



AM4 Amp Modeler/Pilot's Handbook

Also Available in Hi-Tech Electroponic Format at www.line6.com
Rev B

You should read these Important Safety Instructions. Keep them in a safe place.

WARNING:

To reduce the risk of fire or electric shock, do not expose this appliance to rain or moisture.

CAUTION:

To reduce the risk of fire or electric shock, do not remove screws. No user-serviceable parts inside. Refer servicing to qualified service personnel.

Before using your Stomp Box Modeler, carefully read applicable items of operating instructions and safety suggestions.

1. Obey all warnings on the Stomp Box Modeler and in the Pilot's Handbook.
2. Do not perform service operations beyond those described in the Stomp Box Modeler and in the Pilot's Handbook. In the following circumstances, repairs should be performed only by qualified service personnel:
 - liquid is spilled into the unit
 - an object falls into the unit
 - the unit does not operate normally or changes in performance in a significant way
 - the unit is dropped or the enclosure is damaged
3. Prolonged listening at high volume levels may cause irreparable hearing loss and/or damage. Be sure to practice "safe listening."

CAUTION: This equipment has been tested and found to comply with the limits for a Class B digital device pursuant to Part 15 of FCC Rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.

Stomp Box Modelers Pilot's Handbook ©2002, Line 6, Inc.

Please Note:

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Contents

Introduction.....	1–3
Key Features.....	4
Programmable Memories	
True Bypass & Delay Remain Bypass	
Battery or AC Operation	
Expression Pedal	5
Rear Panel – Hookup Instructions.....	6
Front Panel Features	7
Special Hidden Features	8
Alternate Bypass	
Restoring Factory Presets	
Noise Gate	
www.line6.com.....	9
Customer Service.....	9
Model Details.....	10–27
Meet The Family	
Tones of Tone Control	
The Models	
Warranty Info	28

Introduction

Welcome

Thank you for inviting a Stomp Box Modeler home with you. (By the way, you filled out the registration card at the back of this handbook, or did it on our web site – www.line6.com – right? Great. Back to our regular program....) These pedals mine the tonal heritage of the past thirty years of stomp box, effect and amp design and match it up with the kind of digital signal processing magic that will still be ahead of its time ten years from now.

How, you ask, did the Stomp Box Modelers get the super processing power to let you create tones that are out of this world? It all started like this...

The Birth of Line 6 Modeling

Well, as you may know, Line 6 first came on the guitar scene with a new kind of amplifier—the first to put digital software modeling technology to work in a combo amp for guitarists. In order to pioneer this technology, we had focused our efforts on the vacuum tube, the little glass wonder that had sat at the heart of most every great guitar amp in history—plus quite a few stomp boxes, effect processors, and

other pieces of great audio gear. The Line 6 crew assembled a dream collection of amplifiers recognized by guitarists the world over as true “tone classics,” and, with a guitar in one hand and modern computer measuring gear in the other, put these amps through their paces and got them to give up their secrets—a guitar pickup output, after all, is an electronic signal, and tubes and the rest of the guitar amplifier electronics are really just a complex form of signal processing. These electronic explorers thus distilled the noble history of guitar tone heritage into a revolutionary, patented DSP (digital signal processing) software-based modeling technology, which gave Line 6 the power to create super silicon-based life forms like our history-making amplifiers and POD.

Well, it's been some years since that first Line 6 amp brought modeling to the combo guitar amp world, and POD revolutionized guitar recording. In the meantime, the first Stomp Box Modelers—Delay, Modulation, Distortion and Filter—arrived with sounds based on great stomp boxes and effects that have been as much a part of the electric guitar experience as the amplifier. Now, with the birth of the Amp Modeler, Line 6's world class tone technology is yours in a pedal that's just the thing for “hot rodding” the tone of any amp.

LINE 6'S COMFY COUCH PLAYING HOST TO SOME OF OUR VINTAGE TREASURES



2

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As you get familiar with your new friend on the floor, please join us in thanking the generous people that loaned their treasured artifacts and antiques for our modeling analysis. We've done our best to capture the special character of each of these units in the models that power your Stomp Box Modeler.

In alphabetical order, the contributors to the cause are: Tom Ayres, Tony Berg, Joey Brasler, Bill DeLap, Eric Dover, Mike Drake, Dave Friedman, Tim Godwin, Bob Hartry, His Intolerably Massive Omnipotence (a.k.a. Mr. Huga), Jamie Kime, Albert Molinaro, Angelo

Mazzocco, Erik Norlander, Tim Pierce, Nigel Redmon, Mike Reiter, Walter G. Rice III, Marcus Ryle, James Santiago, Jeff Slingluff, Jack Sonni, Art Thompson, George Van Wagner, Dave Whiston, Lyle Workman, Zeke Zirngiebel, John Ziegler – and, of course, the noise-tolerant upstairs neighbors....

And Away We Go

So, now that you've seen and heard about the tonal wonders that lurk within your Stomp Box Modeler, it's time to grab your favorite axe, plug in, and flip to the next page....



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3

Key Features

Programmable Memories

The Line 6 Stomp Box Modelers let you store your favorite tones for easy recall at any time. No more making marks for your favorite settings with your grease pencil, or getting down on your hands and knees in between songs to set up your next sound. With a Stomp Box Modeler, all you have to do when you find a sound you want to keep is press and hold one of the memory location stomp switches for 3 seconds, and the setting of all your knobs is committed to the stomp box's memory.

Now you can step on that switch anytime and bring back that great sound. We've already stored a couple of our favorite tones into the memories to get you started. The hidden functions section of this handbook tells you how to restore them if you decide you want 'em back.

True Bypass & Alternate Bypass

The Stomp Box Modelers include mechanically switching relays that do their thing when you bypass

the pedal (by kicking the stomp switch to turn off the memory you are using). These relays route your signal directly from input jack to output jack, around all the circuitry, for absolutely no processing or analog-to-digital conversion while in bypass. The hidden functions section of this handbook tells you how to choose an alternate bypass mode that keeps the DSP engaged while bypassed. This can be used to avoid the audible "click" that you hear when the relays switch.

Battery or AC Power Operation

You can choose to power your Stomp Box Modeler with 4 C size batteries or via the optional Line 6 AC power supply. We recommend alkaline batteries for long life; you should get twenty to thirty hours of use out of a high quality set. Unplugging the left/mono input turns the pedal off, so be sure to unplug it when you're not using the pedal to conserve battery power. **All four lights on your pedal will flash when your batteries have nearly run out.**

4

EXPRESSION PEDAL

Conceptualizing It

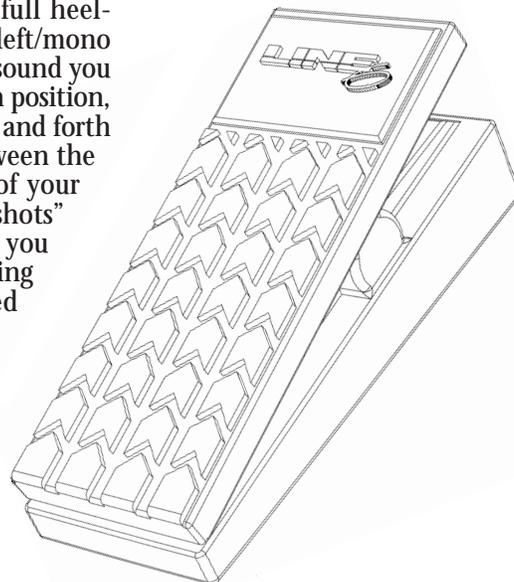
The optional Line 6 expression pedal lets your foot control one or more of the parameters of your Stomp Box Modeler while your hands are busy making music. Operation is designed to be simple:

Doing It

Power off your Stomp Box Modeler by unplugging the INPUT. Next, plug in your Expression Pedal, and set the expression pedal to the full heel-down position (as shown in the illustration at right). Plug the left/mono input back in (this turns the Stomp Box back on) and dial up a sound you like. Now press the expression pedal forward to the fully toe-down position, and set one or more of your knobs to another setting. Rock back and forth on your expression pedal, and you'll hear your sound blend between the two sound settings you just made. Store this sound into one of your pedal's memories, and both the toe-down and heel-down "snapshots" of the sound will be saved. Use as many and whichever knobs you like with the expression pedal, except the model selector. Recalling a stored memory later without the expression pedal connected gives you the heel-down setting only.

Getting It

Customers in the USA and Canada can order the expression pedal (or an AC power supply) from their Line 6 dealer, directly from www.line6.com, or by calling Line 6 Sales at (818) 575-3600. Outside the USA and Canada, contact your Line 6 dealer or distributor (listed at www.line6.com).

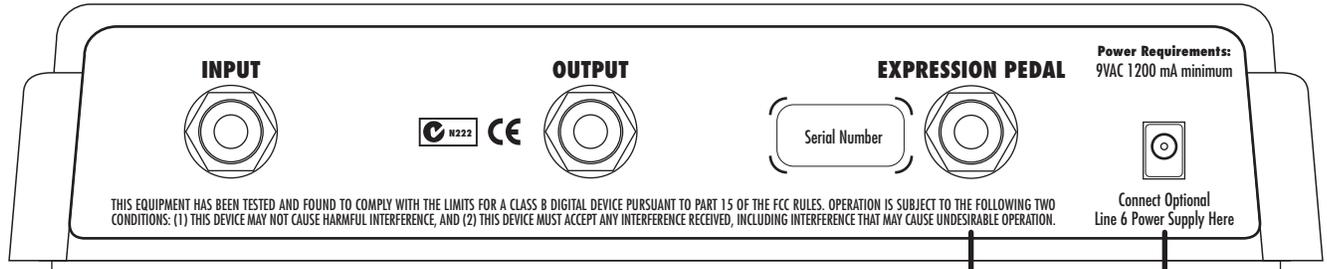


5

REAR PANEL – HOOKUP INSTRUCTIONS

In/Out

Just follow the labels and plug in the inputs and outputs. If you're running with batteries, you can unplug the input to conserve power when you're not using the pedal.



Expression Pedal

See the previous page for complete details on the use of the optional Line 6 expression pedal, which gives you the ability to smoothly blend between effect settings.

Power Supply

Your Stomp Box Modeler comes with a set of four C size batteries. You can also purchase an optional Line 6 AC power supply to run your pedal.

Getting an Expression Pedal or Power Supply

Customers in the USA and Canada can order the expression pedal and power supply from their Line 6 dealer, directly from www.line6.com, or by calling Line 6 Sales at (818) 575-3600. Outside the USA and Canada, please contact your Line 6 dealer or distributor (get the list on the Line 6 web site, www.line6.com).

6

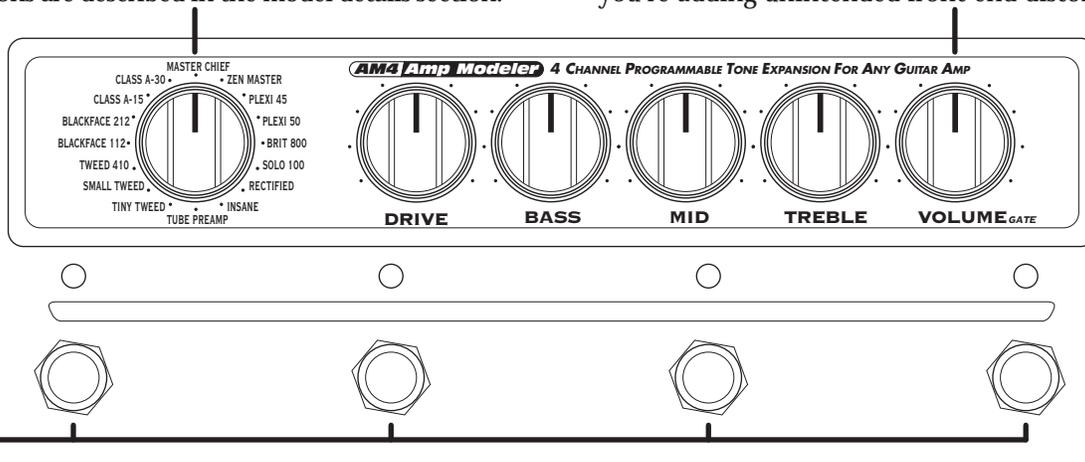
FRONT PANEL FEATURES

Model Selector

This is where you pick the model you want to use; it comes up preset to a great sound, ready to use. Turn the other knobs to adjust the sound; their functions are described in the model details section.

Volume

This knob sets the output volume. You'll want to set it high enough to feed a healthy amount of signal to your amp, without setting it so high that you're adding unintended front end distortion.



Stomp Switches

Step on one of these switches to choose one of the four programmable memories. The chosen memory's light is lit, and you hear the Stomp Box Modeler's processing. Step on the switch again to turn the memory off and bypass the Stomp Box Modeler. To store a sound in memory, step on one of the switches to turn its light on, turn the knobs to make the sound you like, and then press and hold any foot switch for 3 seconds to store the knob settings into that memory location.

7

Special Hidden Functions

Alternate Bypass

The Stomp Box Modelers include mechanically switching relays that route your signal directly from input jack to output jack and around all circuitry while in bypass.

There's also an alternate bypass mode available that keeps the DSP engaged while bypassed, so that you can avoid the slight click sound the relays make when you kick the pedal off. If you want this Alternate Bypass mode, hold the first and third (from the left) stomp switches while plugging in the left/mono guitar input. (When the left/mono input is unplugged, your pedal is powered off.) Your pedal will remember to stay in this Alternate Bypass mode until you re-enable True Bypass.

Restoring Factory Presets

The Stomp Box Modelers come pre-programmed with a set of great tones in their memories. The sounds that you save replace these factory settings. If you ever want to recall the factory sounds—and **erase the sounds you might have saved**—press the far left and far right switches while plugging in the left/mono guitar input. (When the left/mono input is not plugged in, the pedal is powered off.)

8

Using the Optional Noise Gate

While developing the models for the Amp Modeler, we thought, “wouldn't it be cool and oh-so-21st century to add a noise gate to tame any annoying single-coil hum or other unwanted noise?” So we did. (But it's only there when you want it.) Follow these steps to enable the gate on a per-memory basis:

1. Starting from bypass mode (= all LEDs OFF), choose a memory switch, press it to turn it on and *hold the switch* to enter the noise gate select mode.
2. While still holding down the memory switch turn the Volume knob to set the status of the noise gate for that memory. (Above 12 o'clock, the noise gate is On; below 12 o'clock the noise gate is Off.)
3. The light of the currently selected memory indicates the status of the noise gate:

- Light lit = noise gate on
- Light unlit = noise gate off

www.line6.com

Join the thriving community at www.line6.com. The discussion boards are humming with Line 6ers sharing insights to get the most from their gear and the great adventure of making music. Line6.com is the place to be to learn what's new from the artists that rely on Line 6, be the first to hear about new products, and tap into Customer Support.

Customer Service

Before contacting the Line 6 Customer Service team, please take the time to look through this publication to see if it can answer your questions. Additional helpful information is on the Support page of the Line 6 web site (www.line6.com), including the searchable FAQTRAQ system which is often the fastest and easiest way to go answers.

If you need to talk to an actual human on the Line 6 Customer Service team by phone, it will generally help to take some notes for yourself before you call, to insure that you remember everything you want to ask about. Have your serial number ready (it's on the back of your Stomp Box Modeler). In the USA or Canada, you can contact Line 6 at (818) 575-3600, 8AM to 5PM Monday through Friday (Pacific Time). Outside the USA and Canada, please contact your distributor directly to arrange service. You'll find the list of Line 6 distributors on the Internet at www.line6.com.

Details of your Stomp Box Modeler's warranty are at the end of this handbook.

MODEL DETAILS

Meet The Family

The following pages introduce the 16 models of the Amp Modeler. As the pages describe, these models were created as the result of our in-depth studies of a dream collection of classic amplifiers. We've included some historical information, as well as sample settings for each model, to let you know how each of the units we studied made its mark on the world of guitar tone, and earned a spot on our modeling "hit list." The models of your Amp Modeler are designed to capture the sonic spirit of these classics, and bring it to you with the powerful new advantages of programmability and versatility—not to mention the fact that we stuffed all these models into a single pedal for use with your own favorite amp. We hope you enjoy them.

Total Tone Control

Some amps that we modeled didn't have a full set of bass, mid and treble knobs. The Champ, for instance, only has a single Tone knob. Any time that there were knobs to spare, we used 'em to provide you with extra tone control for greater versatility than the original amp we modeled. To get a more authentic vintage sound, you can leave these extra controls pointed to 12 o'clock so they aren't adding or subtracting anything from your tone. The detail pages for each model tell you all about it.

So, without further delay, let's meet the gang, shall we?

Tiny Tweed – based on a '61 Fender Champ

Modeled after a 1961 Tweed Champ, this model has a great sound when the Drive is cranked. These low-power amps were originally designed to be sold to beginners, but rock and rollers quickly discovered that they were just the thing to 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 controls, only volume. With your AM4, it's easy to get a classic Champ tone. Just leave the Bass, Mid and Treble controls parked at 12 o'clock, meaning they are "flat," making no contribution to the classic Champ-style sound.



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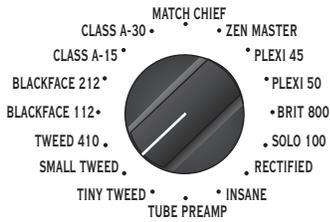
Small Tweed – based on a '53 Fender Deluxe.

Modeled after a 1953 "wide panel" Fender Tweed Deluxe, this model will snarl with the best of them. Neil Young has been using Deluxes for years to craft his aggressive, organic sound.

The Deluxe has only a single tone control, essentially a treble roll off. AM4's Treble knob mimics the Deluxe's roll off when using this model. Bass and Mid give you extra versatility for tone tweaking—or you can turn them to 12 o'clock to stick with the more classic Tweed sound.



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Tweed 410 – Based on '59 Fender Bassman

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 became a Blues staple for 6-string guitarists. It has the fat bottom end you'd expect from a bass amp but also has the Fender twang on the top.

The Bassman, like many of the amps we modeled, didn't have a master volume. So to get the kind of tone that the Bassman can deliver at higher gain settings, you had to crank it up loud enough to do some serious damage to anyone who might be standing close by. With AM4, you can get that kind of tone at a bedroom or studio level.

Try this model with Drive set to about 4 or 5—it's guaranteed to dredge up the best R&B licks you know.



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AM4 Amp Modeler 4 CHANNEL PROGRAMMABLE TONE EXPANSION FOR ANY GUITAR AMP

MATCH CHIEF

CLASS A-30 • ZEN MASTER

CLASS A-15 • PLEXI 45

BLACKFACE 212* • PLEXI 50

BLACKFACE 112 • BRIT 800

TWEED 410 • SOLO 100

SMALL TWEED • RECTIFIED

TINY TWEED • INSANE

TUBE PREAMP

DRIVE **BASS** **MID** **TREBLE** **VOLUME GATE**

Blackface 112 – based on '64 Fender Deluxe Reverb

The Holy Grail for many blues, country, and “roots” players has been a blackface Fender Deluxe Reverb. Tweaked up right, their tone will cut through and sing.

When driven hard, Deluxes give a gritty sound that cleans up nicely as you back off on your guitar's volume just a little. You'll get the same kind of thing by setting the Drive knob high when you're using this model. Notice the way tone varies with the Drive setting—highs are crisp and present with low Drive settings, then mellow a bit as you increase the Drive.

The Deluxe itself has only Bass and Treble controls. With AM4's Mid you get added versatility for tweaking your tone. You can set the Mid knob to 12 o'clock if you want to stick with the classic Deluxe sound.



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TUBE PREAMP

DRIVE **BASS** **MID** **TREBLE** **VOLUME GATE**

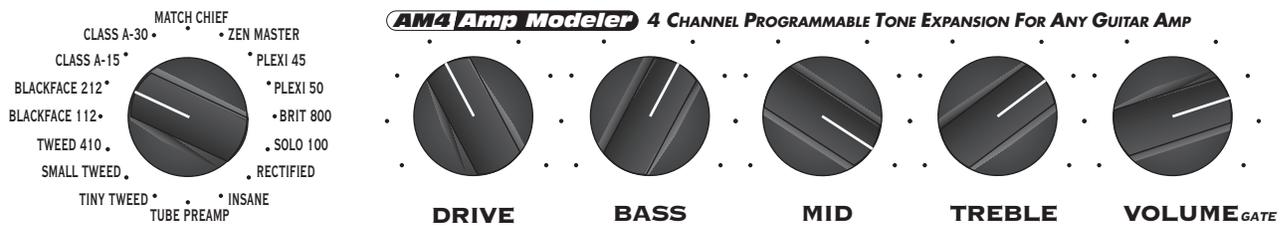
Blackface 212 – based on '65 Fender Twin Reverb

The classic blackface Fender Twin (in this case, a 1965 Twin) was a real workhorse. Everybody used it, from jazz and country players to serious rockers.

The Twin's success is due to its great tonal flexibility, making it an ideal amp for many different situations. It never gets extremely overdriven and dirty, mostly just louder—a lot louder. You'll find that AM4's Blackface 212 gives you that same kind of tonal versatility, with wide-ranging tone controls carefully crafted to deliver the signature sounds of the Twin.



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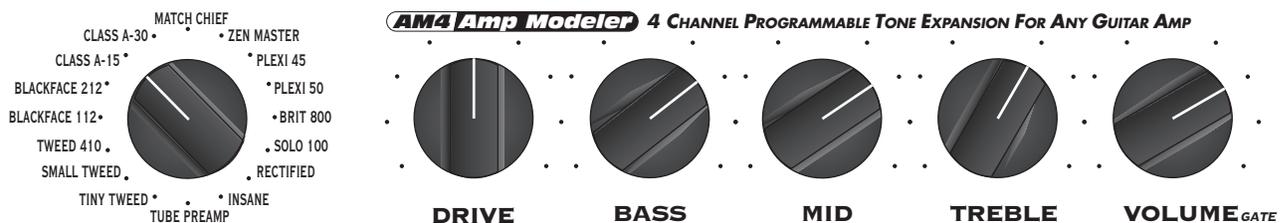
6. Class A-15 – based on '60 Vox AC-15

This model is based on a wonderful 1960 AC 15. The sound is similar to the Vox AC 30 that was studied for AM4, 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-model Bass and Mid contouring. Set the Bass and Mid in the neutral 12 o'clock position and play with the Treble control to get yourself some of those classic British invasion sounds. Then get the Bass and Mid into the action to brew up your own unique sonic assault.



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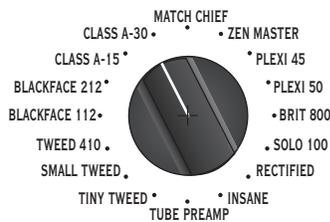
Class A-30 – based on '67 Vox AC-30 Top Boost

Music was changing in the early '60s and guitarists were asking for more brilliance & twang. The makers of Vox amps added Treble and Bass controls and this additional circuit became known as Top Boost. The AC-30 with Top Boost was the amp made famous by many British invasion bands. Brian May of Queen, Mike Campbell of Tom Petty's Heartbreakers, and The Edge of U2 have all used classic AC-30s, which owe much of their tone to their "Class A" amp design. Although usually played fairly clean, a cranked AC-30 has a great saturated lead tone, as Brian May showed on the early Queen albums.

On AM4's model, the Mid control acts like the Cut knob of the original Vox AC-30, while Bass and Treble add the Top Boost part of the picture.



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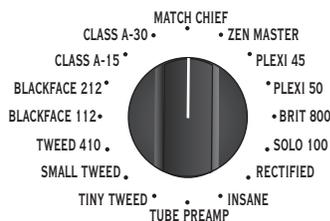
Match Chief – based on '96 Matchless Chieftain

The Chieftain was designed by Mark Sampson at Matchless to blend a Fender/Marshall type front end with a classically 'spongy' and very reactive Class A power section. Mark's design makes the Chieftain a great roots-music amp. It's also got 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, the Chieftain became a highly collectable piece 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 the Match Chief model of your AM4.



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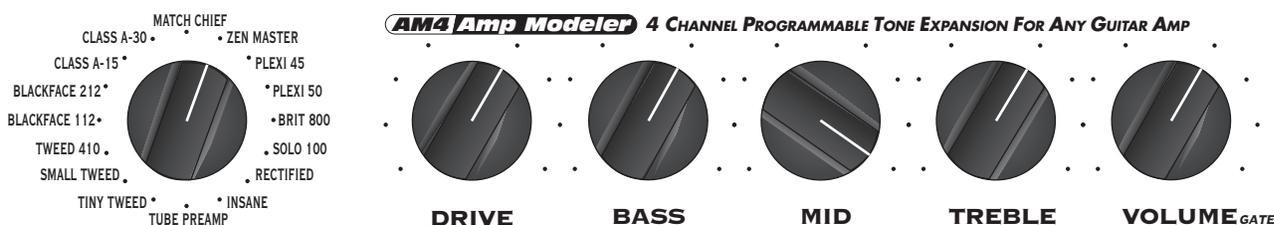
Zen Master – Based on '00 Budda Twinmaster

This model is based on a Budda Twinmaster 2x12 combo. The Budda has a great, warm, Class A/B, sound, focused on power tube distortion. With relatively low front end gain, highly interactive tone controls, and plenty of tube rectifier “sag,” a Twinmaster gives classic cranked sounds for small gigs and recordings (it’s all of 18 watts).

Since the original Twinmaster has no mid control, AM4’s Mid is an extra bonus. Set it to 12 o’clock to get groovy with the unadorned Budda-style vibe, or set it anywhere else to expand your tonal philosophy beyond the traditional limits.



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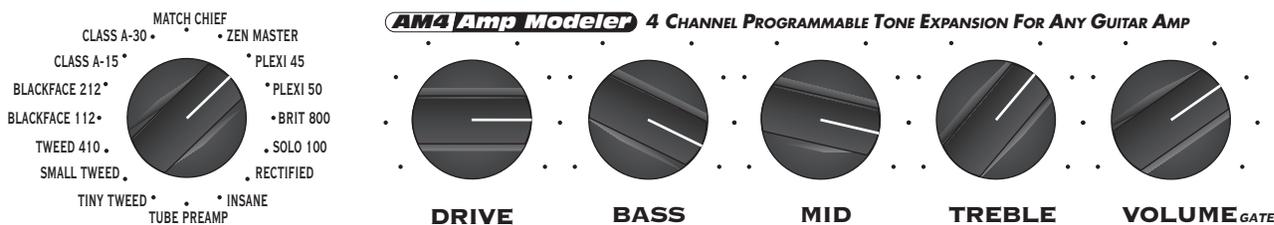
Plexi 45 - '65 Marshall JTM-45

This Amp Model is based on a '65 'block logo' JTM-45 head, complete with a gold Plexiglas front panel. When our amp hunters in the U.K. found this particular amp, we instantly fell in love. This baby has the original KT-66s in it, still in great shape, and is one of the finest examples of a JTM-45 we’ve ever heard.

Because the tone controls of a JTM-45 operate before the preamp tubes, they have increasingly little effect as you crank up the amp and distort the preamp. The AM4’s model operates the same way, so as you crank up the Drive, you’ll find that you really have to get extreme with the tone controls to make an impact on the sound. The Brit 800 model coming up in our hit parade features post-preamp tube tone controls for increased tone control effect at high Drive settings.



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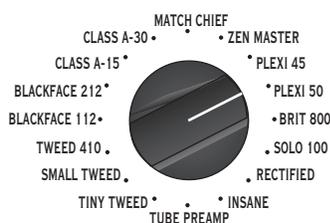


Plexi 50 – based on '68 Marshall Plexi 50 watt
 Modeled after the infamous Marshall “small box” Plexi—coveted by tone connoisseurs the world over. By 1968, Marshall had completely changed the circuitry away from the Fender 6L6 power tube heritage and moved to an EL34 tube. Another major tone difference was due to the necessary output & power supply transformer changes. (See, we told you we spent some time looking into all this stuff.) All this mucking about added up to create a tone forever linked with Rock Guitar. Amps of this era didn't have any sort of master volume control, so to get this sound you'd have to crank your “Mark III Super Amp” to max—just the thing to make friends with the neighbors!

For a classic Plexi crunch sound, spin up this model, crank the Drive, max out the Middle and Treble and set Bass somewhere around 9 or 10 o'clock .



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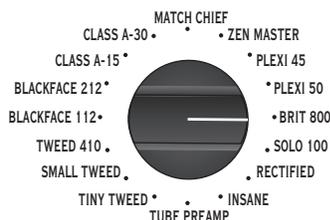
Brit 800 – based on '87 Marshall JCM-800

The JCM-800 is, of course, master of the metal sound that Marshall made famous—an updated version of the Plexi which combined Marshall's heritage with added gain and edge for a new generation of rock guitarists. Turn to this Amp Model for tones based on one of Marshall's most universally-acclaimed modern amplifiers.

One of the biggest differences versus the earlier Marshall amps is that the tone controls of the JCM-800 are located after the preamp tubes. Compared to AM4 models based on earlier Marshall amps, that means that the tone controls of this model have much more effect at high Drive settings. Incidentally, some versions of the JCM-800 get their distortion by clipping a diode. The amp we modeled uses a tube for distortion.



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AM4 Amp Modeler 4 CHANNEL PROGRAMMABLE TONE EXPANSION FOR ANY GUITAR AMP



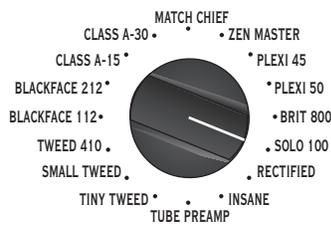
Solo 100 – based on '95 Soldano SLO 100

This model is based on a Soldano SLO-100 head. Mike Soldano first came to fame as the guy who could do all the really cool mods to your Marshall. It wasn't long before he started building his own 'hot-rod' amps—sporting chromed transformers and chassis, no less. Mike's amps are also famous for their bulletproof construction and military spec wiring and components.

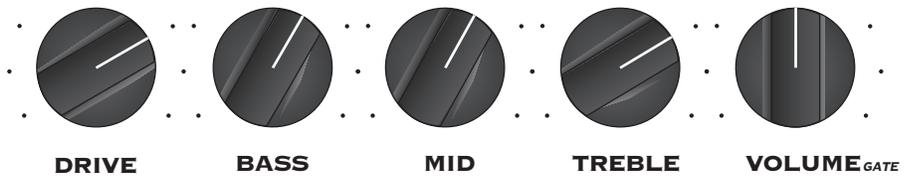
While primarily known for its high gain personality, the SLO-100 has a great clean tone as well. Eric Clapton put Soldano on the map when he played "Saturday Night Live" with his Soldano SLO-100.



This image is provided for the sole purpose of identifying the specific product that was studied during Live's sound model development, and does not imply any cooperation or endorsement.



AM4 Amp Modeler 4 CHANNEL PROGRAMMABLE TONE EXPANSION FOR ANY GUITAR AMP



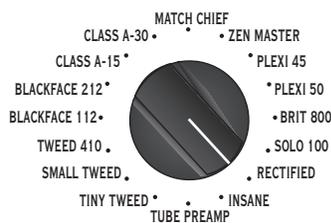
Rectified – based on '01 Mesa/Boogie Dual Rectifier

This model is based on a 2001 Mesa Boogie Dual Rectifier Solo Head. With their shiny metal knobs and diamond plate metal fronts, Boogie's Rectifiers let you know that these amps are not for the faint of heart.

Rectifiers are popular with many of today's guitarists looking for thick, bone-crushing distortion and high gain impact. For a typical "scooped mids" sound, you can dial up AM4's Rectified model, crank up the Drive, turn down the Mid, and chunk away.



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Insane – Line 6 Original

Imagine running your Soldano SLO-100 as a preamp for your Boogie Dual Rectifier, and you've got a pretty good picture of just how much sheer gain is involved in Line 6 Insane. In fact, our goal here was to provide you with as much input gain distortion as possible, short of complete meltdown.

Spin up the Drive and you'll find a nearly endless supply of rich tube-style drive—sort of like the Recto with a distortion pedal—while still retaining tonal definition and character. There's a big bottom end, along with Bass, Mid and Treble controls that give you tons of wide-ranging tone shaping possibility.

So jack in, crank up, and take no prisoners!



Use of this model in combination with high volume guitar amplification equipment can result in late night complaints from your neighbors. Line 6 reminds you to distort responsibly.

AM4 Amp Modeler 4 CHANNEL PROGRAMMABLE TONE EXPANSION FOR ANY GUITAR AMP

Tube Preamp - Line 6 Original

Not even close to being a guitar amp, but once we got started, we just couldn't stop ourselves. Let's say you just want to add a bit of tubey-ness to your signal, and maybe have a bit of front-end EQ feeding into your amp. Well, now, a tube preamp would be just the thing for that. So we tossed one in here!

The Drive control lets you dial in the tone from subtle warming to distort-o-rama. With the tone controls at 12 o'clock, the EQ is "flat." Turn a tone knob up to get a boost, and down to get a reduction in that tone range.

AM4 Amp Modeler 4 CHANNEL PROGRAMMABLE TONE EXPANSION FOR ANY GUITAR AMP

LINE 6 LIMITED WARRANTY INFORMATION

Sending in your registration card allows us to register key information so that we may handle problems faster and inform you of advance information, upgrades, and other news. Thanks in advance for filling out your registration card and sending it to us. And good luck in your music!

Line 6, Inc., warrants this product when purchased at an Authorized Line 6 Dealer in the United States of America or Canada, to be free of defects in materials and workmanship for a period of one year from the date of original purchase only upon completion and return of the Line 6 Warranty Registration form within 30 days from date of purchase. **Please contact your distributor for information on warranty and service outside the USA and Canada.**

During the warranty period Line 6 shall, at its option, either repair or replace any product that proves to be defective upon inspection by Line 6 .

Line 6 reserves the right to update any unit returned for repair, and reserves the right to change or improve the design of the product at any time without notice.

This warranty is extended to the original retail purchaser. This warranty can be transferred to anyone who may subsequently purchase this product within the applicable warranty period by providing Line 6 with all Warranty Registration information for the new owner and proof of transfer within 30 days of the purchase. Final determination of warranty coverage lies solely with Line 6.

This is your sole warranty. Line 6 does not authorize any third party, including any dealer or sales representative, to assume any liability on behalf of Line 6 or to make any warranty for Line 6.

Line 6 may, at its option, require proof of the original date of purchase in the form of a dated copy of the original authorized dealer's invoice or sales receipt.

Service and repairs of Line 6 products are to be performed only at the factory (see below) unless otherwise authorized in advance by the Line 6 Service Department. Unauthorized service, repair or modification will void this warranty.

To obtain factory service for USA and Canada:

Access FAQTRAQ via the Support page of the Line 6 web site (www.line6.com) or contact Line 6 at (805) 379-8900, 8AM to 5:30 PM Monday through Friday (Pacific Time) and request the Product Support department. If necessary, you will be given a return authorization (RA) number: **Products returned without an RA number will be returned to you at your sole expense.** Pack the product in its original shipping carton and attach a description of the problem along with your name and a phone number where Line 6 can contact you if necessary. Ship the product insured and freight prepaid to:

**Line 6 Product Support
6033 De Soto Avenue
Woodland Hills, CA 91367**

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