M Britt Profiles – D-Pack 1

There are two folders in this pack. If your Kemper firmware is pre-7.x, then use the .kipr files. If it is 7.x or higher, use the .krig files.

Ah, the land of Dumbell. I can't say I'm the expert on them nor had I owned or even played one before starting this endeavor. I was fortunate enough to be able to play a real one and have since bought a clone (CTone) and rented a couple others (Fux, Too Rock). In many respects, they are all very similar amps. The overdrive saturation is very similar in character, each with some differences in eq and feel. I wish I had more time with the real beast, but I ended up with some good ones considering I was learning my way around it. I've tried to translate my notes from meaningless shorthand to legible information. Please excuse any incomplete data. These are the best I can do from notes and from what I remember. I didn't capture every setting of the amps, but I ended up picking the ones I liked and think turned out the best. Each has been edited slightly by me after profiling to even things out and make each sound good (or my perception of good). It was interesting and kind of fun to hear both the similarities and differences in all of these great amps. Enjoy D-Pack 1!

CTone Overtone Special

Cln 1	Bright, Deep, Rock	Normal input	Volume 4
Cln 2	Rock	Normal input	Volume 3
Cln 5	Rock	Normal input	Volume 4
Cln 6	Bright, Deep, Rock	Normal input	
OD 1	Deep, Rock	Normal input	
OD 3	Deep, Rock	Normal input	
OD 4	Rock	Normal input	
OD 5	Bright, Deep, Rock	Normal input	
OD 7	Deep, Rock	Normal input	
OD 8	Deep, Rock	Normal input	Carlton eq*
OD 10	Deep, Jazz	Normal input	
OD 11	Deep, Rock, Boost	Normal input	
OD 13	Deep, Rock	Normal input	
OD F1	Deep, Rock	FET input	
RF1	Deep, Rock, Boost	Normal input	edited and tweaked to mimic R. Ford tone
Roots	Deep, Rock	Normal input	Volume 6

*I found photos of Larry Carlton's amp online and copied the eq and switch settings. Of course not all Dumbells are voiced the same and these are just approximations.

Dumbell Overdrive Special

Cln 1	Jazz	Normal input	
Cln 2	Bright Jazz	Normal input	
Cln 4	Bright Mid Jazz	Normal input	
Cln 5	Bright Mid Rock	Normal input	
Cln 8	Bright Rock	Normal input	
Cln JM	Bright Mid Jazz	Normal input	Edited to mimic a Mayer clean
F1	Mid Rock	FET input	
F5	Bright Rock	FET input	

F6	Bright Mid Rock	FET input	
F7	Mid Rock	FET input	
F8	Mid Rock	FET input	
F9	Bright Mid Rock	FET input	
F11	Rock	FET input	
FB1	Bright Mid Rock	FET input	
FB2	Bright Mid Rock	FET input	
FB3	Bright Mid Rock	FET input	
FLC1	Mid Rock Boost	FET input	Carlton eq
FLC2	Mid Rock	FET input	
LC1	Mid Rock	Normal input	Carlton eq
N1	Mid Rock	Normal input	
N3	Mid Rock	Normal input	
N4	Mid Rock	Normal input	
N5	Bright Mid Rock	Normal input	

Many of these share similar switch settings, but may have been eq'd differently on the amp knobs and/or edited differently post profiling. I apologize for not having more complete notes on these. Again, the Carlton eq is just based on photos of LC's rig and where his switches and eq settings are. I thought it sounded pretty close.

Fux Overdrive Supreme 100

ODS 1	Rock	EQ1	
ODS 2	Rock	EQ1	
ODS 3	Deep, Rock	EQ1	
ODS 4	Deep, Rock	EQ1	pull High
ODS 5	Deep, Rock	EQ1	pull High, Mid
ODS 6	Deep, Rock	EQ1	pull High, Mid
ODS Ford	Deep, Rock	EQ1	tweaked to mimic R. Ford tone
ODS LC	Rock	EQ1	tweaked to mimic Carlton tone
Cln 4	Bright	EQ2	
Cln 5	Bright, Deep	EQ1	
Cln 8	Bright	EQ2	pull High, Mid, Low
Cln 9	Bright	EQ2	

It would be overkill to try to capture all of the combinations of settings with the pull knobs on the Fuchs ODS, but I ended up liking these the best.

Too Rock SP50

knob settings below are shown in time (clock) format. i.e. 2 is knob at 2:00 position. T is treble, M is Mid, B is Bass, G is Gain, Mas is Master, C is Contour. p represents pulled knob. Tp is bright, Mp is boost, Bp is deep

1	T 2	M 2	B 12	G 9	Mas 1	C 2	
2	T 10p	M 2	B 12	G 9	Mas 1	C 2	bright
3	T 2	M 1	B 12	G 11	Mas 1	C 2	
4	T 1	M 1	B 12	G 12	Mas 1	C 2	
5	T 3	M 1p	B 12	G 12	Mas 1	C 2	boost
6	T 1p	M 1p	B 12	G 12	Mas 1	C 2	bright, boost
7	T 1p	M 2p	B 12	G 2	Mas 11	C 2	bright, boost
8	T 2p	M 3p	B 12	G 3	Mas 11	C 2	bright, boost
9	T 1p	M 3p	B 12	G 5	Mas 11	C 12	bright, boost

$	T 2p	M 3p	B 12p	G 5	Mas 11 C 12	bright, boost, deep
!	T2	M 3p	B 12	G 5	Mas 11 C 2	boost

Again, these are the settings I profiled. I'm sure more sounds are possible from this amp, but these represent settings that I found desirable. They are in no way representing the full tonal variations, but I tried to leave plenty of room to tweak on the eq knobs.

The Usual Possibly Useful Info –

Naming Conventions – When profiling amps, I usually just number them sequentially as I go. I often (but not always) start with lower gain and work up unless the amp is strictly an overdrive amp. Then I'll go back and check it and make any adjustments and profile it again. The numbers don't signify anything except the order that I profiled them. On these packs, I pick my favorite of each gain level and include those, but keep the number of the profile for my reference. I also try to note if and which pedals are profiled in front of the amp. Sometimes knob positions are noted in the comments of the amp tag as well. The "+" usually means more gain or a boost switch, and "B" is usually Bright input or switch. If I do a substantial tweaking to a profile, I often save it as a suffix to the original number, like 3.2, 3 2, or 3-2 (meaning the 3rd profile's 2nd edit) and so on. That way I can always refer back to the original to see if it was actually an improvement. Sometimes knob settings are recorded in the comments section of the amp tags and depending on whether the amp faceplate has numbers around the knobs are either listed as the actual number or "clock position". V10 would usually indicate the Volume knob was set on 10. V10:00 would be the Volume knob at 10 o'clock. There may be times when V10 might mean 10 o'clock if there are too many characters to fit in the comment box.

Speakers and mics – I like to profile amps using the same speaker cab and mic setup. While some amps might benefit from using their built-in speakers/cabs, I find that I get the best and most-usable results from this setup. My Classic Lead 80 is an even, smooth speaker with tight bottom that doesn't impart too much speaker character onto the profile. There are some exceptions to this setup but they will be noted in the tags. The combination of a Shure SM57 and a ribbon mic (in this case a Cascade Fathead II) gives a blend that sounds closest to what I hear standing in front of the amp. Having a consistent speaker/mic combination also helps when switching profiles/rigs in a live situation.

Tweaking – Feel free to tweak these profiles to fit what you want to hear just as you would a traditional amp. I strive to keep my EQ section as flat as possible so it gives the user plenty of room to adjust as necessary. I find the Definition control extremely useful in dialing in profiles as it can sweep the focus of the overall eq without having to grab the eq knobs. I often start there. The Power Sagging, Compressor, Clarity control and the

speaker Character control can all be helpful as well. Some profiles may require more tweaking than others in getting “your” sound out them.