

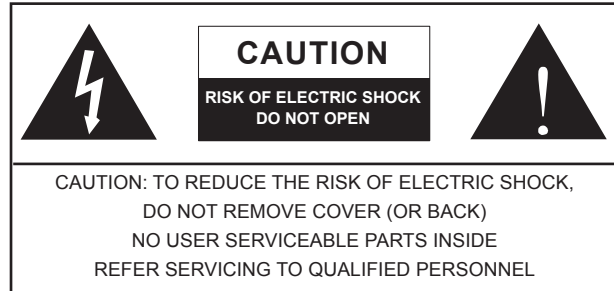


## IMPORTANT SAFETY INSTRUCTIONS

The apparatus shall not be exposed to dripping or splashing and that no objects filled with liquids, such as vases, shall be placed on the apparatus. The MAINS plug is used as the disconnect device, the disconnect device shall remain readily operable.

**Warning:** the user shall not place this apparatus in the confined area during the operation so that the mains switch can be easily accessible.

1. Read these instructions before operating this apparatus.
2. Keep these instructions for future reference.
3. Heed all warnings to ensure safe operation.
4. Follow all instructions provided in this document.
5. Do not use this apparatus near water or in locations where condensation may occur.
6. Clean only with dry cloth. Do not use aerosol or liquid cleaners. Unplug this apparatus before cleaning.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturer's 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 is 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 plug, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/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.



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 reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.

**CAUTION:** Use of controls or adjustments or performance of procedures other than those specified may result in hazardous radiation exposure.



# POWERPOD 865/885 Plus

Molded Powered Mixer

USER'S MANUAL

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## INTRODUCTION

Thank you for choosing one of Phonic's many quality powered mixers. The unique Powerpod Molded Powered Mixers – innovated by the same talented engineers that have created a variety of mixers fantastic in style and performance in the past – display similar proficiency that previous Phonic products have shown - with more than a few refinements, of course. The all new Powerpod Molded Powered Mixers feature full gain ranges, amazingly low distortion levels, and incredibly wide dynamic ranges, just showing the dominance these small machines will have in the mixing World.

The innovative features of Powerpods 865 and 885 Plus are obvious at first glance. The new molded casing provides not only added durability, but versatility that has previously been unavailable in mixers. Thanks to the Powerpod Molded Mixers' construction, you can simply place the mixer on a desk-top or other surface to sit at a 45° angle for a better view of controls and easier utilization of the mixer. It is also possible to mount the new Powerpods on a unique tri-pod stand, allowing users to bring the mixer up into their focal visual and dextral range.

Because of the over-all distinctiveness of the Powerpods 865 and 885 Plus, we know by now you're already extremely eager to get started and see what this baby can do, but before you do we strongly urge you to take a look through this manual. Inside, you will find important facts and figures on the set up, use and applications of your brand new mixer. If you do happen to be one of the many people who flatly refuse to read user manuals, then we just urge you to at least glance at the Instant Setup section. After glancing at or reading through the manual (we applaud you if you do read the entire manual), please store it in a place that is easy to find, because, chances are, there is something you missed the first time around.

## FEATURES

### Common Features

- Angled molded cabinet
- Dual 7-band graphic equalizers with feedback detection system
- Vocal eliminator for Karaoke
- Solid Phonic System speaker enhancement
- 2 Super Hi-Z inputs optimized for direct input of acoustic electric guitars and electric guitars or basses
- 2 built-in limiters
- 3-band channel EQ, 2 channels with sweepable mid-range
- Monitor and effect sends on each input channel
- +48V phantom power
- Record output with trim control for recording level matching
- 2 speakon and 5 1/4" phone jacks for speaker connection
- Optional tripod stand to raise cabinet, model number S3
- Optional rack-mounting kit, model name ER-PLUS
- Wireless mic tuner compartment for optional module, model number UM31, UM41, and UM51

### Powerpod 865 Plus

- 300W + 300W / 4 ohms amplifier for main L & R or main / monitor (Bridge mono, 600W / 8 ohms)
- 32/40-bit digital stereo multi-effect processor with 100 programs, tap delay and test-tones
- 8 balanced mic inputs through XLR jacks
- 10 line inputs through 1/4" jacks
- Pad control on channels 1 through 6
- Stereo aux input

### Powerpod 885 Plus

- 400W + 400W / 4 ohms amplifier for main L & R or main / monitor (Bridge mono, 800W / 8 ohms)
- Two 32/40-bit digital stereo multi-effect processors with 100 programs, tap delay and test-tones
- 8 balanced mic inputs through XLR jacks
- 10 line inputs through 1/4" jacks
- Pad control on channels 1 through 6
- Stereo aux input

## BASIC SETUP

### Getting Started

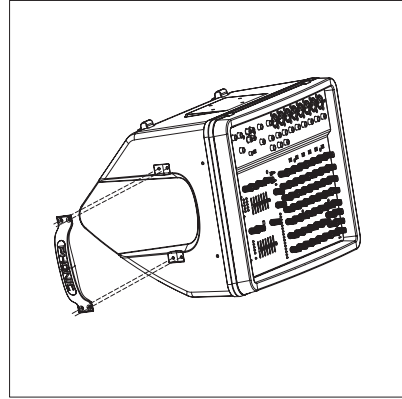
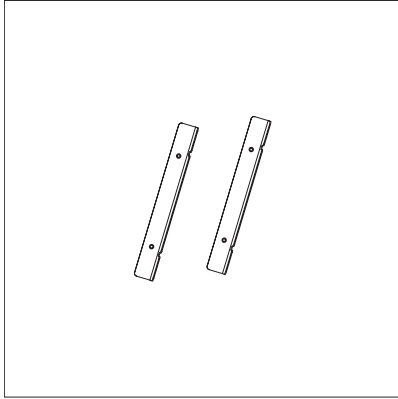
1. Ensure all power is turned off on the Molded Mixer. To totally ensure this, the AC cable should not be connected to the unit.
  2. All faders and level controls should be set at the lowest level and all channels switched off to ensure no sound is inadvertently sent through the outputs when the device is switched on. All levels should be altered to acceptable degrees after the device is turned on.
- NB.** Ensure that the rear of the mixer is not less than 30 centimeters from the wall, as being closer than that may obstruct the cooling fans and cause overheating.
3. Plug all necessary instruments and equipment into the device's various inputs as required. This may include line signal devices, as well as microphones and/or guitars, keyboards, etc.
  4. Plug any necessary equipment into the device's various outputs. This could include speakers, monitors, signal processors, and/or recording devices.
- NB.** No devices other than speakers should be connected to the power amp outputs. Plugging inappropriate devices into the mixer will likely cause damage to the device. Also, guitar cables should not be used to connect amplifiers to speakers.
5. Plug the supplied AC cable into the AC inlet on the back of the device, ensuring the local voltage level is identical to that required on your device.
  6. Plug the supplied AC cable into a power outlet of a suitable voltage.
  7. Turn the power switch on.

### Channel Setup

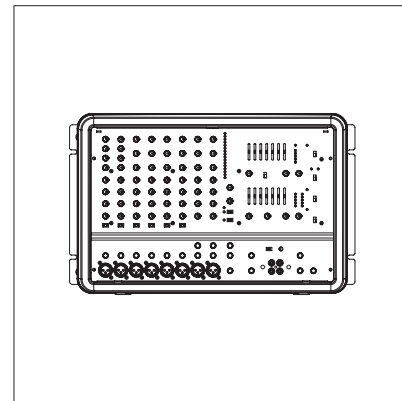
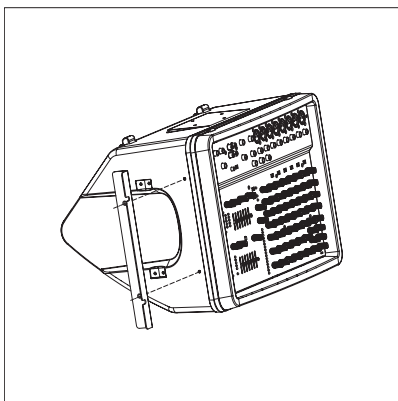
1. To ensure the correct audio level of the input channel is selected, each of the level input controls of the Mixer should be turned counterclockwise as far as they will go (which is the 0 mark).
2. No input other than the one being set should have any device plugged in. This will ensure the purest signal is used when setting channels.
3. Set the level control of the channel you are setting to the 0 dB mark.
4. Set the master level controls (main & monitor) to around the 12 o'clock position.
5. Ensure the channel has a signal sent to it similar to the signal that will be sent when in common use. For example, if the channel is using a microphone, then you should speak or sing at the same level the performer normally would during a performance; if a guitar is plugged into the channel, then the guitar should also be strummed as it normally would be (and so on). This ensures levels are completely accurate and avoids having to reset them later.
6. Set the channel level control so the Level Meter indicates the audio level is around the 0 dB mark.
7. This channel is now ready to be used; you can stop making the audio signal.
8. You can repeat the same process for other channels.

## INSTALLING RACK MOUNT KIT

An optional rack mount kit ER-PLUS can easily be added to your Powerpod Molded Powered Mixer, allowing it to be installed into a standard 19" rack. To do so, the handles of the Molded Mixer should first be removed, as indicated in the pictures below.

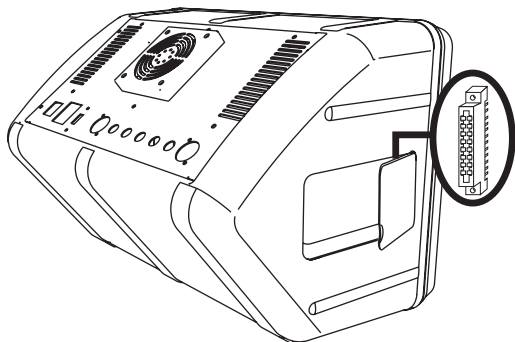


After removing the Powerpod Molded Powered Mixers' handles, attach the rack mounting kit parallel to either side of the mixer face using the screws provided along with the optional kit. Ensure the kit is firmly attached before attempting to attach the Powerpod Mixer to a rack.



After attaching the Powerpod Molded Powered Mixer to your audio rack, you may then set up all your inputs and outputs as may be necessary. The Powerpod Molded Mixer will take up 7 standard units of rack space.

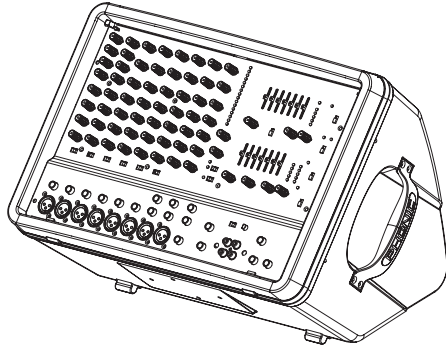
## EXPANSION SLOT FOR WIRELESS RECEIVER



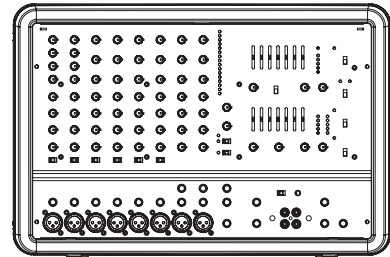
You may have noticed a small door on the side of your Powerpod Molded Mixer, which, inside, has a small expansion slot. This is for the addition of a wireless receiver module (the Phonic WM40-L, not included with this mixer. The WM-SYS1 mono wireless transmitter/receiver kit is available at all Phonic retailers.). By simply inserting your wireless receiver module into the expansion slot, and screwing it into place, you can then receive a wireless signal through your Powerpod Molded Mixer (wireless transmission is achieved through the Phonic WM60 wireless transmitter. The WM40-L and WM60 are available together in the WM-SYS1 wireless kit at your nearest Phonic dealer). The signal of the wireless input is defaultly routed to the channel 1 input.

## UTILIZING THE MOLDED MIXER

### At A 45° Angle or Perpendicular To The Ground

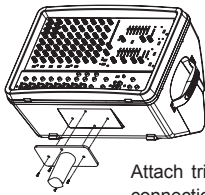


Use the special molded casing's unique design allows the Powerpod Molded Powered Mixer to sit at an angle that best suits your needs and your environment.

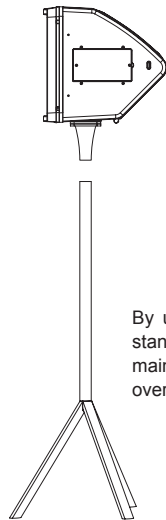


### Mounted On A Tripod

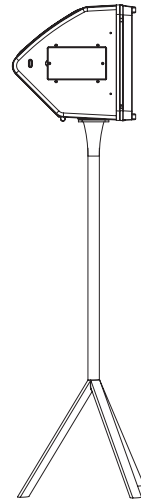
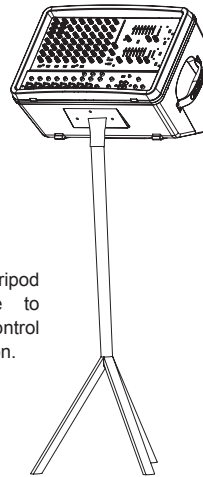
Optional tripod stand, model name S3.



Attach tripod stand's connection plate to Mixer using screws provided.



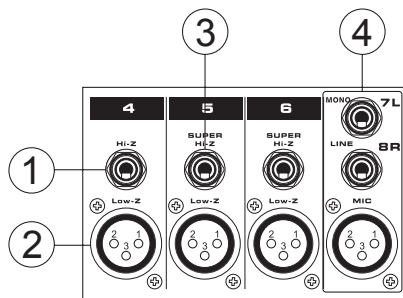
By using the optional tripod stand you are able to maintain the best control over your mixer's position.



## MAKING CONNECTIONS

### Channel Inputs

The Powerpod 865 and 885 Molded Powered Mixers provide users with a total of 8 input channels, 2 of which accept stereo signals, and another 2 that accept Super Hi-Z signals. The stereo channels on each mixer feature both XLR microphone inputs and stereo 1/4" line inputs. These inputs do not feature the PAD buttons that are on mono channels.



#### 1. XLR Microphone (Low-Z) Inputs

These jacks accept XLR Microphone inputs. They can be used in conjunction with such microphones as professional condenser, dynamic or ribbon microphones with standard XLR male connectors. With low noise preamplifiers, these inputs serve for crystal clear sound replication.

**NB.** When using an unbalanced microphone, please ensure phantom power is switched off. However, when using condenser microphones the phantom power of the corresponding channel should be activated.

#### 2. Line (Hi-Z) Inputs

These inputs accept typical 1/4" TRS or TS inputs, for balanced or unbalanced signals. By pushing the PAD button, guitars, synthesizers, and other high-level input devices can be safely connected to these inputs.

#### 3. Line (Super Hi-Z) Inputs

These unbalanced 1/4" phone jack inputs are best suited for direct input of acoustic electric guitars, electric guitars, bass guitars, and other instruments like synthesizers and drum machines.

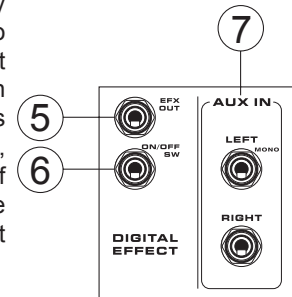
#### 4. Stereo Channels

Each of the Powerpod Molded Powered Mixers provides 2 stereo input channels, the inputs of which differ slightly to the mono channels. The 3-pin XLR inputs are for the addition of microphones with typical XLR male inputs, where the two Line 1/4" TS jacks are for the addition of various stereo line level input devices, such as keyboards or drum machines. If you wish to use a monaural device on a stereo return input, simply plug the device's 1/4" phone jack into the left (mono) input and leave the right input bare. The signal will be duplicated to the right due to the miracle of jack normalizing.

### Master Section

#### 5. Effect Out

This 1/4" TS outputs may be used to connect to an external digital effect processor, or even to an amplifier and speakers (depending on your needs), to the mixer; the level of which is determined by the Effect controls on each input channel.



#### 6. Foot Switch Jack

This port is for the inclusion of a momentary-type foot switch, used to remotely turn the Digital Effect Engine on and off.

#### 7. AUX In

These 1/4" phone jack inputs are for the return of audio to the Powerpod Molded Mixers, processed by an external signal processor. If really needed, they can also be used as additional inputs, with a level control located on the face of the mixer. These stereo AUX inputs can also accept mono signals, however, by simply plugging the 1/4" phone jack of any device into the left stereo input, the signal of which will be duplicated to the right input.

#### 8. Tape In

These inputs accommodate RCA cables from such stereo devices as tape and CD players. These allows the unit to receive the signal from portable CD and MP3 players, as well as laptop computers, for a more versatile sound. The line from this feed is directed to the Tape In mixing bus, before being fed through to the Main L/R mixing bus.

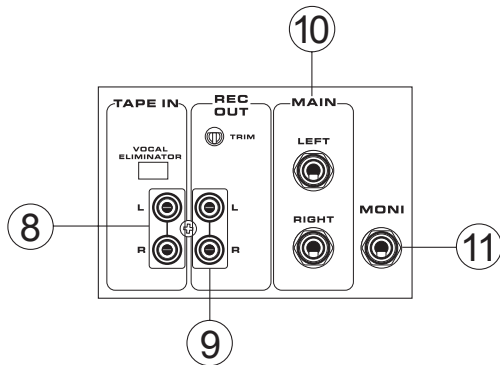
#### 9. Record Outputs

As with the Tape In ports, these outputs will accommodate RCA cables, able to feed a variety of stereo recording devices. Accompanying these outputs on the Powerpod 885 Plus is a handy trim control, allowing users to adjust the Record Out level for easier level matching when recording. The 865 does not feature this control.

#### 10. Main Output

The stereo Main output port will output the final stereo line level signal sent from the main mixing bus, allowing users to feed external devices that may run in parallel with the mixer. This may include additional power amplifiers, mixers, PA systems, as well as a wide range of other possible signal processors.





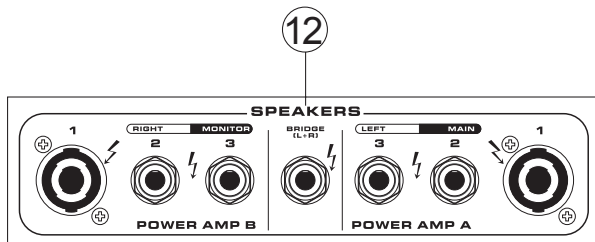
**11. Monitor Output**

The Monitor output port can be used to send the audio signal to external devices, such as powered monitors, for artists or engineers to monitor audio. The signal for this output is taken from the monitor mixing bus, the final level of which is controlled by the Master Monitor level control, which takes its signal from the Monitor controls on each individual input channel.

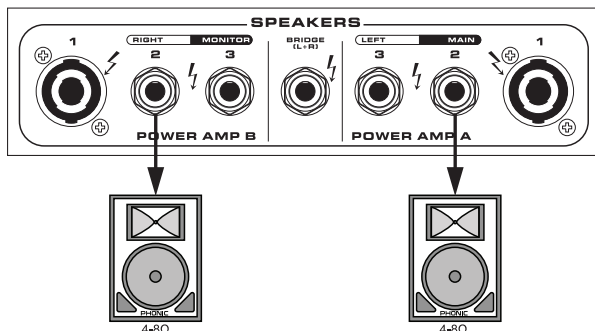
**Rear Panel**

**12. Speaker Outputs**

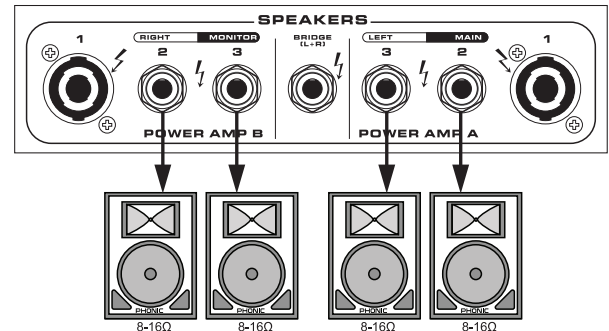
These jacks are used to connect to speakers, fed from the internal power amplifiers A and B. The first set of outputs (A-1 and B-1) are professional speaker (Speakon) connectors; to use these, insert an appropriate four pin plug into the connector, and twist to lock into place. The second set of outputs (A-2, A-3, B-2 and B-3) are 1/4" phone jacks; to use these, simply insert an appropriate 1/4" TS plug into them. Accompanying these outputs is a Mono Bridge output, which solely outputs the main mono signal with the combined power of both built-in amplifiers.



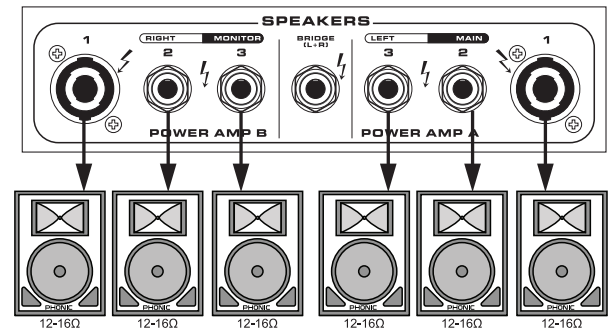
**One Speaker per Channel:** When connecting a single speaker to each channel's output, speakers with impedances between 4 and 8 ohms should be used. This is the case for both the Phone Jack and Professional Speaker Connectors.



**Two Speakers per Channel:** When connecting two speakers to the Speaker Outputs, the loading of each speaker should be between 8 and 16 ohms (as two 8 ohm speakers will form a total loading of 4 ohms, two 16 ohm speakers a total loading of 8 ohms, etc).

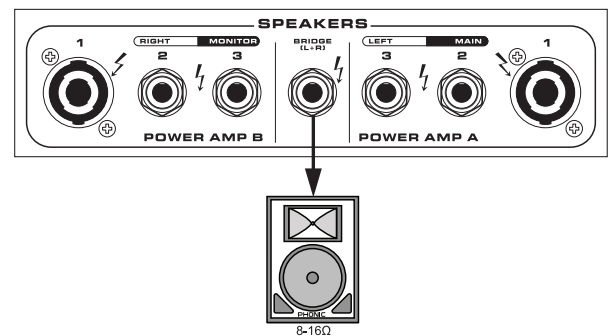


**Three Speakers per Channel:** If you wish to connect to all three speaker outputs, the loading of each speaker should be between 12 and 16 ohms (since three 12 ohm speakers will create a total loading of 4 ohms).

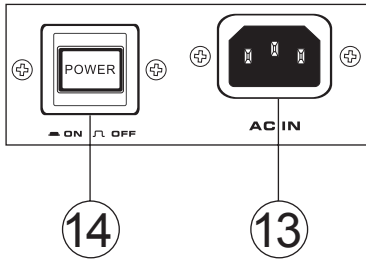


**Bridge Mono:** When using bridge mono mode, either the Bridge Mono (1/4" phone jack) output connection or Professional Speaker output A-1 connection can be used (however should not be used simultaneously). The total loading of the speaker used should be no less than 8 ohms.

**NB.** Only use passive speakers in conjunction with the Speaker outputs, as to avoid damaging any equipment.



When connecting to professional speaker connector A-1, power amp A can be utilized through pins 1+ and 1-, power amplifier B can be utilized through pins 2+ and 2-. For professional speaker connector B-1, power amplifier B can be utilized through pins 1+ and 1-. Pins 2+ and 2- are not used on professional speaker connector B-1. When in bridge mono mode, pins 1+ and 2+ on speakon jack A-1 are used only.



### 13. Mains Power Inlet

This port is used to plug the socket end of the included AC cable. The other end should be connected to an appropriate power source. Ensure you check local voltage levels are consistent with those needed by this device before attempting to connect to a power source.

## CONTROLS AND SETTINGS

### Rear Panel

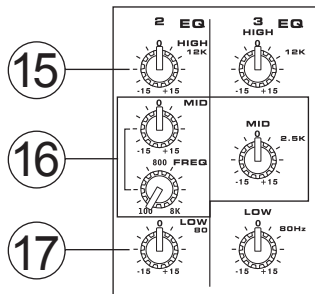
#### 14. Power Button

This button is used to turn the Powerpods 865 and 885 Plus on or off. It is advisable to ensure all level controls are a minimum before turning the device on.

### Channel Controls

#### 15. HIGH (High Frequency) Control

This control is used to give a shelving boost or cut of  $\pm 15$  dB to high frequency (12 kHz) sounds. This will adjust the amount of treble included in the audio of the channel, adding strength and crispness to sounds such as guitars, cymbals, and synthesizers.



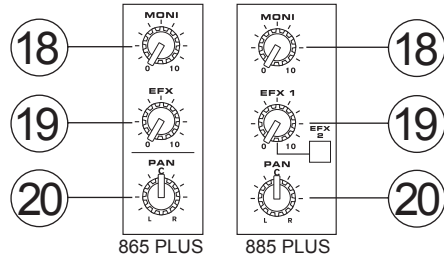
#### 16. MID (Middle Frequency) Control

This control is used to provide a peaking style of boost and cut to the level of middle frequency sounds at a range of  $\pm 15$  dB. On channels 1 and 2 of the Powerpod Molded Powered Mixers, a frequency control is also provided, allowing you to select a center frequency between 100 Hz and 8 kHz. On all other channels, the middle frequency is set at 2.5 kHz.

Changing middle frequencies of an audio feed can be rather difficult when used in a professional audio mix, as it is usually more desirable to cut middle frequency sounds rather than boost them, soothing overly harsh vocal and instrument sounds in the audio.

#### 17. LOW (Low Frequency) Control

This control is used to give a shelving boost or cut of  $\pm 15$  dB to low frequency (80 Hz) sounds. This will adjust the amount of bass included in the audio of the channel, and bring more warmth and punch to drums and bass guitars.



#### 18. Monitor Control

This control alters the signal level that is sent to the Monitor mix, the signal of which is suitable for connecting stage monitors, allowing artists to listen to the music that is being playing.

#### 19. EFX Send Controls

This controls alter the signal level that is sent to the built-in digital effect engines. The effects controls also adjust the signal level sent to the Effect output, which can be used in conjunction with external signal processors (the signal of which can be returned to mixer via the stereo return inputs), or simply as additional auxiliary outputs for any means you may require.

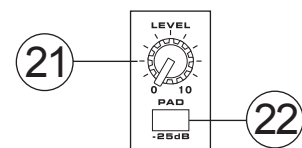
As the Powerpod 885 Plus features 2 EFX processors, Phonic have also incorporated an EFX 2 button. This button will allow users to switch the corresponding channel's EFX signal's destination from built-in EFX processor 1 to EFX processor 2. This function is not available on the 865 Plus.

#### 20. PAN/BAL Control

This alternates the degree or level of audio that the left and right side of the main mix should receive. On mono channels, this control will adjust the level that the left and right should receive, where as on a stereo channel (provided the channel is receiving a stereo signal), adjusting the BAL control will attenuate the left or right audio signals accordingly.

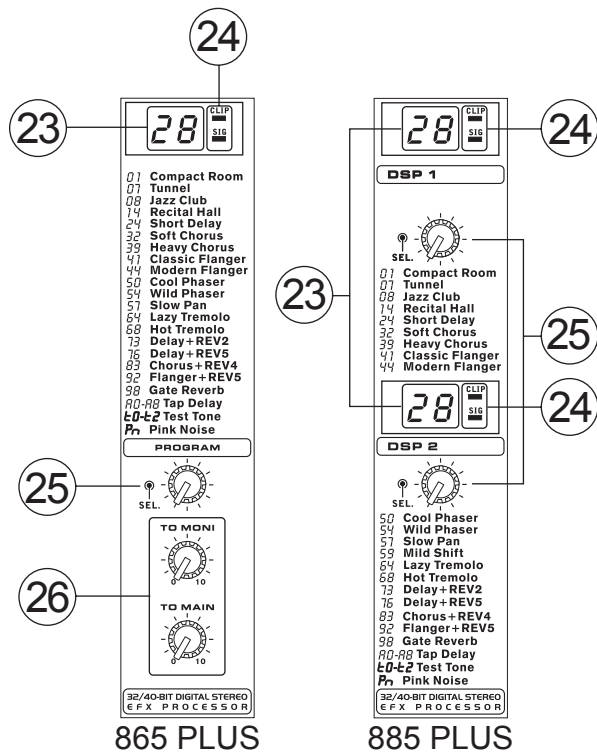
#### 21. Level Control

This control will alter the signal level that is sent from the corresponding channel to the main mixing bus. This level control will also affect the level of audio sent to the effect send.



#### 22. PAD Button

The PAD button is used to attenuate the input signal of the corresponding channel by 25 dB. This should be pushed in when using line level input devices, or any device with a higher signal level.



## Digital Effect Section

Though the Powerpods 865 Plus only features one Digital Effect Processor and the Powerpod 885 Plus has 2, they both function identically, with exception to the 865 having a couple of extra controls

### 23. Digital Effect Display

This 2-digit numeric display shows the program number that is currently applied to your EFX audio signal. When you rotate the Program control, you can scroll through different program numbers; however the display will revert back to the original program if a new program is not selected within a few seconds.

### 24. Sig and Clip Indicators

Located within the Digital Effect Display are Clip and Sig LEDs. The Sig LED will light up when any signal is received by the effect processor, and the Clip LED will light up shortly before excessive signals are dynamically clipped. If the Clip LED lights up too often, it may be advisable to turn down one or all EFX controls on input channels to ensure the signal level is not too high.

### 25. Program Control

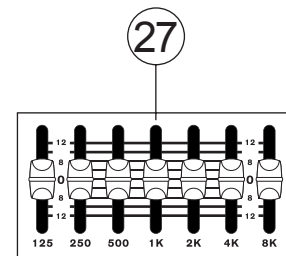
This control is used to scroll through the various effects. Turning the control clockwise will allow users to ascend into higher program numbers, and turning it counter-clockwise will allow users to descend into lower program numbers. Pushing this control will apply the new effect. When a tap-delay effect is selected, pressing this control will allow users to select the tap-delay time.

By pushing the button several times, the effect processor interprets the time between last two pushes and remembers this as the delay time, until the button is pushed again (this is kept, even after the power is turned off). When the tap delay effect is selected, a small LED will flash within the digital effect display window at the selected intervals.

### 26. Effects To Moni/Main Controls (Powerpod 865 Plus only)

The "to Monitor" and "to Main" controls will allow users to adjust the EFX signal that is sent to the Monitor or Main mixes, respectively. Though the Powerpod 885 Plus does not feature these controls, the EFX 1 Return and EFX 2 Return controls in the Monitor and Main control sections perform virtually the same function.

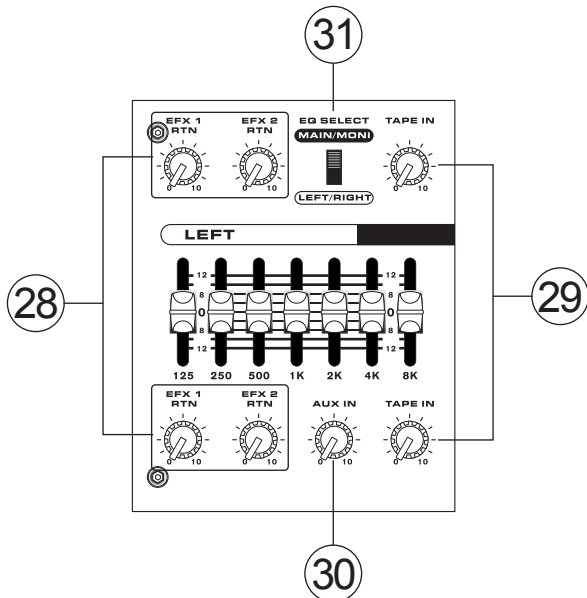
## Master Section



### 27. Graphic Equalizer and Feedback Detection System

Each of the Powerpod Molded Mixers features two 7-band graphic equalizers that allow the user to adjust the frequency response of the Main Left and Right signals or Monitor and Main signals (depending on the setting of the GEQ select switch). The graphic equalizers provide a maximum of 12 dB of cut or boost on each frequency.

One feature, built into the Powerpod Molded Mixer graphic equalizers, is a **Feedback Detection System**. The individual LEDs located on the slide VR controls of the equalizer will illuminate when feedback occurs on those particular frequency band. By reducing the level of any frequency band that has an illuminated LED you can quite effectively remove feedback from your audio; after which the LED will turn off. If an LED flashes, yet you are unable to hear any feedback, it is probably best not to adjust the level. When feedback occurs, the LED will generally light up and remain lit.



### 28. EFX1 and EFX2 Return Controls (Powerpod 885 Plus only)

These controls, one located below each of the Graphic Equalizers, allow users to adjust how much of signal processed by the built-in effects processor is sent to the Main or Monitor mixing buses accordingly.

### 29. Tape In Controls

These controls, located below each of the Graphic Equalizers, are used to adjust the level of the Tape In input that will be sent to the main or monitor mixes, accordingly.

### 30. AUX In Control

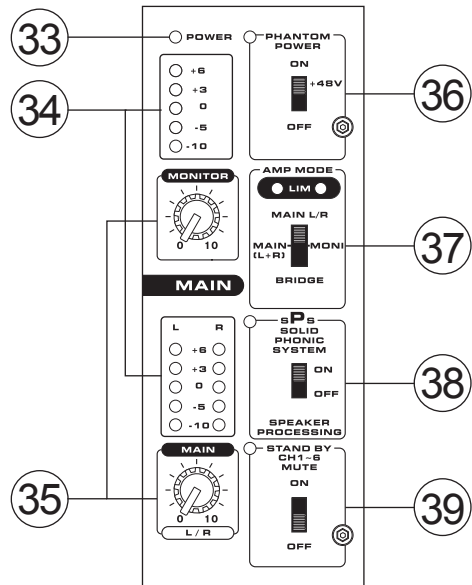
This control, located below the Main Graphic Equalizer, is used to adjust the level of the AUX In input, that will be sent to the main mix.

### 31. GEQ Select Switch

The GEQ switch, located below the Monitor Graphic Equalizer, allows you – the user – to decide how to utilize the two Graphic Equalizers to best suit your needs. When switched to the uppermost position, the Graphic EQs will be used for the Monitor and Main signals. When set in the lower position, the Graphic EQ will be used to adjust the Main left and right signal properties separately. The feedback detection system is always used for whatever signal the equalizer is utilized to.

### 32. Vocal Eliminator

Pushing this button in enables you to eliminate vocal sections of any signal fed from a CD or tape player (or any other input device) into the Tape In inputs. Using phase cancellation of vocal frequency ranges between the left and right channels, the Powerpod Molded Mixer's vocal eliminator can effectively remove vocals panned dead center. This is particularly useful for Karaoke application.



### 33. Power Indicator

The Power Indicator, located above the Monitor Level Meter, will light up when the power of the Powerpod Molded Mixer is switched on.

### 34. LED Level Meters

These 5-segment LED level meters show the output levels of their corresponding signals. The Monitor output features a mono level meter, whereas the Main output has a stereo meter for the Main Left and Right signal. The LEDs give you a constant visual warning of excessive peaks in signals that might cause overloading. Adjusting the output level control to cause indicator lights to occasionally sit at the 0 position will ensure you get little to no distortion. The signals monitored by these meters are in no way changed when the GEQ selection switch is used.

### 35. Master Controls

The two VR Master level controls allow users to adjust the final output of the Monitor and Main left and right signals, before sending the signals to the built-in power amplifier.

### 36. Phantom Power Switch and Indicator

When this switch is in the on position it activates +48V of Phantom Power for channels 1 through to 8, allowing condenser microphones to be used on these channels' XLR inputs. The corresponding LED will illuminate when the Master Phantom Power is activated. Ensure you turn the channel level control, as well as the main and monitor master level controls, to a minimum (meaning all the way to the left) before activating Phantom Power, as to avoid causing unwanted noise, or even damage to your audio system.

### **37. Amp Select Switch and Built-in Limiter**

This switch allows users to alternate between the different signals that can be processed by the built-in power amp and routed to the speaker outputs on the rear of the device. It enables users to select from: L / R; Main L+R / Mon, and; Bridge Mono – which is output via either professional speaker (Speakon) output A-1 or 1/4" (L+R) Bridge output only – ensuring the Powerpod Plus mixers can be used for most any possible speaker configuration.

**NB.** When using a mono bridge connection, do not connect a speaker to either the 1/4" phone jacks or the professional speaker jack B-1 speaker connector, located on the rear of the mixer.

The two LED indicators above this switch illuminate when the Powerpod Plus' built-in limiters are activated, affectively limiting distortion caused by excessive signals. In the case of the limiter being activated, users are advised to reduce the corresponding signal for that output until the limiter LED stops lighting up.

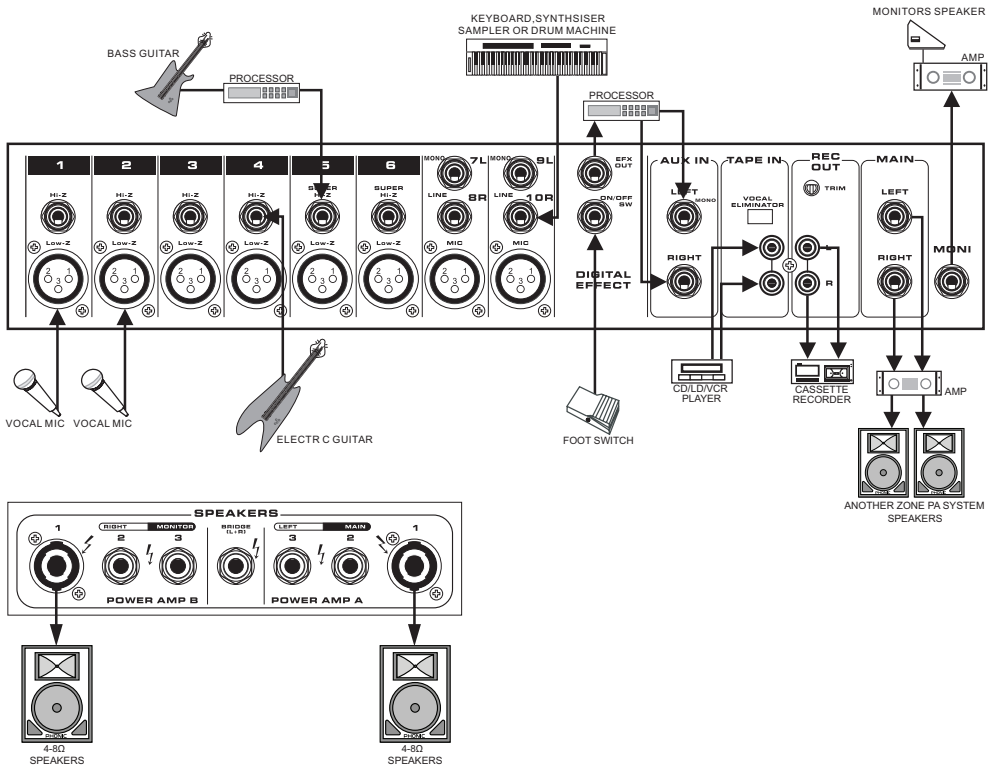
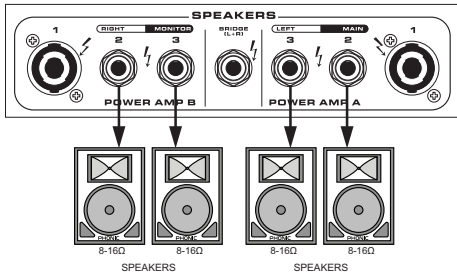
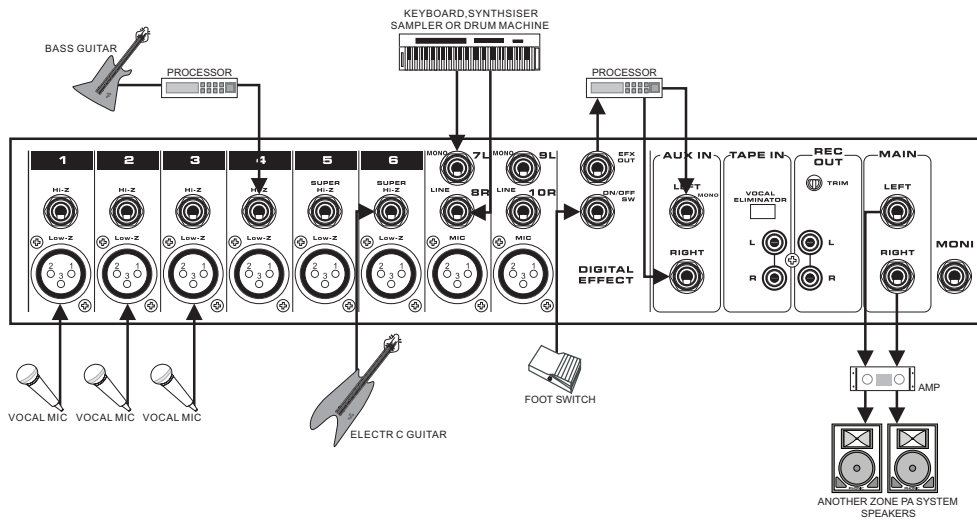
### **38. sPs (Solid Phonic System) Speaker Enhancement Switch and Indicator**

Using this switch will enable the user to give their sound a little lift to improve the overall robustness of the audio. It basically cuts very low frequency sounds, those which are barely audible to the human ear, and gives a slight boost to frequencies just above the cut frequencies. Cutting the unnecessary low frequency sounds then allows the power amplifier to direct its energy to the more important elements of your audio. It may be desirable to audition the mixer's sound with this switch on and off, and decide which is better for your purposes. Activation of the sPs switch is accompanied by an illuminated LED.

### **39. Stand-by Switch and Indicator**

This switch enables and disables a mute of channels 1 through to 8 on the Powerpods 865 and 885 Plus. This feature is useful in live performances, due to the fact that the Tape In and stereo AUX Returns are not muted when activated, allowing an audio signal from CD players or other input devices to be played during performance breaks, while still ensuring microphones fail to produce feedback (or any sound what-so-ever). Activation of the stand-by switch is accompanied by an illuminated LED that, when on, will flash.

## APPLICATION



DIGITAL EFFECT TABLE

NO	PARAMETER SETTING	PROGRAM NAME	
	ROOM	REV-TIME	EARLY LEVEL
00	COMPACT ROOM 1	0.05	100
01	COMPACT ROOM 2	0.4	0
02	SMALL ROOM 1	0.45	100
03	SMALL ROOM 2	0.6	90
04	MID ROOM 1	0.9	100
05	MID ROOM 2	1	50
06	BIG ROOM 1	1.2	100
07	TUNNEL	3.85	100
	HALL	REV-TIME	EARLY LEVEL
08	JAZZ CLUB	0.9	90
09	SMALL HALL 1	1.5	72
10	SMALL HALL 2	1.75	85
11	SPRING HALL	1.9	98
12	MID HALL 1	2.3	100
13	MID HALL 2	2.45	80
14	RECITAL HALL	2.7	96
15	BIG HALL 2	3.3	88
	PLATE	REV-TIME	HPF
16	SMALL PLATE	0.9	0
17	TAIL PLATE	1.2	20
18	MID PLATE 1	1.3	0
19	MID PLATE 2	2.2	0
20	REVERSE PLATE	2.25	42
21	LONG PLATE 1	2.6	80
22	LONG PLATE 2	3	625
23	LONG PLATE 3	4.2	0
	DELAY (STEREO)	DELAY AVERG.	R-BEVEL
24	SHORT DELAY 1	0.07	60
25	SHORT DELAY 2	0.14	60
26	PING PONG DELAY	0.11	55
27	MID DELAY 1	0.15	55
28	MID DELAY 2	0.3	60
29	SHORT DELAY 1(MONO)	0.06	100
30	MID DELAY 1 (MONO)	0.13	100
31	LONG DELAY 1(MONO)	0.18	100
	CHORUS	LFO	DEPTH
32	SOFT CHORUS	0.2	56
33	SOFT CHORUS 2	0.5	70
34	SOFT CHORUS 3	0.8	75
35	WARM CHORUS	1.8	85
36	WARM CHORUS 1	3.2	80
37	WARM CHORUS 2	5.2	45
38	WARM CHORUS 3	7.8	52
39	HEAVY CHORUS	9.6	48
	FLANGER	LFO	DEPTH
40	CLASSIC FLANGER 1	0.1	44
41	CLASSIC FLANGER 2	0.3	63
42	GENTLE FLANGER	0.6	45
43	WARM FLANGER	1.6	60
44	MODERN FLANGER 1	2	85
45	MODERN FLANGER 2	2.8	80
46	DEEP FALANGER 1	4.6	75
47	DEEP FALANGER 2	10	60
	PHASER	LFO	DEPTH
48	CLASSIC PHASER 1	0.1	3.6
49	CLASSIC PHASER 2	0.4	2.6
50	COOL PHASER	1.4	0.7
51	WARM PHASER	3.2	0.3
52	HEAVY PHASER 1	5	1.2
53	HEAVY PHASER 2	6	2.8
54	WILD PHASER 1	7.4	0.8
55	WILD PHASER 2	9.6	4.8

NO	PARAMETER SETTING	PROGRAM NAME	
	PAN	SPEED	TYPE
56	SLOW PAN	0.1	R-->L
57	SLOW PAN 1	0.1	R<-->L
58	SLOW PAN 2	0.4	R-->L
59	MID SHIFT	0.8	R<-->L
60	MID SHIFT 1	1.2	L-->R
61	MID SHIFT 2	1.8	L-->R
62	MID SHIFT 3	1.8	R-->L
63	FAST MOVE	3.4	R<-->L
	TREMOLO	SPEED	MODE-TYPE
64	LAZY TREMOLO	0.8	TRG
65	VINTAGE TREMOLO	1.5	TRG
66	WARM TREMOLO	2.8	TRG
67	WARM TREMOLO 1	4.6	TRG
68	HOT TREMOLO	6.8	TRG
69	HOT TREMOLO 1	9.6	TRG
70	CRAZY TREMOLO 1	15	TRG
71	CRAZY TREMOLO 2	20	TRG
	DELAY+REV	REV	DELAY
72	DELAY+REV 1	1	1
73	DELAY+REV 2	2	2
74	DELAY+REV 3	3	3
75	DELAY+REV 4	4	4
76	DELAY+REV 5	5	5
77	DELAY+REV 6	6	6
78	DELAY+REV 7	7	7
79	DELAY+REV 8	8	8
	CHORUS+REV	REV	CHORUS
80	CHORUS+REV 1	1	1
81	CHORUS+REV 2	2	2
82	CHORUS+REV 3	3	3
83	CHORUS+REV 4	4	4
84	CHORUS+REV 5	5	5
85	CHORUS+REV 6	6	6
86	CHORUS+REV 7	7	7
87	CHORUS+REV 8	8	8
	FLANGER+REV	REV	FLANGER
88	FLANGER+REV 1	1	1
89	FLANGER+REV 2	2	2
90	FLANGER+REV 3	3	3
91	FLANGER+REV 4	4	4
92	FLANGER+REV 5	5	5
93	FLANGER+REV 6	6	6
94	FLANGER+REV 7	7	7
95	FLANGER+REV 8	8	8
	GATED-REV	RELEASE	REV
96	GATED-REV-1 9	0.02	TAIL PLATE
97	GATED-REV-2 10	0.2	TAIL PLATE
98	GATED-REV-1 9	0.02	REVERSE PLATE
99	GATED-REV-2 10	0.5	REVERSE PLATE
	TAP DELAY	FB LEVEL	RANGE
A0	TAP DELAY	0	100mS - 2.7S
A1	TAP DELAY	10	100mS - 2.7S
A2	TAP DELAY	20	100mS - 2.7S
A3	TAP DELAY	30	100mS - 2.7S
A4	TAP DELAY	40	100mS - 2.7S
A5	TAP DELAY	50	100mS - 2.7S
A6	TAP DELAY	60	100mS - 2.7S
A7	TAP DELAY	70	100mS - 2.7S
A8	TAP DELAY	80	100mS - 2.7S
	TEST TONE	FREQUENCY	SHAPE
T0	LOW FREQUENCY	100Hz	SINEWAVE
T1	MID FREQUENCY	1kHz	SINEWAVE
T2	HIGH FREQUENCY	10kHz	SINEWAVE
PN	PINK NOISE	20Hz~20kHz	

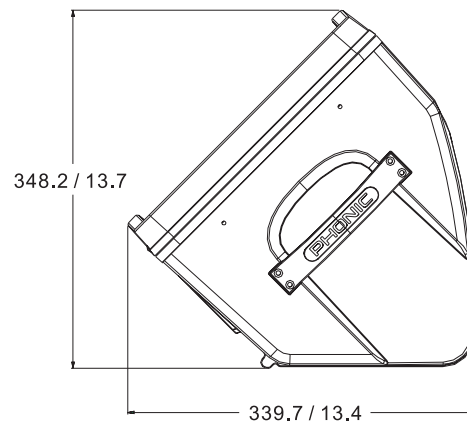
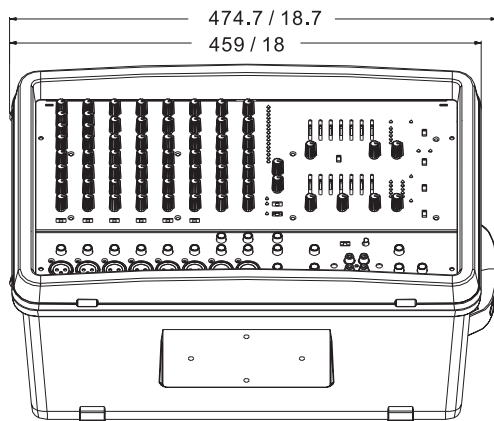
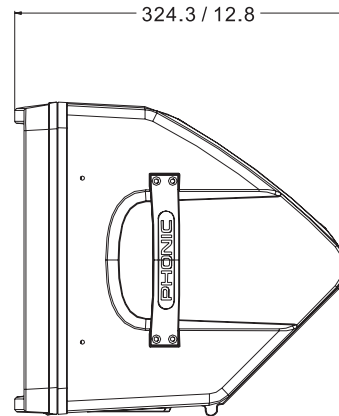
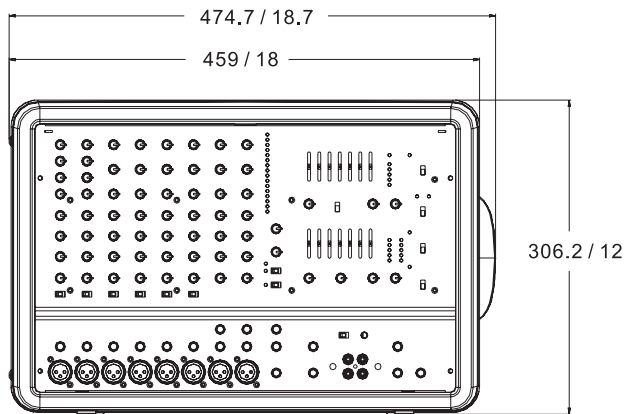
## SPECIFICATIONS

		Powerpod 865 PLUS V3	Powerpod 885 PLUS V3
<b>Power Amplifier</b>	Power Channels	2	2
	Limiters	2	2
	8-Ohm Load per Channel	195	260
	4-Ohm Load per Channel	300	400
	4-Ohms Bridged Mono	600	800
<b>Inputs</b>	Mono Mic/Line Channels	6	6
	Stereo Channels	2	2
	Super Hi-Z Inputs	2	2
	Tape in	Stereo RCA with Vocal Eliminator	Stereo RCA with Vocal Eliminator
	Pan	1	N/A
	Aux In	1X Stereo	1X Stereo
<b>Outputs</b>	Speaker Outputs	2X Speakon, 4X TS 1/4"	2X Speakon, 4X TS 1/4"
	Main Mix (Line) Level	2 TRS 1/4"	2 TRS 1/4"
	Aux Sends	1 Monitor	1 Monitor
	Record Output	Stereo RCA	Stereo RCA with Trim
<b>Channel Strips</b>	Total Channel Strips	8	8
	Monitor/Effect Send Controls	2 (1 for Monitor, 1 for EFX)	3 (1 for Monitor, 2 for EFX)
	Volume Controls	Rotary	Rotary
	PAD In/Out	6	6
<b>Master Section</b>	Aux Send Masters	1 Monitor	1 Monitor
	Tape in	2	2
	Aux Returns	1	1
	Effects Return	N/A	4 (2 for DSP1, 2for DSP2)
	Faders	Rotary (Main)	Rotary (Main)
	Level Meter	5-segment	5-segment
<b>Phantom Power Supply</b>		+48V (global switch)	+48V (global switch)
<b>Digital Effects (DFX)</b>	Programs	100	Dual 100
	Effect Processor Controls	1 program selector	2 program selector
	Foot Switch	On/Off	On/Off
<b>Channel Equalizer</b>	Type	3-band, CH1&2 with Swept-Freq	3-band, CH1&2 with Swept-Freq
	Range	+/-15 dB	+/-15 dB
	Low	80 Hz	80 Hz
	Mid	2.5k Hz	2.5k Hz
	High	12 KHz	12 KHz
<b>Graphic Equalizer</b>	Phonic Solid System	Yes	Yes
	Master	7-band	7-band
	Center Frequencies	125, 250, 500, 1K, 2K, 4K, 8KHz	125, 250, 500, 1K, 2K, 4K, 8KHz
	Range	+/-12 dB	+/-12 dB
<b>Feedback Detection</b>		Yes	Yes



<b>Frequency Response</b>	20Hz~20KHz, line level o/p @ +4 dBu into 600 ohms	+0/-2 dB	+0/-2 dB
	20Hz~20KHz, power amp o/p 1 Watt into 8 ohms	+0/-2 dB	+0/-2 dB
<b>Crosstalk (@ 1 KHz)</b>	Adjacent inputs or input to output	<-63 dB	<-63 dB
<b>Noise</b>	Master fader down	<-78 dBu	<-78 dBu
	Master fader 0 dB, ch. faders down	<-63 dBu	<-63 dBu
<b>Total Harmonic Distortion (THD)</b>	Mic input to main mix output @ +14 dBu	<0.5%, 4 ohms, @60 Watts	<0.5%, 4 ohms, @60 Watts
	Any output, 1KHz @+14dBu, 20Hz~20KHz, channel inputs	<0.3%	<0.3%
<b>Maximum Level</b>	Mic Preamp Input	+10 dBu	+10 dBu
	All Other Inputs	+22 dBu	+22 dBu
	Unbalanced Outputs	+22 dBu	+22 dBu
<b>Power Supply</b>	Mains Voltage	100-120V~, 220-240V~, 50/60Hz	100-120V~, 220-240V~, 50/60Hz
	Power Consumption	300Watts	400Watts
<b>Dimensions (W x H x D)</b>		474X348X340mm (19"X14"X13")	474X348X340mm (19"X14"X13")
<b>Weight</b>		24.2 lbs	26.4 lbs
		11 kg	12 kg

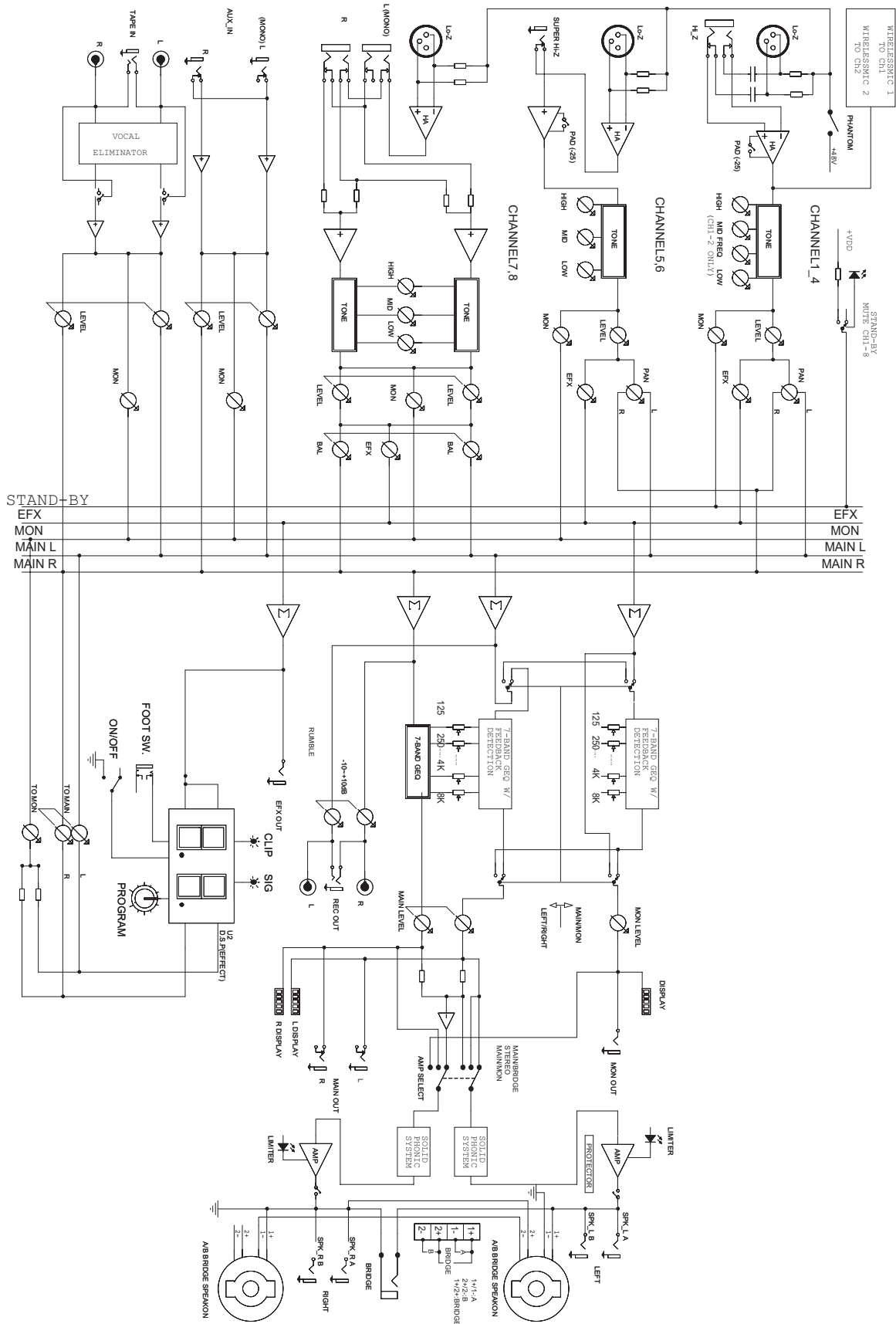
## DIMENSIONS



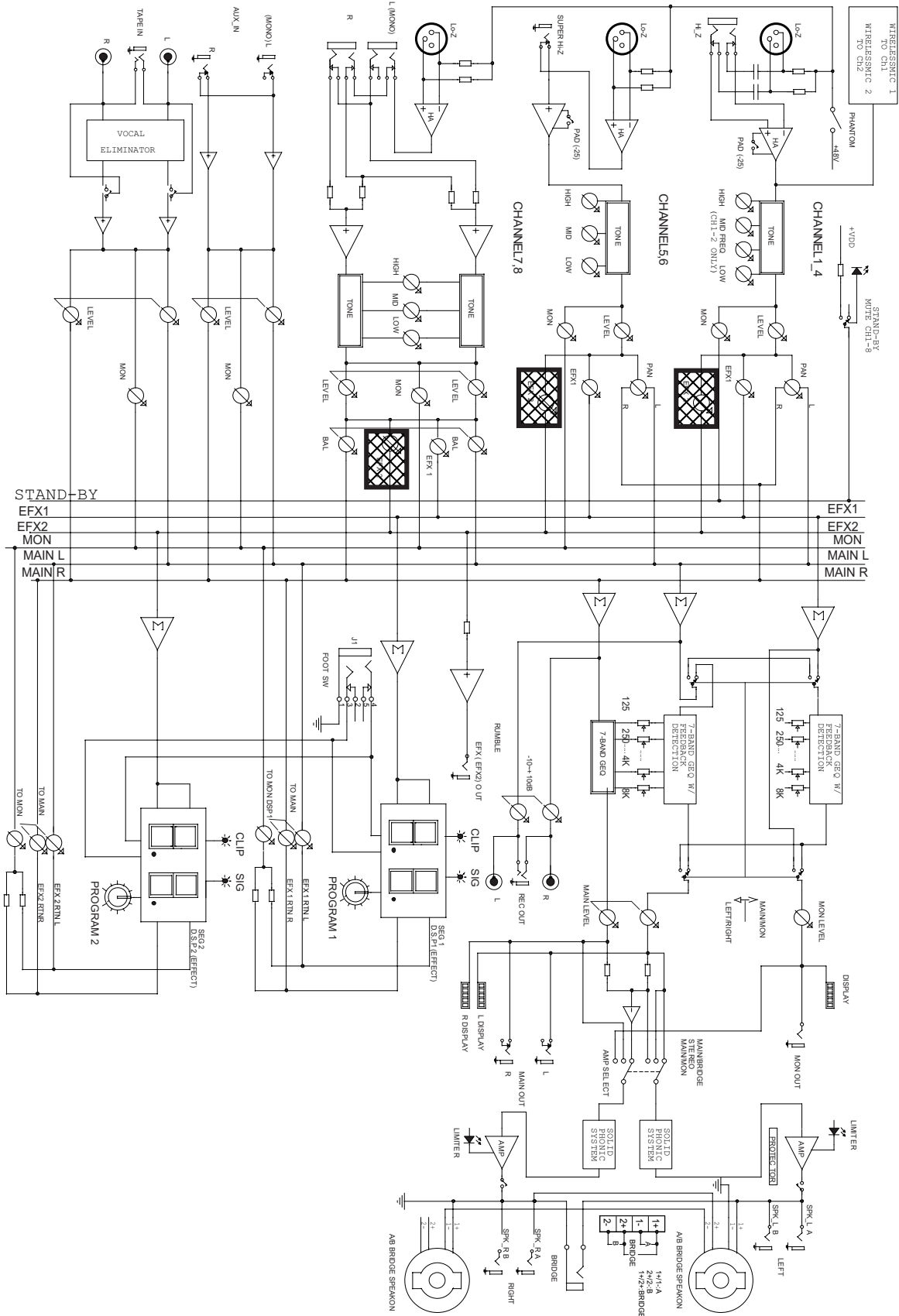
Measurements are shown in mm/inch

BLOCK DIAGRAMS

POWERPOD 865 PLUS



POWERPOD 885 PLUS



POWERPOD 865/885 Plus

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