

Model Packs

Pilot's Handbook

Chapter 1 Metal Shop Model Set

Chapter 2 Collector Classics Model Set

Chapter 3 FX Junkie Model Set

Chapter 4 Power Pack Model set

Chapter 5 Bass Expansion set

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METAL SHOP

These 18 punishingly high gain Amp Models were wrenched kicking, screaming and breathing fire from our metal monster HD147. They also happen to be a part of the model set of our flagship amplifier, Vetta II. And by adding the Metal Shop Model Pack, you'll harness their fearsome power to create your own monster of mayhem! Let's learn a little about these fearsome fiends that hath such fury, shall we?

Bomber Uber: Based on* a Bogner Uberschall



Much like the Bogner Extacy, the Uberschall dishes up serious tone for high gain players. This is a fabulous boutique amp with a focused high gain tone that'll cut through the band and soar overhead for days. The Uberschall has a very unique Presence control that we did our best to model here. Unlike most presence controls that tend to shave off very high frequencies, the Uberschall presence knob messes with the whole recipe. Mids, treble, bass and presence will come in and out, effecting both the pre gain and post gain tonality. A tonal roller coaster ride brought to you by one of the tube amp world's finest designers.

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Connor 50: Based on* a Cornford mk50h



The Cornford mk50h is a fine, British-made boutique amplifier that our very own Line 6 UK lads tipped us onto. The Cornford has a fair amount of gain and breaks up like a Marshall® Plexi, but retains a certain clarity that is more typical of Vox® amplifiers. One odd thing about the Cornford is the fact that it actually runs its drive channel in series with the Clean

channel. This provides for some unique interaction that we captured during our modeling process by sweeping both controls though their range at the same time, and tying all of this to the single Drive knob in this model. Lower Drive settings give you a tone dominated by the clean channel tonalities. As you turn the knob up past noon, you'll be moving it into more progressive high gain territory.

Deity Lead: Based on* a Diezel VH4 Channel 4



But wait, there's more! This model of channel 4 of the Diezel has even more gain than channel 3 (Crunch). It is perfect for lead work, and when the drive is brought back to noon, affords some excellent rhythm tones as well.

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Deity's Son: Based on* a Diezel Herbert



After messing with the VH4 we knew you'd get into another amp from Peter Diezel. Herbert is one of those simple, ingenious designs. It is unique among amps in its ability to achieve an incredibly wide range of tone on a single channel. This model is very faithful to the original in tone, but due to a couple extra knobs on the Herbert, we had to make a few choices for you. Our model tackles Channel 3 with the Deep control preset to 2 O'Clock. The original also had a Mid Cut Intensity knob — this is the magic control that affords this amp its serious tonal range. To bring you this same joy, we set Herbert's Mid knob to about 2 o'clock when modeling the tone stack. That allowed us to offer you control of Herbert's unique Mid Cut Intensity with the Mid knob in this model

ANGEL P-Ball: Based on* the ENGL® Powerball



Designed by Edmund Engl in Bartholoma, Germany. The ENGL® Powerball uses a combination of 12AX7, ECC 83 and 6L6GC tubes for this 100 watt monster. Courtesy of its ability to crank out tight, focused low end, glossy top end and jaw-dropping sound, it is a favorite of such artists as Matthias Jabs and Rudolph Schenker of The Scorpions, Phil Campbell of Motor Head and Ritchie Blackmore of Rainbow and Deep Purple. The Powerball is a four-channel amplifier. We modeled channel 2 (soft lead.) All aspects of the presence control were modeled. This amp has a "Depth/Punch" control which we set at 7 o'clock. This control shapes the low frequency response in the power amp stage.

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Brit Silver: Based on* the 1985 Marshall® Silver Jubilee



In 1987, to commemorate 25 years in the amp business, Jim Marshall introduced a limited edition collection of tube amps based on the 2203 and 2204 master volume designs. They were very distinctive products, with silver vinyl covering and chrome panels, known simply as the “25/50 Silver Jubilee” Series models. The Silver Jubilee models used a unique diode clipping stage for extra gain and a redesigned tone block to offer much more tonal variation than previous Marshalls. Guns N’ Roses’ lead guitarist, Slash, is way into this amp. So much so, in fact, that Marshall reintroduced the 100 watt model as the “Slash Limited Edition Signature Amplifier” in 1996.

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Brit Gain J-900 Cln: Based on* the Marshall® JCM-900



This is what we consider to be the first true modern high gain amp from Marshall®. Throughout history guitar players have been modifying their Marshall® amps to enhance the gain and tone. It seems like Marshall took a look at some JCM-800s with popular modifications and armed with that knowledge created the JCM-900. The tone knobs are all “post” distortion and the amp uses 6550 power tubes. Bravo Marshall®! This is a model of the clean channel.

Brit Gain J-900 Dst: Based on* the Marshall® JCM-900

Given that the JCM-900 has two channels, naturally we figured you might want a model of each. This model is based on the Lead channel of the JCM-900. It uses a fixed bandpass before the distortion, and adds some diode clipping. It's sort of like having an onboard Rat pedal. Nice mid tone with lots of gain.

Brit J-2000: Based on* the Marshall® JCM2000



The JCM2000 captures the modern Marshall® tone, by refining the JCM series into a multi-channel power house. Our recreation captures the OD2 channel, with the Deep switch kicked in on a 60W TSL. The JCM2000 uses a quartet of ECC83 pre-amp tubes and a pair of EL34 output tubes.

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Metal Shop Diamond Plate: Based on* a Mesa/Boogie® 2001 Triple Rectifier®

Diamond Plate: Based on* a Mesa/Boogie® 2001 Triple Rectifier®



This model is based on the Channel 3 'Modern' setting of a 2001 Mesa/Boogie® Triple Rectifier® Solo Head. Rock and roll is all about excess, now, isn't it? If two are good, three have got to be better, especially if you like the spongy feel of sagging rectifier tubes. No need to be bashful. Plug in, dial up some volume, and have some fun.

As with the Dual Rectifier® model, we used Channel 3 in its Modern mode, with the rear switches set to Bold and Tube for this.

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Criminal: Based on* the Peavey® 5150 MkII



No doubt, Eddie Van Halen will forever be known as one of the premier rock guitarists of all time. His technique and tone inspired legions of young guitar players, a couple of EVH® custom guitars and this Peavey® amp. Apparently Eddie committed some serious time to tweaking the distortion, tone and control range of this amp until it played and sounded just right. Interesting enough, it goes way beyond the classic “brown sound” that Eddie famously coaxed out of walls of Marshalls, and takes you into some serious rhythmic shredding territory. This is the model of the Lead channel.

L6 Big Bottom

Just can't seem to get enough bottom end out of your cabinet? Try punishing it with Big Bottom. We crossed a Boogie Triple Rectifier® with a Rivera® Los Lobottom® sub rig and dialed it in for serious disembowelment. But it's not just about the bass. A super wide midrange control and an extra presence high midrange maintain articulation and power throughout the tonal range of this amp.

L6 Chunk Chunk

The name says it all. You're guaranteed to feel your pants flapping with this model. Plenty of low end with a tight response. This high gain model has lots of beef so start shredding.

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L6 Fuzz

Although not technically an amp, we loved the unique tonal qualities of the classic 1960's Arbiter® Fuzz Face enough to base a special amp model on it. This fuzz box used broad frequency, transistor-based clipping. The result is a buzzing kind of distortion that has become popular again with the alternative and grunge set. Jimi Hendrix was among the first guitarists to popularize the Fuzz Face in the States, but our model is considerably dirtier than the tones found on “Are You Experienced.” Try playing “Satisfaction” by the Stones, or the lead from “American Woman” by The Guess Who. Liberal use of the Bass, Mid, and Treble controls will let you go beyond the tones that the Fuzz Face could deliver, enabling you to discover your own unique recipe for those elusive fuzz tones in your head. Just a note: when recording “Purple Haze”, Jimi didn't even use an amp – he just went straight from a Fuzz Face to an Orange® power amp to a 4x12 cabinet. Which is the same sort of tone you find here....

L6 Octone

Now here's something we hope you'll really like. What would it be like if you built a tube-based Octave Distortion preamp for a Class A poweramp? Line 6 Octone provides the answer. You'd get an Octave box that tracks better than anything you've ever used, deals with consonant intervals with a degree of panache that just wasn't possible before, and kicks some major rock and roll butt!

L6 Smash

Got an axe to grind? Dial up Smash to take it way over the top with an obscene helping of gain. Smash delivers a tight bottom end, and a serious mid range void that'll render Hi-Fi, butt-kicking rhythm tone every time.

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L6 Sparkle Cln

Need Lots of Sparkle? Need lots of clean? You've come to the right place. Plenty of high end zing.

L6 Throttle

Pedal to the metal, this Line 6 original is a medium-high gain tone with a nice throaty growl. Grab the Drive knob to give it some gas.

COLLECTOR CLASSICS

These 18 Amp Models range across the spectrum from vintage classics to pawn shop treasures to modern masterpieces. Many are from the quality amp collection of the Flexitone III amplifiers, and all are also found in the model set of our flagship Vetta II. When you add the Collector Classics Model Pack, you'll bring a whole new world of tonal flexibility, richness and quality to your own tone gallery. Let's jump right in and meet the gang:

Bomber X-TC: Based on* a Bogner Extacy



Reinhold Bogner was good enough to personally select and deliver a Bogner Extacy for use in crafting this model. Reinhold was designing and building amplifiers long before he left Germany in 1989 to move to Los Angeles. Once in the US, he quickly gained the trust of many influential players including Steve Stevens, Dann Huff, Allan Holdsworth, Mike Landau and Steve Vai. They all sought out his skill at modifying and custom-building their amps. Eddie Van Halen entrusted Reinhold to overhaul and revitalize Eddie's #1 Marshall® Plexi. We hear that Eddie was pleased. The Extacy covers a wide range of tone, and you'll find that the Bomber X-TC model lets you do much the same as you work the Drive knob, as well as your guitar's volume knob. On the top end, this one'll bark like a Plexi, or you can take it down through swampy crunch and finally arrive in the realm of lush clean tone. The Extacy is a really versatile amp from a really great guy, and we're pleased that he helped us model it for you.

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Deity Crunch: Based on* a Diezel VH4 Channel 3



What is it about Deutschland and high gain guitar amplifiers? When we met Peter Diezel, and opened up the VH4 we new we were in the presence of a serious tone fanatic. The VH4 is the Ducati® of high performance guitar amplifiers. Meticulous attention to every detail, and enough tone and power to not only take on but seriously destroy any competitor. Some of the most serious players in the Metal genre have come to depend on their VH4's for tight, focused and perfectly refined tone. Our model captures channel 3 on this sublime beauty.

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Blackface Vibro: Based on* the Fender® Vibroverb 6G16



In early 1963 the Fender® 2x10 brown tolex Vibroverb was introduced and later that same year it was replaced by the 1x15 blackface Vibroverb made famous by SRV only to be discontinued in 1964. The Vibroverb was introduced right before Fender® decided to change the look of the entire amp line to what guitarists now call “Blackface Fenders”. The Vibroverb we studied to create this model has the two 10-inch speakers and transitional cosmetics. There’s black tolex, a dark brown numbered faceplate and brown barrel knobs. Like other Vibroverb 2x10 amps, it’s 40 watts of pure heaven. These were the first guitar amps with on-board reverb and also utilized a vibrato circuit that modulates the bias of the power tubes for creamy smooth tremolo sounds. It all added up to great tone with the latest guitar effects built-in... sort of like a POD! The electronically-inclined will also appreciate the fact that this version of the Vibroverb also used a tapped treble control and a 7025 phase inverter (as opposed to a 12AT7). The Vibroverb had no Mid or Presence controls, so these are both “extras” on our model. You can set Mid to 12 o’clock and Presence to minimum for the unadulterated Vibroverb-style sound.

Double Show: Based on* the Fender® Dual Showman®



This sound was made famous by Dick Dale and his brilliant surf tunes. We modeled the tremolo channel with the bright switch off. This channel uses two 7025 preamp tubes and the 85 watt power amp uses four 6L6GC tubes. The Dual Showman® was sold as a “piggy back” system, an amp head and a 2x15 cabinet. We added a MID knob with a center frequency of 750Hz. You can cut or boost 10dB. Leave this setting at 12 noon for the classic sound. We also added a Presence knob. Set this control to minimum for the classic sound.

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Silverface Bass: Based on* the Fender® Bassman® Head



Paul McCartney used this amp during the “Let It Be” sessions, as well as the famous rooftop performance. He also used this amp in the early years of Wings. This amp has a very pronounced midrange response. We modeled the Bass channel, which uses two 7025 preamp tubes. The “Deep” switch was on. The poweramp uses two 6L6GC tubes. The original amp has no Mid knob, so for the classic sound set the Mid control to 12 noon.

Mini Double: Based on* the Fender® Mini Twin Reverb®



There are times when you find yourself in a unique position to do something other than what people might have expected, and when our gaze came to rest on the little plastic Mini Twin Reverb®, we knew it was one of those times... Based on the little battery powered, dual 2-inch speaker Fender® novelty item, this model is the biggest thing in little! Plus, you might as well admit it, you’ve always wondered what a Dual Rectifier® would sound like through a pair of 2-inch speakers, haven’t you? The Mini Twin’s only got one input, so that’s where we plugged in to make our model.

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Gibtone Expo: Based on* the Gibson® Explorer®



This one is Based on* a 1960 Gibson® Model GA-18T Explorer® (little brother to the Gibson® “Les Paul” GA40T). The particular amp we modeled originally belonged to the father of one of the high school buddies of Line 6’s Artist Relations guru, Tim Godwin. It was sitting in a crawlspace for years, until Tim happened to ask his friend if he still had the amp, and whether he was interested in selling it. When Tim finally got his hands on it, the amp still had the original Gibson® branded tubes in it! Some time passed, Tim brought his little treasure into the office one day, some of us played through it and we cried out as one voice, “We’ve got to model this one!” Working from codes found on the pots and speaker, we were able to date this amp’s build to the week of May 21, 1960. 14 watts, with a 10-inch Jensen® speaker, the amp runs Class A with 6SJ7 preamp tubes, 6V6 Power tubes, and a 5Y3 rectifier—just in case you were interested.

Brit Bass: Based on* the Marshall® Super Bass



Based on a '68 Super Bass Plexi head, the principal differences between the '68 Super Bass and the '68 Super Lead are some small changes in the tone stack. What look like minor differences in a schematic, though, can add up to larger differences in actual tone (like a bass control that actually seems to do something at higher levels). A number of '60s British rock icons actually preferred the Super Bass to the Super Lead for these exact reasons. Check it out for yourself. You may find this is the bottom end you’ve been searching for. You guessed it, Input I was the one we connected our high tech modeling tools to.

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Brit Major: Based on* the Marshall® Major



Where do you go when a 100 watt Super Lead just isn't enough? Jim Marshall's answer was to design a 200 watt amp called the Major, on which we based this model. This amp became a favorite of many bassists of the era. Plus a number of guitar players, including Ritchie Blackmore, who had his Major modified so that the channels cascaded together, with one channel becoming, in essence, a preamp for the other channel. Leslie West also made the scene with his Major, and whoever was playing, one thing was always certain: these amps were LOUD. They had so much output, in fact that, according to Michael Doyle's book, "History of Marshall", production had to stop in 1974 when it was no longer possible to get the extra heavy-duty tube sockets required to handle the Major's power. This model brings you the flavor of the Major, plus the option to keep the decibels less than deafening, if you so choose. We used Input I on the Major to create this model.

Silver Twelve: Based on* the Silvertone® Twin Twelve



We modeled this one on the Silvertone® Twin Twelve head and cabinet combination that lives in one of the guy's offices here at Line 6. One of the interesting features of this two 6L6, Class AB amp is that it was designed so you could store the head inside the cabinet for transport. What more would you expect from the company that also brought you the guitar with the amplifier built into the case? The original lacked a Mid control, so, as is our custom, our Mid knob is placed after the amp model, so you can simply set it to 12 o'clock for the classic tone.

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Super-O-Thunder: Based on* the Supro® Thunderbolt



Speaking of unusual speaker configurations... The Supro® Thunderbolt, with its 1x15-inch cabinet, may have originally been intended as a bass amp, but it found much use as a guitar amp. We've heard from a number of sources that Jimi Hendrix was known to use a Thunderbolt in the studio, which is good enough reason for us to have included it here. Supro® amps, by the way, were made by the Valco company, who made amplifiers for Fred Gretsch that were sold under the Gretsch® Guitars brand, as well as solid-body electric guitars sold under the National® brand (the infamous 'map' body style).

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L6 Bayou

Another Line 6 original model, this is the result of our quest to capture the fondly remembered tone of a harp player blowing through a beat up old Fender® Deluxe Reverb®, as heard in a roadhouse in Baton Rouge, Louisiana.

L6 Crunch

Just like a good chef, our Sound Designers are always experimenting with new recipes. They added a pinch of plexi, hardwired four inputs for increased gain, and then rounded it off with a dash of Secret Sauce. The result is this model really cooks. Just turn up the Drive and tweak to taste.

L6 Purge

Like '80s shred guitar? Well, then, you're gonna love Line 6 Purge. We took our model of a Marshall® JMP-1 preamp and hot-rodded it. It was hard work sticking in that digital dual overhead cam and hooking up the virtual glasspacks, but when we were done, we had the ultimate shred machine. Look out world, here you come.

L6 Sparkle

We love tweed Fenders. We love blackface Fenders. We love 'em both so much, we can never really decide which one we like more. Luckily, we were able to come up with the perfect way to share the love. We took the preamp and tone stack from our model based on the '58 Tweed Bassman®, and we wired (in the virtual world) our model of a blackface Bandmaster poweramp and transformer onto it. Voilà! Line 6 Sparkle.

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L6 Super Cln

Forget what you know about how clean or how bright a guitar amplifier can go. Line 6 Super Clean goes farther, adding a *lot* of brightness. While this model certainly is Clean, it has two other fun tricks up its sleeve as well: Setting the Drive knob at max gives a really broken “small amp on 10 about to die” sound. FUN! And the bass knob has an extreme effect when set to minimum— for sweet AM radio sounding tone.

Caution: Because Super Clean adds so much brightness, it generally won’t work so well with distortion pedals, since they usually add lots of high frequencies, too. The combination may produce unnatural artifacts—or just rip your head off. Plug an undistorted guitar in here, though, and we’re talking super happy shiny bright.

L6 SuperSpark

You know how all great amps have a certain sweet spot — a particular setting where they sound magical — dripping with tone? Super Sparkle captures that organic vibe with a new twist: its voiced in the clean/low gain realm where everything usually sounds too clinical or too dark. Super Sparkle is an edgy tone that will sparkle and shimmer if you treat her right. So play nice.

L6 Twang

Here’s the flip side of the Sparkle formula. Graft the preamp and tone stack from our model based on a ’65 blackface Deluxe Reverb® onto the poweramp and transformer based on a ’58 Bassman®. Whaddya know? It ends up being a great roots and rockabilly amp (like we should be surprised).

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FX JUNKIE

3 • 1

The FX Junkie Model Pack is perfect when you're looking for even more effects versatility, and you're not afraid to take a walk on the wild side. Here you'll find distortion stomp boxes, stomp box compressors, synths, filters, choruses, flangers, toneful delays and more than a few effects that defy categorization or easy description. From the sophisticated to the schizoid, the must-have staple to the never before possible, this Pack has got something for just about every mood and every musical situation. And It all starts with...

Stomp Distortions & Compressors

Put some extra heat beneath your feet with these Stomp effect models from the FX Junkie Pack installation:

Killer Z: Based on* a Boss® Metal Zone MT-2

Since about 1989 the Boss® Metal Zone MT-2 has been the industry standard distortion pedal for metal players. Equipped with a dual gain circuit, the MT-2 provides amazing sustain plus heavy mids and lows similar to a stack of overdriven amps. We've simplified the EQ controls a bit to make the Killer Z model, but you'll still find the sought after flavor of the MT-2 style sound.

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Tube Drive: Based on* a Chandler Tube Driver®



Designed by keyboardist Brent Butler, the first Chandler Tube Driver® was born to add grind and girth to his Farfisa. Brent was also the father of one of the rarest overdrive boxes—the Mini Matrix (aka Mini Boogie). But it's his Tube Driver that drives us crazy. Utilizing a single 12AX7 preamp tube, the original Chandler Tube Driver® delivers the sweet singing sustain craved by guitarists worldwide, and has been a staple of Eric Johnson's rig since the mid '80s.

Our model of this classic offers sweet tone, with our **BASS** and **TREBLE** emulating the Hi and Lo EQ controls of the original.

Vetta Juice

A Line 6 original originally created for our flagship Vetta II guitar amplifier, the 'Juice' in Vetta Juice comes from the 30dB of available gain in the **LEVEL** knob. Holy smokes, this thing's packin' some heat! It's got a fixed threshold of -40dB with the **SENS** knob varying compression ratio from 1.5: 1 all the way up to 20:1 (which is a whole heck of a lot). This combination of design features gives you the option of cranking the level enough to get some serious gain boost, or setting the gain lower and dialing up a smooth, clean sustain. Take your pick, and dial away.

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Boost + EQ

The name pretty much says it all. This is a stompbox compressor that also provides you with some EQ controls so you can further shape the tone. Since this EQ is applied before the amp processing, it has a different tonal effect — especially if you're using a strongly overdriven Amp Model — than a Post EQ. Many players, in fact, rely on stompbox EQ like this to get their specially tailored sound from their amp.

Blue Comp Treb: Based on* the Boss® CS-1 Compression Sustainer



Roland®/Boss® jumped on the compressor stompbox bandwagon with this one. It has a fixed ratio, so this model has the **SUSTAIN** control varying the threshold of the compressor circuitry. **LEVEL** does what you'd expect. If you look close, you'll also see from the picture that the original Boss® pedal included a treble boost switch. We flipped the little sucker on, set the modeling machines for compression capture, and here you are!

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Stomp Synths and Filters

The next models in the FX Junkie line-up are synths and filters made available from as Stomp effects. All of these effects that have a **WAVE** parameter allow you to choose between 8 different waves. These are basically 8 different presets from the style of synth the name infers. The **MIX** control is the same as all other effects, a wet to dry ratio.

The **FILTER** available on some of these effects is a “low pass” filter. Meaning that frequencies above the low pass filter frequency are cut. The **FILTER** control changes the frequency of the low pass filter. Turning the control to the left lowers the frequency of the filter meaning less high frequencies get through. Turning the control to the right raises the frequency of the filter meaning more high frequencies get through.

The **ATTACK** has a minimum setting of 10ms and a maximum setting of 300ms. A lower setting makes for a faster attack, while a higher setting makes for a slower attack. The higher the setting, the more substantial the affect. For more staccato style scales, try setting the attack to the minimum value.

Dingo-Tron

This is similar to the sound made by a Mu-tron® III (modeled for our Auto Wah model) when you flip the “down” switch. It’s kind of like a reverse auto wah. Pick hard to get the most out of this effect.

Clean Sweep

This is a wide range sweeping filter with a slow decay. It’s similar to Auto Wah, but with a band pass filter shape. Try setting the **DECAY** all the way up, the **SENSITIVITY** half way up and the **Q** all the way down.

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Seismik Synth

This effect has an oscillator that tracks the pitch of your guitar. You can choose between 8 different wave shapes which give you different “flavors” – all of them one or two octaves down from the original pitch. *DEATH TO ALL SUBWOOFERS!!*

Double Bass

This effect has two oscillators that track the pitch of your guitar. One square wave tuned one octave down, and one saw tooth wave two octaves down.

3 • 5

Buzz Wave

These are cool combinations of saw and square waves with fast vibrato. The 8 different **WAVE** parameters offer different vibrato speeds and different pitches.

Rez Synth

These are all sweeping low pass filter effects with the resonance set high. Resonance is a peak at the frequency of the low pass filter.

Saturn 5 Ring M

Ring modulators take two signals (one supplied by your guitar, the other supplied by the effect) then adds and subtracts similar frequencies. Electro-Harmonix® makes a ring modulator pedal called the Frequency Analyzer that is a popular guitar effect. The only limiting factor is that the pitch of the signal provided by the effect is constant. Meaning you have to play only in the key of that pitch to be musical.

Synth Analog

These are great for funky synth guitar (or bass) lines! These sounds were made popular by Moog and ARP.

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Synth FX

These sounds aren't really designed to be musical. These are more "special effects" sounds. You'll hear a lot of these kinds of sounds in movie sound tracks.

Synth Harmony

If you loved those big synth leads from 70's era prog bands then you'll love this effect. There are two synth waves at work here. Your first two parameters allow you to choose a pitch interval of your original note played. Your **WAVE** parameter works differently from what you'd expect with the other synth models. Here the **WAVE** parameter controls the gain of the saw wave, while the square wave gain remains constant.

Synth Lead

These are styled after popular analog monophonic synth lead sounds from Moog, ARP and Sequential Circuits.

Synth String

This emulates classic synth string sounds like those found in the ARP Solina String Ensemble and the Elka® Synthex. The harder you pick, the brighter the sound.

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Mod Effects

Whisk yourself away on a magic carpet ride of tone with these FX Junkie Modulation models:

Analog Square

A basic digital chorus, like the Sine Chorus, only in this case there's a square wave acting as the magical modulator. As you'll hear, using a square wave gives you more sudden changes in the chorusing, and is slightly less smooth than the sine wave. Try 'em both and see what suits you. This should be a good choice for country chicken pickin' licks.

Square Chorus

This one's a bit smoother than the Analog Square, but the basic vibe is similar, thanks to the square wave modulator at the heart of the effect.

Expo Chorus

A Line 6 creation, the "Expo" in this chorus stands for exponential, which is a fancy way of saying that the waveform of the chorus spends extra time in the 'swooshy' part of the chorus.

Random Chorus

This chorus uses three different modulating filters all running randomly. A very busy chorus sound to be sure.

Square Flange

This the same as the Line 6 Flanger, but using a square waveform instead of a sine wave.

Expo Flange

Here's that exponential sweep we first found in the Expo Chorus, this time applied to a flange effect. The **FEEDBACK** and **PRE-DELAY** knobs can help you keep it in check or make it as strange as you want. We think you know which way we're leaning on that one.

3 • 8

Lumpy Phase

A Line 6 original, Lumpy Phase is exactly that—'lumpy.' Kinda like a Uni-Vibe, but more radical. It also has some built in overdrive and more of a 'flange-y' type of sound due to our clever blending of a short delay into the swept signal. **BASS** and **TREBLE** knobs give you extra flexibility.

Hi Talk

The Line6 tone chefs managed to combine a moog-like filter and a rotary speaker in a touch-sensitive, tap-tempo package. As a result, the Hi Talk can make heads spin with its high-passed filtered frequencies. Try this one to dress up some mean distortion!

Sweeper

Imagine having 2 wah pedals on steroids separated in a stereo field that are pulsating in opposite positions and you're close to what you'll hear here. Use the **Q** and **FREQ** to set the character of the sweep and adjust your **DEPTH** to go from subtle to full on freak out. Any resemblance to guitar tracks heard in a particular genre of B films is strictly coincidental.

POD Purple X

This is definitely a “sound effect.” We wanted something crazy that had a “broken” sound to it. If played properly you can emulate the sound of a Pod Racer from *Star Wars Episode I*.

Random S H (Sample and Hold)

This has a similar effect as the old Oberheim® Voltage Controlled Filter. It creates changes in tone by randomly emphasizing certain frequencies. Try locking this effect to the tap tempo and playing single chords to that tempo. This effect is so inspiring, you’ll probably write a few new tunes based around the effect.

Tape Eater

If you’ve ever had a cassette player eat a tape before you’ll know what we’re talking about. After fixing the tape (if you’re lucky!) and reinserting it in to the player it always had a warbled sound on that section of the tape. Now think of your guitar tone being recorded on that section of the tape! That’s the crazy effect we were after. Try this with a slow speed setting and a 100% wet mix.

Warble-Matic

This effect is reminiscent of the Sweeper model, but when used subtly it can produce a nice mild phasey sound or with the **DEPTH** maxed you can simulate the sound of an alien spacecraft landing in one of those old 50’s sci-fi movies!

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Delay Effects

For those that like their echoes with a little more finesse, a bit of variety and even a bit of craziness, we round out the FX Junkie model set with this line up of Delay models:

Echo Platter: Based on* a Binson EchoRec



The Echo Platter model was inspired by the Binson EchoRec, a magnetic platter echo used by psychedelli-clinicians like Pink Floyd. These units had a spinning metal platter, a record head, and multiple playback heads that floated on the platter. (Hey, it's kinda like a really primitive hard drive!). This delay is somewhere between the tube and solid-state Echoplexes in tone, with a different type of wow and flutter than tape delays have.

Tape Echo: Based on* a Maestro® EP-3



After the tube-based EP-1 and EP-2, Maestro® introduced the solid state EP-3, with transistors instead of tubes for the sound electronics. The EP-3 uses the same basic mechanical design as the original Echoplex, including the looped 1/4-inch tape, but does not have the tube distortion sound of the EP-1. EP-3s contributed to many classic recordings of the '70s, with a large list of avid users including Eddie Van Halen and Jimmy Page. Unlike our EP-1 model, which gives you control of wow, flutter and distortion, our EP-3 emulation is designed to give you a less distorted tape emulation with adjustable **BASS** and **TREBLE** controls.

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Lo-Rez

The first digital delay units were introduced in the early '80s. These pedals and rack boxes took advantage of emerging digital technology to provide guitarists with longer delay times. Unlike the 16 bit digital of today's CDs, and the even higher resolution provided by some audio gear (like a POD), these early digital units generally had only 8 bit resolution. Low bit resolution can create a unique sort of grunge and noise that is sometimes just the sound you're looking for, and that's why these old delays are still used to give a particular shape to the sounds that are run through them. Early model digital samplers are sometimes used in modern-day industrial and electronica to achieve these effects as well. Try this model on a low resolution setting to get that characteristic digital grunge.

The **BITS** knob, lets you adjust the delay anywhere from its normal sparklin', pristine 32 bit resolution down to as few as 6 truly nasty bits. Bear in mind that as you turn the knob clockwise, you're *reducing* the bit resolution, so maximum bit reduction is achieved when the knob is all the way up (think of it as a more control for how many less bits you want). Your direct sound, of course, stays full resolution. Tone control of the delay is also provided, via the appropriately labeled **TONE** knob.

Phaze Eko

This is a new-fangled delay dreamed up by the free thinking sound design crew here at Line 6. Starting with the basic tone of our EP-1 tape delay emulation, they've added something very much like a Uni-Vibe to the delay repeats. The result is an echo unit that gives you unique new creative possibilities for adjusting the tone of your delays with a beautiful, burbling texture—if we do say so ourselves.

Bubble Echo

Bubble Echo has a Sample and Hold filter on the repeats. A Sample and Hold filter, if you haven't run across one before, takes a filter sweep (like the one on Sweep Echo), chops it up into little bits, and rearranges them semi-randomly, so that it sounds like sudden little bits of wah pedal randomly sprinkled about. Crazy, huh?

POWER PACK

If you're a TonePort or GuitarPort owner that lusts after the expanded tonal power of the pro standard PODxt, the Power Pack is for you! Imagine the hours you'll spend with the vibey 1960 Tiny Tweed or the mayhem you'll unleash with the Line 6 Lunatic. Life will be sweet with the 60's classic Octave Fuzz or the modern Line 6-exclusive, Sweep Echo. And there will still be plenty more to enjoy with the Multi-Head echo, Analog Chorus, Jet Flanger, Auto Wah and their friends! Altogether, this optional add-on gives your little red buddy 19 additional Amp Models and 26 more Effect Models. And, as we're about to learn, each of these models has its own unique story to tell....

4 • 1

L6 Clean

To create this Amp Model, we essentially grafted the preamp and tone stack of a JC-120 (Roland's popular "Jazz Chorus" solid state combo) onto the poweramp and transformer of a classic Marshall® JTM-45 tube head, thereby giving you the crisp and clear front end typical of a solid state amp, but with a rich, satisfying tube amp-style bite as you turn it up.

L6 JTS-45

Since the design of early Marshalls was based on the Fender® Tweed Bassman® circuitry, we wondered what it would be like if we took the preamp and tone stack of our JTM 45 and ran it into the poweramp and transformer of our '58 Tweed Bassman®. What we got was *way* happening, as JTS-45 will attest. Great grind and nice punch. A tone the whole family can enjoy.

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L6 Class A

One of the most satisfying tonal experiences as a guitarist is to play through an amp that's driven to the point where the poweramp is just starting to distort, but before it achieves full clipping. For many players, this is the coveted 'sweet spot' they look for on an amp. Because we're not limited to physical reality when we're creating amps in the digital world, our goal for this one was to make an amp model that was nothing but sweet spot. One of the great side effects is the ease of coaxing feedback out of this one.

L6 Mood

And here we give you a fantasia tone, based on our memories of grunge guitar tones we have known and loved.

L6 Agro

An aggressive high gain amp with a unique Mid control that will take you through the entire gamut of tone on one knob. How did we do it? The mid knob for this model changes the character of the distortion. When set to minimum the distortion exhibits Fuzz pedal characteristics. When the Mid is set to noon it creates creamy modern high gain amp tones a la Soldano. And when the Mid knob is turned up to Max it's very much reminiscent of that Class A Vox[®] sound. Of course, then there are all the places in between....

L6 Lunatic

High gain with lots of high mids and no mud. Great for layering with other amps to cut through on the high end. A wide range of top is available with the Treble and Presence controls (maybe to the edge of lunacy).

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L6 Variax Acoustic

One of the great features of the Variax Digital Modeling Guitars from Line 6 are their models of acoustic instruments. These sounds are best appreciated through a full range monitor or P.A., due to their high frequency content. This Amp Model was created in order to allow the Variax's acoustic models to sound as full-range as possible through the speakers of typical guitar amps. This can come in handy when you're using an acoustic model from a Variax, and listening to it through a guitar amp's speakers. Keep in mind that since this model provides a large amount of high frequency boost (to compensate for the natural roll-off of typical guitar speakers) and overdriving a model playing an acoustic guitar is not usually a desired thing, this model will likely appear softer than most of its compatriots. If you need more gain, the Drive knob can be used to add some tube preamplification.

Zen Master: Based on* a Budda Twinmaster 2x12 comb



The Budda has a great, warm, Class A/B, sound. The Budda philosophy is all about power tube distortion. Simplicity is the key. With relatively low front end gain, highly interactive tone controls, and tube rectifier “sag,” it’s great at getting a classic cranked sound for small gigs and recording (it’s all of 18 watts). Since the original Twinmaster has no mid control, we’ve added a little bonus to our model in the form of some post-Amp Model mid contouring available via the **MIDDLE** control. As is true for all such “bonus” tone controls on our models, you should set this control to 12 o’clock to get groovy with the unadorned Budda-style vibe. We used the Twinmaster’s Input 2, which is lower gain, when creating this model.

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Tiny Tweed: Based on* a 1961 Fender® Tweed Champ®



This model has a great sound when the Drive is cranked (not bad clean, either). These amps were originally designed to be sold to beginners, but rock and rollers quickly discovered that you could get a great distorted sound at fairly low volume levels. Many of the classic guitar solos of the 50's were recorded through a Champ®. The Champ® had no tone control, only volume. With this model, it's easy to get a classic Champ® tone. Just leave the **BASS, MIDDLE** and **TREBLE** controls parked at 12 o'clock, which means they are "flat," making no contribution to the tone. Set **PRESENCE** to 0, and it will also be letting the unadorned classic Champ® tone through. When you're ready to explore further sonic territory, spin those and work your magic.

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Double Verb: Based on* a 1965 blackface Fender® Twin Reverb®



The classic blackface Fender® Twin Reverb® (in this case, a 1965 Twin) was a real workhorse. Everybody used it, from jazz and country players to serious rockers. I myself remember seeing Johnny Winter at a concert where both he and Rick Derringer—am I dating myself or what?—were using six Twins stacked in a pyramid. Each. We were in the second balcony and it was REALLY loud even all the way back there. The Twin has a lot of tonal flexibility and is at home in a great many different situations. It never gets extremely overdriven and dirty, mostly just louder—a lot louder. This is *the* amp for the

classic surf sound. Dial up the spring reverb, switch on the tremolo, crank up the volume, and look out for bikinis. Like most everyone who owns one, we plugged into Input 1 of the Normal Channel for modeling purposes.

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Two-Tone: Based on* a Gretsch® 6156



Another amp made by Valco/Supro®, this is the Gretsch® 6156. One of its curiosities is that the output transformer is actually mounted on its single 10-inch speaker, rather than on the amp chassis. It also has a lovely wraparound grill cloth, for a real futuristic look (or what passed for it in the '50s).

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Hiway 100: Based on* a Hiwatt® DR-103



This model gives a great, punchy sound that will cut through almost anything and retains great definition even when cranked. That's exactly what designer Dave Reeves was looking for when he left the Sound City division of Dallas Arbiter in 1966 to form HyLight Electronics. Though his first designs were more reminiscent of the Vox® and Selmer amps of the day, it wasn't long before Reeves had started producing the amps that '60s Brit-Rock fans have become familiar with. Renowned for their 'tank-like' construction (due in part to Reeves' hiring of 'mil-spec' wiring specialist Harry Joyce), it was no small wonder this amp was the choice of Pete Townshend for so many years. It wasn't just Townshend using Hiwatt®, either. Many of the then-current crop of British rockers like Pink Floyd, The Moody Blues, Manfred Mann, and Jethro Tull were also Hiwatt® endorsees. Crank this one up and you can see for miles.

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Plexi 45: Based on® a '65 'block logo' JTM-45 Head



Complete with a gold Plexiglas front panel. When the royal agents we had dispatched to the U.K. found this particular amp, we instantly fell in love. The amp even has the original KT-66s in it, still in great shape! It's one of the finest examples of a JTM-45 we've ever heard, and it's a constant battle at Line 6 to see who gets to take it home for the weekend.

Those interested in the genealogy of tone will be interested to note that the JTM-45 marked the beginning of Marshall®'s transition from a mellower Fender®-like tone to the distinctive, bright "crunchy" sound of the later Marshalls.

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Plexi Variac: Based on* a Marshall® Super Lead Variac



Ahhh, the stuff of legend. According to the stories, part of the magic behind Edward Van Halen's 'Brown Sound' was a Marshall® 100 watt Super Lead being purposely run at higher voltage through the auspices of a Variable AC Transformer (aka a 'Variac').

While we don't generally recommend experiments with high voltage sources, especially ones that might blow up precious gear, we felt it was our duty to see if the stories were true. So we cranked the Variac up to 140v AC and gave the '68 Super Lead a power workout. (Don't worry, it survived to rock again.) We're thinking those stories must not be too far from wrong.

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Brit JM Pre: Based on* a Marshall® JMP-1



Marshall's entry into the rackmount preamp world, the JMP-1, has been a favorite of 'big-hair' metal guitarists as well as many others looking for a tight, highly saturated tone without the compression of poweramp 'sag.' It was also one of the first MIDI-controllable preamps. The overdrive flavor of the

JMP is somewhat "Boogie-esque" and many people saw the JMP as Marshall's answer to the ADA MP-1 and Mesa/Boogie® preamps. First introduced in the early nineties, the JMP has enjoyed a recent surge of popularity with new metal bands looking for a really tight, aggressive, well focused tone without being overly scooped. Your seven string is gonna love our model developed from our careful study of the JMP-1.

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Match Chief: Based on* a Matchless Chieftain



The Matchless has an EL34-powered “modern class A” design — hence this model’s name — and a unique tone (largely due to the complicated EQ scheme). The Chieftain was designed by Mark Sampson at Matchless to blend a Fender®/Marshall® type front end with a classic ‘spongy’ and very reactive Class A power section. With higher gain than the DC-30 (which is next in our hit parade), the Chieftain is a great roots-music amp. It also features the incredibly sexy feature of a light up front logo name plate, which may not affect tone, but it sure does look cool. When, sad to say, Matchless went out of business, both the Chieftain and the DC-30 became highly collectable pieces of gear, with used ones often fetching up to a thousand dollars more than their original price. We’re happy to do our part to keep the Matchless legacy alive with our Matchless models.

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Match D-30: Based on* a Matchless DC-30



This model is based on a Matchless DC-30. The DC-30 was the amp that really put Matchless on the map. Mark Sampson, the amp's designer, who was generous enough to tell us the story of this amp's creation, set out to create a road-worthy Class A amp that could cover a wide range of tones. Built like a tank (and weighing nearly as much), the DC-30 paid tribute to early Vox[®] amps. So if you like a Vox[®] AC-30 (or our model based on one), you'll also want to check out this model of the DC-30.

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Cali Crunch: Based on* a Mesa/Boogie® Mark IIc+



Mesa Engineering started out with Randall Smith souping up old Fender® Princeton® amps for SF Bay area musicians. Over the years, the amps evolved, adding effects loops, switchable channels, and Randall's Simul-Class design, in which one pair of output tubes is run Class AB and the second pair run Class A. Boogies were really the first modern guitar amplifiers and were quickly adopted by many players looking for more 'oomph' in a smaller package. We used the Drive channel to do our modeling.

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Super O: Based on* a Supro® S6616



Yet more of the stuff of legend. Jimmy Page has admitted to using his '58 Tele and a Supro® amp to record most of the first two Led Zeppelin albums. The only problem is, he's never really copped to *which* Supro® model he used, since his simply saying the word 'Supro' caused a run on pawnshops and music stores everywhere, making it virtually impossible to find another one of whichever model it was that he used. We went so far as to impose on our friendship with people we know who were actually present during the recording of "Led Zeppelin II" to see if they remembered anything about that particular amp. They didn't recall the specific model number, only that it was "a grey and silver tiny little

bastard." Other sources have claimed that it was the 1x12-inch version. So, until Pagey speaks, the mystery remains, but, whatever the truth of those Zep sessions may be, we're confident that this Supro® S6616 model can be a fine entrance ticket to the Houses of the Holy.

By the way, that's a 6x9-inch speaker in this amp, just like in your car stereo. Go figure.

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Class A-15: Based on* a 1960 Vox® AC 15



Here's another Vox-inspired Amp Model. This model is based on Channel 1 of a wonderful 1960 AC 15. The sound is similar to the more famous Vox® AC 30, but this is a smaller amp (one, instead of two, 12-inch speakers) with a warmer, more “woody” sound. Once again, the original amp had only a single tone control—a treble cut. We faithfully modeled that and then slipped in some post-Amp Model Bass and Mid contouring. Set the **BASS** and **MIDDLE** in neutral (12 o'clock, or halfway up), **PRESENCE** to 0, and play with the **TREBLE** control to get yourself some of those classic British invasion sounds. To model this, we plugged into Input 2, which is slightly darker than Input 1, and gives you more of that classic warm sound that the AC 15 is famous for.

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Octave Fuzz: Based on* a Tycobrahe Octavia



What was that? If it sounded like a phantom guitar possessed by The Ghost of Great Guitarists Past, then it probably was a Tycobrahe Octavia. The Octavia is an example of a fuzz+octave effect. One pioneering user of this type of effect was Jimi Hendrix. The Tycobrahe Octavia in particular was used by Jeff Beck, and continues to be an essential part of Michael Landau's tone making tool kit. The Octavia uses an audio output transformer and two germanium diodes to rectify (a fancy word for whack) the guitar signal, thus creating the high octave type sound. For our model, we studied the sweet-sounding original pictured here. We knew we

had a keeper when every guitarist in the building wanted to take it home for a little of their own after hours "research."

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Blue Comp: Based on* a Boss® CS-1



Roland®/Boss® jumped on the compressor stompbox bandwagon with the CS-1 Compression Sustainer. It has a fixed ratio, so this model based on it has the sustain control varying the threshold of the compressor circuitry. level does what you'd expect.

Red Comp: Based on* a MXR® Dyna Comp



Probably the most widely used stompbox compressor, and pretty much the standard against which others are judged, the MXR® Dynacomp has a fixed compression ratio with variable threshold and gain, which is what you get in this model. The **SUSTAIN** knob varies your compression threshold, and **LEVEL** varies your (wait for it) level.

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Auto Swell

This effect is an envelope generator, similar to the Boss® SG-1 Slow Gear and other pedals. Each note or chord that you play ramps up. You can dial in the ramp time here to give you the kind of ‘bowed’ attacks that might otherwise require you to have your pinky rolling the volume knob on your guitar with every pick attack. Longer ramp times in combination with delay and reverb can keep you occupied for a pleasant hour or two, seeing what kind of chords you can come up with to blend into each other. You’ve got **RAMP** time to set over how long the swell takes to happen, plus **DEPTH** to determine how much the volume of your attacks is reduced.

4 • 19

Auto Wah: Based on* a Mu-Tron® III



What self-respecting filter-junkie would be without a Mu-Tron® III envelope follower? Part auto-wah, part triggered filter, it’s all about wacky, and this model based on the Mu-Tron® III gives it to you both coming and going. Go ahead – unbutton that shirt, put on the flares, and get down with your bad self!

The **SENS** knob varies the filter’s response to your playing, and **Q** adjusts the filter’s width.

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Analog Chorus: Based on* a Boss® CE-1 Chorus Ensemble



Let's take a minute to pay homage to the original stompbox chorus, the Boss® CE-1 Chorus Ensemble. The CE-1 came onto the music scene in 1977 and made waves with its big, warm and groovy chorus tones. It quickly found its way onto Andy Summers' pedal board and then into our homes via the classic albums recorded by The Police. The CE-1's controls included **SPEED**, **DEPTH** and a switch to go from chorus to vibrato mode (see below). The CE-1 is spacious, and sounds great feeding into a distorted amp. The PODXT CE-1 model is

every bit as warm and goey as its inspiration. Dial up some lush landscape and enter into chorus heaven.

"Hey, wait a second!" you say, "The original CE-1 had a cool pitch vibrato mode, too. Whatcha gonna do about that?" Well, no worries, mate, we've got you covered. Since a chorus is, when you come right down to it, a pitch vibrato mixed with a dry signal, what the vibrato mode switch on a CE-1 did was simply turn off the dry signal. To get that effect here, just set the **MIX** knob to 100% wet (in other words, crank it all the way up), and, presto change-o, you've got vibrato. You can use the **DEPTH** knob to get as seasick as you want, too.

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Jet Flanger: Based on* a A/DA Flanger



This is our model of the A/DA “studio quiet” Flanger. Introduced in 1977, this stompbox has a sweep range of 35-to-1 and a built-in compressor that work together with the tone circuitry to give the A/DA its signature jet-like sweep. It can be very dramatic with its unique wave shape and ability to create almost ring modulator-like effects at extreme settings. When this model of the A/DA Flanger is selected for editing, the **DEPTH** knob controls the sweep range. **FDBK** adjusts feedback (in other words, how much of the effected signal is fed back to the input of the effect), and the **MANUAL** knob

controls the length of the very short delay that’s applied to the sweep to make the flanging effect happen. Plug in, spin up the depth and feedback, and get ready for take-off!

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Bias Trem

One of our long time favorite pieces of ‘Rube Goldberg’ engineering, the old Vox[®] tremolo (and a similar circuit in some blonde and brown Fender[®] amps) got its pulse by literally varying the bias of the power amp tubes. While this tended to reduce the life span of the output tubes in these amps, it gave a beautifully liquid, uneven, and rather ‘lumpy’ sound that bears a distinct resemblance to a Uni-Vibe or other phase shifter (mainly because treating the tube bias in such a cavalier manner actually caused some phase shift to occur).

4 • 22

Auto Pan

Also known as a panner, this effect makes your sound go back and forth between the left and right channels. Sure to keep you up late at night.

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Rotary Drum: Based on* a Fender® Vibratone



When they noticed that guitar players had started using Leslies, Fender® decided to come out with its own, guitar-specific whirling dervish of a tone machine. Dubbed the Vibratone, it used a styrofoam baffle spinning in front of a 12-inch speaker, kicking all the sound out the sides of the box. One of the best known examples of a Vibratone tone is Stevie Ray Vaughan's classic 'Cold Shot'.

The editing controls for the Vibratone are the same as for the Leslie® 145. Take it for a spin!

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Analog Echo: Based on* a Boss® DM-2



Analog echo units like the DM-2 were designed as improvements over the tape echoes that came before them, using “bucket brigade” electronics to give guitarists echo units that were more reliable than the tape-based delays, with the added advantage of a low-power circuit that can be run on batteries. Analog delays are treasured for the warm, distorted tones they produce, and this model based on the Boss® DM-2 gets you the same sort of thing in a new digital realm of existence.

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Multi-Head: Based on* a Roland® RE-101 Space Echo



Long before Boss® pedals, the RE-101 Space Echo was Roland's first venture into the world of effects processing. Instead of having one movable playback head (like the Echoplex) this machine has multiple stationary heads. You change delay times by switching amongst these heads, and then fine-tune delay time with a motor speed control.

The groovy part is that you can play back on multiple heads at the same time to get multi-tap delay effects. There's a control for **HEADS**, which enables you to choose from the available combinations of the Multi-Head model's 4 virtual tape heads. There's also a **FLUT** (wow and flutter) control like the Echoplex EP-1 model.

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Sweep Echo

This model is a Line 6 original. It first appeared on our DL4 Delay Modeler and has turned out to be a special favorite amongst the many DL4 users that we've spoken to.

This one includes knobs for adjusting the speed and depth of the sweeping filter part of the effect. Sweep **SPEED** sets how fast the filter sweeps, and sweep **DEPTH** sets the range of frequencies that the filter affects, allowing you to create and explore your own shifting landscape of tonal possibilities. There's both subtle texture and serious weirdness to be found in this one.

Stereo Delay

Ever asked yourself, “How did The Edge (U2) get that groovy sound on ‘Where the Streets Have No Name’”? Stereo delays, my friend. It's the secret to many a U2 song, as well as the “Big L.A. Solo” sound of the late '80s. Set one side as a fast echo with many repeats, and the other as a slow delay with just a few repeats. Voila, you're famous!

Run this effect post in order to hear it in stereo, with one delay on the left, and another on the right. The **TIME** parameter sets the left delay's time, while **OFFSET** sets the right delay time as a percentage of the left. So, if you set **TIME** to 500ms, and **OFFSET** to 50%, your right delay time will be 50% of 500ms—in other words, 250ms. Ignoring the particular value of the left delay time, 50% just means that your right delay happens in half the time. So if you think of the left delay as a quarter note, the right delay is an eighth note. You've also got independent left and right **FEEDBACK** controls, so for instance you can have your left delay feedback set low for a small number of repeats, while the right feedback is set high to give you a large number of repeats.

Ping Pong Delay



The Ping Pong Delay is the one delay that can be run as a Post Delay Effect, but not as a stompbox (since this kind of delay requires a stereo output to do its stuff). It has two separate channels of delay, with the output of each channel flowing into the other, going back and forth like a game of ping pong. The **TIME** knob sets the time for the left side delay line. The **OFFSET** knob sets the time for the right side delay line, as a percentage of the left delay's **TIME**. And **SPREAD** sets the stereo spread of the delays from mono to hard-panned left and right. Sound too tricky? Just use the **TIME** knob (or Tap

Tempo Button, if you want to set that up) to set the longer delay time you hear, and then turn **OFFSET** to adjust the shorter delay time. If you set Offset straight up at 12 o'clock, your left and right delays are evenly spaced. Then, once you've got your delay times set, use the **SPREAD** knob to adjust where the delay repeats appear in the stereo field.

Reverse Delay

!seltaeB eht dna xirdneH imiJ ekil tsuJ — Take a step back in time with your cool new reverse delay. Whatever you play in comes back out at you backwards, delayed by the time you set (up to 2 seconds). To use this little wonder most effectively, try playing a legato lick, ignoring the reverse playback as well as you can. Longer licks can translate into very cool reverse phrases. We've seen Tom Petty guitarist Mike Campbell taking advantage of the Reverse Delay in the Line 6® DM4 Delay Modeler stompbox to play a backwards guitar solo live—on a worldwide TV broadcast, no less.

When using Reverse, try setting the **MIX** knob to full (100% wetness) so all you hear is the reversed sound—instant backwards guitar solo fun.

Reverb

Springs

Ahh, the ‘sproing’ of a good spring reverb tank. Ya say you wanna play surf music, neighbor? Well sir, you’ve come to the head of the stream! The only thing missing is the ugly crash when the bass player stumbles over your amp.

Lux Spring

The blackface Fender® Deluxe Reverb® amp had a two spring reverb tank, which we’ve modeled here.

King Spring

A Line 6 original, inspired by the Sealy Posturepedic®. If three springs are cool, how about a whole mattress full of Slinkies? Richer, denser, wigglier. A good night sleep is guaranteed, or we’ll give you your money back.

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Rooms

Over the years, inventive recording engineers have pressed all sorts of rooms into service as reverb chambers. Stairwells, hallways, and basements have been some of the popular choices.

Small Room

As its name implies, this reverb model will give you the kind of sound you'd get when recording an amp that's mic'd up in a small room. Fortunately, unlike the small rooms that you might have handy at home, say, this room has well-tuned acoustics, no traffic noise coming from the nearby street, and you don't have to worry about the upstairs neighbors yelling, "Turn it down!"—don't you hate it when people ruin a good take like that?

Tiled Room

Think of this one as recording your guitar in the hall bathroom. All that porcelain has always made for great reverb, and lots of classic recordings were done by making the saxophone player stand in the 'necessary' and wail. Or at least that's what they told them. Sax players can be so naive.

Halls

We're not talking about the passageway between your living room and bedroom. We're talking large, cavernous spaces here.

Dark Hall

A large concert hall with many reflections. This one is all about size and is great for that huge backdrop of reverb that doesn't get in the way even when turned all the way up.

Large Hall

A very large concert hall. It doesn't get much bigger than this.

Chambers

Back in the day, there was no such thing as digital reverb. But people still wanted to be able to add more 'room' to the sounds they were recording. Someone got the bright idea of building a big empty room where sound bounced around nicely. They stuck a speaker in there, fed the sounds that needed loving through said speaker, and arranged microphones to pick up all the resulting ambience so it could be mixed back in with the music. These early reverb chambers all had a different personality, and some studio's reputations were made based on their individual reverb sound.

Rich Chamber

A rich chamber great for making that crunch tone even fatter.

Chamber

Typical of a studio chamber, this reverb goes well with just about anything.

Plates

Plate reverbs were the first type of 'mechanical' reverb. The basic design includes a big steel plate or sheet of gold foil with some sort of speaker driving it, and usually multiple pickups to capture the vibrations of the plate.

Vintage Plate

A classic plate reverb that you won't forget.

Large Plate

Well with Large Hall and Cavernous lying around, we just had to dish up a big ol' Plate of goodness. This one makes a great bed of reverb for playing over and washes up real good with soap and water.

BASS EXPANSION

Become the master of world class bass tone! The Bass Expansion is a set of 28 Amp and 22 Cab Models covering the full range of bass guitar tone from classic studio combos to stadium-shaking rock stacks and everything in between. Each Model comes from Line 6's Bass PODxt, the world standard for professional bass tone for direct recording. You'll be able to freely mix and match these Amp and Cab Models with any other Amp, Cab and Effect Models that you own, all within the Line 6 tone setup that you already know and love.

But wait, there's more! Before diving into the details of the individual Models in the Bass Expansion, here's a rundown on extra, bass-specific, features that come along with these Models:

Amp 360: Based on* an Acoustic 360



This amp was modeled after an Acoustic 360, as used by Larry Graham, John Paul Jones, and Jaco Pastorius. We modeled an early 70's Acoustic 360, featuring a separate preamp "head," plus a powered cabinet with a single 18-inch speaker in a folded horn. The 360 with the built in fuzz and tuner was the choice was John Paul Jones' choice for Led Zeppelin's Low end—he can be seen playing through two in the film, "The Song Remains the Same." But Jaco's work with Weather Report really showed us what a versatile amp the 360 really was. When the band left him alone on stage for his bass solo, he really wrenched everything he could out of his gear which included two Acoustic 360's, a wah pedal, a rackmount "blue" MXR® digital delay and his trusty Jazz Bass®. Towards the end of his solo he would stomp on the wah pedal, turn on the fuzz and do a great rendition of the "Star Spangled Banner." Now its your turn!

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Jaguar: Based on* an Aguilar® DB750



This monster is a relatively new addition to the high-end bassist's tone menagerie. And by high-end, we don't mean "turn up the treble," we mean high-end as in Rolls Royce®, Ferrari® or AC Cobra! These hand-built babies are super-clean and super-warm and especially cool for players who have super-discriminating ears and need to hear it all... You know, those guys who like to hear the ridges of their calloused fingerprints scraping across the strings! Particularly popular with high-end session bassists in New York and LA, the Aguilar® DB750 can also be heard doing serious bass duty with Chris Chaney as he powers the likes of Jane's Addiction, Alanis Morissette and Methods of Mayhem.

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Alchemist: Based on* an Alembic F-2B



Back in the mid and late '60's, the San Francisco Bay Area was quite a cultural hot spot. And as the "San Francisco Sound" became the soundtrack for the Summer of Love, many local San Francisco-area musicians were thrust into the international spotlight to find themselves leading the Hippie "Peace and Love" charge. Behind the scenes there were more than underground chemists hard at work making things magical! Electronics expert Jim Furman (of Furman Sound) was right there in the middle of that cultural crucible, cooking up gizmos for the Jefferson Airplane and the Grateful Dead. If you take a close look at archival photographs of the Dead, the Airplane and other Bay Area bands of the time, quite often you see bassists and guitarists playing through Fender® Showman® and Dual Showman® amps chained in front of audiophile Macintosh power amps. The Alembic F-2B was Mr. Furman's wildly successful attempt to better the front end of that sweet signal chain by creating a cleaner, sweeter version of the Showman® sound. So open up the Alchemist model, and you'll be able to jump between various tones from the Summer of Love faster than a hippie can change his tie-dye t-shirt! Oh, and don't forget— Alembic F-2B's have often found their way into Stanley Clarke's rigs, and you'll also find them in frequent use in many a world-class studio's rack, ready to guarantee bassists, engineers and record producers everywhere world-class tone.

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Rock Classic: Based on* an Ampeg® SVT®



For 30 years now, we've heard the tone and felt the power of the mighty Ampeg® SVT.® This workhorse has appeared on innumerable recordings and arena stages worldwide – there is no equal to the original SVT® and its 300 watts of pure tube magic. (FYI – replacing the tubes in a SVT® nowadays would cost you more than a POD!) First introduced in July 1969, the SVT® set the tone, punch and arena-rattling standard for all future big gun bass rigs. Its users have included everyone from The Rolling Stones to Van Halen, and pretty much every “rock” bass player in between. For this model, we selected a 1974 Ampeg® SVT® to model, and we've also given you a 70's SVT 8x10 speaker cabinet

beyond big, but you had to pray that your bandmates would help you move it! Now you can get big classic rock bass tone without frequent visits to the chiropractor.

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Flip Top: Based on* an Ampeg® B-15



This is modeled after a 60's Ampeg® B-15 Portaflex® – one of the most popular studio bass amps of all time. It's tuned and front-ported, has a closed back, is 25 watts with a single 15-inch speaker, and set a new standard for cabinet and speaker efficiency, tone and convenience in bass amplification. If we had to sum up the amp's sound up in one sentence, we would simply say: Listen to James

Jamerson's bass playing on the Motown®/Tamala records of the 1960's—The Supremes, The Four Tops, The Temptations, Marvin Gaye, Stevie Wonder, and many more. Jamerson played bass on more Motown hits than anyone else, and his choice for amplification was the Ampeg® B-15. We think you'll agree that the sound of his P Bass® through that amp on those records is as fresh and exciting today as it was 35 years ago. And if he's not enough to convince you, how about "Duck" Dunn? Don't get us started...

Adam and Eve: Based on* an Eden Traveller WT-300



After David Eden made cabs for SWR® for 3 or 4 years, he went into the business of making his own bass amp and cabinet line. Jim Demeter designed the electronics of the first Eden amps, and they were quickly adopted by a veritable who's who of modern bass society. The inspiration for the Adam & Eve model was the WT-300, one of Eden's latter offerings which produces a clean, clear and rich tone.

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Tweed B-Man: Based on* a Fender® Bassman® Combo



The classic '58 Fender® Bassman® 4x10 combo was the amp that started it all—instant rock and roll tone. Originally a bass guitar amp, the Bassman® also became a Blues staple for 6-string guitarists. Try using it with the Drive control maxed out for a real sweet bass overdrive. And if you feel you could use a little more low end, select one of the bigger cabinet models like the 8x10. It has the fat bottom end you'd expect from a bass amp, but also has the Fender® twang on the top. Incidentally, when Jim Marshall built his first amps with Ken Bran they were heavily influenced by the early Bassman.® One of the interesting things about the Bassman® is just how interactive the Middle and Treble controls are. The Middle control isn't a bandpass, as in most tone control setups. Instead, it's almost like a second treble control. The two are additive, so if you're running the Lo Mid knob higher than halfway up with this model, you'll find that the Hi Mid control might give you more bright than you really want. On the other hand, when you turn the Lo Mid knob down, you'll probably want to boost the Hi Mid. For a bass tone of doom, try the afore-mentioned maxed-out Drive setting and dredge up the heaviest licks you know!

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Silverface Bass: Based on* a Fender® Bassman® Head



Modeled after a 1967 Fender® Bassman.® By '68, when the Beatles went in to record *The White Album*, they had pretty much done away with their Vox® amps in favor of the new “silverface” Fender® line. John and George each played through a Twin Reverb,® and Paul through the 2x15 “tall cab” Bassman.® This amp remained his favorite through the end of the Beatles' recording career, and can be seen in the *Revolution* video (the cab is laying on its side), and all over the *Let it be* movie – including the infamous “rooftop” concert which closes the film. Paul went on to use the amp for his first solo recordings, and live during the early Wings period. We've paired this Bassman® head with a 2x15 closed back cab loaded with JBL®'s. The sound of this cab also

reminds us of the theme music from *Barney Miller*, and all of those days practicing with the high-school jazz ensemble. Try playing a little of the Peter Gunn Theme....

5 • 7

Double Show: Based on* a Fender® Dual Showman®



Have you ever wanted a Fender® Bassman® that wouldn't distort once you turned it up loud enough to hear yourself alongside any self-respecting drummer thumping on any decent drum set? Like a Genie in a bottle, the Fender® Dual Showman® answers your wish. Many Bassman® users, most notably Phil Lesh, have

used a Dual Showman at one time or another for that extra “whoomp” necessary to be heard. Voiced slightly brighter than the Bassman,® the Dual Showman® paired with a 2x15 cabinet was the rig of choice for many a classic Rock and Roller. And as all types of bands got bigger and louder, the Dual Showman® became quite popular with Funk and R+B players too.

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Eighties: Based on* a Gallien-Krueger 800RB



What would any collection of bass amps be without a Gallien-Krueger 800RB, whose great tone was modeled for the Eighties amp model? After all, this solid state amp helped define what new bass amps sounded like for the better part of that decade. Geddy Lee had one. Will Lee used one on *Late Night With David Letterman*. And bands like Def Leppard powered through a decade of pop metal with the 800RB. The GK 800RB produces a very scooped sound, and doesn't really distort. Try pairing this amp with another legend of the Eighties, the Hartke 410 cabinet. This rig is known for producing what we call the "mid 80's metal bass" tone. It's the perfect choice when you're ready for a little Pyromania....

Hiway 100: Based on* a Hiwatt® DR-103



Long before instrument amp designers copped to the fact that you need a ton of wattage for "real" bass, bassists were stuck with the unenviable task of sorting through a very limited selection of underpowered bass amps in an effort to try to find one that could at least be heard. Sometimes the search would lead us to a powerfully clean guitar amp and it would find its way into a bass rig and do the job just fine. Imagine that day when the late, great John Entwistle walked across the stage in front of Moonie's drums to inquire, "Pete, would you mind if I tried your lovely Hiwatt® for a bit? I can't hear myself over the racket you two make..."

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Hiway 200: Based on* a Hiwatt® 200 DR



Imagine a brighter SVT® with a little more attack and you've got an accurate aural image of this 200-watt, 75 pound tone monster. And while you're listening to that lovely sound inside your head, think back to that era in the late '60's when Rock and Roll morphed into Hard Rock. Back then, as music got louder and louder, and hair got longer and longer, this was the bass amp of choice for many a low-ender across the Atlantic. Just as we Americans fondly remember our silver-faced SVT®s, our British cousins happily recall these Hiwatts®! Rumor has it that Black Sabbath's Geezer Butler was quite fond of his and Glen Cornick of Jethro Tull used a 200 DR quite a lot in his band's heyday. To this day, many an American rocker, particularly those heavily influenced by all things English, favor the Hiwatt® 200DR, too. It's

an "amp of choice" for Cheap Trick's Tom Petersson, and crucial to the distinctive growl roaring from his 8 and 12 string basses. So, load up the Hiway 200 model, grab your aqualung and take the heavy, deep end plunge, British style!

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British Major: Based on* a Marshall® Major



For this model, we studied our 1969 Marshall® Major. While doing the initial research, we discovered our amp had the wrong tubes in it, and that sent us on a quest to find some NOS (new old stock) vintage KT-88s. We called experts across the country looking for “new” thirty year old tubes. Several months and a king’s ransom later, our search paid off, and we started over with an original set of vintage Mullards in the amp. What an incredible difference the “right” tubes in the “right” amp can make! We “jumped” the channel 1 input to the channel 2 input, thus combining the high and low channels (this was a common practice for bassists and guitarists alike.) Wow! Stand back and bow down to the royalty of British Bass Tone. If this sound doesn’t cause your

neighbors to come looking for Jack Bruce, nothing will. Higher drive settings will get you those warm, natural overdrive tones heard on Cream records and many others from that era. The cabinet we’ve paired with the Marshall® Major is a ’76 Marshall® 4x15 cab. The 4x15 sound is unique and awesome, and the combination of the Major and this cab is somewhat darker than the Brit Bass model that’s coming up next....

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British Bass: Based on* a Marshall® Super Plexi



This is modeled after a 1968 Marshall® Super Bass “plexi” with vintage EL-34 tubes. In general, the Super Bass is brighter than the Major, and sounds a little “fuzzier” with higher Drive settings. The Marshall® of this era powered the signature backline for most of the British bands, so you would have seen and heard them with John Entwistle (The Who), Andy Fraser (Free), Noel Redding (Jimi Hendrix Experience), Ron Wood (Jeff Beck Group), Jack Bruce (Cream), Tim Bogert (Vanilla Fudge), and Roger Glover (Deep Purple). We’ve matched this amp model up with a cabinet model crafted from our studies of the 1967 Marshall® 4x12 with pre-Rola® 20 watt Celestion® greenbacks. This speaker cabinet occupies an especially respected place in our studio. The ragged vinyl on this vintage

treasure proves it has earned its way on many a road gig, and its signature basketweave grille, gets every bassist and guitarist that passes through our shop stopping to plug in and learn what we have learned: this is the best cab we’ve ever heard. Warm and woody, this cabinet has every player in the building bowing down to the gods of great tone. And now, of course, thanks to the wonders of modern technology, you get the tone modeled from this same, truly remarkable piece of tone history.

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California: Based on* a Mesa/Boogie® Bass 400+



Introduced in the late Eighties, the Bass 400+ features 500 watts of Class A/B operation, with twelve(!) 5881 Output tubes and four 12AX7 Preamp tubes. The Bass 400+ has been the mainstay of Boogie's bass line for over a decade. Both Michael Anthony (Van Halen) and Flea (Red Hot Chili Peppers) have toured with the Bass 400+, which produces a warm, dynamic, and earthy tone that's well suited for many playing styles.

Jazz Tone: Based on* a Polytone Minibrute®



With this model, you now have your very own place to go for the classic tones modeled after the Polytone Mini-Brute.® This amp is known as the combo that knows every wedding standard and lounge hit from the last 40 years. The original amp houses a single 15-inch speaker that can best be described as intimate and subdued. Plug in here when it's time for your more introspective mood indigo moments.

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Stadium: Based on* a Sunn® Coliseum



This model is based on the Sunn® Coliseum 300—the amplifier that spawned the explosion of power line-ups throughout the 60's and 70's. The amplifier used by Jimi Hendrix and Noel Redding, by Pete Townshend and John Entwistle, by Tony Iommi and Geezer Butler, by... well... take a look at the inside cover of your Woodstock album, and you'll get an idea of the impact that Sunn® amplifiers had in revolutionizing early rock music. Oddly, this amp was developed by Conrad Sundholm for his brother Norm, who was the bass player for the Kingsmen of “Louie Louie” fame. Pair the Stadium model with our model of Sunn®'s unique cab that features one front mounted 12-inch speaker and one upward-angled 18-inch speaker and you'll experience the Mojo first-hand!

Studio Tone: Based on* a SWR® SM-500



A beefier, redefined version of the SM-400, this is one of the latest of the “contemporary classics” to come out of SWR.® As one of the most, if not the most recognizable and popular of all contemporary bass amps, the SM-500 delivers a full range of tone and is especially known for its very defined high end. This makes the SM-500 a favorite amongst “slap and pop” players in all genres. These amps are so popular, they're used on concert stages and in studios everywhere. Led Zeppelin alumnus John Paul Jones is one of their current users.

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Motor City: Based on* a Versatone Pan-O-Flex



While researching the legends of great bass gear, we discovered a true lost gem: the Versatone Pan-O-Flex! This single 12-inch combo was designed by Bob Hall in the late 60's and was a hit among the LA Studio scene – in particular, at RCA Studios. Carol Kaye used a Versatone amplifier on countless sessions, and Jack Casady still uses one with his SWR® amps. It's a sealed back combo with some cool internal baffling that makes it sound much larger than it actually is.

Turn it up to about 1/3, and it has a warm tone.

Turn it up a bit higher, and it will distort with a

sweet sustain. Turn to the Motor City model, and this range of tone is available via the Drive knob of this model. We think you'll agree that it really delivers: this model may well become the secret of your sound. Its Bass and Presence knobs give you the classic Pan-O-Flex tone, and you can set its Mid and Treble knobs to their 12 o'clock positions to keep things traditional. Then, try creating your own variation on the classic Pan-O-Flex sound by turning the Middle and Treble knobs up or down for post-Model boost/cut.

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Brit Class A100: Based on* a Vox® AC100



The Brit Class A100 model is modeled after a Vox® AC-100, the rig Paul McCartney began using in 1965 when he had outgrown his Vox® T-60. This rig was used for recording and touring thru 1965 and can be seen in countless pictures and videos of live Beatles performances such as the Shea Stadium concert, the Hollywood Bowl concert and, of course, *The Ed Sullivan Show* in 1965. It's characterized by its low-down lows and sweet high end. Now, those of you who have had the chance to get intimate with a Vox® AC-100 may know that, true to Vox form, it's got its quirks. One of the more obvious ones is that the Bass knob works backwards because it's technically a "Bass Cut" knob. While we strive for authenticity when creating our models, we decided that this time it was appropriate to opt for ease of use by setting this knob up so that you get more bass as you turn up, and less bass as you turn down. You get the same

response curve and frequency control as the AC-100's knob would have given you, but now you don't have to learn how to work things backwards. And thus, balance and harmony have been maintained in the Line 6 product design universe....

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L6 Classic Jazz

Join us, for a moment, in contemplation of the Roland® JC120. If you think about it, it's easy to follow our logic – it's an amp that has a great reputation for cleanliness and accuracy. Now aren't those two tonal characteristics often sought after by bassists in every genre? Grab a bass, plus in, and behold—it definitely works for us! Push down that CAB/A.I.R. button and try pairing the L6 Classic Jazz Model with the 8 x 10 SVT® cabinet model. You'll be glad you did.

L6 Brit Invader

Since Class A amps overdrive differently than their Class B cousins, we just had to jack our trusty basses into our favorite Vox® AC 30 Top Boost. Out of respect for those ultra-rare blue back speakers (and fear of the repercussions of blowing one of 'em!) we set our beloved Vox® on top of a Marshall® Major 4x15 cabinet. We happily found this unlikely combination produced a very furry tone that readily responds to any tonal adjustments you may make on your bass or this model. And with a little tweaking we went from a top end that could cut through anything to a pleasurable vintage “woofyness” that would make Joe Meek proud.

L6 Super Thor

If you were in a roomful of vintage gear, an open back, little ol' combo amp is probably the last thing you'd choose to play your bass through, right? Well, it's one of the first we plugged into, but we like doing the unexpected. Anyway, this tough little cookie we call the Super Thor is based on the Supro Thunderbolt, the bass-minded love child Line 6 and the infamous Supro S6616 of early Led Zeppelin fame. Our very reliable sources also tell us that Jimi Hendrix occasionally played through a Supro Thunderbolt. We figured that if that little amp, mic'd up right in a studio, could churn out big guitar tones for the big Jim's, maybe a bass-loving cousin could do something similarly huge for us. After you've dialed in a tone to your liking, notice that the harder you hit your strings, the more fuzz on the peach! We've also found that Super Thor adds a very warm character to the Synth/Filter models in the FX Junkie Model Pack.

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L6 Frankenstein

Are your dreams filled with warm and fuzzy bass tones with lots of sustain? If so, the sound designers here at Line 6 are in the business of making your dreams come true. We're not sure what they used to cook up the JTS 400-S, but based on the secret apocryphal codex created by those afore-mentioned sound designers, our guess is that this is one of their Marshall®/Fender® Frankensteins. Could it be the front end of a 100 watt Plexi grafted on to the power section of a Dual Showman®? Or something like that? Whatever this is, our tone wizards (who, by the way, are seen occasionally inside the Line 6 Tone Lab wearing capes and funny hats) concocted it with sweet, fuzzy bass in mind. The first time we plugged in to this dream machine, we, as Captain Beefheart used to be fond of saying, "...hit the lunar note and let it float...." Man, we're still happy we did.

L6 Ebony Lux

This original creation was inspired by a Fender® black face Deluxe Reverb.® Although not commonly used for bass, plugging a bass into this Holy Grail of guitar tone yields a most pleasurable experience to say the least. Imagine a clear top end, transparent bottom and a nice mid scoop that makes your bass wonderfully unobtrusive. This amp model makes it easy to find the proper space for your bass when accompanying those finicky singer/songwriters who don't want anything getting in the way of their precious guitar or dainty piano!

L6 Doppelganger

Loosely based on a Fender Twin, this original Line 6 creation gives up the low end with a nice, friendly rattle in the high mid's. To enhance the Doppelganger and its unique sonic character, choose a speaker cabinet of the open back variety.

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Sub Dub

This fabulous tone was brought to us by Justin Meldal-Johnsen currently in his own band “Ima Robot”, who’s also played bass with Beck, Tori Amos, Air, Macy Gray and other luminaries. When we were creating the original Bass POD, he brought his rack full of esoteric gear into the studio for us to poke and prod and model. The resulting Amp Model was included in the original Bass POD, and has become a particular favorite of the Bass POD faithful. It’s perfect for Hip Hop, Electronica, Trance, Eurodance, Rave and all of your Alternative tone needs. Lower Drive settings produce virtually no clipping (distortion), while higher Drive settings will produce massive square wave distortion (thus giving your synth player tone envy). Dig Justin’s own description...

“Dark and oh so deep, this is the sound you pull out when it’s time to go lower than low... to hit deeper than the Moog line, to rock harder than the 808 kick. The sound of this model is a particular, well-tuned, fundamental tone which gives you a lot of serious pure “note” without the muddiness you get when you try and make your amp do it. For myself, the sound creates a similar effect to standing in front of a well-executed bass rig with a few 18-inch speakers involved to handle the low parts of the sound spectrum (which is what I do playing live). Inspiration for this sound for me came from everyone from Massive Attack to Dr. Dre, DeAngelo to Aphex Twin, King Tubby to Future Sound of London, and all other champions of the ultra-low.” Thanks Justin – we couldn’t have said it any better!

5 • 18

Tube Preamp

The thinking went like this: ‘Once people get this POD thing, it’s gonna be so great that they’re gonna wish they could use it for everything—warming up keyboards, crunching up drums, fuzzing up vocals. We’ve gotta give ’em something to do that with!’ So we did. Tube Preamp lets you warm up any sound source the way producers and engineers often do in the studio with vintage tube gear. With the tone controls at 12 o’clock, the EQ is “flat.”

Cabinet Models

Cabinet Model	Based On...
1x12 Boutique	1x12 Euphonics CXL-112L
1x12 Motor City	1x12 Versatone Pan-O-Flex
1x15 Flip Top	1x15 Ampeg® B-15
1x15 Jazz Tone	1x15 Polytone Minibrute®
1x15 Session	1x15 SWR® Big Ben
1x15 Amp 360	1x18 Acoustic 360
1x18 California	1x18 Mesa/Boogie®
1x18+12 Stadium	1x18+12 Sunn® Coliseum
2x10 Modern UK	2x10 Ashdown ABM 210T
2x15 DoubleShow	2x15 Fender® Dual Showman® D130F
2x15 California	2x15 Mesa/Boogie®
2x15 Class A	2x15 Vox® AC-100
4x10 Line 6	4x10 Line 6 Original Model
4x10 Tweed	4x10 Bassman® Combo w/ new speakers
4x10 Adam Eve	4x10 Bassman® Combo
4x10 SilverCone	4x10 Hartke 410
4x10 Session	4x10 David Eden
4x12 Hiway	4x12 Hiwatt® Bass Cab
4x12 Green 20's	4x12 1967 Marshall® Basketweave with Greenbacks
4x12 Green 25's	4x12 1968 Marshall® Basketweave with Greenbacks
4x15 Big Boy	4x15 Marshall® Major
8x10 Classic	8x10 Ampeg® SVT® Cab
No Cab	You will probably want to use this Cabinet model with the Tube Preamp model for non-guitar sources. It is selected by default when you pull up the Tube Preamp Amp Model.

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