





KERRY KING FROM SLAYER HERE, THANKS FOR CHECKING OUT MY NEW SIGNATURE MARSHALL HEAD - THE EARTH SHAKING 2203KK. IT'S DEFINITELY THE COOLEST THING I'VE EVER BEEN IN THE PRESENCE OF. IT'S HEAVY AS HELL, AND I'M SURE YOU'LL AGREE SOUNDS AWESOME.

MY SOUND HAS ALWAYS BEEN MORE ABOUT PUNCH THAN DISTORTION. IT'S ALSO CREATING A TONALITY THAT MAKES A RIFF SOUND GREAT SO EVERY SINGLE NOTE AND CHORD GETS ITS POINT ACROSS WITHOUT BEING DISGUISED BY TOO MUCH GAIN. THIS AMP DOES THAT IN BRUTAL FASHION!

AS YOU MAY KNOW, I'VE USED JCM800 2203 HEADS FROM DAY ONE. I LOVED THE WAY THEY SOUNDED, BUT I KNEW I WANTED SOMETHING MORE THAN THE 2203 COULD THROW MY WAY. SOMETHING THAT BOOSTED MY GAIN AS WELL AS SOME OF THE MID FREQUENCIES. SO I'VE BEEN USING A 10-BAND GRAPHIC EQ TO DO THAT. A LOT OF PEOPLE THINK FOR MUSIC LIKE OURS YOU SCOOP OUT THE MIDS. WE DO THE OPPOSITE. WE BOOST IT SO MY EQ CURVE LOOKS LIKE A FROWN, NOT A SMILE.

I HAVE THIS ONE JCM800 THAT I CALL "THE BEAST" BECAUSE IT ANNIHILATES ALL OTHERS. IT'S AS IF SATAN REACHED UP, TOUCHED THAT HEAD HIMSELF AND CONSPIRED WITH JIM TO CREATE SOMETHING MILES AHEAD OF THE REST! IT'S THE "GOLDEN CHILD" WHEN IT COMES TO MY SOUND AND IT'S BEEN MY MAIN LIVE AND RECORDING HEAD FOR PRETTY MUCH MY ENTIRE CAREER. SO WHEN IT WAS TIME TO WORK ON THIS PROJECT, I GAVE JIM'S R&D GURUS "THE BEAST" PLUS MY MAIN GRAPHIC EQ. THEY DID A SHITLOAD OF MEASUREMENTS AND COPIED BOTH EXACTLY - PUTTING MY UNIQUE EQ CURVE ON A SINGLE CONTROL CALLED "ASSAULT" AND BUILDING IN AN INCREDIBLY EFFECTIVE NOISE GATE. WE ALSO USED KT88 TUBES IN THE POWER AMP FOR ADDED WARMTH AND GIRTH. THE RESULT IS THE AMP THAT YOU JUST BOUGHT.

THE 2203KK CREATES THE EXACT SOUND OF "THE BEAST" WITH MY EQ DRIVING IT AND ALLOWS ME TO ACHIEVE IT WITHOUT ANY OUT BOARD EQUIPMENT. IT'S THE FIRST HEAD I'VE EVER HAD THAT COULD DO THAT. I CAN JUST PLUG INTO IT AND PLAY A SHOW, AND THAT'S WHAT I'VE BEEN DOING EVER SINCE I GOT THE FIRST PROTOTYPE. I'VE USED IT AT EVERY SHOW WE'VE DONE SINCE. "THE BEAST" IS NOW ENJOYING RETIREMENT BECAUSE THE 2203KK IS NOW MY MAIN HEAD AND ALWAYS WILL BE.

THE 2203KK WILL KICK YOUR ASS AS MUCH AS IT STOMPS ON MINE. CRANK IT UP AND ENJOY THE BEST F\*CKING AMP ON THE PLANET!!!

BOTTOM'S UP ↑

Kerry King



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# JCM 800

## KERRY KING SIGNATURE

### From Jim Marshall

Thank you for choosing the 2203KK Kerry King Signature Series amplifier. Many guitar players have shown incredible loyalty to Marshall Amplification throughout their careers. As my way of thanking them I am proud to put their name alongside mine on a Marshall Signature Amplifier.

Kerry King, guitarist with Slayer, has used Marshall amplifiers throughout his hugely successful career, proudly bearing the Marshall logo when he performs with a wall of 30 Marshall cabinets behind him; a sight to behold and a triumphant assault to the ears.

The amplifier you have just acquired is based on Kerry King's favoured JCM800 head. Kerry calls this amplifier 'The Beast'; it was the amp that had been at the core of Kerry's sound for many years both live and in the studio until we presented him with the first 2203KK prototype.

My R&D team worked closely with Kerry to develop the tone and feel of a great Marshall amp, an amp that defines the true attitude and power of Kerry's sound and they have gone to incredible lengths to recreate the sound of 'The Beast' that is unmistakably Kerry's tone.

Drawing inspiration from Kerry's tattoos, my graphics team developed a new way of printing designs directly on to fret cloth allowing the panel design to flow across the front of the 2203KK. On seeing the first prototype I commented it looked like Kerry King had cast his shadow over our classic Marshall design... perfect.

I have met with Kerry many times over the years and throughout the development of this amp it was good to be able to catch up once more. It's always great to spend time with someone who is passionate about their music and tone, and of course, always great to know that it is a Marshall amplifier that feeds it.

Kerry has already been using the 2203KK for some time now, ensuring it met his demands and using it every night as he travelled the world on his 2006 and 2007 tours. You can read his thoughts in this handbook; it makes me feel proud and is such a testament to hard work, that after 40 years, Marshall still provides such inspiration to a guitarist.

This is our aim for every guitarist, to give you the amplifier with the tone, feeling and ease of use you want. I would like to wish you every success with your new amplifier and welcome you to the ever increasing Marshall family.

Dr. Jim Marshall OBE

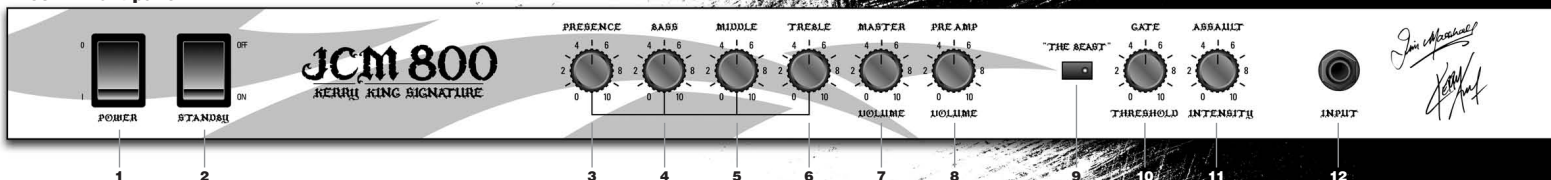
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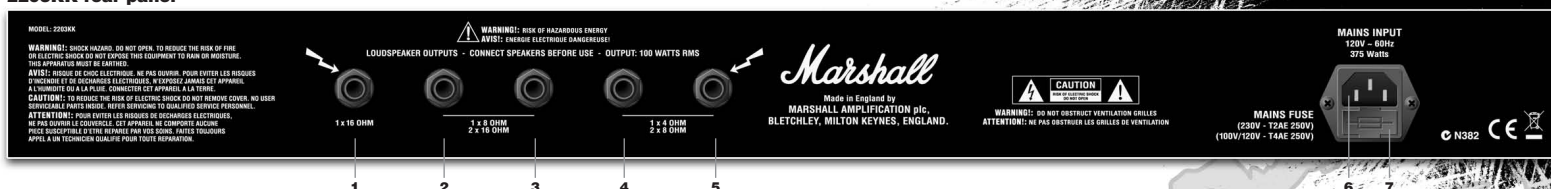
Dr. Jim Marshall OBE and daughter  
Victoria (Managing Director)



## 2203KK front panel



## 2203KK rear panel



## 2203KK front panel features

### 1. MAINS (POWER) SWITCH

This is the On/Off switch for the mains electric power to the amplifier.

**Note:** Please ensure the amplifier is switched off and unplugged from the mains electricity supply whenever it is moved!

### 2. STANDBY SWITCH

The Standby Switch is used in conjunction with the Power Switch (item 1) to 'warm up' the amplifier before use and to prolong the life of the output valves.

When powering up the amplifier always engage the Power Switch first, leaving the Standby switch on 'Standby' for 2 minutes, allowing the valves to come up to their correct operating temperatures. Afterwards the Standby Switch can be engaged, enabling the HT without 'shocking' cold valves.

The Standby Switch should also be used to turn the amplifier 'on' and 'off' during breaks in a performance. Also, when switching off, always disengage the Standby Switch prior to the main Power Switch.

### 3. PRESENCE CONTROL

This control operates in the power section and adds high frequencies to your sound by altering the amount of negative feedback. Turning this control clockwise adds more bite to your sound, making it crisper and more cutting.

### 4. BASS CONTROL

This adjusts the bottom end. Turning it clockwise increases the amount of low frequencies in the sound.

### 5. MIDDLE CONTROL

This adjusts the level of those all-important mid-range frequencies. Turning it clockwise increases the mids and fattens your sound, giving it more punch. Turning it anticlockwise reduces the mids, producing a more 'scooped' tone.

### 6. TREBLE CONTROL

This adjusts the top-end. Turning it clockwise increases the amount of high frequencies present in the sound, giving your guitar tone a brighter edge.

**Note:** The previous four controls - PRESENCE (item 3), BASS (item 4), MIDDLE (item 5) & TREBLE (item 6) - are very interactive and, consequently, altering one control can change the way the others behave. For this reason, experimentation is recommended.

### 7. MASTER VOLUME

This controls the overall output level of your 2203KK, turning it clockwise increases the volume.

### 8. PRE AMP VOLUME

Turning this control clockwise overrides the pre-amp valves and creates a harmonically rich distortion

### 9. "THE BEAST" Switch and indicator LEDs

This switch engages the Kerry King Signature tone. "THE BEAST" switch engages the ASSAULT and GATE circuits. Its LED will light in RED when the expander circuitry is in noise reduction mode (gate closed) and GREEN when the expander is open letting the signal pass without any attenuation.

### 10. GATE, THRESHOLD

The GATE control adjusts the 2203KK internal expander circuitry. This circuitry replaces Kerry's noise gate with an ultra fast studio quality noise reducer unit. Instead of abruptly cutting the sound once the threshold is reached like a noise gate, the expander progressively attenuates the signal following its dynamics. The THRESHOLD control has a program dependent decay ratio allowing very slow decay times for slowly moving guitar signals thus maintaining the natural sustain and very fast decays for staccato rhythms and short pauses.

Adjust the THRESHOLD knob to control the point where the noise reduction begins to work. Make sure that when adjusting the THRESHOLD knob you are not picking up hum from the amplifier or other equipment as it may result in a setting higher than needed.

### 11. ASSAULT, INTENSITY

The ASSAULT circuitry replaces the old graphic equaliser with an electronic circuit tuned for Kerry's preferred frequency response together with user adjustable gain. Adjust the INTENSITY for the desired amount of gain boost.

**Tip:** some guitar players like KK adjust the THRESHOLD knob to silence the amplifier with the guitar volume full whilst others prefer to silence the amplifier with the guitar volume turned down. Feel free to experiment with both settings.

### 12. High Sensitivity INPUT

This is a high sensitivity guitar input.

## 2203KK rear panel features

### 1 - 5. LOUDSPEAKER OUTPUTS

There are five loudspeaker output jacks provided for connection to speaker cabinets. Please always ensure that the amplifier's output impedance is matched correctly to the speaker cabinets total load (The impedance for Marshall cabinets is clearly displayed on the rating plate near the speaker input jacks) and ALWAYS ensure you use good quality, unscreened (unshielded) speaker cables for this purpose. NEVER use guitar (screened/shielded) cables.

**WARNING!** Never use the amplifier without a speaker load attached!

**IMPORTANT NOTE:** Your 2203KK should be completely powered down before the Output Impedance is altered.

It is imperative that: a) at least one of the speaker outputs of the amplifier is connected to a load whilst in operation and b) the impedance matches the total impedance of the speaker cabinet(s) being used. The following combinations are our recommendations -

- 1x 16 Ohm cabinet - 16 Ohm Socket (1)
- 2x 16 Ohm cabinets - Use both 8 Ohm Sockets (2 & 3)
- 1x 8 Ohm cabinet - Use one 8 Ohm Socket (2 or 3)
- 2x 8 Ohm cabinets - Use both 4 Ohm Sockets (4 & 5)
- 1x 4 Ohm cabinet - Use one 4 Ohm Socket (4 or 5)

**WARNING!** Use of any other combination/configuration of cabinets and/or impedances may result in sub standard sound and possible damage to the amplifier and/or the speaker cabinet(s)

**WARNING!** Failure to comply with any of the points raised in this section may result in damage to the amplifier.

### 6. MAINS INPUT with integral Mains Fuse

Your amplifier is provided with a detachable mains (power) lead, which is connected here. Before connecting for the first time, please ensure that your amplifier's mains voltage rating matches your country's domestic electricity supply voltage. If you have any doubt, please get advice from a qualified technician. Your Marshall dealer will be able to assist you in finding a Marshall authorised technician.

### 7. MAINS FUSE

The correct value of this MAINS fuse is specified on the rear panel of the amplifier.

For safety reasons NEVER attempt to bypass the fuse or fit one of incorrect value.

**IMPORTANT NOTE:** Always ensure that there is a load (speaker) attached before connecting the mains lead.

**WARNING!** ALWAYS ensure that the correct mains voltage applicable for the country where the 2203KK is being used matches the rating on the rear panel.

**IMPORTANT NOTE:** Your 2203KK should always be completely powered down before the mains lead is removed.

### Technical Specification

Power Output - 100W RMS  
Dimensions - 750mm x 310mm x 215mm  
Weight - 21.5Kg

**\* EUROPE ONLY** **CE** - **Note:** This equipment has been tested and found to comply with the requirements of the EMC Directive (Environments E1, E2 and E3 EN 55103-1/2) and the Low Voltage Directive in the E.U.

**\* EUROPE ONLY** - **Note:** The Peak Inrush current for the 2203KK is 52 amps.

**Follow all instructions and heed all warnings  
KEEP THESE INSTRUCTIONS !**



Made in England

# Marshall

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Whilst the information contained herein is correct at the time of publication, due to our policy of constant improvement and development, Marshall Amplification plc reserve the right to alter specifications without prior notice.