

DUNLOP JIMI HENDRIX BAND OF GYPSYS FFM6 **£104**

Experience the tonal majesty of Jimi's mysterious fuzz

FUZZ fans will know Dunlop already has a Hendrix Mini Fuzz Face, but for this incarnation, its team of pedal pros aimed to pinpoint the tone from the white-knobbed red Fuzz Face that fuelled Hendrix's playing at Woodstock, Berkeley and the *Band Of Gypsies* shows at the Fillmore East.

Circuit-wise, the FFM6 is very different from Hendrix's previously preferred BC108 silicon transistor Faces, with a more aggressive tone based on an octave up-less Octavio. Although it still possesses its predecessor's chunky mid kick, the FFM6's highs are more piercing with a bridge pickup. More saturated, flutey tones are on hand from a neck

pickup, not to mention some ripping octavia flavour in note decay and unison bends, too.

Although there's enough gain to ape more modern fuzz textures, à la Jack White or even Smashing Pumpkins at a push, the FFM6 doesn't offer a lot of clarity with the fuzz knob up; it's better to use the volume to boost your amp for tasty drive-meets-fuzz lead tones. Since the pedal's input is low impedance, rolling your guitar's volume knob back to eight cleans it right up, too, no matter how high the gain.

If you're just after a vintage fuzz, the regular Hendrix Fuzz Face is still our fave all-rounder, but for hardcore Jimi fanatics, this is the real deal: just add Strat.

Michael Brown



TYPE: Fuzz pedal
CONTROLS: Volume, fuzz
SOCKETS: Input, output, power
BYPASS: True bypass
POWER: 9V battery, 9V power supply
CONTACT: Westside Distribution
 0844 326 2000 www.jimdunlop.com

SUMMARY	FEATURES	■ ■ ■ ■ ■ ■ ■ ■ ■ ■
	SOUND QUALITY	■ ■ ■ ■ ■ ■ ■ ■ ■ ■
	VALUE FOR MONEY	■ ■ ■ ■ ■ ■ ■ ■ ■ ■
	BUILD QUALITY	■ ■ ■ ■ ■ ■ ■ ■ ■ ■
	USABILITY	■ ■ ■ ■ ■ ■ ■ ■ ■ ■
	OVERALL RATING	★★★★★

DOD ENVELOPE FILTER 440 **£89**

Push the envelope with this Radiohead-approved filter

FOR most players, envelope filters – and their groovy brethren, auto-wahs – will be forever associated with funk, thanks to their quacky snap, controlled using picking dynamics. However, for players of all genres, the 440 is one of the most eagerly anticipated reissues in the DOD line, thanks largely to its use by Jonny Greenwood on live versions of Radiohead classics such as *Paranoid Android*.

For those not familiar with envelope filters, let's explain those controls: level adjusts the sensitivity of the envelope; the higher the sensitivity, the lower the signal required to activate the filter. Range controls the frequencies affected by the filter's

movement; the further clockwise you go, the higher the frequencies swept. New for this reissue is a voice switch – in the up position, it delivers the classic 440 treble pop, but switching it down emphasises bass frequencies for keyboard-like tones.

It's hard to resist digging in for funky stabs, and the 440 has a rich, pronounced sweep. Think outside the box, though, and you'll find plenty of other creative uses, such as utilising the level control to dial in filtered chord decays and dynamic fingerpicking. There are no subtle wah textures; the 440 is all about in-your-face filter goodness, with a host of intuitive, faithfully recreated tones.

Michael Brown



TYPE: Envelope filter pedal
CONTROLS: Level, range, up/down switch
SOCKETS: Input, output, power
BYPASS: True bypass
POWER: 9V battery, 9V power supply
CONTACT: Sound Technology
 01462 480000 www.digitech.com

SUMMARY	FEATURES	■ ■ ■ ■ ■ ■ ■ ■ ■ ■
	SOUND QUALITY	■ ■ ■ ■ ■ ■ ■ ■ ■ ■
	VALUE FOR MONEY	■ ■ ■ ■ ■ ■ ■ ■ ■ ■
	BUILD QUALITY	■ ■ ■ ■ ■ ■ ■ ■ ■ ■
	USABILITY	■ ■ ■ ■ ■ ■ ■ ■ ■ ■
	OVERALL RATING	★★★★★