

M Britt Profiles – Vintage Pack

Vintage Pack contains 73 “studio” type profiles, profiled with firmware 3.0. Your KPA must be using 3.0 or later to use these profiles. These are not merged profiles.

65 Voice Ace50 – 9 Profiles of this vintage British ace 50-watter. There are 3 profiles of different gain and eq settings as well as some with my favorite drive pedals (klon, timmy, and red) and even some with a nice treble booster pedal since these amps were pre-treble boost circuit.

67 Luxe Verb – 4 Profiles of different gain levels of this blackface beauty. It's got great clean and slight overdrive, perfect for country, blues, and 70's rock.

Dunc Convert – This predecessor to the MTS type amp had interchangeable preamp tubes for different tones. I found my fave combinations of the modules I had available. There are two clean profiles, one slight gain and one overdrive tone.

72 Mars 50 – This British beast is a great example of the post plex, pre-800 Mars amp. There's even a good cleanish sound along with a few with my fave drive pedals in these 6 profiles.

Lab Rats – This solid state 212 combo used by such great players as B.B. King, Ty Tabor, and Ray Flacke. It has amazing warmth for a non-tube amp and the tonal variation with the eq with sweepable mids and multfilter. Two profiles of B.B. King's settings (ain't the internet great?) and 3 of Ty's settings and one that I just thought sounded kinda cool.

74 Champion – I have to admit that I'm a sucker for these little 6-watters. Being able to harness those “small” sounds and make them big with the KPA is very cool. There are 3 profiles of this silver model.

65 Champion – This 6-watt blackface model has some of my favorite profiles with that Joe Walsh tone all over it. These 4 profiles range from great clean sounds to some pretty tasty overdrive. The last profile (8) actually uses the combo's 8" Oxford speaker for a slightly different sound.

68 Selma TnB – In England in the 60's there were some alternatives to the Voice and Mars amps. The Selmas got used by Page, Clapton, and Peter Green. It has a unique voice that falls somewhere between its other UK counterparts. I included 6 profiles of differing gain and a couple with a timmy and red.

Polly Tone – This foam-fronted, quilted beauty is so warm and fat, it's no surprise that jazzers like Metheny and Benson used them. I was really shocked by the mild overdrive when I started turning it up. There are 4 profiles of this solid state treasure.

Jazzy Chorus – Obviously, I was on a solid state kick for a bit. It's a shame I couldn't profile the thick, lush chorus. It was pure purple rain tone. After hearing this in person, it made total sense why so many 80's songs used these so much. 4 profiles of this cleanish beauty. I programmed some chorus settings to emulate the built in chorus for fun.

Brittmaster – 69 Band King Reverb head turned combo. This amp has some of the special Cesar Diaz mods for a little SRV tone and I also used my red pedal as well on these 3 profiles.

62 Luxe – This brownface combo bridged the gap between juicy tweeds and scooped blackfaces. It retains some of the grainy gain of the tweeds but with a little unique flavor. This amp has 4 profiles from clean to overdrive.

Silvery Tone – This Sears Twin Twelve has a unique sound that might be great for some. I'm not sure that it's my cup of tea but it's weird lack of sustain is kinda cool. There are 3 profiles of this choose from. Adding a fuzz or some other fx to this is kinda Black Keys to me.

Musical Man – This hybrid Leo Fender creation was made famous on a Clapton album cover in the 70's. Albert Lee also liked this amp's clean sound as well. I'm not sure it's remarkable, but it does have its own sound and the s/s preamp does sound different than the twins of the day. 3 Profiles of this one for laying down Sally.

JK FACS– This amp is one of my favorite finds of late, a 1984 Kelley FACS combo. The controls look so simple: volume, bass, and treble on two almost identical channels. But like the Boogies, it has pull knobs for presence, mid-boost, and channel switching. The overdrive in this amp comes from just cranking it, but in lieu of a master volume, it comes with an attenuator. This particular amp came from an L.A. session guitarist and was probably used on some songs I've heard. I'm including 5 profiles of this amp but there are more variations so it may find its way into a pack of its own at some point if folks like it here.

66 ProVerb – A wise man once said... blackface amps are just cool. The ProVerb circuit is virtually identical to the mythical Vibroverb of the day, only with 2-12" speakers instead of a single 15". I haven't played a real Vibe yet but this one sure had some nice tones in it. I'm including 5 profiles for your playing and tweaking pleasure.

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.