

M Britt Profiles – Sweet 16 Pack

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

Sweet 16 Pack contains “studio” type profiles, compatible only with firmware 5.x and higher. Your KPA should be using 5.0 or later to use these profiles to ensure optimum performance. These profiles have not been tested on earlier firmware versions. These are not merged profiles.

This pack contains 88 profiles of 16 sweet amps that cover a lot of ground from vintage brownface tones to 80's rock tones to some of the finest country clean sounds I've captured. Here are some of the amp tones highlighted in the Sweet 16 Pack*:

62 Prince	based on a 1962 Fender Princeton
62 Bandmate	based on a 1962 Fender Bandmaster
72 Mars SL	based on a 1972 Marshall Super Lead
3M Howl	based on a 3 Monkeys Nashville Howler
65 Luxe Verb	based on a Fender 65 Deluxe Reverb RI
Buddha SD	based on a Budda Super Drive 30
Match Chief	based on a Matchless Chieftain
Mars 2K	based on a Marshall JCM 2000 DSL
Mars 900	based on a Marshall JCM 900
Bog Sheba	based on a Bogner Shiva
Voice A30CC	based on a Vox AC30CCH
Wild Kitty	based on a Bad Cat Wild Cat 40
Egniter Semi	based on an Egnater Seminar Amp Head
Black* 60	based on a Blackstar HT60
Magnet Twilight	based on a Magnatone Twilighiter
BBreaker	based on a Fender Bass Breaker 15

62 Prince

I used to own one of these and it always sounded fantastic with my strat. It has a bit of a honky mid and a squishy tone that I just love. It's a little grainier and less polished than the later blackface models so it covers that Mike Campbell kind of tone really well and the way it breaks up is really unique, truly somewhere between a tweed and blackface as the era would suggest.

62 Bandmate

I've purchased this exact amp 3 separate times, the first time was for \$40 from a pawn shop in Austin, TX. I traded it away in the mid 90's and ended up buying it back a few years later. I used it on many of our Lonestar recordings and eventually sold it to a buddy, but have since bought it back. It needed some tlc after some of its parts started to drift too much. Fresh from the amp doctor and ready to rock I made some fresh profiles of it for this pack. I only wish the Kemper could capture the 3D vibrato this amp puts out. A couple of the profiles include a gain pedal goosing the amp a bit, including a Klon and a Rockett 45 Cal.

72 Mars SL

This is a 100w version big brother of my 50w 72 Mars that I have. It has similar tonality but something about the extra power makes it sound different, slightly less “edge” but more roundness. These were some of the last amps made before switching to pc boards and fall somewhere just hotter than a Plexi, so I used a Lenny Boost or an Archer pedal to hit the front of the amp a little harder for the higher gain tones.

3M Howl

While I'm not too familiar with most of the 3M amp models, I was able to get my hands on this one for a few hours. It's a vibey little guy with a thick, rich tone. It's kinda tweedy, kinda silvertone, kinda all around cool. It would probably sit a little better with single coil pickups but has a gnarly tone with humbuckers for a more raunchy sound.

65 Luxe Verb

I have always loved Deluxe Reverbs and I picked this 90's reissue up on a trade recently and I have to say, it's a fabulous-sounding amp. I've owned a few different Deluxes over the years, including an early drip edge but for some reason this one sounds the best to me, even though it's just a reissue. The Vibrato channel is a bit too sparkly sometimes, but sounds great at low volumes in my office. The Normal channel is what a blackface Fender should sound like, to me. I've been using some of these profiles live for the last month or so and they are some of my favorite profiles I've ever done. There are a couple of mid gain versions with an Archer pedal and my homemade red overdrive pedal.

Buddha SD

EL84. Need I say more. The Super Drive amp gets its tone from the way it drives the EL84 power tubes into saturation. It may be a bit of a one-trick pony but it's a really nice trick. There's a reason why you've heard this amp's tones on Matchbox 20's and others' recordings.

Match Chief

I've owned C30 amps but had never played a Chieftain until I got my hands on this amp. It's interesting to hear that hi-fi Matchless tone that I'm used to but with the bigger heft of EL34 power tubes. It's a little more tubby than the C30 but that comes with the bigger punch in the gut than the C30 amps have. I found that I liked the amp better at low to mid gain settings as it got a little bit constricted and bloated at higher gains. I used a variety of pedals to get more gain when I wanted it.

Mars 2K

I have to say that I had a pretty good idea what to expect when I picked up this amp recently. I wanted that thin, edgy 2000's Marshall grind. And it's in there. What I didn't expect was the clean profile I got out of it. After tweaking on it a bit I thought it was sounding pretty good so I a/b'd it with my favorite 3rd Power blackface tone and it was crazy close. Who knew? I've actually been tossing a few of the gain sounds into our live show to try them out and I like the slightly reduced bottom end because it helps the low strings kind of cut through nicely in a mix.

Mars 900

So I saw Jeff Beck on his “Loud Hailer” tour and went on a search for his Mars 900 type amp tone. I picked up this 900 Dual Reverb and immediately loved it. At low volumes it’s a bit anemic but as soon as you get the power tubes involved it opens up and fills in nicely. I’m definitely using a couple of these profiles in our live show already. It has a clarity to the note that’s different from the more vintage Marshalls but it still has that wonderful midrange that I love.

Bog Sheba

I owned one of these amps a few years ago and always liked it. It had the Bogner thump and scoop and I loved the somewhat refined gain sound. The clean channel is a bit focused but takes pedals well. I think if all I had was a couple of these profiles, clean and dirty, I could do a whole show and not have to think too much. There’s plenty of gain for most of my needs, so no need for boost pedals on this one.

Voice A30CC

I know, I’ve released a whole pack dedicated to a real ’65 AC30... why would I need this? “Need” is such a harsh word. While I didn’t want to spend all day trying to capture every possible combination of switch settings and channel blends, etc. I was able to get some good profiles that showcase these modern versions in all of their crispy, fuzzy, compressed glory. You never know what tone you’re going to “need.” There is something to these amps, though, and there’s a reason they sound so familiar. They’ve been on many big stages over the last 10 years.

Wild Kitty 40

The original Matchless cover band, Bad Cat. Picking right up where Matchless left off, these amps took those original ideas and ran with them. The Wild Cat 40 does something similar to the Chieftain but with a more present and more pleasing cut to it, in my opinion. It still has the muscular punch of the 34’s but the top end is nicer and more like the C30. This amp was a particularly ugly beast as its former owner decided to do what looks like the equivalent of burning the tolex right off down to bare wood. Whatever the case, it sounds good and I’m now looking for a spot to try to use some of these profiles live.

Egniter Semi

I’ve always wanted to attend one of Bruce’s amp building weekend seminars and maybe one day I will. I picked this specimen up in trade thinking it’d be a nice amp to profile and flip. Well, it hasn’t gone anywhere yet. The clean sound is great for a Marshall type amp and the low and high gain modes make it super easy to get great gain sounds at a low volume and sounds even better turned up. If you find one of these floating around on Reverb or eBay, you should check it out. While it’s not a true channel switcher, it’s a nice handbuilt tube amp that covers a lot of really great tones.

Black* 60

These import amps come feature-filled but don’t let the comparatively low price fool you. They actually sound pretty good. You may need a forklift to move it around, but it’s a bit of a rock beast. There are too many possible knob positions to capture all of the sounds capable with this amp, but I

snagged a few profiles that I thought might be usable. It has a bit of that raw, scooped Black Crowes kind of thing going, as well as that low mid bark of old ZZ Top sometimes. I think it'd be perfect for a raw southern rock sound.

Magnet Twilight

The new Magnatone amps really surprise me. I was expecting something like a Supro but it's more refined and more Fender-like but with a Silvertone-like midrange or something. I can't quite place it. I really liked this amp and I'm stoked to have some profiles of it in my arsenal.

BBreaker 15

The Bass Breaker is one of Fender's newer designs and I have to say, if I didn't have too many amps already I would've probably kept this one (sadly for it, the DRR1 won out as the keeper). It isn't as 3D as some of my favorite amps, but I really like the 3-position gain knob that lets you choose the basic level of gain you're working with. If you're running a pedalboard and need it clean, set it to clean and you can really fine tune how much gain you're getting. I really like the mid gain settings as well and although I'm not a huge fan of the high gain settings, I'm sure there is someone there who would really dig them. I do like that Fender is still trying new things while trying to retain the sound that made them legendary.

So there it is. Those are the amps I profiled for the Sweet 16 Pack. All of these profiles were made using my 3rd Power 212 cab with a Celestion Classic Lead 80, and mic'd with an SM57 and a ribbon mic (Royer 101 or Cascade Fathead II). I use the same cab so it's a more seamless transition between amps for live use. You are more than welcome to try your favorite cabs with them if you want a different flavor. Thanks for the support!

Possibly Useful Info –

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. If you find the profile “dull”, start by turning up the Definition. If you find it harsh, try turning the Definition down til it smooths out. 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.

*Amp names are registered trademarks of manufacturers and are only used here for description purposes. These are digital representations of the mentioned amp tones based on those sounds using the Kemper algorithms.