

Raising the Terror Alert

For testing purposes, I utilized two different cabs: an older Marshall (1966B) 2x12 cab with stock 75w Celestions, as well as a Marshall (1960B) 4x12 cab, loaded with Celestion Vintage 30s. From the guitar garage, a Les Paul Limited recently acquired at the Arlington Guitar Show and a mid '90s photo flame Telecaster were put into service.

The setup was literally the extent of plugging in three chords: power, speaker input, and instrument input. Before you know it, you're ready to rock. After all, the tried and true technique of "straight into the amp" is the source of the purest tone.

My first test was with the Telecaster. Using the 15w output setting, volume on seven, tone on eight and gain on three, the Telecaster sounded like a telecaster should after consuming a six pack of Red Bull. It was big, fat and ballsy, while still retaining an articulate high-end sparkle, supplying enough of the "twang thang" that we all love. I really appreciated clean tones that produce a fair amount of tube compression saturation. Though the tone is still clean and distinguishable, it's got some nuts to it.

In experimenting with increasing the gain characteristics, the Tele really started to roar with the gain on six and reducing the main output to four. Don't be fooled, fellow tone

chasers, this is a loud 15 watts, and more than enough for most clubs. By engaging the 7 watt switch (lowering the plate on the power transformer), it was way cool to run the master on ten, tone on ten and gain on two. This provides a very nice power valve compression that is silky and smooth and breathes, all at a very comfortable output level that would be very desirable for recording.

With a quick change over to the 4x12 Marshall cab, and the new love of my life, a Les Paul Limited with an insane flametop in Santa Fe Sunrise (I had to throw that in), I am ready to let the rubber hit the road. Try setting the gain on six and the tone and volume on ten in the 15w mode, and the Tiny Terror transforms into a giant beast. Angus Young lives in this tone. Don't let the small size fool you; the Tiny Terror is capable of producing a huge overdriven tone with an incredible amount of gain. It was pleasantly surprising, as I did not expect this amount of gain. With sustain forever, the Les Paul sings in this mode.

The Tiny Terror still retains that trademarked vintage-voiced Orange tone, but adds enough gain to satisfy hard rockers. I really dig a tube amp when the tubes heat up to the point you can smell them. Oooh, oooh, that smell, the smell of tone surrounds you.

You can tell the amp is biased a little hot, and that's the smell of Tiny Terror.

The Final Mojo

Upside

The Tiny Terror is 100% indicative of what its name implies. It's both tiny and a terror, class A style. Refreshingly simplistic and straight forward in finding a tone suitable for any style of playing, from highly compressed clean tones to an incredible vintage-voiced British overdrive, the Tiny Terror is a bad motor scooter. Great for recording and yes, more than enough for live gigs. Don't let the size fool you, because in this case, size doesn't matter. The Tiny Terror will kick your ass, but at a list price of \$699 and a street price of \$549, complete with custom form-fit padded case, the Tiny Terror will save your ears, your back and your wallet.

Downside

An effects loop would be a welcomed feature, but would understandably drive up the price.

Rating

Golden M



the Tiny Terror unmasked

Stay tuned for a chance to win the
Tiny Terror on musicianshotline.com!

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MSRP \$699.00

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