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# The Analog.man Compressor

**TQR:** *What does a compressor do for you specifically?*

*Sustain, which in turn enhances all the harmonics, especially in smaller clubs where you can't crank it up and you need*



*that sustain at a lower volume. I started utilizing harmonics more when I began playing on the other side of the bottleneck and the Dynacomp really gives the harmonics a boost. Also, it smooths out the rough edges for recording and gives a more dynamic, complex*

*sound in combination with the amp and speakers. — Sonny Landreth*

*We had a chance to visit with our long time friend Sonny Landreth in Atlanta recently for an upcoming interview, and as always, we enjoy checking out the current state of his pedalboard. We saw a lot of new and interesting gizmos, and one familiar standby — an Analog.man compressor that deserves to be revisited. Mike Piera has recently developed an improved 2013 version of his COMPRESSOR reviewed here along with an Analog.man Buffer, and the very cool and hard to get Sunbender. Here's the latest on the COMPRESSOR:*

In April, 2013 we really improved the COMPRESSOR circuit. I had been playing in a band for a few years, and noticed that some pedals on my board would not drive a load well,



sounding dark and dull due to a bad (high) output impedance. With most pedals, like our Chorus, Juicer, etc, there is no difference — they can

drive the signal to your amp through long cables or volume pedals with no problem. But the Compressor sounded dull when the buffer was removed. The original Ross, Dynacomp, and all the other Ross clones do the same exact thing, and they really need a buffer after them to sound good.

Also, these pedals don't have a very loud output, especially when you hit them hard with humbuckers or a boosted signal. One other problem all these pedals have is phase reversal — they flip the phase of your signal when you turn them on. This may not be a problem for most people, but if you split your signal and combine it, or run into two amps, the out-of-phase signals will cancel and you will get a very thin sound. Also, for use as a clean boost, there was too much compression even with the sustain pot turned all the way down, so we reduced the minimum compression amount without changing the maximum.



Now the pedal is more usable as a clean boost, and it also sounds great left on all the time as a tone sweetener/buffer. It's great stacked into dirt pedals, chorus and vibes now. With these problems fixed, there is no need for a blend knob. You should be able to keep your pure

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tone without the need for additional circuitry. One other thing we improved was the LED circuitry. Now, if one side of the bicom/mini bicom is on and you turn the other side on, the first LED does not get dimmer. A small change but something that bothered us. All of these problems are fixed in the REV4 COMPRESSOR circuit with the following improvements:

*Excellent output impedance for a clearer tone with no signal loss or need for a buffer*

*More available output for boosting your amp*

*No phase reversal*

*Less compression available*

## Ryck toggle option

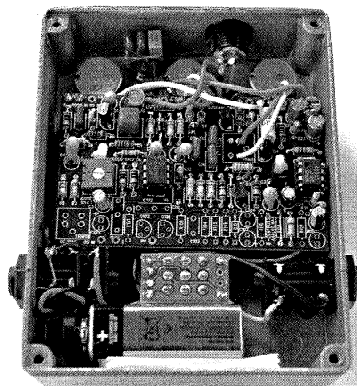


The Dynacomp and Ross circuit is not very bright to keep white noise down. But sometimes it's nice to have a bright trebly tone, as heard on the built-in compressor in Rickenbacker guitars. Looking at the Rickenbacker schematic, it's about the same as the Dyna/Ross except that it allows

more treble for that jinglc-jangle sound. We decided to offer this with a three-way switch so you can get just the amount of treble you want. One position is the normal Dynacomp/Ross value for about the same tone as off and low noise. The second position adds a bit more treble and just a touch of noise – this may be great to use all the time with a dark guitar like a Les Paul with high output pickups. The third position is twice as bright, close to the Rickenbacker setting, for a sound that really pops, with a bit of noise that you won't notice till you stop playing. We can put this toggle on any of our new Compressor or Dynacomp pedals when ordered, or we can add it later on which costs a bit more as it's more work to add it after the pedal is built. See our MODFORM for sending in your pedal for a REV4 board option, the Ryck option, or both together for a price savings.

## Review

We suspect that compression pedals for guitar are somewhat misunderstood and under-utilized as an effect that many believe merely squeezes attack and decay, useful for staccato chickin pickers that want their lightnin' fast solos to really pop off the fingerboard. But as Sonny observed, there is a lot more you can do to shape the depth, volume and sustain of chords and single notes with a good compressor, and the COMPRESSOR has pretty much defined the state-of-the-art in compression pedals since the



disappearance of the Ross and Dynacomp.

We found ourselves laughing as we played through the COMPRESSOR – laughing at the thought of so many guitarists referencing their favorite classic guitar tracks and wondering why their new

custom pickups still don't make their guitar sound like *that*. Well, a lot of those recorded tracks were enhanced through some very good studio compressors like the Teletronix LA-2A and Fairchild 670, a fact that some pickup winders aren't likely to address when they are telling you that for \$395.00 you too can sound like Duane or Jimmy. It takes about 30 seconds with the COMPRESSOR to realize that this pedal can make your guitar and amplifier sound much bigger with far more depth and absolutely vivid harmonic overtones that will sustain for as long as you have the time. Really, there is just so much more *there*, there. As such, you could easily find yourself leaving the COMPRESSOR on all the time, thoroughly addicted to the new sound of all your old, familiar shit. Hcy, if you're not cheatin' you're not tryin'.

The two RYCK toggle settings (center and left) are also very cool, adding a completely new sparkle dimension to your tone, and not just for 'dark' guitars. Our Tele sounded utterly fantastic using both settings, adding a rich crystalline quality that is in no way harsh or brittle, as if you have added the tone of a second guitar to the one you thought you were playing. Seriously, gang, perhaps it's time you stopped obsessing over overdrive pedals and go for a real step up in tone that will open an entirely new set of doors for you to pass through and explore. You don't need a manual to figure out how to use the three knobs labeled 'attack' 'sustain' and 'level,' and we are not going to bore you with tortured descriptions of a dozen different settings and how we heard angels crying in a bathroom stall at Madison Square Garden on the other side of a brick wall next to Led Zeppelin's dressing room where Jimmy Page was warming up with the solo from "Heartbreaker" and we sounded just like him with all the knobs on 666. Trust us – get your own COMPRESSOR and you'll be mining some very cool and positively addictive new tones in no time. Now get a clue and Quest forth...

## Analog.man Buffer

*Most touring guitarists playing big stages employ line conditioners and buffers to keep their rig running right under constantly changing conditions. Only you can determine if a buffer will improve the sound and operation of your rig by*

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