

THE FIRST TIME EVER! **HEAR ALL 100 BOSS COMPACT PEDALS!**
PLUS! VIDEO DEMOS OF EVERY PEDAL

Guitar Player[®]

CELEBRATES



BOSS[®]
COMPACT PEDALS
1977 TO 2014

BONUS! DISCOVER THE PEDALS USED BY
EDDIE VAN HALEN, DAVE GROHL, JIMMY PAGE,
ORIANTHI, AND MANY OTHER
GUITAR SUPERSTARS!

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CELEBRATES 100 BOSS COMPACT PEDALS



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View all BOSS compact pedals by effect type—distortion, chorus, delay, etc.—and immediately link to more information on any individual pedal you choose.

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Get histories and personal remembrances of every single BOSS compact pedal written by the staff of *Guitar Player* magazine: Editor in Chief Michael Molenda, Senior Editor (and gear guru) Art Thompson, Associate Editor Matt Blackett, and Associate Editor Barry Cleveland. **PLUS!** Explore interactive links to hear the effects, watch videos, get specs, and more!

116 The “Effects” of History

What was going on in the world when the first BOSS compact pedal—the OD-1—was released in 1977? What was happening in the 1980s and beyond? Discover cultural, political, and musical events that occurred every single year in which a BOSS compact pedal was released.

132 The BOSS Compact Pedal Community Speaks!

What are the most favorite compact pedals of all time? Which pedal became your “first”? How many pedals do the pedal hoarders own? Check out the top ten lists compiled from scores of BOSS users.

GuitarPlayer BOSS

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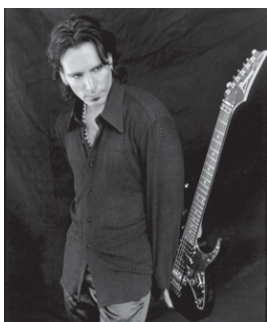
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Pedal Talk

Pedal Talk from Guitar Stars

Rather than ask just one famous and cool guitarist to write a forward for this extensive survey of BOSS pedals, we decided to turn it into a tone party, and invite commentary from a whole bunch of great guitarists who use or used these pedals to help craft their sounds. The following quotes are culled from the *Guitar Player* archives, or were sent directly to us from players toasting BOSS on its 100th Compact Pedal.



Steve Vai

"Congratulations to BOSS on their 100th stompbox. Colorful and useful stomp boxes are still one of the most charming things about creating sounds with an electric guitar, and, through the years, BOSS always delivered. Stompboxes will always be cool." —STEVE VAI

Andy Summers

"I have been looking a few feet downward for most of my guitar playing life at the word BOSS. Not someone I work for, but rather a name on various small metal boxes which have added color, subtlety, and magic to the sound I make with guitar. BOSS pedals: essential!"



Donna Grantis (3rdEyeGirl, Prince)

"I wanted a sound like an airplane taking off [laughs], and my BOSS Flanger nailed it. I use that sound for big endings, and to create some excitement in a solo."

David Gilmour

"This year, 1984, I'm using all different stuff from what I've used before—mostly BOSS things. I've got the BOSS SCC-700 pedalboard system with a bunch of effects on it, and I just got one of the new BOSS DD-2 Digital Delays. It's very, very good."

John Petrucci (Dream Theater)

"Maybe you read about how your favorite guitarist used a certain BOSS pedal on a song, and you want to recreate that exact sound. Maybe you heard about a very rare 'Holy Grail' BOSS pedal that if you're lucky, you'll be able to find on eBay. Or maybe while looking through a guitar magazine or gear site—or even just checking out what's new in the music store display case—a unique BOSS pedal catches your eye, and you just have to have it. I've experienced all of these scenarios from before I knew how to alternate pick to throughout my professional career.

The truth is, no matter what stage you're at along your musical journey, there is something special about getting that sought-after BOSS pedal, opening the box, pulling out the snugly fit pedal, and plugging it in for the first time. I still remember being a teenager and stepping on my BOSS pedals on the stage of my High School Battle of the Bands. I remember demoing early Dream Theater songs at Berklee College of Music back in 1985, by plugging a BOSS Heavy Metal pedal directly into a 4-track! And, most recently, on DT's latest self-titled album, I used a few of my all-time faves: A Dimension-C, a PH-3 Phase Shifter, and a TU-3 Chromatic Tuner. I've also been fortunate to meet and work with so many fine people

Pedal Talk

at BOSS/Roland over the years—which is incredibly meaningful in this business. BOSS pedals have been a part of my gear collection from the very beginning, and will continue to be for many years to come. Congratulations on your 100th pedal! That's truly amazing!



Dave Navarro

“The BOSS TE-2 Tera Echo is one of my new favorite pedals from BOSS. I love a pedal that immediately transports me and my playing into another dimension, and the TE-2 doesn't disappoint. The interface is, as usual, completely intuitive for any seasoned BOSS player, as well as new BOSS users. A simple four-knob display allows for both stand-alone settings, as well as manipulation during a performance. One of my favorite things about the BOSS designs is the fact that I can easily change settings while playing on stage to modulate or enhance an effect. The TE-2 combines the features I am accustomed to while presenting a whole new range of sounds to play with.”



Lita Ford

“I don't use a lot of effects when I play live, but I do use delay, and that pedal is a BOSS Digital Delay.”

Reb Beach (Whitesnake, Winger)

“Back in the early '80s, I was a session player for Atlantic Records in New York. Back then, Marshall amps didn't have enough distortion for solos, so I always carried a BOSS Super Overdrive with me. I would arrive at sessions and say, 'Let me plug in my rack,' and whip out the pedal.

It always got a laugh. I used it on everything from Chaka Kahn to Twisted Sister to the Bee Gees and, eventually, all the Winger stuff. It was great, because it added a little top end, and compressed the tone a little bit—which was great for tapping. Also, they were built like a tank and lasted forever. I owe a lot to the BOSS SD-1.”



Paul Gilbert

“I discovered a cool trick to do with the BOSS DD-3. I turn the first three knobs all the way up, and have the MODE knob on 800ms. Then, I bypass the pedal, and play the fastest, most ferocious lick I can think of. The instant that I finish playing, I turn the delay on. It turns out that the pedal has been 'listening' to me play—even though it was bypassed. And now that it's on, it takes the last 800ms of my playing, and loops it over and over again. My ferocious lick becomes infinite, and I can put my hands in the air and bask in the sonic glory for as long as I like. You can also manipulate the looped lick with the D. TIME knob, like I do [here](#). This is the only delay pedal

I know that does this. I love it!”

Herman Li (DragonForce)

“Even since my school days, BOSS pedals have always been regarded as the 'standard,' and there was always this excite-

Pedal Talk

ment with guitarists I knew each time there was a new release. Back then, I always had my HM-2 pedal with me, and that was what I used to play my very first gig, doing thrash metal covers. I still have the HM-2, and it turns out to be a pretty legendary piece of gear. I have had many conversations with respected guitar players in today's rock and metal scene, and they all used one in the past!"



Steve Lukather

"I have used BOSS pedals since day one. I always keep some with me for sessions and live performances, and not only do they always sound great, they always work and have never let me down. My fave is the delay—old school. I am proud to say I have been a user and a fan from the beginning and I still am. Congrats on 100!"

Scott Henderson

"I use the BOSS RC-2 to loop my playing at soundcheck, so I can go out to the board and EQ my tone. The RC-2 is great, because it has tons of memory so I can play for a couple of minutes before I close the loop. I don't always have the luxury of taking my own soundman on tour, so if it's a large room and the P.A. is playing a big role in the sound, I trust my ears more than a soundman I just met. I have the band play while the looper is going, and it really helps not only to dial in my own sound, but to hear what the band sounds like in the room. No way to do that without the RC-2!"



Allison Robertson (The Donnas)

"We've done Donnas records where we didn't use much gear, and then there are albums where we borrow a lot of vintage guitars and pedals and so on. But there are usually lots of BOSS pedals in the room."

Shawn Lane

"I use the BOSS DD-2 and DD-3 Digital Delay units. I've used them ever since they came out about ten years ago. A lot of the studios I've worked in have these ultra-expensive delays—real top-of-the-line stuff. I've tried to play guitar through those, and I actually prefer the little DD-2s and DD-3s. Those other units are wonderful for vocals and other instruments, but I've never heard anything like the DD-2 for guitar."



Bill Nelson

"There was a grand piano onstage during one of my shows, and I hadn't played acoustic piano for a long time, but I said to the sound guy, 'Put two mics on this, and I'll use it somewhere in the set.' And then I got to a particular point, and I improvised two loops with a BOSS RC-2 Loop Station, and I walked over, sat down, and played the piano. I had no idea where it was going, but I knew that something would emerge. It's like throwing yourself in and holding your breath and waiting for the water to just bring you to the top."



Pedal Talk



Alex Lifeson

"Ever since *A Farewell To Kings*, I've used a BOSS Chorus. After I heard the Chorus, I loved it, and I decided to incorporate it into my music."

Donita Sparks (L7)

"With L7, I primarily plugged into a BOSS HM-2 Heavy Metal pedal and a Music Man amp, because I like to play melodic lines that sound really strange—in a way that makes them catchy, signature riffs."



Orianthi

"To me, too many pedals can sort of break up your connection between a great guitar and a great amp, but I do like to use a BOSS Digital Delay and a Digital Reverb."

Jeff "Skunk" Baxter

"I was on tour with the Doobie Brothers, and I think it was around 1979, when we were staying at a hotel with a single person singing and playing in the bar. I had a new CE-2 Chorus, and I brought it down from my room. During a break, I suggested that the singer plug it into the house P.A. and split his voice left and right using the CE-2 on the channel send of his vocal. He tried it and loved it. It sounded pretty cool. I gave him the pedal with my compliments. Just goes to show that BOSS pedals are quite the creative tool."



Steve Stevens (Billy Idol)

"Congratulations to BOSS on their 100th pedal milestone. BOSS effects have been with me from the absolute beginning. Every album I have recorded could stand as a testament to the versatility of the entire BOSS product range. Now with the Tera Echo, they are still pushing the sonic envelope. I say, 'Put BOSS into the Rock and Roll Hall Of Fame!' They are that good."

Tom Edwards (Adam Ant)

"My BOSS AC-3 Acoustic Simulator sounds so realistic that people have accused me of miming.

But I'm not [laughs]."



Gretchen Menn

"The TU-2 Chromatic Tuner is convenient, reliable, and accurate. It has been my primary pedal-board tuner from day one."

Rudy Sarzo

"In 1982, I received a phone call to come down to the studio where Quiet Riot was recording the *Metal Health* record, and play on the track 'Thunderbird' as a tribute to the recently deceased Ozzy Osbourne/Quiet Riot guitarist Randy Rhoads. I really wanted to capture my deep emotions about the loss of our dear friend and band mate, so I brought my newly acquired Roland GR-33B Bass Guitar Syn-

Pedal Talk

thesizer and my BOSS Chorus Ensemble CE-1. The BOSS CE-1 gave my bass tone the melancholy but comforting voice I wanted to express directly from my soul to the two-inch tape reel. Sometimes, we tend to think of pedals as these wondrous little boxes, but they are much more than that—they are the pathway to the expression of our deepest emotions.”

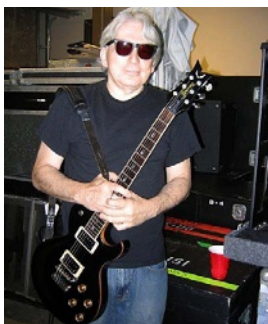


Billy Duffy (The Cult)

“1983 to 2013, still using my BOSS delay pedals, and they are as strong as ever. Congratulations to BOSS on reaching a century. Here’s to the next 100!”

Bernie Marsden (Whitesnake)

“I have not been known for being a prolific user of pedals—in fact, I marvel at the guys that are so fleet of foot on stage getting great sounds without having received dance lessons! For me, the pedals that I have used for many years have been the BOSS Chorus and Digital Reverb. The Super Chorus is particularly useful and, as time passes, I find that I am using a few more pedals these days. I like the solid feel and all-round sound quality of the BOSS range. One of these days I will get to use more than one at a time!”



Chris Stein (Blondie)

“Guitarists seem to be surprised that I use so many BOSS pedals. Do they expect to see a bunch of expensive boutique pedals on my pedalboard? I have nothing against boutique pedals—I like a lot of them—but when you’re on the road, you want something that sounds good, doesn’t break, and can be easily replaced if it does. And that’s why you see me touring with a bunch of BOSS pedals.”



Cat McLean

“The BOSS CE-5 Chorus Ensemble is tight and clear, and it’s perfect for playing my industrial rock tunes. The #1 thing I love the most about BOSS pedals is they are indestructible. I have never seen one break and I am hard on gear! BOSS builds pedals that are rugged and can withstand the abuse of touring, and are compact, light, and dependable.”



Yngwie J. Malmsteen

“Since the ’80s, BOSS pedals have been there for me and have been a part of my sound. When it’s time to play, there’s nothing like BOSS pedals pumped through stacks of Marshalls.”

Tone Crews

AMP/ACOUSTIC EMULATION



AC-2
Acoustic
Simulator
1997-2006



AC-3
Acoustic
Simulator
2006-



FDR-1
Fender '65
Deluxe Reverb
2007-



FBM-1
Fender '59
Bassman
2007-



ST-2
Power Stack
2010-



BC-2
Combo Drive
2011-

CHORUS



CE-2
Chorus
1979-1992



CE-3
Chorus
1982-1992



CE-2B
Bass Chorus
1987-1995



DC-3
Digital
Dimension
1988-1992



CH-1
SUPER Chorus
1989-



CE-5
Chorus
Ensemble
1991-



CEB-3
Bass Chorus
1995-

COMPRESSOR/LIMITER



CS-1
Compression
Sustainer
1978-1982



CS-2
Compression
Sustainer
1981-1989



CS-3
Compression
Sustainer
1986-



LM-2
Limiter
1987-1992



LM-2B
Bass Limiter
1990-1995



LMB-3
Bass
Limiter
Enhancer
1995-

DELAY/ECHO



DM-2
Delay
1981-1984



DD-2
Digital Delay
1983-1986



DM-3
Delay
1984-1986



DD-3
Digital Delay
1986-



DD-5
Digital Delay
1995-2002



DD-6
Digital Delay
2002-2008



DD-7
Digital Delay
2008-



TE-2
Tera Echo
2013-

Tone Crews

DISTORTION



DS-1
Distortion
1978-



HM-2
Heavy Metal
1983-1992



DF-2
SUPER
Feedbacker
& Distortion
1984-1993



MZ-2
Digital
Metalizer
1987-1992



DS-2
TURBO
Distortion
1987-



MT-2
Metal Zone
1991-



HM-3
HYPER Metal
1993-1999



XT-2
Xtortion
1996-1998



MD-2
Mega
Distortion
2001-



ML-2
Metal Core
2007-



DA-2
Adaptive
Distortion
2013-



DS-1X
Distortion
2014-

EQ



SP-1
Spectrum
1977-1981



GE-6
Graphic
Equalizer
1978-1981



GE-7
Equalizer
1981-



GE-7B
Bass Equalizer
1987-1995



PQ-4
Parametric
Equalizer
1991-1996



PQ-3B
Bass
Parametric
Equalizer
1991-1995



GEB-7
Bass Equalizer
1995-

FLANGER



BF-2
Flanger
1980-2001



HF-2
Hi Band
Flanger
1985-1993



BF-2B
Bass Flanger
1987-1994



BF-3
Flanger
2002-

FUZZ



FZ-2
HYPER Fuzz
1993-1997



FZ-3
Fuzz
1997-1999



FZ-5
Fuzz
2007-

LOOPER



RC-2
Loop Station
2006-2010



RC-3
Loop Station
2011-

Tone Crews

NOISE GATE



NF-1
Noise Gate
1979-1988



NS-2
Noise
Suppressor
1987-

OCTAVE



OC-2
Octave
1982-2005



OC-3
SUPER Octave
2003-

OVERDRIVE



OD-1
Overdrive
1977-1985



SD-1
SUPER
Over Drive
1981-



OD-2
TURBO
Over Drive
1985-1995



OS-2
Over Drive/
Distortion
1990-



SD-2
DUAL
OverDrive
1993-1998



ODB-3
Bass OverDrive
1994-



OD-2R
TURBO
OverDrive
1994-1999



BD-2
Blues Driver
1995-



PW-2
Power Driver
1996-1998



OD-3
OverDrive
1997-



DN-2
Dyna Drive
2007-



OD-1X
OverDrive
2014-

PHASER



PH-1
Phaser
1977-1981



PH-1R
Phaser
1980-1985



PH-2
SUPER Phaser
1984-2000



PH-3
Phase Shifter
2000-

PITCH SHIFTER



PS-2
Digital Pitch
Shifter/Delay
1987-1993



PS-3
Digital Pitch
Shifter/Delay
1994-1999



HR-2
Harmonist
1994-1999



PS-5
SUPER Shifter
1999-2010



PS-6
Harmonist
2010-

REVERB



RV-2
Digital Reverb
1987-1989



RV-3
Digital Reverb/
Delay
1994-2002



RV-5
Digital Reverb
2002-



FRV-1
Fender Reverb
2009-

Tone Crews

SAMPLER



DSD-2
Digital
Sampler/Delay
1984-1986



DSD-3
Digital
Sampler/Delay
1986-1989

SPECTRAL ENHANCER



DC-2
Dimension C
1985-1989



EH-2
Enhancer
1990-1998

TREMOLO/VIBRATO



VB-2
Vibrato
1982-1986



PN-2
Tremolo/Pan
1990-1993



TR-2
Tremolo
1997-

TUNER



TU-2
Chromatic
Tuner
1998-2009



TU-3
Chromatic
Tuner
2010-

WAH



TW-1
T Wah
1978-1989



FT-2
Dynamic Filter
1986-1989



AW-2
Auto Wah
1991-1999



AW-3
Dynamic Wah
2000-

MISCELLANEOUS



SG-1
Slow Gear
1979-1982



PSM-5
Power
Supply &
Master Switch
1983-1999



LS-2
Line Selector
1991-



SYB-3
Bass
Synthesizer
1996-2005



SYB-5
Bass
Synthesizer
2004-



FB-2
Feedbacker/
Booster
2011-



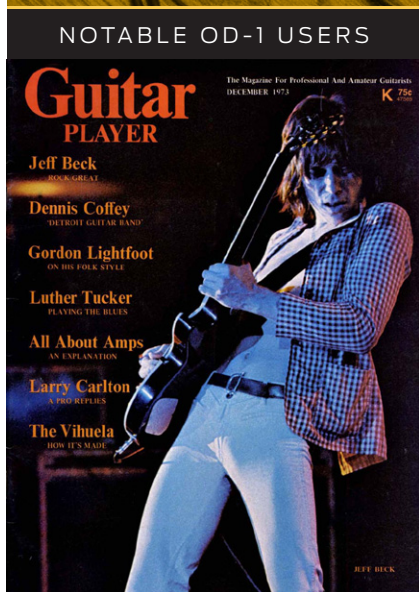
MO-2
Multi Overtone
2013-

1

1977

OD-1

Over Drive



> JEFF BECK

NEAL SCHON

ERIC GALE



HEAR IT

SEE IT

TIMELINE

SPECS



THE OD-1 WAS BOSS' first compact pedal, and it was one of the first pedals able to sound like an overdriven amplifier. Boss used a novel (for the time) asymmetrical clipping circuit that made it so that the positive and negative swings of the waveform weren't distorted equally, and this enabled this pedal to deliver a more harmonically complex distortion tone than most other pedals of the time. The OD-1 has good dynamic response, it's great for solos and crunchy rhythm playing, and it remains a go-to pedal for tons of players.

—ART THOMPSON

2

1977

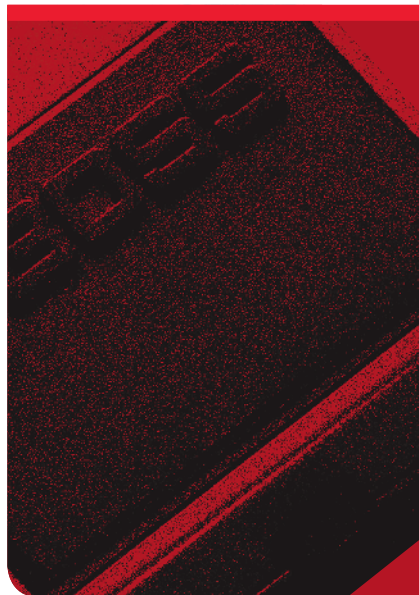
SP-1

Spectrum



→ “There certainly are no rules when it comes to creative musical adventure, and when one commits musical defiance by milking sonic blood from a gentleman’s jazz guitar, God knows uncharted territory is my specialty. My BOSS pedals encourage me to stomp unto unlimited sonic bombastic hinterlands for tones and sounds that inspire and intrigue.”

—TED NUGENT



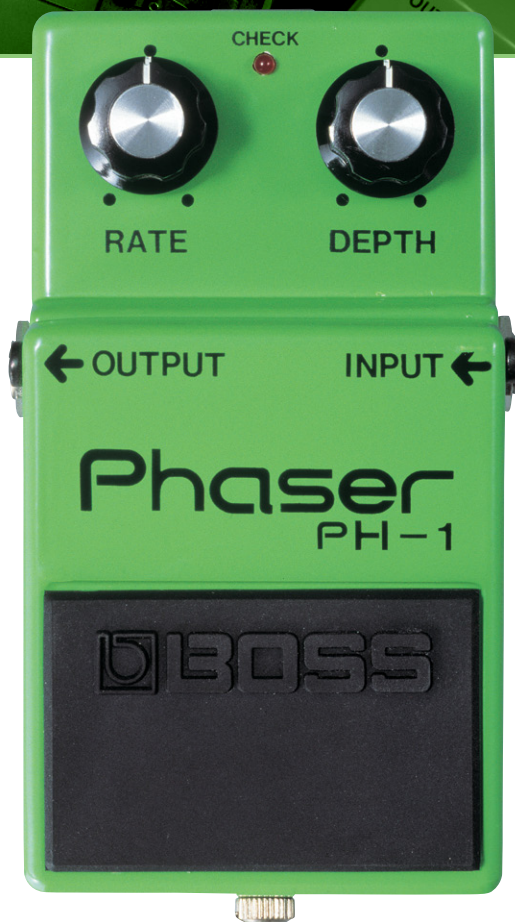
ONE OF THE RAREST BOSS pedals of all time, the SP-1 currently commands \$700+ in the used pedal market (and even more for the “clear switch” version). Basically a single-band equalizer affecting a range roughly between 500Hz and 5kHz, the pedal proved to be of more interest to keyboard players and bassists than guitarists, though it was nonetheless capable of conjuring odd single-coil-like sounds from humbuckers, thinning out rhythm guitar parts to make them better cut through a mix, and messing with flangers and phasers in cool ways. —BARRY CLEVELAND

3

1977

PH-1

Phaser



HEAR IT

SEE IT

TIMELINE

SPECS



ANYONE WHO EVER dug the swirly, spacey guitar sounds on awesome late-'70s records by Rush, Led Zeppelin, Pink Floyd, and Pat Travers uttered some version of, "How does he get that sound?" Once guitarists figured out that the tone was created with a phaser or phase shifter pedal, they had to have one, and scores of those 6-stringers got a PH-1. Still prized for its warm, lush tone and super-simple two-knob operation, the PH-1 is one of the all-time classic phasers. —MATT BLACKETT

4

1978

GE-6

Graphic Equalizer

**Hip EQ Tips!**

Frequency Ranges • Guitar Harmonics 2kHz-10kHz,
Boom 100Hz-200Hz, **Warmth** 150Hz-250Hz,
Honk 500Hz-1kHz, **Whack** 1kHz-2kHz,
Crunch 2kHz-4kHz, **Edge** 4kHz-6kHz,
Sibilance 4kHz-10kHz, **Shimmer** 10kHz-12kHz.

Cut First • Guitarists love to crank things up, but it's not always beneficial to boost frequencies. EQ boosts not only affect selected frequencies, they also increase signal levels. Go too crazy, and you risk clipping, distortion, and other unpleasant artifacts. Before you dime the EQ knobs, consider if an EQ cut will serve to clarify a part, or help it sit in the mix better.



MY FIRST VENTURE into a professional recording studio occurred in late-1977, and my mind was blown by all the sound-sculpting gizmos. I was especially impressed by how an engineer could transform my guitar tone from weak to raucous—or thin to ballsy—using a rack-mounted graphic equalizer. Imagine my delight when I discovered the GE-6 put six frequency bands at my feet (100Hz, 200Hz, 400Hz, 800Hz, 1.6kHz 3.2kHz), and let me tweak tones on stage and on-the-fly. I experimented like a demon, and I found I could add excitement and clarity to my solos by cranking the mids between 10dB and full out at 15dB, or bring on some low end menace by boosting 200Hz by around 10dB. I could also delete muddiness by cutting 100Hz, or get some hollow skank by cutting 800Hz and 1.6kHz a tad. —MICHAEL MOLENDRA

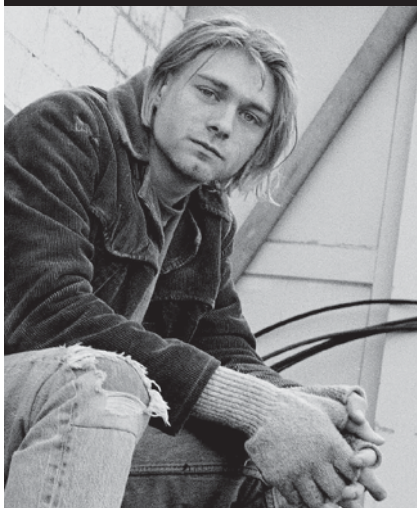
5

1978

DS-1

Distortion

NOTABLE DS-1 USERS



> KURT COBAIN

STEVE VAI

JOE SATRIANI

GEORGE LYNCH



HEAR IT

SEE IT

TIMELINE

SPECS

BEING A PUNK/NEW WAVE GUITARIST in 1978, I wasn't at all interested in bluesy amp overdrive. I wanted full-on, caterwauling menace—just like Steve Jones of the Sex Pistols and Johnny Ramone. Sadly, the amps I could afford at the time sounded like Barbie dolls—even when cranked all the way up. Happily, my first DS-1 delivered all the aggro buzz I could want, and the Tone knob let me get more belligerent as I dialed in brain-searing mids. Thanks to the DS-1 no one in the crowd ever noticed the sissy amps I was plugged into. I'm not the only one besotted by the DS-1's charms, by the way — it's the most sold distortion pedal in the entire world! —MICHAEL MOLEND

GuitarPlayer

6

1978

TW-1

T Wah



IT SEEMS SO LAME TO ADMIT IT NOW, but I simply couldn't make a conventional wah pedal work the way I wanted it to back in 1978. What I wanted was to sound like Mick Ronson, nailing those beautifully soaring and edgy sustained notes. What I actually sounded like was an uninspired funk dude going whacka-whacka. The TW-1 let me concentrate on my notes and attack—without inviting my (at the time) hopelessly inept foot to the party—and, as a result, I started getting closer to Mick's solo tones, if not his genius. —MICHAEL MOLEND

7

1978

CS-1

Compression Sustainer



> NEAL SCHON

JOHN TROPEA



HEAR IT

SEE IT

TIMELINE

SPECS

MY EARLY RECORDING STUDIO experiences also opened my ears to the “miracle” of compressors, and how they could transform my jack rabbit dynamic lurches while playing solos or strumming rhythm figures into chunky, articulate, and in-your-face guitar parts. Twisting knobs on a CS-1 taught me a lot about the effects of compression (knowledge I brought back into my studio engineering and production projects), and I also used the pedal as a solo boost, as well as a tool to emulate the sustaining lead lines of my favorite guitar heroes. —MICHAEL

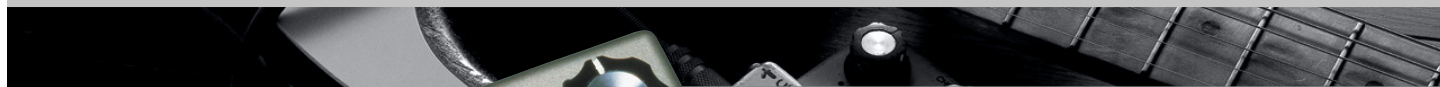
MOLEND A

8

1979

NF-1

Noise Gate



NOTABLE NF-1 USERS

> **CARLOS CAVAZO**
(QUIET RIOT)

➔ **Hip Noise Gate Tip!**

Don't just dial in your noise gate to diminish or kill hiss and hum—try to mess with your guitar signal, as well. Going for higher gate settings that viciously chop off parts of your playing can produce real-time “stutter edits” that add rhythmic interest and excitement to a performance. So be sure to twist those knobs and experiment!



HIGHER-GAIN GUITAR AMPS and heavier styles of music brought with them more hiss, buzz, and noise. Enter the NF-1. This simple pedal was a savior to distortion-loving guitarists everywhere. It clamps down on noise by “gating” the signal, quieting everything until you hit a chord or a single note line. Subtle settings just make everything nicer, extreme settings create the brutal, chopped sounds that industrial and extreme metal players love. —MATT BLACKETT

9

1979

SG-1

Slow Gear



HEAR IT

SEE IT

TIMELINE

SPECS



ONE OF MY FAVORITE Boss effects, the SG-1 creates E-Bow style effects by suppressing the attack of your note while automatically increasing the volume. You can do nifty swells with it or create the effect of playing backwards when using it with some delay. Putting a distortion pedal ahead of it makes it possible to pull off very cool feedback swells, and overall I think the SG-1 is one of the most unique analog effects that Boss ever made. Too bad they discontinued it in 1982. —ART THOMPSON



10

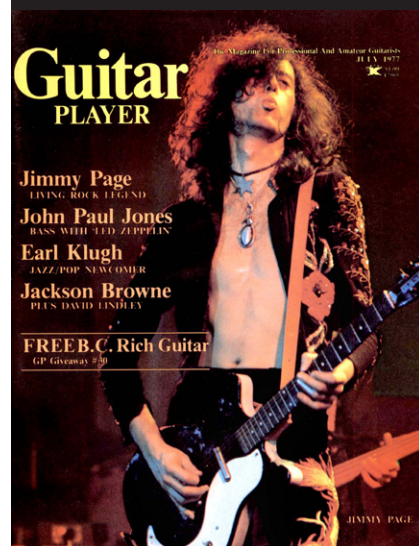
1979

CE-2

Chorus



NOTABLE CE-2 USERS



> JIMMY PAGE

CARLOS SANTANA

DAVID GILMOUR

JUSTIN CHANCELLOR (TOOL)



I KNEW I WASN'T going to give Jimmy Page any nervous fits with my guitar chops, so I experimented with *sounds*. Hearing the lush, sensual textures of the CE-2 for the first time caused such an obsession with chorusing that I never played without the pedal switched on—that is, until a scary Welsh road manager snatched it off my pedalboard, and shouted, “If you keep using this pedal incessantly, I will *kill* you.” I got his point, but my love of chorused guitar sounds remained unbowed. —MICHAEL MOLENDRA

11

1980

BF-2

Flanger

NOTABLE BF-2 USERS



> STEVE STEVENS

JEFF BECK

JOHNNY MARR

DOUG WIMBISH (LIVING COLOUR)



HEAR IT

SEE IT

TIMELINE

SPECS

THAT AWESOME WHOOSHING SOUND known as flanging used to be only possible with two tape machines, when an engineer pressed a finger on the “flange” of one tape reel. That mesmerizing sound got bottled and delivered to guitarists everywhere in a cool little purple box in 1980. One stomp and they were suddenly awash in beautiful modulated tones that ran the gamut from subtle warbles to swooping, filtered, jet-like swells, all the way into ringy, metallic-sounding effects. The BF-2 became so popular that to this day, many players think flanging actually “sounds” purple. —MATT BLACKETT

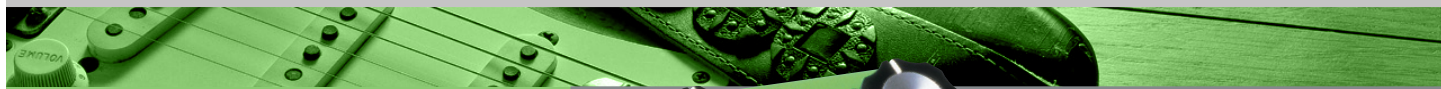
Guitar Player

12

1980

PH-1R

Phaser



THE ORIGINAL PH-1 is a pretty lush effect, and, for me, its sound inspired a lot of licks and songs. But as the music I played became wilder and more intense after the advent of punk and new wave, I found myself seeking more aggressive tones. Who knew that adding one small knob to the PH-1—a Resonance control that tweaked the amount of feedback—would bring a more ringing, cascading, and impactful phase shifting effect? The PH-1R absolutely brought a bit more “wow” to my effects armory, while simultaneously compelling me to mimic the droning phaser lines on ELO’s “Strange Magic.” —MICHAEL MOLEND

13

1981

SD-1

SUPER Over Drive



> EDDIE VAN HALEN

THE EDGE

JONNY GREENWOOD (RADIOHEAD)

JOHN 5



HEAR IT

SEE IT

TIMELINE

SPECS



IN THE EARLY 1980S the race was on to create overdrive pedals that could deliver the tones of tube amps, and Boss responded with the SD-1, which was ideal for moderately overdriven tones. The simple controls yielded a very useful range of grind with a lot of the harmonic richness and touch sensitivity of tubes, and it didn't overly color the sound of the guitar. This pedal is used by a lot of pro players, and it still rates as one of Boss's best all-around distortion boxes. —ART THOMPSON

14

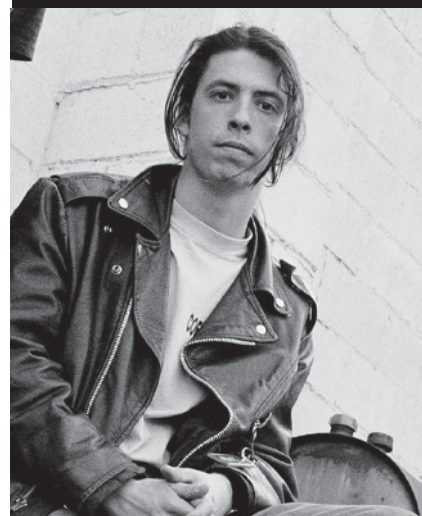
1981

DM-2

Delay



NOTABLE DM-2 USERS



> DAVE GROHL

BILLY DUFFY

STEVE CLARK

GARY MOORE



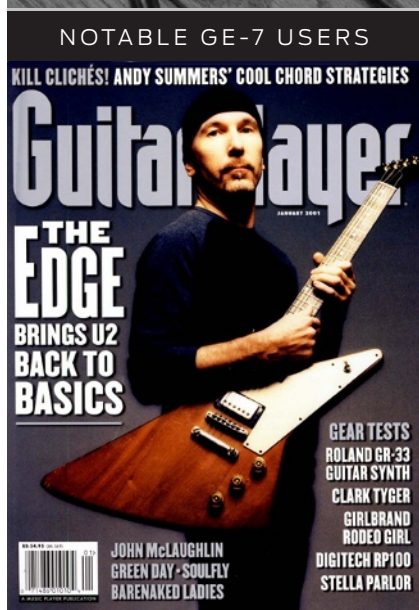
WHEN U2'S *BOY* hit the airwaves in late 1980, it pretty much changed the world for a large contingent of the guitar community. The Edge's echoing and, well, *edgy* orchestrations were a revelation—unique, ear catching, modern, ambient, and powerful. Suddenly, every guitarist in the '80s new wave culture—as well as many of those playing other styles—had to explore more intensive applications of delay. Inspired by the Edge's innovative approach, I bought a DM-2 immediately, and drove drummers crazy trying to synch my delay timings to their grooves (remember, this was before tap tempo, so if the drummer's rhythm drifted too far, things got ugly real fast). For those trying to establish novel and wholly personal styles, it was thrilling that a guitar effect such as delay could trigger a creative revolution. —MICHAEL MOLENDRA

15

1981

GE-7

Equalizer



> THE EDGE
CAMERON LIDDELL
(ASKING ALEXANDRIA)



HEAR IT

SEE IT

TIMELINE

SPECS



TONE CRAFTING is obviously an obsessive quest with most guitarists, and the ability to get rather micro into frequency bands with a graphic EQ—reaching, for the most part, recording-studio levels of sonic manipulation—is a colossal benefit. For BOSS users, the GE-6 pedal gave guitar players a good introduction into tweaking individual frequencies, but the GE-7 upped the ante with an additional frequency band (6.4kHz, a good range for adding buzz and sizzle, or cutting same), and a dedicated level control that could be used as a boost for solos and signature riffs. —MICHAEL MOLENDAA

16

1981

CS-2

Compression Sustainer



NOTABLE CS-2 USERS



> KEITH URBAN



THE CS-2 ADDED an Attack control—via a real-time voltage-controlled oscillator—that enhanced the user's ability to creatively apply compression. Now, a guitarist could experiment with slower and faster attack times—basically, the time it takes the compressor to react to and process an input signal—in order to craft different sonic outcomes. For example, a slower (or longer) attack setting lets the initial punch of a chord or single-note line through untouched, resulting in a sharp snap and then the onset of sustain. Here, the audible affect of compression is not very obvious to the listener. A faster (or shorter) attack grabs the note or chord almost immediately, and produces a controlled and even pop that is definitely heard as an “effect.” Depending on what you’re going for, both options are artistically viable. —MICHAEL MOLENDRA

17

1982

OC-2

Octave

NOTABLE OC-2 USERS



> WARREN DEMARTINI
WES BORLAND (LIMP BIZKIT)
JANEK GWIZDALA



HEAR IT

SEE IT

TIMELINE

SPECS



THE OC-2 COULD ADD two tones to the sound of a guitar or bass—one octave below, two octaves below, or both—which made it unique among octave pedals. You had to play cleanly to get the best performance out of an OC-2, but it had a clear sound and the Direct Level control ensured that the core tone of the guitar came through. This pedal could do everything from copping faux bass lines to delivering gut-shaking metal tones when paired with a distortion or fuzz pedal. —ART THOMPSON

18

1982

VB-2

Vibrato



NOTABLE VB-2 USERS



> ULI JON ROTH



I FIRST HEARD VIBRATO from a Magnatone amplifier and the VB-2 had a similar vibe, but with enough warble range to make you seasick. Later, I found out that Michael Landau used a VB-2, and I liked how he used that pitch-bent sound to make his solos sound more psychedelic. This pedal could be used in Latch mode (effect on continuously) or Unlatch, where the vibrato came on only when you pressed the pedal down. That was a cool feature because it made it easy to subtly work in the effect to add cool texture to lead and rhythm parts. —ART THOMPSON

19

1982

CE-3

Chorus



HEAR IT

SEE IT

TIMELINE

SPECS

> CARLOS SANTANA

GARY MOORE

IF THERE IS ONE EFFECT that defined '80s guitar tones, it's gotta be chorus, and if mono chorus is good, stereo chorus is even better, and that's what the CE-3 gives you. For years, players chose the Roland JC-120 amp for its killer chorusing, but the CE-3 afforded guitarists the freedom to put gobs of luscious modulation on any amp tone: clean, dirty—didn't matter. They stomped on it and basked in the lush, expansive sounds. For a solid decade, you couldn't hear a guitar part that didn't have chorus on it. —MATT BLACKETT

20

1983

PSM-5

Power Supply & Master Switch



NOTABLE PSM-5 USERS

ADAM JONES (TOOL)

CHRIS STEIN (BLONDIE)

NUNO BETTENCOURT (EXTREME)

GARY MOORE

CARLOS CAVAZO (QUIET RIOT)



HAVING A BATTERY DIE in the middle of a solo—resulting in your impassioned performance going “poof” in front of a shocked audience—is soul murdering. Constantly changing 9-volts to make sure that never happens to you is a chore, a hassle, and a pain in the pocketbook. The PSM-5 ended all of that by powering up to seven Boss pedals, as well as letting players set up a cool chain of multiple effects that could be turned on and off with one step of your foot. —MICHAEL MOLEND

21

1983

HM-2

Heavy Metal

NOTABLE HM-2 USERS



> **ERIC CLAPTON**
DAVID GILMOUR
CARLOS CAVAZO (QUIET RIOT)



HEAR IT

SEE IT

TIMELINE

SPECS

A COUPLE OF YEARS after MTV debuted in 1981, hair metal was firmly entrenched as one of the video channel's most popular stylistic offerings. For musicians looking to capitalize on spandex, power ballads, and ballsy tones, it was time for a different kind of distortion box. The HM-2 was designed to emulate a Marshall stack in full roar, and, in fact, Yasuyuki Yamada of the BOSS Development Department stated that the HM-2 could "produce the feel of a Marshall's air pressure pushing you in the back." The pedal's low and high Color knobs provided a super-wide tonal range with which to zero in on one's most feral concepts of distorted sounds. —MICHAEL MOLEND

22

1983

DD-2

Digital Delay



NOTABLE DD-2 USERS



> SLASH

"The DD-2 is the best stompbox digital delay around." —SLASH



THE DD-2 WAS the first affordable digital delay—as well as the world's first *stompbox* digital delay—and was one of those effects that *everybody* had to have. Its range of delay wasn't huge by modern standards, but 800ms was more than any analog box could do, and it was way clearer sounding to boot. The DD-2 taught me how to use delay to get everything from rockabilly slaps to Edge-style rhythmic effects to the long echoes with multiple repeats that I dug in Eric Johnson's sound. The Hold function also turned it into a primitive looper, which was a big plus. —ART THOMPSON

23

1984

DM-3

Delay

NOTABLE DM-3 USERS



> **MIKE MCCREADY**
(PEARL JAM)



HEAR IT

SEE IT

TIMELINE

SPECS

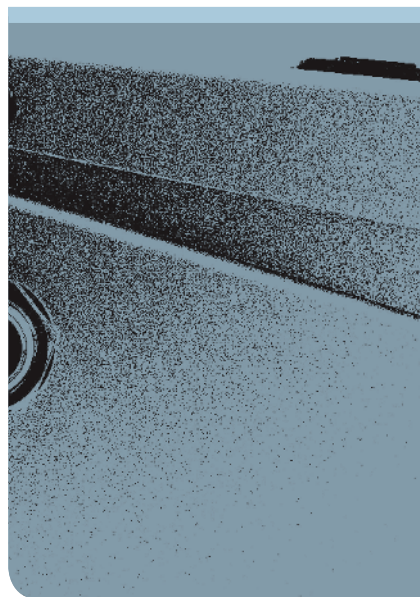
DURING ITS 1984 TO 1986 run, the DM-3 was considered by many to be the best analog delay made, especially for rockabilly and other slapback-dependent styles. A special noise-reduction and filtering circuit made longer delays (up to 300ms) more sonically palatable, and the pedal's Direct Out allowed for pseudo-stereo effects. The DM-3 also sounded great with fuzz and distortion pedals, adding a psychedelic ambience to riffs to sustained lines. Although it was the end of the analog delay line for Boss, the DM-3 remains highly sought-after. —BARRY CLEVELAND

24

1984

DSD-2

Digital Sampler/Delay



A DIRECT SPIN-OFF of the DD-2 Digital Delay, and containing the same warm-sounding delay chip, the DSD-2 jumped into the mid-'80s sampling frenzy by offering a couple of sampling modes in addition to standard delay functions. I used it to capture short phrases—alas, limited to 800ms—and play them back once by pressing the footswitch or repeatedly as a mini loop. It was somewhat crude and more than a little awkward, but loads of fun nonetheless. —BARRY CLEVELAND

25

1984

DF-2

SUPER Feedbacker & Distortion

NOTABLE DF-2 USERS

JAKE E. LEE
(OZZY OSBOURNE)

HEAR IT

SEE IT

TIMELINE

SPECS



ONE OF THE CRAZY, somewhat non-technique-oriented elements that always thrilled me about guitar playing is feedback. I'm just a total sucker for it. From the Beatles' "I Feel Fine" to the Who to Hendrix and beyond, artistic manipulations of feedback bring a lot of excitement and wild abandon to song intros, solos, riffs, and chord progressions. The downside, of course, is that you typically need a blaring amp and the aural bravery to stand in front of the noise onslaught and coax feedback out of your instrument. The DF-2 saved us from all of that—and likely did its part for hearing protection, as well—by producing feedback on single notes when you hold down the pedal. An Overtone knob even lets you dial in the harmonic overtones for even more sonic thrills.

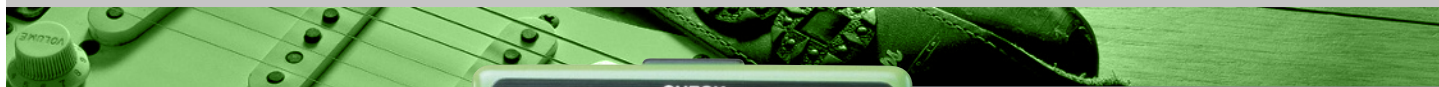
—MICHAEL MOLENDRA

26

1984

PH-2

SUPER Phaser



NOTABLE PH-2 USERS



> ALEX LIFESON

WES BORLAND (LIMP BIZKIT)



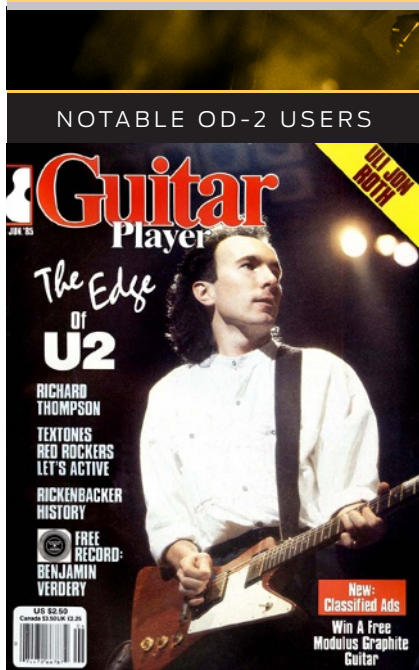
SUPERSEDING THE MERE MORTAL Boss phasers of the past, the SUPER Phaser added a second mode of analog-based phase shifting that significantly deepened and intensified the sonic swirling, even enabling Uni-Vibe-like effects. I particularly loved the thick, chewy, and altogether spacey sounds this pedal generated when combined with a fuzz pedal before it and an analog or tape delay after it. The Resonance control was also a very nice touch, facilitating increased control over harmonic richness and complexity. —BARRY CLEVELAND

27

1985

OD-2

TURBO Over Drive



> THE EDGE

PAUL GILBERT (MR. BIG)



HEAR IT

SEE IT

TIMELINE

SPECS



PUT A TURBO ON A CAR and it goes faster, right? Put “turbo” on a pedal and you expect it to do the same thing sonically. The OD-2 was intended as a replacement for the OD-1, and you could use the 2-position Turbo knob to toggle between stock OD-1 and a boosted gain mode. This pedal was good at churning out hard rock-ready overdrive that felt responsive under your fingers and sounded more tube-like than transistor. It’s a great all-around overdriver that has found its way into lots of professional rigs. —ART THOMPSON

28

1985

HF-2

Hi Band Flanger

NOTABLE HF-2 USERS

MARTY FRIEDMAN (MEGADETH)
JAKE E. LEE (OZZY OSBOURNE)

HEAR IT

SEE IT

TIMELINE

SPECS



A BRIGHTER AND MORE transparent-sounding flanger, the HF-2 is prized by many players as a secret-weapon stompbox. While it doesn't produce the more extreme effects that its purple sibling, the BF-2, does, the Hi-Band Flanger is capable of great flange tones, as well as pseudo-Leslie sounds, vibrato textures, and subtle chorus-ing. It made it onto a lot of prominent records as it was the flanger of choice for Jeff Buckley and the Cure's Robert Smith. The HF-2 is regarded by many guitarists as the unsung hero of the Boss modulation series. —MATT BLACKETT

29

1985

DC-2

Dimension C

NOTABLE DC-2 USERS



> GARY MOORE
JOHN NORUM (EUROPE)

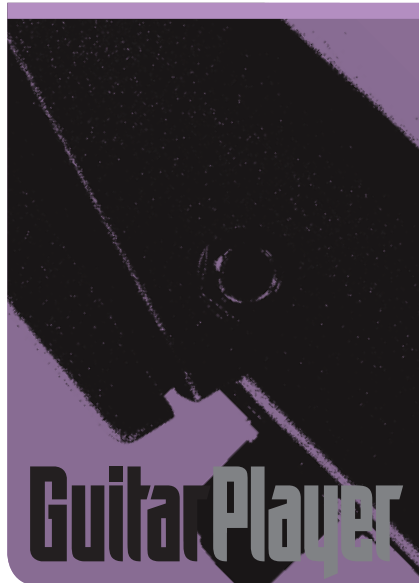


HEAR IT

SEE IT

TIMELINE

SPECS



ONE OF THE TRULY MAGICAL, mind-blowing moments in my early studio-recording days was when an engineer popped a rack-mount Roland SDD-320 Dimension D “spatial enhancer” onto a vocal track. Suddenly, my less-than-awesome lead vocal sounded interesting and unique and mysterious and, well, kind of *good*. To the utter disgust of the engineer, I insisted the Dimension D be deployed on almost every other track—guitars, background vocals, drums, bass, and so on. Obviously, when the effect was brought to the compact pedal world, I bought in immediately. And—no surprise—I played guitar for months without ever turning the DC-2 off. I hadn’t yet discovered the tasteful joys of “judicious application of signal processing.” —MICHAEL MOLEND

30

1986

CS-3

Compression Sustainer



NOTABLE CS-3 USERS

WIN 10 GIBSON GUITARS WORTH \$25,500!

> **BONNIE RAITT**

NELS CLINE

NOEL GALLAGHER

ADRIAN BELEW



AFTER BOSS CHORUSING, Boss compression was the most ubiquitous sound on clean guitar in the '80s. The CS-3 can do a lot more than the squashed, sustainy clean tones that we heard on “modern rock” radio hits, however. This pedal’s ability to even out levels, provide sustain, induce singing feedback, and impart a snappy, clucky sound to flatpicked lines made it a favorite choice for slide players, jazz fusion cats, and country pickers alike. Nels Cline and Keith Urban are just two of the prominent guitarists who swear by the CS-3. —MATT BLACKETT

31

1986

DD-3

Digital Delay

NOTABLE DD-3 USERS



> KAKI KING

JAKE PITTS (BLACK VEIL BRIDES)

ALBERT HAMMOND, JR. (THE STROKES)

LITA FORD

SLASH



HEAR IT

SEE IT

TIMELINE

SPECS

THE ORIGINAL DD-3 was simply a cosmetically modified version of the fabled DD-2, Boss' first foray into the digital realm, and also the first digital delay pedal brought to market. It enabled guitarists, including Scotty Moore, to dial up longer (a whopping 800ms) and considerably cleaner repeats than any of their analog antecedents, and the Hold function served as a rudimentary phrase sampler/loop. The DD-3 underwent component changes in 1990 and 2001, but has otherwise remained the same super-popular pedal to the present day. —BARRY CLEVELAND

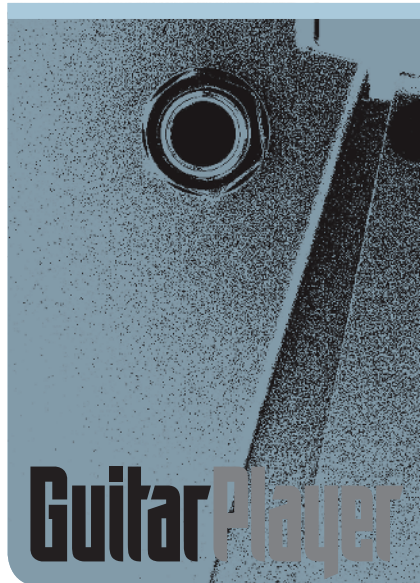


32

1986

DSD-3

Digital Sampler/Delay



THIS COOL LITTLE PEDAL is no ordinary echo. Like its predecessor, the DSD-2, it allows you to record or “sample” up to 800ms of audio and play it back at will with a stomp on the switch. Not only that, but you can also trigger said sample by plugging an external source into the Trig. In jack. Want more? It’s also possible to layer a new part while the first is playing back. More complicated than a typical stompbox, for sure, but those who explore the DSD-3’s capabilities get a powerful creative tool. —MATT BLACKETT

33

1986

FT-2

Dynamic Filter

NOTABLE FT-2 USERS

DOUG ALDRICH (WHITESNAKE)



HEAR IT

SEE IT

TIMELINE

SPECS



ABLE TO DO UPWARD and downward filter sweeps, and featuring a Manual setting for use with an expression pedal, the FT-2 was one-stop shopping for cool envelope-filter sounds that really tracked your picking dynamics. In Upward mode it creates toe-down wah effects, while the Downward setting is like pulling the pedal back on a wah. The Cutoff Frequency control is a powerful feature that lets you create some pretty crazy filter effects, and its ability to do Michael Schenker-style cocked-wah sounds in Manual mode is reason enough to own one. —ART THOMPSON

34

1987

BF-2B

Bass Flanger



CRAFTY BASSISTS HAD likely been copping their guitarists' stompboxes from time to time, and experimenting with the possibilities of signal processing. Gear manufacturers realized, as well, that while many bass players preferred an unaffected sound, there were also those players who would do anything to sound unique, or add a righteously bizarre tonal twist to a song. It's interesting that BOSS' first compact pedal for bassists was a rather intense one, as a swirling, low-frequency flanger is not for the timid. —MICHAEL MOLENDRA

35

1987

CE-2B

Bass Chorus



HEAR IT

SEE IT

TIMELINE

SPECS

Guitar Player

THE CE-2B DELIVERS some modulation madness to the bass, but does so by effecting only harmonics, so the fundamental note is left to be clean, stout, and funky. For the guitar pedals, the BOSS team chose different pedal colors for each effect type, but the original bass boxes were all brown—a move to give bassists a special category. It didn't really work. "The problem was that, lined up in the [music] shop, the bass pedals all looked the same," remembered Roland/BOSS founder Ikutaro Takahashi. "The feedback on this point was not so good."

"It looked like the same model just lined up," added Roland's Kanji Kubo, "so the shops refused to stock them all [*laughs*]." —MICHAEL MOLENDAA

36

1987

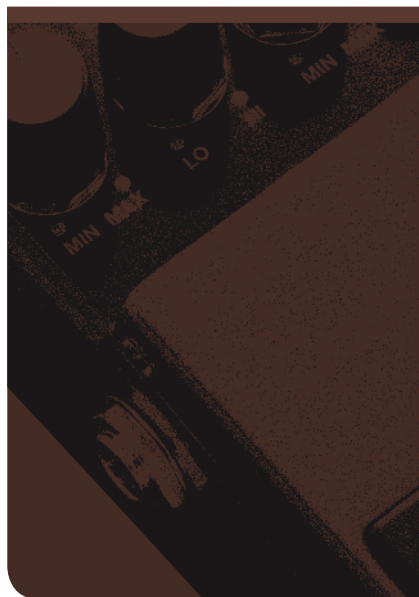
GE-7B

Bass Equalizer



Hip EQ Tips for Bass!

Frequency Ranges • Pump Up or Tame the Boom 40Hz-100Hz, **Fatten it Up or Lose Some Pounds** 100Hz-200Hz, **Increase or Diminish Pick and Finger Attack** 500Hz-4kHz, **Add Some Dimensional Sizzle or Restrain High Harmonics** 1kHz-4kHz.



THE GE-7B TOOK the tone-shaping power of the GE-7 for guitar, and optimized the seven frequency bands for bass: 62Hz, 125Hz, 250Hz, 500Hz, 1kHz, 2kHz, and 4kHz. For bassists looking to fine tune, clarify, or expand their sound and impact within a studio track—or an onstage band mix—the GE-7B was an awesome tool. The dedicated Level slider and ± 15 dB of frequency control made it possible for bass players to eradicate low-end mud, boost some almost subsonic bass, and increase or diminish attack. — MICHAEL MOLEND

37

1987

DS-2

TURBO Distortion



> JOHN FRUSCIANTE



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS



THE DS-2 GIVES guitarists the classic Boss distortion tone that they want, with an added bonus: two switchable Turbo modes for increased sonic flexibility and variety. The most important part of a distorted sound is in the midrange frequencies and the Turbo settings on the DS-2 give you two different and totally usable midrange EQ curves. What's more, you can hook up a remote footswitch to kick the Turbo in on the fly. —MATT BLACKETT

38

1987

LM-2

Limiter

NOTABLE LM-2 USERS

JAKE E. LEE

HEAR IT

SEE IT

TIMELINE

SPECS

**Signal Limiting for Guitars? What?**

Typically, setting a hard limit on a signal level is not something a rev'd up guitarist would embrace. But, putting one's desire to crank up to 11 aside for a spell, a limiter can be helpful when a rampaging output signal slams into other devices (DAWs, plug-ins, etc.) and causes input-level distortion, artifacts, or other not-so-awesome tonal gremlins. Especially when you have to get something down in one take, and can't take a chance on signal distortion ruining the track, a limiter—believe it or not—can be a guitarist's best friend.

THIS LARGELY MISUNDERSTOOD pedal was simply a compressor with a very high compression ratio used to “limit” peaks that exceeded a set threshold, but otherwise had no obvious affect, making some players wonder if it was even on (particularly considering how quiet it was). To the initiated, however, it came in handy for evening out spiky performances and creating cool super-squashed effects—particularly if you happened to be a bass player, which is why subsequent versions had “Bass” in their names. —BARRY CLEVELAND

GuitarPlayer

39

1987

RV-2

Digital Reverb



HEAR IT

SEE IT

TIMELINE

SPECS



TALK ABOUT A game-changing pedal! Prior to the RV-2, you could only get digital reverb in expensive rackmount gear, and if there was one thing all musicians wanted in the '80s, it was digital reverb. The RV-2 found its way onto pedalboards all over the world, but it also ended up on drum tracks (remember the gated snare?), vocals, keyboards, and even entire mixes. Despite the huge popularity of the RV-3 that would come a few years later, the RV-2 still has millions of fans and is regarded as a classic stompbox. —MATT BLACKETT

40

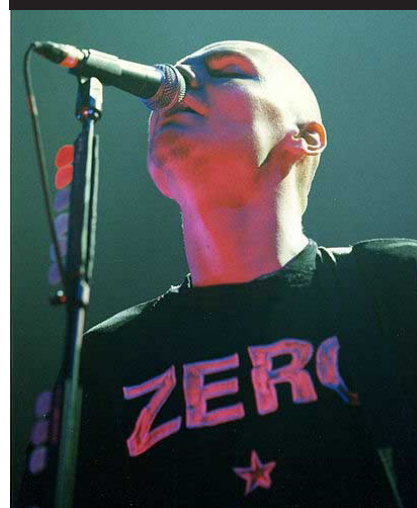
1987

NS-2

Noise Suppressor



NOTABLE NS-2 USERS

> **BILLY CORGAN****BEN WEINMAN****(DILLINGER ESCAPE PLAN)****JAMES VALENTINE (MAROON 5)**

WHILE THE NF-1 SIMPLY cuts off all signal when it falls below a certain threshold, the NS-2 takes a more nuanced approach. The idea here is that the pedal can tell the difference between a guitar tone and noise, reducing the latter while letting the former come through. The Send and Return jacks allow for many different ways of implementing the NS-2 into a variety of rigs, but the end result is the same: a cleaner, quieter guitar tone. —MATT BLACKETT

41

1987

PS-2

Digital Pitch Shifter/Delay



HEAR IT

SEE IT

GP RATES IT

TIMELINE

SPECS

BOSS' FIRST DIGITAL pitch shifter only offered three modes—one octave up, one octave down, and a Manual mode that could select intervals in-between—but it coupled that capability with a digital delay sporting up to two seconds of delay time, and ingenious routing options that served up some cool—even unique—effects, from cascading high-octave shimmers, to classic low octave-divider bass tones, to truly bizarre variable oscillator-like pitches when you routed the Tuner Out to the Input. The audio quality is funky, but in a *good* way if you dig lo-fi sounds. —BARRY CLEVELAND

Guitar Player

42

1987

MZ-2

Digital Metalizer



NOTABLE MZ-2 USERS



> DAVID GILMOUR

BACK IN THE BIG-HAIR ERA, one of Boss's most adventurous distortion pedals was the MZ-2, which featured an analog distortion circuit and some complementary digital effects: three doubling presets (basically short echoes of various lengths) and two chorus modes. This mini multi-effector even had a stereo out, but it was its toothy distortion, high gain, and the tonal flexibility proffered by the onboard effects that got me to plunk down the cash for one. —ART THOMPSON

43

1988

DC-3

Digital Dimension

NOTABLE DC-3 USERS

JAKE E. LEE
(OZZY OSBOURNE)



HEAR IT

SEE IT

TIMELINE

SPECS

PROPELLED BY THE then-current chorus craze, the DC-3 put a new spin on the arguably overused effect by altering the ranges and responses of the various parameters so as to produce a broader and more “spatial” stereo sound, as well as allowing you to EQ in more shimmer. Despite its name, this digital pedal bore no relationship to the analog DC-2 Dimension C that preceded it, and, in fact, this pedal was originally called the DC-3 Digital Space D. —BARRY CLEVELAND

GuitarPlayer

44

1989

CH-1

SUPER Chorus



NOTABLE CH-1 USERS



> **ZAKK WYLDE**

BONNIE RAITT

CHRIS STEIN (BLONDIE)

THIS WAS THE FIRST Boss chorus pedal I bought, and the CH-1's sparkling, dimensional sound worked great for copping the swirling tones heard on so many tunes from the '80s. The CH-1 was particularly mesmerizing when you connected its stereo outs to a pair of amplifiers, but, even in mono, its syrupy chorusing could bring a delicious sense of dimensionality to anything you played. In fact, the temptation to use the CH-1 on everything was something that a lot of guitarists and producers couldn't resist.

—ART THOMPSON

45

1990

LM-2B

Bass Limiter

→ Hip Tip

Limiting is a fabulous option for ensuring that your bass sits thick in the mix like a building foundation, and doesn't call undue attention to itself. But, sometimes, you may want a lick to pop to the top and surprise or excite a listener. For these cases, experiment with the limiter threshold so that some allowance is made for spotlighting signature parts. It's not fair that the bass always has to play supportive "sideman." Give the bass line some superstar moments!

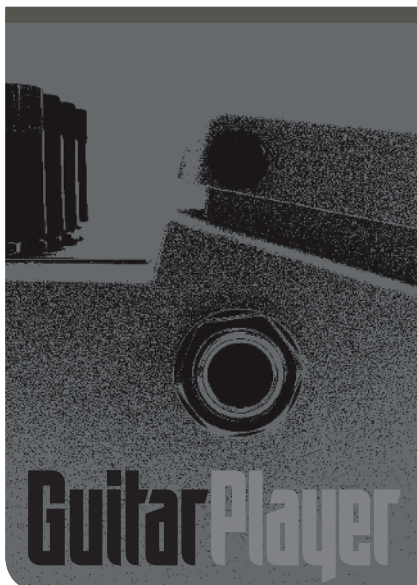


HEAR IT

SEE IT

TIMELINE

SPECS



THE LM-2B WAS DEVELOPED from the LM-2 Limiter—which was far from a smashing success. “We built the LM-2 because we wanted to offer a limiter to guitarists,” remembered BOSS’ Ikutaro Takahashi in *The BOSS Book*. “But it didn’t sell at all. We realized then that limiters are for bassists [*laughs*].”

Another improvement in the bass model over the guitar pedal was that an enhancer circuit has added to compensate for a slight level dip when the LM-2 was activated. —MICHAEL MOLEND

46

1990

PN-2

Tremolo/Pan



NOTABLE PN-2 USERS

RITCHIE SAMBORA
(BON JOVI)



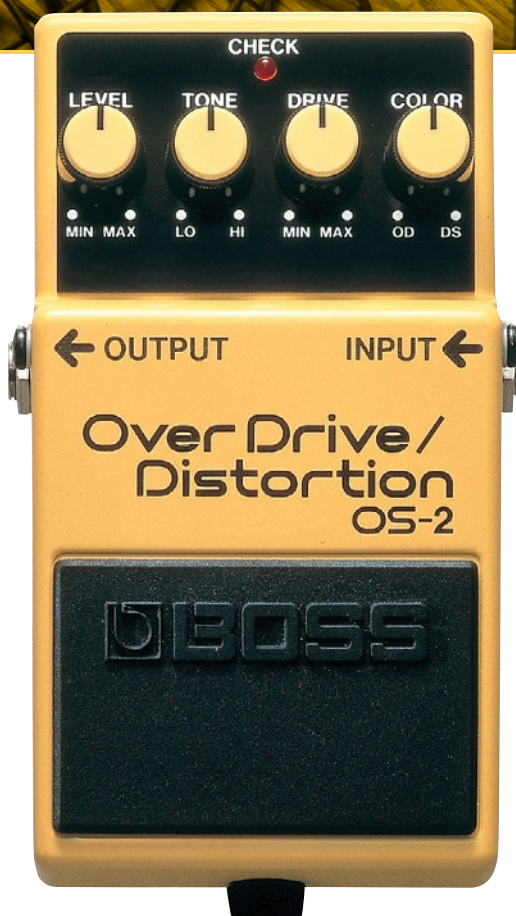
TREMOLO IS SUCH a vibey and mood-enhancing effect that it seems strange BOSS waited until 1990 to release its first compact pedal with tremolo. After all, I had been entranced by the effect on Tommy James and the Shondells' "Crimson and Clover" in 1968, as well as on my favorite Rolling Stones song "Gimme Shelter" the next year, and was again left completely spellbound by Johnny Marr's tremolo majesty on the Smiths' "How Soon Is Now" in 1984. So when I finally got a PN-2 around 1990, it immediately became yet another one of those pedals that I used too much. I dug the fact that I could choose between a sawtooth and a square wave to match the effect to the intensity of the atmosphere I was trying to conjure. —MICHAEL MOLENDRA

47

1990

OS-2

Over Drive/Distortion



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS

AS ITS NAME SUGGESTS, the OS-2 could be deployed as a clean overdriver to kick the front end of an amp into distortion, or as a straight-up grind machine. The pedal's abundant gain is a good thing for single-coils, and the OS-2 is well suited for rock, metal, fusion, and other styles that rely on having plenty of ballsy sustain on tap. This dynamic pedal also cleans up well when the guitar volume is turned down, which is always a good thing. —ART THOMPSON

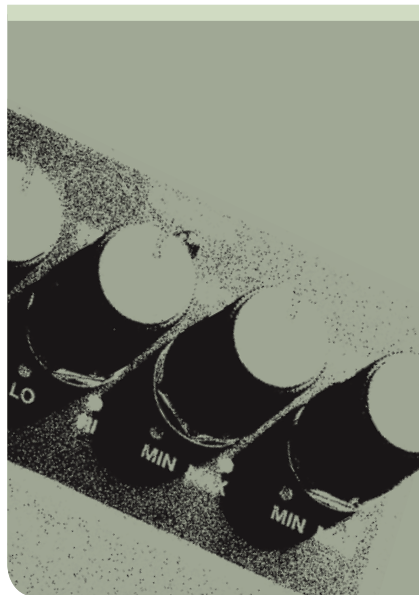
GuitarPlayer

48

1990

EH-2

Enhancer



STARTING IN THE 1970S, spectral enhancers such as the Aphex Aural Exciter were all the rage in professional studios. In fact, many noteworthy releases of the era included liner notes such as “This album was recorded using the Aphex Aural Exciter,” and quite a few studios would attempt to “upsell” clients on applying spectral enhancement to their mixes for an extra fee. Such enhancement was subtle, but obvious when removed, and, for guitarists, the EH-2 immediately helped clarify tone and articulation—especially when a fair amount of effects were part of the guitar sound—without having to resort to the time and trouble of near-clinical EQ tweaks. —MICHAEL MOLENDRA

49

1991

MT-2

Metal Zone

NOTABLE MT-2 USERS

WES BORLAND
(LIMP BIZKIT)

HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS

IF THERE'S ONE THING that guitarists always seem to want, it's "more." That's truer than ever when it comes to distortion. Boss was obviously well aware of this when they came out with the MT-2. Not just another great-sounding distortion, this box provides more gain, more EQ, and more output—perfect for the aggressive styles of rock and metal so popular at the time. The semi-parametric midrange controls made it easy to get the huge, scooped-mid tones that define heavy music. —MATT BLACKETT

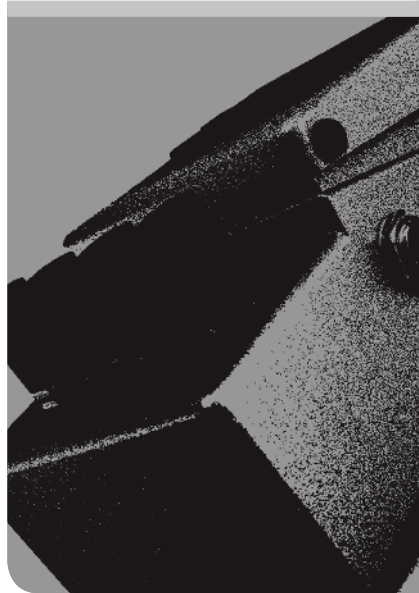
Guitar Player

50

1991

PQ-4

Parametric Equalizer



THIS EXCELLENT little pedal was mostly a head-scratcher for guitarists (as evidenced by all the Google queries *still* being posted regarding how to use it), and therefore it was discontinued in 1996. But, optimized for guitar and quiet as the proverbial mouse, for those in the know, it remains one of the best pedals of its type ever made. For starters, use it as a powerful tone shaper in tandem with a fuzz or distortion pedal. —BARRY CLEVELAND

51

1991

PQ-3B

Bass Parametric Equalizer



HEAR IT

SEE IT

TIMELINE

SPECS

STILL IN THE SAME brown casing as other BOSS compact pedals designed for bass—and, therefore, still causing possible confusion with players (and music stores) trying to discern which bass effects were which when all the like-colored boxes were displayed in a row—the PQ-3B at least made the scene around the same time as its equivalent guitar effect, the PQ-4. Once again, the frequency ranges were optimized for bass: (Low band) 25Hz-400Hz, (Middle band) 160Hz-2.5kHz, and (High band) 1kHz-16kHz. A dedicated Level control is included to help match the unaffected volume with the EQ'd volume, or add boosts or cuts to the signal to taste. —MICHAEL MOLENDRA



52

1991

AW-2

Auto Wah



NOTABLE AW-2 USERS



> **JAMES IHA**
(SMASHING PUMPKINS)

BOSS OFTEN TRIED to put a new spin on a classic effect, and the twist on the AW-2 is its modulation circuit, which can add some interesting texture to the auto wah sound. The Rate knob sets the intensity of the modulation (the effect is off when the knob is turned to "min") and the Manual control adjusts the frequency at which the wah sound is modulated. I like how this pedal accurately tracks your picking, and the wah effect always stands out clearly whether you're using a lighter or more aggressive attack. —ART THOMPSON



53

1991

CE-5

Chorus Ensemble

NOTABLE CE-5 USERS



> **HERMAN LI**
(**DRAGONFORCE**)

GEORGE LYNCH

PETE ADAMS (BARONESS)



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS

CHORUS WAS SO POPULAR in the '80s, that by the '90s, it was too much for some people. Enter the CE-5. With its Filter and Effect Level knobs, the CE-5 gave players greater control over their chorused tone, as well as the possibility for more subtle chorusing. By having control over the level of the effected sound, guitarists could now apply just a touch of modulation to their tone, giving rise to sounds that were sparkly without being overly modulated. —MATT BLACKETT

Guitar Player

54

1991

LS-2

Line Selector



NOTABLE LS-2 USERS



> JONNY GREENWOOD
(RADIOHEAD)
NOEL GALLAGHER (OASIS)



WE ALL NEED CONNECTIONS, and the LS-2 gives you plenty of them with its ability to route input and output signals in a variety of ways. With its two effects loops and six-position Mode selector, you can use it to toggle between loops A and B, activate the loops separately, or have it switch progressively between loops A, B, and bypass. It can also be set to switch between the two loops in series and bypass. The LS-2 can power several other pedals too, making it a real asset on a crowded pedalboard. —ART THOMPSON

55

1993

FZ-2

HYPER FUZZ

NOTABLE FZ-2 USERS

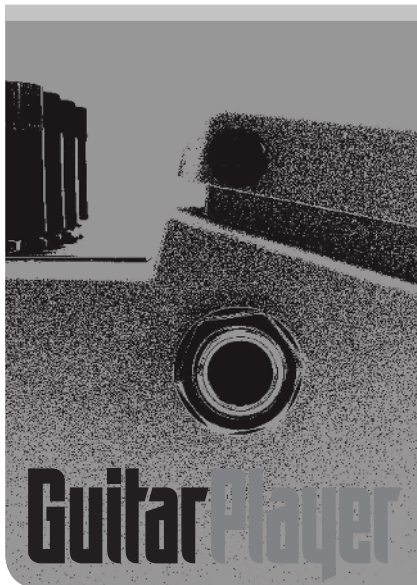
JAKE E. LEE
(OZZY OSBOURNE)

HEAR IT

SEE IT

TIMELINE

SPECS



I AM OBSESSED WITH FUZZ. I dig fuzz pedals because they tend to produce a stranger, more feral, and more unique saturation sound than distortion or overdrive. In other words, if I'm going to kick in more roar for a solo or lick, I want that furious growl to be bizarre, dangerous, and as ear catching as hell. Needless to say, I have probably three large bins in my studio crammed with nothing but fuzz pedals from all eras and countless manufacturers. The FZ-2 is a delight because it offers two modes of fuzz (thick and meaty/sizzling and trebly) and a clean boost in one pedal, and those are awesome and useable options to have in one box. In addition, the concentric Tone knob (Treble/Bass and Cut/Boost) delivers very musical timbral tweaks, making the FZ-2 a fun and versatile fuzz partner for live and studio applications. —MICHAEL MOLEND

56

1993

SD-2

DUAL OverDrive



NOTABLE SD-2 USERS



> **ZAKK WYLDE**
GUTHRIE GOVAN



THE SD-2 HAS TWO overdrive circuits—Lead and Crunch—and by setting the Mode switch to the Lead/Crunch position, you can toggle between the two for rhythm and solos. Packing two independent channels into a compact pedal required the use of concentric controls, but this made it possible to dial-in exactly what you wanted on each channel. The SD-2 is a very flexible overdrive, and it features a Remote input for an optional latching footswitch that you could use to toggle between the Lead and Crunch channel, while pressing the pedal's footswitch for bypass only. — ART THOMPSON

57

1993

HM-3

HYPER Metal



HEAR IT

SEE IT

TIMELINE

SPECS



BEFORE BOSS RELEASED the MD-2 in 2001, the HM-3 was the highest gain distortion pedal in the line. It had superceded the MT-2 Metal Zone—which wasn't exactly a slouch in the gain department, either—and while the HM-3 was supposed to be a replacement for the HM-2, it had similar controls and delivered basically the same kind of sound, which was aimed at shredders who wanted blistering gain and sizzling top. Probably due to not being different enough from the HM-2, however, the HM-3 only lasted until 1999. —ART THOMPSON

58

1994

RV-3

Digital Reverb/Delay

NOTABLE RV-3 USERS

JONNY GREENWOOD
(RADIOHEAD)

NOEL GALLAGHER (OASIS)



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS

THE RV-3 CRAMMED a lot of control data on its compact little face, so, initially, it took a bit of time to view and grok all the options. But once you became acquainted with the knobs, you had quite an armory of delay, reverb, and reverb + delay sounds to deploy. I always considered the RV-3 as a recording-studio processor for my foot, because pretty much all the reverb and delay tricks I used when mixing music tracks were included on the pedal. In addition, the RV-3 was digital, stereo, and allowed reverb tails to organically fade away—rather than stop abruptly—when the pedal was turned off. Awesome. —MICHAEL MOLEND

59

1994

PS-3

Digital Pitch Shifter/Delay

NOTABLE PS-3 USERS

MUNKY (KORN)



HEAR IT

SEE IT

TIMELINE

SPECS

THE PS-3 SIGNIFICANTLY UPPED the ante from the PS-2, adding 26-step pitch-shifting capability (including two octaves up or down), detuning effects, reverse pitch shifting mayhem, wild quasi-arpeggiation, an expression pedal mode (for morphing between two pitches), stereo outputs, and more. All this, combined with appreciably better overall audio quality, made for a slew of unusual sounds, many of them more than a little bit over-the-top, and therefore of particular interest to the more adventurous players out there. —BARRY CLEVELAND



60

1994

OD-2R

TURBO OverDrive



MY FIRST EXPERIENCE with the Turbo OverDrive was in the brilliant Roland GP-8. I loved how it could produce warm, bluesy overdrive but then, at the stomp of a switch, kick in a great mid boost for extra sustain on solos. When BOSS finally produced that tone in pedal form, stompbox users discovered what we rack guys already knew: This is an amazingly flexible, musical pedal. This is a box where you absolutely need to have a remote switch hooked up—it makes it two pedals in one. —MATT BLACKETT

61

1994

ODB-3

Bass OverDrive



NOTABLE ODB-3 USERS

PATRICK MATTHEWS (THE VINES)

FLEA



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS



BY 1994, a varied musical gang of aggro styles—such as thrash, punk version 3.0, grunge, death metal, and so on—had made the scene, and bassists evolved their technique and tones accordingly. Designed to accommodate low-end belligerence, the ODB-3 can deliver anything from a little edginess to violently saturated rumbles by using its Balance control to set the dry/overdrive mix. The Level knob allows players to match effected and unaffected signals, as well as help punch through any “lead bass” madness. This is still a go-to pedal for me in the studio if I want a bass line to be a tad more ferocious. —MICHAEL MOLENDAA

62

1994

HR-2

Harmonist

NOTABLE HR-2 USERS

NOEL GALLAGHER
(OASIS)

HEAR IT

SEE IT

TIMELINE

SPECS

IN 1994, packing two digital “smart harmonizer” circuits into a tiny pedal was kind of a big deal, as those sorts of effects had previously been restricted to costly rack processors. The Harmonist not only let you add a couple of additional notes to single notes you played—using intervals up to an octave above or below the original—it also let you choose a key, and then magically selected only notes contained within those keys. It was a little warble-y, but quite exciting at the time. —BARRY CLEVELAND

63

1995

CEB-3

Bass Chorus



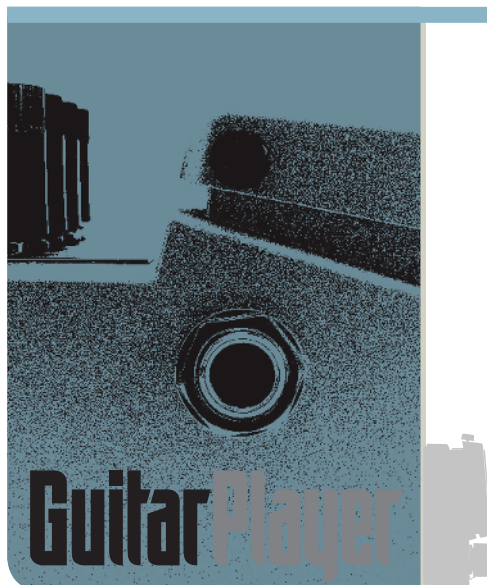
HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS



BOSS WAS QUICK to realize in its earlier bass pedal designs that many bassists enjoyed using effects, but did not want to compromise the low-end integrity of their performances. The CEB-3 provided two ways to dial in some modulation without washing out the booming groove of bass lines. An Effect Level ensures that the amount of chorus-ing never overwhelms the articulation of your bass performance—unless you *want* it to—and a Low Filter control selects the bass frequency at which the chorus effect is active. —MICHAEL MOLEND

64

1995

LMB-3

Bass Limiter Enhancer



THE LMB-3 ADDED a Ratio knob to the controls on the earlier LM-2B Bass Limiter—an option that actually made the new pedal a handy compression device like many recording-studio units. In addition, the Enhance control helps clarify note definition and diminish low-end muddiness when higher levels of compression are dialed in. For example, if your creative muse leads you to totally squash your bass signal to achieve a stout and phat low-end wallop, savvy tweaking of the Enhance knob would ensure that a few slap bass figures would still stand out in the mix without your having to raise the track level at those points.

—MICHAEL MOLENDRA



65

1995

GEB-7

Bass Equalizer



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS



GIVEN THAT THE “all brown” color scheme of BOSS compact pedal bass effects was not a real win with consumers and music stores, the company started moving away from the hue when new models were introduced. Between 1994 and 1995, the ODB-3, CEB-3, LMB-3, and GEB-7 all rocked individual colors on their casings. In addition, the GEB-7 changed its frequency bands from the old GE-7B to offer more spectral tweaks in workable bass ranges. Now, the seven bands covered were 50Hz, 120Hz, 400Hz, 500Hz, 800Hz, 4.5kHz, and 10kHz. —MICHAEL MOLENDAA

66

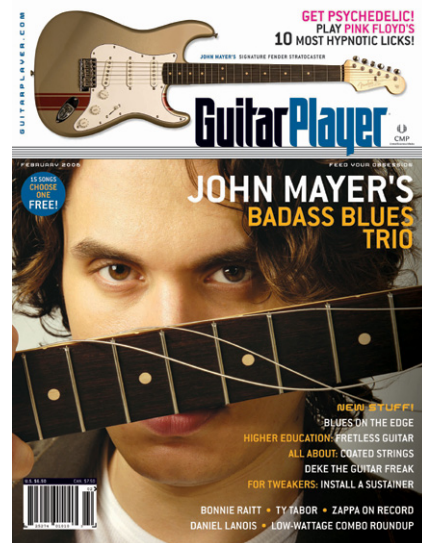
1995

BD-2

Blues Driver



NOTABLE BD-2 USERS

> **JOHN MAYER**

JEFF "SKUNK" BAXTER

DONNA GRANTIS (PRINCE)



PAINTED A SULTRY shade of blue, the BD-2 does a fine job of copping the sweaty sound of an overdriven tube amp. The BD-2's distortion circuit responds very dynamically to your picking, sounding tough and grinding when you dig into the strings and cleaning up nicely when you back off. I dig this pedal's warm, smooth sustain and it works so well for slide that I'd keep one on my board just for that. —ART THOMPSON

67

1995

DD-5

Digital Delay

NOTABLE DD-5 USERS

RAFAEL MOREIRA
(PINK, THE VOICE)



HEAR IT

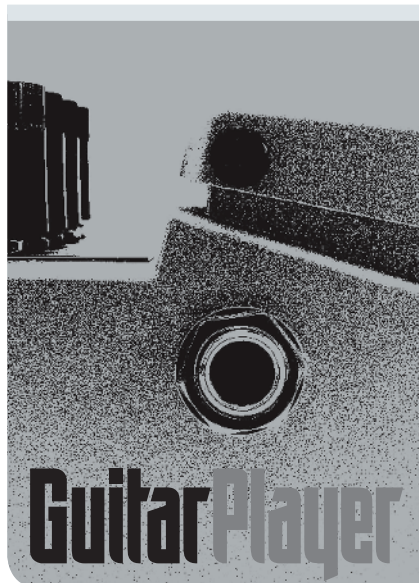
SEE IT

GP RATES IT

TIMELINE

MORE INFO

SPECS



THIS PEDAL BLEW MINDS when it came out and is still seen on pedalboards everywhere. Easily the most full-featured pedal delay anywhere when it was released, the DD-5 won over guitarists with its ability to do panning and trippy reverse echoes. The single greatest feature, however, was the Tempo jack that allowed for tap tempos in all the most important rhythmic subdivisions. —MATT BLACKETT

68

1996

PW-2

Power Driver



AS A WRITER, I like to avoid obvious words and phrases whenever possible, so I'm a fan of the Fat and Muscle tone controls on the PW-2. But it's a funny thing how changing the "naming convention" on the knobs—to something that should have been edgy and cool and fun to supposedly creative folks such as guitar players—may have contributed to the pedal's relative lack of success. Online peer reviews often mention the "oddly" named controls, while most of those same reviewers also praise the thick, grungy distortion sound. Weird. —MICHAEL MOLEND

69

1996

SYB-3

Bass Synthesizer



NOTABLE SYB-3 USERS

FIELDY (KORN)



HEAR IT

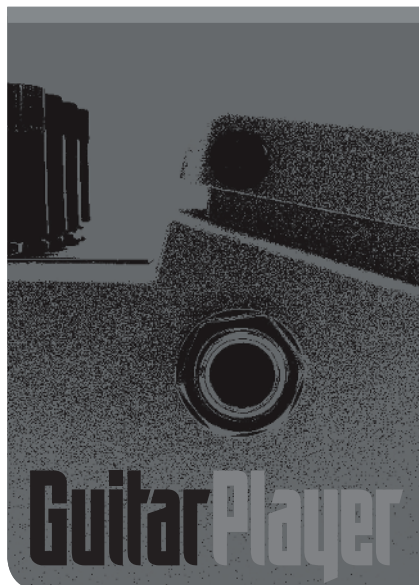
SEE IT

GP RATES IT

TIMELINE

MORE INFO

SPECS



THE SYB-3 was a tiny little wonder box with a huge array of sound-sculpting options for tone explorers, and, even better, it wasn't just for bass. I "messed up in a good way" so many different tracks with this pedal—from vocals to drums to keyboards, guitars, and percussion. Almost a secret weapon, the SYB-3 inspired tons of audio-production magic whenever I found a track to be too bland to really drive a song into a listener's headspace. I also loved the Hold feature that allowed me to keep an ominous drone sustaining while simultaneously adding little licks and noises. —MICHAEL MOLEND

70

1996

XT-2

Xtortion



WHETHER AS A PLAYER MYSELF, or as an editor and gear reviewer for *Guitar Player*, I tend to look for effects that are a bit off the beaten path. After all, I always encourage to seek unique sounds that bring something new to a track, and, hopefully, really excite and inspire others. The XT-2 is not your average distortion. This distortion is about as in-your-face as it can get—really intense and ferocious and, well, scary. It's obviously not for everyone, but if you're tired of organic overdrives and same-y distortion tones, then step on this feral pedal and rage on like the Looney Tunes' Tasmanian Devil. —MICHAEL MOLEND



71

1997

AC-2

Acoustic Simulator



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS



THE “UNPLUGGED” revolution had guitarists of all styles clamoring to amplify acoustic guitars. But what to do for one acoustic tune, or even just an intro in an otherwise electric set? That’s where the AC-2 comes in. This pedal made it easy to get convincing amplified acoustic tones from an electric guitar. When touring with Chris Cornell, guitarist Alain Johannes used an AC-2 pedal to recreate all the acoustic parts off Cornell’s *Euphoria Morning* album. —MATT BLACKETT

72

1997

FZ-3

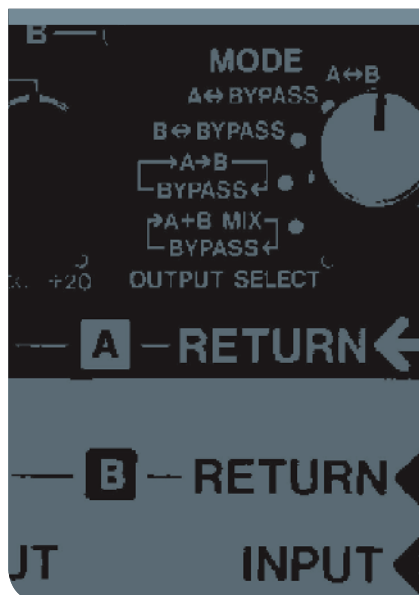
FUZZ



NOTABLE FZ-3 USERS



> JOHN FRUSCIANTE



THE FZ-3 TOOK a step backwards as far as control parameters from the FZ-2, but that was fine with me, because, at the time, I was looking for a simple-to-operate, bulletproof fuzz for a tour. Not that the FZ-2 was in any way difficult to use—it wasn't—but you can't beat three knobs (Level, Tone, Fuzz) when you're out at some strange and windy festival trying to dial in a slightly more impressive fuzz sound on the fly. The simpler controls didn't make for a neutered fuzz, either—the FZ-3 was still a viciously cool, vintage-like buzz machine. —MICHAEL MOLEND

73

1997

TR-2

Tremolo

NOTABLE TR-2 USERS



> **DAN AUERBACH**
(BLACK KEYS)

TOM MORELLO (AUDIOSLAVE)

BILLY CORGAN



HEAR IT

SEE IT

GP RATES IT

TIMELINE

MORE INFO

SPECS

THIS NO-FRILLS tremolo is mono only, and, hence, can't do any of the fancy panning tricks that its predecessor the PN-2 could do. Nevertheless, the TR-2 is a great sounding pedal that offers a wide range of tremolo effects courtesy of its Wave control (a low frequency oscillator), which lets you sweep between square and sine waveforms. This pedal can do everything from smooth, vintage-amp-style tremolo to more stuttering effects, making it a good "desert island" trem for a lot of different applications. —ART THOMPSON



74

1997

OD-3

OverDrive



NOTABLE OD-3 USERS

JONNY GREENWOOD
(RADIOHEAD)

NOEL GALLAGHER (OASIS)



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS

THE LATEST IN THE OD series odyssey, the OD-3 uses just a trio of controls to unleash an assortment of warm, tube-flavored distortion tones. It can push a hot clean signal into an amp, or, with the Drive knob turned up, deliver singing tones that are warm and tactile (thanks primarily to a dual-stage overdrive circuit) with excellent dynamic response and plenty of bottom. Boss adopted a less-is-more approach with the OD-3 and the result is a great all-around overdrive pedal. —ART THOMPSON

75

1998

TU-2

Chromatic Tuner



> JACK WHITE

JOSH HOMME
(QUEENS OF THE STONE AGE)



WITH THE MASSIVE SUCCESS of its TU-12 tuner, it's no big shock that when BOSS introduced a tuner in a compact pedal, it was an instant hit, and, since then, more than one million guitarists have put a TU-2 in their rigs. The TU-2 allowed players to check their tuning at a glance, with easy-to-read LEDs, all in a rugged, pedalboard-friendly package. The built-in mute function was an added bonus, with many guitarists using it for silent guitar changes or as a kind of remote stand-by switch for their amp. —MATT

BLACKETT

76

1999

PS-5

SUPER Shifter



NOTABLE PS-5 USERS

WES BORLAND
(LIMP BIZKIT)

HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS



COMBINING A PITCH SHIFTER with a harmonizer, the PS-5, despite its name, bears little resemblance to the PS-3 operationally—but it is chockablock with pitch-related functionality, and capable of producing all manner of great sounds from chirping birds to harp-like timbres to complex detuned pads to Duane-inspired lead harmonies to pseudo-bass tones to Whammy pedal-style dive-bombing. And although the harmonizer glitches in some modes if you abuse it, the results are often intriguing, providing groovy textures unique to the PS-5. —BARRY CLEVELAND



77

2000

AW-3

Dynamic Wah



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS



THE AW-3 dramatically updated the AW-2 Auto Wah by adding a slew of new features, but besides tap tempo what had everybody talking was the Humanizer Mode, which lets you assign two separate vowel sounds that the pedal then morph between, creating truly wild vocal-like effects (some of which are reminiscent of oddball '60s-era German and Japanese effects pedals). The ability to attach an optional expression pedal provided even more control over the chatty factor, as well as adding manual wah capabilities. —BARRY CLEVELAND

78

2000

PH-3

Phase Shifter

NOTABLE PH-3 USERS

NOEL GALLAGHER (OASIS)
 DAN AUERBACH (BLACK KEYS)
 RITZY BRYAN
 (THE JOY FORMIDABLE)



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS

CURRENTLY DEPLOYED by the Black Keys' Dan Auerbach, among many others, the PH-3 was Boss' first digital phase shifter, and the additional processing power was used to offer the tonal flexibility of 4-, 8-, 10-, and 12-stage phasing, as well as Tap Tempo synchronization and cool new unidirectional Fall and Rise modulation modes. You can even control the Rate with an optional expression pedal. All of these extra options make it possible to dial in just about any vintage or modern phaser sound and then some. —BARRY CLEVELAND

79

2001

MD-2

Mega Distortion



HEAR IT

SEE IT

GP RATES IT

TIMELINE

MORE INFO

SPECS



WITH THE ADVENT of “nu-metal” and 7-string, low-frequency madness, users of standard distortion pedals such as the nearly ubiquitous DS-1 demanded beefed up bottom end—and they got it with this four-knob fire-breather. By adding a second gain stage, coupled with a dedicated Bottom tone control, Boss extended the DS-1’s tone into the nether regions, raising the rumble factor by the power of two. It also adds considerably more “thump” to smaller amps, greatly increasing the thrill of stack-less thrashing. —BARRY CLEVELAND

80

2002

BF-3

Flanger

NOTABLE BF-3 USERS

G LOVE
DONNA GRANTIS
(PRINCE)

HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS



NOT SURPRISINGLY, BOSS flanging went both digital and stereo in 2002 with the introduction of the BF-3, and the pedal also served both bassists and guitarists with dedicated Guitar and Bass inputs. Two new modes (Ultra and Gate/Pan) were offered, as well, which not only brought deeper and more intense swirls to the party, but also the ability to carve out crazy, stutter-edit-style effects. In addition, a tap tempo feature let you match the flanging to the ebb and flow of a human drummer. Yes—there's a ton of firepower for flange fanatics here! —MICHAEL MOLEND

81

2002

DD-6

Digital Delay



> BRENT HINDS (MASTODON)

G. LOVE

DOUG WIMBISH (LIVING COLOUR)



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS



ALTHOUGH SOME SEE the DD-6 as a simplified version of the DD-5, this delay still has a mind-boggling array of features. Players were immediately knocked out by the stereo ins and outs, a Tap Tempo mode that didn't require an external footswitch, and a whopping five seconds of delay time. The thing that got guitarists and other musicians talking, however, was the new Warp mode, which produced delay sounds that simply couldn't be found anywhere else. —MATT BLACKETT

82

2002

RV-5

Digital Reverb



THE RV-5 FOCUSES purely on reverb—not reverb *and* delay such as the RV-3—and it offers a pretty juicy selection of ambient effects with Spring, Plate, Hall, Room, Gate, and Modulate (a detuned reverb). The reverbs are extremely lush and clean—so much so, that I’ve used the RV-5 as a vocal reverb in a pinch without compromising the singer’s timbre at all. One of my favorite “tricks” for guitar is to dial in a Hall reverb with tons of delay, but use the Effect Level to mix it almost unheard against the dry guitar tone for a vibey yet subtle wash. —MICHAEL MOLEND

GuitarPlayer

83

2003

OC-3

SUPER Octave



> **ORIANTHI**
RICHIE KOTZEN
ADAM JONES (TOOL)



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS



BOSS UPPED THE ANTE in octave pedals by making the OC-3 digital and giving it three modes of operation. In the Drive setting, distortion is added for more grinding octave effects. In the Octave2 position, two octaves are added to the input signal, and in Polyphonic mode it works its octave magic on chords, which makes it more flexible than the previous OC-2 pedal. You can run the OC-3 in stereo (just send the Direct Out to an amp for an “unaffected” sound, and the Mono Output to another amp that will deliver the octave effect) for some really stunning effects, and it also optimizes the circuitry for lower frequencies when you plug into the dedicated bass guitar input. —ART THOMPSON

84

2004

SYB-5

Bass Synthesizer



THE CURRENT SYB-5 BASS synth is just as awesome as the SYB-3, in that it can be used to process just about *any* instrument towards blissful sonic mayhem. But the SYB-5 adds further levels of exploration with 11 different waveforms to play around with. As a result, I've never viewed the SYB-5 as a "plug in and play" device—even though BOSS makes it easy to get sounds right off the bat. Nope. I always sit down and plan to lose hours dialing in all kinds of aural anarchy with this pedal, and I never regret a single minute, because I always end up somewhere strange and wonderful. —MICHAEL MOLEND

85

2006

AC-3

Acoustic Simulator

NOTABLE AC-3 USERS

TOM EDWARDS
(ADAM ANT)HERMAN LI
(DRAGONFORCE)

HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS

BOSS CRACKED THE CODE on this pedal by using COSM modeling technology to give it much more acoustic realism than was possible with the earlier AC-2. The AC-3 is easy to use, and you can get some pretty convincing acoustic-electric tones from it—even with a solidbody guitar. The digital reverb sounds excellent, and the Body knob lets you adjust the resonance of the four guitar models to create a nice sense of acoustic spaciousness. This pedal isn't a substitute for good flat-top, but it's great for copping some acoustic vibe on a live gig. —ART THOMPSON

GuitarPlayer

86

2006

RC-2

Loop Station



I'VE LOVED THIS PEDAL from the first time I plugged into it. Besides being a super-simple looper with Undo/Redo functionality that works really well and sounds great, it has a bunch of built-in drum patterns for grooving along to while practicing or working out ideas, 11 memory slots for storing those ideas or accompanying oneself or recording audio from an external source (with the option to slow it down without altering pitch, which is handy for copping tricky or rapid-fire licks). —BARRY CLEVELAND

87

2007

FZ-5

FUZZ



HEAR IT

SEE IT

GP RATES IT

TIMELINE

MORE INFO

SPECS



FOR VINTAGE FUZZ FREAKS, the FZ-5 really brings the sound of the psychedelic '60s underfoot—thanks to BOSS' COSM modeling. Here, you get three classic fuzz emulations in one pedal—an Arbiter Fuzz Face, a Maestro FZ-1A, and a Roger Mayer Octavia—along with an old-school Boost option. As a loud and proud fuzz freak myself, whenever I'm seeking the sonic glories of the psychedelic era—and all the guitar sounds on those crazy, life-changing songs that I love so much—the FZ-5 is always one of my go-to fuzz boxes. —MICHAEL MOLENDRA

GuitarPlayer

88

2007

ML-2

Metal Core



YOU WANT METAL? The ML-2 will deliver it. After years of influential heavy metal guitar tones from bands like Metallica, Pantera, Slipknot, and others, Boss answered the call for more extreme distortion with the Metal Core. Simple to operate and capable of over-the-top dirty tones with slashing highs and monstrous lows, the ML-2 gave a new breed of heavy players the sounds they heard on their favorite records. —MATT BLACKETT

89

2007

DN-2

Dyna Drive



HEAR IT

SEE IT

GP RATES IT

TIMELINE

MORE INFO

SPECS



EVERYONE KNOWS that when you dig in while playing a note or chord, your tone typically tends to get a little nastier. In the DN-2, BOSS takes that principle to the max by employing what it calls Dyna Amp technology, which was first introduced in the Roland Cube-60. Strum or pick lightly and you get some subtle grit, but bear down and you're well on your way to over-drive town. And while this pedal may resemble the ever-popular DS-1, the two sound quite different. —BARRY CLEVELAND

90

2007

FBM-1

Fender '59 Bassman



BOSS COLLABORATED with Fender on this pedal, which kind of resembles an old Bassman with textured “tweed” paint and a brown nameplate. It uses COSM modeling to create a good rendition of a throaty sounding 4x10 Bassman, and with its dynamic responsiveness along with an extra level of gain on tap, the FBM-1 can serve up classic Fender tones, as well as heavier distortion textures than would ever be possible with a real Bassman. —ART THOMPSON

91

2007

FDR-1

Fender '65 Deluxe Reverb



HEAR IT

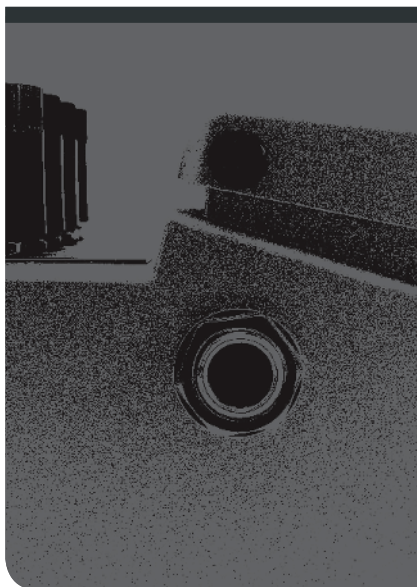
SEE IT

GP RATES IT

TIMELINE

MORE INFO

SPECS



PUTTING THE SOUND of one of the world's most popular tube amps in a stompbox is a challenge for sure, but Boss did a good job of it by using COSM modeling to create what amounts to a miniature Deluxe Reverb. This pedal breaks up in a similarly smooth fashion, and its reverb and tremolo add to the realism. It has way more gain range than a real Deluxe, but that can be an asset for the mission of this pedal, which is great for home recording and as a backup in case your real Deluxe goes down on a gig. —ART THOMPSON

92

2008

DD-7

Digital Delay



NOTABLE DD-7 USERS



> ORIANTHI

STEVE VAI

NICK ZINNER (YEAH YEAH YEAHS)



THE CURRENT FLAGSHIP Boss digital delay pedal packs more features and firepower than most vintage rack-mounted units, and boasts vastly superior audio quality. It can mimic the old-school analog vibe of a DM-2, go all Jimi-like in Reverse mode or way wobbly using Modulation mode, get loopy with 40 seconds of sound-on-sound recording time, and, of course, serve up classic delay effects from slapback to lengthy repeats, all in either mono or true stereo. —BARRY CLEVELAND

93

2009

FRV-1

'63 Fender Reverb

NOTABLE FRV-1 USERS

STEVE TROVATO



HEAR IT

SEE IT

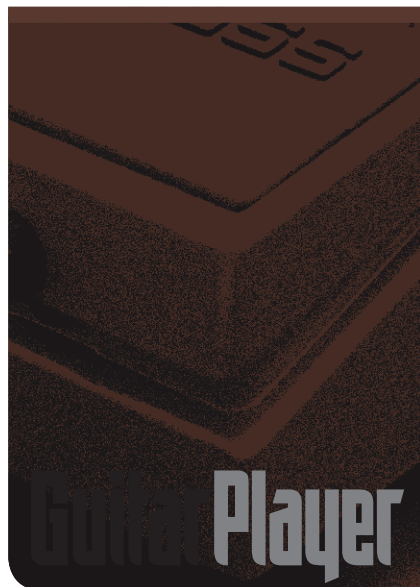
GP RATES IT

TIMELINE

MORE INFO

SPECS

FOR FANS OF CLASSIC spring reverb, the Fender 6G15 reverb unit is one of the most prized units ever made. Boss brings this classic to life in a stompbox format that uses COSM technology to replicate the tube-powered circuitry and spring tank used in the original design. Sporting all the correct controls, the FRV-1 is a sweet sounding reverb pedal that I've found works great in front of an amp (like a Fender Bassman), and you've got to love the size compared to a real 6G15! —ART THOMPSON



94

2010

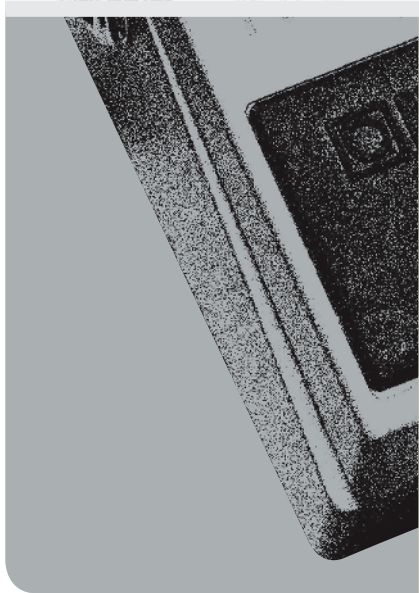
TU-3

Chromatic Tuner



> BRENDON SMALL
(DETHKLOK)

JOHN 5
DAVE GROHL



I MUST SHEEPISHLY ADMIT that I don't even use *half* the features on the TU-3. To me, it's critically important that a tank (or road case) could run over the thing without killing it, that the tuning is accurate, and that the display can be easily seen outdoors in sunlight, as well as on stages blasted with bright, multi-colored lights. I so trust the TU-3 that I only have one other tuner on another pedalboard for a special application. Now, other guitarists can deservedly revel in the many features the TU-3 provides them for their various needs. I'm just glad it's on the road with me. —MICHAEL MOLENDAA

95

2010

PS-6

Harmonist

NOTABLE PS-6 USERS

JOE WALSH



HEAR IT

SEE IT

GP RATES IT

TIMELINE

MORE INFO

SPECS

THE LATEST AND GREATEST Harmonist pedal is arguably an over-achiever, inducing dizzying triple-voice detuning, shifting pitches from The Chipmunks to Darth Vader, transforming single-note lines into two- or three-part harmony excursions, wildly warping anything you play via an on-board Super bender or an external expression pedal, and much more. In fact, the PS-6 puts so many possibilities at your fingertips and under your feet that your biggest challenge when using it may be confronting and overcoming your option anxiety. —BARRY CLEVELAND

96

2010

ST-2

Power Stack

NOTABLE ST-2 USERS

MARTY FRIEDMAN
HERMAN LI

HEAR IT

SEE IT

GP RATES IT

TIMELINE

MORE INFO

SPECS

IN THE MARCH 2011 issue of *GP*, Art Thompson touted the ST-2's uncanny ability to dish out "vintage-style overdrive or modern metal rage, and all points in between." The Power Stack accomplishes this with Boss' COSM technology, producing realistic amp tones in a compact pedal. Calling it "an affordable and extremely flexible distortion pedal that can cover the bases for lots of different styles," Art echoed the sentiments of the scores of players who rely on the Power Stack. –

MATT BLACKETT

97

2011

RC-3

Loop Station

NOTABLE RC-3 USERS

> DAVE KNUDSON
(MINUS THE BEAR)

DAVE WEINER (STEVE VAI)



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS

AS FULLY FEATURED as the RC-2 Loop Station was, this pumped-up version gives you more of everything: stereo I/O instead of mono, 99 on-board memories instead of 11, three hours of recording time instead of 16 minutes, a USB 2.0 port for uploading/offloading audio files, and lots more stuff, all while still handling basic looping functions with ease. In fact, there's so much looping goodness that you'll definitely want to peruse the manual before stomping so as to avoid going loopy yourself. —BARRY CLEVELAND

Guitar Player

98

2011

BC-2

Combo Drive

NOTABLE BC-2 USERS

PETE THORN (CHRIS CORNELL)
ANDY ALT (DRAKE BELL)



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS

GuitarPlayer

WHEN YOU THINK of the great guitar tones that have emanated from British combo amps, you instantly think of the classic sounds of the Beatles, Queen, and a host of others. And these aren't just clean or dirty tones, but a whole range of timbres that go from chimey and bell-like, to complex and semi-distorted, to full-on singing sustain. Boss put all of those great tones—the history of Brit pop and rock—and more into one easy-to-use box. —MATT BLACKETT

99

2011

FB-2

Feedbacker/Booster

NOTABLE FB-2 USERS

STEVE STEVENS



HEAR IT

SEE IT

TIMELINE

MORE INFO

SPECS



I FOUND THE FB-2 by accident in the *Guitar Player* office, and as I was exploring clean boosts for live performances at the time, I popped it onto my pedalboard. The adjustable Level control is loud enough to break out of most any band mix, and the ability to tweak the boost from transparent to thick to midrange-y, as well as to emulate a vintage treble boost, is quite the tonal benefit. I also dig noise of all kinds, so I became totally *re*-addicted to the Feedbacker feature (after my 1984 sojourn with the DF-2)—much to the amusement and, er, frustration of my band mates. —MICHAEL MOLEND

100

2013

TE-2

Tera Echo



> DAVE NAVARRO

JOHN 5

JUDE GOLD (JEFFERSON STARSHIP)



THIS IS IT! The reason for the celebration—*cue majestic orchestral music with wild guitars and EDM grooves*—the 100th BOSS compact pedal! And it's a stunner! The TE-2 is a brilliant ambient toolbox that can transform solos into wondrous and soaring epiphanies that might just make David Gilmour a tad envious. Try it! —MICHAEL MOLENDRA



“Congratulations to BOSS on their 100th stompbox.

Colorful and useful stomp boxes are still one of the most charming things about creating sounds with an electric guitar, and, through the years, BOSS always delivered.

Stompboxes will always be cool.” —STEVE VAI

101

2013

DA-2

Adaptive Distortion

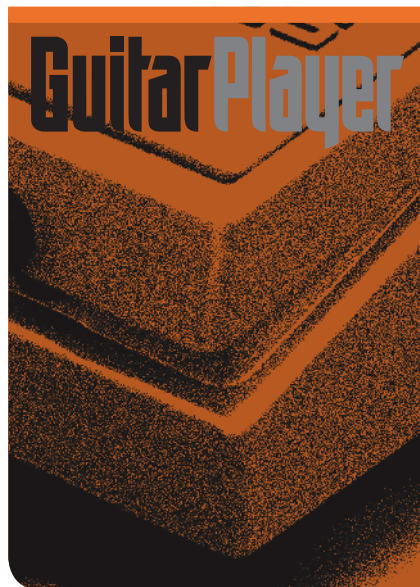
NOTABLE DA-2 USERS



> JOHN 5



- HEAR IT
- SEE IT
- GP RATES IT
- TIMELINE
- MORE INFO
- SPECS



WELL, GUESS WHAT? We're not stopping at 100 pedals. Yes, there's more! BOSS also released the DA-2—a ballsy, yet incredibly articulate distortion that adds menace and intensity without obscuring note choices. Play high, play low, play fast, and even use the DA-2 for complex chords. You'll always get aggression with attack, edginess, and clarity. It's kinda magic. —MICHAEL MOLENDRA

➔ “The DA-2 Adaptive Distortion has helped my tone because I love clarity and this new pedal has helped with that. When you go on stage and have those BOSS pedals, you know you have that great tone.” —JOHN 5

102

2013

MO-2

Multi Overtone

NOTABLE MO-2 USERS

JOHN 5

HEAR IT

SEE IT

GP RATES IT

TIMELINE

MORE INFO

SPECS



THE MO-2 is yet another one of those pedals in the BOSS lineup that challenges you to explore new and unique tonal spectrums. By processing harmonics and dynamics—as well as offering detuning capabilities—you can go subtle and create prog-jazz lines with a hint of ring, or emulate grinding organs, or craft totally alien sonic landscapes. There's a lot of territory in-between those marks, of course, and finding just how far out you can go without getting lost in space is one of the many joys of working the MO-2. —MICHAEL MOLENDRA

103

2014

DS-1X

Distortion



HEAR IT

SEE IT

GP RATES IT

TIMELINE

MORE INFO

SPECS



LIKE ITS “SPECIAL EDITION” SIBLING, the OD-1X, the DS-1X is not an improved DS-1. So don't waste your time grabbing an original DS-1 and comparing it to this baby. That would just be like pitting a KIA against a Tesla. The DS-1X is a complete rethink of distortion for modern players. In my review (click the *GP* Rates It button to read it), I called the DS-1X a “Phoenix,” and out of *this* rebirth, you get a distortion with more roar, clarity, attack, and impact. —MICHAEL MOLEND

104

2014

OD-1X

OverDrive



AS BOSS' MULTI-DIMENSIONAL Processing enhanced the dynamic response and tactile control of 2013's Tera Echo, Adaptive Distortion, and Multi Overtone pedals, it also provided an opportunity to re-vamp the company's overdrive and distortion sounds. So while the OD-1X may *look* like a new version of BOSS' classic OD-1 of 1977, it is not. This is a complete reimagining, reinvention, and *rebirth* of the BOSS overdrive pedal. The OD-1X is aggressive, articulate, dense, and powerful. It's an overdrive for the ultra Hi-Def age. —MICHAEL MOLEND



The “Effects” of History

A YEAR-BY-YEAR SURVEY OF WORLD EVENTS THROUGHOUT THE BOSS COMPACT PEDAL ERA

1977

OD-1 Over Drive

SP-1 Spectrum

PH-1 Phaser



APRIL 2

Fleetwood Mac's *Rumors* album reaches #1 and dominates the top of the *Billboard* chart for 31 weeks. [Learn More!](#)

April 18

Author Alex Haley is awarded the Pulitzer Prize for *Roots: The Saga of an American Family*. [Learn More!](#)

April 26

The world-famous disco, Studio 54, opens in New York City. [Learn More!](#)

May 25

Star Wars, the first of the epic sci-fi series by George Lucas, is released. [Learn More!](#)

June 26

Elvis Presley performs for the last time at the Market Square Arena in Indianapolis before 18,000 fans. [Learn More!](#)

1978

GE-6 Graphic Equalizer

DS-1 Distortion

TW-1 T Wah

CS-1 Compression Sustainer



January 14

The original members of the Sex Pistols play their final show at Winterland in San Francisco. [Learn More!](#)

April 7

President Carter defers production of the neutron bomb. [Learn More!](#)

October 28

Steve Perry makes his first public debut with Journey. [Learn More!](#)



The “Effects” of History

1979

NF-1 Noise Gate

SG-1 Slow Gear

CE-2 Chorus



February 1

Patty Hearst is released after 22 months in prison for her role in the Hibernia bank robbery after being kidnapped by the Symbionese Liberation Army. **Learn More!**

May 4

Margaret Thatcher is elected Prime Minister of the United Kingdom—the first woman prime minister. **Learn More!**

1980

BF-2 Flanger

PH-1R Phaser

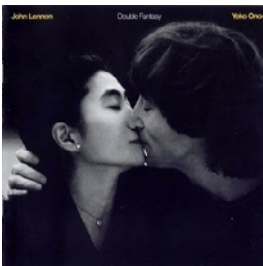


February 2

Frank Sinatra enters the *Guinness Book of World Records* with the world's largest audience for a solo performer (175,000 fans) at the Maracana Stadium in El Rio. **Learn More!**

April 12

When Soviet leader Leonid Brezhnev refuses to withdraw his troops from Afghanistan, President Jimmy Carter announces a U.S. boycott of the Moscow Olympic Games. **Learn More!**



August 4

John and Yoko begin recording *Double Fantasy* at the Hit Factory in New York City. Three weeks after it is released, John Lennon is shot and killed on December 8. **Learn More!**



The “Effects” of History

1981

SD-1 SUPER OverDrive

DM-2 Delay

GE-7 Equalizer

CS-2 Compression Sustainer



January 20

Iran releases 52 Americans held hostage for 444 days as President Reagan delivers his inaugural address. **Learn More!**

March 30

John Hinckley, Jr., a known stalker of Jodie Foster and Jimmy Carter, attempts to assassinate President Reagan at the Washington Hilton Hotel. **Learn More!**

July 29

The wedding of Prince Charles to Lady Diana Spencer draws the largest-ever global TV audience of 750 million. **Learn More!**

August 1

At 12:01 a.m., MTV blasts off with footage of the Columbia Space Shuttle launch countdown followed by the station's first music video, “Video Killed the Radio Star” by the Buggles. **Learn More!**

1982

OC-2 Octave

VB-2 Vibrato

CE-3 Chorus



March 20

Joan Jett tops the *Billboard* Charts with “I Love Rock ‘N Roll.” **Learn More!**

May 28

Pope John Paul II becomes the first reigning pope to visit Great Britain. **Learn More!**

June 11

E.T. the Extra-Terrestrial debuts in theatres, becoming one of the highest grossing films of all time. **Learn More!**



September 4

Frank Zappa scores a top-40 hit with “Valley Girl,” featuring his daughter Moon Unit. **Learn More!**

The “Effects” of History

1983

HM-2 Heavy Metal

DD-2 Digital Delay

PSM-5 Power Supply & Master Switch



February 4

Karen Carpenter dies of heart failure after a long, private battle with anorexia. [Learn More!](#)

March 23

President Reagan proposes technology that would intercept enemy nuclear missiles called the Strategic Defense Initiative (S.D.I.) or “Star Wars” by critics. [Learn More!](#)



April 7

The oldest human skeleton, dating back approximately 80,000 years, is discovered in Egypt. [Learn More!](#)

December 2

Michael Jackson’s ground-breaking, 13-minute “Thriller” video hits MTV. [Learn More!](#)

1984

DM-3 Delay

DF-2 SUPER Feedbacker & Distortion

PH-2 SUPER Phaser

DSD-2 Digital Sampler/Delay



February 7

Two Challenger space shuttle astronauts are the first to walk untethered in space using a nitrogen-propelled jet pack. [Learn More!](#)

February 28

Michael Jackson, recovering from scalp burns from a Pepsi commercial mishap, wins eight out of 12 Grammy nominations for “Thriller” and the *E.T.* audiobook, breaking the record for the most Grammys won in a single year. [Learn More!](#)

October 31

India’s Prime Minister Indira Gandhi assassinated by her two Sikh bodyguards. [Learn More!](#)



The “Effects” of History

1985

OD-2 TURBO Over Drive

HF-2 Hi Band Flanger

DC-2 Dimension C



January 1

VH-1 launches with Marvin Gaye’s rendition of the “Star-Spangled Banner.” [Learn More!](#)

April 1

Not an April fool’s joke as fans hoped, David Lee Roth leaves Van Halen to start a solo career. [Learn More!](#)

July 13



Live Aid kicks off at Wembley Stadium in front of Prince Charles and Princess Diana. [Learn More!](#)

September 1

Wreckage of the *Titanic* is found 73 years after sinking by a U.S. and French expedition team. [Learn More!](#)

1986

DSD-3 Digital Sampler/Delay

DD-3 Digital Delay

CS-3 Compression Sustainer

FT-2 Dynamic Filter



January 23

The first inductees are welcomed into the Rock and Roll Hall of Fame. [Learn More!](#)

January 28

Seventy-three seconds after take-off, the space shuttle *Challenger* explodes. [Learn More!](#)



April 26

The world’s worst nuclear disaster occurs at the Chernobyl nuclear plant near Kiev in the Ukraine. [Learn More!](#)

July 4

Aerosmith’s Steven Tyler and Joe Perry collaborate with Run-D.M.C. on the remake of “Walk This Way,” which becomes the first rap-rock crossover hit. [Learn More!](#)



The “Effects” of History

1987

CE-2B Bass Chorus

GE-7B Bass Equalizer

LM-2 Limiter

RV-2 Digital Reverb

PS-2 Digital Pitch Shifter/Delay

NS-2 Noise Suppressor

DS-2 TURBO Distortion

MZ-2 Digital Metalizer

BF-2B Bass Flanger



January 3

Aretha Franklin becomes the first woman inductee into the Rock and Roll Hall of Fame.

Learn More!

June 12

President Reagan challenges Soviet leader Mikhail Gorbachev to tear down the Berlin Wall. Two years later, he does. **Learn More!**

August 17

The last living henchman of Hitler’s Nazi reign of terror, Rudolf Hess, dies of an apparent suicide. **Learn More!**

1988

DC-3 Digital Dimension



March 26

When Michael Jackson’s “Man in the Mirror” from *Bad* tops the *Billboard* Hot 100, he becomes the first solo artist in history to have four #1 singles from the same album. **Learn More!**



August 8

The lights go on for the first night game at Wrigley Field in Chicago.

Learn More!



The “Effects” of History

1989

CH-1 SUPER Chorus



June 4

Pro-democracy demonstrators are killed by Chinese troops in Beijing’s Tiananmen Square. [Learn More!](#)

October 17

A 6.9 magnitude quake hits the San Francisco Bay Area killing 67 and causing \$5 billion in damages. [Learn More!](#)

November 9

East German officials open the Berlin Wall, allowing travel from East to West Berlin. Jubilant Germans begin tearing down the wall the following day. [Learn More!](#)

1990

LM-2B Bass Limiter

PN-2 Tremolo/Pan

OS-2 Over Drive/Distortion

EH-2 Enhancer



August 27

Stevie Ray Vaughan dies in a helicopter crash along with three members of Eric Clapton’s entourage after playing with Double Trouble at the Alpine Valley Music Theatre in Wisconsin.

[Learn More!](#)

October 3

East and West Germany reunite on “Unity Day” after 45 years of opposition. [Learn More!](#)

October 22

Pearl Jam, originally named Mookie Blaylock, plays its first show at the Off Ramp club in Seattle, Washington.

[Learn More!](#)

December 1

Great Britain and France are connected through the historic underwater Channel Tunnel or “Chunnel.” [Learn More!](#)



The “Effects” of History

1991

MT-2 Metal Zone

PQ-4 Parametric Equalizer

PQ-3B Bass Parametric Equalizer

AW-2 Auto Wah

CE-5 Chorus Ensemble

LS-2 Line Selector



January 16

Iraq’s refusal to vacate Kuwait on U.N. orders spurs Operation Desert Storm.

Learn More!

April 17

Nirvana debuts “Smells Like Teen Spirit” at the Ok Hotel in Seattle. **Learn More!**

July 18

Jane’s Addiction frontperson Perry Farrell launches the Lollapalooza music festival. **Learn More!**

November 7

Los Angeles Lakers superstar Magic Johnson announces his immediate retirement after testing positive for HIV. **Learn More!**

1993

FZ-2 HYPER Fuzz

SD-2 DUAL OverDrive

HM-3 HYPER Metal



February 26

A terrorist bomb detonates in the parking garage of the World Trade Center in NYC, leaving a 60-foot-wide crater. **Learn More!**

June 7

On his 35th birthday, the artist formerly known as Prince changes his name to an unpronounceable symbol. **Learn More!**

June 9

Hollywood’s infamous madam, Heidi Fleiss, is arrested for pandering, pimping, and narcotics possession. **Learn More!**

October 31

River Phoenix dies of a drug overdose outside the Viper Room in Hollywood. **Learn More!**



The “Effects” of History

1994

RV-3 Digital Reverb/Delay

PS-3 Digital Pitch Shifter/Delay

OD-2R TURBO OverDrive

ODB-3 Bass OverDrive

HR-2 Harmonist



April 8

Kurt Cobain is discovered dead in his Seattle home. [Learn More!](#)



May 10

Nelson Mandela is sworn in as the first black president of South Africa. [Learn More!](#)

September 15

The day John Lennon and Paul McCartney met is preserved on a scratchy recording of the Quarrymen skiffle group, which fetches £78,500 at auction. [Learn More!](#)

1995

CEB-3 Bass Chorus

LMB-3 Bass Limiter Enhancer

GEB-7 Bass Equalizer

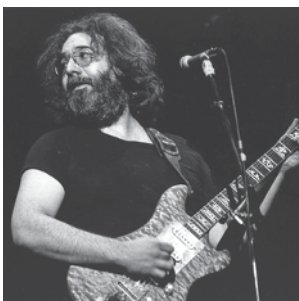
BD-2 Blues Driver

DD-5 Digital Delay



July 14

A brand new way to record and store digital music files is named “mp3” or MPEG-1 Audio Layer 3. [Learn More!](#)



August 9

Deadheads mourn the loss of guitarist Jerry Garcia. [Learn More!](#)

September 19

From a cabin deep in the Montana woods, the Unabomber (Ted Kaczynski) scripts a manifesto that is published by *The New York Times* and *Washington Post*. [Learn More!](#)

The “Effects” of History

1996

PW-2 Power Driver

SYB-3 Bass Synthesizer

XT-2 Xtortion



February 10

The world’s reigning chess champ, Gary Kasparov, loses his first game against Deep Blue, an IBM computer. [Learn More!](#)

August 6

The Ramones play their final show at the Palace in Hollywood.

[Learn More!](#)

September 13

Tupac Shakur succumbs to gunshot wounds from a Las Vegas drive-by shooting.

[Learn More!](#)

1997

AC-2 Acoustic Simulator

FZ-3 Fuzz

TR-2 Tremolo

OD-3 OverDrive



February 16

At 25, Jeff Gordon becomes the youngest driver to win the Daytona 500. [Learn More!](#)

March 11

Paul McCartney is knighted by Queen Elizabeth II for “his services to music.” [Learn More!](#)

July 1

Hong Kong rule is turned over to China in a ceremony attended by British Prime Minister Tony Blair, Prince Charles, Chinese President Zemin, and U.S. Secretary of State, Madeline Albright. [Learn More!](#)

August 31

Princess Diana of Wales, 36, dies after a devastating car wreck in a tunnel along the Seine River in Paris, France. [Learn More!](#)



The “Effects” of History

1998

TU-2 Chromatic Tuner



February 24

For his charitable work, Elton John is knighted by Queen Elizabeth II at Buckingham Palace. [Learn More!](#)



May 14

Frank Sinatra dies of a heart attack in Los Angeles at 82. [Learn More!](#)

October 27

The Copyright Term Extension Act—also known as the Sonny Bono Act or the Mickey Mouse Protection Act—is signed into law.

[Learn More!](#)

December 19

Charged with lying under oath to a Federal Grand Jury and obstructing justice, President Bill Clinton is impeached by the House of Representatives. [Learn More!](#)

1999

PS-5 SUPER Shifter



January 4

Europe is united with a common currency for the first time since Charlemagne's reign in the 9th Century with the debut of the Euro. [Learn More!](#)

March 2

Cher's “Believe,” hits the *Billboard* Hot 100 at #1, setting the record for the longest hit-making career with 33 years between her first hit in 1965. [Learn More!](#)

July 16

John F. Kennedy, Jr., his wife, Carolyn Bessette Kennedy, and her sister, Lauren Bessette are killed in a plane crash off the coast of Martha's Vineyard. [Learn More!](#)

December 31

The United States officially gives Panama control of the 50-mile Panama Canal in accordance with the Torrijos-Carter Treaties. [Learn More!](#)



The “Effects” of History

2000

AW-3 Dynamic Wah
PH-3 Phase Shifter



February 13

One day after *Peanuts* creator Charles Schulz passes away, the comic strip appears in newspapers for the last time.

Learn More!

July 11

Metallica drummer Lars Ulrich speaks before the Senate Judiciary Committee accusing Napster of copyright infringement, racketeering, and unlawful use of digital-audio interface devices. **Learn More!**

December 13

Following weeks of legal battles, Al Gore concedes defeat to Governor George W. Bush for the presidency. **Learn More!**

2001

MD-2 Mega Distortion



January 9

Apple announces iTunes at San Francisco’s Macworld Expo. **Learn More!**

September 11

Terrorists attack the World Trade Center and Pentagon by crashing passenger planes into the structures. Passengers foil a third attack by taking control of United Airlines Flight 93, causing the plane to crash in Pennsylvania. **Learn More!**



October 7

United States launches invasion of Afghanistan. **Learn More!**

October 23

Apple debuts the iPod. **Learn More!**



The “Effects” of History

2002

BF-3 Flanger

DD-6 Digital Delay

RV-5 Digital Reverb



May 3

Spider-Man opens in theatres, becoming the first movie to earn more than \$100 million its opening weekend. [Learn More!](#)



October 11

Former President Jimmy Carter wins the Nobel Peace Prize. [Learn More!](#)

November 10

Elvis Costello, Mick Jagger, Lenny Kravitz, Tom Petty, Keith Richards, and Brian Setzer guest star on *The Simpsons* as Homer's instructors at Rock and Roll Fantasy Camp. [Learn More!](#)

2003

OC-3 SUPER Octave



February 1

While re-entering the Earth's atmosphere, the Space Shuttle Columbia breaks apart over Texas and Louisiana, killing all seven onboard. [Learn more!](#)

September 12

Johnny Cash dies in Nashville, Tennessee, less than four months after his beloved wife, June Carter, passed away. [Learn More!](#)

December 13

After nine months evading arrest, former Iraqi dictator Saddam Hussein is captured. [Learn More!](#)

2004

SYB-5 Bass Synthesizer



March 13

Luciano Pavarotti receives a standing ovation after his last performance in an opera at the New York Metropolitan Opera. [Learn More!](#)



August 21

At the Athens Olympics, U.S. swimmer Michael Phelps wins his eighth medal, tying him for the most medals ever won at a single Olympic Games. [Learn More!](#)



The “Effects” of History

December 26

A 9.3 earthquake sets off a devastating tsunami in Sumatra, resulting in one of the ten worst disasters of all time.

Learn More!

2006

AC-3 Acoustic Simulator

RC-2 Loop Station



February 18

During the band’s “A Bigger Bang” tour, the Rolling Stones play a free concert in Rio de Janeiro, drawing a crowd of more than two million. **Learn More!**



May 1

The first of several record-breaking “Hey Joe” jams takes place in the town square of Wroclaw, Poland, where 1,572 guitarists play the song simultaneously and break the Guinness record. **Learn More!**

July 7

Founding member of Pink Floyd, Roger Keith “Syd” Barrett, dies of pancreatic cancer in Cambridge at 60. **Learn More!**

2007

FZ-5 Fuzz

ML-2 Metal Core

DN-2 Dyna Drive

FBM-1 Fender '59 Bassman

FDR-1 Fender '65 Deluxe Reverb



January 9

Apple CEO Steve Jobs unveils the first iPhone at Macworld in San Francisco.

Learn More!

July 21

The seventh and final book in the global smash series, *Harry Potter and the Deathly Hallows*, is released. **Learn More!**

December 10

The surviving members of Led Zeppelin reunite for one show at the Ahmet Ertegun Tribute concert, nabbing the Guinness World Record for the “Highest Demand for Tickets in One Music Concert”—20 million requests. **Learn More!**



The “Effects” of History

2008

DD-7 Digital Delay



August 19

Lady Gaga's debut studio album, *The Fame*, is released. [Learn More!](#)

November 4

Former Senator from Illinois, Barack Obama, is elected President of the United States. [Learn More!](#)

December 11

A day after Bernie Madoff's sons tell authorities of their father's Ponzi scheme, the financier is arrested in what is considered to be the largest financial fraud in U.S. history. [Learn More!](#)

2009

FRV-1 '63 Fender Reverb



January 15

Captain “Sully” Sullenberger safely lands a commercial airliner on the Hudson River after a flock of geese kills the engines. [Learn More!](#)

April 11

Susan Boyle performs “I Dreamed a Dream” from *Les Miserables* on *Britain's Got Talent*, sparking an international sensation with more than 200 million video views online. [Learn More!](#)

June 25

Michael Jackson dies at 50 in Los Angeles while preparing for a major world tour. [Learn More!](#)

2010

PS-6 Harmonist

ST-2 Power Stack

TU-3 Chromatic Tuner



April 20

After an explosion sinks the Deepwater Horizon oil rig in the Gulf of Mexico, 4.9 million barrels of oil flood the sea floor for nearly three months. It is the largest accidental marine oil spill in the history of the petroleum industry. [Learn More!](#)

May 16

Ronnie James Dio dies of stomach cancer at 67. [Learn More!](#)



The “Effects” of History

October 3

After more than 90 years, World War I is officially over, as the last reparations payment required by the Treaty of Versailles is made. [Learn More!](#)

2011

RC-3 Loop Station

BC-2 Combo Drive

FB-2 Feedbacker/Booster



May 2

American soldiers storm Osama bin Laden’s compound in Islamabad, Pakistan, and kill the al-Qaida leader. [Learn More!](#)

October 5

Apple co-founder and visionary Steve Jobs dies of pancreatic cancer. [Learn More!](#)

2013

TE-2 Tera Echo

DA-2 Adaptive Distortion

MO-2 Multi Overtone



January 19

Lance Armstrong admits to doping during his seven Tour de France wins. [Learn More!](#)

July 15

Erected in 1923, the classic Hollywood sign turns 90. [Learn More!](#)

July 22

Prince George born to Prince William of England and his wife Duchess Kate. [Learn More!](#)

2014

DS-1X Distortion

OD-1X OverDrive



January 3

Phil Everly, one of the legendary Everly Brothers, passes away.

February 7

Winter Olympics kick off in Sochi, Russia.

February 9

50th anniversary of the Beatles first appearance on *The Ed Sullivan Show*.

The BOSS Pedal Community Speaks!

USERS' TOP TEN LISTS

We asked the guitar community to reveal its obsession with BOSS Compact Pedals in very specific ways. Here are the results.

What Was Your Very First BOSS Compact Pedal?



1
DS-1
Distortion



2
MT-2
Metal Zone



3
SD-1
SUPER
Over Drive



4
TU-2
Chromatic
Tuner



5
CE-2
Chorus



6
DD-3
Digital Delay



7
OD-1
Over Drive



8
CS-3
Compression
Sustainer



9
BD-2
Blues Driver



10
CH-1
Super Chorus

What Is Your Favorite BOSS Compact Pedal?



1
MT-2
Metal Zone



2
BD-2
Blues Driver



3
DS-1
Distortion



4
DD-7
Digital Delay



5
DD-3
Digital Delay



6
SD-1
SUPER
Over Drive



7
TU-3
Chromatic
Tuner



8
RC-3
Loop Station



9
TU-2
Chromatic
Tuner



10
CS-3
Compression
Sustainer

What Is the Next BOSS Compact Pedal You're Lusting After?



1
TE-2
Tera Echo



2
DD-7
Digital Delay



3
AC-3
Acoustic
Simulator



4
CS-3
Compression
Sustainer



5
DA-2
Adaptive
Distortion



6
BD-2
Blues Driver



7
RC-3
Loop Station



8
FDR-1
Fender '65
Deluxe Reverb



9
FZ-5
Fuzz



10
PS-6
Harmonist

How Many BOSS Compact Pedals Do You Own?

1
THREE

2
TWO

3
FIVE

4
ONE

5
FOUR

6
ELEVEN TO
FIFTEEN

7
SIX

8
TEN

9
SIXTEEN TO
TWENTY

10
EIGHT