

M Britt Profiles – 2020 Pack

The 2020 Pack contains 126 Studio Profiles of 16 great amps, 7 Plug'n'Play Performances, and 32 Effect Presets*

Almost two years in the making, but it's finally here! By now, I've profiled a lot of amps and it's hard to keep finding amps that "beat" what I've already gotten. While I've been profiling amps I have also been holding on to my favorites and trying to keep a collection of some of my favorite amps, funds willing. I try not to be a greedy hoarder, so I try to limit my collection to what I feel are the "best" of each "food group," i.e. my favorite blackface, my favorite tweed, my favorite Mars type, my favorite AC type, etc. This pack contains most of my personal amp profiles as well as a handful of cool amps that I was able to get my hands on long enough to profile them over the last couple of years. Sorry for the time between packs, but here's what's inside:

RIGS:

13 LDW – This is the same amp that had a couple of profiles in my original Pack 1. It didn't belong to me at the time, but it bounced around Nashville a bit and I was able to get my hands on it. It is truly a special amp and one of my all time favorites. It's got qualities of Mars and high watt with some of Fred's signature low end. I prefer the cleaner tones because they're so muscular and clear.

3P Am Dream – Like apple pie and fireworks, this amp captures some of the classic CA black and brown tones, but with a more refined character. It's no secret that I'm really partial to these amps. It takes pedals like a champ and the clean tones are perfect for everything from country to blues to rock.

3P Brit Dream – Fish & Chips or Bangers & Mash? AC or Plexi? Or both! Again, with a refined quality that is both rich and even.

57 Deluxe – While I'm still on the lookout for a straight vintage tweed deluxe, this handwired model is pretty sweet. It isn't the most versatile of amps, but what it does is really nice. The full frequency goodness and compressed gain is another one of my favorites.

63 VibroV RI – I am not afraid to admit that I'm a huge Jeff Lynne fan and saw his ELO tour in 2019 and it was one of the best sounding concerts I've ever seen. This led me down a path to figure out what gear everyone was using and finding out that his favorite amp is the 63 VibroV.

While not able to get my hands on a vintage one, I did pick up this reissue and it is a great example of the brownface tone. This is one of my favorite amps to play with a pedalboard.

67 Pro Reverb – I found this vintage blackface amp locally in Nashville a year or two ago and it's become another one of my favorite amps to use with a pedalboard. The blackface circuit takes pedals so well and is the sound that we've heard on countless recordings over the years. It can cover everything from country to blues and is a bit smoother and less scooped than its big brother, the twin reverb.

68 Mars Plexi 50w – I'm not sure how I got lucky enough to own this amp, but this is one of my holy grail amps. This particular amp belonged to and was used on the road by none other than Eric Johnson as recently as 2018 as you can see this exact amp in his rig rundown from that year. I've played a handful of other plexi amps and many wannabes over the years, but this is by far the best sounding one I've ever played. The clean sound is great and the transition into overdrive is gradual and smooth. The actual plexi circuit isn't really high gain, but it sounds great goosed with an overdrive pedal in front too, whether clean or overdriven. I hope to hang on to this one for a long time. Truly special amp.

72 Mars 50w – I've had this amp for a long time now and it was nearly lost in the 2010 Nashville flood, but Dylana from 3P rebuilt it and gave it a new lease on life. A bit gainier than the plexi and more angry sounding, this amp has been a staple of mine and I've profiled it so many times. Some were in Pack 1 but these are all new profiles as I'm always trying to "beat" what I already have. Great lead sounds with this amp.

Boggy Metro – Back when Lonestar was at or near its peak in the late 90's, my main amp was a Boggy Metro head and I had fond memories of that amp. I eventually sold it to get a Matchless HC30 but I've been wanting to get profiles of one for a while and finally found one. It's unlike most of Bogner's other offerings, in that it's more of a Vox style amp but with unique features like the Schizo switch, which has 5 unique voicings. It cuts through a mix and is a great amp for layering parts or for spanky fast stuff. Naming includes which input (X-lo, Y-hi) as well as schizo position 1-5, so X1 is lo input/schizo 1 position, etc.

CA OD100 – One of the earlier, Pre-Suhr models that is known for its over the top gain and thick bottom. It's not always my cup of tea, but every now and then I need an over-the-top rock tone and these amps are awesome for that.

CA Tripper – I actually got this amp in trade and kept it for a bit. I found that it sounded better in my room than the profiles at first but I think I still got some good ones out of it. 3 Channel amps are so tough to get all voiced well, but this one did a pretty nice job of it.

Mars 800R – This is a vintage 80's 800 that was covered in red tolex (thus the R). I've profiled other 800 amps before but this has been my favorite. It excels at the 80's rock thing.

Match Club Man – With a different tonality than the classic SC30 amps, the Club Man uses EL34 tubes that have a different girth than the aforementioned EL84 tones in the SC30. I'm not as big a fan of the way it overdrives but it's got a nice clean and edge of breakup sound.

T Hat Royalty – I love a good AC but always feel like there's something missing for the style of music I play, but I don't know what it is. When I stumbled into this amp, I was floored. This is my favorite AC amp I've played. That is not to say that it's better than a vintage AC but it is a tad less bright (overall) and it's got a cool "clean" switch that you can assign to either channel. The left (vol/tone) channel is my fave on the clean setting. The right channel sounds a bit more like a typical AC30 to me. Both sides take pedals well and it's built like a tank.

Too Rocky CRS– This may be my favorite of the D-type boutique amps. It has the smooth drive of the real thing but seems even smoother to me. While not one of my personal amps, these profiles are some of my favorites.

Wrekt DLM – This is a rare monster. A dirty little monster. The oversaturated, full range, wood-cabineted monster that is almost as rare as the one from Loch Ness. It's a one trick pony, but a fun trick.

PERFORMANCES:

Not knowing exactly what songs users will be playing makes it a little daunting to program fx and so forth, so feel free to add your own touches, but there are some basic starting points here. Some performances stay within the same amp realm for tonally seamless switching, while others are just a kind of hodge podge of tones that might work on their own for certain things. If a morph setting is programmed, I tried to use the title to show what the two states represent.

3P Country – Just a basic group of tones that would work for most classic to modern country tones.

- 1 – Clean/Chorus – basic clean sound with chorus added on morph
- 2 – Clean/Trem – clean tone with trem added on morph
- 3 – Clean/Push – clean with a bit of grit added on morph.
- 4 – Crunch/More – a bit of overdrive for some modern country rhythm
- 5 – Solo/Bigger – a nice lead tone for modern country songs

Basic FxxxxR – This performance highlights the CA amp tones available in this pack, from brownface and blackface to thick tweed overdrive.

- 1 – Nice n Clean – great blackface clean tone for a great starting point
- 2 – Lite Crunch – brownface VibroV with a touch of gain, morph has screamer
- 3 – Crunchy – tweedy overdriven rhythm tone that works great for many styles
- 4 – Overdriven – one of my favorite blackface with k-type overdrive pedal
- 5 – Cranked – “the”chewy overdrive deluxe tone for solos

Britt Basic – I always keep a “britt basic” performance as my first performance on my Kemper, so if I’m doing songs that I don’t have specific performances programmed for, I can use this performance for most songs. This has some of my favorite tones in it.

- 1 – LDW 3 – this 13 amp has a unique muscular clean that I love, ts on morph
- 2 – LDW 3 – same clean amp but with some fx for a rich ballad tone
- 3 – 3P AD Black 4R – great bf tone with more gain on morph
- 4 – 68 Mars 1 8T – plexi overdrive with some boost added on morph
- 5 – 68 Mars 1 9 – plexi solo tone

Classic Rock – This performance is predominantly Mars based because that is the tone of classic rock imo. From the gorgeous plexi clean to plexi drive to metalfront lead tones.

- 1 – Clean/Vibrato – nice basic mars clean with vibrato on morph
- 2 – Light Crunch/More – slight bit of plexi gain for country/rock w/scream morph
- 3 – Med Crunch/Rotary – plexi overdrive with a bit of rotary on morph
- 4 – Plexi Drive – all the gooey goodness plexis are known for
- 5 – Mars Solo – more gain from the 72 mars with delay, more gain on morph

EL84 Basic – For those who like to live on the AC side of things tone-wise. The way EL84s break up is really nice. This is a performance of AC style amps that cover everything from clean to leads.

- 1 – Cln Chorus – metro amp with some chorus
- 2 – Dry AC – relatively dry AC style amp for alt rock or whatever
- 3 – Crunch Rhythm – great low gain sound for any occasion
- 4 – Mo Crunchy – similar to 3 but a little thicker, for rhythm or leads
- 5 – AC Solo – Solo tone for over the top AC sound

Inspired – This is a collection of tones for when you’re just looking for a sound, whether it’s something song-specific or just to be inspired to play a bit.

- 1 – Bond 007 Trem – clean, lots of verb, trem... great for Bond Theme
- 2 – Lush Swell – I get lost in this often. Use exp pedal to swell into notes/chords
- 3 – Another Brick Delay – dotted 8th delay for Floyd, use it on other stuff too

- 4 – VH Dancing – more delay goodness, a la Dancing in the Street
- 5 – The Look 12 str – the strident Roxette sound, turn pitch off/on for 12 string

Variety – This is a random collection of tones that are more style specific than song specific.

- 1 – Funky/Warm – funk rhythm to warm jazz with morph
- 2 – Songwriter/Big – modern songwriter pop to lush fx on morph
- 3 – Brit EoB/Grungy – alt british edge-of-breakup to grungy semi-punk
- 4 – Crunch/Rock – classic rock to fusion rock breakup
- 5 – Big Solo/Wetter – hair band solo tone to 80's anthem rock solo

PRESETS:

12 String – simulated 12 string tone using Pitch Shifter
Analog Tape 1 – basic analog tape Delay
Analog Tape 2 – another variation of the tape Delay sound
Big 80's Comp – lots of compression for 80's sound
Comp + - my basic compressor with just a bit more oomph
Comp 1 – my basic compressor setting, parallel and can be left on
Comp Dyna – simulation of a great dyna comp for more squish
Crystal Del – Dual Crystal Delay with some octave shimmer
Franken – Pitch Shifter for up/down octave, great for Frankenstein
Harm G Maj Pent – Smart Pitch Shifting I use live in G maj pentatonic, great for Jessica
Hyper Lite – nice, light, airy chorus
Legacy Basic – one of my basic, go-to Reverbs
Lush Swell – Cirrus Reverb with a bit of shimmer that I love for ballads
Magic Cab* - one of my favorite Cab modules that I use on a lot of rigs
Magic Cab 2 – slight variation of the Magic Cab
Nat Basic – Natural Reverb that I use a lot
Octave Down – simple octave down effect
Quad Delay – I use this for thick swell effects among other things
Rabin 5ths – straight chromatic 5th Pitch Shifter for Owners of Lonely Hearts
Rat Crunch – Mouse overdrive to push an overdriven amp
RCA 3 – another Cab that I find useful for other rigs
Rotary – my fave Rotary sound, often set for morphing into
Scream Big – one of my fave Screamer stomp settings, adjust to taste
Scream Crunch – lighter gain Screamer stomp
Scream Push – this Screamer stomp is nice to push a clean amp into edge of breakup
Trem 007 – Bond trem

Trem Basic – my basic go-to tremolo setting

Trem Dukt – love the ducking trem, play hard and it's not there, play soft and TREM!

Uni Gilmour – Phaser Vibe for some Floyd type tones, one of my faves

VIB Wobble – one of my basic Vibrato effects

Vibrato – another variation of one of my fave effects

Wall Delay – Another Brick delay setting

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. The first number after the rig name is usually the profiling session and the second is the profile number. If I profile with a pedal in front of the amp I will notate either in the amp tags or in the rig name. Usually these include:

K=klon or klon type pedal

R=my Red (colonel angus) pedal, handbuilt overdrive similar to bluesbreaker

T=Tim or Timmy pedal

805=Seymour Duncan 805 overdrive pedal

BD=Blues Driver

PJ=Pettyjohn Gold

Other notations include:

MC=magic cab speaker cabinet preset

B=bright channel (Vibroverb) OR chan B (CA Tripper)

C=chan C (CA Tripper)

V=vibrato chan (Proverb) OR veteran 30 speaker (Boggy Metro)

Speakers and mics – My primary speaker cabinets are 3P cabinets. I have a 212 and a 112 and while they do sound slightly different, they are both very even and “neutral” sounding cabinets. They have a small triangular port in the back so they fall somewhere between an open back and closed back in tone. This gives a consistent tone to the profiles without having to choose closed back or open back and getting the dramatic differences between them. They have a great amount of low end without feeling stiff like the sound is fighting against the paper cone looking for a way out of the cab.

My favorite mic combination is a 57 (or unidyne III 545sd) alongside a ribbon mic of some sort. I have two different Cascade FatHead II mics as well as a Royer 101 ribbon mic that I rotate as they get fresh ribbons. Hours of spl blasting tends to stretch the microfine ribbons out.

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. The EQ in the amp section is also very useful to tailoring the profiles to fit the sound of your pickups as there is a huge variety of pickup tones out there and yours may not be exactly like mine.

***These rigs and presets were created in firmware 7.x and contain the filetype .krig, so users will need 7.x firmware and the latest version of Rig Manager to import these files. Updates for Rig Manager and Kemper are available for download at the official Kemper website.**