



Axe-Fx™ II XL



F.A.S. Amps Models Gallery

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MDProd at <http://axefx.fr/>

See: ***New updates highlighted in yellow => 231 models***

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Content compiled from the JMA Reference Guide and Wiki.
Suggestions, corrections, etc.: send a PM to MDProd at the Fractal Audio forum
Thanks to F.A.S. Team, JMA, Yek and Forum Community.

Nbr	PHOTO	AXE-FX AMP	FirmW	BASED ON	DESCRIPTION
1		5F1 Tweed	12.0	G3 Fender Champ	5F1 circuit ('58-'64), single-ended, Class A, 5w. This particular amp exhibits a unique breakup characteristic due to its single-ended design and simple circuit
2		5F8 TWEED	19.00	G3 Fender Twin	1959 Fender Twin, Keith Urban's "#1
3		6G4 Super Super-6G4	19.00 17.02	G3 Fender Super 6G4	1960-1963 2x10 brownface, 40w.
4		6G12 Concert Concert-6G12	19.00 17.02	G3 Fender Concert 6G12	1959-1963 4x10 brownface, 40w.
5		59 Bassguy		G3 Fender Bassman	1959, Tweed era, 5F6-A circuit Low-to-medium gain amp designed for bass but widely adopted by guitarists
6		65 Bassguy Bass	17.03	G3 Fender Bassman	Bass channel
7		65 Bassguy Nrml		G3 Fender Bassman	1965 Blackface version, AB165 circuit which is very crunchy and bright and does not sound like a typical Fender

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⊕ Includes the additional OVERDRIVE control.

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8		1959SLP Jump	17.0	G3 Marshall 1959SLP	Reissue of a late 60's 100w Marshall Super Lead model 1959. See PLEXI 100W for the original. Emulates "jumpering the inputs" on a 4-hole amp
9		1959SLP Normal	16.04	G3 Marshall 1959SLP	Normal channel
10		1959SLP Treble	16.04	G3 Marshall 1959SLP	Treble channel
11		1987X Jump	11.01	G3 Marshall 1987x Vintage Series	Reissue of the 50w JMP Lead 1987. Features an "essential" mod to the tonestack of this Plexi. Emulates "jumpering the inputs" on a 4-hole amp
12		1987X Normal		G3 Marshall 1987x Vintage Series	Normal channel
13		1987X Treble		G3 Marshall 1987x Vintage Series	Treble channel
14		5153 50w Blue		G3 EVH 5150 III (Blue)	The 50w version has a different input network than the 100w, and as a result has about twice the gain
15		5153 100w Blue	06.01	G3 EVH 5150 III (Blue)	Blue (rmedium gain/rhythm) channel 100w, 6L6. Made in collaboration with Fender Recommended settings
16		5153 100w Green	06.01	G3 EVH 5150 III (Green)	Green (clean) channel
17		5153 100w Red	06.01	G3 EVH 5150 III (Red)	Red (high gain/lead) channel
18		AC-20 Dlx 12Ax7	✂ 14.01	G3 Morgan AC20 Deluxe	Treble channel with the EF86/12AX7 preamp tube switch in the 12AX7 position, EL84 tubes. Normal/Brilliant switch = Brilliant
19		AC-20 Dlx Bass	✂	G3 Morgan AC20 Deluxe	Bass channel with the EF86/12AX7 preamp tube switch in the EF86 position, EL84 tubes. Normal/Brilliant switch = Normal Bright OFF + treble booster = Brian May, Bright ON = U2
20		AC-20 Dlx Treb	✂ 10.06	G3 Morgan AC20 Deluxe	Treble channel with the EF86/12AX7 preamp tube switch in the EF86 position, EL84 tubes. Normal/Brilliant switch = Brilliant
21		Angle Severe 1	✚ 14.0	G3 ENGL Savage 120	Rough channel Contour = OFF: boosts lower midrange around 500 Hz (warm tone)
22		Angle Severe 2	✚ 14.0	G3 ENGL Savage 120	Contour ON: boosts from 1200 Hz and cuts lower midrange (more transparency)
23		Atomica High	08.0	G3 Cameron Atomica	A "brown sound" 100w amp, high gain channel
24		Atomica Low	08.0	G3 Cameron Atomica	Low gain channel

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25		Band-Commander	09.0	G3 Fender Bandmaster	1968 Silverface Fender Bandmaster with the AB763 circuit	
26		Big Hair	01.05	G3 80's metal	Mids without mud Revive the 80s metal scene (Spandex not included)	
27		Blankenshp Leeds	🌀 ✂️ 06.0	G3 Blankenship Leeds 21	EL84 tubes Boutique version of an 18w Marshall with a big sound at low power Mercury Magnetics transformers	
28		Bludojai Clean	10.0	Bludotone Ojai (Clean)	Reported to be an exact clone of Robben Ford's Tan Dumble. Clean mode modeled with preamp boost (PAB) engaged as the owner prefers this. To disengage PAB change the tonestack type to Skyline	
29		Bludojai Lead 1	+	10.0	Bludotone Ojai (Lead)	Lead mode with PAB (Pre Amp Boost) ON
30		Bludojai Lead 2	+	Q 01.02	Bludotone Ojai (Lead)	Lead mode with PAB (Pre Amp Boost) OFF
31		Bogfish Brown	11.04	G3 Bogner Fish preamp	Blue 4-channel tube preamp Brown = fat high gain	
32		Bogfish Strato	11.04	G3 Bogner Fish preamp	Strato = tight high gain	
33		Boutique 1	✂️	G3 Matchless Chieftain	Medium-gain amp, thick, yet crisp, with a fair amount of power amp breakup. Based on a Vox circuit	
34		Boutique 2	✂️	G3 Matchless Chieftain	Added Boost for more gain and high-frequency emphasis	

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35		Brit 800 Mod	10.0	G3 Modded Marshall JCM800	Removed the treble peaker , making the amp “heavier” and “less strident”
36		Brit 800		G3 Marshall JCM800	Model 2204 Bring the Master up for true 80’s tone To soften the attack, lower Triode Freq and increase Neg Fdbk
37		Brit AFS100 1	15.03	G3 Marshall AFD100SCE	#34/AFD switch set to #34 mode (LED = off), the equivalent of a JCM800 (2203) 6550 tubes
38		Brit AFS100 2	15.03	G3 Marshall AFD100SCE	#34/AFD switch set to AFD mode (LED = on), adds extra gain stage 6550 tubes
39		Brit Brown		G3 Van Halen’s Marshall	Faithful recreation of the legendary “Brown Sound” – The modded “#1” Marshall
40		Brit JM45 Jump	11.0	G3 Marshall JTM45 (Ch 1)	Emulates “jumpering the inputs” on a 4-hole amp.
41		Brit JM45		G3 Marshall JTM45 (Ch 1)	Made famous by Clapton and others a modified Bassman design. Try with a Tonebender or Treble Booster
42		Brit JVM OD1 Gn	10.0	G3 Marshall JVM410 (OD1, Green)	OD1 channel, Green mode, hot-rodded JCM.
43		Brit JVM OD1 Or	03.03	G3 Marshall JVM410 (OD1, Orange)	OD1 channel, Orange mode, extra gain.
44		Brit JVM OD1 Rd		G3 Marshall JVM410 (OD1, Red)	OD1 channel, Red mode, even more gain.
45		Brit JVM OD2 Gn	10.0	G3 Marshall JVM410 (OD2, Green)	OD2 channel, Green mode, lower mids than OD1.
46		Brit JVM OD2 Or	06.0	G3 Marshall JVM410 (OD2, Orange)	OD2 channel, Orange mode, more gain and lower mids than OD1.
47		Brit JVM OD2 Rd	06.0	G3 Marshall JVM410 (OD2, Red)	OD2 channel, Red mode, even more gain and lower mids than OD1.
48		Brit Pre		Marshall JMP-1	Rack-mount preamplifier version of the Brit 800 OD2 channel Crunchy “ZZ” tone.
49		Brit Silver	09.0	Marshall Silver Jubilee	100w Marshall Silver Jubilee (2555), commemorative “25/50” model. Slightly darker and higher gain than JCM800.
50		Brit Super	07.0	G3 Marshall AFD100	100w dual-mode head with 6550 tubes, believed to be a modified 1959 Tremolo. Used by Slash on “Appetite for Destruction”. Based on a schematic. See Brit AFS100 1 & 2 for updated models based on the actual amp.

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51		Buttery		Budda Twinmaster	Based loosely on a late 90's specimen. Relies mostly on power amp distortion.	
52		CA OD-2		Carol-Ann OD-2	50W, EL34 or 6L6 tubes. Overdrive channel. Model fine-tuned by the highly respected Alan Phillips.	
53		CA Triptik Cln		10.10	G3 Carol-Ann Triptik (Clean)	50w, EL34 Clean channel.
54		CA Triptik Clsc		10.10	G3 Carol-Ann Triptik (Classic)	Classic channel: A little less gain and low end. Produces 70's and 80's British rock tones with a very wide and complex sound stage with no buzz or brittle high frequencies.
55		CA Triptik Mdrn		10.09	G3 Carol-Ann Triptik (Modern)	Modern channel: More gain and low end for those more modern heavy rhythm, dropped tunings. Also makes for a superb liquid lead channel with incredible sustain and harmonic bloom.
56		CA Tucana Cln			G3 Carol-Ann Tucana 3	Clean channel of this 3-channel amp, with Bias monitoring system, KT88 75W tubes.
57		CA Tucana Lead		15.0	G3 Carol-Ann Tucana 3	Lead channel. This is a great lead amp which works well with many speaker/cab combinations. "One of the best amps in the world," says Cliff.
58		CA3+ Clean		10.0	G3 CAE 3+ SE preamp (Ch 1)	Custom Audio Electronics preamp. The Clean channel is based on a Blackface Fender Twin Reverb preamp.
59		CA3+ Lead			G3 CAE 3+ SE preamp (Ch 3)	Channel 3 (Lead) The CAE 3+ SE is basically an OD-100.
60		CA3+ Rhy			G3 CAE 3+ SE preamp (Ch 2)	Channel 2 (Rhythm).
61		Cali Leggy		05.02	Carvin Legacy VL100	Legacy 1, 100w, EL34. Uses a "James" tone stack which is more like hi-fi tone controls. Based on Steve Vai's original signature Legacy amplifier. To get a Steve Vai tone, keep Treble low, Bass high and not too much Gain.

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62		Cameron Ccv 1A		G3 Cameron CCV100 (Ch 1)	An amp its creator Mark Cameron calls "one pissed off amp." The topology is very similar to a JCM800. Both channels modeled at various settings. The amp was modeled with the Voicing switch in the middle position. The "Dark" switch is the Negative feedback control. Set Negative Feedback to 3.6 to reproduce the switch in the middle position. Set it to 9.8 to reproduce the switch in the right position. 5.0 for left position (default).
63		Cameron Ccv 1B		G3 Cameron CCV100 (Ch 1)	
64		Cameron Ccv 2A		G3 Cameron CCV100 (Ch 2)	Ch 2 has Saturation engaged by default. Bright1 switch selects the Bright capacitor, which can be altered with the BRIGHT CAP setting on the Tone page. This model: Bright1 switch left, Bright2 switch left, Gain Style switch left.
65		Cameron Ccv 2B		G3 Cameron CCV100 (Ch 2)	Bright1 switch left, Bright2 switch right, Gain Style switch left.
66		Cameron Ccv 2C		G3 Cameron CCV100 (Ch 2)	Bright1 switch left, Bright2 switch left, Gain Style switch right.
67		Cameron Ccv 2D		G3 Cameron CCV100 (Ch 2)	Bright1 switch left, Bright2 switch right, Gain Style switch right.
68		Car Roamer	✂ 12.03	Carr Rambler	Basically a Deluxe Reverb preamp with cathode bias 6L6 power amp and no negative feedback. Fender-meets-Vox. On the actual amp, a toggle switch engages either the 28w pentode or 14w triode.
69		Citrus A30 Cln	✂	G3 Orange AD30HTC (Clean)	30w tube head, Clean channel.
70		Citrus A30 Drty	✂ 12.03	G3 Orange AD30HTC (Dirty)	30w tube head, Dirty channel.
71		Citrus Bass 200	13.0	Orange AD200B	200w valve bass head, 6550 tubes.
72		Citrus RV50		G3 Orange Rockerverb	"Dirty" channel of the 50w head known for warmth and rich harmonics.
73		Citrus Terrier	✂ 12.03	G3 Orange Tiny Terror	7w or 15w, EL84 tubes The actual amp has no tone stack (neutral in Axe-Fx) and a single Hi-Cut tone control.

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74		Class-A 15w TB		Vox AC-15 Top Boost	15w, EL84 tubes. The heart of this amp's tone comes from its power section and no negative feedback.
75		Class-A 30w		G3 Vox AC-30	30w, EL84 tubes. Combo that dominated the British Invasion. Gritty character, warm tone, great feel. For authentic tone, leave the tone controls at noon and use Hi-Cut to cut treble.
76		Class-A 30w Hot		16.02 G3 Vox AC-30 HW	30w, EL84 tubes. Hot/Cool switch in the Hot position.
77		Class-A 30w TB		G3 Vox AC-30 Top Boost	30w, EL84 tubes. Created in response to demand for "more treble". Great highs and slightly reduced bass.
78		Comet 60		G3 Komet 60	EL34 tubes.
79		Comet Concourse	10.06	G3 Komet Concorde	EL34 tubes. Similar to Trainwreck amp. Response switch = "Fast". To replicate "Slow" reduce INPUT TRIM to 0.25".
80		Corncob M50		G3 Cornford MK50 II	Boutique British amp. Plexi-meets-modern tone with big cojones.

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81		Das Metall		G3 Diezel VH4 (Ch 4)	EL34 or 6L6 tubes. High-gain, boutique amp famous for its powerful, heavy, aggressive sound. The Das Metall model was done by schematic and/or by ear. Other Diezel VH4 models are based on real amps, see Dizzy V4 Blue 4 .
82		Deluxe Tweed	  08.0	G3 Fender Tweed Deluxe	Fender Deluxe (5E3) from the 50's, 15wThe earliest and most popular of the so-called Tweed amplifiers“60's hippie rock in a bottle,” says Cliff.
83		Deluxe Verb Nrm	Q.01.02	G3 Fender Deluxe Reverb (Normal)	1965 Blackface, 22w, AB763 circuit. Great, chimey tone with nice power amp breakup. Based on the Normal channel.
84		Deluxe Verb Vib Deluxe-Verb		G3 Fender Deluxe Reverb (Vibrato)	Based on the Vibrato channel.
85		Dirty Shirley		G3 Friedman Dirty Shirley	40w, 6L6. Designed to be an ultra-fat, sweet-sounding, classic rock amp. Based on a JTM45.
86		Div/13 CJ Boost	 18.06	G3 Divided by 13 CJ 11	11w, bassy amp, works best with single coils. High-performing “Tweed” meets “EL34” meets “Master Vol” 1x12. Volume knob pulled out (boost switch).
87		Div/13 CJ	 07.0	G3 Divided by 13 CJ 11	11w, bassy amp, works best with single coils. High-performing “Tweed” meets “EL34” meets “Master Vol” 1x12.
88		Div/13 FT37 Hi		Divided by 13 FTR 37	Divided by 13 FTR 37, 37w, Class-AB, two channels, 6V6 tubes. Gain Boost ON.
89		Div/13 FT37 Lo	 12.03	Divided by 13 FTR 37	Gain Boost OFF.

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90		Dizzy V4 Blue 2	07.0	G3 Diezel VH4 "Blue" (Ch 2)	High-gain boutique amp with heavy, aggressive sound. 6550, EL34 or 6L6. Channel 2, "gritty funk, dynamic clean."
91		Dizzy V4 Blue 3		G3 Diezel VH4 "Blue" (Ch 3)	Channel 3, the favorite channel for most users, with higher gain but still big dynamic range.
92		Dizzy V4 Blue 4		G3 Diezel VH4 "Blue" (Ch 4)	Channel 4, newer version of <i>Das Metall</i> . A monster of gain which still has great definition and authority.
93		Dizzy V4 Slvr 2	16.04	G3 Diezel VH4 (Ch2)	Silver-faced version of the Diezel VH4.
94		Dizzy V4 Slvr 3		G3 Diezel VH4 (Ch3)	Silver-faced version of the Diezel VH4.
95		Dizzy V4 Slvr 4		G3 Diezel VH4 (Ch 4)	Silver-faced version of the Diezel VH4.
96			Double Verb Nrm		G3 Fender Twin Reverb
97		Double Verb SF	Q1.02	G3 Fender Twin Reverb	Based on the Vibrato channel of a 1971 "Silverface" Fender Twin Reverb.
98		Double Verb Vib	Q1.02	G3 Fender Twin Reverb	100w, 1966 Blackface, AB763 circuit. Known for amazing clean sounds and nice breakup. Based on the Vibrato channel.
99		Energyball		ENGL Powerball	100w Lead channel, 6L6 tubes. Very high-gain German model Lots of bass Great for aggressive, drop-tuned riffs.
100		Euro Blue Mdrn	10.12	G3 Bogner Ecstasy (Blue)	20th Anniv. Model. Dark amp, turn up Presence or engage Bright. Blue channel, Structure switch = 'M' (Modern).
101		Euro Blue		G3 Bogner Ecstasy (Blue)	Blue channel, Structure switch = 'V' (Vintage).
102		Euro Red Mdrn	10.12	G3 Bogner Ecstasy (Red)	Red channel, Structure switch = 'M' (Modern).
103		Euro Red		G3 Bogner Ecstasy (Red)	Red channel, Structure switch = 'V' (Vintage).

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104		Euro Uber		G3 Bogner Überschall	120w, EL34. High Gain channel. Heavy grinding lows and insane gain. Sweep Presence for a wide variety of tones.
105		FAS 6160	04.0	G3 Peavey EVH 5150	Alternative version of the PVH 6160, more open and less fizzy than the original amp. Also, a virtual choke has replaced the resistor found on the original's power supply filter. This results in a bouncier feel.
106		FAS Bass	13.0	G3 n/a	Custom Fractal bass model. This amp uses an active tone stack so the Fat switch will have no effect.
107		FAS Brootalz	14.0	G3 ENGL Savage 120 / SLO 100	ENGL Savage model with the input stage (and possibly power amp) from an SLO100.
108		FAS Brown	01.05	G3 Van Halen's Marshall	Original BROWN model from the Axe-Fx Standard/Ultra.
109		FAS Class-A	 12.03	G3 Carr Rambler	A "Blackface" preamp into a cathode-biased 6L6 power amp with no negative feedback. This was a happy accident when originally modeling the Carr Rambler in the beta version of firmware v12.03.
110		FAS Crunch	09.0	G3 ultimate British amp	More dynamic and open than a Plexi, but with more gain.
111		FAS Hot Rod	Q1.02	Cliff Modded Marshall	From Cliff: the FAS Hot Rod is my version of what a modded Marshall should be. I find the BE/HBE a little too boomy and scooped. Bogners are too dark. Splawns don't have enough compression, etc. So it's my take on a hot-rodged Marshall tone.
112		FAS Lead 1		G3 Mesa Boogie TriAxis (presumed)	Neutral high-gain lead with a tight midrange.
113		FAS Lead 2		G3 Mesa Boogie TriAxis (presumed)	Hot-rodged British lead sound with a tonestack by Bob Bradshaw (Custom Audio Electronics).

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114		FAS Modern		G3 high gain rhythm + lead hybrid	High-gain hybrid. Equally well-suited to modern rhythm or lead work. Loosely based on a Recto with tighter bass.
115		FAS Modern II	10.06	G3 high gain rhythm + lead hybrid	Tighter version of the popular FAS Modern model with a 5150-style bass boost in the tone stack.
116		FAS Modern III	17.0	G3 high gain rhythm + lead hybrid	Similar to a Recto, but with tighter bass and a cathode-based power amp.
117		FAS Rhythm		G3 British + USA crunch	Combines the best features of the British and USA crunch models.
118		FAS Wreck	03.0	G3 Trainwreck Express	Original WRECKER 1 model from the Axe-Fx Ultra.
119		Fox ODS	+	09.0 G3 Fuchs Overdrive Supreme-50	Dumble clone. Overdrive channel, 50w, 6L6 tubes. Preamp Bypass (PAB) active.
120		Fox ODS Deep	+	10.0 G3 Fuchs Overdrive Supreme-50	Deep switch ON.
121		Friedman BE		G3 Friedman Brown Eye	50w or 100w, EL34. What many call "the ultimate modded Plexi" by Dave Friedman (Rack Systems).
122		Friedman HBE		G3 Friedman Hairy Brown Eye	BE amp's alternate voicing with a gain boost. A killer hi-gain tone in your arsenal.
123		Friedman Sm Box	18.03	G3 Friedman Small Box (Ch 2)	50W, EL34. Channel 2 is the modern/high gain channel.
124		Fryette D60 L	+	Fryette D60 (Less)	60w, KT88 or 6550 tubes "Deliverance Sixty" "Less" mode.
125		Fryette D60 M	+	Fryette D60 (More)	"More" mode.
126		Gibtone Scout	✂	09.0 Gibson Scout	1964 GA17RVT Scout, 17w, vintage clean tones. No tone controls on the real amp.

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127		Herbie Ch2+	07.0	G3 Diezel Herbert (Ch 2+)	3-channel 180w, called "looser" and "more "familiar" than the VH4. Channel 2+ gets you into Diezel VH4 territory.
128		Herbie Ch2-		G3 Diezel Herbert (Ch 2-)	Set Ch 2- at 35% gain for a cranked Plexi tone, 60% for a JCM800 tone.
129		Herbie Ch3		G3 Diezel Herbert (Ch 3)	Channel 3.
130		Hipower Brillnt		Hiwatt DR103 (Brilliant)	1974 Harry Joyce/Hylight model. Medium-gain, full sound with unique tone-stack and chimey, grinding tone.
131		Hipower Jumped	11.0	Hiwatt DR103 (Normal/Brilliant)	Emulates "jumpering the inputs" on a 4-hole amp.
132		Hipower Normal		Hiwatt DR103 (Normal)	Normal channel.
133		Hot Kitty	 09.0	Bad Cat Hot Cat 30r (Ch 2)	30w, EL34, cathode bias, Channel 2. Voted by Guitar Player as "the second best combo of all time."
134		Jazz 120		Roland JC-120	120w (stereo: 2x 60w) The only solid-state-based model in the collection , a quintessential clean tone.
135		JMPRE-1 OD1 BS	Q 01.00	G3 Marshall JMP-1	Marshall JMP-1 preamp, a rack-mount preamplifier version of the Brit 900. EL34 tubes.
136		JMPRE-1 OD1	Q 01.00	G3 Marshall JMP-1	OD1: "A warm vintage drive reminiscent of Marshall Super Lead amps through to modern day Master Volumes"
137		JMPRE-1 OD2 BS	Q 01.00	G3 Marshall JMP-1	OD2: "This a tightly focused high gain drive which can be smooth or aggressive depending on the E.Q. and gain settings"
138		JMPRE-1 OD2	Q 01.00	G3 Marshall JMP-1	The models with "BS" in the name indicate that the Bass Shift function is engaged
139		JR Blues		G3 Fender Blues Jr.	15wA gutsy little classic with dual EL84s. To get the tone of an Egnater Rebel 20, set the Neg Fdbk to zero.
140		JR Blues Fat	15.0	G3 Fender Blues	FAT switch engaged.

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Nbr	PHOTO	AXE-FX AMP	FirmW	BASED ON	DESCRIPTION
141		Matchbox D-30	 12.03	G3 Matchless DC-30	Matchless DC-30, 30w, Class-A, EL84s. A "better sounding" AC-30.
142		Mr Z Hwy 66	17.02	G3 DrZ Route 66	32w, KT66, EF86 and 12AX7.
143		Mr Z MZ-38		DrZ MAZ 38 SR	38w, EL84 tubes. Popular with country and roots players. The quintessential country amp.
144		Mr Z MZ-8	12.03	DrZ MAZ 8	8w, EL84 tube. A popular low-wattage, single-ended amp. The actual amp can be run in Pentode or Triode mode.
145		Nuclear-Tone	 10.0	G3 Swart Atomic Space Tone	20w, 6V6As with the actual amp, the bias tremolo is particularly effective.
146		ODS-100 Clean		G3 Dumble OD Special (Clean)	100w "HRM" (Hot Rod Marshall) version, Clean channel. A coveted but rare amp made famous by Robben Ford.
147		ODS-100 Ford 1	 11.04	G3 Dumble OD Special (OD)	"Non-HRM" version. Preamp Bypass ON. The default tone stack is neutral (with B/M/T at noon the response is flat.)
148		ODS-100 Ford 2	 12.0	G3 Dumble OD Special (OD)	"Non-HRM" version. Preamp Bypass OFF.
149		ODS-100 Ford Md	 17.0	G3 Dumble OD Special (OD)	The same as ODS-100 Ford 1 with the Mid switch engaged.
150		ODS-100 HRM Mid	 17.0	G3 Dumble OD Special (OD)	Lead channel with the "Mid" switch engaged (this switch is sometimes labeled "Deep").
151		ODS-100 HRM	 10.11	G3 Dumble OD Special (OD)	Lead channel matched with the preamp bypass (PAB) engaged (which bypasses the input tone stack) and the Drive control at approximately 7.0. Played by the great Larry Carlton and many others!

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152		Plexi 50w 6505	Q1.02	G3 Marshall Super Lead 1959	High input of a 1972 50w Marshall "Plexi" with 6550 power tubes.
153		Plexi 50w High		G3 Marshall Super Lead 1959	1972 model. Treble channel.
154		Plexi 50w Jump	11.0	G3 Marshall Super Lead 1959	Emulates "jumpering the inputs" on a 4-hole amp.
155		Plexi 50w Nrm		G3 Marshall Super Lead 1959	Normal channel.
156		Plexi 100w High		G3 Marshall Super Lead 1959	1968 model. Classic amp head that gave rise to "the stack." Great for crunchy rhythm work. As with the real amp, don't be afraid to turn the bass all the way down or the treble all the way up, or it's too flubby. Treble channel.
157		Plexi 100w Jump	11.0	G3 Marshall Super Lead 1959	Emulates "jumpering the inputs" on a 4-hole amp.
158		Plexi 100w Nrm	10.02	G3 Marshall Super Lead 1959	Normal channel.
159		Prince Tone	03.0	Fender Princeton (Tweed)	Class A, 5w5F2-A, AA964 circuit. sModeled after early CBS "Silverface" model, pre-CBS design and components.
160		Prince Tone NR		G3 Fender Princeton (no reverb)	No reverb.
161		Prince Tone Rev	10.06	G3 Fender Princeton (reverb)	1966 reverb.
162		PVH 6160 Block		G3 Peavey EVH 5150 (Lead)	120w, 6L6. An original block letter Peavey EVH 5150. Lead channel. It sounds way better than most 5150s partly due to the fact that this one has a bias mod so it's biased a bit warmer than a stock version.
163		PVH 6160 II	10.0	G3 Peavey 6505+	120w, 6L6. Identical to the EVH II.
164		PVH 6160 II Rhy	Q1.03	Peavey 6505+	RHY model is based on Channel 1 with the Crunch and Bright switches depressed

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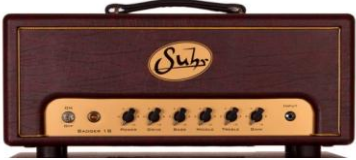








Nbr	PHOTO	AXE-FX AMP	FirmW	BASED ON	DESCRIPTION
165		Recto1 Org Mdrn 	14.0	G3 Mesa Boogie 2 ch Dual Rectifier	Orange channel, Modern mode. Presence control now operates like the actual amp in all Recto models. For those models where there is no negative feedback, the Presence control is part of the tone stack (not a Hi Cut control.)
166		Recto1 Org Norm	11.04	G3 Mesa Boogie 2 ch Dual Rectifier	Orange channel, Normal mode. Warmer and less fizzy than the 3 channel model.
167		Recto1 Red Mdrn 	11.04	G3 Mesa Boogie 2 ch Dual Rectifier	Red channel, Modern mode.
168		Recto2 Org Mdrn 	02.0	G3 Mesa Boogie 3 ch Dual Rectifier	Orange channel, Modern mode.
169		Recto2 Org Vntg	06.0	G3 Mesa Boogie 3 ch Dual Rectifier	Orange channel , Vintage mode.
170		Recto2 Red Mdrn 	06.0	G3 Mesa Boogie 3 ch Dual Rectifier	Red channel , Modern mode.
171		Recto2 Red Vntg	06.0	G3 Mesa Boogie 3 ch Dual Rectifier	Red channel , Vintage mode.
172		Ruby Rocket	10.06	G3 Paul Ruby Rocket	Paul Ruby Rocket is based on a Trainwreck Rocket but with some notable differences (also similar to a Vox AC30).
173		Shiver Cln		G3 Bogner Shiva (Clean)	90w, KT88. 20th anniv. Clean channel, powerful shimmering cleans. Dark amp, turn up Presence or engage Bright.
174		Shiver Ld		G3 Bogner Shiva (Lead)	Lead channel, sweet, rich-sounding amp with aggressive, English-style midrange punch.
175		Solo 100 Clean	10.0	G3 Soldano SLO-100 (Nrml/Clean)	SLO = Super Lead Overdrive, 100w. Normal channel, Clean gain selector.
176		Solo 100 Lead		G3 Soldano SLO-100 (Lead)	Snarling Lead channel. This amp likes to be run hard, so the MV defaults to a higher setting than on most other amps (high MV helps thicken up the mids). To achieve the best sound, also back off the preamp gain.
177		Solo 100 Rhy		G3 Soldano SLO-100 (Nrml/Crunch)	Normal channel, Crunch gain selector. Aggressive rhythm.
178		Solo 88 Lead		G3 Soldano X88R preamp (Rhythm)	Lead resp. rhythm channel of a Soldano X88R preamp, 6L6
179		Solo 88 Rhythm		G3 Soldano X88R preamp (Rhythm)	Rhythm channel.
180		Solo 99 Clean		G3 Soldano X99 preamp (Clean)	Soldano/Caswell midi-motorized X99 preamp Clean channel.
181		Solo 99 Lead	02.0	G3 Soldano X99 preamp (Lead)	Lead channel.
182		Spawn Nitrous	09.0	Splawn Nitro (OD)	100w, KT-88, OD channel. Splawn tone with more saturation and voiced for a bigger low end and low mids.

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183		Spawn Rod OD1-1	07.0	G3 Splawn Quick Rod (1st gear)	100w, EL34. Signature Splawn tone with lots of bite, strong mids and 3 gear versatility. 1st gear, "Hot Rod Plexi".
184		Spawn Rod OD1-2		G3 Splawn Quick Rod (2nd gear)	2nd gear, "Hot Rod JCM 800".
185		Spawn Rod OD1-3		G3 Splawn Quick Rod (3rd gear)	3rd gear, "Super Hot Rod 800".
186		Spawn Rod OD2-1		G3 Splawn Quick Rod (1st gear)	1st gear OD2 switches in a cathode bypass cap which increases the gain of that stage.
187		Spawn Rod OD2-2		G3 Splawn Quick Rod (2nd gear)	2nd gear same as above.
188	Spawn Rod OD2-3		G3 Splawn Quick Rod (3rd gear)	3rd gear same as above.	
189		Suhr Badger 18	 07.0	G3 Suhr Badger 18w	18w version of this EL84-powered tube rectifier classic. Master Volume is VERY powerful at altering the tone.
190		Suhr Badger 30		G3 Suhr Badger 30w	In comparison to the 18w, the 30w features a solid state rectifier.
191		Super Verb Nrm	 Q1.02	G3 Fender Super Reverb	Pre-CBS 1964 Blackface version of this 40w amp, AB763 circuit, Normal channel. To simulate the Blackface Pro Reverb model AA165, set Tonestack Type = Blackface and set Mid = 7-8 to emulate the fixed 6.8K mid resistor.
192		Super Verb Vib	09.0	G4 Fender Super Reverb	Based on Vibrato channel
193		Supertweed		G3 Fender Tweed series	Original SUPERTWEED model from the Axe-Fx Ultra. "Like a vintage Tweed amplifier on steroids."
194		Supremo Trem	  08.0	G3 Supro 1964T	Supro 1964T.

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195		SV Bass		G3 Ampeg SVT	300w, Super Vacuum Tube bass amp. Used for decades by famous bassists the world over.
196		Thordendal Mdrn ✂	10.10	G3 n/a	Based on Fredrik Thordendal's specifications.
197		Thordendal Vint	10.10	G3 n/a	Based on Fredrik Thordendal's specifications.
198		Tremolo Lux	13.0	G3 Fender AA763 Tremolux	6L6, high and low inputs, Normal and Vibrato channels.
199		Tube Pre	01.02	G3 generic tube preamp	Completely neutral, low-gain tube preamp useful for "warming up" various sources.
200		Two Stone J35 1 +		G3 Two-Rock Jet 35	35w, 6L6. Lead mode, Preamp Bypass ON, which bypasses the input tone stack for a more focused lead sound.
201		Two Stone J35 2 +	12.0	G3 Two-Rock Jet 35	Lead mode, Preamp Bypass OFF.
202		TX Star Clean		G3 Mesa Lone Star (Clean)	Clean channel, 50/100w, 6L6Try with a BB Pre drive block.
203		TX Star Lead +	03.0	G3 Mesa Lone Star (Lead)	Lead channel.
204		USA Bass 400 1	13.0	G3 Mesa Bass 400	Bass Shift OFF.
205		USA Bass 400 2	13.0	G3 Mesa Bass 400	Bass Shift ON.

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206		USA Clean 1		G3 Mesa Boogie Mark IV (Rhy 1)	Somewhat neutral, clean-sounding model that can pushed into warm clippingRhythm 1 channel.
207		USA IIC+	+	G3 Mesa B. Mark IIC+ (Lead)	Famous for its smooth overdrive sound. Pull Bright OFF, Pull Deep OFF. Pull Bright on the amp's Volume knob = Axe-Fx Bright Switch. Pull Shift on the amp's Treble knob = Axe-Fx
208		USA IIC+ Bright	+	G3 Mesa B. Mark IIC+ (Lead)	Pull Bright ON, Pull Deep OFF.
209		USA IIC+ Deep	+	18.08 G3 Mesa B. Mark IIC+ (Lead)	Pull Bright OFF, Pull Deep ON.
210		USA IIC+ Brt/Dp	+	18.08 G3 Mesa B. Mark IIC+ (Lead)	Pull Bright ON, Pull Deep ON.
211		USA Lead	+	G3 Mesa Boogie Mark IV (Lead)	Tight, focused, hi-gain sound. Great for fusion and rock leads. Bright OFF, Mid Gain OFF.
212		USA Lead +	+	06.0 G3 Mesa Boogie Mark IV (Lead)	Bright OFF, Mid Gain ON.
213		USA Lead Brt	+	G3 Mesa Boogie Mark IV (Lead)	Bright ON, Mid Gain OFF.
214		USA Lead Brt +	+	06.0 G3 Mesa Boogie Mark IV (Lead)	Bright ON, Mid Gain ON.
215		USA Pre Clean		G3 Mesa Boogie TriAxis preamp	Rhythm Green channel ("Vintage Fat Rhythm" or "old Black Face"), 6L6.
216		USA Pre Ld1 Red	+	14.0 G3 Mesa Boogie TriAxis preamp	Lead 1 Red mode (TX-4 board.)
217		USA Pre Ld2 Grn	+	10.0 G3 Mesa Boogie TriAxis preamp	Lead 2 Green mode (Mid Gain Mark IV Lead.)
218		USA Pre Ld2 Red	+	14.0 G3 Mesa Boogie TriAxis preamp	Lead 2 Red mode (shred.)
219		USA Pre Ld2 Ylw	+	10.0 G3 Mesa Boogie TriAxis preamp	Lead 2 Yellow mode (Classic MKII Lead.)
220		USA Rhythm		G3 Mesa Boogie Mark IV (Rhy 2)	THE California crunch rhythm sound. Rhythm Channel 2 with Fat switch OFF.
221		USA Sub Blues	12.03	G3 Mesa Subway Blues	20w, EL84.

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Nbr	PHOTO	AXE-FX AMP	FirmW	BASED ON	DESCRIPTION
222		Vibra-King 	09.0	G3 Fender Vibro-King	Fender Vibro-King, famous for crystal cleans and powerful overdrive.
223		Vibra-King Fat 	17.03	G3 Fender Vibro-Fat	switch ON.
224		Vibrato Lux	10.0	G3 Fender Vibrolux Reverb	1963 Blackface model, 6L6. Early Dire Straits tone.
225		Vibrato Verb		G3 Fender Vibroverb	40w combo that's great for clear or grinding cleans and gutsy blues. 6G16 circuit, Brownface era.
226		Vibrato Verb AA	14.01	G3 Fender Vibroverb	AA763 circuit.
227		Vibrato Verb AB	14.01	G3 Fender Vibroverb	AB763 circuit.
228		Vibrato Verb CS	Q 01.00	G3 Fender Vibroverb Custom reissue	Vibroverb Custom Reissue with the Mod switch on. Note that the Transformer Matching value for this model is based on the output transformer in the actual amp. Legend has it that SRV used a Bassman transformer which would lead to significant overmatching. To replicate this increase Xfmr Match to around 1.8.






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Nbr	PHOTO	AXE-FX AMP	FirmW	BASED ON	DESCRIPTION
229		Wrecker Express	12.0	G3 Trainwreck Express	Trainwreck Express.
230		Wrecker Lvrpool	12.03	G3 Trainwreck Liverpool	Trainwreck Express preamp with a Trainwreck Rocket power amp. EL84 tubes.
231		Wrecker Rocket		G3 Trainwreck Rocket	Trainwreck Rocket.

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