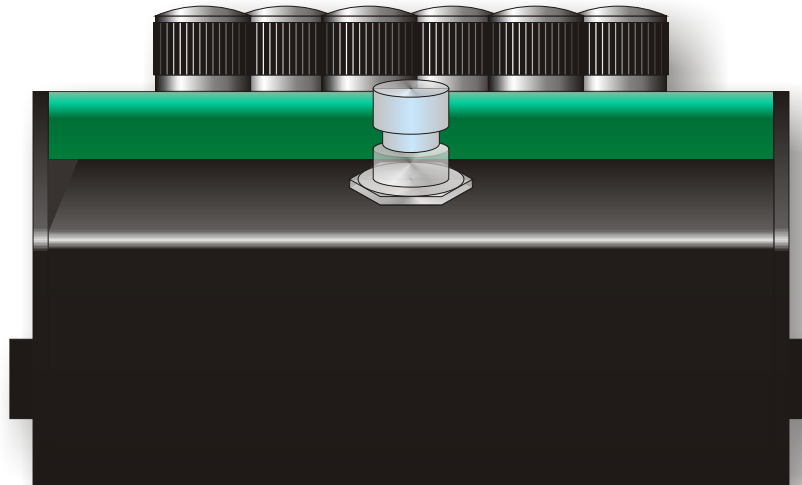
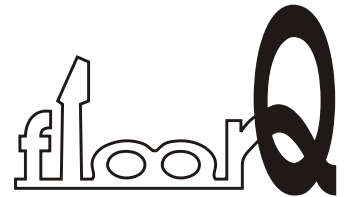


1845 W. 169th Street
Gardena, CA 90247
USA

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JOEMEER

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Joemeer User Guide

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Written by Allan Bradford, MSc



Important Safety Information



CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER. NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.



The lightning flash with arrowhead symbol, within equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance.

WARNING: TO AVOID FIRE OR ELECTRIC SHOCK HAZARD, DO NOT EXPOSE THIS APPARATUS TO WATER, RAIN OR MOISTURE.

This appliance has a serial number located on the rear panel. Please record the model number and serial number and retain them for your records.

Model number:

Serial number:

NOTE — This apparatus does not exceed the Class A/Class B (whichever is applicable) limits for radio noise emissions from digital apparatus as set out in the radio interference regulations of the Canadian Department of Communications.

ATTENTION — *Le présent appareil numérique n'émet pas de bruits radioélectriques dépassant les limites applicables aux appareils numériques de class A/de class B (selon le cas) prescrites dans le règlement sur le brouillage radioélectrique édicté par les ministere des communications du Canada.*

These limits are designed to provide reasonable protection against harmful interference in a commercial/residential installation respectively. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instruction manual, may cause harmful interference to radio communications. There is no guarantee that interference will not occur in a particular installation. If this equipment does cause interference to radio or television equipment reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by any combination of the following measures: (1) Relocate or reorient the receiving antenna (2) Increase the separation between the equipment and the receiver (3) Plug the equipment into an outlet on a circuit different from that to which the receiver is connected (4) Consult your dealer or experienced radio/television technician for additional assistance.

CAUTION — Changes or modifications to this equipment not expressly approved by the party responsible for compliance could void the user's authority to operate this equipment.

Important Safety Instructions

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water. Do not expose to drips or splashes. Do not place any objects filled with liquids, such as vases, on the apparatus.
6. Clean only with dry cloth.
7. Do not block any ventilation openings. Do not install this apparatus in a confined space such as a book case or similar unit. Install only in racks designed for the purpose and in accordance with manufacturers' instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding-type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments and accessories specified by the manufacturer.



12. Use only with a cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

13. Unplug this apparatus during lightning storms or when unused for long periods of time.

14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

15. Apparatus designed with Class-I construction must be connected to a mains socket outlet with a protective earthing connection (the third grounding prong).

16. This apparatus may be equipped with a single-pole, rocker-style AC mains power switch. If so this switch is located on the front panel and should remain readily accessible to the user.

17. The manufacturer reserves the right to change the technical specification of the product without prior notice.

Statement of RoHS Compliance

PMI Audio Group manufactures complete electronic products which are covered by the European Union's "Removal of Hazardous Substances" directive 2002/95/EC (RoHS). This directive seeks to eliminate toxic substances from the manufacturing process, such that when equipment is disposed of at the end of its life cycle, the materials it contains do not contaminate the environment and pose health risks. Banned substances are lead, mercury, cadmium, hexavalent chromium, polybrominated biphenyls (PBB) and polybrominated diphenyl ethers (PBDE). Lead is used together with tin in solder connections to reduce the melting point of solder. Lead-free solder requires higher soldering temperatures which in turn places greater thermal stress on components.



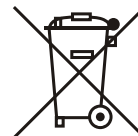
PMI Audio Group takes seriously its obligations under the RoHS directive and insists that its factories use only components that are certified RoHS compliant, as well as lead-free solder. In a very few cases the necessary components may not yet be available to the world market but we work continuously to eliminate any such exceptions at the earliest opportunity. Our printed Circuit Boards (PCB's) and all soldered joints have been lead-free since 2005.

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Statement of WEEE Policy

PMI Audio Group manufactures many complete electronic products which are covered by the European Union's "Waste Electric and Electronic Equipment" directive 2002/96/EC (WEEE). This directive seeks to ensure that waste electric and electronic equipment is disposed of in an environmentally responsible manner, at the end of its life cycle. PMI Audio Group takes seriously its obligations under this directive to take back WEEE-affected products and, from 13th August 2005, will mark all such products with the crossed-out wheeled bin symbol.



Business to Business products: PMI Audio Group will cost-neutrally take back WEEE-affected electric and electronic equipment in this category, from 1st January 2006. PMI Audio Group will work with disposal and recycling partners working within the EU. The waste electric and electronic equipment can then be turned over to a disposal and recycling companies in the countries concerned.

Business to Customer products: emerging electric and electronic equipment will be disposed of by local authorities' collection systems.

Dual Use products: this equipment will be disposed of by local authorities' collection systems.

JOEMEER – the legend grows

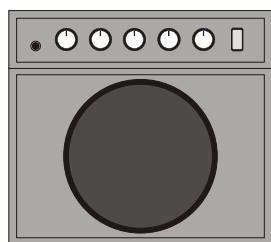
The latest generation of Joemeek audio processors represents a quantum leap in the history of the Joemeek legend. Long regarded for its "Big Sound", the original Joemeek gear was both revered and reviled for its somewhat "quirky" nature. Now we have taken the best of what made the Joemeek products sound great, refined it, distilled it, added to it and repackaged it.

Properly and robustly engineered for predictable, controllable performance, the new range retains the famous Joemeek sound, with its wide, flat frequency response extending from subsonic to ultrasonic. It also uses genuinely low noise circuitry, with lots of headroom (immunity to overload). Accurate calibration and clear panel labeling, give you complete confidence in what's going on. While some equipment pays lip-service to quality and "professional rules" but fails to deliver, the new generation of Joemeek products is founded on good solid electronic and audio engineering, and easily withstands direct comparison with the very best names in pro audio.

The Joemeek range provides everything you need to get your performance across, whether playing live or recording.

About the Designer

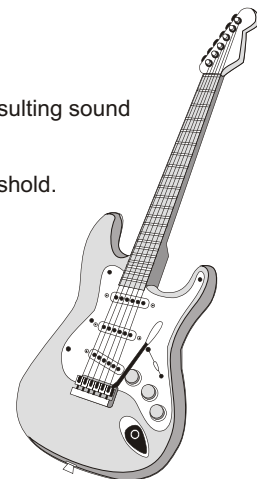
The latest generation of Joemeek products has been designed by renowned audio electronics consultant Allan Bradford. With his background in physics and 30 years experience with the design of instruments, mixers, processors and amplifiers, Allan's unique range of expertise ensures that Joemeek remains at the forefront of music technology.

GUITAR
AMP

INPUT – sets the gain of the preamplifier. Too little gain and the resulting sound will be too quiet; too much and the signal could become distorted.

SLOPE – sets the compression ratio applied to signals above threshold.

OUTPUT – restores the level of the signal after compression.



COMPRESS – sets the level of signal (or "threshold") above which the signal starts to be compressed.

ATTACK – sets how quickly the compressor responds to peaks above threshold.

RELEASE – sets the time taken for the signal to return to its normal size after compression. In general, the longer the time, the less obvious the compression.

FOOTSWITCH – turns the compressor on and off. The blue LED lights when active.

POWER – Use supplied 12Vac adaptor, or any third-party guitar effects power supply in the range 9V - 18V, ac or dc.

DO NOT ATTEMPT TO CONNECT TO MAINS VOLTAGE!!!



The JOEMEEK floorQ is a professional studio compressor in compact pedal format. It takes an instrument such as an electric guitar or bass guitar, amplifies it, compresses it and restores average volume after compression. Simple to use yet extremely powerful, the floorQ will give the gloss of a professional studio production to all your performances. It is equally at home both live and in the studio.

Think of the floorQ as two separate items of equipment:

- A Preamplifier
- A JOEMEEK Optical Compressor

Preamp

This is the all-important front end to the floorQ. Its job is to accept any type of instrument and make it loud enough. It has a very high input impedance, making it suitable for all types of guitar pick-up, including piezo (crystal) acoustic pick-ups.

There is just one control, 'INPUT', which covers a range of amplification from 0dB (unity) to 20dB. This accommodates the wide variation in levels that come from different kinds of guitars and acts as a level matcher between guitar and guitar amplifier.

It is active whether or not the Compressor is turned on, so that the floorQ always sends the correct guitar volume to the power amplifier.

The preamp is an extremely high quality, low noise, Class-A design that will be appreciated by audiophile musicians and engineers looking for a clean sound.

Compressor - cont'd

The floorQ Compressor is a unique recreation of the sort of photoelectric compressor used by record producer Joe Meek in the 1960's. Using modern components for consistency and reliability, it nonetheless reproduces faithfully the same punchy sound that was so characteristic of the pop records of that time.

Compression Ratio

What?? OK, it's simpler than it sounds. If the input gets 10dB louder but the output only increases by 5dB then the compression ratio is "2 to 1". If the input goes up 10dB but the output only goes up 1dB, then the compression ratio is "10 to 1". In a theoretically ideal compressor, this ratio is the same for any size of signal above the threshold but for that to be true, the gain cell and its control circuitry must be perfectly linear over a very wide range. In practice only compressors based on VCAs and digital potentiometers are likely to behave in this way.

Some compressors have a control to set the ratio anywhere between 1:1 (ie: no compression), and 20:1 (which would be regarded as a "brick wall limiter"). In the floorQ the "SLOPE" or "Compression Ratio" is variable from 1:1 (ie: no compression) to 10:1. However that's not all there is to it.

Variable Ratio

In the Joemeek optical compressor the compression 'threshold' is not clearly defined and the compression ratio varies with the amount of compression applied. Suppose the 'SLOPE' control is set half-way (5:1). For signals only just exceeding threshold, the ratio is little more than 1:1. As the compressor is driven harder, the ratio rises to 5:1, at least up to a point. It is a feature of the Joemeek compressor that the compression ratio actually reduces again during large transients and, adjusted correctly, this helps to retain brightness that is often lost with other types of compressor. This is why vintage compressors often sound more lively than their modern counterparts.

So now let's see what the controls do...

Compressor

The PhotoOptical Compressor is what gives Joemeek products their unique character. Its job is to make quiet sounds louder and loud sounds quieter, or in other words to reduce the dynamic range of the programme material. It's a bit like manually riding the volume control, except the compressor does it automatically, responding far quicker and more accurately than you ever could by hand. The compressor is applied in several ways:

1. Make Instruments Stand Out

Because compressors make loud sounds quieter, you can boost the volume of the quiet bits without the loud bits getting even louder. That means you can raise the average level of an instrument in the mix, which has the effect of lifting it and bringing it forwards. This makes an instrument sound denser and playing seem more even, for "produced" results!

2. Protection

Fast response times are used to control peaks. In other words if an occasional peak sticks its head above a maximum permitted level, the compressor clobbers it; this is known as limiting and a compressor designed solely for this purpose is known as a Limiter. Limiters are used to protect recorders, loudspeakers and peoples' hearing from overload.

3. Modification

A compressor can change the dynamics, or "envelope" of the instrument and it is here that the Joemeek Compressor excels! A common use for this is to increase sustain without adding distortion.

Types of Compressor

Most compressors work in essentially the same way: a volume-controlling element or "gain cell" is inserted into the audio signal path. The level of the signal at any given moment is measured and that information is used to control the gain cell. So if the signal gets bigger, the volume is turned down. Various types of gain cell in common use include FETs, valves (tubes), light-dependent-resistors (photoelectric - that's us), digital potentiometers and voltage-controlled-amplifiers, better known as VCAs.

'COMPRESS' sets the level of signal (the "Threshold") above which the signal starts to be compressed. Turning the compression control clockwise lowers the compression threshold, and drives the compressor harder.

'SLOPE' sets the average compression ratio applied to signals above threshold. Lower settings (anti-clockwise) have less effect. Turning the control clockwise increases the ratio and makes the effects of compression more dramatic. At maximum (10:1) ratio the Joemeek compressor effectively becomes a limiter.

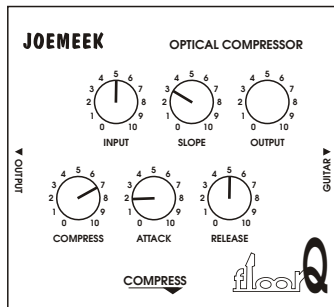
'ATTACK' sets how quickly the compressor reacts to peaks above threshold. Turn this control anticlockwise for a quick response. Slower (clockwise) allows the fast leading edge of percussive sounds to pass uncompressed for a moment, before the compressor reacts to control the gain. This example of "changing the envelope" of a sound makes instruments sound more percussive. Settings around mid-position are used where the compression needs to be less obvious. Faster attack times (anti-clockwise) in conjunction with large amounts of compression, result in extreme "pumping" effects.

'RELEASE' sets how long the compressor goes on squashing the sound for, once the signal has dropped below threshold. If it stopped instantly there would be very noticeable modulation or "pumping" of the sound. Generally, the longer the Release time, the less obvious is the compression. Of course some "pumping" might actually be desirable as a special effect and that is another way in which the envelope of a sound can be modified. The floorQ Release is variable from 0.1 seconds up to 3 seconds giving a wide variety of effects.

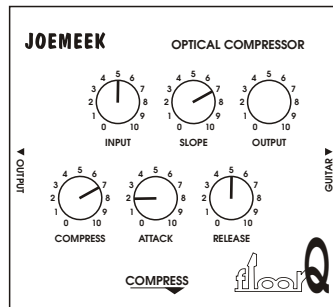
'OUTPUT' sets a static amount of amplification, to restore the level of the signal after compression. Correctly adjusted, there will be no change in perceived volume as the footswitch is operated.

How the compressor behaves depends on the style and volume of playing. So experiment with the controls with different kinds of material to discover the range and depth of effects that can be achieved. Use the footswitch to compare compressed and uncompressed sound (blue LED lights when active).

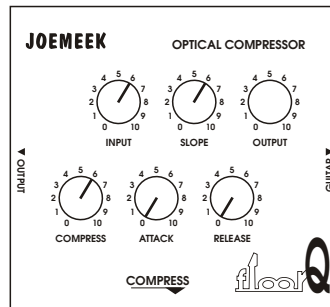
Try these as some starting points. Remember to adjust the 'INPUT' control to suit your amp and guitar, before switching on the compressor. In each case adjust the 'OUTPUT' control as required, so that there is no change in volume as you switch the compressor on and off.



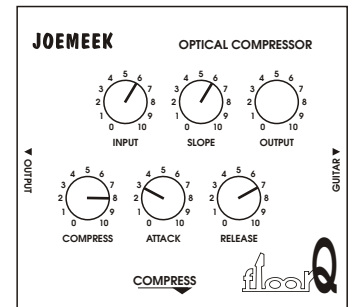
Clean compressor sound with mild control of dynamics.



Turning up the 'SLOPE' gives clean compressor sustain.



Driving the input a bit harder with very short attack and release times, gives a crunchy sound, still with control over volume.



Adds long sustain to solo distortion. Also works with a clean guitar for a big compressor sound – like a controlled country pick with no pumping and breathing.

These examples were derived using a Laney LT5 5 watt tube amp and a Gibson SG. Settings will vary with different guitars and amplifiers, so experiment to find what works best for you!

Troubleshooting

1) No Power (FOOTSWITCH LED doesn't light up)

- Is the power supply plugged in (both ends)?
- Is the mains power on?
- Has a mains fuse blown?
- There is a thermal, self-resetting fuse inside the floorQ. Try disconnecting the power supply, waiting 5 minutes then trying again.

2) The Input doesn't work

- Is the guitar connected to the input jack?
- Is the 'INPUT' control turned up enough?

3) The compressor doesn't work

- Is the FOOTSWITCH on (LED on)?
- Is the 'COMPRESS' control turned up enough?
- Is there enough signal, as set by the 'INPUT' control, to drive the compressor?
- Is the 'SLOPE' control turned up enough?

4) Too little or too much compression

- Turn the 'INPUT' control up or down respectively, to adjust the signal level to the compressor.
- Turn the 'SLOPE' control up or down respectively.

5) Too much noise

- Is the 'INPUT' control too high (eg: the input signal is too small)?
- Is the noise already present in the input signal? (Try unplugging the guitar).
- Is the 'OUTPUT' control too high (eg: when lots of compression is being used)?

6) Sounds distorted

- Is the 'INPUT' control too high?
- When using the compressor, is the 'RELEASE' control set too low?

Technical Specification

Input impedance	6.8Mohm
Pre-amp gain	0dB to +20dB (variable)
Equivalent input noise	-94dBu (unweighted)
Distortion	0.001% (below Compressor threshold)
Frequency response	15Hz to 20kHz (-3dB)
Maximum input before clipping	+19.5dBu
Headroom before clipping	+19.5dBu
Compression threshold	-6dBu to +22dBu (variable)
Compression ratio (slope)	1:1 to 10:1 (variable)
Compressor attack time	1 msec to 100 msec (adaptive)
Compressor release time	0.1 sec to 3 sec (adaptive)
Output gain	0dB to +20dB (variable)
Nominal output level	0dBu
Output impedance	100ohm
Noise Floor	-94dBu (typical, with 0dB Input and 0dB Output gain)
Power supply	9V to 18V, ac or dc (12V ac adaptor supplied)
Power consumption	4W
Mechanical	106W x 65H x 154D (overall)
Weight	1 kilo

Notes

Joemeek Limited Warranty

THIS PRODUCT IS FOR PROFESSIONAL USE ONLY

PMI Audio Group warrants that all products will be free from defects in material or workmanship:

A: For a period of one (1) year from the date of purchase (hereinafter the labor warranty period). PMI Audio Group will repair or replace this Product if determined to be defective. After the expiration of the labor warranty period, the Purchaser must pay labor charges.

B: In addition, PMI Audio Group will supply, at no charge, replacements for defective parts for a period of one (1) year from the date of purchase. During the labor warranty period, to repair the Product, the Purchaser must return the defective Product, freight prepaid, or deliver it to a PMI Audio Group Service Center. The Product to be repaired is to be returned in either its original carton or a similar package affording an equal degree of protection. PMI Audio Group will return the repaired Product freight prepaid to the Purchaser. PMI Audio Group is not obligated to provide the Purchaser with a substitute unit during the warranty period or at any time.

Conditions of Warranty

1. Notification of claims: Warranty Service: If Purchaser discovers that the Product has proven defective in material or workmanship, then written notice with a full explanation of the claim shall be given promptly by the Purchaser to PMI but all claims for warranty service must be made within the warranty period. If after investigation PMI determines that the reported problem was not covered by the warranty, Purchaser shall pay PMI for the cost of investigating the problem at it's the prevailing time-and-materials rate. No repair or replacement by Purchaser of any Product or part thereof shall extend the warranty period as to the entire Product. The specific warranty on the repaired part only shall be in effect for a period of ninety (90) days following repair or replacement of that part or the remaining period of the Product warranty, whichever is greater.

2. Exclusive Remedy: Acceptance: Purchaser's exclusive remedy and PMI's sole obligation is to supply (and pay for) all labor necessary to repair any product found to be defective within the warranty period and to supply, at no extra charge, new or rebuilt replacements for defective parts. If repair or replacement fails to remedy the defect, then and only in such an event, shall PMI exchange to Purchaser a new or reconditioned unit. Purchaser's failure to make a claim as provided in paragraph 1 above or continued use of the product shall constitute an unqualified acceptance of such Product and a waiver by Purchaser of all claims thereto.

3. Exceptions to Limited Warranty: PMI shall have no liability or obligation to Purchaser with respect to any Product subjected to abuse, negligence, accident, modification, failure of the end-user to follow the operating and maintenance procedures outlined in the users manual, attempted repair by non-qualified personnel, operation of the unit outside of the published environmental and electrical parameters, or if

such Product's original identification (trademark, serial number) markings have been defaced, altered, or removed. PMI excludes from warranty coverage, Products sold AS IS and/or WITH ALL FAULTS and excludes used products which have not been sold by PMI to the purchaser. PMI also excludes from warranty coverage consumables such as fuses and batteries, tubes, etc.

4. Proof of Purchase: The dealer's dated bill of sale must be retained as evidence of the date of purchase and to establish warranty eligibility.

5. Grey Market: All warranties apply only to PMI Audio Group Products purchased and used in the USA, and to PMI Audio UK Products purchased and used in the UK, EU and all other countries outside of the USA. All warranties apply only to PMI Audio Group/PMI Audio UK Products originally purchased from an authorized PMI Audio Group/PMI Audio UK dealer. PMI Audio Group/PMI Audio UK Product that was not purchased through an authorized and legitimate sales channel is considered "Grey Market". Warranties for PMI Audio Group/PMI Audio UK Products purchased outside their respective territories will be covered by the PMI Audio Group/PMI Audio UK Importer for that specific country or region. Products originally sold to the USA market and consequently resold overseas forfeit their warranty as do PMI Audio UK Products sold outside of the UK and Europe. American PMI Audio Group Dealers are expressly forbidden to export PMI Audio Group Products and PMI Audio UK Distributors and Dealers are expressly forbidden to export to North, South, Central and Latin America. "Grey Market" purchases are not covered by any warranty. In the case that a PMI Audio Group/PMI Audio UK Product must be returned to the factory from outside its respective territory, customer shall adhere to specific shipping, customs, and commercial invoicing instructions given with the Return Authorization as PMI Audio Group/PMI Audio UK will not be responsible for transportation costs or customs fees related to any importation or re-exportation charges whatsoever.

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Owners Registration Card

TO BE COMPLETED AT TIME OF PURCHASE

Name _____

Date of Purchase _____

Serial Number _____

Dealer's Name _____

RETAIN FOR YOUR RECORDS

PLEASE DISPATCH AND RETURN
YOUR REGISTRATION
TO JOEMEEK WITHIN 14 DAYS
OF PURCHASE

Specifications and model numbers are subject to
change without notice

Product Registration Information Please Fill in the Below Sections and Return

Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Telephone Number: _____ email Address: _____

Model Purchased: _____ Date Purchased: _____

Serial Number: _____ Dealer: _____

Comments: _____

What magazines do you read to inform your buying decision: (check all that apply)

MIX Electronic Musician EQ Sound on Sound Pro Audio Review Recording Pro Sound News Audio MIDI