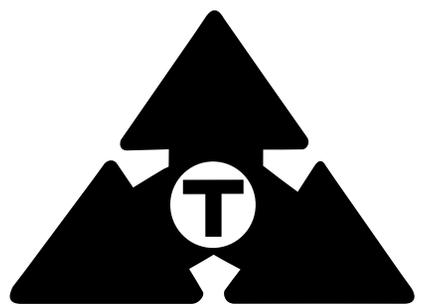


DUAL MICROPHONE PREAMPLIFIER AND EQUALISER



TRIDENT[®]
AUDIO
DEVELOPMENTS
SERIES 80B[®]

OWNERS HANDBOOK



Designed in England and
assembled in the UK and USA
to Trident Audio's strict specifications,
Trident Audio is manufactured under the direction
of and distributed exclusively by:

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Written by Professor Malcolm Toft



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TRIDENT SERIES[®] and SERIES 80B[®]**
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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 an 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.

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 poly-brominated 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.

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.

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ABOUT THE DESIGNER



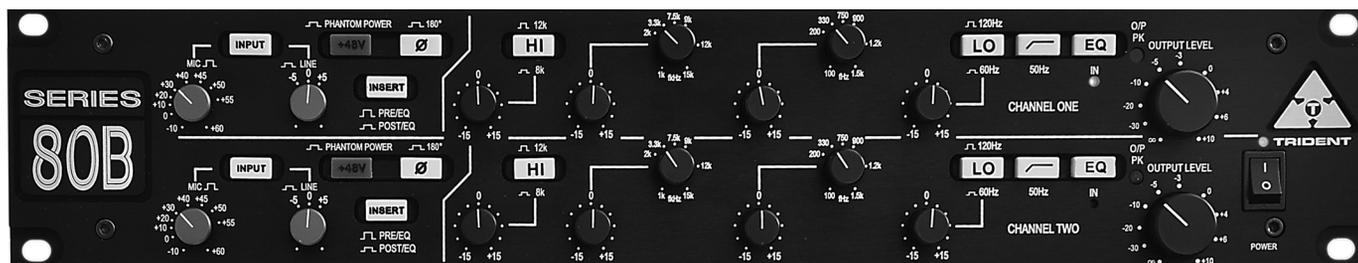
Malcolm Toft started his career in the late 1960's as a recording engineer and was the first engineer to be employed at the famous Trident Recording Studios in London. Among his credits are the recording of David Bowie's 'Space Oddity' album, James Taylor's first album and three albums with T-Rex. He was also the mixing engineer on the Beatles 'Hey Jude' single.

In 1972 Trident studios decided to buy a new recording console and Malcolm was able to convince the owners that they could in fact build one themselves. From this idea was born Trident Audio Developments Ltd, which went on to become a leading manufacturer of music recording consoles. One of the company's earliest advertising slogans was 'designed by recording engineers for recording engineers'. This became a key component of what made the 'Trident Sound' unique. As a recording engineer rather than an electronics engineer, Malcolm has always designed with his ears rather than a text book and it is this coupled with over thirty years experience that has enabled him to develop his own 'philosophy of sound' that is his trademark.

The Series 80B[®] rack unit is derived from the legendary Series 80 Consoles designed by Malcolm in the late 1970's. It incorporates an exact replica of the mic preamp and equaliser design that gave the original console its unique sound. These consoles have been used to record just about every major artist in the past three decades, including Elton John, Dire Straits, David Bowie, Rod Stewart and Stevie Wonder to name but a few. More recently they have been used to record artists such as Radiohead and Pavarotti.

The Trident Audio Developments[®] Series 80B[®] rack unit therefore brings with it a historic pedigree but what excites Malcolm tremendously, is the fact that he is able to offer his designs at a price that is now affordable to the smaller studios and home recordists.

PRODUCT DESCRIPTION



The Trident Audio Developments® Series 80B® is a 2-channel rack-mountable version of the legendary Series 80B console. Comprising two independent channels, each with a microphone/line amplifier and four band equaliser, it is designed to process incoming signals from a microphone or line level instrument and output to a recording device, such as a digital audio workstation or analog multi-track tape recorder.

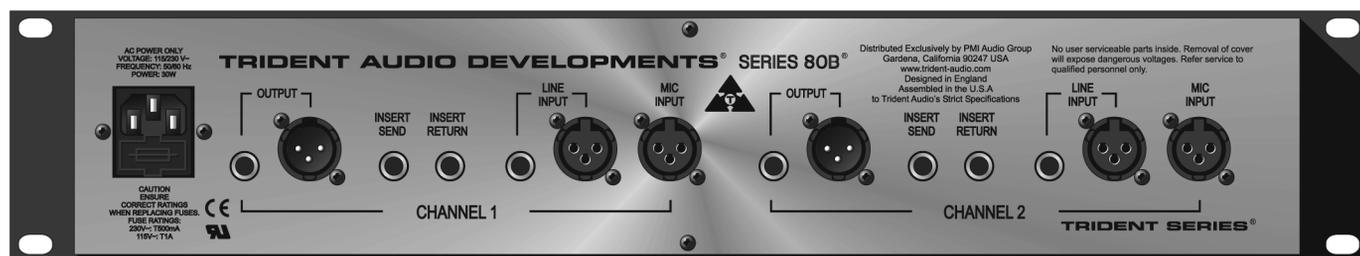
Mains powered, with 48 volt phantom power independently switchable for the two channels, the 80B operates as a complete stand-alone unit offering two channels of high quality audio processing.

In keeping with the functionality of the Trident Series 80 console, each 'channel strip' of this rack unit features insert points, phase reverse (which operates on both microphone and line inputs) and an output level control with peak signal indication.

All inputs and outputs are balanced so that maximum signal integrity and high output levels are assured with minimum distortion.

The Series 80B® rack provides a pristine signal path of exceptional quality, for subtle control of the audio path, or to give extra punch and dynamics to a lacklustre signal. Whatever the application, the Series 80B® will deliver that signature sound for which the Trident Consoles are so highly regarded.

CONNECTING THE UNIT



The rear panel of the unit provides both XLR and ¼" jack inputs for the line input and output of each channel while a separate XLR is provided for the microphone input. The insert sends and returns are balanced ¼" jacks. The XLR connectors use the standard industry convention of pin 1 ground, pin 2 positive and pin 3 negative. The jacks are tip-positive, ring-negative and sleeve ground. For unbalanced use, connect the ring to the sleeve.

When connecting a microphone, set the input level control for each channel to minimum, with the phantom power '+48V' switch off. The microphone input is designed to accept the signal from low impedance, balanced microphones of either dynamic, ribbon or condenser types. The line input is designed to accept balanced or unbalanced, line level audio signals. Mic or Line input is selected via

the front panel 'Input' switch. The outputs from each channel are low impedance and designed to operate with long cable runs without signal degradation.

A standard IEC mains inlet is provided for AC mains power. Operating voltage of either 120 or 240 volts is selectable by rotating the fuse holder incorporated into the mains inlet socket

INPUT SECTION

The input section of the Series 80B[®] rack is designed specifically for professional audio applications. It consists of a very high quality transformer-coupled microphone amplifier and a separate electronically balanced line input amplifier.

The microphone amplifier is of a unique design that is able to handle signal levels from -60dBu to as high as +15dBu without the use of a separate pad switch. Even though such a wide range of signal levels is accommodated, adjustment of the gain is extremely smooth, particularly at high signal levels where other designs tend to have cramped level adjustment at the end of the control.

In addition, it exhibits near theoretical minimum noise figures, has an extremely fast transient response and accommodates a wide range of input levels with a frequency response that extends to above 40kHz. Naturally, best results will be achieved using a high quality condenser microphone. The microphone amplifier will however also bring out the best in either a dynamic or ribbon microphone. The combination of high gain with low noise is particularly useful when working with ribbon microphones as most models have an inherently low output level.

When connecting a microphone, set the 'Mic' gain control to its minimum position (fully anti-clockwise) and the 'Output Level' control to its '0' position. The 'Input' switch should not be pressed in. If required, engage the '+48V' phantom power whilst the 'Mic' gain control is at minimum. Allow up to 30 seconds for the microphone to reach its normal operating level and advance the 'Mic' gain control until a suitable level is achieved at the output of the unit. The 'O/P Peak' LED signal indicator is located above and to the left of the output level control. It is designed to light when a signal level of +10dB occurs at the output stage. This provides plenty of overload margin as the Series 80B[®] rack unit is capable of very high output levels (up to +26dBm into a balanced load). By setting the level as described above, adequate headroom is maintained and there should be no danger of overloading following equipment.

The phase (polarity) reverse switch is employed when phase interference occurs between multiple microphones. Such interference results when microphones, at various placements, pick up the same sound source at slightly different times. When the output of the microphones combine, cancellation occurs at certain frequencies. This effect is known as comb filtering. Switching the polarity on one microphone may serve to minimise this effect.

To set up the Series 80B[®] for a line level signal, depress the 'Input' switch and adjust the 'Line' gain control to its midway position, with the 'Output Level' control set to '0'. Avoid selecting the +48V phantom power in the 'Line' mode, as this will cause a loud noise when the phase reverse switch is operated. At its midway position in Line mode, the unit is designed to give unity, or '0dB' gain. This makes for an easy reference point when using line level inputs and a detent is provided at the centre point of the gain control for this purpose. As described above, the 'Output Level' control and LED indicator is used to set an appropriate level through the unit.

EQUALISER

The Series 80B[®] rack incorporates a classic four band equaliser which is identical to that employed in the Trident Series 80 console. It consists of frequency-switchable high and low pass shelving sections, coupled with two swept low and high mid range bands and a switchable 50Hz, 12dB per octave filter. Both swept midranges have been carefully chosen for maximum effect on music programme and a good degree of overlap is provided.

For those not familiar with the difference between a shelving and peaking equaliser, the differences are as follows. A shelving equaliser boosts (or attenuates) all frequencies equally, above or below a certain point. The frequency specified for a shelving equaliser circuit is usually at the point where it effectively reaches its 'shelf' state. A 'high shelf' EQ boosts/cuts high frequencies and a 'low shelf' type boosts/cuts low frequencies. This type of circuit is very popular in hi-fi systems but is also actually highly musical, when applied in a recording environment. In contrast, a peaking equaliser is one that, as its name implies, has a centre frequency that is boosted or attenuated more than others. The frequency range over which it reaches its peak and then falls down is known as the bandwidth (or 'Q'). Because this type of design reaches a peak and then falls away, it is possible with this type of circuit to 'home in' on particular frequencies and make adjustments without affecting those around them. This can be particularly useful when working with instruments such as bass guitars and snare drums. By incorporating both shelving and peaking equalisers into the design of the Series 80B[®], it is possible to get the best of both types of design.

Operating the Equaliser

Set the input level in accordance with the procedures detailed in the 'Input Section' section of this manual. Begin with all boost/cut controls - those with centre detents, set to their mid way ('0') positions. Adjust the low and high mid frequency sweep controls to their minimum positions (fully anticlockwise). The 50Hz high pass 'Filter' switch should be in the out position. Set the frequency select switches controlling the high and low shelving sections, to 120Hz and 12kHz respectively. Lastly, set the 'EQ' switch to the 'in' position (the associated LED will illuminate).

Rotation of the high frequency shelving control in a clockwise direction emphasises high frequencies, while turning the control in an anti-clockwise direction from centre attenuates high frequencies. Operating the 'frequency select' switch in the high frequency section introduces a subtle change of emphasis to the affected high frequencies, as the shelving 'knee' is changed from 12kHz to 8kHz. Likewise, rotating the low frequency shelving control in a clockwise direction will emphasise low frequencies, while turning the control in an anti-clockwise direction from centre attenuates low frequencies. Adjusting the 'frequency select' switch in the low section introduces a subtle change of emphasis on the affected low frequencies by altering the shelving point from 120Hz down to 60Hz.

The 'low mid' and 'high mid' equaliser sections are peaking filters. Adjustment of their parameters is achieved by use of the (center-detented) boost/cut knob and its associated frequency sweep knob. (The relation between each pair of controls is denoted by a white line on the front panel connecting the two together). Boost or cut of a given frequency is performed by moving that control from its centre detent position: clockwise for boost, anti-clockwise to cut. The frequency to be boosted or cut is selected by the frequency sweep control knob. The range of frequencies of the 'low mid' control extends from 100Hz up to 1.5kHz. For the 'high mid' sweep, the frequency range begins at 1kHz (overlapping with the low mid section) and continues up to 15kHz.

Finally, selecting the 'Filter' switch introduces a smooth, 50Hz, 12dB/octave roll-off to effectively eliminate 'rumble' caused by, among other things, someone's feet moving about near a microphone stand, nearby traffic noise and AC systems.

The amount of boost (accentuation) or cut (attenuation) that is applied to the audio signal is entirely dependent on the programme content and it is not our intention to advise on this. Application of equalisation is a very subjective matter and is best learned by experiment. The equaliser bypass switch 'EQ' is a useful facility for comparing the signal before and after the application of equalisation.

TROUBLE SHOOTING

1) No Power.

Ensure the unit is selected for the correct mains voltage via the selector incorporated in the mains inlet socket on the back of the unit. Check the fuse (also in the mains inlet socket) if the unit has been powered with the wrong voltage.

Check there is a mains supply reaching the unit.

2) The microphone doesn't work.

Is it connected to the correct input on the back of the unit?

Is the '+48V' phantom power switched on (for condenser microphones)?

Is the input selected to 'Mic' ('LINE' switch not depressed)?

Make sure the 'Mic' input level control is turned up.

3) The line input doesn't work.

Is it connected to the correct input on the back of the unit?

Is the input selected to 'LINE'?

Make sure the 'Line' input level control is set to '0'.

4) The equaliser doesn't work.

Is the 'EQ' switch selected to 'IN' (LED illuminated)?

TECHNICAL SPECIFICATIONS

Input Impedance:

Microphone: 1.2k ohm transformer balanced
Line: 15k ohm electronically balanced

Output Impedance:

<100 ohm electronically balanced

Gain:

Microphone: -15dB to +60dB
Line: -15dB to +10dB

Noise:

Microphone: <-128dBu ref 150 ohm (20Hz-20kHz)
Line: <-85dBu (EQ In, 20Hz-20kHz)

Maximum Levels:

Mic Input: +24dBu at all frequencies
Line Input: +24dBu at all frequencies

Distortion:

Mic Input: <0.05% T.H.D. (-50dBu input, +4dBu output)
Line Input: <0.05% T.H.D. (+4dBu input, +4dBu output)

Frequency Response:

Mic Input: ± 1 dB 20Hz to 20kHz
Line Input: ± 1 dB 20Hz to 20kHz

Nominal Operating Level:

+4dBu

Peak LED Threshold:

+10dBu

In accordance with our policy of continuing product improvement, we reserve the right to alter specifications without prior notice.

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

TO BE COMPLETED AT TIME OF PURCHASE

Name _____

Date of Purchase _____

Model Number _____

Serial Number _____

Dealer's Name _____

RETAIN FOR YOUR RECORDS

PLEASE DISPATCH AND RETURN
THE REGISTRATION CARD BELOW
TO PMI AUDIO WITHIN 14 DAYS
OF PURCHASE

Specifications and model numbers are subject to change without notice



Product Registration Information Please fill in the sections below 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

Place
Stamp
Here

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