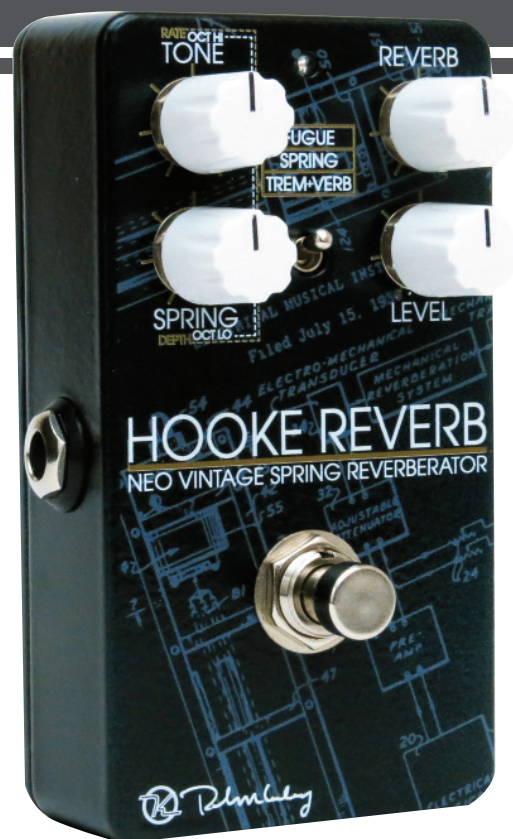


# KEELEY ELECTRONICS HOOKE REVERB

REVIEW BY **ERIC TISCHLER**

STREET PRICE **\$179.00**



"... and that, gentleman," he said, pointing to the Venn diagram behind him, "is the sweet spot between user friendliness and bang for buck." I imagine that was how Robert Keeley ended the meeting that's kicked off a flurry of activity from his shop, because it seems like Keeley *et al* have found that sweet spot. The Hooke reverb pedal is just the latest feature-packed pedal from Keeley, this time offering a variety of California-flavored amp-effects, centering around spring reverb and tremolo.

On its face, the Hooke is clearly versatile but easily manageable: the Tone

knob controls the balance between bass and treble, the Reverb knob controls the amount of reverb, the Spring controls affects the "size" of the virtual tank, and Level (thank you!) controls output. However, the Tone and Spring controls change depending on where the three-way toggle is set, and then the character of the effects change again when you take off the base plate and toggle between Banks 1 and 2, and the Vintage and Modern settings. So, yes there are 12 different effects, and while the variations may sometimes be subtle, that's often what the quest for tone comes down to, right?

Let's start with the Reverb setting (middle toggle position) although, as you'll see, great reverb can be found in a few different settings. Using Bank 1 (Vintage), I found that a little of the 'verb went a long way; the reflections quickly became more audible as the effect was turned up, with the effect feeling more like a small room than a spring. That said, the range of the effect was great; turning the Spring all the way down still delivered a meaty slapback, and the tone control never got shrill, even when cranked.

Opening the pedal up, I switched to the Modern

setting. I like a washier reverb, so the smoother decay with longer settings and longer tails in general was more my style. From this point, I left the back plate off so I could toggle back and forth. In Bank 2, when set to Vintage, the Reverb had a bigger bloom that felt more natural than a reverb tank, and the decay was nice and smooth. In the Modern setting, the Reverb felt more like a tank when turning the Spring control counter clockwise; advancing the knob and the decay felt more like a Hall reverb, but with an attack that still felt distinctly springy.

I also found some great reverb settings in the Trem-Verb mode. In this mode, the Tone knob controls the speed of the tremolo, Reverb controls the amount of 'verb and Spring controls the amount of tremolo. In Bank 1, set to vintage, I found what sounded like the most natural spring sound with Tone all the way down—the reverberations were modest and the bloom felt tight. The tremolo effect itself is excellent; it's very present

but doesn't overwhelm with chop when cranked, instead producing a nice throb that felt like a square wave. In Modern mode, peaks and valleys seemed deeper but narrower, suggesting a tight sine wave but, again, the effect stayed tasteful. In this setting, the reverb "tank" seems bigger.

Moving to Bank 2, Vintage, the tremolo effect offered some really nice shimmer, and sounded like a "triangle" waveform. The reverb in this setting is very splashy, and I found it to be a lot of fun. In Modern mode, the tremolo's trough seemed broader but not as deep, and seemingly more square wave in character; the splashier tank of the Vintage setting was still evident in this setting.

The Fugue setting is an octave up-and-down effect (plus reverb) that's intended to sound like an organ (Tone controls the mix for the octave up and Spring controls the octave down). The effect is polyphonic--and tracks well--but the attack is a little slow, so I preferred it as a cool effect rather than

an actual organ emulation. In Bank 1, Vintage setting, with the Reverb low, I got a cool steel-drums sound. Cranking the Reverb, produced a very cool swell effect that was great for a modal, bowed Asian instrument feel. In Modern mode, the notes sounded richer, more organ like.

In Bank 2, Vintage, Hooke offers subtle vibrato, rather than octave. Spring controls the amount of vibrato and Tone controls speed. The Reverb is springier, with more reflections. In Modern, the change in pitch is more pronounced, but the effect is less intense, while the reverb's more hall-like.

See? More bang for the buck. I know, because, this review is longer than normal, just trying to describe what this pedal can do. Are you Hooked yet?

## WHAT WE LIKE

Several great tones at a great price.

## CONCERNS

None.