Ibanez 2000
Electric Guitars, Basses, Amplifiers & Effects
You couldn’t ask for a more exciting time to make music. The borders between rock, rap, dance, and jazz are vanishing. You’re hearing and playing a wider variety of styles than ever before. And you have more ways to get your music to new listeners. With new technologies such as MP3, you’re no longer confined to the traditional channels of big labels, big radio or even big video.

Ibanez couldn’t ask for a more exciting time to make musical instruments.

Ibanez players are at the cutting edge of the changes in music. The charts are crowded with a new generation of Ibanez players. Our veteran Ibanez artists are at the top of their game with groundbreaking new releases and performances.

Since so many people told us how much they liked our first Ibanez interview catalogue in 1992, we couldn’t ask for a better time to do a second one. After all, who has a better handle on all the changes in music than the musicians themselves?

Within these pages are an extraordinarily diverse group of Ibanez players and their Instruments—everyone from George Benson to Korn. That diversity tells you something about the incredible range of today’s music. And it tells you everything about the incredible range of Ibanez in the 21st century.

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**0:01:37 david fluczyński**

**Ibanez**: You’re known as an avant garde guitarist. How do you see yourself in the musical scheme of things?

**David**: Kind of view myself as a hunter and a gatherer. I like all of these different sounds, I like the Sex Pistols, Nina Hagen and P-Funk. I’ve been checking out Middle Eastern music and experimenting with different times. I like to back these things together when I’m writing, 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 Artist?

**David**: It does. For a long time I played all different kinds of Strats, but I was pretty done with the Stratocasters*. I like to nuck out, play funk and even do some punk stuff. At the same time, I do a lot of straight-ahead jazz stuff. I can’t take a hollow body and go to one gig and then take a Strat to another gig. But in a way, the Artist lets me do that. It gives me the bottom end for a think jazz tone and it’s also hard enough to do the rock and funk stuff. And it’s easy to play.

**Ibanez**: Earlier this year, you did the Ibanez/Lena Power Trio clinic tour with fellow Ibanez endorsers Gary Willis and drummer Simon Phillips. Can you tell us about that experience?

**David**: It was a blast. I was playing with a high-octave rhythm section and it really kept me on my toes. It was all under Simon’s direction. He really encouraged everyone to bring in their compositions and share their musical views. He made sure that everyone was heard. It was a great experience. I hope that we get to do it again.

**Ibanez**: So what’s your dance card going into the new century?

**David**: I’m currently doing a press push right now on my new solo release called JAZZ PUNK. This is an album of standards recorded and treated in all different ways. I am also working on a retreat with my Middle Eastern trio called Kit. It has a really interesting lineup. It features a drummer, a cellist and myself on a double neck Artist. I’m also going to be working on Black Cherry Acid Lab, which is a harder, punk rock version of the Screaming Headless Torsos.

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*Strat and Stratocaster are trademarks of Fender Musical Instruments with which Ibanez is not affiliated.
Ibanez: What makes the 7-string guitar an integral part of Korn's sound?

Munky: I think it widens our horizons. It makes us feel free to try new stuff.

Head: The added low B adds to the thickness of the chords. It makes it a lot easier to come up with different ideas.

Ibanez: Does the 7-string make you write songs differently?

Munky: No, but it gives us the option to try alternate chords and try different settings. It gives us a lot of ideas and options on what we can do.

Ibanez: Why do both you and Head use RG series with a Lo-Pro Edge, even though you don't use the bar?

Head: We play really aggressively during our live shows. We use the RG series everywhere, and the Lo-Pro Edge helps keep it in time.

Munky: It's an amazing bridge. It holds tuning very well. I've been using 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 wah/wah effect. We just manipulate it with the pedals 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 what we had heard before. But we didn't know that it would take off like it did. I feel lucky that we've come this far. It makes me proud to know that we have inspired people that way.

Munky: I just copied something that Steve Vai did a few years before me. I just used the 7-string in a different way than he did. I think that's kind of all the gaming through. Especially when you hear from using 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 Baran 7-strings have been around since 1970 and they're really refined. And the Double Edge guitars with piezo pickups are awesome. Ibanez is way beyond the other companies.

Ibanez: What does Korn have planned for the year 2000?

Munky: We are going to start touring in February. The first part of the tour will go until April. Then we go back to Europe at the end of April or the beginning of May for some festivals. After we come back, we're planning to do a larger tour with some other bands co-headlining.
The Double Edge combines the world’s finest double locking tremolo system, the Ibanez Lo-Pro Edge, with the finest piezo technology of L. R. Baggs. Which means axes equipped with the Ibanez Double Edge can cut both ways...with the fire of an electric guitar or the warmth of an acoustic.

Instead of switching guitars, you simply flick a switch. And instantly, you bridge the gap between the acoustic and electric worlds.

“You play all your electric parts on electric. Then flip a switch, and go to a completely isolated acoustic instrument. It’s like having two guitars in one.” - Chris Carmou

It took five years to design a bridge that combined piezo pickups with a Floyd Rose Kovered locking tremolo, but the end result was worth it. One of the drawbacks of piezo pickups is the annoying pops and noises that occur when a player’s hand brushes the bridge. Not so with the patented Double Edge. The phases are ingeniously isolated so you can play the bridge for days and all you’ll hear is the bi-fidelity acoustic sound of the strings. The Double Edge features separate outputs for the magnetic and piezo pickups.

“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 breakthrough.” - John B (Bryan’s Messers)

“She sounds great. Really great.” - John B

“Your bridge really sounds fantastic.” - Mike Miller

“Your pickups are really good. The bridge pickup is the best I’ve ever had.” - Wes Robinson (Ramp Rock)

“Your pickups are really great.” - Wes Robinson (Ramp Rock)

“Absolutely excellent.” - Wes Robinson (Ramp Rock)

“Very good.” - Wes Robinson (Ramp Rock)

“The Double Edge guitar with piezo pickups are awesome. Ibanez is way beyond the other companies.” - Manny (Korn)

“Now I can reproduce my acoustic sound live exactly like the record.” - Wes Robinson (Ramp Rock)

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**RG2027AVY**

**RG2020XTLB**

**S2020XAV**

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The same year the Ibanez RG loudly ascended the throne as king of the heavy rock guitars, the Ibanez S guitar dominated only a little more quietly. The solid mahogany body was more than just a warm fat sound in a tight thin body. The S was a guitar for players who weren’t afraid to be different. And those players came from every genre: death metal, blues, ska, you name it.

The diversity of S players still amazes us. It shouldn’t. No other guitar – not even all the flatteringly imitations – offers the S combination of sleek, light comfort and warm tone. And no other guitar offers as many different models: a huge choice of hardware, necks and electronics – whatever you want!

The amount of choices in new S-sounding. 2000 debuts the first moderate priced S body guitars: the new Ibanez SA model. The model features the curved S top with a standard flat back; the SA is equipped with a tilt headstock.

Other S models can be seen in the Double Edge (page 4) section of the catalog.
S-Classic

The S Classic is S sleekness and sustain taken to the ultimate. The S innovative top mount controls require no backplate and no body cavity so there’s more wood for tone and sustain. The S neck scale is longer in feel than our 25.5” RG, but not quite as loose the 24.75” Afgstar.

The SC1620 Prestige model features the same six extra steps of hand finishing found on all Prestige guitars, along with an ebony fingerboard for playing comfort and rich, balanced tones. The figured maple body, special fingerboard inlay and unique stained nickel hardware add a luxurious look to the beautifully carved SC body.

Mike Mushok

1:16:23 mike mushok

Hanan: What was the first big break for Staind?
Mike: When we opened up for Korn in Hartford, that’s where we made our connection with the band. After 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.

Hanan: 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. You’re still trying to get the emotion of the music across while it’s more controlled environment, I’ve been 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, mostly Marshall. I had other guitars but mainly stuck with my Ibanez STD. It sounded really good on the record.

Hanan: 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 easy to play. And it sounds really good.

Hanan: If you had to pick one track on the album that’s really defines your playing or your sound, which one would that be?
Mike: I would pick JEST. It was one of the last songs written. I think that is a good representation of the stage we were going through. There’s the sense of honesty and melody in that song.

Hanan: What’s next for Staind?
Mike: I hope to start cutting the beginning of the year in. Then we’ll see how the record is doing and we’ll 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 set in the studio soon to do a new record.

“Marshall” is a trademark of Marshall Amplification Ltd which is not affiliated with Ibanez Music Co., Ltd.
Some things don’t change. Over 12 years ago, the RG became the standard in hard and heavy rock guitars. Today, RG guitars are still pumping out the heavy bottom and cutting treble desired by players on the edge. And RG guitars still have the acclaimed light weight, comfortable contours, and fast, easy playing necks.

But some things do change. In 1987, there were just a few RG models. In 2000, there are a slew of models with different necks, finishes, pickups, tremolos, and a price range from the high end Prestige models to the affordable RG270.
**Multifaceted man of speed** Paul Gilbert isn’t just one of the world’s finest rock guitarists, he’s also one of Ibanez’ biggest name endorsers, a Beatles fan, a cover band player, and the world’s foremost collector of downright bizarre Ibanez guitars.

**Ibanez:** WISCONSIN DEATH Trip came out earlier this year. What has it been like since the record has been out?

**Keiichi Fukuda:** It’s much better. The people at the shows actually sing along now since more people know our music.

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

**Keiichi:** The RG’s are very comfortable for me. My concept is to play with six strings, but to have a tone like a 7-string. We tune down to a C, which is a good key for Wayne Static’s voice, and we use heavy gauges like 7-stringers. It’s a very unique tone.

**Boner:** What is Static X planning for the year 2000?

**Keiichi:** We will be going out on a headlining tour. Then we’ll start writing for the second album.

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

**Keiichi:** I’m listening to Chemical Brothers, Haddaway, and Japanese techno band called Boom Boom Satellites. I’m also listening to Teddy and Chip...

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**Paul Gilbert**

**Boner:** 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 a unique experience traveling all over the world and playing with such great musicians. I was really lucky to come out of it having learned so much from these guys. I learned a lot about songwriting, and how the business works. 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 albums together. I got to see that I had too many opinions. It’s either you’re right or you’re wrong.

**Boner:** When you have been working on a Racers X reunion record. Did you get all of the original members together?

Paul: It’s all of the original members except for Bruce Fairbairn. He’s having some problems with his health. I told him that I felt terrible about it. In the studio I played all of the harmony parts with overdubs, but he’s hopefully Bruce will recover, or we’ll have to find somebody that can play just as well.

**Boner:** You recently asked for a brand new PGM50 for the record. Did you get to use it?

Paul: Yeah, I did. I actually use the whammy bar on it. 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.

**Boner:** 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 constantly do things either in the studio or live. A lot of times if I feel inspired, I don’t think about what I need in a guitar. I just take things for granted after playing quality guitars for so many years.

When I pick up another brand of guitar, I have to think about so many things. The volume kind is always in the wrong place; the frets are too small; there’s too many contaminants; the body shape gives me the idea that the balance isn’t right. These are things that I don’t have to worry about with my Ibanez.

**Boner:** What is your plan for the year 2000?

Paul: I had a lot of fun working on the Racers X album. It’s finished now. It’s just a matter of finding the right record deal for it. That should be out early in the year. Hopefully, if all of our schedules come together, we’ll be doing a lot of touring and travelling. I hope to work on my next solo record.

**Boner:** What do you find yourself listening to most on your CD player?

Paul: I recently discovered an English band called the Wild Hearts. They didn’t have much exposure here, but they have great melodies and a lot of attitude. The lyrics were a little bit disappointing to me. I ended up listening to stuff that was less than heavy. I think as the millennium approaches even Paul McCartney will be releasing a rock album. It’s the year 2000. It’s time to rock.
Joe Satriani

Joe: You've been with Ibanez for most of your career. What's your experience like working with Ibanez?

Ibanez: I've been with Ibanez for a long time. Over the years, I've had the chance to work with some amazing musicians and guitars. The JS Models are my favorite because of their unique design and sound. The JS2000 is one of my favorites. It has a solid body and a great pickup configuration.

Joe: What's your favorite feature of the JS2000?

Ibanez: The JS2000 features coil taps. The coil taps are great in situations where you have a lot of noise or feedback. They allow me to control the sound of the guitar and adjust it to my liking.

Joe: What's your advice for new guitar players?

Ibanez: My advice for new guitar players is to practice regularly and listen to different musicians. You can learn a lot from other players and their unique styles.

Steve Vai

Steve: You've been an Ibanez endorser for over 13 years. What makes this a special relationship?

Ibanez: The JS Models are incomparably beautiful guitars. Designed by the master of lightning fast lines, Impressioned slow phrases and TONE, TONE, and more TONE. The JS is the uniquely shaped basswood body that offers complete comfort and unlimited access to the upper frets. But there's more to it than meets the eye. Inside the body, two coil taps allow the DM/DSF (design 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.

Steve: What's your favorite feature of the JS Models?

Ibanez: The JS Models are versatile. They have different pickup combinations that allow me to adapt to different musical situations. The JS1000 is my go-to guitar for most of my performances.

Steve: What are some of your favorite memories from performing with Ibanez?

Ibanez: One of my favorite memories was playing with Ibanez at the Montreux Jazz Festival. It was an incredible experience, and the JS Models were a big part of that.

Steve: What's your advice for guitar players?

Ibanez: My advice for guitar players is to be open to new sounds and try different techniques. Practice regularly and don't be afraid to experiment.
After 25 years, the Artist remains the most 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.

The innovative Luthite body always gives you a dynamic yet very smooth tone in any climate where the traditional guitar have always been affected. But you can still feel the touch of wood for your feet that you are familiar with in traditional guitars. The Ibanez EDR series always promise you the perfect condition.

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

Ibanez: You've played with a lot of high profile personalities including Ted King, Rikki Rockett, David Lee Roth and new Marilyn Manson. Can you tell us what you get out of each experience?

John 5: Everyone is so completely different. Ted King, he was very laid back. He has the greatest musicians in the world in his band and everyone was so nice and professional. When I was very young, I used talk about how I was going to play with David Lee Roth someday, so I still get excited when he calls. Playing with Rikki Rockett in Tesla did a lot for me. With Manson, I was always a big fan, we clicked at once.

Ibanez: Yes, but what's it like playing with Marilyn Manson?

John 5: It's absolutely terrifying. You don't know what's going to happen next on stage. It's a war zone. It's complete chaos. When I'm playing, I like to look at the crowd, but with Manson, I have to keep my eye on him every second. It's a challenge.

Ibanez: With Marilyn Manson, you have been using your AX guitars as your main instruments. Why those particular guitars?

John 5: I've always used RG guitars, but I found that the AX guitars were shaped perfectly for me. The magic is in the kind of wood that they are made from. The mahogany body sounds so solid 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.
The GB10. Perhaps no other instrument better embodies the Ibanez philosophy: Transcend the limitations of traditional design — retain the qualities of traditional craftsmanship. Floating pickups, a thicker top and a special wood bridge allow the GB to produce a warm, tight jazz sound at any volume.

We’re proud of our long association with George Benson, one of the giants of the modern jazz guitar. We’re also very proud that his groundbreaking GB10 is our longest running signature model.

GEORGE BENSON

5:56:18  george benson

Bass: You’ve been an Ibanez endorser for over 20 years. What kept you with Ibanez for so long?

Benson: Consistent quality. The quality was excellent from the company’s infancy and it’s actually improved, so here’s forward momentum. The comments I hear from players around the world about the quality of Ibanez instruments have made me proud to be a part of the company.

Bass: The basic GB10 guitar has not changed in over 20 years. Why is this guitar as vital today as it was in 1978?

Benson: The body size and midrange frequency response really hit today’s music. I’ve even seen people use it for rock and roll, although mostly it’s used for R&B, some blues and contemporary jazz. I think people recognize the GB10 as the kind of its kind. It may be past its time.

Bass: What was the original idea behind the floating pickups on the GB10?

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

Bass: You’ve been a whole generation of jazz guitarists. What are your thoughts on that?

Benson: 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.

Bass: What’s up for George Benson in 2000?

Benson: I get tired of being myself, 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 ideas.

5:03:49  pat metheny

Bass: What was the inspiration for your new PM10?

Metheny: The PM100 has a shape that I felt would lend itself nicely to a thinner body. The design team made a prototype that I literally did not put down for a few days after I received it. I 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 felt that players will lack at the PM100 is a really viable alternative to the more typical body shapes.

Bass: What motivated you to become an Ibanez endorser initially?

Metheny: The persistence of the Benson team really got my attention. They kept working on creating an alternative to my 17k, an instrument that I had been so closely associated with for many years. I felt very lucky and honored to get the chance to work with the company that’s making possibly the best production guitars in history.

Bass: Which features of the PM10 are most important to you?

Metheny: The time, 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 keep this going with the PM20.

Bass: What are your plans for 2000?

Metheny: The soundtrack for the MAP OF THE WORLD film will be out soon. And the new trio record with Larry Grenadier on bass and Bill Stewart on drums will be released in February; we’ll be touring throughout the year. My regular band, the Pat Metheny Group, will have a record out in 2001 with an extensive tour.

SPECs

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For traditional jazz rigs, George Benson’s GB20 has the classic jazz box and solid humbucking pickups.

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GB100: Passive | GB200: Active
Jazz guitar is an integral part of the history. As a matter of fact, the AS200 is the longest running guitar model. AS guitars are semi-acoustic with a solid maple soundboard fitted precisely in 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 rhythm and lead instruments, they're not exclusively jazz. They're as at home screaming out hot blooded rock and roll as they are running cool confines boogie lines.

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

**6:39:12  John Scofield**

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

**John:** When it's good! Actually there isn't one specific musical configuration that I prefer. There are countless styles and configurations that I enjoy totally. Playing with excellent musicians is always the biggest thrill. Hearing my compositions interpreted by amazing artists/technicians is very rewarding. I've been fortunate to work and play with so many remarkable musicians—they're young players to my contemporaries to my heroes.

**Boner:** You're playing these 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.

**Boner:** What is it in particular that you like about the AS-200?

**John:** Everything. I know we'll probably get into specifics here—it think that anything 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.

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

**John:** 2000 promises to be a really busy year. I'm just finishing BUMP, a new recording for Verve Records that releases in March of 2000. It's a continuation of the bluesier theme I've been exploring in the past few years. I expect to spend a lot of it 2000 performing internationally to support the release. In addition, I'll be making a totally different kind of record for Verve in January 2000 a rock album in the vein of early 1970's. I'm really excited about that. Other than that, I'll be spending as much time as I can with my family. I'd like 2000 to be the year I really get the garage cleaned out!
7:52:34 gary willis

Bass: Use of the most unique 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 you bass players to play between the pickup and the neck because there’s nothing there your fingers can hold on. 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 in a feelless.

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

Gary: Originally I used a passive Bartolini stacked humbucker with really low output. I just turned up the gain on the preamp really high to compensate. I realized that if people used this bass with other systems, they’d have to make some serious adjustments, which would be a hassle. So I did a lot of work tuning the electronics with Bartolini. With the new electronics, you pull the volume knob up which bypasses the EQ for the old passive pickup sound. Push down the volume knob and you get the active NTB1 EQ with the stacked bass and treble control.

7:14:22 doug wimbish

Bass: The shape of your bass is bit different than a Soundgear and one of the models, the DWB1, is the only current Baxan that’s neck through.

Doug: I wanted a bass that was in touch with the human body. The body is more angled and the body is a well-balanced and well-contoured. The idea was to design 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 through body gives me a loud and a voice I like. It’s more connected and you don’t have to worry about the neck moving too much.

Bass: What’s up for Doug Wimbish for the year 2000?

Doug: Promoting my album, DOUG WIMBISH: TRIFFY NOTES FOR BASS and touring with Paula Cole to support her new album AMEN. I’m also working on a new project with Will Calhoun called Hard Hack which features different musicians at different times. Right now, the featured musician is Gary Oliver. Maybe down the road, we might do some Living Colour stuff.

8:30:19 verdine white

Bass: You are at the forefront of the funk movement along with other bassists 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 up-tempo 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.

Bass: What makes the Verdine White model bass special?

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

Bass: 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 it right away. The gain boost can kick in with the synthesizer on stage. I’m up there with 12 pieces so sometimes I need a little boost. It’s like an emergency switch.

Bass: What’s in store for EW&F in 2000?

Verdine: We’re recording a new EW&F record with Wyntel Jean and Eric Benet. This album will be coming out in mid-2000.
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 slowest, and quickest. But with all SR models featuring active electronics, it's still the most tonally versatile. It still has the fastest neck. But we've continued to improve and update the Soundgear line.

When the Soundgear first came out, a highly compressed sound was popular. Now players demand a heavier sound with a more human touch. To accommodate these changes, we changed the Soundgear. And now the range of Soundgears is staggering—everything from the elite instrument series to the lower priced model like SR300DX.

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Banker: Why banjo and why 5-string?
Fielder: Soundgears are all I've played my whole life. The best thing that attracted me to banjo was that Soundgears were smaller than other basses. Then I found they also sounded better than other basses. After that, I wanted a five string for a lower groove.

Banker: Your sound is pretty radical—a lot of extreme low-end coupled with a high percussive attack and snarl. How do you get that sound? Don't all the low-end of the two seven string guitars in the band make you change your sound to be heard in the mix?
Fielder: I don't use any midrange—take the midrange and turn that 12 o'clock all the way. That way, when you use the low-end, it's all low. When you step it, 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.

Right now I've got two heads each running two cabinets with four subs in each cabinet. Toms are the best. They're punchy, they're powerful. In a month, I'm changing over to four cabinets with six subs. For pedals, I've got a tremolo, bass synthesizer and an equalizer, which are fun to combine. I'm also looking for an bass 5-string acoustic bass (Kangas). Can't find one anywhere.

Banker: How about a 6-string instead?

How does a self-suspending bass player make a self-suspending bass player in the band producing that serious low-end crunch? The Soundgears 5 and 6-string bass can put you back in the game. With the focused low B string providing the heavy groove, these basses will add a whole new dimension to your playing. With sleek necks and thin nut spacings, the Soundgears allow you to play the 6 or 4-string like you would your 4-string. You'll never believe how easy it is to switch over to a Soundgear 5 or 6-string until you try one.
10:24:36  benny rietveld
Bassist: What’s it like playing with Carlos?
Benny: It’s a lot of fun, very loose. We change tunes from night to night and there’s a lot of improvisation. And it’s inspiring. Carlos was one of my early influences. I was just nuts about Santana. And now here I am playing with him. It’s a dream.
Bassist: The new Santana album, SUPERHUMAN, 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.
Bassist: You played with Miles Davis who usually had a pretty large influence on the people who worked with him. How about you?
Benny: That was the re-education of Benny Rietveld. I learned the Zen of playing music—to think about the moment, not behind or ahead of where you are in the song. You should do that whenever you play. But it’s very hard to do.
Bassist: 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 slippage. The response is immediate so I can execute the notes and patterns of what I want to play. Our drummer, Reddy Holmes, immediately noticed the difference in my playing because there was so much more articulation. Usually 5-strings are muddy, but the tone on this bass is really beautiful.

BTB basses feature Necltr® locking jacks, and Manzoni bridges which isolate each string so they vibrate without interference.
Bassist: You have a very unique sound on the EDC basses. How did you come up with it?

Paige: A lot of experimenting with different pedals. Twisting knobs that I had no idea of what they did. Anything that was used for guitar was used for bass, and anything that was used for bass was used for guitar. We like to mess with our sound a lot.

Bassist: 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.

Bassist: Orgy is a very visual band. Is that something that you planned consciously or did it just come naturally?

Paige: Half and half. It was an image concept to go with our sound. We'd rather have a little art performance than just being on stage in street clothes. I've always seen the stage as theater.

The EDC bass was designed for players who want something different than a traditional bass. The EDC body isn't even made of wood. It's formed of man-made Luthite, carefully formulated for consistent tone and balance. And unlike traditional basses, the EDC has a slim fast neck that allows your fingers to dance through complex phrases with ease.

EDC basses feature ultra-durable die-cast jack plates and die-cast Acco-Cast B25 or B26 bridges which offer faster string changes and easier adjustments than any other bass bridge.

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

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

Over the years, the ATK bass has become a staple in the heavy funk and rock worlds. The special triple coil ATK pickup provides bassists with that punchy bottom end that’s required in much of today’s music. With the addition of a single coil neck pickup and 5-way switch, the all new ATK has also become one of the most versatile basses available. Additionally, the new ATK basses now come with a 24-fret neck and a slightly smaller body to accommodate a wider range of playing styles.

ATK Bass

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ATKX3000L
ATKX700TLB

Electronics
Amplifiers, Effects and Accessories

Greg, K.
Pitchshifter

Effects & Accessories

Dash Young

Rock & Play Practice Systems

RP300 for Guitar - Allows you to slow down tough picks to 1/2 speed where
the learning is easy. Also features Distor, Delay, Pitch Control (It’s easier to tune
the tape in your than slow rows). Headphones.

RP202 for Bass - hard to hear bass lines become easy to follow and
learn with the RP202’s bass enhancer. Other features include: Distor, Compressor, Pitch Control,
Headphones.

RP500 for Guitar with Recording - now you can learn just about
anything you can hear! Great for recording bass lines or other patterns at rehearsal,
your lessons at home, etc. Our free recording Rock and Play features an onboard

Adapters & Cords

AC109 - Standard 5-9 volt 100mA adapter for
Mono Compact Effects and Rock and Play.

DCS and DC5 - battery clips for powering 2 or 3 pedals
with a standard adapter.

AC509 - Standard 9 volt 100mA adapter for
Mono Compact Effects and Rock and Play.

Neo Classics Effects

FL5 FL5 FL5

Ad99 Analog Delay - More wounding sound delay to
what you get with the AD99. The AD99 features Delay and
Dry selects for stereo soundtracks. AC adapter included.

AD99 Classic Flange (Dual Analog Phaser) - The AD99 is a
universal multi-effect with an intense sound that gives
you select flanging that serves across all frequencies for a
"Spirit of the Fools" kind of tone. It is easy to add a
"octave" sound. Also features a filter switch that controls the phase
so you can get a really ominous tone in
addition to the regular flange sound. AC adapter included.

RC99 Rotary Chorus with
Rotary Speaker Emulation - The RC99 offers fat, rich, dark sounding
chorusing with stereo speaker cabinet. And it’s much
cleaner and easier to carry than a rotating speaker
cabinet. The Rotocaster features stereo outputs and
includes an AC adapter.

Tubescreamiers

TS9 / Tube King (Distortion) - When it comes to genuine tube distortion, it’s a
buzz on the Tube King line. Featuring an octal 12AX7 tube (3 and 4), 48 and 6026 pentode, the
Tube King generates a wide variety of tones, including warm,00266,4,5 and 6026 pentode, the
Tube King generates a wide variety of tones, including warm,
almost vintage crunch tones on the tube level, the Tube King will
 produce an all time AC adapter included.

T399 Tube (Compressor) - Now comes another enhancement to the Tube
King line. The T399 series includes a new line of compressors, the
Tube King series, featuring an octal 12AX7 tube (3 and 4), 48 and 6026 pentode, the
Tube King generates a wide variety of tones, including warm,00266,4,5 and 6026 pentode, the
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T599X / Turbo Tubescreamiers - From the same bucket as the original T59.
The same unit with added features. The same tone with added features. The same tone
with added features. The T599X also offers three new features for
increased drive and improved tone. Hot and Tubeks, all of which maintain the original T59 sound integrity.
12:02:56 dine cazarre

**Banez:** You've become very associated with the 7-string. Why the change from a 6-string?

**Dine:** With a six, I had to use Baret's tuning to get the sound I wanted, but then I had trouble keeping the guitars in tune. I didn't have that problem with the Banez 7-string. I've pretty much adjusted my style to the 7-string, and I don't think I'd go back to 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.

**Banez:** Your guitars have locking tremolo, but I don't hear you use a tremolo that much on your records. Why not just use a 7-string with a fixed tremolo?

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

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

**Dine:** I purchased this little piece in the Depression era that's being released this year. I really wanted a type of guitar tone, which I was able to get with the Tone-Blaster and a wah. It sounded really good.

**Banez:** If we were to look on your CD player right now, what would we find?

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

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**Acoustic Amplifiers**

**Banez:** Your guitar tone on the album CANDYASS sounds completely different and unusual. Is it something that you were going for?

**Banez:** That's always the goal. We are trying to find the right sound...like trying to mix it...to take it to another level. Anything instead of making it sound like a typical guitar sound.

**Banez:** On CANDYASS did you track all the songs with a 7-string or a 6-string?

**Banez:** I did all our guitar parts on 7-string. Amir uses a 6-string, which adds to the dualism. 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.

**Banez:** You've been using the RG for some time now.

**Banez:** The RG is my favorite guitar; it's the workhorse that I take on the road. It feels like it's made for me. The woods are just where I need them to be and I know where all the nuts are. Easy neck and the pickups are really cool.

**Banez:** Lately though you've been using an 8-string.

**Banez:** The 8 is a good-looking. It makes you want to play it.

(continued on next page)
The Ibanez Sound Wave bass amp was designed to satisfy bass players who are searching for the punch of a large bass rig in a compact package. This amp delivers what every bass player is looking for—light tone, solid mids and expressively sweet highs. The SW2X01 easily handles any kind of bass, active or passive. This is the perfect bass amp for individual practice sessions, home-recording, or late-night jams.

**IBZ10 GUITAR AMPLIFIER**
- **Power:** 120W
- **Speaker:** 1 x 8"/2.5"
- **Cabinet:** Sealed 8Ω, Soft, Bass, Mids, Treble, Master
- **Jacks:** Input, Phone
- **Size:** 200W x 300L x 390D (mm)
- **Weight:** 16.7 kg

**IBZ10B BASS AMPLIFIER**
- **Power:** 25W
- **Speaker:** 1 x 8"/2.5"
- **Cabinet:** Bass, Mids, Treble, Presence, Volume, Tone
- **Jacks:** Input, Phone
- **Size:** 200W x 300L x 390D (mm)
- **Weight:** 8.3 kg

**IBZ10A ACOUSTIC AMPLIFIER**
- **Power:** 20W
- **Speaker:** 1 x 8"/2.5"
- **Cabinet:** Acoustic Level, Depth, Bass, Mids, Treble, Volume, Tone
- **Jacks:** Input, Phone
- **Size:** 270W x 300L x 390D (mm)
- **Weight:** 4.8 kg