

Seeing Double



Octave Effects **WHAT'S BEST**



ROGER MAYER Octavia

No round up of Octave pedals would be complete without at least one by effects guru Roger Mayer. He invented the effect in the first place, and his rocket-shaped Octavia pedal (an octave-up design) featured on the solos to *Purple Haze*, *Fire*, *Little Wing*, *Machine Gun* and many other Hendrix tracks.

Roger's latest Octavia features a slim casing, both buffered and hard-wired outputs, and that classic sound. Plug in a Strat, turn up the pedal's gain and tone, and within seconds you

have a real Hendrix tone. This isn't just a tribute pedal, though. The voicing is vintage and classy, with overtones of a ring modulator at times. Touch dynamics are impressive, with the tone changing in relation to the amount of force used, always a tricky thing to get right in a pedal. The controls are also sensitive, and adjusting drive, output and tone really does effect the sound produced. This level of control and player interactivity certainly gives the Octavia a very organic feel. Very nice indeed.

Fabulous Filth

Boutique Effects **WHAT'S BEST**



ROGER MAYER Voodoo Blues

Roger Mayer - the only British maker in this review - has never shown any interest in building a Tubescreamer clone. Instead, the long-awaited Voodoo Blues overdrive emphasises a balanced distribution of odd and even order harmonics and touch dynamics. It's aluminium, with an ingenious sliding battery compartment, and as well as a 'hard wire' output two buffered outputs can drive long cables without treble losses and split the signal for running two amps without

nasty earth loops. The Output and Drive controls do the obvious, but rather than having a simple tone or treble cut, the Fatness control can cut or boost the low end and low mids. With Drive fully down, Output can still provide a slight clean volume lift. Turn Drive up and you get a very musical overdrive with a toneful balance of compression, grit and smoothness. Pushed, this pedal is big and rocky rather than bluesy, aggressive with tight lows and good clarity for mush-free chords and solos.