

Hook-up information

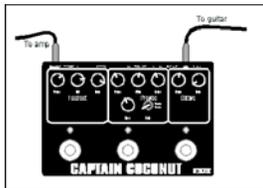


Connections

In & Out Individual Inputs and Outputs are provided each effect. All you need is 2 1/4" additional 1/4" patch cords to get any desired order of effects.

9 VAC Captain coconut has unusual power supply requirements. A nine volt AC wall wart, along with Captain Coconut's unique power supply circuit meets these demands with plenty of reserve current.

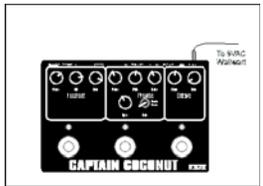
Pedal Jack A foot pedal can be used to vary the speed



In & Out

For normal operation, connect the source (wire from guitar, or output of a wah-wah pedal) to the IN jack of the Octave effect, the one all the way to the right. Connect the amp to the OUT jack of the FuzzFoot effect, the one all the way to the left. The guitar signal is automatically fed from the Octave to the ProVibe and from the ProVibe to the Fuzzfoot. If that's the order of effects you want, no other patching is required.

patch cords. By treating each effect as an individual effect unit, you can use the individual IN and OUT jacks to patch together any order of effects. You can also use these jacks for inserting other effects into the signal chain.



9 VAC adapter

Captain coconut requires a supply voltage of 9 Volts AC - not to be confused with 9 Volts DC (which is what you get from a 9 Volt battery). Great care has been taken to design a power supply circuit that will adequately satisfy Captain Coconut's unique power requirements without creating audible hum at high gain settings. For starters, the Octave and Fuzzfoot circuits both require a super clean negative 9 VDC supply. The ProVibe runs on +15 VDC. Lastly, the signal switching relays run on +12VDC, drawing a healthy amount of current. All voltages are heavily filtered and regulated for unvarying performance. The 9 Volt, AC adapter included with Captain Coconut is rated for 650 ma and uses a 2.1mm barrel connector. A suitable replacement can be found at Radio Shack.

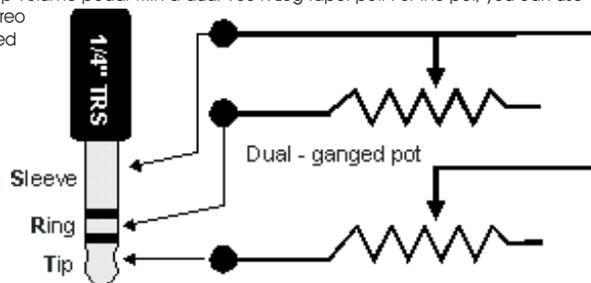


Pedal Jack -

The pedal jack is provided so that you can control the ProVibe speed externally. In order to use a pedal, you'll need one with a dual-ganged potentiometer with a value of 100K Ohms or higher. A custom wiring job is required, so it's a good idea to go to a qualified technician with the schematic diagram (below) if you're interested in having a pedal wired for speed control. Talk to your dealer or contact Foxrox Electronics.

Speed pedal wiring -

The taper of the pot is important for getting a good range in the pedal. Depending how the pot is oriented inside the pedal, you will either need a linear taper pot or a Log taper pot. The pot should be a dual-ganged 100 k Ohm. You can get great results by using a Dunlop volume pedal with a dual 100 K Log taper pot. For the pot, you can use Radio Shack pn# 271-1732C Stereo Volume Control 100K dual-ganged with audio taper.



FOXROX
ELECTRONICS

www.foxroxelectronics.com

Three classic sounds
Octave, Vibe and Fuzz

Three authentic analog effects in one unit

Octave, Vibe and Fuzz effects in one unit. Captain Coconut brings together three of the coolest and most sought after effects in one easy to use, reliable and great sounding box. All faithful reproductions of vintage effect circuitry, fine-tuned for the best sounds and added flexibility.

Contents

Octave - Replicates the "Tycobrahe Octavia". Original upper octave fuzz with audio transformer and germanium diodes
ProVibe - Replicates the "Unicord Univibe" Original four stage phase shifter effect with blinking light, photocells and metal reflector shield
FuzzFoot - Replicates the "Dallas Arbiter FuzzFace" Original PNP Germanium transistor effect with much needed improvements and added control
Hook-up information - External connections explained.
Operating tips - Dial in the sounds you're looking for.

Captain Coconut

- Three great sounding vintage effects in one unit o Individual ins & outs for each effect. Default signal flow: In-Octave-ProVibe-FuzzFoot-Out. Easy to rearrange effects
- Status indicator LED's for each effect
- Sealed relays for dependable, passive, true bypass signal switching
- Powered by 9VAC adapter (included). Clean power supply w/ lots of reserve for consistent, dependable performance
- Sturdy, roadworthy all metal chassis
- All analog circuitry



Octave - The Octave section of Captain Coconut is an exact reproduction of the Tycobrahe Octavia, which was a duplicate of the original British Octavia prototype. The circuit basically consists of a high gain fuzz stage with some high frequency roll off which feeds a balancing transformer. The outputs of the transformer, which are of opposite polarity feed a pair of germanium diodes. The cathodes of the diodes are joined together to form the output. This results in twice as many peaks as the input signal, which means twice the frequency. The combination of the fuzz circuit, the transformer and the germanium diodes results in an octave effect that is unlike any pitch shifter or octave divider. The effect is dynamic and has a character all it's own. If you're looking for the same circuit that Hendrix and Trower used, this is it.

Controls

Volume

Drive: Go from flute-like octave tones to all-out hell fuzz. Keep drive down for the best octave sounds.



Provibe - The Provibe section is an exact reproduction of the classic Univibe. It's a tweaked four-stage phase shifter with an unusual but distinct modulation circuit. In Chorus mode, the phased signal is summed with the input signal to produce its signature psychedelic sound. In Vibrato mode, only the phased sound is used, producing a warm warbling effect. The phasing is done with four photocells arranged around a light source. A metal reflector is used to distribute the light evenly to all four photocells. The sound of the Provibe is identical to that of the best Univibes. Since many Univibes sounded slightly different from one another, the Provibe includes a Center control which allows you to dial in all of the different Univibe sounds you've heard so that you can zero in on the sound you're looking for. Speed is controlled by the front panel Speed knob, or externally via the 1/4" TRS Pedal jack.

Controls

Volume

Width - Controls the intensity for the vibe effect.

Center - Controls the bias of the vibe effect. Dial in the right amount of "off-center" wobble associated with the vibe effect. If you turn the Width control all the way down, you can use the Center control as a manual phase shift knob.

Speed - Manual control of speed. You can also use the Pedal jack on the rear of the unit to hook up a speed control pedal. This disables the Speed knob.

Chorus / Vibrato switch - Select between the distinct four stage phase shifter sound and warm pitch vibrato.



FuzzFoot - The FuzzFoot section is an improvement on the fuzz of fuzzes, the FuzzFace. The FuzzFace has gone down in history as one of the most erratic, but coolest sounding fuzz effects ever made. They all sounded slightly different and each one would sound different at different times. This is due to a number of variables including temperature, transistor gain, battery level and pickup output levels. FuzzFaces could sound dull, bright, smooth, gritty, and sometimes so choppy that they were even unusable. The FuzzFoot circuit addresses all of the common complaints about the FuzzFace, while retaining the same basic germanium PNP transistor based circuit. The "Grit" knob controls the transistor bias, which is the key to getting the coolest sounds. The "Drive" knob gives much better distortion control than the original "Fuzz" knob found on the FuzzFace. Works great with wah wah pedals and is surprisingly easy to tame.

Controls

Volume

Grit: Transistor bias control allows you to dial in a wide range of tones from farty to smooth to gritty.

Drive: Go from low gain, almost clean boost to maximum brightness and sustain.

CAPTAIN COCONUT OPERATING TIPS

Captain Coconut was designed with professional performing and recording guitarists in mind. The following tips are provided so that you can get the most out of this unique vintage multi-effects device.

Volume swell You can get some great volume swell effects by activating the Octave and FuzzFoot, and then carefully tweaking their settings. By using the Octave to super-overdrive the FuzzFoot, you can cause the Fuzzfoot to overcompensate. This cuts off the attack of the notes and fades in as the notes sustain.

Manual phase By activating the Provibe, selecting Chorus and turning the Width control all the way down, you can use the Center control to manually phase. This can yield some very interesting tones, useful for recording and combining different guitar tracks.

Vintage tones In a normal guitar rig, the guitar amp is used to add a final stage of overdrive. By tweaking the controls on the FuzzFoot and selecting a weak, gritty sound with the boost and Grit controls, you can get some great vintage tones. You can also do this by inserting a tube-type overdrive pedal after the FuzzFoot.

Guitar volume and tone knobs The controls on your guitar can be used in conjunction with Captain Coconut in order to get some great tones. For example, try turning your guitar's treble knob all the way down. With the Octave, you will get a more pronounced upper octave effect, however the high notes will sound weak. With the FuzzFoot, you will get a very fluid, instantly recognizable vintage tone. Also, try turning your guitar volume knob down. When set properly, the FuzzFoot cleans up very nicely for rhythm passages. When it's time for your lead, turn your guitar volume knob up. This will bring on the classic Fuzz tone, sustain and the right amount of level increase.

Octave tones For the best serious fuzz, phasing and octave sounds. It's very tempting to over use it, to turn everything on and wall endlessly. Here's some good advice: be subtle in your use of effects. If you kick in the FuzzFoot, Provibe and Octave every time you do a lead, you will quickly annoy your listeners - and create a lot of noise. If you go back and listen to recordings of Hendrix and Trower, you'll rarely find them using all these effects simultaneously or even continuously through songs. It's really true that the less you use an effect, the more effective it is. A couple of licks here and there say it all. Keep in mind that the Octave and FuzzFoot are high gain effects and are capable of creating a huge amount of noise, especially when used with a wah wah pedal and a guitar with single pickups. Take all that, and add in the swishing of the Provibe, and you've got the noise generator from hell. If that's the sound you're looking for, Enjoy!

Vibe tones In order to get all of the classic Univibe tones that you've heard on recordings by Hendrix and Trower, you will need to tweak the Provibe's Width and Center controls. One big reason for this is because the Univibe included an internal bias adjustment that played a big part in the sound of the unit. The Provibe offers this adjustment on the front panel via the Center control.

Signal flow By using the individual Input and Output jacks, you can treat the Octave, Provibe and FuzzFoot as separate, individual units. With two standard 1/4" patch cables, you can change the order of effects and insert other effects. This is very useful if you want to reproduce all of of Hendrix's live tones, since he didn't settle on one order of effects. There are some recordings where it's evident that he had his FuzzFace situated before his Univibe. This gives an over pronounced phasing sound that has a character all it's own. Guitar tones in general Keep in mind that the vintage tones you hear on recordings are the result of a whole bunch of different variables. They include: Player, guitar, guitar pickups, guitar cables, pedals, amps, mics, mic placement, console input channels, console eq, tape, and on and on.

!!!CAPTAIN COCONUT WARNING!!!

This device delivers some serious fuzz, phasing and octave sounds. It's very tempting to over use it, to turn everything on and wall endlessly. Here's some good advice: be subtle in your use of effects. If you kick in the FuzzFoot, Provibe and Octave every time you do a lead, you will quickly annoy your listeners - and create a lot of noise. If you go back and listen to recordings of Hendrix and Trower, you'll rarely find them using all these effects simultaneously or even continuously through songs. It's really true that the less you use an effect, the more effective it is. A couple of licks here and there say it all. Keep in mind that the Octave and FuzzFoot are high gain effects and are capable of creating a huge amount of noise, especially when used with a wah wah pedal and a guitar with single pickups. Take all that, and add in the swishing of the Provibe, and you've got the noise generator from hell. If that's the sound you're looking for, Enjoy!