

Quick Hit: Way Huge Purple Platypus Review

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Recorded using DeArmond Jetstar with DeArmond USA Gold Tone pickups. '68 Fender Bassman.

Pedal volume at 1 o'clock for all settings

:00 - :21 Both Pickups. Drive and Hi Cut at 3 o'clock

:21 - :35 Both Pickups. High Cut at noon, Drive at 4 o'clock

36: - :45 Both Pickups. High Cut at maximum clockwise setting, Drive at maximum

46: - 1:01 Both Pickups. High Cut at 11 o'clock, Drive at 4 o'clock

1:02 - 1:19 Bridge Pickup. High Cut at maximum clockwise setting, Drive at maximum

Ratings

Pros:

Low-mid gain profile generates cool, unusual colors. Useful hi-cut control. Responsive to guitar volume attenuation.

Tones:



Ease of Use:



Cons:

Some low-gain settings can sound thin with single coils.

Street:

\$149

**Way Huge Purple Platypus**

jimdunlop.com

Build/Design:**Value:**

Octave and fuzz are so naturally (if dementedly) matched that it's almost unusual to see an octave pedal without fuzz. But octave effects can be made more articulate and versatile with a lower-gain source of drive. This concept inspired George Tripps' original Purple Platypus, and the new MkII version reviewed here.

Fundamentally, the Purple Platypus is derived from the Dan Armstrong Green Ringer and Tripps' Red Llama overdrive, which was rooted in Craig Anderton's Tube Sound Fuzz design. Unlike some super-glitchy octave fuzzes, the Platypus' sustain is impressive when you keep the gain wide open.

Extra versatility comes via the new hi-cut knob. Trebly settings at low-mid gain levels generate a range of cool electric sitar approximations, while maximum gain levels create articulate, circa-'66 biker fuzz tones. Counterclockwise hi-cut settings, meanwhile, are cool for blurry desert-rock rhythm. But some of the coolest rhythm tones come at mid-gain, neutral hi-cut settings. Here again, the low gain levels lend detail, giving power chords concise, punchy presence. Platypus is also responsive to guitar volume attenuation, and reducing guitar volume can accent octave content and enable you to hear extra detail through the reduced sizzle. Chord arpeggios sound especially cool at these settings. For octave newbies, the Purple Platypus may not necessarily be more intuitive than the average octave/fuzz, but it offers many appealing colors from an arguably easier-to-manage tone palette.

Test gear: Fender Stratocaster, Rickenbacker 330, Fender Telecaster Deluxe with Curtis Novak Widerange humbuckers, '68 Fender Bassman, Fender Champ