M	SC420	SCR220
BODY	solid mahogany	mahogany	solid mahogany	mahogany	mahogany
NECK TYPE	Wizard II	Wizard II	SL	SL	SL
NECK	Jumbo	jumbo	medium	medium	medium
BRIDGE	Lo-HS II	Lo-HS II	recessed	Short Stop II	100
NECK PU	SH1	SH1	V/T	V/T	V/T
MID PU	SH1	SH1	V/T	V/T	V/T
BRIDGE PU	SH2	SH2	PISTON	V2	V2
COLOR	T	SL, B, BK	SL, BK	SL, BK	SL, BK

## George Benson models

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

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

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

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

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

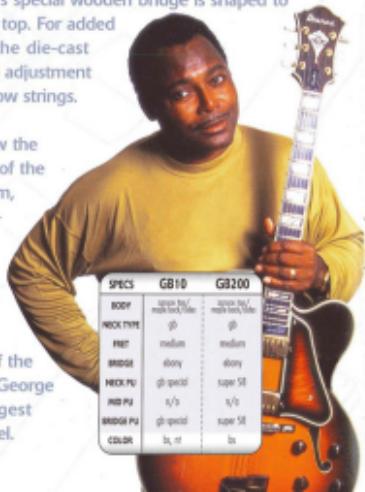


GB10NT Floating pickup system

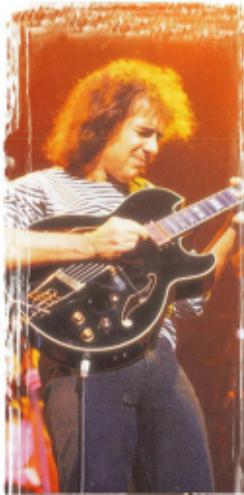
For traditional jazz gigs, George Benson's newest signature model, the GB200, has the classic jazz box larger body and set-in humbucking pickups.



GB200BS



SPEC	GB10	GB200
BODY	spruce top/ maple back/sides	spruce top/ maple back/sides
NECK TYPE	pt	pt
RIFT	medium	medium
BRIDGE	ebony	ebony
NECK PU	gb special	super 58
HDR PU	n/t	n/t
BRIDGE PU	gb special	super 58
COLOR	bs, rt	bs



PM100BK double cutaway

## Pat Metheny models

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

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



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# Artstar guitars

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



aaron owens – hepcat

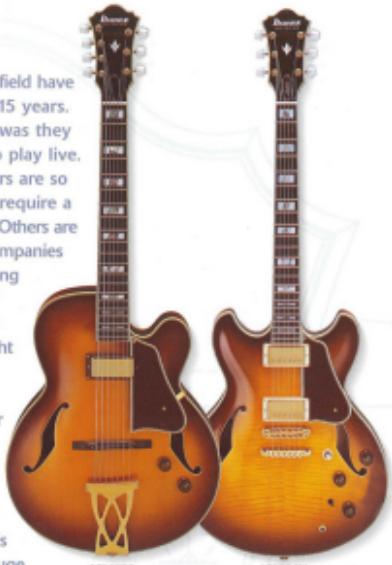
Some guitars are so costly they require a bodyguard. Others are made by companies without a long tradition of making jazz guitars. Ibanez jazz guitars have both the right pedigree and the right price.

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

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

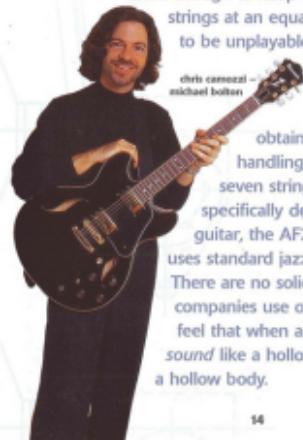
string guitars gave us a considerable edge in obtaining a pickup capable of handling the wide range of the seven string. And because it was specifically designed to be a pure jazz guitar, the AF207 (as well as our AF120) uses standard jazz guitar bracing patterns. There are no solid blocks like some other companies use on their full hollows. We feel that when a guitar is supposed to sound like a hollow body, it should be a hollow body.

mark meagrath  
and rodney shepherd – sugar ray



AF207BS

AS200AV



chris cosey  
michael bolton



mark meagrath  
and rodney shepherd – sugar ray

Our AS models, on the other hand, shouldn't be completely hollow. Since these guitars have loyal enthusiasts among rock and rollers, contemporary jazzers, r&b session players and punk purveyors, AS guitars are semi-hollow. AS guitars incorporate a solid maple sound

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

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

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

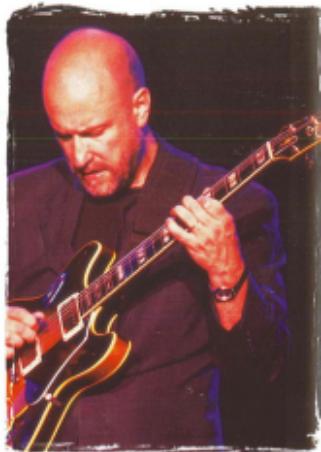


AF120BS

AS80GT



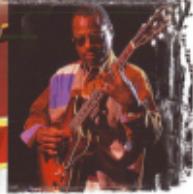
AS180S5 pickup and control switch



john scofield with AS200AV



AS120TR fingerboard inlay



david williams – michael jackson

SPECS	AF207	AF120	AS200	AS180	AS120	AS80
BODY	solid mahogany solid mahogany	solid mahogany solid mahogany	semi-hollow solid maple sound block			
NICK TYPE	one-piece	one-piece	white	white	one-piece	one-piece
FRET	medium	medium	medium	medium	medium	medium
BRIDGE	slab	recessed	slab	slab	full size	full size
NECK PU	blaze II	super 58	super 58	super 58	super 58	super 58
MID PU	n/a	n/a	n/a	n/a	n/a	n/a
BRIDGE PU	n/a	super 58	super 58	super 58	super 58	super 58
COLOR	ls	ls	cr	dc	b	bt, sb

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

### Steve Vai

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

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

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

JEM's and get just what he wants. Right out of the box.



JEM7D

Steve Vai's new signature model features two DiMarzio bread pickups for classic humbucking sound and a DiMarzio custom single coil OEM exclusively calibrated for perfect balance with the three humbuckers.

SPECS	JEM7V	JEM7D	JEM7T	JEM55S	UV777
BODY	solid	basswood	basswood	basswood	basswood
NECK TYPE	jem	jem	jem	jem	w
FRET	jumbo w/14/15	jumbo w/14/15	jumbo d/17/18	jumbo	large
BRIDGE	le pro edge	le pro edge	le pro edge	le trs II	le pro edge?
NECK PU	diMarzio	diMarzio	diMarzio	diMarzio	diMarzio
MID PU	diMarzio	diMarzio	diMarzio	diMarzio	diMarzio
BRIDGE PU	diMarzio	diMarzio	diMarzio	diMarzio	diMarzio
COLOR	wh	wh	wh	bk	bk



steve vai with JEM7WH

**JEM**  
guitars



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

### Joe Satriani guitars

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



JS1000WH le pro edge tremolo

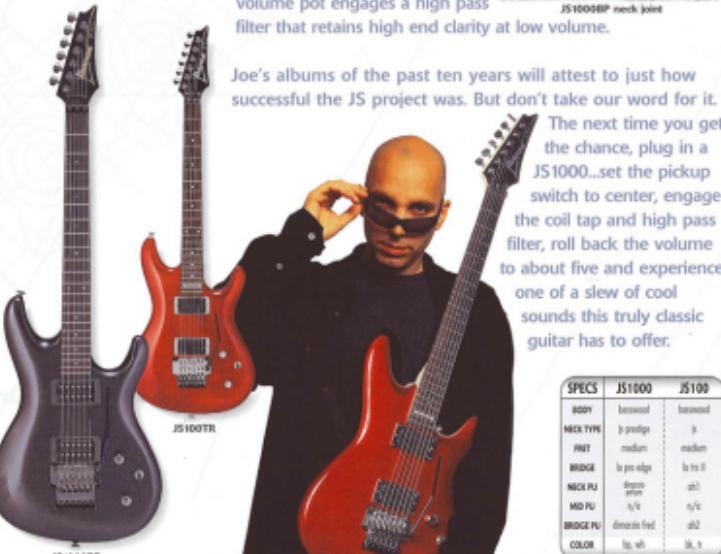


JS1000BP neck joint

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

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

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



SPECS	JS1000	JS100
BODY	basswood	basswood
NECK TYPE	le prestige	le
FRET	medium	medium
BRIDGE	le pro edge	le trs II
NECK PU	diMarzio	sh
MID PU	sigma	sh
BRIDGE PU	diMarzio	sh
COLOR	bk, wh	bk, w

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



**matt danderheffer – gravity kills**

J's ICI100WZ signature guitar is the ultimate Iceman. The first Iceman with the Lo-Pro Edge tremolo, the ICI100 can dive bomb, scream and crunch in manner that's even more radical than its custom finish and unmistakable Iceman shape.

The Iceman is the ultimate rock guitar, and



**I & Iceman**



## AX guitars

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

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

**john 5 – marilyn manson**

SPECS	ICI100WZ	IC300
BODY	double cutaway	double cutaway
NECK TYPE	IC	IC
FRET	jumbo	medium
BRIDGE	Lo-Pro edge	full tone II
NECK PU	st. 80	st. 7
MID PU	st. 7	st. 7
BRIDGE PU	st. 80	st. 7
COLOR	WB	bk



**gizz butt – the prodigy, jonas stark**

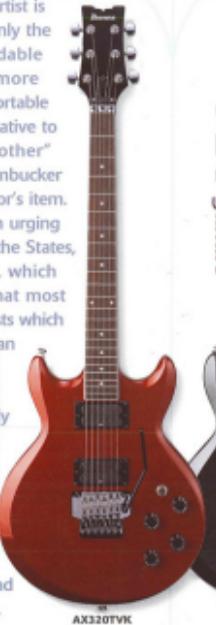
All AX guitars feature set-in necks and mahogany bodies with a deep inset neck pocket for easy upper fret access.

## AR model

First introduced in the 1970's,

the Artist is not only the affordable and more comfortable alternative to the "other" mahogany/set-in neck/two humbucker guitar, it's also a valued collector's item. Guitarists and writers had been urging us to reintroduce the Artist in the States, but the question was always, which Artist? What we found was that most players preferred the older Artists which had thinner, broader bodies than the flashier models of the 80's.

So we made a wax mold of a classic 70's 2618 Artist body and reproduced it exactly at the factory. Aside from that, our 1999 version has all the famous Artist features: select mahogany body for sustain, a 1/2 inch maple top for just enough highs to cut, and warm, sweet Super 5B pickups.



**AX320TVK**

**AX guitars**



**AX320HSP**

SPECS	AR250	AX320T	AX320H
BODY	thin top/mahogany	thin top/mahogany	thin top/mahogany
NECK TYPE	IC	IC	IC
FRET	medium	medium	medium
BRIDGE	full tone II	Lo-Pro edge	full tone II
NECK PU	st. 1	st. 1	st. 1
MID PU	st. 7	st. 7	st. 7
BRIDGE PU	st. 2	st. 2	st. 2
COLOR	rb	rb, bk	lp



**mike sakkasian – spineshank**

**billy graziadei – biohazard**

# GAX & GRX guitars



GAX70BT, GAX70BK and GRX40CA

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



GAX70TR



GAX70BT



jeff scheel - gravity kills

eric powell - 16 volt



GRX models



GRX40CA



dave uhlrich



andy timmons

	GRX40	GRX20	GAX70
NECK	optis	optis	optis
HAT	gr	gr	gr
BRIDGE	standard trem	standard trem	full trem II
NECK PU	pred	predII	predI
ABR PU	pred	n/a	n/a
BRIDGE PU	predII	predII	predII
COLOR	bl, re, bl	bl, bl	bl, bl, bl

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

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

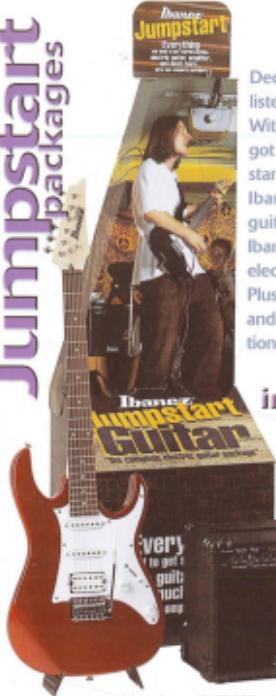
## GRX models

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



fletcher drage - pennywise

# Jumpstart packages



Jumpstart guitar package with GT10DX guitar amp



**"Everything  
you need to  
plug in and play."**

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

## Guitar & Bass

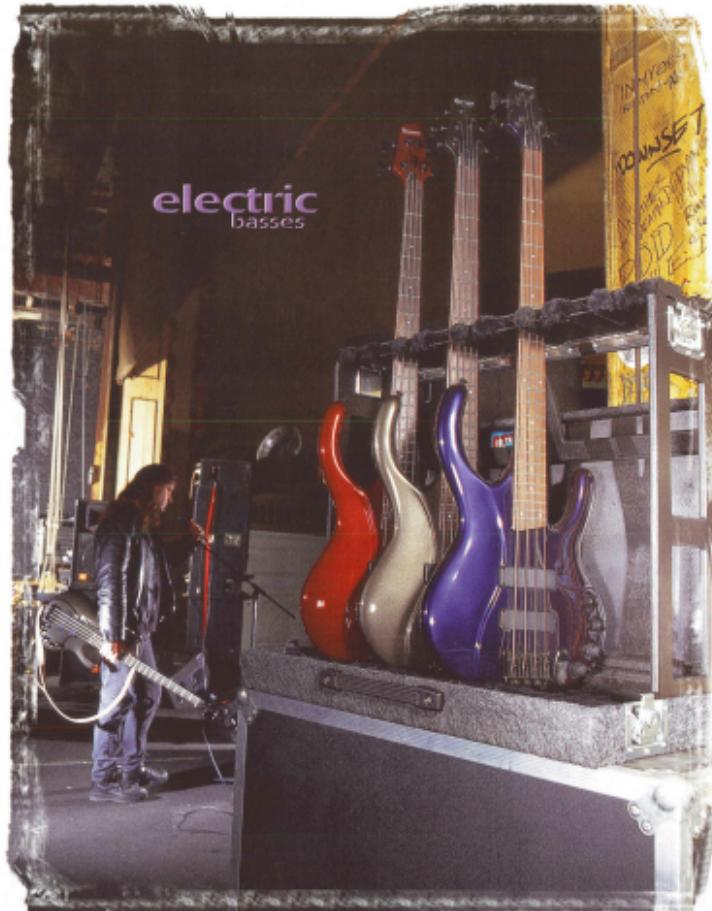
Decided that it's time to actually jam instead of just listening to music? Well, get out there and do it. With Jumpstart guitar and bass packages, you've got all the stuff you need to start playing right now...

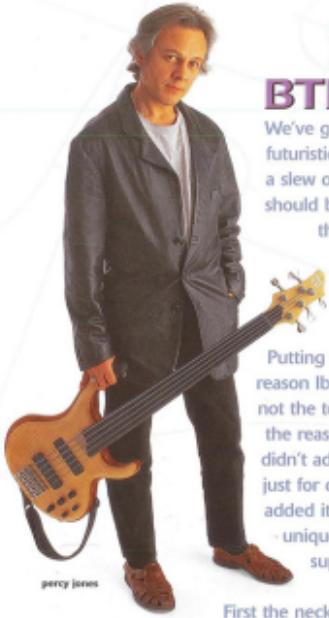
Ibanez electric guitar or bass, Ibanez amp, and electronic tuner. Plus cable, picks, and an instruction video.

**So jump  
in and start  
jamming.  
Now!!**



Jumpstart bass package with BT10 bass amp





percy jones

## BTB basses

We've got the massive ATK, the futuristic Ergodyne, and of course, a slew of sleek Soundgears. That should be enough, if you'll pardon the cliche, "to cover all the basses," right? We don't think so.

Ibanez believes bass players are just as diverse as their guitar playing brethren.

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

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



All BTB basses feature locking jacks by Neutrak

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



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

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

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

Many bassists prefer passive pickups as they add no coloration or

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



BTB500WHF

BTB500WNF

BTB505WNF

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

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

SPECS	BTB1000	BTB1005	BTB500	BTB505
BODY	Body made from individually selected mahogany	Body made from individually selected mahogany	ash	ash
NECK TYPE	354	365	364	365
FRET	large	large	large	large
BRIDGE	mr2	mr2	mr2	mr2
NECK PU	dmx	dmx	dmx	dmx
BRIDGE PU	dmx	dmx	dmx	dmx
EQ	mr3b	mr3b	mr3b	mr3b
COLOR	sl	sl	sl/and	sl/and

# Ergodyne Basses...

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



**EDB** models



At Ibanez, we recognize that there are some beautiful hand carved, boutique basses out there... unfortunately, their prices are just as out there. So the question was raised: How do you make an unconventional bass at a conventional price?

We knew the answer wasn't wood.

Graphite and other man-made or composite materials were either too heavy, too expensive or just didn't sound good.

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



mike peoples - 16 volt

SPEC	EDB690	EDB600	EDB508	EDB605	EDC100	EDC705
BODY	luthite	luthite	luthite	luthite	luthite	luthite
NECK TYPE	edc4	edc4	edc4	edc5	edc4	edc5
FRET	medium	medium	medium	medium	medium	medium
BRIDGE	access 102	access 102	standard 4	access 102	access 102	access 102
NECK PU	edc2i	edc2i	edc2i	edc2i	edc2i	edc2i
BRIDGE PU	edc2i	edc2i	edc2i	edc2i	edc2i	edc2i
EQ	eq8II	eq8II	plut	eq8II	varimod II	varimod II
COLOR	brown	gold	gold	gold	hp, m, sl	hp

EDB690BAG



jedi lastie - darcig



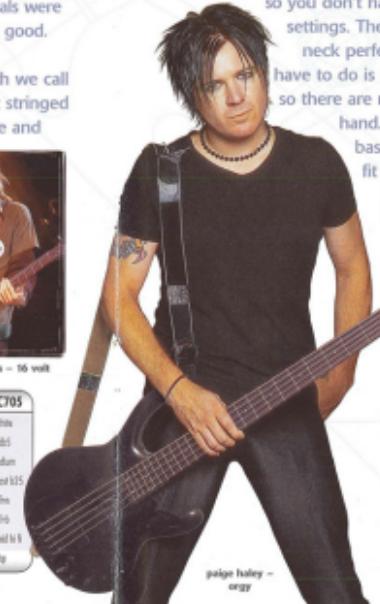
EDB500GP "plat" bass boost



EDC700VK with SFR pickups

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

## EDB & EDC basses



paige haley - ozzy



robert garcia - spineshark



EDC705VK

**EDC** models

EDC705NN



SR800GH, SR300DXLR and SR300AAM.

## SR basses

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



SR800CF with vari-mid eq

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



SR800ATC

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

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

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



alan robert - life of agape

SR400VWK with 3 band eq

Each Soundgear has a specific character determined in part by the kind of pickups it uses. Our DXP and DXJ Dynamic Series pickups are noise free with more highs in the bridge pickup and more punch in neck pickup – with or without the

EQ. For players who want the higher output and versatility of an active pickup, our AFR Active Full Range pickups incorporate an internal preamp. This balanced preamp actually transforms the passive, hi impedance pickup to a hi-fidelity, low impedance pickup.

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

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



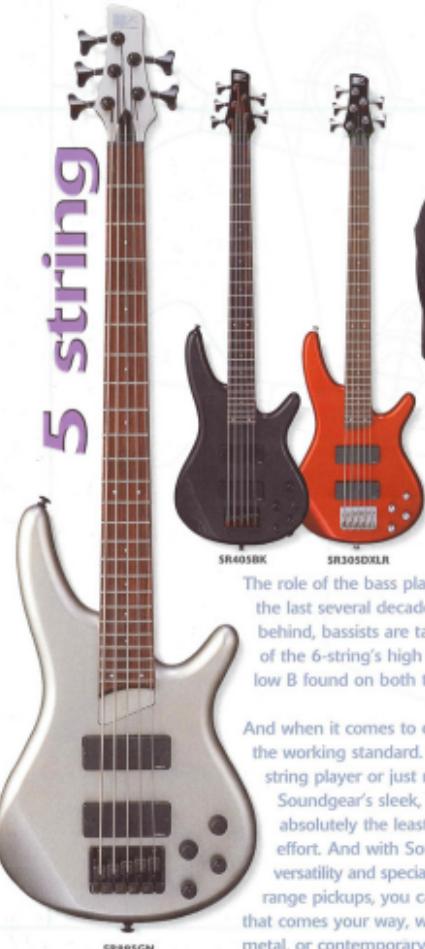
rayna - coal chamber



SR300DXB

SPECS	SR800A	SR800	SR400	SR390	SR300DX
BODY	ash	basswood	light maple	ash	maple
NECK TYPE	str	str	str	str	str
FRET	medium	medium	medium	medium	medium
BRIDGE	suscept 2/2	suscept 2/2	discret 4	standard 4	standard 4
BRIDGE PU	slp	slp	slp	prepl	prepl
BRIDGE PEG	slp	slp	slp	prepl	prepl
EQ	vari-mid	vari-mid	vari	phat	phat
COLOR	am, bc	bl, gr, cl	bl, cr, bk	bl, br	bk, bl

# 5 string



SR405BK

SR305DXL

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

And when it comes to extended range basses, Soundgear is the working standard. Whether you're a seasoned five or six string player or just making the transition,

Soundgear's sleek, slim, neck requires absolutely the least possible playing effort. And with Soundgear's electronic versatility and specially designed extended range pickups, you can handle any gig that comes your way, whether it's r&b, metal, or contemporary jazz.



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



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

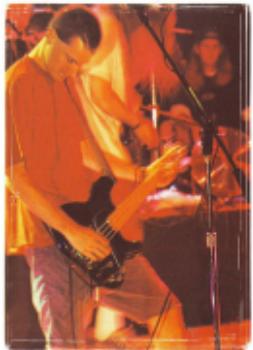


SPECS	SR885	SR405	SR305DX	SR406	GSR200	GSR100	GSR205	GSR100L
BODY	basswood	light maple	agathis	light maple	agathis	agathis	agathis	agathis
NECK TYPE	s5	s5	s5	s6	s6	s6	s6	s6
NECK	medium	medium	medium	medium	medium	medium	medium	medium
BRIDGE	ceramic 325	dear 5	standard 5	dear 6	standard 4	standard 4	standard 5	standard 4
BRIDGE PU	db5n	db5n	db5n	db5n	pd5p	pd5p	pd5n	pd5p
EQ	volumet	eq5l	qtr	eq5l	positive	positive	positive	positive
COLOR	bl, gr	bl, gr	bl, b	bl, gr	bl, n	bl, n	bl	bl

**GSR**  
basses

# ATK basses

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



greg k. – the offspring

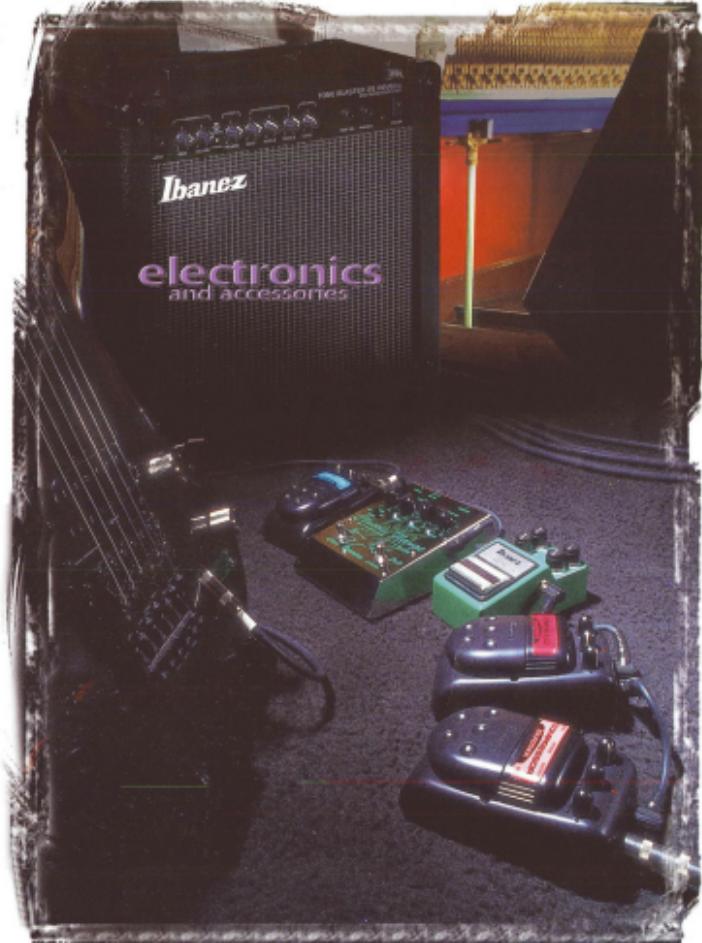
The only thing that isn't big about this active funk machine is the price. It's half the price and easier to play than anything comparable. The ATK's All Access neck joint allows you to dance up and down the fretboard with ease. Pickup controls are positioned so you can slap and pop big time.



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



mike dean –  
corrosion of conformity



# Ibanez amplifiers...

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



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

Johnny Carter – pitchshifter



TB25

SW25

TA25

## TB25 TONE BLASTER

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

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

## TB25R TONE BLASTER

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

## GT10DXR

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



Ibanez

## SW25 SOUNDWAVE 25

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

## BT10

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



Ibanez

## TA25 TROUBADOUR

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

## GT10DXA

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



Ibanez

## Neo-Classic effects

**TK99US** – When it comes to genuine tube distortion in a stomp box, the Tube King rules. Featuring an actual 12AX7 tube, 3-band EQ, Gain and Master controls, the Tube King generates a wide variety of tones, including warm, rich overdrive, fat singing distortion, and outrageous over-the-top crunch. Made in the USA and housed in a sturdy metal case, the Tube King will reign a lifetime. AC adaptor included.

**FL99 Classic Flange (Dual Analog Flanger)** – The FL99 is a super-versatile flanger with an intensity switch that lets you select flanging that sweeps across all frequencies for a "Spirit of the Radio" tone or from low to midrange for that "Unchained" sound. Also features a filter switch that controls the phase so you can get a really metallic tone in addition to the regular flange sound. AC adaptor included.

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



scott ueda – the offspring



dexter holland – the offspring

## Rock & Play practice systems

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

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

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

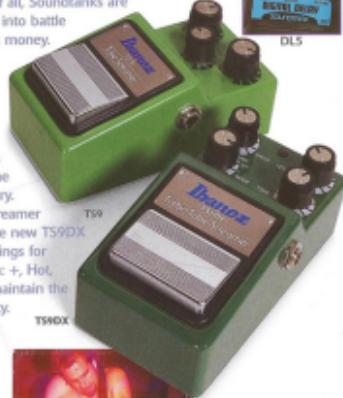


## Soundtanks effects

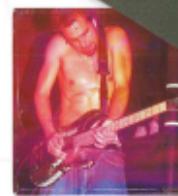
They're called Soundtanks because their high-tech housing and rugged construction are strong enough to survive the worst abuse. But more important than Soundtank's indestructibility are the great Soundtank tones – the lush Ibanez analog chorusing of the CS5, the famous Tubescreamer overdrive, the in-your-face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

### Ts9 & Ts9dx tube screamers

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



scott ueda – chop shop



westyle – thedippe

## Guitar stands & accessories



PT32 stand  
pocket (can fits in case)



PT64 stand  
portable for acoustic or semi/full acoustic



AC109

Standard 9-volt 200mA adaptor and Rock and Plays.



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



ROCKIT, PLR, RR – vinyl/pvc  
TOMM – Ibanez Tom strap



IPICKIT, PLR, RR – vinyl/pvc  
IPICKIT, PLR, RR – delrin extra picks



## artist roster

Amy Weber / War But Blue  
 Rob Trujillo  
 Jason Newsted / Metallica  
 George Benson  
 Jeff Barnes / Steve Vai  
 Bill Kelliher / Lamb of God  
 Randy Bradbury / Pantera  
 Norma Jean  
 Eric Clapton / The Prodigy, Jones Star  
 Steve Verrone / Michael Schenker  
 Johnny Carter / Philcollide  
 Jeff Gossard / Everclear  
 Dina Carroll / Fourplay  
 Gossard / Foo Fighters  
 Mark Caylor / Pitchfork  
 Suave / Rat Bat Blue  
 Jon Devries / Pitchfork  
 Mike Dean / Exorcism of Conformity  
 Todd Siegrist / Dimension Roads  
 Barry Douglas / Human Science  
 Darion Draggas / Panzer  
 Alan Smalekoff / Gravity Kills  
 Black System  
 Randy Aebersold  
 John Fahey  
 Robbie Knie  
 Jon Pen  
 David Hidalgo / Trespass Pandilla  
 John 5 / Marilyn Manson  
 Frank Gambale  
 Robert Trujillo / Spinheads  
 Johnny R. Gaynor  
 Rocky George  
 Paul Gilbert / Mr. Big  
 John Gossellin / Brand X  
 Jay Gordon / Orgy  
 Billy Graziadei / Redwood  
 Raige Hiday / Orgy  
 Head / Kiss  
 Chester Bennington / The Offspring  
 J.  
 Perry Stone  
 Rob Johnson  
 Greg R. / The Offspring

Note: Guitars are Sold and Serviced by



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 327 Broadway, Idaho Falls, ID 83402  
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## finishes & necks

