USER MANUAL

SQUEEZER

T-REX®

CONGRATULATIONS

on your purchase of Squeezer, the compressor stomp box that will even out your sound and anchor your guitar or bass in the mix. With its built-in tube to add warmth and depth, the Squeezer is equally at home on stage or in the studio.
Turn the page for a quick and easy guide to compression and an overview of the Squeezer controls.

COMPRESSION MADE EASY

Basically, compressors make loud sounds softer by reducing the dynamic range of the input – evening out the sound by removing unwanted input level variations. They also appear to make soft sounds louder by artificially boosting the output signal.

Compressors work by grabbing the input, reducing its level, then hanging on to the signal for a while before releasing it. Because the signal doesn't die away so quickly, a compressed guitar or bass will sound more "up front" in the mix. Turning up the gain then boosts the entire signal – for a superb, even presence.

By playing with the various parameters on the Squeezer, you can create a whole new palate of sounds ranging from a barely audible compression to long sustain, picking country guitar and classic pumping or funky bass.

Compression ratio is how much your sound is compressed, or "squeezed". The more you turn it up, the more you compress your sound. It's called "ratio" because sound engineers use a ratio – or pair of related numbers – to express the amount of compression.

For example (and now it gets a little technical!), a compression ratio of 2:1 means that for every 2dB louder you play, the sound that actually comes out is only 1dB louder. With a compression ratio of 6:1, you have to play 6dB louder – which is really hitting it hard! – to make the sound that comes out just 1dB louder. High ratios like this let you sound like you're playing loud without actually being loud. But there's another thing to remember about compression ratio: it always works together with the threshold.

So even if you turn the compression ratio all the way up, the compression effect only kicks in when the sound going into the Squeezer is louder than the threshold level you've set.

THRESHOLD is where the compressor kicks in on a signal. The higher the threshold, the more original input signal gets let through.

ATTACK is how quickly the compressor reacts. Longer attack times mean more natural signal before the compressor starts to work.

RELEASE is how long the compressor takes to let the signal go back to its normal level. The compressor will try to keep a constant output signal, which is what gives you the extra sustain on your instrument.

COMPRESSORS can be placed in the beginning or in the end of the pedal chain. For long sustain, the compressor should be placed after the distortion pedals.

THE SQUEEZER

First off, there are two controls on the Squeezer not mentioned on the previous page – Gain and Level.

Gain is what we call a "makeup" gain. With a dynamic range of -10dB up to +20db, the Gain has more than enough headroom to give your output signal classic tube growl and bite.

Level sets the final output volume, so you can best match your instrument to the effect. For example, if you have a vintage instrument with low output pickups, you'll probably set the Level high, for every bit of tone to come through. Typically, you would set level to maximum position (unity gain).

Comp sets the compression ratio on the Squeezer. Higher ratios will keep you at the front of the mix, while lower ratios will keep more of your natural dynamics. The Squeezer can deliver ratios from 1:1 right up to a crushing 10:1.

Threshold on the Squeezer is from -30dBU up to +10dBU, so you can kick the compression in almost straight away, or just have it work on the heaviest of heavy passages – it's up to you.

Attack goes from 0 to 950mSec. So you can either set the Squeezer to work straight away, or let up to 950mSec of original tone through before using any compression.

With the Release control, the Squeezer can either let your signal go immediately, or keep it for up to 2000mSec.

TECHNICAL SPECS	
Input Impedance@1KHz	Higher than 1M ohm
Output Impedance@1KHZ	Lower than 1K ohm
Power supply	12V DC (T-Rex FuelTank)
Minimum Power supply Voltage	10,8V DC
Maximum Power supply Voltage	12,5V DC
Current Draw @ 12V DC	260mA
Maximum Input signal Vp/p	Adjustable
External connectors	Input Jack. Output Jack, 12V DC Jack
Controls	On/Off, Level, Comp, Release, Gain, Threshold, Attack
Pedal size incl. knobs (W x H x D)	100 x 55 x 120 mm / 3,9 x 2,2 x 4,7 inch
Weight (excl. battery and packaging)	0,375 kg / 13,2 oz

T-REX WARRANTY CONDITIONS

T-Rex offers a 2-year warranty on all our products. In the unlikely event of a malfunction, please contact our technical support at info@t-rex-effects.com before sending us the product for repair. When the product has been sent to us at sender's cost, we will repair or replace your product and send it back to you - free of charge and usually within 3 weeks (shipping not included). The product needs to be accompanied by a copy of your receipt, serial number, return address, phone number, e-mail address and a brief explanation of the problem. Please note that we cannot replace a product until we have received it here in Denmark.

The warranty is lost if the product has been damaged by alteration, misuse, accident, or neglect; or if the product has been repaired or serviced by persons not authorized by T-Rex. Read more about warranty conditions at www.t-rex-effects.com.

ABOUT T-REX

Based in Vejle, Denmark, T-Rex Engineering makes classic and signature effects pedals for the world's best musicians. Our approach blends hi-tech innovation with old-world craftsmanship – always in the service of killer tone.

EU REGULATIONS • ENVIRONMENT PROTECTION

T-Rex accepts and follows the regulations and directives issued by the EU. We find these environment protecting regulations very good, and we are happy to follow them.

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ISSUED IN VEJLE, 2007

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T-REX®

T-Rex Engineering ApS
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