

Triple Wreck - Distortion.



Competing with the SLOstortion for highest gain member of the amp-in-a-box pedal family but voiced very differently and with totally different design goals, the Triple Wreck takes Brian's careful dedication to getting the tonality of an amp and replicating the sounds that make the amp famous and aims it squarely at creating superb high gain tones inspired by the Mesa-Boogie® Rectifier® amp series.

A powerful three-band EQ ensures that you can dial it in regardless of your amplifier. Any clean amp plus the Triple Wreck equals instant "brutal" high-gain.

Nonetheless, it is still extremely touch-sensitive and responsive in its lower gain knob settings. If that were all that the pedal were designed to do, it would be pretty fantastic... Yet Brian worked extremely hard on the Triple Wreck pedal to accomplish two goals: first, provide that trademark Wampler Pedals tone and flexibility in achieving the amp-in-a-box function, but second, provide a beyond-brutal, overwhelming, crushing wall of fuzz with the Boost mode.

Kicking in the Boost is not like anything else you've heard.

It takes a high-gain, made-for-metal pedal and turns it into a fire-breathing fuzz monster. The Boost is not separately activated, it requires the pedal to be on in order to do its thing, and it's not a volume boost...

It's a monster. Bringing unreal levels of snarling gain to bear, it can do even the most high-gain modern fuzz tones, but kick the Boost off again and you're back to a great, inspired metal tone.

To get the most out of your new pedal, you'll want to become very familiar with the controls. The Triple Wreck features controls for Gain and Volume, as well as a full three-band EQ for versatile tone shaping and a "Hard/Brutal" Toggle switch to help determine the overall tonal emphasis of the pedal.

In addition, it has a Boost footswitch, controlled by a knob labeled Boost Contour. As with all Wampler Pedals products, the Triple Wreck distortion pedal includes a high-quality true-bypass switch which takes it out of the signal path when bypassed. Experiment and enjoy!

Bypass Switch – A true-bypass footswitch ensures solid, mechanical removal of the circuit when it isn't wanted, meaning you don't lose any tone when the pedal is off.

Volume – This control adjusts the output level of the Triple Wreck. There's plenty of volume on tap, so whether you want to go farther than your input level or just make sure it can do unity volume (the same level of signal going out as you feed it, when active), you're covered. The Gain, three-band EQ knobs, and the Hard/Brutal Toggle all have an impact on total output volume level, so you're probably better off waiting to adjust the Volume until you've dialed in the other controls. Re-adjustment might be necessary if you get it to the desired level and still need to tweak the sound.

Gain – This control certainly brings heavy gain into play, but it goes farther than that. It lets you dial in medium crunch tones that are very responsive to your volume knob on your guitar and playing dynamics, or crank it up for a seriously powerful high-gain sound. When using the Boost mode, this has a dramatic impact as well, and is very, very strongly interactive with the Boost Contour knob. With lower Gain and with the Boost knob set more anticlockwise side of its range of adjustment, it functions more like a conventional gain boost on an amp, kicking in a higher gain tone and making it possible to switch from a medium-gain crunch to a high-gain lead tone with one click of the Boost switch. Set to higher Gain knob settings, though, the Boost Contour knob has more of an impact on the character of the blasting fuzz. The interaction between the Boost and the Gain knob is definitely something to pay close attention to as you dial in the pedal.

Treble – This adjusts the frequency emphasis on the highs. It's a straightforward control, but it is still extremely effective. If you want more highs, raise the Treble. If you want less, lower the Treble. This control is in some ways determined by the Hard/Brutal switch – set to Hard, you will have an inherently lower amount of treble, whereas Brutal mode allows you more high frequency room to expand.

Mids – This adjusts the "body" of the sound, the midrange frequencies where guitar's fundamentals reside. Scooping this out can put you back farther in the band mix, while pushing it up will put you more forward in the mix. Brian has worked hard to make sure that you can dial in your ideal high-gain sound with the Triple Wreck across a huge variety of amps. A classic "scooped" sound is definitely possible, but watch where you are in the mix.

Bass – This control determines the amount of low end pound to the signal, and is great for dialing in the pedal to meet the needs of your cabinet. The idea of the Triple Wreck is an aggressive, high gain sound, and one of the ways in which it strongly distinguishes itself from the lower gain pedals and even from the higher gain options in the Wampler Pedals lineup is in its extraordinarily tight distortion character. It allows you to easily chug (or "djent" if that's your preference) without flab. When using the Triple Wreck with a closed-back cabinet, pay attention to the Bass knob for a tight sound.

Hard/Brutal – This control essentially sets the overall voicing of the pedal's frequencies, to be either darker (think late '80s, early '90s high gain guitar tone) or brighter and more modern. Setting this up first will give you a good "starting point" for your tone, but it's also useful if you've adjusted everything else and feel the overall tone needs to shift in a larger direction.

Boost Footswitch – This is the switch that changes the pedal from recognizably brutal high-gain distortion to a modern fuzz monster. It's attached to its own control knob, called...

Boost Contour – This adjustment changes the intensity of the Boost. It's possible, as mentioned above, to set the Gain knob lower and this Contour anticlockwise for a more conventional gain boost setup, but the majority of possibilities are varieties of heavy, crushing fuzz. This control, in conjunction with the Gain knob and the EQ options, lets you dial it in just like you want it.

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 18V 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 23mA. **This pedal will not behave correctly when powered by greater than the above power requirements. 18V should not be used with this pedal, or the Boost functionality will not work as intended at all.**

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

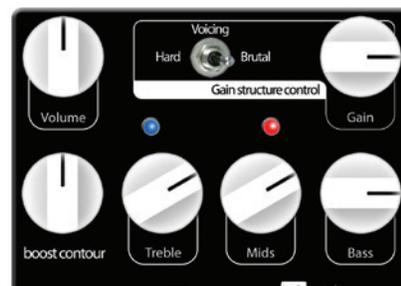
For warranty repairs or questions, please feel free to contact us at www.wamplerpedals.com/contact_us.html

Suggested Settings (volume to suit)



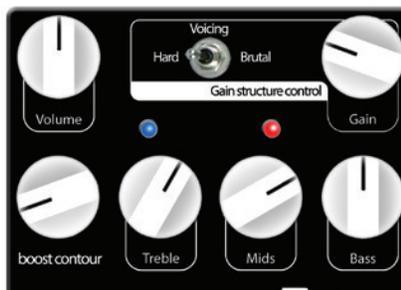
Late '80s High Gain

Voicing: Hard. Gain at 1 o'clock, Treble at 3 o'clock, Mids at 11 o'clock, Bass at 1-2 o'clock, Boost OFF



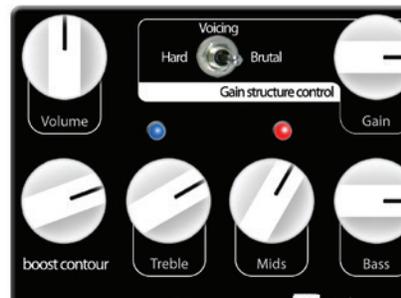
Modern Brutal Chugga Chugga

Voicing: Brutal, Gain at 3 o'clock, Treble at 2 o'clock, Mids at 2 o'clock, Bass at 3 o'clock, Boost OFF



Responsive Medium Crunch with Boost

Voicing: Hard. Gain at 9-10 o'clock, Treble at 1 o'clock, Mids at 2 o'clock, Bass at Noon; for the Boost option, Boost Contour at 8-9 o'clock, kick it in for a higher gain sound



Wreck It

Voicing: Brutal. Gain at 3 o'clock, Treble at 2 o'clock, Mids at 1 o'clock, Bass at 3 o'clock, Boost ON, Boost Contour at 2-3 o'clock

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