

M Britt Profiles – Profile Pack 3

Profile Pack 3 contains 60 “studio” type profiles, profiled with f/w 2.7 & 2.8.

3P MB, MBC – 3 Profiles of my custom 100w 3P amp with an AC and Blackface circuit on EL34 power section. 1 profile of the Brilliant setting on AC, 1 on Normal setting with my Red (Col.) Angus pedal in front, and 1 profile of the Blackface channel.

5E3 Dlx – 3 Profiles of my Honky Tonk D'luxe 5E3 clone. I just love this amp and tried to capture some of what it does. I got 1 profile of the normal and bright channels together and 2 profiles of just the Bright channel.

67 Lowman – This is a stellar early dripedge Lowman. 3 Profiles that go from fat, full clean to the one of the best Fender overdrives I've heard.

70 Mars IMP – These are profiles of a rare '70 JMP 20w Mars combo that once belonged to Peter Frampton. I used my 3P speaker cabinet instead of the 210's in the combo and it sounded fabulous together. Smooth, creamy breakup that's not too boomy on the bottom. These are fast becoming some of my favorite profiles for live use.

Boggy Soul – I have wanted one of these amps since they first came out, the Cal-German soul machine. I wish I could've profiled the tremolo, but I got some of each channel and some together with these 5 profiles. It has the typical Reinhold midrange but doesn't feel as “tight” as the XTC. Some have a tremolo module stored with the profile as well.

Brit JTM45 – British Audio's tribute to a Bluesbreaker combo. Again, I used my 3P cabinet for continuity and consistency and got great results. 2 Profiles at different gain levels and a 3rd profile with a Sick As Overdrive pedal in front.

Cal Texan – The Lonestar is my favorite Petaluma amplifier (no, not named after my band) and I've had this hardwood cabinet model for a number of years. I got a couple of profiles of Ch 1, a great mid overdrive Ch 2 profile, and as I was tweaking I found a cool SRV type sound out of it, so I added some fx modules of SRV type effects.

Clampett – These are profiles of a JED Amp, an amp I was totally unfamiliar with a couple of months ago. A buddy got one and I got to play with it and profile it a bit. It's based on a low-wattage Marshall but has its own distinct flavor with a little more cut and a little more snap.

CustOdiAn C+ – Custom Audio Classic Plus has both great, sparkling clean sounds and thick, chewy overdrive. I did my best to capture some of those sounds in these 4 profiles, along with some cool FX sounds on some.

Fried AHole – I didn't know how else to re-name a Dave's dirty little brown eyed girl. I tried to capture the sound of this amp, both clean and overdriven with 4 profiles of varying gain/saturation.

Jack Lightning – 2 Profiles of the knife-edge lightningbolt, a flame-thrower of an amp. I only wish I could profile the cup holder on top of the amp to go with the hot rodded Mars tones.

Mars Askew – The Offset 45 Reissue is as cool looking as it sounds. It has a slightly different tonality than the standard JTM45 head or Bluesbreaker. It has a kind of shimmer to the top end and a slightly looser bottom but it has some cool tones in it. I found that it took pedals well so I included some profiles with a Klon, Timmy, and my Col. Angus pedal.

Mo Heavy – 2 profiles of a desert Peacemaker. This amp has tons of old school vibe without all of the modern features like channel switching, etc. This amp just oozes late JMP, early JCM tone.

Mule 4550 – Although perplexed by the vast assortment of pull knobs, switches, and knobs on the Mule 4550, I think I found some nice profiles lurking inside. It comes really close to capturing some early VH tones with a little time and tweaking.

O-Range AD30 – The O-Range amps have a sound all their own and the AD30 is nice representation of that family of fine amps. There's something unique about the midrange and high end that no other amp has duplicated. 1 profile of Ch 1 and 2 profiles of Ch 2 included.

Rock Man – Of all the great guitar tones of the 70's, none is as recognizable and iconic as the Boston Rock Man himself in my opinion. With an uber-pronounced midrange that sits right in the middle of a mix and a huge amount of saturation, sustain, and compression, I jumped at the chance to capture some of those sounds for my Kemper. I don't know how "usable" they are, but man they are fun to play.

Sold A PRS – Every once in a while you stumble on a truly one-of-a-kind amp. A KPA buddy (CRGTR) brought this amp to me to see what we could come up with. It's a Mike S. Hot Rod 50 that has been modified beyond recognition by PRS, perhaps as a prototype tester for one of their amps? I'm sure I'll get the story wrong, but we found some great Soldano-type amp sounds in it, not too compressed, smooth but not tame. I included my 3 favorites. I may or may not have gotten a little silly with some of the FX modules.

Voice 15 – Another one of my favorite amps of all time is the UK-made Voice Ace15. It's beautiful high end and midrange presence almost has a vocal quality to it and it overdrives with harmonic richness. I found a used, well-beaten specimen here in Nashville and got some great profiles out of it, including the 3 included in this package.

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. 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.