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**ENG 618 gets *NEW* Introduction at NAB**

The new ENG 618 now works great, it's in stock and will be re-introduced at NAB. Seven different exhibitors will feature the ENG 618 in their booths, including the K-TEK people who are exhibiting at the Turner booth.

Manfred Klemme will be showing off the Technical Award from: The Motion Picture Academy of Arts and Science (Oscar) that their K-TEK Boom Pole received for its use in the making of "Titanic". I have enclosed an article from Pro Audio Review about the K-TEK boom poles and also the K-TEK dealer price sheet for your reference. Make no mistake about it; the K-TEK boom/pole is the best in the industry, that's why we chose it for the ENG 618.

Also attached is a super NAB special on the ENG 618 that runs through April 30, 1999, BUY a ENG 618, GET a RE50 FREE!

Good Selling.

A handwritten signature in cursive script that reads "Charlie".

Charlie Winkler

**More NAB Information:**

Show Booth # L24228

EVI Audio Hotel: Ameri-Suites  
4520 Paradise Rd.  
Las Vegas, NV 89109  
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# PRO AUDIO REVIEW

Reprinted from February 1999

on  
location

## Building a Better Boom Pole

by Mark Ulano

**R**efinement, refinement, refinement. Most of us don't think twice about the possibilities for improvement of a tool as invisible as the boom operator's fishing pole. But here it is, a genuine and, in my opinion, a successful effort to make a better mousetrap.

From the very first days of commercially successful sound film, when it filled the director's need to move the microphone, the mic boom pole has evolved into an essential and surprisingly high tech device. It only superficially resembles its humble painter's pole antecedents. The current crop is wrought from space age materials and specialized engineering.

### Light but rigid

M. Klemme Technology Corp. manufactures the K-Tek line of microphone boom poles. Light to the touch, rigid at full extension and a hand-burnished finish that results in extremely low hand-to-pole contact noise.

I used one on *Titanic*. It was an instrumental device in that difficult environment. It was my primary pole in the wireless boom mode. M. Klemme and his associates have truly raised the benchmark of excellence in this esoteric area.

Attention to detail is the hallmark of these poles. Built of high-density, eight-layer graphite fiber with interior and exterior diameters specifically milled for the maximum combination of lightness and strength, the poles are claimed to be dent-proof. I certainly put that to the test and agree wholeheartedly.

The most basic expectation of a microphone pole is the capacity to extend and contract telescopically easily and reliably. The lock collar design on these poles is an unjamable "captive collet" mechanism with a permanent weather seal. The locking sections also have a Teflon-impregnated composition, eliminating the need for lubricating collar threads. Without lubricant to attract grit and sand, the thread and pole surfaces remain free of abrasions.

The outer collar surface has rows of circular dimples that aid when gripping for opening and closing. The dimples are asymmetrical in pattern, preventing overtorquing when tightening and providing an absolutely positive grip when opening the collar.

The base of the pole uses a mushroom-shaped, durable polyurethane piece. All the metal parts are machined from aircraft alloys, then bonded with a low light-reflectance finish. These parts are then hard-anodized with Teflon impregnation. This is not a painter's pole.

### Wiring concerns

When wiring the poles, traditionalists promote spiral wrapping the mike cable around the exterior of the pole; both securing the cable from any rattling noise and making possible the instant replacement of a damaged or malfunctioning cable. The downside of this technique is the need to reset the wire each time one opens or closes the pole or resets the length of its extension. Also, it's one more thing to carry.

The alternate technique is internally wiring the pole — the wire shock-mounted to the innermost section through small discs of neoprene. This permits instant readiness and accommodates any length the pole might be set. There is an elegance in the design, but if the cable goes bad the pole is down for the count.

Klemme has addressed both of these styles with a model that allows for instant replacement of an internal cable.

The diameter of the innermost section accepts the common XLR connector size, letting the user insert or remove a cable without any soldering or cable construction. Just remove the bad cable and drop in a new one.

This process is helped by capping both ends of the pole: the microphone end of the pole has a double set of slot holes that take the most common diameters of mic cables. This lets one make a latch-loop to



Photo: Peter Iovino

secure the cable end without the need for tape or a grabbing mechanism.

At the bottom of the pole the "flow-through" foot, a 4" slot allowing easy cable flow in both directions, can be attached. This can be removed by just unthreading it so an exterior cable mount can be done if desired. M. Klemme also offers all its poles with internal coil-type wiring from the factory.

### Accessorize, accessorize

These boom poles have been designed as a system with a line of accessories. Two sizes of flow-through feet: internal coil-cord prewiring terminating in mini-XLR at the base of the pole; internal 48 V phantom power or 12 V modules (which also slip into the base of the pole), run on a 9 V battery; Quick Connect Units for quick release and exchange of microphone mounts; various lengths of extension sections for temporarily lengthening the poles for those hard-to-reach shots; and a set of Hodges Effect brass weights in increments of 750 grams. These weights can be mounted to the back end of the pole to move the balance point, dramatically reducing arm fatigue.

### Summary

I have only heard good things about these poles, verifying my own experience. My colleague and boom operator, Jerome Vitucci, suggests adding increment markings along the pole to permit quick return to a specific length setting.

Contact: M. Klemme Technology at 818-766-0835; e-mail [manfred@mklemme.com](mailto:manfred@mklemme.com); Web site: [www.mklemme.com](http://www.mklemme.com)

Mark Ulano is a motion picture location sound recording engineer and contributor to *Pro Audio Review*. An Oscar winner for his work on *Titanic*, Ulano is currently working on Columbia Picture's *Stuart Little*.

**K-Tek™ Price List:****BOOM POLES**

Model	Min. Length	Max. Length	Sections	List Price
K-56	1' 4"	4' 11"	5	\$335.00
K-56CC	K-56 + K-CC Factory wired with coil cord and female XLR			\$460.00
K-56CCR	K-56 + K-CCR Factory wired with coil cord and female XLR			\$490.00
K-56FTS	K-56 + K-FTS Factory wired with straight cable and M&F XLRs			\$465.00
K-102	2' 2"	8' 9"	5	\$395.00
K-102CC	K-102 + K-CC Factory wired with coil cord and female XLR			\$520.00
K-102CCR	K-102 + K-CCR Factory wired with coil cord and female XLR			\$550.00
K-102FTS	K-102 + K-FTS Factory wired with straight cable and M&F XLRs			\$530.00
K-152	3'	12' 8"	5	\$550.00
K-152CC	K-152 + K-CC Factory wired with coil cord and female XLR			\$675.00
K-152CCR	K-152 + K-CCR Factory wired with coil cord and female XLR			\$705.00
K-152FTS	K-152 + K-FTS Factory wired with straight cable and M&F XLRs			\$685.00
K-202	3' 10"	16' 10"	5	\$650.00
K-202CC	K-202 + K-CC Factory wired with coil cord and female XLR			\$800.00
K-202CCR	K-202 + K-CCR Factory wired with coil cord and female XLR			\$830.00
K-202FT	K-202 + K-FT Factory wired with straight cable and M&F XLRs			\$790.00
K-251	4' 7"	20' 11"	5	\$750.00
K-251FT	K-152 + K-FT Factory wired with straight cable and M&F XLRs			\$895.00

**STAGE POLES:**

Model	Min. Length	Max. Length	Sections	List Price
KS-124	3' 3"	10' 4"	4	\$475.00
KS-162	4' 1"	13' 6"	4	\$575.00
KS-200	4' 10"	16' 8"	4	\$675.00
KS-247	6'	20' 7"	4	\$775.00

**METAL POLE:**

Model	Max. Length	Sections	List Price	
KM-134	Metal Boom Pole 4 section 11 ft. extended. Weight 2 lbs. 2 oz.	11'	4	\$325.00
KM-CCK	Coiled cord kit for KM-134. Includes coiled cord, XLR connectors, and K-CC. Wired - ready to install			\$125.00
KM-CCKR	Coiled cord kit for KM-134. Includes coiled cord, XLR connectors and K-CCR. Wired - ready to install			\$155.00
KM-SCFTS	Straight cable kit for KM-134. Includes cable with XLR connectors and K-FTS. Wired - ready to install			\$135.00

**ACCESSORIES:**

	List Price	
K-CC	Base unit with XLR male for internal coil cord	\$85.00
K-CCR	Base unit with Right Angle XLR for internal coil cord	\$115.00
K-CCHP	Base unit w/ XLR for coiled cord with high pass filter for phantom powered microphones	\$235.00
K-CCHPR	Base unit w/ R/ A/ XLR for coiled cord with high pass filter for phantom powered microphones	\$265.00
K-PH	Base unit with XLR male and internal 48Volt Phantom power supply for internal coil cord	\$450.00
K-T	Base unit with XLR male and internal 12Volt "T" power supply for internal coil cord	\$450.00
K-FT	Flow Through Base for internal straight cord	\$65.00
K-FTS	"Stubby" Flow Through Base	\$65.00
K-QC	Quick Connect Unit incl. one Spud	\$65.00
K-QS	Package of three Spuds for K-QC	\$35.00
K-QSL	Long Spud for K-QC	\$25.00
K-EX60	5' Extension Section	\$325.00
K-EX50	4' 2" Extension Section	\$285.00
K-EX40	3' 4" Extension Section	\$250.00
K-EX30	2' 6" Extension Section	\$225.00
K-EX20	1' 8" Extension Section	\$185.00
K-HE	750 gr. "HODGES effect" Brass weight	\$65.00
K-BC	K-Tek Boom Pole Cradle	\$185.00

See separate data sheets for more complete descriptions.

Prices and specifications subject to change without notice.

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