

## ROTATING AND REPLACING THE OS2

### ROTATING INSTRUCTIONS

1. Remove the face plate.
2. Remove the 2 outer screws from the round OS2 plate (removing the 2 inner screws will detach the fader from the plate)
3. Rotate the plate to the desired position and tighten the screws back into the top and bottom holes.

### REPLACING INSTRUCTIONS

1. Remove the the face plate.
2. Remove the 2 outer screws from the round plate (removing the 2 inner screws will detach the fader from the plate)
3. Remove the OS2 assembly and disconnect the cable coming from the mixer.
4. Set the replacement fader assembly in the desired position and place the screws back in the top and bottom holes.

## WARRANTY

This unit has been designed and manufactured using quality components. Therefore, it is warranted to be free from defects in materials (limited as specified below), and workmanship for a period of twelve (12) months from the original purchase date. During this period, all service and parts necessary to repair a defect will be free of charge. This limited warranty applies to mechanical parts which are subject to wear and tear as specified: Faders, specified durability: 15,000 cycles; Rotary potentiometers, specified durability: 10,000 cycles; Switches, specified durability: 10,000 cycles.

Consequently, the parts listed above are warranted to be free from defects in materials and workmanship for a period of thirty days (30) days from the original purchase date.

For the warranty to be valid, please complete the warranty registration card attached or fill out the online registration at [www.stantonmagnetics.com](http://www.stantonmagnetics.com)

Mail completed warranty cards to:

*Stanton Magnetics, Inc*, 3000 SW 42st  
• Hollywood, FL 33312

## SA-12

DJ CRAZE SIGNATURE MIXER



## OWNER'S MANUAL



STANTON MAGNETICS, INC  
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www.stantonmagnetics.com

## TECHNICAL SPECIFICATIONS

Thank you for making Stanton your first choice in professional DJ mixers.

This innovative family of mixers has been developed with input from the professional DJ community, bringing to the marketplace a previously unavailable, affordable combination of user-friendly, functional design, rugged construction, and professional quality features.

Stanton and your authorized Stanton dealer are dedicated to your complete satisfaction by offering benchmark service and support throughout the long life of your Stanton product.

Again, we appreciate your patronage, and look forward to many years of making music together.

Line inputs:	2 (RCA), -10dBV @ <10Kohm
Phono inputs:	2 (RCA), -50dBV @ <10Kohm
DJ mic input:	1 (1/4 inch), 2.45 mV / 3K ohm
Master output:	2 (1/4" TRS Balanced/RCA unbalanced), Balanced 4dBu into 10Kohm Unbalanced: -10dBV into 10Kohm;
Headphone output: recommended	1 (1/4 inch), 1 Minijack (1/8 inch) 32 - 200 ohms
Frequency Response:	20 Hz - 20 kHz, +0 dB
Tone Control :	+ 9 / Kill dB (Hi, Mid, Low)
Mic Tone:	Hi/Lo +/-10 dB
Dynamic Range:	line 90dB, phono 85dB
S/N Ratio:	75dB
Phono EIN:	105 dB
Dimension (LxWxD):	14.9" x 10.5" x 4.3" 379mm x 266.5mm x 109mm
Weight:	8 lbs (3.6 Kg)

## PLEASE READ CAREFULLY BEFORE USE

FAILURE TO FOLLOW THE INSTRUCTIONS PRINTED BELOW MAY VOID WARRANTY

- Follow all security advice printed on your mixer
- When removing the unit's AC plug from the power source, grasp and pull the plug, NEVER the cord itself!
- Avoid placing your mixer near heat sources, such as power amplifiers.
- When in use, place your mixer on a stable surface, away from vibration. Always use care when carrying your mixer. Impact, or heavy vibration may compromise the unit's mechanical integrity. The manufacturer is not responsible for damage resulting from an impact, or misuse.
- When in use, place your mixer away from sources of hum or noise, such as transformers, or electric motors.
- To prevent overheating, always provide your mixer with adequate ventilation air space.
- Avoid stepping on your mixer's AC cord. Repeated compression of the cord may lead to electrical shorting.
- To avoid damage due to AC voltage peaks, always disconnect your mixer from the power source during electrical storms. If possible connect mixer to a surge protector.
- Your mixer contains no user-serviceable parts. The manufacturer is not responsible for any damage or personal injury resulting from unauthorized user-servicing or modifications. In addition, the warranty will be void if any unauthorized service by the user is detected. Always return your mixer to an authorized Stanton dealer for servicing.

## REPLACEMENT PARTS

To replace the cross or channel faders, follow steps 1 and 2 of the cleaning instructions. The following replacement parts are available from Stanton or your local Stanton dealer.

<b>LF-SK2</b>	Channel input fader	<b>PS-SA12US</b>	US Power Supply (110v)
<b>CF-PG110</b>	Penny & Giles	<b>PS-SA12EU</b>	European Power Supply (220v)
<b>CF-F2</b>	Focus Fader V2	<b>PS-SA12UK</b>	UK only Power Supply (240v)
<b>OS2</b>	Optical Scratch switch phono/line selector		
<b>SHP0531 (top)</b>	<b>SHP0532 (btm)</b>	PROTEKT™ panel	

## FADER CLEANING AND REPLACEMENT

remove the slider assembly (C), ensuring that the wiper contacts (D) are not damaged as this will affect the operation of the fader. Clean the slider assembly by gently wiping the wiper contacts and slider bearings (E) using a tissue or cotton bud. If slider bearing are excessively worn, as indicated by excessive slider rocking then contact Stanton for replacement.

3. Remove the single upper screw on the opposite end block to remove the guide rail. Clean the guide rail (F) with a tissue or cloth, removing all traces of dirt and contamination.



4. Remove the fader track (G) by slowly withdrawing from the unit. Place fader track on desk or working surface with black contacts facing upwards. If necessary, the track can be washed in warm water, wiped gently then dried thoroughly using a dry cloth. Use a lint free cloth or swab to wipe the tracks and check for marks along the track. (Note: Lint free cloth should be used to avoid dust/fibres being deposited on the track). If the track appears excessively worn, or if cleaning does not improve operation, replacement may be necessary.



5. Examine the center channel of the fader body and if dirty, clean using cotton buds.
6. Re-assemble and lubricate the fader as follows:
  - 6.1) Secure the end block and guide rail onto the fader body.
  - 6.2) Insert track into the fader body.
  - 6.3) Insert slider assembly onto guide rail and into the fader body. Move slider from end to end to disperse the oil evenly. Carefully wipe away any excess oil using a tissue or cloth.
  - 6.4) Lubricate the guide rail by placing one drop of silicon liquid oil onto the guide rail (F).
  - 6.5) Insert dust cover.
  - 6.6) Insert fader track back into fader body with wires coming out open end of fader body.
  - 6.7) Secure the remaining end block ensuring that the track wires (I) are not pinched between the endblock and fader casing.
7. Once assembled, move the slider from end to end to ensure operation is smooth.
8. Attach fader to fader plate. (NOTE: As noted earlier if you do not want to change positioning of fader, keep the 2 fader plate screws loose and shift the fader until it is aligned with the marks you created in step 1, then tighten fader plate screws.)

## SA-12 FUNCTIONS & FEATURES

It's only the 3x champion, DJ Craze signature mixer! This battle mixer has the all the quality of a club mixer and meets all the requirements of today's Turntablist. After years in the making the ultimate Scratch DJ mixer is here and ready for battle.

### Removable Effects Module

The MOD1 removable effects module includes 3 effects: Pitch Shifter, Flanger, and Delay. All effects have adjustable parameters and levels, can be assigned (turned on / off) to all channels or master output, and can be turned ON/OFF using any standard footswitch via the remote Start output.

### OS2 Optical Scratch Switch

These ultra quiet, non friction phono/line switches allow you to transform without the clicking or static noise found in other line switches. Now including a special feature that locks the last position of the switch.

### 3 position Cue Select

This switch allows you to set your cue source to PFL/Pre -crossfader, PFL/Post-crossfader, or Master. This unique PFL/Post-crossfader feature allows you to practice and cue your scratches using the crossfader (instead of the cue pan fader) during a live show.

### Mic/Line Channel

The SA-12's Mic/Line channel features an input selector switch activating a 3rd line input (RCA) or a standard microphone input, both controlled by a 2-band EQ with gain adjustment. This can also be used as a "session in" with volume control for linking additional mixers.

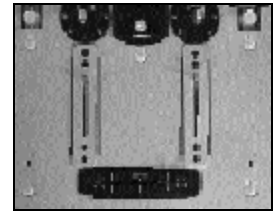
### FEATURES:

- Focus Fader V2 Digital Optical Crossfader (**Patent Pending**) with curve adjustment and reverse switch.
- OS2 (**Patent Pending**) Optical Scratch switches with lock feature
- Removable effects module (**Patent Pending**). SA-12 includes MOD1: Pitch Shifter, Flanger, and Delay; with Parameter and Mix controls.
- Effects fully assignable
- Foot pedal output to control effects.
- 3 position cue select (**Patent Pending**) Pre CF Cue / Post CF Cue / Master.
- 2 line, 2 phono, and 1 mic/line (switchable) inputs.
- Program Reverse.
- 3 band EQ with complete kill, Gain, and Pan control per channel.
- Program Faders reverse switches & curve adjustments.
- Headphone mute.
- Cue Pan Fader
- Dual headphone inputs (1/4 and 1/8 mini-jack).
- TRS balanced Master output.
- Mono-Stereo Switch.
- Output Trim control.
- Quiet-Start feature to avoid pops / noise when mixer is powered on.

After constant scratch use the SA-12 faders may need to be cleaned and lubricated from time to time. This will ensure long life and keep a smooth feeling throughout the fader's lifetime. Follow the instructions below to lubricate and clean your faders:

#### Removing a fader:

1. Make sure mixer is powered off and power supply is disconnected from back of mixer.
2. To remove the lower faceplate, take off the 3 fader knobs and then remove the 4 screws located on the sides of the mixer (2 on each side). *See Figure 1.* Lift up on the faceplate and it will slide off.
3. Remove the fader to be cleaned or replaced by unscrewing the 2 outer screws on the fader plate (removing the 2 inner screws will detach the fader from the fader plate). *See Figure 2.*
4. Disconnect the fader from mixer by removing the 4-pin connector on the bottom of the fader.



#### Replacing a fader:

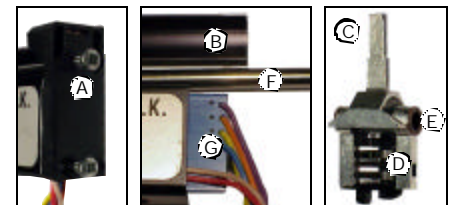
1. Once original fader has been removed, simply plug the 4-pin connector into the new fader. NOTE: The SA-12 comes with 2 connectors, one for P+G faders and one for Focus Faders. Make sure you plug in the correct fader with the correct connector. *See Figure 3.*
2. Set selector switch to position of fader you are using (P+G or Focus Fader). *See Figure 3.*
3. Place fader back in mixer and replace 2 outer screws to secure fader.



Figure 3

#### Cleaning a Penny & Giles fader:

1. Remove 2 mounting screws from faderplate. (NOTE: The P&G fader is designed with floating mounting threads for precise mechanical centralising of the fader. If you desire to keep your fader's current mounting position we suggest that you make 2 marks on both ends of the fader on the fader plate to indicate the P&G fader position.) *See Figure 4.*
2. Once fader is removed from unit, remove the two screws (A) from the end of the fader body where the wires exit the fader casing. Pull away the end block. Withdraw the dust cover (B). Taking great care,



# FOCUS FADER V2

Improving on the original and world's first optical fader design that brought the industry and art to a new plateau, the Focus Fader V2 is truly curve adjustable to accommodate to any style of DJ artist. Created to meet the requirements of today's higher standards, if your style requires a smooth fade for long mixes or a razor sharp cut-off for precise scratching, V2 is the answer.

Just as its predecessor started a movement in contactless fader designs, the Focus Fader V2 Digital Optical Fader will continue to push the envelope. No more bleeding, no more static, no more wasted time, just hours of practice enjoyment and flawless performance.

The Focus Fader V2 is highly advanced and opens many doors for innovations in DJ equipment technology. Fitted with an array of optic sensors and microprocessor controlled to eliminate the need for contacts or graphite material. V2 is as pure as the sun rays. It will outlast any standard graphite or conductive plastic fader on the market. This is why it has a limited lifetime warranty (*see warranty information section*).

The Focus Fader V2 is history in the making.

## OPTICAL SCRATCH SWITCH (OS2)

Since the early days of DJing and Scratching the Phono/Line Switch had been an integral part of an artist's performance. In recent years the new techniques in scratching have evolved to a point that surpassed the typical contact switch which is too noisy to use in a performance. This led to the decline of its use. In any art form the goal should be to move forward, the slow decline of the phono/line switch use was a step backwards. Introducing the OS2.

Just as the introduction of the Focus Fader V1 has changed the face of the DJ world for the good of all, so will the OS2. The Benefits are the same as other optical devices, such as the Focus Fader.: 1. No more static, 2. No more bleeding, 3. Lots of scratching fun.

One Step Further: In addition to the sound benefits the OS2 also represents a Stanton innovation in its mechanical properties as well. It is the 1st phono/line switch which uses a fader as the user interface. This will allow the same hand/wrist movement to be executed when using the crossfader and OS2 which in turn translates into efficiency in Scratching performance.

The flat handle and soft slide action of the OS2 makes it easy to perform any existing techniques including the Crab Scratch. The small travel and slide motion will be a positive tool in conditioning the hand/wrist movements to be more minute and precise. In conclusion the OS2 is another step forward in the Evolution of the DJ Culture and of course as always Scratching.

## TOP PANEL

**1. Mic/Line 3 level control:** Controls the output level of the microphone/Line channel.

**2. Gain:** Controls the gain of each input channel.

**3. Mic/ Line 3 EQ:** Individual controls for low and high frequency equalization with (+/-10 dB)

**4. EQ:** Individual controls for low frequency, midrange, and high frequency equalization with (+9dB/Kill) Note: Any changes made to EQ settings will change the overall output level.

**5. FX ON/OFF:** These backlit buttons control the signal flow of the effects module. Press any of the buttons separately to turn the effects on or off for Ch1, Ch2, or Mic/ Line 3. The corresponding button will light up to show the effect is on. When turned on individually, there can only be one channel effected. Assigning the effect to a different channel will turn off the effect on the previous channel. When Ch1 and Ch2 are pressed simultaneously, the effect signal is sent to the master output, and both (Ch1 & Ch2) buttons will be lit. When connecting a foot pedal to the remote output (31), the FX ON/OFF buttons become assign switches and the foot pedal becomes the actual ON/OFF switch. The selected button will flash to show it is selected, and it will light up once the foot pedal is pressed to show the effect has been turned on.

**6. Pan control:** Controls left/right output balance of each channel.

**7. Optical Scratch Switches (OS2):** Switches between the phono and line inputs.

**8. Headphone mute:** Mutes the headphones without having to change its level.

**9. Channel fader:** Controls the channel output level.

**10. Crossfader:** Fades the overall mixer output between channels 1 and 2. *See "Focus Fader V2" section for more details.*

**11. Input Level Meter:** Monitors each channel's input level with peak hold function

**12. Cue pan:** Fades the headphone output between channels 1 and 2, effectively allowing the user to preview a mix.

**13. Cue select:** On this feature, PRE and POST refer to the crossfader. In "PRE" position, the signal of control selected by the Cue pan fader will be monitored (pre-line fader, pre-crossfader) as a stereo signal in the headphones. The "POST" position, is somewhat similar to the "PRE" position, except the signal is post crossfader (pre-line fader, post-crossfader), so if the cue pan fader is centered, the signal received in the headphone depends on the position of the crossfader. In "MASTER" position, the signal monitored will be pre-master volume (post-faders), meaning the signal will still be present in the headphone even if the Master volume control is turned down.

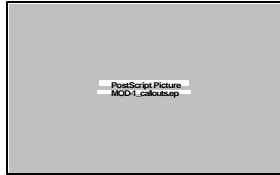
**14. Cue Level:** Controls the headphone output level.

**15. Master level control:** Controls the overall signal output level of the mixer.

**16. Program reverse:** Reverses the signal of input channels 1 and 2. When switched to 2/1 channel 1 will control channel 2's inputs, and vice versa.

**17. OS2 lock:** Locks the OS2 in its current position to avoid accidentally switching sources. Whether the OS2 is in phono or line, activating the OS2

# DESCRIPTION OF FUNCTIONS



## MOD1 - REMOVABLE EFFECTS MODULE

lock will keep it there even if the OS2 is moved.

**18. Effects:** Used to select an effect. Effects included on the MOD1 are Echo, Flanger, and Pitch Shifter.

**19. Parameter:** Controls the effect parameters. For Echo and Flanger, the speed and depth parameters are

mixed for easy control (and cool effect). The Pitch shifter only has one parameter.

**20. Mix:** Controls the dry/wet signal (dry = original signal, wet = processed signal). In the center position, the signal includes an exact 50/50 combination of both signals. Turning the knob to "wet" will have only the processed signal,

## FRONT & BACK PANELS

without the original signal.

**21. Output Trim:** Blue LED indicates whether mixer is ON or OFF.

**22. Power switch:** Selects power "ON" or "OFF".

**23. AC IN:** Input connection for the included power supply.

**24. Balanced Master output:** TRS balanced (1/4") connectors are typically used to connect to a P.A. mixer or an amplifier for live performances or a recording console for recording.

**25. Unbalanced Master output:** RCA connectors are typically used to connect to a home stereo or to another mixer with RCA inputs for practicing or team routines. Several SA-12's, can be daisy chained from this output via the Line 3 input (28).

**26. REC:** The record output is not

affected by the Master volume control. It can be used to record even while the master volume is off.

**27. Inputs:** Line and phono signal inputs for channels 1 and 2.

**28. Line3 Input:** This extra line level input can be selected with the Mic/Line switch (29) and can be used as an extra line input or as a session input for team routines.

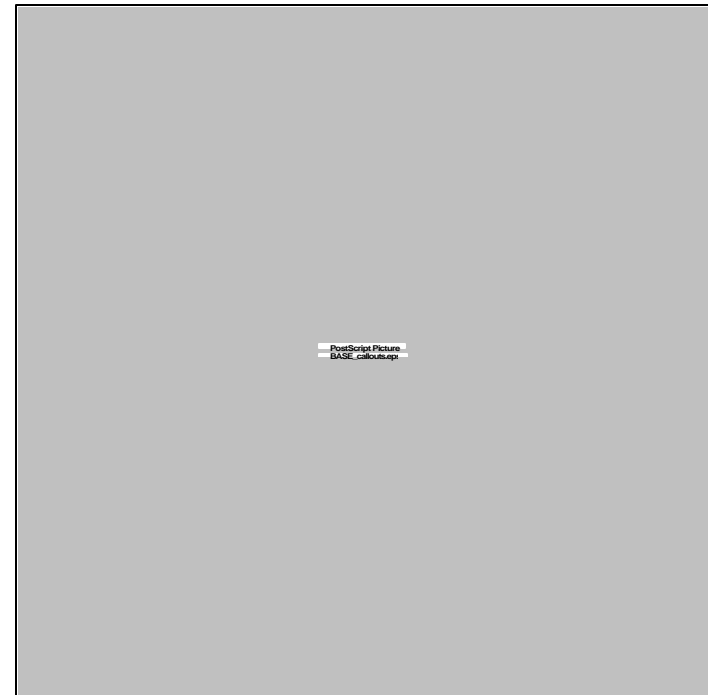
**29. Mic/Line3 switch:** Used to assign the Mic/Line3 channel to either the Mic input or the Line3 input.

**30. Microphone input:** 1/4" connector

**31. FX ON/OFF output:** 1/4" connector, Used to connect a foot pedal to turn the MOD1 effects on or off.

**32. Ground connector:** Connects to the turntable ground connector to eliminate electrical hum. Ground connectors usually supplied with turntables

**33. Mono/Stereo:** Switches the mixer



## FRONT & BACK PANELS (CONT'D)

output from stereo to mono (use it in case a channel fails on the power amp, cartridge, etc. it can be very useful live).

**34. Input Fader Curve Adjustment:** Adjusts the curve of the input faders between quick (6dB), normal (20dB), or long (30dB) fade.

**35. Input Fader Reverse:** Reverses the direction of each respective input

channel fader. Includes bi-color LED to indicate the status of the reverse function. When LED is green, the fader is normal. When LED is red, the fader direction is reversed.

**36. Crossfader Curve adjustment:** Adjusts the shape of the crossfader curve from a quick cut for scratching and cutting to a longer fade for mixing.

**37. Crossfader Reverse:** Reverses