

## Guitar Player Magazine, June 2015 Issue

Art Thompson

### Fulltone Full-Drive 3

In this latest evolution of the Full-Drive series, the FD3 gets a separate Boost channel that can be used on its own, or along with the overdrive side. The FD3 also has a switch that positions the Boost before or after the OD side, allowing for more distortion (boost into OD) or more output (OD into boost). The Boost channel's Dynamics control brings online a germanium-diode limiter that works like a compressor to smooth the feel, enhance sustain, and reduce transient spikes that can cause harshness. Expanding the overdrive options, the FD3 has 3-position switch that toggles between 90's (classic FD2 symmetrical clipping), Wide ASYM (wide asymmetrical clipping), and Comp-Cut, an aggressive boost mode that uses op-amp overdrive with no diode clipping. Tested with a Les Paul, a PRS Mira Semi-Hollow, and a G&L ASAT, the FD3 was easy to configure for a wide range of tones. The thick, mids-forward response of 90's mode made the G&L's single-coils sound buttery smooth, and the Boost-into-OD configuration gave tremendous sustain when activated. Wide ASYM mode worked great with humbuckers as it brings on more lows and highs, and has a very amp-like distortion and dynamic feel. For cleaner playing, using the Boost by itself with the Dynamics knob around 2 o'clock sounded excellent through a Deluxe Reverb, yielding a sweet, mildly sustaining tone with enhanced touch responsiveness.

So many ways to roll with this great sounding pedal, and coupled with its downsized dimensions (15 percent smaller than the FD2), **the Full-Drive 3 gets an Editors' Pick Award.**

