



1 POWER

HAVING two power outputs is a killer feature on modern valve amps – the Jim Root is loud but has plenty of gain at low volumes, too

2 PORTABILITY

THE JIM Root Terror is lunchbox-sized but unless you make your sandwiches from osmium it's way heavier. Luckily, Orange includes a gigbag for easy transport

3 EFFECTS LOOP

THIS effects loop, valve-driven by a single ECC81/12AT7, is a bonus for players who want to bring some pedals out to play

AT A GLANCE

BODY: Valve amp
SPEAKER: 2x12-inch, 120-watt output flatback birch ply cabinet (not included, £369)
VALVES: 2x EL84, 3x ECC83/12AX7; 1x ECC81/12AT7 in effects loop
CONTROLS: 15/7-watt Switch, Volume, Bass, Middle, Treble, Gain
SOCKETS: 2x 8ohms and 16ohms Speaker Jacks, Tube-Driven Effects Loop
WEIGHT: 5.65kg
DIMENSIONS: [HxWxD] 190mm x 305mm x 155mm
CONTACT: Orange Amplification
 020 8905 2828 www.orangeamps.com

ORANGE SIGNATURE #4 JIM ROOT TERROR

£439 (CAB £369)

Metal players will go bananas for this Orange. Root's fruit is an all-valve gain machine

WHEN Slipknot and Stone Sour guitarist Jim Root came knocking on the door of Orange's R&D department to spec his signature amp, there was no need for 40 days and 40 nights of wild technological experimentation. Orange had all the tones already; the team just had to find a way of fitting them into a lunchbox-sized chassis and applying the spit and polish. The latter came via the black paint job emblazoned with Root's signature and Slipknot call sign, the number four. Taking the circuitry of the OR15, Orange modelled the gain stage on Root's trusty Orange Rockerverb 100 head, which has all the weapons-grade nastiness to handle the rigours of Root's day job. It was that simple.

This is a straightforward amp – that is a huge part of its charm. It is 15 watts switchable to seven watts, all valve, compact enough to carry, with a valve-driven effects

loop. And it's loud. Don't be fooled by the wattage, even in the seven-watt, low power setting, the amp is more than capable of pushing serious air through its matching birch ply, closed back cab.

Like its kin, the Dark Terror, the Jim Root Terror chases away the clean tones as the volume is cranked. If you're looking

for glassy cleans with plenty of headroom you are best served looking elsewhere. That's not what it's built for. But don't be fooled into thinking that the cleans are unuseable; on the contrary. Unlike the Dark Terror, which has a Shape knob mastering all EQ duties, this head has a simple three-band EQ. Rolling back the treble and pushing the bass can

give you lots of warm, woolly blues tones, or a sharp twang if you're brave enough to push the treble. This Terror sounds fantastic, but it's a touch unforgiving on the hamfisted player; every error is accentuated. But by the same token, it can make your guitar sing.

Like the best movie bad guys, the Jim Root Terror reveals the

perfect for Led Zep fans. Crank the gain hard, though, and it's all Root.

Keep your EQ at 12 o'clock to get close to his tone (he runs his Rockerverb flat). With Slipknot and Stone Sour, there's none of that high-gain fizz that's so prevalent throughout contemporary metal. Even at its filthiest, there's plenty of warmth to the Jim Root Terror. Not that it's subtle or well mannered – this amp is pugnacious, snotty, and has more gain than you could ever need. Still, there's something extremely satisfying about dialling through its spectrum of cool rock and blues tones en route to unleashing the fury.

Jonathan Horsley

“Even at its filthiest, there's plenty of warmth to this amp”

dark side of its character gradually. With a four-stage preamp, there is a wide sweep of gain. Those cleans, just pushed past breaking point, become real antiqued classic rock tones – if carbon-dated, they would be traced back to rock music's development circa 1974 or thereabouts. Jim Root is a huge fan of classic rock, and his amp's crunch has got a limey accent,

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