

ELECTRIC GUITARS & BASSES



Ibanez
LEADING PERFORMANCE

State of the Art Guitars for the Future of Music



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

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

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

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

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ROADSTAR STANDARD



C H A R L I E B U R C H I L L

The Roadstar Standard Series takes on a new look for 1986. For more comfort both on stage and during long playing sessions, the body has been down-sized and contour cuts added to the top and back edges. The lighter weight eliminates fatigue and allows greater freedom of motion. Rosewood fingerboards with a flatter radius make tricky fingering easier and playing action quicker. Powerocker tremolo systems, time proven and reliable, are featured on all Roadstar Standard Series guitars (except the RG200 non-tremolo guitar). Nearly frictionless pivot points assure precise return to pitch even after heavy use. Drop-in string loading and snap-in/snap-out arm attachment are accomplished without the need for tools, simplifying the use and maintenance

of the POWEROCKER system.

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

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



Body- Contour cuts on front and back and greater neck set. New smaller size reduces weight and improves on-strap balance. Greater mobility onstage with reduced fatigue.



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



RG110BK

RG120WH

RG135RD

RG140BK

RG200WH

SPECIFICATIONS	RG110	RG120	RG135	RG140	RG200
BODY	BASSWOOD	BASSWOOD	BASSWOOD	BASSWOOD	BASSWOOD
NECK	MAPLE IPC				
FINGERBOARD	ROSEWOOD	ROSEWOOD	ROSEWOOD	ROSEWOOD	ROSEWOOD
NO. OF FRET	22	22	22	22	22
BRIDGE	POWEROCKER	POWEROCKER	POWEROCKER	POWEROCKER	POWEROCKER
HARDWARE	CHROME	CHROME	CHROME	CHROME	CHROME
PICKUP	2x SUPER 70	2x SUPER 70	3x SUPER 7F	2x SUPER 7F	2x SUPER 7F
CONTROL	TV, 3 Way	TV, 3 Way	TV, 5 Way	TV, 5 Way	TV, 5 Way
FUNCTION	DUO-SOUND	DUO-SOUND	DUO-SOUND	DUO-SOUND	DUO-SOUND
FINISH	BLK(BLACK), WH(WHITE)				

ROADSTAR DELUXE

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



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

and freedom of movement during live performances. The RG500 and 600 Series 24 fret models give the player two full octaves on each string for expanded expressive possibilities. The added flexibility of these 24 fret guitars can only add to your musical creativity.

The RG525 grabs your attention with our Yellow Gold hardware (except 8X finish). The high-tech alloy-like look of this plating adds an extra dimension of excitement to this instrument. Another unique original product from Ibanez combines the best of both worlds.

The RG600 non-tremolo guitar fits the requirements of contemporary Pop and "New" Rock players who demand simplicity and versatility from their guitars. The Ibanez LO-Z pickup used on the RG600 has the clear, ringing tone and wide dynamic range so important to achieving a modern, shimmering sound. Combined with the EQ II equalization system, the LO-Z pickups help the guitarist discover his or her own distinctive voice.



SPECIFICATIONS		RG525	RG530
BODY	BASSWOOD	FLAME MAPLE ON BASSWOOD	MAPLE 3PC
NECK	MAPLE 3PC	ROSEWOOD	ROSEWOOD
FINGERBOARD	24	24	24
NO. OF FRET	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE
BRIDGE	TOP LOK III	TOP LOK III	TOP LOK III
STRING LOCK	2X-BZ	2X-BZ	2X-BZ
HARDWARE	2X-BP	2X-BP	2X-BP
PICKUP	2X DUO-SOUND (BZ/LACK)	2X DUO-SOUND (BZ/LACK)	2X DUO-SOUND (BZ/LACK)
CONTROL	ACCU-CAST	ACCU-CAST	ACCU-CAST
FUNCTION	BLACK	BLACK	BLACK
FINISH	GARLON METALLIC (PLATINUM/SILVER)	TRANSPARENT RED (WINE PEARL)	TRANSPARENT BLACK (WINE PEARL)

SPECIFICATIONS		RG600
BODY	BASSWOOD	FLAME MAPLE ON BASSWOOD
NECK	MAPLE 3PC	MAPLE 3PC
FINGERBOARD	IBONY	IBONY
NO. OF FRET	24	24
BRIDGE	ACCU-CAST	ACCU-CAST
HARDWARE	BLACK	BLACK
PICKUP	2X-BZ	2X-BZ
CONTROL	1 WAY	1 WAY
FUNCTION	2 BAND EQUALIZER	2 BAND EQUALIZER
FINISH	TRANSPARENT BLACK (WINE PEARL)	TRANSPARENT BLACK (WINE PEARL)



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

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

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

R G D X S E R I E S



SPECIFICATIONS	RG410	RG420	RG425	RG430	RG440	RG450
BODY	BASSWOOD, SHARP EDGE	BASSWOOD, SHARP EDGE	BASSWOOD, SHARP EDGE	BASSWOOD	BASSWOOD	BASSWOOD
NECK	MAPLE 1PC, OIL-FINISH	MAPLE 1PC, OIL-FINISH	MAPLE 1PC, OIL-FINISH	MAPLE 1PC, OIL-FINISH	MAPLE 1PC, OIL-FINISH	MAPLE 1PC, OIL-FINISH
FINGERBOARD	ROSEWOOD	ROSEWOOD	ROSEWOOD	ROSEWOOD	ROSEWOOD	ROSEWOOD
NO. OF FRET	22	22	22	22	22	22
BRIDGE	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE
STRING LOCK	TOP LOK III	TOP LOK III	TOP LOK III	TOP LOK III	TOP LOK III	TOP LOK III
HARDWARE	CHROME	CHROME	CHROME	CHROME	CHROME	CHROME
PICKUP	2X IBZ	2X IBZ	2X IBZ	2X SUPER 2F	2X SUPER 2F	2X SUPER 2F
FUNCTION	IV	PE 17, 3 WAY	IV, 17, 3 WAY	IV, 17, 5 WAY	IV, 17, 5 WAY	IV, 17, 5 WAY
FINISH	2X DUO-SOUND #8(BLACK)	2X DUO-SOUND #8(BLACK)	2X DUO-SOUND #8(BLACK)/PU(PEARL)	DUO-SOUND #8(BLACK)	DUO-SOUND #8(BLACK)	DUO-SOUND #8(BLACK),SL(SUPER)
	CATCHERRY (ICE) PINE(PEARL)	CATCHERRY (ICE) PINE(PEARL)	CATCHERRY (ICE) PINE(PEARL)	PINE(PEARL, RED)	PINE(PEARL, RED)	PINE(PEARL, RED)

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

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



PRO LINE

DAVE MURRAY IRON MAIDEN

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

Only the finest select wood is used for the Pro Line Series. This is particularly evident in the PL1880 guitar that features a beaufiful natural wood finish.



PL1770GP

PL1770CM

PL1880NW

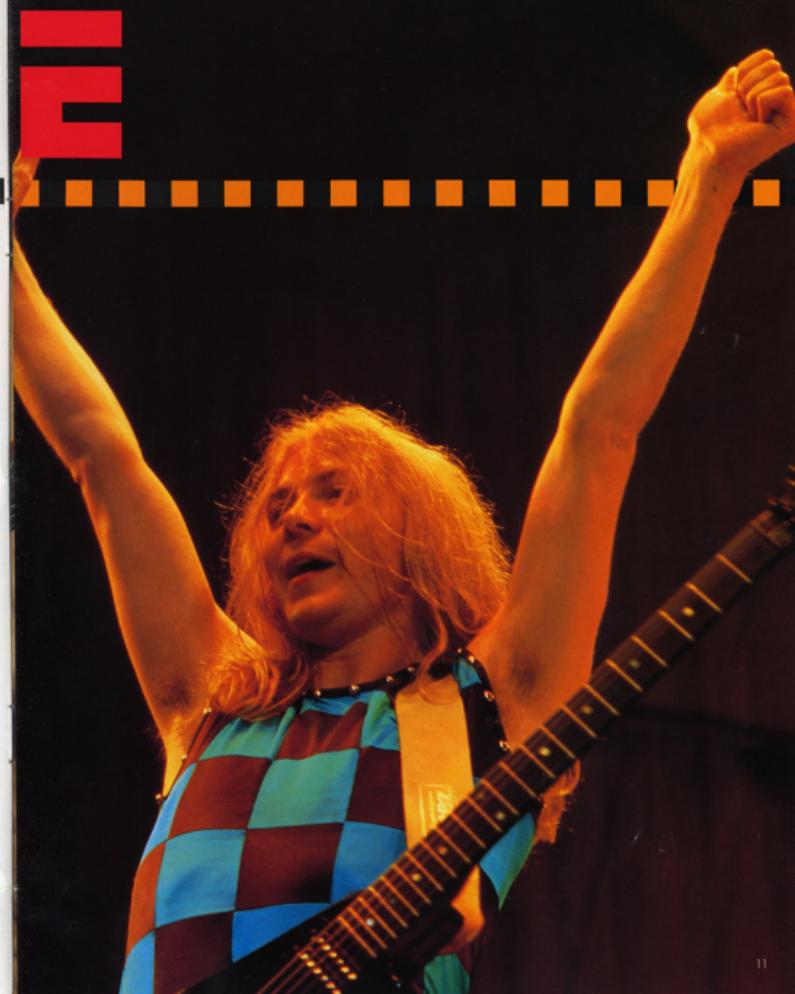
PL1880BNW

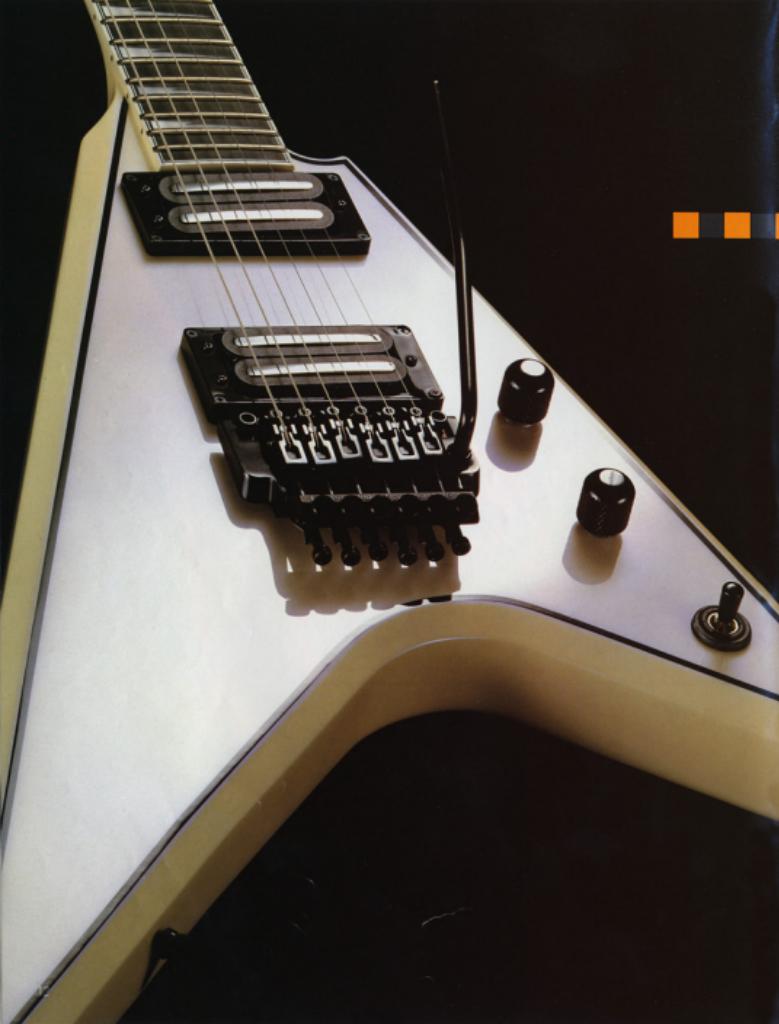


Color-matched custom pickguard is standard equipment on PL1770.



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





P R O L I N E

PL2550SP



PL2550CI



PL5050GM



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



Neck-thru-body construction on the PL-2550 and PL-2660 makes reaching upper register notes easy due to the contoured neck heel design.

PL2660PL

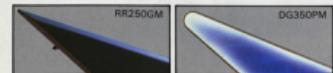
SPECIFICATIONS	PL1770	PL1880	PL2550	PL2660	PL5050
BODY	ALDER	FLAMED NATURAL WOOD/MAPLE	ALDER	ALDER	ALDER
NECK	MARPLE 1PC ANGLED OIL-FINISH	MARPLE 3PC ANGLED OIL-FINISH	MARPLE THRU NECK ANGLED	MARPLE THRU NECK ANGLED	MARPLE 1PC ANGLED OIL-FINISH
FINGERBOARD	EBONY	EBONY	EBONY	EBONY	EBONY
NO. OF FRET	22	22	22	22	24
BRIDGE	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE	IBANEZ EDGE
STRING LOCK	TOP LOK II	TOP LOK II	TOP LOK II	TOP LOK II	TOP LOK II
HARDWARE	BLACK/GOLD SP. WHITE GOLD	BLACK/GOLD SP. WHITE GOLD	BLACK/GOLD SP. WHITE GOLD	BLACK/GOLD SP. WHITE GOLD	BLACK/GOLD SP. WHITE GOLD
PICKUP	2x SUPER 77, 82	2x SUPER 77, 82	2x SUPER 77, 82	2x SUPER 77, 82	2x SUPER 77, 82
FUNCTION	PU PRE-Amp SYSTEM	PU PRE-Amp SYSTEM	DUO-RISE WOOD	PU PRE-Amp SYSTEM	DUO-RISE WOOD
FINISH	SPINNER ACID	SPINNER ACID	SPINNER ACID	SPINNER ACID	SPINNER ACID
	COPPER METALLIC	COPPER METALLIC	CHERRY (ICE)	CHERRY (ICE)	CHERRY (ICE)
	CP/COLD PEARL	CP/COLD PEARL	CP/GOLD PEARL	CP/GOLD PEARL	CP/GOLD PEARL
	SPINNER PEARL	SPINNER PEARL	SPINNER PEARL	SPINNER PEARL	SPINNER PEARL

X SERIES

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



Flamed Maple Top- The DG350 guitar features a beautifully flamed Maple top on AM, PM, and WP finished models. The new 1Q-Bill active tone system features separate controls for cut and boost of bass and treble frequencies. Low noise circuitry assures whisper quiet operation.



SPECIFICATIONS	RR250	DG350
BODY	BASSWOOD	FLAME MAPLE ON BASSWOOD
NECK	MAPLE 1PC	MAPLE 1PC
FINGERBOARD	ROSEWOOD	ROSEWOOD
NO. OF FRET.	22	22
BRIDGE	POWERROCKER	IBANEZ EDGE
STRING LOCK	2-VE	TOP LOC III
HARDWARE	BLACK	BLACK
PICKUP	TV 1T, 3 WIRE	TV 1T, 3 WIRE
FUNCTION	GARGLUN METALLIC	AM(AMBER/AKUBLACK)
CONTROL	PL(PEARL)	PM(PEARL, MARINE)
FINISH	W/WINE PEARL	W/WINE PEARL

SPECIFICATIONS	DB800
BODY	BASSWOOD
NECK	MAPLE 1PC
FINGERBOARD	ROSEWOOD
NO. OF FRET.	22
BRIDGE	ACCOCAST 8 II
HARDWARE	BLK
PICKUP	LO-B, LO-BI
FUNCTION	TV, 8 BALANCER, 2 EQ8
CONTROL	2 BAND EQUALIZER
FINISH	FR(FIRE RED), SL(SILVER)



necessary for cranking out power chords and lightning fast single note flourishes.

The new DB800 bass pushes out thunderous bottom end with two new Ibanez low impedance pickups coupled to an active 2 band EQ system. Wide tonal variations are possible with this simple to use system.

The 1986 X Series has the crunch and flash to put you in the spotlight.



ROADSTAR ST D BASS

G A R R Y B E E R S

The new Roadstar Standard Series Bass Line has lighter weight, contoured bodies for 1986. Playability and balance are improved to make long performances and practice sessions fatigue free.

The headstock and body are finished in the same color while the back of the neck is protected by a clear low-friction finish. All Standard Series basses have graphite nuts for crisp sustain on the open strings. The graphite nut and Smooth Tuner III

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



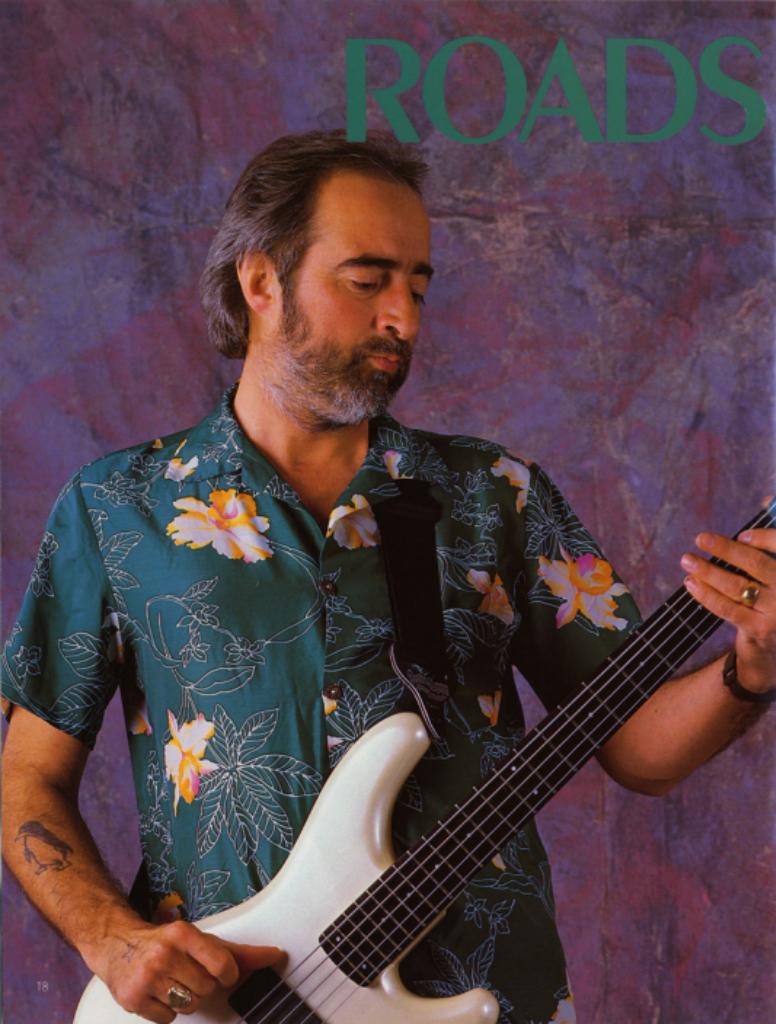
Contoured Body: Contoured edges on the front and back of all RS Standard bass guitars add to the comfort and playability of these instruments.

EQ-BII Active Tone System: Separate bass and treble cut and boost controls allow the player to dial in the exact sound desired. Advanced circuitry for quiet and dependable operation. Standard equipment on RB690 basses.

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

SPECIFICATIONS	RB630	RB650	RB690
BODY	BASSWOOD	BASSWOOD	BASSWOOD
NECK	MARPLE IPC	MARPLE IPC	MARPLE IPC
FINGERBOARD	ROSEWOOD	ROSEWOOD	ROSEWOOD
NO. OF FRET	21	21	21
BRIDGE	STANDARD	STANDARD	ACCU-CAST II
HARDWARE	CHROME	CHROME	CHROME
PICKUP	PA	PA, H	PA, H
CONTROL	TC, TT	TC, TT	TC, TT, T BALANCER
FUNCTION			TCV BALANCER FOR 2 BAND EQUALIZER
FINISH	BLK(BLACK)	BLK(BLACK/RED)	BLK(BLACK/WHITE)





ROADS

TAR DX BASS

J O H N M C V I E



Warwick Roadstar Deluxe basses have been continually refined since their introduction in 1983.

For 1986, several improvements place these instruments among the finest basses on the market. The body weight and size have been reduced to increase comfort and balance. VMA- vibration mode analysis, was used to determine the shape and material of the body for greatest resonance and even response.

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

ing on magnet power and coil winding, more precise sound and greater dynamics are possible.

Pickup covers are redesigned to rounded edges and three-point adjustment. The smaller size leaves more room for percussive "popping" and "snapping" techniques. The LO-P and LO-J pickups are traditionally shaped low impedance pickups. RB805 5-String bass and RB899 compact bass broaden the Roadstar line for 1986. Designed to suit every style in the contemporary music scene, these RB DX basses offer a wide range of choices to the serious player.



Redesigned body style. Down-sized for added comfort and playability. VMA- vibration mode analysis was used to determine the optimum weight and size for maximum low frequency response and resonance. The compact RB899 is designed for exceptionally deep bass tone in an incredibly small instrument.

RB760



SPECIFICATIONS	RB760	RB850
BODY	BASSWOOD	BASSWOOD
NECK	MAPLE 3 PLY	MAPLE 3 PLY
PAINT COLOR	ROSEWOOD	ROSEWOOD
NO. OF FRET	24	24
BRIDGE	ACCU-CAST II	ACCU-CAST II
HARDWARE	BLACK	BLACK
PICKUP	IV. J.C. BACONER PICKUP RED	IV. J.C. BACONER PICKUP RED
CONTROL	CAGLUN METALIC SL (SILVER)	EPISBLACK (PEARL) PL (PEARL)
FINISH	TRANSPARENTE BLACK	PRIPEARL RED



RB760DM

RB850BP

RB850PR

R B D X B A S S S E S

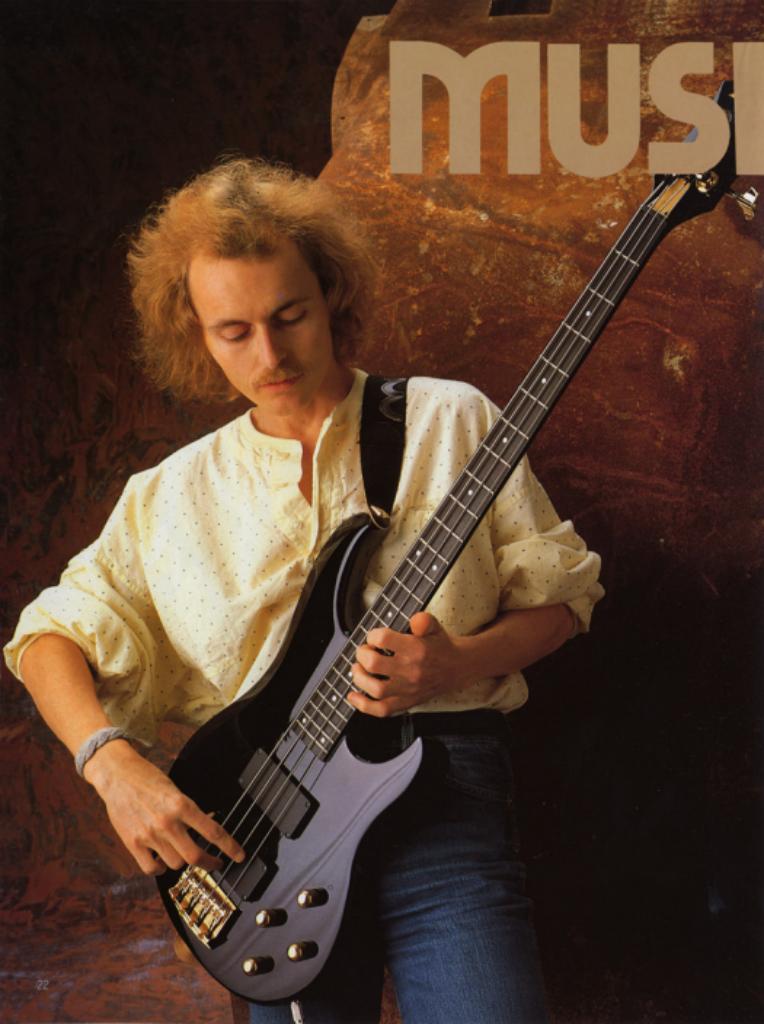


5 String Bass- The RB885 5 string bass extends the bassist vocabulary. Low register parts take on a new dimension with the addition of the low B string. High C string and extra graphite nut included for those who prefer an extended upper range.



SPECIFICATIONS	RB885	RB999
BODY.....	BASSWOOD	BASSWOOD
NECK.....	MAPLE 3 PIECE	MAPLE IPC
NECK THROAT.....	SHARP	ROUND
NOS. OF FRET.....	24	21
BRIDGE.....	5 STRINGS SPECIAL	ACCU-CAST 8 II
HARDWARE.....	2-SIDE-BR	WHITE GOLD
PICKUP.....	2/B-1/B	LO-B LO-B
CONTROL.....	TC, 1 B/BALANCE, 2 FOR	TC, 1 T, 1 B/BALANCER
COMPLETION.....	2 BAND EQUALIZER	GM/GUN METALIC
FINISH.....	BLK/BLACK, PL(PEARL)	PW/POLAR WHITE





MUSICIAN BASS

M A R K E G A N

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

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



MC2924WN



MC2940AM



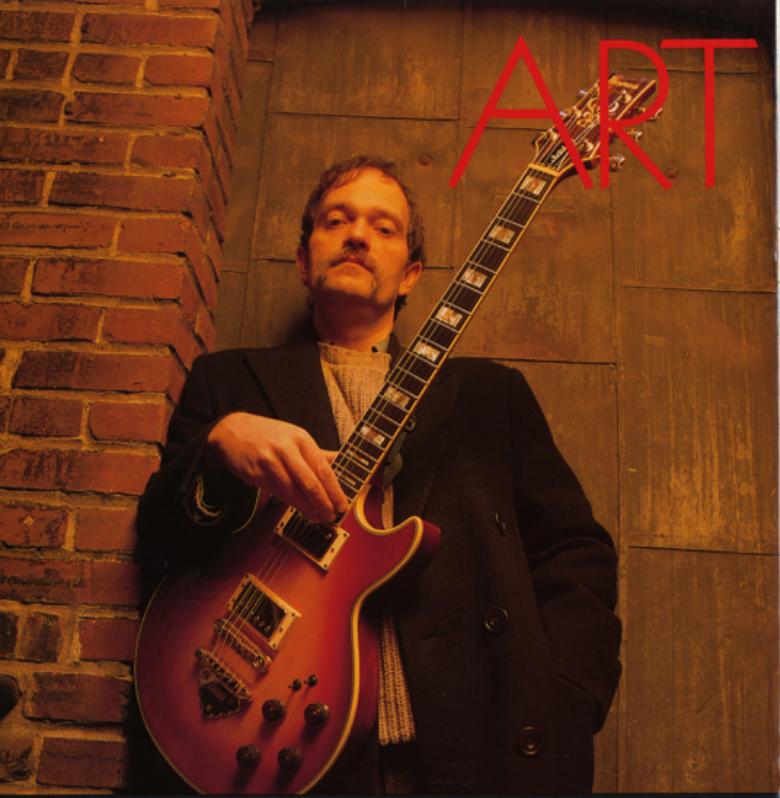
Low Impedance Pickups and EQ-BII System
New low impedance pickups and active 2 band EQ expand the tonal range of the Musician Bass tremendously. All contemporary bass sound is now available from the MC2924 with the new EQ-BII tone system. Low-noise hybrid circuitry for silent operation and dependability. The 2940 bass shares all the features of the fretted 2924 with the added expressiveness of a fretless fingerboard.



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



SPECIFICATIONS	MC2924	MC2940
BODY	ADM	ADM
NECK	MAPLE & WALNUT THRU NECK	MAPLE & WALNUT THRU NECK
FINGERBOARD	EBONY	EBONY
NO. OF FRT.	24	24 (FRETLESS)
BRIDGE	ZEBRANO	ZEBRANO
HARDWARE	GD-1	GD-1
PICKUP	LD-8 & LD-8S	LD-8 & LD-8S
CONTROL	TC-1 BALANCER, 2 EQB	TC-1 BALANCER, 2 EQB
FUNCTION	2 BAND EQUALIZER	2 BAND EQUALIZER
FINISH	AM/AMBER, BUB/BLACK	AM/AMBER, BUB/BLACK
	PL/PEARL, WNW/WALNUT	WNW/WALNUT



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

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

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

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

The idea behind the AR was a fresh new body shape. One with aesthetic as well as tonal balance. It had to represent state-of-the-art technology and fine craftsmanship. Ibanez has never lost sight of this important combination of elements. By combining the artistry of dedicated craftsmen with advanced Vibration Mode Analysis technology, Ibanez is building guitars of unmatched sensitivity and quality.

ARTIST SERIES

JOHN ABERCROMBIE

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

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

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

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



IBANEZ EDGE - The latest in advanced tremolo systems from Ibanez. Precision made knife edge pivots allow smooth tremolo action even after very hard use. Coupled with our new TOP LOK III locking clamp, this system gives the player complete control for effects ranging from subtle chord shading to aggressive dive-bomber techniques.
(Licensed Under Floyd Rose Patents)



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



AR120BK



AR300CS

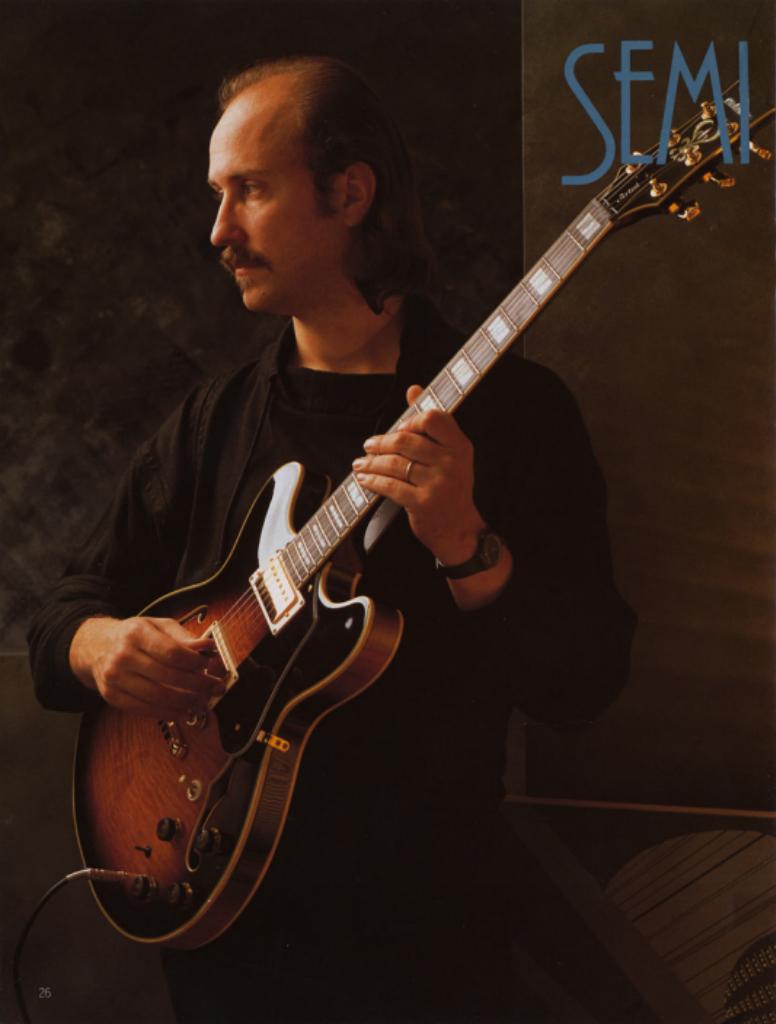


AR350T

SPECIFICATIONS

	AR120	AR300	AR350T
BODY	BASSWOOD	MAPLE ON MAHOGANY	MAPLE ON MAHOGANY
NECK	MAPLE 3PC	MAPLE 3PC	MAPLE 3PC
FINGERBOARD	Rosewood	Rosewood	Rosewood
NO. OF FRET	22	22	22
BRIDGE	GIBRALTAR II	GIBRALTAR II	GIBRALTAR II
TAILPIECE	QUIC CHANGE II	QUIC CHANGE II	QUIC CHANGE II
STRINGS LOCK			
HARDWARE	CHROME	COLD	GOLD
PICKUP	2x IBB	2x SUPER 58	2x SUPER 58
CONTROL	2C, 2T, 3WAT	2C, 2T, 3WAT	2C, 2T, 3WAT
FUNCTION	2x DUAL-ZONED	AVANTIQUE VIOLIN	2x DUAL-ZONED
FINISH	RED (RED)	CISCHERRY SUNBURST	FRUITWOOD (PEARL)
	RED (RED)	MS	MS/MARINE SUNBURST





SEMI

& FULL ACOUSTIC

J O H N S C O F I E L D



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

full-size bodies while the AM70, AM75T and AM205 feature small body size-just right for the solidbody player who wants to get into semi-acoustics. The FG100 full acoustic electric guitar produces warm, full tone with great projection and depth. The arched top and back of the standard Ibanez guitars are carefully designed to minimize feedback while providing the fullest acoustic resonance. The SUPER SH拾音器 faithfully reproduce the full-bodied character of the FG100.



AM70AV



AM75CST



AM205AV



IBANEZ EDGE - The finest Ibanez tremolo system. Smooth and precise action. Effects from subtle shading to major four-octave dives with no loss of tuning stability. Standard equipment on AM75T.
(Licensed Under Floyd Rose Patents)



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

SPECIFICATIONS	AM70	AM75T	AM205
BODY	BIRCH PT MAPLE PT ROSEWOOD	BIRCH PT MAPLE PT ROSEWOOD	BIRCH PT MAPLE PT ROSEWOOD
NECK	22 SHOR STOP	22 SHOR STOP	22 TOP LOC III
FINGERBOARD	CHROME	CHROME	CHROME
NO. OF FRET	22	22	22
BRIDGE	2C	2C	2C
BRIDGEPIECE	2C	2C	2C
STRING LOCK	2C	2C	2C
HARDWARE	2C	2C	2C
PICKUP	2C	2C	2C
CONTROL	2C	2C	2C

New design values for a new generation of guitars.

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

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

Input from contemporary players formed the backbone of our research into guitar design for this series. George Benson, Joe Pass and Lee Ritenour lent their advice and expertise. Coupled with technological exploration of wood characteristics, their input helped advance the evolution of the hollow and semi-hollow electric guitar. Just play one of these instruments and you can feel the link between the tradition of the past and the direction of the future.

SEMI & FULL ACOUSTIC



AS80CH

AS200AV

FG100NT

SPECIFICATIONS		AS80	AS200	FG100
BODY		BIRCH PLY MAPLE SPY ROSEWOOD	FLAME MAPLE PLY MAPLE SPY EBONY	MAPLE PLY MAPLE SPY ROSEWOOD
NECK		20	22	20
FINGERBOARD		GIBRALTAR II QUIK CHANGE II	GIBRALTAR II QUIK CHANGE II	ROSEWOOD
NO. OF STRINGS		CHROME 2 SUPER 58	CHROME 2 SUPER 58	CHROME PLATED 2 SUPER 58
BRIDGE		2C, 2T, 3 WAY	2C, 2T, 3 WAY	2C, 2T, 3 WAY
HARDWARE				
PICKUP				
CONTROL				
FUNCTION				
FINISH		AVANTIQUE VIOLIN(CH/CHERRY)	AVANTIQUE VIOLIN	BS(BROWN SUNBURST),NATURAL



PICKUPS



LOW IMPEDANCE PICKUPS

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

LO-Z (1)

Humucking size low impedance pickup. Wide dynamic range with extended high frequency response.

GUITAR PICKUPS

LO-B5 (2)
Low impedance design molded pickup using LO-B. This low impedance model is specially designed for five string base with wider magnetic field and broader dynamic range. (Ibanez logo in silver).

BASS PICKUPS

All humucking models are wired with 3 conductor wire for Dual Sound System coil splitting. Ceramic magnets are used due to their high magnetic output which uses Alnico ±3 magnet material.

GB SPECIAL (3)

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

EQ & EQ-II

This is a standard split pickup with powerful output for a full, guilty sound.

JG (4)
This is a standard split pickup with plenty of output. Due to its unique pickup hook-up, Two conductor system for coil splitting.

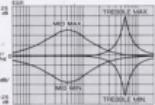
JG-II (5)
This is a strong magnet in construction with its specially designed, molded cover produces a warm and pleasing natural bass sound.

SIGNATURE MODELS

Built to the demanding specifications of George Benson, the Signature Models come to life when mounted in the Signature Models they were designed for. Of course, they add new tonal dimension to any instrument. Although other materials are utilized for all Signature Model pickups.

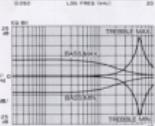
AH SPECIAL (6)

Designed by Allan Holdsworth, 12 adjustable polepieces provide fine balancing of individual string output. Broad, ringing tone with powerful midrange punch.



LR SPECIAL (6)

Designed for the L.R. Baggs pickup. Harmonically rich tone with warmth in either the neck or bridge position.



LO-B5 (6)
Similar in sound to LO-J, the LO-B5 is tighter and punchier with more midrange drive. (Ibanez logo in Silver)

IBZ (1)
The IBZ is a triple magnet pickup with separate resistors for bridge and neck positions to create a hot, fat sound.

SUPER 7F (7), SUPER 7FT (8)
Identical sound characteristics these different over configurations. Custom coil winding with 100% Alnico III magnets. Super 7FT with sparkling high and warm, subtle mids.

SUPER 7F
Full cover design
SUPER 7FT
direct mount high tech cover

BODY AND NECK

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

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

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

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

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

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



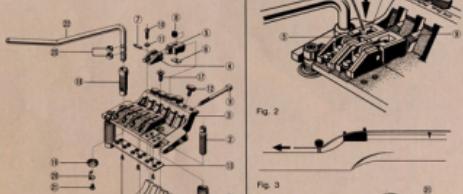
HARDWARE

IBANEZ EDGE

The newest and finest tremolo unit from IBANEZ features knife-edge-like pivot surfaces for virtually friction-free operation. The bass side pivot and tride side pivot are of different shapes to eliminate side to side play common to other units of this type. The tremolo arm and account retainer system. Several unique features set the IBANEZ EDGE apart from other tremolo systems. Fine tuners are located far to the rear of the unit, making right hand muting techniques possible without interference from the tuning knobs. The shape of the fine tuning knob is designed for maximum ease of operation. The top lock is extremely tight and will not become loose with heavy use. Steel sleeves hold the anchor bolts firmly in the body for solid sustain and stability.

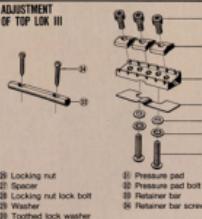
Careful selection of materials and precision manufacturing techniques assure that each IBANEZ EDGE tremolo system is an exacting, professional quality unit. Tremolo is a complex technology known as the art of string bending. IBANEZ is able to use a dense, hard core formulation of metal to make it nearly impossible to make the IBANEZ EDGE tremolo. The result is especially evident in the saddles and TOP LOK II, ringing harmonics and sustaining tone. (Licensed Under Roy Rose Patents.)

ADJUSTMENT PARTS



- ① Anchor
- ② Bridge height adjustment bolt
- ③ Base
- ④ Saddle
- ⑤ Main saddle
- ⑥ Plate
- ⑦ Pin
- ⑧ Holder block
- ⑨ String stopper bolt
- ⑩ Bolt for saddle
- ⑪ Wrench
- ⑫ Fine tuning bolt
- ⑬ Saddle holder
- ⑭ Saddle holder lock screw
- ⑮ Locking nut
- ⑯ Pressure pad
- ⑰ Locking nut lock bolt
- ⑱ Washer
- ⑲ Toxlock head washer

ADJUSTMENT OF TOP LOK III



STRING CHANGE PROCEDURE

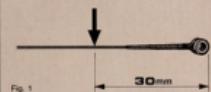


Fig. 1

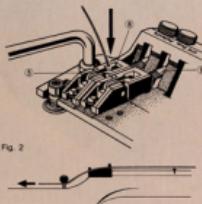


Fig. 2



Fig. 3

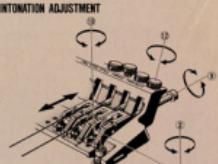


Fig. 4

1. Unscrew and remove nut clamp pressure pad ⑯
2. Unwind string using machine head.
3. Locate string stopper bolt ⑩ and remove string.
4. Cut the tail end off of new string about as shown in Fig. 1.
5. Insert string between locking block ⑮ and string saddle ⑯ as in Fig. 2, and tighten saddle clamp screw ⑰.
6. Put other end of string under retainer bar ⑮ and wind onto machine head as in Fig. 3.
7. Turn tuning pegs all the way up to allow for tuning and lowering of pitch.
8. Tune the string to pitch using machine head.
9. After tuning all strings to pitch, replace nut clamp pressure pad and tighten as Fig. 4.

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

INTONATION ADJUSTMENT



1. Check 12th fret harmonic against fretted note at 12th fret.
2. Undoing locking nut pressure pad and loosen the lock nut lock bolt.
3. Lengthen or shorten saddle ⑯.
4. Push the saddle forward (towards headstock) by hand if the 12th fret harmonic is higher than the fretted note. Pull the saddle back (towards tailpiece) if harmonic is lower than the fretted note.
5. Retune the guitar and check 12th fret harmonic against the fretted note.
6. If the 12th fret harmonic note are not the same, repeat steps 2, 3, 4 and 5.

LEVEL AND HEIGHT ADJUSTMENT

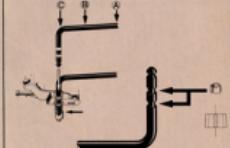


The bridge should be adjusted so that it sits parallel to the surface of the guitar. This is accomplished by lengthening or lengthening the tremolo tension springs by means of the two large phillips head screws ⑯ located behind the rectangular plastic plate on the back of the guitar. Once the adjustment is made, it should only need to be changed when changing string-gauge or brand of strings.

The overall bridge height can be adjusted by means of loosening or tightening the two thumbscrews located on the bridge anchors. To avoid excessive wear of the knife-edge pivots on the bridge, it is suggested that the strings be loosened before attempting to adjust bridge height.

TREMOLLO ARM AND HOLDER SNAP IN/SNAP OUT TREMOLLO ARM

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



MAINTAINING DRENSE TORQUE CHANGING TEFLON WASHERS

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

1. Remove the old bush.
2. Make sure the right side of the new bush is facing up.
3. Insert the new bush.

Unless otherwise instructions are followed, damage to the arm may result.
REMEMBER: This is a precision engineered instrument. Any error in setup may result in unsatisfactory performance.

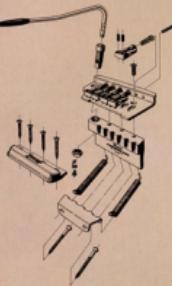
POWEROCKER

Years ago the tremolo on your guitar was used as a standby for a bit of effect during solo licks. Today the tremolo bridge on a guitar has emerged as an indispensable tool, as important to musical expression as the guitar itself.

With the tremolo bridge coming into its own again IBANEZ studied the design and developed a tremolo bridge that enables the smoothest rocking action, while maintaining tuning, plus the original concept of quick string change.

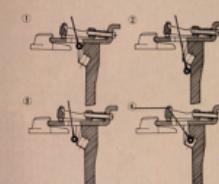
The POWEROCKER follows in the tradition of the Hard Rocker in utilizing rounded joint surfaces for smooth action. The tremolo arm and the moving parts of the POWEROCKER are synchronized to provide a sensitive and responsive tension. The tremolo arm itself snaps into place relieving the aggravating problems of stripped thread and arm swing. The POWEROCKER also allows for quick string changes by putting the string and where it should be, in the bridge block itself. The accompanying diagram shows how the tremolo arm and VMAA studies have shown provided better transmission of sound vibrations for brighter sound and longer sustain.

ADJUSTMENT PARTS

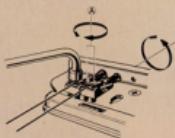


STRING CHANGE INSTRUCTIONS

- ① Insert the ball end into the hole of the saddle.
- NOTE: Insert on a slight angle as shown in diagram 1. Do not hook.
- ② Lower string through bridge base.
- ③ Continue lowering string until ball and tape bridge block.
- ④ Pull string upward. Ball end will hook in bridge block string catch.



STRING ACTION INSTRUCTIONS



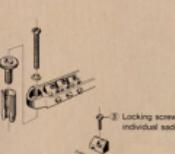
1. To set string action turn adjustment screw ①.
2. To set intonation turn adjustment screw ②.

GIBRALTAR II

IBANEZ Artists have long been recognized for the incredible amount of sustain and warmth they possess. One of the main reasons behind their ability to produce such rich and powerful sound can be attributed to the use of the GIBRALTAR II bridge and tailpiece. The new GIBRALTAR II bridge incorporates several design changes making it easier and more effective to use than ever.

Overall bridge height adjustments are made through the use of two thumb wheels (located one on either end) and then held in position by corresponding thumbscrews. The bridge height screws are worked similarly by adjusting and securely locking the saddle into position through the use of two separate screws. The ability to lock-up all moving parts on the GIBRALTAR II bridge insures you of correct, constant height and intonation settings.

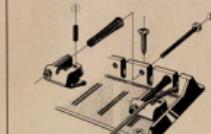
ADJUSTMENT



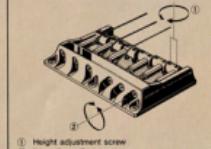
1. Adjust the screw ① to your desired bridge height, scat all both ends of the bridge.
2. Loosen the screw ② to the counter clockwise.
3. Set the intonation by turning the screw ②.
4. Turn the screw clockwise if the harmonic note at 12th fret is lower than the fundamental note.
5. Turn the screw counter clockwise if the harmonic note at 12th fret is higher than the fundamental note.
6. Tighten the screw ② to lock position clockwise after the intonation adjustment is completed.

ACCU CAST B II

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

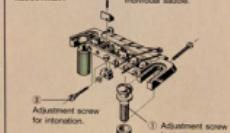


ACCU CAST



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

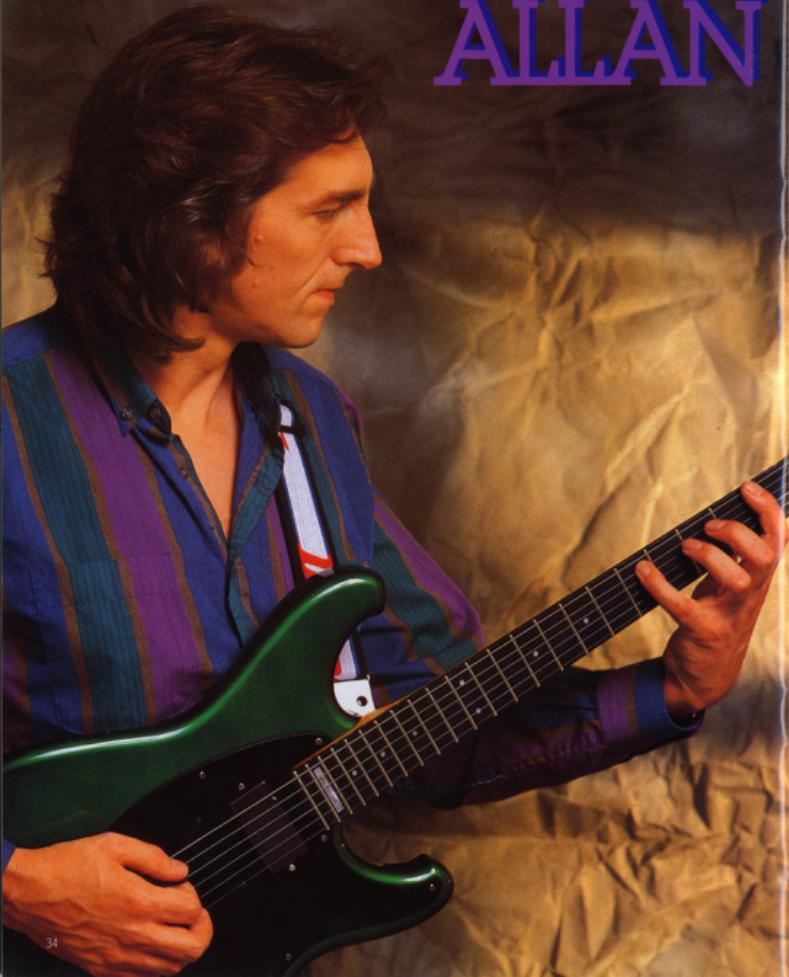
ADJUSTMENT



1. Adjust the screw ① to your desired bridge height, scat all both ends of the bridge.
2. Loosen the screw ② to the counter clockwise.
3. Set the intonation by turning the screw ②.
4. Turn the screw clockwise if the harmonic note at 12th fret is lower than the fundamental note.
5. Turn the screw counter clockwise if the harmonic note at 12th fret is higher than the fundamental note.
6. Tighten the screw ② to lock position clockwise after the intonation adjustment is completed.

ALLAN HOLDSWORTH

S I G N A T U R E M O D E L



A

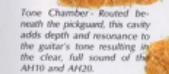
t the winter NAMM Show in Los Angeles in 1982 Allan Holdsworth was looking for the guitar that would meet the demands of his extraordinary technique and give him the freedom to express his musical ideas. He began talking to Roy Miyahara from Ibanez about his concepts for his new guitar. After quite a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

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

special sound chamber underneath the pickguard. Nothing was left to chance. Roy took the sketches and specifications Allan had laid out home with him and sent them to Fritz Katch at Ibanez R&D in Japan. There, Fritz translated Allan's ideas into five prototypes over a period of two years, each incorporating improvements over the last, each scrutinized by Allan. Finally, in 1984, this work resulted in the introduction of the AH10 Allan Holdsworth Model, a guitar of uncommon playability and depth of tone, or as Allan put it "... superior to any I'd previously owned". We think you will agree. For 1986, Ibanez adds the new AH20 two pickup model for expanded tonal versatility.



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



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



POWERCASER Special - A special solid aluminum block adds brilliance to harmonics while through-the-block stringing enhances sustain. Unique close string spacing for quick right hand articulation.



SPECIFICATIONS

	AH10	AH20
BODY	BASSWOOD	BASSWOOD
NECK	MAPLE 1PC	MAPLE 1PC
FINGERBOARD	EBONY	EBONY
NO. OF FRET	22	22
BRIDGE	POWERCASTER SPECIAL	POWERCASTER SPECIAL
HARDWARE	BLACK	BLACK
PICKUP	AH-SPECIAL TV 17	2 X AH-SPECIAL TV 17, 3 WAY
CONTROL	BYBURGUNDY FIG/FOREST GREEN BLK/BLACK/WHI/WHITE	BYBURGUNDY FIG/BLACK/WHI/WHITE
FINISH		

Allan Holdsworth



AH10WH

AH20R

GEORGE BENSON

S I G N A T U R E M O D E L

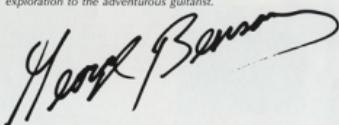


George Benson. The name conjures up images of one of the most popular and talented musicians of our time. GB10. The name conjures up images of one of the most versatile and unique guitars ever made. For many years, George had the ideas for his special guitar in his head. By working closely with Ibanez,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

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

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

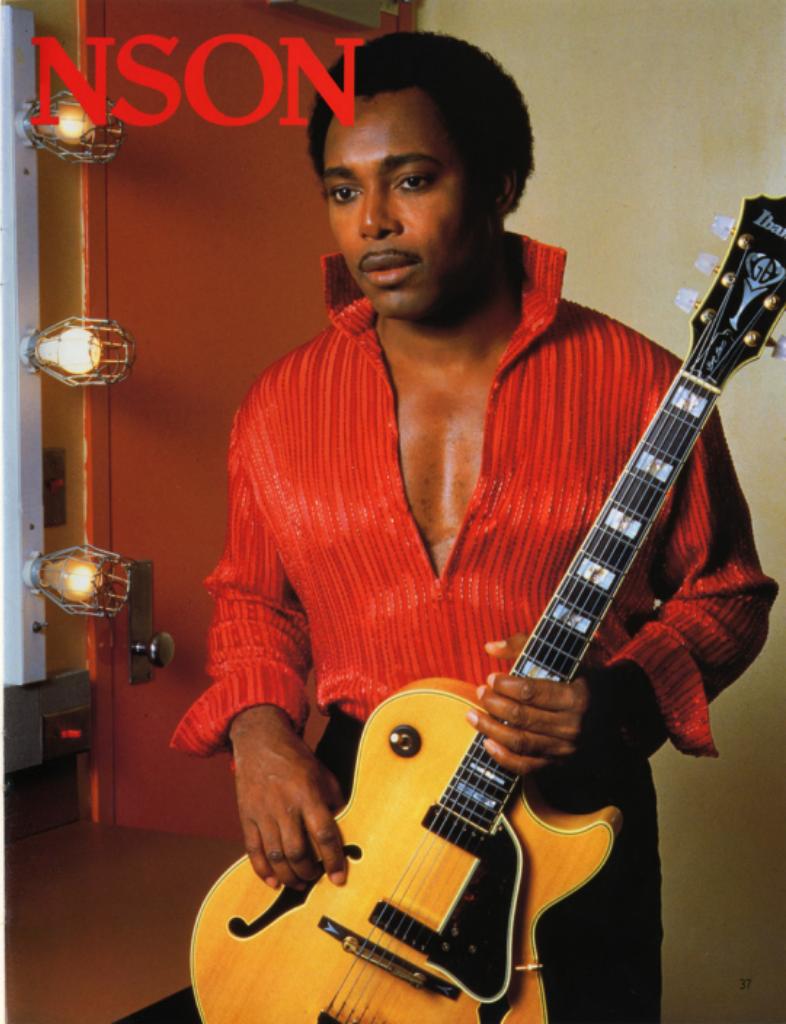
For 1986, Ibanez introduces the GB30. Based on a semi-hollow body design, this instrument delivers a full, warm tone at any volume level. A custom-shaped neck and ebony fingerboard give the GB30 the feel of a fine handcrafted instrument. Like the GB10 before it, the GB30 is at home in all contemporary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

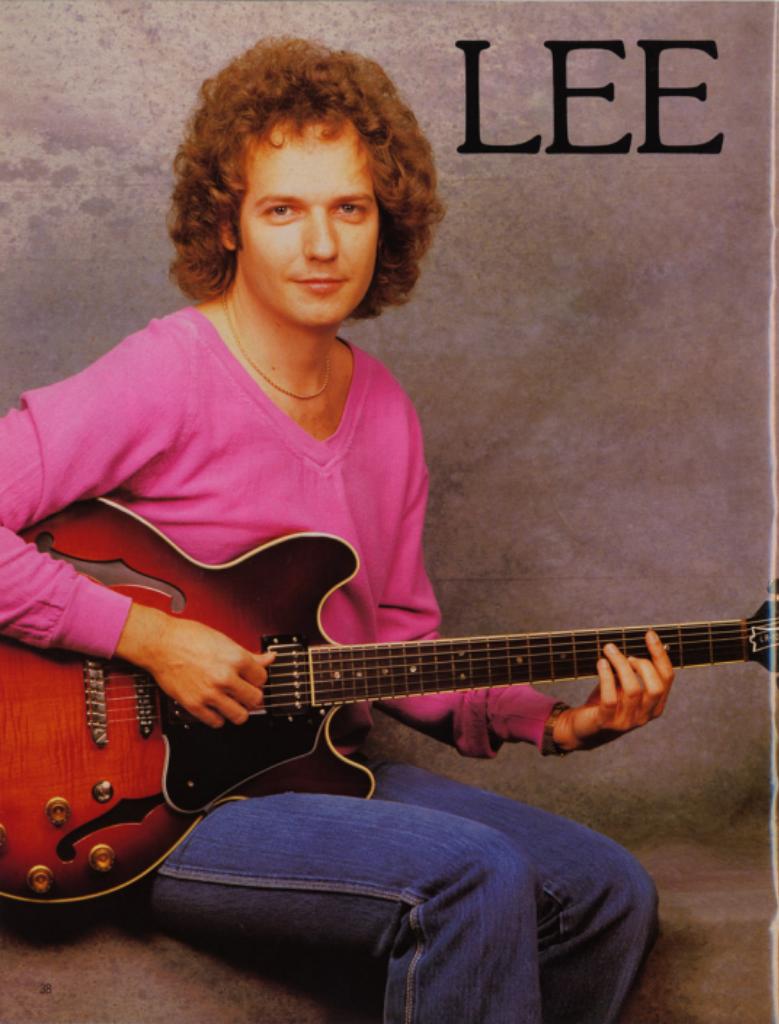


GB10S

GB30BK

SPECIFICATIONS		GB10	GB30
BODY	SOLID PLY	MARPLE PLY	MARPLE PLY
NECK	MAPLE JPTY	MAPLE JPTY	MAPLE JPTY
FINGERBOARD	EBONY	EBONY	EBONY
NO. OF FRET	22	22	22
BRIDGE	CUTAWAY	GIBRALTAR II	GIBRALTAR II
TAILPIECE	ADJUSTABLE	QUICK CHANGE II	QUICK CHANGE II
HARDWARE	STAINLESS STEEL	STAINLESS STEEL	STAINLESS STEEL
PICKUP	2x GR-SPECIAL	2x GR-SPECIAL	2x GR-SPECIAL
CONTROL	2C, 2T, 3 WAY	2C, 2T, 3 WAY	2C, 2T, 3 WAY
FINISH	BS(BROWN SUNBURST)	NT(NATURAL)	BS(BLACK)
			TR/TRANSPARENT RED)





LEE

RITENOUR

S I G N A T U R E M O D E L



Lee Ritenour is a perfectionist. It shows in his music. It shows in the guitar he plays. To make a guitar to suit Lee wasn't going to be easy. Part of the deal was that Lee would have final say over every detail.

If he didn't approve it, it wasn't going to happen. After two years of in-depth research and many prototypes, all the elements were finally in place. The LR10 was about to become a reality.

In a letter to Fritz Kato and Tom Tanaka at Ibanez in Japan, Lee let it be known where he stood on the integrity of the guitar that would bear his name: "I believe we can come up with a great guitar that will constantly beat your competitors. By the way, be prepared that I will demand these standards in every one of the LR10s sold commercially."

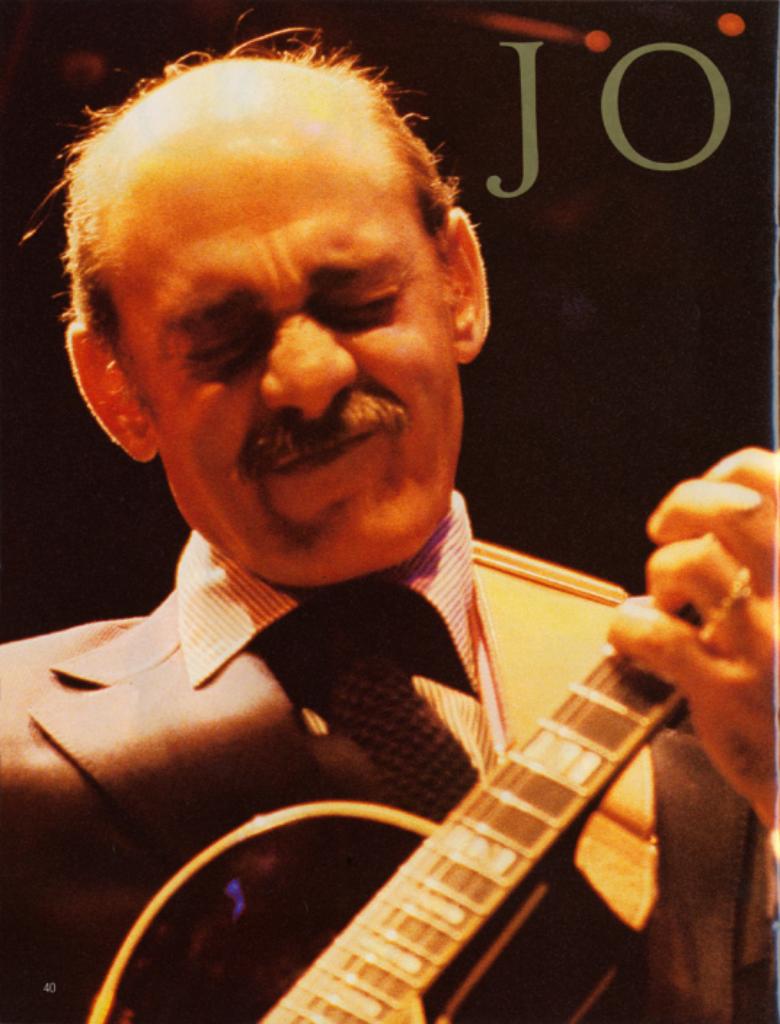
Lee Ritenour we carried out his request that satisfy the serious player with the vintage feel of yesterday and innovations for tomorrow. With his approval, Ibanez introduced the LR10 in 1982. Today it stands as the last word in semi-acoustic guitars designed and built for the perfectionist in all of us.

Lee Ritenour

SPECIFICATIONS		LR10
BODY	FLAME MAPLE	MAHOGANY + MAPLE + MAHOGANY
NECK	MAHOGANY	JACARANDA
FINGERBOARD	MAPLE	2
NO. OF FRET	22	
BRIDGE	GERALDINE II	QUIN CHANCE II
TAILPIECE	CHROME	CHROME
HARDWARE	2X LR-SPECIAL	2X LR-SPECIAL
PICKUP	2C2T3 WAY	2C2T3 WAY
CONTROL		AVANTIQUE VIOLIN
FINISH		



LR10AV



JO

E PASS

S I G N A T U R E M O D E L



JP20S

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

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

SPECIFICATIONS		JP20
BODY	SPRUCE/PFT	MAPLE/PFT
NECK	EBONY	EBONY
FINGERBOARD	22	EBONY
NO. OF FRET	EBONY	COLD
BRIDGE	EBONY	SUPER 58
TAILPIECE	EBONY	IV. 17
HARDWARE	EBONY	85/BROWN SUNBURST)
PICKUP	GOLD	
CONTROL		
FINISH		

IBANEZ ARTISTS



VINNIE MOORE



MICKY MOODY



ROBBIE McINTOSH / THE PRETENDERS



STEVE MILLER



GERALD VEASLEY



BOB WEIR / GRATEFUL DEAD



GREG T. WALKER / BLACK FOOT



JOHN WETTON



RICK ZUNIGA



JIM CREGAN/ROD STEWART



PAT METHENY



ALEX BLAKE



GERRY BECKLEY / AMERICA



PHIL LYNOTT



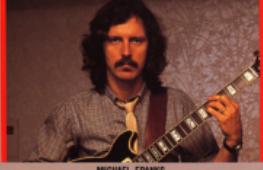
BUD MUANEZ



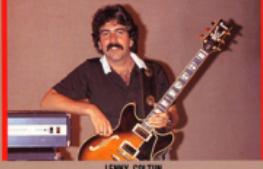
PATRIC SIMONS



ROBERT SARZO / HURRICANE



MICHAEL FRANKS



LENNY COLTON



IBANEZ GUITARS ARE SOLD AND SERVICED BY

Ibanez
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