



Thank you for purchasing the operative field technologies:

SHADOW HILLS MONO GOLDEN AGE MICROPHONE AMP

The following is an overview of its functions and a guide for use.

UNDERSTANDING YOUR SHADOW HILLS MONO GAMA

You have been issued our unique technology developed by the engineers at the Shadow Hills Austin Research Facility. The Mono GAMA is the single channel version of the Golden Age Microphone Amp, adapted for the 500 series rack system. This is the most advanced system for amplifying microphones and unbalanced line signals, for audio transmission. The unique technology contained within the Mono GAMA ensures that even under the most inhospitable conditions, unamplified signals can be brought into compliance by our ardent, battle proven technology.

MICROPHONE LEVEL CONTROL

At the heart of the Mono Gama, is the Shadow Hills Discrete Operational Amplifier.

The no-compromise design of this amplifier provides enormous fidelity and depth across the full frequency range. The tremendous clarity and transient response of the Shadow Hills Discrete Operational Amplifier is unrivaled.

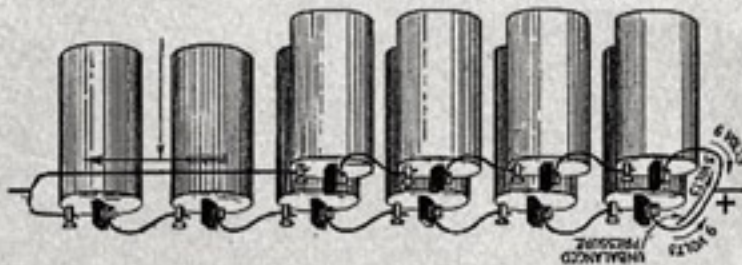
The Microphone gain rotary attenuator control the gain required to the signal of the incoming un-amplified material. Turning this control clockwise increases the amount of gain. Turning this control counter-clockwise reduces the gain level.

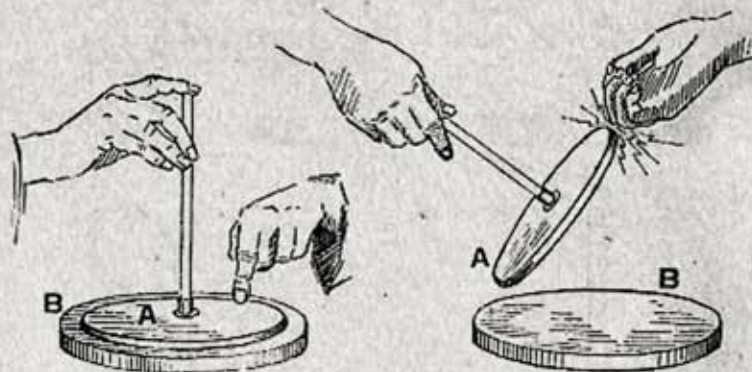
CHANNEL CONTROLS

The Channel Controls are Phantom, Polarity and Attenuate.

- The Phantom switch engages phantom power required to power condenser microphones.
- The Polarity control reverses the polarity of the incoming microphone or line signal.
- The Attenuate control engages an eighteen-decibel balanced attenuator upon the incoming microphone signal or an eight-decibel upon the line input.

The microphone input is transformer coupled and the output passes through the Shadow Hills Transformer Switching Matrix.





OUTPUT TRANSFORMER SWITCHING TECHNOLOGY

By engaging the Transformer Switching Matrix, it is possible to change the output transformer, with the flick of a switch, thus changing the frequency response and distortion characteristics.

The positions are: Nickel, Discrete, and Steel.

Nickel Transformer

- This setting has low distortion characteristics and flat low frequency response. The upper bandwidth has a ten-kilohertz boost of one decibel.

Discrete

- This is the transformerless position. The signal is exceedingly clear, uncolored, and exhibits a very fast transient response.

Steel Transformer

- This setting is the most colored and has a one-decibel boost at forty hertz, with a tight cue.

Different program material will reveal greater differences, depending on how close the fundamentals are to those frequencies.

OPERATIVE DEPLOYMENT

The Engineers at our Austin Research facility have made every effort when designing the Shadow Hills Mono GAMA, that all of the contained technologies enhance its usefulness to operatives while in-theater. The Mono Gama is battle-hardened to withstand the rigors of the most adverse environments and the most grueling deployments. Our hope is that the Shadow Hills Mono Gama will prove our technological superiority in practice and will lead to our inevitable victory!

EVADING ENEMY CAPTURE

Should the probability of it's capture be greater than not, it is the duty of the operative so issued to destroy the Mono Gama to keep the technologies contained their in, from falling into the wrong hands and thus our advantage forfeited to the enemy. The following instructions are offered for the proper destruction and disposal of the Shadow Hills Mono Gama, should it become your duty.

First use a hex key to remove the 4/40 screws from the cover. Inside along the bottom of the main audio board are the Shadow Hills Operational amplifiers. There is one in total. The "Op-amp" attaches to the audio board each by six pins. Pull the "Op-amp" out vertically. It is friction locked only. No de-soldering is required. Once removed, break off each of the six pins and crush the "Op-amp" circuit board with the heel of your boot. If time permits, incinerate all pieces after crushing, then burry or scatter the remains. Remove the audio board, daughter board and attenuator board from the chassis. Cut all wires several times, in a random fashion, so that the former lengths cannot be determined. The transformers connected to the audio board must be shot through their cores, and the windings unraveled, their lamination separated, bent and scattered some distance away. The audio board should be crushed under heel. Then folded or ripped, then incinerated according to the previously described method. The nuts that attach the front panel to chassis should be removed. The knobs and switches should be smashed. The panel should bent or folded then placed inside the chassis and either buried at least six feet deep or exploded by a grenade or other means.



Your cooperation is greatly appreciated.
