

BSM Treble Boosters, Special Signature Sound Boosters, Overdrives and Fuzz Units

The **HS** model is based on the British Hornby-Skewes Treble Booster unit, issued early 1967 and is loaded with a germanium transistor as used by Ritchie Blackmore in Deep Purple.

The **HS-Custom** model is identical with the HS but includes a volume control (like Blackmore's modification).

The **HS-S** model is the follow-up of the germanium-transistor loaded Hornby-Skewes Treble Booster, now the 1969 version, equipped with one of the earliest silicon transistors, used by Blackmore on 'Machine Head' or Martin Barre (Jethro Tull).

Also available as **HS-S Master** with volume control.

The **HS-FireBall** is a special selected HS unit, which allows the hard and aggressive sound as heard on the Rainbow 'Rising' or 'Down to Earth' record or Ritchie's late 1970s stage sound.

The **71/73 CM** booster is basically a recreation of Bill Hough's custom-made circuit, used by Blackmore 1971 until mid-1973. With its "Bright" and "Mode" control, the unit is very versatile to get all sounds of Ritchie's DP Mk2 period.

The **RPA** box (**Ritchie's Pre Amp**) emulates Ritchie's AIWA reel-to-reel tape recorder preamp stage plus a high-pass function, to get Ritchie's post '74 sound with any standard amp.

An aggressive sounding, hot-rodged version is available as **RPA-Major**.

The **RPA-California** was created especially to achieve Ritchie's DP Mk3 sound. With its "Bite" control you can dial between the raw and fat "California Jam" sound and "Live in London" sound with more piercing highs and tight bass.

The **Studio&Live '75** was intended to create the AIWA reel-to-reel tape recorder mic-preamp sound of the 1975 'Ritchie Blackmore's Rainbow' album and Ritchie's early 1975 Rainbow live sound. It was designed to get this sound from any stock "Bright" input found on classic Marshall amps. It also contains the right bass cut but could be switched off to get the full preamp frequency response.

The **Galaxy 1011** is a faithful recreation of the whole AIWA TP-1011 tape recorder sound stage, Ritchie Blackmore used from late 1973 until today. This 18Volt unit contains the mic-preamp, the line output amp, the Marshall Factory mod and it holds a status LED. For best results you should power it with an 18v power supply. With the "level" control, you can dial between clean and dirty sounding at the line-output stage.

The **Supreme** is a special designed Overdrive pedal and combines the medium output of an overdrive pedal with a typical Blackmore sound, so as to archives Ritchie's tone immediately with most amps independently from Supreme's output adjustment.

The **RG** model is the Rory Gallagher tribute booster, perfect to nail Gallagher's punchy fat crunch-tone.

The **BM-Q** model is based on the circuit, which was used by Brian May during his mid/late-Queen period. Model **BM-Q Special** is a unit without volume control similar to Brian's original. It is available as custom order.

The **RM** model is based on the British Range Master unit, loaded with a original OC44 Germanium transistor, produced between 1965 and 1969, as used by Eric Clapton in John Mayall's Bluesbreakers, Brian May in early Queen and early Rory Gallagher.

The **RM Velvet** is loaded with the mild and mellow sounding OC76 Germanium transistor like the OR model and is therefore the perfect Blues machine, like a crossover between the RM and OR model.

The **RM Early Days** is based on the short lived first version of the Rangemaster. A tad more brilliant like the RM.

The **RM Metal** is an altered high-gain version based of the RM, identical to the modified 1969 Rangemaster unit that Tony Iommi began to use on Black Sabbath's 'Paranoid' album. The RM-M model is also recommended for Nu-Rock, low dropped tunings and baritone guitars.

The **RM Majestic** is a special high-grade RM unit with highly selected NOS germanium transistors, to receive more gain, more headroom and more transparency with an unheard richness of details.

The **OR** model is based on the British Orange Treble & Bass booster, made in the late 60's. The unit includes a tone control which allows an extraordinary amount of versatility.

The **VX-C** is based on the British V*X Bass & Treble Booster, made in the mid/late 60s. It's a recreation, based on the second version of the booster, which was used by many bands those days.

The **VX-T** is based on the VX-C model, but with more gain, fattened highs and an adjustable mid range, instead of the bass range of the original for a more modern sound.

The **RMG** signature model is based on the original V*X Treble Booster and was modified to produce the clean "jingle jangle" sound of Roger McGuinn and the Byrds. With its almost unity gain, the RMG is the perfect booster for all clean, sparkling sounds (e.g. country), as well as for acoustic guitars.

The **DM-T** is based on a special Germanium fitted Booster circuit in the late 60's. You can dial between a tight bass-cut and a fat midrange/treble sound with a BSM special developed control. A very versatile booster.

The **Ambassador** is an x-over between the best qualities that classical boosters from the past had to offer. It stands out because of the additional midrange control - a feature classical boosters never cared about.

The **RW-F** was developed for low output Humbuckers and P90s for a classical Ron Wood in The Faces or Steve Marriott in Humble Pie sound in the first place but fits single coils just as well. Great to clean up muddy neck Humbuckers. A real Swiss knife!

BSM designed the **AP-WA** special Booster to celebrate Andy Powell's glorious 70s sound in Wishbone Ash. But it could also be used for Michael Schenker in UFO or Gary Moore Les Paul sounds. It is a very crisp sounding unit with a switch to enhance the bass. Great for ES335s.

The **Albuquerque** is a signature sound pedal to achieve Mick Ralphs' fat Les Paul with Marshall 1976 overdrive live-sound in Bad Company. No control other than just a slope switch to reduce the bass if it's too much for your needs. A fat pedal with rich harmonics!

The **Fuzz Bender** model is a fine handmade germanium loaded fuzz unit, which allows a switchover from Jimi Hendrix' fat, fuzzy sounding FuzzFace (also used by Blackmore) sound to the more tight sounding V*X/Sola-Sound Tone Bender Mk1 style, used by Jeff Beck in early Yardbirds, Spencer Davis Group, The Who as well as Neil Young and many 60s bands.

The **Spectrum** fuzz-booster is based on the modified Sam Ash Fuzz, used by Tommy Bolin during his time with Deep Purple. As a nice addition the tone control was expanded up to almost 6 octaves.

The **J-Fuzz** is a faithful recreation of the well-known early 70's Jennings Fuzz, equipped with the original silicon transistors from "Micro Electronics" (Japan) and polysterol caps. Gain till the sun rises, violin sustain and really sick tones with the guitar volume turned down.

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