

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 (except P&G and Focus 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.

The included Penny & Giles faders carry a twelve (12) month warranty.

The Focus Faders carries a lifetime warranty.

For the warranty to be valid, please complete the warranty registration card attached or fill out the online registration at www.stantonmagnetics.com

Mail completed warranty cards to:

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

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.

CF-PG110	Penny & Giles crossfader/ line fader
CF-F2	Focus Fader V2
OS2	Optical Scratch Switch (phono/line selector)
PPSA8	PROTEKT™ panel
PS-RM19US	US Power Supply (110v)
PS-RM19EU	European Power Supply (220v)
PS-RM19UK	UK only Power Supply (240v)

SA-8 DJ FOCUS SIGNATURE MIXER



OWNER'S MANUAL

STANTON

STANTON MAGNETICS, INC
info@stantonmagnetics.com • (954) 689-8833
www.stantonmagnetics.com

TECHNICAL SPECIFICATIONS

Line inputs:	2 (RCA) x 2 channels, -10 dBV / 37 kOhm
Phono inputs:	2 (RCA) x 2 channels, -50 dBV / 47 kOhm
Aux inputs:	2 (RCA) -10 dBV /22 kOhm
Return inputs:	2 (1/4"), -10 dBV / 22 kOhm
Send output:	2 (1/4"), -10 dBV
Master output:	2 (1/4") Balanced /(RCA) unbalanced, +4 dBU balanced / -10 dBV unbalanced
Program outputs:	2 (1/4")balanced x 2 channels, +4 dBU / 100 Ohms
Booth output:	2 (RCA), -10 dBV / 100 Ohms
Headphone output:	2 (1/4 inch), greater than 32 Ohm load
Frequency Response:	20 Hz - 20 kHz, + 1/-2 dB
Tone Control :	+ 9/-20 dB (Hi, Mid, Low)
Max Gain:	14 dB
S/N Ratio:	Better than 100 dB (ref: max input level)
T.H.D:	Less than 0.05% (1 kHz)
Dimension(LxWxD):	12.6" x 9.25" x 4.72" (320mm x 235mm x 120mm)
Weight:	7.3 Lbs (3.3 kgs)

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.

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.

FADER CLEANING AND REPLACEMENT

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 end block 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.)

INSTALLING THE FOCUS FADER:

1. Once the original fader has been removed, plug the connector into the Focus Fader fader.

2. There is a switch just above the crossfader. Make sure it is set to CFF2. When reinstalling the P&G fader, make sure to switch it back to VR (P&G).

3. Place fader back in mixer and replace 2 outer screws to secure fader.



SA-12 FUNCTIONS & FEATURES

The SA-8 DJ Focus Signature Mixer

"From the mind of focus" comes the SA-8, the ultimate performance mixer. Never before has so much scrutiny been put into the layout of a scratch mixer, each feature was carefully arranged and placed according to a DJ's natural hand movement (notice where the gain is). The SA-8 offers features for every type of DJ, either strictly scratch, live performance, production, or mix. This "studio-style" scratch mixer gives you the technology of a professional mixing console compacted and ergonomically arranged in a format that is preferred by top DJs. Features include:

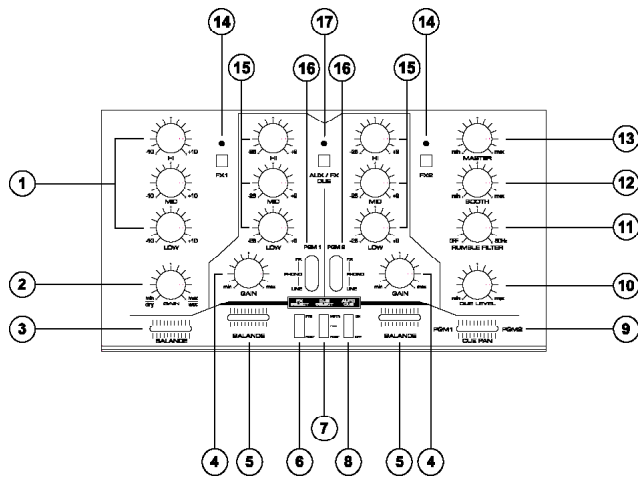
- Individual Direct outputs allow you record your mixtapes and scratches down to a multi-track recorder, and mix and EQ each channel separately before mixing them down to a tape or CD*
- An all new concept in cueing: Post Fader Cue allows you to listen to your scratches in the headphone while using the crossfader as normal*
- Autocue eliminates the need for touching the cue pan (switching from Ch.1 to Ch. 2)*
- Adjustable Rumble Filter allows the DJ to eliminate low end frequencies*
- 3-way adjustable curve control on line faders
- OSII Optical Switch (for "noise-free" transforms)*
- Mono/Stereo Switch per channel
- New screwless faceplate
- Includes custom designed P&G (Penny & Giles) crossfader Stanton Focus Fader V2 crossfader, and custom P&G line faders.
- All new "one of-a-kind" knobs & faders (a molded design to fit the DJ fingers)*
- An ergonomic layout so there is no bumping or cluttering of knobs during use
- Phono / Line / FX Toggle Switch
- Multiple Outputs: 2-RCA (Unbalanced), 2-1/4" Direct Out (Balanced), 1-1/4" Master (Balanced), Plus FX Send (1/4") ·Multiple Inputs: 2-RCA(Phono), 2-RCA(Line), 1-RCA (Aux), Plus FX Return (1/4")
- Program Reverse
- 2-Dual headphone outputs (2-1/4" and 2-1/8" mini jack) w/ Headphone mute
- Booth Output

P&G Vs Focus Fader

The Focus Fader is an optical digital crossfader. The advantages are that there are no contacts inside the fader, which means that the audio will never degrade due to fader wear. This also means that the fader will be much smoother. Some find it too smooth. We have included the P&G fader, which is a high quality mechanical fader for those who prefer more resistance.

*Original concepts by DJ Focus

DESCRIPTION OF FUNCTIONS



(1) Hi, Mid, Low – Adjusts Hi, Mid, and Low frequencies (+ 10/-10 dB) for the AUX/FX Return Input.

(2) Aux/FX Gain – Controls gain of AUX/FX inputs (35, 36). While AUX/FX switch (37) is placed in AUX, the gain control can be used to adjust the level of the incoming AUX input (36). While the AUX/FX switch (37) is placed in FX the gain control becomes a wet/dry control for the FX return (35).

(3) Aux/FX Balance – Controls the left/right output balance of the AUX/FX inputs (35, 36).

(4) PGM1 & 2 Gain – Controls the gain level of each input channel (38, 39).

(5) PGM1 & 2 Balance – Controls the left/right output balance of each channel.

(6) FX Pre/Post – Assigns FX SEND signal to either pre-fader or post-fader. In PRE position the external effects processor is sent a pre line fader (19) and crossfader (21) signal via the FX SEND output. In POST position the FX device is sent a post line fader & crossfader signal via the FX SEND output.

(7) Cue Select – On this feature, PRE

and POST refer to the crossfader (21). In “PRE” position, the signal of control selected by the Cue-pan (9) 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 (21) (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 (21). 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 is turned down.

(8) Auto Cue – Auto cue is an automatic cueing system that is controlled by the position of the crossfader (21). If the crossfader were placed on PGM1, PGM2 would be heard through the headphones and vice versa. The auto-cue function disables all other Cue settings and functions.

(9) Cue pan: Fades the headphone output between channels 1 and 2, effectively allowing the user to preview a mix while in “PRE” cue mode.

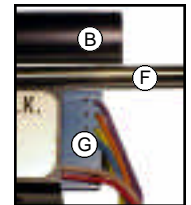
FADER CLEANING AND REPLACEMENT

CLEANING A P&G FADER:

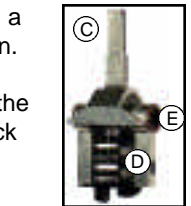
1. Remove 2 mounting screws from fader plate. (NOTE: The P&G fader is designed with floating mounting threads for precise mechanical centralizing of the fader. If you desire to keep your fader’s current mounting position we suggest that you make 2 marks on both ends of the fader on the fader plate to indicate the P&G fader position.) See Figure 1.



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, 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 and fibers 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).

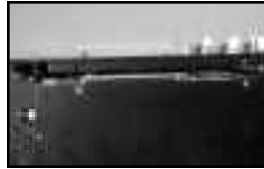
FADER CLEANING AND REPLACEMENT

After constant scratch use the SA-8 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:

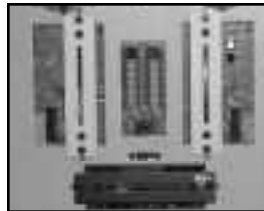
REMOVING A FADER

1. Make sure mixer is powered off and power supply is disconnected from back of mixer.

2. To remove the lower faceplate, take off all the fader knobs and then remove the 4 screws located on the side of the mixer (2 on each side). 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).



4. Disconnect the fader from mixer by removing the connector on the bottom of the fader.

REPLACING A FADER:

1. Once the fader has been removed, simply plug the connector into the new fader.

2. Place fader back in mixer and replace 2 outer screws to secure fader.

CLEANING A FOCUS FADER:

1. Once fader is removed from unit, you will need to separate the fader casing from the fader itself to have access to inner suspension. The fader casing is the metal piece that covers 3 of the sides of the fader. To remove the casing pull apart the two flaps on the side of the fader and remove casing.

2. Once casing has been removed wipe down the rails with a cotton swab to remove excess dirt.

3. Lubricant can be applied to the rails. Thinner liquid-like lubricant is suggested but if you desire a slower or more resistant focus fader you may use grease like lubricant.



DESCRIPTION OF FUNCTIONS



(10) Cue Level – Controls the headphone output (23) level.

(11) Rumble Filter – Rumble is a term used to describe mechanical vibrations traveling through the turntable into the stylus and being amplified as low frequencies. The rumble filter will cut these frequencies off and prevent feedback from the turntable reaching the output of the mixer. The rumble filter is adjustable from 0 Hz (OFF) to 20 Hz (The human ear can only hear above 16 Hz).

(12) Booth – Controls the level of the BOOTH (42) output.

(13) Master – Controls the overall volume level of the mixer.

(14) FX1 / FX2 – These 2 buttons assign the FX Loop to its respective channel. The FX loop can be assigned to both channels at the same time.

(15) Hi, Mid, Low – Adjusts Hi, Mid, and Low frequencies (+ 9/-20 dB) for PGM 1 & 2.

(16) Input Selector – Selects the input source (FX / PHONO / LINE) for each channel. When FX is selected the FX RETURN is routed to that channel and the line fader for that particular channel becomes the level control for the audio coming back from the effects proces-

sor.

(17) Aux / FX Cue – This button allows you to cue your FX RETURN or AUX input depending on the position of the AUX/FX Selector switch (37).

(18) OSII – Optical Scratch switches for each channel. This is simply an on/off switch used to perform various scratch tricks.

(19) Line Faders – Controls the channel output level. The curve of the line fader is determined by curve control switch (25) located on the front panel. The line fader may also be reversed by using the line fader reverse switch (24) on the front panel.

(20) Headphone Mute Switch – Mutes headphone output (23). Mute is on when red LED is illuminated next to switch.

(21) Crossfader – Fades the overall mixer output between channel 1 and channel 2. The curve of the crossfader is determined by the CF Curve knob (27) located on the front panel. The crossfader may also be reversed by using the CF Reverse switch (28) on the front panel.

(22) Input Level Meter – Displays each channels input (in dB) level with peak hold. When indicator shows a red bar

DESCRIPTION OF FUNCTIONS

on a channel the mixer is close to clipping (distorting) the audio signal and the gains should be turned down.

(23) Phones – Standard 1/4" & 1/8" headphone output connectors.

(24) Reverse – Reverses the direction of each respective line fader.

(25) Curve – Three-position switch selects between a sharp, mid and long fade for the corresponding line fader.

(26) Mono / Stereo – Individual mono / stereo switches for each input.

(27) CF Curve – Controls the curve of the crossfader from a sharp cut for scratching to a long gradual fade for mixing.

(28) CF Reverse – Reverses the direction of the crossfader.

(29) Power switch – Turns the mixer on and off.

(30) AC IN – Input connection for the included power supply.

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

(32) Direct Outputs – Individual outputs for each channel allows you to record your mixes to a multi-track recorder. These 2 outputs may also be used as master outputs in a live performance situation to allow the sound engineer to have independent control of each turntables signal.

(33) Ground connector: Connects to turntable ground post to eliminate electrical hum. Ground cables are supplied with turntables. *(Note: Some turntables do not need to be grounded see owners manual with turntable)*

(34) FX Send – Connects to the input

of any effects processing device. The signal that is selected by the FX On/Off switches (14) will be sent through the FX send.

(35) FX Return – Connects to the output of the same effects processor to complete the effects loop. In order to use the FX Loop the AUX / FX (37) must be set to FX.

(36) AUX – Extra input for connecting a line level signal. A CD player or sampler may be connected to this input or the input can be used as a session input for team routines. In order to use this input the AUX/FX switch (37) must be set to AUX. This input is controlled by the first set of EQ (1), Gain (2), and Balance (3) controls. When the AUX/FX switch is placed in FX this input is disabled.

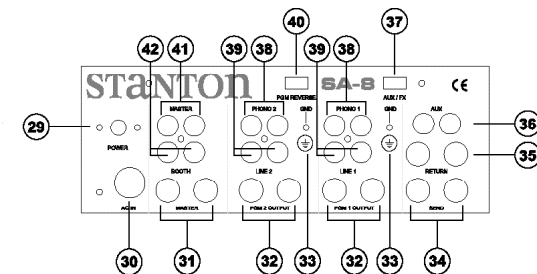
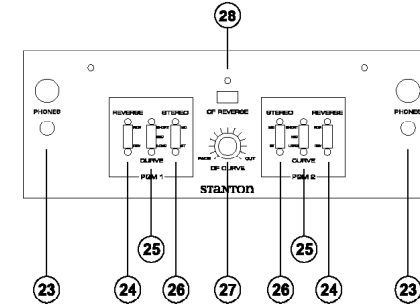
(37) AUX/FX Select switch – Selects which signal is routed to the first set of EQ (1), Gain (2), and Balance (3) knobs on the top portion of the mixer. When AUX is selected the AUX input (36) is controlled by these controls and is sent to the master output. When FX is selected the FX RETURN (35) is routed to the first set of controls.

(38) Phono Inputs – Dual RCA phono level inputs for connecting turntables. *(Note: Do not plug line level devices into this input).*

(39) Line Inputs – Dual RCA inputs for connecting line level devices such as cd players, samplers, etc...

(40) PGM Reverse – Reverses the signal sent to line faders 1 and 2. When reversed, PGM 2 line fader will control PGM 1's audio signal, and vice versa.

(41) Unbalanced Master RCA 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-8's can be daisy chained together by plugging this output into the AUX input of the next SA-8 in the chain.



(42) Booth Output – The booth output is a separate master output. The volume of this output is controlled by the BOOTH knob (12) located on the top of the mixer. The booth output is typically used in a club environment where the

dj requires a separate control of the booth speakers. However the booth output may be used for recording or for daisy chaining mixers or as simply a second master output.