

PORTABLE SOUND SYSTEMS



From Fender Pro Audio

Owner's Manual for
Passport

P/N 051854
REV B





Fender Musical Instruments
7975 North Hayden Road, Scottsdale, Arizona 85258 U.S.A.

Fender knows the importance of sound reinforcement. From the simple box-top mixer to today's professional touring concert systems, the need to communicate, to make the connection between the performer and the audience is foremost in Fender's mind.

Perhaps no other single piece of gear can make or break your band's sound. You see, your sound system is more than just a combination of dials, wires and speakers. It is an integral part of the audio chain and should be treated with special care and attention to detail.

At Fender, we know what building quality musical instruments and sound reinforcement equipment is all about. In fact, many of the world's best sounding electric musical instruments and sound reinforcement equipment proudly wear the Fender name.

Whether you need a simple box top powered mixer for your Saturday afternoon jam, or a professional full-size concert system, Fender has the sound reinforcement equipment to meet your needs.

Wishing you years of enjoyment and a heartfelt *thank you*,

Bill Schultz

Bill Schultz
Chairman
Fender Musical Instruments Corporation

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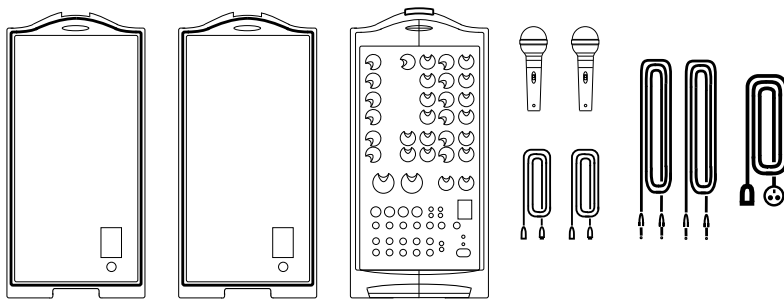
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Explanation of Graphic Symbols

The lightning flash within a triangle alerts the user to the presence of potentially "dangerous" voltages within the products enclosure. These voltages may be sufficient to cause electric shock to humans.



The exclamation mark within a triangle is to alert the user to the presence of important operating, safety and maintenance/service instructions in the owner's manual, or other literature provided with this product.



System Components:

The Passport System Contains:

The Passport "Power Tower" Mixer/Amplifier
Two Passport Speaker Systems
Two Fender P-51 Dynamic Microphones
Two Microphone Cables, 6m (20')
Two Speaker Cables, 9m (30')
One IEC Power Cable

Fender Passport

Portable Sound System

INTRODUCTION

250 Watts of Clear Stereo Sound

Built-in Digital Reverb

VIP™ (Vocal Input Priority) Automatically Lowers Background Music When Speaking into Mic 1 Input

3-Pin XLR, 1/4 inch TRS and Stereo RCA Input Jacks Accommodate Almost Any Input Connection

Individual Controls On Each Channel

Patch Point for Outboard Gear

Switchable Line Voltage For Easy Use Anywhere In The World

Switchable Main/Monitor Operation

Everything You Need To Get Started:

Passport Mixer Amplifier

Two Microphones

Two Microphone Cables

Two Speaker Cables

Power Cable

Two High Sensitivity, Full-Range Speaker Enclosures

Thank you for your purchase of a Fender Passport, the world's first fully self-contained, portable audio system. Your Passport includes everything you will need for great sound... Anywhere.

Carry your Passport as you would a large sized suit case. Flip open the two latches, and you'll discover two full-range speaker cabinets, a powered mixer, two dynamic microphones, and all the cables you need to get started. Use your Passport to amplify voices, musical instruments, CD's, tape playback and more. Passport's quick and easy set-up, its ability to cover large audiences and simple operation are the hallmarks of this new and innovative product.

The Passport's control panel features 4 stereo channels with 8 inputs (4 XLR, & 4 line input) and left and right RCA input jacks to allow for music playback from a CD or cassette player. Moreover, four 6.5" speakers in each cabinet work together to deliver clean full range coverage, while the self-powered mixer provides 250 watts of clear stereo sound.

When speaking to the masses, the Passport's VIP (Vocal Input Priority) feature can be used to reduce or "duck" the background music level as you begin to speak and then restores it when you have finished speaking. Experiment with the tone controls, digital reverb, speaker placement and discover the Passport's incredible versatility.

WARNING:

-TO PREVENT DAMAGE, FIRE OR SHOCK HAZARD, DO NOT EXPOSE THIS UNIT TO RAIN OR MOISTURE.

-NO USER SERVICEABLE PARTS INSIDE, REFER SERVICING TO QUALIFIED PERSONNEL ONLY.

-THIS UNIT MUST BE EARTH GROUNDED.

POWER HANDLING

Power Requirements

AC Power:
100 volts to 240 volts, 50-60 Hz.

DC Operation (with optional converter):

For any situation where AC power may not be readily available, such as outdoor sports events, rodeos, political rallies, and even emergency public address, the Passport system can be powered from a 12 volt DC car-type battery. For these applications you must use the Fender Passport DC-DC converter/adaptor (optional). To maximize the amount of time the Passport will function on a standard car battery, however, its power section has been designed to operate at slightly reduced maximum levels during this application. This reduction in peak output will be unnoticeable in all but the most demanding continuous high output applications.

SAFETY PRECAUTIONS

The Fender Passport sound system is supplied with a detachable power cable with an IEC female connector and a male AC connector. Depending on the territory in which the Passport system is purchased, the power cable will be supplied with one of a number of male AC connectors to accommodate the different safety and code requirements of specific countries. All AC cables supplied with Passport products are three pin grounded types.

Under no circumstances should the ground (earth) pin be disconnected or removed.

Your Passport System features a Switch-Mode-Power-Supply designed to operate on any AC voltage and line frequency to convert AC power with maximum efficiency.

When traveling abroad with the Passport system, as a standard precaution, always check the local voltage and set the voltage selector switch located adjacent to the power input socket on the rear of the mixer / amplifier to the appropriate operating range. This check must be performed before connecting the power cable. The Fender Passport has two range settings: **115v** or **230v**.

Failure to select the appropriate voltage range will cause the unit to go into protect mode, void any warranty and may cause damage to the unit.

For example, The United States of America is standardized at 117 volts/60 Hz, Japan operates on 100 volts/50 Hz. For both of these countries the range selector must be set to 115v. Countries in the EEC have standardized at 230 volts/50 Hz., however, there are different types of AC plugs used. For all these countries the selector should be at the 230v position. When using plug adapters or operating in a territory other than the one in which the unit was purchased, take great care to comply with local safety requirements and electrical codes of practice.

If you are not sure of the local voltage, wiring codes & colors, AC grounding, or correct procedures for connection, consult a qualified technician.

Warning

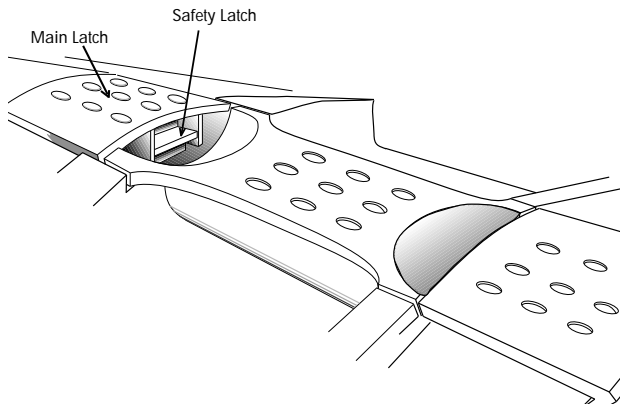
Under no circumstances should the ground pin on the Passport or on any of your electrical equipment be lifted. It is possible that under certain circumstances a combination of different types of ungrounded equipment can create a life threatening shock hazard. Microphones have metal cases and are connected through the mic cable to the mixer's chassis. Your Passport mixer may be correctly grounded if the building's wiring is to code and the ground pin on the A/C plug is properly connected. However if for any reason external A/C powered equipment with ungrounded A/C connections are used in conjunction with the Passport system (e.g. an ungrounded music amplifier), there may be a difference in potential to the microphone case. With this combination a performer holding a (grounded) microphone coming into contact with an ungrounded item of powered equipment may be subject to dangerous electrical shocks.

By following the correct procedures and safety precautions, risks of severe shock hazard can be minimized. Always check the A/C connection and particularly the voltage between the microphone and any other A/C equipment. Best of all, avoid operating the system in conjunction with ungrounded or improperly grounded electrical equipment.

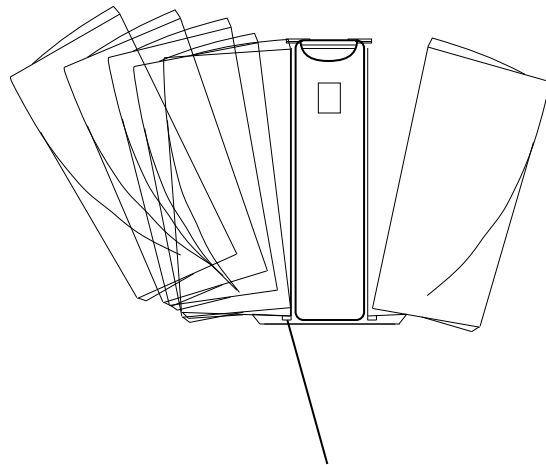
TRANSPORTATION LATCHES

To open and close your Passport system, simply follow these guidelines:

1. Place your finger tip under the safety latch and gently lift. When the safety latch has disengaged, lift the main latch to remove the speaker.



2. Position the speaker on the tower foot and bring the speaker in to close the engagement with the tower and latch. Position the main latch hook over the speaker notch and close the main handle. The safety latch will automatically engage.



Foot Engagement Notch

Note: These parts are precision engineered and no force is needed to secure them. Careful alignment of parts will ensure easy operation.

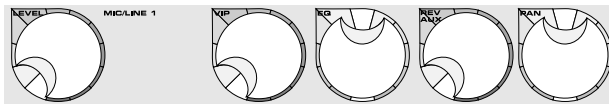
SET-UP AND CONNECTIONS

Before turning on the Power, read the safety warnings on pages 3 and 4.

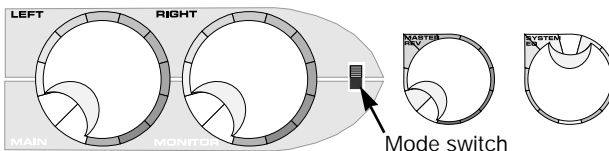
It is wise to establish a routine for connecting and powering up your sound system. Provided you have a properly grounded A/C outlet or outlet strip with sufficient power handling capacity, plug all sound system equipment into the same outlet or strip. This will enhance system safety and performance. Take care that the AC circuit is capable of handling the peak power demands of your system. Consult the product handbooks or a qualified electrician if in doubt.

When setting up for a new event be sure to follow these simple set-up guidelines:

1. All cables and microphones can be found in the rear storage compartment of the Passport tower. To access this compartment, simply lift the latch and pull open the storage door.
2. First, turn all channel Level, VIP (channel 1 ONLY) and Rev/Aux controls to their full counterclockwise (OFF) position. Next, place all EQ and Pan controls at 12 o'clock in their center notched positions.



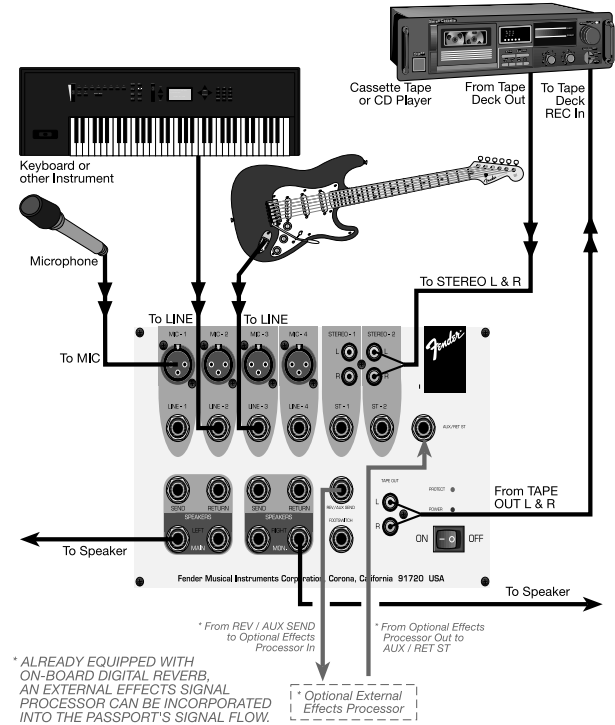
3. Select the desired operating mode on the front panel "Mode" switch adjacent to the right Master control. With the Mode switch in its upper position operation is normal - L-R Stereo. (This configuration covers 90% of normal use.) With the switch in its lower position the Passport functions as a mono "house" (audience) mixer, with a separate monitor mix. Your Passport System is now in its "nominal" set up configuration.



4. Next, connect each speaker cable to the appropriate Left & Right Speaker outputs (red background) on the tower and on each speaker front panel with the enclosed cables.



5. Connect all sources such as microphones, keyboards etc., into the appropriate inputs. (For more details see page 12, Input / Output Connections).



This full-page illustration can be found on page 14.

6. Finally, check the local voltage and set the voltage selector switch located adjacent to the power input socket on the rear of the mixer / amplifier to the appropriate operating range. (See Safety Precautions on page 5.) Plug the power cable into the IEC (power cord) socket on the rear of the Passport Tower and connect the other end to a properly grounded 3 wire AC power outlet.

POWERING UP

Turn the Power Switch to the ON position. The Power LED will illuminate and the system will turn on. If other powered equipment is to be attached to the system, it is always advisable to turn on your Passport last. In this way any transient spikes and thumps caused by other equipment will not be amplified and sent to your system speakers. For the same reasons it is advisable to turn off your Passport system first before turning off the attached equipment.

Should the Protect LED not illuminate when the power switch is operated check your power connections thoroughly, and re-try. In the unlikely event that the Protect LED illuminates when the power

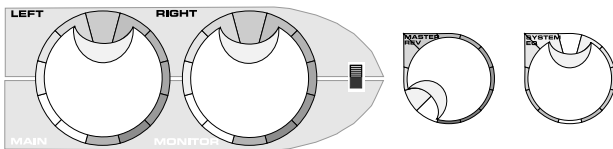
switch is operated, turn off the power switch and unplug both speaker cables.

Re-set the system by turning on the power switch. If the Protect LED illuminates, the system is indicating a short circuit is present on one or more of the cables or connections. The Passport will not operate until the short is corrected. If the Protect LED stays on with no speaker cables connected, this indicates a fault with your system, consult an authorized service center technician.

Set-up System Volume and Levels

To set system volume and operating levels, be sure to follow these simple set-up guidelines:

1. First, slowly raise the large Left and Right Master volume controls to their 12 o'clock notched positions.



2. Use a microphone (or other source) in the same position as it will be used on stage and in the manner in which it will be used for the event. Slowly bring up the appropriate channel input level control (*ie: if the microphone is plugged into Mic/Line 1 input, the appropriate channel control is labeled Mic/Line 1 Level*), listening for the onset of feedback or howling or until the required level is reached. Have a helper "walk" the audience area to make sure coverage and levels are sufficient for your needs. The system's overall volume can be raised simply by rotating the Left and Right Master volume controls to the desired level.

3. Consider the application and needs of the event and set the System EQ control as appropriate. This is best achieved by playing recorded material of the same type as your show program, or by having an assistant speak into the microphone while you listen in the audience area.

For public address (spoken voice), it is advisable to rotate the System EQ control clockwise to enhance the mid and high frequencies, and limit the low frequency content. For large outdoor spaces this will also give the maximum headroom and output capability. For sustained low frequency program material (such as certain musical programs) which demand more power, rotate the system EQ control counter-clockwise. Carefully consider the individual event's needs and set your control for the maximum effect.

For more technical applications information and general sound systems operational instruction, we suggest you read the Fender Book - Making the Connection.

Placement & Mounting

Placement of the Passport Speaker Systems and the Tower can have significant influence on the performance of your sound system. It is advisable when operating any sound equipment controls that you are in a position to hear the effect of any changes made. Speaker systems must be placed with great care to achieve the best effect. It is always advisable to elevate the speakers.

Consider the proximity of the users to the microphones. For example: a person holding a microphone close to their mouth and talking/singing even at a medium level, inputs literally hundreds of times more signal power than one using the mic at a distance of one meter (three feet). The resultant difference in control settings between these two examples will significantly effect the quality and quantity of sound you will achieve with your system.

Power Tower™

In setting up the system, the Passport Mixing console should ideally be placed where system performance can be evaluated by the operator. If no ongoing adjustments will be necessary, the mixer may be placed conveniently and where the cable lengths allow.

Take care to place the Power Tower where the cables will not trip anyone. All cables should be carefully secured.

The storage compartment in the rear of the Tower can hold cables, microphones and other system parts. To open simply slide the catch upwards and pull open.

The mains (AC) fuse holder is under the IEC (power cord) socket on the right rear of the Tower. To change a fuse, remove the IEC plug and, using an appropriate tool pull out the fuse holder. Note there is a spare fuse in the fuse holder; the Passport utilizes a 6.3A 250V fuse. Only replace fuses with one of an identical value and size.

The Passport System is weather resistant in its packed- transport mode. However, when operating outdoors, take care to fully protect the Power Tower in the event of exposure to rain.

Remember to allow free air flow over the heatsink area on the top rear of the Tower.

Microphones & Speaker Systems

Take the time to study the potential audience area to be covered with careful attention to the horizontal and vertical angles the speakers will have to cover. The height of the speakers above the audience is critical to effective sound coverage and optimum quality. For maximum sound quality and minimum room interference, Passport's speakers have been specially designed to work with tripod and speaker support systems. Using the optional Passport Tripod kit, set the speakers at the maximum safe height that will allow listeners at the rear of the audience area to get a clear "view" of the speaker systems. Nothing absorbs sound better than a few hundred people between you and the speaker system. Always set up speaker support and tripod systems in strict accordance with the owner's manuals and safety requirements of those devices.

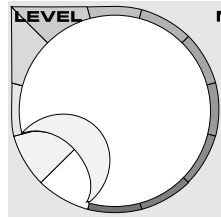
It is very important that the speakers are aimed and positioned as *far away* from and *in front* of the microphones as cables allow. A microphone is designed to pick-up any and all sounds. Your Passport P-51 microphones have a cardioid pick-up pattern and are designed to reject as much sound coming from the sides and rear of the microphone as possible. If the loudest sound the microphone picks-up is the sound from the speaker systems, destructive feedback-howling will result. Position the speakers and the microphones so the minimum amount of amplified sound gets back to the microphone(s), and the maximum amount of the sound you wish to reinforce is input. In this way greater volume before feedback can be realized and disruptive howling-feedback reduced or avoided.

For music and other types of entertainment, place the speaker systems symmetrically either side of the stage, in relation to the audience. For effective "stereo" reproduction, all of the audience must hear both speakers. For mono or speech only applications, consider placing the speakers as close together as possible and angled for coverage of the audience area. In this way greater output levels can be reached and a more natural single point source is created for the sound. Again, placement of the speakers is a critical element in the successful use of your sound system. Take time to carefully consider the variables and by all means experiment. There is no absolute right and wrong in sound, just what works best for you in your application.

MONO MIC / LINE CONTROLS

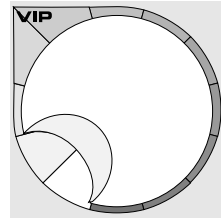
△ This control features a detented or notched position indicator

Channels 1 - 4



Level: The Level control adjusts the amount of incoming signal sent to the rest of the mixing stages. Correct adjustment of this control is critical for clean, and undistorted operation of the Passport System. Follow set-up

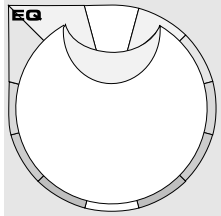
instructions on page 6.



VIP (channel 1 only): The VIP or Vocal Input Priority control adjusts the threshold at which the level of all other channels are automatically reduced in favor of the microphone attached to the Mic 1 input. This unique feature permits a user to speak while

other inputs (such as background music) continue at temporarily reduced levels. Adjust this control while speaking into a microphone on channel 1, with other program material input through another channel. Depending on the duration and level of the signal being input to Mic 1 and the position of the threshold control, the VIP circuit will trigger a reduction in level of all the other channels. The original levels will be automatically restored when there is no signal present on channel 1. The duration of the reduction in level will depend on how strong a signal is input to the VIP circuit. Adjust for the amount of this effect desired for your application. In typical use the circuit will return normal levels in about 4 seconds. With the threshold higher or a stronger signal normal levels will be restored after approximately 6 seconds. The VIP circuit has an intentionally slow release time. The slow release prevents interruptions through the momentary restoration of music when a talker pauses for thought. With a hand held microphone and normal speech the VIP will operate properly set to approximately the two o'clock position, if the user is further from the microphone, a higher setting will be needed. Care should be taken to avoid the VIP triggering on sound from the main speakers. At high threshold settings the microphone may "hear" the main system speakers and trigger a reduction in level. **Note: The VIP Threshold is sensed Pre-Fader. When not in use, turn this control to the Off position.** See the section referring to speaker placement and mounting and avoid setting the VIP threshold unnecessarily high.

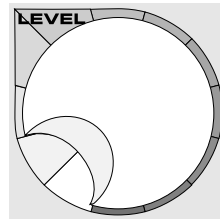
STEREO LINE CONTROLS



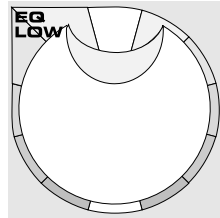
EQ Δ Equalization Contour

Control: This unique and powerful feature of the Passport allows fast and easy adjustment of the tonal character of a microphone or other source. For close microphone use, where

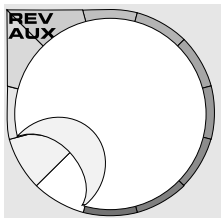
low frequencies may become excessive, simply rotate the control to the left until things sound better. For musical instruments or other sources where subtle or more significant boosting of both the high and low frequencies is desired, simply rotate the control to the right until the sound achieves the desirable balance. **Note:** This control features a detented or notched position indicator at its center or flat position. For each new mix set-up start with this control in the notched position.



Level: See Mono Mic/Line Level.

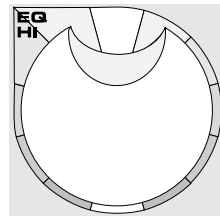


EQ LowΔ: The Low Frequency Equalization Control adjusts the relative level of the low frequency content. The EQ Low control features a notched position indicator.

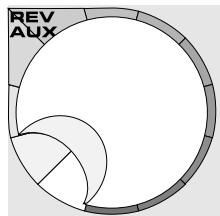


Rev/Aux: This control adjusts the amount of signal sent to the Reverb processor, and to the Rev/Aux output jack. Reverb can be used to enhance the sound quality of any performance where appropriate and desired.

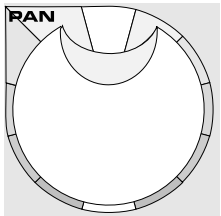
In the full left position the control is effectively off. Care should be taken to set the Reverb return master control to a middle position or above, before adjusting levels from the individual channels. When the reverb/auxiliary mix is set, overall levels of reverb can be adjusted at the master control. See Monitor Mix in the Mode Select Switch & Function Section.



EQ HiΔ: The High Frequency Equalization Control adjusts the relative level of the high frequency content. The EQ High control features a notched position indicator.

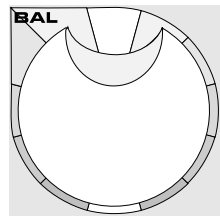


Rev/Aux: See Rev/Aux at left.



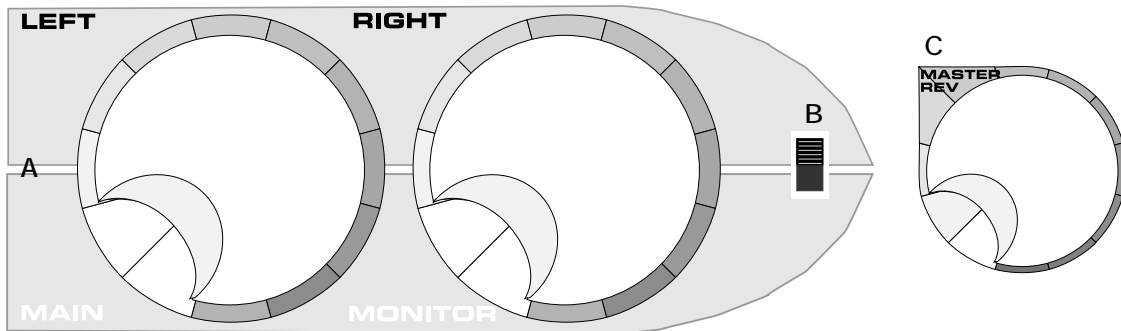
Pan Δ The Pan control features a notched position indicator and adjusts the perceived "position" of the mono signal from the input within the stereo "panorama" created by the two speaker systems. Full Left or Right

rotation of this control sends the signal to the that channel only, with no signal sent to the other. Intermediate settings allow 3/4 - 1/4 ratios and so on.



BalΔ: The Balance control adjusts the relative volume level of the left and right speakers. The Balance control features a notched position indicator.

MASTER CONTROLS



A. Master Output Level Controls, Left/Main, Right/Monitor Δ

For the majority of applications the Passport system has been balanced to operate with these controls at their notched 12 o'clock positions. In situations where more "gain" is required, for example where a microphone (s) is at some distance from the user and more volume is required than can be reached with the input channel level controls, the master controls give an additional 6 dB of gain. Set the system up in the normal manner and adjust levels as necessary. Should more overall sensitivity be required the master controls can be raised. Care should be taken to avoid feedback, or howling. The Master controls feature notched position indicators.

If possible always operate the Master controls in their notched position. Should the overall mix level need to be increased or reduced when the system is set up and balanced, the Masters can be rotated to any position that work under the circumstances.

B. Mode Select Switch & Function

The Mode switch enables the Passport System to be re-configured for stage monitor applications. With the Mode switch in its upper position operation is normal - L-R Stereo. (*This configuration covers 90% of normal use.*) With the switch in its lower position the Passport functions as a mono "house" (audience) mixer, with a separate monitor mix. The mono/house mix is derived from the channel sends, the Pan and balance controls becoming inoperative, and the Left Master becomes the mono - House Master control.

Now a separate mix can be created by using the REV/AUX send controls on each channel. Set up your house mix first. The monitor mix level is created from the channel REV/AUX send control, and then routed directly to the Right Master Level Control. Reverb is not returned to this "Monitor" mix. Reverb is available to the house (Main) mix bus only, however the reverb level sends are also controlled from the channel REV/AUX level controls. Reverb level to the Left Master, now the house mix, is as normal, controlled from the Reverb Master.

Connect the House speakers to the Left-Main speaker connectors and the Monitor speakers to the Right-Monitor connectors.

C. Master - Reverb

The Reverb Master controls the overall amount of signal that is returned from the digital reverb processor section to the Left and Right mix busses. (Note: see Mode Switch operation)

The Passport Sound System features an 8 bit digital reverb, intended to provide enhancement for vocals and musical instruments. This reverb system has been optimized for use across a wide variety of applications. Relative mix levels to the reverb processor are adjusted at the individual input channel Rev/Aux Send controls. The overall mix sent to the digital reverb section is processed and returned to the Reverb Master control and after its level is set to the main mix busses.

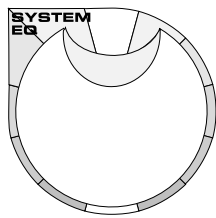
Caution should be exercised to avoid overloading the reverb bus. If reverb is desired on one or more input signals, set the Reverb Master to a central position and bring up the input channel reverb send control until the desired level is reached. Avoid having the Reverb Master too low with the channel sends in high positions.

External Reverb or Effects

For applications that demand a more sophisticated or variable reverb effect, an external device can be connected to the Passport through the Rev/Aux send and return circuit.

The level sent to the Rev/Aux output is derived from the Rev/Aux bus and is monophonic. The return signal from a mono or stereo external device is routed to the left and right mix busses respectively. The return/input connector should be wired to route the left return signal to the tip of the 1/4" two circuit jack plug, and the right return signal to the ring. Ground is to the sleeve.

Send level is set on the channel Rev/Aux send controls. Return level is set on the output of the external device. The internal digital reverb continues to be active and can be muted or mix in via the Reverb Master control.



System EQ Δ

The Passport System is designed to be used in a wide variety of applications with distinctly different needs. The System EQ control allows the overall sound of the system to be

varied to suit particular uses and environments. For public address applications where voice communication is paramount, the control can be rotated clockwise into the blue section, where the frequency range is "tilted" upwards towards the mid & high frequencies. At the same time vocal articulation is enhanced, the low frequency range is reduced to improve the available system headroom.

Conversely in distant miked applications where, for example a panel meeting is amplified to a wide audience, there may be need to control the mid to high frequency content of the signal. Rotating the System EQ control counter clockwise progressively tilts downward the mid & high frequency content. Whatever the job, careful use of this control will significantly enhance the effectiveness of your Passport System. Carefully consider the needs of the particular event you are amplifying and the acoustics of the room.

**Remember: There is no control on any mixer, at any price, that can compensate for poorly positioned speakers or badly positioned or applied microphones. Use your judgment and experience to find the best system interface with the room. Experiment and evaluate!

INPUT / OUTPUT CONNECTIONS



Microphone Inputs, 1 - 4:

Input is via an XLR type connector. Wired for pin 2 hi/pos, pin 3 low/neg, and pin 1 ground. These inputs are intended for low level signals such as microphones. Use only high quality microphones, such as the Fender P-51 for optimum performance.



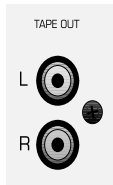
Line Inputs, 1 - 4:

Input is via a 1/4" TRS (two circuit/stereo) phone connector. This is also a balanced input, designed to receive line level input signals from playback devices, direct boxes and keyboards. The 1/4" inputs can also accept unbalanced sources, however when used with an unbalanced source, any balanced source connected to the microphone inputs at the same time will not operate.



Stereo Inputs, 5 - 6:

Input is via either a pair of standard RCA stereo jacks or a Stereo 1/4" phone jack. If using a 1/4" phone jack, the jack should be wired for Tip=Left, Ring=Right and Sleeve=Ground. (This is the standard format of commercially available cables). The sensitivity of these inputs is suited for playback devices such as CDs, Cassettes, DAT or Mini Disc. Outputs from instruments such as keyboards can also be accommodated. A mono source input to these channels will require different cabling. Use a two circuit (stereo) phone plug and wire the signal to both the Tip and Ring, with the ground to sleeve.



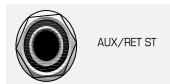
Tape Out

The Tape Out RCA jacks provide a mix output that is independent of the Master Level Controls. Connect these to the inputs of a recording device, such as a cassette or DAT recorder, to record your event. Changes made during the performance, to the input level controls, channel EQ, and reverb controls will be heard in the Tape Out mix, changes made to the master level controls will not effect the level of the recording. Adjust recording levels according to the instructions on your recording device. Should insufficient level be available at the recorder with its input levels fully open, simply raise the Passport input channel control levels. To monitor the mix sent to the recorder, simply use the recorder's headphone output to a pair of good quality headphones.



Rev/Aux Send

The Reverb/Auxiliary bus mono mix is routed to the Rev/Aux Send output jack, at pre-master fader bus level. See External Reverb connection and operation on page 10.



Aux Return Stereo

The external reverb or effects return signal connected to the Aux Return is routed directly to the Left and Right busses. See External Reverb connection and operation on page 10.



Foot Switch

The Footswitch connector allows the internal reverb return to be muted, or shut off, through the use of a simple foot operated switch. The footswitch should be wired to connect the tip to sleeve for Off and requires a standard speaker or instrument cable.



Amplifier Send & Return

The Left and Right Send/Return connectors allow the interconnection of an external device such as a graphic equalizer to be inserted directly between the mixer output and the power amplifier(s). The signal present at these connectors is at 0 dBu level and unity gain. Take care to maintain unity of levels between the input and output of an external device, to avoid overloading the inputs.

The Left and Right line level mix busses are routed to the internal power amplifiers through the Send and "normalled" Return connectors. When a connector is inserted into the Send the connection is routed in parallel to the internal amplifier and to the external connection(s). When a connector is inserted into the Return, the internal signal path (normal) is automatically broken, allowing the external device to drive the amplifier directly.

The signal at the Send output is unprocessed, and before the onboard System EQ and processing. Passport's internal amplifiers have onboard processing designed to optimize the system performance. Although this processing is subtle, its effect is bypassed if the send outputs are used to drive external amplifiers. Equally, the Passport system processing is available at the amplifier output connectors. When used with speakers other than those supplied with the system, the processing will be apparent. This may, or may not be desirable, depending on the characteristics of speaker systems used.



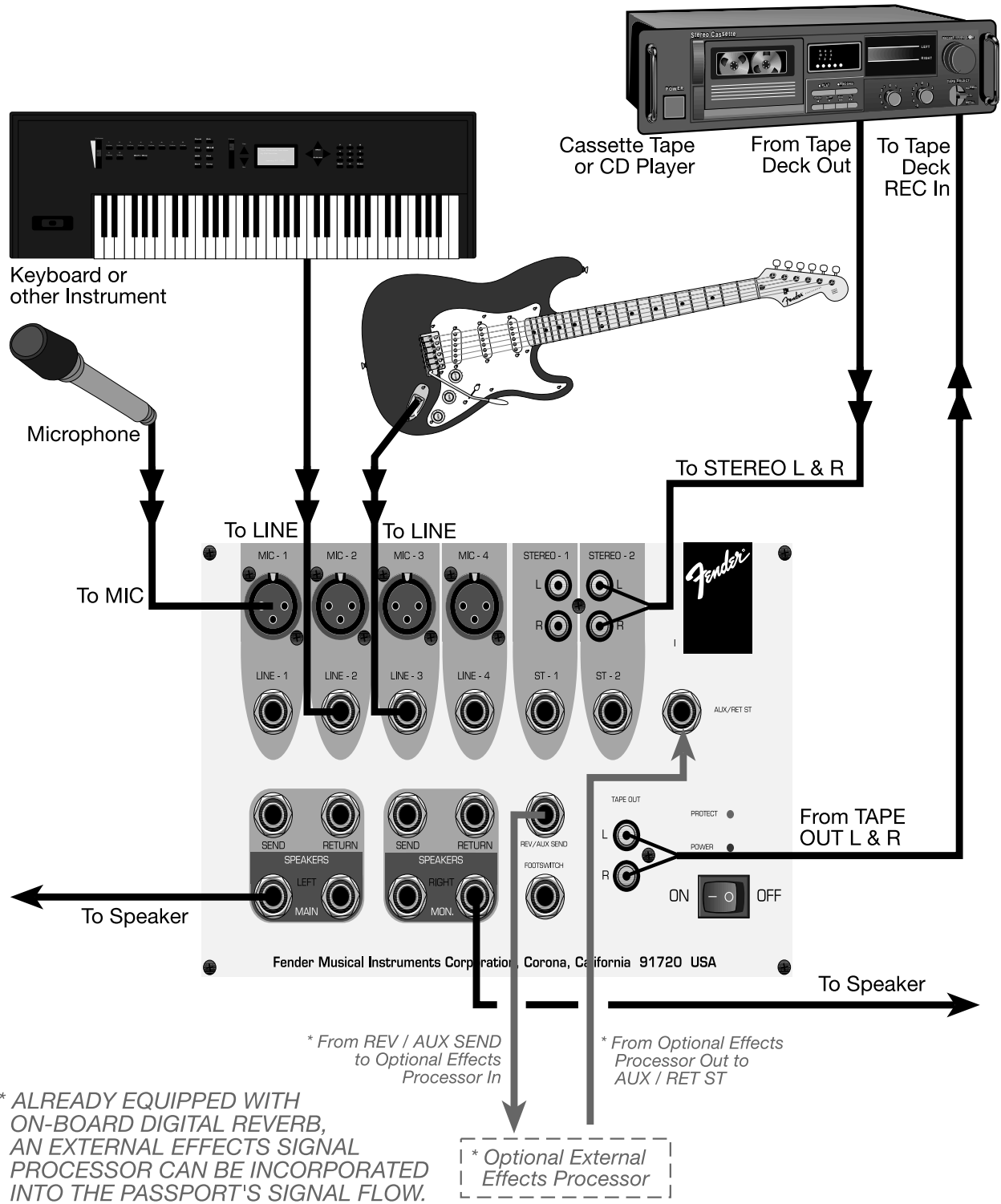
Amplifier Outputs

The Passport's two internal power amplifiers are each designed to drive one or two Passport speaker systems. Power into 8Ω and 4Ω is 125 Watts continuous average power, per channel.

A fast acting protection system is incorporated into the Passport System which senses abnormal and potentially damaging conditions and shuts down both amplifiers. The Protect LED will illuminate when protection is triggered.

Should longer speaker cables be required make sure to use cables with sufficient conductor size. Use good quality cables, your performance depends on it!

TYPICAL SET-UP APPLICATION



SPECIFICATIONS

FREQUENCY RESPONSE	20 Hz to 40 kHz +/- 1 dB (at send output) 30 Hz to 30 kHz +/- 1 dB (at speaker output, with processor threshold exceeded)
DISTORTION	<0.05%, 20 Hz to 20kHz 1 dB below rated output
SYSTEM SIGNAL TO NOISE RATIO	>80 dB @ 1 w, "A" WTD
POWER OUTPUT	125W/ch continuous average power, 4 or 8 Ω , both channels driven with THD < 1%
INPUT IMPEDANCE CHANNELS 1 - 4	Mic Input: 2 k Ω Line Input: 66 k Ω
INPUT IMPEDANCE STEREO CHANNELS	Phono: 78 k Ω 1/4": 78 k Ω
MAXIMUM INPUT LEVEL	Mic Input: -7 dBu Line Input: 30 dBu Stereo Input: 26 dBu
RETURN INPUT IMPEDANCE	47k Ω
FUSE TYPE	T6.3A, 250V
RETURN SENSITIVITY	0 dB for rated output power
PASSPORT SYSTEM	
Width	840 mm (33.7 in.)
Height	615 mm (24.2 in.)
Depth	300 mm (11.8 in.)
Weight	24 kgs (53 lbs)
SPEAKERS	
Width	340 mm (13.4 in.)
Height	610 mm (24.2 in.)
Depth	300 mm (11.8 in.)
Weight	6.8 kgs (15 lbs)
POWER TOWER	
Width	185 mm (7.3 in.)
Height	615 mm (24.2 in.)
Depth	300 mm (11.8 in.)
Weight	10.5 kgs (23 lbs)
Tower Footprint	350 x 300 mm (13.8 in. x 11.8 in.)
MICROPHONES	Dynamic Cardioid, balanced.
CABLES	XL -M to XL-F, 6 m. (20 feet)
SPEAKER CABLES	1/4 in. to 1/4 in., 9 m (30 feet)
	0 dBu is referenced to 0.775 volts rms

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