

BOOSTER

Tone-Controlled

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

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

The **DM-T** is based on the germanium fitted special circuit. With a special BSM developed control you can dial between a tight bass-cut and a fat midrange/treble sound, a very versatile booster.

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

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

The **RMG** signature model is based on the original VX Treble Booster and 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, as well as for acoustic guitars.

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.

BOOSTER

Low-Gain

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

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

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Custom made

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 **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.

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

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 on "In Rock" e.g.) to the more tight sounding V*X/Sola-Sound Tone Bender Mk1 style, used in early Yardbirds with Jeff Beck, Spencer Davis Group, The Who as well as Neil Young and many bands of the 60s.

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 polyester caps. Gain till the sun rises, violin sustain and really sick tones when the guitar volume is turned down.

The **AP-WA** booster emulates this pearly sweet but tight sound of the incomparable Andy Powell (Wishbone Ash) in the years 1973-76. The unit runs perfectly with all sorts of pickups.

RPA, RPA-Major, RPA-California and **71/73 CM** you will find on the **BLACKMORE BOOSTER** Page.

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EXCLUSIVE BY
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Blackmore BOOSTER

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

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

The **HS-S** model is the follow-up of the germanium-transistor loaded 1967 Hornby-Skewes Treble Booster, now the 1969 version, equipped with one of the earliest silicon transistors, used by Blackmore or Martin Barre (Jethro Tull). Also available as **HS-S Master** with a 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 end 1973. With its "Bright" and "EQ" 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 treble booster 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 the "Bite" control you can dial between the raw and fat "California Jam" sound and the "Live in London" sound with piercing highs and tight bass.

The **RB** box is a pure passive looper with two special line transformers to acquire a high-level FX loop, recommended for Fireball, the RPA line, HS-C, HS-S, RM-Metal or other high output boosters. Combined with a delay stompbox it's a must-have for post '74 Blackmore high-gain delay sound.

High-Gain BOOSTER

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

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

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

The **RM Metal** is an altered high-gain version based on 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.

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The **BM-Q** model is based on the circuit which was used by Brian May in his mid/late-Queen period. The model **BM-Q Special** comes (like the original) without a volume control and is available through custom order.

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.

Medium-Gain BOOSTER

The **RM** model is based on the British Range Master unit 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 germanium transistor from the OR model and therefore is the perfect Blues machine, a crossover between the RM and OR model.

The **RM Early Days** is based on the short lived first version of the Rangemaster and sounds a tad more brilliant and slender compared to the RM.

The **HS-S** model is the follow-up of the germanium-transistor loaded 1967 Hornby-Skewes Treble Booster, now the 1969 version, equipped with one of the earliest silicon transistors, used by Blackmore or Martin Barre (Jethro Tull). Also available as HS-S Master with a volume control.

The **DM-T** is based on the germanium fitted special circuit. With a special BSM developed control you can dial between a tight bass-cut and a fat midrange/treble sound, a very versatile booster.

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 **RW-F** booster generate this rough earthy crunch sound of the early 1970s years, that was played by guitarists like Ron Wood, Luther Grosvenor, or Henry McCullough. The RW-F runs perfectly on PAF / P90 style pickups.

The **AP-WA** booster emulates this pearly sweet but tight sound of the incomparable Andy Powell (Wishbone Ash) in the years 1973-76. The unit runs perfectly with all sorts of pickups.

