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Subject: fuzzy goodness

Posted by [pinkjimiphoton](#) on Tue, 26 May 2015 04:08:50 GMT

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i am a fuzzface FREAK. but not crazy about it into a kustom unless there's some kind of overdriver between them.

to my ear, i like a big muff pi into kustoms a lot. it was a sound i pretty much kut my teeth on back in my misspent youth.

to me, the more classic fuzzes are just a little too fizzy for these amps, and when ya roll the guitar back, a bit too brite for my taste...

but just curious, what do YOU like?

doesn't have to be fuzz necessarily..

if anybody wants a diy project, i kinda mutated the harmonic clipper of the k200 series into a stompbox. with everything up half way it sounds pretty much like green river , and it nails that suzy q tone.

free project, you can find it with google if interested. i built one for my bud dick wagner about a year before he died, he really liked it he said.

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Subject: Re: fuzzy goodness

Posted by [stevem](#) on Tue, 26 May 2015 10:35:09 GMT

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Distortion wise I use my digitec modeling pedal, or just for straight right into the amp stuff I use my Liquid blues twin tube pedal which is the best from what I have found in my search and saved me from building a tube pedal of my own!

I have turned 4 other guitar buddy's on to this pedal but unfortunately they do not make it any more!

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Subject: Re: fuzzy goodness

Posted by [zedsalt](#) on Tue, 26 May 2015 15:16:39 GMT

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There's a pretty wide (and expanding) range of Fuzzface tones...even before one delves into the world of alternative takes on the various models through the years, marketed under a huge list of names, and germanium=buzz/silicon=sizzle generalizations don't always apply. But when we're talking about a tone that's not going to be subjected to a great deal of amp "coloring", I like the more recent generations of germanium-based fuzzboxes. Prescription Electronics made some of my favorites...including the love-it-or-hate-it "Experience" (fuzz w/ one octave up and what was marketed as a "reverse tape effect" that, while not really sounding much at all like reversed tape, is big cool). I have my eye on a TenTen Triangle now (or maybe a Malekko b:Assmaster...or

maybe an Earthquaker Hoof Reaper...), and usually, for a long while after I get a new toy, it's my favorite.

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Subject: Re: fuzzy goodness  
Posted by [zedsalt](#) on Tue, 26 May 2015 15:17:12 GMT  
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Of course, a Maestro (I have a slight preference for the ones with the big turn-with-your-foot side knobs) into a Kustom is a tone that never gets old...not to these ears, anyway.

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Subject: Re: fuzzy goodness  
Posted by [pinkjimiphoton](#) on Tue, 26 May 2015 15:24:26 GMT  
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zedsalt wrote on Tue, 26 May 2015 11:16 There's a pretty wide (and expanding) range of Fuzzface tones...even before one delves into the world of alternative takes on the various models through the years, marketed under a huge list of names, and germanium=buzz/silicon=sizzle generalizations don't always apply. But when we're talking about a tone that's not going to be subjected to a great deal of amp "coloring", I like the more recent generations of germanium-based fuzzboxes. Prescription Electronics made some of my favorites...including the love-it-or-hate-it "Experience" (fuzz w/ one octave up and what was marketed as a "reverse tape effect" that, while not really sounding much at all like reversed tape, is big cool). I have my eye on a TenTen Triangle now (or maybe a Malekko b:Assmaster...or maybe an Earthquaker Hoof Reaper...), and usually, for a long while after I get a new toy, it's my favorite.

i'm a total germanium guy myself.

you're thinking of the prescription electronics "ecperience"... it was a silicon fuzzface into a silicon octavia with what we in the pedal biz call the "a leo" fuzz... when ya hit it hard, the transistor chokes and cuts off... then it swells in. lotta fun. very close to a fox tone machine fuzz.

my fav fuzz of all is the "roger mayer hendrix circuit" which i modify by making all germanium npn, particular sizes of input/output caps (very important, believe it or not) and a 100k output pot rather than the normal 500k.

the thing with a fuzzface is the interaction between the guitar and amp... to my ear, the amp needs to be breaking up a bit for the fuzz to sound good. but i don't really care for most of the silicon designs.

a good ge fuzzface with the right guitar and you can pretty much nail almost every tone from the classic rock era.

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Subject: Re: fuzzy goodness

Posted by [pinkjimiphoton](#) on Tue, 26 May 2015 15:25:23 GMT

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zedsalt wrote on Tue, 26 May 2015 11:17Of course, a Maestro (I have a slight preference for the ones with the big turn-with-your-foot side knobs) into a Kustom is a tone that never gets old...not to these ears, anyway.

i agree.... the maestro fuzztain was damn near perfect for kustoms

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Subject: Re: fuzzy goodness

Posted by [zedsalt](#) on Wed, 27 May 2015 15:29:58 GMT

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Given my experience with my Experience, nothing would surprise me, but I took it and my GCB-95 Crybaby to the shop not long after the Foxx reissues came out (trying out different fuzz boxes before and after the wah, hadn't heard/read anything at that point about how the Experience/Face Lift compared to the Tone Machine), and if the Experience and the newer Tone Machine were supposed to sound the same, one of the two manufacturers REALLY missed the mark! Like I said, though, mine has been nothing but surprising- I bought it sight-unseen from Daddy's Junky Music Store's Used Gear By Mail, and I was more than a little bummed when I opened the package to see a blue metal flake enclosure, rather than the multicolored swirl I'd seen in magazines. The only other surprise that was a less-than-happy happenstance was slowly learning that I couldn't reliably recreate the happiest tonal accidents. Making little pictures of the settings, detailed lists of every element of the signal chain, sticking on temporary decals to mark my settings...all proved pretty much pointless. For someone like me, who does a lot of writing/recording and very little performing, it's fine that the tone changes enough, quickly enough, that editing multiple takes of a solo sometimes requires a considerable bit of tweaking to smooth out the edits, but for someone aiming for an as-consistent-as-possible sound, the Experience would be a hellishly frustrating...well, y'know, experience.

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