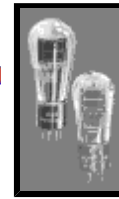
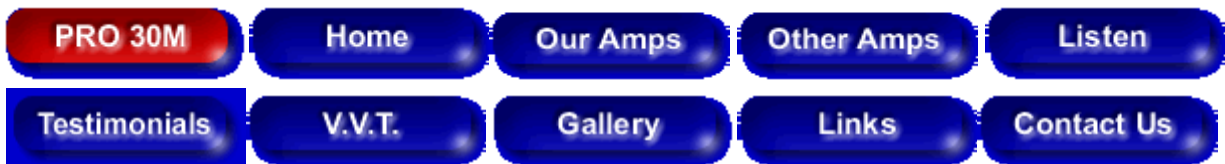


Blue Tone Amps



The **Small** Amp with **Big** Stage Sound & Valve Sound **Bite**



THE PRO 30M COMBINATION AMPLIFIER

Classic “Vintage” Values and “Tone” Combined with Modern “Engineered” Construction

FEATURES:-

The first guitar amplifier in the world to feature Virtual Valve Technology

Thirty Watts of Pure Vintage Tone; tamed by a Genuine Master Volume System.

Simple Single Channel Design; reacts perfectly with your Guitar’s Natural Resonance.

Small, Light and Stylish; built to last using High Grade Components and Construction.

Don’t get tied down by complex channel switching and pedal boards. Experience the freedom a good tone amplifier can give; and control all your sounds from your guitar’s “vol” and “tone” knobs.

No Worries; No Hassle; Just Great Tone! BLUE TONE!

The amp is available direct from Blue Tone Amplifiers at £499 plus delivery.
(please contact us for delivery costs before selecting 'Buy Now')



Don't just take our word for it, check out our reviews

Detailed Description Of Inputs, Outputs And Controls:

Inputs
 Input Control
 Contour Switches
 Equaliser Controls
 Status Indicators
 Output Control
 Outputs



Dimensions of the
 PRO 30M

Width: 52 cm

Height: 45 cm

Depth: 26 cm

The amp weighs
 approximately 20
 kilos, or 42 lbs.

Inputs:

The PRO 30M amplifier has two ¼ inch jack inputs which are suitable for connection to passive electric guitars. The inputs circuits have been especially designed to react with the guitar in the same way that valve pre amps do. They can also receive input from other low voltage equipment (such as guitar pedals etc.) however input distortion will occur if the signals exceed approximately 1 volt r.m.s.

Cable length (and quality) has a significant effect on the sound of passive electric guitars. This is an essential part of the amplified sound which it is often overlooked. Try different cables to find which ones you prefer and then stick with them to maintain your sound.

The **Dark Input** is particularly suited to single coil guitars where it adds punch and depth to the sound. Many guitarists link their guitar into two inputs of an amplifier achieve this kind of result.

The **Bright Input** is more suitable for guitars with hot single coil or hum bucking pickups. The guitars natural resonance is enhanced by this input which adds bite, especially as the guitar volume control is wound towards full.

The two inputs can operate as a **Link** if required in which case the PRO 30M will revert to operating in "bright" mode. This will lift the treble response to compensate for the additional cable length required to link the input to a second amplifier.

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Input Control:

The **Input Gain** adjusts the amplifier drive sensitivity. At the lower settings a guitar can be

connected (set to full volume) and the amplifier will produce an undistorted output. As the "Input gain" is increased the amplifier will start to distort more and more producing valve style overtones (as produced by the best class AB valve amplifiers). At any point the guitar volume control can be backed off to clean up the sound. For most guitars a setting somewhere around three quarters (2 o'clock) is ideal. The guitar volume control can then be used to dial up any sound required:-

from "**clean**" - warm and sweet,

through "**drive**" - compressed and gritty but still dynamic and warm,

to "**overdrive**" - complex and spacious with deep tight lows and biting highs.

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Contour Switches:

The **Mid** switch makes a subtle change to the pre-amplifier circuits adding more mid emphasis but at the same time adding more compression at high frequencies to soften the sound when overdriven. Both sounds are essentially vintage in character.

The **Hot** switch gives a substantial lift to the mid frequencies giving the amplifier a more contemporary sound and ensuring maximum drive is available for solo work. This function can be controlled via a footswitch if desired. In combination the "mid" and "hot" switches provide up to 4 different tonal emphasis modes.

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Equaliser Controls:

The **Bass** control adjusts the low frequency sound of the amplifier.

The **Mid** control adjusts the mid frequency sound of the amplifier.

The **Treble** control adjusts the treble frequency sound of the amplifier.

The equaliser is a passive system with controls which interact like those on valve amplifiers from the mid 60's. This provides fine tuning of both clean tone and overdrive compression however the range of adjustment is not particularly large so do not be afraid to set the controls to either of their extreme settings.

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Status Indicators:

The **Mid** indicator will illuminate to show that the "mid" emphasis switch is active.

The **Hot** indicator will illuminate to show that the "hot" switch or foot pedal is active.

The **Drive** indicators show the status of each half of the push pull simulator stage and will illuminate when either is approaching overdrive.

The **Clip** indicator may occasionally illuminate when the amplifier is being operated at the very highest of speaker levels and especially if the mains supply voltage is low. This warns that the amplifier output power stage is unable to track the full dynamic bass response delivered to it from the push pull simulator and that the sound quality may be slightly impaired. Reducing the amplifier level control slightly will rectify the situation but no damage will be sustained if full level operation is continued.

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Output Controls:

The **Amplifier Level** provides a final adjustment of the amplifier level that is fed to the speaker. This provides reduction in the amplifier volume as required even if the "input gain" circuit is being driven hard into overdrive.

The **Output Level** controls the signal that is fed to the "line" and "headphone" outputs and operates independently from the "amplifier level".

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Outputs:

The **Line** output is on a ¼ inch jack and incorporates circuits to emulate the effects of loudspeaker and microphone so that direct recording can be achieved without using the main amplifier loudspeaker. This can be useful when trying to make recordings at low volumes or when trying to reduce spillage in a live stage environment.

The **Phones** output is on a stereo ¼ inch jack suitable for 100 ohm headphones

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