

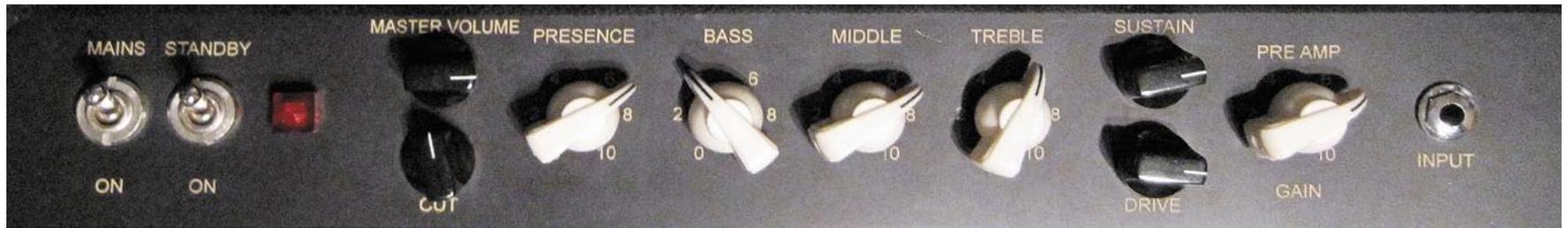
Plugged in between a '60s reissue Fender Strat and a reissue Deluxe Reverb, the Super Fat Man quickly showed it can more than hold its own in "funky filter" territory, but it's more fun exploring new and crazy

sounds. The ability to control the filter with the LFO lets the player dial in arcing, almost flanger-like sounds. In Square mode, the pedal turns into a bleeping, blooping musical computer, making sounds similar

to a sample/hold effect... but only *similar*. It adds a modern, spacey texture without veering into cold, digital territory.

Aside from the great features in this box, the Super Fat Man's most

striking feature is its versatility. Once immersed in its basic capabilities, one will discover new sounds for weeks, months, or even years to come. This pedal definitely... eh hem... pushes the envelope. – **Max Prown**



Tonal Precision

The Tomaszewicz TZZ-35212L

JOHN TOMASZEWICZ IS AN electrical engineer, amp builder, and an excellent guitarist. His TZZ-35212L is an example of what can be created by a combination of technical knowledge and musical ability.

The size, shape, covering, grille-cloth, piping, top vent, and even the handle of the 35212L all say, "Marshall Bluesbreaker." But the 35-watt amp is actually almost a third smaller—more the size of a Vox AC30.

With twin EL34 power tubes, it is not short on power. Sharing the interior of its 11-ply birch cabinet are two preamp tubes (a JJ 12DW7 and a Mullard 12AX7), a JJ 12AT7 in the sustain circuit, and a JJ 12AX7 phase inverter. The 12DW7 was used for its specific gain structure.

While searching for a lower-voltage transformer, Tomaszewicz found a company called Pacific Transformer, which custom-made one with extra taps to provide 30 volts for the sustain circuit. He also had them increase its capacity.

The TZZ uses printed circuit boards in its preamp and phase-inverter, following a design Tomaszewicz saw on microphones that, as he sees it, produced a thick ground plane that sounds sweeter than point-to-point. It limits frequencies beyond the range of human hearing but that nonetheless modulate an amp's tone. There's a bit of electronics theory behind it all, but the end result is this design, Tomaszewicz says, produces much less listener fatigue.

After trying "every speaker you could imagine," Tomaszewicz settled on a pair of Warehouse Guitar Speakers British Leads, which have

ceramic magnets and are rated at 80 watts (each). Chicken-head knobs control Preamp Gain, Treble, Middle, Bass, and Presence. Sustain, Drive, Master Volume and (treble) Cut are adjusted via smaller controls. There are two-way switches for Power and Standby on the top panel, and, on the bottom of the chassis, one for reducing output to a 8 watts. The Drive functions post-tone-stack and drives the power amp right into the phase inverter. Sustain is in parallel with the Drive circuit, Presence is in

the feedback loop (a la Marshall), and Cut is like an AC30, cross line right after the phase inverter and right before the power tubes.

The TZZ doesn't require a lot of volume to start sounding rich, even with single-coil pickups, and it's easy to dial-in because there's a knob for whatever you need more (or less) of. Want a tone like Brad Paisley—clean with a little edge? Use a medium setting on the Preamp and turn down Sustain and Cut. Want mid-

boosted Robben Ford leads? Up on the Pre-Amp and Cut, medium on the Sustain. Earthy early Freddie King? More Pre-Amp than Sustain, medium on the Cut. Artists from Santana to Slash would almost kill for the Sustain circuit. Just turn it up. The basic tone controls are all within a usable range and eliminate excessive dullness and ice-pick treble.

If your country is Paisley-colored and your jazz runs like a Ford, if your blues is fit for a King and your rock is Slash(ed), the Tomaszewicz TZZ-35212L just might be your new best friend. – **Bob Dragich**



**TOMASZEWICZ
TZZ-35212L**

Price: \$2015.95

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