

KW - AC30 RngMstr

I love the sound of a cooking AC30. At home here I have the nice little AC10C1 but I think I could get by using just this preset.

With a nod to Rory Gallagher I added a Range master and to more generally kick the front end up a bit I used a Timmy model. Together they might seem to be too much but roll back the volume and there are some great tones to be found using both. The Timmy is running hot so you can find the Mike Campbell Heatbreaker tones here as well by rolling back the volume a touch.

Zac Childs suggested the Sennheiser 421 for Voxes and since he tech'd for Brad Paisley I think we can all rely on his knowledge of mic'ing an old AC30.

Get out your Telecaster and rock out the chords to "American Girl". That was the sound in my head when I was working on this.

KW Beano HB

When I was working on the "Beano on a Budget" video I worked up this preset.

The "HB" in the title refers to humbuckers as I worked it up with my PRS Mira which has a set of original run 58/07 PRS pickups.

There are two delay machines here, with the delay all the way off on one and almost off on the other. This is to help simulate the tubes and transformer compression of the old recording gear at the Decca Studios. The compressor is in the path for the same reason. To try to capture some of the piled up compression of the old gear and from the high guitar levels hitting the tape hard. The Verb is chosen because of the plate reverbs that were in the basement at Decca and we don't know which parts were plate and which were the chambers on the roof there.

KW Beano Mc dial

In the middle of making these presets I was working on the video "Beano on a Budget" and Jeff McErlain was talking to me about how he dials an amp for his Les Paul. The main message is to dial the amp to the neck pickup, with the tone wide open, so that you get an open, and singing (instead of muddy/flutey) neck tone. Then you adjust the tone control on the bridge pickup to balance with that tone. This was a a big light bulb moment for me. Since I only own the Gibson ES-390 with two volume and two tone knobs, I busted that out to build this patch.

What a revelation. I can't wait to apply this approach to a tele (with the neck tone disconnected, another video coming) and to strat style guitars as well.

Hope you enjoy it.

#### KW Beano TL

This is very similar to the one above except that I have dialed the amp to suit my Fender Deluxe Telecaster and Strandberg Salen (T-style) guitars. There is a long standing statement that the best Les Paul bursts sound like "teles on steroids" so it only made sense given that, and my love for Telecasters, to dial in a Beano preset for those guitars.

Since I'm already tapping the tones of the EP-3 for the vintage taste I added a Kinky Boost (EP boost) to the front end to make up for the lower levels of the single coil bridge pickups in my guitars (a Calaham Fralin Broadcaster in the Deluxe, and a Suhr in the Strandberg.)

The boost is on FS1 and the second, audible, delay is on FS2.

#### KW Beano Meets EJ

I have been haunted by Eric Johnson's tones for most of my playing life. So much so that when I turn on a Marshall, or the model of a Marshall, it only makes sense to try to find that place with singing fuzz/overdrive where he lives.

I took my JTM 45 Bright and put an Alpaca Rouge (Red Lama) model in front of it which is an excellent Marshall with a fuzz on it simulator.

There are two delays here, one before the amp and one after, much the way Eric used to run a pair of EP-3 Echoplexes.

And yes, I added a Rochester Comp for some added sustain. This is one of those times when you can't take the models too seriously, and you need to just listen with your ears and your hands, if you take my meaning. I think the comp adds to the feel and it certainly kicks up the levels and adds to the sustain.

#### KW DG AC30

Though Grissom's signature amp is pretty Marshallly voiced, it is also a 4 E184 amp, the same power tubes as an AC30, which is an amp he's used in the studio many

times. I think this approaches some of the tones he gets with his signature PRS DG30 amp.

I dialed the AC30 model in the normal channel, put the Dhyana Drive on FS1 and the Plastic Chorus on FS2.

#### KW DG GA40

Grissom's first solo album has some of the sweetest electric guitar tones out there. I ran it in my car for over a year I think. I read ever interview he gave and he said on more than one occasion that he was taken with the tones on the first three ZZ Top records and one of the amps that they used on there was a late '50's Gibson GA40. The old Gibson amps are a goldmine of unique tones and the GA40 is one of the best known of the lot. The tone is somewhere between a Fender Tweed, a brown face Fender and even when pushed hard a little bit of fuzz. I was so taken with the sound, I built a clone of the '58/59 version of the amp in a Princeton cab and loaded it with a Scumback silver alnico speaker. The original amp cabinets were built from redwood, but we settled on light weight solid pine.

The Stomp has a model of a Victoria Electro King amp they call the Voltage Queen. The standard Grissom fly board bits are here except I swapped out the Dhyana drive for a Prince of Tone (Heir Apparent) to add even a bit more Marshally/tweed flavor in the boost.

Launch into the opening chords of "La Grange" to appreciate the unique thing happening with this one.

#### KW DG Plxi

I am a big fan of David Grissom's playing and tones. He's known for single channel amps (in particular 50 watt Marshalls.) He also often plays with a pretty simple fly board, both things appeal to me. So I set out to get his tones in three presets. This is the Marshall plexi style preset. I created a simple Grissom-y fly board with his ever present EP booster (kinky boost) and I added the Dhyana Drive (Zendrive) in front of that because his new Jetter signature pedal is modeled on a Dumble Bluesmaster style amp.

The Dhyana drive is on footswitch 1 (FS1) and the model of the Arion Chorus (Plastichorus) is on FS2.

### KW DG Tweed

The last of the presets I've built to reach toward Grissom's tones is the obvious Tweed Deluxe. It seems like everyone talks about these, and every studio has one in a corner, often used. Here's the standard Flyboard I put together for these presets, a Dhyana Drive on FS1 and the Plasti Chorus on FS2. The Kinky Boost (EP booster) is on as a default but you can turn it off to clean things up a bit and get those wonderful, harmonically rich tweed tones.

### KW Dlx AskZac

Everyone needs a really good clean Deluxe Reverb go to and this is mine. I am good friends with Zac Childs from the "Ask Zac" YouTube channel and he's the guy I turn to with any questions on capturing an old Deluxe. His go to mic is the tried and true SM57. I added a Royer 121 in the room so you can blend that in to fill in some lower end as desired.

The delay is the old Boss Bucket Brigade just like on Zac's pedalboard and I added an MXR Dyna Comp model to add a little sustain to the those ringing Tele tones that beg to be played in this patch.

### KW Dlx R201 H

This is my preferred way of using the model of the wonderful Roland Space Echo 210 tape echo machine. Here at least we don't have the maintenance bills associated with a classic tape echo, :). The 201 is a magical vintage box that most mortals can no longer afford let alone afford to carry it to gigs.

I have the Dyana/Zendrive on footswitch 1 and the tremolo available on footswitch 2. I'm treating the Deluxe model like a good backline amp here with a spring reverb as there was a spring reverb in the original R201.

### KW Dlx R210 HCln

A clean version of the Deluxe with the Roland 201 space echo delay tones made a the suggestion of Friends of Five Watt member Bill Sanderson (thanks Bill). If you roll the volume back to 7 you get a "real" clean and roll it up you should be able to

get what I think of a “Nashville clean”, that just on the edge of break up that makes single lines so much fun to play.

#### KW Dlx Slap+RF

For many years, like many blues artists, Robben Ford ran two delays on his pedal board. One a subtle slap, often voiced in a pretty old school bucket brigade way, and then a longer digital delay (modeled on the TC 2290 he’d used for years) set longer for ballads.

Of course I’m using the Dyana/Zendrive model for the dirt here. The reverb is also set to a plate style reverb that is very similar to the TC Hall of Fame Toneprint that he used until getting his Strymon (which is set very similar to that old gear as well.) Enjoy.

#### KW mdd Frz JC

This is a swell patch that I built up from one of the amazing patches I got from John Nathan Cordy in England. I actually set up a time to take a “lesson” on building freeze patches on the Stomp because I fell in love with the drones you can create and then use them to practice over them in a given key. Wonderfully fun practice tool. Also the way I use the patch, layering things in on the FS1, some amazing random drones are created. Part of me wanted to never learn how the random stuff comes out but the analytical side got the best of me and I reached out to John to clue me in.

Play a chord, step on FS1, hold it, then let off and there’s your drone. Play over it to your hearts content.

#### KW Swell Glitz

Though I am a big fan of blues and jazz guitar, I have long held a fascination with film music and experimental guitar players as well. I lived in Ithaca, NY in the late ‘80s when David Torn was buying his Steinberg trans trem guitars. He went on to make amazing guitar music with film composer Mark Isham.

I owe a debt to my buddy Rhett Shull for this one as I started the patch with his “Swellebration”, then started to changing things around.

The “Glitz” refers to the Glitz reverb used here. When I got the Stomp I actually sold a number of my fancy stand alone reverbs, recognizing that there was more here than I will likely ever get through. If you dig in, you can get some dirt going from the Kinky boost. Oh, and the modulation here is a univibe. Perhaps my favorite multi-purpose modulation effect.

#### KW Swell Plateau

Another swell pad, but instead of the Deluxe reverb platform I used the “litigator”, the Dumble clone amp and cab. The other major difference is the use of the Plateaux shimmer style reverb. Though it is much more than that as you can dial in two separate tones that swell into the reverb. It’s capable of these sort of heavenly things or you can change the pitches to generate some wonderful horror movies soundtrack parts. Happy Halloween.

The modulation here is Harmonic Tremolo, which is a nice spaghetti western touch in this ethereal preset.

Like the Glitz above, if you dig in you’ll get some dirt, but the patch is very dynamically sensitive overall. The boost is on FS1 and the Harmonic Tremolo is on FS2.