

Finest Treble Booster

MODEL
RM RECORDING

BSM

BSM would like to congratulate you on the purchase of your **RM Recording Treble Booster!**

The **RM** is based on the British Range Master unit produced between 1965 and 1969, as used by **Eric Clapton** in **John Mayall's Bluesbreakers**. Eric also used the booster - when playing in the legendary group Cream. Its biting, powerful sound is clearly in evidence on the Bluesbreakers "**Beano**" album. Blues rocker **Rory Gallagher**, Glam rocker **Mark Bolan**, Heavy Rock pioneer **Tony Iommi** and **Brian May** from **Queen** were also heavy users of the original Range Master unit.

The **RM Recording** is the **BSM** top-of-the-line treble booster model for all studio and recording purposes. Instead of the original OC44 transistor it is not loaded with a selected OC44 like a CV7003 as in our RM Majestic but with a German made industrial germanium transistor with an extremely ultra-low-noise design that was designed, built and used for military purposes where no room for any tolerances and compromises is. This transistor is from the 70's and features the same sound and behaviour as the original OC44, but with almost zero noise. This makes this booster the first choice for all studio and recording applications. Regarding noise this transistor is in the same ballpark as the best low-noise silicone transistors, but with the powerful germanium tone and punch you expect from a Rangemaster.

Almost all British rock guitarists using single coil pickup guitars used a germanium Treble Booster from the late 60's to the mid 70's. By the end of the seventies, the Treble Booster was replaced by a new circuit from Japan, the so called Tube Screamer and other similar overdrive circuits. These were based on the old Treble Boosters and therefore had a very similar frequency response. The germanium boosters on the other hand, sadly fell into oblivion despite their unique and inimitable sound.

The **RM** Treble Booster has been specifically designed for single coil and humbucking pickups with a relatively low/medium inductance, such as pickups in Fender, Gretsch, Burns or Gibson guitars. On these pickups, the **RM** produces (with the volume control of the guitar turned up to the max) a fat, biting and penetrating lead sound, minus any shrill characteristics. By lowering the guitar's volume control, many shades of crunch can be easily dialed in. Another thing to consider is that when a guitar amp's volume is turned up (reaching saturation), the power amp normally begins to mute the highs, which results in a duller sound. At an amp's full tilt, the **RM** Treble Booster allows a more transparent tone (covering the entire frequency range) to shine through. The presence control on the amp need only be minimally used (if at all). When vintage amps are used (such as the Fender Deluxe, Fender Bassman, Vox AC30, Marshall JTM 45 or Marshall Plexi) it is amazing what effect the use of a good treble booster has.

It is also of interest to note that Eric Clapton used a new 2 x12" Marshall combo (Model #1962 with KT66 output tubes) with the Bluesbreakers, and 100 Watt Plexi heads with Cream. Brian May used a couple of VOX AC30 combos with the RM in front of the "Normal" channel.

The Treble Booster is inserted between guitar and amplifier, not into the FX loop. The magical tone is achieved by the interaction between guitar pickup, treble booster and amplifier. The unit is powered by a 9V battery with a current consumption of approx. 250 mA. The average output level is 10dBm, the maximum output voltage when the strings are struck really hard is 7V max.

Note: The positive pole of the battery is ground.

By turning the volume pot, the specially circuit design makes noise – like the original!

Enjoy your **RM Recording**
and good rockin'...

M a d e i n G e r m a n y

