








 <b>P45</b>	 Park Little Head <b>P18LH</b>	 <b>P50</b>	 <b>P50B</b>	 <b>P75</b>	 <b>P50M</b>	 Park Little Rock <b>P18LR</b>	 Park Master Volume <b>PMV800</b>	 Park 50 Rock <b>P50RH</b>	 <b>PARK 18</b>
Marshall Equivalent	JTM45	JTM45/JTM50 (at lower power)	JTM50	JMP1986 (10,000 Series, 100W "Super Bass")	JMP1986/1987 (Exclusive Park product)	JMP1987 (12,000 Series)	JTM45/JTM50 (at lower power, JCM800 when cascaded)	JCM800 (JMP Master Volume)	JMP1987/JCM800 (Exclusive Park product)	Marshall 18 /WEM Dominator
Tonal Influence and Significance	The amp that started it all. Based on the amp that influenced the world of Rock and Blues and has gone on to inspire musicians worldwide.	The P18 "Little Head" produces the earliest Marshall sounds (P45, P50).  Purpose-built for studio sessions and live performances that require lower volumes.	Based on the <b>Park P50 'Black Flag'</b> plexi circuit. The Marshall JTM50 and the Park P50 are famously collected by Angus Young of ACDC.  The tube rectifier provides 'squish' or compression when the amp is pushed.	The <b>Park P50 Bass</b> was Marshall's first amp to use a solid state rectifier and was adopted by legendary artists like Billy Gibbons and ZZ Top.  As well as the solid state rectifier, the P50 Bass also features more filtering. This provides a more immediate and tighter player feel.	Only ever produced as a Park amp and widely known for its versatility and tonal range, The P75 was Marshall's most popular Park Plexi circuit in England.  Historically used for a variety of instruments. The KT88 tubes are able to output more power for increased clarity and low end punch.	The Park P50M is the first split cathode amp by Marshall. This circuit went on to define 70's rock and beyond.	Purpose-built for studio sessions and live performances that require lower volumes.  Full sized original spec. transformers provide recording quality sound at reduced volumes. Ability to cascade allows the amp to produce overdriven tones akin to the PMV/JCM800 at lower volume levels.	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.	Mitch Colby's <b>P50 Rock</b> remarkably improves on Jim Marshall's original vision of a two-channel clean and overdriven amp.  This unique amp effortlessly footswitches between classic Marshall clean tones all the way to the cascaded sounds of the JCM/PMV800 and beyond.	The World's #1 EL84 circuit that was twice made famous by Charlie Watkins and then Jim Marshall.  Mitch Colby has added power reduction and cascading channels to provide studio level sounds at greatly reduced volumes.
	This amp became famously known as the <b>"Blues Breaker"</b> thanks to Eric Clapton.	Full sized, original spec. transformers provide recording quality sound at reduced volumes.								
Output Tubes	KT66	6V6, KT66, 6L6, EL34 (6V6 standard)	EL34	EL34	KT88	EL34	6V6, KT66, 6L6, EL34 (EL34 standard)	EL34	EL34	EL84
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) 2 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	PrePPIMV (Pre Phase Inverter Master Volume)	PrePPIMV + Overall PPIMV	PrePPIMV + Overall PPIMV	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)	No effects loop
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	The original Marshall circuit that influenced both Rock and Blues players alike. Still a relevant classic today.	Purpose-built for recording studio and small venue use.  Depending on the tubes and rectifiers used, The P18 'Little Head' can sound more like a P45 or a P50 but with less power and slightly more compression due to the cathode biased output stage.  Full-sized original Marshall spec output transformers / choke for full-bodied sound and no compromise in the low end even at lesser volumes.	The <b>Park P50</b> was only produced by Marshall for less than a year and is famously collected by Angus Young of ACDC. This amp is rare and has a unique tonal signature.  EL34s give you the classic emphasized mids and smooth top end you expect from an overdriven Park amp of this vintage.  Less bottom and top than the P45 but a little punchier and tighter in the bottom end.	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  The <b>Park P50B</b> 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.	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.  The punchiest of all P50 'Plexi' style amps.	The <b>Park P50M</b> 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.	Purpose-built for recording studio and small venue use.  The <b>Park P18 'Little Rock'</b> maintains all of 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.  Full-sized, original Marshall spec output transformers and choke for a full-bodied sound with no compromise in the low end even at lesser volumes.	Marshall's signature tone, characterized by a powerful, dynamic, and slightly aggressive sound. The <b>Park PMV800</b> excels at delivering both gain and clean tones on the edge of breakup, making it exceptionally versatile.  A single channel makes this amp very user friendly to setup and easily achieve desired sounds.  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.  Play the amp with Marshall's signature circuit or Park's added features.	"Two Park's in one chassis"  The <b>Park 50 Rock</b> is based on Marshall's original Park Rock Head (or Combo) with one clean and one overdrive channel and a shared EQ. The challenge was to make the amp footswitchable without sacrificing one of the two tonal extremes.  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.	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.  The <b>Park P18</b> packs additional features into this modern reissue - Cascading gain, power scaling, recordable quality sound at all levels of power.