

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

\$5.00 IN THE U.S.A.
(\$7.00 IN CANADA)

ELECTRIC GUITARS, BASSES & ELECTRONICS FOR 1992-1993

IBANEZ

INTERNATIONALE

IBANEZ U. S. A — TWO DECADES OF MAKING A DIFFERENCE

1992 represents a proud milestone for Ibanez guitars: the Twentieth Anniversary of Ibanez 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, Rob 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 quartersawn necks and our streamlined Lo-Pro Edge on our

professional models, and new American-designed pickups and necks on our popular EX Series guitars and basses. 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

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



a more 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 DiPenna, esteemed music and sound writer for *Guitar Player*, *Musicians* and *Guitar World*. (The Jennifer Batten interview was conducted by Paul Specht of Ibanez U. S. A.).

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

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



Photographer Robert Hakabshi preparing the cover shot of the Ibanez International

catalogue. The Ibanez Round the Globe tour was inspired by the studio logs of the great RKO movies. It celebrates both the worldwide 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 EMG Active 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 admod 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 *White Snake* album was totally 7-string guitar.

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.



Ibanez Lo-Pro Edge™ magnetic systems, which debuted on Universe guitars in 1997.

MODEL NO.	AXIAL FINISH	BODY	NECK	FINGER BOARD	INLET	BRIDGE	HDWB COLOR	MIC PICKUP	MIDDLE PICKUP	BASS PICKUP
UV71	MC	Basswood	1 pc Maple	Rosewood	3 Color Pyramid	Lo-Pro Edge	CK	EMG Active II (H)	EMG Active II (S)	EMG Active II (S)
UV71	BK	Basswood	1 pc Maple	Rosewood	Green Dot	Lo-Pro Edge	CK	EMG Active II (H)	EMG Active II (S)	EMG Active II (S)
UV71	WH	Basswood	1 pc Maple	Rosewood	Pearl Abalone Pyramid	Lo-Pro Edge	CK	EMG Active II (H)	EMG Active II (S)	EMG Active II (S)
UV771	GR	Basswood	1 pc Maple	Maple	3 Color Pyramid	Lo-Pro Edge	CK	EMG Active II (H)	EMG Active II (S)	EMG Active II (S)

▶ **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 sculpted runaway heel neck joint



Tip-positioned output jack on JEM and Universe guitars holds guitar cables securely



PROBABLY NO OTHER GUITAR

BETTER SYMBOLIZES THE DIRECTION OF IBANEZ 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.



Disappearing Pyramid inlay, with color scheme custom-matched to JEM7PMAC



Fluorescent green Vite inlay featured on JEM7TVBK and JEM7TFP



JEM7PMAC



JEM7PMAC



JEM7TFP



JEM7BFP



JEM770Y



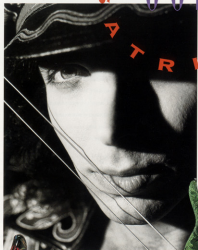
JEM7TVBK

MODEL NO.	FINISH	BODY	NECK	FINISH BOARD	INLAY	BRIDGE	HOLDER COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
JEM07	ORC	Basswood	1 pc. Maple	Rosewood	Fluorescent Green Vite	Lo Pro Edge	DK	Dimarzio PAF PRO 94	Dimarzio JEM Single (S)	Dimarzio PAF PRO 94
JEM07	PMC	Basswood	1 pc. Maple	Maple	3 Color Pyramid	Lo Pro Edge	DK	Dimarzio PAF PRO 94	Dimarzio JEM Single (S)	Dimarzio PAF PRO 94
JEM07	BFP	Basswood	1 pc. Maple	Maple	Blue Vite	Lo Pro Edge	DK	Dimarzio PAF PRO 94	Dimarzio JEM Single (S)	Dimarzio PAF PRO 94
JEM07	FP	Basswood	1 pc. Maple	Rosewood	Fluorescent Green Vite	Lo Pro Edge	DK	Dimarzio PAF PRO 94	Dimarzio JEM Single (S)	Dimarzio PAF PRO 94
JEM07N	BK	Basswood	1 pc. Maple	Rosewood	Fluorescent Green Vite	Lo Pro Edge	DK	Dimarzio PAF PRO 94	Dimarzio JEM Single (S)	Dimarzio PAF PRO 94
JEM07I	OY	Basswood	1 pc. Maple	Maple	3 Color Pyramid	Lo Pro Edge	DK	Dimarzio PAF PRO 94	Dimarzio JEM Single (S)	Dimarzio PAF PRO 94

Steve Vai



JS4
Electric Rainbow custom graphics
by Joan Satriani



Joe Satriani

Each 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 widen 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.

JS5
Rain Forest
custom graphic by
Carol Satriani



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 scalloped contours and unique aeroflex 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

JS1R

JS4

JS5

custom graphics by
Doreen Hunt

MODEL NO.	AVAIL FINISH	BODY	NECK	FINGER BOARD	HPLAT	BRIDGE	PICKUP CODE	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
JS1	BL, RL, WH	Basswood	1 pc. Maple	Rosewood	Peel Out	Lo-Pro Edge	CR	DiMarzio PAF PRO (R)	DiMarzio HS2 (S)	DiMarzio 5REG (R)
JS3	Custom Graphic	Basswood	1 pc. Maple	Rosewood	Peel Out	Lo-Pro Edge	CR	DiMarzio PAF PRO (R)		DiMarzio 5REG (R)
JS4	Electric Rainbow by Joan Satriani	Basswood	1 pc. Maple	Rosewood	Peel Out	Lo-Pro Edge	CR	DiMarzio PAF PRO (R)		DiMarzio 5REG (R)
JS5	Rainforest by Carol Satriani	Basswood	1 pc. Maple	Rosewood	Peel Out	Lo-Pro Edge	CR	DiMarzio PAF PRO (R)		DiMarzio 5REG (R)
JS6	BL	Mahogany	1 pc. Maple	Rosewood	Peel Out	Fixed Bridge	CR	DiMarzio PAF PRO (R)		DiMarzio 5REG (R)

*Fender® is a trademark of the Fender Music Corporation.

**Les Paul® is a trademark of the Les Paul Music Corporation, with whom Ibanez is an affiliate.

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 VOYAGER MODELS FEATURE AN EXOTICALLY SHAPED MAHOGANY BODY FOR WARM LOWS 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 mid-cutaway showing Lo-Pro Edge tremolo, new for 1992 on all Ibanez Voyager 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 pauferro 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 pauferro 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.	AVAIL FINISH	BODY	NECK	FINGER BOARD	HWY	BIDGE	BIDGE COUPLER	PICK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
RBM1	BK, BU, CA	Mahogany	2 pt. Maple	Rosewood	Pass/Det	Lo-Pro Edge	0	EMC-CA 10	EMC-CA 10	EMC-100 04
RBM2	BT	Mahogany/Flt Top	Belton Rosewood	Belton Rosewood	Pass/Det	Lo-Pro Edge	0	EMG-CA 10	EMG-CA 10	EMG-80 04



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 Cooper and Jeff Andrews. And I've just released my fifth album, called *Notewriter*, 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 5405 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.



FGM100F

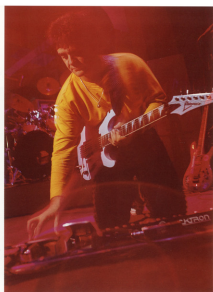


FGM All Access Neck Joint

WITH FRANK GAMBALE'S CHOICE OF THE SLEEK S-STYLE BODY, RECESSED NECK WITH SMALL FRETTS, 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 IBZ/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



MODEL NO.	FRONT TRESH	BODY	NECK	BRIDGE	INLET	BRIDGE	W/FR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
FGM100	OY, PL, SB	Mahogany	1 pc. Maple	Recessed	Stack's 'n' Swift	Lo-Pro Edge	BK	IBZ/USA P1-91	Dimarzio HGS-01	Dimarzio Dual Sound III

GEORGE BENSON



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.



GB10NT



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



GB10TR



GB12BS

MODEL NO.	# FRET FINISH	BODY	NECK	FINISH	SCALE	BRIDGE	INTAKE	BRIDGE COLOR	NECK PICKUP	BRIDGE PICKUP
GB12	BS	Flame Maple top, sides, back	2 pc. Maple	Bound Ebony	Special GB12	Ebony	G	IBZ GB Special (H)	IBZ GB Special (H)	
GB10	BS, NT	Spire-top Maple sides, back	2 pc. Maple	Bound Ebony	Special GB10	Ebony	G	IBZ GB Special (H)	IBZ GB Special (H)	
GB20	BS, TR	Maple top, sides, back	1 pc. Mahogany	Bound Ebony	Offset Pearl Dot	Gibraltar II	BR	IBZ Super SB (H)	IBZ Super SB (H)	



GB12



GB10



GB20

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 in my mind how I thought they should be—a twist here and a tuck 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 1976. Working with Ibanez, I came up with two models, the GB10 and the GB20.

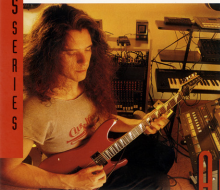
What were your main design considerations?

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



Ibanez' new 4705 is the first S series guitar to utilize the Gibraltar II Quik Change II stop-tailpiece.



Often imitated, the Ibanez 5 series' sleek, comfortable mahogany body offers unparalleled playability and warmth of tone.



Abalone oval inlay on new maple fingerboard

MODEL NO.	AVA FINISH	BODY	NECK	FRETBOARD	INLAY	BRIDGE	HDRW CODES	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
54057	BK	Mahogany	1 pt. Maple	Rosewood	Pearl Dot	Lo-Pro Edge	CK	DiMarzio S-1 (BK)	DiMarzio S-2 (BK)	DiMarzio S-3 (BK)
54051TD	BK, OR, UR, PT	Mahogany	1 pt. Maple	Rosewood	Sharktooth	Lo-Pro Edge	CK	IBZUSA F1 (H)	IBZUSA C3 (S)	IBZUSA F2 (H)
54059M	CR, TB	Mahogany/Maple (Maple top)	1 pt. Maple	Rosewood	Abalone Oval	Lo-Pro Edge	CK	IBZUSA C2 (S)	IBZUSA C2 (S)	IBZUSA F2 (H)
54058M	AV	Burl Mahogany	1 pt. Maple	Maple	Abalone Oval	Lo-Pro Edge	CK	IBZUSA F1 (H)	IBZUSA C3 (S)	IBZUSA F2 (H)
5405	BK, LR	Mahogany	1 pt. Maple	Rosewood	Abalone Oval	Lo-Pro Edge	CK	IBZUSA C2 (S)	IBZUSA C2 (S)	IBZUSA F2 (H)
5405	JM, EL	Mahogany	1 pt. Maple	Maple	Abalone Oval	Lo-Pro Edge	CK	IBZUSA F1 (H)	IBZUSA C3 (S)	IBZUSA F2 (H)
4705	TB, TC	Mahogany	1 pt. Maple	Rosewood	Pearl Dot	Gibraltar II	BK (BZ 07 BK) (BZ 07 TD BK)	IBZ 01 (S)	IBZ 01 (S)	IBZ 01 (S)

IN RESPONSE TO THE GROWING INTEREST IN TRADITIONAL FEATURES, THE NEW NON-TREMOLO 4705 COMBINES A FIXED BRIDGE, THE FULL BOUNDING "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 540F. 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 prefer for mellower 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.



5405SL

5405LR

5405LR.B

5405RMAV

5405FM7B

5405TRK

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 AEROFOL 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, ROUNDNER NECK, OUR OTHER 540R GUITARS ARE STILL EQUIPPED WITH THE IBANEZ ULTRA NECK.



Of Suicidal Tendencies

Rocky George

How did you get into Ibanez?

The first really good guitar I ever got was an Ibanez. As a matter of fact, I still use it. The next guitar I bought was also an Ibanez. Later on I was lucky enough to get an endorsement. Right now, my main guitar is an Ibanez RG560. It has an American basswood body. I like my high frequencies and I like to do weird harmonics. And they seem to come out better with basswood.

What else is involved in getting your sound?

I use EMG B7™ pickups; and for most of the last Suicidal Tendencies album, I used a Mesa Boogie Mark II running through a Strategy 400* and a Marshall** 4 x 12 cabinet.

Are you big on effects?

In the studio, just echo basically. Live, I use a distortion line booster to add a little more highs when I play lead. I use a little wah-wah here and there. But once I start playing wah-wah, I get carried away and start wanting to put it on everything. So I try to stay away from it.

Are you working on any new guitar techniques?

Funny you should ask. Recently, I've been playing video games more than guitar. Although right after we got off the last tour, I got into a Wes Montgomery thing.

Do you think Wes' influence will show up on the next album?

Maybe indirectly. You never know. Because he did all that fast octave stuff, which could be applied for fast chordal parts.

*"Strategy Boogie Stack II" and "Strategy III" are trademarks of Mesa Boogie Inc. with which Ibanez has an affiliation.

**"Marshall" is a trademark of Jim Marshall Production with which Ibanez has no affiliation.



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 doubled 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.



540R00



540R01CA

540RLTD3

MODEL NO.	FRONT FINISH	BODY	NECK	FRONT BOARD	BRAT	BRIDGE	PICKUPS	NECK PICKUP	BRIDGE PICKUP	BRIDGE PICKUP
540RLTD	BLK, CA, JB	Basswood	1 pc. Maple	Basswood	Sharktooth	Lp. Pro Edge	HK	IBO/USA F1 95	IBO/USA C3 95	IBO/USA F1 95
540R	RR, BK, CA, JB	Basswood	1 pc. Maple	Basswood	Pearl Dot	Lp. Pro Edge	HK	IBO/USA C1 95	IBO/USA C1 95	IBO/USA F1 95
540R04	BK, CA, JB, RR	Basswood	1 pc. Maple	Basswood	Pearl Dot	Lp. Pro Edge	HK	IBO/USA F1 95		IBO/USA F1 95

**"Les Paul" is a trademark of the Gibson Guitar Corporation with which Ibanez has an affiliation.



The new Ibanez TZ bridge features height-adjustable saddles, adjustable tremolo-arm tension, oversized cast-iron tremole block and knife-edge pivot points.



All Ibanez professional series' one-piece necks use quarter-sawn wood as quarter-sawn necks are much less likely to twist or warp than the flat-sawn necks found on most other brands. The quarter-sawn cut (A) shows a more consistent and stable grain pattern than the one shown in the flat-sawn cut (B).



OUR TWO NEW RADIUS MODELS FOR '92, THE 542R AND 442R, WERE DESIGNED IN

RESPONSE TO THE GROWING INTEREST IN NON-LOCKING TREMOLO GUITARS AND OTHER TRADITIONAL FEATURES AND MATERIALS. WITH THAT IN MIND, BOTH THE 542R AND 442R UTILIZE THE NEW IBANEZ TZ DIE-CAST STANDARD-STYLE TREMOLO WITH ITS EASE OF OPERATION AND FULL TONE. THE 542R FEATURES A BASSWOOD BODY FOR TONAL VERSATILITY WHILE THE 442R'S BODY IS MADE OF ALDER, A LIGHTWEIGHT WOOD FAVORED FOR ITS FULL, VINTAGE SOUND.



442RTS



442RTR



542RWH



542RCA



542RBU

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 cleaning up a guitar sound. Which is another thing I learned from playing stock Ibanez guitars.



RG770DXVM

RG770DXLB

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HFWR COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
RG770DX	CA, LB, VM	Basswood	1 pc. Maple	Maple	Color-matched Charcoal	Up-Pro Maple	CR	HDV5A (H)	HDV5A (D)	HDV5A (T)

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 ultra-deluxe 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.



RG370DXCA



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! Listening a mad Beatles fan one week and listening to Iron Maiden the next.

OR THE NEW
Paul Gilbert



RG1207R



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

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 1: Neck pickup
Position 2: Neck (Bridge side coil only) and Middle pickup
Position 3: Middle and Bridge (Black side coil only)
Position 4: Middle and Bridge pickup
Position 5: Bridge pickup

MODEL NO.	AVAIL FINISH	BODY	NECK	FINGER BOARDS	INLAY	BRIDGE	HORN COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
RG1200	TR, TS	Maplewood Flame Maple top	1pc. Maple	Rosewood	Aluminum Oval	Lo-Pro Edge	DK	DiMarzio PAF 60	IBZ USA C2 IS	DiMarzio Tone Zone III
RG760	EK, LB, PN	Basswood	1pc. Maple	Rosewood	Sharktooth	Lo-Pro Edge	DK	IBZ USA P4 IS	IBZ USA C2 IS	IBZ USA P2 IS
RG760	EK, JB, ES	Basswood	1pc. Maple	Rosewood	Sharktooth	Lo-Pro Edge	DK	IBZ USA C2 IS	IBZ USA C2 IS	IBZ USA P2 IS
RG760	EK, CA	Basswood	1pc. Maple	Maple	Sharktooth	Lo-Pro Edge	DK	IBZ USA P4 IS	IBZ USA C2 IS	IBZ USA P2 IS



RG760CA



RG760EG



RG770FN



RG1200 AS Access Neck Joint.



RG1200 natural wood binding showing flame maple top.

When is the new Warrant album coming?

ERIK: Right now, we're doing two songs for the movie *Glastonbury*. 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.

Erik Turner - Joey Allen

OF WARRANT

Since 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 ushers 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, RG585, 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 RG550DX with its matching mirror pickupguard and Cosmo Black hardware are guaranteed to draw eyes to the stage.



Custom-matched mirror pickupguard RG550DX with Cosmo Black hardware.



RG550KFM



RG550DXL8

MODEL NO.	AVAIL FINISH	BODY	NECK	FINGER BOARDS	INLAY	BRIDGE	HORN COLOR	NECK PICKUP	MIDDLE PICKUP	BRIDGE PICKUP
RG550DX	LB, PN	Basswood	1pc. Maple	Maple	Black Dot	Lo-Pro Edge	DK	IBZ V7 (H)	IBZ S1 (S)	IBZ V8 (H)



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 Bissonette 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 3 way switch cannot accomplish in a semi-hollow body.

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	BRIDGE COLOR	NECK PICKUP	BRIDGE PICKUP	BRIDGE PICKUP
RG257PM	AM, TB, TC	Semi-hollow Flame Maple top	1 pc. Maple	Rosewood	Pearl Dot	Lo-Pro Edge	BK	82 V7 1H	82 S81 1S	82 V8 1H
RG279	BK, CA, TB, J, P, S	Semi-hollow	1 pc. Maple	Rosewood	Pearl Dot	Lo-Pro Edge	BK	82 V7 1H	82 S1 1S	82 V8 1H
RG270L	Left Hand	Semi-hollow	1 pc. Maple	Rosewood	Pearl Dot	Lo-Pro Edge	BK	82 V1 1H	82 S1 1S	82 V2 1H
RG265	CA, EG, LB	Semi-hollow Research	1 pc. Maple	Rosewood	Color-matched Dot	Lo-Pro Edge	BK	82 S81 1S	82 S1 1S	82 H62 1H
RG263	BK, CA, J, B	Semi-hollow	1 pc. Maple	Rosewood	Pearl Dot	Lo-Pro Edge	BK	82 S1 1S	82 S1 1S	82 V2 1H
RG268	BK, BL, CA, TB, S	Semi-hollow	1 pc. Maple	Maple	Black Dot	Lo-Pro Edge	BK	82 V1 1H	82 S1 1S	82 V2 1H
RG260L	Left Hand	BK	Semi-hollow	1 pc. Maple	Maple	Black Dot	Lo-Pro Edge	BK	82 V1 1H	82 S1 1S

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[®].



Cooper Swift II, new graphic for 1982. Graphic guitars are hand-painted by artist Dan Lawrence in California.

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 RG250 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.



SHUCRT



Danger Danger's

Andy Timmons

Built in America—played the world over.

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

Exactly. Cozy 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.

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	BRIDGE COLOR	NECK PICKUP	BRIDGE PICKUP
SHUCRT	Ice World	Semi-hollow	1 pc. Maple	Rosewood	Shellburst	Lo-Pro Edge	CK	82 V5A C2 1S	82 V5A C2 1S



Mark McGee
OF *Vicious Rumors*

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.



S2UC008
Sea Monster



S2UC002
No Bones About It



S2UC004
Angels Depart



S2UC003
Grim Reaper



S2UC006
Cosmic Beast II



S2UC005
Unwiped



S2UC007
Alien's Revenge

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.

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HEADW. COLOR	NECK PICKUP	MODEL PICKUP	MODEL PICKUP
S2UC001	No Bones About It	Basswood	1 pc. Maple w/ Rosewood Fretboard	Rosewood	Shankbone	Lo-Pro Edge	CR	DiMarzio PAF PRO (H)	IS2USA C3	DiMarzio Whammy (I)
S2UC002	Evil Reaper	Basswood	1 pc. Maple w/ Rosewood Fretboard	Rosewood	Shankbone	Lo-Pro Edge	CR	IS2USA H (H)	IS2USA F2 (H)	DiMarzio FRET (H)
S2UC004	Angels Depart	Basswood	1 pc. Maple	Rosewood	Pearl Dot	Lo-Pro Edge	CR	DiMarzio Fast Track (S)	IS2USA C3	DiMarzio Tone Zone (H)
S2UC005	Unwiped	Basswood	1 pc. Maple	Maple	Black Dot	Lo-Pro Edge	CR	DiMarzio Humbucker from Hell (H)	IS2USA C3	DiMarzio FRET (H)
S2UC006	Sea Monster	Basswood	1 pc. Maple	Rosewood	Pearl Dot	Lo-Pro Edge	CR	DiMarzio Quality Whammy (H)	IS2USA C3	DiMarzio Tone Zone (H)
S2UC007	Alien's Revenge	Basswood	1 pc. Maple w/ Rosewood Fretboard	Rosewood	Shankbone	Lo-Pro Edge	CR	DiMarzio Humbucker from Hell (H)	IS2USA C3	DiMarzio Tone Zone (H)
S2UC008	Cosmic Beast II	Basswood	1 pc. Maple	Maple	Black Dot	Lo-Pro Edge	CR			



USA Custom Exotic Wood guitars are available with either flame maple (bowl 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

UC1EW01T6

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.



UC1EW01T6 UC1EW01T6

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HEADW. COLOR	NECK PICKUP	MODEL PICKUP	MODEL PICKUP
UC1EW01	Nt, Tl, Tp	Mahogany/Flame Maple top	1 pc. Birds-eye Maple	Rosewood	Pearl Dot	Lo-Pro Edge	CR	DiMarzio PAF PRO (H)	IS2USA C3 (S)	DiMarzio PAF PRO (H)
UC1EW02	Nt, Tl, Tp	Mahogany/Quilted Maple top	1 pc. Birds-eye Maple	Rosewood	Pearl Dot	Lo-Pro Edge	CR	DiMarzio PAF PRO (H)	IS2USA C3 (S)	DiMarzio PAF PRO (H)



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	HEADW. COLOR	NECK PICKUP	BRIDGE PICKUP
M48FM	Nt	Mahogany/Flame Maple top	3 pc. Maple/Purple Heart Tru	Rosewood	Pearl Dot	Wilkinson 4 String	CR	EMS-P	EMS-J
M48SM	Nt	Mahogany/Quilted Maple top	3 pc. Maple/Purple Heart Tru	Rosewood	Pearl Dot	Wilkinson 4 String	CR	EMS-P	EMS-J
M485E	Nt	Mahogany/Flame Maple top	3 pc. Maple/Purple Heart Tru	Rosewood	Pearl Dot	Wilkinson 5 String	CR	EMS-J	EMS-J



M48FM

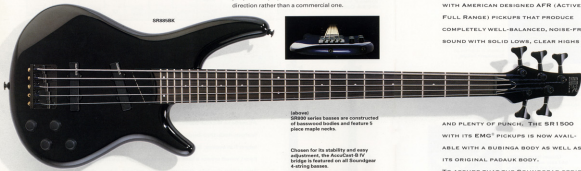


M485E



Scott Henderson

SR800BK



(above)
SR900 series basses are constructed of basswood bodies and feature 5 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.	FINISH/TUNER	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HEWER COLOR	NECK PICKUP	BRIDGE PICKUP
SR900	BK, CA	Basswood	5-pc. Maple	Rosewood	Pearl Dot	Scott-5 string	BK	IS2-JR	IS2-JR
SR900	BK, CA, LB	Basswood	5-pc. Maple	Rosewood	Pearl Dot	Scott-5 string	BK	IS2-ATB-JR	IS2-ATB-JR
SR900	BK, CA, JB	Basswood	5-pc. Maple	Rosewood	Pearl Dot	AccuCast-B III	BK	IS2-ATB-P	IS2-ATB-J
SR900 (Left Hand)	BK	Basswood	5-pc. Maple	Rosewood	Pearl Dot	AccuCast-B IV	BK	IS2-ATB-P	IS2-ATB-J
SR900 (Vintage)	BK	Basswood	5-pc. Maple (Stained)	Rosewood	Pearl Dot	AccuCast-B IV	BK	IS2-ATB-P	IS2-ATB-J

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.



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.



FOR 1992, THE SR800, SR885 AND THE NEW MODEL SR900 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 SR1500 WITH ITS EMC® PICKUPS IS NOW AVAILABLE WITH A SUBINGA BODY AS WELL AS ITS ORIGINAL PADAUK BODY.

TO ASSURE THAT THE SOUNDGEAR SERIES CONTINUES TO REMAIN LIGHT YEARS AHEAD OF THE COMPETITION, WE ARE PROUD TO INTRODUCE THE SR950 WITH ITS DELUXE GOLD HARDWARE, EBONY FRETBOARD WITH OVAL INLAYS AND BREATHTAKING TRANSPARENT FINISHES.

How did you discover Ibanez?

Because I teach at GIT, 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





Gerald Deasley

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 it's 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 these 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. 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 P/J 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 Ibanez 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 P/J 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 mightily behind a back breaking bass), the SB1500 is a must play instrument.

The SB1500 utilizes a rock-solid 3 piece bubinga and wenge neck.

MODEL NO.	AVAIL FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HWNR COLOR	NECK PICKUP	BRIDGE PICKUP
SB1500	BG	Bubinga	3 pc Bubinga/Wenge	Ebony	Abalone	AccuCast-B TV	CR	EMG P	EMG J



SR300EG

SR600PM

SR350TC

SR1500BG

SR1500PD



SR900TT



The AccuCast Neck Joint system is used on all Soundgear basses.

SR900 end view, showing hand-carved three-dimensional body contours. SR900 series basses are constructed of ash bodies and feature three piece maple necks.



Chosen for its stability and easy adjustment, the AccuCast B TV bridge is featured on all Soundgear 6 string basses.



MODEL NO.	AVAIL FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HWNR COLOR	NECK PICKUP	BRIDGE PICKUP
SR1000	BB, PD	Bubinga (SG Fretless F5)	3 pc Bubinga/Wenge	Ebony	Pearl Dot	AccuCast-B TV	CR	EMG-P	EMG-J
SR900	TC, TT	Ash	2 pc Maple	Ebony	Pearl Dot	AccuCast-B TV	S	IS2 AFR-P	IS2 AFR-J
SR800	ES, PS	Ash	2 pc Maple	Resonwood	Pearl Dot	AccuCast-B TV	CR	IS2 AFR-P	IS2 AFR-J

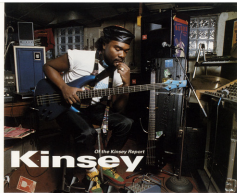
Johnny B. Gaddien
of Allman Brothers and The Allman Brothers

Petrucci

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 BODY TRB1 HAS THE TRADITIONAL SOUNDING "PJ" 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.



Ken Kinsey



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 \$405 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

TRB3TB

TRB3BU

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	INLET	BRIDGE	HWRWR COLOR	NECK PICKUP	BRIDGE PICKUP
TRB1	BK, BL, LR	Basswood	3 pl. Maple	Fluorocarbon	Pass/Dir	Die Cast	BK	ICE AFR-P	ICE AFR-J
TRB3	BK, CA, JR, TB	Alder	3 pl. Maple	Fluorocarbon	Pass/Dir	Die Cast	BK	P	J



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





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: Artstar 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.



AS200AV



AM200AV

MODEL NO.	AVAIL FINISH	BODY	NECK	FINGER BOARD	INLET	BRIDGE	HORN COLOR	NECK PICKUP	BRIDGE PICKUP
AF200	AV	Spruce top, sides, back	3-pc. Mahogany/Maple	Bound Rosewood	Pearl Abalone Rectangles	Styler II	G	182 Super SB (H)	182 Super SB (H)
AS200	AV	Flame Maple top, sides, back	3-pc. Mahogany/Maple	Bound Rosewood	Pearl Abalone Rectangles	Styler II	G	182 Super SB (H)	182 Super SB (H)
AM200	AV	Bull Mahogany top, neck, sides	3-pc. Mahogany/Maple	Bound Rosewood	Pearl Abalone Rectangles	Styler II	G	182 Super SB (H)	182 Super SB (H)



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 ▲

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 funk. 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.

▶ sound you're invariably taking Marshalls* 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.

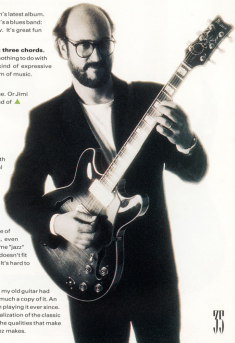
You play the slide guitar stuff on the Roth record, right?

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.

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**"Fender" is a trademark of the Fender Musical Instrument Corporation which Ibanez is not affiliated.

***"Vox" is a trademark of the Vox Music Company, Ltd. which Ibanez is not affiliated.



IBANEZ GOT ITS START BY OFFERING PROFESSIONAL SPECS AND FEATURES AT AN AFFORDABLE PRICE. OUR 1992 LINE-UP OF EX GUITARS AND BASSES PROUDLY CONTAINS THE TRADITION.

UNLIKE OTHER BRANDS IN THIS PRICE RANGE, EX160, EX170 AND EX270 GUITARS AREN'T MADE OF PLYWOOD: THEY'RE CAREFULLY CRAFTED OF SOLID, LIGHT-WEIGHT AMERICAN MAPLE FOR FULL, EVEN TONE AND SINGING SUSTAIN.

THE 1992 EX160 AND EX170 MODELS ALSO FEATURE BLAZING HOT, POWERSOUND PICKUPS AND A COMPLETELY REDESIGNED, ULTRA-FAST EX NECK WITH JUMBO FRETTS THAT WAS DESIGNED FOR TODAY'S ROCK AND METAL STYLES.

THE NEW EX270 IS OUR LOWEST PRICED GUITAR FEATURING A LOCKING TREMOLO (FLOYD ROSE LICENSED) BUT THERE'S MUCH, MUCH MORE. ITS CUSTOM MATCHED AMERICAN DESIGNED XH AND XS PICKUPS JOIN WITH ITS SOLID AMERICAN MAPLE BODY TO PRODUCE A SOUND THAT ECLIPSES ANYTHING ELSE IN THIS PRICE RANGE. ADDITIONALLY, THE EX270'S JUMBO-FRETTED, HARD ROCK MAPLE NECK ALSO HAS A DOUBLE-ACTING TRUSS ROD FOR EVEN GREATER NECK STRENGTH AND STABILITY.



EX270R



EX160RD



EX160WH



EX170BN

MODEL NO.	EXAL FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HOLLOW COLOR	NOISE PICKUP	ROCKE PICKUP	BRIDGE PICKUP
EX270	BK, BN, BR	Solid Light Maple	1 pc. Maple	Maple	Black Dot	Single Locking Tremolo	BK	Samco SRT100	Samco XRT100	Samco XRT100
EX170	BK, BN, RD	Solid Light Maple	1 pc. Maple	Maple	Black Dot	Standard Tremolo	OH	Power-sound 34	Power-sound 34	Power-sound 34
EX170L	Earth Hard	Solid Light Maple	1 pc. Maple	Maple	Black Dot	Standard Tremolo	OH	Power-sound 34	Power-sound 34	Power-sound 34
EX160	BK, BN, RD, WH	Solid Light Maple	1 pc. Maple	Revered	Pearl Dot	Standard Tremolo	OH	Power-sound 34	Power-sound 34	Power-sound 34

EX270 model Floyd Rose licensed single locking tremolo with recessed cavity.



Traditional style two-pivot tremolos utilized on EX160 and EX170.



EX170BK

EX170BN



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 5405 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 5405 was like a dream come true. I called up Ibanez the next day and they came up with two 5405'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 *Flight 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 Kai 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, *Intervale 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.

EX300 series guitars have the features, looks and sound of instruments costing hundreds of dollars more. To achieve this, 1992 EX300 guitars are now fitted with custom matched, U.S.A. designed XS and

XH pickups. Their comfortably contoured bodies are made of American basswood, a wood desired for its light weight, even tone, and versatility. The low profile TRS double locking tremolo system (licensed by Floyd Rose) with recessed fine

tuners allows EX300 players to use both traditional hand positioning and aggressive tremolo techniques. The new, redesigned EX300 hard rock maple neck features a double-acting truss rod for strength and easy neck adjustment as well as jumbo frets for today's rock and metal playing styles. The EX370FM with its exquisitely figured flame maple top adds the crowning visual touch to a line that offers unprecedented value.

EX300 series models now feature jumbo frets and fingerboard binding



EX270 and EX300 series are now equipped with American-designed matched sets of X series pickups.



EX370FMWB



EX354LB



EX358DY



EX360DG



EX369PP



EX362LD

EX365JV



EX370JB

EX370BK



EX370FMBV



New low profile Floyd Rose licensed Ibanez TRS tremolos utilized on all EX300 series models.



What kind of sound did you have in mind for the first Havana 3am album?

We wanted to combine a spaghetti western sound with influences like Duane Eddy and the Ventures. But heavier and tougher than just Ventures-style guitar. Something wilder. Things like that are in my roots. Duane Eddy's 'Swingin'' was the first album I ever bought. And having grown up in Texas, I know a bit about Mariachi music and things like that. We wanted the sound to be rock and roll, but we also wanted it to have all these elements that aren't being used too much in rock and roll these days.

What are the main ingredients of your guitar sound?

I have two custom-made Ibanez guitars and I also use the Ibanez 5405 live. Essentially Ibanez told me, "We'll make you the guitar of your dreams." And they did. Two of them. They consulted with me extensively on the wood, the look, every detail. Also, I like EMG pickups. And I generally play through two amps — a Marshall[®] and a Fender[®] — at the same time. Not in stereo. In mono. I just Y-chord it from my pedal board.

Does your music tie in with your visual art?

Yes, because I'm a real visual person. Since I do paintings and drawings, I'm really interested in atmosphere as the key element in music, to the point where it evokes emotion above everything — rather than just showing off my playing or doing things for technical reasons.

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[®]Fender is a trademark of Fender Musical Instruments with which Ibanez is not affiliated.

GARY
MYRICK

OF Havana 3am



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 have 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.



EXB404JB

EXB basses were designed with the rock and metal player in mind but many players of other styles are satisfied EXB owners due to the full-bodied, punchy EXB bass sound. Both the four and five string models feature lightweight, solid—not plywood—American maple bodies for even tone and sustain, and sleek, three-piece hard rock maple necks with rosewood fingerboards. The four string EXB404 utilizes custom matched Powersound pickups; the five string EXB445 comes equipped with EMG Select™ "J/J" pickups.



EXB445BR

MODEL NO.	AVAIL. FINISH	BODY	NECK	FINGER BOARD	WELLY	BRIDGE	HEADW. COLOR	NECK PICKUP	BRIDGE PICKUP
EXB404	BL, BR, JB	Solid Light Maple	3-pc. Maple	Rosewood	Pearl Dot	Die-Cast 4 string	BL	EMG Select J	EMG Select J
EXB445R	BL, BR, JB	Solid Light Maple	3-pc. Maple	Rosewood	Pearl Dot	Die-Cast 5 string	CR	Powersound J	Powersound J



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".

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 Custom Designed Series of Ibanez guitars and basses is the new Ibanez AFR basses.

THE MODERN SILHOUETTE, FEATURES AND PUNCHY SOUND OF THE CT SERIES ARE THE AFFORDABLE RESULT OF YEARS OF EXPERIENCE IN MAKING HIGH-END, PROFESSIONAL INSTRUMENTS FOR THE CONTEMPORARY BASSIST. THREE DIFFERENT CUSTOM MATCHED PICKUP SELECTIONS ARE AVAILABLE IN THE CT SERIES: THE CTB1 HAS U. S. A. DESIGNED XP AND HUMBUCKING XJ PICKUPS;



Custom inlay on CTB3 and CTB5.

THE CTB3, U. S. A. DESIGNED ACTIVE PICKUPS WITH ACTIVE 2 BAND EQ; AND THE DELUXE CTB5 5 STRING COMES WITH EMC SELECT² PICKUPS WITH ACTIVE 2 BAND EQ. FOR FULL, EVEN TONE AND SUSTAIN, ALL MODELS FEATURE SOLID LIGHTWEIGHT AMERICAN MAPLE BODIES AND SOLID, DIE-CAST BRIDGES. A THREE-Piece, HARD ROCK MAPLE NECK PROVIDES A TRADITIONAL FEEL WITH THE MODERN LOOK OF A TILT-BACK HEADSTOCK. TRANSPARENT FINISHES ARE AVAILABLE ON THE CTB3 AND CTB5.



Zakk Young
Bassist with The Black Dahlia Murder



CTB1ANT



CTB1RD



CTB1WH



CTB3BN



CTB2TR

MODEL NO.	FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HONEY COMB	NECK PICKUP	BRIDGE PICKUP
CTB1 (5 string)	BK, NT, TR	Light Maple	3 pc. Maple	Revered	CT Custom	Die Cast 5 string	BK	EMC Select J	EMC Select J
CTB3	BK, BK, NT, TR	Light Maple	3 pc. Maple	Revered	CT Custom	Die Cast	BK	Ibanez KP2 Active	Ibanez XJ2 Active
CTB5	BK, BK, PD, WH	Light Maple	3 pc. Maple	Revered	Pearl Dot	Die Cast	CR	Ibanez XP1	Ibanez XJ1
CTB1 (4 string)	BK, BK	Light Maple	3 pc. Maple	Revered	Pearl Dot	Die Cast	CR	Ibanez XP1	Ibanez XJ1



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

MODEL NO.	FINISH	BODY	NECK	FINGER BOARD	INLAY	BRIDGE	HONEY COMB	NECK PICKUP	BRIDGE PICKUP
ATL10	BK, BK	Maple back, sides	3 pc. Maple	Revered	Pearl Dot	Rosewood	BK	Ibanez XJ2 Active	Ibanez XJ2 Active



ATL10K



Conveniently located active Ibanez AEG II 3-band graphic equalizer with volume control.



ATL10BN

WITH THE TREMENDOUS EXPLOSION OF ENTHUSIASM FOR ACOUSTIC GUITARS IN THE LAST FEW YEARS, MORE AND MORE GUITARISTS HAVE WANTED TO ADD THE RICH, NATURAL TEXTURES OF THE ACOUSTIC TO THEIR MUSIC. BUT FOR MANY, THE TRADITIONAL ACOUSTIC WAS PHYSICALLY SOMEWHAT BULKY, HARDER TO FRET AND OFTEN A HASSLE TO AMPLIFY.

THE NEW IBAZES ATL HAS THE SOUND OF AN ACOUSTIC COMBINED WITH THE PERFORMANCE ADVANTAGES OF AN ELECTRIC. BECAUSE THE ATL HAS THE SIZE AND SHAPE OF AN ELECTRIC GUITAR AND AN EASILY ACCESSIBLE THREE BAND EQ AND VOLUME CONTROL, THE FULL, RICH SOUND OF AN ACOUSTIC NOW HAS THE UNRESTRAINED FREEDOM AND EASY PLAYABILITY OF THE ELECTRIC GUITAR.

cases

FOR THE PROTECTION, SECURITY AND PORTABILITY OF IBAZES GUITARS AND BASSES, A VARIETY OF STURDY CASES AND BAGS ARE OFFERED.

GIG BAGS
Several different models of guitar and bass gig bags are available for the musician on the go. All feature padded reinforcement, zippered storage compartments and a shoulder strap for that mad dash through the airport.

UV1000C CASE
Designed exclusively for Ibanez seven string and JEM guitars, this durable Canadian-made case features a built-in lock that can be set to your personal combination number.



MOLDED CASES
The M190C and M150C cases for guitar and the MB100C bass case are modern, hard-shell cases designed with the working guitarist in mind. These separate utility compartments securely hold both guitar accessories and compact effects.



Steve Fister

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.



501
2 blade, single coil size with fat, yet bright "humbucker sound"; good harmonics.



502 (New)
2 blade, hum-cancelling design; sounds like fat, vintage single coil but without the hum.



503
Powerful single coil designed to work with humbuckers and locking tremolos.



502
Traditional sounding single coil calibrated for neck position.



503
Same as 502 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.



V6
Even toned, bright, cutting lead humbucker; designed to work with 502 and 503 in S/S/H 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-cancelling design.



AFR-P (NEW)
Active "P" pickup. Bright tight 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-JSN (NEW)
"J" neck pickup designed for 5 string. Bright, smooth, even, piano-like sound



AFR-JSB (NEW)
Same as AFR-JSN but calibrated in power and tone for bridge position.

EMG® Pickups

All EMG pickups feature low-impedance output.



EMG 609®
(Available on RBM2 only)
Dual mode, alnico humbucking pickup. Single coil clarity in one mode and the crunch of a humbucker in the other—and noiseless in both modes.



EMG 5A®
(Available on RBM2 only)
Single coil pickup with alnico magnet. Ringing, bell-like, harmonica and greater sustain than traditional single coil. Delivers classic overdrive and smooth midrange distortion while retaining the familiar single coil high end.



EMG PJ®
Combination
Offers a wide range of tone blends for bass. The powerful lows and punchy midrange of the EMG-P are combined with the sweeping harmonic overtones and full-bodied sound of the EMG-J.

EMG-PJ®
Combination
Offers a wide range of tone blends for bass. The powerful lows and punchy midrange of the EMG-P are combined with the sweeping harmonic overtones and full-bodied sound of the EMG-J.
(EMG, SMC, IB, USA, INC, PJ, and SMC SELECT "J" are trademarks of SMC, Inc., with which Ibanez is in a non-exclusive affiliation.)



Chris Risola
of Stonehead

DiMarzio®

Blaze II® Humbucker IN7
Powerful and perfectly balanced seven pole humbucker. Designed exclusively for the Ibanez Universe by DiMarzio.



PAF-Pro® (DP151P)
Based on the classic PAF but more power, clarity and string balance.



PAF® (DP103R)
Vintage sounding humbucker with warm lows and singing highs.



Double Whammy™ (DP150F)
Heavy mid-range pickup with zizzling harmonics and overtones.



FRD® (DP153F)
Designed for Joe Satriani. Based on PAF-Pro but more mids with a wide range of harmonics.



Dual Sound® (DP101F)
Hot output, smooth overdrive. Identical to Super Distortion but with coil tapping.



Tone Zone™ (DP158P)
Lots of bass for chords, heavy midrange for pick attack and screaming highs—all in one pickup!



Humbucker from Hell!™ (DP150F)
The humbucker that sounds like a single coil. Fast pick attack, bright when clean, warm when overdriven.



BLAZE II® (IB7)
7 pole single used designed to work in conjunction with Blaze II humbuckers.



JEM Single (ISWV1)
Designed and manufactured exclusively for Ibanez JEM guitars. Bright, traditional sound.



Fast Track™ (DP181)
2 blade, hum-cancelling, high output single coil with more bass response, less string pull.



HS3™ (DP117)
Medium output, smooth sounding vertical humbucker pickup. More bass, less treble than Ibanez C2.



HS2™ (DP116)
Excellent all around vertical humbucker pickup for all three positions and first 2 positions on guitars with bridge humbucker.

DiMarzio 2P model numbers follow the "P" indicate the wider 5-rib pole spacing designed by DiMarzio to work with non-bridge saddles at the Ibanez Lo-Flo bridge.
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IBZ/USA

An Ibanez exclusive. Codedigned 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.



Dane Ehrlich



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® 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 with light in the middle position.

All DiMarzio humbuckers feature DiMarzio's Fat-Shield pole spacing.

SOUND TANK

Now a full line of great sounding, affordable compact effects.



Digital Delay

DL5



Tube Screamer Overdrive

TS5



Analog Chorus

CS5



POWERLEAD Distortion

PL5



Compressor

CP5



THRASHMETAL Distortion

TM5



Analog Flanger

FL5



CLASSIC METAL Distortion

CM5



Phase Shifter

PH5

Power Series

The best of both digital and analog technology with pro-quality specs. From the legendary Tube Screamer to the MOSFET driven MT10 distortion/overdrive and the ping pong effects of the DPL10 Pan Delay.



MOSFET Distortion/Overdrive

MT10



Metal Changer Distortion

MS10



Tube Screamer Overdrive

TS10



Analog Stereo Chorus

SC10



Digital Delay

DL10



Bass Compressor

BP10



Graphic EQ for Bass

BE10



Analog Stereo Bass Chorus

BC10



Digital Stereo Chorus

DSC10



Digital Pan Delay

DPL10



Bi-Mode Phase Shifter

PH10



Analog Flanger

SF10



Graphic EQ

GE10



Compressor

CP10



Web pedal switchable for guitar or bass

WH10



Stereo Volume Pedal with balancer mode for mixing or panning

VL10

Rock and Play Practice Systems

Like having your own miniature practice studio—complete with effects!!



- Digital Phrase Sampler
- 10 Second Loop
- Phrase Record Playback
- Pitch Control
- 1/2 Speed
- Distortion

RP50 (New)



RP200 For Guitar

- 1/2 speed
- Chorus
- Distortion
- Pitch Control



RP202 For Bass

- Bass Enhance
- Chorus
- Compressor
- Pitch Control



RP204 For Xcelite

- Echo
- Balance Control
- Headset w/ Mic

POWER TRIO Series

A size small enough to fit in your case. A sound big enough to fill a stadium.



PT3 (New)

Multi-effector for guitar with switchable Overdrive/Distortion, Analog Delay, and Chorus.



PT3B (New)

Multi-effector for bass with Bass Compressor, 7 Band EQ and Bass Chorus

Multi Effects PUE SERIES

Affordable pro-specs with programmable effects. Great sounding and easy to operate.



PUE5 Guitar Multi Effects

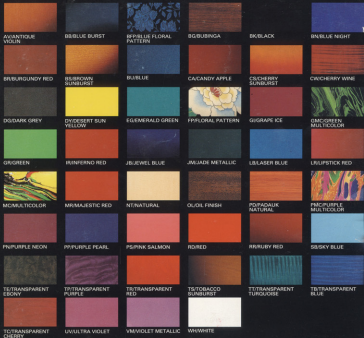


PUE5B Bass Multi Effects



PUE5TUBE

Guitar Multi Effects with genuine 12AX7 tube distortion and Ibanez Tube Screamer overdrive.



NOTE: All colors shown are as close to the original as four-color printing will allow.

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