



### **Little Devil Colored Boost - Designed by Wade Chandler Goeke**

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The Little Devil Colored Boost and Germanium Drive pedals, as with most Chandler products, were designed to fill a need and a sound I had in my own head. I had become increasingly unhappy with my old amps needing more flexibility and the pedals I had could not do the job. Too many times I had put a pedal on my \$4000 Marshall, that I had saved my whole life to get, only to be disappointed and have an unusable tone.

Both pedals are designed to take the tone you have and get the most from it. They are not "clean boosts" by any extent of the imagination; but they are not meant to be a soggy, "I might use this once every six months," type of fuzz pedals either. They are full, colored, Class A tone that are variable from slight fuzz to tight in your face plexi, from sweet singing Tele to overdriven blues.

In the shop during testing we used a variety of classic and modern amps to assure we delivered in many situations from country, blues, and classic rock to full on metal and pop-punk.

Here is a list of amps we used to test:

- Selmer Stadium (modded by Wade)
- Selmer TV12
- Selmer Bassmaster (early Treble n Bass 50)
- Marshall PA100
- Vox AC30
- Vox AC10
- Watkins Dominator
- Peavey 5150 (early version)
- Mesa Dual Rectifier (early version)
- Fender Champ (blackface)
- Matchless Chieftan
- Peavey Classic 20
- Laney GH100
- Park 100 watt

Each amp takes the pedals in its own way and we found the pedals interacted with each in subtle but interesting fashion, "loading" each in its own way. On modern high gain amps we found ourselves using less gain just to be able to kick the pedal on and pickup some of its flavor and tight tone.

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## OPERATION-

IN- connects to guitar, bass, or keyboard.

OUT- connects to amplifier or other source such as computer input.

BYPASS SWITCH- true bypass, full bypass, or hardwire bypass whichever term you like!

## POWER-

The Little Devil Colored Boost pedal runs on any 9-volt "BOSS" style power supply or single 9-volt battery. Only use power supplies with the following polarity symbol.  Four screws on the side panel must be removed to change the battery. Battery not included.

Dimensions 5.7" x 3.45"

## COLOR BOOST-

This is the amount of gain you can select from the pedal. Depending on the Feedback/Bias setting you can get as much as 37db of boost. The Colored Boost Control is not linear in its sound. The pedal gets brighter as you boost more. You will find it important to use the Boost Range in conjunction with boost to tailor your sound to your needs.

## BOOST RANGE-

Select the frequency response of the pedal here. This is at the beginning of the pedal circuit to keep the sound as focused as possible.

HIGHS- Similar to old school treble boosters. Just the high frequency is boosted.

MIDS- A broader range treble boost adding in high mid range and just a touch of low mid range.

FULL- The widest range boost. Boost covers the low mid and into the low frequency. We left out just enough of the lows to keep the sound tight. This is also a great setting for bass and keyboards.

## HIGHS-

Sets the overall brightness of the pedal. We found this useful when using amps of different sizes especially when combined with the range. Small bright combos can be fine tuned easily or a muddy stack brightened up with a throw of the toggle.

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## FEEDBACK & BIAS-

Selects both the negative feedback and bias of the circuit. Negative feedback will change the gain, frequency response, clipping, and harmonic distortion of pedal. Bias changes the operation of the gain transistor and effects many sound properties of the pedal especially the clipping and distortion. Measurements listed below are examples in the full range mode. Distortion and clipping are less pronounced high and mid modes.

FEEDBACK/BIAS 1- Boost setting with a bit of fuzz. Very little negative feedback almost to the edge of improper functioning. You can get some funky sounds on this setting depending on the amp and guitar. Clipping is significant but soft on the top side of a sine wave, slight clipping on the bottom, with a very rounded and smooth character to the distortion. Distortion at full boost is around 31%. Maximum gain about 40db.

FEEDBACK/BIAS 2- Similar to #1 but without the fuzz aspect. Clipping is still plentiful but less pronounced on the top side of the sine wave and there is a very gentle rounding of the signal. Max gain is 41db and distortion at max is 17%.

FEEDBACK/BIAS 3- Distortion is more harmonic related on this setting. At extreme settings some clipping of the bottom of the sine wave will occur. Max gain is 39db and harmonic distortion is 6%. There is less low frequency than 1 or 2 and it is a bit harder sounding.

FEEDBACK/BIAS 4- Distortion is entirely harmonic without clipping. Max gain is 36db and THD is around 2% at max. There is less low frequency than 1 or 2 and is a bit harder sounding.

FEEDBACK/BIAS 5- 23db and .25% THD at full boost. For those who want the mildest type of boost but still with color. Similar to number six but with even less gain. Works great when you want some color for your amp but are not normally a high gain user.

FEEDBACK/BIAS 6- 31db and .77% THD at full boost. Crunchy but lower gain and in your face type sound. Very colored and chunky but less intense. Works great when you want some for your amp but are not normally a high gain user.