

# DUNLOP AUTHENTIC JIMI HENDRIX ANALOG SERIES

**Jimi had tone, real tone. And now, you can nick them off him! Dunlop is more than happy to help!**

There is of course one guitarist who seems to transcend likes and dislikes, popular culture and scenes. I've only ever met one person who didn't like Jimi Hendrix, and when mentioning this out loud about half the bar turned around to glare. Fine, you can point out that he was hardly the most accurate player, and that much of that was due to superhuman drug intake, but when it came right down to it that boy could really play.

An interesting myth about Hendrix, however, is that people always seem to go for the 'it's all in the fingers' routine when talking about Jimi. They say you could put Jimi behind any guitar, and it'd sound like him. I'd like to offer that you

could put Jimi behind any guitar, along with a host of now-vintage effects units, and then it would sound like him. So if you've had your heart set on being Jimi, how do you best go about it?

Dunlop has released the Jimi Hendrix Authentic Analog Series, a trio of pedals that bring home the glory days, and plug them right into your own amplifier. Whether you actually want to sound like the man himself, or you simply want to steal part or all of his classic tone, they're an excellent purchase, but at quite a lot of money each, should you be buying all three? We'll take a look at each in turn, and help steer you towards what you really need.

## JH-1B JIMI HENDRIX SIGNATURE WAH

We had to start with this one really didn't we? It's what being Hendrix was all about – the effect was practically synonymous with him from the very beginning. Think Voodoo Child and you're along the right lines.

Dunlop have seen fit to recreate the Italian manufactured pedal of old, capturing the essential tones and encasing them in a chassis so typically beautiful for the Dunlop range of wahs. The expression pedal is finished in a gorgeous chrome, while the base crinkled aluminium – nice – and the company describes the sound as "throaty and expressive, ...it will fire your ▶

**DUNLOP**

Jimi Hendrix Analog Series Pedals

SRP

Wah £139

Octavia £179

Fuzzface £179

CONTACT:

T: (0) 1132 865 381

W: www.jhs.co.uk

## WHAT ARE THEY?

A series of high quality pedals based around the tones that were made insanely famous by the only and only Jimi.

## WHY SHOULD I WANT ONE?

You don't even have to want to sound like Hendy to get one of these babies: they're all exceptional pedals in their own right, and will do the job whether you want to be the man or simply steal a little of his style. The wah alone is worth the moolah, and everyone loves a bit of fuzz!



► imagination". We're always up for a psychedelic wah wig-out, so lets get it plugged in.

Right from the off, it's good news – the pedal moves smoothly while retaining an assuring 'reigned in' feel, so there's no chance of getting a case of the 'learner drivers' and overleaning. For those who don't know, you switch the unit on and off with a button hidden under the front of the rocker pedal itself, so to activate your wah you simply lean forwards onto it. With bad wahs (which I've used on several occasions to my detriment) you can even end up clicking the whole unit off by leaning too far. Not so here – it's all very precise and can handle anything from tiny wobbles to full sweeps.

And it sounds... oh, it just sounds brilliant. If you really give it some, it's shocking at just how much of a range the sweep has – it adds a hell of a lot of emphasis to your work, and if you move swiftly enough it gives unearthly tone to your high pitched squeals. On the other hand, if you'd prefer to leave things to a more subtle approach, small movements give that wonderful talky effect, reproduced here pretty much perfectly throughout.

The wah has always been my favourite effect on guitar tones – it adds a sing-song quality to your solos like nothing else can, and you're suddenly able to talk through your guitar. I myself have the Zakk Wylde variant of Crybaby, and I must say I prefer the JH-1B, purely because I've missed such a comprehensive sweep.

High quality tone, looking utterly beautiful, and a sound that's timeless? Bit of a no-brainer, really.

### JH-F1 JIMI HENDRIX SIGNATURE FUZZFACE

Distortion is a bit cool, occasionally – there's the odd metal player who impresses me from time to time. Overdrive is quite cool, sometimes – there are a fair few blues players who can prove that.

But fuzz? Fuzz is, in my personal opinion, what all the best players use. My reasoning follows thusly – with such an incredibly distorted signal going on, there's very little room for



deliberation or measured phrasing. Using this fuzz is all about letting go, feeling what's right and letting the whole thing run away with itself under your watchful eye.

And what better way of doing that than with the UFO-like pedal of glory pictured just above? Hendrix's fuzzy tones were truly something beautiful, so I jumped at the chance of getting ahead of them.

One volume control, one fuzz control, one footswitch. That's it – it's all you need, really. Plugged in through my fairly hefty tube ►

**“Using this fuzz is all about letting go, feeling what’s right and letting the whole thing run away with itself under your watchful eye.”**

## IS IT FOR YOU?

**Or rather,** which do you buy? Not all of us have vast expanses of cash, so if you can only pick one pedal, which do you go for? Each of the units has its own tones and benefits, so it's simply a case of figuring out exactly what you need.

The wah is probably the most unusual sound of the lot, but if you don't already have one it'll be a worthwhile investment. If you're ever planning

on playing bluesrock, this is essential, and in particular this pedal is a great example of a good wah. The Fuzzface is probably the most widely useable, and possesses some fierce tones, and the Octavia is wonderful for the odd moment of solo revelry. Ultimately though, it's not quite as essential a purchase, so we'd only expect you to get the whole trio if you have a lotta cash or simply love Hendrix to bits. **PU**

▶ combo, it was the sonic equivalent of eating a really juicy burger. It's going everywhere, and bits are randomly falling out the side, but it's the tastiest thing ever and the chaos almost makes it better!

Of course, you can tone down the levels of fuzz with the rotary knob, leading to slightly more subtle effects. At about a quarter of the way around, there's a tinge that's more than simply overdriven signals, while retaining a nice reigned-in quality. At half way round you're cresting the wave, and there's a beautiful sense of urgency to the break up.

Past that though, and things get what I would call classic. Using it with the wah was hilarious. I carried on giggling trying to play Hendrix tones, because it just sounds so good, and in the end called a couple of friends to get on the backline. It's a wall of

fuzzy goodness, and if you want to rock out, it's your guy.

### JH -OC1 JIMI HENDRIX SIGNATURE OCTAVIO

Sometimes, and it grates to say this, fuzz isn't always enough. Don't get me wrong – I'll be the first to throw myself down on the altar of all things fuzzy – but if you've been using the effect a lot, how do you go one better? Enter Octavio.

It sounds like a superhero, and in many ways it is. This cheese wedge is one of the coolest effects going, adding a supreme octave up to your tone while pushing out obscene levels of fuzz. Again, some will tell you to use this badboy in moderation, but between you and me, they're all sissies.

No, this pedal was born to be cranked up to max and rocked out on every awesome solo you can

muster. Through even a small valve amp I found myself jumping around like an idiot. It's perhaps a bit much for your rhythm tones, and would only be sensible in a full-scale rock out. But then, that's what you're buying this for anyway!

All three of these pedals have a hell of a lot of charm, and each could be put to very good use. Obviously they have to be used in context, as we all know there's nothing worse than the guy who just wigs out for two hours with all his pedals on, eyes closed and tripping out (we're looking at YOU Josh Homme). No, you need to exercise a little restraint, but when it's time to unleash, you couldn't pick three better implements for doing so.

As for whether you need all of them? Well, you technically don't need any of them, but I'd say they each have their own unique sound,

which can be put to specific use.

None of this, of course, will make you Hendrix, and neither will a crazy bandana, original Strat, Marshall amp and an embarrassing death. In fact, I might have to eat humble pie and concede that it is all in the fingers.

But what you have here are some exceptionally high quality pedals capable of producing absolutely killer tones, and at the end of the day it's enough. Between the three of them, your pedal board will become a rock and blues haven, and I would go as far as saying that, aside from maybe a chorus pedal and a compressor, they're all you'll need for rocking out.

So maybe you'll never sound like Hendrix, but what's to worry? You can rock through tones he fell in love with, and see what comes of it when you apply your own touch. And that's infinitely cooler. **PU**

**“Between the three of them, your pedal board will become a rock and blues haven, and they're all you'll need for rocking out.”**



## BOARDSENSE

While writing the main review, I had a bit of a thought: we haven't really talked about pedal boards of late. In short: if you have more than two pedals, it's worth investing in one. Your board will a) keep everything together and be all the more portable for it, b) solve your power problems and c) make you look much cooler.

There are a hell of a lot on offer, and if you shop around you shouldn't

have any trouble picking up a decent board. But once you have, what exactly do you put on it? Well each to their own, but personally I think the perfect board would most likely contain: wah, tuner, compressor, fuzz, overdrive, chorus, delay and a one-shot quirky sound like a phaser etc. That way, all your bases are covered but you're not going too 'overboard' (hah!), although admittedly it's still going to cost a fair whack! **PU**