

M Britt Profiles – Profile Pack 2

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.

13 JRT 9/15 – Lower wattage 13 amp with the ability to use either 6V6 or EL84 power tubes. There are 3 profiles of the 6V6 mode and 2 of the EL84 mode, with clean and slightly overdriven profiles of each.

More Again TB40 – 3 Profiles of More Again's version of a top boost circuit. "2" is a clean tone, "+" is a slightly overdriven sound, and "+ Brt 2" is the overdriven sound with the bright switch engaged.

More Again CM50 – One of More Again's newer amps with an interesting mix of British and American flavors. 3 Profiles: a clean tone, a clean with Bright switch, and an overdriven sound with a Klon pedal in front are included.

Lil Willie 22 – 3 Profiles of this 22w tweed-sounding amp in order of ascending gain. Vintage Deluxe tone with a more refined character.

Lil Willie 50 – Great clean tone as well as a nice crunch tone and great dirty rhythm tone are part of these 3 profiles. "Red" is a profile done with my hand-built Angus pedal.

Voice Ace30 6/TB – British-made version of the classic. This amp sounded so good I just couldn't stop profiling it. Included are 5 profiles showcasing the normal and bright channels (notated with B) along with Klon and Angus pedals pushing the overdrive.

Boggy XTC 101B – High gain with a midrange crunch. 4 Profiles include Ch 1 clean, 2 gain settings of Ch 2, and a Ch 3 solo tone.

Fuelz VH – My take on this often-profiled amp includes 4 profiles: Ch 1 Bright, Ch 2, and 2-Ch 3 higher gain sounds. I added some delay and reverb to the cleans to show how useful they can be. These high gain sounds still have a smooth top and midrange character but with a big bottom.

Custodian PT – Custom Overdrive amp with Pete Thorn's original blessing. 4 Profiles include Ch 1 clean, 2 gain settings of Ch 2, and a Ch 3 lead tone. This amp has a slightly-scooped midrange with a more pronounced low end.

ViKing – Corona's short-lived custom shop blues/rock machine from the 90's. Unfortunately, I couldn't profile the built-in reverb, but still some good sounds. 3 profiles include a clean, slightly overdriven and clean with "fat" switch.

'70 Mars SL100 – This beast is nearly identical to a '68 Plex. The smooth breakup and midrange growl is all right there. This is one of my new favorite solo tones in our live show. I've included 4 profiles of ascending gain along, included one with my trusty Timmy pedal.

'79 Mars JMP – This is the 2-input, 50w amp that is synonymous with early '80s hard rock. It has more cut and grind than the '70. 3 Profiles of gain, with a Timmy pedal on one as well.

'65 Lowman – 3 Profiles of this classic CA amp. Fat, clear clean sound perfect for taking pedals as well as an overdrive sound, and an overdrive with the Timmy pedal.

Vickie Double D – It's no secret. This is a double wattage tweed Luxe specializing in early breakup for blues and roots music. 2 Profiles of the bright channel included.

Bangor SD100 – This is a rare 100-watt version of the classic Superb Driven amp. 3 Profiles include a brilliant clean sound, a signature Michigan overdrive sound, and an angrier overdrive with the Timmy pedal.

Dumbell – I've included profiles of 3 different Dumbell type amps. They include a real Dumbell ODS, a Fux Overdrive Super HRM, and a CTone Overtone Special. They each have a slightly different tonal flavor. 5 profiles include 2 from the real Dumbell, 1 from the Fux, and 2 from the CTone for a little variety.

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.