Thanks for trying the "TIM/Timmy" pedals! First off I should explain the name. It's a Monty Python joke from the movie "Monty Python and the Holy Grail". Tim the Enchanter is a character in the movie. I called the pedal "Tim" as a joke at first, and the name sort of stuck... The Timmy pedal is a smaller boxed version of just the main section of Tim.

The Tim pedal is a flat/clean booster to mild crunchy overdrive effect. It's not a high gain compressed type of lead pedal. It's more about adding boost and distortion while keeping the punch and dynamics of the amp. It has a main mode of operation, and a boost mode that's ment to kick things up a bit. Also included is a post effect series FX loop. The pedal is true bypass, and takes a 9vdc battery or a standard "BOSS" style center pin negative 9vdc pwr supply. The Timmy pedal does not have the boost section nor the FX loop.

The main mode has gain/bass/treble/volume controls. The bass and treble controls are "cut" style controls. That means that as you turn them clockwise they will roll off the bass and treble freqs. Zero (7 o'clock) is flat - no cutting of the freqs. It seems backwards, and it is! The reason for this is the taper of the pots. Having them turn the normal way would have big dead spots in the rotation. Plus I liked the fact that setting gain/bass/treble all to zero sets the pedal up for a flat clean boost. Unity gain is about 1 o'clock on the volume. It's really simple once you get used to it.

The bass control is pre distortion. Most pedals roll off the low end before you distort the signal to keep things tight and clear. A lot of low end distortion can get real muddy real quick. But what that means is you don't have the low end there when you need it for cleaner settings. The bass control will allow you to keep the low end for the cleaner sounds, and dial it out for the good crunchy stuff.

The treble control is post distortion. Like the bass circuit most pedals will have a preset hi end roll off to keep the pedal from being fizzy and noisy when distorting, but you'll loose the hi freqs for the cleaner settings. So for cleaner settings you might have the treble on zero (7 o'clock) for all the highs, and as you turn up the distortion you would roll back the treble to keep things smooth.

Being able to control the pre and post EQ gives you the ability to kill the evil mid bump a lot of pedals have preset into them. You might have them on zero for the cleaner stuff, and rolled back to something like 3 o'clock for the distortion tones. Don't be afraid to roll them all the way off!

The boost mode of the TIM pedal is a strange little gain/volume boost circuit. It's not ment to be a two tone on the fly type of circuit. It's more about if the gain cranked isn't enough you'd kick this on. The drive control on the back of the pedal changes the gain of the clipping circuit. The tone control effects the low end of this gain circuit at high boost levels. I think it works best when the main mode is already set up for a nice medium distortion. Then kick on the boost for some more hair.

There's a pull pot on the back of the pedal that changes the clipping circuit to react faster. It'll distort with lower signal levels increasing distortion and compression. It effects both modes of the pedal. The Timmy pedal has this function inside the pedal using 2 dip switches. Because of the use of two switches you have the added effect of having it set for asymmetrical clipping.

The FX loop is a series loop that comes after the "TIM" effect. Anything here will effect the pedal, but not the bypass mode. This is nice for stacking effects. A graphic EQ pedal is nice here to really nail down the pedal to whatever guitar/amp you might be using.

That's about it. Play around with it, and feel free to call/email with any questions about the pedal, or to pass on some good python jokes! Paul Cochrane

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