



Julien Kasper on Big Fuzz

"PUTTING IT MILDLY, I AM A aficionado of fuzz tones," says multi-genre virtuoso guitarist Julien Kasper. "I'm drawn to the dynamic range—from clean to toxic mayhem—that you can achieve by manipulating the volume on your guitar while using certain fuzz pedals. The best

Fuzz Faces and many of the clones and variations available have this dynamic quality. But, unfortunately, many guitarists go to a music store to purchase their first fuzz, plug it into a clean amp, wonder why it doesn't sound like

Jimi, and walk away discouraged. "A fuzz pedal into a clean amp is a great sound, but it will never sound like the Band of Gypsys, and that



Hendrix
Fuzz Face

THIS FUTURISTIC JETSONS rocket ship of a guitar looks like it's ready to blast into orbit at any time. It was made in 1960 for instrumental hit-maker Duane Eddy by a Phoenix amplifier guru named Tom "Howard" McCormick. McCormick is known for his unique amplifiers, but little is known about his guitars.

Duane Eddy was and still is the "King of Twang," and he is most remembered for his Gretsch and Guild signature model guitars. In the late '50s, however, he used to switch back and forth on stage between his Gretsch 6120 and his Danelectro 6-string bass. McCormick reckoned Duane needed a doubleneck that would do the same thing. Duane recalls that this instrument sounded and looked great, but he rarely used it due to its prohibitive weight.

also this guitar is steeply with that tradition. The necks are made of fiberglass with rosewood fretboards, and the backwards-Explorer headstocks predated Robin guitars by two decades. The pickups are super high fidelity, and the dense guitar sustains forever. Other features, such as the inside-out Strat jack mounted on the side, the six oven knobs and five switches, and the hand-milled vibrato are great reminders of an era where the future was so bright, you had to wear shades. Where are the jet packs they promised us?

Little may be known of Tom "Howard" McCormick, but this author hereby declares this guitar as the coolest guitar ever made. May the Twang be with you.

Special thanks to Duane and Deed Eddy and Trisco Del Rey.

giant, harmonically rich tone is what many people are seeking. The truth is that to approach that tone, your amp has to be cranked to the breathing point, and this is not typically music store or neighbor friendly. For example, when recording fuzz sounds, I crank vintage '60s and early-'70s Marshalls to between 7 and 10, which is very loud. My favorite fuzz for this purpose is a silicon diode Fuzz Face that George Tripps at Dunlop custom made for me.



JAM Fuzz
Phrase

"Of course, almost no venue will tolerate that kind of volume, so my solution is to use a small, low-gain amp—a '64 Vox AC10 run through a 2x12 Vox cab loaded with Celestion Blues—turned up all the way. The Vox prefers a gentler fuzz with smoother highs, so I use a germanium Fuzz Face variant built by JAM pedals called the Fuzz Phrase. I miss pushing air live with the Marshalls, but not searing the faces off of my audience is a great benefit." —Barry Cleveland

Watch the Julien Kasper Band perform "Ten Years Late" live.



Check out Kasper's latest album, *The New Imperial*, on julienkasper.com.



Watch Deke Dickerson jam with Duane Eddy at Deke's Guitar Geek

