

Analog & Alien

Guitar Effects Pedals



Joe Walsh Double Classic (JWDC) - Pure Classic Tone!

"A great responsive limiter/compressor with pre-post option. Use it as a buffer, EQ, clean boost or overdrive. This pedal is like adding another amp to your rig. I believe in it. Enjoy!"

Joe Walsh

Standard settings for use:

Classic Amp:

Eagles rhythm guitar: Gain from full left to 11:00.

Rolling Stones: Gain between 11:00 and 1:00.

Classic Hard Rock: Joe Walsh, The Who: Gain 2:00 to full right.

Use tone and output controls to taste.

Compressor:

Sensitivity control: Adjust to match the output of your guitar's pickups. Pickups with higher output: decrease sensitivity (counter clockwise). Pickups with lower output: increase sensitivity (clockwise).

Ratio: 1:1 to 10:1

Output: Sets output of Compressor to the next effect in the signal chain (which could be the Classic Amp).

Using the Compressor as a Clean Boost:

The compressor on the JWDC can be used as a very effective clean boost. If set correctly it can boost your amp from subtle to full overdrive with just a few turns of the control knobs. Use the following setting as a guide:

Sensitivity control: 4:00

Ratio: 10:00

Output: Set to achieve the desired amount of clean boost to your amp.

This is one of the ways that Joe Walsh likes to use the compressor both on stage and in the studio.



Specs:

True Bypass

100% analog circuitry.

Pre-post Switch: Puts compressor circuit before or after Classic Amp.

Interfaces well with other pedals.

Power:

9v+ power supply only, no battery operation.

Pin negative (-) Barrel positive (+)

One Spot power supply included

Current Draw:

All effects off = 49.5ma

Compressor on = 50.7ma

Classic Amp on = 50.4ma

Both effects on = 51.7ma

Packaging:

Each JWDC ships with it's own yellow cooler bag, One Spot power supply with instruction sheet and Analog Alien Sticker.

Rumble Seat - Get ready to Rumble!

By combining three classic sounding effects in one super cool enclosure(Rumble Drive-Delay-Reverb), the Rumble Seat will free up valuable real-estate on your pedal board and just might be the only pedal you'll ever need to take to a gig.

Standard settings for use:

Rumble Drive:

Rockabilly, Country Rock: Gain set from far left to 9:00

Hard Rock, Led Zep... etc...: Gain between 10:00 and 11:00.

Marshall Saturation: Gain 12:00 to full right.

Use tone and output controls to taste.

Delay:

Rockabilly, Country Rock: Delay 8:00, Repeats full left to 9:00. Mix control set to taste.

Pink Floyd, U2: Delay 12:00 to 2:00, Repeats full left to 12:00. Mix control set to taste.

Reverb:

Small Room: 9:00

Grand Canyon: All the way to the right.

Tip:

Set the gain control on the Rumble Drive from full left to 8:00. At this setting the Rumble Drive will give your Chick'n Pick'n licks some attitude. Keep the delay and repeat times short and round the sound off with a touch of reverb.



Specs:

True by Pass.

Rumble Drive: Recreates a vintage '69 Marshall Plexi.

Rumble Drive - 100% analog circuitry.

Delay/Reverb - Both circuits utilize a digital clock with analog circuitry in the input and output stages.

Interfaces well with other pedals.

Power:

9v+ power supply only, no battery operation. Pin negative (-) Barrel positive (+)
One Spot power supply included

Current Draw:

All effects off = 80.0ma
Rumble Drive on = 87.0ma
Delay on = 85.9ma
Reverb on = 85.8ma
All three effects on = 98.9ma

Packaging:

Each Rumble Seat ships with it's own orange cooler bag, One Spot power supply, instruction sheet and Analog Alien Sticker.

Bucket Seat - A Chip off the Old Block!

The Bucket Seat is the same Rumble Drive circuit that is found in our 5-star pedal the “Rumble Seat” – which is heralded by artists such as James Burton (Elvis Presley), Stevie Wonder, and Joe Walsh (The Eagles, Ringo Starr & His All-Starr Band). Everything from mild overdrive to a full-on high gain assault is possible with the Bucket Seat.

Standard settings for use:

Rockabilly, Country Rock: Gain set from far left to 9:00

Hard Rock, Led Zep... etc... : Gain between 10:00 and 11:00.

Marshall Saturation: Gain 12:00 to full right.

Use tone and output controls to taste.

Setting tip:

Set the gain control on the Bucket Seat from full left to 8:00. At this setting the Rumble Drive will give your Chick'n Pick'n licks some attitude. Keep the delay and repeat times short. To round the sound off add a touch of reverb.



Specs:

True Bypass.

100% analog circuitry.

Simulates a vintage '69 Marshall Plexi.

Fully adjustable tone control.

Interfaces well with other pedals.

Power:

9v+ battery or standard 9v+ power supply (BOSS PAS-120S recommended).

Pin negative (-) Barrel positive (+)

Current Draw: 87.0ma

Packaging:

Each Bucket Seat ships in a white Indestructo box with instruction sheet and Analog Alien Sticker.

Alien Bass Station (ABS) - Big Bottom End!

The Alien Bass Station, or ABS for short, is a multi-effects pedal that we designed specifically for bass players who are looking to shape and control their sound in both live and studio sessions. This unique one-of-a-kind pedal combines three essential effects that all bass players should have:

"Limiter/Compressor" - "Amp Generator" - "Gamma Fuzz".

Standard settings for use:

Compressor:

Ratio: 1:1 to 10:1

Sensitivity control: Adjust to match the output of your guitar's pickups. Pickups with higher output: decrease sensitivity (counter clockwise). Pickups with lower output: increase sensitivity (clockwise).

Output: Sets output of Compressor to the next effect in the signal chain.

Amp Generator:

Classic Motown: Bass & Treble: 12:00. Gain full counter clockwise. Set output to taste.

Funk Bass: Bass: 12:00 - Treble: 2:00 - Gain: 11:00. Set output to taste.

Overdrive: Bass: 11:00 - Treble: 2:00 - Gain: 1:00 to full right. Set output to taste.

Gamma Fuzz:

Mild Fuzz, Good for Funk: Input: 10:00. Output to taste

Think Fuzz: Input: 2:00. Output to taste

Heavy Fuzz: Input: Full right. Output to taste

The Gamma Fuzz is a very powerful bass fuzz that is frequency selective. At lower frequencies the fuzz sound becomes stronger and more pronounced. At higher frequencies the sound changes to more of a distortion-like characteristic.

Tip: These standard settings are only a guide. Experimentation is the key to unlocking it's true potential.



Specs:

True Bypass.

100% analog circuitry.

Plays nice with other pedals.

Power:

9v+ power supply only, no battery operation.

Pin negative (-) Barrel positive (+)

One Spot power supply included

Current Draw:

All effects off = 33.8ma

Compressor on = 35.2ma

Amp Generator on = 35.0ma

Gamma Fuzz on = 40.0ma

All three effects on = 42.7ma

Packaging:

Each ABS ships with it's own green cooler bag, One Spot power supply with instruction sheet and Analog Alien Sticker.

Alien Twister - Twist up your tone!

The Alien Twister is a fuzz/distortion/overdrive pedal with a switchable IC buffer circuit. Both the fuzz and the buffer can be used at the same time or independently. With an output that reaches unity gain at 10 o'clock this pedal has enough power to blow the doors off all of your favorite venues. Use the buffer circuit if you are experiencing a loss in frequency response due to long cable runs or impedance issues with other pedals in your signal chain. If you're a slide player the Alien Twister is the perfect choice to enhance your slide's tone - enabling you to take your playing to another level.



Standard settings for use:

Ripping Fuzz: Input up full right, Output to taste, Stab set between 9:00 and 10:00

Classic Fuzz: Input up full right, Output to taste, Stab set to 2:00

Full Lead sound: Input up full right, Output to taste, Stab up full right

Crunch High Gain Overdrive: Input 1:00, Output to taste, Stab up full right

Overdrive - boost: Input between 10:00 and 11:00, Output to taste, Stab up full right

Tip:

The Alien Twister is not just a one trick pony. Everything from full-on assault fuzz to a tight crunchy overdrive is possible with this pedal. It can make your strat rip and is amazing on slide guitar. There is plenty of output makeup gain in the pedal, so don't be afraid to turn the input knob down if you desire. The volume control on your guitar will affect the pedal in the same way.

Specs:

True Bypass.

100% analog circuitry.

Buffer is IC based and is before the fuzz circuit when engaged.

Interfaces well with other pedals.

Power:

9v+ battery or standard 9v+ power supply.
(BOSS PAS-120S recommended).
Pin negative (-) Barrel positive (+)

Current Draw:

All effects off = 8.86ma
Both sides on = 35.6ma
Fuzz only = 22.4ma
Buff only = 22.2ma

Packaging:

Each Alien Twister comes with its own custom wooden box, a bottle of Analog Alien Hot Sauce with instruction sheet and Analog Alien Sticker.

FuzzBubble-45 - Plug in, tune up, and blast off!

Since its introduction in 2010, the FuzzBubble-45 has become a favorite among many guitarists and has found a home on hundreds of pedal boards worldwide! This unique and versatile pedal offers a plethora of tonal options that allows you to dial in various degrees of overdrive and fuzz that are independent of each other, with speed and accuracy.

Standard Settings for use

OD:

Early to mid 60's low gain guitar sound. Beatles, Stones and early Who: Year from full left to 10:00.

Crunchy rhythm guitar: Gain between 11:00 and 1:00.

Classic Rock, The Who, Led Zep...etc: Gain 2:00 to full right.

Fuzz:

Full wall of fuzz: Input and Haze controls up full right. Output set to taste.

Heavy distortion: Input up full. Haze turned all the way to the right. Set output to taste.

Heavy overdrive: Input to 11:00. Haze all the way to the right. Set output to taste.

Tip:

The controls on the FB-45 are very sensitive and responsive. The guitar you use will greatly effect how the pedal sounds and responds. Turning the year knob to 1:00 might make your Les Paul with humbuckers sound just right. But if you plug your Strat in you might find that you will have to increase the setting a bit. The FB-45, like all Analog Alien pedals, is not a personality vacuum - it will not suck the life out of your guitar's tone. This pedal was designed to let your guitar's tonal personality and your individual playing style shine through. We urge you to experiment to find just the right settings for you.



Specs:

OD:

Recreates the sound of a vintage Fender Tweed 1959 Bandmaster, the kind that was used to record every guitar track on the legendary album Who's Next.

Fuzz:

Can go from heavy, over the top fuzz, to a great amp-like sounding overdrive.

True Bypass.

100% analog circuitry.

Interfaces well with other pedals.

Power:

9v+ battery or standard 9v+ power supply (BOSS PAS-120S recommended). Pin negative (-)
Barrel positive (+)

Current Draw:

All effects off = 12.76ma
Either effect on = 25.5 ma

Packaging:

Each FB-45 ships with it's own tin lunch box, Analog Alien Bubbles, instruction sheet and Analog Alien Sticker.

Affiliated Artists



Frank Simes

The Who,
Joe Walsh
Bruce Springsteen
Rick Nielsen
Eddie Vedder



Tim Lefebvre

David Bowie
Tedeschi Trucks Band
Chris Bolli
Toto
Sting



Joe Walsh

The Eagles
The James Gang
Barnstorm
The Party Boys
Ringo Starr & His All-Starr Band



Joan Jett

Joan Jett and
the Black Hearts
The Runaways



Stevie Wonder



Toshi Iseda



Pino Palladino

The Who
John Mayer
The RH Factor



Paul Nelson

Johnny Winter
Eric Clapton
Joe Perry
Mark Knofler
Brian Setzer
Slash



James Burton

Elvis Presley
Johnny Cash
Glen Campbell
Emmylou Harris
Joni Mitchell



Vicki Peterson

The Bangles
The Psycho Sisters
Continental Drifters

Affiliated Artists



Jose Feliciano



Bill Mumy

America
Shaun Cassidy
Barnes & Barnes
Lost in Space
Babylon 5



Colin Linden

Blackie and the Rodeo Kings
Lucinda Williams
Bob Dylan
TV Show NASHVILLE



Tony Pasko

Duck Dynasty



Danny Miranda

Meatloaf
Blue Öyster Cult
Queen + Paul Rodgers



Hunter Lovan

Hunter Lovan Band



Zane Carney

John Mayer
CARNEY
Spider-Man Turn Off The Dark
on Broadway



Michael Karsh

Lawrence



Tony Cardenas

Jack Russell's Great White
Anna's Brother
Slash
Monster Circus



Analog Alien pedals on stage with Joe Walsh at the 2015 Rock & Roll Hall of Fame.

As Seen in the
June 2015 issue of

Guitar Player



Analog Alien
Alien Bass Station
\$399



Bass Station, my ass—this is one of the hippest analog multi-drive units for guitar I've ever plugged into. Though, yes, it was designed for bassists who complained that guitar effects can compromise low-end response, the Bass Station also uncorks brilliant guitar tones. Gotta love synergy. The soft-knee Limiter is subtle enough to impose minimal “drag” on your pick attack—which I liked—and with the Limit/Comp and Sensitivity knobs down, and the Output knob dimed, you get an awesome clean/treble boost. I liked clicking it on to blast intro licks, and then clicking it off to get down to a more vocalist-friendly volume for verses. The Amp Generator is based on vintage bass amps, but, man, this FET preamp can kick out some pretty sweet guitar sounds with growl, spank, and saturation. The most “bass-optimized” option is the Gamma Fuzz, which produces a slight edge until you crank the knob to get into apocalyptic guitar madness. But the killer app is that you can deploy all three sections individually or simultaneously. I had tons of fun mixing and matching the gain stages, or letting it fly with everything firing off at once. This lime-green alien definitely brings sonic delight to earthling guitarists. analogalien.com

—MICHAEL MOLEND

www.analogalien.com

analogalien@gmail.com

The Alien Bass Station on stage with Pino Palladino and The WHO. Pino Palladino has been using our Analog Alien Bass Station on The WHO Hits 50 Tour!



Pino Palladino



I meet Michael Kaye, who looks after Pino's backline. He's another top-pedigree individual: Michael's worked with Stephen Stills, Don Henley, Megadeth, Prince and many others. Palladino has a similar TubeTrap lay-out, but placed more at the sides of his speakers, separating him from Zak on drums and Roger centre-stage. These traps are positioned to eliminate excessive build-up of bass frequencies. Kaye shows me one of Pino's bass guitars; it's Pino's own Fender Custom Shop Signature P-Bass, based on an original 1962 Precision. I notice straightaway on the top edge of the headstock, a white piece of tape with the word 'pinky' written on it. The bass has a lightweight alder body that has a distressed finish, which is nitrocellulose. It has a C-shape quarter-sawn straight-grain maple neck. The rosewood fingerboard has the standard 34-inch scale length, with a 'board radius of 7.25 inches and a nut width of 1.75 inches (44.45mm). There are 20 frets, that are very well fitted with dot inlays and a vintage-style split single-coil Precision Bass pickup. It has a master volume and tone control, with a four-saddle American vintage bridge, and the aged nickel/chrome hardware, that has been oxidised, looks great. The scratchplate is the four-ply tortoiseshell type, and there are knurled flat-top control knobs. There

"Michael Kaye looks after Pino's backline – Michael's worked with Don Henley, Megadeth and Prince..."

is a vintage-style slotted truss rod nut and the aged plastic parts finish it off. The aged lacquer effect is extremely well done. Mike then shows me Palladino's guitar rack and pulls out his second bass. This model appears to have two old Gibson Thunderbird pickups fitted with stainless steel covers. He then takes me to another flightcase, and inside is a small softcase housing Analog Alien effects; there's a Rumble Seat drive/delay/reverb, which was recommended to both Palladino and Simon Townshend by Joe Walsh. In addition, there's an Alien Bass Station, a FuzzBubble-45 and an Alien Twister Analogue Fuzz. Effects on his main board are an Emma DiscomBOBulator, which is an envelope filter/auto-wah, a Boss Octave pedal and another Alien Bass Station unit. There's also an amp channel switcher and a Snark tuner. Palladino uses Fender Super Bassman amps.



Pino's onstage bass pedalboard, which he runs into Fender Super Bassman amps



Michael Kaye putting Pino's bass set-up through its paces



Pino definitely has a liking for Analog Allen pedals...



The bass rack, with Pino's signature Fender Custom Shop bass at the rear



A pair of Fender Super Bassman heads are at the heart of Pino's rig

**MUSIC
& TAB!**

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As Seen in the
July 2014 issue of

Guitar Player



Analog Alien Rumble Seat

\$389 street

This snazzy stompbox—which combines overdrive, delay, and reverb—was designed with rockabilly players in mind, but it can take you from there to just this side of metal with stops in classic, psychedelic, and hard rock along the way. The overdrive sounds fantastic and is very versatile. There's tons of output on tap, Tone sweeps from super-dark to ultra-crispy with a luscious sweet spot in the middle, and Gain goes from subtle amp-like breakup to smoothly saturated sustain. The sounds are tight, clear, fat, dynamic, and there's relatively little noise. The Delay has an old-school echo vibe (and hash to match on longer settings) with delay times from 25ms to 650ms. The Reverb was designed to emulate the tube-driven spring reverb in blackface Fender amps, and while that is a challenging standard, it does capture some of that flavor, and sounds wonderful in any case. The Rumble Seat comes with a VisualSound One Spot power adapter and a bright orange cooler bag carrying case. analogalien.com —BC



James Burton

"The Analog Alien Rumble Seat, a great sound, man. It's got a lot of features, whatever you're looking for..... It's great!"

- James Burton

**"I think my Rumble Seat
Is wonderful"**

Stevie Wonder



**STEVIE WONDER on stage with the
Rumble Seat -The Night That
Changed America: A GRAMMY Salute
to The Beatles' 50th Anniversary**

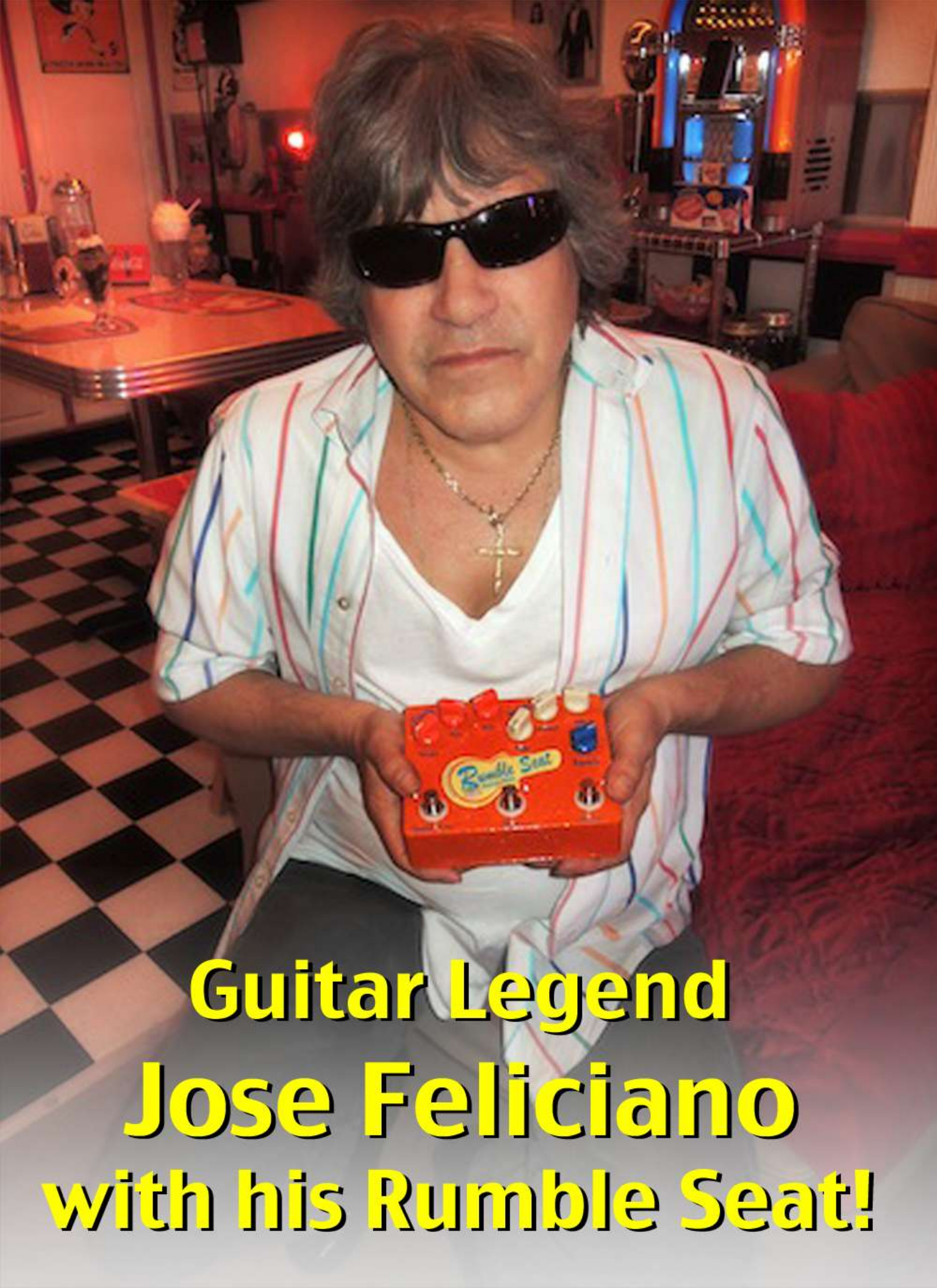
Colin Linden Guitarist for the hit TV Show Nashville on stage with his Rumble Seat!



"The Analog Alien Rumble Seat is one of the best sounding and versatile pedals I've ever played through. I've used the RumbleSeat this year on several tracks for the ABC hit Television show, "Nashville." I've also used it in numerous live performances and I'm simply loving this pedal! This company has such a fantastic aesthetic and I just can't wait to try the rest of their pedals."

- Colin Linden





**Guitar Legend
Jose Feliciano
with his Rumble Seat!**