



## Line 6 Floor POD Plus £269

Line 6 improves its Floor POD to give you more options in an easy to use package **by Adrian Clark**

### The rivals

DigiTech RP350	£179
Korg AX3000G	£249
Vox Tonelab LE	£299

The Tonelab LE is perhaps closest in spirit to the Floor POD Plus, concentrating on high-quality amp models without too many crazy effects. It also has a 12AX7 valve, which may or not be a selling point for you. The Korg AX3000G has a wider range of effects, and shows what can be had for the same sort of money; remember, though, that more features can result in increased complexity. Finally, the RP350 is one of the latest additions to DigiTech's range and uses the powerful AudioDNA DSP chips used on its high-end GNX units.

Line 6 introduced the Floor POD last year, combining a useful range of amp models and effects in a compact pedalboard unit. It was ideal for players who needed a POD-based set-up on stage but were reluctant to explore the depth and complexity of the PODxt Live. The gulf between the two products was still quite wide, though, and the new Floor POD Plus looks like filling that gap nicely. The emphasis is still on clarity and ease of use, but the increased array of sounds and features brings the Plus model into direct competition with a wider range of full-size multi-effects units.

While the original Floor POD looked a bit like a standard POD shape with an expression pedal added, the Plus version moves away from the familiar 'kidney bean' design and looks like a typical floor effects unit. The more conventional dimensions mean that there's now space for five, rather than three, footswitches along with the expression pedal and a larger selection of easy access knobs and switches.

LINE 6 FLOOR POD PLUS	TEST RESULTS
Build quality	★★★★★
Features	★★★★★
Sound	★★★★★
Value for money	★★★★★

■ **WE LIKED** Easy to use; feature range reminiscent of the original POD

■ **WE DISLIKED** It's not the Line 6 style, but patch names would be useful

In another move towards standard multi-FX design, the Floor POD Plus can be used in two ways. In channel memory mode, you use the footswitches to select from the 124 available presets (120 of these are initially filled with factory sounds, but you can overwrite any of them). The first four of the main group of five footswitches are used for selecting the presets in each bank, and there's another pair of footswitches just behind, for scrolling up and down through the 31 banks. By pressing both bank switches simultaneously, you can switch to or from on/off mode. Here, the first four footswitches function as

a row of traditional stompboxes, controlling amp model, solo boost, FX and delay. The effects used in each of these 'virtual stompboxes' can be adjusted with the same flexibility as if the modules were chained together in channel memory mode.

Finally, the fifth footswitch is used for tapping in delay times, and by holding it down for two seconds, you access the built-in tuner.

Just like every other member of the POD family, the Floor POD Plus is very clearly laid out. As usual with Line 6 products, we didn't even look at the manual until we needed to check exact specifications for writing this review. The beauty of so many of the company's products is that you can set up and start using the full range of functions in minutes. Immediately above the four main footswitches are three rotary switches, used to select the amp model, effect and delay type.

There are 32 amp models, and they'll be familiar to anyone who has used the 2.0 version of the standard POD.



By pressing down and then turning this switch, you can also select a different cabinet model from the default setting for each amp. There are 16 effect models, covering the range of standard stompbox types found on the original POD along with some more unusual sounds. Whichever effect you select, you'll be able to modify a selected parameter by means of the effect tweak knob. There are also knobs for adjusting the level of the rudimentary compression and noise gate effects.

The reverb and delay are independent of the main group of effects, and each has a small level control above the main three selector switches. The reverb type is governed by the amp model, so as a general rule if the real amp would have had spring reverb, that's what you get, otherwise it'll be a room reverb. There are six types of delay effect, selected by means of the third rotary switch: tape, multi-tap, digital, reverse, sweep echo and analog.

Finally, the top row of knobs covers standard amp-type controls: drive, bass, mid, treble and channel volume. There's another control for the main output volume on the back panel, where you'll also find left/right outputs (use L only for mono operation), MIDI connections, a headphone output, aux input and an amp/direct switch.

**SOUNDS:** There's no harm in hearing the original POD 2.0 amp models again; they were always a great set of sounds, with something for just about everyone. The original POD was a little short on effects, so the extra effects in the Floor POD Plus really make a



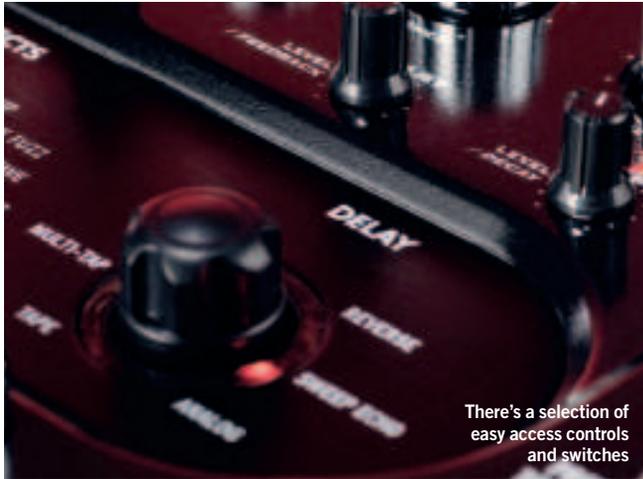
**The original POD was a little short on effects, so the extra effects in the Floor POD Plus really make a difference**



While the models are taken from the POD 2.0, there are extra effects here

## LINE 6 FLOOR POD PLUS £269

### EFFECTS



There's a selection of easy access controls and switches

#### LINE 6 FLOOR POD PLUS

PRICE: £269

ORIGIN: USA

TYPE: Pedalboard modelling unit with effects

FEATURES: POD 2.0 amp models plus effects from various Line 6 products

EFFECTS: 32 amp models, 16 effect models, six delay types plus reverb, noise gate and compressor

PATCHES: 124

MIDI: Program change and continuous controller messages can be transmitted, and you can back up patches via SysEx

CONNECTIONS: Guitar input, L/R outputs (with output level control and amp/direct switch) headphone output, aux input, MIDI in/out

POWER: Adaptor supplied

EXT CONTROLLERS: No

OPTIONS: The standard Floor POD costs £175

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→ difference. The 'tron up' effect, for example – based on the Mu-Tron III envelope follower – adds some welcome seventies-style squelch to several patches. Similarly, the 'comet trails' filter effect (borrowed from the FM4 Filter Modeller) and the ring modulator allow you to create quite extreme sounds that were never

### Just like every other member of the POD family, the Floor POD Plus is very clearly laid out

possible on the standard POD.

In use, the only obvious weakness is the lack of an alphanumeric patch display. When you're scrolling through 124 presets, it's useful to have memorable patch names such as 'squelchy Bootsy' or 'Lifeson chorus'. The patches on the Floor POD Plus are identified solely by their number, so it's easy to lose track of what you like while browsing the patches.

The expression pedal is easy to calibrate to personal taste and has a generous amount of movement too. It defaults as a volume pedal, but can be instantly switched to wah duties by clicking the footswitch concealed under the toe end. This isn't as sophisticated as the assignable pedals found on many rivals out there in the market, but it's a well-designed

solution for players who only need wah and volume.

#### Verdict

We like this pimped-up version of the Floor POD for two reasons. Firstly, it fills an important gap in the Line 6 product range, providing a product with more sonic versatility than the standard Floor POD, but without the complexity of the PODxt Live. And secondly, it's a welcome addition to the wider world of floor FX units.

Where many of the rival units can be overwhelming in their array of effects and tweaks, this is much closer to being a compact version of a normal person's rig. Most players only really seem to want a handful of good quality amp sounds and a modest range of the most popular effects, and rather than offering endless lists of extra features that might never be used, Line 6 has collected the essential tools in a compact and user-friendly product. **A**

#### Line 6 Floor POD Plus

Guitarist RATING



### Bass Floor POD £186

#### One for the low-enders

The original Bass POD proved a popular addition to the renowned POD family, so it's nice to see that Line 6 has done the same with the Floor POD range. The basic design is the same as the standard guitar Floor POD, with easily grabbable knobs for drive, bass, treble and channel volume, and once again there are six amp

models to choose from (clean, R&B, rock, brit, grind and synth).

The choice of effects has been tweaked here to make it more suitable for bass; there's a choice of filter, octaver and chorus, and a threshold control for the compressor. The compressor knob is also used for selecting the waveform of the synth model.

Patch navigation is via simple up/down

footswitches, while the third footswitch bypasses the unit. Holding down the third footswitch takes you into FX on/off mode, where the first two footswitches are used to switch the compression and effects on or off independently. For those bassists out there who really like to feel the notes in their ribcages, the deep pushbutton engages an extra (preset) toneshaping stage.