

stripped-down version, sans MIDI and the LCD.) The pedal sports an all-analog signal path with two independent oscillators—one on each side of the large onboard expression pedal. One provides a square wave (the Chop side), and the other produces a triangle wave (the Pan/Trem) side. You can use each side separately or together. There's also an LCD that tells you what's happening BPM-wise.

Even though it's a deep, feature-laden pedal, there is actually quite a bit of instant gratification—even when plugging in and running the Pro Chop in mono. Its *raison d'être* is definitely more modern trem sounds with ridiculous on/off textures, and the ability to speed up and slow down with the footpedal. There isn't any volume boost on the Pro Chop, but the levels stay loud enough to cut through a mix—even in some of the more extreme settings. However, running the Pro Chop in stereo is where the rubber meets the road. The amount of tones and effects you can get across the stereo spectrum is nothing short of astounding. Faux delays ping-pong back and forth between the amps, or slow, chewy pulses zig-zag in and out. The options boggle the mind. In fact, my mind started to boggle trying to figure the Pro Chop out! The manual isn't the easiest to grok, and I found myself stumbling around trying to repeat some of the amazing swirls I was conjuring to no avail. You can coax more traditional trem out of the Pro Chop if you need to, but that's not what it does best. If you're an experimental texturalist or a dance band guitarist linked to a click track, the Pro Chop will pay dividends big time. But it's also a blast to sit between two amps and get lost in its swirls. Bring your thinking cap, though.

**KEELEY ELECTRONICS TR-2 V-TREM**

Aside from his own killer stompbox designs, Robert Keeley's M.O. is modding classic tried-and-true pedals that have been inhabiting guitarists' pedalboards the world over. And, of course, that means a lot of Boss boxes. Keeley's modded Boss TR-2 adds a concentric knob on the Depth control that acts as a Volume control, allowing you to goose up the trem effect, push the front end of your amp into overdrive, or both. The Keeley also sports a higher fidelity signal when



the effect is engaged. The highs are a tad more crystalline, and the low end is more present than with the stock TR-2. However, as with the Boss, the Keeley TR-2 doesn't impart any effect until the Depth control is nearly halfway up. A bit of a bummer, but the Keeley takes a good trem unit and makes nearly all of the correct fixes to



yield a more robust and usable effect.

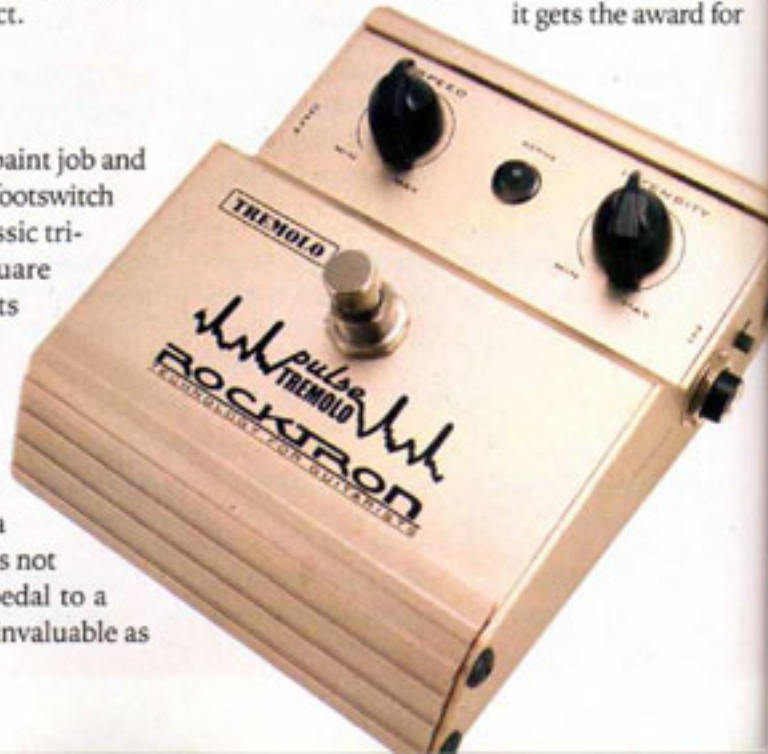
**RED WITCH PENTAVOCAL TREM**

The Pentavocal flaunts a sweet paint job and cool green graphics, as well as a footswitch to alternate between a more classic triangle wave and a choppy square wave. The Pentavocal also sports a couple of controls that make it stand out from the trem pack. The most prominent is a 5-position Voicing switch that changes the pedal's overall tone from skinny and bright to a more beefy chunk. This feature is not only good for fine-tuning the pedal to a guitar/amp rig, it also makes it invaluable as

a studio tool, giving you a wide range of frequencies and timbres. Without a doubt, however, the Bottom function is the Red Witch's most unique control, as it adjusts the effect's mid and high cut as the volume decreases in the trem cycle. For example, I set the Voicing switch to position 1 (the skinniest setting), and turned the Bottom and Depth controls fully clockwise, and was greeted with a chewy, borderline Uni-Vibe pulse—a beautifully subtle effect that no other pedal in the roundup can do. In fact, with the tweakability of the Pentavocal's control set, you can find all sorts of delectable delights. The unit didn't really excel at crazy, whacked-out undulations or *Apocalypse Now* renderings. The Volume control provides a very hearty boost, capable of pushing my Fender Deluxe Reverb into overdrive. The Red Witch can slow down with the best of them, and though it never clamps the signal completely off for crazy chopper effects, the unit is more than capable of some amazingly washy volume swells that flow wonderfully with sparsely played, harmonically expansive chords.

**ROCKTRON PULSE TREMOLO**

With only three controls (Speed, Intensity, and a Wave selector switch for sine or square), the Rocktron Pulse is blissfully simple. A huge, neon-blue LED blinks in time with the pedal's Speed setting, and the unit's enclosure is sturdy and rugged. The Pulse Tremolo has a nice range of slow undulations and fast choppy stutters. In fact, for a pedal in this price range, it gets the award for





MANUFACTURER	BOSS	CUSACK	DEMETER	EBS	GIG-FX	KEELEY	RED WITCH	ROCKTRON	SEYMOUR DUNCAN	T-REX	VINTAGE TECHNOLOGY
											
MODEL	TR-2	TAP-A-WHIRL	STRM-1 STEREO TREMULATOR	TRIPLE TREMOLO CONTROLLER	PRO CHOP	TR-2 V-TREM	PENTAVOCAL TREMOLO	PULSE TREMOLO	SHAPE SHIFTER	TREMSTER	BFD
PRICE	\$152 retail/\$81 street	\$275 direct	\$359 retail/\$309	\$230 retail/street N/A	\$299 retail/\$249 street	\$149 direct	\$309 retail/\$249 street	\$99 retail/\$69 street	\$225 retail/\$158 street	\$269 retail/\$199 street	\$179 retail/street N/A
OUTPUTS	Mono	Mono	Stereo	Stereo	Stereo	Mono	Mono	Mono	Mono	Mono	Mono
FUNCTIONS	Variable sine and square waves.	Tap tempo, Brake and Fade-in controls, 24 waveforms, internal gain boost.	Dual depth controls, triangle wave, two bias adjustments trimpots.	Three selectable waves, Trem/Filter setting, internal gain boost.	Dual tremolo oscillators, MIDI sync, expression pedal control.	Volume control.	Five selectable trem voicings, sine wave/square wave footswitch, Bottom control.	Switchable triangle/square wave.	Tap tempo, Shape control.	Mode switch, Volume control.	Speed and Depth controls.
KUDOS	Affordable, easy to use.	Insane amount of control and options, tap tempo rules, sounds great, brake and Fade-in controls are hip and useful.	Dual Depth controls make for a lush stereo spectrum.	Three great sounding waves plus a lovely filter trem, tons of stereo fire-power in a small box.	Amazing panning trem effects with real time control, MIDI sync.	Added volume control, improved fidelity.	Effective and musical Voicing control, Bottom control allows for lush and chewy textures, brutally effective Volume control.	Affordable, well voiced trem, blindingly bright and huge LED.	Tap tempo always killer, Shape control allows for sinister backwards-sounding trem effects, well-voiced controls, easy to dial-in.	Clean sounding unit with a sweet Volume control.	An amazing approximation of tube amp trem with a vibe-laden sonic character.
CONCERNS	Limited Depth control, no volume control.	None.	None.	None.	Difficult to dial in.	Lack of range on Depth control.	None.	High-end is accentuated when the effect is engaged.	Large pedal size.	None.	No powerjack or LED.
CONTACT	(323) 890-3700; bossus.com	(616) 836-7562(978); cusackmusic.com	(805) 461-4100; demeteramps.com	Dist. by Musical Distributions Group, (866) 632-8346; ebs.bass.se	(978) 263-6432; gig-fx.com	(405) 341-2025; robertkeeley.com	(805) 644-6621; red-witchanalogpedals.com	(269) 968-3351; rocktron.com	(805) 964-9610; seymourduncan.com	(805) 644-6621; t-rex-engineering.com	Dist. by Bad Cat, (951) 808-8651; badcatamps.com