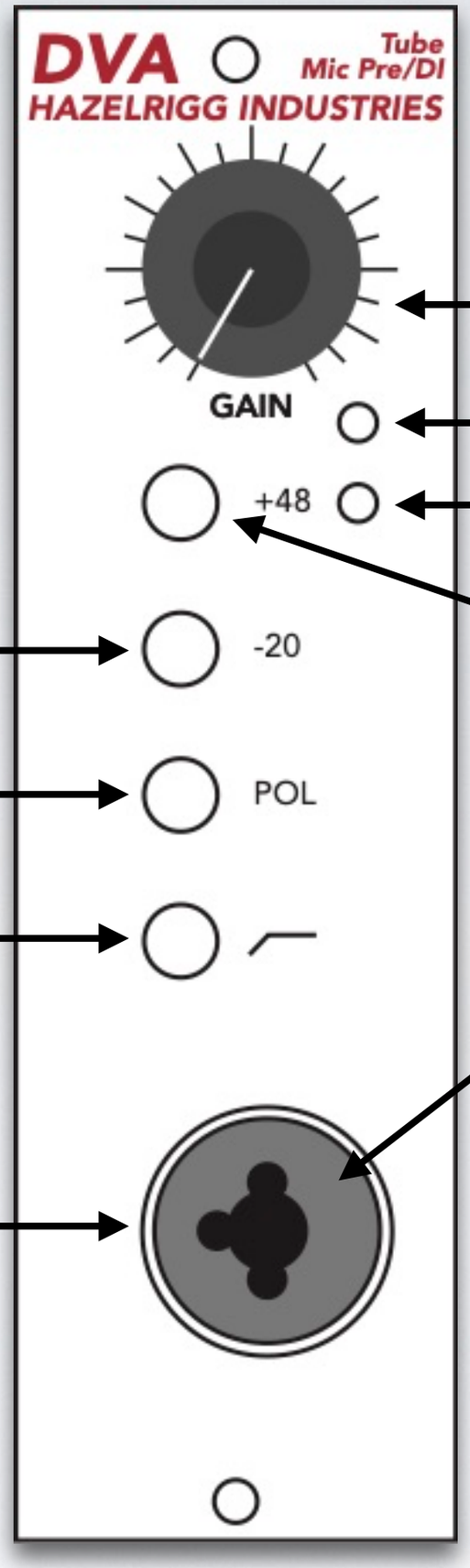
Description: The DVA is a hybrid microphone preamplifier based on the Hazelrigg Industries VLC and D.W. Fearn VT-2 preamp. Utilizing a single 6072a vacuum tube, the input circuitry matches the VLC/VT-2 input stage exactly and features transformers in both the input and output stages. Make-up gain is provided by a low-THD/high-output solid state signal path (as opposed to the vacuum tube circuits in the VLC/VT-2) due to the module size and power supply limitations inherent in the 500 series format. Total gain available is approximately 60db.



Gain: Use this to set recording level.

Output indicator LED

+48 indicator LED

-20db input pad

+48 phantom power

Polarity invert

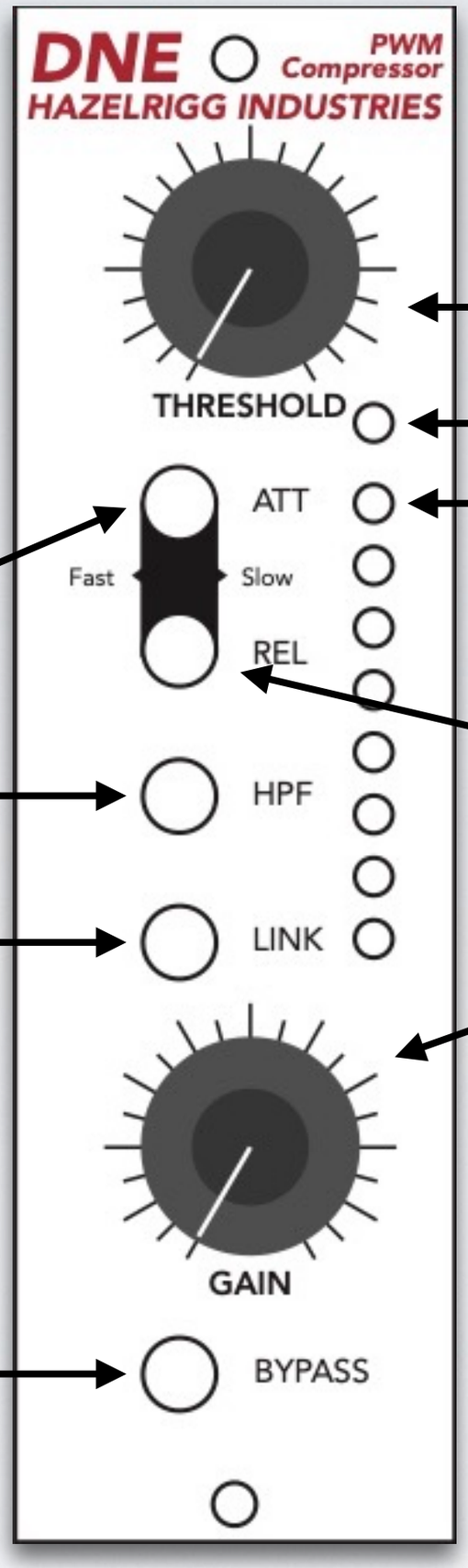
High-pass filter

1/4" Direct Input:
When a 1/4"TS cable is inserted the input will automatically switch from microphone to DI.

Redundant front-panel microphone input

User tips: Many condensers have a high output and require an input pad to avoid overloading the input transformer. If needed, we suggest using the pad on the microphone if available.
Users looking for 'saturation' can try engaging the -20 db pad and sending the DVA an attenuated signal, then adjust gain for tone and output.

Description: The DNE gets its compression circuitry directly from the Hazelrigg Industries VNE and D.W. Fearn VT-7. Attack and release times have been optimized to simplify the user interface. The HPF makes the compressor less reactive to low frequencies (for example, bass and kick). Linking units require 500 series racks with a link option. Signal path utilizes input and output transformers and low-THD/high-gain solid state devices. Gain reduction is shown with LEDs.



Threshold: This adjusts the amount of compression.

Output indicator LED

Gain reduction meter LEDs

Attack: This adjusts how quickly the compressor will react to a transient.

Release: This adjusts how long it takes for the gain to return to normal after a transient.

HPF: This makes the compressor less bass-sensitive.

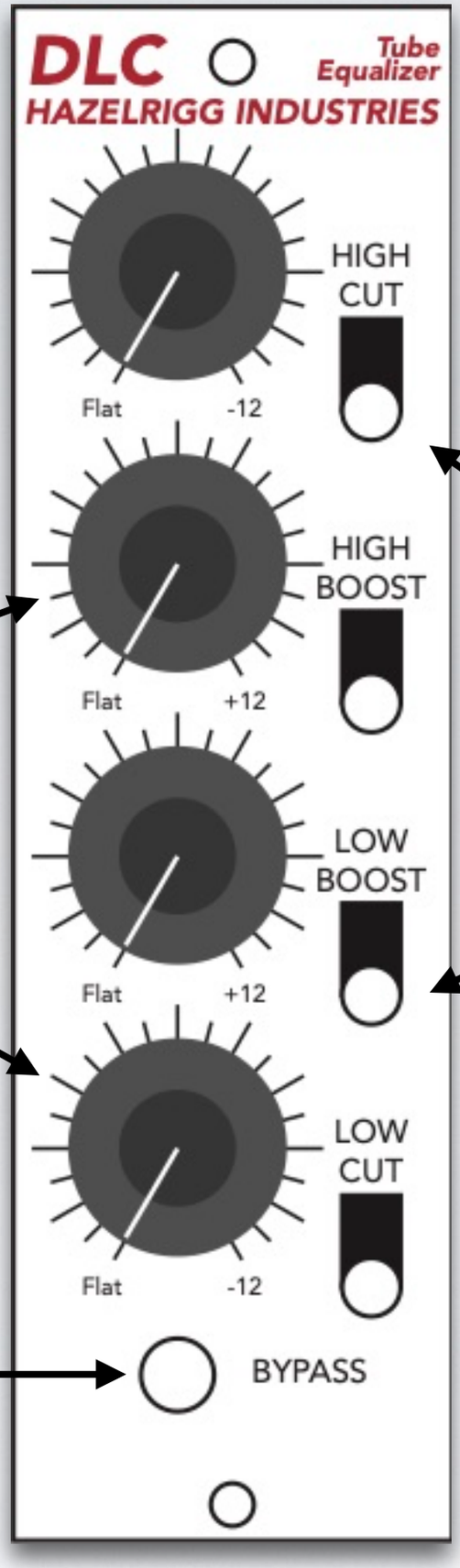
Link: This allows two DNEs to track each other.

Gain: Allows for make-up gain as needed.

Bypass:
This is a true bypass.

User tips: The PWM methodology is capable of extremely fast attack and release times. When compressing bass-oriented instruments, it is possible to have audio artifacts when the release is set too fast. This is usually not an issue on program material. When linking units, attack and release times will be averaged. Units do not have to be set exactly the same. However, keep in mind that if the threshold is not turned up on a DNE, the side chain won't reference the audio passing through the unit, even though it may be compressing it if linked.

Description: The DLC is based on the passive equalizer circuit in the Hazelrigg Industries VLC (originally found in the D.W. Fearn VT-5). It shares the same filter capacitors and hand-wound inductor as the VLC, though the audio path is slightly different. The input audio circuit comes from the D.W. Fearn VT-2, while the output uses a low THD/high gain solid state amplifier design. Like the VLC, the DLC uses transformers in both input and output stages.



Boost and Cut:
These will either boost or cut audio in the frequencies set by the switches on the right. Flat (no equalization) is set with the knob fully counter-clockwise.

Frequency Select:
Each boost and cut knob has a corresponding frequency selection: Either a high or low option.

Bypass:
This is a true bypass.

User tips: Boosting and cutting simultaneously can create complex equalization curves.
Try turning up all knobs except the bass boost, switch frequencies to the desired settings, then bring the bass boost up until the sound is balanced.