Glyn Johns
Rolling Stones, Who, Led Zeppelin, Faces

Manny Marroquin
Rihanna, Kanye West, John Legend

Unknown Mortal Orchestra
At home with Ruban Nielson

Ishmael Butler & Erik Blood
Shabazz Palaces: Spacey Hip-Hop

Michael Bishop
On Classical Recording

Music Reviews
Robert Forster & Flying Saucer Attack

Gear Reviews
delivered quite a meaty sound. The toms spoke in a lovely manner, Mini K47 review already. What I will say is that it's totally different from the to playback, I kept being reminded of the nice thickness you hear want the full picture of the drums in their overheads. As I listened ability to tame the splashy sound of a brighter room.

I used the Mini K47 on electric guitar. I'm not a condenser-on-amps guy most of the time. I often feel like condensers bring out too much “zzzz” if there's any distortion involved. The Roswell had none of that sound, and it delivered a full tone that I quite liked, much like a dynamic mic would, but with the “speed” of a condenser. I was really impressed, and I found myself wishing we had more songs beyond the two we were doing that needed guitar work.

I haven't touched on the size and look of the mic. It's called the Mini K47, and it is small. It's a side-address mic with a nice, flat-black color to its body. It looks as if your typical LDC was shrunk down in size. I dig it. I can see how its small form would be an advantage in tight places.

The Roswell Mini K47 is one of the best utility mics I've used. It sounds great on a number of sources, fitting them perfectly into a mix. It takes EQ well (when needed), and it seems happy with the “speed” of a condenser.

The Roswell Mini K47 is a perfect choice for recordists who want more noise and lackluster in the 500–800 Hz range compared to similar-sized monitors placed in the same position. I tried different types of mechanical isolation between the desk and monitors, and also placed the F7s on speaker stands away from the wall in an open room. As time went on, the “tubby” character receded. The manual states that the “loudspeakers will take some break-in time to achieve optimum performance,” but I didn't expect such an apparent change. I felt like a good 20 hours of playback was required before I was hearing the speaker's intended response. After three days, the monitors really opened up. Eventually, I settled on Auralex MoPads (Tape Op #30) for my monitor-to-desk isolation, and all was right in my world.

After placement was established, I “tuned” the monitors to my liking, using the rear panel controls. HF (5 kHz) and LF (300 Hz) shelving controls allow for ±6 dB of adjustment via teeny trim pots that require the use of a small screwdriver or “tweaker.” This may seem frustrating at first, but I love that it’s difficult to accidentally move these controls once set. In my room, a boost of the HF and a cut of the LF worked best. A larger knob allows input-level adjustments from fully attenuated to +6 dB of gain. Also on the back plate are a Neutrik Combo balanced input, an RCA unbalanced input, holes for a wall mount, an AC voltage selector (115 or 230 V), an IEC power-cable connector, a power switch, and an 80 Hz HPF toggle for operation with a subwoofer.

Without a subwoofer, the F7s low end is pretty impressive, considering its modest size and cost. I hear good tightness and a consistent, creamy representation of frequencies from about 60 to 250 Hz — even as I vary volume levels. At no time have I ever felt that the low end was misrepresented or overly hyped. As I expected, the F7s
Overheating. I tried like hell to get both LEDs to light, but my standby mode, and green together with bright red indicates the front are green and red LEDs straddling the ADAM logo. To the 7” paper/fiberglass woofer and 55 W to its tweeter. On loud for its size. Class AB bi-amplification offers a peak 85 W (20 lbs), and super sturdy; and the monitor can get markedly pulling the spent nearly three weeks assessing the not, they were way too obvious — in size and sound. So I adjusting/recalibrating them a big PITA. More often than subwoofers never calibrated to my liking and stereo mix environment hadn’t been great, with the environment. My past experience with subwoofers in a bays” — a great match for the rooms, desktops, mobile facilities, and post-production edit compact, powered subwoofer designed for “small control. The good folks at ADAM also sent along the Sub8, a compact, powered subwoofer designed for “small control rooms, desktops, mobile facilities, and post-production edit bays” — a great match for the F7 in a project studio environment. My past experience with subwoofers in a stereo mix environment hadn’t been great, with the subwoofers never calibrated to my liking and adjusting/recalibrating them a big PITA. More often than not, they were way too obvious — in size and sound. So I spent nearly three weeks assessing the F7 pair before pulling the Sub8 out of its box.

With a small footprint (16" × 10" × 15") and a handy remote control to adjust crucial settings, ADAM addressed a lot of my prejudice towards subwoofers. Initial setup was quick and painless. With the F7 80 Hz HPF engaged, it was pretty much a “plug and play” ready system. Rear-panel connectors include a pair each of balanced XLRs and unbalanced RCA for input, as well as XLR and RCA outputs for driving a pair of satellites. There are pushbutton switches for an 85 Hz HPF for the satellites, subwoofer polarity, and auto-standby or continuous-on operation. (The hard-to-reach power switch is also on the back, but when the subwoofer is in auto-standby mode, I feel comfortable leaving its power switch on.) If your satellites lack a built-in HPF (and your monitoring system doesn’t include bass management), you can feed your main stereo signal to the Sub8 first, and from the Sub8, drive your satellites with the 85 Hz HPF engaged on the Sub8. (Note that the Sub8 does not have a dedicated LFE-channel input.)

The included remote control for the Sub8 has four buttons for frequency up/down and volume up/down. These control the movement of the motorized knobs on the faceplate of the subwoofer, for input level (−60 to +6 dB) and cutoff frequency (50 to 150 Hz). It’s really great to be able to tweak the frequency and volume of the subwoofer from your listening position. Both knobs also have an easy to see green LED indicator, so you can verify movement and position visually. The Sub8’s “Quick Start” guide goes a long way (with few words) towards initiating the “unSUBstantiated” (feel free to punch me in the face for using that word the next time you see me) with placement and setting recommendations. Some of us will be more comfortable running tones to calibrate, which I tried, but in the end, using my ears to tune the sub and set levels gave me the best results. I settled on a cutoff frequency just below the F7’s HPF and an input trim close to 0 dB — right about where ADAM suggested.

The Sub8 grooves really nicely with the F7, serving up a classy, “expensive” sound. With the subwoofer doing its work, the F7 satellites really get a chance to push the center image forward in a present, but never brash way. Though the difference was subtle, I preferred the focused energy from the F7 when utilizing its built-in 80 Hz HPF instead of the Sub8’s 85 Hz HPF. I also tried the Sub8 with another pair of monitors with 7” drivers. With a little adjustment, I could nearly catch the same vibe, but to my ears, the F7 pairing was a better match.

Compact and affordable, with a combined price of $1500 for a subwoofer and stereo satellites, the F7 and the Sub8 make a formidable project studio monitoring kit. The F7’s X-ART tweeter and overall build-quality push it to the top of the budget monitor class, while the Sub8 definitely contributes to a robust and enjoyable listening/work environment.

(For more information about the F7 and Sub8, visit www.adam-audio.com)

**H2 Designs**

MIYO portable USB DAC/ADC & headphone amp

At this point in history, there is simply no good reason that people aren’t getting excellent sound out of their computers. It’s obscene and absurd that computers don’t come equipped with capable converters, clocks, line amps, and headphone amps; and it’s even worse that so many people willingly accept this lame sound as the centerpiece of their listening and recording systems. We humans totally favor the visual and Radial modules have the right stuff!

**Space Heater**

*Space Heater* tube driver

The Space Heater 500 is a 12AX7 tube overdrive designed to bring loads of space and character to your tracks. It features 3 voltage settings for slight harmonics, medium crunch or over-the-top distortion. A combination of high and low-pass filters let you focus the distortion when parallel processing and a Jensen transformer rounds out the output for the ultimate in smooth, natural tone.

**Q4**

*Q4* state-variable parametric

The Radial Q4 is a state-variable class-A parametric equalizer with a 100% discrete circuit. This unique old-school design enables component level control over individual gain stages, eliminating the need for excessive tone robbing negative feedback. This makes the Q4 the most natural sounding EQ ever! Features include high and low shelving with parametric control over the low mid and high mid regions.

**EXTC**

*EXTC* guitar effects interface

The EEXTC is a unique device that lets you interface high impedance guitar pedals with your recording system. It features easy access front panel ¼” connectors for quick set-ups, plus individual send and receive controls to optimize the signal path and a wet-dry ‘blend’ control. The effects loop is transformer isolated to eliminate buzz and hum caused by ground loops.