

M Britt Profiles – Profile Pack 1

3rd Power Dream Weaver Prototype – This amp started life as a British Dream, but Jamie from 3rd Power replaced the Vox channel with a Blackface channel for me and it subsequently became the basis for his Dream Weaver amp. After hours in Jamie's garage swapping components we landed on my ideal clean amp tone. It's a bonus that it also has a killer Plexi channel. The Blackface circuit sits on top of an EL34 power section and is the perfect combination of American and British amp tones. There are 10 profiles of my favorite workhorse amp in this package, both the blackface channel and the plexi. Some of these profiles also have my favorite pedals in front of them, the Paul Cochrane Timmy and a Klon.

13 FT37 – Great boutique amp that reminds me of a beefed up Deluxe circuit but with 4 6V6 power tubes for more power. This is one of my favorite clean amps and it takes pedals very well.

13 ER33 – 13's take on an EL84 Vox-type circuit. With its trademark monster transformers, this amp isn't small or wimpy in tone. The clean sounds from this amp have a beautiful Vox-y shimmer.

13 LD39 – This amp sounds like a cross between a Marshall and Hiwatt to my ears. There's a *kerrang* to the attack that I've never heard in another amp. It sounds great clean and overdriven.

'58 Luxe – It was a pleasure to get to play through and profile this great vintage amp. Even though it's not the most versatile amp sonically, it has a cool flavor that fits some songs perfectly.

'62 Band King – I bought this blonde brownface head for \$40 in Austin in the late 80's and eventually had it fixed up and working as it should. I used it on numerous Lonestar recordings as it sounded great cranked up on solos. This pack includes a clean profile with one of my favorite Kemper effects, the rotary speaker.

'67 Luxe Verb – Blackface Luxe Reverbs have always been on my wish list so I was thrilled to get to profile this nice vintage amp. This is what a Fender clean should be.

'72 Mars JMP – This is my trusty '72 Marshall JMP 50w amp head. It's been my favorite British 4-input amp I've ever owned. Sadly, it was at Soundcheck in Nashville when the great flood of 2010 hit and it was submerged in the Cumberland River for 4 days. With the help of Mercury Magnetics and hours of hard work by Jamie (from 3rd Power), it lives again and I think it sounds better than ever.

Crazy Eddie 5153 – This hard rock amp is pretty under-rated, but I used this amp live for a while and even recorded with it with great results. It takes pedals like a champ in addition to having great gain channels. Channel 2 (included here) is just an awesome rock tone.

Silverface Lowman (aka "Assman") – This silverface Fender lowman seems to have lost a "B" after some mods it had done. It has that silverface clean as well as a cool gain mod channel.

Bletchley Belcher 45 – Bletchley amps are made by one of the founders of Naylor amps. The Belchfire is a take on a JTM45 but with more tweakable gain.

Bletchley Bomber 50 – Bletchley's take on a JMP but way more versatile. The 4 inputs are all voiced differently and gets a variety of flavors, but with a hint of the Naylor flavor at higher gains.

Slant 6 – My favorite 6V amp's clean channel is included here. Its clean tone is nice and it takes pedals very well.

Lil King – This is Headstrong's version of a blackface Prince tone verb. This is my go-to amp for smaller in-town gigs.

Out of Matches SC30 and JJ30 – The original boutique flagship amp with that distinctive tone that can't be matched and the right (click) channel is one of my favorite overdrive rhythm sounds.

Bangor 60 – Michigan's Drive 60 is found in many session players' arsenals. They have a distinct edge to their sound and I've tried to include a variety of gain sounds in this pack.

Starry Night 30 – Mark Sampson's newest incarnation of the unmatched circuit. Not many of these around but it's good to have friends with cool gear. It's downright Celestial.

Wrecker – This part-for-part clone was built by someone who worked alongside Ken Fischer and looks and sounds like the real deal, with its touch-sensitive hot-rod gain.

Exit X50 – This hard-to-find amp sounds as different as it looks. Perhaps not the most versatile amp, but it has a unique sound that sounds perfect for old Zeppelin.

Cal Texan – My personal favorite Petaluma amp and not just because it's named "Lonestar." Channel 2 has a nice, smooth overdrive that's perfect for today's country rhythm.

Possibly Useful Info –

Naming Conventions – When profiling amps, I usually just number them sequentially as I go. I often 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 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 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. 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.