

BACKSTAGE 30

OPERATING GUIDE



Your new Backstage is a professional, compact amp featuring one 10" heavy duty speaker mounted in an open back cabinet and powered by our 18 Watt RMS (@ 5% THD) chassis. The full complement of controls includes Gain, Low, Mid, High and Master Gain. The inclusion of the Master Gain makes the Backstage the ideal studio or practice amplifier for those who don't want to drag "monster amps" around for practice or recording sessions.

The Backstage also features a preamp output jack for driving external power amplifiers or accessories.

Unlike most units in this category, which offer only one or two output devices, the rugged power amp of the Backstage uses four extremely heavy duty push/pull parallel silicon power devices mounted on large heatsinks, coupled with four 5 Watt emitter resistors, thus providing the ultimate in reliability and extra drive necessary for the solid punch and reserve power delivered by this unit. The push/pull parallel circuit has proven its reliability over the years in our solid-state products.

The rugged $\frac{3}{4}$ " cabinet is covered in super heavy duty 33 ounce "Tolux" to stand up under road conditions. The heavy duty 10" speaker has been specially matched to the electronics and cabinet to reproduce the dynamic range and wide frequency response of the Backstage. We feel that our Backstage is the best compact amp value on today's market. Comparison with other brands will show that this is a professional designed and constructed unit selling at a price comparable to other makers' "toy" amps.



WARNING: To prevent electrical shock or fire hazard, do not expose this appliance to rain or moisture.

A. In most cases when plugging in your instrument, you should use *input jack 1*. *Input jack 2* is the low gain input and should be used if the signal from your instrument tends to overload (distort) input 1. When two instruments are plugged into jacks 1 and 2, the circuit automatically balances the gain of the two inputs so that the sensitivity of both are equal.

B. The *Gain* control sets the gain of the input preamp, thereby controlling the *sensitivity* of the *preamp*, *not the power* of the amp. It is entirely possible for the amp to be driven to full power output on very low volume settings if the signal from your instrument is extremely high and Master Gain is set high.

C. The *Low Equalizer* varies the amount of bass response in the system and is very effective in achieving a balanced tonal blend.

D. The *Mid Equalizer* enables the musician to tailor the vital mid-range responses. Experimentation with the unique middle circuit will show that it is much more effective than conventional circuits.

E. The *High Equalizer* varies the high end response of the amplifier.

F. The *Master Gain* control is very useful for obtaining a number of effects. The most common use of this control is for obtaining overdrive and sustain at low sound levels. Another valuable use for this control is for controlling the response and noise of the amp in the recording studio. To obtain maximum overdrive and sustain, the channel Gain control should be set near maximum and the output of the system should be adjusted with the Master Gain control. It has been found that when operating the amp in the overdriven condition, lower settings of the treble control tend to give a smoother "natural distortion characteristic". Boosting of the Mid Equalizer yields a much "fatter" distortion. The normal background noise (hiss, hum, etc.) can be very effectively controlled for recording studio applications by use of the Master control. To reduce these noises, reduce the setting of the Master Volume control.

G. The *pilot light* indicates when the electrical supply (mains) is supplying power to the amplifier.

H. The *fuse* is located *within the chassis* and should be replaced with one of the proper value if it should fail. It is necessary that the proper value fuse be used to avoid damage to the equipment and to avoid voiding the warranty. If your amplifier blows fuses, the unit should be taken to a qualified service center for repair.

For your safety, we have incorporated a three-wire line (mains) cable with grounding lug. It is not advisable to remove the ground pin under any circumstances. If it is necessary to use the amp with the old two-prong sockets, a suitable adaptor should be used. Much less noise and greatly reduced shock hazard exists when the amp is operated with the proper grounded receptacle.

CAUTION!

TO PREVENT ELECTRICAL SHOCK, DO NOT REMOVE CHASSIS FROM CASE. NO USER SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL. SERVICEMAN MUST DISCONNECT LINE CORD BEFORE REMOVING CHASSIS.

SPECS

Input Impedance:
47.0 K Ohms

Input Required for Rated Output:
10.0 mV RMS
Input, -5; Master, -5; EQ flat

Gain:
60.0 dB

Signal-to-noise Ratio:
50.0 dB

Recommended Load:
8.0 Ohms

Power Output:
15 Watts RMS @ 1% THD
18 Watts RMS @ 5% THD

Equalization Frequencies:
Bass—100 Hz
Mid—450 Hz
Treble—10 kHz



**PEAVEY
ELECTRONICS
CORPORATION**

711 A Street
Meridian, Mississippi 39301
Telephone (601) 483-5365
Telex 504115

Printed in U.S.A.

"Specifications are subject to change without notice."