

CABINET

CLASSIC JC styling includes the flightcase-style cabinet, complete with ready-rubbed rivets. Lots of classic 1970s vibe on the outside, bang up to date on the inside

SPEAKERS

ROLAND'S special design loudspeakers are an integral part of the Jazz Chorus sound. These are 10-inch replicas of the original 12-inch drivers

VIBRATO

THERE'S a new vibrato circuit alongside the traditional chorus controls. The chorus has a manual mode and a fixed mode with preset speed and depth

AT A GLANCE

TYPE: Solid-state, 2x10 combo

with stereo output

OUTPUT: 2x 20W

SPEAKER: 2x 10" Roland special design

CONTROLS: Volume, bass, mid, treble, distortion, reverb, chorus speed, depth and effect select, bright switch

SOCKETS: Mono/stereo input, effects loop mono send/stereo return, mono/stereo line out, headphone socket, 3x footswitch jacks

WEIGHT: 16 kg

DIMENSIONS: (HxWxD) 436 x 592 x 251mm

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ROLAND JC-40

JAZZ CHORUS £549

Roland celebrates 40 years of the Jazz Chorus with a new compact version

WAY back in 1975, a whole year before the groundbreaking CE-1 pedal was released, guitar effects were a lot more limited than they are today. Into this market Roland introduced an odd-looking 2x12 combo called the Jazz Chorus 120, which turned into an unlikely hit.

It had a flightcase-style cabinet with riveted edges, silver dustcaps on the loudspeakers, and thanks to a built-in analogue chorus circuit, sounded like nothing else. The JC-120 was a true stereo design, with separate 60-watt output stages for both speakers. This was the secret behind the chorus effect's unique three-dimensional swirl – the JC-120 split the signal, sending dry, un-effected sound to one speaker and totally wet 100 per cent effected sound to the other. It had an overdrive circuit too, which was okay – but that wasn't the point. The JC-120's clean sound was – and is – quite spectacular, proving to be the

perfect partner for the saturated, heavy overdrive tones that many players were beginning to use. It's still popular in many multi-amp rigs today, used by artists as diverse as Pat Metheny, Andy Summers and Metallica, as well as being standard equipment for practically all African guitar players. Four decades in production is definitely

plenty of 70s mojo. It's a single-channel design, with footswitch control over the built-in distortion, reverb and chorus effects, but with a unique stereo input, which makes the JC-40 an ideal partner for those who use multi-effects floorboards or pedalboards to get their sound. There's a mono-in/stereo out effects loop that can

smoother and warmer, as is the reverb, and there's a new vibrato effect too, but it's the chorus that's the show-stopper, with a wonderful spatial effect that shifts and swirls around your eardrums in a very cool way.

It may be a little pricey compared with the competition, but the JC-40's sound is still unique, and while other effects can replicate it, they aren't the real deal. If you've always wanted a Jazz Chorus, but were put off by the JC-120's size, weight and price, there's no longer any excuse. With power to spare for small gigs and rehearsals, the JC-40 is set to be another winner for Roland.

Nick Guppy

It may be a little pricey, but the JC-40's sound is still unique

worth celebrating, so Roland has created a mini version, the JC-40.

With a pair of 10-inch speakers, powered by two 20-watt output stages, the JC-40 is essentially a scaled-down version of its bigger brother, adding welcome portability. The electronics mostly live on one robust circuit board, contained in a steel chassis that's screen-printed and finished with

be switched from series to parallel modes, a stereo pair of line outs and a headphone jack for late-night practice.

Overall the JC-40 looks the part, and when you plug in, sounds it, too, with a wide-range clarity that may be a little too much if you're used to fat, midrange valve tone. The distortion effect is an improved version of the original,

SUMMARY	FEATURES			
	SOUND QUALITY			
	VALUE FOR MONEY			
	BUILD QUALITY			
	USABILITY			
OVERALL RATING				★★★★★