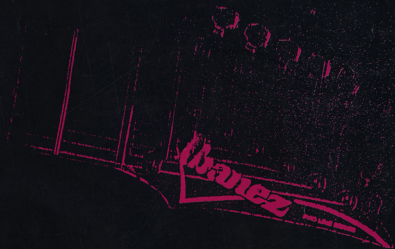
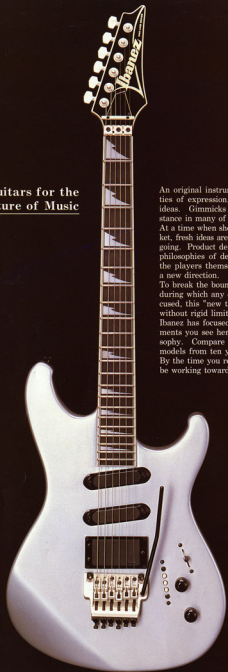


ELECTRIC GUITARS & BASSES



**Ibanez**  
LEADING PERFORMANCE

State of the Art Guitars for the  
Future of Music



An original instrument must open up new possibilities of expression, not just add to already existing ideas. Gimmicks and flash disguise the lack of substance in many of today's guitars.

At a time when short-lived trends dominate the market, fresh ideas are needed to keep the creative process going. Product development will have to adopt new philosophies of design and production. Input from the players themselves should provide the basis for a new direction.

To break the boundaries of tradition causes a period during which any direction can be chosen. Once focused, this "new tradition" has the freedom to grow without rigid limitations.

Ibanez has focused on a new direction. The instruments you see here are the result of this new philosophy. Compare them to last years models, or models from ten years ago. The growth is obvious. By the time you receive this catalog, we will already be working towards tomorrow.

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# ROADSTAR STANDARD



## CHARLIE BURCHILL

**T**he Roadstar Standard Series takes on a new look for 1986. For more comfort both on stage and during long playing sessions, the body has been down-sized and contour cuts added to the top and back edges. The lighter weight eliminates fatigue and allows greater freedom of motion. Rosewood fingerboards with a flatter radius make tricky fingering easier and playing action quicker. Powerocker tremolo systems, time proven and reliable, are featured on all Roadstar Standard Series guitars (except the RG-200 non-tremolo guitar). Nearly frictionless pivot points assure precise return to pitch even after heavy use. Drop-in string loading and snap-in/snap-out arm attachment are accomplished without the need for tools, simplifying the use and maintenance

of the POWEROCKER system.

All popular pickup configurations are available in the RG Standard line: RG110- single humbucking, RG120- 2 humbuckings, RG135- 3 single coil pickups, RG140- 1 humbucking and 2 single coil pickups, RG200- 1 humbucking and 2 single coil pickups, to make choosing your own sound easy.

The RG200 guitar has been added to the line to fill the need for a quality non-tremolo guitar. Especially suited to contemporary Pop and "New" Rock music, the RG200 has a bright, ringing tone with distinct emphasis of the upper harmonics. Special features like a traditional "V" shaped neck add to it's playability and comfort.



Body- Contour cuts on front and back add greater comfort. New smaller size reduces weight and improves on-stage balance. Greater mobility onstage with reduced fatigue.



POWEROCKER Tremolo System- Drop-in string loading and snap-in arm simplify use. Graphite nut assures precise return to pitch.



RG110BK

RG120WH

RG135RD

RG140BK

RG200WH

SPECIFICATIONS	RG110	RG120	RG135	RG140	RG200
BODY	BASSWOOD	BASSWOOD	BASSWOOD	BASSWOOD	BASSWOOD
NECK	MAPLE 3PC	MAPLE 3PC	MAPLE 3PC	MAPLE 3PC	MAPLE 3PC
FINGERBOARD	ROSEWOOD	ROSEWOOD	ROSEWOOD	ROSEWOOD	ROSEWOOD
NO. OF FRET	22	22	22	22	22
BRIDGE	POWEROCKER	POWEROCKER	POWEROCKER	POWEROCKER	ACCU-CAST
HARDWARE	CHROME	CHROME	CHROME	CHROME	BLACK
PICKUP	SUPER 70	2x SUPER 70	3x SUPER 70	2x SUPER 70, SUPER 70	2x SUPER 70, BRZ
CONTROL	7C, 7E	7C, 7E, 3 WAF	7C, 7E, 3 WAF	7C, 7E, 3 WAF	7C, 7E, 3 WAF
FUNCTION	DUO-SOUND	2x DUO-SOUND	3x DUO-SOUND	DUO-SOUND	DUO-SOUND
FINISH	BR(BLACK), WH(WHITE)	BR(BLACK), WH(WHITE)	BR(BLACK), RD(RED), WH(WHITE)	BR(BLACK), RD(RED), WH(WHITE)	BR(BLACK), WH(WHITE)

# ROADSTAR DELUXE

S T A N L E Y J O R D A N



The Roadstar Deluxe Series has traditionally featured our finest tremolo systems. Now for 1986, Ibanez introduces the IBANEZ EDGE Tremolo System and TOP LOK III locking nut. This unit offers the latest in advanced tremolo technology. Through a process called the "Lost Wax Method", we are able to use a metal formulation that is much denser and stronger than standard methods to cast the IBANEZ EDGE and TOP LOK III. The result is brilliant harmonics and rich sustain. Knife edge pivots of hardened steel provide the smooth action and pitch recovery while the TOP LOK III securely clamps the strings at the nut for dive bomber effects with no string slippage. All RG400 Series guitars have oil finished necks as featured on our 1985 Pro Line models. The smooth, natural wood feel eliminates the drag and stickiness common to other finishes for fatigue-free playing. The 1986 RG DX Series features 22 and 24 fret models. Both types have smaller, lighter weight bodies for enhanced comfort

and freedom of movement during live performances. The RG500 and 600 Series 24 fret models give the player two full octaves on each string for expanded expressive possibilities. The added flexibility of these 24 fret guitars can only add to your musical creativity. The RG525 grabs your attention with our new White Gold hardware (except BK finish). The high-tech alloy-like look of this plating adds an extra dimension of excitement to this instrument. Another unique original product from Ibanez combining the art of craftsmanship and the science of technology. The RG600 non-tremolo guitar fits the requirements of contemporary Pop and "New" Rock players who demand simplicity and versatility from their guitars. The Ibanez LO-Z pickup used on the RG600 has the clear, ringing tone and wide dynamic range so important to achieving a modern, shimmering sound. Combined with the EQ II equalization system, the LO-Z pickups help the guitarist discover his or her own distinctive voice.



RG525PL

RG530WP

RG600TK

SPECIFICATIONS	RG525	RG530
BODY	BASSWOOD	FLAME MAPLE ON BASSWOOD
NECK	MAPLE 3PC	MAPLE 1PC
FINGERBOARD	ROSEWOOD	ROSEWOOD
NO. OF FRET	24	24
BRIDGE	IBANEZ EDGE	IBANEZ EDGE
STRING LOCK	TOP LOK III	TOP LOK III
HARDWARE	WHITE GOLD/BLACK	BLACK
PICKUP	2X:IBZ	2X:IBZ
CONTROL	2X 1E, 3 WAY	2X 1E, 3 WAY
FUNCTION	2X:DRUM SOUND	2X:DRUM SOUND
FINISH	PL:BLACK	BL:BLACK,BK:BLACK PEARL
	PL:PEARL,SL:SEMPER	TR:TRANSPARENT RED
		W:WINE PEARL

SPECIFICATIONS	RG600
BODY	FLAME MAPLE ON BASSWOOD
NECK	MAPLE 3PC
FINGERBOARD	EBONY
NO. OF FRET	24
BRIDGE	ACCU-CAST
HARDWARE	BLACK
PICKUP	2X:LO-Z
CONTROL	1X 2EQ, 3 WAY
FUNCTION	2 BAND EQUALIZER
FINISH	TR:TRANSPARENT BLACK
	W:WINE PEARL

RG330





*Oil Finished Neck*-The smooth natural wood feel helps increase playing ease by eliminating the drag of other types of guitar finishes.

*New Body Size*-Body size and weight has been reduced on all RG DX Series guitars. More comfort on stage and increased mobility for greater freedom of movement are the results.

*Flatter Fingerboard Radius*-The fingerboard radius is now flatter on all RG DX Series guitars to make difficult fingerings easier and string bending smoother.

*IBANEZ EDGE and TOP LOK III*-Advanced tremolo technology in a precision made system. The finest locking tremolo system we have offered to date. Knife-edge pivots assure accurate return to pitch. TOP LOK III replaces the nut to secure strings for slip-free string locking.

*Pearloid Finish*-New pearloid finishes set the RG DX guitars apart from the competition. An exclusive finishing process gives these models' spotlight-grabbing looks.

## R G D X S E R I E S



RG410CI

RG420BK

RG425PR

RG430BK

RG440PB

RG450BK

SPECIFICATIONS	RG410	RG420	RG425	RG430	RG440	RG450
BODY	BASSWOOD, SHARP EDGE	BASSWOOD, SHARP EDGE	BASSWOOD, SHARP EDGE	BASSWOOD	BASSWOOD	BASSWOOD
NECK	MAPLE 1PC, OIL-FINISH	MAPLE 1PC, OIL-FINISH	MAPLE 1PC, OIL-FINISH	MAPLE 1PC, OIL-FINISH	MAPLE 1PC, OIL-FINISH	MAPLE 1PC, OIL-FINISH
FINGERBOARD	ROSEWOOD	ROSEWOOD	ROSEWOOD	ROSEWOOD	ROSEWOOD	ROSEWOOD
NO. OF FRET	22	22	22	22	22	22
BRIDGE	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE
STRING LOCK	TOP LOK III	TOP LOK III	TOP LOK III	TOP LOK III	TOP LOK III	TOP LOK III
HARDWARE	CHROME	CHROME	CHROME	CHROME	CHROME	CHROME
PICKUP	1B2	2X1B2	2X1B2	2X1B2	2X1B2	2X1B2
CONTROL	TV	TV, IT, 3 WAY	TV, IT, 3 WAY	TV, IT, 3 WAY	TV, IT, 3 WAY	TV, IT, 3 WAY
FUNCTION	DUAL-SOUND	2XDUAL-SOUND	2XDUAL-SOUND	DUAL-SOUND	DUAL-SOUND	COIL-SPLITTER
FINISH	(B)BLACK (C)CHERRY (CI) (P)PEARL RED	(B)BLACK (C)CHERRY (CI) (P)PEARL	(B)BLACK/(P)PEARL (P)PEARL RED	(B)BLACK/(P)PEARL (P)PEARL RED	(B)BLACK (P)PEARL BLUE/(P)PEARL (P)PEARL RED	(B)BLACK/(S)SILVER



# PRO LINE

DAVE MURRAY IRON MAIDEN

Introduced in 1985, the Pro Line Series featured oil finished necks, flat radius fingerboards, and custom finishes. For '86 the Pro Line Series takes a step up with tilt-back headstocks, selected ebony fingerboards with jumbo frets, smaller bodies, neck-through-body models, Preset Switch Systems, IBANEZ EDGE Tremolo Systems, TOP LOK III locking clamp and a new bass model. Developed by the Ibanez R & D team with direct input from top professional players, these guitars are first class instruments, ready to handle any musical situation with ease. Only the finest select wood is used for the Pro Line Series. This is particularly evident in the PL1800 guitar that features a beautiful natural wood finish.

Our brand new Preset Switching System allows the player to preset two separate sounds and switch between them at the touch of a button. Several pickup combinations not normally available are placed at the guitarist's fingertips. Standard equipment on the PL1770 and PL2550 models. PL2550 and 2660 models feature neck-through-body construction for rock solid stability and fantastic sustain. Upper fingerboard notes are easily reached due to the contoured neck/hell design. The PL5050 is the first bass model in the Pro Line Series. An oil finished neck makes all-night playing effortless. Two new LO-B low impedance pickups provide full, thunderous bass sounds.



PL1770GP

PL1770CM

PL1800NW

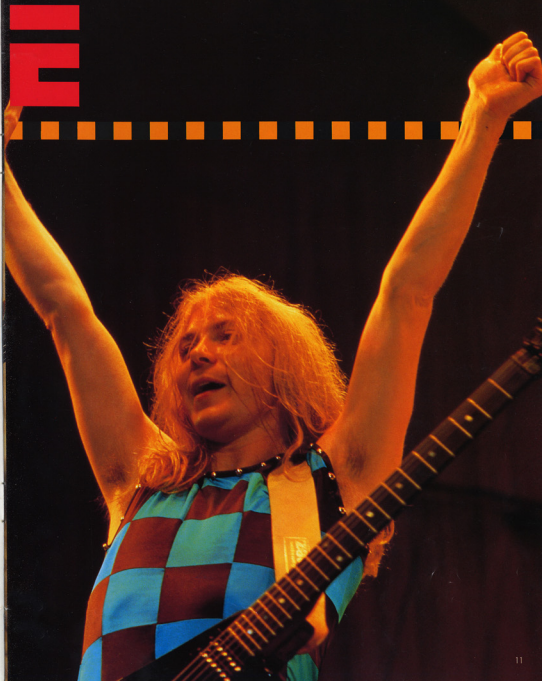
PL1800WN

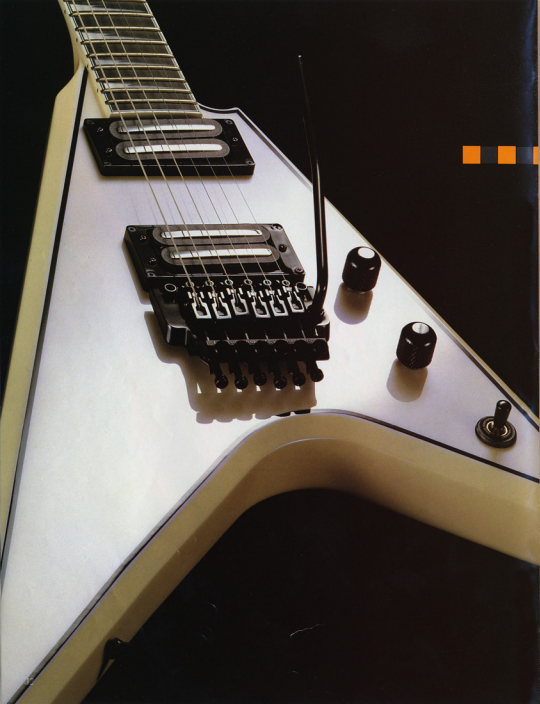


Colour-matched custom pickguard is standard equipment on PL1770.



Preset Systems - With just the touch of a button, switch from one preset sound to another. An endless variety of tonal colours at your fingertips.





Neck - Oil finished neck with thru front to back depth. Wide flat radius fingerboard, jumbo frets and 14° tilt-back headstock angle.

## P R O L I N E

PL2550SP



Neck-thru-body construction on the PL2550 and PL2660 makes reaching upper register notes easy due to the contoured neck heel design.

PL2550CI



PL5050GM

SPECIFICATIONS	PL1770	PL1880	PL2550	PL2660	PL5050
BODY.....	ALDER	FLAMED MAPLE WOOD/MANIT	ALDER	ALDER	ALDER
NECK.....	MAPLE 1PC ANGLD OIL-FINISH	MAPLE 1PC ANGLD OIL-FINISH	MAPLE 3TRU NECK ANGLD	MAPLE 3TRU NECK ANGLD	MAPLE 1PC ANGLD OIL-FINISH
FINGERBOARD.....	EBONY	EBONY	EBONY	EBONY	EBONY
NO. OF FRET.....	22	22	22	22	24
BRIDGE.....	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE	ACCU-CAST B II
STRING LOCK.....	TOP LOCK III	TOP LOCK III	TOP LOCK III	TOP LOCK III	—
HARDWARE.....	BLACK/GF-SP-WHITE GOLD	BLACK	BLACK/GF-SP-WHITE GOLD	BLACK	BLACK
PICKUP.....	2X SUPER 7ET, IBZ	2X SUPER 7ET, IBZ	2X SUPER 7ET, IBZ	2XVS	2XLO-B
CONTROL.....	1X 1E, 5 WAY	1X 1E, 3 MINI SWITCHES	1X 1E, 5 WAY	1X 1E, 5 WAY	1X 1E, 3 WAY
FUNCTION.....	PU PRE-SET SYSTEM	DUAL SOUND	PU PRE-SET SYSTEM	3-DUAL SOUND	3 BAND EQUALIZER
FINISH.....	NUB/LACO CHR/COPPER METALLIC CP/GOLD PEARL SP/SILVER PEARL	MINI/MALNUT	NUB/LACO GP/GOLD PEARL SP/SILVER PEARL	NUB/LACO/CH/CHERRY KCD PL/PEARL	CH/CM/IN METALLIC PL/PEARL

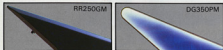
# X SERIES

**H**avy Metal and Hard Rock music demand an instrument that is visually exciting, powerful and quick playing. The Ibanez X Series has always upheld that tradition with its Rocket Roll and Destroyer models. Our hottest pickups are used on the RR250 and DG350 guitars resulting in tremendous sustain and crunch. Fast action necks with large frets and precision tremolo systems provide the tools

necessary for cranking out power chords and lightning fast single note flurries. The new DB800 bass pushes out thunderous bottom end with two new Ibanez low impedance pickups coupled to an active 2 band EQ system. Wide tonal variations are possible with this simple to use system. The 1986 X Series has the crunch and flash to put you in the spotlight.

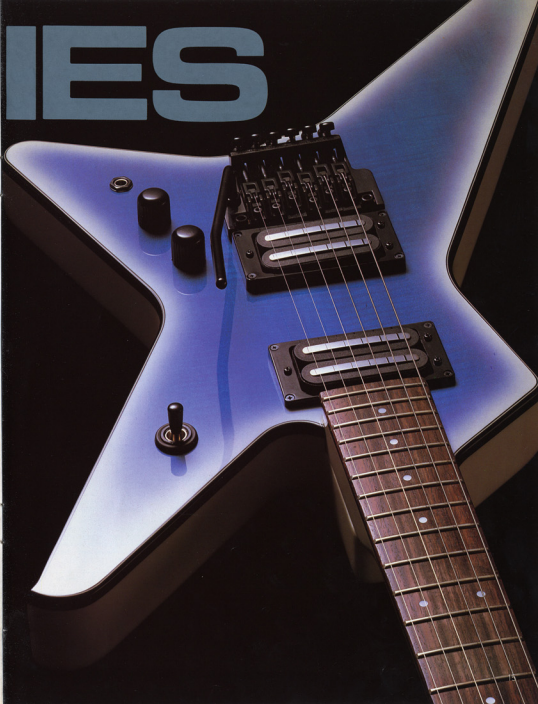


**Flamed Maple Top**—The DG350 guitar features a beautifully flamed Maple top on AM, PM, and WP finished models.  
**EQ system**—The new EQ-III active tone system features separate controls for cut and boost of bass and treble frequencies. Low noise circuitry assures whisper quiet operation.



SPECIFICATIONS	RR250	DG350
BODY.....	BASSWOOD	FLAME MAPLE ON BASSWOOD
NECK.....	MAPLE 3PC	MAPLE 3PC
FINGERBOARD.....	ROSEWOOD	ROSEWOOD
NO. OF FRET.....	22	22
BRIDGE.....	POWERROCKER	IBANEZ EDGE
STRING LOCK.....		TOP EDGE III
HARDWARE.....	BLACK	BLACK
PICKUP.....	2xV5	2xV5
CONTROL.....	TR. 1E, 3 WAY	TR. 1E, 3 WAY
FINISH.....	CAMOUFLAGE METALLIC PL(PEARL)	AM(AMBER),BR(BLACK) PM(PEARL),MB(MARINE) WP(WHINE PEARL)

SPECIFICATIONS	DB800
BODY.....	BASSWOOD
NECK.....	MAPLE 3PC
FINGERBOARD.....	ROSEWOOD
NO. OF FRET.....	21
BRIDGE.....	ACCU-CAST # 11
HARDWARE.....	BLACK
PICKUP.....	10k, 10k-BS
CONTROL.....	TR. 1 BALANCER, 2 EQ
FUNCTION.....	2 BAND EQUALIZER
FINISH.....	FR(FLOR) RED,LS(LIGHTNER)





# ROADSTAR STANDARD BASS

G A R R Y B E E R S

The new Roadstar Standard Series Bass Line has lighter weight, contoured bodies for 1986. Playability and balance are improved to make long playing and practice sessions fatigue free. The headstock and body are finished in the same color while the back of the neck is protected by a clear low-friction finish. All Standard Series basses have graphite nuts for crisp sustain on the open strings. The graphite nut and Smooth Tuner Bill

machine heads make accurate, precise tuning easy. These are the same gears as on the top-of-the-line Musician Series bass. Three models make up the '86 Roadstar Standard bass lineup. RB630 is a solid basic bass with one split pickup. RB650 adds a J4 bridge pickup for more tonal variety. The RB690 features two J50 pickups along with the new Ibanez EQ-B11 active tone system for expanded tone versatility.



Contoured Body: Contoured edges on the front and back of all RS Standard bass guitars add to the comfort and playability of these instruments.

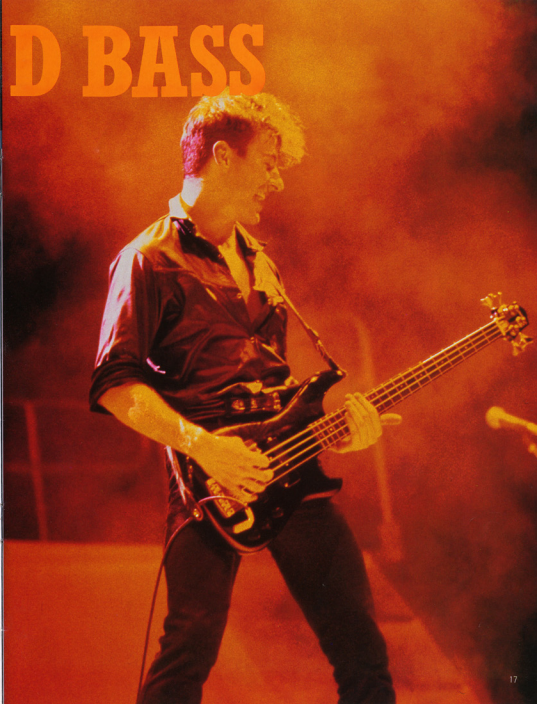
EQ-B11 Active Tone System: Separate bass and treble cut and boost controls allow the player to dial in their own individual sound.

Advanced circuitry for quiet and dependable operation. Standard equipment on RB690 basses.

Pickup Combinations: The most popular combinations are available—single split pickup, split pickup with single coil bridge pickup, and two traditional style single coil pickups.



SPECIFICATIONS	RB630	RB650	RB690
BODY.....	BASSWOOD	BASSWOOD	BASSWOOD
NECK.....	MAPLE 1PC	MAPLE 1PC	MAPLE 1PC
FINGERBOARD.....	ROSEWOOD	ROSEWOOD	ROSEWOOD
NO. OF FMT.....	21	21	21
BRIDGE.....	STANDARD	STANDARD	ACCU-CAST # II
HEADWARE.....	CHROME	CHROME	BLACK
PICKUP.....	P4	P4, #1	2xJ50
CONTROL.....	T, E, T	T, E, T, BALANCER	T, E, BALANCER, EQ
FUNCTION.....			2-BAND EQUALIZER
FINISH.....	BB(BLACK) WH(WHITE)	BB(BLACK/RED) WH(WHITE)	BB(BLACK/RED) RD(RED)



# ROADS

# TAR DX BASS

J O H N M C V I E



Fender Roadstar Deluxe basses have been constantly refined since their introduction in 1983. For 1986, several improvements place these instruments among the finest basses on the market.

The body weight and size have been reduced to increase comfort and balance. VMA—vibration mode analysis, was used to determine the shape and material of the body for greatest resonance and even response.

Low impedance pickups are featured on all RB DX Series basses. Micro-chip technology makes possible an IC small enough to be encapsulated inside the pickup shell. By tailoring the output and tone characteristics with active circuitry instead of depend-

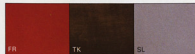
ing on magnet power and coil winding, more precise sound and wider dynamic range are possible.

Pickup covers are redesigned with rounded edges and three-point adjustment. The smaller size leaves more room for percussive "popping" and "snapping" techniques. The LO-P and LO-7 pickups are traditionally shaped low impedance pickups. RB885 5-String bass and RB999 compact bass broaden the Roadstar line for 1986. Designed to suit every style in the contemporary music scene, these RB DX basses offer a wide range of choices to the serious player.



Redesigned body style: Down-sized for added comfort and playability. VMA—vibration mode analysis was used to determine the optimum weight and size to produce the desired response and resonance. The compact RB999 is designed for exceptionally deep bass tone in an incredibly small instrument.

RB760



RB760GM

RB850BP

RB850PR

SPECIFICATIONS	RB760	RB850
BODY.....	BASHWOOD	BASHWOOD
NECK.....	MAPLE 3-PLY	MAPLE 3-PLY
FINGERBOARD.....	ROSEWOOD	ROSEWOOD
NO. OF FRET.....	24	24
BRIDGE.....	ACCU-CAST 8 II	ACCU-CAST 8 II
HARDWARE.....	BLACK	BLACK
PICKUP.....	LO-P, LO-7	2" LO-8
CONTROL BALANCE.....	TV, TV, 1 BALANCE	TV, TV, 1 BALANCE
FINISH.....	FR: FIRE RED TK: GILSON METALLIC SL: SLENDER TRANSPARENT BLACK	BB: BLACK BP: BLACK PEARL PP: PEARL PR: PEARL RED



RB885BK

RB999GM



**5 String Bass**—The RB885 5 string bass extends the bassists vocabulary. Low register parts take on a new dimension with the addition of the low B string. High C string and extra graphite nut included for those who prefer an extended upper range.



**Low Impedance Pickups**—All Roadstar Deluxe basses have new low impedance pickups. Exclusive Hybrid iC technology provides quiet operation and a broad spectrum of tonal coloration.

RB885PL



RB999PW



SPECIFICATIONS	RB885	RB999
BODY.....	BASSWOOD	BASSWOOD
NECK.....	MAPLE 3 PIE	MAPLE 1PC
FINGERBOARD.....	EBONY	ROSEWOOD
NO. OF FRET.....	24	21
BRIDGE.....	5 STRING SPECIAL	ACCU-CAST B II
HARDWARE.....	BLACK	WHITE GOLD
PICKUP.....	2x LC-85	10-R, LC-85
CONTROL.....	TV 1 BALANCE, 2 EQB	TV, ST, 1 BALANCER
FUNCTION.....	2 BAND EQUALIZER	
FINISH.....	BK/BLACK/PL/PAREL	GR/OLV METALLIC PH/POLAR WHITE





# MUSICIAN BASS

M A R K E T L E A D E R

**I**n the Musician Series Bases have long been the choice of top professional players both for the studio and live performance. State-of-the-art technology and painstaking handcrafting have always set the Musician Bass above the competition. For 1986, the Musician Series continues its evolution with a new body design and ad-

vanced electronics to meet the future needs of the modern bassist. This year's Musician Bass Series includes the 2924 fretted bass and the 2940 fretless bass. Both feature low impedance electronics, EQ-BII active tone systems and bodies designed with the assistance of VMA (vibration mode analysis) computer based technology.



**Low Impedance Pickups and EQ-BII System**—New low impedance pickups and active 2 band EQ expand the tonal range of the Musician Bass tremendously. All contemporary bass sounds can be dialed in with ease using the new EQ-BII tone system. Low-noise hybrid circuitry for silent operation and dependability. The 2940 bass shares all the features of the fretted 2924 with the added expressiveness of a fretless fingerboard.



**Neck-thru-body construction** adds stability and increases sustain. Access to upper register notes is improved by contoured neck heel design.



MC2924WN

MC2940AM

SPECIFICATIONS	MC2924	MC2940
BODY	ASH	ASH
NECK	MAPLE & WALNUT THRU NECK	MAPLE & WALNUT THRU NECK
FINGERBOARD	EBONY	EBONY
NO. OF FRTS.	24	24 (FRETLESS)
BRIDGE	ACCU-CAST II	ACCU-CAST II
HARDWARE	GOLD	GOLD
PICKUPS	LO-B, LO-BE	LO-B, LO-BE
CONTROL	TV, 1 BALANCE, 2 EQB	TV, 1 BALANCE, 2 EQB
FUNCTION	2 BAND EQUALIZER	2 BAND EQUALIZER
FINISH	ABS/AMBER/BURL/BLACK FLUOR/L/W/WALNUT	ABS/AMBER/BURL/BLACK W/WALNUT



# ARTIST SERIES

JOHN ABERCROMBIE

Since their introduction in the 1970's the Artist models have been the choice of top guitarists in every style of music from Heavy Metal to Jazz. Finely crafted in every detail, Artist models provide the depth and drive available only from a twin humbucker, set-in neck guitar.

The addition of the IBANEZ EDGE Tremolo System to the AR-350T takes this model to a new level of expression, allowing heavy tremolo use with precise return to pitch. The player now has the freedom to explore new avenues of creativity without worrying about slipping out of tune.

The AR300 features SUPER 58 humbucking pickups with the Ibanez TRI-SOUND System. This system allows each pickup to be switched from standard humbucking operation to single coil and parallel coil modes, for a wealth of tonal colors. Also standard equipment on the AR350T.

The AR120 features a lightweight Basswood body for added comfort and balance. The IBZ pickups are equipped with Duo Sound switches to change from humbucking to single coil operation by pressing down on the tone control knob. This enables the AR120 to have a range of sounds from deep and powerful to bright and piercing.



**IBANEZ EDGE** - The latest in advanced tremolo systems from Ibanez. Precision made knife edge pivots for smooth feel. Accurate return to pitch even after very hard use. Coupled with our new TOP LOCK III locking clamp, this system gives the player complete control for effects ranging from subtle chord bending to aggressive dive-bomber techniques.

(Licensed Under Floyd Rose Patents)



**Duo Sound** - One push of the knob changes the IBZ's on the AR120 from fat humbucker to bright single coil pickups.



AR120BK



AR300CS



AR350PLT

As technology progresses, functional design will allow greater player/instrument interaction.

The AR Series is the result of technology applied to the structure of a solidbody guitar. The sensitivity of handcrafting can also be felt in each model. The "human feel" will be evident in all future Ibanez guitars.

The first AR guitars were introduced in the early 1970's. At that time the music of the Grateful Dead and the Steve Miller Band was having a strong influence over the direction and sound of rock music. From the Dead's Bob Weir and Steve Miller's guitar sounds, the basic quality of the AR were born. The originality of the AR captured the imagination of the players

then as it does today. As a true classic, it was ahead of it's time. Other makers today strive to reach the level of excellence the AR achieved over 15 years ago.

The idea behind the AR was a fresh new body shape. One with aesthetic as well as tonal balance. It had to represent state-of-the-art technology and fine craftsmanship. Ibanez has never lost sight of this important combination of elements.

By combining the artistry of dedicated craftsmen with advanced Vibration Mode Analysis technology, Ibanez is building guitars of unmatched sensitivity and quality.

SPECIFICATIONS	AR120	AR300	AR350T
BODY	BASSWOOD	MAPLE OR AMBROGANY	MAPLE OR AMBROGANY
NECK	MAPLE 3PLY	MAPLE 3PLY	MAPLE 3PLY
FINGERBOARD	ROSEWOOD	BRONY	BRONY
NO. OF REFS.	22	22	22
BRIDGE	GIBBARDAR II	GIBBARDAR II	IBANEZ EDGE
TUNERS	QUICK CHANGE II	QUICK CHANGE II	
STRING LOCK			TOP LOCK III
HARDWARE	CHROME	GOLD	GOLD
PICKUP	2x IBZ	2x SUPER 58	2x SUPER 58
CONTROL	2x 25.2k WAF	2x 25.2k WAF	2x 25.2k WAF
FUNCTION	2x DUO-SOUND	2x TRI-SOUND	2x TRI-SOUND
FINISH	BLACK	AVANTIQUE VIOLET	FRUIT RED/PEARL
	RED	CUSCHERRY SUNBURST	MUSKUMINE SUNBURST

AR350T



MS

## SEMI

## &amp; FULL ACOUSTIC

JOHN SCOFIELD



highest quality materials and superior workmanship have won these Ibanez semi-acoustic models the favor of some of today's finest musicians. The ability to go from biting overdrive to warm, clear chord sounds has always been the trademark of a good semi-acoustic guitar. The current lineup of Artist and Stagemaster models will handle any musical style without losing it's own distinctive tonal personality. If versatility is high on the list of features for your next electric guitar, you owe it to yourself to check out these great guitars from Ibanez. The AS80 and AS200 guitars feature

full-size bodies while the AM70, AM75T and AM205 feature small body size—just right for the solidbody player who wants to get into semi-acoustics.

The FG100 full acoustic electric guitar produces warm, full tone with great projection and depth. The arched top and back of this traditional jazz guitar are carefully designed to minimize feedback while providing the fullest acoustic resonance. The SUPER 58 pickups faithfully reproduce the full-bodied character of the FG100.



**IBANEZ EDGE**—The finest Ibanez tremolo system. Smooth and precise action. Effects from subtle shading to full-out two-octave dives with no loss of tuning stability. Standard equipment on AM75T.

(Licensed Under Floyd Rose Patents)



**Short Stop Tailpiece**—Combination bridge/tailpiece with a wide range of adjustment and easy string changing. AM70 model only.

AM70AV

AM75CST

AM205AV

SPECIFICATIONS	AM70	AM75T	AM205
BODY	BIRCH PLY	BIRCH PLY	BURE MAHOGANY
NECK	MAPLE 3PLY	MAPLE 3PLY	MAHOGANY
FINGERBOARD	ROSEWOOD	ROSEWOOD	BONY
NO. OF FRET	22	22	22
BRIDGE	SHORT STOP	IBANEZ EDGE	GIBRALTAR II
TAILPIECE	—	IBANEZ EDGE	QUICK CHANGE II
STRING LOCK	—	TOP LOCK III	—
HARDWARE	CHROME	CHROME	GOLD
PICKUP	2x-HEZ	2x-1RE	2x-SURE III
CONTROL	2N, 2I, 3 WAY	2N, 2I, 3 WAY	2N, 2I, 3 WAY
FINISH	ANTIQUE VICKING COCHELY SUNBURST	ANTIQUE VIOLET COCHELY SUNBURST	ANTIQUE VIOLET

## New design values for a new generation of guitars.

The electric hollowbody guitar remained essentially unchanged for over forty years. Ibanez full and semi-hollow electric guitars are the exceptions.

Ibanez set out to build guitars of this type with improved response in live situations, better playability, and construction that could survive life on the road without sacrificing tone or warmth. With this criteria as our guide, the semi and full hollowbody line was developed.

Input from contemporary players formed the backbone of our research into guitar design for this series. George Benson, Joe Pass and Lee Ritenour lent their advice and expertise.

Coupled with technological exploration of wood characteristics, their input helped advance the evolution of the hollow and semi-hollow electric guitar. Just play one of these instruments and you can feel the link between the tradition of the past and the direction of the future.

## S E M I & F U L L A C O U S T I C



AS80CH



AS200AV



FG100NT

SPECIFICATIONS	AS80	AS200	FG100
BODY.....	BIRCH PLY	FLAME MAPLE PLY	MAPLE PLY
NECK.....	MAPLE WY	MAHOAGANY 5pc	MAPLE WY
FINGERBOARD.....	ROSEWOOD	IBONY	ROSEWOOD
NO. OF FRET.....	22	22	20
BRIDGE.....	GIBRALTAR II	GIBRALTAR II	ROSEWOOD
TAILPIECE.....	QUIK CHANGE II	QUIK CHANGE II	CHROME PLATED
HARDWARE.....	CHROME	GOLD	CHROME
PICKUP.....	2x SUPER 58	2x SUPER 58	2x SUPER 58
CONTROL.....	2x 2x 3 WAY	2x 2x 3 WAY	2x 2x 3 WAY
FUNCTION.....	—	TREBLE/NOISE	—
FINISH.....	AVANTIQUE (VIO/NU/CH/CHERRY)	AVANTIQUE (VIO/20)	BROWN/SUNBURST/NATURAL





## PICKUPS



### LOW IMPEDANCE PICKUPS

All Ibanez low impedance pickups are actively cast in plastic to eliminate microphonic feedback and insure protection against shock and vibration damage. A battery powered Hybrid IC chip is molded into the pickup case. Because the IC chip controls the tonal characteristics and output, each pickup's sound can be tailored to specific applications. All share wide dynamic range, clarity and strong sustain.

**LO-Z ①**  
Humbucking size low impedance pickup. Wide dynamic range with extended high frequency response.

**LO-ZS ②**  
Twin blade, hum-canceling construction in a low impedance single coil size pickup. More than twice the output of a standard single coil pickup.

**LO-P ③**  
Low impedance split bass pickup. Rich, full bass with strong mids. When used with LO-J pickup, versatile enough to cover any string style.

**LO-J ④**  
Low impedance, twin-blade hum-canceling construction in a traditional shape. Bright, crisp tone with plenty of output.

**LO-B ⑤**  
Special winding and magnet formulation combine to give the LO-B a clean, bright tone. Original design molded pickup case. (Barely top in Silver)

**LO-B5 ⑥**  
Similar in sound to LO-J, the LO-B5 is lighter and punchier with more midrange drive.

**LO-B5 ⑦**  
Barely original design molded pickup casing as LO-B. This low impedance model is specially designed for five string bass with wider magnetic field and broader dynamic range. (Barely top in gold)

### GUITAR PICKUPS

All humbucking models are wound with 3 conductor wire for Dual Sound System coil splitting. Ceramic magnets are used on all models except the Super 58 which uses Alnico ③ magnet material.

**OPEN COIL HUMBUCKING STYLE PICKUP**  
Bright crisp tone with plenty of output. Three conductor wiring for hook-up to Dual Sound System for coil splitting.

**SUPER 58 ⑧**  
The Super 58 is a "Vintage" style humbucker. Although a plate covers the pickup, it has a warm tone due to its high resonant frequency and the use of an Alnico ③ magnet.

**V5 ⑨**  
The V5 has heavily sound coils for a powerful but warm distortion tone for a powerful but warm distortion tone for a powerful but warm distortion tone. The 3/8" mm arched blade bar with its original construction produces an edgy guitar magnetic field to maintain subtle characteristics or rocky phrases and riffs.

**IBZ ⑩**  
The IBZ ⑩ is a triple magnet pickup with separate designs for bridge and neck positions to create a full, fat sound.

**SUPER 7F ⑪, SUPER 7FT ⑫**  
Identical sound characteristics three different coil configurations. Custom coil winding using special ③/2 wire creates a pickup with sparkling high end response and warm, middle mids.

**SUPER 7⑬** - flat cover design  
**SUPER 7FT ⑭** - dual sound high-tech cover

### BASS PICKUPS

All Ibanez bass pickups feature 2 pole-pieces per string to fully capture the true sound of the note.

**P-4 ⑮**  
The P4 is a standard split pickup with powerful output for a full, galle sound.

**J4 ⑯**  
The J4 has a punch and roundness of sound especially useful for solo playing.

**J50 ⑰**  
The J50's strong magnet in conjunction with its specially designed, molded cover produces a warm and pleasing natural bass sound.

### SIGNATURE MODELS

Built to the demanding specifications of the artist, these models come to life when mounted in the Signature Models they were designed for. Of course, they add new tonal dimension to any instrument. Alnico magnet material is utilized for all Signature Model pickups.

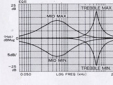
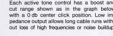
**AH SPECIAL ⑱**  
Specially designed for Allan Holdsworth, 12 adjustable polepieces provide fine balancing of individual string output. Broad, singing tone with powerful midrange punch.

**LR SPECIAL ⑲**  
Designed for the LHO guitar. Horizontally rich tone with warmth in either the neck or bridge position.

**GB SPECIAL ⑳**  
Developed for the GIBO George Benson Model. Full, warm tone with a very open "acoustic" quality.

### EQ1 & EQ-8

These new equalization systems from Ibanez are state-of-the-art onboard tone shapers. Through recombination, the size of the components has been significantly reduced. The EQ1 for guitar consists of: Volume, Middle and Treble controls. The EQ-8 for bass consists of: Volume, Bass and Treble controls. Each active tone control has a boost and cut range shown as in the graph below with a 0 db center click position. Low impedance input allows long cable runs without loss of high frequencies or noise buildup.



## BODY AND NECK

A guitar with soul and warmth designed by computer assistance and scientific investigation.

Highly sophisticated computers control the delicate processes involved in the production of an Ibanez guitar. This method insures the absolute consistency of our instruments. Ibanez has created a unique balance of machinery and skilled workers to bring you fine musical instruments.

The demand for guitars of high quality at reasonable prices brought about our current philosophy of production. All models are produced from hand-built prototypes which are then analyzed by our computers and manufactured with outstanding faithfulness to the original. Critical tolerances are constantly monitored. No detail is overlooked. Each guitar is built from the finest raw materials available, hand selected and sci-

entifically tested to assure that only stable, quality instruments reach the player.

Fine seasoned woods are precision finished by an electrostatic spraying process. This system provides each guitar with a finish almost impossible to achieve by hand spraying methods. The cost-effectiveness of electrostatic spraying allows fine woods to be used on guitars of moderate price.

Electricity flows through the moisture in the wood during the electrostatic painting process. An opposite charge flows through the paint, attracting it to the wood's surface. A 5-shaft computer guided system was developed over a 2 year period which gives Ibanez guitars a finish of the highest quality. Ibanez's leadership in technology has again advanced the science of the guitar.



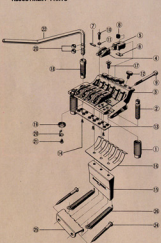


## IBANEZ EDGE

The newest and finest tremolo unit from IBAZNEZ features knife-edge-like pivot surfaces for virtually friction-free operation. The bass side pivot and treble side pivot are of different shapes to eliminate side to side play common in other units of this type, for a more stable and accurate return to pitch. Several unique features set the IBAZNEZ EDGE apart from other tremolo systems. Fine tuners are located far to the rear of the unit, making right hand muting techniques possible without interference from the tuning knobs. The shape of the fine tuning knob is designed for maximum ease of operation. The tremolo arm itself snaps in and out quickly and will not become loose with heavy use. Steel sleeves hold the anchor bolts firmly in the body for added sustain and stability.

Careful selection of materials and precision manufacturing techniques assure that each IBAZNEZ EDGE tremolo system is an exacting, professional quality unit. Through a casting technique known as the Lost Wax Method, IBAZNEZ is able to use a dense, harder formulation of metal than is normally possible to make the IBAZNEZ EDGE tremolo. The result is especially evident in the saddles and TOP LOCK II, ringing harmonics and sustaining tone. (Licensed Under Floyd Rose Patents.)

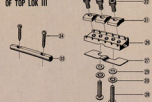
### ADJUSTMENT PARTS



- |                                 |                             |
|---------------------------------|-----------------------------|
| 1 Anchor screw                  | 11 Saddle lock holder screw |
| 2 Bridge height adjustment bolt | 12 Block                    |
| 3 Base                          | 13 Spring plate             |
| 4 Saddle                        | 14 Block lock screw         |
| 5 Plate                         | 15 Arm holder               |
| 6 Pin                           | 16 Arm holder lock nut      |
| 7 Holder block                  | 17 Spring for arm holder    |
| 8 String stopper bolt           | 18 Spring lock screw        |
| 9 Bolt for saddle               | 19 Arm                      |
| 10 Fine tuning bolt             | 20 Torque bush              |
| 11 Washer                       | 21 Spring tension           |
| 12 Fine tuning bolt             | 22 Adjustment screw         |
| 13 Saddle holder                | 23 Spring hook              |

# ADJUSTMENT OF TOP LOCK III

## ADJUSTMENT OF TOP LOCK III



- |                         |                      |
|-------------------------|----------------------|
| 1 Locking nut           | 5 Pressure pad       |
| 2 Spacer                | 6 Pressure pad bolt  |
| 3 Locking nut lock bolt | 7 Retainer bar       |
| 4 Washer                | 8 Retainer bar screw |
| 9 Toothed lock washer   |                      |

### STRING CHANGE PROCEDURE

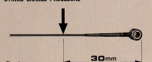


Fig. 1

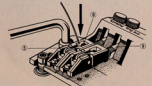


Fig. 2

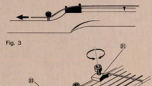


Fig. 3

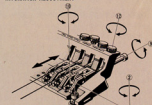


Fig. 4

- Unscrew and remove nut clamp pressure pad (1).
- Unwind string using machine head.
- Loosen string stopper bolt (2) and remove string.
- Cut the ball end off of new string above winding as in Fig. 1.
- Insert string between locking block (3) and string saddle (4) as in Fig. 2, and tighten saddle clamp securely.
- Put other end of string under retainer bar (5) and wind onto machine head as in Fig. 3.
- Set fine tuning screw at half-way position to allow for raising and lowering of pitch.
- Tune the string to pitch using machine head.
- After tuning all strings to pitch, replace nut clamp pressure pad and tighten as Fig. 4.

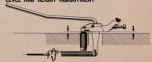
\* It is suggested that one string at a time be changed as opposed to removing all strings at once. This will help maintain bridge angle alignment and make returning the guitar easier.

## INTONATION ADJUSTMENT



- Check 12th fret harmonic against fretted note at 12th fret.
- Undoing locking nut pressure pad and loosen the string to be adjusted.
- Loosen bolt for saddle (1).
- Push the saddle forward (towards headstock) by hand if the 12th fret harmonic is higher than the fretted note. Pull saddle back (towards fine tuners) if harmonic is lower than the fretted note.
- Retune the guitar and check 12th fret harmonic against the fretted note.
- If harmonic and fretted note are not the same, repeat steps 2, 3, 4 and 5.

### LEVEL AND HEIGHT ADJUSTMENT

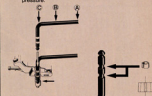


The bridge should be adjusted so that it sits parallel to the surface of the guitar. This is accomplished by tightening or loosening the tremolo tension springs by means of the two large Phillips head screws (1) located behind the rectangular plastic plate on the back of the guitar. Once the adjustment is made, it should only need to be changed when changing string-gauge or brand of strings.

The overall bridge height can be adjusted by raising or lowering the height adjusting bolt (2) located in the bridge on top. To avoid excessive wear of the knife-edge pivots on the bridge, it is suggested that the strings be loosened before attempting to adjust bridge height.

### TREMLO ARM AND HOLDER SNAP IN / SNAP OUT TREMLO ARM

Put the arm into the arm holder at a 90° angle to the holder. Push the arm in at position (1) below. Attempting to push the arm in at position (2) or (3) may result in damage to the arm due to uneven pressure.



### MAINTAINING DESIRE TORQUE CHANGING TEFLON WASHERS

Changing the torque washers will enable you to regain the desired torque. When changing the washers, be sure to follow these instructions carefully.

- Remove the old bush.
- Make sure the right side of the new bush is facing up.
- Insert the new bush. Unless these instructions are followed, damage to the arm may result.

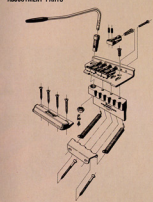
REMEMBER: This is a precision engineered instrument. Any error in setup may result in unsatisfactory performance.

## POWEROCKER

Years ago the tremolo on your guitar was used as a standby for a bit of effect during solo kicks. Today the tremolo bridge on a guitar has emerged as an indispensable tool, as important to musical expression as the guitar itself. With the tremolo bridge coming into its own again IBAZNEZ studied the design and developed a tremolo bridge that enables the smoothest rocking action, while maintaining tuning, plus the original concept of quick string change.

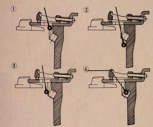
The POWEROCKER follows in the tradition of the Hart Rocker in utilizing rounded joint surfaces for smoother, more durable bridge action. All moving parts of the POWEROCKER are synchronized to provide a sensitive and responsive tension. The tremolo arm itself snaps into place relieving the aggravating problems of stripped thread and twisting. The POWEROCKER also allows for quick string changes by putting the string end where it should be, in the bridge block itself. This positioning not only provides fast string set up, but as V.M.A.-studied have shown provides better transmission of sound vibrations for brighter sound and longer sustain.

### ADJUSTMENT PARTS

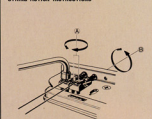


### STRING CHANGE INSTRUCTIONS

- Insert the ball end into the hole of the saddle. NOTE: Insert on a slight angle as shown in diagram 1. Do not rock by force.
- Lower string through bridge base.
- Continue lowering string until ball end taps bridge block.
- Put string under ball end will hook in bridge block string catch.



## STRING ACTION INSTRUCTIONS

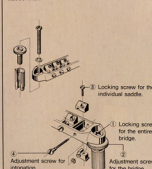


- To set string action turn adjustment screw (A).
- To set intonation turn adjustment screw (B).

## GIBALTAR II

IBAZNEZ Artes has long been recognized for the incredible amount of sustain and warmth they possess. One of the main reasons behind their ability to produce such rich and powerful sound can be attributed to the use of the GIBALTAR II bridge and tailpiece. The new GIBALTAR II bridge incorporates several design changes making it easier and more effective to use than ever. Overall bridge height adjustments are made through the use of two thumb wheels located one on either end and then held in position by corresponding locking bolts. Intonation adjustments are worked similarly by adjusting and securely locking the saddle into position through the use of two separate screws. The ability to lock-up all moving parts on the GIBALTAR II bridge insures you of correct, constant height and intonation settings.

### ADJUSTMENT

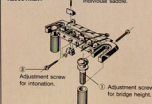


- Loosen the screw (1) to counter clockwise (cc each at both ends of the bridge).
- Adjust the screw (2) to your desired bridge height.
- Tighten the screw (1) to lock position clockwise (cc each at ends of the bridge).
- Loosen the screw (3) to counter clockwise.
- Set intonation by turning the screw (4):
  - Turn the screw counter clockwise if the harmonic note at 12th fret is lower than the fundamental note.
  - Turn the screw clockwise if the harmonic note at 12th fret is higher than the fundamental note.
- Tighten the screw (3) to lock position clockwise after the intonation adjustment is completed.

## SHORT STOP

Recognizing the problems with previous bridge/tailpiece designs, IBAZNEZ has totally redesigned the bridge/tailpiece to rival the best "separates" available today. The bridge maintains a perfectly straight string line to reduce string tension loss across the bridge. The revolutionary two-piece saddle design prevents "saddle rattle" with a slotted saddle guide. The saddle height is easily adjusted with a single screw. The strings are anchored with the "angled slot" design for easy string change.

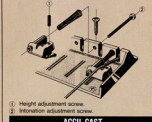
### ADJUSTMENT



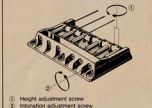
- Adjust the screw (1) to your desired bridge height. (1 cc each at both ends of the bridge).
- Loosen the screw (2) to the counter clockwise.
- Set the intonation by turning the screw (3):
  - Turn the screw clockwise if the harmonic note at 12th fret is lower than the fundamental note.
  - Turn the screw counter clockwise if the harmonic note at 12th fret is higher than the fundamental note.
- Tighten the screw (1) to lock position clockwise after the intonation adjustment is completed.

## ACCU CAST B II

The IBAZNEZ ACCU CAST B II bridge/tailpiece is a low mass design for full transmission of string vibrations to the body. Each string rests firmly on the saddle for maximum sustain and rock steady response even with heavily percussive playing styles. String height is individually adjusted with a single screw.



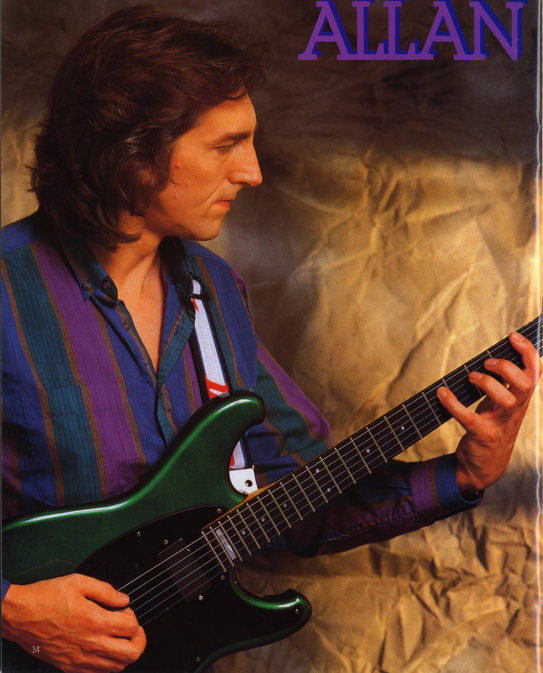
## ACCU CAST



- Height adjustment screw.
- Intonation adjustment screw.

# ALLAN HOLDSWORTH

## SIGNATURE MODEL



**A**t the winter NAMM Show in Los Angeles in 1982, Allan Holdsworth was looking for the guitar that would meet the demands of his extraordinary technique and give him the freedom to express his musical ideas. He began talking to Roy Miyahara from Ibanez about his concepts for his new guitar. After quite a bit of discussion at the show, Allan invited Roy to his home to continue the conversation.

Allan's ideas of what the guitar should be like were no less exacting than his playing. Every detail was laid out—body weight and wood type, string spacing, fingerboard radius, fret size, scale length, even the coil wire gauge for the pickup, and a

special sound chamber underneath the pickguard. Nothing was left to chance. Roy took the sketches and specifications Allan had laid out home with him and sent them to Fritz Katoh at Ibanez R&D in Japan. Then, Fritz translated Allan's ideas into five prototypes over a period of two years, each incorporating improvements over the last, each scrutinized by Allan. Finally, in 1984, this work resulted in the introduction of the AH10 Allan Holdsworth Model, a guitar of uncommon playability and depth of tone, or as Allan put it: "... superior to any I'd previously owned". We think you will agree.

For 1986, Ibanez adds the new AH20 two pickup model for expanded tonal versatility.



**Pickup - AH Special** - Wound to Allan's exacting specifications. 12 adjustable polepieces for perfect string to string balance. Broad, singing tone with outstanding harmonics.

**Tone Chamber** - Routed beneath the pickguard, this cavity adds depth and resonance to the guitar's tone resulting in the clear, full sound of the AH10 and AH20.



**POWERROCKER SPECIAL** - A special solid aluminum block adds balance to harmonics while through-the-block stringing enhances sustain. Unique close string spacing for quick right hand articulation.



SPECIFICATIONS	AH10	AH20
BODY.....	BASSWOOD	BASSWOOD
NECK.....	MAPLE/PC	MAPLE/PC
FINGERBOARD.....	EBONY	EBONY
NO. OF FRET.....	22	22
BRIDGE.....	POWERROCKER-SPECIAL	POWERROCKER-SPECIAL
HARDWARE.....	BLACK	BLACK
PICKUP.....	AH-SPECIAL	2x-AH-SPECIAL
CONTROL.....	IX, 17	IX, 17, 3 W/P
FINISH.....	#1BURGLUNDY	#8BLACK/19BURGLUNDY
	#2FOREST GREEN	#9WHITE
	#8BLACK/9WHITE	

AH20WH

AH10BY

# GEORGE BENSON

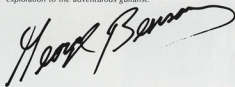
SIGNATURE MODEL

**G**eorge Benson. The name conjures up images of one of the most popular and talented musicians of our time. GB10. The name conjures up images of one of the most versatile and unique guitars ever made. For many years, George had the ideas for his special guitar in his head. By working closely with Ibanez, George was able to bring these ideas to life. Musicians acceptance of the GB10 in every style of music has made this instrument one of the most popular and respected guitars today. It's small size and unique features make the GB10 the right choice for any musical situation.

The small, full hollow body design allows greater playing comfort and helps minimize feedback problems in live performance. The floating pickups, along with an ebony bridge and tension adjustable tailpiece create a guitar of outstanding response and tone.

For almost a decade, the GB10 has stood as a constant reminder of George Benson's talent and imagination. More than anything, this guitar is the end result of George Benson's creative energy.

For 1986, Ibanez introduces the GB30. Based on a semi-hollow body design, this instrument delivers a full, warm tone at any volume level. A custom-shaped neck and ebony fingerboard give the GB30 the feel of a fine handcrafted instrument. Like the GB10 before it, the GB30 is at home in all contemporary musical forms. The GB30 opens up new levels of creative exploration to the adventurous guitarist.

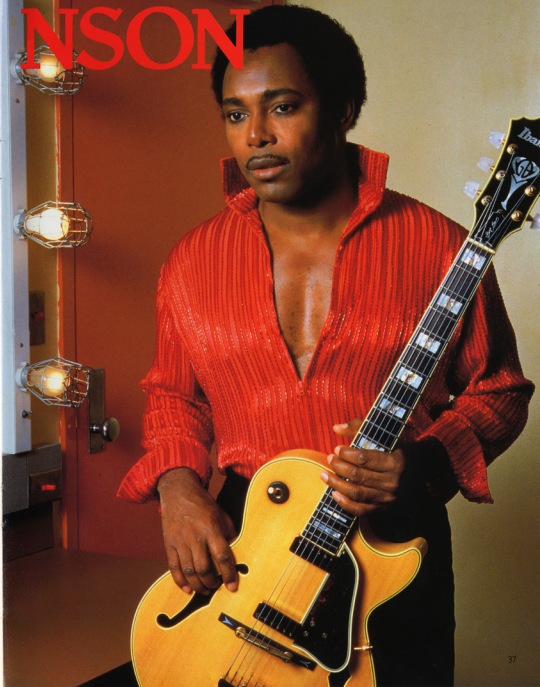



GB10BS

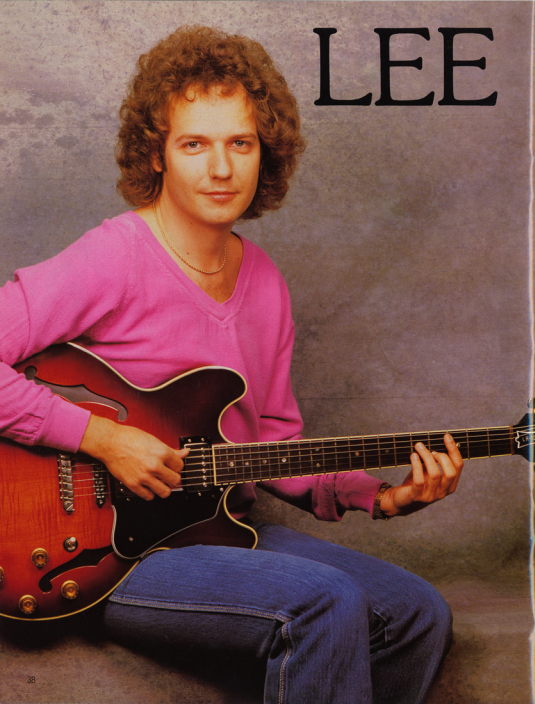
GB30BK



SPECIFICATIONS	GB10	GB30
BODY.....	SPRUCE PLY	MAPLE PLY
NECK.....	MAPLE 3PLY	MAHOAGANY 3PC
FINGERBOARD.....	EBONY	EBONY
NO. OF FRT.....	22	22
BRIDGE.....	EBONY	GIBRALTAR II
SALEPRICE.....	ORIGINAL	QUICK CHANGE II
HARDWARE.....	GOLD	BLACK
PICKUP.....	2x GB-SPECIAL	2x SUREK 50
CONTROL.....	2x 25, 1 100K	2x 25, 3 50K
FINISH.....	BIBBORN SUNBURST/ NT(NATURAL)	BIBBACKE TR(TRANSPARENT RED)







# LEE

# RITENOUR

SIGNATURE MODEL

**L**ee Ritenour is a perfectionist. It shows in his music. It shows in the guitar he plays. To make a guitar to suit Lee wasn't going to be easy. Part of the deal was that Lee would have final say over every detail. If he didn't approve it, it wasn't going to happen. After two years of in-depth research and many prototypes, all the elements were finally in place—The LR10 was about to become a reality.

In a letter to Fritz Katoh and Tom Tanaka at Ibanez in Japan, Lee let it be known where he stood on the integrity of the guitar that would bear his name: "I believe we can come up with a great guitar that will consistently beat your competitors. By the way, be prepared that I will demand these standards in every one of the LR10s sold commercially." Lee felt that we came up with a guitar that would satisfy the serious player with the vintage feel of yesterday and innovations for tomorrow. With his approval, Ibanez introduced the LR10 in 1982. Today it stands as the last word in semi-acoustic guitars designed and built for the perfectionist in all of us.

*Lee Ritenour*

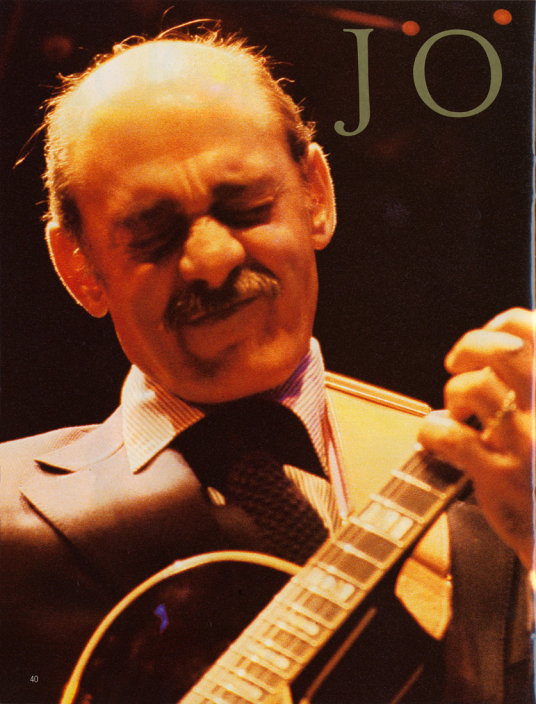


LR10AV

#### SPECIFICATIONS

BODY.....	LR10
NECK.....	FLAME MAPLE
FINGERBOARD.....	MAHOE + MAPLE + MAHOE
BRIDGE.....	JACARANDA
NO. OF FRET.....	22
BREATH.....	GIBBRALDI II
TAILPIECE.....	QUIK CHANGE II
HARDWARE.....	CHROME
PICKUP.....	2 x LR SPECIAL
CONTROL.....	20273 WAY
FINISH.....	ABNATIGLUE VOLLINI





# JO

# E PASS

SIGNATURE MODEL

**T**o talk about Joe Pass is to talk about the state of jazz guitar. His level of creativity and breadth of musical vocabulary are nothing short of astonishing. In his hands, a guitar can speak volumes. Joe chooses to play an Ibanez JP20. Why?

Because after carefully considering all of Joe's input, Fritz Kato and the rest of the Ibanez R&D team constructed a guitar that combines the best of existing traditional guitars with features that would make it stand above the rest. The warmth and depth come from the solid ebony bridge and tailpiece. The drive from the specially placed SUPER 58 pickup. The inspiration from Joe Pass.

*Joe Pass*



JP20BS

SPECIFICATIONS	JP20
BODY.....	SPRUCE PLY
NECK.....	MAPLE JPE
FINGERBOARD.....	EBONY
NO. OF FRETS.....	22
BRIDGE.....	EBONY
TAILPIECE.....	EBONY
HARDWARE.....	GOLD
PICKUP.....	SUPER 58
CONTROL.....	1V, 1F
FINISH.....	BROWN SUNBURST

IBANEZ  
ARTISTS



GERALD VEASLEY



BOB WEIR / GREATFULL DEAD



GREG T. WALKER / BLACK FOOT



JOHN WETTON



RICK ZUNKAR



JIM CREGAN / ROD STEWART



PAT METHENY



ALEX BLAKE



GERRY BECKLEY / AMERICA



PHIL LYNOTT



BUD MENEZ



PATRIC SIMONS



ROBERT SARZO / HURRICANE



MICHAEL FRANKS



LENNY COLTON





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