

CHANDLER LIMITED®

Germanium Drive - 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 that 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 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
- Marshall 1974x reissue
- 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 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 Germanium Drive pedal runs on any two separate 9-volt "BOSS" style power supplies or two 9-volt batteries. Only use power supplies with the following polarity symbol. 

Four screws on the side panel must be removed to change the battery. Batteries not included.

BATTERY USE-

There are two battery clips on the inside of the unit. Four screws on the side panel must be removed to change the battery. Please use a phillips screwdriver with a proper fit to avoid stripping the screws.

Dimensions 5.7" x 3.45"

GERM DRIVE-

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 pedals 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.

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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.

FEEDBACK-

Selects the negative feedback of the circuit. Negative feedback will change the gain, frequency response, clipping, and harmonic distortion of pedal.

FEEDBACK 1- Fuzz type setting with minimal feedback. Clipping is significant but soft on the top side of a sine wave with a very rounded and smooth character to the distortion. The fuzzy tone also adds a good deal of low frequency to this setting and it is the thickest preset. Distortion at full boost is around 52%. Maximum gain about 35db.

FEEDBACK 2- Lots of top side clip. Similar to #1 but with less fuzz. Feedback is minimal. Some low frequency is added but less than #1. Max gain is 37db and distortion at max is 36%.

FEEDBACK 3- Significant top clipping with slight bottom clip. Max gain is 37db and THD is around 23% at max. There is less low frequency than 1 or 2 and is a bit harder sounding. Probably the most aggressive of all the presets as it combines minimal feedback with gentle clipping of both the top and bottom portions of a sine wave.

FEEDBACK 4- Takes characteristics of presets #3 and 5. The more aggressive sound of #3 but with the increased feedback of #5 gives a tight but very colored sound. Less low frequency than #1 or 2 bottom clip. Max gain is 36.5db and THD is around 7% at max.

FEEDBACK 5- A good amount of feedback characterizes this preset. Gain is low, but tone is still very colored. This is a good choice for players who want just a touch of color and boost in the sound. Max gain 33db THD at max gain 7%.