

M Britt Profiles – Grab n Go Pack

The Grab n Go Pack contains 92 studio profiles of 13 different amps, mostly small combos, but also a couple of small heads and even one slightly larger combo. I profiled these amps to cover most types of gigs, ranging from country to jazz to classic rock. There are lots of nice clean sounds if you want to use your Kemper as a pedal platform and there are some great lead tones in it as well.

This pack also includes some full performances as well. If you're not the kind of guy that likes to program and tweak, I am including a couple of performances with fx already assigned that cover cleans to mid gain overdrives to lead tones. Also, there will be a couple of performances with some common cover song preset rigs for inspiration or use them right out of the box.

The Amps that were profiled:

÷13 EDT 13/29
68 Custom Deluxe Reverb Reissue
Carr Lincoln
Dr. Z Maz 18 Jr
Blues Deluxe
Super 60
Jazz Chorus
Matchless Spitfire
Princeton Recording Amp
Peavey Classic 30
Super Sonic Twin
Tweedy Verb +
Wooly Coats Extra Spanky

These profiles were created using my trusty 3rd Power 212 cabinet into a Celestion Classic Lead 80, mic'd with a Fathead II ribbon mic and a Shure SM57. I utilized a Dynamount wireless mic positioning system to find the sweet spot on the speaker. I use the same cabinet on these profiles to ensure consistency and to allow the user to switch seamlessly between amp tones without the aural vertigo associated with hearing vastly different speaker eq curves changing quickly. I use the CL80 because it's a high headroom speaker that doesn't impart any gain to the profiles, thus capturing the sound of the amp and not just the sound of a specific speaker. These choices are just my personal taste and what I've found work best after years of touring and playing lots of shows with my Kemper. I hope they work for you too.

I employed some of my favorite gain pedals on these profiles, noted in the profile name (usually as a suffix):

T – Timmy Pedal
K – Klon Pedal
R – Red Pedal (my homemade overdrive based on a Marshall Bluesbreaker/Guv'nor pedal)
B – Brownie Pedal (another of my homemade overdrives based on a Nobels ODR)

The Profiles:

÷13 EDT – I had been wanting one of these amps for so long. I used to use an FTR37 years ago and loved it and wanted to try this one because of the KT66 power tubes. It didn't let me down. Fred's amps all have a certain thing going on and this amp has it too. It sounds great clean and takes pedals like a champ. I profiled both class A (EDT 13) and class AB (EDT 29) settings as well as variations in the damping switch. Profiles with pedals are notated by suffixes. There are 12 profiles of this amp

68 Lux Verb – These are profiles of a '68 Custom Deluxe Reverb Reissue. This model of deluxe reverb has reverb on both channels so the channels are in phase and able to be jumped together. The Custom side is voiced a bit more like a bassman, very full and fat, while the Vintage side is traditional deluxe reverb tone. I believe there is less negative feedback on this amp compared to the '65 reissue, so it's a little more in-your-face and immediate sounding. The Custom channel is notated by the C-profiles, the Vintage=V-Profiles, and Jumpered=J-Profiles. The Red and Klon pedals make an appearance here too. There are 6 profiles of this amp.

TownCar – These are profiles of a Carr Lincoln amp. This amp is based on an old Vox AC10 circuit and is quite unique sounding. There are two channels and the manual was very helpful in finding some cool tones, as the tone knobs aren't the typical set at noon and go variety. Great tones can be found with the knobs in extreme positions. The Gain channel is especially great. There are 9 profiles of this incredibly cool amp.

Zee Maz 18 – These are profiles of a Dr. Z Maz 18 Jr. amp. I've used and profiled many of the Z amps over the years and enjoy them all. In the process of looking for my perfect home combo, Casey James (from American Idol fame) turned me on to his Maz 18 so it was on my radar. I played one at a local music store and almost got it, but ended up snagging one off eBay. It really is a great amp. It has that el84 bounce and brilliance but the cut knob lets you dial out the harshness and the built in reverb is really nice. It's a very versatile amp, great for Paisley country tones and lots of great mid gain stuff too. There are 6 profiles of this amp.

Blues DLux – These are profiles of a tweed Fender Blues Deluxe. Back in the late 90's I had a pair of these in stereo as my live rig so this amp sounded familiar immediately. While not a true boutique find, there is something very stable and likable about the tones of this amp. Its ability to take pedals well was always a big selling point. There are 4 profiles of the clean channel with some pedals (K, T), and 3 profiles of the gain channel with some boosts (R, T).

Super 60 – The Younger brother of the infamous red knob "evil" Twin. I remember seeing rig pics from Nickelback and they used the Super 60 rack heads for clean tones way back when. It does have a bit of the scooped 80's clean tone but it still sounds really nice. I'm glad I could immortalize it in a way in this pack. There are 3 profiles, clean, gainy, and one with my Red pedal.

Jazz Chor 50 – I have profiled this amp before but wanted to take another run at it with my dynamount system in play. The 80's were built on the back of the JC120 tones. This amp still has the mojo and just wanted to include this tone as a tribute to Prince's Purple Rain tone.

Match Spitfire – I'm a huge fan of Matchless amps and this one is one of my favorites. It's similar to the Lightning but less grainy and stays cleaner. It's got a big bottom for a small amp and the top end clarity is just stunning. The profiles of this amp are both dynamic and realistic and even as unforgiving as the actual amp. It shows off everything and hides nothing. Since it stays cleaner, I goosed it a bit with some pedals and it took those well too. There are 7 profiles of this amp.

Prince Rec – This is the true star of this pack in my opinion. I ran across it at our local GC in the used section and I couldn't pass it up. I played through it for 2 minutes and knew it sounded

great. I got it home and played it for an hour or so nonstop and noticed the awful stale cigarette smoke odor permeating the room. I named this amp “Stinky” because it stinks when the tubes get warm. I tell myself that it’s had a long life in smoky clubs amplifying some stanky blues licks. Or it may have just belonged to a chainsmoker. At any rate, even though it’s kind of a weird take on Fender’s Princeton Reverb, it sounds amazing. It sounds great clean. It sounds amazing with pedals. I threw everything at it and in the end, I came out with some of my favorite profiles ever. I am quickly incorporating these rigs into my live set performances. There are 9 profiles of this amp.

PV Class 30 – This used to be the most seen amp in clubs around Nashville. It’s small and lightweight and the e184 based amp sounds bigger than it is. It has a nice clean tone and while the gain tone isn’t fabulous, it definitely gets the job done. There are 2 profiles of each channel for a total of 4 profiles of this amp that can be used without a second thought.

Super Sonic Twin – The big brother of Fender’s Super Sonic series, this amp is a real beast. I’ve had the original Super Sonic and it was ok but I really love this amp. Yes, it’s big. Yes, it’s heavy. Yes, it’s loud. Yes, you will feel like a full grown man when you play through this amp. The clean channel has two modes: Twin Reverb and Bassman. The Twin (T-prefix rigs) is a bit thinner and scooped, while the Bassman (B-prefix rigs) mode is full and beefy. The gain channel is nice with its layered gain stages. There are 10 profiles of this amp to capture the different modes and some pedal combinations.

Tweedy Verb – The Red Plate Tweedy Verb + was a total surprise to me. I’ve known of Red Plate’s reputation of great amps but never really experienced it myself. While not a total fan of the small combo box, which didn’t do the full sound of the amp itself justice, as soon as I plugged it into my 212, it just roared. The subtle mode changes (2 modes each of blackface, brownface, and tweed) and different tone bypass settings can give a bit of option paralysis, but I kept finding nice tones along the way. For an amp that can cover most any Fender tone from ’55-’68, it does it very well. There are 12 profiles of this amp to capture as many of the settings as I could.

WC Spanky – I may do a whole pack on this amp at some point, but felt like I couldn’t put a Grab n Go Pack together without at least a few of this amp. Wooly Coats’ Extra Spanky looks like a boutique Princeton, but sounds more like a 20w Marshall and a Princeton had a baby that was dressed in lush tube reverb. Ok, that was weird. Anyway, it has the usual 3rd Power polished, balanced tone and fits right in with someone who wants a small amp that sounds bigger than it is and covers a lot of ground. There are 6 profiles of this amp.

The Performances:

I thought I’d try to add something different to this pack, so I’m including some performances that can be used for a better plug’n’play experience. The basic performances are laid out from cleanest to dirtiest (L to R). The morph function is active on all of them to give a tonal variation or gain boost depending on the rig and there are some fx included as well. If you have the remote you can activate the morph state by hitting the active performance button again. i.e. if you’re on slot 4 just hit the 4 button again and the upper led will light up indicating that you’re on the morphed state.

I’m also included a few performances consisting of song-specific rigs that can be used as a guide for setting up tones or just use them right out of the box.

Nashville is known as Music City and the main strip in downtown Nashville where live music can be heard all day and night is Broadway. Not the NYC Broadway. This one smells like tourists

and beer and country music. I asked a few friends who play down there regularly what the most commonly played songs are and I included some of those in the 3 Broadway Performances. There are two that focus on country music and a third for classic rock for those final sets of the night.

My little caveat... I dialed these in as if I were using them down on Broadway and they are tweaked for my guitars. Feel free to tweak to match the output and tone of your guitars. For instance, I used my Strat to dial in Sweet Home Alabama and Life in the Fast Lane because that 2 position is what I hear on those songs. They might be a bit bright if you use a tele bridge pickup, so you'll have to adjust accordingly.

**To import the performances, just open Rig Manager with your KPA connected and drag the performance file into the Performance list of your KPA in Rig Manager. There is also an "import performances" tab on the top file menu. If it is ghosted when your KPA is highlighted, try importing into your local library and then copy and pasting the performance into your KPA list from there.

The Performances include:

Broadway 615 1

Wagon Wheel – A basic modern country blend of clean/dirty for laid back strumming rhythm. The morph adds a bit of treble booster for more gain.

Take it Easy – The Eagles' classic hit, a clean sound fit for a Tele with the morph function used for the clean with a touch of grit solo.

Devil Went Down to GA – I dialed this in with my Les Paul. It's a straight ahead, mostly dry tone with the morph adding some micro pitch for the metallic Dm, F, Em staccato chords during the breakdown.

Chattahoochee – My take on the clean tele tones of Brent Mason. The EDT has a fat bottom and a sparkly top that works well for this tone to me. The Morph adds a bit of Pure Booster after the amp for a solo boost.

Dixieland Delight – This harkens back to the chorused rhythm tone of 80's country with a bit of super short slap delay. The Morph adds some Screamer in for a solo boost.

Broadway 615 2

Folsom Prison – I threw in my 57 Vibrolux profile (not found in the pack or any of my packs) for that vintage tone, along with some slapback echo. The Morph adds a bit of Pure Booster as a solo boost.

Fishin in Dark – I've always loved this song and I tried to do the guitar tone justice using a Dr. Z, which is great for that slightly edgy clean tone with a swampy feel. If it's too bright, just play with the definition, treble, and presence and don't forget to drop your D.

Chicken Fried – This is another modern country strummy electric tone, but this time using "Stinky" the magic Princeton Rec. This tone isn't about fx, but just a good, natural-sounding rhythm tone with a bit of gain from a Screamer module added with the Morph.

Good Hearted Waylon – My nod to the late great Waylon, complete with ever-present phaser. This Good Ol' Boy also has some added Screamer on the Morph for a solo tone.

Crazy – Patsy and Willie's masterpiece inspired me to dial up this simple, warm clean tone courtesy of the 68 Lux Verb. I added some tremolo for texture and used the ducking feature so it reacts to your playing dynamics. Play soft and you hear tremolo, play harder and the tremolo fades in as the note decays.

Broadway Rox

Sweet Home AL – One of the quintessential bridge/middle Strat tones. I used a southern amp (PV Class 30) for this southern boys' song for that sparkly, glassy tone. The Morph adds Screamer for the lead lines.

Life in the Fast Lane – Another great Strat tone, this time utilizing the Tweedy Verb. The Morph has a Screamer solo boost and I've also programmed an octaver for covering the intro parts with one guitar player as well as the flanger for the bridge section.

Don't Stop Believin – Neal's thick tones inspired this rig. The TownCar provides the crunchy gain on this one and I use a Soft Shaper and add extra delay on the Morph on this one.

Shook Me – The "down under" tone of the TownCar. It doesn't get much better than this one. I use a Pure Booster before the amp stack to goose the input of the amp a little bit for that crisp attack and then use the Morph to add some Screamer for a solo boost.

Sweet Child o Mine – This one uses one of my favorite lead tones, the Prince Rec B2 as the foundation. Delay and Screamer are added for solo thickness on the Morph.

MB Grab n Go 1

Prince Cln 2 Rotary – The Prince Rec clean tone with a Rotary Speaker on Morph

Z Maz Cln 3 Crunch – A nice Dr. Z clean tone with added Screamer on Morph

Spitfire Crunch 2 Flange – Just what it says, a Matchless Spitfire crunch tone with the Barricuda flange on Morph

SS Twin Crunch 2 Delay – This is the back-breaker amp set on crunch with a healthy dose of delay and added gain on Morph

Big 2 Bigger Solo – This is the Prince Rec B2 rig again, this time in a Big > Bigger setup with the Morph. Tell your Marshall rigs to take a backseat for a bit.

MB Grab n Go 2

TownCar Cln 2 Trem – The Vox inspired TownCar's clean tone and a nice trem on Morph

Tweedy Cln 2 Wet – This is the blackface mode of the Tweedy Verb and turns into washy goodness on Morph

Tweedy Crunch 2 More – This is the tweed mode of the Tweedy being pushed by a Timmy pedal. The Morph just adds a bit more Screamer and Delay to use as lead tone

Z Maz Crunch 2 Octo – The nice el84 grind of the Maz Jr with a bit of Frankenstein low octave on morph for fun

Lincoln Lead + Phaser – This is a small amp take on the 70's VH tone, complete with a bit of Phaser on the Morph

MB Grab n Go 3

/13 EDT Cln 2 Chor – This is a rig that I could use for most of our live set for basic clean tone and ballad chorus tones on Morph

Z Paisley Plus – I was going for the spanky tele tone of Mr. Paisley with this one, adding some extra grease and dirt on the Morph

/13 EDT Mid Gain 2 Plus – This is a perfect complement to the clean tone in Slot 1. The same amp but profiled with my Red overdrive pedal with some additional Screamer blended in on the Morph

Tweedy Black Red Crunch – A step up in gain from the last, this is the Tweedy Verb blackface setting profiled with my Red pedal and more Screamer on the Morph

Spanky Lead – The Wooly Coats Extra Spanky profiled with a Klon for a signature mid-forward, harmonically rich lead tone with extra delay and amp gain on Morph

Enjoy!

Please note: Grab n Go Pack contains 92 “studio” type 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.

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. For single coil strat pickups, I generally like the Definition between 4-5, for Teles around 5, for P90s between 5-6, and humbuckers between 6-7 as a starting place, but don't feel limited to those settings. 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.