



# **TH-U MODEL LIST**

**WHAT'S NEW**



**DVmark Triple Six CH1**

It is the official modelling of the Clean circuit of the DVmark Triple Six head, a pure evil 120W amp. When you turn this head on, be prepared to hear sounds that could only come from a dark and nasty place! The CH1 offers a lot of dynamics to play rhythmic parts which a great impact.



**DVmark Triple Six CH2**

It is the official modelling of the Crunch circuit of the DVmark Triple Six head, a pure evil 120W amp. When you turn this head on, be prepared to hear sounds that could only come from a dark and nasty place! The CH2 offers a crisp overdriven tone, perfect for playing power chords without too much gain.



**DVmark Triple Six CH3**

It is the official modelling of the Lead circuit of the DVmark Triple Six head, a pure evil 120W amp. The CH3 delivers a massive amount of gain for playing solo parts with a lot of sustain, while keeping the picking dynamics.



**Polyphone Clean**

Created by a Californian company since 1968, this “Mini” solid state combo has become one of the standard amplifier for jazz players. Clean channel delivers a very warm and smooth tone, with a certain amount of top cut.



**Polyphone Overdrive**

Created by a Californian company since 1968, this “Mini” solid state combo has become one of the standard amplifier for jazz players. The Overdrive channel delivers low to medium amount of gain and it is mainly designed to add sustain on solo parts. Great in combination with 335-like guitars.









**Brit S. Lead**

This 100W “Super” British head was the amp that started it all for the greatest loud rock and roll tones of the 60’s. It defined the standard by which all rock guitar tone are judged. Its tone is based on four EL-34 tubes and three three ECC-83 pre-amp tubes, all hand-wired.

WHAT'S NEW	
	<p><b>Brit S.Bass</b></p> <p>This 100W “Super” British head was originally designed for bass. It was derived from the “Lead” circuit, by reducing the gain and tuning the frequencies for the bass guitar. However it never quite went over with bass players because it wasn't powerful enough, but for guitar players who wanted that tone it was perfect.</p>
	<p><b>Carolina Tuc3</b></p> <p>A very versatile 75W head based on a pair of KT88 tubes. It covers many styles and genres of music for session and gigging guitar players, as well as home enthusiasts. Its clean channel provides a high definition and separation even with complex chord passages.</p>
	<p><b>Darkstar 40 Clean</b></p> <p>A valve combo powered by two ECC83, two EL34 tubes and one 12” Celestion speaker. The clean channel is very versatile because it features two modes: "Boutique" meaning pure Class A with a higher dose of harmonics, to "Modern" which is a pristine Class A/B.</p>
	<p><b>Darkstar 40 Crunch</b></p> <p>A valve combo powered by two ECC83, two EL34 tubes and one 12” Celestion speaker. The distortion is gorgeous, colorful, aggressive and equal parts punchy and creamy. It sits somewhere between classic British tone and a more modern American rectifier tone.</p>
	<p><b>Puntera 333 CH2</b></p> <p>With 120 Watts, three channels and eight blazing vacuum tubes, this model practically bleeds rock and roll. Channel 2 circuit is created for high gain rhythmic parts, like power chords.</p>
	<p><b>Puntera 333 CH3</b></p> <p>With 120 Watts, three channels and eight blazing vacuum tubes, this model practically bleeds rock and roll. Channel 3 circuit is designed for furious metal with no compromise on the amount of gain.</p>

WHAT'S NEW	
	<p><b>SSS-tone</b></p> <p>This tube head is one of the king of clean tones. Its circuit is designed to reproduce any nuance of the guitar input signal with a crisp, sharp and transparent tone. When gently pushed into saturation, it adds very musical harmonics.</p>
	<p><b>Heavy 65</b></p> <p>A 120W head designed for Metal and Hardcore styles in mind, it features five 12AX7 preamp tubes and four 6L6GC power amp tubes. This amp was the first of a larger series of heads and combos dedicated to modern high gain tones, with an American sound.</p>
	<p><b>Red Frame Clean</b></p> <p>A 1x12" boutique combo, based on 12AX7 preamp tubes and a 50W power amp with EL34 tubes. It has a clean Fender-like sound. When the gain is being turned up it delivers a real good, transparent crunch sound, no mud. Increase the treble and the sound can become cutting.</p>
	<p><b>Polyphone 1x8</b></p> <p>This is the speaker cabinet of the small Jazz combo created in California since 1968. Despite its small size, it is able to provide a very warm tone with a well controlled amount of high frequencies. Its response does not have lot of resonances, so it is able to respectfully reproduce the tone of the instrument.</p>
	<p><b>DVmark 4x12 Neoclassic</b></p> <p>The DV NEOCLASSIC 412 4x12" closed-back speaker cab provides a great classic, deep punchy sound, and makes for a very responsive rig when matched with any DV Mark head, Multiamp, and any other head or stereo amps you may use.</p>
	<p><b>1x12 Overange</b></p> <p>It is a 1x12" birch plywood cabinet built around a Celestion Vintage 30 speaker that can handle to 60W of maximum power. The cabinet is heavy despite its small size and delivers a well controlled tone.</p>

WHAT'S NEW	
	<p><b>2x12 Overange</b></p> <p>This 2x12" Celestion Vintage 30 speaker is in its closed back version. It has a superb and crisp sound, ideal for the hard rock style. It is your choice if you are looking for a huge creamy sound, with clarity and definition to each note and chord</p>
	<p><b>4x12 Overange</b></p> <p>It is a 4x12" British cabinet equipped with Vintage 30 speakers. It delivers a full and punchy response crafted for loud and nasty tones.</p>
	<p><b>1x12 Modern III (US)</b></p> <p>This compact 1x12" cabinet is manufactured by an American company and it is designed for metal / high gain tones. Despite its small size, it has plenty of bass frequencies an a slightly mid-scooped tone.</p>
	<p><b>2x12 Modern</b></p> <p>It is the 2x12" Horizontal version of the American cabinet designed for metal / high gain tones. It is closed back and equipped with two V30 speakers delivering up to 120W. It offers up all the punch and aggression associated with the brand's sound.</p>
	<p><b>4x12 England Standard (DE)</b></p> <p>This German cabinet is based on 4 Celestion V30 speakers can handle up to 240W. It offers a little less midrange, but with full bass response and silken treble.</p>
	<p><b>1x12 Darkstar 40</b></p> <p>That's the speaker cabinet of the HT40 combo. It's a semi-closed back design based on a 12" Celestion 80: it gives you modern British tone with gutsy midrange and plenty of top end punch.</p>





WHAT'S NEW	
	<p><b>4x12 Puntera 333</b></p> <p>This slanted 4 x 12" cabinet is designed to bring out the best in high-watt amplifiers. It is based on four Turbosound-designed drivers with 200 watts power handling. Speakers are mounted in a low-resonance sealed enclosure for deep, throaty lows and a powerful long-range throw.</p>
	<p><b>2x12 Extension Jensen</b></p> <p>This cabinet is based on the Ceriatone 2x12 Extension, an empty enclosure which allows to mount your speakers. In this configuration it has been equipped with two 12" Jensen Alnico speakers.</p>
	<p><b>4x12 Heavy 65</b></p> <p>This heavy-duty cabinet is outfitted with four Celestion Vintage 30 speakers and feature a closed-back cabinet made of high-density plywood construction. It is designed with metal tones in mind.</p>
	<p><b>1x12 Carolina OB</b></p> <p>A lightweight 1x12 open-back cabinet based on a 12" Celestion Creamback neodmium speaker. It delivers a "woody" vintage tone, with crunchy upper-mids and sweet refined highs.</p>
	<p><b>1x12 Red Frame</b></p> <p>It is the speaker of the Framus Red combo. It is build with a 12" Celestion Vintage 30 speaker and its pretty small enclosure offers a creamy tone with a lot of definition.</p>
	<p><b>Shimmer Delay</b></p> <p>A particular delay processor in which the delayed signal is feed into a pitch shifter / harmonizer in order to add a shimmering effect to the decay tail. That was part of the U2 tone of the mid-80s. The TH-U Shimmer delay offers lots of parameters to control the density and the texture of the shimmer.</p>



WHAT'S NEW	
A photograph of the TH-U Shimmer Reverb pedal. It is a blue, rack-mountable unit with a red power switch on the left, a 'Shimmer Rev' label, and several knobs and buttons on the front panel. The knobs are labeled 'WET', 'DECAY', 'HARMONIZER', and 'REVERB'. There are also buttons for 'ON/OFF' and 'REVERSE'. The pedal has a rack-mounting rail on top.	<p><b>Shimmer Reverb</b></p> <p>A particular reverb processor in which the reverb tail is feed into a pitch shifter / harmonizer in order to add a shimmering effect to the decay. In TH-U Shimmer Reverb both a +1 and a +2 octave are used and the balance between the two can be tweaked to control the shimmering texture.</p>

## TH-U Component Reference


NOTE: The following list could change without notice due to software updates/ upgrades.

AMPLIFIERS	
	<p><b>Bassface '59 (US)</b></p> <p>The Bassface '59 is modeled after a classic American all tube amplifier. This amp was originally designed for bass players, but quickly found its way in guitar rigs throughout the world. It's great for blues and country tones. Although not originally designed with overdriven tones in mind, it will work wonderfully paired with an overdrive pedal. The Bassface 59' has a natural slight gain that helps your guitar cut through the mix. All samples recorded using a 4x10 OB Tweed '59 cab.</p>
	<p><b>Brunetti Metropolitan</b></p> <p>Very small. 10W. The clean channel, with his WARM/SHINE control doesn't fear dynamics in spite of power, and the drive channel, with his TEXTURE &amp; AIR controls, will give you unlimited excitement!</p>
	<p><b>Brunetti Mercury EL34 CH1</b></p> <p>This module is Overloud's authorized model of the Brunetti Mercury amplifier. This is the first channel of a beautifully voiced Italian boutique amp. It offers exquisite warm clean tones perfect for arpeggiated work. Channel 1 of the Mercury is characterized by its slight overdriven voicing which gives players a very distinguishable warm sound suitable for Blues and Jazz.</p>
	<p><b>Brunetti Mercury EL34 CH2</b></p> <p>This module is Overloud's authorized model of the Brunetti Mercury amplifier. This is the second channel of a beautifully voiced Italian boutique amp. It is dedicated to overdriven and distorted tones. This channel is great for heavy rhythms - from overdriven blues tones all the way up to hard rock and metal tones. The adjustable gain knob offers tons of degrees of dirt. This channel is also wonderful for solos.</p>

**AMPLIFIERS**







	<p><b>Brunetti XL R-EVO II CLEAN</b></p> <p>This module is Overloud’s authorized model of the Brunetti R-Evo amplifier. This is the first channel of a beautifully voiced Italian boutique amp. This first channel offers beautiful clean tones. The on board three band EQ controllers will help players craft all kinds of non distorted sounds, from smooth dark tones to crisp bright sounds. The R-evo does a great job at preserving the player’s dynamics and nuances when playing. This model is a perfect choice for jazz, blues and light ballads.</p>
	<p><b>Brunetti XL R-EVO II BOOST</b></p> <p>This module is Overloud’s authorized model of the Brunetti R-Evo amplifier. This is the second channel of a beautifully voiced Italian boutique amp. The boost channel offers a variety of crunchy overdriven tones. This channel is perfect for blues, rock and hard rock rhythm tones. This channel is also great for solos. Increasing the drive will bring a very musical sustain to the overall sound.</p>
	<p><b>Brunetti XL R-EVO II XLEAD</b></p> <p>This module is Overloud’s authorized model of the Brunetti R-Evo amplifier. This is the third channel of a beautifully voiced Italian boutique amp. The XLead channel is all about thick juicy distortion very suitable for guitar solos. Combined with a delay, the XLead channel of Brunetti’s R-evo does wonders. The R-evo does a great job at preserving the player’s dynamics and nuances when playing.</p>
	<p><b>Brunetti SingleMan</b></p> <p>One-channel tube combo. This product arises from the particular need of each guitar player to have a low power amp of great quality, easy to use, versatile and adaptable to a wide range of live or studio situations.</p>
	<p><b>BurnSphere Clean</b></p> <p>Very heavy even if it is clean! This 100W all tubes German amplifier is created with the Metal guitarists needs in mind. The clean channel can deliver crisp and solid clean tones for song intros when the Drive is set to low levels and can be pushed into a mild distortion for higher Drive settings.</p>

**AMPLIFIERS**

	<p><b>BurnSphere LEAD</b></p> <p>Very heavy. Lead tones belong to the repertoire of this 100W German 100 amp. The sound shaping features Bottom and Mid Boost letting you reinforce this particular pressure in low-end and the low-mid frequency range, thus expanding the Burnsphere amps' tonal spectrum.</p>
	<p><b>Caliper Studio 50 CLEAN</b></p> <p>This is a 50W combo designed to play hard rock in small venues: the clean channel has become famous for offering plenty of crystal-clear headroom on rhythm.</p>
	<p><b>Caliper Studio 50 LEAD</b></p> <p>This is a 50W combo designed to play hard rock in small venues: despite its small size, it is capable of monstrous, fat lead tones. Its five-stage tube circuit provide a massive amount of gain for hyper-distorted tones.</p>
	<p><b>Darkface '65 (US)</b></p> <p>The Darkface '65 is a super clean classic American tube amp. This amp found its way in various musical styles because of its ability to preserve the guitar's natural tonal characteristics. The amp was designed to stay clean at very high volumes. Try playing clean arpeggiated chords on this amplifier and you will understand why it has been used on so many records. Although originally built for clean guitar lines, many blues players have used it for lead guitar lines. This amp is perfect for pop rock, blues, country and jazz.</p>
	<p><b>DVmark Maragold CLEAN</b></p> <p>With an artist roster consisting of monster jazz and fusion guitarists (Frank Gambale, Biréli Lagrène, and Dean Brown among them) DV Mark has acquired a reputation as a serious player's brand. Now the company has collaborated with fusion-shred virtuoso Greg Howe to produce the signature-model Maragold—a 40-watt, EL34-driven, two-channel amp that runs from subdued to fire-breathing. Maxing the gain on the clean channel adds depth and just a touch of crunch.</p>



**AMPLIFIERS**

	<p><b>DVmark Maragold LEAD</b></p> <p>DVmark has collaborated with fusion-shred virtuoso Greg Howe to produce the signature-model Maragold—a 40-watt, EL34-driven, two-channel amp that runs from subdued to fire-breathing. Like the clean channel, the lead channel is remarkably touch-responsive—you can move from brutal to bluesy via the intensity of your pick attack.</p>
	<p><b>Heavy51 RHYTHM(US)</b></p> <p>This amp is a classic amongst rockers and metal players. The HeaVy51 is modeled after the Van Halen’s signature guitar amplifier. The first channel was designed for rhythm parts. This channel is great for crunch guitar part and riffs.</p>
	<p><b>Heavy51 LEAD(US)</b></p> <p>This amp is a classic amongst rockers and metal players. The HeaVy51 is modeled after the Van Halen’s signature guitar amplifier. The second channel is dedicated to distortion tones perfect for super heavy rhythm and lead guitar parts.</p>
	<p><b>High Wattage Normal</b></p> <p>Modeled after the mid 60s DR103 amp, it kicks out such a pure, powerful tone that it really compliments the pedals put through it rather than competes with them like some other amps, yet on the other hand has the rich, classic ‘British’ tone which stands out so distinctively, particularly when the amp is cranked up.</p>
	<p><b>High Wattage Bright</b></p> <p>This is a mod of the High Wattage Normal amp in which the bright circuit is inserted. This gives extra-crisp tones and a slight more gain when cranked up.</p>
	<p><b>Jazz 12'o</b></p> <p>In 1975, a Japanese manufacturer welcomed the arrival of the “King of Clean”, its first stereo all-transistor amplifier designed for Jazz. A revolution in guitar amplifier technology, this amp looked and sounded like no other amp. Thirty years later it remains in high demand by guitarists around the world who are looking for a super-clean and hi-fi tone.</p>



**AMPLIFIERS**

	<p><b>Lab5 CLEAN</b></p> <p>It is a 2x12 solid state combo amp made in the 70s. Part of its fame comes from BB King, who has been using it from time to time. It has a very impressive clean tone, considering it's made in the 70s.</p>
	<p><b>Lab5 DIST</b></p> <p>It is the Overdrive channel of the Lab5 amplifier. Its distortion is sometimes defined as “harsh” but with lot of personality. It has a unique filter called “multifilter” which adds a particular coloration to the tone.</p>
	<p><b>Marcus II CLEAN</b></p> <p>It is the version II of a very famous line of american amplifier. In particular, the revision II C+ covers almost every style which includes blues, alternative, classic rock, modern rock, oldschool metal, modern metal and much more.</p>
	<p><b>Marcus II LEAD</b></p> <p>This is the lead channel of the Marcus II amplifier. It reproduces the classic Mesa tone. Heavy, great for leads, metal. Petrucci. Prog metal.</p>
	<p><b>Modern CH1 (US)</b></p> <p>This American tube amplifier is known for its super heavy tight distortion channel and is mostly used in heavier styles of music. It is however a very versatile all tube guitar amplifier that can work well in many musical styles. This first channel is a clean channel and will give players access to many different tones from crisp bright to mellow dark. Use this channels to craft beautiful clean rhythm sounds. This channel will also work great for melodic lines that will cut through the mix if you increase the mids thanks to the included three EQ knobs.</p>

**AMPLIFIERS**

	<p><b>Modern CH2 (US)</b></p> <p>This American tube amplifier is known for its super heavy tight distortion channel and is mostly used in heavier styles of music. It is however a very versatile all tube guitar amplifier that can work well in many musical styles. This second channel offers beautiful overdriven tones that will satisfy any blues rock players. This channel works great for punchy rock riffs. Many different tones can be found on this channel, from British crunchy overdrives to heavy metal distortions.</p>
	<p><b>Modern CH3 (US)</b></p> <p>This American tube amplifier is known for its super heavy tight distortion channel and is mostly used in heavier styles of music. It is however a very versatile all tube guitar amplifier that can work well in many musical styles. This third channel is what this amp is most known for. It hosts a plethora of heavy tones that will work great with any sub-genres of metal. This channel also does wonders to your lead lines. The distortion is very polished and musical.</p>
	<p><b>Overange 120</b></p> <p>The recreation of a 1972 amplifier, 120W all-tube head. It delivers a dirty crunchy tone wich is perfect to recreate the typical distortion of the '70s. This amplifier has become famous thanks to a particular Presence knob which allows you to shape the crispness of the distortion</p>
	<p><b>Overloud Custom Crisp</b></p> <p>This amplifier is a very versatile three distinct channel all tube guitar amplifier model. The amp is designed to give guitar players access to all kinds of tones, from American cleans, to British crunch, and all the way up to extreme distorted tones. This first channel is all about clean sounds. Boosting the presence knob will give you pristine bright clean tones ideal for arpeggio work. Increasing the drive control will work well for clean melodic lines.</p>



**AMPLIFIERS**

	<p><b>Overloud Custom Rhythm</b></p> <p>This amplifier is a very versatile three channels all tube guitar amplifier model. The amp is designed to give guitar players access to all kinds of tones, from American cleans, to British crunch, and all the way up to extreme distorted tones. This second channel is great for punchy overdriven rhythm tracks. This channel includes three distinct modes (Plex, Plex Bright and Normal) giving players three different amp voicings.</p>
	<p><b>Overloud Custom Power</b></p> <p>This amplifier is a very versatile three channels all tube guitar amplifier model. The amp is designed to give guitar players access to all kinds of tones, from American cleans, to British crunch, and all the way up to extreme distorted tones. This third channel will give you access to all kinds of distorted sounds. Adjusting the drive knob will give you access to a plethora of distortion variations suitable for anything from super heavy tight riffs to soaring musical leads.</p>
	<p><b>Overloud Prog</b></p> <p>This amplifier is an original design by Overloud. It has been developed to create the typical Progressive Metal tone: very high gain but smooth, with a perfect balance on all the frequencies. It allows to play chords without losing the clarity of each string.</p>
	<p><b>Overloud Rhythm</b></p> <p>This amplifier is an original design by Overloud. It has been developed to create '80 rhythm parts, with lot of presence and a sharp crunch tone. It has a medium amount of gain and it has been harmonically balanced to preserve the clarity of each string.</p>
	<p><b>Plexi - Voice 1</b></p> <p>It is the emulation of the rhythm channel of the legendary British Plexiglass-panel amplifier, manufactured from 1965 to 1981 when it was replaced by the 800. It is a 100W amp equipped with EL34 power tubes. The rhythm channel has a flat response. Besides Pete Townshend of The Who, early users include Eric Clapton and Jimi Hendrix, who used this amplifier with four 4x12" cabinets at the 1969 Woodstock Festival.</p>

**AMPLIFIERS**



**Plexi - Voice 2**

It is the emulation of the lead channel of the legendary British Plexiglass-panel amplifier, manufactured from 1965 to 1981 when it was replaced by the 800. It is a 100W amp equipped with EL34 power tubes. The lead channel has a boosted bright tone. Besides Pete Townshend of The Who, early users include Eric Clapton and Jimi Hendrix, who used this amplifier with four 4×12" cabinets at the 1969 Woodstock Festival.



**Randall LynchBox BlackFace**

This module is Overloud’s authorized model of Randall’s BlackFace MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. The BlackFace reproduces the tone of a super clean American classic tube amp. This amp model produces beautiful bright cleans suitable for arpeggiated chords and light strumming. It’s also a great amp for blues and country. Adding a delay and discreet reverb after the amp will bring life to complex chord voicings. This is a wonderful amp for slower musical pieces that require pristine cleans.



**Randall LynchBox Clean**



This module is Overloud’s authorized model of Randall’s Clean MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. This amp model is all about beautiful pure clean tones similar to what you would get out of a classic class A American tube amp. This model is perfect for jazz, blues and ballads. Add a nice delay to the amp to make your chord voicings stand out. The tones are very warm and rich sounding.



**Randall LynchBox SuperV**

This module is Overloud’s authorized model of Randall’s SuperV MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. The SuperV MTS replicates the classic sound of a clean British amplifier. This module is great for clean tones that don’t require the extra brightness you might find in an American clean guitar amplifier. This module is perfect for blues and country as it is very responsive to the players attack. When playing harder, you will hear a discreet gain come through which is characteristic of these British amp models.

**AMPLIFIERS**

	<p><b>Randall LynchBox Tweed</b></p> <p>This module is Overloud’s authorized model of Randall’s Tweed MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. The Tweed module is a clean amp based on a classic American tube amplifier. This amp is known for its rich overall bass presence. The Tweed MTS will work great for arpeggiated chords. Adding a little delay to the module will give you a beautiful tone that will work very well for rich complex chord voicings. This module is also very well suited for blues solo work. Adding a TubeNine in front of it will give you a great sounding blues tone.</p>
	<p><b>Randall LynchBox Plexi</b></p> <p>This module is Overloud’s authorized model of Randall’s Plexi MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. The Plexi MTS reproduces the rich overdrive tones heard in a British tube amp. This module is perfect for overdriven rhythm guitar tracks that need punch and character. The Randall Plexi module will also work very well for heavy blues rock solos. This amp model is a great starting point for killer tone and might very well become your one stop only module when it comes to lead guitar work.</p>
	<p><b>Randall LynchBox Topboost</b></p> <p>This module is Overloud’s authorized model of Randall’s Topboost MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. The Topboost MTS replicates the classic sound of a clean/slightly overdriven British amplifier. This module is great for modern pop and Blues guitar parts. It can be used both in rhythm and lead situations as long as you are after something considered clean. The drive will allow players to get a nice discreet overdrive great for Blues and Country.</p>

**AMPLIFIERS**

	<p><b>Randall LynchBox XTC</b></p> <p>This module is Overloud’s authorized model of Randall’s XTC MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. The XTC module offers an all-around great hi-gain tone with tight low end and cutting midrange. The tone is very similar to a rich all tube boutique amplifier. It will cover any rock to metal tone. Try the XTC next time you are after a very musical high gain sound. Boosting the Mids will help your guitar cut nicely through the mix.</p>
	<p><b>Randall LynchBox SL+</b></p> <p>This module is Overloud’s authorized model of Randall’s SL+ MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. This amp model is great for rock and heavy blues. It offers a very rich and musical super-overdrive comparable to what you would hear coming out of a classic British tube amplifier. The SL+ has a very interesting voicing full of mids which really helps your guitar cut through any mix. Whether used for punchy rock rhythm tracks or soaring leads, the SL+ is a perfect choice for anything that rocks.</p>
	<p><b>Randall LynchBox Grail</b></p> <p>This module is Overloud’s authorized model of Randall’s Grail MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. The Grail MTS is perfect for hard rock and heavy rock. If you are after a rich musical distortion tone, you should definitely give this one a try. You can get some great rhythm tones by decreasing the gain a bit. Adding a TubeNine pedal in the front of the amp will give you a beautiful lead tone full of dynamics and sustain.</p>

**AMPLIFIERS**

	<p><b>Randall LynchBox ThreadPlate</b></p> <p>This module is Overloud’s authorized model of Randall’s ThreadPlate MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. The ThreadPlate MTS is voiced to give players a super rich heavily distorted tone comparable to what you would hear coming out of a modern American guitar amp. Because the ThreadPlate is voiced for one type of sound only, it is very easy to use. If you are after something very heavy suitable for anything that requires tons of gain, you should consider the ThreadPlate module.</p>
	<p><b>Randall LynchBox Ultra</b></p> <p>This module is Overloud’s authorized model of Randall’s Ultra MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. The Ultra module offers super high gain distortion tone similar to what you would hear in a classic modern American tube amp. Use this module for anything that requires tight low end and beautiful sustain. This amp model will be great for any form of metal music. Scoop the Mid EQ knob to craft tight rhythm sections or increase it to create a lead guitar tone that cuts through the mix.</p>
	<p><b>Randall LynchBox Ultra XL</b></p> <p>This module is Overloud’s authorized model of Randall’s Ultra XL MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. The Ultra XL steps it up a notch and offers a more modern, and tighter tone than the Ultra. This is perfect for modern metal, whether you are recording tight rhythm tracks or high gain lead guitar parts. This model has tons of gain to offer and should find its prime place in your metal patches.</p>

**AMPLIFIERS**

	<p><b>Randall LynchBox Mr. Scary</b></p> <p>This module is Overloud’s authorized model of the George Lynch signature Randall MTS® unit (Modular Tube System). The MTS is a small interchangeable unit that can be placed in compatible preamplifiers to change the voicing of that amp. The Mr. Scary module is all about rich hard rock tones. This amplifier can handle all your hard rock riffs and is also perfect for soaring guitar solos. MTS modules are not designed to be versatile, rather they are voiced according to one distinct type of sound. This makes Randall’s Mr. Scary very easy to use and if you are after a heavy distortion sound suitable for rhythm and solo work, you should definitely consider this model.</p>
	<p><b>Randall T2 Clean</b></p> <p>This all tube amplifier is the authorized reproduction of the Randall® T2 guitar amp head. This is an extremely powerful 400 watt amplifier. The amp is quite versatile, but is known for its ability to produce incredible amounts of gain. This first channel gives players access to beautiful cleans.</p>
	<p><b>Randall T2 Overdrive</b></p> <p>This all tube amplifier is the authorized reproduction of the Randall® T2 guitar amp head. This is an extremely powerful 400 watt amplifier. The amp is quite versatile, but is known for its ability to produce incredible amounts of gain. The second channel is very useful for hard rock and metal rhythm sections. Many different types of tones can be produced on this channel. The mid range EQ is particularly useful as it allows you to sweep through all the mid frequencies to increase or scoop the desired range. This is extremely useful when trying to find a tone that will work properly in your mix.</p>
	<p><b>Randall T2 Boost</b></p> <p>This all tube amplifier is the authorized reproduction of the Randall® T2 guitar amp head. This is an extremely powerful 400 watt amplifier. The amp is quite versatile, but is known for its ability to produce incredible amounts of gain. The third channel is mostly used for lead guitar sections. This mode offers tons of gain. Although often used in heavier styles of music, the third channel of the Randall T2 will give you excellent results when going after a rich, very musical high gain guitar tone similar to what you would hear on instrumental guitar songs.</p>

**AMPLIFIERS**

	<p><b>Rock '64 (UK)</b></p> <p>This 45 watt all tube amplifier is often referred to as British's version of the American Bassface '59. The amp uses KT66 vacuum tubes in the output stage, and 12AX7 tubes in the pre-amplification stage which gives it a very natural and unique gain. It has been favored by many Blues and Rock players. The amp works beautifully for crunchy rhythm, especially combined with an overdrive or distortion pedal in the front.</p>
	<p><b>Rock '75 (UK)</b></p> <p>The Rock '75 was one of the most popular British tube amps in the 80s. Although used in a lot of hard rock bands, it is very capable of handling clean arpeggiated chords. This amp is also popular amongst blues-rock players because of its beautiful crunchy overdrive which responds well to guitar players' dynamics. This 100 watts amplifier is considered a "hot" amplifier because it has more gain stages than comparable amplifiers.</p>
	<p><b>Rock 900A (UK)</b></p> <p>This 2 channel all tube British guitar amplifier was very popular in the 90s. It hosts two distinct channels. The first channel handles all the cleans to slightly overdriven crunchy tones. Use this channel with arpeggiated chords, slightly overdriven crunchy bluesy leads, and anything in between. The clean channel allows guitar players to sculpt their tone with the bass, mids, treble and presence controls.</p>
	<p><b>Rock 900B (UK)</b></p> <p>This 2 channel all tube British guitar amplifier was very popular in the 90s. It hosts two distinct channels. This amp is mostly known for its second channel though. The second channel of the Rock 900 (UK) has been heard on many instrumental shred guitar albums. It is the perfect amp for heavier guitar leads. Its distortion is very musical as it does a great job at preserving the guitar's natural tone.</p>
	<p><b>Rock 22.10 NORMAL</b></p> <p>This 100W british amplifier is one of the loudest ever created by its manufacturer. It has the right amount of sizzle, mids and it isn't bottom heavy like a Rectifier. You can roll back the volume on your guitar and it cleans up really nice.</p>



**AMPLIFIERS**

	<p><b>Rock 22.10 BOOST</b></p> <p>This is the Boost channel of the 22.10 amplifier. It offers the typical British-style distortion obtained by pushing the EL84 output tubes: this gives a lot of presence without having a large amount of gain.</p>
	<p><b>Saint Amp</b></p> <p>The Saint Amp replaces your amplifier and cabinet. It offers three distinct modes giving you access to sounds found in a British, Californian, and Tweed amp. Each mode includes three types of tones: Clean, Hi Gain and Hot Wired. This gives you access to tons of different sounds. It's as if you had three completely distinct guitar amplifiers in one module.</p>
	<p><b>Slo 88 (US) Clean</b></p> <p>The Slo 88 (US) amp is based on an American all tube guitar amp released in the late 80s on the West Coast. The amp includes three distinct channels giving much flexibility and versatility to guitar players. The clean channel will work well for arpeggio work and strummed chords. The tones of the clean channel are a bit darker than what people might expect from a typical clean American amp. It is voiced a bit more like a British amp which can add a nice tonal contrast when used to double musical sections played by brighter instruments.</p>
	<p><b>Slo 88 (US) LEAD</b></p> <p>The Slo 88 (US) amp is based on an American all tube guitar amp released in the late 80s on the West Coast. The amp includes three distinct channels giving much flexibility and versatility to guitar players. The second channel offers a nice selection of overdrives. This channel is great for blues-rock and funk rhythms. The drive knob allows players to control the amount of gain they want to add to their tone. The second channel of the Slo 88 will mostly be used for rhythm guitars that require a bit more dirt without entering in full blown distortion territory.</p>

## AMPLIFIERS

**Slo 88 (US) CRUNCH**

The Slo 88 (US) amp is based on an American all tube guitar amp released in the late 80s on the West Coast. The amp includes three distinct channels giving much flexibility and versatility to guitar players. The third channel is wonderful for lead guitar work. The distortion of the Slo 88 (US) is very musical and will add lots of gain to your guitar without changing its character. This channel also works great for heavier hard rock riffs. Your guitar will really cut nicely through the mix because of the natural bright voicing of this channel.

**THD Flexi 50**

This module is Overloud's authorized model of the THD Flexi-50 guitar amplifier. This amp does a wonderful job at preserving the player's nuances making it perfect for blues and jazz. Increasing the gain knob will give you a rich musical overdriven tone perfect for pentatonic based licks. Even at the highest overdrive settings, this amp still preserves the player's touch sensitivity. The Flexi-50 is also capable of very nice warm tube sounding clean tones ideal for jazz comping and solos.





**THD Univalve**

This module is Overloud's authorized model of the THD Univalve guitar amplifier. The particularity of this amp is that it's a single-ended Class A amplifier. This means that the single output tube can be switched at will among many octal-based power tubes giving players access to many different tones without re-biasing the amp. The Univalve shines when playing Blues.





**Top30 (UK) Normal**

The Top30 (UK) is a 30 watt classic all tube British guitar amplifier. It was designed in the 60s as a solution to guitar players not being heard when playing in a live band situation. As it was the case with most earlier guitar amps, it was designed to stay clean at higher volumes. The Top30 (UK) has a very recognizable discreet gain to it which gives it a very unique character. It sounds a bit darker than the American Darkface '65 model.

**AMPLIFIERS**

	<p><b>Top30 (UK) BRIGHT</b></p> <p>The Top30 (UK) is a 30 watt classic all tube British guitar amplifier. It was designed in the 60s as a solution to guitar players not being heard when playing in a live band situation. As it was the case with most earlier guitar amps, it was designed to stay clean at higher volumes. This second channel adds a gain stage with an additional bass and treble controls. The Top30 (UK) has a very recognizable discreet gain to it which gives it a very unique character. It sounds a bit darker than the American Darkface '65 model.</p>
	<p><b>Tumble ODS Clean</b></p> <p>The Tumble ODS is modeled after a prestigious all tube boutique guitar amp that was created in the early 80s in Los Angeles, CA. This 100 watts amplifier was never mass produced and is very rare. It is known for it's incredible ability to preserve the player's personality without over coloring the sound of the guitars used. The first channel of the Tumble is for clean tones. This channel is great for cleaner rhythm sections.</p>
	<p><b>Tumble ODS DRIVE</b></p> <p>The Tumble ODS is modeled after a prestigious all tube boutique guitar amp that was created in the early 80s in Los Angeles, CA. This 100 watts amplifier was never mass produced and is very rare. It is known for it's incredible ability to preserve the player's personality without over-coloring the sound of the guitars used. The second channel will give players access to beautiful musical overdrives and distortions. The tones produced are very popular amongst blues and fusion players. This channel is a bit similar to what you would hear in a British overdriven amplifier, yet remains very unique. It has tons of character and will really enhance your playing.</p>
	<p><b>Tweed Deluxe</b></p> <p>The Fender Deluxe amp of the 1950s was a medium-powered unit designed to let guitarists "hold their own" in a small group. The Tweed Deluxe is not known for producing a clean tone at high volumes, and as such, was regarded as being an intermediate amplifier. Ironically, the saturated tone this amplifier produces at higher volumes is the reason why it is one of the more famous amplifiers Fender ever produced.</p>

**AMPLIFIERS**

	<p><b>X.T. See</b></p> <p>A famous californian boutique ecstatic amp. It is designed to give guitar players access to all kinds of tones, from American cleans, to British crunch, and all the way up to extreme distorted tones. The second channel is great for punchy overdriven rhythm tracks. This channel includes three distinct modes (Plex, Plex Bright and Normal) giving players three different amp voicings. The Plex voicings are useful for blues rock rhythm parts. They will give access to a rich sounding British type of overdrive. The Normal voicing adds an extra layer of gain and is very useful for hard rock riffs and lead guitar. The distortion is very musical and will help your guitar cut through the mix.</p>
	<p><b>Bass 900</b></p> <p>575W bass amplifier with variable valve drive: from zero to rock</p>
	<p><b>Bass SuperTube CL</b></p> <p>Classic edition of a 300W american all-tube bass head</p>
	<p><b>Bass SuperTube VR</b></p> <p>Vintage Reissue of a 300W bass amplifier which recreates the signal path, tone, and vibe of the original rock 'n' roll workhorse</p>








CABINETS	
	<p><b>2x12 Alnico '58 (US)</b></p> <p>This is the King of Blues cabinet, equipped with two 12-inch Alnico speakers which delivers a creamy and pristine tone. This is the right choice if you want to recreate a pure American sound for clean and mild crunch tones.</p>
	<p><b>1x12 Bluelux (US)</b></p> <p>It is the 1x12" speaker of an American blues combo. It is equipped with one 12-inch Alnico speaker and it excels in the midrange where it delivers a tone with lot of presence.</p>
	<p><b>2x12 British State (UK)</b></p> <p>This 2x12" cabinet with Celestion speaker is part of a British combo. It is particularly designed for metal and punk, and this things is great for them. It has a brutal and rocking tone, and can be used with a clean channel as well for a nice touch on the intros.</p>
	<p><b>1x12 Brunetti</b></p> <p>This 1 x 12" guitar cabinet is faithfully modeled after Brunetti's line of boutique single speaker guitar cabs. this module is a great choice if you are looking for a versatile guitar cabinet that won't take too much space in the mix. Because it is a smaller cab, it will tend to sound a little bit more focused than larger cabinets. This can be a good choice if you are recording lead guitar sections.</p>
	<p><b>2x12 Brunetti</b></p> <p>This 2 x 12" guitar cabinet from Brunetti is an excellent choice for any types of musical styles. It is a very versatile cab that will let all the nuances and details of your playing come through its Celestion Vintage 30 speakers. The attention to detail and enhanced high mid frequencies is ideal for electric guitar work. This guitar cabinets is a great match for any tube guitar amplifier and you should definitely give it a try.</p>









	<p><b>4x12 Brunetti Custom</b></p> <p>This 4 x 12” guitar cabinets by Brunetti is a great choice when you are looking for a huge tone that will fill up any room. This module combined with any guitar amplifier head will deliver beautiful musical tones with an extremely soft and faithful frequency response. This ensures that your guitar’s character is accurately preserved. Because this is a four speaker cabinets, your tone will fill up the space quite easily.</p>
	<p><b>1x8 Brunetti Metropolitan</b></p> <p>This is the 1x8” speaker cabinet of the very small 10W Brunetti Metropolitan Amplifier. It doesn’t fear dynamics in spite of power, and it gives you unlimited excitement!</p>
	<p><b>1x12 Brunetti SingleMan</b></p> <p>This is the 1x12” cabinet paired with the tube combo Brunetti Singleman. This product arises from the particular need of each guitar player to have a low power amp of great quality, easy to use, versatile and adaptable to a wide range of live or studio situations.</p>
	<p><b>1x12 Clst (UK)</b></p> <p>This 1 x 12”guitar cabinet is a great choice for any musical styles. Equipped with Celestion speakers, this module is a favorite amongst many players who require a single speaker tone that can handle cleans, overdriven tones, and heavier lead sounds. Many blues rock players have made this 1x12” Clst (UK) guitar cabinet the central part of their set up. Because it is a single speaker cab, your tone will sound more focused and take a little less space.</p>
	<p><b>2x12 OB Darkface '65 (US)</b></p> <p>This 2 x 12” entire cabinet is perfect for clean tones and lead tones. It is voiced on the brighter side which is a great asset when trying to cut through the mix. Being that this module has two 12” speakers, it will make your guitar sound more focused than a 4 x 10” cabinet. This makes the 2x12” OB Darkface '65 (US) particularly useful for solo work. It is a great choice for Blues, Jazz or Rock.</p>



	<p><b>1x12 OB Eastern (JP)</b></p> <p>This 2 x 10" Guitar cabinets is modeled after a famous Japanese guitar cabinet. This cab is a good choice for small to midsize rooms and of course for recording. A lot of musicians have opted for this cabinet due to its rich frequency response and its light weight. Using cabinets equipped with two 10" speakers is a great choice for lead guitar work. The smaller narrower size speaker will accentuate the high ends – while using two separate speakers will fill out the space nicely. If you're looking for versatile guitar cabinet that will work in pretty much any musical situation, you should give the 2x10" OB Eastern (JP) a try!</p>
	<p><b>4x12 Dutch (NL)</b></p> <p>This 4 x 12" guitar speaker cab is modeled after a high-end Dutch cab known for its ability to excel in any musical styles. Considered by many as the ultimate speaker cab, the 4x12" Dutch (NL) has an incredible bass response while preserving the natural brightness of your guitar. Combine this module with any boutique guitar to amplifier head for instant gratification.</p>
	<p><b>4x12 England (UK)</b></p> <p>This 4 x 12" guitar cabinet will add clarity and presence your guitar tone. it has a nice peak in the higher midrange, which makes it a perfect choice for lead tones that need to cut through the mix. This guitar cabinet has found its way in many Rock guitar players. It will easily fill up any concert venue thanks to its four Celestion Vintage 60 12" speakers.</p>
	<p><b>1x12 GK (US)</b></p> <p>allien krueger 1x12 guitar cabinet. This compact 1x12" speaker cabinet is a legend of the '70s. It has been used by Santana in Woodstock as well as the Led Zeppelin. Its has a very rich mid-frequency response which is great for '70 progressive tones.</p>
	<p><b>2x12 OB Green (UK)</b></p> <p>This 2 x 12" guitar cab is modeled after a classic British guitar cab made famous for its ability to carry out all the nuances of your playing. The original cab was released in the early 60s and still remains a favorite amongst many professional guitar players.</p>



	<p><b>4x12 Green (UK)</b></p> <p>This 4 x 12" guitar cab is modeled after the very famous British cabinet. It is most commonly used with heavier guitar tones. Because it is made of four speakers, it will easily fill up the space of any room.</p>
	<p><b>4x12 Heavy 51 (US)</b></p> <p>This 4 x 12" guitar cabinet is modeled after the famous cab designed by the great Eddie Van Halen. Although capable of handling any types of guitar sounds, the 4x12" HeaVy51 (US) module will shine when used with a heavy distorted guitar amp head. Equipped with custom voiced Sheffield speakers, this guitar cabinets will emphasize the mid overtones and help your notes sustain more naturally.</p>
	<p><b>4x12 HiPower (UK)</b></p> <p>This 4 x 12" guitar cabinet speaker is modeled after a very famous British cabinet used by many guitar players. Although this cabinet is capable of handling any types of guitar tones, it works particularly well with overdriven guitar tones. Because this is a four speaker guitar cabinet, it has tons of low end and can fill up any room size.</p>
	<p><b>2x12 Jazz 12'o (JP)</b></p> <p>This is the 2x12" cabinet paired with the Jazz 12'o amplifier. It is based on two 120W 12-inch silver cone speakers which delivers a pure and transparent tonal signature. It is very versatile, great for Jazz and Funk.</p>
	<p><b>2x12 Lane (UK)</b></p> <p>The 2x12" Lane (UK) as a very warm tone and will help bring out all the natural harmonics of your guitar. This is a great choice for small to midsize rooms. Your heavier tones will sound very musical and your cleans will be bright and clear. You should give this one a try!</p>
	<p><b>4x12 Modern (US)</b></p> <p>This 4 x 12" guitar cabinet is modeled after a famous modern guitar made in California. This module is the perfect complement to any guitar amplifier. The 4x12" Modern (US) This comfortable with any musical styles and will add clarity to your tone without coloring your original signal.</p>



	<p><b>1x12 Overloud</b></p> <p>Here at Overloud, we created a prototype of a 1x12” cabinet with a Jensen Alnico speaker, entirely made my solid maple wood. It is really heavy and it offers a quite unique tone, with a lot of definition in the midrange and not much bottom-end, making it a perfect choice when putting the guitar track into a mix.</p>
	<p><b>2x10 OB Prince (US)</b></p> <p>This 2 x 12” guitar cabinet is a classic American made cab used in many different recording studios. Equipped with two 30-watt Celestion Speakers, this module will beautifully complement any tube guitar amp head. With an increase in the mid-high end, the 2x12 OB Prince (US) will help your guitar sustain more naturally and facilitate controlled feedback at higher volumes.</p>
	<p><b>2x12 Randall CB</b></p> <p>This 2 x 12” guitar guitar speaker cabinet is modeled after a wonderful cab by Randall. this cabinet is great for any musical styles and can handle up to 120W. This cab sounds great with pretty much any amplifier head. It features two Celestion Vintage 30 speakers which are known to deliver beautiful detailed and complex overtones with a warm low end. The Randall® 2x12” CB is also known for its rich midranges which is particularly useful in a busy mix as it will help your guitar stand out from the rest.</p>
	<p><b>4x12 Randall XL</b></p> <p>The Randall RS412XLT100 4x12 cabinet is a very musical guitar speaker with tons of power and a deep enhanced low end. This module is particularly useful for heavier guitar tones. It will fill up any room – from midsize rehearsal rooms all the way up to large rock venues. Although famous for its ability to handle any type of distortion, this module will also work great with cleaner tones.</p>
	<p><b>4x12 Randall XLT100</b></p> <p>This guitar speaker cabinet designed by Randall can handle anything you throw at it. Built with the touring musician in mind, the Randall® 4x12” XLT 100 offers all the low end you will ever need to fill up any room. Equipped with four 12” Celestion speakers, this cab is perfect for lead guitar work. Its enhanced mids will help your guitar stand out and easily produce very musical natural harmonics.</p>



	<p><b>4x12 Randall LB George Lynch</b></p> <p>This 4 x 12” guitar cabinet speaker was designed by Randall according to George Lynch’s specifications. The particularity of this cab is that its baffles are angled slightly right and left as opposed to slightly up and down like it is most commonly done. This unique design helps the sound travel more widely which creates a sense of space that is particularly useful in situations where there is only one guitar player.</p>
	<p><b>2x12 Slo 12k (US)</b></p> <p>This 2 x 12” guitar cabinets is modeled after a classic American made speaker used by many guitar players. This module is comfortable with most musical situations. Because of its large 12” speaker, it’s has a tendency to enhance the deep bass response which gives its almost a 4 x 12” cabinet tone.</p>
	<p><b>1x10 Studio (US)</b></p> <p>Modeled after Studio Caliber 50 cab, this small 1x10” cabinet, equipped with one Celestion speaker, delivers an incredible rich and “fat” tone, with a big bottom-end and controlled high frequencies. It is perfect for high gain tones, or when matched with very bright amplifiers because it can smooth the top-end.</p>
	<p><b>2x12 OB Top30 (UK)</b></p> <p>This 2 x 12” guitar cabinet is modeled after the speaker of the classic clean British tube amplifier. Adding this cab to your guitar rig will enhance the mids and help your guitar tone cut through any mix. The 2x12" OB Top30 (UK) It is a great choice for many musical styles that require your guitar to sound more focused and intimate.</p>
	<p><b>4x10 OB Tweed '59 (US)</b></p> <p>This 4 x 10” guitar cab is modeled after a classic American guitar cabinet released in the late-50s. This module delivers rich clear tones that will easily fill up a large concert venue. The 4x10" OB Tweed '59 (US) is the perfect choice when using cleaner to slightly overdriven tones. It is a medium output guitar cabinet that will accurately carry out all the nuances of your playing. The cabinet is quite bass heavy which helps your tones fill out a room nicely. All samples recorded using a Bassface '59 (US) amplifier.</p>



	<p><b>2x10 OB Vibro (US)</b></p> <p>This 2 x 10” guitar cabinet is modeled after a famous American cab known for its clarity. Many famous guitar players have chosen this cab for its enhanced mid-to high-end range which makes it a great choice if you want your guitar to really stand out. The 2x10” OB Vibro (US) is a great asset to have when recording a Blues-Rock influenced guitar section. Because this module is equipped with two speakers, it will give your tone the depth required for rhythm and lead parts.</p>
	<p><b>4x12 Vintage (UK)</b></p> <p>This 4 x 12” guitar cab is modeled after a classic British cab released in the early 60s. If you’ve ever been to a rock concert, it is more than likely that you saw those cabs on stage. This module will give your tone huge depth and tons of character. It is comfortable in most musical situations, but will really shine with the drive knob of your amp cranked up. Wether you play Blues, Rock, or Heavy Metal – this guitar will deliver the goods. All samples recorded using a Rock 900(UK) amplifier.</p>
	<p><b>1x12 OB Wanted (US)</b></p> <p>This one by 12 inch guitar cabinet is modeled after a classic cab used in many recording studios. Adding the 1x12" OB Wanted (US) to your guitar effects rig is a great choice for any musical styles. This guitar cabinet is known for its versatility and ability to naturally translate all the nuances of your playing. Because this module is based on a single 12 inch speaker, it is recommended for musical situations where you need a very focused sound that won't take too much space in your mix.</p>
	<p><b>1x10 Winner (US)</b></p> <p>Modeled after the the “Champ” amplifier line of an american manufacturer, it’s punchy and sweet. It is a perfect choice when looking for smooth pop tones, both in clean and crunch version.</p>



	<p><b>4x10 Bass Ashes</b></p>
	<p><b>1x15 Bass Tube</b></p>

Constructed from high-grade birch ply and protected by a tough, buffalo leather cloth covering, metal corners and steel grilles, this 4x10" bass cabinet is developed to achieve a superb balance of power, transparency and deep, controlled low end, without sacrificing any of the mid-band attack and high-end brightness that are so important in a modern bass sound.

Armed with a massive five-pound magnet, this American custom-designed 15" speaker generates chest-thumping low end like nobody's business-all the way down to 33Hz.

**EFFECTS**




	<p><b>BeeDeeToo</b></p>
	<p><b>Brunetti Taxi Drive</b></p>

The BeeDeeToo is modeled after a famous Blues overdrive pedal. Once activated, the pedal will deliver a warm creamy overdriven tone perfect for the Blues. With the drive on lower settings, the pedal can act as a booster which is great when trying to cut through a mix a bit better. Increasing the drive will give you a very musical overdriven lead tone. The pedal is great when you need to add a bit of character and dirt to you tone without getting into full distortion.

This module is Overloud's authorized model of the Brunetti Taxi Drive guitar overdrive pedal. This pedal is very versatile and delivers a wide array of overdriven tones from discreet and subtle to fat and crunchy. The Taxi Drive is great for blues rock musical styles as it does a great job at preserving the nuances of your playing. The pedal cleans up quite well when attacking the strings gently. With the Drive knob turned all the way up, it offers a very rich overdriven tone full of natural harmonics.

EFFECTS	
	<p><b>ct pre</b></p> <p>An '80s solid state preamplifier, packed into a small pedal, can be used to add a lot of gain prior to any amplifier without losing the original tone print.</p>
	<p><b>Diode250</b></p> <p>The Diode250 is modeled after a famous overdrive preamp effect pedal made famous for the rich overdriven tones it offers. The type of sounds you will get are the ones heard in many classic rock records from the 70s. This is great for early hard rock and heavy blues rhythm sections. Increasing the Drive knob to higher levels will give you a wonderful rich tone heavy in mid frequencies. Combined with a clean amp, the Diode250 will act as a second lead channel.</p>
	<p><b>SDriveOne</b></p> <p>The SDriveOne guitar overdrive is modeled after a very famous Japanese stomp pedal. It offers a super smooth and musical overdriven tone that does a fantastic job at preserving the subtle nuances of your playing. The SDriveOne module is perfect for Blues and Rock. It adds a natural tube sounding voicing to any guitar rig. Turning the Drive knob all the way up will produce a heavy creamy sound reminiscent of British overdriven amps. This makes it great for punchy rock riffs or solos.</p>
	<p><b>TUBE NINE</b></p> <p>The TubeNine is modeled after the famous Japanese tube enhancer guitar effect pedal. This pedal simulates the tone you would get with a warmed up tube guitar amplifier. This pedal is great to add even more realism and feel to any of Overloud's already super realistic models. In addition to the tone control knob, the TubeNine offers a built in "mid-hump" which enhances the mid frequencies. This makes it a very useful pedal as it will help your guitar sections cut through the mix.</p>

EFFECTS	
	<p><b>V-Treble Booster</b></p> <p>It's the most famous treble booster circuit, originally integrated into the amplifiers of a British manufacturer. Due to the high cost of exporting amps from England to US, the manufacturer decided to put the treble booster into a pedal which could be used to replicate the famous AC tone. It is definitely the Queen's Brian May tone.</p>
	<p><b>Brunetti Burning Box</b></p> <p>Burning Box is the Brunetti high-gain distortion stomp box. It is intended to deliver gain and distortion levels to the utmost. It is endowed with FET technology to reproduce tubes behavior and dynamics as faithfully as possible. Burning Box is pure force, devoted to more extreme and aggressive sounds, it goes beyond limits, it is pure power set free!</p>
	<p><b>Brunetti Mercury Box</b></p> <p>This module is Overloud's authorized model of the Brunetti Mercury Box. The Mercury box is dedicated to overdriven and distorted tones. This distortion pedal is great for heavy rhythms - from overdriven blues tones all the way up to hard rock and metal tones. The adjustable gain knob offers tons of degrees of dirt. This channel is also wonderful for solos. By increasing the amount of Drive, you will get a very musical, sustain rich tone that will be perfect for any type of lead guitar work.</p>

EFFECTS	
	<p><b>Brunetti Vanilla</b></p> <p>Vanilla is the new soft overdrive unit developed from the Mercury Box that delivers extremely creamy and soft tones, perfect for rhythm and blues and rock playing styles alike. Vanilla adds character without excessive distortion to complement any instrument.</p> <p>It is equipped with “FET” technology to faithfully reproduce tube characteristics and dynamics as accurately as possible. The controls are smooth and sensitive, reflecting those of an actual tube amp.</p>
	<p><b>CAT</b></p> <p>The Cat is modeled after a classic stomp box distortion pedal known for its raw dirty - yet beautiful - distortion tones. Adding this pedal in front of any clean amp will automatically add the perfect amount of dirt needed for heavy rock rhythm sounds. This pedal is perfect for anything that needs to stand out. TheCat is great for heavier forms of Blues. It will also cover all your Punk rhythm tones. The pedal is rich in mids which makes it very useful when trying to make a musical statement that cuts through the mix.</p>
	<p><b>Diode69</b></p> <p>The Diode69 is modeled after a famous purple distortion stomp box favored by many Grunge bands in the 90’s. This pedal is great for any musical style that calls for high energy, raw playing rhythm guitars. The Diode69 is perfect for Punk-Rock and Grunge. The tone you will get out of this distortion pedal is very juicy, full of enhanced top mid frequencies. Decreasing the Drive knob will give you more clarity, allowing the notes of your chord voicings more separation.</p>

EFFECTS	
	<p><b>DistOne</b></p> <p>Overloud’s DistOne module is faithfully modeled after a worldwide known Japanese distortion pedal. Stomping on this box will give you access to beautiful distortion tones full of tube-like warmth and musicality. The DistOne can be used in many different musical styles that require high gain without coloring your tone too much. With lower Drive settings, the stomp box offers great clarity allowing all the nuances of your playing to come through. With the Drive pushed higher you will start hearing beautiful enhanced harmonics. This pedal is a perfect complement to any rig requiring beautiful natural distortion.</p>
	<p><b>distort+</b></p> <p>The Distort+ is modeled after a famous distortion stomp box distortion pedal used on countless classic hard rock records. The original distortion pedal the Distort+ is modeled after was extensively used by Randy Rhoads in his work with Ozzy Osbourne. This pedal is capable of great rich rhythm tones perfect for heavy blues and hard rock sounds. Decreasing the tone knob will give you a British “Brown Tone” sounding overdrive suitable for classic rock tones.</p>
	<p><b>FatMuff</b></p> <p>The FatMuff is modeled after a classic distortion pedal rich in mid frequencies and enhanced harmonics. This pedal is a classic and has been used by countless guitar players throughout the years. The FatMuff was originally designed to reproduce the fuzz-like tones heard on Jimi Hendrix’ records. Adding it in front of a clan amp will produce wonderful distorted tones full of character. Whether you are playing rhythm guitars or lead guitar lines, the FatMuff will add a beautifully distorted yet musical flavor to your overall sound.</p>
	<p><b>MetalTone</b></p> <p>Overloud’s MetalTone effect pedal is modeled after a very known distortion stomp box used and loved by countless guitar players throughout the world. This pedal instantly gives you genuine classic metal tone. This pedal is capable of producing crazy amounts of gain. Scooping the mid frequencies on the pedal will give you a very tight sounding super heavy tone very suitable for metal riffs. Increase the mids for a beautiful lead tone that will cut through any mix. The MetalTone is a must for any rock and metal players craving heavy tones.</p>

## EFFECTS

**FUSSRACE**





The FussRace is a wonderful distortion pedal capable of producing a very distinguishable tone. This pedal is modeled after a classic stomp box used by many great rock guitar players such as Jimi Hendrix, Eric Johnson and many many more. Adding the FussRace in front of your amp will produce a rich distortion with enhanced mids giving your tone an almost nasal type of effect. Using the pedal on your rhythm guitar tracks will add a lot of character to your sound. This pedal is also great for lead guitars as the increased mid frequencies will help your guitar cut through any mix.





**Fuzz Blend**

The FuzzBlend is modeled after a classic Fuzz distortion effect pedal made popular in the late 60s. This pedal adds a beautiful creamy heavy overdrive to your tone. The FuzzBlend is great for rock and early hard rock musical styles. Adding this fuzz pedal in front of a clean amp will produce exciting harmonics in the mid range frequencies. This makes the FuzzBlend a great pedal for guitar solos as it will help your guitar stand out in a mix. The FuzzBlend is also a great choice when it comes to heavier rhythm guitar sections.





**TOON FOX**





It roars with full-bodied fury on even the most conservative settings, and with the Volume and Sustain knobs cranked the amount of gain is truly scary. The basic tone is big and brawny, with the Tone control varying the amount of top-end bite. It is famous for its Octave switch which adds an almost synth-like edge to all notes—not just those above the 9th fret, as with many octave-fuzz pedals.

EFFECTS	
	<p><b>CHR-2</b></p> <p>The CHR-2 chorus is modeled after a very popular Japanese stomp box effect pedal released in the early 80s. This pedal will give you a classic sounding chorus as heard on many classic rock records. The CHR-2 works great with arpeggiated chords. It does a great job at preserving your guitar's original tonal character. This discreet sounding chorus is perfect for clean tones. It will enhance your sound without over-coloring your original tone. It is the perfect addition to any guitar effect rig!</p>
	<p><b>CHR-5</b></p> <p>The CHR-5 is a super clean stereo chorus modeled after a famous Japanese stomp box manufacturer. This chorus can produce rich full stereo choruses that will add tons of depth and width to your clean arpeggiated guitar sections. Adjusting the rate will produce some very interesting organ-like tones great for jazz comping. The pedal also offers a High and Low cut knob which will allow you to cut through any mix and prevent the processed guitar to be drawn in a song with many tracks.</p>
	<p><b>Comb Chorus</b></p> <p>The Comb Chorus is a wonderful digital chorus designed by Overloud. The Comb Chorus gives you a very polished sound that will complement any guitar section that requires a bit more depth. The particularity of this module is that it lets you apply the chorus effect to the frequencies you determine thanks to the built in High Pass and Low Pass filters. This is very useful when working on mixes that have a large number of tracks as it will help the chorus effect cut through the main mix without cluttering the unwanted frequencies.</p>
	<p><b>Digital Chorus</b></p> <p>The DigitalChorus is modeled after a classic effect pedal stomp box produced by a famous Japanese manufacturer in the early 90s. This pedal is known for its purity. Adding the DigitalChorus in front of a clean amplifier will give you a beautiful rich sounding chorus effect perfect for arpeggiated sections. A Tap button was added to the Speed knob allowing you to match the modulation curve to the tempo of the song you are playing. This pedal will find its place in any musical genre requiring guitar sections to have depth and clarity.</p>


EFFECTS	
	<p><b>Dimension</b></p> <p>The Dimension is modeled after a very famous Japanese analog chorus effect pedal released in the 80s. This chorus offers four distinct presets to chose from. The Dimension is a very simple pedal to use as all the settings are already internally built within each of the presets. This pedal will cover most of your chorus needs. It will add depth and width to your clean arrangements. The Dimension chorus is a great choice for ballads and will give you the classic sound heard on many records from the 80s and 90s.</p>
	<p><b>Ensemble</b></p> <p>The Ensemble is a very simple yet super effective chorus pedal modeled after the original chorus found in a famous synthesizer from the late 70s. This effect pedal is extremely simple to use. Despite its simplicity, the Ensemble is capable of producing quite a few tones - from lush beautiful ambient choruses all the way up to organ-like tones very suitable from jazz music.</p>
	<p><b>Filter Chorus</b></p> <p>The Filter Chorus is an Overloud custom effect capable of producing a wide selection of different sounds. Four different waveforms are available giving you access multiple types of choruses. Although this module is great for clean ambient chords, it will also excel when used for a melodic solo section. By altering the speed and width of the wave form, this chorus is capable of producing Leslie-like sounding effects. This makes it a great choice for jazz and pop rock orientated musical styles.</p>
	<p><b>Wave Chorus</b></p> <p>The Wave Chorus is very warm digital chorus designed by Overloud. This chorus adds a beautiful natural tone to your guitars and sounds very close to an analog effect. This module allows you to select between four different types of waveform which change the overall type of chorus used. Adjusting the Speed knob allows you to alter the repetition frequency of that wave form which is very useful when trying to blend your guitar sections with the tempo of the song. Using the Wave Chorus on clean guitar sections will make them stand out. This is a great effect for ballads and jazz.</p>

**EFFECTS**

	<p><b>Comb Delay</b></p> <p>The Comb Delay is a very unique Overloud custom delay that acts like an equalizer. The Comb Delay offers an extremely short delay to which you can add an EQ filter. By adjusting the amount of processed sound coming through, the delayed signal will be perceived as a simple equalized track. Altering the speed of the delay can create some interesting robotic sounding tones. The Comb Delay is definitely for those who like to think outside of the box. It's time to get creative!</p>
	<p><b>D-Delay</b></p> <p>The D-Delay is modeled after a very famous stomp box pedal effect made by a very well known Japanese manufacturer. This pedal is a digital delay and will give you a very clean and precise processed signal. The effect offers a Tap function allowing you to match the repetitions to the tempo of the song you are playing. The D-Delay is a stereo effect and allows you to bounce the delayed track left and right which works wonderfully on clean arpeggiated sections.</p>
	<p><b>Digital Delay</b></p> <p>The Digital Delay module is a very clean delay effect designed by Overloud. Because the delay is digital, it will reproduce exactly the original sound you are playing. This makes it a perfect choice for many musical situations, especially in modern music where it is often important to preserve a clean unaltered signal. The unit can be set to mono or stereo depending on the rig you are building. A convenient Tap button has been added to the effect to allow you to match the repetitions to the tempo of the song you are playing.</p>
	<p><b>Filter Delay</b></p> <p>The Filter Delay is a wonderful modern delay designed by Overloud. This delay is great for clean ambient chords. The Filter Delay allows you to filter the frequency of the processed signal. Adding this effect to a clean amp will produce some beautifully dense musical landscapes. Overloud's Filter Delay is a good choice for solo guitar pieces. Using it on songs that have multiple tracks may not work as well because the effect can easily get buried which defeats the purpose of this great module.</p>

EFFECTS	
	<p><b>Pattern Delay</b></p> <p>The Pattern Delay is an Overloud custom delay capable of producing over 65 different repeated rhythm patterns. Each rhythm pattern can be set to the tempo you determine thanks to the Tap function. There are many uses for the Pattern Delay, from clean arpeggiated work, to single note melodic riffs. This module can run in mono or stereo. Use the Stereo Width knob to increase or decrease the width of the effect.</p>
	<p><b>Spatial Delay</b></p> <p>The Spatial Delay is an Overloud custom designed effect that can add a sense of space to your guitar tracks. This very cool effect can simulate stereo by adding a very short delay to your track and widening the processed signal. The Spatial delay can add warmth to your tone. The module can be used with both rhythm guitar tracks or lead guitars. The Spatial delay is best used when not too many tracks are being played at the same time.</p>
	<p><b>Swept Delay</b></p> <p>The Swept Delay is an Overloud custom designed delay that adds a modulation to the repetitions. This produces some very interesting tones that can be used in many musical genres. Increasing the depth of the modulation will create some pretty extreme sounds in the repeated signals. This can really help you make a bold musical statement. Decreasing the modulation will add a beautiful musical chorus-like effect to the processed signal. The Swept Delay is best used with clean arpeggiated guitar sections as single notes make it easier to appreciate to modulated repetitions.</p>
	<p><b>Tape Delay</b></p> <p>The Tape Delay is a classic delay designed by Overloud. In the early infancy of delay effects, the repetitions would be produced by recording and playing back an idea on a tape. This would produce a slightly altered sound to the repetitions as tape recording is not as accurate as what we would hear with digital recording. The Tape Delay reproduces the sound played back through a tape. This type of delay is often considered warmer and more natural than what you would hear with a digital delay.</p>

EFFECTS	
	<p><b>RSS Compressor</b></p> <p>The RSS Comp is modeled after a classic vintage guitar compressor very sought after by collectors and tone chasers. The compressor adds warmth and sustain to your guitar tone. Increasing the sustain knob will add a slight saturation to your clean sounds giving players the feel of a warm tube amp. Adding the RSS Compressor to your guitar effect rig can really make the difference and add a musical analog feel to your overall tone. When used in a lead guitar situation, the RSS Comp helps your longer notes sustain and feedback as they would when playing through a cranked up amplifier.</p>
	<p><b>VariMu Comp</b></p> <p>The VariMu Comp is an Overloud custom compressor inspired by some of the best studio compressors in the world. Using the VariMu Comp on your guitar tracks will thicken them and add warmth to them. This is a discreet effect that will make any tone more musical. This module is suited for any musical genres. Using it over clean arpeggiated chords will help each note sound more consistent. Using it over a rich distorted tone will help the notes sustain more and encourage natural feedback to occur.</p>
	<p><b>VCA Comp</b></p> <p>This dynamic processor is modelled on a famous soft-knee compressor based on a OTA component for the gain reduction. It has a fast action on the transients which is great to keep under control the guitar dynamics and warming up the tone at the same time.</p>
	<p><b>AMP EQ</b></p> <p>The Amp EQ is modeled after the graphic EQ found on a famous California built modern guitar amplifier. This module offers five independent frequency bands that can be boosted or cut by 15 dB. The amp EQ is perfect to make a guitar stand out in a song. Increasing the mids will help any lead guitar cut through. Scooping the mids will produce the type of sound heard on classic Metal albums.</p>

EFFECTS	
	<p><b>7-Band GEQ</b></p> <p>The 7-Band GEQ is modeled after a famous Japanese stomp box guitar effect manufacturer. This pedal is very easy to use. It offers seven adjustable frequencies without the complexity of certain studio rack mount equalizers. Each frequency can be boosted or cut by 15dB. This gives you tons of flexibility and control over your guitar tones. Adding the 7-Band GEQ after a distortion unit can also be very useful to eliminate unwanted noises by decreasing the higher frequencies. This is a must pedal for any guitar players wanting to shape their tone.</p>
	<p><b>GEQ-LoFreq</b></p> <p>it is a 7 band graphic EQ ranging from 50Hz to 10kHz, which covers the frequencies of 7 and 8 strings guitars. ideal for tweaking guitar sounds, with boost/cut of +/- 15dB per band. This lets you completely control your sound and eliminate unwanted feedback, particularly when connected after a distortion effect.</p>
	<p><b>Parametric EQ</b></p> <p>The Parametric EQ is an Overloud custom equalizer that allows you to shape your tone further than what most guitar amplifiers allow you to. Two separate frequencies can be adjusted. This module is particularly useful when trying to make a lead guitar stand out in a mix. Increasing the mids will give you more definition and help you cut through the other tracks. Scooping the mids will give you a super heavy tone when used in conjunction of a heavily distorted amp.</p>
	<p><b>Analog Flanger</b></p> <p>The Analog Flanger module will accurately reproduce the classic sound of an analog Flanger guitar pedal stomp box effect. Adding this in front of a clean guitar amplifier will add a beautiful modulating wave form to your tone. This will complement any arpeggio guitar section. Combined with the discrete delay, the Analog Flanger will instantly enhance your ribbon section and add warmth in movement to your tone. This module also works great with heavier lead guitar sections. A TAP Tempo function is available on the effect allowing you to match demodulation repetitions to the tempo of the song you are playing.</p>

**EFFECTS**



**Comb Flanger**

The Comb Flanger is an Overloud custom flanger effect that allows you to increase certain frequencies to which the flanger is added. This module is great if you want to add subtle flange to your tone without over-coloring it. The Comb Flanger works particularly well with clean arpeggiated guitar sections. On lower settings, the effect acts almost like a chorus pedal. Increasing the parameter organ like sounds very useful for jazz comping and lead guitar work.



**Filter Flanger**

The Filter Flanger is an Overloud custom modulation effect that enables you to filter in or out certain frequencies. This module is a discreet tone shaping tool that can make the difference between dull sounding guitars and guitar tones that stand out. The Filter Flanger will work well over clean arpeggiated guitar sections. It will also complements overdriven tones very well. In addition to its ability to enhance rhythm guitar tracks, the Filter Flanger can enhance your lead guitar parts by letting certain frequencies stand out and cut through the mix.



**Mild Flanger**

The Mild Flanger module is an Overloud custom creation that will add a beautiful discrete modulation effect to your tone. This pedal is perfect if you want to add a bit of depth to your tone. Increase the delay knob to make a mono guitar track sound like it was recorded in stereo. Adding the Mild Flanger to a clean guitar tone will make it stand out. This pedal almost sounds like a chorus effect. Adding this module to an overdriven guitar tone will help certain frequencies cut through the mix.



**Rich Flanger**

The Rich Flanger was modeled after a classic boutique Flanger pedal. Adding this module your guitar rig will produce rich, thick musical flanging sounds. The Rich Flanger effect is suitable for any musical styles. Adding it in front of a clean amp will complement any arpeggiated guitar section. Matching the speed knob to the tempo of the song you are playing will help your guitar track fit nicely with the rest of the instruments. Adding the Rich Flanger in front of an overdriven guitar amplifier will add character and life to your guitar riffs.

**EFFECTS**



**Wave Flanger**

The Wave Flanger is an Overloud custom effect that allows you to alter the modulation wave speed of the processed signal. Adding this effect to your guitar will produce a very musical tone regardless of the musical style you are playing. Setting the wave length to longer periods will work particularly well over clean rhythm guitar sections. Increasing the modulation speed will produce some interesting tones close to what an organ would do. Paired with the delay, the Wave Flanger will produce some very interesting guitar tones that encourage experimentations.



**9-O' PHASER**


The 9-o-Phsr is faithfully modeled after a very famous Phaser stomp box made popular by the great Eddie Van Halen. This effect pedal will work in many musical situations. In front of a clean guitar amplifier, this phaser will produce beautiful rich musical tones that will flow with the rhythm of the song you are playing. Adding it in front of a heavy guitar amp will naturally enhance certain harmonics and help your riffs cut through any mix. The 9-o-Phsr is an excellent choice if you are into rock music. It will produce a very analog like filter effects that will enhance any guitar sections you through it.



**Chorus-Phaser**

The Chorus-Phaser is an Overloud custom module that adds the perfect blend of phasing and chorus effect to your tone. Adding this in front of a clean guitar amplifier will produce beautiful liquidy tones that are perfect for ballads and jazzy chords. Coupled with the delay pedal, the Chorus-Phaser effect really enhances any arpeggiated guitar section. Your cord voicings will sound richer and fuller with this pedal. Whether you are playing full strummed chords or subtotal single note guitar sections, the Chorus-Phaser is the perfect addition to your guitar setup.





EFFECTS	
	<p><b>Digital Phaser</b></p> <p>The Digital Phaser module is a custom effect built by Overloud. Adding this effect to your guitar rig will enhance/remove certain frequencies while adding of modulation curve synced to the tempo you assigned. The Digital Phaser is capable of producing many different types of tones. With lower modulation settings and a slower speed, the effect will work wonderfully with clean arpeggios. Increasing the speed will create more extreme sounds similar to what you would get with the Leslie. The Digital Phaser is also perfect for lead guitar sections. It will produce the juicy tone similar to what you would hear on a Jimi Hendrix record.</p>
	<p><b>OBH Phaser</b></p> <p>The OBH Phaser effect is modeled after a classic boutique phaser pedal known for its capacity to produce beautiful Leslie-like tones. This pedal is incredible with clean tones. It will dramatically enhance any arpeggio guitar section played through a clean guitar amp. The OBH Phaser will also work extremely well in a jazz musical situation. This pedal really shines when playing rich complex guitar voicings. If you are looking for a very musical Phaser effect that sounds like a Leslie, you owe it to yourself to check out the OBH Phaser.</p>
	<p><b>Director Ring</b></p> <p>Considered by many effects connoisseurs to be the best and most important ring modulator ever made, it was created in collaboration Bob Moog, Tom Oberheim and ARP and resulted in this incredible synth module-like guitar effect. It sounds like musically oscillating metallic frequencies reminiscent of an old sci-fi music score.</p>
	<p><b>GOP organizer</b></p> <p>Thanks to its unique processing, it is able to transform the guitar tone into an organ by generating synthetic upper and lower octaves. It can also generate volume swells and detune the harmonics to create unique chorusing effects.</p>

EFFECTS	
	<p><b>Harmoniser</b></p> <p>This intelligent three voice harmonizer creates second voices and chords on your solos. Thanks to its last generation detection algorithm, it can steadily track your parts without introducing any artefact.</p>
	<p><b>Octaves</b></p> <p>The Octaver is modeled after a famous Japanese guitar stomp box pedal. Enabling the effect will double your signal an octave lower. This is great for heavy guitar riffs and will add an incredible synth-like tone to your musical lines. Adding the Octaver to a lead guitar solo will help it stand out in the mix. This effect also works beautifully with clean tones. Try adding it to a single notes Funk rhythm motif for instant gratification. Use the Tone knob to shape the overall sound of the added octaves.</p>
	<p><b>Pitch Shift</b></p> <p>The Pitch Shift is an Overloud custom module that increases or decreases the pitch of your guitar. This effect allows you to blend the processed signal with your dry guitar. This is very useful to create harmonized guitar lines that will work both in lead solo context, but also in a pure rhythm scenario. The Pitch Shift effect includes a modulation section which will add a chorus like tone to the processed signal. This effect encourages creativity and can make the difference between a bland guitar tone and something that really stands out.</p>
	<p><b>Wham-me</b></p> <p>This legendary pedal is the premier pitch-shifting stomp for any guitarist's board. Bring new depth to your artistry. Turn your solo into raging, rebellious screams of tone or tame your crowd with highly expressive, ambient chordal bends. Energize your audience with a scratchy note frenzy, bring them in and out of the sound tunnel with musical bursts.</p>

**EFFECTS**

	<p><b>AQTX Spring Rev</b></p> <p>The AQTX Spring Reverb is modeled after one of the most famous spring reverbs in the world. Adding this effect to any guitar track will add a genuine reverberated sound to it as heard in many the vintage guitar amplifiers. The effect offers a Spring section which allows you to set the length and tension of the modeled spring which in turn affects the type of reverb you here. Because of its analog character, the AQTX Spring Reverb Works particularly well when the combined with classic warm tube amps. Adding this module to your guitar effect rig when playing Blues or Jazz will do wonders to your tone.</p>
	<p><b>D-Reverb</b></p> <p>The D-Reverb is powered by Overloud’s BREVERB and produces beautiful musical digital reverberation. This effect offers a very pure echo to your sound that will work in any musical situations. Add to this effect to a clean arpeggio guitar section to make its more musical. Try it with an overdriven guitar tone to add more depth in space to your sound. The D-Reverb Is a very simple guitar pedal to use. This module will make any guitar tones sound richer.</p>
	<p><b>Hall Rev</b></p> <p>The Hall Reverb is powered by Overloud’s BREVERB. Adding this module to your guitar will add a beautiful lush reverb to your tone similar to what you would hear on a large concert hall. This type of reverb works particularly well with clean tones. It’s will add a sense of space to your sound. This module excels on slower musical pieces as the longer space between the notes will let the reverb be heard more clearly.</p>
	<p><b>Inverse Rev</b></p> <p>The Inverse Reverb is powered by Overloud’s BREVERB. Adding this module to your guitar tone will produce a very interesting effect. The Inverse Reverb adds the digital reverberation to your sound and reverses its. This is not the type of reverb you will hear in real life. It adds tons of character to any guitar section. Used on an arpeggiated guitar part will add a very interesting touch to your sound. Decreasing the Time knob when used with an overdriven guitar solo will produce a tone similar to what you would hear on a Jimi Hendrix record.</p>

EFFECTS	
	<p><b>Plate Rev</b></p> <p>The Plate Reverb is powered by Overloud’s BREVERB. This effect reproduces the reverberation you would get by hitting a small steel plate under tension. This type of reverb was one of the first methods of reverberation used in the early days of studio recording. This affects produces a short delay that works particularly well at lower settings. Increasing the makes of the reverb can produce unnatural tones. The Plates Reverb works well for cleaner tones and will find its place in your guitar rig if you are into Blues or Jazz music.</p>
	<p><b>Room Rev</b></p> <p>The Room reverb is powered by Overloud’s BREVERB. His module simulates the reverberation you would get from playing in a small to medium size room. This type of reverb is very natural sounding and can be used in any musical styles. Adding the Room Reverb to your guitar signal will add natural depth to your tone. This can make your guitar sound more natural and musical. If you are looking to add more realism to your recorded tracks, give the Room Reverb to try.</p>
	<p><b>Cabinet IR</b></p> <p>A custom component which allows to import custom Cabinet IRs and use them into the TH3 soundchain.</p> <p>Its blend control allows to mix two different IRs for increased versatility. It can import wav and aiff files up to 185mSec.</p>
	<p><b>AmpTrem</b></p> <p>The AmpTrem is modeled after the classic tremolo effect as heard in classic clean American and British amplifiers. This effect works particularly well with clean guitar sections. It will add a very musical modulation to your sound. Different tremolo modes are available for you to choose from. Each modes will give you different modulation curves from discrete mellow tremolo for clean jazz voicings to more pronounced tremolo effects ideal for single note guitar lines. Combined with the delay pedal, the AmpTrem will produce a wonderful musical tone ideal for complex chord voicings.</p>

EFFECTS	
	<p><b>JC Vibrato</b></p> <p>The JC Vibrato is modeled after the vibrato found in a very popular Japanese amplifier known for its super clean and pure sound. Adding this unit to a clean set up will produce a beautiful chorus like effect that can be controlled thanks to the speed and depth knobs found on the pedal. Increasing the speed can produce tones reminiscent of what a Leslie sounds like. This module is great for ballads and jazz. Combined with a delay pedal, the JC Vibrato will add depth and movement to your tone.</p>
	<p><b>UniVibrato</b></p> <p>The UniVibrato is modeled after a classic boutique vibrato peddle from the late 60s found in many famous guitar players including Jimi Hendrix. This module is capable of producing beautiful deep rich tones that will add life to any rhythm section. Adding the UniVibrato in front of a clean guitar amplifier will create Rotery-like tones that work particularly well with ballads and jazz. Adding the effect to an overdriven guitar rig will produce a very pleasing lead tone that will work in most musical situations where your guitar needs more depth and character.</p>
	<p><b>Auto-Wah</b></p> <p>The Auto Wah is modeled after a vintage envelope filter effect that came out in the early 70s. This Wah pedal has become quite rare and is well sought after by collectors. Adding the Auto Wah to your guitar set up when playing rhythmically will produce incredible tones reminiscent of the early Funk years. This pedal is known for its warm analog tone. A few simple settings are found on the pedal including a high pass and low pass filter which will help your guitar cut through the mix.</p>
	<p><b>cry maybe</b></p> <p>The Crying Wah is modeled after one of the most famous Wah pedals in the world. This very simple effect is capable of producing the classic sound heard over countless classic records. The Crying Wah is comfortable in many musical situations. It will help your rhythm sections stand out. It will also add beautiful expression to your guitar solos.</p>

EFFECTS	
	<p><b>Mu-Wah</b></p> <p>The Mu-Wah is packed with tons of settings that allow you to configure the type of Wah effect you are after. This module allows you to configure the filter and the sweep of the effect. The Mu-Wah is like having multiple Wah pedals in one. Once you have configured the module, you can assign to any of its parameters a MIDI controller. Use the Mu-Wah in both clean and overdriven setups to make your guitar sing. Whether you are looking for a discrete Wah to enhance your funk rhythm sections or looking for a Wah capable of extreme sweeps, you should definitely check out the Mu-Wah.</p>
	<p><b>ROX</b></p> <p>Built to the exact specifications of the original pedal, this Wah-Wah is totally authentic right from its classy chrome top to its legendary growl.</p>
	<p><b>Gate Expander</b></p> <p>Eliminate unwanted noise and hum without altering your tone. A unique noise detection circuit, based on the combination of an expander and a noise gate, preserves the natural attack and envelope, leaving your playing and dynamics intact.</p>
	<p><b>Quiet</b></p> <p>Eliminate unwanted noise and hum without altering your tone. A unique noise removal circuit, based on adaptive filtering, preserves the natural attack and envelope, leaving your playing and dynamics intact.</p>
	<p><b>AcGtrSimul</b></p> <p>The AcGtrSimul It is modeled after a Japanese stomp box pedal effect that gives your guitar tone and acoustic field. Use this module over clean rhythm sections or clean melodic lead lines to simulate the sound of an acoustic instrument. This effect works best with clean setups. The Bottom and Treble knobs act as EQ controls. The Body knob adjusts the resonance of the assimilated acoustic guitar body. Adding a discrete reverb at the end of your effect chain will help accentuate the acoustic effect created by the pedal.</p>

**EFFECTS****VOLUME**

The volume pedal is a very simple effect that allows you to control the amount of volume that comes out of your rig. By assigning a MIDI controller to the Volume Pedal, you can create beautiful atmospheric swells with your foot. Adding some reverb and delay to your tone will work particularly well with this technique. The Volume Pedal is also a great tool to use live as it will help you manually set the overall volume of your guitar rig without having to mess with the amplifier.