

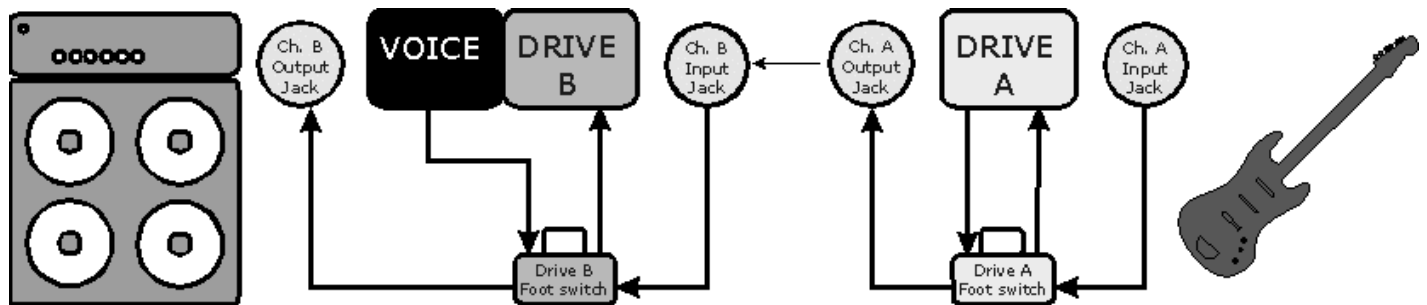
ZIM is 2 independent overdrives in one pedal.

Drive A has it's own Drive and Volume knobs, and an internal tone trimmer. It also has it's own Input and Output jacks.

Channel B has all of the same features, with the addition of a special voicing circuit that offers 8 selectable stages of non-sweeping phase shift with the ability to boost or cut the selected range of frequencies. This adds up to a total of 16 different distinct voices from Ch B. 17 if you include Ch B with the voicing off.

Switching jacks are used to provide a normal connection from Channel A's out jack to Channel B's input jack, making it so you don't have to manually patch the two overdrives together.

Normal Signal Flow:



**Ch A Input jack:** Acts as main input. Battery switching done at ring connection.

**Ch A Output jack:** Available for patching between A and B or using as an individual output.

**Ch B Input jack:** Available as independent B input, or as a return from whatever A output was patched to. A wah pedal works great between Ch A and Ch B!

**Ch B Output jack:** Acts as main output.

**Ch A Drive:** Controls the amount of overdrive on ch. A.

**Ch A Volume:** Controls the amount of volume on ch. A.

**Ch B Drive:** Controls the amount of drive on ch. B.

**Ch B Volume:** Controls the amount of volume for ch. B.



**Voice:** Selector knob clicks through 8 filter stages for the desired voicing effect. This works in conjunction with the DEPTH control. When DEPTH is in the center, VOICE settings will make no difference.

**Depth:** Takes the filter stage selected by the Voice knob and sums it with the drive B signal either positive or negative. CUT - cuts the selected frequency range for a hollow type of sound. BOOST - boosts the selected frequency range for a fat sound. Center detent disables the Voice feature. On any given Voice setting, Boost and Cut have drastically different sounds. This adds up to a total of 16 available voices.

**Bypass A:** True bypass for Ch A. When A is active, green LED is lit up.

**Bypass B:** True bypass for Ch B. When B is active, red LED is lit up.

**Size:** Width = 5 1/2" Depth = 5" Height = 3"  
When planning space on a pedal board, add 1" to the depth if you're using right angle plugs, add 2" if you're using straight plugs. Also, the Height measurement of 3" represents the overall height, from the bottom of the rubber feet to the top of the knobs. If you plan on removing the rubber feet for mounting purposes, subtract 1/2".

**Weight:** 2.7 Lbs.

**Warranty:** 3 Years from original purchase, parts and labor.

## ZIM Applications / configurations.

The flexible design of ZIM offers endless possibilities for setting it up your own way. Here's a collection of tips, advice and examples to help you master your ZIM. It's good to return to this section once you've spent some time with ZIM.

**Amp - clean or dirty?** ZIM works equally well with a clean amp or an overdriven amp. With a clean amp you can treat one ZIM channel as your OD tone, and cascade the other for a lead boost. With an overdriven amp, you can use the two channels for different degrees of gain boost. In both situations you have the options of using Ch A alone, Ch B alone, and Ch A and B cascaded..and of course you can bypass both, resulting in four different sounds at your feet.

**Two - mode overdrives** Most 2-mode overdrive pedals consist of a single overdrive with a default DRIVE knob and switch w/LED that allows you to select an alternate DRIVE setting, which is usually maxed out for a lead boost. ZIM is actually two independent overdrives. Instead of increasing gain to the same OD, ZIM creates a deeper, more detailed lead tone by cascading it's two stages. This works well for both light overdrive lovers and high-gain addicts. ZIM's drive range goes from just a hint of OD to almost unmanageable high gain with both channels on and drives set at max.

**Cascade - B Drive, add A for boost** When a clipping amp is hit by a boosted input signal, it reaches a point where it doesn't get any louder, it just becomes more distorted. Keep this in mind when cascading Ch A into Ch B. The higher you have the DRIVE on B, the less of a volume boost you'll notice when you cascade Ch A into it. Instead, you'll notice a huge increase in sustain and gain (which is what you might want). To get more of a volume boost when cascading this way, keep the second channel's (Ch B) drive at or below 12:00. In this configuration Ch B acts as a master volume.

**Cascade - A Drive, add B for boost** Instead of pushing the last (Ch B) OD harder, this involves adding more OD after the one that's already on. If you add Ch B after A, you'll now be adding the voicing setting you selected. And you'll no longer have a master volume, Ch A will control the volume when you're not cascading, and Ch B will control the cascaded level.

**Swap the order of Ch A and B** You can change the order of ZIM's overdrives by plugging your guitar into the Input of Ch B, running the output of Ch B to the input of Ch A, and using Ch A's output as the main output. Changing the order will change how ZIM's voice selections sound when cascaded. If you take the voiced output of Ch B and then overdrive it more with Ch A, the added overdrive will serve to mask and smooth out the voicing. This is good for subtle tone and harmonic changes.

**Ch B Rhythm crunch and voice, Ch A lead boost** This is good for keeping a consistent tone between your rhythm and lead sounds. When you kick into lead mode, instead of a tone change you notice a massive increase in gain and sustain.

Turn on Ch B and set it up channel be for a good rhythm tone. Dial in the amount of drive you want - somewhere around 10:00 - 1:00 is usually good. Select a voice and dial in the desired amount of boost or cut. For your lead tone, leave Ch B on and turn on Ch A. Dial in the desired amount of Drive and Boost on Ch A.

**Ch A Rhythm crunch, Ch B lead boost** This is good for making your leads jump out in comparison to your rhythm sound. The Voice feature can be used to give your leads a tone that will always cut through them mix .

Turn on Ch A and set it up for a good rhythm tone. Leave Ch A on and kick in Ch B. Set up the Voice for the sound you want, adjust Drive for the amount of added sustain, and adjust Vol for the amount of volume boost you want for your leads.

### VOICE

Sound is modified by it's surroundings. All rooms and outdoor settings sound different. The same is true for amps. Every amp has it's own voice. The way you position your amp will affect the way it sounds. There are too many factors to list that can contribute to the way your rig sounds in any given situation. The VOICE section in ZIM uses phase cancellations to simulate the ways that your tone is affected by factors such as your amp, how it's positioned, and the acoustic space you're in. You can even use it to simulate the sound of different speaker cabs, mic'd different ways. Whether you're using it as an EQ to compensate, or to get interesting new sounds, The voice section of ZIM opens up a new world of possibilities for your overdrive and lead tones. A little bit of experimentation will reveal classic rock guitar tones that you've heard but were never able to capture.

Each of the eight VOICE selections can be boosted or cut, creating a total of 16 different voices. Extreme clockwise and counterclockwise settings will create the most severe cancellations, while in-between settings will create more subtle, and useful effects. VOICE can be used to compensate for natural nuances in amps or on stages, or it can be used for special effects.

**VOICE instead of an EQ** ZIM's Voice feature is a great alternative for guitarists who just don't get along with EQ's. There's only so much you can do with graphic EQ's. Parametric EQ's are better, but they can also be a pain in the butt to work with and can deliver disappointing results when used with electric guitar. ZIM's approach is to deliver a full-range signal with plenty of low and high end to the Voice circuit. The Voice circuit gives back 16 distinct tone colors to choose from. Technically, the 8-position selector switch lets you dial in one-through-eight stages of phase shift. And the boost/cut knob lets you dial in your selection either in phase or out of phase with the source signal. This results in 16 individual and distinct tone colors. Some are instantly identifiable, some are pretty wacky, but all of them can be used to create great guitar sounds when used in the right context. Whether you need more/less treble, mid, bass, presence, life, whatever, you'll find it in the voicing section.

**VOICE settings** Here's the best way to get acquainted with VOICE.

Set ZIM up for a high gain sound. Turn on both channels and select the bridge pickup on your guitar. Come up with some stock riffs for comparing settings. Now, turn the Boost/Cut knob up all the way for max boost. Starting on setting #1, spend about a minute playing through each of the 8 settings. Now, do the same thing with the Boost/cut knob down all the way for max cut. It's easy to get carried away.... Each time you get used to playing through any given setting, try a different random selection. You'll be amazed at how different they sound from one another. But at the same time, it's easy to get used to any one given selection. Try turning the Boost/Cut knob to it's center detent position. That's what it sounds like without any voice selection. As you continue to experiment, try dialing in some less-severe settings. It's easy to turn that Boost/Cut knob all the way and click through the selections to get some cool sounds, but in a normal musical setting you'll probably want to back the Boost/Cut off a little bit so it's closer to the center.

**Clean sounds** At the lower drive settings ZIM is capable of augmenting your clean tone with a slightly compressed, more resonant tone. For some nice warm tones, set up Ch B for a clean sound. Turn the Drive knob down all the way and increase the volume to compensate. You can crack open the drive a notch or two if you want.. Turn the Boost/Cut knob to boost territory and click through the selections. This will give a nice "woody" tone. And with the right Voice selection, you'll be able to get a warm sound that blends well with the band while still cutting through. For a boost, set up Ch A with the drive down all the way and adjust the volume for the right amount of boost when both A and B are on. If you really like how the voicing works on your clean signal, and would like it pristine-clean ask about the "CleanCard" that will be available for ZIM.

**70's rock** Set up Ch B for a heavy sound, but don't turn the drive up all the way. Turn the Boost/Cut knob counter clockwise, for CUT. Crank up the volume to compensate. Click through the voice settings - try some Led Zeppelin and Thin Lizzy riffs. It's easy to find that raw "Communication Breakdown" type of sound. CUT is good for getting a good upper-midrange sound that cuts through. Set up Ch A for max gain for an almost fuzzed out type of sound when both channels are on.

**80's metal** Set up Ch B for max drive. Turn the Boost/Cut clock wise for Boost. Use a guitar with humbuckers and select the bridge pickup. Play some cheesy 80's metal riffs while going through the Voice selections. The higher you go, the more notched-out it gets. Set up Ch A for lead sustain - go for the highest reasonable gain setting. Be careful about cranking the drive on both channels at the same time - that's a huge amount of gain. If you do this and it oscillates, back off! High gain sounds great at low levels, and this is one area where ZIM really shines. But it's important to realize that when you play loud you don't need nearly as much gain.

