



BSM Starbreaker

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

For many **BSM Boosters** included in the “Blackmore”-line, the “crunching” tube amp driven by the booster plays a certain role in shaping the sound. However, this amp may not always be able to give – with sufficient accuracy – the sound of the Marshall Major used by Ritchie. It is exactly for this scenario that **BSM** has designed an analog, semiconductor-based simulation of the overdriven Marshall Major. The circuit accurately models the electroacoustic properties of the latter’s power amp with its so-called ultra-linear power tube arrangement. (Some additional info for to all those modeling designers, system analysts, and analog nerds out there: the transfer function is a somewhat asymmetrically shaped hyperbolic tangent $\tanh(x)$.)

But that’s not all: ahead of this analog Marshall-Major-simulator, the signal first runs through the modified AIWA circuit (the electronics in Ritchie’s reel-to-reel tape recorder deployed to obtain boost and mild fuzz-effects). The result is a perfect simulation of the equipment used by Ritchie in the studio and live, from (and including) the Deep-Purple-Mk.-III phase.

Moreover, the sonic alignment of this new **BSM Booster/Overdrive** (designated **Starbreaker**) is not exclusively focused on the DP-Mk-II and Mk-III periods, as they are exemplified e.g. by the live recordings “Made in Japan”, “The Final Concerts”, and “Made in Europe”. Rather, it advantageously covers much more ground, and therefore many sounds typical of the rock guitar in the late 1960’s and the 1970’s may easily be emulated. The soundfiles and the video clearly indicate that some serious “sound-wise” movement away from Blackmore, even right into the realms of Mssrs. Hendrix and Clapton, is possible without any hassle.

But back to Mr. Blackmore: incidentally, Ritchie continued to use the rather particular AIWA-into-Major setup mentioned above without any changes also during the following Rainbow-era (with Ronnie James Dio on vocals). This is before the preamp of the Major was again modified in 1979 to accommodate a more purposeful matching to the powerful Schecter F500 pickups that had entered the picture by then.

The degree of overdrive of the Marshall-Major-simulation found in the “**Starbreaker**” is precisely adjustable using its “Saturation”-control. The full range of Blackmore’s sounds from late ’73 to mid ’79 can therefore be covered. Moreover, the sounds of the late DP-reunion as well as those of the short-lived 1995 Rainbow reunion – when Ritchie used Lace Sensors Gold – can be perfectly produced, as well. The behavior of the “**Starbreaker**” in the treble range can be customized via a three-position mini-switch.

An amp of the popular „Plexi“-style would be an example for a perfect partner the output of the “**Starbreaker**” would be fed to. However, any good amp will work well with our new pedal. The “**Starbreaker**” runs on +18V DC, with a current consumption of 8 mA. The output level can be adjusted to up to +10dBm.



Enjoy your “Starbreaker” and good rockin’...