SABER PLUS
Modular Sound Mixing Consoles

building on success
Saber Plus is yet another advance on the best selling series of consoles launched in 1986 and now the world's most popular 16/24 track music production consoles.

The visual design has been retained but still further technical advances in the Mute Automation, equalisation and operator information areas have been achieved.

Now the leadership of Saber in its new 'Plus' format is re-confirmed.

Saber Plus is for 16 and 24 track recording studios and for live sound, both installed and touring. Significant improvements in sound transparency further enhance its role in the digital multitrack studio.

The matrix module further enhances Saber Plus' claim as a leading PA console, Saber Plus PA offers up to 48 inputs, 8 subgroups, 10 x 8 matrix and 6 auxiliaries plus enhanced Mute Automation, equalisation and operator information.

The fully modular range is designed to allow maximum flexibility now and in the future, while all models accept optional facilities.

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MUTE AUTOMATION "V4"

Mute Automation is the latest expression of Allen & Heath's success with integrating the console into the operating environment. Mute events are stored in the console's memory for replay later on with "hands free" for other tasks.

The process of Mute Automation is invisible to the operator who continues to use familiar mute switches in the traditional manner with the benefit of instantaneous control and with manual override available at all times.

Memory is included within the console to store mute data in two forms during rehearsal for subsequent playback. One memory area is for "snap-shots" of the console status at any instant in time. Data is entered and recalled manually. The second memory area is for sequences of mutes and "snap-shot" recall events in synchronisation with MIDI clock from an external source.

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STUDIO CONSOLE OPTIONS

Standard models are listed under the console specification. Saber Plus is also available in versions which are part loaded for future expansion, and which include the following options.

- Frame sizes for: 24, 28, 32, 36, 40, 44, 48 channel capacity.
- 16 or 24 track monitoring and metering.
- Choice of VU or Bargraph meterbridge.
- Integral patchbay, with multipin studio interface.
- Stereo input channels with "safe" facility and RIAA option.
- Penny & Giles and Automated fader options.
- Soft cover.

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SABER PLUS PA CONSOLES

- Based on the architecture of Studio Saber Plus, special refinements are added to provide a PA console to incorporate the latest technology.
- Saber Plus PA consoles for live sound applications feature the output matrix system which puts control plus creativity in the hands of the operator.
- Output system with 8 subgroups, 16 x 8 output matrix, and main stereo mix.
- Versions with 24, 32, 48 and 48 input channels.
- Six auxiliary mixes from channels including pre EQ, pre-fader and post fader sources.
- Pre-fader auxiliary source includes "with mute" option, necessary for radio mic foldback control.
- Mute Automation for channel, echo return, group and matrix audio mutes.
- Ultra smooth 100mm faders throughout.
- Standard theatre intercom interface.
- Operator "gooseneck" lamp sockets included.

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PA CONSOLE OPTIONS

Standard models are listed under the console specification. Saber Plus is also available in versions which are part loaded for future expansion, and which include the following options.

- Four frame sizes: 24, 32, 40, 48 channel capacity.
- Stereo input channels with RIAA option.
- Floor stand, to suit each size.
- Penny & Giles and Automated fader options.
- Soft cover.

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BASIC MIDI IMPLEMENTATION

- MIDI Channel: user selectable 1-16.
- Program Change: patch memory recall.
- Control Change: mute ON/OFF (user option).
- Note ON/OFF: mute ON/OFF (user option).
- Advanced NOTE ON/OFF protocol avoids external sequencer "throttle" problems.
- System Exclusive: Allen & Heath User I.D.
- System Common/Real-Time received: Song Select, Song Position Pointer, Start, Stop, Continue, Clock.

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SABER PLUS STUDIO CONSOLES

- Solo-in-place system includes echo returns which do not mute i.e., are "soft solo".
- Impecable audio specification and transparent sonic quality which will be appreciated in the digital studio.
- Additional Channel status indicator has been introduced for the EQ ON switch.
- The new Channel Signal Present indicator has a dynamic response showing the varying pre-fader audio level by varying duration and intensity of the green LED illumination.
- Ultra smooth 100mm faders throughout.
- Floor stand is included.
STEREO INPUT M360

INPUT SELECTOR
Selects stereo input 1 or 2. Input 1 may be ordered with RIAA equalisation, M360X.

Q SWITCH
Allows phase on left signal path to be reversed.

STEREO SIGNAL SELECTOR
Operates after the input selector. Release both switches for normal operation. L selects L input to both channels. R selects R input to both channels. L gives mono mix on both channels.

Gain
For input level adjustment.

ASSIGN:
Multitrack routing selector bank and L/R routing switch. L = odd numbers, R = even numbers.

AUX SENDS:
Pre-fader output for Aux sends 1 & 2.

INSERTION POINT:
Rear panel 1/4" unbalanced break-jack pre-EQ, pre-fader.

Level and balance control for mix Aux 1 & 2 to L-R,bus. L-1, R-2
Level and balance control for Aux 3 & 4, L-3, R-4
Send level controls for Aux 5 & 6.
L-R=5, L-R=6
Internal links are provided for pre-fade or post-fade sends.

HF EQ
Corner frequency switch 6kHz/12kHz
Cut/boost control ±2dB with Shelving
characteristic
Cut/boost control ±2dB peaking characteristic at a centre frequency of 25kHz

LF EQ
Cut boost control ±2dB with shelving
characteristic
Corner frequency switch 70/140kHz

EQ ON
EQ on switch to allow instant comparison

BALANCE CONTROL
Adjusts the relative levels of L and R channel signals from the fader to the assign section.

SOLO SAFE
Disconnects channel from solo bus, allowing use as an echo return input.

CHECK
Button with indicator for either Solo IN place or Solo OUT.

MUTE
Audio mute with indicator, cuts all post-fader outputs. High quality "soft cut" with mute automation. Not mutilated by Solo IN place.

PA MODULE SET

RECORDING MODULE

STEREO & MONO OUTPUT FADERS
These control the level of the L-R and Mono output. Mono is the sum of the L and R post fader signals.

100mm Alps stereo fader — can be replaced with Penny and Giles 3000 series fader — with 10dB boost available.

INPUT 310-1

+4V
D.C. on switch for supplying phantom power for condenser microphones.

PAD
16dB pad attenuates mic input, actively reducing gain and noise.

TAPE
Balanced tape input, paralleled with monitor on recording group.

LINE
Balanced line input. Phase reverse for all sources.

GAIN
Variable input gain control.

ASSIGN
Routing selector buttons for connecting channels to groups. In pairs.

SHIFT selects groups 1-9 or 10-16.

L/R
Connects channel to L-R mix.

AUX SENDS
Six level controls for sending input to the aux sends master outputs, for cue and effects mixes. Internal links allow all six to be pre-fade, post-fader or post-fade.

Panel switch for aux 1 and 2 pre or post selection.

PA controls are switched with pre fader source set "pre-fade with mute", and recording controls are switched with "pre-fade without mute".

INSERTION POINT
Rear panel 1/4" unbalanced break-jack, post-EQ, pre-fader.

HF
Corner for high frequency shelf switchable 8kHz or 16kHz.

MF
Continuously variable up to 15kHz.

LF
Continuously variable up to 15kHz.

EQ ON
EQ on button with indicator.

SIG
80Hz high pass filter, operates independently of EQ section.

PAN
Pan control for positioning sound in the left/right mix, and for routing to left or right groups.

CHECK
Button with indicator for either Solo IN place or Solo OUT.

MUTE
Large numbered audio outlet button with mute automation.

High quality "soft cut" switch with pre and post fader action.

PEAK
PEAK indicator illuminates at 3dB before overload.

SIGNAL PRESENCE indicator
The duration and brightness of indication correspond to the strength of the signal. Its use in conjunction with the PEAK indicator gives input metering.

100mm smooth acting Alps fader with 10dB of boost available. Can be replaced with Penny and Giles 3000 series fader and can also be fitted with external number of fader automation packages. Please ask for a quotation.
RECORDING MONITOR M350
TALKBACK/OSCILLATOR SECTION
OSCILLATOR FREQUENCY SELECTOR
10kHz-1kHz-10kHz-1kHz-1kHz
TALKBACK/OSCILLATOR
Sends selected source to PRE-SELECTED outputs
LEVEL CONTROL
For output to tape level
PRESSELECT
Output selector to stb, L-R and studio (OSC does not feed studio) Any or all may be selected

STUDIO MONITOR SECTION
STUDIO SOURCE COMBINER
Source combiner sums together the selected sources. Aum 1+Am2=>Aum 2+R L-R selects output in stereo. Control room selects the same source as Control Room section below
MUTE
Mutes program to selected output, talkback still active
OUTPUT SELECT
Sends to CUE (normally headphone) or STUDIO (normally loudspeakers) rear panel sockets
LEVEL CONTROL
Control studio output level control

CONTROL ROOM MONITOR SECTION
CONTROL ROOM SOURCE SELECTOR
Selects control room monitor source, one of: TAPEx 1 (2 Track recorder), TAPEx 2 (2 Track recorder), STUDIO source or L-R output; all stereo. Also selects the source for L-R monitor meters
MONO
Mutes monitor signal
DIM
Dim Monitor output level (also activated by talk switch)
AUTOMUTE
'Fader open' mute of monitor output, Requires optional M310X input modules
MUTE
Mutes monitor outputs
LS OUTPUT
Main alternate output selector
LEVEL CONTROL
Monitor output level adjust
HP LEVEL CONTROL
Headphone level control not muted follows CQ source
PFL OR SOLO IN PLACE set by master control
(with indicator LED)
CHECK
Audio mute with indicator, cuts all post fader outputs, High quality "soft cut" switch with mute automation

GROUP INSERTION POINT
Rear panel V4" unbalanced pre-fader break-jacks

MUTE AUTOMATION KEYBOARD AND DISPLAY V4, FOR CONTROL OF THE PROGRAMMABLE A M U T E M E M O R Y SYSTEM.
MULTIFUNCTION
Display, showing memory number and various MIDI channel
EIGHT Control keys and associated indicators give control over the system modes, MIDI communications and memory data
FUNCTION
Key which gives access to pre-set control modes and the LOCAL, AUTO and DUMP keys
TOGGLE
Switches the display to read last memory used. LOCAL is used to turn off the internal MIDI link so that only inputs arriving via MIDI IN are recognized. CLEAR Erases the working memory, resets all audio mute to audio ON, and also has editing functions. RECORD Arm the external sequencer memory to store mute events. UPDATE Enters the current mute scene or song into memory. RECALL Transfers mute patch or song memory to the working memory, also automated via MIDI. UP/DOWN Memory pre-select keys. UP/DOWN

DUAL MONITOR M330

RECORDING MODULE
SET (Patch Bay overview)
0dB & EVEN GROUP FADER
100mV Alps fader with 10dB boost available, P & G 3000 option available.
PA MONITOR M355

TALKBACK MIC
XLR mic input (balanced with internal phantom power option)

L-R METERS
Illuminated Vu meters for the L-R Master outputs, PFL level and Ext monitor input level

TALKBACK PRESELECT
Sends talkback signal to any or all of Aux 1, Aux 2 and L-R mix

TWO STATION INTERCOM SYSTEM
Compatible with Directcom & Teatro systems. Can speak to two systems selected by Station selectors. Listen to selected system(s) on control room monitor. Call lights indicate call function from external stations. Call button mutes incoming intercom and sends talkback mic to selected system(s)

EXT MONITOR
Source select switch for monitor output. Normally the L-R output, alternatively any external stereo source, eg: dummyheadphone.

MONO
Monos monitor signal

DIM
LED indicates monitors dimmed by active talkback

MUTE
Mutes selected output

MONITOR LEVEL
Monitor output level control

HP LEVEL
Headphone level control. HP program is the same as monitor.

"IF IN USE" INDICATOR LED CHECK MODE
Selector switch between PFL or SOLO IN PLACE for check switches. PFL interrupts monitor LS and meters. Solo in Place mutes Inputs which are not soloed

SOLO ON
Illuminated master solo enable with protective cover, prevents accidental operation during the performance

SOLO ENABLE CONTROLS
Mutes enable switches for channel and monitor. SOLO ON IN PLACE. LINK combines channel and monitors. SOLO IN IN PLACE operations. The separation of the solo systems allows SOLO IN PLACE to be accompanied by echo returns via monitors.

TB LEVEL
Talkback microphone level control

HEADPHONE SOCKET

TALK SWITCH
Press to activate talkback

MUTE AUTOMATIC KEYBOARD AND DISPLAY WA, FOR CONTROL OF THE PROGRAMMABLE AUDIO MUTE MEMORY SYSTEM

MULTIFUNCTION DISPLAY, showing memory numbers, system modes and MIDI channel

EIGHT CONTROL keys and associated indicators give control over the system modes, MIDI communications and memory data.

SHIFT function key which gives access to preset control modes and the LOCAL, AUTO and DUMP keys.

TOGGLE switches the display to read last used source.

Local switch to turn on the internal MIDY line so that only commands arriving via MIDY are recognized.

CLEAR Erases the working memory reset of audio routes to audio out.

EDDIT editing functions. RECORD Artes the internal sequence memory to store new events.

RECALL Transfers the mute or song into the working memory, also automatic recall of the song.

U.P.DUMP Memory pre-selector keys.

AUTO Artes the internal sequence memory to store new events with record-dump.

DUMP initiates transfer of memory contents for archiving via MIDI.

Memory is organised into two areas, 32 patch memories for snap-shots of mute settings, 32 song memories for mute sequences. In addition memories are available for special purposes. Patch and Song also have working memory areas which contain the current mute status and the current song status respectively.

PA MATRIX OUTPUT M326

SYSTEM OVERVIEW
Main output systems are a powerful tool for successful operation of the distributed loudspeaker packages or for external master control. Ext monitor modes, for use in stereo sound checking, are selected by function keys 1-8. Internal L-R output and an external line input. Standard systems have eight M326 matrix output modules.

OUTPUT METER
Switched between Group or Matrix output. Twenty segment L.E.D. bargraph having peak hold feature. Select switch controls the contributions from the rear panel output (one per module). L-R adjusts the contributions from the main L-R mix (in mono). Controls 1-8 adjusts the contributions of each group output to the matrix output. Group post-fader source is the factory standard, refer also to Options.

GROUP TO L-R LEVEL and PAN controls for mixing the group output into the main L-R output. The Creative switch has given L.E.D. "on" indication. Group pre-fader source is factory standard, refer also to Options.

MATRIX CONTROLS
Mute control and balance of the matrix output. Overall control of the output is made with the LEVEL control. Ext monitor modes, for use in stereo sound checking, are selected by function keys 1-8. Each matrix has an individual ENABLE button for this function. PFL gives headphone and master meter indication of each mix or source before the Level control. MUTE switches the matrix output on or off as programmed by use of the on-board MIDI/ProSystem. Special mute advances such as snap-shot mute change routes and MIDI synchronization to show throws are easily achieved. The mute is achieved with high reliability and switching is tight in operation.

GROUP CONTROLS
Inputs are routed to groups 1 to 8, summed, via the rear panel insertion point to the GROUP FADER and then to the balanced XL R output panel channel. Above the white strip is the GROUP control CHECK (with LED indicator) which is dual function PFL or Solo-In-Place. Peak indicators group pre-fader level. Operation of MUTE cuts the L-R output and the post fader sends to the mix, to the mixer and matrix controls. Group 8 is programmable, like Matrix mute. The standard tape is 100mm Alps type calibrated with 10dB steps available.

USER CONFIGURABLE OPTIONS
Internal switches link push buttons to reconfigure the system to individual requirements.

SYSTEM
STANDARD

OPTION

Group master pre fader
Group to L-R post fader
Group to Matrix pre fader
Matrix master post fader

In all cases post fader is also post-invest and pre fader is pre mute.

CONNECTOR PANELS

The connectors illustrated below are fitted at the rear of the console behind the appropriate modules

M301
Connector panel for eight M310 (M310X) input modules

M302
Connector panel for twelve M322 PA Matrix output modules

M303
Connector panel for four M306 stereo input modules.

M304
Connector panel for the M305 FA monitor module.

M305
Connector panel for eight M326 PA Matrix output modules.

M306
Connector panel for four M369 stereo input modules.

M309
Connector panel for eight M320 (M320X) modules.

M320F
Connector panel for four M320 modules when patchbay supplied.

M320FB
Connector panel for four M320 modules when patchbay supplied. Module blank four module width.

Single module blank.

Connector blank eight module width.

Tape inserted is available by addition of input modules in multiples of four. The module blank is fitted and a fully modular connector panel is fitted to permit subsequent module addition. Unless specified, blanks are positioned in plate of the highest numbered inputs. It is suggested that module positions are required blank then a connector blank (no wiring) can be supplied.

Patch cabs are supplied pre-wired for fully loaded formats to permit addition of modules at a later time.

CONNECTIONS SUMMARY

MIC IN XLR female, balanced, pin 2 hot

TAPE IN XLR female, balanced, pin 2 hot parallel with group monitor tape input.

LINE IN 1/4" jack, balanced, tip, hot.

GROUP OUT L, MONO OUT. XLR male, balanced, pin 2 hot.

INSERT 1/4" jack, tip, ring, return.

DIRECT OUT, AUX OUT, MONITOR LS OUT.

RETURN IN, STEREO TAPE IN, all 1/4" jack, unbalanced.

PA VERSIONS ONLY: COMMS IN/OUT, XLR pin 1 ground, pin 2 loop, DC, pin 3 audio.

LAMP-UP, connection to console BNC sockets.

REMOTE: Locking 5 pin DIN connector output from module M320X.

M320X Only: Input 1, RCA phono, L & R inputs, unbalanced, alternate 300V bias for RCA equalised module (M320X only).

REMOTE: Locking 5 pin DIN connector, start/stop interface.

Input 2, 1/4" jack, balanced, L & R inputs.
PATCHBAY SYSTEM M391

In-board patchbay system for 16 and 24 track recording applications having 480 pre-wired sockets. The patchbay occupies eight module spaces at the right-hand end of the frame. Construction includes all internal wiring to the modules and to the multipin rear panel. Six EDAC 90 pin connectors provide the interface for 24 track record/playback and Rack In/Out line. The jack socket is "TTT" (Rakitan) type with centrally disposed contacts. Optional Stereo channel facilities are included with L and R insertion points for up to four (two) M390 modules on each card. Part-Loaded Versions Patchbays are supplied pre-wired for the fully-loaded frame, where modules are omitted then the patchbay wiring will be included and will accept modules at a later date.

CHANNEL LINE IN 1-40 from channel line in rear panel sockets normally connected internally to the line select switch on input sections.

CHANNEL INSERT SEND 1-40 from channel insert point, output normally connected internally via.

CHANNEL INSERT RETURN 1-40 to the channel insert point input.

EXT 1-24 from group line in rear panel sockets normally connected internally via.

MON LINE IN 1-24 to the line select switch on the group monitor sections.

GROUP INSERT SEND 1-16 from the group insert point, output normally connected internally via.

GROUP INSERT RETURN 1-16 to the group insert point input.

GROUP OUT 1-16 signal from main group outputs normally connected internally via.

MULTI-TRACK IN 1-24 to the associated tape tracks from rear panel multi-pin connector.

MULTI-TRACK OUT 1-24 are outputs from the tape tracks from rear panel multi-pin connector normally connected internally via.

MON TAPE IN 1-24 to the tape selector switches on the group monitor section and input section.

AUX 1-6 outputs from auxiliary masters normally connected internally via.

AUX 1-6 to the rear panel connectors.

P81/P82 rear panel sockets for stereo tape playback normally connected internally via.

P81/P82 to the tape inputs on monitor module M350.

ST LS/CUE signals for studio monitoring from monitor module normally connected internally via.

ST LS/CUE to studio LS and CUE rear panel connectors.

RET 1-4 sockets on rear panel normally connected internally via.

RET 1-4 to the rear panel connectors.

LMI signals from control room loudspeakers normally connected internally via.

LMR signals to the main L/R rear panel connectors.

L/R INSERT signals from L/R mix normally connected internally via.

L/R INSERT to the insert return on the monitor L/R section.

OUTPUT L/R from the main L/R outputs normally connected internally via.

OUTPUT L/R to the rear panel sockets.

MONO OUT from the mono sum output connected in parallel with the rear panel MONO connector.

OSC output from oscillator connected in parallel with the rear panel OSC connector.

PARALLEL is four jacks paralleled together to allow a signal to be split and sent to more than one location.

RACK IN 1-36 to rear panel multi-pin connector for inputs of external effects equipment.

RACK OUT 1-36 to rear panel multi-pin connector for outputs of external effects equipment. There is no normal connection between rack in and rack out.

CONNECTIONS: Rear connector panel M399B is supplied (8 module widths)

Group Outputs 1-24:
EDAC 90 pin connector, 24 balanced outputs.

Monitor Tape Inputs 1-24:
EDAC 90 pin connector, 24 balanced inputs to Channel and Monitor Tape Inputs 1-24.

Tape Inputs 25-40:
1/4 inch jack sockets, 16 balanced inputs to Channel Tape Inputs 25-40 (not via patchbay).

Rack In 1-24, 25-26:
EDAC 90 pin connectors, 36 balanced connections for external equipment inputs.

Rack Out 1-24, 25-36:
EDAC 90 pin connectors, 36 balanced connections for external equipment outputs.

All other console inputs and outputs are via rear panel jack and XLR connectors shown on "PB" version panel illustrations. Making EDAC multipin connectors are available and, if required should be included with the order for the console.
**SPECIFICATION & AUDIO PERFORMANCE**

**ELECTRONIC PERFORMANCE**
- Dbu = 0.775 Vrms
- Odin = +48 dBu (1 kHz) or -26 dBu (1000 Hz)
- Reference frequency = 1 kHz

**GAIN**
- Input to Group L/R or Mono Outputs
  - Channel Mic In: 10dB (PAD In) to 20dB
  - Line In: +48dB to +36dB
- Tape In: -12dB to +28dB
- Monitor Tape In: 0dB or 12dB (linkable)
- See circuit diagrams for further gain

**FREQUENCY RESPONSE**
- Referred to 114 dBu, +48 dBu, EO Out
- Mic in to Group Out: 40dB gain,
  - 20kHz to 20Hz
- Line/L/R Out (EO gain):
  - 20kHz to 20Hz
  - 0 to +5dB

**OUTPUTS**
- Balanced L, R, Mono, Group 1-16
- Outputs: max level +27dBu, with balanced termination of 600 ohms or more
- +21dBu unbalanced,
- Unbalanced Direct, Aux and monitor outputs: max level +21dBu with load of 2k ohms or more, +18dBu with 600 ohms load, Operating Level: 48dBu or -4dBu (linkable)

**DISTORTION**
- THD Noise @ +20dBu output level:
  - typical: Gain 1kHz 10kHz
  - Mic In to Group 70dB: +0.01% +0.01%
  - Line/Tape to: 0dB: <0.007% -0.037%
  - L/R Out

**EQUALISER**
- See module descriptions

**CONNECTORS**
- See panel drawings inside

**POWER SUPPLY**
- Type: RPS4, rack mounted unit including 45A for phantom powered microphones.
- AC input: 115V, 120V, 220V, 240V, 50/60Hz

**NOISE PERFORMANCE**
- RMS Noise, 20Hz bandwidth, inf. DVU
- Mic In, equivalent input noise: -127dBm (200 ohm source)
  - Group Out, 1 input open:
    - unity gain, EO Nat:
      - -85dB
  - L/R Out, 1 input open:
    - unity gain, EO Nat:
      - -85dB
  - L/R Out, 24 inputs & 16 monitors routed, ladders closed:
    - -82dB

**CROSSTALK**
- Referred to driven output: 1kHz, 10Hz
  - Mixed, Input to L/R Out:
    - -95dB -80dB
  - On, Input to un-routed Group:
    - -95dB -80dB

**METERING**
- Standard meterbridge for all recording models includes 16 rack meters plus L&R meters, optionally.
- VU type: 16 or 26 illuminated analogue VU meters
- RS type: 16 or 26 2-digit LED PPM bargraph, 24 to +12dB
- PA Versions have metering incorporated in modules.
- M320 Group: 20-digit LED Peak bargraph, 30 to +15dB
- M330 Monitor: Illuminated analogue VU meters

**CONSTRUCTION**
- All steel frame with grey synthetic stone finished.
- Recording versions supplied with rugged castor stand.
- PA versions for table-top use, stand optional.
- Padded arm rest and solid wood trim.
- Modules individually modular, constructed of steel-encased aluminium with sanded paper screen printed graphics.
- Complete mixer serviceable from top and rear.

**DIMENSIONS mm (INS)**

<table>
<thead>
<tr>
<th>Model</th>
<th>WIDTH</th>
<th>FRONT-TO-BACK</th>
<th>HEIGHT</th>
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<tr>
<td>S Frame</td>
<td>1243</td>
<td>800</td>
<td>1065</td>
</tr>
<tr>
<td>M Frame</td>
<td>1503</td>
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<td>1065</td>
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<tr>
<td>L Frame</td>
<td>1763</td>
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<tr>
<td>XL Frame</td>
<td>2023</td>
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<tr>
<td>PA Versions</td>
<td>800</td>
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**STANDARD MODELS**

<table>
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<tr>
<th>Recording versions: including meterbridge, stand and RPS4</th>
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<tr>
<td>Small Frame</td>
</tr>
<tr>
<td>-------------</td>
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<tr>
<td>24/8:8 SVU</td>
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<tr>
<td>24/8:8 SBD</td>
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Recording Patchbay Versions

| PA Versions including RPS4 and meters on output modules. Excluding stand |
|-----------------------------|------------------------------|------------------|
| 24:8:8 SPX                 | 32:8:8 MPX                  | 48:8:8 XLP       |
| 24:8:8 SPX                 | 32:8:8 MPX                  | 48:8:8 XLP       |

Note 1: 6 track versions having 4 x M320 pre-wired for 8 x M320
The Saber Plus Model shown on the front cover is a 24:16:24 XLBG with Patchbay option and is shown with accessories which are not included.

**SABER PLUS**

- **PA Version**
  - including optional stand, lamp and microphone.
  - 24:8:8 SPX & stand S.

- **SABER PLUS Recording Version**
  - including VU meters.
  - 32:16:16 MVU.

- **SABER PLUS Recording Version**
  - with 24 track monitoring and metering.
  - 36:16:24 LBG.
  - The model shown includes optional stereo channels.