

THIRTY™ SOMETHING

WAMPLER PEDALS



Having already taken on and mastered the vintage American amps (the **Tweed '57** and the **Black '65**) it was time for **Brian Wampler** to tackle one of the most iconic tones ever, the classic brilliance and chime of early British tube amplifiers. With a heritage stretching just as far back as it's American counterparts, these amps made early history with bands such as **The Shadows** and **The Beatles**, and were also responsible for one of the most iconic and easily identifiable guitar tones of all time – **Dr. Brian May of Queen**.

The tones that have been found in these amps have gone on to be a cornerstone of many great songs over the years. From **U2** to **Bryan Adams**, **Brad Paisley** to **Ronnie Wood** - these amps have built a foundation of tone throughout history. This is not the first time **Brian Wampler** has taken on these tones. One of his first releases was the called the **Cranked AC**, some of you may have owned it. Those that did have considerable respect for it but it has been long discontinued - since then many have been repeatedly asking us to rerelease it. However, **Brian** wasn't convinced he had nailed that tone he kept hearing in his head. It sounded great, but it was just missing something special.

After almost 3 years of putting it away, getting it out again, tweaking here and tweaking there, he is ready to release his take on those famous tones again. The **Thirty Something** is his interpretation of those amps.

If you want that beautiful high end chime, or want to sound like a Shadow, a Beatle, a Queen, a Stone or any other of the thousands of great musicians who have used these amps - this is the pedal for you.

To get the most out of your new pedal, you'll want to become very familiar with the controls. The **Thirty Something** features **switchable gain stages**, **Bass and Treble EQ**, a **Top Cut** control and a completely independent pre gain **Boost** to bring out the tones you want. Inside the pedal there is a small trim pot gain control that controls the input gain headroom. If your guitar has higher output pickups and you are struggling to achieve a true clean tone, drop this back a little until you reach the perfect balance between sparkling clean and breaking up.

Bypass Switch – The footswitch in the **Thirty Something** is wired with true bypass switching to ensure you don't have anything in the way when you disable your pedal. When you activate the pedal via this switch, the blue LED to the immediate left of the “headroom” switch will light up.

Boost – activates the Class-A pre-gain booster circuit. The Boost reacts just like the classic top boosters used by many great guitar players and will send the level of overdrive up considerably when turned on. This feature accomplishes this by boosting just the right amount of mids and high end going into the gain circuit. If the main circuit is not activated, The Boost will act as an independent top booster that will drive the amp or any subsequent effects unit in the chain harder. When this feature is activated the red LED immediately to the right of the “headroom” switch lights up.

Bass – Adjusts the amount of bass applied to the effected signal. If you are using an “S style” single coil guitar rather than a humbucker loaded instrument, you may find you need more bass to “fatten” up the tone. When in the fully counterclockwise position, the tone will be much thinner and brighter and when fully clockwise it will be fuller, darker and heavier around the low end.

Treble – Works in the same way as the bass knob but controls the amount of treble on the effected signal. Again, fully counterclockwise the treble is reduced considerably and clockwise brings it forward. You may have to tweak both the treble and bass controls simultaneously to find *your* sweet spot.

Top Cut – Just like the original amplifiers that inspired this pedal, the top boost can be used to tame some of the high end; by definition this pedal is very bright. With that said, if you have a bright sounding amp/guitar you may need to adjust accordingly to compensate for some of the high tones. When the knob is fully counterclockwise the entire range of highs is allowed through. As you turn the knob clockwise the highs are cut more.

Gain – Increases the amount of overdrive produced by the pedal. When fully counterclockwise there is no additional gain applied. As the gain knob is turned clockwise, the amount of gain correspondingly increases. This control works very closely with the “headroom” switch. You will notice more of a pronounced midrange hump as the gain is increased. This effect is extremely accurate to the sound of how the original amps reacted/ sounded when being driven!

Volume - Adjusts the output volume of the effected signal. Fully counterclockwise is “off” and clockwise is considered to be “wide open”!

Boost Level - Adjusts the amount of volume that is applied before the main gain circuits. Like the volume control, counterclockwise is “off” and clockwise is “full”. When the main pedal is not activated, this will act as an independent Class-A booster.

Headroom - Gain stage control. When in the “30” position, there is more headroom and the pedal takes longer across the gain control sweep to reach a saturated overdrive. This gives you a broader range of clean and lightly overdriven tones. When in the “15” position, the headroom is much lower and the overdrive arrives much quicker; this gives you the greater option of overdriven tones. Just keep in mind that the gain knob should be used in conjunction with this control!

Power Requirements

The pedal can be powered by a 9V battery. The battery terminal is located inside the pedal. If using a power supply, power needed for the pedal is 9V DC, regulated, center pin negative, as supplied by most standard Boss™/Ibanez™/Etc. supplies. The pedal can be safely powered with a multi-supply, like the Visual Sound 1SPOT™. The pedal was designed explicitly around the usage of a 9V DC power source, and is intended to sound its best at 9V. To avoid damage to the pedal, do not exceed 9V DC, do not use center pin positive adapters, and do not use AC power. Using an incorrect power adapter can lead to damage and will void the warranty on the pedal. This pedal draws 13mA.

Please note: If you are using a battery, it will drain when the input cord is plugged in.

Return and Warranty Policy

For direct sales, there is a 14-day “no questions asked” period where you may return the pedal for any reason, provided that it is in its original condition. Please retain all packaging within this period in case you decide to return it! We only require that you pay shipping back. The 14 days start when you receive the pedal. **This does not apply to dealer or retailer sales – see their individual return policies for specific information.**

All Wampler Pedals, Inc. pedals carry a 5-year, fully transferable warranty that covers defects due to parts and labor. The warranty begins at the point of purchase. Please remember to register your pedal as soon as possible after purchase at the following web page to ensure quicker service if you should ever need to make a warranty claim: www.wamplerpedals.com/warranty_registration

For warranty repairs or questions, please feel free to contact us at www.wamplerpedals.com/contact_us.html

Suggested Settings



A Shadow of the Fab Four

Chimey, alive and crystal clear. The pop band to end all pop bands. Boost **OFF**, volume to suit (to give it “Shadow”, increase cut to around “3pm”).



May your tone be Regal.

A punchy overdriven tone, heard on classic studio album from one of the biggest bands of the 70's, 80's and 90's. Boost **ON**, volume to suit.



Let's get Petty

If you want to be a Heartbreaker, you need the tone. Boost **OFF**, volume to suit. (dependent on your guitar, you may need to increase the “Top Cut” a touch).



Edgy Bloody Sunday (live).

Percussive and full of attack, just the right amount of grit, compression and brightness to cut the guitars through any mix without any delay. Boost **ON**, volume to suit (for studio tones, turn the boost off).

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