



## F.A.S. Amps Models Gallery & More...

Firmware: **"Quantum" 4.00** ~ August 22, 2016



MDProd at <http://axefx.fr/> & <http://forum.fractalaudio.com/>

**See: *New updates in yellow => 249 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 Cliff, F.A.S. Team, JMA, Yek and Forum Community.

Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
1		5F1 Tweed		Fender Champ (5F1-Tweed) 	5F1 circuit ('58-'64), one volume only, Class A, 5w. Single 6" or 8" speaker. This practice amp exhibits a unique breakup characteristic due to its single-ended design and simple circuit. 
2		5F8 TWEED		Fender Twin (5F8-Tweed) 	1959 Fender Twin, Keith Urban's "#1 personal amp, 80w, 5F8 circuit. 2x12. 
3		6G4 Super Super-6G4		Fender Super (6G4-Brown) 	1960-1963 2x10 brownface, 40w, 6G4 circuit and two 6L6 tubes. Leo Fender's favorite amp. 
4		6G12 Concert Concert-6G12		Fender Concert (6G12-Brown) 	1959-1963 4x10 brownface, 40w, , 6G12 circuit and two 6L6 tubes. Guitar amp used for bass by living legend Carol Kaye. 
5		59 Bassguy		Fender Bassman (5F6-A-Tweed) 	1959, Tweed era, 5F6-A circuit, 4x10. Low-to-medium gain amp designed for bass but widely adopted by guitarists. 

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⦿ The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.

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6		65 Bassguy Bass		Fender Bassman (Bass Ch.) 	Bass channel of 1965 Blackface version, <b>Dweezil Zappa's personal amp.</b> AB165 circuit which is very crunchy and bright. It's a vicious amp that sounds more like a Plexi than a Fender. Bass channel can also be used with guitar, resulting in a mellow tone.
7		65 Bassguy Nrml		Fender Bassman (Normal Ch.) 	Normal ch., has a Bright switch (enabled in the model). 
8		1959SLP Jump		Marshall 1959 SLP Vintage Reissue Series 	90's 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		Marshall 1959 SLP Vintage Reissue Series 	Normal channel, dark and has loads of bass.
10		1959SLP Treble		Marshall 1959 SLP Vintage Reissue Series 	Treble channel, boosted bright tone.
11		1987X Jump		Marshall 1987x Vintage Reissue Series 	90's 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		Marshall 1987x Vintage Reissue Series 	Normal channel, dark and has loads of bass.
13		1987X Treble		Marshall 1987x Vintage Reissue Series 	Treble channel, boosted bright tone.
14		5153 50w Blue		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		EVH 5150 III (Blue) 	Blue (medium gain/rhythm) channel 100w, 6L6. Made in collaboration with Fender.
16		5153 100w Green		EVH 5150 III (Green) 	Green (clean) channel
17		5153 100w Red		EVH 5150 III (Red) 	Red (high gain/lead) channel 
18		AC-20 12AX7 B		Q 02.00 Morgan AC20 Deluxe (12AX7-Bass)	A Vox-based amp. Bass channel with the preamp tube switch to 12AX7 position, EL84 tubes.
19		AC-20 12AX7 T		Morgan AC20 Deluxe (12AX7-Treble)	Treble channel with the preamp tube switch to 12AX7 position, EL84 tubes.
20		AC-20 EF86 B		Morgan AC20 Deluxe (EF86-Bass)	Bass channel with the preamp tube switch to EF86 position, EL84 tubes.
21		AC-20 EF86 T		Morgan AC20 Deluxe (EF86-Treble)	Treble channel with the preamp tube switch to EF86 position, EL84 tubes. 

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22		Angle Severe 1	+	ENGL Savage 120 (Contour: OFF)	Rough channel Contour = OFF: boosts lower midrange around 500 Hz (warm tone)
23		Angle Severe 2	+	ENGL Savage 120 (Contour: ON)	Contour ON: boosts from 1200 Hz and cuts lower midrange (more transparency)
24		Atomica High		Cameron Atomica (High Gain)	A 100w amp, designed to reproduce the "brown sound" of a Jose Arrendondo modified Super Lead Plexi.
25		Atomica Low		Cameron Atomica (Low Gain)	High gain channel. Low gain channel
26		Band-Commander		Fender Bandmaster (AB763-Silver)	1968 Silverface Fender Bandmaster with the AB763 circuit. 40 watt, two 6L6 tubes.
27		Big Hair		80's metal JCM 800	Mids without mud Revive the 80s metal scene (Spandex not included). Should probably be comparable to a JCM 800. For more '80's revival, add "Detune" Pitch block after the CAB block and circular delay.
28		Blankenship Leeds	 	Blankenship Leeds 21	The model was matched to Dweezil's amp. EL84 tubes, Boutique version of a (1965-'66 Marshall Model 1974 "18 Watter" 1x12 Combo) with a big sound at low power. Mercury Magnetics transformers.
29		Bludotai Clean		Bludotone Ojai (Clean - PAB: ON)	"Austinbuddy" personal amp. 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.
30		Bludotai Lead 1	+	Bludotone Ojai (Lead - PAB: ON)	Lead mode with PAB (Pre Amp Boost) ON
31		Bludotai Lead 2	+	Q 01.02 Bludotone Ojai (Lead - PAB: OFF)	Lead mode with PAB (Pre Amp Boost) OFF
32		Bogfish Brown		Bogner Fish preamp (Brown Ch.)	All-tube 12AX7 preamp from the '90s. Most famous for its use by Jerry Cantrell. Brown channel = fat high gain (has the most gain)
33		Bogfish Strato		Bogner Fish preamp (Strato Ch.)	Strato channel = tight high gain

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34		Boutique 1		Matchless Chieftain	Single channel 40 watts amp, with two EL34 tubes. Medium-gain amp, thick, yet crisp, with a fair amount of power amp breakup. <b>Based on a Vox circuit.</b>
35		Boutique 2		Matchless Chieftain	Added Boost for more gain and high-frequency emphasis.
36		Brit 800 Mod		Marshall JCM800 (Modded)	Modded for remove the treble peaker, making the amp "heavier" and "less strident".
37		Brit 800		Marshall JCM800 (2204 - 50w)	High input of a Model 2204 (50 watts). Bring the Master up for true 80's tone. To make it sound less brittle, turn up Rev, or reduce Treble and Presence.
38		Brit AFS100 1		Marshall AFD100 SCE Special Collector's Edition (#34 mode: JCM 800)	Based on Marshall AFD100 Special Collector's Edition Dual-mode head (#34 / AFD). It's a reissue of two Marshall amps used by Slash when recording GnR's Appetite for Destruction album. Brit AFS100 1 is based on the #34 mode (Led Off) wich is a modded JCM800 (2203, 100 watts) 6550 tubes. <b>This was the rental amp (nb. #34) from the S.I.R. studios.</b>
39		Brit AFS100 2		Marshall AFD100 SCE Special Collector's Edition (AFD mode: SLP)	Brit AFS100 2 is based on the AFD mode (LED on), which is a modded 1959 Super Lead Plexi Tremolo. <b>This was the rental amp (nb. #39 or #36???) from the S.I.R.</b> Modded is an additionnal Gain Stage and it's based on the legendary "Appetite For Destruction" Amp. (See Brit Super for model of the famous Amp #39)
40		Brit Brown		Van Halen's Marshall 100w SLP (Arredondo mods)	Faithful recreation of the legendary "Brown Sound" – The modded "#1" Marshall. <b>Saturation parameter is turned on (= Jose Arrendondo mod), for aggressive tone.</b>
41		Brit JM45 Jump		Marshall JTM45 (Ch 1+2 Jump)	Marshall's copy of the Fender Bassman. <b>Made famous by Clapton</b> and others. Try with a Tonebender or Treble Booster. Emulates "jumping the inputs" on a 4-hole amp.
42		Brit JM45		Marshall JTM45 (Ch 1)	<b>High Treble Ch 1.</b> KT66 tubes, 30 watts, no master volume.

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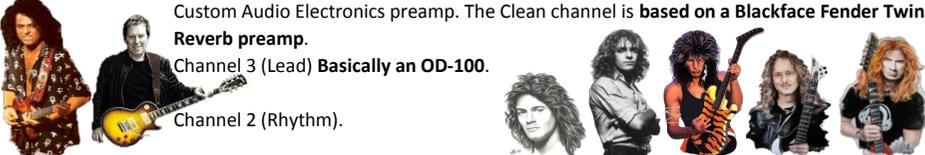
Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
43		Brit JVM OD1 Gn		Marshall JVM410H (OD1, Green)	 <p>Marshall's flagship amplifier, supposed to cover multiple sounds JTM 45, Plexi, JCM 800 etc. and adding over the top hi-gain. OD1 channel, Green mode, <b>hot-rodded JCM 800</b>. OD1 channel, Orange mode, extra gain. OD1 channel, Red mode, even more gain. OD2 channel, Green mode, lower mids than OD1. OD2 channel, Orange mode, more gain and lower mids than OD1. OD2 channel, Red mode, even more gain and lower mids than OD1.</p>
44		Brit JVM OD1 Or		Marshall JVM410H (OD1, Orange)	
45		Brit JVM OD1 Rd		Marshall JVM410H (OD1, Red)	
46		Brit JVM OD2 Gn		Marshall JVM410H (OD2, Green)	
47		Brit JVM OD2 Or		Marshall JVM410H (OD2, Orange)	
48		Brit JVM OD2 Rd		Marshall JVM410H (OD2, Red)	
49		Brit Pre		Marshall JMP-1	 <p>Rack-mount preamplifier version of the Brit 800 OD2 channel <b>Crunchy "ZZ" tone</b>.</p>
50		Brit Silver		Marshall Silver Jubilee	 <p>100w Marshall Silver Jubilee (2555), commemorative "25/50" model. Slightly darker and higher gain than JCM800.</p> 
51		Brit Super		Marshall JMP 1959T Super Lead (S.I.R. stock #39 modded by Tim Caswell)	 <p>Marshall Super Lead Tremolo model, 100w, <b>used by Slash on "Appetite for Destruction"</b>, owned by S.I.R. studios, <b>known as "legendary #39"</b>. The amp had been modded by Tim Caswell, who used the extra Tremolo 12ax7, to produce more gain. Also added a master volume control. The amp was desired by every musician that rented it. <b>The story behind this amp, tell it was also a favorite of George Lynch</b>, for Dokken's "Under Lock and Key" tour in late 1985. This model is based is based on a schematic of the original amp and it sounds different (more gain, more boosted high end). See Brit AFS100 1 &amp; 2 for updated models based on the actual amp.</p>
52		Buttery		Budda Twinmaster	 <p>Based loosely on a late 90's specimen. Relies mostly on power amp distortion. Model by ear, It's a great crunch amp model, like an overdriven Fender.</p> 

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53		CA OD-2	+	Carol-Ann OD-2 (Overdrive)	50W, EL34 or 6L6 tubes. Overdrive channel. Model fine-tuned by the highly respected Alan Phillips. <b>A Dumble style amp but tonal more like a modified Marshall.</b>
54		CA Triptik Cln		Carol-Ann Triptik (Clean)	50w, EL34 Clean channel. Aiming to reproduce Classic Rock to Modern tones. <b>"Dumble meets Marshall with a sprinkle of 5150 power amp."</b>
55		CA Triptik Clsc	+	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.
56		CA Triptik Mdrn	+	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.
57		CA Tucana Cln		Carol-Ann Tucana 3 (Clean)	Clean channel of this 3-channel amp, with Bias monitoring system, KT88 75W tubes. <b>"One of the best amps in the world," says Cliff.</b>
58		CA Tucana Lead	+	Carol-Ann Tucana 3 (Lead)	Lead channel. This is a great lead amp which works well with many speaker/cab combinations.
59		CA3+ Clean		CAE 3+ SE preamp (Ch 1: Clean)	Custom Audio Electronics preamp. The Clean channel is based on a Blackface Fender Twin Reverb preamp. Channel 3 (Lead) Basically an OD-100. Channel 2 (Rhythm). 
60		CA3+ Lead		CAE 3+ SE preamp (Ch 3: Lead)	
61		CA3+ Rhy		CAE 3+ SE preamp (Ch 2: Rythm)	
62		Cali Leggy		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.
63		Cameron Ccv 1A		Cameron CCV100 (Ch 1: Clean)	An amp its creator Mark Cameron calls "one pissed off amp." The topology is very similar to a JCM 800. 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 = switch in the middle position. Set it to 9.8 = switch in the right position. 5.0 for left position (default).
64		Cameron Ccv 1B		Cameron CCV100 (Ch 1: Clean)	
65		Cameron Ccv 2A		Cameron CCV100 (Ch 2: Crunch)	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. Bright1 switch left, Bright2 switch left, Gain Style switch left. Bright1 switch left, Bright2 switch right, Gain Style switch left. Bright1 switch left, Bright2 switch left, Gain Style switch right. Bright1 switch left, Bright2 switch right, Gain Style switch right.
66		Cameron Ccv 2B		Cameron CCV100 (Ch 2: Crunch)	
67		Cameron Ccv 2C		Cameron CCV100 (Ch 2: Crunch)	
68		Cameron Ccv 2D		Cameron CCV100 (Ch 2; Crunch)	

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69		Car Roamer		Carr Rambler	 <p>Basically a Deluxe Reverb preamp with cathode bias 6L6 power amp and no negative feedback. Cliff say "<b>Sort of a Fender-meets-Vox thing</b>". According to Steve Carr (Carr Amplifiers) the Rambler was essentially a mix of a Princeton Reverb and a Tweed Pro.</p> 
70		Citrus A30 Cln		Orange AD30HTC (Clean)	30w tube head, Clean channel.
71		Citrus A30 Drty		Orange AD30HTC (Dirty)	30w tube head, Dirty channel.
72		Citrus Bass 200		Orange AD200B	200w valve bass head, 6550 tubes.
73		Citrus RV50		Orange Rockerverb	"Dirty" channel of the 50w head known for warmth and rich harmonics.
74		Citrus Terrier		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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75		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. 
76		Class-A 30w		Vox AC-30 	Based of a non-Top Boost model, 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. 
77		Class-A 30w Brt		Q 01.06 Vox AC-30 	Bright channel
78		Class-A 30w Hot		Vox AC-30 HW 	30w, EL84 tubes. Hot/Cool switch in the Hot position. 
79		Class-A 30w TB		Vox AC-30 Top Boost 	30w, EL84 tubes. Created in response to demand for "more treble". Great highs and slightly reduced bass. 

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80		<b>Komet 60</b>		<b>Komet 60</b> (R. switch: Fast)	60 Watts - EL34 tubes. Similar to Trainwreck amp. Response switch = "Fast". To replicate "Gradual" reduce INPUT TRIM to 0.25".
81		<b>Komet Concourse</b>		<b>Komet Concorde</b> (R. switch: Fast)	60 Watts - EL34 tubes. Similar to Trainwreck amp. Response switch = "Fast". To replicate "Gradual" reduce INPUT TRIM to 0.25". <b>Positioned as a rock amp.</b>
82		<b>Corncob M50</b>	+	<b>Cornford MK50H II (Ch: Overdrive)</b>	Boutique British amp. Plexi-meets-modern tone with big cojones. Works great with a Drive in front of it. With the T808 OD (Drive at 0, Level at 7).
83		<b>Das Metall</b>		<b>Diezel VH4</b> (Ch 4: Solo)	EL34 or 6L6 tubes. High-gain, boutique amp famous for its powerful, heavy, aggressive sound. The <b>Das Metal</b> model was done by schematic and/or by ear. Other Diezel VH4 models are based on real amps, see <b>Dizzy V4 Blue 4</b> .
84		<b>Deluxe Tweed</b>	✂	<b>Fender Tweed Deluxe (5E3)</b>	Fender Deluxe (5E3) from the 50's, 15w. The earliest and most popular of the so-called Tweed amplifiers "60's hippie rock in a bottle", says Cliff. The "Telecaster's Amp".
85		<b>Deluxe Verb Nrm</b>	Q 01.02	<b>Fender Deluxe Reverb (Normal)</b>	1965 Blackface, 22w, AB763 circuit. Great, chimey tone with nice power amp breakup. Based on the Normal channel.
86		<b>Deluxe Verb Vib</b> <b>Deluxe-Verb</b>		<b>Fender Deluxe Reverb (Vibrato)</b>	Vibrato channel.

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87		Dirty Shirley		Friedman Dirty Shirley 	40w, 6L6. Designed to be an ultra-fat, sweet-sounding, classic rock amp. <b>Based on a JTM45</b> , with less bright, much fatter, it has more gain and a Master Volume.
88		Div/13 CJ Boost		Divided by 13 CJ 11 (Boost Switch ON) 	11w, bassy amp, works best with single coils. High-performing "Tweed" meets "EL34" meets "Master Vol" 1x12. Boost Switch ON. similar to a <b>Fender Deluxe</b> .
89		Div/13 CJ		Divided by 13 CJ 11 (Boost Switch OFF) 	Boost Switch OFF
90		Div/13 FT37 Hi		Divided by 13 FTR 37 (Gain Boost: ON)	Divided by 13 FTR 37, 37w, Class-AB, two channels, 6V6 tubes. Gain Boost ON. Sound like a big clean Fender.
91		Div/13 FT37 Lo		Divided by 13 FTR 37 (Gain Boost: OFF)	Gain Boost OFF.
92		Dizzy V4 Blue 2		Diezel VH4 "Blue" (Ch 2: Crunch) 	High-gain boutique amp with heavy, aggressive sound. 6550, EL34 or 6L6. "Blue Diezels" sound darker (crank Presence!) than the later Silver ones. Channel 2, "gritty funk, dynamic clean.
93		Dizzy V4 Blue 3		(Ch 3: Distorsion) 	Channel 3, the favorite channel for most users, with higher gain but still big dynamic range.
94		Dizzy V4 Blue 4		(Ch 4: Solo)	Channel 4, newer version of <b>Das Metall</b> . A monster of gain which still has great definition and authority.
95		Dizzy V4 Slvr 2		Diezel VH4 "Silver" (Ch 2: Crunch) 	Later Silver-faced version of the Diezel VH4. Channel 2.
96		Dizzy V4 Slvr 3		(Ch 3: Distorsion) 	Channel 3, Favorite for most users
97		Dizzy V4 Slvr 4		(Ch 4: Solo)     	

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98		Double Verb Nrm		Fender Twin Reverb (Normal) 	100w, 1966 Blackface, AB763 circuit. Known for amazing clean sounds and nice breakup. Based on Normal channel.
99		Double Verb SF	Q 01.02	Fender Twin Reverb (Vibrato) 	Based on the Vibrato channel of a 1971 "Silverface" Fender Twin Reverb.
100		Double Verb Vib	Q 01.02	Fender Twin Reverb (Vibrato) 	100w, 1966 Blackface, AB763 circuit. Known for amazing clean sounds and nice breakup. Based on the Vibrato channel.
101		Dweezil's B-Man	Q 03.00	Fender Bassman (Bass Ch. modified) 	Based on th Bass Ch. modified by Blankenship, <b>Dweezil's Fender Bassman</b> . Cliff: "It's Dweezil's Blankenship modified Bassman. Dweezil's Bassman has two channels like a regular Bassman. The Normal channel is "normal" and corresponds to the 65 Bassguy Nrml model. The Bass Instrument channel is modified and that's the basis for the new model (Dweezil's B-man). It has a boatload of gain and <b>sounds more like a Plexi than a Fender.</b> "
101		Energyball		ENGL Powerball (Ch: Lead) 	100w Lead channel, 6L6 tubes. Very high-gain German model. Lots of bass. Great for aggressive, drop-tuned riffs.

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102		Euro Blue Mdrn		Bogner Ecstasy (Blue: Modern)	20th Anniv. Model. Dark amp, turn up Presence or engage Bright. Blue channel, Structure switch = 'M' (Modern).
103		Euro Blue		Bogner Ecstasy (Blue: Vintage)	Blue channel, Structure switch = 'V' (Vintage).
104		Euro Red Mdrn		Bogner Ecstasy (Red: Modern)	Red channel, Structure switch = 'M' (Modern).
105		Euro Red		Bogner Ecstasy (Red: Vintage)	Red channel, Structure switch = 'V' (Vintage).
106		Euro Uber		Bogner Überschall (High Gain Ch.)	120w, EL34. High Gain channel. Heavy grinding lows and insane gain. Sweep Presence for a wide variety of tones. "Armageddon in a box"
107		FAS 6160		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.
108		FAS Bass		Fractal Custom Bass	Custom Fractal bass model. This amp uses an active tone stack so the Fat switch will have no effect.
109		FAS Brootalz		ENGL Savage 120 / SLO 100	Great aggressive high gain amp. If you hear some resemblance to the Savage, you're right. ENGL Savage model with the input stage (and possibly power amp) from an SLO-100.
110		FAS Brown		Van Halen's Marshall	Original BROWN model from the Axe-Fx Standard/Ultra. It sounds very similar to <b>Brit Brown</b> , a bit more bright and lower in volume. "Looking for great EVH tones, <b>check Danny Danzi's</b> posts on the forum"
111		FAS Class-A		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.
112		FAS Crunch		ultimate British amp (Plexi)	More dynamic and open than a Plexi, but with more gain.

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⦿ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
113		FAS Hot Rod	Q.01.02	Cliff Modded ideal 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-rodded Marshall tone.
114		FAS Lead 1		Mesa Boogie TriAxis (presumed)	Neutral high-gain lead with a tight midrange.
115		FAS Lead 2		Mesa Boogie TriAxis (presumed)	Hot-rodded British lead sound with a tonestack by Bob Bradshaw (Custom Audio Electronics).
117		FAS Modern II		high gain rhythm + lead hybrid	Tighter version of the popular FAS Modern model with a 5150-style bass boost in the tone stack.
118		FAS Modern III		high gain rhythm + lead hybrid	Similar to a Recto, but with tighter bass and a cathode-based power amp.
119		FAS Modern		high gain rhythm + lead hybrid	High-gain hybrid. Equally well-suited to modern rhythm or lead work. <b>"This model is my interpretation of the ideal modern metal tone."</b>
120		FAS Rhythm		British + USA crunch	Combines the best features of the British and USA crunch models.
121		FAS Wreck		Trainwreck Express 	Original WRECKER 1 model from the Axe-Fx Ultra. 
122		Fuchs ODS Deep	+	Fuchs Overdrive Supreme-50 (Deep switch: ON) 	Dumble clone. Overdrive channel, 50w, 6L6 tubes. Preamp Bypass (PAB) active. <b>Deep switch ON</b> , slightly increasing the low frequencies, useful for single-coil guitars.
123		Fuchs ODS	+	Fuchs Overdrive Supreme-50 (Deep switch: OFF) 	<b>Deep switch OFF.</b>  

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
124		Friedman BE V1 	Q.02.03	Friedman BE-100 (Brown Eye) 	Based on new <b>Mark Day's amp</b> . What many call "the ultimate modded Plexi" by Dave Friedman. Cliff: If you want more clarity in the low mids from the BE/HBE reduce Negative Feedback. <b>Voice switch toggled right</b> (brighter, more bass).
125		Friedman BE V2	Q.02.03	Friedman BE-100 (Brown Eye)	<b>Voice switch toggled left</b> (darker, more mids).
126		Friedman BE 	Q.03.00	Friedman "Marsha" (Brown Eye) 	Based on an old original hand-built Friedman "Marsha". These is the original BE model from firmware prior to 2.03. Cliff: It's MUCH darker than Mark's newer BE/HBE ("V" version). In fact it's so dark and boomy I emailed Dave to make sure the amp was built correctly. Turns out the snubber cap is the wrong value.
127		Friedman HBE V1 	Q.02.03	Friedman BE-100 (Hairy Brown Eye) 	Based on new <b>Mark Day's amp</b> . BE amp's alternate voicing with a gain boost. A killer hi-gain tone in your arsenal. <b>Voice switch toggled right</b> (brighter, more bass).
128		Friedman HBE V2	Q.02.03	Friedman BE-100 (Hairy Brown Eye)	<b>Voice switch toggled left</b> (darker, more mids). 
129		Friedman HBE 	Q.03.00	Friedman "Marsha" (Hairy Brown Eye) 	Based on an old original Friedman "Marsha" with alternate voicing with a gain boost. These is the original HBE model from firmware prior to 2.03. 
130		Friedman Sm Box		Friedman Small Box (Ch 2)	50W, EL34. Channel 2 is the modern/high gain channel. 
131		Fryette D60 L	+	Fryette D60H (Less Mode)	60w, KT88 or 6550 tubes "Deliverance Sixty" "Less" mode. Popular with metal players
132		Fryette D60 M	+	Fryette D60H (More Mode)	"More" mode. 
133		Gibtone Scout	✂	Gibson Scout 	1964 GA17RVT Scout, 17w, vintage clean tones. No tone controls on the real amp. 

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
134		Herbie Ch2+		Diezel Herbert (Channel: 2+)	3-channel 180w, called "looser" and "more familiar" than the VH4. Channel 2+ gets you into Diezel VH4 territory.
135		Herbie Ch2-		(Channel: 2-)	Set Ch 2- at 35% gain for a cranked Plexi tone, 60% for a JCM800 tone.
136		Herbie Ch3		(Channel: 3)	Channel 3, voiced for highly articulate single note lines or for very heavy and massive rhythm guitar.
137		Hipower Brillnt		Hiwatt DR103 (Brilliant)	1974 Harry Joyce/Hylight model. Medium-gain, full sound with unique tone-stack and chimney, grinding tone. Creates a great clean tone. Glassy but different from a VOX, just listen to Pink Floyd.
138		Hipower Jumped		Hiwatt DR103 (Normal/Brilliant)	Emulates "jumpering the inputs" on a 4-hole amp.
139		Hipower Normal		Hiwatt DR103 (Normal)	Normal channel.
140		Hot Kitty		Bad Cat Hot Cat 30 (Ch 2)	30w, EL34, cathode bias, Channel 2. Voted by Guitar Player as "the second best combo of all time."
141		Jazz 120		Roland JC-120	120w (stereo: 2x 60w) The only solid-state-based model in the collection, a quintessential clean tone.
142		JMPRE-1 OD1 BS	Q 01.00	Marshall JMP-1 OD1 BS	Marshall JMP-1 preamp, a rack-mount preamplifier version of the Brit 800. EL34 tubes.
143		JMPRE-1 OD1	Q 01.00	OD1	OD1: "A warm vintage drive reminiscent of Marshall Super Lead amps through to modern day Master Volumes"
144		JMPRE-1 OD2 BS	Q 01.00	OD2 BS	OD2: "This a tightly focused high gain drive which can be smooth or aggressive depending on the E.Q. and gain settings". <b>Crunchy "ZZ" tone.</b> Also see Brit Pre.
145		JMPRE-1 OD2	Q 01.00	OD2	"BS" in the name indicate that the Bass Shift function is engaged

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 Ⓢ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
146		JR Blues Fat		Fender Blues Jr. (FAT switch: ON)	15w A gutsy little classic with dual EL84s. To get the tone of an Egnater Rebel 20, set the Neg Fdbk to zero. <b>FAT switch ON</b>
147		JR Blues		Fender Blues Jr. (FAT switch: OFF)	<b>Fat Switch OFF</b>
148		JS410 Crunch OR	Q 02.00	Marshall JVM410 HJS (Crunch Orange Ch.)	<b>Joe Satriani's</b> 4-channel 100w EL34 signature amp. The Joe Satriani JVM head looks very similar to the stock JVM410H but it sound different. Crunch Orange Channel: based on a JCM 2203.
149		JS410 Crunch RD	Q 02.00	Marshall JVM410 HJS (Crunch Red Ch.)	Crunch Red Channel: based on a JCM 2203.
150		JS410 Lead OR	Q 02.00	Marshall JVM410 HJS (Lead Orange Ch.)	Lead Orange Channel
151		JS410 Lead RD	Q 02.00	Marshall JVM410 HJS (Lead Red Ch.)	Lead Red Channel
152		Matchbox D-30		Matchless DC-30	Matchless DC-30, 30w, Class-A, EL84s. A "better sounding" AC-30.
153		Mr Z Hwy 66		DrZ Route 66	32w, KT66, EF86 and 12AX7.
154		Mr Z MZ-8		DrZ MAZ 8	8w, EL84 tube. A popular low-wattage, single-ended amp. The actual amp can be run in Pentode or Triode mode.
155		Mr Z MZ-38		DrZ MAZ 38 SR	38w, EL84 tubes. Popular with country and roots players. <b>The quintessential country amp.</b>

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
156		Nuclear-Tone		Swart Atomic Space Tone	20w, 6V6As with the actual amp, the bias tremolo is particularly effective. <b>Inspired by the Gibson Scout.</b>
157		ODS-100 Clean		Dumble Overdrive Special (HRM) Clean Ch.	100w "HRM" (Hot Rod Marshall) version, Clean channel. A coveted but rare amp made famous by <b>Robben Ford.</b>
158		ODS-100 Ford 1	+	R. Ford Dumble (PAB: ON)	"Non-HRM" version. PreAmp Bypass (PAB) ON. The default tone stack is neutral (with B/M/T at noon the response is flat.)
159		ODS-100 Ford 2	+	R. Ford Dumble (PAB: OFF)	"Non-HRM" version. PreAmp Bypass (PAB) OFF.
160		ODS-100 Ford Md	+	R. Ford Dumble (MID switch: ON)	The same as ODS-100 Ford 1 with the "Mid" switch engaged (this switch is sometimes labeled "Deep"). It shorts out the 390 pF cap in the tone stack (which is in series with a 2 nF cap).
161		ODS-100 HRM Mid	+	Dumble Overdrive Special (HRM) Lead Ch. (MID switch: ON)	Lead channel with the "Mid" switch engaged.
162		ODS-100 HRM	+	Lead Ch. (PAB: ON)	Lead channel matched with the PreAmp Bypass (PAB) engaged (which bypasses the input tone stack) and the Drive control at approximately 7.0. With PAB active this lowers the lowcut frequency. Played by the great <b>Larry Carlton</b> and many others!
163		Plexi 50w 6550		Q 01.02 Marshall SLP 1959 (1972 - 50w Model)	High input of a 1972 50w Marshall "Plexi" with 6550 power tubes. No master volume.
164		Plexi 50w Hi 1		Marshall SLP 1959 (1972 - 50w Model)	1972 model. Treble channel, boosted bright tone.
165		Plexi 50w Hi 2		Q 02.00 Marshall SLP 1959 (70's - 50w Model)	Similar to Plexi 50w Hi 1 except the second triode stage has a 0.68uF cathode bypass capacitor. The second bypass capacitor was added in the early 70's and gives a slightly brighter tone.
166		Plexi 50w Jump		Marshall SLP 1959 (1972 - 50w Model)	Emulates "jumping the inputs" on a 4-hole amp.
167			Plexi 50w Nrm1		Marshall SLP 1959 (1972 - 50w Model)

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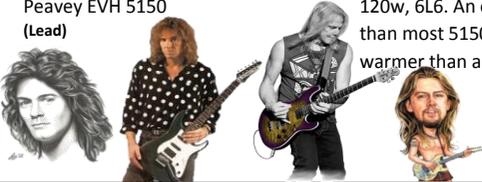
Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
168		Plexi 100w 1970	Q.02.00	Marshall SLP 1959 (1970 - 100w Model)	 <b>1970 model.</b> This particular amp has a darker, smoother sound than earlier Plexis. Cliff: "use with Factory Cab #54. Be sure to dial it in like you would in 1970, i.e. turn the Mid, Treble and Presence way up; turn Norm Drive and Bass down a bit.
169		Plexi 100w High	 1  2	Marshall SLP 1959 (1968 - 100w Model)	 <b>1968 model.</b> 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.
170		Plexi 100w Jump	 1  2	Marshall SLP 1959 (Ch. 1+2 Jump)	Emulates "jumpering the inputs" on a 4-hole amp.
171		Plexi 100w Nrm	 1  2	Marshall SLP 1959 (Normal Ch.)	Normal channel, dark and has loads of bass. No master volume. 
172		Prince Tone NR		Fender Princeton (No Reverb)	Based on Fender silverface Princeton without reverb, AA964 
173		Prince Tone Rev		Fender Princeton (1966 Reverb Edition)	1966 Reverb Edition, Fender blackface Princeton with reverb, AA964  
174		Prince Tone		Fender Princeton (Tweed)	Tweed Edition. Class A, 5w5F2-A, AA964 circuits. Modeled after early CBS "Silverface" model, pre-CBS design and components. 

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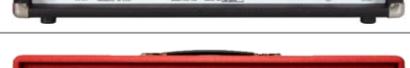
Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
175		PVH 6160 Block		Peavey EVH 5150 (Lead) 	120w, 6L6. An original block letter Peavey EVH 5150. Lead channel. It sounds way better than most 5150s partly due to the fact that this one has a bias mod so it's biased a bit warmer than a stock version. 
176		PVH 6160+ LD PVH-6160-II		Peavey 6505+ (Lead)	Called the new standard for "brutality and aggression". 120w, 6L6. <b>Identical to the EVH 5150 II.</b> 
177		PVH 6160+ Rhy	Q 01.04	Peavey 6505+ (Rhyt) 	Based on Channel 1 (RHY) with the Crunch switch depressed and Bright switch out.
178		PVH 6160+ Rhy B PVH-6160-II Rhy	Q 01.03	Peavey 6505+ (Rhyt)	Based on Channel 1(RHY) with the Crunch and Bright switches depressed.
179		Recto1 Org Mdrn		Mesa B. 2 ch Dual Rectifier (Orange: Modern) 	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.)
180		Recto1 Org Norm		Mesa B. 2 ch Dual Rectifier (Orange: Normal)	Orange channel, Normal mode. Warmer and less fizzy than the 3 channel model.
181		Recto1 Red Mdrn		Mesa B. 2 ch Dual Rectifier (Red: Modern) 	Red channel, Modern mode. 
182		Recto2 Org Mdrn		Mesa B. 3 ch Dual Rectifier (Orange: Modern)	Orange channel, Modern mode.
183		Recto2 Org Vntg		Mesa B. 3 ch Dual Rectifier (Orange: Vintage)	Orange channel , Vintage mode.
184		Recto2 Red Mdrn		Mesa B. 3 ch Dual Rectifier (Red: Modern)	Red channel , Modern mode.
185		Recto2 Red Vntg		Mesa B. 3 ch Dual Rectifier (Red: Vintage) 	Red channel , Vintage mode. 
186		Ruby Rocket	Q 02.00	Paul Ruby Rocket (Brigh switch: Down)	Paul Ruby Rocket is based on a Trainwreck Rocket but with some notable differences (also similar to a Vox AC30 TB). Bright switch in the down position.
187		Ruby Rocket BRT Ruby-Rocket		Paul Ruby Rocket (Brigh switch: Up)	Bright switch in the up position 
188		Shiver Cln		Bogner Shiva (Clean)	90w, KT88. 20th anniv. Clean channel, powerful shimmering cleans. Dark amp, turn up Presence or engage Bright.
189		Shiver Ld		Bogner Shiva (Lead)	Lead channel, sweet, rich-sounding amp with aggressive, English-style midrange punch. 

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190		Solo 88 Clean	Q.01.04	Soldano X88R Preamp (Clean)	
191		Solo 88 Lead		Soldano X88R Preamp (Lead)	
192		Solo 88 Rhythm		Soldano X88R Preamp (Rhythm)	
193		Solo 99 Clean		Soldano X99 Preamp (Clean)	
194		Solo 99 Lead		Soldano X99 Preamp (Lead)	
195		Solo 100 Clean		Soldano SLO-100 (Nrm/Clean)	
196		Solo 100 Lead		Soldano SLO-100 (Lead)	
197		Solo 100 Rhy		Soldano SLO-100 (Nrm/Crunch)	
198		Spawn Nitrous 1	Q.02.00	Splawn Nitro (OD1)	
199		Spawn Nitrous 2 Spawn-Nitrous		Splawn Nitro (OD2)	
200		Spawn Rod OD1-1		Splawn Quick Rod (1st gear)	
201		Spawn Rod OD1-2		Splawn Quick Rod (2nd gear)	
202		Spawn Rod OD1-3		Splawn Quick Rod (3rd gear)	
203		Spawn Rod OD2-1		Splawn Quick Rod (1st gear)	
204		Spawn Rod OD2-2		Splawn Quick Rod (2nd gear)	
205		Spawn Rod OD2-3		Splawn Quick Rod (3rd gear)	

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
206		Suhr Badger 18		Suhr Badger 18w	18w version of this EL84-powered tube rectifier classic. Master Volume is VERY powerful at altering the tone.
207		Suhr Badger 30		Suhr Badger 30w	In comparison to the 18w, the 30w features a solid state rectifier. They have a lot of bass, dial down Bass or use the Cut switch.
208		Super Verb Nrm	Q 01.02	Fender Super Reverb (Normal)	Pre-CBS 1964 Blackface version of this 40w amp, AB763 circuit, 4x10, 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.
209		Super Verb Vib		Fender Super Reverb (Vibrato)	Based on Vibrato channel
210		Supertweed		Fender Tweed series	Original SUPERTWEED model from the Axe-Fx Ultra. "Like a vintage Tweed amplifier on steroids."
211		Supremo Trem		Supro 1624T (Reissue series)	Supro 1624T Dual-Tone 1x12, a cool classic, originally intended for bass. 6973 power tubes, two channels.
212		SV Bass		Ampeg SVT	300w, Super Vacuum Tube bass amp. Used for decades by famous bassists the world over.

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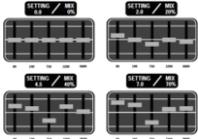
Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
213		Thordendal Mdrn ✂		Mesa Boogie Dual Rectifier (Modern)	 Based on the pre-G3 Recto models. Cliff: When G3 came out the models were accurate but Fredrik contacted me and said something like "ahhhhh, I loved the old Recto model". So I took the old Recto models and made them "Thordendal models."
214		Thordendal Vint		Mesa Boogie Dual Rectifier (Vintage)	Based on the pre-G3 Recto models, <b>Fredrik Thordendal's specifications.</b>
215		Tremolo Lux		Fender Tremolux (AA763) (Ch: Vibrato)	 Based on blackface Fender Tremolux, AA763 with 6L6, high and low inputs, smaller version of the Bandmaster.
216		Tube Pre		Generic Tube preamp	Completely neutral, low-gain tube preamp, useful for "warming up" various sources, such as vocals, <b>acoustic guitar</b> or a synth, without much distortion.
217		Two Stone J35 1 +		Two-Rock Jet 35 (Lead - PB: ON)	 35w, 6L6. Lead mode, Preamp Bypass ON, which bypasses the input tone stack for a more focused lead sound.
218		Two Stone J35 2 +		Two-Rock Jet 35 (Lead - PB: OFF)	Lead mode, Preamp Bypass OFF.
219		TX Star Clean		Mesa Lone Star (Clean)	Clean channel, 50/100w, 6L6Try with a BB Pre drive block.
220		TX Star Lead +		Mesa Lone Star (Lead)	  Lead channel.
221		USA Bass 400 1		Mesa B. Bass 400 (BS: OFF)	No less than twelve fan-cooled 6L6 output tubes deliver 500 watt of transient power peaks with cool reliability.
222		USA Bass 400 2		Mesa B. Bass 400 (BS: ON)	Bass Shift OFF. Bass Shift ON.

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
223		USA Clean		Mesa Boogie Mark IV (Rhy 1) 	85 watt amp with a single input, 6L6 power tubes. Somewhat neutral, clean-sounding model that can be pushed into warm clipping. Rhythm 1 channel. 
224		USA IIC+ Bright	+	Mesa B. Mark IIC+ (Lead) 	Famous for its smooth overdrive sound. Pull Bright on amp's Volume knob = Axe-Fx Bright Switch. Pull Shift on amp's Treble knob = Axe-Fx Fat switch. 
225		USA IIC+ Brt/Dp	+		Pull Bright ON, Pull Deep OFF.
226		USA IIC+ Deep	+		Pull Bright OFF, Pull Deep ON.
227		USA IIC+	+		Pull Bright OFF, Pull Deep OFF. 
228		USA IIC++	+	Q 03.03 Mesa Boogie Mark IIC+ 	Model named by Cliff "Metallica's amp". This model is part of Metallica's live sound. 
229		USA Lead +	+	Mesa B. Mark IV (Lead) 	Tight, focused, hi-gain sound. Great for fusion and rock leads. Famous for its smooth high-gain tones and endorsement by <b>John Petrucci</b> . 
230		USA Lead Brt +	+	Mesa B. Mark IV (Lead)	Bright OFF, Mid Gain ON.
231		USA Lead Brt	+	Mesa B. Mark IV (Lead)	Bright ON, Mid Gain OFF.
232		USA Lead	+	Mesa B. Mark IV (Lead)	Bright OFF, Mid Gain OFF.
233		USA Pre Clean		Mesa B. TriAxis 	Rhythm Green channel ("Vintage Fat Rhythm" or "Mark I, blackface"), 6L6.
234		USA Pre Ld1 Red	+	Mesa B. TriAxis	Lead 1 Red mode (TX-4 board.)
235		USA Pre Ld2 Grn	+	Mesa B. TriAxis	Lead 2 Green mode (Mid Gain Mark IV Lead.)
236		USA Pre Ld2 Red	+	Mesa B. TriAxis	Lead 2 Red mode (shred.)
237		USA Pre Ld2 Ylw	+	Mesa B. TriAxis	Lead 2 Yellow mode (Classic Mark IIC+ Lead.) 
238		USA Rhythm		Mesa Boogie Mark IV (Rhy 2) 	THE California crunch rhythm sound. Rhythm Channel 2 with Fat switch OFF. 

Red amps are non-MV (no Master Volume on the real amp). The MASTER VOLUME is set to 10 by default.

✦ Includes the additional OVERDRIVE control.

⊙ The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.

⊖ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

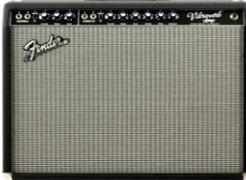
Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
239		USA Sub Blues		Mesa Subway Blues	20w, EL84, 1x10. Bright with FAT voicing. Targeted at the blues and often compared to amps such as the Fender Blues Junior.
240		Vibra-King Fat		Fender Vibro-King (Fat: ON)	Fender Vibro-King Custom FSR, 6L6-60w, 3x10, famous for crystal cleans and powerful overdrive. The "King of Fender". <b>Fat Switch ON.</b>
241		Vibra-King		Fender Vibro-King (Fat: OFF)	<b>Fat Switch OFF.</b>
242		Vibrato Lux		Fender Vibrolux Reverb	1963 Blackface model, 6L6-35w, 1x12. <b>Early Dire Straits tone.</b>
243		Vibrato Verb AA		Fender Vibroverb 1964 (AA763)	AA model based on the '64 Cliff's real amp: blackface with AA763 circuit. 6L6-40w, 1x15.
244		Vibrato Verb AB		Fender Vibroverb (AB763)	Blackface with AB763 circuit. 6L6-40w, 1x15.

Red amps are non-MV (no Master Volume on the real amp). The MASTER VOLUME is set to 10 by default.

✦ Includes the additional OVERDRIVE control.

⦿ The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.

⦿ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
245		Vibrato Verb CS	Q.01.00	Fender Vibroverb Custom reissue  	Vibroverb Custom Reissue (2003-2008), 6L6-40w, 1x15, with the <b>Mod switch on</b> . Transformer Matching value is based on the output transformer of the actual amp. <b>Legend has it that SRV</b> used a Bassman transformer which would lead to significant overmatching. To replicate this increase Xfmr Match to around 1.8.  
246		Vibrato Verb		Fender Vibroverb 	40w combo, 2x12, that's great for clear or grinding cleans and gutsy blues. 6G16 circuit, Brownface era. Vibrato Verb model was ported from the Axe-Fx Ultra.  
247		Wrecker Express		Trainwreck Express   	Trainwreck Express, EL34 tubes, which sounds similar to a <b>Marshall Plexi</b> . 
248		Wrecker Lvrpool		Trainwreck Liverpool 	Trainwreck Express preamp with a Trainwreck Rocket power amp. EL84 tubes. <b>Marshall meets Vox</b> .
249		Wrecker Rocket		Trainwreck Rocket	Trainwreck Rocket, EL84 tubes. Based on and sounds like a <b>Vox AC-30 Top Boost with a rectifier</b> .

Red amps are non-MV (no Master Volume on the real amp). The MASTER VOLUME is set to 10 by default.

✦ Includes the additional OVERDRIVE control.

⊙ The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.

⊙ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

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Nbr	PHOTO	Axe FX DRIVE	Based on Tube Screamer	FW	DRIVE DESCRIPTION
1		BB Pre *	X		Xotic BB Preamp 
2		Bender Fuzz			Classic Tonebender circuit 
3		Bit Crusher			A black box we found lying in the trash outside Studio Harshclip
4		Blues OD			Marshall Bluesbreaker
5		Esoteric ACB			Xotic AC Booster
6		Esoteric RCB			Xotic RC Booster 
7		Eternal Love *	X		Lovepedal Eternity
8		Face Fuzz			Dallas Arbiter Fuzz Face. Distortion guitar pedal designed in London by Arbiter Electronics Ltd in the autumn of 1966. The high distorted sound called fuzz. 

Nbr	PHOTO	Axe FX DRIVE	Based on Tube Screamer	FW	DRIVE DESCRIPTION
9		FAS Boost		Q1.02	Cleanish boost great for boosting vintage amps like Plexis. Cliff say "It's not based on anything. It's my take on an ideal boost pedal."
10		FAS LED-Drive *	X		LED diodes have a higher voltage drop than silicon diodes
11		Fat Rat			modified Pro Co RAT, a bit fuller and smoother
12		FET Boost			Gentle, smooth, clipping booster with tone controls
13		FET Preamp			Boss FA-1, a JFET preamp pedal <b>(used by The Edge)</b>
14		Full OD *	X		Fulltone Fulldrive
15		Hard Fuzz			Hard-clipping, 60s-style fuzz
16		M-Zone Dist			Boss MT-2 Metal Zone, popular for extreme gain settings



Nbr	PHOTO	Axe FX DRIVE	Based on Tube Screamer	FW	DRIVE DESCRIPTION
17		Master Fuzz			Gibson Maestro Fuzz Tone FZ-1A, aka Satisfaction fuzz
18		Micro Boost			MXR Micro Amp. Clean boost/volume pedal, part of the first Reference Series by MXR released between 1973 and 1984. Designed to be a transparent clean volume booster. The main application is to do louder solos. 
19		Mid Boost			Custom FAS mid boost
20		Octave Dist			Tycobrahe Octavia  
21		PI Fuzz			Big Muff Pi Fuzz. Distortion/sustain guitar pedal designed by Bob Myer and Mike Matthews in 1969 and mass produced in 1970.    
22		Plus Dist			MXR Distortion +
23		Rat Dist			Pro Co RAT. Distortion pedal by Pro Co Sound & designed by Scott Burnham and Steve Kiraly in Kalamazoo, Michigan 1978. 
24		Ruckus			Suhr Riot

Nbr	PHOTO	Axe FX DRIVE	Based on Tube Screamer	FW	DRIVE DESCRIPTION
25		SDD Preamp			Preamp in Korg's SDD-3000 digital delay <b>(used by The Edge)</b>  
26		Shred Dist			Marshall ShredMaster
27		Super OD *	 X		Boss SD-1 Super OverDrive  
28		T808 Mod *	 X		Ibanez TS9, captures the most popular Tubescreamer mods. Suitable for blues and all range of rock, adding tubelike distortion, good sustain and smooth overdrive.       
29		T808 OD *	 X		Ibanez TS9 Tube Screamer <b>(used by SRV)</b>   
30		Tape Dist			Simulates the clipping of an overdriven reel-to-reel tape deck
31		Treble Boost			Dallas Rangemaster    

Nbr	PHOTO	Axe FX DRIVE	Based on Tube Screamer	FW	DRIVE DESCRIPTION
32		Tube Drv 3-Knob			Chandler/Butler Tube Driver with a 12AX7, 3-knob version
33		Tube Drv 4-knob			4-knob version
34		Zen Master *	X		Hermida/Lovepedal Zendrive <b>(used by Robben Ford)</b> . Recreate the Dumble tone, Robben Ford uses it himself through Fender amps.



\* based on the Tube Screamer

### Tube Screamer over the Years



### Big Muff PI over the Years



Nbr	PHOTO	Axe FX Wah	WAH DESCRIPTION
1		FAS Standard	Equivalent to the "Bandpass" setting in earlier firmware.
2		Clyde	 <p data-bbox="763 316 1245 339">Based on an original Vox V848 Clyde McCoy wah.</p> 
3		Cry Babe	<p data-bbox="763 483 1223 603">Based on a Dunlop Cry Baby. Wah-Wah pedal released around 1982. It's a copy of the original VOX model made by VOX/Thomas Organ Co in 1970.</p> 
4		VX846	 <p data-bbox="763 651 1178 675">Based on a Vox V846-HW handwired wah.</p> 

Nbr	PHOTO	Axe FX Wah	WAH DESCRIPTION
5		Color-Tone	Based on a Colorsound wah.
6		Funk	Modeled after the "Shaft" sound.
7		Mortal	Based on a Morley wah/volume pedal.
8		VX485	Based on a Vox V845. Specifications of the original pedal developed by VOX in the '60s.



**Dunlop Cry Baby Collection**

