

I B A N E Z

I N T E R N A T I O N A L E

INTERVIEWS
WITH

STEVE VAI
JOE SATRIANI
REB BEACH
FRANK GAMBALE
GEORGE BENSON...

ANDY TIMMONS,
JENNIFER BATTEN,
PAUL GILBERT,
JOEY ALLEN,
ERIK TURNER AND
JERRY DIXON
OF WARRANT
PLUS MANY,
MANY MORE!



Ibanez

ELECTRIC GUITARS, BASSES & ELECTRONICS FOR 1992-1993

IBANEZ

INTERNATIONALE

AN INTERNATIONAL GUITAR CAN ONLY COME FROM THE INTERNATIONAL MUSIC SCENE

Our involvement in the INTERNATIONAL music scenes started 20 years ago in the U.S.A.

We began Ibanez U.S.A. in 1972 with the idea of bringing high quality, very affordable guitars to American guitarists and bassists. First these were inexpensive instruments patterned after popular American guitars and basses of the times; later we came into our own by creating original designs for guitarists such as George Benson and Bob Weir. And to be honest, we've had our share of odd and sometimes downright weird instruments that raised a few eyebrows, but that's all a part of the growing process.

Twenty years later, we're very proud that Ibanez guitars are in the hands of such luminaries as Steve Vai, Joe Satriani, Reb Beach, Paul Gilbert, and Frank Gambale, to name but a few. But just as importantly, there are Ibanez guitars in the hands of millions of guitar and bass players who live to play and have a deep, abiding love for the guitar.

The tremendous growth and evolution of Ibanez over two decades is based on our goal of making a difference by being different. That's been accom-

plished by listening to experienced players and continually offering new features and innovations to meet their constantly changing and increasingly more sophisticated needs. And, of course, it helps that most of us are players ourselves.

The new 1992 models contain a huge number of new features and improvements such as quarter-sawn necks and our streamlined Lo-Pro Edge on our

professional models. And while we've achieved tremendous success in the more radical styles of guitars and guitar playing, we've never forgotten those of you who need a more

and the new features. We think you'll see why Ibanez can make a difference for you.



traditional instrument. With that in mind, 1992 sees an expansion of models featuring fixed bridges and traditionally shaped necks and body materials.

Along with an exciting new line of guitars for 1992, the pages of this catalogue feature the artists who play Ibanez and, in their own words, why Ibanez has made a difference for them. Check out both the interviews

Acknowledgements

Our thanks to the Ibanez artists whose time for interviews and photo-shoots made this catalogue possible. Our apologies to those artists who were not able to be included due to their touring and recording commitments or our own scheduling conflicts.

Our deepest thanks to all our artists. Without them the success of Ibanez guitars would not have been possible.

The artist interviews in this catalogue were superbly handled by Alan DiPerna, esteemed music and sound writer for *Guitar Player*, *Musician* and *Guitar World*. (The Jennifer Bates interview was conducted by Paul Specht of Ibanez U.S.A.).

Bill Reims
Art Department Director
Ibanez U.S.A.

Bill Cumiskey
Guitar Department Director
Ibanez U.S.A.



Photographer Robert Hakstet preparing the cover shot of the Ibanez Internationale catalogue. The Ibanez Round the Globe mail was inspired by the studio logo of the great PRO movies. It celebrates both the world-wide popularity of Ibanez guitars and the Twentieth Anniversary of Ibanez U.S.A.

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Instructional manual for seven string guitars written by Steve Vai

Steve Vai



UV guitars feature the powerful and perfectly balanced Dimarzio Blaze II humbucking and single coil pickups, which now utilize adjustable pole pieces.

What kind of guitar textures were you envisioning going in to make *Passion and Warfare*?

Sonically, *Passion and Warfare* was like a playground for me. I could do whatever I wanted. If I wanted to do something backwards, flanged and edited through the Dyalis system, with different frequencies added, I had the time and the facilities to do it. I used several different guitars, including a JEM and a Universe.

Generally speaking, I like a lot of bottom end. That's one reason why I developed the 7-string guitar. But a lot of the songs on *Passion and Warfare* were written before I started playing the 7-string. So I didn't use it on some of the songs. Whereas the *Universal* album was totally 7-string guitar.



Ibanez Lo Pro Edge tremolo system, which debuted on Universe guitars in 1991.

That a guitarist with as much imagination and technique as Steve Vai would want a seven string guitar might come as no surprise. What may surprise players is how accessible Steve Vai made the UV7 for the average guitarist — only minimal adjustments from six string playing techniques are required. To assist guitarists on their musical explorations of the Universe, Steve Vai has written a fascinating introductory manual which is included with each Ibanez seven string guitar.



UV7PWH



UV7BK



UV7MAC



UV7TGR

MODEL NO.	AVAIL FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HORN COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
UV7	HC	American Rosewood	Maple 1 pc.	Rosewood	Jarvis Edge 1 #143	Lo Pro Edge 1	Cosmo Black	Dimarzio Blaze II (H)	Dimarzio Blaze II (S)	Dimarzio Blaze II (H)
UV7	BK	American Rosewood	Maple 1 pc.	Rosewood	Jarvis Edge 1 #143	Lo Pro Edge 1	Cosmo Black	Dimarzio Blaze II (H)	Dimarzio Blaze II (S)	Dimarzio Blaze II (H)
UV7	WH	American Rosewood	Maple 1 pc.	Rosewood	Jarvis Edge 1 #143	Lo Pro Edge 1	Cosmo Black	Dimarzio Blaze II (H)	Dimarzio Blaze II (S)	Dimarzio Blaze II (H)
UV771	GR	American Rosewood	Maple 1 pc.	Maple	Jarvis Edge 1 #143	Lo Pro Edge 2	Cosmo Black	Dimarzio Blaze II (H)	Dimarzio Blaze II (S)	Dimarzio Blaze II (H)

NECK DIMENSIONS

Body: 44mm at nut, 65mm at 24th fret
Neck: 22mm at 1st fret, 21.5mm at 12th fret

► Right now you're producing an album for Thomas McRocklin and his band. What was the appeal for you in getting involved with these very young players?

Just seeing kids this young playing legitimate hard rock and roll. Plus, I think there's a lot of kids out there who have been resenting the music that's been stuffed down their throats, like New Kids on the Block. They want another side of youth. These kids are hard core, man.

What's going on with your own music right now?

Right now, I'm dedicating all my energy to this project with Thomas's band. I'm really into the role of a producer for

a rock band, which is basically to handle everything: writing a lot of the material, showing it to everybody, rehearsing them, cutting the drums, etc. But as soon as I get done with this, there's a couple of things I'm going to be working on. One is a film script. And the other is making another record. I just hope the right musicians find their way into my life.

Any thoughts on what comes after a record like *Passion and Warfare*?

Well, *Passion and Warfare* was a good vehicle for me as a solo guitarist. But at this point in my life, I don't know how interested I am in being a solo guitarist who makes instrumental records. There will come a time when I will release another instrumental album. But it's not going to be my next record.



JEM Lion's Claw recessed tremolo cavity



All JEM and Universe guitars feature a isolated cutaway heel neck joint



TTS positioned output jack on JEM and Universe guitars hold guitar cables securely



JEM770MC

PROBABLY NO OTHER GUITAR BETTER SYMBOLIZES THE DIRECTION OF ISANEZ AS THE LEADING INNOVATOR IN GUITARS THAN THE STEVE VAI-DESIGNED

JEM GUITARS. THE LOOK CREATED BY BRIGHT HUES, MONKEY GRIP AND LIONS CLAW TREMOLO CAVITY ARE UNMISTAKABLE, AND THE SOUNDS PRODUCED BY ITS DIMARZIO PICKUPS, SCALLOPED UPPER Frets AND BASSWOOD BODY ARE AS EXTRAORDINARY AS THE TALENTS OF ITS DESIGNER.

FOR '92, THE FIRST JEMS IN MULTI-COLOR FINISHES DEBUT. AS WITH THE UNIVERSE MULTI-COLOR MODELS, EACH GUITAR IS A UNIQUELY DIFFERENT AND INDIVIDUAL WORK OF ART.



Staggering Pyramid Inlay, with color scheme custom matched to JEM770MC



Fluorescent green Vase Inlay featured on JEM771VBK and JEM770P

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HORN COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
JEM771	DMC	American Basswood	Maple 1 pc.	Rosewood	JenDunlop #9100	Lo-Pro Edge	Cosmo Black	DMarzio PAF PRO	DMarzio JEM Single	DMarzio PAF PRO
JEM771	PMC	American Basswood	Maple 1 pc.	Maple	JenDunlop #9100	Lo-Pro Edge	Cosmo Black	DMarzio PAF PRO	DMarzio JEM Single	DMarzio PAF PRO
JEM771	GP	American Basswood	Maple 1 pc.	Maple	JenDunlop #9100	Lo-Pro Edge	Cosmo Black	DMarzio PAF PRO	DMarzio JEM Single	DMarzio PAF PRO
JEM771	GP	American Basswood	Maple 1 pc.	Rosewood	JenDunlop #9100	Lo-Pro Edge	Cosmo Black	DMarzio PAF PRO	DMarzio JEM Single	DMarzio PAF PRO
JEM771	GP	American Basswood	Maple 1 pc.	Rosewood	JenDunlop #9100	Lo-Pro Edge	Cosmo Black	DMarzio PAF PRO	DMarzio JEM Single	DMarzio PAF PRO
JEM771	GP	American Basswood	Maple 1 pc.	Rosewood	JenDunlop #9100	Lo-Pro Edge	Cosmo Black	DMarzio PAF PRO	DMarzio JEM Single	DMarzio PAF PRO
JEM771	GP	American Basswood	Maple 1 pc.	Rosewood	JenDunlop #9100	Lo-Pro Edge	Cosmo Black	DMarzio PAF PRO	DMarzio JEM Single	DMarzio PAF PRO
JEM771	GP	American Basswood	Maple 1 pc.	Rosewood	JenDunlop #9100	Lo-Pro Edge	Cosmo Black	DMarzio PAF PRO	DMarzio JEM Single	DMarzio PAF PRO
JEM771	GP	American Basswood	Maple 1 pc.	Rosewood	JenDunlop #9100	Lo-Pro Edge	Cosmo Black	DMarzio PAF PRO	DMarzio JEM Single	DMarzio PAF PRO
JEM771	GP	American Basswood	Maple 1 pc.	Rosewood	JenDunlop #9100	Lo-Pro Edge	Cosmo Black	DMarzio PAF PRO	DMarzio JEM Single	DMarzio PAF PRO

NECK DIMENSIONS Width 43mm at nut, 57mm at 24th fret
Thickness 25mm at 1st fret, 21mm 12th fret



JEM770MC



JEM770P



JEM770BP



JEM770DV

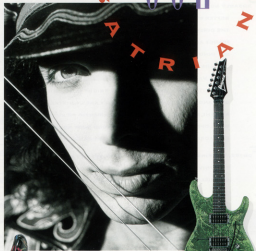


JEM771VBK

Steve Vai



JS4
Electric Rainbow custom graphic
by Joan Satriani



JS5
Rain Forest
custom graphic by
Carol Satriani

Every single aspect of the JS guitar series was carefully determined by guitar virtuoso Joe Satriani. For 1992, Joe Satriani and Ibanez have added even more features with the Lo-Pro Edge tremolo, a very subtly redesigned neck and a DiMarzio HS2 middle pickup which widens the JS Series already considerable tonal capabilities. The new JS6 (the prototype Joe describes in his interview) features a fixed bridge for simplicity and an oil-finished mahogany body for a completely different tonal character and infinite, warm sustain. And while Joe is very demanding about function, he also has an artist's eye for form. JS1 models now feature matching headstocks and on the limited edition, special order JS4 and JS5 models, two new original graphic designs by Carol and Joan Satriani are offered.

What plans do you have for your next album?

I'm looking to move into a new way of recording. In the past, I would always begin by working alone: recording most of the guitars, basses and keyboards by myself before calling in drummers or programmers for the later stages of the project. But this time I want to start by laying some live-in-the-studio tracks with a bassist and drummer. I want to see if I can do a record in two month's time rather than the six or eight months it usually takes me—in order to keep more spontaneity in the process.

Do you have a different sound in mind as well?

The bass and drums are going to be given more room, I plan to give them a fatter but softer, more analog sound. And that will allow me to change the

sound of the solo guitars and the melody guitars a little bit. Part of that is going to involve experimenting with some different types of woods for my guitar. The original JS1 model is still perfect for many of my melodies, solos, and intense rhythms. But I've been working with Ibanez in putting a non-vibrato bar, fixed bridge version of the JS1 that's going to have a mahogany body. This thing sounds really big and fat and warm. I'm looking forward to building tracks with it. The goal for me is to create a whole line of guitars with different forms but a uniform feel.

What sort of design considerations went into the original JS1?

I wanted a neck that was pretty close to



Joe has found the JS body to be the ultimate in playing comfort, with its gentle sculpted contours and unique aerosol shape.

the old Fender® necks. I like that kind of radius and like a maple neck with a rosewood fingerboard. For the body, I really wanted something that was completely sexy and curvy. I didn't want any flat surfaces or hard edges. I didn't want my forearm to get creased from playing as happens with a Les Paul.™ And I didn't want the weight to be too prohibitive or the body too large. The instrument was designed to be completely comfortable whether you're sitting, standing or running around on stage with it.



JS1BK

JS1WH

JS1HR

JS6

JS3

custom graphic by
Danielle Hout

MODEL NO.	AXIAL FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HEADW. COUSIN	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
JS1	BL, BK, WH	Sesewood	Maple 1 pc.	Rosewood	U.S.A. JS Custom	Lo-Pro Edge	Chrome	DiMarzio PAF PRO	DiMarzio HS2	DiMarzio FRED
JS3	Custom Graphic	Sesewood	Maple 1 pc.	Rosewood	U.S.A. JS Custom	Lo-Pro Edge	Chrome	DiMarzio PAF PRO	/	DiMarzio FRED
JS4	Electric Rainbow by Joan Satriani	Sesewood	Maple 1 pc.	Rosewood	U.S.A. JS Custom	Lo-Pro Edge	Chrome	DiMarzio PAF PRO	/	DiMarzio FRED
JS5	Rain Forest by Carol Satriani	Sesewood	Maple 1 pc.	Rosewood	U.S.A. JS Custom	Lo-Pro Edge	Chrome	DiMarzio PAF PRO	/	DiMarzio FRED
JS6	Oil	Mahogany	Maple 1 pc.	Rosewood	U.S.A. JS Custom	Fixed Bridge	Chrome	DiMarzio PAF PRO	/	DiMarzio FRED

NECK DIMENSIONS: Width: 42mm at nut, 53mm at 21st fret
Thickness: 22mm at 1st fret, 21 mm at 12th fret

*"Fender" is a trademark of the Fender Musical Instrument Corporation, with whom Fender is not affiliated.
™"Les Paul" is a trademark of the Gibson Guitar Corporation, with whom Gibson is not affiliated.

Reb Beach



"EXPRESSIVE...IMPASSIONED...EXPLOSIVE!"

THE SAME WORDS THAT HAVE BEEN USED TO DESCRIBE THE SEARING LEADS AND VIRTUOSO TWO-HANDED TAPPING OF REB BEACH APPLY EQUALLY WELL TO THE GUITAR HE DESIGNED. BOTH IBANEZ RBM MODELS FEATURE AN EXOTICALLY SHAPED MAHOGANY BODY FOR WARM TONES AND POWER. THE RBM2 FEATURES A KOA TOP FOR TONAL BRIGHTNESS AND EMG™ PICKUPS; THE RBM1 COMES WITH SPECIALLY DESIGNED AMERICAN ENGINEERED PICKUPS AND IS AVAILABLE IN THREE EYE-ARRESTING HIGH GLOSS FINISHES. FOR '92, ALL MODELS FEATURE GOLD HARDWARE AND THE STREAMLINED Lo-Pro Edge TREMOLO SYSTEM WHICH ALLOWS FOR BOTH AGGRESSIVE TREMOLO USE AND TRADITIONAL RIGHT HAND POSITIONING.



The acclaimed Ibanez All Access Neck Joint is featured on both the RBM1 and RBM2 models.



Unique end-cutaway showing Lo-Pro Edge tremolo, new for 1992 on all Ibanez RBM guitars.

How did your involvement with Ibanez begin?

When the Winger record started doing pretty well, I had this weird problem. Everybody was sending me guitars. About twenty different guitar companies. Some problem, eh? But the thing is I had to pick one as my major guitar. Then Ibanez sent me an RG560. I sent all the other guitars back.

And now you have your own model!

Yeah, the Voyager. Isn't it great? They let me design my own guitar and then they market it for me.

What kind of ideas did you have for the neck?

I had once played a guitar with a paufero neck and I knew I wanted one of those. It's a very hard wood, almost like putting a metal neck on a guitar: total sustain for days. Which is important for me because I like a small, 22-fret neck. I like small frets, too. So the paufero gives me big sustain from a little neck.

You're currently getting ready for the new Winger album. What will that be like?

We're going to try to make it sound a little more raw than the last one. More like our live sound, which is pretty heavy. We don't use much keyboard stuff live. It's just two guitars, drums and bass. We'd like to capture more of that on the next record.

Do you think that's generally where things are going in your style of music?

Definitely. It seems everyone's hot on the bandwagon of doing heavier records these days.



MODEL NO.	AXES, FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HEADS COLDER	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
RBM1	OK, BL, CA	Mahogany	Maple 1 pt. Reinforced	Reinforced	Regular	Lo-Pro Edge	Gold	82 S11	82 S11	82 H2
RBM2	OK	Mahogany/Koa top	Reinforced 1 pt.	Reinforced	Jimi Hendrix H230	Lo-Pro Edge	Gold	EMG SA	EMG SA	EMG SB

NECK DIMENSIONS: Width/Heads at nut, 1 11/16" at 12th fret Thickness/Heads at 1st fret, 21.5mm at 12th fret



Have you been keeping busy lately?

I'll say. I've been touring with the Chick Corea Electric Band, with my own band and with Vital Information, an ongoing thing I have with Steve Smith, Tom Coster and Jeff Andrews. And I've just released my fifth album, called *Noteworker*, and a record with Alan Holdsworth called *Truth in Shredding*. It's very much for guitar enthusiasts: slamming from beginning to end.

frank gambale

When did you first get involved with Ibanez?

It was around '86. I had just gotten the gig with Chick and I was looking for a new guitar to really work with the sweeping technique I use. I got the first Ibanez 540S and it was perfect; it came along at just the right time. Ever since the first one they made me, I've been suggesting modifications. So after about four years of experimenting, we ended up with my own model, the FGM, which I'm thrilled with. That's what I play exclusively.

What were some of the main design ideas you had?

The main thing I wanted was for the guitar to have a low profile. The neck has about an eighth of an inch taken off the back, which makes it sit lower in the body. The pickups and bridge have been routed lower into the body, too; the pickup mounting rings are basically flush with the body contour, rather than sticking way out of the guitar. There's really nothing to get in the way of the pick. And I think pickups sound warmer when they're all the way inside the guitar body like that.



FGM100PS



FGM All Access Neck Joint

WITH FRANK GAMBALE'S CHOICE OF THE SLEEK S-STYLE BODY, RECESSED NECK WITH SMALL Frets, LOW PROFILE PICKUP MOUNTING RINGS AND NOW FOR '92, THE LO-PRO EDGE, THE FGM100 REPRESENTS THE ABSOLUTE ULTIMATE IN A STREAM-LINED PLAYING INSTRUMENT. ADD TO THAT THE WARM LOWS OF A MAHOGANY BODY AND THE SONIC POWER OF DIMARZIO AND 182Z/USA PICKUPS AND YOU'VE GOT AN INSTRUMENT WORTHY OF THE ARTIST IT WAS CREATED FOR.



FGM100's recessed neck and pickup mounting rings with Lo-Pro Edge tremolo



FGM100GB

FGM100DY

FGM100BK

MODEL NO.	AVAIL. FROM	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HDRWR. COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
FGM100	USA, F&M, UK	Mahogany	Single 1 pt.	Recessed	nickel/plating #6330	Lo-Pro Edge	Black	82C/USA F1	82H/USA H2	82H/USA Dual Sound

NOCK DIMENSIONS: Width/33mm at nut, 53mm at 22nd fret Thickness/17mm at 3rd fret, 20mm at 12th fret

What are you playing these days?

The guitar I like best right now is my own Ibanez signature model. It isn't really that much different from a stock Ibanez guitar. I love the way their stock instruments sound; but visually, I'm always questing for the abnormal. So for my signature model, I came up with the idea of putting fake painted-on F-holes on a modern rock and roll guitar. F-holes are usually associated with jazz or classical. I like the warped inference. I also like the idea of putting a volume knob and switch inside the F-hole area and make them the same color as the F-hole. They sort of disappear and you don't see the electronics.

What about pickups?

My F-hole model has two humbuckers and one single coil in the middle, which is really important to me in terms of using the five-way pickup switch. I can combine the single coil with one of the coils in one of the humbuckers. That makes a world of difference, especially for clearing up a guitar sound. Which is another thing I learned from playing stock Ibanez guitars.

Are you writing material for the new Mr. Big album?

A little bit. At the personal level, I've been trying to get the old heavy metal fire back. Now that we're doing well on the radio and established a pop direction for the group, I'm starting to miss some of the Sabbathisms. So I'm going back to them.

Just to maintain a balance?

I find that my sanity depends heavily on that balance: being a mad Beatles fan one week and listening to Iron Maiden the next.



The graphic F-hole on PGM is a trademark of Ibanez.

PGM300WH

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HDRWR. COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
PGM100	JR	Rosewood	Maple 1 pt.	Rosewood	Jumbo	Edge	Black	DiMarzio PAF PRO	DiMarzio FS1	DiMarzio PAF PRO
PGM200	SW	Rosewood	Maple 1 pt.	Maple	Jumbo	Lo-Pro Edge	Cosmic Black	DiMarzio PAF PRO	DiMarzio FS1	DiMarzio PAF PRO

NECK DIMENSIONS: Width/Depth at nut, 5/16" at 1st fret, 25mm at 12th fret

Thickness: 1.7mm at 1st fret, 25mm at 12th fret

PGM100JB

Or Mr. Big

Paul Gilbert

GEORGE BENSON



PHOTO BY TONY BERG/OMAGNA

The collaboration of jazz virtuoso George Benson and Ibanez in the mid-1970's to create the GB10 was a milestone in the growth of Ibanez as an innovative guitar company. ■ In 1990, the GB12 Twelfth Anniversary model was introduced to commemorate our long and proud association with an artist of George Benson's stature. Per Mr. Benson's request, the body is 1/2" thicker than the original GB10 and each one is personally autographed.



GB10T



GB12 and GB10 models feature IBZ GB Special humbucking pickups, which float away from the body for the warmest, most natural sound.



GB10TR



GB12SS

MODEL NO.	AVAIL. FINISH	BODY	NECK Maple & Mahogany 3pc	FINGER BOARD Maple 3pc	FRET WIRE Regular	BRIDGE Ebony	HARDWARE Gold	NECK PICKUP IBZ GB Special	BRIDGE PICKUP IBZ GB Special
GB12	BS	Flame Maple Top, solid & back	Maple & Mahogany 3pc	Maple 3pc	Regular	Ebony	Gold	IBZ GB Special	IBZ GB Special
GB10	BS, NT	Spencer Top Maple sides & back	Maple 3pc	Maple 3pc	Regular	Ebony	Gold	IBZ GB Special	IBZ GB Special
GB30	OK, TR	Maple top solid & back	Mahogany 1pc	Beard Ebony	Regular	Gibraltar II	Black	IBZ Super 58	IBZ Super 58

NECK DIMENSIONS: Width: 1 11/16" at nut, 1 5/8" at 22nd fret

Thickness: GB12: 10: 25mm at 1st fret, 23mm at 12th fret
GB30: 20mm at 1st fret, 23mm at 12th fret



GB12



GB10



GB30

Although all GB models share the same silhouette, body thicknesses vary to match players' specific performance needs.



Custom inlay on GB12 headstock.

We hear you're working on a new album.

That's right. It's been a revelation; people have been asking me for more instrumentals. So I'm hooking up with Bob James to put some together for the record. It should be pretty exciting. Bob is going to be producing as well as playing.

How did the Ibanez George Benson Series come about?

Even as a teenager, I'd always look at the great guitars and picture them in my mind how I thought they should be—a twist here and a twist there. I was trained as a commercial artist at school, so when Ibanez gave me the opportunity to design my own guitar, I was ready. This was in 1978. Working with Ibanez, I came up with two models, the GB10 and the GB20.

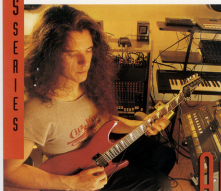
What were your main design considerations?

Today's guitarists play a lot louder than in the cool jazz days. But when you raise the level in a semi-acoustic guitar, the top starts to vibrate and you get feedback. My idea for overcoming that was to decrease the size of the body so that the tones wouldn't build up as much and cause feedback. And then the Ibanez engineers created suspended pickups for the guitar. They're attached to the pickguard on one end and to the neck at the other. They don't break into the top at any place which does wonderful things for the tonality of the instrument.

Another innovation was that the tailpiece was divided into two pieces, with three strings each, and the string length can be adjusted by hand. On the GB Series, almost everything can be adjusted without tools, right on the bandstand.

And you're still using these design ideas today?

Today I play the GB12, which is a special limited edition guitar commemorating the 12th Anniversary of my association with Ibanez. It's basically a redefined, enhanced takeoff on the GB10. A beautiful instrument—but then Ibanez has always amazed me with the craftsmanship and great sound of their guitars.



FIVE YEARS AGO, IBANEZ U. S. A. DESIGNED THE "S" BODY GUITAR TO ANSWER PLAYERS' NEEDS FOR A GUITAR THAT WOULD COMBINE A SUPER THIN BODY, ULTRA SLEEK GOOD LOOKS, VERSATILITY AND POWER. FOR '92, THE FIRST PRODUCTION MODEL S GUITAR WITH MAPLE FRETBOARD DEBUTS, AND NEW FINISHES IN BURL MAHOGANY AND OIL FINISHED MAHOGANY ADD A LOOK OF UNDERSTATED NATURAL BEAUTY TO THE LINE. THE SEVEN STRING VERSION OF THE "S", THE 54057, IS NOW IN ITS SECOND SUCCESSFUL YEAR.

Alek Skolnick



Often imitated, the Ibanez S series' sleek, comfortable mahogany body offers unparalleled playability and warmth of tone.

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	BROWN COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
54057	BL, LR	Mahogany	Maple	Roasted	Jumbo	Lo-Pro Edge™	Cosmo Black	D'Marco Black 5 (C)	D'Marco Black 5 (P)	Edwards Black 5 (P)
54057T3	BL, LR, PR, SOL	Mahogany	Maple	Roasted	Jumbo	Lo-Pro Edge™	Cosmo Black	82/USA C3	82/USA C3	82/USA F3
54057R	CN, DFB	Mahogany / Flame Maple top & back	Maple	Roasted	Jumbo	Lo-Pro Edge™	Cosmo Black	82/USA C2	82/USA C2	82/USA F2
54058H	#1	Mahogany / Burl Mahogany top & back	Maple	Roasted	Jumbo	Lo-Pro Edge™	Cosmo Black	82/USA H1	82/USA C3	82/USA F3
5405	BL, LR	Mahogany	Maple	Roasted	Jumbo	Lo-Pro Edge™	Cosmo Black	82/USA C2	82/USA C2	82/USA F3
4305	TR, LR	Mahogany	Maple	Roasted	Regular	Gibraltar II	Stark	82 V1	82 S2	82 V2
4005	BL, LR, TR	Mahogany	Maple	Roasted	Jumbo	Edge	Chrome	82 V1	82 S2	82 V2
4005	BL, LR, TR	Mahogany	Maple	Roasted	Jumbo	Edge	Chrome	82 S1	82 S2	82 V2

NECK DIMENSIONS Width: 43mm at nut, 57mm at 22nd fret Thickness: 17mm at 1st fret, 20mm at 13th fret

IN RESPONSE TO THE GROWING INTEREST IN TRADITIONAL FEATURES, THE NEW NON-TREMOLO 4705 COMBINES A FIXED BRIDGE, THE FULL SOUNDING "S" MAHOGANY BODY AND A 24 3/4" SCALE NECK FOR EASIER STRING BENDING, FULL SOUND AND LIMITLESS SUSTAIN.

WITH MORE CHOICES OF NECKS, FINGERBOARDS, PICKUP CONFIGURATIONS AND FINISHES THAN EVER, THERE'S NOW AN "S" BODY GUITAR FOR ANY KIND OF MUSIC FROM COUNTRY AND BLUES TO MEGA-VOLUME ROCK AND FUSION.



What are your main guitars these days?

I'm still playing the first one I got through my Ibanez endorsement, which is a 5405. And I have two other main ones, an RG560 with a maple neck and a custom-built one which is a variation on the 540P. One of the guitars has a three-way pickup switch and the other a five-way pickup switch. Both of them have push/pull volume pots for a single coil sound. I don't use that a lot for heavy metal playing. But when I did the Stu Hamm tour, there were a couple of songs where I needed a rhythm and blues sound, and it was perfect for that.

What do you like in a fingerboard?

I'm still partial to maple, although I have an ebony fingerboard on my custom Ibanez, which I prefer for mellow playing. For the screaming rock licks, though, nothing beats a maple neck.

What are some of your current goals in terms of technique?

I love the feel of the early Van Halen recordings. I can sometimes work up to playing with that kind of fire, but only with simpler rock stuff. I'd love to be able to play that way over fusion changes like the way Frank Gambale and Scott Henderson play. I've tried taking a ferocious Van Halen lick and applying it to the third mode of the melodic minor scale and playing it over a major 7th sharp 5 chord, just to give it that fusion sound. And it comes out cool. Working with Stu Hamm provided a lot of opportunities for that kind of thing. And Testament has obviously been great for building up my rock chops. So I feel I'm in an ideal position to combine the best of both worlds in my playing.



Abalone oval inlay of new 5405.



Ibanez Lo-Pro Edge Tremolo (Licensed Under Floyd Rose Patents) and recessed tremolo cavity.



THE 540R IS DESIGNED FOR GUITARISTS WHO NEED THE TONAL FLEXIBILITY AND DRIVE OF A MODERN GUITAR BUT DESIRE THE FEEL AND SHAPE OF A MORE "TRADITIONAL" INSTRUMENT. ITS BASSWOOD BODY IS SLIGHTLY SMALLER IN SIZE, LIGHTER IN WEIGHT AND MORE BEAUTIFULLY CONTOURED THAN ITS TRADITIONAL COUNTERPARTS. ADDITIONALLY, THE 540R FEATURES A UNIQUE AEROFOIL EDGE WHICH PULLS THE BODY CLOSER TO THE PLAYER FOR MAXIMUM PLAYING COMFORT.

THIS YEAR, BY THE REQUEST OF MANY GUITARISTS, THE ELITE 540RLTD NOW FEATURES OUR POPULAR SUPER-THIN WIZARD NECK. FOR PLAYERS WHO PREFER A FULLER, ROUNDER NECK, OUR OTHER 540R GUITARS ARE STILL EQUIPPED WITH THE IBANEZ ULTRA NECK.



The 540R and 440R come with ULTRA NECK in traditional taste.



Ibanez Lo-Pro Edge Tremolo (Licensed Under Floyd Rose Patents) and recessed tremolo cavity.

The 540R, 440R's unique aerofoil edge provides maximum playing comfort.



540R88



540RLTDJB



540RHCA



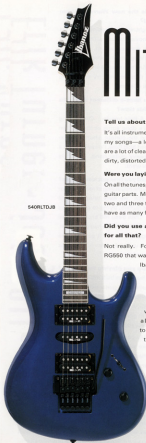
440RTB



440RHJB

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HARDWARE COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
440R	BL, CA, TB, WH	Basswood	Maple 1 pc.	Rosewood	Jumbo	Edge	Black	B2	B2	B2
440R-1	BL, CA, TB, WH	Basswood	Maple 1 pc.	Rosewood	Jumbo	Edge	Black	B2	/	B2

NECK DIMENSIONS Width: 42mm at nut, 50mm at 22nd fret Thickness: 19.5mm at 1st fret, 21.5mm at 12th fret



Larry Mitchell

Tell us about your album.

It's all instrumental. There's a bit of funk in my songs—a lot of styles really. So there are a lot of clean tones on there, beside the dirty, distorted lead stuff.

Were you laying tons of guitar tracks?

On all the tunes, there's at least three rhythm guitar parts. Most of the solos are between two and three takes. Except for a few that have as many five different takes.

Did you use a lot of different guitars for all that?

Not really. For rhythms I used a white RG550 that was the first guitar I got from Ibanez. I doubted that with my main guitar, a blue 540R in a hum-single-hum configuration, 22-fret, basswood body. I did a lot of the solos with that guitar, too. I also use the double neck which is on the cover, which has a D neck they made for Steve Vai a long time ago. The whole guitar is tuned down to a D. So even though my producer brought in his "59 Les Paul" and things like that, I didn't need to use any of it. I got everything I needed from my Ibanez guitars.

What's your main focus these days, solo work or playing with other people?

Right now, I feel like my focus has to get back to where it was in the beginning: to do instrumental records and play small clubs around the country. Meanwhile, I still enjoy playing with artists like Billy Squier and Rick Ocasek and reaching larger audiences that way. Two of my biggest influences are Prince and Van Halen. So you see, I enjoy doing a lot of different things musically.



MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HARDWARE COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
540RLTD	BL, CA, JB	Basswood	Maple 1 pc.	Edge	Jumbo	Lo-Pro Edge	Black	B2/USA	B2/USA	B2/USA
540R	BL, BL, WH	Basswood	Maple 1 pc.	Edge	Jumbo	Lo-Pro Edge	Black	B2/USA	B2/USA	B2/USA
540RH-1	BL, CA, JB	Basswood	Maple 1 pc.	Edge	Jumbo	Lo-Pro Edge	Black	B2/USA	/	B2

NECK DIMENSIONS Width: 42mm at nut, 50mm at 22nd fret Thickness: 19.5mm at 1st fret, 21.5mm at 12th fret

"Lo-Pro" is a trademark of the Ibanez Guitar Corporation, with which Ibanez is not affiliated.

for the guitarist who demands the finest in quality, craftsmanship and appearance, the RG700 series features American-made pickups, Cosmo black hardware, matching headstocks and an ultrafast Wizard neck with binding and sharktooth inlays. The ultradeluxe RG770DX models also offer a clear pickguard, a maple fretboard and matching inlays.

And for 1992, the RG760, RG770 and RG770DX now come equipped with direct mounted pickups.



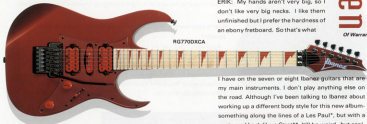
182: USA pickups are mounted directly into the body of RG760, RG770 and RG770DX.



RG700XVM



RG700XLB



RG700DXA

When is the new Warrant album coming?

ERIK: Right now, we're doing two songs for the movie *Gladiators*. Then we start work on our new album. This time, Michael Wagner will be producing. We did our first two albums with Beau Hill. But we thought we'd try something different this time.

Do you have a different sound in mind this time?

JOEY: A little heavier. Considering Michael's done some of the Dokken stuff and the current albums by Extreme and Skid Row, I'd say he's got a pretty heavy guitar hand. Which is what we want.

When did you first get into Ibanez?

ERIK: At the beginning of recording for Cherry Pie, we were bringing in all kinds of guitars, trying to get a good sound. Then Beau Hill brought in an Ibanez that Reb Beach had given him. We plugged it in and it sounded the best. We used it for both our rhythms and a lot of the leads.

What are you playing these days?

JOEY: Ibanez has built me a beautiful, mahogany body guitar with a bolt-on maple neck. I like flat, unfinished necks with big jumbo frets. I like to feel it when I'm going for a note and I think maple lets you do that best.

ERIK: My hands aren't very big, so I don't like very big necks. I like them unfinished but I prefer the hardness of an ebony fretboard. So that's what

I have on the seven or eight Ibanez guitars that are my main instruments. I don't play anything else on the road. Although I've been talking to Ibanez about working up a different body style for this new album—something along the lines of a Les Paul*, but with a contoured back like a Strat**. It'll be weird...but cool.

Frik Turner - Joey Allen

OF Warrant



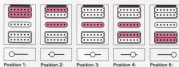
Tilt neck joint for better access.



Ibanez Lo-Pro Edge Tremolo (licensed Under Floyd Rose Patents) and recessed tremolo cavity.

The Ibanez Split-5 switching system offers quick, convenient access to a multitude of sounds.

Each of the 5 Way Switch positions activates the pickups as follows:



Position 2: Excepting 182/USA pickups, bridge side of the front pickup is activated.

* The Split-5 switching system is adapted to all models with S-S-H and H-S-H pickup combination except for the RG560, RG700M.



RG760CA



RG760EG



RG770PN

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HARDWR. COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
RG770DX	CA, BL, WH	Rosewood	Maple 1 pc.	Maple	Jumbo	Lo-Pro Edge	Cosmo Black	182/USA H	182/USA C2	182/USA F2

NECK DIMENSIONS: Width: 43mm at nut, 57mm at 22nd fret. Thickness: 17mm at 1st fret, 20mm at 12th fret.

"Les Paul" is a trademark of the Gibson-Gibson Corporation and when Ibanez is not affiliated.
** "Strat" is a trademark of the Fender Musical Instrument Corporation and when Ibanez is not affiliated.

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HARDWR. COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
RG770	BL, LB, PB	Rosewood	Maple 1 pc.	Rosewood	Jumbo	Lo-Pro Edge	Cosmo Black	182/USA C3	182/USA F2	182/USA F2
RG790	BL, LB, PB	Rosewood	Maple 1 pc.	Rosewood	Jumbo	Lo-Pro Edge	Cosmo Black	182/USA C2	182/USA F2	182/USA F2
RG750	BL, CA, WH	Rosewood	Maple 1 pc.	Rosewood	Jumbo	Lo-Pro Edge	Cosmo Black	182/USA H4	182/USA C3	182/USA F2

NECK DIMENSIONS: Width: 43mm at nut, 57mm at 22nd fret. Thickness: 17mm at 1st fret, 20mm at 12th fret.



RG550XLB



Color-matched mirror pickguard RG550KX with Cosmo Black hardware



RG550KX

S

ince its introduction in 1987, the

RG500 series—with its American-designed pickups, lightning fast 24 fret neck, recessed tremolo, huge choice of finishes and superb craftsmanship—continues to be the unchallenged standard in instruments for the working guitarist. ● The 1992 model year ushered in a huge number of significant improvements and additions to the RG500 line that assure its continued high status. Like all other professional series Ibanez guitars, RG500 necks are now all quartersawn for greater consistency, stability and strength. Each model in the series, RG550, RG550DX, RG565, RG570 and RG570FM, now has a sound character somewhat different from each of the other RG500's due to a carefully chosen individual combination of pickups. As if all these improvements weren't enough, all RG500's are now equipped with the streamlined Lo-Pro Edge which allows for both heavy tremolo arm playing and traditional right hand picking and placement. ● Looks have not been forgotten either. The 1992 finish Emerald Green and the new RG550KX with its matching mirror pickguard and Cosmo Black hardware are guaranteed to draw eyes to the stage.

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HBRW COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
RG550KX	LG, PG	Seawood	Maple 1 pc.	Maple	Jumbo	Lo-Pro Edge	Cosmo Black	62 V7	62 S1	62 V8

NECK DIMENSIONS Width: 43mm at nut, 51mm at 23rd fret Thickness: 23mm at 1st fret, 20mm at 12th fret

**How old were you when you started playing guitar?**

About five. The first guitar I ever played was a sunburst Ibanez Artist. I've played Ibanez guitars ever since. Everything about them is good; they sound much better than anything else. Right now, the model I'm playing is a floral JEM.

How did you first hook up with Steve Vai?

It was at a Monsters of Rock concert in England in '88. I was backstage strumming that floral JEM. And a roadie guy walked by and said, "Can you play that thing?" I said, "Uh huh, yeah." He went into the tour bus and came out a few minutes later and said, "Steve wants to see you." So I got on the bus and plugged in and Steve was there.

What was his reaction to your playing?

He was howling.

Were you nervous?

A little bit. They have it on video. Greg Bissonnette videoed the whole thing.

How are things going with the album Steve is producing for your band?

Fine. Most of the solos are done. There's a ballad on there called "So Beautiful" and the solo on that is backwards. The tape was slowed down and reversed.

Who are your favorite guitar players?

Jeff Beck, Jeff Baxter, Peter Green, Django Reinhardt, Roy Buchanan, Larry Mitchell, Julian Bream...

Wow!

Yeah, I listen to a lot of different types of music.



4 pole/5 way switch allows for switching capabilities which a standard 5 way switch cannot accomplish (ie. series/parallel switching) (RG565, 570FM)



RG550SU



RG560JB



RG565LB



RG565EG



RG570CA



RG570FMTR

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HWRW COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
RG570FM	AM, CL, TB, TB	Seawood / Flame Maple top	Maple 1 pc.	Seawood	Jumbo	Lo-Pro Edge	Black	62 V2	62 S2	62 V8
RG570	BR, CA, EG, JB, PG, PN, PN	Seawood	Maple 1 pc.	Seawood	Jumbo	Lo-Pro Edge	Black	62 V1	62 S1	62 V3
RG565	CA, EG, LG, LG	Seawood	Maple 1 pc.	Maple	Jumbo	Lo-Pro Edge	Black	62 V3	/	62 S3
RG565L (Left hand)	BR	Seawood	Maple 1 pc.	Seawood	Jumbo	Lo-Pro Edge	Black	62 S1	62 V2	62 V3
RG565	BR, CA, JB, PG, PN	Seawood	Maple 1 pc.	Seawood	Jumbo	Lo-Pro Edge	Black	62 S2	62 S2	62 V3
RG550L (Left hand)	BR	Seawood	Maple 1 pc.	Maple	Jumbo	Lo-Pro Edge	Black	62 V1	62 S2	62 V3
RG550	BR, BR, CA, CL, PN	Seawood	Maple 1 pc.	Maple	Jumbo	Lo-Pro Edge	Black	62 V1	62 S1	62 V3

NECK DIMENSIONS Width: 43mm at nut, 51mm at 23rd fret Thickness: 23mm at 1st fret, 20mm at 12th fret



RG450CA



RG450JB



RG450BK



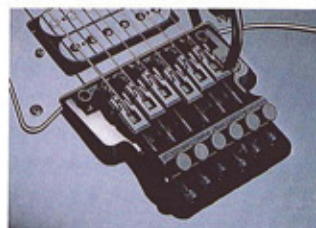
RG450WH

TOP LOKIII
Locking nut system.

The new RG400 series is comprised of the most exciting models released in 1992. This series provides all of the basic concepts of the contemporary RG series at a reasonable price. The sharp body styling, inherited from the RG500 and RG700, offers smooth playability, especially on the upper frets. Even beginners will not feel at a

loss with the WIZARD (w-type) of the lightning-fast 24 fret neck. Models in this series include the EDGE tremolo feature that has won high regard and trust from many working guitarists since its debut, and has been partially responsible for establishing this guitar

as being a cut above conventional guitars. The base of the recessed cavity has been expanded to provide a greater movement of the whammy bar. The SPRIT5 wiring, also used on top of the line models, has been adapted for the H-S-H configuration pickups, a standard RG series feature. The impressive specifications of the RG400 series have been achieved without compromise. In addition, the color deep red is available as a new addition to the line.

Ibanez Edge Tremolo
(Licensed Under Floyd Rose Patents)
and recessed tremolo cavity.

MODEL NO.	AVAIL FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HRDWR COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
RG450	BK, JB, CA, LB, WH, DY	Basswood	Maple 1 pc.	Rosewood	Jumbo	Edge	Black	IBZ Custom (H)	IBZ Custom (S)	IBZ Custom (H)

NECK DIMENSIONS Width/43mm at nut, 57mm at 22nd fret Thickness/17mm at 1st fret, 20mm at 12th fret

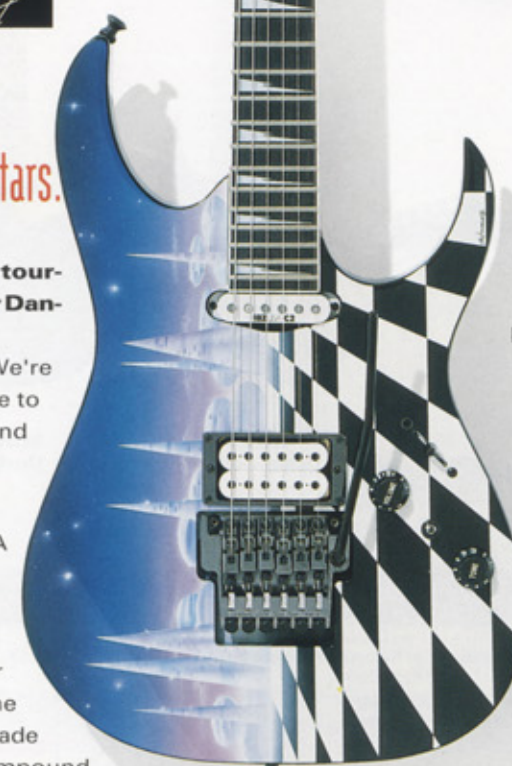
THE CONCEPT BEHIND U. S. A. CUSTOM WAS TO BUILD IBANEZ GUITARS AND BASSES IN AMERICA AND ENABLE INDIVIDUAL PLAYERS TO DESIGN THE INSTRUMENT OF THEIR DREAMS.*

SINCE ITS INCEPTION, U. S. A. CUSTOM CONTINUES TO BE AN UNQUALIFIED SUCCESS. WITH THE INPUT FROM A LEGION OF SATISFIED OWNERS, U. S. A. CUSTOM NOW INCLUDES THE CHOICE OF WOODS, FINISHES, NECKS, PICKUP CONFIGURATIONS AND PICKUPS BY IBZ/USA, DIMARZIO® AND EMG®.

Cosmic Swirl II, new graphic for 1992. Graphic guitars are handpainted by artist Dan Lawrence in California.



92UCGR1



Ibanez U. S. A. Custom Guitars.

Right now you're on the road touring behind the second Danger Danger Album?

Right. It came out in October. We're going to be busy for a long time to come, playing England, Japan and the States.

What guitars are you using?

Basically, I've got a couple of USA Customs, which are the first guitars Ibanez ever gave me. They're totally stock except for the pickups I put in. And the main guitar I'm playing now is based on the Ibanez RG550 body shape. It's made out of alder and has a maple compound radius neck with a rosewood fingerboard. It has two humbuckers. But my USA Customs have humbuckers and a single coil. There are certain leads I did on the record with a single-coil in a neck position.

MODEL NO.	AVAIL FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HRDWR COLOR	NECK PICKUP	BRIDGE PICKUP
92UCGR1	Ice World	Basswood	1 pc. Maple	Rosewood	Sharktooth	Lo-Pro Edge	CK	IBZ/USA C2 (S)	DiMarzio Double Whammy (H)



Danger Danger's

Andy Timmons

Built in America—played the world over.

People don't usually associate the neck pickup with leads.

Exactly. Ozzy always calls it "the cow tone." But I think it's cool. And using a single coil in the neck position gives you great clarity.

Have you been musically active outside of Danger Danger?

I have a lot of instrumental stuff that I wrote before I joined the band. And that's what I'll be playing when I go out on the road for Ibanez road clinics, which I'll be doing after the Danger Danger tour. I'm interested in doing a guitar instrumental type of recording when time permits. The guys in the band have been real supportive of that.

They realize I have these jazz, blues and fusion sides of me, as well as the mainstream rock and roll thing we have together.



Original Graphic Designs

U.S.A. Custom Original Graphics are handpainted by one of the most skilled and imaginative artists in America, Dan Lawrence. Scenes of horror, humor and the abstract are vividly realized on U.S.A. Custom guitars. Original Graphic guitars feature the All Access Neck Joint and can even be ordered with matching color pickups.

Mark McGee
Of Violent Femmes



S2UCGR6
Sea Monster



S2UCGR2
No Bones About It



S2UCGR4
Angels Depart



S2UCGR3
Grim Reaper



S2UCGR8
Cosmic Swift II



S2UCGR5
Unlipped



S2UCGR7
Alien's Revenge



USA Custom Exotic Wood guitars are available with either flame maple (above) or quilted maple tops on a mahogany body.



Pickups in Exotic Wood guitars are mounted directly to the body which results in subtle increases in mid and low range response, and slightly more sustain, especially at higher volumes.



The All Access Neck Joint System is now standard on all U.S.A. Custom guitars.



Exotic Wood Series

UCEWOMTE

The Exotic Wood Series has grown considerably since its original introduction. In 1990, The Exotic Wood series added our acclaimed All Access Neck joint, transparent finishes and the choice of a mahogany body to the U.S.A. Custom line. In 1991, the Exotic Wood line offered new neck and inlay options and a wider selection of beautifully figured tops. For 1992, Exotic Wood guitars now feature birds-eye maple necks and direct mount pickups.



UCEWMTTF

UCEWMTB

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HWDR. COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
UCEWFM	MT, TB, TF, TP	Mahogany/Flame Maple top	1 pc. Birds-eye Maple	Flameboard	Pearl Dot	Lo-Pro Edge	CR	D'Marco PAF PRO-35	IS2/USA C3 (S)	D'Marco PAF PRO-35
UCEWOM	MT, TB, TF, TP	Mahogany/Quilted Maple top	1 pc. Birds-eye Maple	Flameboard	Pearl Dot	Lo-Pro Edge	CR	D'Marco PAF PRO-35	IS2/USA C3 (S)	D'Marco PAF PRO-35



American Master Bases

American Master basses are totally handcrafted in the United States and feature neck-thru-body construction for incredible sustain and increased upper fret access. Selected hard-rock maple tops with laminations of purple heart wood create a look of stunning natural beauty. For '92, both four and five string models feature a new, refined, heavy-duty bridge made by Wilkinson U.S.A.

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HWDR. COLOR	NECK PICKUP	BRIDGE PICKUP
MAB4FM	NT	Mahogany/Flame Maple top	3 pc. Maple/Purple Heart Thru	Rosewood	Pearl Dot	Wilkinson 4-String	BK	EMG-J	EMG-J
MAB4CM	NT	Mahogany/Quilted Maple top	3 pc. Maple/Purple Heart Thru	Rosewood	Pearl Dot	Wilkinson 4-String	BK	EMG-J	EMG-J
MAB5BT	NT	Mahogany/Exotic Eye Maple top	3 pc. Maple/Purple Heart Thru	Rosewood	Pearl Dot	Wilkinson 5-String	BK	EMG-J	EMG-J

U.S.A. Custom guitars may also be ordered exactly as pictured in this catalog by using the model numbers corresponding to each guitar. Please note that because each guitar is custom-made-to-order, U.S.A. Custom model orders are non-cancelable.



Scott Henderson

What's the ultimate guitar tone for you?

The sound of a horn. I'm primarily a jazz guitarist, so I've been influenced a lot by saxophone players. When I started playing jazz, I knew I didn't want the normal, hollow-body jazz guitar tone. Early on, I was influenced by 60's rock guys like Beck, Hendrix, Page and Ritchie Blackmore. So I wanted to keep an element of that singing rock tone in my jazz work. But I wanted a pure, real wood sound from the guitar, rather than a highly distorted heavy metal tone. Sustain without fuzziness is basically what I've always gone for. In my experience, basswood and alder seem the best for that. The custom Ibanez I play has a basswood body and they're in the process of making an alder guitar for me. Light woods are definitely the way to go.

Any plans for the new Tribal Tech album?

We want to bring people in to the studio so we can have the feel of playing for a real audience. Also, I've never liked playing with headphones. So we're going to hook up a way of playing live in the studio with monitors. We're trying all we can to make the studio situation seem more natural, like when we play live.

Where is the fusion genre going these days?

The stuff I'm hearing lately has a real pop mentality, which I'm not that crazy about. When fusion first came out, it was a very progressive thing. In Tribal Tech, we're just trying to play fusion in the spirit of those people who played it when it first came out: an art direction rather than a commercial one.



SR885LB



(above)
SR800 series basses are constructed of basswood bodies and feature 3 piece maple necks.

Chosen for its stability and easy adjustment, the AccuCast-B IV bridge is featured on all Soundgear 4-string basses.



MODEL NO.	AVAIL FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HRDWR COLOR	NECK PICKUP	BRIDGE PICKUP
SR886	BK, CA, LB	Basswood	Maple 3 pcs.	Rosewood	Regular	6 string Standard	Black	IBZ J6	IBZ J6
SR885	BK, CA, LB	Basswood	Maple 3 pcs.	Rosewood	Regular	5 string Standard	Black	IBZ AFR-J5N	IBZ AFR-J5B
SR800F (Fretless)	BK	Basswood	Maple 3 pcs.	Rosewood	/	Accu-Cast BIV	Black	IBZ AFR-P	IBZ AFR-J
SR800L (Left hand)	BK	Basswood	Maple 3 pcs.	Rosewood	Regular	Accu-Cast BIV	Black	IBZ AFR-P	IBZ AFR-J
SR800	BK, CA, JB	Basswood	Maple 3 pcs.	Rosewood	Regular	Accu-Cast BIV	Black	IBZ AFR-P	IBZ AFR-J
SR600D	BK, CA, JB WH	Basswood	Maple 3 pcs.	Rosewood	Regular	Accu-Cast BIV	Black	IBZ P1	IBZ J1

NECK DIMENSIONS Width/38mm at nut, 60mm at 24th fret SR886: 54mm at nut, 83mm at 24th fret SR885: 45mm at nut, 67mm at 24th fret Thickness/19mm at 1st fret, 21mm at 12th fret SR886: 20mm at 1st fret, 22mm at 12th fret



THE FAST, SLIM NECKS, BEAUTIFULLY CONTOURED

LIGHTWEIGHT BODIES, ALL ACCESS NECK JOINTS AND ACTIVE EQ OF THE SOUNDGEAR BASS SERIES HAVE CONTINUOUSLY OFFERED THE VIRTUOSO BASSIST A COMBINATION OF FEATURES THAT WERE PREVIOUSLY UNAVAILABLE IN ANY OTHER PROFESSIONAL INSTRUMENT.



SR886BK

THE CONCEPT FOR THE 1992 SDGR SERIES, "CONTEM-

PORARY AND FASHIONABLE" HAS BEEN EMPHASIZED ON THE SR600 BY INTRODUCING A NEW HEAD TOP THAT HAS THE SAME COLOR FINISH (JB, CA) AS THE BODY. THE SR800 AND SR885 RECEIVE A MAJOR ADVANCE WITH AMERICAN DESIGNED AFR (ACTIVE FULL RANGE) PICKUPS THAT PRODUCE COMPLETELY WELL-BALANCED, NOISE-FREE SOUND WITH SOLID LOWS, CLEAR HIGHS AND PLENTY OF PUNCH. THE SR885 IS EQUIPPED WITH NEWLY DEVELOPED DEDICATED PICKUPS THAT ALLOW YOU TO PRODUCE A MORE PROFESSIONAL SOUND; THE AFR-J5N FOR THE FRONT, AND THE AFR-J5B FOR THE REAR. THE SR1500 IS THE TOP MODEL IN THE SR1000 SERIES, AND IS NOW AVAILABLE WITH A BUBINGA BODY AS WELL AS ITS ORIGINAL PADOUK BODY.

POWER CURVE ACTIVE EQ.
[Used in models equipped with IBZ/USA pickup]
The POWER CURVE is a notch-type equalizer which allows the user to select a band of unwanted frequencies. This equalizer consists of an On/Off switch used in combination with a Depth Selector switch, and a Frequency Control which is used to switch frequencies. The Depth Selector lets the user switch between two different depth levels, while the Frequency Controller is used for frequency selection.

How did you discover Ibanez?

Because I teach at BIT, I come into contact with many different instruments. So I started checking out the Ibanez instruments that my students had. And Scott Henderson plays them as well, which also got me interested. Basically, I'm looking for the lightest wood possible and a bolt-on design, which is what Ibanez makes. The bass I play is a version of the SR885 five-string.

What are you after in terms of tone?

I get a lot of dynamics out of my right hand. And there are a lot of dynamics in Tribal Tech's music. And a lighter bass, the Ibanez bass, is more responsive, so those dynamics really come across.

What's involved in getting your sound in the studio?

I just go direct. The bass sound changes very little, from the moment it leaves the bass right through the final mixdown.

Do you have a direction in mind for the next Tribal Tech record?

This is the first time we've had an actual working band make the record. This year was the first time we've ever been out on the road and one thing we really do well together is jam. So we're trying to write tunes that are not as arranged and focused as in the past, to leave room for things to happen improvisationally. This is the strongest the group has ever been. We want to take advantage of that in the studio.

Gary Willis





SR1500PD

SR1000PN

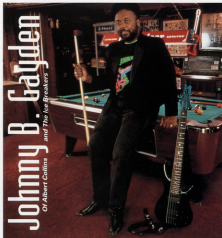


The All Access Neck Joint system is used on all Soundgear basses.

Chosen for its stability and easy adjustment, the AccuCast B IV bridge is featured on all Soundgear 4 string basses.



SR1500BG



MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HDRWN COLOR	NECK PICKUP	BRIDGE PICKUP
SR1500PD	Oil	Paduk	Wenge & Bubinga 5 ply	Ebony	Regular	Accu Cast BV	Cosmo Black	82/USA C2 P1	82/USA C2 U1
SR1500BG	Oil	Bubinga	Wenge & Bubinga 5 ply	Ebony	Regular	Accu Cast BV	Cosmo Black	82/USA C2 P1	82/USA C2 U1
SR1300	DK, DL, LB, PU	Ash	Maple 3 ply	Ebony	Regular	Accu Cast BV	Cosmo Black	82/USA C2 P1	82/USA C2 U1

NECK DIMENSIONS Width: 35mm at nut, 50mm at 24th fret Thickness: 17mm at 1st fret, 21mm at 12th fret

Gerald Peasley

Of The Zawinul Syndicate

How long have you been playing bass with the Joe Zawinul Syndicate?
I've been with Joe since the Spring of '88. I've recorded one album with him, *Black Water*, and done numerous tours. We're working on a new album right now. Before Joe, I was working with Grover Washington, whom I still record for. I'm going to be on his new album too, and I'm working on my own album. Ironically enough, all three albums should be out around the same time.

What's your own music like?

A pretty nice blend of things I've learned from working with people like Grover, Joe, McCoy Tyner and others. I think of it as urban progressive music. I grew up in the neighborhoods of Philadelphia and I'm very much into R&B, heavy funk, soul and blues. What I'm aiming at is a perfect marriage of those styles and the more challenging forms of jazz. There was a time when jazz was a very popular and populist idiom. I'd like to get back to that.

What is your main instrument these days?

I have two Ibanez six string basses. I studied classical guitar for a while, so six string just seemed a natural progression. For a lot of things. I use a four-finger right hand technique that classical guitarists use. The six string bass just allows such a greater range of possibilities.

Do you think six-string is here to stay or is it just a trend?

I see more and more players turning to it. While it's a challenge, it's not really that daunting. Especially since there are so many players picking up five-string, which is kind of a bridge to six-string. So for that reason, I think it's here to stay.



**SB1500 NEW MODEL...BUBINGA...
EMG PJ PICKUPS — THE PERFECT WOOD
FOR THE SB1500 — BUBINGA ASSURES
A DENSER MORE RESONANT BODY.**

The SB bass beautifully solved the need of bassists who wanted the previously unavailable combination of a sleek, comfortable body and full, rich bass sound. Adhering to the Sanez philosophy of never resting on our laurels, the SB series again moves forward with the introduction of the SB1500. The use of bubinga—a super-dense wood capable of incredible low end—for the body material in combination with EMG PJ pickups makes the SB1500 a major advance in bass technology. Quite simply, for the discriminating bassist who still labors under the idea that a good sounding bass must be unwieldy (or is still laboring rightly behind a back breaking bass), the SB1500 is a must play instrument.



SB1500 SGG

The SB1500 utilizes a rock-solid 5 piece bubinga and wenge neck.

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HDRWN COLOR	NECK PICKUP	BRIDGE PICKUP
SB1500SG	Oil	Bubinga	Wenge & Bubinga 5 ply	Ebony	Jumbo	Accu Cast BV	Cosmo Black	EMG P1	EMG J

NECK DIMENSIONS Width: 43mm at nut, 60mm at 24th fret Thickness: 17mm at 1st fret, 21mm at 12th fret

FOR THE BASSIST WHO WANTS TRADITIONAL CLASSIC GOOD LOOKS COMBINED WITH MODERN FEATURES, THE NEW IBANEZ TR SERIES IS THE OBVIOUS—AND VERY AFFORDABLE—CHOICE. IT'S ALSO OUR LEAST EXPENSIVE INSTRUMENT WITH THE ALL ACCESS NECK JOINT WHICH ALLOWS EFFORTLESS PLAYABILITY IN ALL RANGES. BOTH MODELS ALSO FEATURE A THIN, YET SUPER STRONG MAPLE NECK AND DIE-CAST BRIDGE. THE SOLID ALDER BODIED TRB1 HAS THE TRADITIONAL SOUNDING "P.F." PASSIVE PICKUP COMBINATION WHILE THE BASSWOOD TRB3 HAS THE ADDED PUNCH AND UNLIMITED SOUND POSSIBILITIES OF OUR AMERICAN-DESIGNED AFR (ACTIVE FULL RANGE) PICKUPS WITH 2 BAND ACTIVE EQ.

Petrucci



John Petrucci
of Dream Theater



Ken Kinsey
Of the Kinsey Report



Tell us about your group, Dream Theatre.

Our second album is coming out soon. We're influenced by a lot of progressive bands of the 70's like Yes and Genesis.

How did you first get turned on to Ibanez?

It was while we were recording our first album in '89. I was recommended to Ibanez as a possible endorser. They sent over five guitars and I used them all on the album.

Which models were those?

I used a Maxxas guitar for some of the rhythm stuff, a Joe Satriani model, a 5405 and a few others. I was having a blast.

What are you playing nowadays?

Since that first record, I've had a couple of guitars built for me by Ibanez. I'm very right hand conscious. My biggest influences are "super pickers" like Steve Morse and Al DiMeola. So Ibanez built me a fairly standard JEM-shaped guitar, but with two humbuckers instead of three pickups. Middle pickups always get in the way of my picking. Also, I had them move the volume control down lower than where it is on a conventional guitar.

Is there a bright future for progressive rock genre?

I think the time is right for it again. I think a lot of listeners are looking for music with more substance. We're trying to mesh good musicianship with good songwriting much like the bands that influenced us did. Yes, Genesis and Rush were all very commercially successful and also respected as musicians. Progressive rock doesn't have to be deliberately obscure. In fact, it shouldn't be.



TRB1CA

TRB1TB

TRB3BU

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HDWR. COLOR	NECK PICKUP	BRIDGE PICKUP
TRB3	BL, BL LF	Basswood	Maple 1 pt.	Basswood	Regular	Die cast	Black	AFR-P	AFR-J
TRB1	BL, CA, JBL	Alder	Maple 2 pts.	Basswood	Regular	Standard	Black	Custom JF	Custom LB

NECK DIMENSIONS Width: 40mm at nut, 60mm at 22nd fret Thickness: 11mm (TRB1: 20 mm) at 1st fret, 21mm at 12th fret



The TRB1 and TRB3 both feature the All Access Neck Joint system.



The EX series has created over \$0,000 "EX friends" since it debuted as a low-end model for IBANEZ in January of 1989. The EX series concept appeals to users who choose the EX model as their first instrument from among the

many guitars available in a limited price range. The "series just for you" allows playability for everyone. The EX series models have been realized through the use of a neck with a 42mm wide nut and a 20mm thick neck (at 1st fret).

incorporating reliable hardware and maximum playing comfort. The body for these models (other than the EX100 series) is made of alder, known for its excellent sustain characteristics and much-beloved for its use on vintage guitars. The 1992 EX series has evolved to this stage since it was first released three years ago.



EX370FMTR



EX370FMTB



EX370UV



EX370JB



EX360OG



EX360RM



EX360DY



EX170BN



EX140BK



EX120WH



Traditional style two-point tremolo utilized on EX100 series models.

New low profile Floyd Rose licensed Kurotsu TSC tremolo utilized on all EX300 series models.



EX300 series models now feature triangle inlay and fingerboard binding.



JENNIFER BATTEN

How did you hook up with Ibanez?

Right after I got on the Michael Jackson tour, I went down to a pro music shop in N. Hollywood to check out some amps. They gave me a new 540S to test the amps out with. I'd never seen anything like it and I fell in love with it. Since I've got relatively small shoulders, practicing with a heavier guitar can get tiring after a few hours. With Michael Jackson rehearsals running anywhere from eight to twelve hours a day, the 540S was like a dream come true. I called up Ibanez the next day and they came up with two 540S's for the tour. A nice story.

We like it. You've got a new album coming out. What can we look forward to hearing?

It's called Above, Below and Beyond and it's got a wide variety of stuff. Everything from instrumental hard rock to a tiny bit of bebop. I even do *Fight of the Bumble Bee* with full orchestra. My next project's going to be a full band, vocal thing. I'm doing some writing with a female vocalist named Kali who did the cover of Aretha Franklin's *Respect* on my album.

That's a pretty wide range of material. I guess it follows that you had a wide range of influences.

My first major influence was Jeff Beck—I learned all the solos from *Blow by Blow* and *Wired* by playing along with the records. That would be on the rock side. On the jazz side, it would be Joe Diorio who I met at G. I. T. when I was a student there. I memorized two of his books, *Intervallic Designs* and *Fusion*. For two-hand tapping, which is a major part of what I do, it would be Steve Lynch. When his first book, the *Right Touch* came out, I plowed through it and learned the technique. I've spent the last decade exploring my own two-handed ideas.

With that in mind, what would you recommend for players who are just getting started.

Listen to everything!—from classical to jazz to ethnic. Keep an open mind.

MODEL NO.	AVAIL FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	BROWN COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
EX100R	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100B	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100S	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100L	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100M	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100N	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100O	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100P	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100Q	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100R	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100S	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100T	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100U	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100V	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100W	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100X	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100Y	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX
EX100Z	16, 18	Flame Maple	Maple	1 p.c.	Roundwood	Triangle	TSC	Black	EX	EX



Custom inlay on CT50T and CT55T.

THE CT SERIES IS BEING LAUNCHED IN 1992, WITH THE CONCEPT "CONTEMPORARY", WHICH HAS BEEN INCLUDED THE WORD AS PART OF THE SERIES NAME. THE CT BASS FEATURES AN ERGONOMICALLY-DESIGNED ROUND SILHOUETTE, WITH ROUND CREATION SPECIFICATIONS THAT MEET THE NEEDS OF THE TIMES. BASED ON PRECISE ANALYSIS, ALDER WAS USED TO MAKE THE BODY IN ORDER TO DEVELOP A COMPACT BODY THAT COMBINES ABSOLUTE VOLUME AND REDUCED WEIGHT. THE ALDER SPECIFICATIONS FEATURE A POWERFUL, LOW NOTE TONE AND AN IMPRESSIVE ATTACK TONE. THE BASIC SPECS OF THE CT50T AND PJ-PICKUP COMBINATION EXHIBIT A STRAIGHT TONAL EXPRESSION UNIQUE TO THE BODY MATERIAL AND MAKE IT SUITABLE FOR ANY MUSICAL GENRE. THE CT55T HAS A BUILT-IN BASS/TREBLE 2-BAND EQ CIRCUIT DESIGNED TO MEET THE NEEDS OF ACTIVE SOUND PRODUCTION. THE CIRCUIT HAS BEEN DESIGNED SO POWER IS CONSUMED ONLY WHEN PLUGGED IN. THE CT55T IS A FIVE-STRING BASS MODEL WITH BUILT-IN 2-BAND EQ THAT ALLOWS YOU TO PRODUCE SOUNDS OVER A WIDE RANGE OF FREQUENCIES.



MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HOLLOW COLOR	NECK PICKUP	BRIDGE PICKUP
CT50	SK, NT, TR	Alder	Maple 3 pcs	Rosewood	CT custom	Six cast	Black	CT5-J5	CT5-J5
CT52	SK, SK, NT, TR	Alder	Maple 3 pcs	Rosewood	CT custom	Six cast	Black	CT5-P	CT5-J
CT51	SK, SK, NT, SK	Alder	Maple 3 pcs	Rosewood	Pearl Dot	Six cast	Black	CT5-P	CT5-J
CT51L (Left hand)	SK, SK	Alder	Maple 3 pcs	Rosewood	Pearl Dot	Six cast	Black	CT5-P	CT5-J

NECK DIMENSIONS: Width/40mm at nut, 53.5mm at 22nd fret. CT50: 45mm at nut, 63mm at 24th fret. Thickness/20mm at 1st fret, 21mm at 13th fret. CT52: 21mm at 1st fret, 22mm at 12th fret.



Zakk Young
bassist with Thunder

Greg Christian

of Testament

When did you first get into Ibanez basses?

I first started playing them about three years ago. I always liked Ibanez gear.

Which model are you currently playing?

I usually use my Soundgear basses. I have an RD also, but I play that more at home. I just love the Soundgear necks because they're so small and they make it so easy to reach everything. I play with my bass pretty low, so having that slim neck makes all the difference in the world. Also, I just got a Soundgear five-string, which for me is a new concept. I've never played a five-string before. But I'm going to be using it on probably a third to a half of the new Testament album.

How's it going with the new album?

Great! This is a biased opinion, but I think it'll be our best yet. I hate to use words like "mainstream" or "commercial". But I think it'll be a little catchier than our past records and the vocals are going to be a lot more melodic.

Does that mean hanging back a bit on the bass?

Yeah, actually what I'm doing on most of the material is pretty basic. But there are a couple of slow numbers that give me a little room to stretch.



JERRY DIXON

of Warrant

What kind of Ibanez bass are you playing these days?

It's my own design. The neck is based on a neck I had on this old, old bass I own. This bass is so bad it doesn't have a name on it. But I liked the shape of the neck so I brought it to the Ibanez luthiers in L.A. and we molded it a bit. All of us in the band really appreciate the work that the guys at Ibanez in L.A. have done with us. Like the body on this bass

I designed: it's a little slimmer than usual and a bit more pointed on the edges than some of the other guitars that Ibanez has.

Is it a lightweight body or a heavy one?

It's pretty heavy. I think you need that for live shows. But I find that a lighter wood sounds better in the studio.

So you have different basses for live and in the studio?

Yeah. Most recently, I played one of the new Ibanez AFR basses* on some tracks we did for the movie *Gladiators*. I just plugged it in and the producer said, "that's the best sounding bass I've heard in a long time".



CT basses utilize a heavy duty die cast bridge for extra low end and even string response.

What did you do before you joined Warrant?

Not much. Went through puberty. I've been in Warrant ever since I was 16. So I just went to school and worked day jobs.

How are things coming with the new Warrant album?

Great. I think it will be the best and heaviest sounding Warrant album yet. It's not all going to be about sex and beer this time. Oh, there'll be a few of those type of songs on there. But also songs with heavier meanings — political meanings and things like that.

* The Ibanez AFR basses are featured in our new bass line catalog.



AF200AV



AS200AV



AM200AV

Despite constantly changing trends, Ibanez remains dedicated to being a complete, full line guitar company. Ibanez AS, AF and AM guitars have claimed us a leading position in semi and full acoustic electrics for over a decade. • However, while we maintain an unwavering respect for the traditional, our instruments are never prisoners of time: Artist series guitars have continued to evolve with innovations in hardware, pickups and neck design. • So whether you're playing the most cerebral jazz for your intellect, soulful R&B for your heart, an annoying commercial jingle for the money or just plain old rock and roll for the adrenalin, Ibanez semi/full acoustic electrics offer the finest value and craftsmanship available.

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	BROWN COLOR	NECK PICKUP	BRIDGE PICKUP
AF200	AV, NT	Spruce top/ Flame Maple sides & back	Maplegrain 3 ply	Round	Regular	Ebony	Gold	82 Super 58	82 Super 58
AS200	AV, NT	Flame Maple top, sides & back	Maplegrain 3 ply	Round	Regular	Ebony	Gold	82 Super 58	82 Super 58
AM200	AV	Burl Maple top, sides & back	Maplegrain 3 ply	Round	Regular	Ebony	Gold	82 Super 58	82 Super 58

NECK DIMENSIONS Width: 43mm at nut, 51mm at 22nd fret Thickness: 23mm at 1st fret, 22mm at 12th fret



Steve Hunter

What have you been up to lately?

I just finished doing some guitar tracks on Julian Lennon's latest album. I'm doing some film scores. And I've got my own band. It's a blues band: the Shifters. That's taking up a lot of my time right now. It's great fun just to get together and play the blues.

Some people find blues limiting because it's just three chords. Those people don't know what the blues is about. It has nothing to do with the number of chords in a song. There's a special kind of expressive freedom in the blues that doesn't exist in any other form of music.

What's involved in getting your sound?

Generally, I tend to lean toward the Stevie Ray type of tone. Or Jimi Hendrix, Albert King or early Clapton. And with that kind of

▶ sound you're invariably talking Marshall's* and Fenders**. Maybe throw in a Vox AC30***, too. All simple, basic stuff.

When did you start getting into Ibanez?

I discovered their stuff in the early 80's and liked it. But I'd lost track of them until I did the latest David Lee Roth album, *A Little Ain't Enough*. The other guitar player, Jason Becker, had a guitar they made and I really loved it.

You play the slide guitar stuff on the Roth record, right?

Right. The way I play slide is pretty much the way I play lap steel because that's what I got used to playing very young. When you start learning an instrument when you're eight, it's like learning to write your name or walk. You don't really remember how or why you do it like you do. It's just a part of you.

*Marshall is a trademark of Marshall Music Company. **Fender is a trademark of Fender Musical Instruments Corporation. ***Vox is a trademark of Vox Electric Guitars Ltd.

John Scofield

What have you been up to recently?

I have a new album coming out on Blue Note that I did with Bill Frisell, Joey Baron and Charlie Hayden. It's a special project; not my usual band.

Did you do most of the composition?

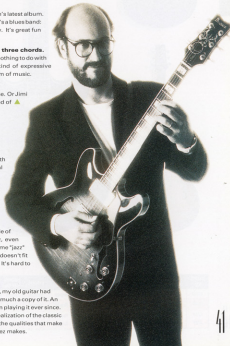
All of it. I really think of myself as a writer as much as a guitarist.

Can you categorize the direction you're taking with your recent music?

Lately I think I'm more versatile than ever. The last couple of records I've made have elements of be-bop, free jazz, even some loose, New Orleans funk. I'm not adverse to the name "jazz" in relation to my music. Some people call it fusion, but it doesn't fit into the narrow confines of what one thinks of as fusion. It's hard to categorize I guess.

How did you get involved with Ibanez?

I got my first guitar from them around '79. I was in Japan, my old guitar had broken and they gave me an instrument that was pretty much a copy of it. An Artist Series AS200. It sounded great to me and I've been playing it ever since. I'm a one guitar kind of guy. The AS200 is my favorite realization of the classic 335 design. They've updated it slightly, but retained all the qualities that make the design timeless. I think it's the best guitar that Ibanez makes.





AC50BK



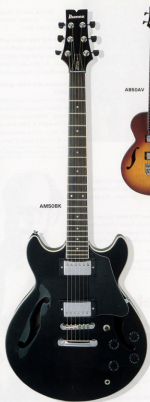
AB50AV



AB50BK



AC50CS



AM50BK



AR50AV



AR500AV



AR500BK



AR300BK



AR200PP

The Artist. You can call it an Ibanez

"original original" because the traditional style has been maintained for such a long time. On the other hand, the body, neck, and parts have been carefully selected for maximum playability. A powerful but warm and sustaining sound is guaranteed on this well-balanced guitar, featuring the thinner, DiMarzio PAF PRO pickups.



G-Force II bridge and
Quik Change II tailpiece



Controls

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HDWR. COLDR.	NECK PICKUP	BRIDGE PICKUP
AM50	AV, BK	Maple	Mahogany	Rosewood	Regular	Standard	Chrome	Handbuckling	Handbuckling
AM50	AV, BK	Maple top, Rosewood sides & back	Mahogany	Rosewood	Regular	Standard	Chrome	Handbuckling	Handbuckling
AC50	BK, CS	Maple	Mahogany	Rosewood	Regular	Standard	Chrome	Handbuckling	Handbuckling
AR50	AV, BK	Maple	Maple 3 pcs.	Rosewood	Regular	Standard	Chrome	Handbuckling	Handbuckling

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	FRET WIRE	BRIDGE	HDWR. COLDR.	NECK PICKUP	BRIDGE PICKUP
AR300	AV, BK	Gold Flame Maple top, Mahogany back	Maple 3 pcs.	Esley	Regular	G-Force II	Gold	DiMarzio PAF PRO	DiMarzio PAF PRO
AR300	AV, BK	Maple top, Mahogany back	Maple 3 pcs.	Esley	Regular	G-Force II	Gold	DiMarzio PAF PRO	DiMarzio PAF PRO
AR200	BK, CR, PP	Mahogany	Maple 3 pcs.	Rosewood	Regular	G-Force II	Gold	62 VS	62 VS

NECK DIMENSIONS: Width 41mm at nut, 51mm at 23rd fret. Thickness 23.5mm at 1st fret, 23.5mm at 12th fret.

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

Ibanez American Designed Pickups

Specifically designed for precise model applications and pickup placement by Ibanez USA.



9B1
2 blade, single coil size with fat, yet bright "humbucker sound"; good harmonics.



9B2 (New)
2 blade, hum canceling design; sounds like fat, vintage single coil but without the hum.



51
Powerful single coil designed to work with humbuckers and locking tremolos.



52
Traditional sounding single coil calibrated for neck position.



53
Same as 52 but calibrated for middle position.



V1
Slightly overwound for beefy yet traditional humbucker rhythm sound; designed for neck position only.



V2
Even toned but warm. A tight lead pickup; great definition in low end, smooth top end with excellent sustain.



V8
Even toned, bright, cutting lead humbucker; designed to work with 52 and 53 in 5/5H configuration.



V7 (New)
Tight but bright for a neck humbucker; very dynamic, great chording pickup.



V8 (New)
Warm yet articulate lead pickup. Brighter than V2, not as bright as V6. Great overtones.



HB2
Fat sound, harmonically active; most powerful lead pickup in the American designed series.

AFR (Active Full Range)

A totally new series of active bass pickups with a low noise, distortion-free, hum-canceling design.



AFR-P (New)
Active "P" pickup. Bright light and punchy with solid bottom end.



AFR-J (New)
Active "J" pickup. Complements AFR-P in power and adds more solid, bright, high end.



AFR-J5N (New)
"J" neck pickup designed for 5 string. Bright, smooth, even, piano-like sound



AFR-J5B (New)
Same as AFR-J5N but calibrated in power and tone for bridge position.

IBZ/USA

An Ibanez exclusive. Codesigned by DiMarzio and Ibanez (USA) and manufactured by DiMarzio, Inc.



F1
Responsive, versatile humbucker with warm, classic tone and added output. Works well in neck or bridge positions.



F2
Like F1 but more output, enhanced midrange punch and rich harmonics. Recommended for bridge position



F3
A high output bridge pickup with sledgehammer attack and extreme gain.



F4
Full sounding neck position pickup. Similar to DiMarzio PAF-Pro II but with slightly increased output.



C1
Vertical humbucker pickup with traditional single coil sound but without the noise. Dynamic sensitivity and depth.



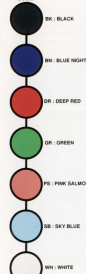
C2
Noiseless vertical humbucker with increased output and midrange punch. Complements mid-high output bridge pickups.



C3
Non-stack single coil complements IBZ/USA F series humbuckers when used in the middle position.

All IBZ/USA humbuckers feature DiMarzio's F-style pole spacing

SOLID



FLUORESCENT



METALLIC & PEARL



SPECIAL METALLIC



SEE THROUGH



ROCK & PLAY

ROCK & PLAY

The Ibanez ROCK & PLAY series of stereo cassette players are equipped with a variety of convenient functions designed to let you practice your chops while listening to the songs on a tape, whatever your instrument might be. The three different ROCK & PLAY units— for guitar, bass and vocals— include functions designed specifically for the needs of the instrument you're using. One of these features is the Pitch Control, which can be adjusted according to the sound you want from the song you're hearing on the tape. Also, the entire series of ROCK & PLAY is provided with two inputs and two headphone outputs, so two people can use the same unit to practice together.



RP200 FOR GUITAR

HALF SPEED CONTROL
+/- 0.5% PITCH CONTROL
CHORUS DISTORTION
INPUTS: 200TPTS

RP200 FOR BASS

BASS ENHANCE
+/- 0.5% PITCH CONTROL
CHORUS COMPRESSOR
INPUTS: 200TPTS

RP200 FOR VOCAL

+/- 0.5% PITCH CONTROL
BALANCE CONTROL
2MODE ECHO EFFECTS
INPUTS: 200TPTS

WP12 WAVE POUCH FOR RP200 SERIES

PS20 POWERED SPEAKER FOR ROCK & PLAY SERIES

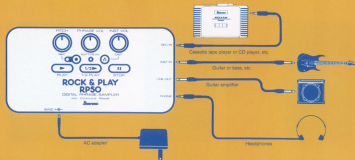


RP50 DIGITAL PHRASE SAMPLER with continuous repeat



If you want to master a difficult phrase or solo, you've got to hear it and play it over and over again. Unfortunately, this kind of practice can wear out the musician. It also wears out expensive tape decks, records and compact disc player when they're subjected to endless repeats. Ibanez puts an end to all that with the RP50, a practice machine that makes learning a breeze. No more rewind and play, rewind and play, because the RP 50 uses digital technology to offer continuous repeats of any phrase you want to learn to play.

HALF SPEED PLAY
+/- 0.5% PITCH CONTROL
RECORDING TIME 15sec
DISTORTION EFFECT





PLS POWERLEAD
Thick, full-powered distortion. Excellent for searing solos and power chord rhythm playing.



CMS CLASSMETAL
70's-style Class. Rock distortion.



TMS THRASHMETAL
Screaming, overpowering, headbanger distortion!



TBS TUBESCREAMER
The most popular overdrive in the world.



CPS COMPRESSOR
A must for smoothing out high gain leads and rhythm playing.



CPS SUPER CHORUS
Adds clarity for warm, lush chorusing.



DLS DIGITAL DELAY
Digital reproduction for clean, precise delays.



PHS PHASER
Recovers the rotating speaker effect.



FLS FLANGER
Adding flanging. Perfect for psychedelic and funk effects.



SOUNDTANK

Soundtank effects smash through the price barrier with professional specs at unbelievably low prices. The original Soundtank distortion pedals, with their sounds from mellow to the unmerciful, have been the weapon of choice by musicians the world over—no matter what their budget.

PLS	125x120x60mm	170g	DC9V	10mA
CMS	125x120x60mm	170g	DC9V	10mA
TMS	125x120x60mm	170g	DC9V	10mA
TBS	125x120x60mm	170g	DC9V	10mA
CPS	125x120x60mm	170g	DC9V	10mA
CSS	125x120x60mm	170g	DC9V	10mA
DLS	125x120x60mm	180g	DC9V	10mA
PHS	125x120x60mm	180g	DC9V	20mA
FLS	125x120x60mm	170g	DC9V	10mA



CONTEMPORARY



WHD WAH PEDAL
POWER REQUIREMENT: 10mA



WFL WAH FUZZ PEDAL
POWER REQUIREMENT: 10mA



VL10 STEREO VOLUME PEDAL



MA10 MULTI-TI AMP
POWER REQUIREMENT:
120-250mA (AC ADAPTER)

SOUNDTANK

COMPACT EFFECTS

The ISANEZ COMPACT EFFECTS are the most comprehensive line of guitar and bass effects available. Blending variety, extraordinary quality and superb specs, Ibanez compact effects are tailor-made for the needs of today's musician.



MTS MOSTORTION (MOJ-PET DISTORTION)
POWER REQUIREMENT:12mA



DSC10 DIGITAL STEREO CHORUS
DELAY TIME:0.10-200ms
POWER REQUIREMENT:90mA



DPL10 DIGITAL PAN DELAY
DELAY TIME:0.10-800ms
DELAY TIME:STEREO 70-400ms
POWER REQUIREMENT:100mA



TS10 TUBE SCREAMER CLASSIC
POWER REQUIREMENT:7mA



MS10 METAL CHARGER
POWER REQUIREMENT:12mA



DL10 DIGITAL DELAY
DELAY TIME:10-400ms
POWER REQUIREMENT:20mA



SC10 SUPER STEREO CHORUS
POWER REQUIREMENT:20mA



SF10 SWELL FLANGER
POWER REQUIREMENT:10mA



PH10 BI-MODE PHASER
POWER REQUIREMENT:22mA



CP10 COMPRESSOR/SUSTAINER
POWER REQUIREMENT:90mA



GE10 GRAPHIC EQ
POWER REQUIREMENT:17mA



OT10 OCTAVE
POWER REQUIREMENT:26mA



BF10 BASS COMPRESSOR
POWER REQUIREMENT:20mA



BB10 GRAPHIC BASS EQ
POWER REQUIREMENT:10mA



BC10 STEREO BASS CHORUS
POWER REQUIREMENT:20mA

DCP DIGITALLY CONTROLLED PROCESSOR

All DCP units are fully programmable effects. All parameter values are programmable.



PDM1 MODULATION DELAY
BANDWIDTH:10-80Hz
DELAY TIME:0.25-800ms
POWER REQUIREMENT:100mA



PDS1 DISTORTION
MAX. GAIN:10dB
POWER REQUIREMENT:100mA
PDS1 OVERDRIVE/DISTORTION
MAX. GAIN OVERDRIVE:10dB
DISTORTION:1-5dB
POWER REQUIREMENT:100mA



PPE1 PARAMETRIC EQ
MED. FREQUENCY:100Hz-10kHz
LO-MED. HIGH LEVEL:1-10dB
TOTAL LEVEL:1-30dB
POWER REQUIREMENT:100mA



DMH MIDI INTERFACE
POWER REQUIREMENT:100mA



POWERTRIO



POWERTRIO
UNLIMITED SOUND
SMALL SIZE

POWERTRIO ... the very name brings to mind ROCK and ROLL's mega energy guitar, bass & drum bands. Stripped down, free-wheeling, no frills ... always in control of the audience with the most powerful sound Rock has to offer.

PT3
OVERDRIVE DIST. DIGITAL DELAY CHORUS

Now in the same spirit, Ibanez introduces the PT3 POWERTRIO. A multi-effects pedal small enough to fit in your guitar case with a sound big enough to fill a stadium. The PT3 POWERTRIO offers a 1024 msec. digital delay, analog stereo chorus and a Tubescreamer overdrive with a switchable distortion feature. And for those times when you have to restrain all that energy, a headphone jack for personal listening included. JACKS: INPUT, PHONES, OUTPUT-A, OUTPUT-B, DC IN. POWER REQUIREMENT: AC/9VAC (ADAPTER) SIZE: 175 (L) x 256 (W) x 30 (H) mm

PT3B
COMPRESSOR GRAPHIC EQ CHORUS

PUE5 GUITAR MULTI EFFECTS

COMPRESSOR, DISTORTION, EXT. LOOP, DIGITAL DELAY, CHORUS
POWER REQUIREMENT: AC/9VAC (ADAPTER)

SIZE: (DxWxH) 102x140x40mm

PUE5B BASS MULTI EFFECTS

COMPRESSOR, EXT. LOOP, GRAPHIC EQ, DIGITAL DELAY, FLANGER, CHORUS
POWER REQUIREMENT: AC/9VAC (ADAPTER)

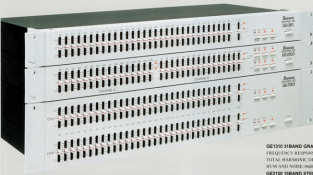
SIZE: (DxWxH) 102x140x40mm

PUE5TUBE TUBE FLOOR EFFECTS

TUBE SCREAMER, TUBE DRIVE, EXT. LOOP, DIGITAL DELAY, CHORUS
POWER REQUIREMENT: 12VAC, 40W

SIZE: (DxWxH) 102x140x115mm





Ibanez graphic equalizers are designed for professional use, offering a variety of equalizing features such as superb sound quality and precision. The circuits, construction, and parts are carefully chosen for the vital role they play in the high-level performance of the equalizer.

PG104
4 BAND PARAMETRIC EQ

GE1210 12BAND GRAPHIC EQ
FREQUENCY RESPONSE: 20Hz-20kHz (+/-1dB)
TOTAL HARMONIC DISTORTION (GPO): (20Hz-20kHz)
RUM AND NOISE: -94dB DIF-A

GE2150 15BAND STEREO GRAPHIC EQ
FREQUENCY RESPONSE: 20Hz-20kHz (+/-1dB)
TOTAL HARMONIC DISTORTION (GPO): (20Hz-20kHz)
RUM AND NOISE: -94dB DIF-A

GE2310 18BAND STEREO GRAPHIC EQ
FREQUENCY RESPONSE: 20Hz-20kHz (+/-1dB)
TOTAL HARMONIC DISTORTION (GPO): (20Hz-20kHz)
RUM AND NOISE: -94dB DIF-A



Conventionally, most low-cost mixers designed to be mounted in racks were studded with small knobs that made operation difficult at best. The Ibanez RM122 offers 12 channels, for improved operation, as well as a unique 3-band equalizer. The large number of inputs and outputs enhance operation of this 12-channel stereo mixer and the design enables a variety of applications, such as mixing of personal recordings and use as a sub-mixer for keyboards and PA systems.

RM122 12CHANNEL STEREO MIXER
FREQUENCY RESPONSE: 20Hz-20kHz (+/-1dB)
TOTAL HARMONIC DISTORTION (GPO): (20Hz-20kHz)
RUM AND NOISE: EQUIVALENT INPUT NOISE: -128dB DIF-A
RESIDUAL OUTPUT NOISE: -94dB



TH100 DYNAMIC-CARDIOID-LOW IMPEDANCE

The TH100 is a high-quality microphone with a surprisingly low price. Due to its superior cartridge design and built-in pop filter, it yields a wide dynamic range from powerful low to crisp high.

Recommended Applications:
POP, ROCK



TH300 DYNAMIC-CARDIOID-LOW IMPEDANCE

The TH300 is a sleek looking microphone with a balanced feel. The cartridge utilizes a light weight aluminum voice coil and built-in pop filter, with a smooth proximity effect and mid-high boost for exceptional clarity.

Recommended Applications:
POP, ROCK



TH350 DYNAMIC-CARDIOID-DUAL IMPEDANCE (HIGH & LOW)

The TH350 is the way to go when changing the impedance from 50k ohms. A specially designed transformer provides sonic excellence even in the high impedance mode.

Recommended Applications:
POP, ROCK



TH500 DYNAMIC-CARDIOID-LOW IMPEDANCE

The TH500 utilizes a newly-developed cartridge with high compliance edge and double domed voice coil to withstand high SPL, yet still deliver clean full tones.

Recommended Applications:
POP, ROCK



TH700 DYNAMIC-CARDIOID-LOW IMPEDANCE

The TH700 was designed for fast transient response with low distortion. An ultra light weight aluminum voice coil provides a full sound with excellent brilliance and clarity.

Recommended Applications:
POP, ROCK



TH800 DYNAMIC-CARDIOID-LOW IMPEDANCE

The TH800 was designed specifically for low frequency drums such as bass drums and floor toms, the TH800 also works well with low brass and brass guitar.

Recommended Applications:
POP, ROCK



WIND SCREENS

4041S-BK BLACK
4041S-BL BLUE
4041S-OR ORANGE
4041S-RO RED
4041S-YL YELLOW

MICROPHONE HOLDERS

MH27 TAPERED TYPE
MH28 UNIVERSAL TYPE

MICROPHONE STAND ADAPTERS

SA3/SA5 1/8" and 5/8" ADAPTER



MICROPHONE CABLES

BALANCED TYPE

INPUT CONNECTOR: XLA-3-1IC
OUTPUT CONNECTOR: XLA-3-1IC

LENGTHS

THC100K BLACK
THC100L BLUE
THC100M GREEN
THC100D RED
THC101L YELLOW

UNBALANCED TYPE

INPUT CONNECTOR: XLA-3-1IC
OUTPUT CONNECTOR: 1/4PHONE PLUG

LENGTHS

TH3K BLACK
TH3-4 BLUE, GREEN, RED, YELLOW



GUITAR CABLE

There are styles available for analog and digital.

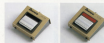
LA/RS LENGTHS for RECORDING PHD RPS LENGTHS for

Inner conductor comprised of 20 strands which serve out before. This conductor achieved the widest frequency response and not losing any character of original sound.



MIDI FOOT CONTROLLER MFC80

The MFC80 is a remote foot controller that will switch any MIDI device such as a keyboard, sequencer, or MIDI effect. Power is supplied by a 9 volt AC adapter.



PS1M 1CH FOOTSWITCH
MOMENTARY TYPE
PS1L 1CH FOOTSWITCH
ALTERNATE TYPE



AC ADAPTER
AC188 1V 280mA
AC288 3V 280mA



PEDAL BAG PS4

The PS4 is an effect pedal bag for musician. It has 7 compact effect container straps and 1 strap for a volume pedal or a wah pedal.



POWER SUPPLY CODE
DC2 3-WAY POWER
SPLITTER CORD
DC4 4-WAY POWER
SPLITTER CORD

**LO-PRO EDGE TREMOLO & TOPLOK III LT428K-S, LT430K-HV
EDGE TREMOLO & TOPLOK III ET428K, ET430K-HV**

Learned under Floyd rose patents the Edge tremolo, recognized for its dependable quality and excellent playability, has been improved to the LO-PRO EDGE tremolo. The string lock and fine tune have become independent of each other and its profile has also been changed and streamlined. As a result it maintains the existing feeling of the tremolo and even making on chord cutting.



COLOR COORDINATES

PICK PC12 (BAG) PICK BK, GR, PE, WL, YL



KNOB KB12 GR, GR, PE, YL

1 BKG 1 YENOB 1 TKNOB 1 S-CAP



STRAP SP5 BK, BL, PE, YL



STANDARD LINE PICKS NO.15 NO.4 NO.8 NO.20

THICK: 0.8mm MEDIUM: 0.7mm HEAVY: 0.6mm ULTRA HEAVY: 0.5mm



SLUR GRP ARM YEH36AG-3

EDGE TREMOLO ARM

W/SLUR GRP RUBBER



WRENCH HOLDER WSH-1W



W/4 WRENCHES
1 5mm x 1
2 5mm x 1
3 5mm x 1
4 5mm x 1



GUITAR CLOTH GC180

COLOR: BLUE, PINK, YELLOW SIZE: 200x100mm w/ORIGINAL STICKER

*GENTLE TO THE GUITAR BODY PLANT AND SILKY TO THE TOUCH

*HIGH DURABILITY WITHSTANDS WASHING TIME AFTER TIME

*WIPES UP JUST ABOUT ANYTHING!

COLOR GRP. CO180

COLOR: BLUE, RED, YELLOW SIZE: 120mmx80mm THICKNESS: 3mm



SOFT PAD



LOGO BADGE IB1
PROTECTING SIZE



CASES & BAGS
TYPE CASE BAG
EL. GUITAR PG-C EGK18M
EL. BASS PG-C EGK30M
SEMI ACC. ASBING -
SEMI ACC. AM900 -
FULL ACC. FG1800 -

Ibanez

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