












|  |  P45 |  Park Little Head P18LH |  P50 |  P50B |  P75 |  P50M |  Park Little Rock P18LR |  Park Master Volume PMV800 |  Park 50 Rock P50RH |  PARK 18 |
|---|---|---|---|--|---|--|--|---|--|--|
| Jim Marshall Equivalent | JTM45 | JTM45 | JTM50 | JMP1986 (10,000 Series) | JMP1986/1987 (Exclusive Park product) | JMP1987 (12,000 Series) | JMP50 (1987) (JCM800 when cascaded) | JCM800 (JMP Master Volume) | JMP1987/JCM800 (Exclusive Park product) | Marshall 18 /WEM Dominator |
| Tonal Influence and Significance | <p>The amp that started it all introducing a circuit that influenced the world of Rock and Blues and has gone on to inspire music worldwide.</p> <p>The combo version became famouly known as the "Blues Breaker" thanks to Eric Clapton.</p> | <p>Purpose-built for recording studio and small venue use. Producing the earliest Jim Marshall sounds (P45, P50).</p> <p>Full sized, original spec. transformers provide recording quality sound at reduced volumes.</p> | <p>'Black Flag' Plexi circuit famously collected by Angus Young of ACDC. The tube rectifier provides 'squish' or compression when the amp is pushed.</p> | <p>The P50 Super Bass was Jim Marshall's first amp which used a solid state rectifier. As well as the solid state rectifier, the Super Bass also features slightly higher filtering giving a more immediate and 'tighter' playing feel than the regular P50. Adopted by guitar players like Billy Gibbons and bands like ZZ Top.</p> | <p>Widely known for its versatility and tonal range, The P75 was Jim Marshall's most popular Park Plexi circuit in England.</p> | <p>The Park P50M is the first split cathode amp by Jim Marshall. This circuit went on to define 70's rock and beyond</p> | <p>Purpose-built for recording studio and small venue use.</p> <p>Original Jim Marshall circuitry using full sized, original spec. transformers modified to provide recording quality sound at reduced volumes.</p> <p>Ability to cascade through generations of Park amps.</p> | <p>With an internal link, Jim Marshall's 'Master Volume' amps became legendary and have influenced the world of music ever since. A very significant amp.</p> | <p>Capable of capturing the tonal qualities of early Marshall 'clean circuits' to cascading beyond the break up of the PMV800. This amp effortlessly footswitches between these impossibilities</p> | <p>The World's #1 EL84 circuit that was twice made famous by Charlie Watkins and then Jim Marshall.</p> <p>Mitch Colby has added power reduction and cascading channels to provide studio level sounds at greatly reduced volumes.</p> |
| Output Tubes | KT66 | 6V6, KT66, 6L6, EL34 (6V6 standard) | EL34 | EL34 | KT88 | EL34 | 6V6, KT66, 6L6, EL34 (EL34 standard) | EL34 | EL34 | EL34 (Gold Lion N709) |
| Power Clean Power Cranked | 30W 45W | 14-24W (Dependant on tubes used) 29-42W | 40W 70W | 40W 70W | 50W 90W | 40W 70W | 14-24W (Dependant on tubes used) 29-42W | 40W 70W | 40W 70W | 18W, 7W, 1W (Dependant on hi/low and Super Low switches) |
| Preamp | 2 Channels 4 Inputs | 2 Channels 4 Inputs | 2 Channels 4 Inputs | 2 Channels 4 Inputs | 2 Channels 4 Inputs | 2 Channels 4 Inputs | 2 Channels 4 Inputs | 1 Channels 2 Inputs | 2 Channels (Via Switch) 4 Inputs | 2 Channels 4 Inputs |
| Tone Controls | Treble, Middle, Bass, Brightness | Treble, Middle, Bass, Brightness | Treble, Middle, Bass, Brightness | Treble, Middle, Bass, Brightness | Treble, Middle, Bass, Brightness | Treble, Middle, Bass, Brightness | Treble, Middle, Bass, Brightness | Treble, Middle, Bass, Brightness | Treble, Middle, Bass, Brightness | Single tone knob per channel |
| Master Volume | PPIMV (Post Phase Inverter Master Volume) | PPIMV | PPIMV | PPIMV | PPIMV | PPIMV | PrePIMV (Pre Phase Inverter Master Volume) | PPIMV /PrePIMV | PPIMV /PrePIMV | No master volume |
| Effects Loop | Active (Optional add-on) | Active (Optional add-on) | Active (Optional add-on) | Active (Optional add-on) | Active (Optional add-on) | Active (Optional add-on) | Active (Optional add-on) | Active (Optional add-on) | Active (Optional add-on) | Active (Optional add-on) |
| Features | Pull Punch, Pull Bright | Pull Punch, Pull Bright, Dual Rectifier | Pull Punch, Pull Bright | Pull Punch, Pull Bright | Pull Punch, Pull Bright | Pull Punch, Pull Bright | Pull Punch, Pull Bright | Pull Punch, Pull Bright, +3 Gain Settings | Pull Punch, Pull Bright, Foot switchable channels | Ability to cascade channels |
| Rectifier | Tube (GZ34) | Switchable solid state or tube (GZ34, 5Y3GT) | Tube (GZ34) | Diodes | Diodes | Diodes | Switchable solid state or tube (GZ34, 5Y3GT) | Diodes | Diodes | EZ81/6CA4 |
| Tonal Comments | <p>Jim Marshall's original circuit that influenced both Blues and Rock players alike. Still a relavent classic today.</p> <p>Mitch Colby:</p> <p>Open, full, airy, lots of bottom and top end with great touch sensitivity. Turn the bass down and Mids up for a fantastic overdrive sound.</p> | <p>Purpose-built for recording studio and small venue use.</p> <p>Depending on the tubes and rectifiers used, This amp can sound more like a P45 or a P50 but with less power and slightly more compression due to the cathode biased output stage.</p> <p>Full-sized original Jim Marshall spec output transformers / choke for full-bodied sound and no compromise in the low end even at lesser volumes.</p> | <p>Only produced by Jim Marshall for less than a year and famously collected by Angus Young of ACDC. This amp is rare and has a unique tonal signature.</p> <p>EL34s give you the classic emphasized mids and smooth top end you expect from an overdriven Park amp of this vintage.</p> <p>Less bottom and top than the P45 but a little punchier and tighter in the bottom end.</p> | <p>Jim Marshall's series 1986 was originally voiced with added low end for bass players. The P50B was based on the earliest version of the JMP 10,000 Series. Often adopted by guitar players for its additional tightness and ability to handle low end</p> <p>The P50B also features higher filtering giving a more immediate and 'tighter' playing feel than the regular P50. An amazing circuit still sought after and favored by many guitarists today.</p> | <p>The KT88 tubes provided additional wattage and headroom. Was used for a wide variety of instruments. Most notably, keyboards, synthesizers and now a favourite for use with effects pedals.</p> <p>The punchiest of all 'P50' Plexi style amps. The P75 has a beefy bottom end and a balanced tone from top to bottom. Stays tight no matter how hard you push it due to the KT88s, diode rectification and higher filter cap values.</p> <p>Tons of headroom!</p> | <p>The Park P50M is the first split cathode amp by Jim Marshall allowing channel one to be significantly brighter and cut through the mix - a small change to a classic design with really big results. Increased filtering added a more immediate player response and a stiffer feeling from the power section. This circuit went on to define 70's rock and created the sonic landscape most people/players associate with Park/Marshall Amps. The P50M amp circuit defined a whole generation of music and was the bridge between the Park 45 and the Park PMV.</p> | <p>Purpose-built for recording studio and small venue use.</p> <p>All the crunch and warmth of the classic 1968 Plexi. Sweet cleans turn to aggressive, mid-focused saturation when channels are cascaded allowing the user to achieve the iconic sounds of the PMV800 at lower volumes.</p> <p>Full-sized original Jim Marshall spec output transformers / choke for full-bodied sound and no compromise in the low end even at lesser volumes.</p> | <p>Jim Marshall's signature tone, characterized by a powerful, dynamic, and slightly aggressive sound. The amp excels at delivering both gain and clean tones on the edge of breakup, making it exceptionally versatile.</p> <p>A single channel makes this amp very user friendly to setup and easily achieve desired sounds.</p> <p>Literally the amp that defined rock from the 70s until today. This amp is tight, cutting and touch sensitive (dynamic) and made to cut through the mix.</p> <p>Play the amp with Jim Marshall's signature circuit or Park's added features.</p> | <p>"Two Park's in one chassis"</p> <p>The Park 50 Rock is based on Jim Marshall's original Park Rock Head (or Combo) with one clean and one OD channel and a shared EQ. The challenge was to make the amp footswitchable without sacrificing one of the two tonal extremes.</p> <p>Mitch Colby has figured it out - perfectly balancing the two channels so you can now effortlessly switch between the warmth and Crunch of a Park P50 to the bold, mid focused and rich saturated tone of the Park Master Volume - (PMV 800 and beyond). This amp is doing the impossible and making it happen with the touch of a footswitch.</p> | <p>Jim Marshall's stand-alone circuit based on the WEM Dominator is one of the best EL84 circuits of all time. Sought after by collectors and guitar aficionados alike. True to its original construction (transformer spec and hardwired) and still comes with an English made Celestion 12" Greenback and one of the best Tremolo's ever created - this legendary amp is tonal gold.</p> <p>Now with additional features on this modern reissue - Cascading gain, power scaling, recordable quality sound at all levels of power</p> |