IBANEZ INTERNATIONALE

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!

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

ELECTRIC GUITARS, BASSES & ELECTRONICS FOR 1992-1993
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-wrong instruments that raised a few eyebrows, but that's all a part of the growing process.

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

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

Acknowledgements

Our thanks to the Ibanez artists whose times 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 the success of Ibanez guitars would not have been possible.

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

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

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

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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.
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.
Right now you’re producing an album for Thomas McLockett 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 retenteting the music that’s been shuttered their threats, like Now 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.
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 down the 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 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 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 on the body too large. The instrument was designed to be completely comfortable whether you're sitting, standing or running around on stage with it.

**Every single aspect of the JS guitar series was carefully determined by guitar virtuoso Joe Satriani. For 1992, Joe Satriani and Ibanez have added even more features with the Lo-Pro Edge tremolo, a very subtly redesigned neck and a DiMarzio HS2 middle pickup which 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.***
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 end-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 pauforro 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 pauforro 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.
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 Cooker and Jeff Andews. And I've just released my fifth album, called "Notebook," 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 5426 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 find pickups sound warmer when they're all the way inside the guitar body like that.
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.

GB12 and GB19 models feature Ibanez GB Special humbucking pickups, which float away from the body for the warmest, most natural sound.

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 for more instrumental music. 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, a twist there. I was trained as a commercial artist at school, so when Ibanes 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 an 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 reattached to the pickguard on one side and to the neck at the other. They don’t break into the top at any place which does wonderful things for the tonal quality of the instrument.

Another innovation was 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 bandsaw.

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 debuted, 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 540S7, is now in its second successful year.

In response to the growing interest in traditional features, the new non-tremolo 470S combines a fixed bridge, the full sounding "S" mahogany body and a 24 3/4" scale neck for easier string bending, full sound and limitless sustain.

With more choices of necks, fingerboards, pickup configurations and finishes than ever, there's now an "S" body guitar for any kind of music from country and blues to mega-volume rock and fusion.

What are your main guitars these days?
I'm still playing the first one I got through my Ibanez endorsement, which is a 540S. And I have two other main ones, an RG560 with a maple neck and a custom built one which is a variation of the 540P.

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

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

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 540LRTD 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.

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 RG650. 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 81st pickups; and for most of the last Suicidal Tendencies album, I used a Mesa Boogie-Mark III running through a Strategy 400** and a Marshall** 4x12 cabinet.

Are you big on effects?

In the studio, just echo basically. Live, I use a distortion line booster to add a little more hints 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's 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.

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 down 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 RG650 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.
The new Ibanez TZ bridge features height-adjustable saddles, adjustable tremolo arm tension, oversized cast-iron tremolo block and knife-edge pivot points.

As Ibanez professional series’ one-piece necks use quartersawn wood as quartersawn necks are much less likely to twist or warp than the flatsawn necks found on most other brands. The quartersawn cut offers a more consistent and stable grain pattern than the one shown in the flatsawn set (B).

**What are you playing those days?**

The guitar I like best right now is my own Ibanez signature model. I like the way their stock instruments sound; but visually, I'm always questioning the abnormal. 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.

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

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

**Just to maintain a balance?**

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

**For the guitarist who demands the finest in quality, craftsmanship and appearance, the RG790 series features American-made pick-ups, 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, amaple fretboard and matching inlays. And for 1992, the RG760, RG770 and RG770DX now come equipped with direct mounted pickups.**

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**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.**

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**MODEL NO.** | **AVAIL. FINISH** | **BODY** | **NICKER** | **FINGERBOARD** | **INLAY** | **BRIDGE** | **MATERIAL** | **NECK** | **MATERIAL** | **RADIUS** | **BRIDGE** | **MATERIAL** |
---|---|---|---|---|---|---|---|---|---|---|---|---|
542R | Tk, C, WH | Rosewood | 1-pc. Maple | Rosewood | Abalone Dot | TZ Tremolo Bridge | BK | IZ2.90 (13) | IZ2.52 (15) | IZ2.98 (15) |
442R | TB, TC, TS | Alder | 1-pc. Maple | Maple | Abalone Dot | Black Dot | BK | IZ2.90 (13) | IZ2.52 (15) | IZ2.98 (15) |

**MODEL NO.** | **AVAIL. FINISH** | **BODY** | **NICKER** | **FINGERBOARD** | **INLAY** | **BRIDGE** | **MATERIAL** | **NECK** | **MATERIAL** | **RADIUS** | **BRIDGE** | **MATERIAL** |
---|---|---|---|---|---|---|---|---|---|---|---|---|
RG774DXVM | CA, L, WH | Rosewood | 1-pc. Maple | Maple | Casket - matched | Black | BK | HZ15.04 (14) | HZ15.52 (14) | HZ15.05 (14) |
RG774DXLB | CA, L, WH | Rosewood | 1-pc. Maple | Maple | Casket - matched | Black | BK | HZ15.04 (14) | HZ15.52 (14) | HZ15.05 (14) |
RG774DXCA | CA, L, WH | Rosewood | 1-pc. Maple | Maple | Casket - matched | Black | BK | HZ15.04 (14) | HZ15.52 (14) | HZ15.05 (14) |
When is the new Warrant album coming?
ERIK: Right now, we're redoing songs for the movie Gladiator. That was a 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 Rob Blease 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 wasted...but cool.

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*"Les Paul" is a trademark of the Gibson Guitar Corporation which Ibanez is not affiliated. **"Strat" is a trademark of the Fender Musical Instrument Corporation which Ibanez is not affiliated.
How were you when you started playing guitar?
About five. The first guitar I ever played was a sunburst Ibanez Artiste. 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 Val?
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. Grog Blissbomatto 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.

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

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**MODEL NO. | AVAL FINISH | BODY | PICKER BOARD | INLAY | BRIDGE | HUMBHCOLOR | NECK PICKUP | MIDDLE PICKUP | BRIDGE PICKUP**

| RG500/1A | AM, TB, TC | Block | Maple | Pearloid Oct | Lock Pro Edge | Black | Black | Black | Black |
| RO569U | Black | Block | Maple | Pearloid Oct | Lock Pro Edge | Black | Black | Black | Black |
| RO56JBU | Blue | Block | Maple | Pearloid Oct | Lock Pro Edge | Black | Black | Black | Black |
| RO56JLB | Black | Block | Maple | Pearloid Oct | Lock Pro Edge | Black | Black | Black | Black |
| RG56EB | Black | Block | Maple | Pearloid Oct | Lock Pro Edge | Black | Black | Black | Black |
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 features the All Access Neck Joint and can even be ordered with matching color pickups.

Pickups in Exotic Wood series are mounted directly to the body which results in subtle increases in mid and low range response, and slightly increases the high end at higher volumes.

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

Exotic Wood Series

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 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.

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

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

What's involved in getting your sound in the studio? I just go direct. The bass sound changes very little, from the moment it leaves the bass right through the final mixdown.

Do you have a direction in mind for the next Tribal Tech record? This is the first time we've had an actual working band make the record. This year was the first time we've ever been out on the road and one thing we really do well together is jam. So we're trying to write tunes that aren't so 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

And plenty of punch. The SR1500 with its EMG pickups is now available with a ribbinga 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 SR800 with its deluxe gold hardware, ebony fretboard with oval inlays and breathtaking transparent finishes.

For 1992, the SR800, SR885 and the new model SR800 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.

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.

Models for the SR800 series basses are constructed of basswood bodies and feature 5 piece maple necks.

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

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Gerald Veasley
Of The Zavulin Syndicate

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

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

What is your main instrument these days?
I have two Sadowski six string basses. I studied classical guitar for a while, so six string just seemed a natural progression. For all others, 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 seem 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.

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 Banez 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 labor 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.
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 ’70s 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 Maxis guitar for some of the rhythm stuff, a Joe Satriani model, a S40S 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.
Despite constantly changing trends, Ibanez remains dedicated to being a complete, full line guitar company. Ibanez AS, AF and AM guitars have claimed 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 or your heart, an annoying commercial jingle for the money or just plain old rock and roll for the adrenaline, Ibanez semi/full acoustic electrics offer the finest value and craftsmanship available.

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 Steve 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 Haydon. It’s a special project: not my usual band.

Did you do most of the composition?
All of it. I really think of myself as a writer as much as a guitarist.

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

How did you get involved with Ibanez?
I got my first guitar from them around ’79, I was in Japan, my old guitar had broken and they gave me an instrument that was pretty much a copy of it. An Artist Series AS200. It sounded great to me and I’ve been playing it ever since. I’m a one-guitar kind of guy. The AS200 is my favorite realization of the classic 335 design. They’ve updated it slightly, but retained all the qualities that make the design timeless. I think it’s the best guitar that Ibanez makes.
Ibanez got its start by offering professional specs and features at an affordable price. Our 1992 line-up of EX guitars and basses proudly continues 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, lightweight 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 frets 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. It's custom matched American designed XM and X5 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.

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 Kali who did the cover of Aretha Franklin's 'Respect' on my album.

That's a pretty wide range of material. I guess it follows that you had a wide range of influences.
My first major influence was Jeff Beck—I learned all the solos from 'Blow by Blow' and 'Wired' by playing along with the records. That would be on the rock side. On the jazz side, it would be Joe Diorio who I met at GIT. I was a student there. I memorized two of his books, 'Int roficial 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 X5 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 TRG double looking 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 EX370F with its exquisitely figured flame maple top adds the crowning visual touch to a line that offers unprecedented value.

What kind of sound did you have in mind for the first Havana Jam 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 'Twangin'' 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 546S 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, so the point where it evokes emotion above everything — rather than just showing off my playing or doing things for technical reasons.
Greg

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 "JJ" pickups.

EXB

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 based 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

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 melded 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 longtime."
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 X-Pand humbucking XJ pickups; the CTB3, U.S.A. designed active pickups with active 2 band EQ; and the deluxe CTB5 5 string comes with EMG Select® 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.

Custom inlay on CTB3 and CTB5.

The new Ibanez 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.

For the protection, security and portability of Ibanez guitars and basses, a variety of sturdy cases and bags are offered.

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

Molded Cases
The M10GC and M150C cases for guitar and the MB100C bass case are modern, road-worthy cases designed with the touring guitarist in mind. These separate utility compartments securely hold both guitar accessories and compact effects.
Ibanez American
Designed Pickups

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

- **SB1**
  - 2 blade, single coil size with fat, yet bright "humbucker sound": good harmonics.

- **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 locking tremolos.

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

- **HR2**
  - 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 warm, distortion-free, hum-canceling design.

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

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

- **EMG**
  - EMG pickups feature low-impedance output.

- **EMG-85**
  - (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-SA**
  - (Available on RBM2 only)
  - Single coil pickup with alnico magnet. Ringing, bell-like, harmonics and greater sustain than traditional single coil. Deliver classic overdrive and smooth midrange distortion while retaining the familiar single coil high end.

- **Paf-Pro**
  - (DP151F)
  - Based on the classic PAF but more power, clarity and string balance.

- **PAF**
  - (DP103F)
  - Vintage sounding humbucker with warm lows and singing highs.

- **HS1 (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 positions and first 2 positions on guitars with bridge humbucker.

- **FRED** (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 Sugar Distortion but with coil tapping.

- **Tone Zone™ (DP115F)**
  - Lots of bass for chords, heavy midrange for pick attack and screaming highs—all in one pickup!

- **Humbucker from Hell** (DP116F)
  - The humbucker that sounds like a single coil. Fast pick attack, bright when clean, warm when overdriven.

- **BLAZE II** (B7)
  - 7 pole single coil designed to work in conjunction with Blaze II humbuckers.

- **JEM Single (55WV1)**
  - Designed and manufactured exclusively for Ibanez JEM guitars. Bright, traditional sound.

- **Fast Track™ (DP101)**
  - 2 blade, hum-cancelling, high output single coil with more bass response, less string pull.

- **HSA** (DP117)
  - Medium output, smooth sounding vertical humbucker pickup. More bass, less treble than Ibanez C2.

- **IBZ/USA**
  - An Ibanez exclusive. Co-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 positions.
Sound Tank
Now a full line of great sounding, affordable compact effects.

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 DPL-10 Pan Delay.

Rock and Play Practice Systems
Like having your own miniature practice studio—complete with effects!

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

Multi Effects PUE SERIES
Affordable pro-specs with programmable on/off. Great sounding and easy to operate.

Electronic Guitar Multi Effects

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

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