

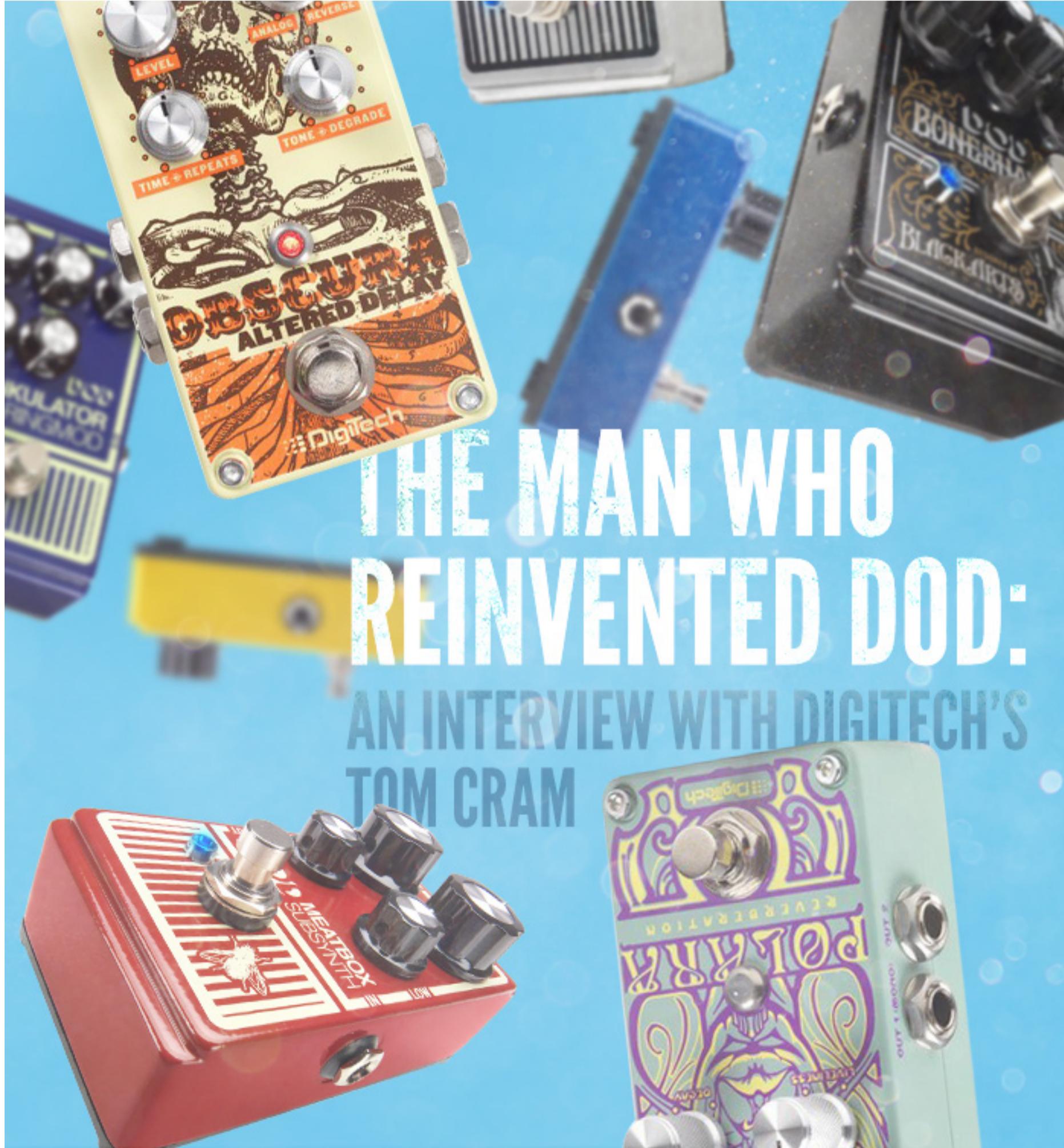
TONE REPORT

AUGUST 7TH, 2015

WEEKLY

PLAY 'TIL YOUR FINGERS BLEED

THE MAN WHO
REINVENTED DOD:
AN INTERVIEW WITH DIGITECH'S
TOM CRAM



RADIAL ENGINEERING ELEVATOR

REVIEW BY **IAN GARRETT**
STREET PRICE **\$169.99**

Canada's Radial Engineering is one of those companies whose pedals I've always wanted to try, but haven't for whatever reason. I'm glad this problem has been rectified with the highly versatile Elevator. The Elevator is essentially two pedals in one, with sides labeled Boost and Baseline. It features a few extra tricks making it very useful for the gigging guitarist who might be playing at different venues on a regular basis, but it's certainly useful for studio and home players as well.

First let's look at the Boost side. With the lone footswitch controlling the boost, there is a single Gain knob, which, if turned down all the way, is at unity—no volume boost, and no decrease is possible. Turn up the Gain knob for an additional 15 decibels of clean boost that will be sure to make solos stand out. It also works great pushing overdrives or distortion to greater depths. There's also a switch for either a 5- or 10-decibel focused midrange boost. This additional boost really accentuates the guitar's

sweet spot, which is the midrange. For my needs, I found the 10db boost almost overpowering. For gigging musicians though, this will be most welcome for really standing out in the mix. The 5db option of added midrange was a really nice compromise for adding warmth while adding just a bit more clarity.

At first glance, the Baseline portion of the pedal seems like nothing more than a little switch, but again, there's more. Activating the Buffer does a couple



of things: First, in the leftmost position, you can leave the pedal in true bypass mode, so the Buffer is off. Switch it to either Buffer mode in the middle position, or move it to the far right position, which engages two other controls, Drive and Drag. Drive adds additional gain—making the overall sound a little hotter, while Drag helps match your guitar's pickup load to your amp; both features are helpful when you have long cable runs. Increasing both the drive and drag will also give you a somewhat overdriven tone—made more dramatic depending on how you set your amp, or if you're using the Elevator in conjunction with another overdrive pedal.

In my case, cable runs aren't too long, but turning the Drive and Drag controls up a little bit, I found it gave me that additional bite that made my other overdrive pedals sound more

alive. Realize that these functions continue to work even if you turn the pedal off; set it to True Bypass to remove the Buffer, Drive and Drag features—but I'll wager you won't want to do this.

WHAT WE LIKE

The Elevator is one of those pedals that you might not think you need, but will quickly wonder how you ever lived without it. The amount of boost has a very nice sweep, offers clean volume increase, and is great for helping you stand out in the mix, especially with the additional midrange boost options. The optional Buffer mode lets you really fine tune this pedal to your amp and playing environment. Gigging musicians might find this pedal more helpful than home or studio users, but both camps will find a lot to like here.

CONCERNS

Not much—the Drive and Drag controls are sunken in to prevent accidental movement at a live gig, and as such are a little hard to adjust using either a small screwdriver or your pick. I'd prefer them to be raised a bit, but I'm nitpicking here.

