You couldn’t ask for a more exciting time to make music.
The borders between rock, rap, dance, and jazz are vanishing.
You’re hearing and playing a wider variety of styles than ever before.
And you have more ways to get your music to new listeners.
With new technologies such as MP3, you’re no longer
confined to the traditional channels of big labels, big radio or
even big video.
Ibanez couldn’t ask for a more exciting time to make musical instruments.
Ibanez players are on the cutting edge of the changes in music.
The artists are creating with a new generation of Ibanez players.
Our reference 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?

While these pages are an extraordinarily diverse group of
Ibanez players and their instruments—everyone from George
Benson to Kim, 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.

**ELICIT GUITARS**
- Prestige ............. 4.5
- Flying ..... 6.7
- RG ................ 8.9
- RG & RGR .......... 12.11
- S, SC, SA, GSIA ...... 12.18

**ERLECTRIC BASS**
- Signature ............. 26.27
- SR4 Short ............ 26.28
- STG & 5 & 6 GSR ....... 30.31
- SCR & 4 DC .......... 33.33
- EGB .................. 34

**ELECTRIC BASS**
- SR4 Short ............ 26.28
- SCR & 4 DC .......... 33.33
- EGB .................. 34

**Accessories & Effects**
- AL-11 ............... 41.42
- AL-11 ............... 41.42

**Ibanez Press & Articles**
- Ibanez Press & Articles ...... 44

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**Interviews**

**Ibanez**

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

David: I kind of view myself as a musician and a guitarist. I like all of those different sounds, like the Miles Davis, Nina Hagen, and Pink. I’ve been checking out Middle Eastern music and experimenting with different tones. I like to mix all these things together when I’m singing, using these tones and writing tunes.

David: That’s a pretty wide range of taste. 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 Stratocaster. I like to rock out, play funk and even do some punk stuff. At the same time, I need a lot of straight-ahead jazz stuff. I can’t take a hollow body and go on stage and then take a Strat to another gig. But in a way, the Artist lets me do that. It gives me the bottom end for a thick jazz tone and it’s also hard sounding enough to do rock and funk stuff. And it’s easy to play.

David: Earlier this year, you did the Ibanez/Loma Power Trio cruise 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-rent rhythm section and it was really tough on my toes. It was all under Simon’s direction. He really encouraged everyone to bring in their compositions and share their musical ideas. He made sure that everyone was featured. It was a great experience. I hope that we get to do it again. (continued on next page)

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Bass: So what's on your dance card going into the new century?

David: I'm currently doing a press push right now on my new solo release called JAZZ FUNK. This is an album of standards reworked and treated in all different ways. I am also working on a record with my band, I call it the Electric Fork. It has a really interesting lineup. It features drummer, a cellist, and we're going back to rock.

Artie: I'm also going to be working on Black Cherry and Das, which is a remake, punk rock version of the Screaming Headless Turtles.

The tour's over. You've had enough. But your Ibanez Prestige is ready for more.

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

Naturally, we don't stop collectors from buying them. But Prestige guitar and basses are made for the discriminating player who appreciates an impressive array of exquisite materials, traditional craftsmanship, and advanced technology.
You may have noticed recently that some companies have started to offer 7-string guitars. But you've probably also noticed that the best 7-string players still use Ibanez exclusively. Why?

Because Ibanez is THE 7-string company. We have more years of experience with solid-body 7-string guitars than all the other companies combined. That's why our 7-strings have better tone & resonance, and it's why they don't have all the buzz you find on other sevens.

Ibanez also has the superior selection of 7-strings. On this page are models: heavy players, progressive players and traditional jazzers. And if you don't see the 7-string acoustic-electric you're looking for, that's because it's in our Ibanez Acoustic Guitar catalogues.

Seven strings, Ibanez. It's that simple.
Some things don't change. Over 12 years ago, the RG became the standard in hard and heavy rock guitars. Today, RG guitars still pump out the heavy bottom and cutting treble desired by players on the edge. RG guitars still have the acclaimed light weight, comfortable contours, and fast, easy playing necks.

But some things do change. In 1997, there were just a few RG models. In 2000, there are a wide range of models with different necks, finishes, pickguards, tremolo systems, and a price range from the high end Prestige models to the affordable RG170.
1:16:23 Koichi Fukuda

Question: What's the next album? What is Static-X planning for the year 2000?

Koichi: We will be going out on a headlining tour, then we'll start writing for the second album.

Question: Hi, I'm Koichi Fukuda of Static-X. I'm just wondering...

Koichi: I'm listening to Chemical Brothers, Prodigy, and a Japanese techno band called Boom Boom Satellites. I'm also listening to Daft Punk and Oxygénie.

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Andy Timmons

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RGX Series

Now you can turn your back on traditional budget guitars that only feature single coils, meaning you can never be as good as you could be on the headstock. The RGX has humbuckers for solid sounds, metallic finishes, and every one is set up to the same stringent standards as our most expensive instruments. That's why it proudly says "D'Angelico" on the headstock.

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Specifications (RGX400)
- Neck Type: 2x2
- Body: Pickguard
- Fretboard: Rosewood
- Bridge:gatsby
- Pickups: Single coil/Single humbucker
- Color: Black
1:54:39

**Mike Mitchell**

Banter: What was the first big break for Staind?

Mike: When we opened up for Pearl Jam on North East, that's where we met our current management. That's when the record deal came through. We started touring, but not really getting recognition. We were just playing small clubs and bars, you know. Then we got a机会 to do a big tour with Pearl Jam, and that really helped us gain exposure.

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

Mike: We use the same gear pretty much everywhere. We try to keep our sound consistent, but sometimes we have to make adjustments depending on the venue. Live, we want to keep it simple and straightforward. In the studio, we can be more experimental.

Banter: Lateley you've been using an Orange S-Classic. Can you tell us what you like about this guitar?

Mike: I love the tone of the S-Classic. It has a great crunch and is very versatile. It's the perfect guitar to use for everything from blues to metal.

Banter: Is there anything you would change about the S-Classic?

Mike: Well, I'd like to see a bit more distortion. But overall, I'm really happy with the sound and feel of the S-Classic.

Banter: What's next for Staind?

Mike: I hope to start writing the beginning of the year touring. Then we'll see how the record is doing and we'll decide what's next. We're excited about the record and hope it's well received by our fans.

---

**The S Classic**

The S Classic is a workhorse that can handle anything you throw at it. Whether you're playing rock, metal, or anything in between, the S Classic has the tone and versatility to get the job done.

**Features:**
- Solid body construction
- Alder body
- Maple neck
- Rosewood fretboard
- 24-fret fretboard
- 2 humbucker pickups
- 5-way pickup selector
- locking tremolo system
- 2 volume controls
- 3 tone controls
- Chromatic tuner

**Specifications:**

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**Finish Options:**
- Gloss
- Satin

**Price:**
- $1,299

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**The S Classic 2000:**

The S Classic 2000 is a modernized version of the S Classic, featuring updates to the pickup system and a new body shape. It's a versatile guitar that can handle a wide range of playing styles.

**Features:**
- Solid body construction
- Ash body
- Maple neck
- Rosewood fretboard
- 24-fret fretboard
- 2 humbucker pickups
- 5-way pickup selector
- locking tremolo system
- 2 volume controls
- 3 tone controls
- Chromatic tuner

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**Finish Options:**
- Gloss
- Satin
- Natural

**Price:**
- $2,099

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**Other Models:**

- S420HQB
- S420HQBK
- S420HQBKP

See the complete selection of models in the catalogue.
The AX is based on our classic Artist body, but turns a mistake. There's nothing "classic rock" about the AX. A winged cat body and high output pickups, the ultra loud AX is designed for the new generation of heavy players. The AX produces a pleasing cutting edge for modern rhythm music and a tone that's powerful without straining into the shrill zone. AX guitars are available in two versions, the shipping AX120 seen here and the new AX75T1 seven-string pictured on page 7.

AR
c

The Prodigy, Janus Stark

2:32:48

Bass: You've played with a lot of big-name heavy metal musicians, including KISS, Rob Halford, David Lee Roth and now Marilyn Manson. Can you tell me what you got out of each experience? John: Everyone is so completely different. With KISS, I was very bad luck. He has the greatest musicians in the world and everyone wasriendly, nice, and professional. When I was young, I used to look at how he was doing it and I'd try to do it. With Rob Halford, I used to be a kid and we played at once.

Bass: Yes, but what's it like playing with Marilyn Manson? John: It's totally different. You don't know what's going to happen next stage. It's like a movie. It's completely chaotic. When Marilyn Manson says, "Let's do this," you look at the clock, but with Manson, you have to keep your eye on him every second. It's a different trip.

Bass: With Marilyn Manson, you have been using your AX guitars on your main instruments. Why these particular guitars? John: I've always used RD guitars, but I found that the AX guitars were perfect for me. The music is in the kind of wood that they are made from. The mahogany body sounds so heavy and solid. 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.
Jazz guitars are an integral part of the history of music. As a matter of fact, the AS200 is our most popular guitar model. AS guitars are semi-acoustic with a solid maple soundboard fitted precisely into the top and back mahogany that reduces feedback and increases sustain. That construction allows AS models to perform in both high and low volume environments. So while AS guitars are superb jazz instruments, they're not exclusively jazz. They're also used in recording hits, full-bodied rock and roll, and as the strings are running odd, standard, and jazz tones.

Our AF guitars are pure jazz. That you won't find a soundblock, which some companies do put in their "full hollow" models. Both our AF120 and our AF207 (pictured on page 7) are two full hollow bodies with standard jazz bracing and traditional full-bodied jazz tone.

3:10:41
John Scofield

Question: 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 comes to specific musical configurations that I prefer, there are countless configurations that I prefer totally. Playing with excellent musicians is always the biggest thrill. Hearing your compositions interpreted by amazing artists is very rewarding. I've been fortunate to work with so many remarkable musicians from young players to my contemporaries, to my heroes.

Question: You've been using Fender 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 AS200. Nothing else has come along that I like better.

Question: What is it in particular that you like about the AS200?

John: Everything. I know you probably like specifics here, but I think that everything is the best answer. It's my guitar and that's the best kind. The basic design is classic, and as my playing has grown, I've learned how to play this particular instrument better as well.

Question: What are your plans for 2000?

John: 2000 promises to be a really busy year. I'm finishing BUMP, a new recording for Verve Records, that releases in March of 2000. It's a continuation of the last couple of albums I've been producing in the past few years. I expect to spend a little with Bump performing internationally to support the release. In addition, I'll be making a totally different kind of record for Verve in January 2000 for a release late in the year or early in 2001. I'm really excited about that. Other than that, I'll be spending some time with my family. I'd like 2000 to be the year I finally get the garage cleaned out!
The Double Edge combines the world's finest double locking tremolo system, the Ibanez Lo Pro Edge, with the finest pickup technology of L.R. Bags. 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." — Chuck Cantrell

"Now I can reproduce my acoustic sound live exactly like the record." — Wes Butler (Cheap Trick)

"The Double Edge guitars with pickup pickups are awesome. Ibanez is way beyond the other companies." — Munky (Korn)

It took five years to design a bridge that combined pickup pickups with a Floyd Rose licensed locking tremolo, but the end result was worth it. One of the drawbacks of pickup pickups is the annoying buzz and rattle that occurs when a player's hand brushes the bridge. Not so with the patented Double Edge. The pieces are ingeniously isolated so you cannot feel the bridge for days and all you'll hear is the 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 blessing." — John S (Marlins Marconi)
PAT METHENY

Why the Pat Metheny model is Ibanez' newest signature guitar series, Pat Metheny is far from new to Ibanez guitars. He's played Ibanez guitars for over 15 years, but Metheny and Pat aren't in a hurry. A long time ago, Ibanez would come calling, and I'd try it out, and that was it. I've been playing Ibanez for so many years. I find very happy, and I'm happy to try the company's products. The company is really a great one. I love Ibanez guitars.

Ibanez: What motivated you to become an Ibanez endorser initially?
Metheny: The persistence of the Ibanez team really got my attention. They kept working on creating an alternative to my 120, an instrument that I had been closely associated with for so many years. I had very happy, and I'm happy to try the company's products. The company is really a great one. I love Ibanez guitars.

Ibanez: Which features of the PM guitars are most important to you?
Metheny: The tone, the craftsmanship and the finish are important. The PM100 offers the kind of power and tone that I never dreamed would be possible in a traditional guitar. The many things that make an instrument work and have a personality are there with the PM100, I hope to continue to work with the PM100.

Ibanez: So what are your plans for 2000?
Metheny: The JEM70V has a very unusual textured black finish and each one comes out a little differently. How did that come about?
Steve: That came about by accident. It's the same type of material that I have on my guitar, and the finish is unique. The JEM70V is a very special instrument, and it has a real elegance to it.

Ibanez: The Jem70V uses DiMarzio Breed pickups instead of the Evolution pickups on your other models. Why?
Steve: The DiMarzio Evolution pickups are very high output and pretty distorted. I was looking for something with a little less output and a little more warmth. With The Breed, the bottom is a bit softer and the top end isn't as shrill. The Evolutions can really cut out.

5:56:18 Steve Vai

Kane: You've been an Ibanez endorser for 13 years. What makes that a strong relationship?
Steve: The service is great and the people are totally dedicated to excellence. For me, it's like being in a family. My signature guitar is like a puppet to me. The Jem70V is like a friend. It's just like me so perfectly.

Kane: The JEM70V has a very unusual textured black finish and each one comes out a little differently. How did that come about?
Steve: That came about by accident. It's the same type of material that I have on my guitar, and the finish is unique. The JEM70V is a very special instrument, and it has a real elegance to it.

Kane: So what's up for Steve Vai in the year 2000?
Steve: I'll be on tour for the entire year supporting THE ULTRA ZONE. I'm also working on a 10 CD box set, which I hope to get out next year.
Paul Gilbert isn’t just one of the world’s finest rock guitarists, he’s also one of Ibanez’ foremost endorsing artists, a Beatles fan, a cover band player, and the world’s foremost collector of downright bizarre Ibanez guitars.

Ibanez: After being a member of Mr. Big for so many years, what are your thoughts now that you are no longer in the band?

Paul: I had some amazing experiences touring all over the world and playing with really great musicians. I was really lucky to come out of it having learned so much from these guys. I learned a lot about songwriting and really how the business goes. I also learned a lot from the guys that engineered and produced the records. I always kept a wonderful eye on everything, everything from recording the albums to putting the albums together. It got to a point that I had too many opinions. So the only way to do it was to do it in my own.

Ibanez: I know that you have been working on a Race X remixed record. Did you get all of the original members together?

Paul: It’s all of the original members except for Bruce Buxier. We’ve been having some problems with his hands, I heard that he felt terrible about it. In the studio I played all of the harmony parts with everybody, but for live hopefully Bruce will recover, or we’ll have to find somebody that can play just as terrifying.

Ibanez: You recently asked for a brand new PM50 for the tour. Did you get it or use it?

Paul: Yeah, I did. I actually use the whammy bar on it, and you whammy bar worked great. I haven’t used a whammy bar so long, and at least I was a little bit scared that it would mess me up. But it worked great.

Ibanez: You’ve been an Ibanez endorser for over 10 years. What has kept you with the company for so long?

Paul: That’s simple, the guitars are great. That’s the bottom line. I can constantly find things either in the studio or live. A lot of times I feel spoiled. I don’t think about what I need in a guitar. I sort of take things for granted when playing. Great guitars for so many years.

When I pick up another brand of guitar, I have to think about so many things. The volume knob is always in the wrong place, the frets are too small, there are too many controls, the body shape takes me in the vibe, the balance isn’t right. All of these things that I don’t have to worry about with my Ibanez.

Ibanez: What is your plan for the year 2000?

Paul: I had a lot of fun working on the Race X albums. 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 all of our schedules come together, we’ll be doing a lot of touring and traveling. I like to put my next solo out.

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

Paul: I recently discovered an English band called the Wild Hearts. They didn’t have much success here, but they have great musicians and a lot of attitude. The singles 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 Metz will still be releasing a rock album. It’s the year 2000. It’s time to rock.

George Benson

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

George: Consistent quality. The quality was excellent from the company’s infancy and it’s really never stopped, there’s been no compromise. The company I hear from players around the world about the quality of Ibanez instruments have made us proud to be a part of the company.

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

George: The body size and midrange frequency response really fit today’s music. I’ve seen many fusion guitarists play it, and although many people use it for rock and roll, I think many people are surprised by theGB10. It is in the line of its kind. It was definitely ahead of its time.

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

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

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

George: I learned from the masters. Some are still here, and some are not. I combined what I learned from them and personalized it. So it’s the most satisfying thing to hear younger guitarists use some of my ideas and come up with their own ideas in ways that I wouldn’t have thought of.

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

George: I got tired of hearing myself play, so I have to search for new ideas in order to keep my interest up. I’m going to continue my search for new formulas and fresh new ideas.
The JS Models. Incomparably beautiful guitars. Designed by the master of lightning fast lines, impassioned slow phrasing and TONE, TONE, and more TONE.

The first thing you notice about the JS is the uniquely shaped body wood that offers complete comfort and unlimitted access to the upper frets. But there's more than meets the eye. Inside the body, two coil taps allow the D'Andrea Fatlady (designed specifically for Joe Satriani) and PAF Pro pickups to be played single or in combination. A push/pull switch activates a high pass filter so you can maintain highs at lower volumes.

Banner: You've been with Ibanez for most of your career. Why?
Joe: The company makes instruments the way that I like them. They help me design instruments that follow my musical directions. We try to come up with new models and new variations of existing things that we really like.

Banner: You seem to be able to get a lot of different tones out of that one guitar. Can you explain how you do that?
Joe: The JS itself has an interesting ability to interpret the dynamics of a player. That has to do with the combination of the pickups and the 25 1/2" scale length of the guitar. Not every guitar is this responsive. Some guitars have that cookie cutter effect; no matter how you play them, they sound the same.

Banner: The JS 1000 features coil taps. How do you use these?
Joe: The coil taps are really great in a situation where you have a lot of guitar occupying the stereo field when you are making a record. Instead of going to a different instrument set up for that particular sound, you can keep the feel of the same instrument, but get a totally different personality.

Banner: Which artists are inspiring you now?
Joe: Bands like Van Halen, Jimi Hendrix and Pink Floyd are doing things in a totally different way using guitar technology. And, yes, there's a band called the Boom Boom Satellites. I've been getting into electronic music quite a bit. Recently, I completed an electronic techno-meets-Joe Satriani record. What I'm trying to do on my solo records is to come up with new ways of allowing the guitar to take center stage as a lead instrument.
SIGNATURE BASSES

7:52:34 gary willis

Bass: One of the most signature features of my 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 if you want to do a higher, more treble-sounding note, you need to move away from the pickup towards the neck. It’s uncomfortable for me as a bassist player to play between the pickup and the neck because there’s nothing there to push your fingers back in. The ramp gives you the same feel from over the pickup to the edge of the neck. There is a whole range of notes available when you play between the pickup and the neck. The ramp can also prevent you from digging in too hard, one of the worst things you can do with a fingerboard.

GARY WILLIS

VERDINE WHITE

8:30:19 verdine white

Bass: You were at the forefront of the funk movement along with other bass players like Larry Graham. What was it like back then, and how did you develop your style in the beginning?

Verdine: Originally, I listened to people like James Jamerson. I sort of developed my style adapting upright bass to the bass guitar. What’s unique about that particular era is that players like Stanley Clarke, Larry Graham and myself all were able to develop a unique style.

Bass: What makes the Verdine White model bass special?

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

Bass: That’s true. But there are a couple 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 throw it in and you can get it in a matter of seconds. The gain boost can kick in and the synthesizers can kick in. I’m up there with 14 pieces now, so sometimes a little boost makes a difference.

Bass: What’s in store for DWBS in 2009?

Verdine: We’re recording a new DWBS record with Wayne Shorter and Eric Benet. This album will be coming out in mid-2009.
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 sheetiest, the sexiest. And with all SR models featuring active electronics, it’s still the most tonally versatile. It still has the fastest neck. But we’ve continued to improve and update the Soundgear line.

When the Soundgear first came out, a highly compressed sound was popular. Now players demand a louder sound with a more human touch. To accommodate those changes, we changed the Soundgear. And now the range of Soundgears is staggering—everything from the elite instruments you can see in the Prestige section (pp 23) to the new, amazingly low priced GSR models.
KHANE: Why Khane and why 5-string?

Pinky: Soundgears are all I've played my whole life. The first thing that attracted me to Khane 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.

KHANE: Your sound is pretty radical--lots of extreme low-end coupled with a high percussive attack and rattle. How do you get that sound? Does all the low-end of the two seven string guitars in the band make you change your sound to be heard in the mix?

PINKY: I don't use any midrange--take the midrange and turn it all the way off. That way, when you use the fingers, it's all bass. When you tap, it's really a low-end sound which is what makes the notes stand out more, and cut through the mix. We're really low in Khane; 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 turns in each cabinet. Tones are the best. They're punchy; they push, in a month, I'm changing over to four cabinets with six turns. For pedaling, I've got a tremolo, a bass synthizer and an equalizer, which are fun to combine. I'm also looking for an Khane 5-string acoustic bass (Sigh). I can't find one anywhere.

KHANE: How about a 4-string instead?

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

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

B: Any other equipment or instruments on your wish list?
W: I'm pretty content right now. Maybe a synth.

B: You're influenced by more than just guitar players. Like what?
W: For gotten even more written. We're getting into the studio in January for an album coming out in the spring of 2000. Right now I'm absorbing. So I spent about $300 on CD's in the last week. Folk music from Transylvania, John Zorn for String Quartet... Children's music. The New Year, Vangelis Shadow. The fair tales that do the Metallica covers. The latest album with the guy that plays the eight-string guitar doing a bunch of Haydn pieces. You can imagine how all that influences what I play in the band.

B: You have a brand new amp. How does it sound compared to the old one?
W: Not really. Limp Bizkit is still a very rooted hardrock/alternative. That's how the songs are written and then the DJ and vocals come in. What DJ Lethal does is just a lot of reverb than what the guitar does. His work involves a lot more reverb and layering. He has to hit for the right sounds and his musical collection is immense. I don't know whether I could be that patient and take that long of a time to work things out. It's really incredible what he does. Maybe he's changed me more than I ever knew.

B: So, what's the reason for the costumes and face paint?
W: You decide.

* * *

(End of interview)

(Adapted from a recent interview on the subject of Limp Bizkit and the Wallflowers.)

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**The Wallflowers**

On the inside, Tone-Lok Pedals feature solid electronics components carefully tailored to the constant input from a new generation of talented players. And all great stuff comes accused to cool looks, rough metal boxes all dresses the playing player can afford.

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**Tone-Lok Pedals**

The most versatile bass distortion pedal ever, the Tone-Lok is capable of producing a wide range of sounds, from clean drive to full on metal. It's never been more popular to get this right tone.

**DE7 Stereo Delay**

Add new dimensions to your sound with the DE7 Delay/Chorus pedal. Get the best of both worlds: high-fidelity effects and exquisite fidelity. Select any of the delay times or switch to chorus, or both, for a unique sound.

**DE7 Fuzz**

For sale! A complete pedal. Available with various options and effects, the DE7 is capable of producing a wide range of sounds, from clean drive to full on metal. It's never been more popular to get this right tone.

**SMI Smashbox**

The Smashbox is the most popular guitar pedal on the market today. With the DE7's delay, drive, and level control, it's never been more popular to get this right tone.
Necks and Finishes

Artist Roster

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Johnny April / Staind
Sheryl Bailey / Lit
Rob Baldes
Aaron Barrett / Pearl Big Fish
Kevin Bebelaar / Full David Jacket
George Benson
Jeff Bres / Sister Hazel
Wes Bullard / Limp Bizkit
Randy Bradbury / Pennyswire
Norman Brown
Gus Busi / The Predicks, Janus Stark
Chris D'Amore / Michael Bolton
Johnny Carter / Pitchshifter
Dino Gazzes / Fear Factory
Mark Cayden / Pitchshifter
Jim Davies / Pitchshifter
Eual Davis / Fu Manchu
Mike Dean / Gorgoroth/Godflesh
Tedd Deguchi / 3rd Strike
Barry Donough / Rabble (Narue Samet)
Fletcher Drage / Pennyswire
Matt Dubreloff / Gravity Kills
Ross Epting / Crazy Train
Roddy Deorol / Crazy Town
Morny Perrier
Fields / Korn
Jon Fire
David Fiuczynski / System Of A Down
Kachi Fukuda / Static X
John 5 / Marilyn Manson
Robert Garcia / Spinexcitex
Johnny B. Gaddy
Rocky George
Ray/Greg / Rock X
Jag Gudner / Ogy
Billy Grandaiz / Boezaard
Martin Hagerty / Meshuggah
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Note: all colors shown are as close as four-color printing will allow.

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88 Bourke Road, Alexandria, Sydney, NSW 2015
In New Zealand: 9 A. Wakaya Street, Henderson, Auckland
© 2000 Printed in the U.S.A. (85m)
$5.00 in U.S.A. ($7.00 in Canada+$8.00 in Australia/New Zealand)