

# Gear

## STOMPBOX FEVER



## Dunlop JB95 Joe Bonamassa Signature Cry Baby and EJF1 Eric Johnson Signature Fuzz Face

TESTED BY DARRIN FOX

### JB95 Joe Bonamassa Signature Cry Baby

A perfect pedalboard mate to his copper-clad signature Dunlop Fuzz Face, the JB95 Joe Bonamassa Signature Cry Baby (\$169 street) is similarly striking with its

copper-top treadle. Other appointments include a sleek black aluminum chassis—which makes the JB95 noticeably lighter than a standard Cry Baby—old school, thru-hole components (including an output buffer to prevent impedance imbalance with vintage fuzz pedals); and

a switch for non-true-bypass operation, as Bonamassa prefers the slight high-end roll off that non-true bypass offers. Even with the pedal in full toe-down position, the JB95 doesn't peel paint with excessive biting top end. I found the sound completely usable, and it was actually kind of

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fun to explore the nether regions of a wah for long periods of time without clearing the room—even when soloing in the high reaches of the fretboard.

This velvet-voiced character makes the JB95 perfect for those who are not looking for typical “Shaft”-esque machinations or disco moves. The JB95 also thrives in high-gain situations, making a setup of a Gibson SG through a 50-watt Marshall half-stack moan and scream with a savagely sweet vocal quality. The JB95 sounds fantastic with clean tones, as well, giving the classic Fender Tele/Twin Reverb combination some wonderful sultry wah textures that never get too spikey in the treble territories. Congrats to Dunlop and Bonamassa for taking a timeless effect and putting such a musical twist on it!

**KUDOS** Very cool looking. Smooth, rich character.

**CONCERNS** None.

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## Eric Johnson Signature Fuzz Face

After years of combing through Eric Johnson’s vast collection of vintage Fuzz Face pedals, Dunlop finally created a model that suited E.J. enough to put his name on it. Like all good Fuzz Faces, the EJF1 (\$199 street) imparts a pugnacious howl when your guitar and the pedal are fully cranked. Equal parts trippy psychedelic and blissed-out heavy, the EJF1 exudes classic Fuzz Face attitude no matter what guitar you have plugged into it. But when you back off your guitar’s volume control, the EJF1 produces sparkling, intensely detailed clean tones that leap to the forefront on stage or on record. And if you turn down your guitar’s volume even more, you can get crystalline, insanely touch-sensitive tones—even from a Gibson SG or Les Paul. Although the EJFI sounds killer in front of open-back combos such as a Fender Deluxe Reverb or Vox AC30, it

really shined driving my 50-watt, non-master volume Marshall through a 4x12 cab, yielding classic tones that ran the gamut from Jimi to Trower to, well, Eric Johnson.

Needless to say, the EJF1 digs Strato-casters, but every other guitar I threw in front of it sounded killer, too. Like the classic Fuzz Face, the EJF1 doesn’t blast your amp’s front-end with unadulterated volume and power. Instead, it mainlines your rig with a soulful shot of harmonics and attitude that is as cool sounding now as it was in the late ’60s. The EJF1 truly benefits from all the time and effort it took to make a production Fuzz Face that could inspire Eric Johnson to set aside his vintage units, and it’s a great choice for anyone who seeks a very dynamically responsive version of this classic effect.

**KUDOS** A righteous take on the most righteous fuzz ever.

**CONCERNS** None.

**CONTACT** [jimdunlop.com](http://jimdunlop.com) 