

# Model Gallery

Premium quality models of classic amps and immortal effects is what the Line 6 POD X3 family is all about.

Here's what we offer in the POD X3, POD X3 Live and POD X3 Pro.



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# MODEL GALLERY



## Guitar Amp Models



**2002 ANGEL P-Ball**  
Based on\* the 2002 ENGL® Powerball, a four-channel amplifier. We modeled channel 2 (Soft Lead).



**1964 Blackface \*Lux**  
Based on\* a Blackface Fender® Deluxe Reverb®, the Holy Grail for many blues, country, and “roots” players.



**1963 Blackface Vibro**  
Based on\* the 1963 Fender® Vibroverb 6G16 2x10 – 40 watts of pure heaven.



**2002 Bomber Uber**  
Based on\* a 2002 Bogner Uberschall and much like the Bogner Ecstasy, the Uberschall dishes up serious tone for high gain players.



**2002 Bomber X-TC**  
Based on\* a 2002 Bogner Ecstasy, this model covers a wide range of tone. It’s a really versatile amp from a really great guy.



**1968 Brit Plexi Bass 100**  
Based on\* Input I of the 1968 Marshall® Super Bass Plexi head. This is the bottom end you’ve been searching for.



**Brit Gain 18**  
Based on\* the Marshall® 1974X “authentic re-issue” of the famous 1974 18W Combo from the late ‘60’s.



**2003 Brit Gain J-2000**  
Based on\* the OD2 channel of a 2003 Marshall® JCM 2000, it captures the modern Marshall tone.



**Brit J-2000 #2**  
Based on\* a 2003 Marshall® JCM2000 with the front end driven by a Prescription Electronics Germ pedal,



**1990 Brit J-800**  
Based on\* a 1990 Marshall® JCM-800, one of Marshall’s most universally-acclaimed modern amps.



**1992 Brit J-900 Cln**  
Based on\* the clean channel of a 1992 Marshall® JCM-900, the first true modern high gain amp from Marshall.



**1992 Brit J-900 Dist**  
Based on\* the lead channel of a 1992 Marshall® JCM-900. Nice mid tone with lots of gain.

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### 1996 Brit JM Pre

Based on\* Marshall's entry into the rackmount preamp world, the JMP-1, has been a favorite of 'big-hair' metal guitarists.



### 1969 Brit Plexi Lead 200

Based on\* Input I of the 1969 Marshall® Major, a LOUD, 200 watt amp which became a favorite of many bassists of the era.



### 1987 Brit Gain Slvr J

Based on\* the 1987 Marshall® Silver Jubilee, a limited edition tube amp made to commemorate 25 years in the amp business.



### 1985 Cali Crunch

Based on\* the Drive channel of a Mesa/Boogie® Mark II-C+, truly one of the first modern guitar amplifiers.



### Citrus D-30

Based on\* a 2005 Orange® AD30TC, a 30 watt, Class A number with a great personality that purrs pure Brit Rock tone.



### 1960 Class A-15

Based on\* Channel 1 of a wonderful Vox® AC-15. The sound is similar to the more famous Vox® AC-30, but this is a smaller amp.



### Class A-30 Fawn

Based on\* the Normal channel of a Non Top Boost Vox® AC-30. This is definitely a good place to get classic British invasion sounds.



### 1967 Class A-30 Top Boost

Based on\* a Vox® AC-30 Top Boost, the amp made famous by many British invasion bands.



### 2003 Connor 50

Based on\* a 2003 Cornford mk50h, which is a fine, British-made boutique amplifier.



### 2002 Criminal

Based on\* the Lead channel of a 2002 Peavey® 5150® MkII. This is the tone Eddie Van Halen is known for.



### 2003 Deity Crunch

Based on\* a 2003 Diezel VH4, the Ducati of high performance guitar amplifiers. Our model captures channel 3 on this beauty.



### 2003 Deity Lead

Based on\* Channel 4 of a 2003 Diezel VH4, it has even more gain than Channel 3 (Crunch).

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## Model Gallery



### 2003 Deity's Son

Based on\* a 2003 Diezel Herbert, a unique amp that achieves an incredibly wide range of tone on a single channel.



### 2001 Diamond Plate

Based on\* Channel 3 of a Mesa/Boogie® 2001 Triple Rectifier® Solo Head.



### 1967 Double Show

Based on\* a 1967 Fender® Dual Showman®, the rig of choice for many a classic Rock and Roller.



### 1965 Double Verb

Based on\* the classic Blackface Fender® Twin Reverb®. We plugged into Input 1 of the Normal Channel for modeling.



### 1960 Gibtone Expo

Based on\* a 1960 Gibson® Model GA-18T Explorer®, 14 watts with a 10-inch Jensen speaker.



### 1973 Hiwatt 100

Based on\* a Hiwatt® DR-103, this model gives a great, punchy sound that will cut through almost anything.



### 1987 Jazz Clean

Based on\* a Roland® JC-120, the transistor amp known for a strident clean sound and built-in stereo chorus.



### 1996 Match Chief

Based on\* the Matchless Chieftain, a unique-sounding amp that is great for roots-music.



### 1993 Match D-30

Based on\* a Matchless DC-30, the amp that really put Matchless on the map. The DC-30 paid tribute to early Vox® amps.



### 1996 Mini Double

Based on\* the 1996 Fender® Mini-Twin, the little battery powered, dual 2-inch speaker Fender novelty item.



### 1965 Plexi 45

Based on\* a Marshall® JTM-45 'block logo' head, complete with a gold Plexiglas front panel.



### 1968 Plexi Jump Lead

Based on\* a Marshall® 'Plexi' Super Lead with Channel I and Channel II jumpered together.

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**1968 Plexi Lead 100**  
Based on\* a Marshall® 'Plexi' Super Lead—coveted by tone connoisseurs the world over.



**1968 Plexi Variac'd**  
Based on\* a Marshall® 100 watt Super Lead being run at high voltage thanks to a Variable AC Transformer.



**1967 Silver Twelve**  
Based on\* the 1967 Silvertone® Twin Twelve head and cabinet combination.



**1972 Silverface Bass**  
Based on\* a 1972 Fender® Bassman® Head paired with a 2x15 closed back cab loaded with JBL® speakers.



**1953 Small Tweed**  
Based on a "Wide Panel" Fender® Deluxe Reverb®:



**1993 Solo 100 Head**  
Based on\* a Soldano SLO-100. While primarily known for its high gain personality, the SLO-100 has a great clean tone as well.



**1960s Super O**  
Based on\* the Supro® S6616, the amp probably used by Jimmy Page to record most of the first two Led Zeppelin albums.



**1962 Super O Thunder**  
Based on\* the 1962 Supro® Thunderbolt, a 1x15-inch amp Jimi Hendrix frequently used in the studio.



**1960 Tiny Tweed**  
Based on\* a Fender® Tweed Champ®. Many of the classic guitar solos of the 50's were recorded through a Champ®.



**2001 Treadplate Dual**  
Based on\* Channel 3 of a Mesa/Boogie® Dual Rectifier® Solo head, one of Boogie's more modern, high gain amps.



**1958 Tweed B-Man**  
Based on\* a Fender® Bassman® 4x10 Combo, the amp that started it all — instant rock and roll tone.



**1960 Two-Tone**  
Based on\* the Gretsch® 6156, a 1960 1x10 amp made by Valco/Supro.

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### **2001 Zen Master**

Based on\* a Budda Twinmaster 2x12 combo, this model has a great, warm, Class A/B, sound.

**Line 6 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...

**Line 6 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.

**Line 6 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.

**Line 6 Boutique #1** – Based on\* the POD 2.0 model of the Clean Channel from the Dumble® Overdrive Special. The Dumble® Overdrive Special is one of those incredibly expensive, custom amps that most people never get a chance to actually get close to in this lifetime. Each incarnation of the Dumble® magic is a little bit different, because each of these amps is hand built for a specific customer, and voiced to match their playing and desires. With that in mind, we based this TubeTone Amp Model on the analysis of several different Dumble® Overdrive Specials. Despite this tuning to the individual owner, these amplifiers tend to have a number of features in common; the clean channel is very sensitive to attack, and dynamically responsive, and the drive channel has a thick, liquid, singing sustain that doesn't lose string definition when driven hard. The tone controls on this Amp Model are quite subtle, like those of the Dumble® itself.

**Line 6 Chemical X** – Just like those secret ingredients that detergent companies used to crow about (Now with Ingredient X-27!), the Line 6 sound design guys wouldn't tell us anything about the inspiration for this one or who it might have belonged to (no matter what type of bribery we attempted). Suffice to say that it's a very punchy hi-gain sound that also cleans up quite nicely when you roll your volume back.

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**Line 6 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.

**Line 6 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 power amp 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.

**Line 6 Clean** – To create this Amp Model, we essentially grafted the preamp and tone stack of a JC120 (Roland's popular "Jazz Chorus" solid state combo) onto the power amp 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.

**Line 6 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.

**Line 6 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 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 get here...

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**Line 6 Insane** – Our goal here was to provide you with as much input gain distortion as possible short of complete meltdown. You get ridiculous, rich tube drive to shame the distortion of pretty much any amp on the planet (sort of like a Mesa/Boogie® Dual Rectifier® on 10 being used as a preamp for a Soldano), while still retaining tonal definition and character. As a result, you'll enjoy lots of bottom end and cabinet character with tons of wide-ranging tone shaping. Crank up the Drive and take no prisoners!

**Line 6 JTS-45** – Since the design of early Marshall® amps were 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 power amp 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.

**Line 6 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).

**Line 6 Modern Hi Gain** – Based on\* the POD 2.0 model of the Soldano X88R. The Soldano sound is intensely overdriven, and also has EQ after the preamp distortion. This oversaturated tone is well-suited to thrash metal and grunge bands, but has also been used more subtly by artists like Eric Clapton. This is a good Amp Model to use if you want to get a current Van Halen or Joe Satriani sound. The Modern Hi Gain Amp Model is based on one of Mike Soldano's rackmount preamps. Talk about high gain preamp tube distortion! The X88R we studied to create this Amp Model would have been the rage for Los Angeles studio use in the late '80s.

**Line 6 Mood** – And here we give you a fantasia tone, based on our memories of grunge guitar tones we have known and loved.

**Line 6 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 power amp? 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!

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**Line 6 Piezacooustic 2** – This one is designed to work with the piezo output of solidbody electrics that have one of those newfangled bridges with the ‘acoustic’ pickup built in. Since you don’t have to worry about the body shaking itself to pieces with feedback on that type of guitar, we’ve cooked up this model with more low-mids and low frequencies.

**Line 6 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-rodged 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.

**Line 6 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.

**Line 6 Sparkle** – We love tweed Fender® amps. We love blackface Fender® amps. 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 power amp and transformer onto it. Voilà! Line 6 Sparkle.

**Line 6 Sparkle Clean** – Need Lots of Sparkle? Need lots of clean? You’ve come to the right place. Plenty of high end zing.

**Line 6 Spinal Puppet** – You know how, when you’re playing head-bangin’ music, you look out into the audience and see all those heads bobbing up and down? Those are Spinal Puppets. Need we say more?

**Line 6 Super Clean** – 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.

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**Line 6 Super Sparkle** – 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.

**Line 6 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.

**Line 6 Treadplate** – The original POD and POD 2.0 had a popular amp model that was our best attempt at the time to make a model based on\* the Mesa/Boogie® Rectifier® series of amplifiers. In addition to the Boogie® vibe, that model had some unique qualities that were all its own, and people it liked so much, they asked us to let them get that same sound with the newest generation PODxt. So here it is. In a way, Treadplate marks the first time we’ve actually modeled another Line 6 product! Here is an excerpt from the old POD manual to describe it: “...modeled after\* a 1994 Mesa/Boogie® Dual Rectifier® Tremoverb. You can use this Amp Model to get that tight, high gain sound used by bands like Dream Theater or Metallica.”

**Line 6 Tube Preamp** – This model was created to give POD X3 and POD X3 Live users a solution for plugging the output from an acoustic guitar’s piezo pickup or a bass into POD X3 or POD X3 Live hardware. It can also deliver some tasty tones with a standard electric guitar. With the tone controls at 12 o’clock, the EQ is “flat.”

Adventurous recordists will find that it can even be used to add some tube warmth or distorted grind to just about anything — warming up keyboards, crunching up drums, and fuzzing up vocals the way producers and engineers often do in the studio with vintage tube gear. When you do this stuff, you want to use the Drive control like a mix knob on a reverb to control how much processing you want to hear.

**Line 6 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 power amp 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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**Line 6 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.

## Guitar Cabinet Models

Model Name	Based on*
1x6 60s Super O	6x9 Supro® S6616
1x8 60 Tiny Tweed	1961 Fender® Tweed Champ®
1x10 59 Gibtone	1x10 Gibson®
1x10 60 G-Brand	Gretsch® 6156
1x12 01 Line 6	Line 6 1x12
1x12 53 Small Tweed	1953 Fender® Tweed Deluxe Reverb®
1x12 64 Blackface 'Lux	1964 Fender® Blackface Deluxe®
1x12 60 Class A-15	1960 Vox® AC-15
1x15 62 Thunder	1x15 Supro® '62 Thunderbolt
2x2 01 Mini T	2x2" Fender® Mini Twin
2x12 01 Line 6	Line 6 2x12
2x12 65 Blackface	1965 Fender® Blackface Twin Reverb®
2x12 96 Match Chief	1995 Matchless® Chieftain
2x12 87 Jazz Clean	Roland® JC-120
2x12 67 Class A-30	1967 Vox® AC-30
2x12 67 Wishbook	2x12 Silvertone® '67 Twin Twelve
4x10 01 Line 6	Line 6 4x10
4x10 58 Tweed B-Man	1959 Fender® Bassman®
4x12 01 Line 6	Line 6 4x12
4x12 67 Green 20's	1967 Marshall® Basketweave with Greenbacks
4x12 68 Green 25's	1968 Marshall® Basketweave with Greenbacks
4x12 78 Brit Celest T-75's	1978 Marshall® with stock 70s
4x12 96 Brit Celest V30	1996 Marshall® with Vintage 30s
4x12 01 Treadplate	4x12 Mesa/Boogie®
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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## Guitar Cab Mics

Model Name	Based on*
57 On Axis	Shure® SM57 - On Axis
57 Off Axis	Shure® SM57 - Off Axis
421 Dynamic	Sennheiser® MD 421
67 Condenser	Neumann® U67

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### Bass Amp Models



#### 1998 Adam and Eve

Based on\* an Eden Traveller WT-300, one of Eden's latter offerings which produces a clean, clear and rich tone.



#### 1975 Alchemist

Based on\* an Alembic F-2B preamp, which delivers world-class tone to bassists, engineers and record producers everywhere.



#### 1972 Amp 360

Based on\* an early 70's Acoustic 360, as used by Larry Graham, John Paul Jones, and Jaco Pastorius.



#### 1968 Brit Bass

Based on\* a 1968 Marshall® Plexi Super Bass. Brighter than the Major, it sounds "fuzzier" with higher Drive settings.



#### 1965 Brit Class A 100

Based on\* a Vox® AC-100, the rig Paul McCartney began using in 1965 when he had outgrown his Vox® T-60.



#### 1969 British Major

Based on\* a Marshall® Major paired with a '76 Marshall® 4x15 cab – a unique and awesome sound.



#### 2003 California

Based on\* a Mesa/Boogie® Bass 400+, which has been the mainstay of Boogie's bass line for over a decade.



#### 1964 Double Show

Based on\* a 1967 Fender® Dual Showman®, the rig of choice for many a classic Rock and Roller.



#### 1989 Eighties

Based on\* a Gallien-Krueger 800RB bass amp, which produces a very scooped sound, and doesn't really distort.



#### 1968 Flip Top

Based on\* an Ampeg® B-15 Portaflex®, one of the most popular studio bass amps of all time.



#### 1973 Hiwatt 100

Based on\* a Hiwatt® DR-103, a powerfully clean guitar amp that would often find its way into a bass rig and do the job just fine.



#### 1971 Hiwatt 200

Based on\* a Hiwatt® 200DR. Imagine a brighter Ampeg® SVT® with a little more attack and you've got this monster.

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**2003 Jaguar**

Based on\* an Aguilar® DB750, a super-clean and super-warm amp perfect for players who need to hear it all.



**1998 Jazz Tone**

Based on\* a Polytone Minibrute, the original 1x15 amp can best be described as intimate and subdued.



**1967 Motor City**

Based on\* a Versatone Pan-O-Flex 1x12 combo that was a hit in the LA Studio scene – in particular, at RCA Studios.



**1974 Rock Classic**

Based on\* a mighty 1974 Ampeg® SVT® with a 70's SVT® 8x10 speaker cabinet.



**1967 Silverface Bass**

Based on\* a 1967 Fender® Bassman® Head paired with a 2x15 closed back cab loaded with JBL® speakers.



**1978 Stadium**

Based on\* a Sunn® Coliseum 300—the amplifier that spawned the explosion of power line-ups throughout the 60's and 70's.



**2002 Studio Tone**

Based on\* a SWR® SM-500, one of the most, if not the most, recognizable and popular of all contemporary bass amps.



**1958 Tweed B-Man**

Based on\* a Fender® Bassman® 4x10 Combo, the amp that started it all — instant rock and roll tone.

**Line 6 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.

**Line 6 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! Try pairing the Line 6 Classic Jazz Model with the 8 x 10 SVT® cabinet model. You’ll be glad you did.

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## Model Gallery

**Line 6 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 mids. To enhance the Doppelganger and its unique sonic character, choose a speaker cabinet of the open back variety.

**Line 6 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!

**Line 6 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.

**Line 6 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"

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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!

**Line 6 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, its 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.

**Line 6 Tube Preamp (Bass)** – 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.”

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## Bass Cabinet Models

Model Name	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 And 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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## Bass Cab Mics

Model Name	Based on*
20 Dynamic	EV® RE-20
112 Dynamic	AKG® D-112
47 Tube Close	Neumann® U47 – close mic'd
47 Tube Far	Neumann® U47 – distant mic'd

## Preamp Models



### American Classic

This model is based on\* an API® 512 Mic Pre and API® 550b EQ housed in an API® Lunchbox 500 6-B.



### Modern

This model is based on\* an Avalon® VT-737, which is an excellent example of a modern tube preamp design.



### Vintage

Based on\* a Requisite Y7 mic pre and incorporates elements of analog tape machines of the day.



### Vintage U.K.

Based on\* the truly classic 1970's Neve® 1073 pre-amp, which became the "Gold Standard" of pre-amps.

**Line 6 Console** – Here's our model inspired by solid state console mic pre designs, delivering flat frequency response that is very clean and without the additional personality that the other Preamp Models provide. This is a great choice when you want to capture quality audio without adding color, as you might want to do when recording line level instruments like keyboards.

**Line 6 Lo-Fi** – Looking for something aggressive, trashy, or just plain interesting? Try the Lo-Fi tip. It gives you tones that are very band passed (meaning there's little low end or extreme high end), with lots of distortion available from the driver knob. You'll find it's just the thing when you want your vocals to sound like they came through a telephone, megaphone or toy microphone.

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### Modulation Effect Models



#### Analog Chorus

Based on\* the Boss® CE-1 Chorus Ensemble, the original stompbox chorus with big, warm and gurgly chorus tones.



#### Jet Flanger

Based on\* the A/DA “studio quiet” Flanger with its signature jet-like sweep.



#### Phaser

Based on\* the phaser that changed the world—the relatively subtle MXR® Phase 90.



#### U-Vibe

Based on\* the now-legendary Uni-Vibe®, a four-stage phase shifter, known for its watery texture and sultry tones.



#### Opto Tremolo

Based on\* the optical tremolo circuit that was used in the blackface Fender® amps, like the '64 Deluxe Reverb®.



#### Bias Tremolo

Based on\* the 1960 Vox® AC-15 Tremolo, which got its pulse by literally varying the bias of the power amp tubes.



#### Rotary Drum

Based on\* the Fender® Vibratone, Fender's® guitar-specific whirling dervish of a tone machine.



#### Rotary Drum & Horn

Based on\* the Leslie® 145, the tube-driven behemoth with its signature whirling o-rama.



#### Analog Square Chorus

Based on\* the Boss® CE-1 Chorus Ensemble, but with a square wave acting as the magical modulator.

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**Line 6 Sine Chorus** – Your basic digital chorus (as opposed to the analog type vibe of the Analog model), with a sine wave as the modulator. Smooth going down, with bass and treble controls for bassing and trebling.

**Line 6 Flanger** – Cooked up in the Line 6 labs, this creation really shines when you set config to post, letting its stereo sweep offset serve up luscious harmonic shimmer.

**Line 6 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.

**Line 6 Stereo 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. You'll find Bass and Treble controls for a bit of extra tone tweaking when desired.

**Line 6 Stereo Expo Chorus** – A Line 6 creation, the “Expo” in this Chorus stands for exponential, which is a fancy way of saying that the sweep of the flanging spends extra time in the ‘swooshy’ part of the Chorus.

**Line 6 Random Chorus** – This chorus uses three different modulating filters all running randomly. A very busy chorus sound to be sure.

**Line 6 Stereo Square Flange** – This the same as the Line 6 Flanger, but using a square waveform instead of a sine wave.

**Line 6 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 on Page 2 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.

**Line 6 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 on page 2 give you extra flexibility.

**Line 6 Hi Talk** – The Line 6 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

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## Model Gallery

with its high-passed filtered frequencies. Try this one to dress up some mean distortion!

**Line 6 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.

**Line 6 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*”.

**Line 6 Random S and H** – 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.

**Line 6 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.

**Line 6 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!



### Barberpole Phaser

A classic effect from the world of modular synths. This phaser either sounds like it’s always going up or always down depending on how you set it. Set to stereo you get both!



### Pattern Tremolo

Inspired by\* Lightfoot Labs Goatkeeper. This effect is what you’d get if you could hook up a vintage keyboard sequencer to a tremolo.



### Octosynth

Inspired by eight armed denizens of the deep. Everyone knows that all you need is a bottleneck and a reverb tank to get whale sounds, but how about our friend the Octopus?



### Pitch Vibrato

Based on\* the Boss® VB-2. It contained a circuit that produced bubbly vibrato, but was popular for its “rise time” control that when engaged, sped up to where you last set it.

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### Dimension

Based on\* the Roland® Dimension D. One of the first true stereo chorus units. Relatively subtle in its nature, it became an industry standard for double-track effects.



### Script Phase

Based on\* MXR® Phase 90. Just one knob, Speed, like the original. Just add brown sound and you'll be "Talking' Bout Love".



### Voice Box

Inspired by\* Vocoders, Vocal Tracts & Surgical Tubing. This model gives your guitar a sound that's typical of a classic "talk box."



### Vocoder

Inspired by Vocoders, Vocal Tracts & Surgical Tubing. This model gives your guitar a sound that's typical of a classic "talk box."

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## Stompbox Effect Models



### Bass Overdrive

Based on\* the Tech 21 Bass Sans Amp, with a pleasingly metallic distortion that is a favorite with the Post-Metal crowd.



### Blue Comp

Based on\* the Boss® CS-1 Compression Sustainer with the treble switch off.



### Blue Comp Treb

Based on\* the Boss® CS-1 Compression Sustainer with the treble switch on.



### Bronze Master

Based on\* the Maestro® Bass Brassmaster, considered by many to be the Holy Grail of bass distortion units.



### Classic Distortion

Based on\* the ProCo Rat, an angry and aggressive distortion box that put teeth into a new breed of metal in the late 70's.



### Facial Fuzz

Based on\* the Arbiter® Fuzz Face, best known for its famous association with guitar legend Jimi Hendrix.



### Fuzz Pi

Based on\* the Electro-Harmonix® Big Muff Pi®, an American twist on the distortion/fuzz pedal.



### Killer Z

Based on\* Boss® Metal Zone, the industry standard distortion pedal for metal players since 1989.



### Octave Fuzz

Based on the Tycobrahe Octavia, the classic fuzz+octave effect. One pioneering user of this type of effect was Jimi Hendrix.



### Red Comp

Based on\* the MXR® Dyna Comp, probably the most widely used stompbox compressor.



### Screamer

Based on\* an Ibanez® Tube Screamer®, the overdrive heard round the world.



### Tube Drive

Based on\* the Chandler Tube Driver®, delivering the sweet singing sustain craved by guitarists worldwide.

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**Auto Wah**

Based on\* the Mu-Tron® III envelope follower? Part auto-wah, part triggered filter, it's all about wacky.



**Synth Analog**

Based on\* Moog and ARP style synth filters. These are great for funky synth guitar (or bass) lines!



**Dingo-Tron**

Based on\* the Mu-Tron® III (modeled for our Auto Wah model) with the “down” switch on. It's kind of like a reverse auto wah.



**Synth Lead**

Based on\* the popular analog monophonic synth lead sounds from Moog, ARP and Sequential Circuits.

**Line 6 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 it would if applied with the dedicated EQ block of POD X3 processing. Many players, in fact, rely on stompbox EQ like this to get their specially tailored sound from their amp.

**Line 6 Vetta Comp** – This effect is taken from the Vetta II, Line 6's flagship guitar amplifier. A Line 6 original, Vetta Comp has a fixed ratio (2.35:1, in case you're asking) with the threshold (that would be your Sens knob) adjustable from -9dB to -56dB and up to 12dB of gain available at the Level knob. In other words, turn the Sens knob 'til you like the way your signal's compressed, then set the volume with Level.

**Line 6 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.

**Line 6 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

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## Model Gallery

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.

**Line 6 Female De-Esser** – The Female De-esser should be your first choice when taming the Sss and Shh sounds of female vocalists, although as with all things musical, you may find many uses for it and may find that for some male vocalists it works better than the Male De-Esser.

Technically-savvy users will want to know that this de-esser performs its gain reduction only on the selected frequency band, unlike the more typical insert-style De-Essing of the Male De-Esser.

**Line 6 Male De-Esser** – The Male De-esser should be your first choice for controlling the Sss and Shh sounds of male vocalists, although as with all things musical, you may find many uses for it and may find that for some female vocalists it works better than the Female De-Esser. Technically-savvy users will want to know that this is a standard insert-style de-esser, performing gain reduction on the full bandwidth audio signal.

**Line 6 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.

**Line 6 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!!

**Line 6 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.

**Line 6 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.

**Line 6 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.

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**Line 6 Saturn 5 Ring Mod** – Ring modulators take two signals (one supplied by your guitar, the other supplied by the effect) then adds and subtracts similar frequencies. 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.

**Line 6 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.

**Line 6 Synth Harmony** – 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.

**Line 6 Synth String** – Based on\* classic string sounds like those found in the ARP Solina String Ensemble and the Elka Synthex.

**Line 6 Sub Octaves** – All bassists know that in just about every musical situation, lower can be better! But we couldn’t just let bass players have all the fun, so we’ve included an Octave device. Your Sub Octave gets you down into booty-shaking territory mighty quick. Use it to create additional voices below what you’re playing. Remember, lower can be better, especially when it makes the booty shake!

**Line 6 Bender** – This effect lets you control a change of pitch using the POD X3 Live pedal or an FBV pedal connected to a POD X3. You can set one amount of pitch shift for the heel position of the pedal, and another amount of pitch shift for the two, then rock on the pedal to change pitch from one setting to another.



**Q Filter**

Your very own parked wah! You’ve heard it before from Mark Knopfler and from Brian May of Queen—it’s a wah “parked” in one position.



**Frequency Shifter**

A ring modulator gives you both up and down shifted frequencies. Here you can select just the up or down shifted frequencies and get a sound from out of this world.

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### Delay Models



#### **Analog Delay**

Based on\* the Boss® DM2 Analog Delay, treasured for the warm, distorted tones it produces.



#### **Analog With Modulation**

Here's a model based on\* the Electro-Harmonix® Deluxe Memory Man, which is an analog delay with chorus.



#### **Echo Platter**

The Echo Platter model was inspired by the Binson EchoRec, a magnetic platter echo used by the likes of Pink Floyd.



#### **Multi-Head Delay**

Based on\* the Roland® RE-101 Space Echo, Roland's first venture into the world of effects processing.



#### **Tape Echo**

Based on\* the solid state Maestro® EP-3 Echoplex, which used transistors instead of tubes for the sound electronics.



#### **Tube Echo**

The classic 1963 Maestro® EP-1 that this model is based on\* was the first of a series of "Echoplex" designs.

**Line 6 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.

The knobs adjust 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. Try assigning one of the FBV pedals to control the Mix, and use a relatively short delay for some fun.

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**Line 6 Digital Delay** – This model is a straight up digital delay with bass and treble tone controls. Nothing fancy here, just basic echo-cho-cho-cho. After all, it’s good to cleanse the palate every once in a while.

**Line 6 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!

**Line 6 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.

**Line 6 Reverse Delay** – 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 on 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.

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## Model Gallery

**Line 6 Low Rez Delay** – 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 the 32 Bit processing of your Vetta), 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).

**Line 6 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.

**Line 6 Bubble Eko** – Bubble Eko 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? Make sure and get busy with the sweep speed and sweep depth.



### **Dynamic Delay**

Made popular by the T.C. Electronic® 2290 Dynamic Digital Delay. While you play, the Dynamic Delay keeps the volume of the echoes turned down, so that the echoes don't overwhelm what you're doing.

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## Reverb Models

**Line 6 ‘Lux Spring** – The blackface Fender® Deluxe Reverb® amp had a two spring reverb tank, which this model is based on.\*

**Line 6 Standard Spring** – One of the many things that people have loved about the blackface Fender® Twin Reverb® over the years has been its rich, dense reverb sound. The three-spring tank offered a more complex sound than Fender’s earlier spring reverbs, and its what this model is based on.\* Go find yourself a bevy of bikini-clad beauties, wax up your board, and dig in.

**Line 6 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.

**Line 6 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?

**Line 6 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.

**Line 6 Brite Room** – A live, bright room to add life to any guitar track.

**Line 6 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.

**Line 6 Medium Hall** – A medium sized hall with heavy reflections, this one is meant to be heard.

**Line 6 Large Hall** – A very large concert hall. It doesn’t get much bigger than this.

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## Model Gallery

**Line 6 Rich Chamber** – A rich chamber great for making that crunch tone even fatter.

**Line 6 Chamber** – Typical of a studio chamber, this reverb goes well with just about anything.

**Line 6 Cavernous** – Okay, so it does get bigger than Large Hall. Fire this verb up and get set for a long night of dandelion dreams.

**Line 6 Slap Plate** – This reverb dishes up the vibe of early rock and roll recordings, like Sam Phillips' great work at Sun Studios. Thank you very much.

**Line 6 Vintage Plate** – A classic plate reverb that you won't forget.

**Line 6 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.

## Wah Models

**Line 6 Vetta Wah** – This is the original PODxt/Vetta Wah Model, from back in the dark ages when a PODxt and Vetta had only one Wah model.

**Fassel** – Based on\* a Cry Baby® Super made by Jen Electronics. Jen Electronics in Italy manufactured wah pedals for many companies, including Vox®, Thomas Organ, Arbiter®, and others. This particular pedal has the highly desirable mojo of the Fasel (an Italian manufacturer of electronic components) inductor. Some have credited the unique saturation characteristics of the Fasel inductor to the fact that it was a really cheaply made component. File this one under ‘Irony’.

**Weeper** – Modeled after\* an Arbiter® Cry Baby®, this is yet another variation on the original Vox® wah design. The biggest variation between many of these wah pedals is the inductor and the tolerances of the capacitors and resistors that make up the filter circuit. Just like vintage guitar amps, two of them made on the same day, by the same person, from the same parts bin might sound totally different. As always, we went for the best examples we could find.

**Chrome** – Based on\* a Vox® V847. This pedal was a reissue of the original 1967 Vox® V846 wah pedal, which was the successor to the original Clyde McCoy wah (Clyde McCoy was a trumpet player who had asked Vox® to make an effect that would make a keyboard sound like you were using a plunger mute on it. Guitar players everywhere thank him).

**Chrome Custom** – Based on\* a modded Vox® V847 that belongs to one of the Line 6 crew. This pedal had the gain staging on the first transistor stage tweaked, an aftermarket Fasel inductor, the Q widened at the top end, and the 100k pot replaced with a 470k pot to better match the original V846 specs.

**Throaty** – Based on\* the RMC Real McCoy 1. For many guitarists, the original Vox® Clyde McCoy signature (or even rarer, picture) pedal is the ‘holy grail’ of wahs. Geoffrey Teese of RMC did a lot of research, even tracking down a supply of the original ‘stack of dimes’ inductors and having pots that duplicate the taper characteristics of the original ICAR parts to produce a clone of these highly sought-after wahs.

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## Model Gallery

**Conductor** – Based on\* the Maestro® Boomerang - According to the original Maestro advertising material , this was not a ‘wah-wah’ pedal, but a ‘wow-wow’ pedal. Po-tay-to - Po-tah-to. In 1968 or so, Maestro® went to Richard Mintz of All Test Devices, who had first become known for his design of a sustainer for Leslie West, and hired him to redesign most of their effects units. This pedal was Curtis Mayfield’s choice for wah, so it’s perfect for R’n’B ‘wacka-wacka’ retro madness.

**Colorful** – This model is based on\* the wah part of a vintage Colorsound® Wah-Fuzz. The Colorsound is different from the other wah pedals here in that it was an inductor-less design. For you non-electronics minded folks, this basically means that it used a different type of circuit to get its frequency resonance and would saturate (distort) in a different manner than the inductor-based designs.

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## Dynamic Effects

**Line 6 Compressor** – Based on\* the Teletronics LA-2A®. The Compressor effect is just the thing when you want to smooth out your levels the way that you would typically do in a recording studio. The thres (Threshold) knob determines how aggressive you want the Compressor to be in smoothing things out. More negative numbers make the Compressor more active in taming your levels, so -32dB is a more aggressive setting than -16dB, say. The Gain control controls (what else?) gain, so that even when you're really squashing your signal with an aggressive threshold setting, you'll be able to get good volume levels out of your POD X3 or POD X3 Live.

**Line 6 Parametric EQ** – The EQ provides four bands of tone control, with frequency select and gain boost/cut for each band.

**Line 6 Noise Gate** – The Gate effect helps eliminate unwanted noise when you're not playing, and can be especially valuable when using high gain sounds. Like a security gate, it's supposed to quickly open to pass the things that you want, and then swing closed to keep out the things that you don't want. Turn the thresh all the way down to minimum to disable the Gate (thresh's value will then be off, as shown above). The thresh knob determines how loud your playing has to be to open the gate. More negative numbers (where the knob is near its fully-counterclockwise setting) mean that the gate will open and allow sound through even when you are playing quietly, and less negative numbers (where the knob is near its fully-clockwise setting) mean that the gate will only allow sound to pass when you are playing pretty hard. The decay knob determines how fast the gate will swing closed. Like a gate in the real world, a fast decay means the gate might catch your trailing foot as you pass through—in this case, that means the gate will chop off the decay of your notes. And a slow decay means that as the gate swings slowly closed behind you, someone might have time to slip through behind you—in this case, that would be the unwanted noise that you hear as your notes decay. You'll have to experiment with the decay to get just the right happy medium for your particular guitar, playing style, and sound settings.

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