JDX™-500 GUITAR AMP DIRECT INTERFACE

Order No. R700 0122



The JDX is a unique device that captures the sound of the guitar amp head and the back-electromagnetic impulse form the loudspeaker via a reactive load. The signal is then processed via a series of filters to replicate the tone of a 4x12 half-stack. This produces a realistic rendering that approaches the sound of mic'ing a cabinet with a Shure SM57 while eliminating discrepancies such as mic placement, room acoustics and bleed from other instruments. Features include variable low pass filter, choice of 100 or 300 watt power range and a special guitar mode that enables the JDX to be used instead of an amplifier for 'quiet late night' recording.

FEATURES

- Reactive load captures effect of speaker
- Realistic 4x12 half-stack guitar amp tone
- · Guitar level input for direct recording
- Low pass filter to smooth out bright amps

APPLICATIONS

- · Replaces mic for quiet direct recording
- Provides consistent, repeatable tone
- · Works equally well on guitar and bass
- · Works great in studio or live

COOL FACTORS

- Exceptionally fast & easy to get great tone
- Plug in an overdrive pedal start recording
- · Get the same consistent tone every time
- Eliminates mic bleed and headaches



"The Radial JDX is almost too good to be true. The artists hear the sound they are playing and I'm not fighting mic coloration any more. I just plug it in & turn it up."

Jon Garber - FOH (Rascal Flatts, Brad Paisley, Chely Wright)



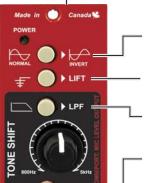
"The JDX gave me all the character and distortion without the worries of bleed and feedback. I was so surprised how close it sounded to the SM57, I had to double-check the patch."

Jim Warren - FOH (Radiohead, Arcade Fire, Nine Inch Nails, Peter Gabriel, Crowded House, Duran Duran)



"Consistent, coherent tone night after night. No mic stands getting kicked around ruining that precious sweet spot you spent all of that time obsessing over, it simply rocks! And the gigantic isocabs have been replaced with JDX's!"

Eddie Mapp - FOH (Evanescence, Stone Temple Pilots, Papa Roach, Black Label Society)



LF-EXT

FULL ENCLOSURE - 100% steel casing reduces magnetic interference from other nearby modules that may cause pollution.

180° POLARITY - Used to align the phase when combining the direct feed with a microphone.

GROUND LIFT - Works with the transformer isolation to help eliminate hum and buzz caused by ground loops.

LPF (TONE SHIFT) - Variable low-pass filter rolls off the high end to tame the aggressive edge from overly bright sounding amps.

LF-EXTENSION - Lowers the bass frequency cut-off allowing the built-in 12" speaker emulation circuit to sound more like a 15" speaker.

GUITAR - Changes the input sensitivity to allow an instrument signal to be connected directly to the JDX for quiet recording without an amp.

300W - Reduces the input sensitivity to allow high output guitar and bass amps to be used with the JDX.

HEAD/INPUT - Used to connect the amp head output or direct guitar input depending on how the JDX is being used.

SPEAKER - Connects to the speaker cabinet when used with a guitar amp. The JDX is not a load box - therefore it must be connected to a speaker or load box when used with a guitar amp head.

OMNIPORT - Rear mounted TRS is a low-Z balanced direct box output designed to feed a mixer or mic preamp. Available when used with Radial Workhorse racks.

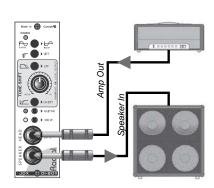


DI-BOX

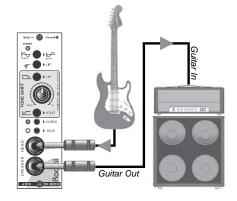
GOLD 15-PIN CARD EDGE - Double sided and gold plated edge connector ensures good conductivity and signal transfer.

100% DISCRETE ELECTRONICS - JDX employs full size through-hole discrete electronics for optimal signal transfer. Parts are selected by hand.

TRANSFORMER ISOLATION - Eliminates hum and buzz caused by ground loops.



AMP MODE: Speaker-level from amp into JDX and thru-put to speaker cabinet. Speaker load must be connected. Use 12awa, speaker cables



GUITAR MODE: Instrument input and thru-put to amplifier input. Use quitar cables to connect.

