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Chapter 1

Introduction
Chapter One
INTRODUCTION

About the Console

The Status 12/24 and 24/48 are full-featured lighting control consoles which operate in either 2-Scene or Multi-Scene mode, increasing both ease of use and flexibility. When in 2-Scene mode, the Status 12/24 controls up to 12 channels, and the Status 24/48 controls up to 24 channels. In 2-Scene mode, the console operates exactly like a standard 2-Scene preset console. In Multi-Scene mode, the consoles control up to 24 or 48 channels respectively, and up to 118 cues can be written. In Multi-Scene mode, the console operates like a memory console, manually assisted with the channel faders. Both consoles control up to 512 dimmers and feature patching, submasters, effects, bump buttons, blackout switch, grandmaster, and timed or manual fades between scenes or cues. Other features are described later in this manual.

If any of these terms are unfamiliar to you, please refer to the Glossary located at the back of this manual.

About this Manual

This manual is written to allow you to get the most information in the shortest amount of time. The chapters are generally brief and the index thorough. This allows you either to read most everything about a general subject or to "zero in" on a particular item of interest in the Index.

Chapter Organization

Chapter 2 introduces new users to the console and 2-Scene vs. Multi-Scene operation. Chapter 3 describes how to connect and turn on the console.

The next 6 chapters are the tutorial part of the manual. Chapter 4 takes you through the basics of 2-Scene operation and Chapter 5 takes you through the basics of Multi-Scene operation.

Additional Status features (Patch, Submasters and Effects) are covered in Chapters 6 through 8 respectively. The Setup display and its functions are described in Chapter 9. The Appendices make up the last chapter and include a Glossary, Command Summary and technical specifications.

Manual Conventions

Buttons and controls are indicated in the text in UPPERCASE BOLD type.

Display information quoted in the text is shown in "UPPERCASE QUOTED" type.

Notes of special interest are indicated in italics. These notes provide extra information about a feature or refer you to another part of the manual for additional related information.
This symbol is used to indicate the operation of a feature, such as submasters or bump buttons, in the two modes of the console, 2-Scene and Multi-Scene.

This symbol is used to call special attention to important facts about the console or its operation which may cause changes to all information stored in memory.

Console Types

There are two different sizes of Status consoles: a 12/24 channel version and a larger 24/48 channel version. References in this manual are, for the most part, to the Status 24/48 console. If you are using a Status 12/24 console, all features and functions are identical with the exception of the number of channels and submasters.
Chapter 2

System Overview
Chapter Two
System Overview

Console Layout

Figure 2-1 Shows the layout of the Status console.

On the left side of the console are: one row of Submaster/Effects faders, below them two rows of channel faders and below them, one row of bump buttons. The right side of the console has Next Cue and Fade Time buttons, a pair of Scene crossfaders with two rows of fade progress LED's (light emitting diodes), a liquid crystal display (LCD), a row of display buttons, a set of control buttons, a row of Level buttons, a Grandmaster fader and Mode and Blackout switches.

Modes of Operation

2-Scene Operation

When the Mode switch is switched to "2 SCENE", the console operates basically like a 2-scene preset console. In this mode with the crossfaders down (Scene 1 is “inactive”), channel levels are pre-set for Scene 1 using the Scene 1 channel faders.

Then the crossfaders are moved up so that the Scene 1 channel faders are in control of the lighting levels. While Scene 1 is “active”, the Scene 2 channel faders can be set for the next lighting “look”. Then the crossfaders can be moved down to fade out of Scene 1 and into Scene 2. The Scene 2 channel faders become “active” and change the lighting look.

This is called “crossfading from scene to scene” and is repeated as often as necessary through a production. The Liquid Crystal Display (LCD) shows which scene is current and which is the next one to be faded into.

When in 2-Scene mode, Status 12/24 consoles have 12 channels and Status 24/48 Consoles have 24 channels.

Multi-Scene Operation

Multi-Scene operation of the Status console allows the user to record channel levels for many lighting looks (cues) into memory for later recall. Each cue has a number and a fade time associated with it.

To create a lighting look, channel faders and/or submasters can be moved up to set levels as desired and/or the Control keypad can be used to set levels with commands. A typical level setting command entered with the keypad might be: 1 + 5 > 12 AT 65 ENTER.

Once the lighting levels for a scene are set as desired, they are recorded into a cue in memory with a command like: REC CUE 2 TIME 10 ENTER. This particular command would record the current lighting look into Cue 2 with a 10-second fade time.

Playback of the cues is simply a matter of moving the crossfaders from cue to cue. The recorded fade times will control each crossfade and after each fade is over the LCD will indicate the next cue and its fade time.

Channel levels in cues can be modified with the keypad when viewing the Cue display.

When in Multi-Scene mode, Status 12/24 consoles have 24 channels and Status 24/48 Consoles have 48 channels.
Figure 3-1
Connectors on Console

Figure 3-2
Current Scene or Cue
Chapter Three
CONNECTING AND TURNING ON THE CONSOLE

Status Consoles can receive their operating power from ENR dimmer packs or from an optional internal power supply.

*Detailed information on the power supply options, dimmer output cables and environmental specifications can be found in the Appendices.*

**Location of Console**

The Status console should be located on a level surface in a dust-free, office-type environment. The temperature should be less than 104 degrees F. (40 degrees C.), the relative humidity should be lower than 90%, and there should be no condensation.

**Power from Dimmers**

If your console receives its power from the dimmer pack(s), connect the dimmer cable to the Dimmer Out connector on the back of the console.

*See the Appendices for detailed information on receiving console power from dimmer packs.*

**Power from Internal Supply**

If your console is equipped with an optional internal AC power supply, connect the power cord to a live electrical outlet of the proper voltage (120 or 240 Volts).

**Dimmer Output**

If your console is controlling “digital” dimmers (DMX-512 or CMX protocol), connect the dimmer cable to the Dimmer Out connector on the back of the console. See Figure 3-1.

If your console is controlling “analog multiplexed” dimmers (AMX option installed), connect the dimmer cable(s) to the AMX Dimmer Out connector(s) on the back of the console. See Figure 3-1.

**Turning the Console On**

**WARNING!** If using the optional Memory Cartridge, be sure that it is removed from its slot before power-up. If a Memory Cartridge is left in its slot during power-up, its contents will automatically be read and stored into memory, replacing any previously stored information.

Turn the console on with the **POWER switch** located on the back of the console. See Figure 3-1.

The software version number will be shown briefly on the display followed by the number of the current scene (or cue) and the next scene (or cue). See Figure 3-2.

**Turning the Console Off**

Turn the console off with the **POWER switch** located on the back of the console. When the power is turned off, all show information will be maintained by a built-in battery. If the memory is lost when the console is turned off, the battery may be old. For information on replacing old batteries, please refer to the appendices, “**Battery Replacement**”.

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Chapter 4

2-Scene Operation
Chapter Four
2-SCENE OPERATION

The console is placed into 2-Scene mode when the 2-Scene/Multi-Scene switch in the upper right-hand corner of the console is in the “2-Scene” position.

In 2-Scene operation the upper row of Channel Faders is used to set the levels for Scene 1 and the lower row sets the levels for Scene 2. The Scene 1 Crossfader controls the overall levels of the upper row of Channel Faders and the Scene 2 Crossfader controls the overall level of the lower row of Channel Faders.

The Grandmaster controls the overall level of all channels.

When a Crossfader is at “0”, its channel faders are “inactive”; they won’t send any levels to the dimmers. When a Crossfader is at “10”, its channel faders will be “active”, sending levels to the dimmers and lights. When both Crossfaders are up, the Scene 1 Crossfader is at “10” and the Scene 2 Crossfader is at “0”. When both Crossfaders are down, the Scene 1 Crossfader is at “0” and the Scene 2 Crossfader is at “10”.

*If you would like lights to respond during this tutorial, make sure the proper dimmer protocol is selected. See the Dimmer Protocol section of the Setup chapter.*

*Before starting to use the Status console for each new production, you may wish to reset the system. See “Resetting the System” in the Appendices.*

Setting Up Scenes

**Entering 2-Scene Mode**

All instructions in this chapter are valid when the console is in the 2-Scene mode of operation.

Slide the 2-Scene/Multi-Scene switch to the “2-Scene” position.

The display changes to indicate which scene the console is in and which scene is next. See Figure 4-1.

*When in 2-Scene mode the console controls half the number of channels it does in Multi-Scene mode. Status 12/24 consoles control 12 channels and Status 24/48 consoles control 24 channels.*

**Bringing Lights Up**

Lights may be brought up using the Channel Faders or the keypad. This section discusses use of the Channel Faders.

Before bringing lights up, move the Grandmaster Fader to “10”, the Normal/Blackout Switch to the “Normal” position and both Crossfaders up.

Move the Channel 1 fader for Scene 1 to “10”. The lights controlled by Channel 1 should come up to full intensity.

Move the Channel 2 fader for Scene 1 to “5”. The lights controlled by Channel 2 should come up to half intensity.
Figure 4-2
Stage Channel Levels

Figure 4-3
Current Channel Levels

Figure 4-4
Current and Next Fades
Press the **STAGE** display button. The display will indicate the channel levels. See Figure 4-2.

The display shows channel levels as a percentage; half intensity is displayed as 50(%), one quarter intensity is displayed as 25(%). Full intensity (100(%)) is displayed as "FL".

Any number of channel faders can be set this way and each fader can be at a different level.

**Creating a Lighting Scene**

Set lighting levels using an active Scene. When the lights are adjusted to your liking, write down the level of each channel fader.

Do this for each lighting look (sometimes called a cue or preset) needed for the production. It is helpful to number each cue for later use.

**Viewing Lighting Levels**

The exact channel levels can be viewed on the display by selecting the **STAGE** display.

Move the Channel 9 fader for Scene 1 to "8" and move the Channel 10 fader for Scene 1 to "3".

Press the **STAGE** display button. The current levels for Channels should be displayed. See Figure 4-3.

When you press **STAGE**, the levels are shown for channels with levels above "0"(zero).

*Up to 4 channels and their levels are shown at a time. If there are more than 4 channels with levels above "0", press the ENTER button. Each time it is pressed, 4 more channels will be displayed. After all active channels have been displayed, the first 4 channels will be displayed again.*

The Stage display does not update automatically to include newly active channels; the **STAGE** and **ENTER** buttons must be used again to display them.

**PLAYING BACK SCENES**

To "run" your show, previously determined levels are set with Channel faders on an inactive scene. The Crossfaders are moved to make the pre-set scene active.

While that scene is active, the Channel faders can be set for the other scene, which should now be inactive. This process continues throughout the production.

What follows is an example of how a production might be run.

Move the Crossfaders and Channel faders down, the Grandmaster to "10", the Normal/Blackout switch to the "Normal" position and press the **CLEAR** key.

The display will show the current and next fades. See Figure 4-4.
Move the Channel 1 fader for Scene 1 to "10". The lights controlled by Channel 1 should not come up.

Move the Channel 2 fader for Scene 1 to "5". The lights controlled by Channel 2 should not come up.

Move the Crossfaders up. The lights controlled by Channels 1 and 2 should fade up.

As the Crossfaders are moved, the fade progress LED's between the Crossfaders “move” along with them.

*The rate at which the lights come up is dependent upon how fast the Crossfaders are moved. This is called a manual fade. Timed fades are covered later in this chapter.*

Move the Channel 2 fader for Scene 2 to "7". No changes to the lights should occur.

Move the Channel 5 fader for Scene 2 to "3".

Move the Channel 1 fader for Scene 2 to "2".

Move the Crossfaders down. Channels 1 and 2 fade to their new Scene 2 levels and Channel 5 is added on stage, fading up to 30%.
Lead/Lag Crossfades

The crossfaders may be moved starting at different times and at different rates to allow some lights to change before others. This is often done to bring lights up in one area before taking them down in another (as a performer crosses the stage, for example).

Lead the crossfade with the Scene 1 crossfader and lag with the Scene 2 crossfader. The lights fade back to Scene 1.

Piling on Scenes

Both scenes can be active at once. This is called piling on scenes. By moving both Crossfaders to “10”, Scene 1 and Scene 2 will be piled on to each other.

Reversing a Fade

Once a fade is started, it need not be completed. Fades may be reversed before completion by simply moving the Crossfaders back to their starting positions.

Controlling the Fade Time

Fades made with the Crossfaders can be either manual or timed. When a fade is manual, as the Crossfaders are moved the lights change accordingly. When a fade is timed, the rate of the fade is controlled by the console after the fade is started by the operator.

Move the Crossfaders to fade into Scene 2.

Enter the command “FADE TIME 5 ENTER” to set the fade time for the next fade to 5 seconds. The FADE TIME button is located to the left of the display. The ENTER key is used to complete and execute commands. Until this key is pressed, the CLEAR key may be used to delete any erroneous keystrokes.

Move the Crossfaders all the way up to fade into Scene 1.

As soon as the Crossfaders start to move, the fade progress LED's start to move as well, although the progress of the fade and LED's is being controlled by the console. Note that it takes five seconds for the fade to be completed even though The Crossfaders have already been moved fully into Scene 1.

The fade time can be changed with the FADE TIME command at any time, even during a fade. The maximum fade time is 999 seconds. The fade time set will affect all fades until a new fade time command is entered.

If the fade time is changed while a fade is in progress, the new fade time takes effect immediately.

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Manual Fade Time

The fade time can be changed back to manual at any time.

Enter the command “FADE TIME 0 ENTER”. When the fade time is set to “0” (zero), the fades become manual again.

If the fade time is changed to “MANUAL” while a fade is in progress, the fade and the fade progress LED’s will immediately match the positions of the Crossfaders.

Split Time Fades

The fade time for each Crossfader handle can be different. This allows you to have one scene fade in or out more quickly than the other.

Move the Crossfaders down into Scene 2.

Enter the command “FADE TIME 5 + 7 ENTER”. The first fade time controls the Scene 1 Crossfader and the second fade time (after the plus sign) controls the second Crossfader.

Move the Crossfaders all the way up into Scene 1. The Fade into Scene 1 completes in 5 seconds while fade out of Scene 2 occurs in 7 seconds.
Figure 4-5
Current Stage Levels

Figure 4-6
Fading All Levels
Timed Lead/Lag Fades
Timed Lead/Lag crossfades are basically the same as manual ones. The fade time affects both Crossfaders individually. If one Crossfader is started before the other, each part of the fade is started when its handle starts and runs for the amount of time set with the FADE TIME command.

Stopping or Reversing Timed fades
Timed fades can be stopped part way through by moving the Crossfaders to the position at which the fade should stop. When the fade and the fade progress LED's reach the Crossfaders, the fade will stop.

Move the Crossfaders again and the fade will continue. If they are moved back to their starting positions, the fade will reverse.

CONTROLLING ALL CHANNELS
All lights which are up can be faded at once with the Grandmaster fader.

Move the Crossfaders down (to Scene 2) and press the STAGE button. Levels for Channels 1, 2 and 5 should be displayed. See Figure 4-5.

Slowly move the Grandmaster fader down to “5”. Notice that the levels for Channels 1, 2 and 5 are half of their original levels. See Figure 4-6.

When the Grandmaster fader is used, the proportions between levels set by the Channel Faders are maintained.
Move the Grandmaster fader to “0”. Notice that the display now says "BLACKOUT". If the Grandmaster fader is at “0”, no lights will be on.

All lights can be faded up with the Grandmaster fader as well.

Move the Grandmaster fader back to “10”. All lights return to their original levels.

Blacking Out All Lights

All lights can be turned off (blacked out) instantly with the Normal/Blackout switch.

Move the Normal/Blackout switch to the BLACKOUT position. All lights go out immediately and “BLACKOUT” is shown on the display. See Figure 4-7.

Note that the dimmers are immediately turned off as soon as the switch is moved to the BLACKOUT position. It may take a moment for the stage to become completely dark as the lamp filaments cool down.

Move the Normal/Blackout switch back to the NORMAL position. All lights are restored to their original levels instantly.

During a blackout, the Channel, Scene and Grandmaster faders can be reset so that when the switch is restored to NORMAL, a different lighting look will appear on stage.

Other Features

The Status console has many other features which can be used in 2-Scene mode. Some of them are: Submasters and Effects, keypad control of lighting levels, bump buttons, and patching of dimmers to channels. Please refer to the appropriate feature chapters for details.
Chapter 5

Multi-Scene Operation
Figure 5-1
Multi-Scene Mode
Chapter Five
MULTI-SCENE OPERATION

This chapter is written with the assumption that you have read and understand the "2-SCENE OPERATION" chapter.

Multi-scene operation of the Status console allows the user to record channel levels for many lighting looks (cues) into memory for later recall. Each cue has a number and a fade time associated with it. To create a lighting look, Channel Faders and/or Submasters can be moved up to set levels as desired. Also the Control keypad can be used to set levels with commands. A typical level setting command might be: 1 + 5 > 12 AT 65 ENTER. This is all done when in the Stage display.

Once the lighting levels are as desired, record them into a cue in memory with a command like: REC CUE 2 TIME 10 ENTER. This particular command would record the lighting look into cue two with a 10-second fade time.

Playback of the cues is simply a matter of moving the crossfader handles from cue to cue. The recorded fade time will affect the associated fade. After the fade is over, the LCD will indicate the next cue and its fade time.

To modify channel levels in a cue, use the Cue display. You may view the current levels by just entering a channel list (1 + 5 ENTER) or modify the levels with the level setting command as described above.

Before starting to use the Status console for each new production, you may wish to reset the system. See "Resetting the System" in the Appendices.

SETTING UP CUES

Entering Multi-Scene Mode

All instructions in this chapter are valid when the console is in the Multi-Scene mode of operation.

Slide the 2-Scene/Multi-Scene switch to the "Multi-Scene" position.

The display changes to indicate which cue the console is in and which cue is next. See Figure 5-1.

When in Multi-Scene mode the console controls twice the number of channels as it did in 2-Scene mode. Status 12/24 consoles control 24 channels and Status 24/48 consoles control 48 channels. The bottom row of Channel Faders now controls the second half of the channels.

Setting Levels

Level setting with Channel Faders in Multi-Scene operation is the same as in 2-Scene operation. Please refer to the 2-Scene Operation chapter. In this chapter the use of the Control keypad for setting levels is described.

The Channel Faders and commands from the keypad can both be used freely and interchangeably when creating a lighting look.

Select the Stage display by pressing the STAGE display key.
Figure 5-2
Current Cue

Figure 5-3
Channel 1 Level

Figure 5-4
Channels 2 + 5 Levels

Figure 5-5
Channels 6 > 9 Levels
When in Stage display, level setting commands entered with the Control keypad actually change the lights on stage the same way that moving the Channel Faders does.

The number of the cue currently on stage is displayed along with the levels of some of the channels. The name of the currently selected display is shown on the left of the bottom line. See Figure 5-2.

The format in which channels are displayed with their levels differs depending on the number of channels that are active and how they are called up onto the display. In this case, the display indicates that Channels 1 through 48 are at a level of zero. When a channel is at zero, the level is displayed as two dashes (---).

Enter the command “1 AT 35 ENTER” with the keys on the keypad.

This is an example of a simple level setting command. All commands are completed with the ENTER key.

The display shows Channel 1 and the level of 35 above it. See Figure 5-3.

Enter this command with the keypad. The display changes to show Channels 2 and 5 along with their levels. See Figure 5-4.

In this command, more than one channel is set to the same level with the +/>(And/Thru) key.

Note that when a level of “5” was entered, the channels were set to “50”. This is a bit of console “shorthand”. If one digit is entered for a level, it is assumed to be followed by a “0”. If a level below 10% is desired, enter it as a 2 digit number beginning with “0”. For example, entering “05” would set the level to 5%.

Enter this level setting command. In it, Channels 6 through 9 are set at full, or 100%. See Figure 5-5.

Note that when you wish to set the level for a range of channels, a “through list” can be created with the +/> key. The first time the key is pressed it is for the “and” function. If the key is pressed two times in a row it is changed to the “through” function.

Note that the AT key was not used when entering a level of 100%. If FULL is pressed after entering a list of channels, the “at” is assumed.
Figure 5-6
Using "And" and "Through"

Figure 5-7
Controlling All Levels
Press the **LEVEL** key with the single down arrow above it. Each time it is pressed the levels for the channels currently displayed will increase by one point. If it is held down, the level will continue to increase in one point increments.

Press the **LEVEL** key with the double down arrow above it. Each time it is pressed the levels for the channels currently displayed will decrease by one point. If it is held down, the level will continue to decrease in five point increments.

The Level keys with the up arrows below them work in the same manner. Each time the single arrow key is pressed, levels increase by one point, and when the double arrow key is held down, levels increase by five points.

*When the Level keys are used to take control of the lights, any faders which originally set their levels temporarily do not have control of them. Control has been “robbed” by the Level keys. To restore level control to the individual faders, press the **CLEAR** key to clear channels from keypad control, then move the fader handles so that the handle position matches the level on stage.*

The up and down **LEVEL** keys work on any channel levels displayed or time value displayed while using the **FADE TIME** or **TIME** keys.

In this command the +/- key is used to enter a channel list with both the “and” and “through” functions. See Figure 5-6.

**Controlling All Channels**

All lighting levels may also be controlled with the **LEVEL** keys.

Select the Stage display.

Press **CLEAR** followed by **ENTER**. The display will change to show that all channels are controlled by the **LEVEL** keys. See Figure 5-7.

Use the **LEVEL** keys to raise and lower the overall lighting levels. All levels will change proportionately.
Figure 5-8
Recording Cues

Figure 5-9
Recording Cues Blind
Recording Cues

Once a lighting look is set "on stage" or "live" with the Channel Faders and Control keypad, it can be recorded for later playback as a Cue. Up to 118 cues may be recorded.

Select the Stage display if it is not already shown. Set some lighting levels with the Control keypad, the Channel Faders or both.

This command records the lighting levels currently up on stage into Cue 1. The display shows the time for the cue to be "MAN" (manual). See Figure 5-8

Change the level of Channel 1 to 75% to create a new lighting look.

Record the current stage look into Cue 2 with a fade time of 5 seconds. When Cue 2 is run with the Crossfaders, the lights will change in 5 seconds.

Adding the TIME key to the record cue command allows fade times from 1 to 999 seconds to be set for that cue.

Recording Cues Blind

Cues can be recorded "blind"; that is, without first bringing them up on stage.

Select the Cue display.

Press "3 ENTER" to create Cue 3 if it doesn't already exist. Levels for Cue 3 will be displayed. See Figure 5-9.

Set Channel 17 to a level of 40%. The display indicates the change but the lights on stage are not affected. Any channel level changes may be made in this display.
Figure 5-10
Changing Fade Time Blind

Figure 5-11
Crossfading Into Q0

Figure 5-12
Crossfading Into Q1
This command sets or changes the fade time for the cue displayed on the lower line of the display. In this case, the fade time for Cue 3 was set to 2 seconds. See Figure 5-10.

Create Cues 6, 9 and 10 in the blind, using various channels and fade times.

**PLAYING CUES BACK**

Once cues are recorded they may be “played” back or “run”.

Move the Crossfaders up. This is just to start setting the console up for this demonstration.

Enter this command to prepare the console to fade to Cue 0.

*Cue 0 is a special cue in which all channels are at a level of zero. Nothing can be recorded into Cue 0.*

Move the Crossfaders down to fade into Cue 0. If any lights were on they will fade out. The display will indicate that the console is in Cue 0 and ready to fade to Cue 1 next. See Figure 5-11.

Move the Crossfaders up. Cue 1 will fade up in the time set for it. If the cue is manual, it will fade up as the Crossfader handles are moved. The display changes to show the change in cues. If the cue is not manual, the number of seconds left in the fade counts down on the display. See Figure 5-12.

All of the cues can be run in number order by continuing to move the Crossfaders up and down to start each cue.
Figure 5-13
Running Cues
Out Of Sequence
Chapter 5

Multi-Scene Operation

Running Cues Out of Sequence
The cues can be run out of sequence if necessary. This feature is handy during rehearsals when the lighting must jump to another look as new scenes are being rehearsed or to jump to the first cue in the production before a new rehearsal or performance begins.

This command will set the console up to fade into Cue 9 the next time the Crossfaders are moved. See Figure 5-13.

If there is no such cue recorded, the message "CUE ### NOT RECORDED" will appear on the display will let you know. Choose another cue as the next cue.

Temporarily Changing Fade Time
In addition to running cues out of order, you may also temporarily change the fade time of a cue. Cues are given fade times when they are recorded. Each time the cue is run, the recorded fade time controls the speed in which the cue fades. The FADE TIME key allows you to run a cue at a faster or slower time than it was originally recorded with.

This command changes the fade time for the next cue to 30 seconds. This change is only temporary; it will run in 30 seconds this time but the next time it is run, the original fade time will be used.

To change the recorded fade time, modify the time with the TIME key. See "Modifying Cues" later in this chapter.

Lead/Lag and Split Fades
Lead/Lag and Split Fades in Multi-Scene mode work in exactly the same way as they do in 2-Scene mode. Please refer to these sections in Chapter Four.

Robbing Channels from Fades
It is possible to exclude, or "rob," channels from a fade so that they do not change to their recorded levels during a crossfade. To do this, select the Stage display and use the keypad to assign the channel (or group of channels) a level just prior to the fade. Only the channels and their levels that are visible in the LCD display at the time of the crossfade will hold their levels during the fade. With this in mind, be sure that the LCD display is clear of new channel and level settings in cases where the crossfade must result in the recorded cue.

MODIFYING CUES

Once cues are recorded they may be changed as the needs of the production change. Cues can be rewritten "live" or "blind".

Modifying Cues Live
Entire cues can be re-recorded while they are up on stage. To do this, simply fade the cue up on stage, modify the look using the Control keypad or Channel or Submaster Faders, and use the record cue command to record over the old cue.

To modify Cue 6, prepare to bring it upon stage with the next cue command.
Figure 5-14
Modifying Cues Live

Figure 5-15
Modifying Cues Blind
Fade into Cue 6 by moving the Crossfaders. (If the Crossfaders were up, move them down).

Change the look of the lights on stage using the keypad, channel faders or submaster faders.

Enter this command to record over the old Cue 6. Since Cue 6 already exists, a question mark appears on the display as a warning that an existing cue will be changed. See Figure 5-14.

Press ENTER to complete the command. If you do not want to record over the old cue, press CLEAR as many times as necessary to erase the command from the display.

If the keypad is used to bring up or down channels, be sure to clear the display before executing the next fade, or those channels will be left on stage in the next cue.

If the Channel or Submaster Faders are used to bring up lights, those lights will remain on as long as the faders are up. These faders should be pulled down when the crossfade is executed, or the newly added lights will be left on in the next cue.

The Record Cue command could also include the TIME key with a new fade time. If you only want to record a new fade time, see “Modifying Cues Blind” later in this chapter.

Modifying Cues Blind

Channel levels and fade times in cues can be modified without having to bring the cue up on stage first. This is called “blind recording”.

Crossfade into Cue 9 by moving the Crossfaders. Select the Cue display. Changes made in this display are made directly to the recorded cues and do not affect output to the lights.

Press ENTER to display the information for the last cue recorded or modified. See Figure 5-15. Note that the cue number on the top line of the display is the cue currently being played back, while the cue number on the lower line is the cue selected for modification.

At this point, each time CUE is pressed the next cue will be displayed. To directly select a specific cue to modify, enter a cue number before pressing ENTER.

Changes to the recorded channel levels can now be made with level setting commands entered on the Control keypad. As changes are made they are recorded immediately into the cue. Do not use the RECORD CUE key.
While viewing a cue in the Cue display the fade time recorded for the cue can be changed using this command. In this example, the fade time of the displayed cue is changed to 10 seconds.

If the cue to be modified is not currently being displayed, this command will change the fade time. Of course any cue number or valid time may be entered.

Copying Cues

It is often convenient to make a copy of an existing cue. A lighting look which is used more than once during a production can be copied to other cues.

This command copies the levels and fade time to Cue 6 from Cue 1. The fade time for Cue 6 can be changed once the copy has been made.

If Cue 6 already existed, a question mark (?) would be displayed as a warning. Press ENTER again to complete command or use the CLEAR key to erase all or part of the command and re-enter the correct numbers.

This use of the RECORD CUE key does not record levels from the stage. It copies the cue blind.

Inserting Cues

A cue may be given a whole number as a cue number as in the examples above, or may be given a decimal cue number such as “Cue 2.3”. This means that 9 decimal cues may be inserted between two consecutive cues numbered with whole numbers.
Q 9 > 10 * TIME 3 *
REC CUE 6 @ 0 ?

Figure 5-16
Deleting Cues
Deleting Cues

Unused or unwanted cues can be deleted. Once a cue is deleted, it cannot be recovered.

This special version of the record Cue command deletes the cue specified. In this example, Cue 6 is selected for deletion but a question mark (?) is displayed to warn that the cue will be lost. See Figure 5-16.

Press **ENTER** to complete the command and delete the cue. Use the **CLEAR** key to erase all or part of the command and re-enter the correct numbers.

Other Features

The Status console has many other features which can be used in Multi-Scene mode. Some of them are: Submasters and Effects, bump buttons and patching of dimmers to channels. Please refer to the appropriate feature chapters for details.
Figure 6-1
Patching Dimmers
to Channels
Chapter Six
PATCH

✓ The Patch feature is valid in 2-Scene and Multi-Scene modes of operation.

Each Channel Fader sends lighting level information to the dimmer(s) via its associated "control channel". The control channel number for a channel fader is always the same as the channel fader number.

When the console comes from the factory, Channel Fader 1 controls Dimmer 1 (via Control Channel 1), Channel Fader 2 controls (or is "patched" to) Dimmer 2, and so on. This is sometimes called a 1-to-1 patch. The Patch feature allows you to set up the console so that one channel can control many dimmers at once or to change which dimmers are controlled by each channel.

A dimmer can be controlled by only one channel at a time, but a channel can control any number of dimmers at once. When more than one dimmer is patched to a channel, all dimmers will respond as one; they will always fade to the same level at the same time.

Patching Dimmers to Channels

Press the DIMMER key to begin patching. The word "DIMMER" appears on the display.

Enter the command 1 @ 20 ENTER to patch Dimmer 1 to Channel 20. This is a typical command to patch one dimmer to a channel. See Figure 6-1.

Instead of completing the command with the ENTER key, you may use the AT key. When the AT key is used, the patch command will be completed and the next dimmer number will automatically appear in the display, ready to have a new channel number assigned if desired.

To patch more than one dimmer at a time to the same channel, use the +/- key to create a dimmer list.
Figure 6-2
Complex Patching

Figure 6-3
Unpatching Dimmers

Figure 6-4
Viewing the Patch List
To patch a range of dimmers to the same channel with one command, more complex dimmer lists, like the one in this example, can be created. See Figure 6-2.

Unpatching Dimmers

If Channel 0 is specified, the dimmer(s) listed in the command is (are) unpatched entirely. In this example, Dimmer 1 is unpatched. It cannot be used until it is patched to another channel. The display shows two dashes in place of a channel number for that dimmer. See Figure 6-3.

Viewing the Patch List

The patches currently in effect can be viewed on the display. They can be called up by channel or dimmer number.

By Dimmer

Viewing the patch by dimmer is almost identical to actually patching dimmers to channels.

Press the DIMMER key if the display does not already have the word "DIMMER" there.

Enter the number of the dimmer you want to check and press ENTER twice. The channel number will be displayed. See Figure 6-4.

To view the patch for the next dimmer, press the ENTER key again. Each time it is pressed, the next dimmer's patch will be displayed.

If you wish to change the patch while viewing it, press CLEAR AT followed by the new channel number, then press ENTER.
By Channel

You may view the patch list by specifying the channel number instead of the dimmer number.

To view the patch list by channel, press the DIMMER key twice. “CHAN” will be displayed on the LCD and a channel number may be entered.

This command will cause Channel 35 to be displayed along with the dimmer number it is patched to. See Figure 6-5.

To continue through the list in channel number order, press the ENTER key again. Each time the ENTER key is pressed the next channel and its patch information will appear. See Figure 6-6.

If the list of dimmers patched to the selected channel is too long to fit on the display, a “-” will appear after the last channel number. To see more of the list of channels, press the AT key. This may be done as many times as necessary to view the entire list.

Resetting the Patch 1-to-1

To reset the patch 1-to-1, either repatch each dimmer manually as described in “Patching Dimmers to Channels” above, or re-set the system. To reset the system, see “Resetting the System” in the Appendix.
Chapter Seven
SUBMASTERS

Submaster Faders are used to bring lighting levels up in much the same way as the Channel Faders do; however, Submasters do much more. Each Submaster can bring up an entire lighting look instead of just one channel.

Submasters are recorded and modified in almost the same way as cues are.

✓ Submasters can be used in 2-Scene and Multi-Scene modes of operation.

Recording Submasters Live

If lights are up on stage, that lighting look can be recorded directly into any submaster.

Move Channel Fader 1 up to a level of 5 and Channel Fader 2 up to a level of 7.

With the Control keypad set Channels 4 and 7 at a level of 3 (30%).

Record this lighting look into Submaster 1. The RECORD SUB command copies all channel levels which are up live on stage into a submaster.

It does not matter whether a cue, Channel Fader, keyboard command or another submaster was used to bring the lights up; they will all be recorded.

If Submaster 1 already had channel levels recorded into it, a question mark (?) would be displayed as a warning that the existing levels will be lost. Press ENTER again to complete the command or use the CLEAR key to erase all or part of the command and re-enter the correct information.
Recording Submasters Blind

Blind recording allows channel levels to be recorded into Submasters without having to bring lights up live. This is useful when Submasters have to be recorded or changed while a rehearsal or performance is in progress.

Select the Submaster display and show levels for Submaster 2. See Figure 7-1.

Modifying Submasters Live

In order to modify a Submaster live, follow the same procedure as for recording Submasters live. The ENTER key will have to be pressed twice at the end of the Record Sub command so that the old Submaster level data is overwritten. See “Recording Submasters Live” above.

Modifying Submasters Blind

In order to modify a Submaster blind, follow the same procedure as for recording Submasters blind. See “Recording Submasters Blind” above.

Using Submasters

When a Submaster Fader is moved up, the lights controlled by it are brought up on stage.

Move Submaster 1 to “10” (Full). The lights controlled by Sub 1 come up on stage.

Select the Stage display. The levels recorded into Sub 1 are displayed. See Figure 7-2. If all channels are not displayed, press the ENTER key to display more.

Note that the levels displayed are exactly as recorded originally in the Submaster.
Move Sub 1 down to “5” (50%). The lights on stage go down to half of what they were with the Submaster up at “10”. The levels shown on the display are half of the recorded levels of the Submaster.

As a Submaster is faded up or down, the levels are always proportional to those recorded originally.

When a Submaster is brought up, its levels are piled onto the levels already on stage. The highest level for a channel will always read on stage regardless of whether the channel has been brought up by a Channel Fader, a cue, the Control keypad, or another Submaster.

Using the bump buttons

The bump buttons are used to instantly activate a submaster.

The action of the Bump Buttons is affected by the current Bump Mode setting. Please see Setting the Bump Mode in the Setup Chapter.

Set the bump mode to SUB PILE-ON.

Press the bump button located under Submaster 2; it is below the channel faders and is marked “14” on a Status 12/24 or “26” on a Status 24/48.

The lights recorded into Submaster 2 are instantly piled onto the stage levels. Pressing a bump button is the same as moving the associated Submaster instantly to “10”.

When the bump button is released, the lights are restored to the levels at which they read before the button was pressed.

Any number of bump buttons may be pressed at once and they may be used at anytime. Please read about and try the other bump modes in the Setup chapter.
Chapter Eight
EFFECTS

Effects can be used to create a simple chase of lights such as that on a theater marquee in which one light seems to “chase” the others. They can also be used for complex chase and light pattern effects. Since Effects are created in almost exactly the same way as submasters, please read about “Submasters” in Chapter 7 before continuing with this chapter.

An Effect is a series of “steps”. Each channel and level recorded into an Effect make up one step. When an Effect is run, each channel level recorded in the effect is brought up on stage in sequence. The length of time each step is “on” is set with the Time function when recording or modifying an Effect. Each Effect can also be assigned a “pattern” to follow when sequencing the lights on and off. Effects are recorded into Submasters and are run by using the Submaster Faders to fade the effect up and down.

Recording Effects Live

Effects are recorded in exactly the same way as submasters with only two exceptions; a step time and a pattern are recorded with the Submaster.

Set levels for the channels to be included in the Effect. Channel levels may be set with the Channel Faders, Control keypad, cues, or Submaster Faders. The level set for each channel is the level it will be brought up to when the Effect is run.

Record the channels set in the step above into Submaster/Effects Fader 4 with this command. Since a time is specified with the Record Sub command, the Submaster fader acts as an Effects fader.

The time set for an effect is called the “step time”. When the effect is run, the console will wait this amount of time before moving on to the next channel(s). The ENTER key is pressed twice to skip past the pattern selection for the moment. The pattern selected for this effect will be “Chase”.

This command creates an effect but also selects a different pattern for that effect.

Use the LEVEL keys to change the pattern name in the display and press ENTER again. See “Effects Patterns” below for a description of what each pattern does.
Recording Effects Blind

Effects can be recorded without changing the lights on stage. This is called "blind recording".

This command selects the Sub display, creates Effect 7 with a step time of 1 second and allows for selection of a pattern. This command does not record levels into the effect, it just creates it.

This level setting command sets Channels 1 through 10 to a level of 80% in the effect. When the effect is run, each of these channels will be brought up in sequence to a level of 80%.

More channels may be added to the effect as well.
Running Effects

When a Submaster/Effects fader which has an effect recorded is brought up, the effect will run.

Move Effect Fader 7 to "10". Channels 1 through 10 will begin to step on in sequence. The time between steps is 1 second and each channel is brought up to 80%.

The channels recorded in an effect chase in ascending order; not the order in which the channels were recorded. Some effects patterns reverse this order.

Move Effect Fader 7 down to "5". The effect will continue to run but the levels will be 40%; half of what they were with the fader at "10". Proportions are kept between individual channels recorded in an effect as the fader is moved.

The Grandmaster fader and Blackout Switch also affect the levels of an effect.

Effects and bump buttons

The Bump Buttons also control effects if the Bump Mode is set to "Sub Solo" or Sub Pile-on". Please see "Bump Modes" in Chapter 9.

Press Bump Button 31. While it is pressed, Effect 7 runs.

Note that a Bump Button controls the Effect or Submaster in line with it. Button 25 controls Sub/Effect Fader 1 and Button 48 controls Sub/Effect Fader 24.

Release Bump Button 31. Effect 7 Stops and the light are restored to their original levels.
Figure 8-1
Modifying Effects Live

Q 0 > 1 * TIME MAN*
R SUB 7 T 1 ALT RNT ?

Figure 8-2
Modifying Effects Blind

Q 0 51 70 30 30
SUB 1: 1 + 2 + 4 + 7 *
Modifying Effects Live

Effects can be modified in the same way as submasters. Please see “Modifying Submasters” in Chapter 7. When modifying effects live, channels are brought up live (on stage) and re-recorded into the effect with the RECORD SUB key.

Set levels on stage as desired for the effect to be modified.

Re-record Effect 7 with this command. When re-recording an effect, the step time must be re-entered.

Since the effect already exists, a question mark (?) appears in the display to warn that the old effect will be lost. See Figure 8-1. Press the ENTER key again (the third time, in this example) to record over the old effect. Press the CLEAR key enough times to clear the command if you do not wish to record over the old effect.

Modifying Effects Blind

Effects can be modified blind in the same way as submasters are modified. Please see “Modifying Submasters Blind” in Chapter 7.

Select the effect to be modified with this command. Levels for the effect will be displayed. See Figure 8-2.

Use level setting commands or the level keys to change the levels for the effect. As the levels are set, they are recorded directly into memory.

Enter a new step time and change the pattern if desired with this command.

Either of these steps can be used or skipped when modifying step time or pattern selection.
## Effects Patterns

There are 6 effects patterns to select from: Chase, Bounce, Reverse, Build, Alternate and Negative.

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CHASE</strong></td>
<td>When the “Chase” pattern is selected, each channel in the effect is brought up in sequence. With each step, the next channel is brought up and the channel from the previous step is turned off. After the last channel is brought up, the sequence starts over again with the first channel in the effect.</td>
</tr>
<tr>
<td><strong>BOUNCE</strong></td>
<td>“Bounce” is the same as “Chase” with the exception that when the last channel is brought up, the sequence of steps reverse. The lights appear to bounce back and forth from one end to the other.</td>
</tr>
<tr>
<td><strong>REVERSE</strong></td>
<td>“Reverse” is the same as “Chase” with the exception that the list of channels is run from highest to lowest number.</td>
</tr>
<tr>
<td><strong>BUILD</strong></td>
<td>The “Build” pattern runs a basic chase but as each step is run, the previous channel is not turned off. At the end of the sequence, all channels are turned off and the sequence begins again.</td>
</tr>
<tr>
<td><strong>ALTERNATE</strong></td>
<td>“Alternate” is also similar to “Chase” but at the end of the first sequence, all channels are turned “on” and are chased off. At the end of the next pass, all channels are turned back off and the chase returns to normal. This keeps alternating as long as the effect is running.</td>
</tr>
<tr>
<td><strong>NEGATIVE</strong></td>
<td>When the “Negative” pattern is selected, all channels in the effect are brought up to their recorded levels, and one by one each channel is turned off and then back on again. Each channel is turned off and restored in numeric order, and the pattern repeats after the last channel has been used.</td>
</tr>
</tbody>
</table>
Figure 9-1
Inserting the Cartridge

Figure 9-2
Writing the Cartridge
Chapter Nine  
SETUP  

The Setup display is used to access functions controlling overall system operation. The first time the Setup key is pressed, the display shows the first choice in the Setup menu. Each time it is pressed after that, the next Setup choice is displayed. After the last choice has been displayed, the first choice is displayed again.

Memory Cartridge

The memory cartridge is a credit card-sized, removable data storage device. All data in console memory can be copied onto the cartridge and all data stored on the cartridge can be transferred to the console.

The memory cartridge is an optional device which can be obtained through your nearest Colortron dealer. The memory cartridge can be used with the console in 2-Scene or Multi-Scene modes.

Insertion and Removal

To insert the memory cartridge, hold it as shown in Figure 9-1 and push it firmly into the slot on the right side of the console. When properly inserted, a little less than half of the cartridge will go into the slot.

To remove the cartridge, grasp it firmly and pull it straight out of the slot.

WARNING! If the Memory Cartridge is inserted in its slot during power-up, all data on the cartridge will be loaded into the console automatically, replacing all information previously stored in memory.

Handling

The memory cartridge is a durable and valuable part of your Status system and should be handled with care.

Do not store the cartridge near excessive heat.

Do not defeat or pull back the silver metal shutter on the bottom of the card or touch any of the contacts it protects.

Do not remove the cartridge while data is being transferred to or from it.

Writing the Cartridge

Insert the memory cartridge as described above.

Press the SETUP key twice.

The first time the Setup key is pressed, the display shows the first choice in the Setup menu. Each time it is pressed after that, the next Setup choice is displayed.

Press ENTER to accept the “Write Cartridge” command.

A question mark (?) appears on the display. See Figure 9-2. This is the way Status checks to see if you are sure you want to continue. If you do not want to continue, press CLEAR (or any key other than ENTER).

Press the ENTER key again to start writing the cartridge.
Figure 9-3
Writing the Cartridge

Figure 9-4
Write Completed

Figure 9-5
Reading the Cartridge

Figure 9-6
Reading the Cartridge

Figure 9-7
Read Completed
The LCD indicates that console data is being written to the cartridge by beginning to display a count. See Figure 9-3.

When all data has been copied onto the cartridge, the display changes to indicate that writing is complete. See Figure 9-4.

*While the cartridge is being written or read, the console controls are inactive.*

**Reading the Cartridge**

Insert the memory cartridge as described above.

Press the **SETUP** key once.

Press **ENTER** to accept the “Read Cartridge” command.

A question mark (?) appears on the display. See Figure 9-5. This is the way Status checks to see if you are sure you want to continue. If you do not want to continue, press **CLEAR** (or any key other than **ENTER**).

Press the **ENTER** key again to start reading the cartridge.

The LCD indicates that console data is being read from the cartridge by beginning to display a count. See Figure 9-6.

When all data has been copied into memory from the cartridge, the display changes to indicate that reading is complete. See Figure 9-7.

*While the cartridge is being written or read, the console controls are inactive.*

If you are using a Status 12/24 console and are using data read from a Memory Cartridge which was written on a Status 24/48 console, the console will work properly and will control the dimmers with the 48 channel patch from the 24/48 Status console.

**Bump Buttons**

The console has the same number of bump buttons as Submaster/Effects faders. See Figure 9-8. When pressed, each bump button allows you to instantly activate the Submaster/Effect or Channel fader associated with it. It is the same as moving the fader to full instantly. When the button is released, the lights are restored.

Whether the bump buttons affect Sub/Effects faders or Channel Faders is set by the bump mode using the Setup display.

*The Bump Buttons are available in 2-Scene and Multi-Scene operating modes.*
Figure 9-8
Setting the Bump Mode

Figure 9-9
Setting the Bump Mode
Setting the Bump Mode

The bump mode selected affects all bump buttons. When the console is reset, the bump mode is set to "Channel Pile-on".

To set the bump mode, press the SETUP key three times. The display will show the current bump mode. See Figure 9-8.

Use the level up or down buttons to step through the list of bump mode choices. When the mode you want is displayed, press ENTER. An asterisk will appear in the display after the bump mode to show that the selection has been made. See Figure 9-9.

Bump Modes

The five bump modes are described here in detail.

CHAN PILE-ON

With Channel Pile-on mode selected, when a bump button is pressed the associated channel will come on at full; it will be piled on to the lights already up. When the button is released, the lights will be restored.

The associated channel is the one directly above the bump button. This means that the channels controlled by the bump buttons will be different depending on whether the console is in 2-Scene mode or Multi-Scene mode.

When in 2-Scene mode the bump buttons will control the first half of the channels; when in Multi-Scene mode the bump buttons will control the second half of the channels.

CHAN SOLO

If Channel Solo is selected, then when a bump button is pressed the associated channel will come on at full and all other channels will go to zero. When the button is released, the lights will be restored.

SUB PILE-ON

The Submaster Pile-on bump mode allows a bump button to bring up the associated Submaster/Effects fader to full; all channels assigned to the submaster will be piled on to the existing lights as though the Submaster fader was moved to 10.

If the associated Sub/Effects fader has an Effect recorded on it, the Effect will run for as long as the button is held.
Chapter 9

SUB SOLO
Submaster Solo mode allows a bump button to bring up the associated Submaster/Effects fader to full; all channels assigned to the Submaster will be brought up as originally recorded and all other channels will be brought to zero.

If the associated Sub/Effects fader had an Effect recorded on it, the Effect will run for as long as the button is held.

OFF
When the bump mode is set to "Off" the bump buttons are inactive. If one is pushed, nothing will happen.

Cycle
During normal console operation (when the Cycle feature is Off), fades are started and run by the operator using the Crossfaders. When Cycle is turned ON, the next fade is started automatically. As soon as it is complete, the following fade begins. This continues until Cycle is turned OFF.

Cycle is a feature available in 2-Scene and Multi-Scene modes of operation.

When the console is in 2-Scene mode, the crossfaders fade between Scene 1 and Scene 2. The fade time in effect when Cycle is turned on will be the fade time for all fades.

When the console is in Multi-Scene mode, the crossfaders fade from cue to cue in number order. The recorded time for each cue will be used while Cycle is on. When the last cue has been run, the cues continue to run starting at the first cue.

Press the SETUP key four times to advance to the Cycle feature. The current Cycle status will be displayed. See Figure 9-10

Use any of the Level keys to turn Cycle ON or OFF and press ENTER.

As soon as Cycle is turned on, fading begins. As soon as it is turned OFF, the current fade stops.

If the fade was stopped in the middle (the fade progress LED's are lit somewhere between the ends of the fader travel) the Crossfaders must be moved to match the position of the lit LED's. When the faders cross the point where the fade stopped, they grab control of the fade and the fade can be completed manually.
Figure 9-11
Cycle Reset
Cycle Reset

If the Cycle feature is used in Multi-Scene mode, it can be turned off either with "RESET" or "OFF". When reset is used, Cycle is turned off, the current fade stops and the display indicates that the next fade will be to the lowest numbered cue.

*The Cycle Reset feature is available only in Multi-Scene mode*

Press the SETUP key four times to advance to the Cycle feature (if it is not already displayed).

Use any of the Level keys to select "RESET" and press ENTER.

The Crossfader LED's immediately jump to the end of the current fade. Move The Crossfaders to match the position of the LED's to complete the current fade manually and prepare the console to fade to the first cue. See Figure 9-11.

System Security

The Status consoles can have their recording functions locked so that unauthorized people cannot change anything in memory.

When the system is locked, all playback features work normally but no changes can be made to cues, submasters/effects, patch or memory by reading or writing the Memory Cartridge.

*System locking is a feature available in 2-Scene and Multi-Scene modes of operation.*
Figure 9-12
Current Security Code

Figure 9-13
Locking the System

Figure 9-14
System Locked

Figure 9-15
System Unlocked
Locking the System

Lock the system once you would like there to be no further changes to memory. If you have a Memory Cartridge you may wish to write data to it before locking the system.

Press the SETUP key six times to advance to the "SEC CODE" selection of the Setup display. The current security code and lock status will be displayed. See Figure 9-12. Note that there is a cursor under the lock status.

Press any of the level keys to change the lock status from "UNLOCK" to "LOCK" and press ENTER. The display responds with the "SYSTEM LOCKED" message. See Figure 9-13.

The system will remain locked until a valid security code is entered.

Unlocking the System

To make any changes to the memory of a locked system, a valid security code must be entered.

Press the SETUP key four times to display the "SEC CODE" selection. See Figure 9-14.

Enter a valid 3-digit security code, for example, 254, followed by the ENTER key.

For every digit entered, an "X" will appear in the display. See Figure 9-15. If the security code is valid, it will be displayed along with "UNLOCK" in the display.

If the security code is incorrect, the X’s will be erased and the system will remain locked. Try again! The system will remain unlocked until it is locked again.

If you have forgotten your code and are "locked out", please call the Colortran field service department in Burbank for assistance.
Figure 9-16
Changing the Security Code

Figure 9-17
Dimmer Output Protocol
Changing the Security Code

The security code can be reset to any 3-digit number any time the system is not locked.

Press the SETUP key six times to advance to the “SEC CODE” selection of the Setup display. The current security code and lock status will be displayed. See Figure 9-16. Note that there is a cursor under the lock status.

Press CLEAR. The cursor will move back to a position under the security code. Enter a new 3-digit code, for example, 113, and press the ENTER key two times. The system will remain unlocked.

If you want to lock the system at the same time as changing the code, then use the Level keys to change the lock status after ENTER is pressed the first time.

Dimmer Output Protocol

Different protocols exist for communication between consoles and dimmers. Status consoles can be set up to control one of many types of dimmers.

The Dimmer Output Protocol setting is used to tailor the output of the console to the dimmers being used. This setting should be checked and changed, if necessary, when first connecting the console to the dimmers.

Press the SETUP key five times to display the “PROTOCOL” selection. The current protocol is displayed. See Figure 9-17

Use the Level keys to change the protocol setting to “CMX” or “DMX-512” and press ENTER.

Status consoles can be ordered with an AMX output option in addition to these two protocols. When AMX output is used, the protocol must be set to DMX-512.
APPENDICES

Command Summary

STAGE OR "LIVE" FUNCTIONS

STAGE DISPLAY
This display is used to make "live" changes to the lights. The lights respond immediately to commands as they are made.

STAGE
Displays current stage levels on LCD 4 channels at a time. Channel numbers are on the lower line of the display and levels are on the upper line. If all channels are at the same level, displays as "1 >24 (or 48)".

ENTER
Displays the next 4 active channels (channels with levels above 00).

STAGE AT # ENTER
Sets levels for all displayed channels at # entered.

STAGE AT ENTER
Sets levels for all displayed channels at 00.

STAGE CLEAR AT # ENTER
Sets levels for all channels at # entered.

STAGE CLEAR AT ENTER
Sets levels for all channels at 00.

STAGE CLEAR ENTER
Gives control of all channels to the LEVEL buttons.

# ENTER
Gives control of the channel number entered to the LEVEL buttons. Displays but does not set current channel level.

# +/- # ENTER
Gives control of the channel numbers entered to the LEVEL buttons. Displays but does not set current channel level.

# +/- +/- # ENTER (# >= # ENTER)
Gives control of channel # through # to the LEVEL buttons. Displays but does not set current channel level. (Pressing the +/- key twice invokes the THRU function instead of the AND function.)

# +/- # +/- # ENTER
Gives control of channels entered to the LEVEL buttons. (From this point in the manual forward, any channel(s) entered will be referred to as a [channel list]).

[channel list] AT # ENTER
([channel list] AT [level] ENTER)
Sets level of channels at level (#) entered. Gives control of the channels to the Level buttons for further modification. (From this point in the manual forward, any number entered as a level will be referred to as a [level]).

LEVEL BUTTONS
Raise and lower the level(s) of channels in the channel list. Inner buttons (marked with a single caret) change level one point each time the button is pressed. Outer buttons (marked with a double caret) change level five points each time the button is pressed.
Appendices

CUE OR "BLIND" FUNCTIONS (MULTI-SCENE MODE ONLY)

CUE DISPLAY
The Cue display is used to record cues and changes blind. Level and
time changes made in this display are recorded directly into memory as
they are made.

CUE # ENTER
Displays cue levels on LCD, 4 channels at a time. Channel numbers are
on the lower line of the display and levels are on the upper line. If all
channels are at the same level, displays as “1 > 24 (or 48)”.

ENTER
Displays the next 4 active channels (channels with levels above 00).

AT # ENTER
Sets levels for all displayed channels at # entered.

AT ENTER
Sets levels for all displayed channels at 00.

CUE # AT # ENTER
Sets levels for all channels in cue selected at # entered.

CUE # AT ENTER
Sets levels for all channels in cue selected at 00.

CUE # ENTER
Gives control of all channels in cue selected to the LEVEL buttons.

# ENTER
After having selected a cue, gives control of the channel number entered
to the LEVEL buttons and displays the associated channel level.

# +/- # ENTER
After having selected a cue, gives control of the channel numbers
entered to the LEVEL buttons. Displays but does not set current
channel level.

# +/- +/- # ENTER (# > # ENTER)
After having selected a cue, gives control of channel # through # to the
LEVEL buttons. Displays but does not set current channel level.
(Pressing the +/- key twice invokes the THRU function instead of the
AND function.)

[channel list] ENTER
After having selected a cue, gives control of channels entered to the
LEVEL buttons.

[channel list] AT # ENTER
([channel list] AT [level] ENTER)
After having selected a cue, sets level of channels at level (#) entered.
Gives control of the channels to the Level buttons for further
modification.

PLAYBACK FUNCTIONS

FADE TIME # ENTER
Modifies fade time into next cue to number of seconds entered. Stays in
effect until another FADE TIME command is entered. If a 0 (zero) is
entered, makes fade manual.

FADE TIME # +/- # ENTER
Makes the next fade into a split time fade. The first time entered
corresponds to the channels fading up in the next cue and the second
time entered corresponds to the channels fading down in the next cue.
If a 0 (zero) is entered for either fader, makes that fade manual. Stays in
effect until another FADE TIME command is entered.
FADE TIME +/- CLEAR CLEAR
CLEAR # ENTER

Specifies and un-splits next fade time.

NEXT CUE # ENTER

Modifies the playback order of the cues. Makes the cue number entered the next cue the crossfaders will fade into. Uses the fade time previously assigned to the cue for the crossfade.

FADE TIME # ENTER

Modifies fade time into next cue to number of seconds entered. Stays in effect until another FADE TIME command is entered. If a 0(zero) is entered, makes fade manual.

FADE TIME# +/- # ENTER

Makes the next fade into a split time fade. The first time entered corresponds to the Scene 1 fader and the second time entered corresponds to the Scene 2 fader. If a 0 (zero) is entered for either fader, makes that fade manual.

FADE TIME +/- CLEAR CLEAR
CLEAR # ENTER

Specifies and un-splits next fade time.

RECORD CUE # ENTER

Records the current stage channel levels into the cue specified by #.
Makes the cue specified the current cue.

RECORD CUE # TIME # ENTER

Records the current stage channel levels into the cue specified by #.
Sets the fade time for the cue and makes the cue specified the current cue.

RECORD CUE # TIME #
+/− #ENTER

Records the current stage channel levels into the cue specified by #.
Sets a split fade time for the cue and makes the cue specified the current cue.

PATCHING

DIMMER ENTER ENTER
ENTER (etc.)

Displays dimmer to channel patch starting at lowest numbered dimmer.
Each time ENTER is pressed, the next dimmer's patch is displayed. If a dimmer is not patched, the channel is displayed as "—".

DIMMER # AT ENTER
ENTER ENTER (etc.)

Displays dimmer to channel patch of specified dimmer. Each time ENTER is pressed, the next dimmer's patch is displayed.

DIMMER # AT # ENTER

Patches the dimmer to the specified channel. (Once one dimmer has been patched, use the command "# AT # ENTER" to continue to patch dimmers to channels.)

DIMMER DIMMER
ENTER ENTER (etc.)

Displays dimmer patch in channel number order. Each time ENTER is pressed, displays patch of next channel. (If a channel is patched to more dimmers than can be displayed at once, the AT button can be used to display more dimmers.)
**SUBMASTERS**

**SUBMASTER DISPLAY**
This display is used to record and change Subs and Effects blind. Level, time and pattern changes made in this display are recorded directly into memory as they are made.

**SUB # ENTER**
Displays levels of specified Submaster on LCD 4 channels at a time. Gives control of channels in that Sub to LEVEL buttons.

**SUB ENTER SUB SUB SUB (etc.)**
Displays the levels of channels in each Submaster starting with Sub 1 and advancing to the next Sub each time the Sub button is pressed.

**ENTER**
Displays the next 4 active channels (channels with levels above 00).

**AT [level] ENTER**
Sets levels for all displayed channels at level entered.

**AT ENTER**
Sets levels for all displayed channels at 00.

**CLEAR # AT [level] ENTER**
Sets levels for all channels in specified Sub at level entered.

**CLEAR # AT ENTER**
Sets levels for all channels in specified Sub at 00.

**[channel list] ENTER**
Gives control of the channel(s) entered to the LEVEL buttons. Displays but does not set current channel level.

**[channel list] AT [level]ENTER**
Sets level of channels at level (#) entered. Gives control of the channels to the LEVEL buttons for further modification.

**RECORD SUB # ENTER**
Records the current stage channel levels into the Submaster specified by #. If no number is entered, records into Submaster 1.

**EFFECTS**

**SUB # TIME # ENTER**
Specifies Submaster as an Effect. Time entered is the time between steps. LEVEL buttons step through effect types.

**LEVEL BUTTON UP/DOWN ENTER**

**SUB # TIME 0 ENTER ENTER**
Changes an Effect into a Submaster.

**RECORD SUB # TIME # ENTER LEVEL UP/DOWN ENTER**
Records the current stage channel levels into the Submaster specified by #. Makes this Submaster into an Effect with a step time as specified. (Entering a time when recording a Submaster converts the Submaster into an Effect)

**RECORD SUB # TIME 0 ENTER ENTER**
Records the current stage channel levels into the Submaster specified by #. Changes an Effect into a Submaster.
**SETUP**
(assuming Security System is unlocked)

**SETUP ENTER ENTER**
Causes data stored in memory cartridge to be transferred into console memory. USE CAUTION! REPLACES ALL DATA IN CONSOLE MEMORY!

**SETUP SETUP ENTER ENTER**
Causes data stored in console memory to be transferred into memory cartridge. USE CAUTION! REPLACES ALL DATA IN MEMORY CARTRIDGE!

**SETUP (3 times) UP/DOWN ENTER**
Changes bump button mode. See mode descriptions in BUMP BUTTONS: GENERAL DESCRIPTION.

**SETUP (4 times) UP/DOWN ENTER**
Turns cycle mode on and off. When cycle mode is off (default mode when console is first turned on), all crossfades are started by the operator. When cycle is on, crossfades start immediately and run continuously. Fades occur in the time shown in the display.

**SETUP (5 times) UP/DOWN ENTER**
Changes dimmer protocol between Colortran Multiplexed (CMX) and DMX-512.

**SETUP (6 times) UP/DOWN ENTER**
Displays lock status and Security Code. Locks system from unauthorized changes to recorded data.

**SETUP (6 times) CLEAR ###ENTER**

*Because the quantity of options becomes limited if Security System is locked, it is not necessary to press the SETUP key as many times in order to access these remaining functions when Security is in the LOCKED mode.*
Resetting the System

The system may be reset to clear all of the memory and reset the internal microprocessor. This may be desirable if you are starting a new production and want to clear all old data from memory or in the unlikely event that the system "locks up" and will not function correctly.

**WARNING! Before resetting the system, be absolutely sure you have copied any important data or have written a memory cartridge. All data in memory will be erased and lost after resetting the system.**

To reset the system:

1. Write down any pertinent patch, cue, submaster and effects data or write a memory cartridge.
2. Remove the memory cartridge from the slot on the right side of the console.
3. Turn the power switch off. It is located on the back of the console.
4. Wait 10 seconds.
5. While pressing the CLEAR key down, turn the console power back on. Keep the CLEAR key pressed until information can be seen on the display. All cues will be cleared, the setup settings, including the security code, will be restored to their default settings, the security mode will be unlocked, and the patch will be restored to a 1-to-1 relationship.
## Troubleshooting

If you are experiencing a problem with your console, please read this section first and try the suggestions offered here.

<table>
<thead>
<tr>
<th>SYMPTOM</th>
<th>CAUSE</th>
<th>SOLUTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Airflow indicator is lit.</td>
<td>Dimmer rack is overheating.</td>
<td>Correct rack/pack ventilation problem.</td>
</tr>
<tr>
<td></td>
<td>Dimmer rack or pack airflow sensor is blocked.</td>
<td>Remove blockage to airflow sensor. Refer to dimmer manufacturer's instructions.</td>
</tr>
<tr>
<td>No lights are on.</td>
<td>Blackout switch is in &quot;Blackout&quot; position.</td>
<td>Slide Blackout switch to &quot;Normal&quot; position.</td>
</tr>
<tr>
<td></td>
<td>Grandmaster fader is at &quot;0&quot;.</td>
<td>Move grandmaster fader to &quot;10&quot;.</td>
</tr>
<tr>
<td></td>
<td>Scene fader is at &quot;0&quot;.</td>
<td>Move Scene fader to &quot;10.&quot;</td>
</tr>
<tr>
<td></td>
<td>No channel or Submaster/Effects faders are up.</td>
<td>Move appropriate faders up.</td>
</tr>
<tr>
<td></td>
<td>No dimmers are patched to the channels that are up.</td>
<td>Re-patch or bring up different faders.</td>
</tr>
<tr>
<td></td>
<td>Dimmer output cable is unplugged.</td>
<td>Reconnect dimmer output cable.</td>
</tr>
<tr>
<td></td>
<td>Console is off.</td>
<td>Switch console on.</td>
</tr>
<tr>
<td></td>
<td>Console is not connected to a live power source.</td>
<td>Connect console to a live power source.</td>
</tr>
<tr>
<td></td>
<td>Wrong dimmer protocol selected.</td>
<td>Select the correct dimmer protocol in the Setup display.</td>
</tr>
<tr>
<td>Display light or display not working.</td>
<td>console is off.</td>
<td>Switch console on.</td>
</tr>
<tr>
<td></td>
<td>Console is not connected to a live power source.</td>
<td>Connect console to a live power source.</td>
</tr>
<tr>
<td>All lights are dim.</td>
<td>Grandmaster fader is part way down.</td>
<td>Move Grandmaster fader to &quot;10.&quot;</td>
</tr>
<tr>
<td>Troubleshooting</td>
<td>Lights won't come up to full.</td>
<td>Grandmaster fader is part way down.</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------------------------------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td></td>
<td>Lights are on but won't respond to control.</td>
<td>Wrong dimmer protocol selected.</td>
</tr>
<tr>
<td></td>
<td>Memory cartridge can't be read.</td>
<td>Cartridge is not fully inserted.</td>
</tr>
<tr>
<td></td>
<td>“System Locked” message is displayed.</td>
<td>System is locked.</td>
</tr>
<tr>
<td></td>
<td>Some buttons on the console don’t work.</td>
<td>System is in 2-Scene mode.</td>
</tr>
<tr>
<td></td>
<td>Memory is lost after console has been off.</td>
<td>Internal battery is weak or dead.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Memory cartridge was in slot on power-up.</td>
</tr>
</tbody>
</table>

If your problem cannot be solved after you have read and tried the suggestions in his section, please call your nearest ColorTran Field Service office. Phone and Fax numbers are listed at the back of this manual.
Error Messages

In general, if an invalid entry is made using the system, the entry is simply not accepted. Make another attempt to enter something valid for that display. There are still a few error messages which may appear on the display; they are listed here in alphabetical order with explanations of their meanings and corrective actions.

ALL CUES ARE USED  You have attempted to record a cue and there is no more room in memory for additional cues. The system will accept a maximum of 118 cues. Delete some unnecessary cues to make room for new cues. If necessary, see Deleting Cues in Chapter 5 for instructions on how to delete cues.

CUE ### NOT RECORDED  An attempt has been made to make a copy of a cue which doesn't exist. When this message is actually displayed, the number signs (###) will be replaced with the number of the non-existent cue. Re-enter the copy command with a valid source cue number. If necessary, see Copying Cues in Chapter 5 for instructions on how to copy cues.

FAILED: CHECK CARD  An attempt was made to read or write data from or to the optional memory cartridge and the card was not inserted or was defective. Insert or re-insert the card and try again. If this fails, try another card.

SYSTEM LOCKED  An attempt was made to change memory while the system is locked. Enter the valid security code before trying to change anything in memory. If necessary, see Unlocking the System in Chapter 9 for instructions.
Power Supply Options

Installing the Power Supply

Status Consoles can receive their operating power from ENR dimmer packs or from an optional internal power supply. When the optional power supply is used, the console is connected to a wall receptacle with the integral line cord. This section describes how to install an optional power supply. Refer to figure A-1. Obtain the correct power supply kit from Colortran before starting this installation. See the Optional Equipment section in these Appendices for complete part number information.

WARNING! Do not install any power supply other than one provided by Colortran. Improper voltage or polarity can damage the console circuitry. Installation of an incorrect power supply will void the warranty.

Tools needed: #1 Phillips Screwdriver, #2 Phillips Screwdriver, Flat Blade Screwdriver.

1. Place the console on a level, flat surface.

2. Peel off the adhesive cover located to the far right of the rear of the console (as viewed from the rear). If necessary, use the flat blade screwdriver to help peel this cover off.

3. Loosen the two #2 Phillips screws on the sides of the console approximately 7 turns each.

4. Open the console by lifting on the front edge of the top panel assembly. Raise it as far as it will go; it will stay open by itself. Be careful not to push the top panel too far back as you are opening and working on the console. The console could tip over backwards!

5. Remove the three screws in the left rear corner of the base of the console. One of the screws is holding the green ground wire to the base of the console. Place the screws aside, they will be reused in a later step.

6. Feed the line cord of the power supply, starting inside the console, through the square opening in the rear panel.

7. Insert one of the screws from Step 5, above, through the ring lugs on the ground wires from the power supply and top panel circuit board and fasten the screw and ring lugs to the threaded hole at the far left of the base. The wires should lead towards the front, back or left side before the screw is tightened. This will keep the wires from interfering with the proper mounting of the power supply.

8. Place the power supply so that the two holes in the case are aligned with the threaded holes in the console base.

9. Using the other two screws removed in Step 5, above, fasten the power supply to the console base.

10. Lead the output wire of the power supply to the circuit board in the base of the console. Insert it into the DC input connector on the circuit board (J4). Excess output wire may be secured with tie wrap (not included).

11. Double check your work, close the console and tighten the two screws on the sides.

12. Plug the line cord into a live AC receptacle. Turn on the console and verify that it comes on.
Jumper Bridge

Figure A-2
Digital Control Module

Status Only/Other Consoles Switch

Figure A-3
Universal Control Module
Supplying Power From the ENR Pack

Status consoles can receive their operating power from ENR dimmer packs via the Digital or Universal Control Modules (Catalog Nos. 600-901, 600-902, 600-903, and 600-904). The adjustment to the control module causes power to be routed through pin four of the data cable and into the Status console. This means that no additional power cable is required, once the Status console has been linked to the ENR dimmer pack via the data cable. This section describes how to adjust the control module of the ENR pack in order to route power to the console. Refer to figures A-2 and A-3.

WARNING! Once this modification has been made to the ENR Dimmer Pack control module, the pack may be plugged in to the Status control console ONLY. Connecting the pack to ANY OTHER control console may result in serious damage to the console.

No tools required.

FOR DIGITAL CONTROL MODULE, CATALOG NOS. 600-901 AND 600-903

1. Before touching the insides of the control module, ground yourself by wearing a ground strap or by touching a bare metal object.

2. Remove the control module from the pack. Turn it upside-down and verify that the control module part number is LEC2102 or LEC2105.

3. Using figure A-2, locate JP5 (Jumper 5) on the inside and towards the back of the control module.

4. With the back of the control module towards you, as illustrated, remove the jumper bridge (blue plastic block) on JP5 from its pins by pulling it up gently. Note that there are three pins now exposed.

5. Replace the jumper bridge, pressing it firmly down, so that it covers the two LEFT pins and leaves the RIGHT pin exposed.

6. Apply power to the pack if this is not already done. Consult the pack manual for complete instructions.

7. Connect the pack and Status via the 5-pin data cable, turn on the console, and verify that it comes on.

FOR UNIVERSAL CONTROL MODULE, CATALOG NOS. 600-902 AND 600-904

1. Using figure A-3, locate the "Status Only/Other Consoles" switch on the face plate of the Universal Control Module.

2. Move the switch into the "Status Only" or UP position.

3. Apply power to the pack if this is not already done. Consult the pack manual for complete instructions.

4. Connect the pack and Status via the 5-pin data cable, turn on the console, and verify that it comes on.
Battery Replacement

Status console memory is retained with the help of an internal battery. This battery should be replaced yearly with a fresh type BR2325 lithium battery. A replacement battery may be purchased at camera stores, electronics distributors or from Colortran.

Tools needed: #2 Phillips Screwdriver, small Flat Blade Screwdriver (optional).

1. Place the console on a level, flat surface.

2. If there is any data in memory which must be saved (patch, cues, submasters, effects), write a memory cartridge or manually write the data down on paper before proceeding.

3. Unplug the console from its power source; either the wall receptacle, if the console has an optional power supply, or Dimmer Out connector, if the console is powered by the dimmer rack or pack.

4. Loosen the two #2 Phillips screws on the sides of the console approximately 7 turns each.

5. Open the console by lifting the front edge of the top panel assembly. Raise it as far as it will go; it will stay open by itself. Be careful not to push the top panel too far back as you are opening and working on the console. The console could tip over backwards!

6. Locate the small lithium disc battery in its socket at the front right corner of the circuit board in the base of the console. See Figure A-4.

7. Lift the front edge of the battery with a thumbnail and pry it forward with another fingernail or the screwdriver.

8. Discard the used battery according to the manufacturer’s instructions. With the “+” (plus sign) on the new battery facing up, insert it by pushing it under the clip of the battery holder. Be sure to replace the battery with a fresh type BR2325 or equivalent.

9. Double check your work, close the console and tighten the two screws on the sides.

10. Reconnect the console to its power source and test to see that memory is retained after something is recorded and the console has been switched off and back on.

LCD Viewing Angle Adjustment

A potentiometer is available for adjusting the liquid crystal display for optimum viewing angle. The adjustment is set by the factory for typical installations but may need to be changed if the console is mounted on a surface that is not horizontal.

To adjust the display:

1. Locate the small access hole to the right of the display. See Figure A-5.

2. Insert a small flat blade screwdriver into the hole and align it with the slot in the adjustment screw beneath the top panel. (A jeweler’s screwdriver would be appropriate.)

3. While standing or seated in the operator’s position, rotate the screwdriver until the greatest contrast is obtained on the display. Turning the screwdriver clockwise will set the display for a higher viewing angle; turning the screwdriver counter-clockwise will set the display for a lower viewing angle.
Optional Equipment

The following is a list of optional equipment available for the Status 12/24 and 24/48 consoles. Please contact your nearest ColorTran dealer or the ColorTran Customer Service Department at the numbers listed at the back of this manual to purchase any of these items.

601-106   EEPROM Memory Card
602-104   Power Supply Kit, 120V
602-105   Power Supply Kit, 240V
157-098   Status 12/24 Carrying Case
157-097   Status 24/48 Carrying Case
168-660   6' Digital Control Cable
168-661   25' Digital Control Cable
168-666   100' Digital Control Cable

Dimmer Cable Pinouts

All dimmer output cables should be Belden type 9829 or equivalent.

Digital dimmers (DMX or CMX protocols) are controlled via the 5-pin female XLR "Dimmer Out" connector on the rear of the console. The pinouts for the mating cable connector are shown below.

<table>
<thead>
<tr>
<th>Pin #</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Common (grounded at console)</td>
</tr>
<tr>
<td>2</td>
<td>RS422-</td>
</tr>
<tr>
<td>3</td>
<td>RS422+</td>
</tr>
<tr>
<td>4</td>
<td>+14 Volts DC</td>
</tr>
<tr>
<td>5</td>
<td>Airflow LED</td>
</tr>
</tbody>
</table>

Analog dimmers (AMX protocol) are controlled via the two 4-pin female XLR "AMX Dimmer Out" connectors on the rear of the console. The pinouts for the mating cable connectors are shown below.

<table>
<thead>
<tr>
<th>Pin #</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Common</td>
</tr>
<tr>
<td>2</td>
<td>Clk+</td>
</tr>
<tr>
<td>3</td>
<td>Analog</td>
</tr>
<tr>
<td>4</td>
<td>Clk-</td>
</tr>
</tbody>
</table>

The Protocol must be set to "DMX-512" in the Setup display for the AMX outputs to function properly.

The number of dimmers controlled by each of the AMX Dimmer Out cables can be changed to suit the needs of the installation. See Analog Multiplex (AMX)Output Consoles in these Appendices.
Analog Multiplex (AMX) Output Consoles

Status consoles may be ordered equipped with outputs to control dimmer packs and racks which require an analog multiplexed input protocol. Status 12/24 model #602-101 and Status 24/48 model #602-103 consoles are so equipped.

*Note that the dimmer protocol setting in the SETUP display should be set to “CMX” on AMX output consoles. Also, the digital dimmer output is active even though the console is equipped with AMX outputs.*

These consoles are shipped from the factory set to control the first 192 channels on AMX Dimmer Output cable 1 and the remaining 192 channels on AMX Dimmer Output cable 2. If your dimming installation requires that only 96 channels be controlled by cable 1, then follow the instructions below to change from the factory setting.

Tools needed: #2 Phillips Screwdriver, small Flat Blade Screwdriver (optional).

1. Place the console on a level, flat surface.

2. Unplug the console from its power source; either the wall receptacle, if the console has an optional power supply, or Dimmer Out connector, if the console is powered by the dimmer rack or pack.

3. Loosen the two #2 Phillips screws on the sides of the console approximately 7 turns each.

4. Open the console by lifting the front edge of the top panel assembly. Raise it as far as it will go; it will stay open by itself. Be careful not to push the top panel too far back as you are opening and working on the console. The console could tip over backwards!

5. Locate the AMX circuit board in the front right corner of the base of the console. See Figure A-6.

6. Near the left edge of the circuit board is a small switch. See Figure A-7. Move the switch to the “96” position.

7. Double check your work, close the console and tighten the two screws on the sides.

8. Reconnect the console to its power source and test to see that all dimmers are being properly controlled.

*Each output cable can control a maximum of 192 dimmers. If Cable 1 is set up to handle only 96 dimmers using the procedure above, then the maximum number of AMX dimmers the console can control is reduced from 384 to 288.*
### Glossary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bump Button</td>
<td>A momentary button used to activate an associated channel, submaster or effect. The action of the bump buttons is affected by the bump mode set in the setup display.</td>
</tr>
<tr>
<td>Blackout Switch</td>
<td>A switch that instantaneously turns off all lights. Lights are restored to their levels as soon as the switch is put in the Normal position.</td>
</tr>
<tr>
<td>Channel Fader</td>
<td>A fader handle which sets the level for one channel.</td>
</tr>
<tr>
<td>Channel</td>
<td>An &quot;avenue of control&quot; between the console and a dimmer or dimmers. A channel controls one or more dimmers, which control one or more lights each. All dimmers controlled by the same channel are linked and cannot be controlled independently.</td>
</tr>
<tr>
<td>CMX</td>
<td>A type of digital dimmer protocol, created by Colortran. More precisely, it is a speed at which the console communicates with the dimmer's control module.</td>
</tr>
<tr>
<td>Crossfader</td>
<td>The pair of faders used for fading from scene to scene or cue to cue.</td>
</tr>
<tr>
<td>Cue</td>
<td>A recorded lighting &quot;look&quot; consisting of channels and their levels along with a fade time.</td>
</tr>
<tr>
<td>Cycle</td>
<td>An operating mode of the crossfaders in which the next cue or scene crossfade is started automatically when the previous crossfade is complete. This mode is set in the Setup display.</td>
</tr>
<tr>
<td>Dimmer</td>
<td>The device which varies the amount of electricity to a lighting fixture in response to commands from the console.</td>
</tr>
<tr>
<td>Dimmer Protocol</td>
<td>The language that the console uses to communicate with the dimmer rack or pack. Both the console and the pack must be able to accept the same dimmer protocol for the lights to operate properly.</td>
</tr>
<tr>
<td>DMX-512</td>
<td>A type of digital dimmer protocol. More precisely, it is a speed at which the console communicates with the dimmer's control module.</td>
</tr>
<tr>
<td>Effect</td>
<td>A series of lighting steps in which a list of channels is turned on or off in sequence by an Effect fader or associated bump button.</td>
</tr>
<tr>
<td>Fade</td>
<td>A positive or negative change in light intensity over any given time.</td>
</tr>
<tr>
<td>Faders</td>
<td>The numbered handles that control the levels of channels, submasters, or effects.</td>
</tr>
<tr>
<td>Grandmaster</td>
<td>A fader that takes control of all lights on stage and changes their levels proportionally. Generally used for gradually reducing all lights on stage until there is complete blackness. Lights may be restored on stage if the handle is returned to the 100% position.</td>
</tr>
<tr>
<td><strong>LCD</strong></td>
<td>Liquid Crystal Display. The display on which commands and their results are displayed.</td>
</tr>
<tr>
<td>--------</td>
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<tr>
<td><strong>LED</strong></td>
<td>Light emitting diode. The green rectangles arranged in two columns next to the crossfaders. They follow the progress of timed fades by illuminating in sequence over the course of the crossfade.</td>
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<tr>
<td><strong>Level</strong></td>
<td>A number representing the intensity of a lighting source.</td>
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<tr>
<td><strong>Memory Cartridge</strong></td>
<td>A removable, credit card size module which stores a backup copy of all system information. The Memory Card fits into a slot on the right side of the Status console.</td>
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<tr>
<td><strong>Patch</strong></td>
<td>The assignments of dimmers to channels. A channel may control any number of dimmers, but a dimmer may only have one channel number. For example, the Status can control up to 512 dimmers. Channel 4 may be patched to control dimmers 52 through 57, but once dimmer 57 has been assigned to channel 1, it may not be controlled by another channel number.</td>
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<tr>
<td><strong>Scene</strong></td>
<td>The manual channel controllers and their levels which make up a manually controlled lighting “look”. Also called a “Preset”.</td>
</tr>
<tr>
<td><strong>Submaster</strong></td>
<td>A group of channels and associated levels controlled by a single Submaster fader handle or bump button.</td>
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