

STATUS

Recording/ Mixing Console

Status is the result of over twenty years of field proven console and automation system design, in an ergonomic and beautifully presented package. The ability to control this console's extensive list of features and functions from a central Digital Master Module is unrivaled even in console's that cost many times more. Status is equally at home in Music Recording/Mixing, TV/Film, Post-Production, or Multi-Media Production environments.

Features such as Eagle Automation, snapshots, image recall, flexible configurations, innovative architecture, familiar interface, and exceptional sonics, at a price point unmatched in the industry, make Status the most cost-effective console on the market!

As with all Otari products, Status has been designed with the sonic quality as the first and foremost priority. Contact Otari today to arrange a personal demonstration of the amazing Status console.

PRODUCT HIGHLIGHTS:

- Digital Control of Analog Audio - The Status Control System's onboard computer manages the console's operation including most switching functions, audio routing, all fader levels and even audio metering
- Eagle Automation - A full featured dynamic automation system running on a dedicated external PC, Eagle provides timecode automation of all faders, mutes and most electronic switching
- VCA & Moving Faders - Fully Automated VCA Faders are standard on both upper and lower fader banks. Status can be optionally fitted with Moving Faders on the lower fader bank
- Snapshots - Console snapshots (up to 99) can store all switch settings and be triggered by manual switches, Eagle Automation, or MIDI triggers
- Image Recall - Standard on all Status Consoles is the very powerful and elegant Image Recall system for full recall of all control functions
- 3 Frame Sizes - 32, 40, 48 modules without patchbay or 24, 32, 40, 48 modules with patchbay - with shortloading capability
- 12 Record Buses, 8 Auxiliary Sends, 4 Band EQ, and high quality Mic Preamps on each channel!
- Electronically balanced Inputs and Outputs

Options:

- Dynamics - Comprehensive dynamics including a compressor, limiter and gate are available on each Input Module and may be assigned to either the Mix or Channel path
- PicMix - Surround sound monitoring and panning system for complete Surround Sound capability up to 8 channels
- Stereo Input Modules
- TT Patchbay

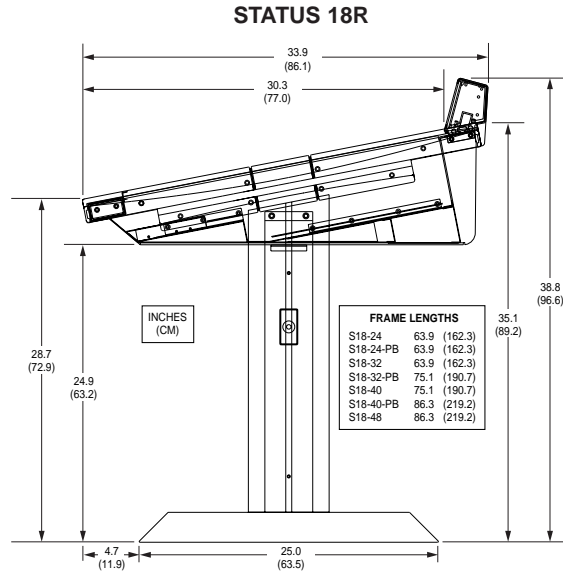


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STATUS SPECIFICATIONS:

DISK RECORDER

Input Impedance	Microphone > 2 k Ohms Line Level Inputs > 12 k Ohms	Distortion	(THD+Noise, 20 Hz-20 kHz, at Nominal +4 dBu) Line In to Track Out 0.05% Tape In to Track Out 0.05%
All Outputs	Impedance < 50 Ohms Nominal Level (Balanced Outputs) +4 dBu Nominal Level (Unbalanced Outputs) +0.5 dBu Maximum Level Before Clipping (Balanced Outputs) +26 dBu Maximum Level Before Clipping (Unbalanced Outputs) +21.5 dBu	Crosstalk	Between Track Buses (No Panner) <- 90 dB (1 kHz)
Maximum Gain	(Source to Track or Stereo Bus) Microphone 74 dB Line 48 dB Tape 12 dB	Current Draw	24/24 Mainframe 245 VA Typical 32/32 Mainframe 326 VA Typical 40/40 Mainframe 408 VA Typical 48/48 Mainframe 490 VA Typical
Frequency Response	(At Nominal Level, Filters and EQ Out) Line to Track Bus Out 10 Hz - 20 kHz, +0/- .25 dB Mic to Track Bus Out 20 Hz - 20 kHz, +0/- .25 dB Tape to Stereo Bus Out 10 Hz - 20 kHz, +0/- .25 dB	Power Supply Fuses	110 VAC, 5 Volt Supply 110 VAC, Bipolar 16 Volt Supply 110 VAC, +48 Volt Supply 220 VAC, 5 Volt Supply 220 VAC, Bipolar 16 Volt Supply 220 VAC, +48 Volt Supply
Noise	(20 Hz - 22 kHz, No Weighting, Input Termination 600Ω) Mic (EIN 64dB Gain, 200 Ohms) -127 dBu Track Buses (1 Path Assigned, Unity Gain) -86 dBu Track Buses (48 Paths Assigned, Unity Gain) -72 dBu Stereo Buses (1 Path Assigned, Unity Gain) -86 dBu Stereo Buses (48 Paths Assigned, Unity Gain) -72 dBu		



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