

The Hangman-2D Distortion

We hope you enjoy your new Hangman-2D distortion.

Your new pedal is the result of more than a year's worth of tweaking, experimenting, proto building, late nights, and meticulous research. We have tried to get the tone and feel of a particularly good sounding, beat to hell, made in Japan unit which served as the Father to your new pedal.

A few things to know about your pedal (From here on out we'll call the Hangman, the HM-2D):

If you are going to do the Death Metal, everything dime'd setting so many are fond of, you need to know that the output and low-end of the HM-2D are increased to add some flexibility to the pedal compared to the original. Therefore, to match that setting, the "highs" setting would be on max (4 o'clock roughly) but the volume and "lows" would be around 2:30 or 3 o'clock to mimic the vintage pedal. Why mess with it? Because a common complaint with this pedal is a lack of lows, and people wanting a little more output to hit the front end of the amp a bit harder.

A note about certain settings:

With everything maxed out, your guitar will probably be squealing like crazy whenever you stop playing. To compensate for this, most of the Death Metal guys would run a noise gate/suppressor before or after the pedal to get things under control. Also, when the treble ("highs") is turned to max, depending on the guitar (even with other knobs dialed back) there may be some intense squealing. This can happen with a Strat or Tele with the tone turned to max. This is normal and happens with the original as well. This can be remedied by rolling back the tone on the instrument, or turning back the treble a bit on the pedal. Keep in mind that achieving the Death Metal sound requires some tweaking on your amp. The HM-2D will make your amp's EQ knobs particularly sensitive so experimentation in this area is a must.

So to simplify... Old school Death Metal setting:

- Same as original, highs maxed
- Volume almost max but rolled back a bit
- Lows almost max but rolled back a bit

It's not just a Metal pedal!

If you are not a Death Metal person, then there is no particular setting, just tweak away and find what you like.

Much of the time, this pedal was/is used as a wall of noise creator.

In the 90's, it was often the go-to pedal for the Shoegazing washed out space filler many bands were after. Usually, this sound would be coupled with a heavy dose of reverb and a nice long delay. Sometimes lo-fi buzz is exactly what you want.

Just step on the HM-2D, and spend the night staring at your Converse.

Please note that when everything *isn't* set to max, there is usually no need for a noise gate, and this pedal shouldn't be any more noisy (and often much quieter) than your average analog distortion.

Lastly, the "Mod" switch. This is the reason for the "D" being added after the "2" in the title. D = Deluxe.

Giving this switch a flick will really turn this pedal into a monster. You'll notice a good dose of low-end boost, much increased headroom, and a bit less fuzzy sound. The Mod switch reconfigures the clipping section and throws two more series diodes into the mix.

It's a nice option to have when you really want to add to the tonal palette of this pedal.

Thanks for investing in a Wren and Cuff pedal and we hope your new pedal will put up with years of abuse and foot stomping. Enjoy.

- Matthew Holl and Wren and Cuff