IBANEZ INTERNATIONAL

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!

ELECTRIC GUITARS, BASSES & ELECTRONICS FOR 1992-1993
AN INTERNATIONALE GUITAR CAN ONLY COME FROM THE

Our involvement in the INTERNALE music scene started 20 years ago in the USA.

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 time; 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, Robby 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 accomplished 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 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 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 and the new features. We think you’ll see why Ibanez can make a difference for you.

INTERNATIONALE MUSIC SCENE

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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 DiVerna, esteemed music and sound writer for Guitar Player, Musician and Guitar World. (The Jennifer Batten interview was conducted by Paul Spracht of Ibanez U.S.A.).

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

Bill Cummins
Guitar Department Director
Ibanez U.S.A.
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, fingering and ordered through the octave system, with different frequencies picked, 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 Science 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.
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 cutaway heel neck joint.

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
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 months' 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 playing 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 the old Fender® necks, 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.
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 pau ferro 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 pau ferro 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.

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Neck Dimensions: Width: 42mm at nut, 14mm at 22nd fret; Thickness: 13mm at 1st fret, 24.5mm at 17th fret.
Have you been keeping busy lately?
I’ll say. I’ve been touring with the Chick Corea Elektrik 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 Shredking. It’s very much for guitar enthusiastic, stemming 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.
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 using 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 a single-coil in the middle, which is really important to me in terms of using the five-way pickup switch. I 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.

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 mix 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 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

GB10TR

GB12BS

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

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 pictures 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 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 boardstand.

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 "5" 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 '5' guitar with maple fretboard debuted, and new finishes in Burn Mahogany and Oily finished Mahogany add a look of understated natural beauty to the line. The seven string version of the "5", the 54057, is now in its second successful year.

In response to the growing interest in traditional features, the new non-tremolo 4705S combines a fixed bridge, the full-sounding "5" 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 "5" 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 RG650 with a maple neck and a custom-built one which is a variation on the 540. One of the guitars has a three-way pickup switch and the other has a five-way pickup switch. Both of them have push/pull volume pots for a single coil sound. I don't use a lot for heavy metal playing. But when I did the Steve 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 feroce 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 Steve 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.
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 540R LTD 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.

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, besides 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 close to a D. So even though my producer bought me 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 got 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.

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**540RBD is a trademark of The Gibson Guitar Corporation, which Ibanez is not affiliated with.**

* "Les Paul" is a trademark of The Gibson Guitar Corporation, which Ibanez is not affiliated with.
When is the new Warrant album coming?
ERIK: Right now, we're redoing two songs for the movie Gladiators. Then we start work on our new album. This time, Michael Wagener 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 Dooken stuff and the current albums by Extreme and Skid Row, I'd say he's 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 use 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.

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 ultrafast RG700DX 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.

Erik Turner - Joey Allen

Tilt neck joint for better access.
Ibanez Le-Pro Edge Transpar (Lacquered Under Floyd Rose Pickup) and processed tremolo system.

The Ibanez Split-A switching system offers quick, convenient access to a multitude of sounds. Each of the 5-way Switch positions activates the pickups as follows:


Each position is specific to each model, as follows:

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NECK DIMENSIONS:
Width 44mm at nut, 6.5mm at 22nd fret
Thickness/1.4mm at 1st fret, 20mm at 12th fret

* The Split-A switching system is adapted to all models with S-S-H and H-S-H pickup combinations except for the RG695-7/700.

* "Les Paul" is a trademark of the Gibson Guitar Corporation, with which Ibanez is not affiliated.

* "Strat®" is a trademark of the Fender Music Instrument Corporation, with which Ibanez is not affiliated.
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 ushered in a huge number of significant improvements and additions to the RG500 fine line that assure its continued high status. Like all other professional series Ibanez guitars, RG500 necks are all quartersawn for greater consistency, stability and strength. Each model in the series, RG500, RG550DX, RG655, RG750 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 pickguard and Cosmo Black hardware are guaranteed to draw eyes to the stage.

How old were you when you started playing guitar?
About five. The first guitar I ever played was a sunburst Fender Strat. I've played Fender 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 celebrating 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 videotaped 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, Djorge Reinhardt, Roy Buchanan, Larry Mitchell, Julian Bream...

Wow!
Yeah, I listen to a lot of different types of music.
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 RG550 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.

Modules 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 SPRITE naming, 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.

Graphic guitar 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 I've ever given away. They're the only stock except for the pick-ups 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 rails 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.

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.

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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.

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.

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.

American Master Basses

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.
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 never went 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 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 older 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 played 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.

What is the fusion genre going those days?
The stuff I'm hearing lately has a real pop mentality, which isn't 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.

---

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 SR888 five-string.

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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.

---

T he concept for the 1992 Soundgear series, "contemporary and fashionable", has been emphasized on the SR900 by introducing a new head top that has the same color finish (JR, CA) as the body. The SR900 and SR905 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 SR900 is equipped with newly developed dedicated pickups that allow you to produce a more professional sound, the AFR-JB for the front and the AFR-JS for the rear. The SR900 is the top model in the SR1000 series and is now available with a bubinga body as well as its original padouk body.

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Power Curves Active 90:
[Graph and description]
Gerald Veasley
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 '81. 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 popularized 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 all sorts 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 solves 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 nightly behind a back breaking bass), the SB1500 is a must play instrument.

Johnny B. Gauden
Of Albert Collins and The Ice Breakers 2
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 S405 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 make good music 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.
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 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 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 Kaili 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, Intervalec 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.
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 every note. 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 Gladiator. I just plugged it in and the producer said, "that's the best sounding bass I've heard in a long time".

* The Emperor basses have AFR basses or in fact Ibanez's current AFR catalogues.
Despite constantly changing trends, Ibanez remains dedicated to being a complete, full line guitar company. Ibanez AS, AF and AVM guitars have claimed us a leading position in semi and full acoustic guitars 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 adrenaline, Ibanez semi/full acoustic guitars offer the finest value and craftsmanship available.

Steve Hunter

What have you been up to lately?
I just finished doing some guitar tracks on Julien Lennon’s latest album. I’m doing some film scoring. 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. Otis Redding, 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 Haden. 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 guitar player.

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 bebop, 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 Artstar Series AS230. 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 it the design timeless. I think it’s the best guitar that Ibanes makes.
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.

Gibraltar III bridge and C心t Change III tailpiece.
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

- **SB1**
  - 2 blade, single coil size with fat, yet bright, “rhythm” sound.
  - Sounding like fat, vintage single coil but without the hum.

- **SB2** (New)
  - 2 blade, hum cancelling design; sounds like fat, vintage single coil but without the hum.

- **S1**
  - Powerful single coil designed to work with humbuckers and lacking treble.

- **S2**
  - Traditional sounding single coil calibrated for neck position.

- **S3**
  - Same as S2 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.

- **V3**
  - Tight but bright for a neck humbucker; very dynamic, great chording pickup.

- **V4** (New)
  - Warm yet articulate lead pickup. Brighter than V2, not as bright as V6. Great overtones.

- **MB2**
  - 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-bucking design.

  - **AFR-P (NEW)**
    - Active "P" pickup. Bright tight and punchy with said bottom end.

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

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

  - **AFR-J5 (NEW)**
    - Same as AFRJN but calibrated in power and tone for bridge position.

### IBZ/USA

An Ibanez exclusive. Designed 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 position.

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

- **F3**
  - A high output bridge pickup with slategal-hammer 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**
  - Noteless vertical humbucker with increased output and midrange punch. Complements mild-high output bridge pickups.

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

### Color Chart

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<td>VM : VIOLET METALLIC</td>
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### Fluorescent Colors

- **VF**
  - White with blue to yellow shift. Available in five colors: Red, Orange, Yellow, Green, and Blue.

- **AF**
  - Available in four colors: Red, Orange, Yellow, Green.

- **PB**
  - Available in three colors: Red, Orange, Yellow.

- **BF**
  - Available in two colors: Red, Orange.
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.

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 RP40, 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.
PLS POWERLEAD
Thick, full-powered distortion. Excellent for
singing solos and power chord rhythm playing.

CM1 CLASSICMETAL
70's-dyne Classic Rock distortion.

TMS THRASHMETAL
Screaming, overpowering headbanger distortion.

TSS TUBESCREAMER
The most popular overdrive in the world.

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

CPS SUPER CHORUS
Analog circuitry for warm, lush churning.

DLS DIGITAL DELAY
Digital reproduction for clean, precise delays.

PHS PHASER
Recreates the rotating speaker effect.

PLS FLANGER
Analog flanging, perfect for psychodelic
and funk effects.

SOUNDANK
Soundtank effects smash through the price barrierwith
professional sounds 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.

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CONTEMPORARY

HEADBANGERS

WH5 WAH PEDAL
POWER REQUIREMENT: 6mA

WF5 WAH FLUZZ PEDAL
POWER REQUIREMENT: 9mA

VL10 STEREO VOLUME PEDAL
POWER REQUIREMENT: 12mA (AC ADAPTER)

MA10 MULTI AMP
POWER REQUIREMENT: 150mA (AC ADAPTER)
The Ibanez 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.

POWERTRIO

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.

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 1034 max 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.

POWERTRIO SERIES

PUE5 GUITAR MULTI-FACTORS
COMPRESSOR, DISTORTION, EXT. LOOPS, DIGITAL DELAY, CHORUS
POWER REQUIREMENT: AC100V (AC ADAPTER)
SIZE: 155 (L) x 266 (W) x 39 (H) mm

PUE5B BASS MULTI-FACTORS
COMPRESSOR, EXT. LOOP, GRAPHIC EQ, DIGITAL DELAY, FLANGER, CHORUS
POWER REQUIREMENT: AC100V (AC ADAPTER)
SIZE: 155 (L) x 266 (W) x 39 (H) mm

PUE5TUBE TUBE FLOOR EFFECTS
TUBE SCREAMER, TUBE DRIVE, EXT. LOOP, DIGITAL DELAY, CHORUS
POWER REQUIREMENT: 9 VDC, 80W
SIZE: 115 (L) x 224 (W) x 57 (H) mm

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

**GE8102/1BAND GRAPHIC EQ**
- FREQUENCY RESPONSE: 20Hz-20kHz
- TOTAL HARMONIC DISTORTION: 0.5%
- HUM AND NOISE: 90dB SPL

**GE8105 1BAND STEREO GRAPHIC EQ**
- FREQUENCY RESPONSE: 20Hz-20kHz
- TOTAL HARMONIC DISTORTION: 0.5%
- HUM AND NOISE: 90dB SPL

**GE8120 2BAND GRAPHIC EQ**
- FREQUENCY RESPONSE: 20Hz-20kHz
- TOTAL HARMONIC DISTORTION: 0.5%
- HUM AND NOISE: 90dB SPL

**GE8125 2BAND STEREO GRAPHIC EQ**
- FREQUENCY RESPONSE: 20Hz-20kHz
- TOTAL HARMONIC DISTORTION: 0.5%
- HUM AND NOISE: 90dB SPL

**RM122 12CHANNEL STEREO MIXER**
- FREQUENCY RESPONSE: 20Hz-20kHz
- TOTAL HARMONIC DISTORTION: 0.5%
- HUM AND NOISE: 90dB SPL

Conventionally, most low-cost mixers designed to be mounted in racks were studied 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.

**TH300 DYNAMIC-CARDIOID-LOW IMPEDANCE**
The TH300 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.

**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.

**TH300 DYNAMIC-CARDIOID-DUAL IMPEDANCE (HIGH & LOW)**
The TH300 is the way to go changing the impedance from 50k to 200k. A specially designed transformer provides easy excellence on the high impedance mode.

**TH300 DYNAMIC-CARDIOID-LOW IMPEDANCE**
The TH300 utilizes a newly-developed cartridge with high-acceptance edge and double diaphragm voice coil to withstand high SPL, yet deliver clean full bass.

**TH300 DYNAMIC-CARDIOID-LOW IMPEDANCE**
The TH300 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.

**TH300 DYNAMIC-CARDIOID-LOW IMPEDANCE**
The TH300 was designed specifically for low frequency drums such as bass drums and floor toms, the TH300 also works well with low horns and bass guitars.