

KEITH MONKS



APRS

Manufacturer Member



Sustaining Member



TREND SETTERS
in the
AUDIO INDUSTRY

Keith Monks

RECORD CLEANING MACHINES



RCM Mk II

The record cleaning machines are tried and tested products which are used by broadcasting authorities, record retailers, record libraries and hifi shops throughout the world. Hifi enthusiasts are also buying these machines in increasing quantities as they strive to achieve the fidelity which they expect from their discs and equipment. All four models can be supplied with perspex lids if required.

BRUSH ASSEMBLY

The brush assembly features an ingenious suspension system which allows the brush to apply varying degrees of pressure on to the record surface, depending on how dirty the record is. The brush block contains a number of small holes through which the liquid flows onto the brush to ensure even distribution over the playing surface of the record.

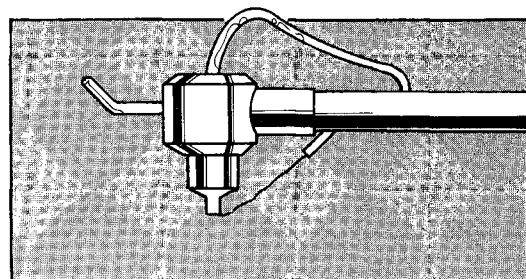
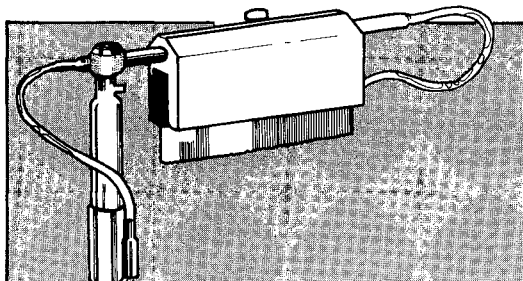
The brush assembly is in polished aluminium and the brush itself is made from tapered nylon bristles to achieve maximum scrubbing efficiency. It is easily removable and can be kept clean by washing in a light solution of soap and water.

Separate brushes and blocks are available for 7" and 10" records.

SUCTION ARM

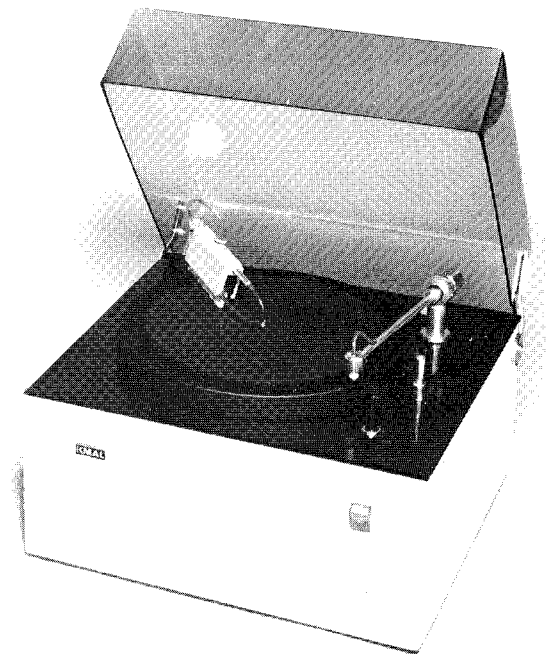
All arms are constructed from an extremely light and rigid aluminium stem with enough free movement to allow the minimum pressure on the surface of the record. The high grade PTFE nozzle has a highly polished surface, using jewellers rouge, to prevent damage and the unique nylon thread assembly acts as a cushion between nozzle and record.

Mark II and Mark III machines have thread motors moving at very slow speed, the thread being pulled through by the suction; this ensures that the passageway is kept clear. On Models CR-501 and CR-502 this operation is performed manually.





RCM Mk III



CR502

FOUR MODELS TO CHOOSE FROM

Each model is designed for a particular section of the market. If in any doubt please write, telephone or telex for details.

CR-501 (Packed weight 16½ kgs.)

This machine is designed for the hifi enthusiast or for the small radio station. Limiting factor is the turntable and it is advisable to clean say only 10-20 records in a day. Finished normally in white plastic laminate and the plastic cover is supplied as an optional extra.

MARK 2 (Packed weight 33½ kgs.)

Professional single deck machine used by radio stations, gramophone libraries and busy and active record cleaning centres. "State of the Art" professional machine.

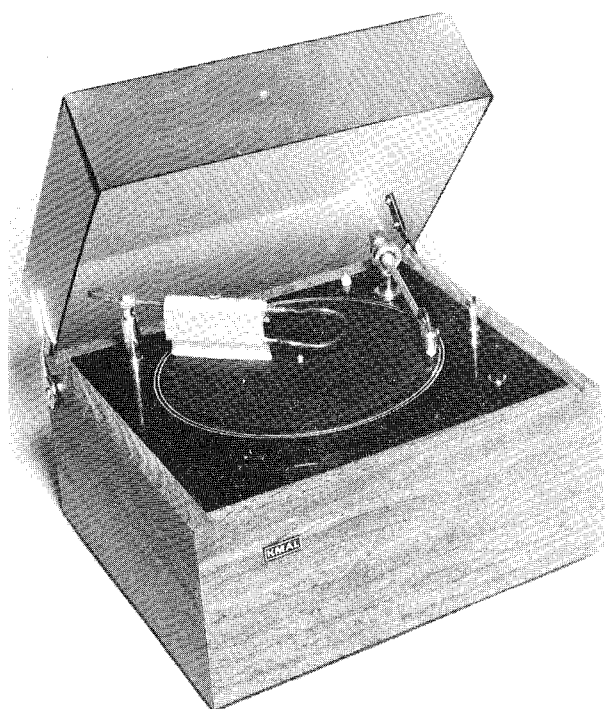
CR-502 (Packed weight 17¼ kgs.)

Very similar to CR-501, only main exceptions being a stronger direct drive turntable and stronger metal deck. Application is the hifi enthusiast, radio station, D.J., small hifi store, gramophone library and sound institute.

MARK 3 (Packed weight 62 kgs.)

Professional double machine to the operator who wants the best with a high volume use. Essential when a large number of records are cleaned in a day.

Operational on 110/240 volt AC 50 or 60 cycles.
(Please specify)



CR501

Experts agree "The only effective way of cleaning records".

Keith Monks Record Cleaning Machines are used by over 9,000 broadcasting authorities, radio stations, record libraries and dealers throughout the world.

Records are cleaned using a 50/50 mixture of distilled water and industrial methylated spirit which will remove grease, hardened sludge and embedded grit. The drying process removes all trace of the cleaning liquid and foreign matter, leaving the surface of the record clean and dry.

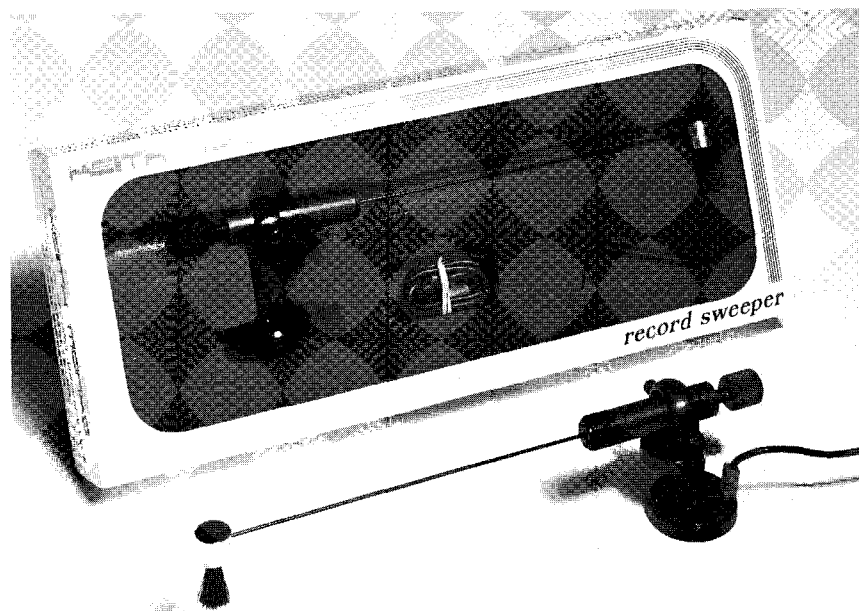
During the process the turntable revolves at speed and the liquid solvent is applied by swinging the brush over the record and depressing the applicator plunger. With the surface of the record well lubricated, pressure and scrubbing action may be applied to the brush without damage to the subtle high frequency modulations.

The scrubbing action dissolves grease and loosens any embedded material, after which the suction arm is simply removed to the centre of the record. As the liquid on the record is moving to the edge, due to centrifugal force, vacuuming takes place from the centre outwards. Its own suction holds the arm to the surface and the tracking motor moves it outwards across the grooves, removing all liquid along with the suspended foreign matter and leaving the surface of the record clean and dry.

The whole process can be completed in about 1½ minutes per side. If the correct liquid is used and the vacuum process is working normally, no leaching of the record surface occurs. It is strongly advised not to use isopropyl or methanol.

Keith Monks

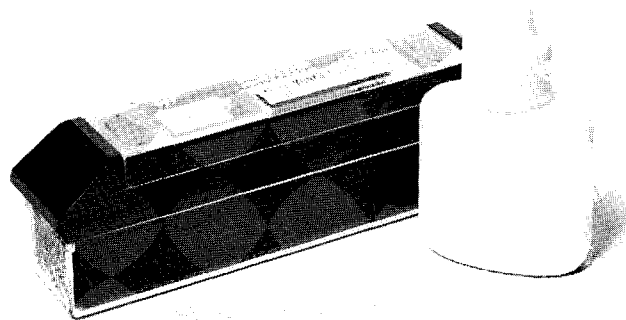
RECORD CLEANING ACCESSORIES



KMAL/S/BA RECORD SWEEPER

The "Record Sweeper" is a device for keeping dry dust and dirt off a record. It is finished in attractive black matt finish and comes in a smart presentation box. It has an adjustable height control, with solid round base for ease of attachment to the turntable top.

The "Record Sweeper" uses animal hair to clean the record and has copper wires in contact with the cleaning hairs to discharge static from the record via the earth lead (supplied) to the chassis of the record deck.



KEITH MONKS RECORD CARE KIT

This kit consists of the 'Klean Sweep' which is a plastic holder, with a specially treated velvet pad for removing dust from the surface of the record. A small capsule of antistatic fluid is included and a few drops on the pad helps to remove static. In the plastic holder is a small nylon brush to clean accumulated matter from the stylus.

KMAL/S/RS RECORD SLEEVES

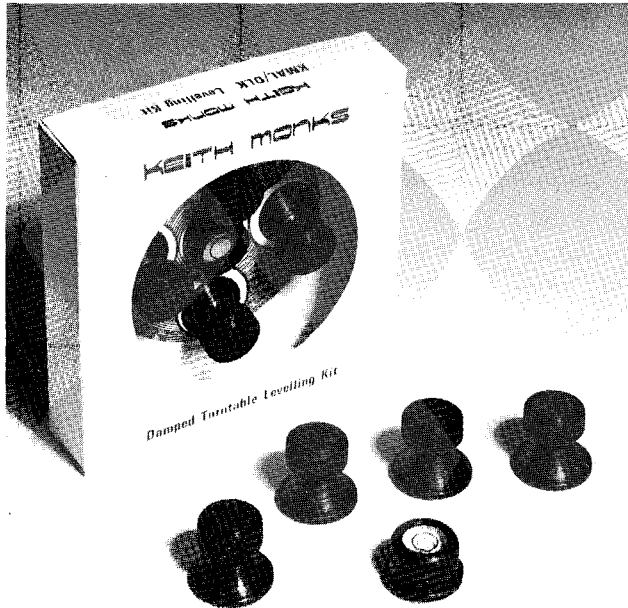
Sold in packs of 10 or in boxes of 1000. These are 12" paper sleeves with special new high density plastic liner which helps to reduce static on the surface of the record.

KEITH MONKS CLEANING FLUID

A special high quality cleaner designed originally for cleaning the pins on the M9BA Tone Arm, but due to the unusual qualities it is useful for cleaning in many applications. Non flammable, non corrosive, non volatile, non explosive and a pleasant clean aroma make this a popular product.

Keith Monks

TURNTABLE ACCESSORIES



KMAL/DLK LEVELLING KIT

This accessory includes the spirit level and four adjustable feet which are placed under each corner of the turntable. Each adjustable foot is damped to reduce rumble from the turntable and has a felt pad to protect the table or shelf upon which the turntable rests. Each foot has a thumb screw adjustment for raising or lowering its own corner of the turntable and is finished in attractive black matt metal.

The spirit level is in a small round metal black case and like the adjustable feet it has a peel off paper cover under which is a self-adhesive base. The best position for the spirit level is on the top of the turntable near the arm rest. As a high quality level, it has the advantage of a very fine adjustment which enables the turntable to be as near perfectly level as practical. The operation of the pick-up arm and cartridge on the record is then improved, and the life of the stylus is prolonged.

It should be noted however that it is easier to level a turntable using three of the feet, one adjustable foot in the centre at the back of the turntable and the other two one at each corner at the front.



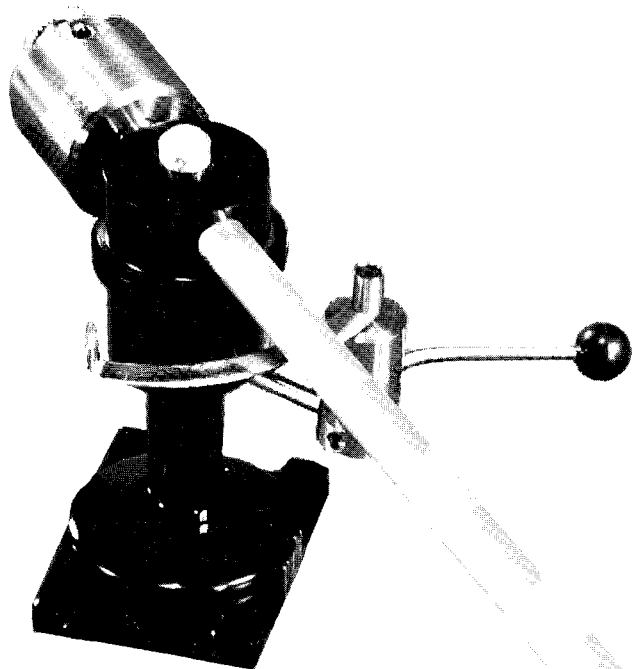
KEITH MONKS RECORD WEIGHT

This weight is very useful for records that are warped or those that have a tendency to warp. In addition it is useful to have a weight on the record to act as a stabilising influence and to increase the record to mat to platter contact area which helps to reduce unwanted vibration.

From time to time it is advisable to have your records cleaned on a **Keith Monks Professional Record Cleaning Machine**. A list of centres is available on request.

Keith Monks

TONE ARM



M9BA MK3 (Improved) LABORATORY PICK UP ARM

KMAL Low-Mass Damped Unipivot Pick-up Arm.

The advent of pick-up cartridges of low mass and very high compliance designed to track at pressures of 1 gram or less has exposed the limitations of the vast majority of conventional pick-up arms and given rise to serious problems of compatibility, a fact which is reflected very clearly in the correspondence files of the audio journals. These problems arise from too large a mass, relatively high inertia, excessive friction and in some cases lack of damping.

The basic requirements of a pick-up arm for universal application to cartridges of the highest grade are few. It is essentially a passive device, and, like every other item of high quality sound reproducing equipment, should be neutral and self-effacing. It is required to support the cartridge in the correct position at the correct pressure while offering negligible resistance to its movement in a lateral or vertical direction, but permitting no movement in the direction of the groove. The demands would not seem unduly difficult to meet, until the implications of universality and neutrality are considered. In practice, these imply:

1. **Low mass**, i.e. "effective" mass, the moving mass as seen by the stylus, not the physical weight of the arm, in order to maintain stability, impose as little work as possible on the stylus and ensure that the fundamental low frequency resonance of arm mass with cartridge

compliance does not fall into the frequency region of surface irregularities and motor rumble which might excite it.

2. **Low friction and inertia** so that the groove may have as little to do as possible, minimal tracking weight may be employed and surface irregularities, including warps tracked without trouble.
3. **Adequate damping**, especially in unipivot designs to ensure stability by the control of torsional movements, damp resonances and reduce susceptibility to external shocks.
4. **Accurate balance** in both planes for stability and optimum cartridge performance.
5. **Bias (or "skating") correction** to enable minimum tracking weight to be used, ensure even wear of stylus and disc and equalise tracing of both stereo channels, with even crosstalk.

These are the essentials, to which must be added a wide range of adjustments to accommodate cartridges of different mass, turntables of differing height, differences in required tracking weight and to enable accurate alignment for minimum distortion with any cartridge.

There can never be too little friction in a pick-up arm; only too much. Measured value should not exceed 5% of the tracking weight applied to any cartridge in use, and is preferably a good deal less. This requirement is not imposed primarily by the necessity for the arm to move freely across the playing surface, but to enable it to follow the eccentricities of the pressing;

hence low vertical friction is even more important than low lateral friction. Measurements on a number of arms indicate

that lead torque is responsible for a very large proportion of resistance to movement, especially in a vertical direction

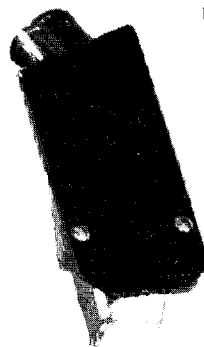
The fact that in the KMAL arm there are no lead-out wires is therefore significant. The unipivot principle has always been attractive to

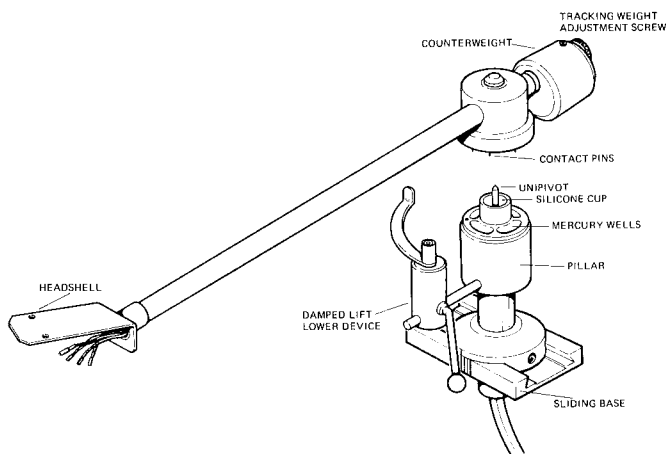
designers because of its inherently low frictions, and in this

example, the only pick-up arm in the world without lead-out wires, they are reduced to the point of insignificance.

The problems of the unipivot have been those of stability and torsion. These are overcome in the design by the use of silicone fluid damping applied around the pivot in a unique manner.

The arm itself consists of a straight tube of light alloy, with a fixed headshell offset at the cartridge end. Counterbalance is provided by an eccentric counterweight, flexibly de-coupled from the arm behind the pivot. Adjustment of this weight also provides lateral balance and tracking weight adjustments. The weight is interchangeable to allow the use of cartridges weighing in excess of 7 grams, if necessary.





The pivot consists of a hardened and polished steel needle, the point resting in the centre of a precision miniature ball race, fixed into one end of a short metal tube in the centre of a boss. The other, open, end of this tube rests in a bath of silicone damping fluid contained in a small cup. Outside this tube, and projecting downwards in the same direction are four stainless steel pins, which dip into cavities in a plastic insert in the pillar, each with a contact in the base

to which the connecting wires to the pre-amplifier are soldered. The cavities are filled, by the user, with mercury from the supply provided. The other ends of these pins are connected to the cartridge in the normal way by fine wires running through the arm tube to the headshell. Bias or skating compensation is effected by a magnet mounted in the pillar under the contact cups, which exerts an attractive force on the steel pins carrying the ground leads from the cartridge. An integral lifting and lowering device of the damped, hydraulic type is attached to the pillar. Overhang adjustment is provided by a sliding base.

The magnetic bias compensation system employed in this arm is elegant, frictionless, designed for stylus pressures up to 1½g.

Extensive tests of this arm have been undertaken, using most of the top-flight cartridges, including the Shure V.15/111, ADC/XLM, B. & O. SP.15, Ortofon M15E Super, Stanton 681EE and others. Comparisons have been made with the performance of these cartridges in other arms, and it has been found that in every case cartridge performance in the KMAL arm is equal to or better than that obtained under other conditions of use.

SPECIFICATION

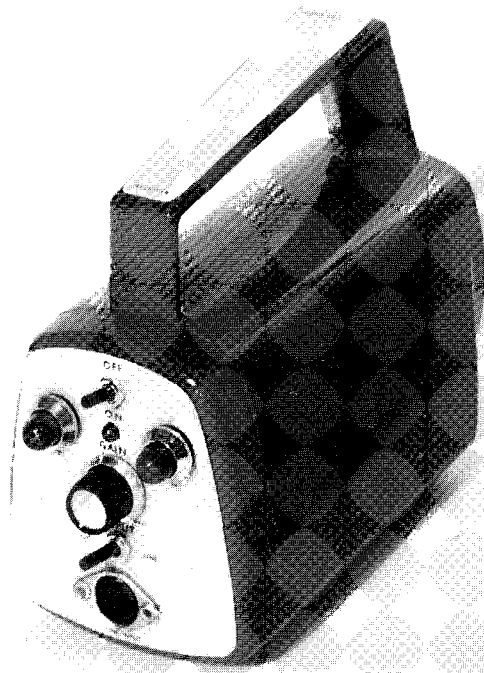
The specification of the arm given is the average result of sets of measurements taken on different samples of the arm under different conditions.

NOT SUITABLE FOR PORTABLE USE

| | | | | |
|------------------------------------|----|----|----|--|
| Arm length, pivot to Stylus | .. | .. | .. | nominal 9 inches from stylus to pivot. |
| Rear overhang | .. | .. | .. | 2½" radius clearance to rear from pivot centre. |
| Cartridge Acceptance | .. | .. | .. | Standard Version (L): for cartridges weighing 5–7 grams designed to track at playing weights not in excess of 1½ grams. Alternative Version (H): as above but for cartridges weighing 7–8 grams. Special Version (S): for cartridges with high tracking weights i.e. Decca 4 (London). |
| Height, Turntables | .. | .. | .. | suitable for turntable of 1.25 to 2.5 inches height with a nominal cartridge depth of 0.625 inches. |
| Tracking Error | .. | .. | .. | Zero at 2.375" arranged for minimum distortion – maximum effective second harmonic distortion due to tracking error 0.58% (related to a recorded velocity of 10cm/sec). |
| Effective Mass. f Standard version | .. | .. | .. | 6 grams reflected at the stylus tip, and set to track at 1 gram. |
| Low Frequency Resonance | .. | .. | .. | 13Hz for 6g cartridge mass at 25cu. dynamic compliance at 1g. pressure. |
| Moment of Inertia | .. | .. | .. | 5.8 x 10 ³ cm square |
| Pivot Friction | .. | .. | .. | Less than 4mg lateral and vertical. |
| Wiring System | .. | .. | .. | 4 wire coded to B.S. 1928: 1965 |
| Lead Capacity | .. | .. | .. | core to screen 80 pf. |
| Lead Termination | .. | .. | .. | Phono plugs – colour coded. |
| Lead length | .. | .. | .. | 1 metre |
| Additional carrying arms | .. | .. | .. | available to order |
| Alternative counterweights | .. | .. | .. | for conversion of standard to alternative arms etc. available to order. (L) Coded Yellow, for cartridges weighing 5–7 grams. (H) Coded Red, for cartridges weighing 7–8 grams. (S) Coded Blue, special for Decca IV (London) cartridge. |
| Sliding base | .. | .. | .. | Enables Mark 2 arm pillar adjustment in lateral plane where variation may be required when using spare arms with different cartridges. (Already supplied in Mark 3 version). |
| Cartridge fixing | .. | .. | .. | lightweight nylon screws (8 B.A.) |

Keith Monks

PHASERITE-PHASE TESTER



RECEIVER



TRANSMITTER

THE PHASERITE — A Phase Tester for all Sound Systems

To avoid cancellation of signals, unwanted distortion, uneven frequency response and other deleterious effects in any sound system, it is important to ascertain whether or not a phase reversal is taking place.

Phase reversals can occur in microphones, cables, amplifiers or loudspeakers, and since any one phase reversal can affect the system as a whole, it is essential to identify the offending item with certainty. This the PHASERITE will do.

The Phaserite is a two-unit device of sophisticated electronic design, enabling you to test, accurately and speedily, the phase of any microphone, loudspeaker, amplifier, cable or filter, or any other item of audio equipment, in order that the same phase relationship may be determined and maintained to ensure that all individual items of the system, or the system as a whole, are working efficiently and correctly.

The PHASERITE is designed to test any of the items mentioned above, individually as fast as the particular piece of apparatus can be connected into the test rig (normally in seconds), or complete sound or recording studio installations, public-address and sound-reinforcement systems can be tested without disturbance of the installation. A normal PHASERITE test-time for an individual piece of equipment would be 10 seconds, and for a sound-studio or P.A. installation comprising 10 microphones, five amplifiers and 20 loudspeakers, less than 30 minutes would be typical.

The PHASERITE enables you to test and ascertain the phase of any item of equipment without disturbance or dismantling of any kind. Microphones can be tested as received from the manufacturer, amplifiers without removing the chassis from the case, and loudspeakers — single or column — without even unscrewing the back panel. The fabric or mesh covering the front of the speakers makes no difference to the test or results, and does not have to be removed.

The PHASERITE enables manufacturers of any of the above-mentioned items to test their equipment before despatch, and thus achieve 'customer satisfaction'. Owners of existing equipment can carry out testing of their equipment in their own workshop or test-room prior to use on a contract, be it a "one-night stand" or a permanent installation.

The PHASERITE is portable, light in weight, and convenient to carry and use. It is designed for one- or two-man operation, and is battery-powered by standard, easily-obtainable batteries. The cases are constructed of high-impact polystyrene, and both units carry a 12-month guarantee against faulty components or construction. If accidentally damaged, all parts are replaceable, and a minimum charge will be made, varying with the degree of damage.

Keith Monks

IMPEDANCE TESTER

The impedance meter measures quickly and accurately speaker line, transformer and microphone impedances from a direct short to open circuit. It has three test frequencies and the facility of using an external audio frequency generator.

SPECIFICATION

| | |
|---------------------------|---|
| Range | 11 switched ranges from 10 ohms to 1 Meg ohm F.S.D. |
| Accuracy | ±5% 100 K ohms and below. ±10% above 100 K ohms limited by approx. 20 pf input capacitance. |
| Power Requirements | 2, PP3 batteries at Ω 7mA when in calibrate mode — rising to Ω 10 mA when testing a 100 Ω source and Ω 25 mA when testing a 10 Ω source. |
| Test Frequencies | Internal:- (nominal) 100 Hz, 1kHz and 10kHz. External:- 20Hz to 20kHz supplied via side XLR 1/P socket at approximately 1V P-P amplitude. |
| Test Voltage | Approximately 1V P-P is applied to the Impedance under investigation when the meter is at full scale deflection. |

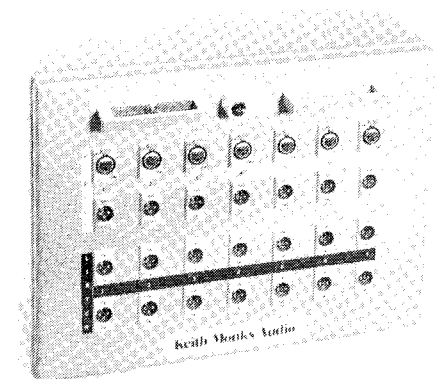


Keith Monks

MICROPHONE SPLITTER BOX

The MS/7 Microphone Splitter Box is designed for use where combined stage, public address or simultaneous broadcast requirements are needed. It uses the minimum number of microphones on stage, allowing the performers freedom of movement, and a cleaner appearance to TV programmes. There are 7 different inputs with 14 outputs, via double screened, double wound, high grade capacity balanced transformers, and even should a short occur there is only a loss of 0.5 db.

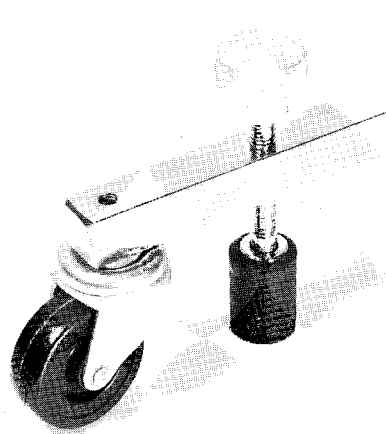
After extensive research, in collaboration with a British broadcasting company, and development with a major transformer manufacturer, this high grade microphone splitter box is now available on the commercial market. Particular attention has been paid to the rejection of noise generated by television and lighting circuits.



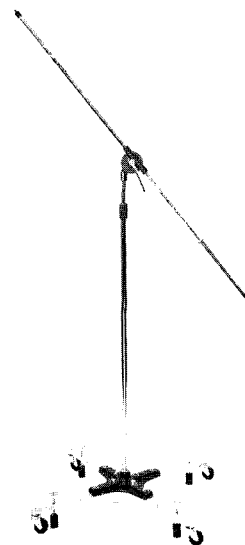
KEITH MONKS
MICROPHONE SPLITTER
BOX MS/7

Keith Monks

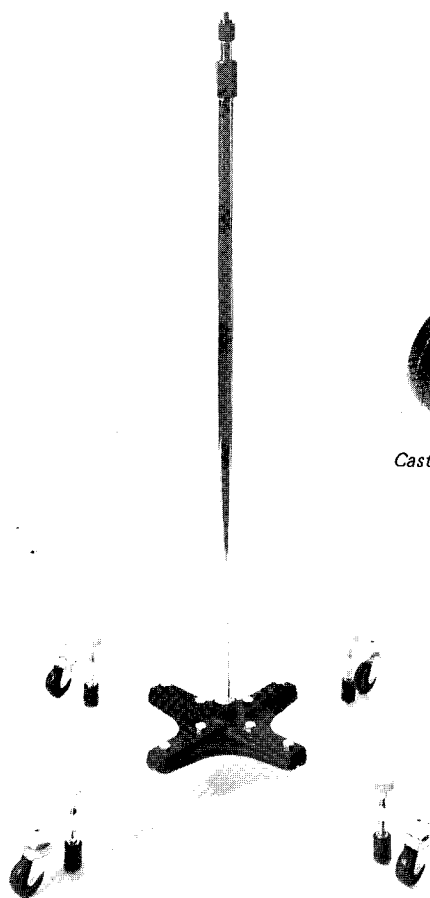
MICROPHONE STANDS



Caster and stability screw of MS/W



MS/W with BAL 42/4



MS/W

The MS/W has a reinforced base assembly with a spread of 80cms. The centre has a reinforced mazak casting attached to 4 chromed stems which come out horizontally and terminate in high quality castor wheel assemblies for complete and free movement. To allow the floor stand to be fixed and the stand to remain stationary in the operating position 4 chromed screws are situated near the wheels, these can be screwed down to the floor for greater stability.

The vertical stem is the same as the MS/L floor stand with a height variation from 118cms (3' 10") to 208cms (6' 10"). The total weight of the stand is 8.16kg (18 lbs). The boom arm suitable for use with the MS/W is the BA/L 72 or BA/L42.

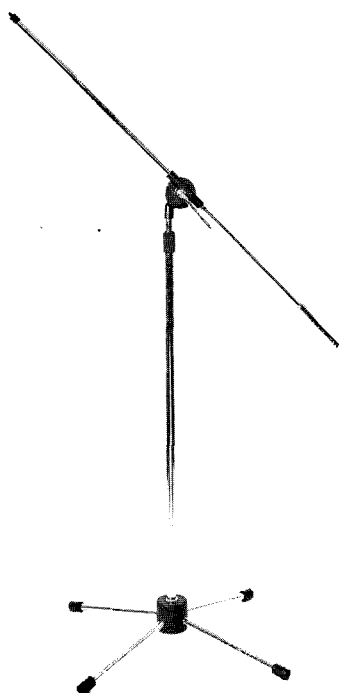
◀ MSL14, MSL22

A strong heavy duty floorstand forming the base for the studio series. The centre casting at the base has four solid steel detachable legs.

MSL14 – 14 inch legs

MSL22 – 22 inch legs

The telescopic sections are in 1" and 3/4" steel tube with positive locking hand nut, supplied with 3/8" thread adaptor (removed when used with boom arms). Maximum height 208cms (6' 10").



MS/L 14" with BAL/42/2

EXTENSION TUBE EXT/1

The main purpose of the EXT/1 is to lengthen the BAL42 and BAL72 by 36" (91mm). Due to its construction, it can be stowed away inside the BAL boom, when not in use. Finished with 3/8" Whitworth thread.



EXT/1

The 'Studio' Series of Large Stands and Booms

The Studio series are finished in top quality polished chromium plate on steel with all unplated components finished in matt black.

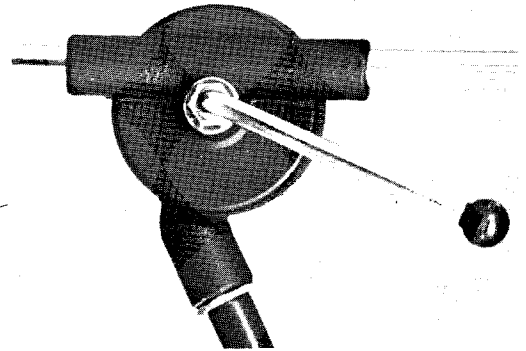
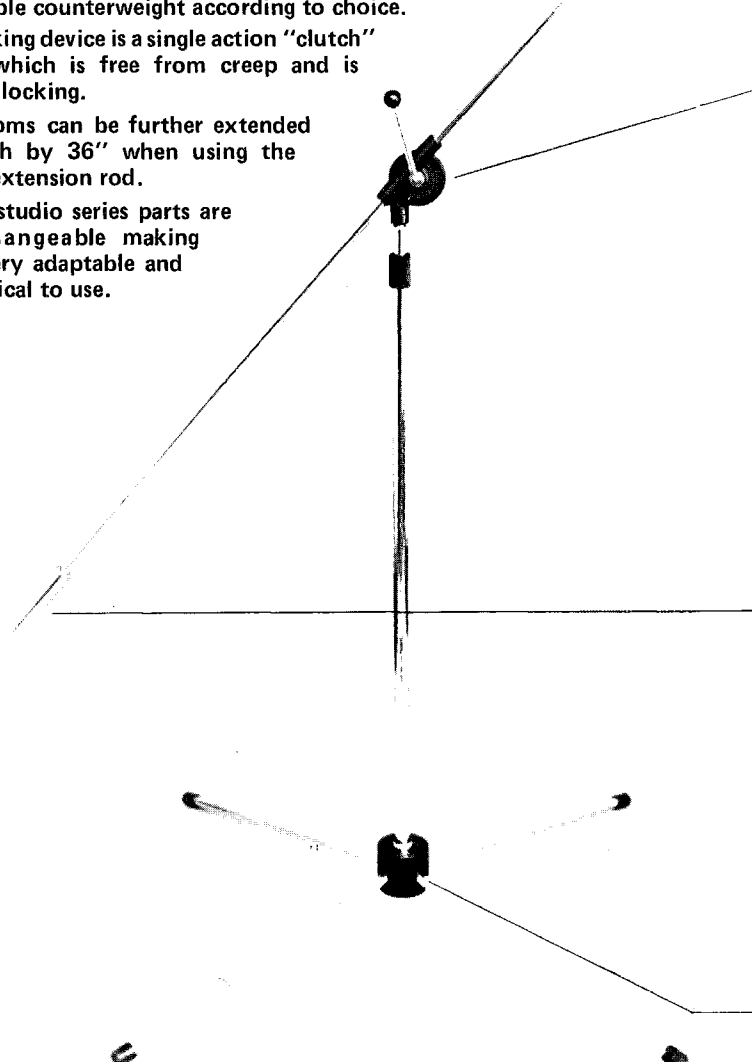
The Floorstand is strongly built with a casting forming the base which has four detachable solid steel legs either 14" or 22" in length, with rubber feet. The main upright is a 1" tube and a 3/4" inside telescope tube. The adjusting hand nut is turn locking with nylon bushes to ensure hard wear and reliable service.

The Boom Arms to suit the stand are available in 42" and 72" lengths and have a 2.lb and 4.lb detachable counterweight according to choice.

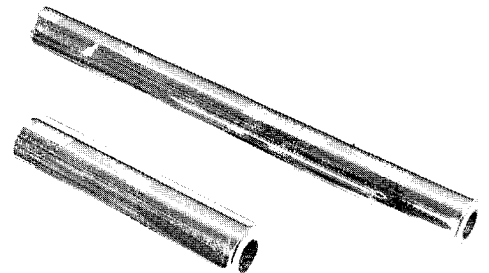
The locking device is a single action "clutch" design which is free from creep and is positive locking.

The booms can be further extended in length by 36" when using the EXT.1 extension rod.

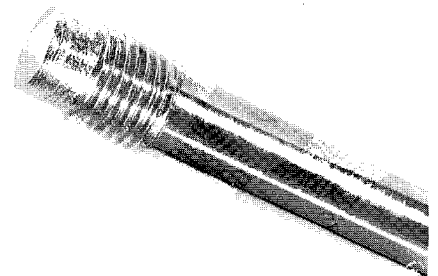
All the studio series parts are interchangeable making them very adaptable and economical to use.



The one action locking device uses a 3" neoprene clutch plate giving a positive position lock.



The counterweights of 2 lbs. and 4lbs. are removable and interchangeable.



The detachable legs are fitted quickly and easily, the threading is well spaced and has a long lead in ensuring a "first time" fit.

MS/L22 with BAL 72/4

Keith Monks Floor Stands and accessories are manufactured from high quality materials and the greatest care is taken to ensure the highest quality of finish making them attractive and long lasting. The designs have been studio approved over many years and are used by leading Broadcast Companies and Sound Studios throughout the World. It has been by listening to comments from the users of our previous equipment that we have now the most adaptable and useful range available.

SPECIFICATION STUDIO SERIES

| MODEL | FLOOR STAND | BOOM ARM | THREAD |
|----------|---|--------------------------------------|-----------------------------|
| STUDIO 1 | Standard with 4 x 14" Legs | 72" long 2lb counterweight | 3/8" Continental & 5/8" -27 |
| STUDIO 2 | With 4 x 22" Legs (55cms) | 72" Long (162 cms) 4lb counterweight | 3/8" Continental & 5/8" -27 |
| STUDIO 3 | With 4 x 22" Legs | 42" Long (107 cms) 4lb counterweight | 3/8" Continental & 5/8" -27 |
| STUDIO 4 | As STUDIO 2 but with EXT/1 Extension enabling maximum length of boom 100" (254 cms) | | 3/8" Continental & 5/8" -27 |
| STUDIO 5 | As STUDIO 3 but with EXT/1 Maximum length 78" (198 cms) | | 3/8" Continental & 5/8" -27 |

MS/M Microphone Stand with BA/M Boom Arm

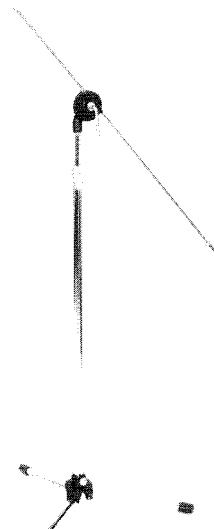


MS/M with BA/M

(See back page for colour versions)

A good general purpose medium weight stand to suit occasions when space is at a premium. The 14" long legs of 1/2" steel make it stable and the matching boom has the same locking action as the large studio booms. The ends of the boom are threaded one 5/8" and the other 3/8" as is the counterweight, to allow for variations in microphone fittings by moving the weight to the other end.

NEW FOLDING LEG STAND AND BOOM



MS/F3 STAND WITH BA/S BOOM

MS/F3

A new lightweight folding leg stand and boom arm with height adjustment from 38" to 69". The BAS boom is similar to BAM and both stand and boom are finished in black and chrome.

* NOVEL QUICK RELEASE LEGS

* LIGHT WEIGHT AND STURDY

* CHROME FINISH

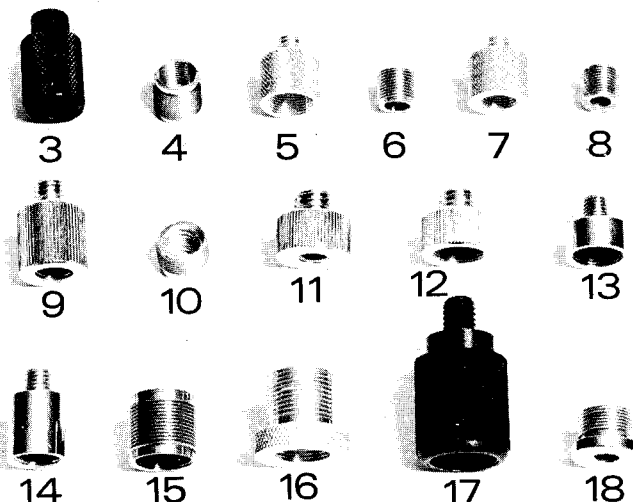
* UNIQUE ONE ACTION BOOM

* WEIGHT OF MS/F3 IS 1.9 Kg.

* QUICK RELEASE HEIGHT ADJUSTMENT

THREAD ADAPTORS

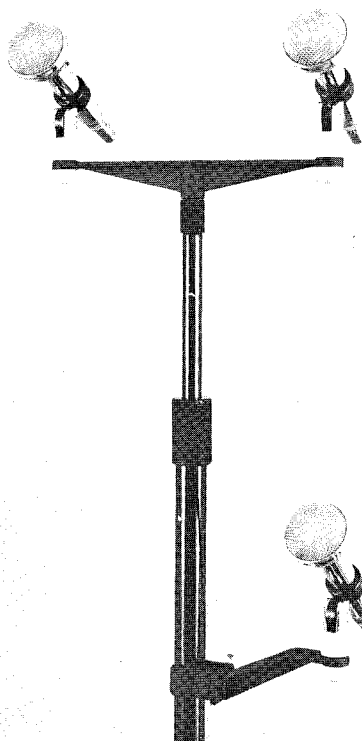
A wide range of thread adaptors are available as one can see in the photograph. All the adaptors available are to be seen in order commencing with the STA 3 on the top left to STA 18 on the bottom right. Please see chart for details.



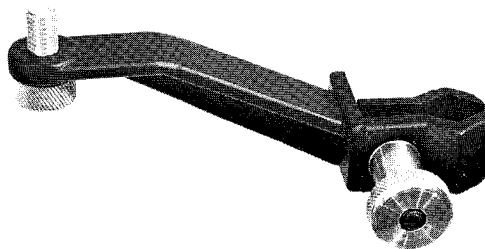
THREAD ADAPTORS

| No. | Inside Thread | Outside Thread | Finish |
|--------|---------------------------|--------------------------|---------------------|
| STA 3 | 5/8" 27 TPI | 1/2" 26 BSB | Aluminium |
| STA 4 | 1/2" 26 & 3/8" Whit. | 5/8" 27 TPI | Brass |
| STA 5 | 5/8" 27 TPI | 3/8" Whit. | Aluminium |
| STA 6 | 3/8" Whit. | 1/2" 26 BSB | Brass |
| STA 7 | 1/2" 26 BSB | 3/8" Whit. | Aluminium |
| STA 8 | 5/16" Whitworth | 1/2" 26 BSB | Brass |
| STA 9 | 1/2" Whit. (M336) | 3/8" Whit. | Chrome Plated Brass |
| STA 10 | 1/2" & 3/8" Whit. (M337) | 5/8" 27 TPI | Brass |
| STA 11 | 3/8" Whit. (M338) | 1/2" Whit. | Chrome Plated Brass |
| STA 12 | 5/8" 27 TPI (M339) | 1/2" Whit. | Chrome Plated Brass |
| STA 13 | 5/8" 27 TPI | 5/16" BSF | Brass |
| STA 14 | 1/2" 26 TPI | 5/16" BSF | Brass |
| STA 15 | 5/8" 27 TPI | 3/4" BSB | Steel |
| STA 16 | Special for B.B.C. | | |
| STA 17 | 3/4" 27 TPI | 3/8" Whit. | Aluminium |
| STA 18 | 5/16" Whit. | 5/8" 27 TPI | Brass |
| STA 19 | 5/8" 27 TPI | None | Aluminium |
| STA 20 | 5/8" 27 TPI & 5/8" 26 TPI | None | Aluminium |
| STA 21 | None | 5/8" 27 TPI & 3/8" Whit. | Steel |
| STA 22 | None | 5/8" 27 TPI | Steel |

SB/1



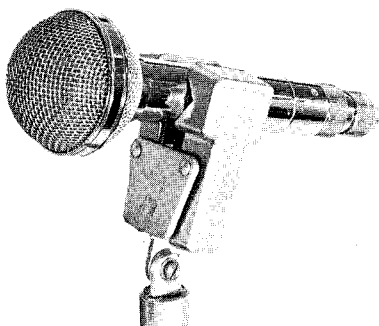
SB1 ($\frac{3}{8}$ " Whit.) **SB2** ($\frac{5}{8}$ " USA)
 A light alloy casting finished in matt black makes this stereo bar look attractive. It has a 9" spacing between microphone fixing points and is supplied with two captive locking screws for the microphone clamps.



SC1 ($\frac{3}{8}$ " Whit.) **SC2** ($\frac{5}{8}$ " USA)
 Matching the stereo bar this side clamp is a most useful accessory. It can be used on tube diameters of $\frac{1}{2}$ " to $1\frac{1}{4}$ " giving the possibility of fitting this to any position on a stand or boom from top to bottom.

SC/1

Showing example of SB/1 & SC/1



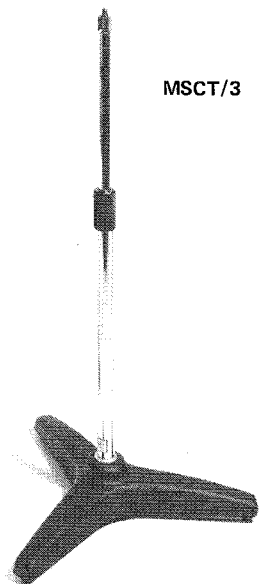
MC1 ($\frac{3}{8}$ " Whit.) **MC2** ($\frac{5}{8}$ " USA)
 Spring grip microphone clamp gives easy insertion and release of the microphone from the stand. Rubber pads protect the microphone finish and grip securely.



MS/F2 FOLDING LEGGED FLOOR STAND

The MS/F2 is a light 3.5 kg. (6½ lb) microphone floor stand which is also very stable and adaptable, with easily adjusted folding legs. The finish of the base is black with $\frac{3}{8}$ " Whitworth but also $\frac{1}{2}$ " (26) TPI. The legs are swung around in an arc of 180 degrees and each is attached to a screwed spring which can be tightened for extra stability. These springs also afford a certain amount of anti shock protection. The stem has two height adjustments which give a wide range of 71cms (28") to 183cms (72"). This very adaptable stand is useful for portable work or where a wide range of height is required but due to its lightness it is not suitable to be operated with a boom arm.

MSCT/3



MSCT/2 cast base stands are suitable for most applications where portability is not important. The matt black mazak casting is 5.5 kg. in weight and the tube assembly is polished chromed steel. Stand terminates in $\frac{3}{8}$ " Whitworth and $\frac{5}{8}$ " 27 TPI threads. Height: 96- 175cm (38"- 69"). Suitable boom arm is BA/M.

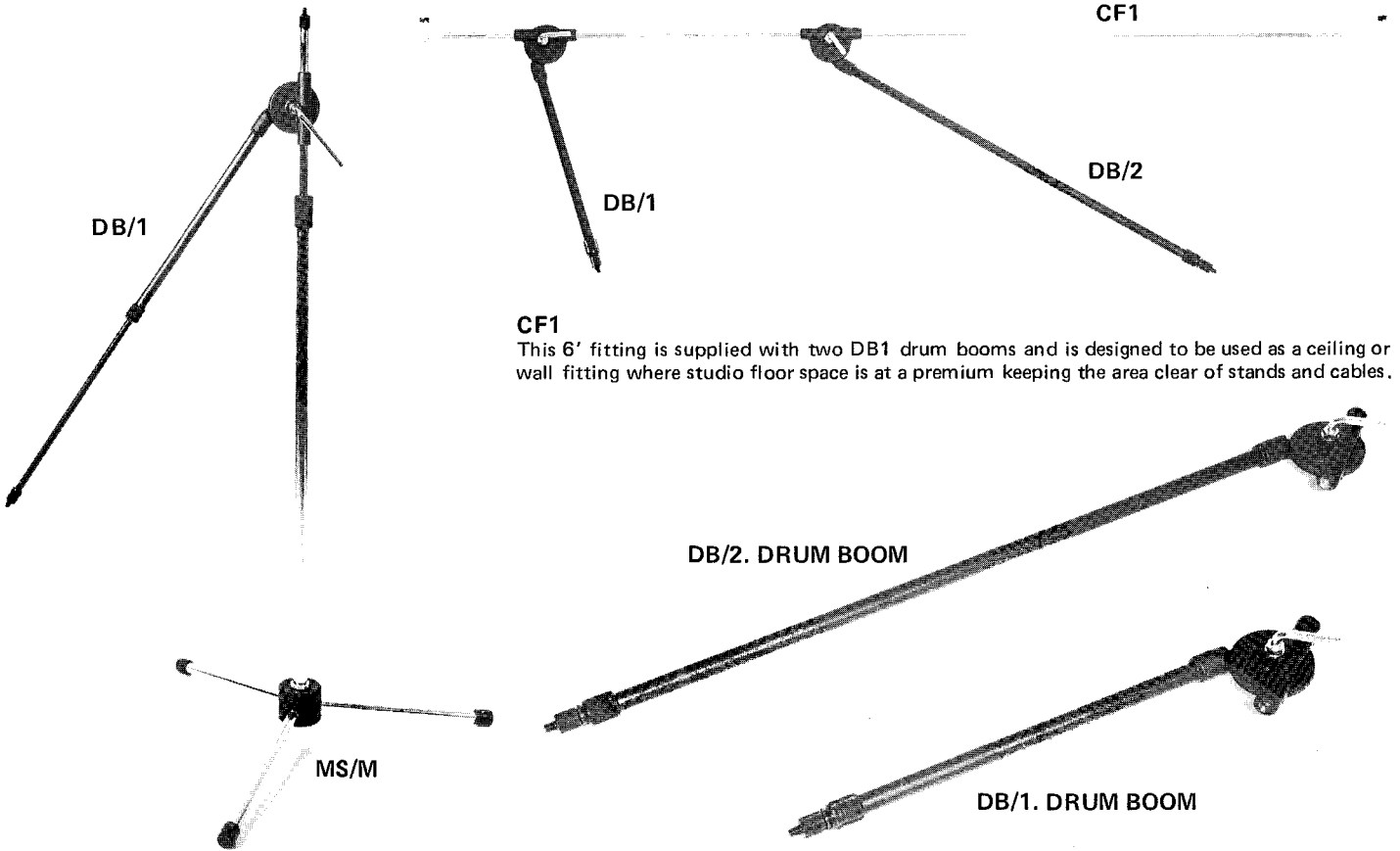
MSCT/3. New low version of MSCT/2 which enables operator to vary height from 51- 89cm (20"- 35").

EXT 1

The extension rod will fit the MSM and MSCT floor stands to increase their height. Also the BAL boom arms can be lengthened by the use of this accessory as in the studio series.

DB1 DRUM BOOM

This drum boom enables an additional microphone to be used from the stem of the MSCT or MSM stands giving a 360° coverage in a 28'' length from the clamp. This may also be used on the BAL boom arms giving an extra boom from the one stand.
 DB/1 21'' (.53) minimum to 34'' (.96) maximum length.
 DB/2 36'' (.915) minimum to 66'' (1.68) maximum length.



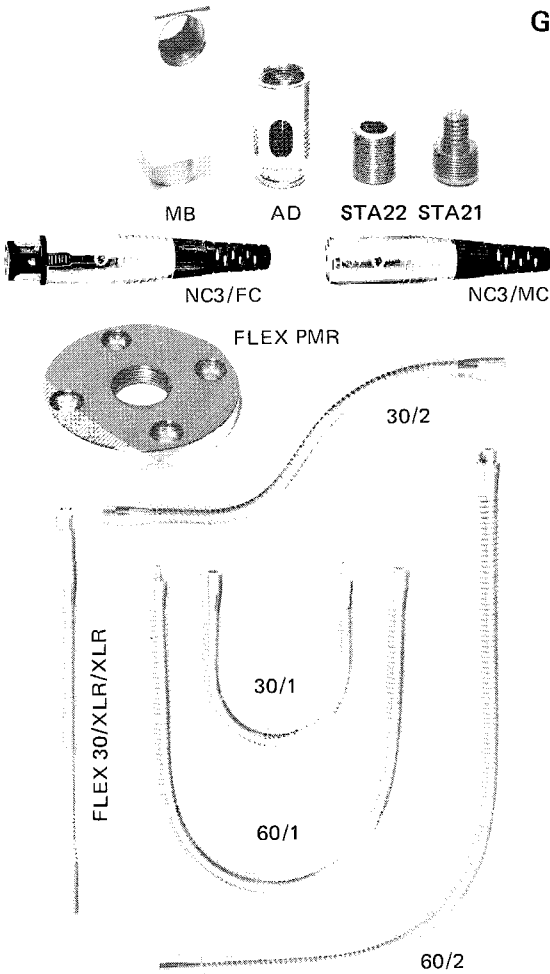
CF1

This 6' fitting is supplied with two DB1 drum booms and is designed to be used as a ceiling or wall fitting where studio floor space is at a premium keeping the area clear of stands and cables.

DB/2. DRUM BOOM

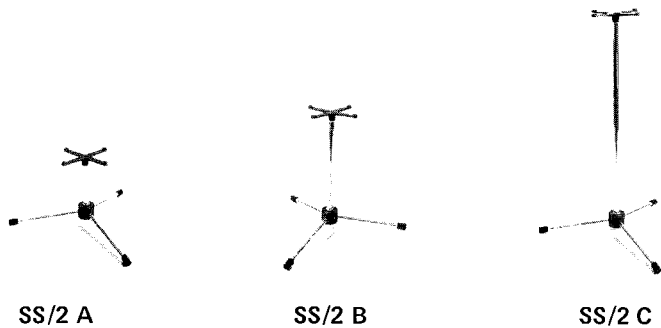
DB/1. DRUM BOOM

GOOSENECKS

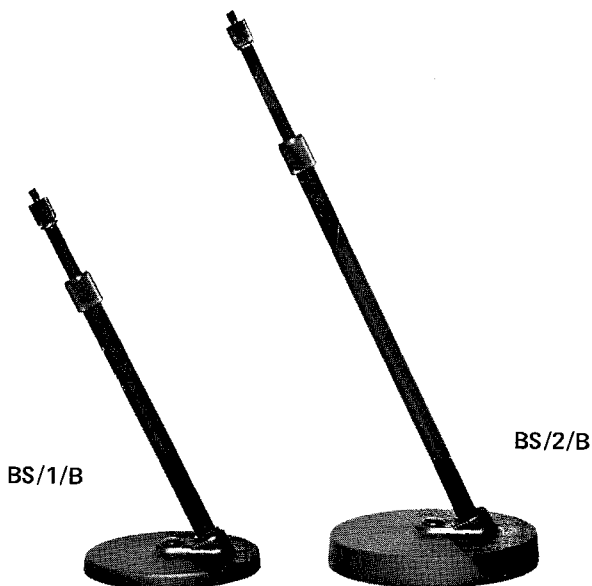


- Cable exit for use with Flex range *Flex AD
- Mounting block to mount Flex range at 90° to Flex PMR. (STA21 or STA22 required) *Flex MB
- Panel mounting ring for use with Flex range. (STA21 or STA22 required) *Flex PMR
- XLR TYPE CONNECTORS**
- 3 pin line socket (Female) NC3/FC
- 3 pin line plug (Male) NC3/MC
- 3 pin chassis socket (Female) NC3/FP
- 3 pin chassis plug (Male) NC3/MP
- DIN TYPE CONNECTOR**
- 3 pin Din locking line socket (Female) CON451
- Thread adaptor to fit Flex 30/1 or 60/1 to Flex MB or Flex PMR STA21
- Thread adaptor to fit Flex 30/2 or 60/2 range to Flex MB or Flex PMR STA22
- 30cm Gooseneck with 3/8'' Whitworth male and female threads Flex 30/1
- 30cm Gooseneck with 5/8'' 27 TPI male and female threads *Flex 30/2
- 60cm Gooseneck with 3/8'' Whitworth male and female threads Flex 60/1
- 60cm Gooseneck with 5/8'' 27 TPI male and female threads 60/2
- 30cm Gooseneck with 5/8'' 27 TPI female thread and XLR socket *Flex 30/2/XLR
- 60cm Gooseneck with 5/8'' 27 TPI female thread and XLR socket Flex 60/2/XLR
- 15cm Gooseneck with 5/8'' 27 TPI female thread and DIN Flex 15/2/DIN
- 30cm Gooseneck with 5/8'' 27 TPI female thread and DIN Flex 30/2/DIN
- 60cm Gooseneck with 5/8'' 27 TPI female thread and DIN Flex 60/2/DIN
- 30cm Gooseneck with male and female XLR connectors *Flex 30/XLR/XLR
- 60cm Gooseneck with male and female XLR connectors *Flex 60/XLR/XLR

**Available in black*



▲ A range of stands providing sturdy support for column and box speaker units. 3 fixed heights:
 9" tube, base & bracket Specify SS/2A
 18" tube, base & bracket Specify SS/2B
 36" tube, base & bracket Specify SS/2C
 1 of each Tube, base & bracket Specify SS/2



BANQUETING STANDS ▲

These table stands in two different sizes have a telescopic tube which can be fitted at an angle as shown, or upright. The cast base is fitted with a rubber mat to avoid table scratches and minimise vibration.

| | Max height | Min height | Weight |
|-------|------------|------------|--------|
| BS1/B | 21" | 12" | 4¾ lbs |
| BS2/B | 32" | 17" | 8¾ lbs |

Both stands terminate in 3/8" Whitworth and 1/2" 26 TPS threads.

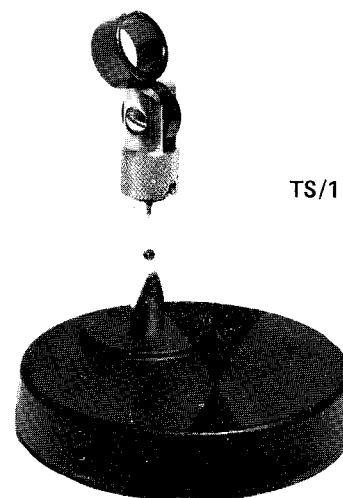


TABLE STAND ▲

The TS/1 table stand has 3 fixed heights 2¾cms (1"), 9¾cms (3¾") and 14¾cms (5¾"). The base of heavy mazak is hollow allowing the chrome stems to be stored away by means of 2 screws when not in use. The stems are screwed into the top of the base to give various height adjustments. All the threads are 3/8" Whitworth (continental) with the weight of .57 kg (1¼ lbs). Note: Type 310 microphone holder illustrated above not included.

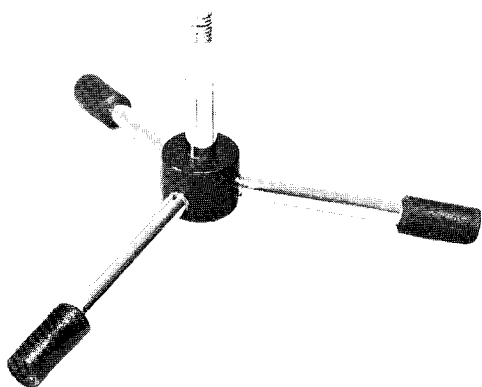


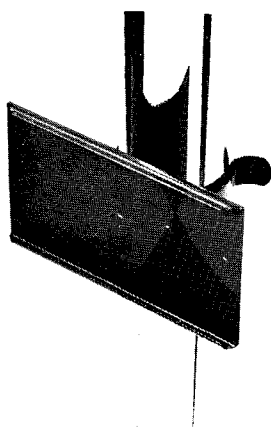
TABLE STAND

The TS/2 is a small compact table stand with a fixed height of 10¼cms (4") and 4½cms (1¾"). Three screw-in solid legs each 4" long are attached to the base making this model very stable. The weight of the TS/2 is .34 kg. (¾ lb).



CABLE CLIPS

CC1 clips are for keeping microphone cables neat and safely fixed to stands and boom arms. Supplied in a packet of six, comprising two of each size.



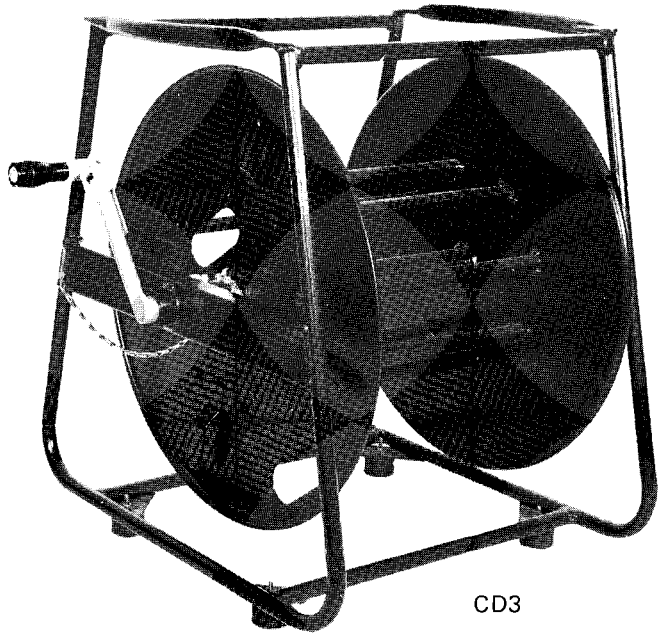
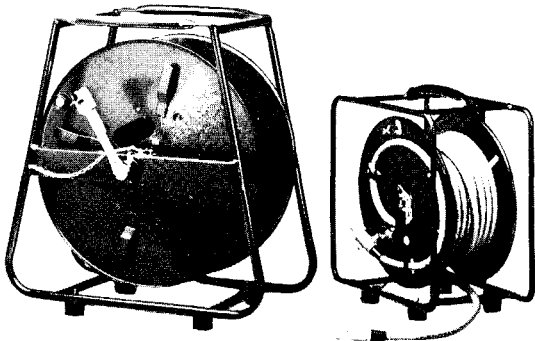
S11

IDENTIFICATION CLIP

A small card can be slid into this for identification purposes for the microphone stand in use, i.e. microphone number or channel number, users publicity card, etc.

Keith Monks

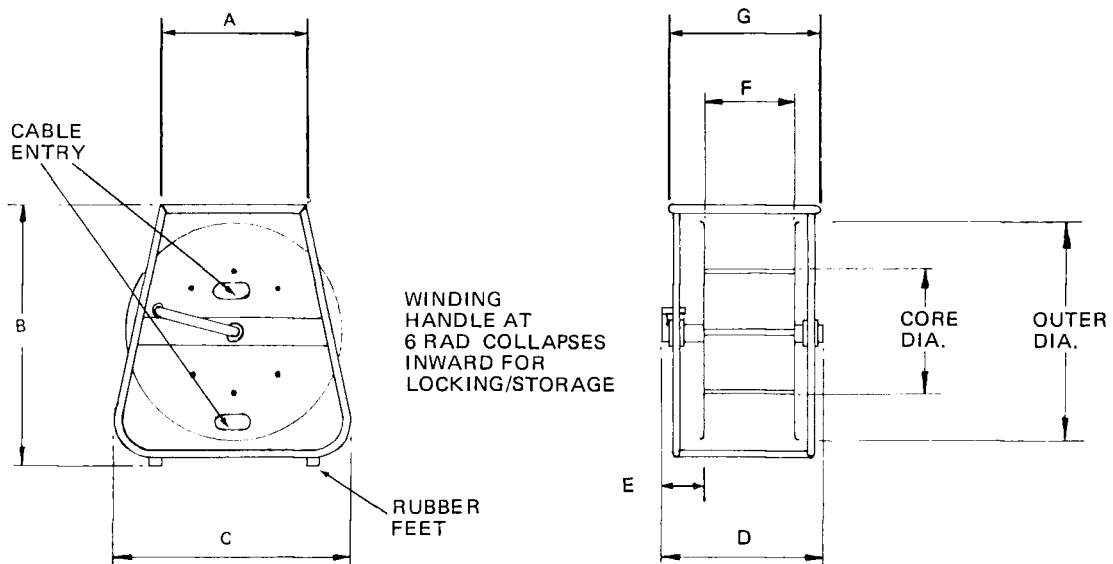
CABLE DRUMS



Every Keith Monks cable drum is a multi-purpose carrier – for microphone, speaker or power cables. They're built of tough reinforced steel, with firm-standing rubber feet. And there are four different models to suit every job.

- * Each one has a removable centre drum – use one frame, several reels, to save time, cost and space.
- * Each one has a nylon-dipped black paint finish – hard-wearing and rust resistant, for indoor and outdoor use.
- * They all stack with other frames on the same size – make rigid, stable space-savers.

KEITH MONKS PROFESSIONAL CABLE DRUMS



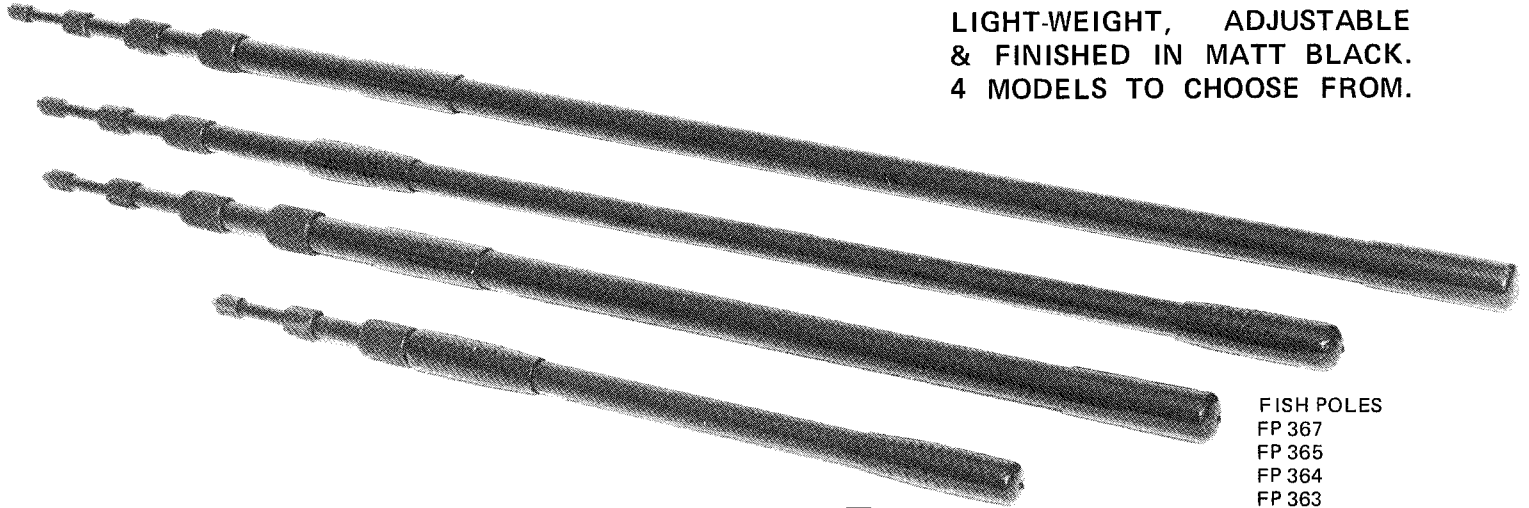
SPECIFICATIONS (May be changed without prior notice)

| Nominal Drum Size | | | | Dimensions | | | | | | | Weight | | |
|-------------------|----------------------|-------------|---|---|---|--------------|---|------------|--------------|---|--|---|--------------------|
| Type | Capacity | Core | Outer | A | B | C | D | E | F | G | Frame | Drum | Complete |
| CD1 | 50 metres x 10 mm | 9" 89mm | 12 ⁵ / ₈ " 320mm | 14 ¹ / ₂ " 370mm | 16" 406mm | 14" 370mm | 8 ⁷ / ₈ " 216mm | 2" 50mm | 5" 127mm | 8 ⁷ / ₈ " 225mm | 5 ¹ / ₂ lbs 2.5 kg | 5 ¹ / ₂ lbs 2.5 kg | 11 lbs 5 kg |
| CD2 | 50 metres x 20mm | 9" 230mm | 17 ¹ / ₂ " 450mm | 12" 304mm | 20 ¹ / ₂ " 520mm | 20" 510mm | 12 ³ / ₈ " 315mm | 2" 50mm | 6" 152mm | 12" 305mm | 12 lbs 5.45 kg | 12 lbs 5.45 kg | 24 lbs 10.91 kg |
| CD3 | 100 metres x 20mm | 9" 230mm | 17 ¹ / ₂ " 450mm | 12" 304mm | 20 ¹ / ₂ " 520mm | 20" 510mm | 18 ¹ / ₈ " 460mm | 2" 50mm | 12" 304mm | 18 ⁷ / ₈ " 480mm | 13 ¹ / ₂ lbs 6.14kg | 13 ¹ / ₂ lbs 6.14 kg | 27 lbs 12.27 kg |
| CD3S | 150 metres x 20mm | 9" 230mm | 17 ¹ / ₂ " 450mm | 12" 304mm | 20 ¹ / ₂ " 520mm | 20" 510mm | 24" 608mm | 2" 50mm | 18" 456mm | 25" 610mm | 15 lbs 7 kg | 15 lbs 7 kg | 30 lbs 14 kg |

FISH POLES (HAND BOOMS)

FOR FILM CREWS, RADIO, TV, STUDIO & O.B. USE

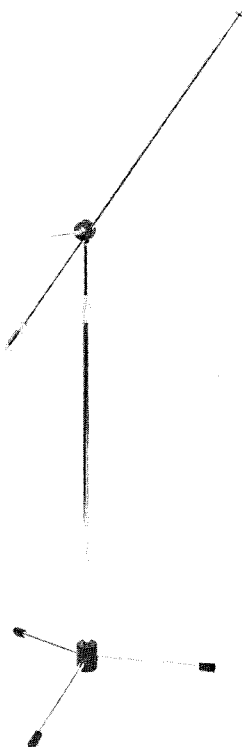
LIGHT-WEIGHT, ADJUSTABLE
& FINISHED IN MATT BLACK.
4 MODELS TO CHOOSE FROM.



FISH POLES
FP 367
FP 365
FP 364
FP 363

| Model | Minimum Length | | Maximum Length | | Number of Sections |
|--------|----------------|--------|----------------|--------|--------------------|
| | inches | meters | inches | meters | |
| FP 363 | 25" | .66m | 65" | 1.70m | 3 |
| FP 364 | 37" | .95m | 106" | 2.70m | 4 |
| FP 365 | 45" | 1.19m | 114" | 2.92m | 3 |
| FP 367 | 53" | 1.38m | 186" | 4.75m | 4 |

Fish poles or hand booms are ideal for miking up audience reaction and comment when a normal stand cannot be used. All four models are finished in matt black for T.V. and film use.

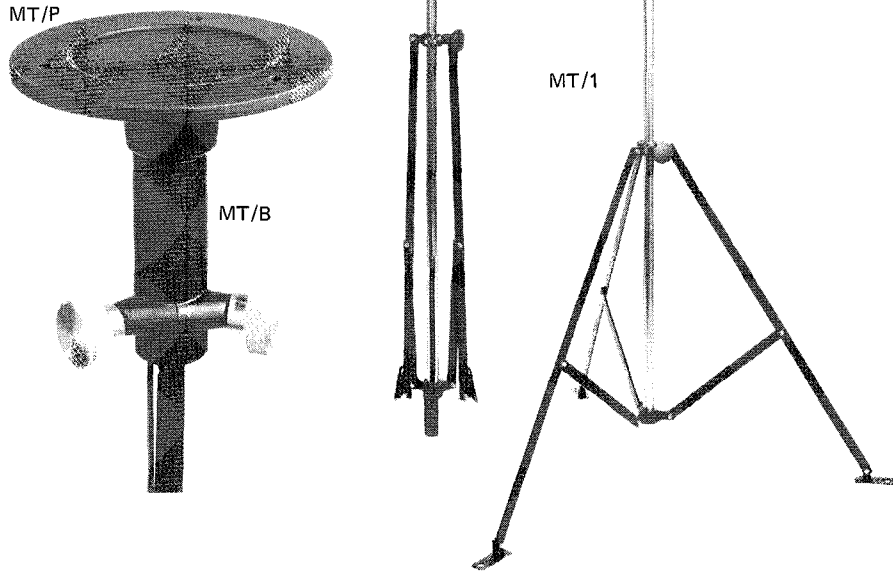


The MSC microphone stand is the lightest in our range and features 'plug-in' legs and a telescopic upright. Maximum height is 66".

The BAS boom arm is suitable for use with this stand and all drum booms and accessories will fit to the inner stem of the MSC.

MSC/BAS

MT/1 & MT/2 TRIPOD STAND



- * MICROPHONE STAND
- * BOOM STAND
- * SPEAKER STAND
- * LIGHTING STAND
- * HORN STAND
- * ROBUST
- * STURDY
- * QUICK RELEASE HEIGHT ADJUSTMENT
- * EASY TO ERECT
- * CHROME AND BLACK FINISH

The MT/1 is adaptable and due to its construction can be used both in and outside. When folded it is 1.44m (56½") long and when in use its minimum height is 1.39m and its maximum height is 2.63m.

The MT/2 is a taller version of MT/1 and offers a minimum height of 2.07m and a maximum height of 4.75m.

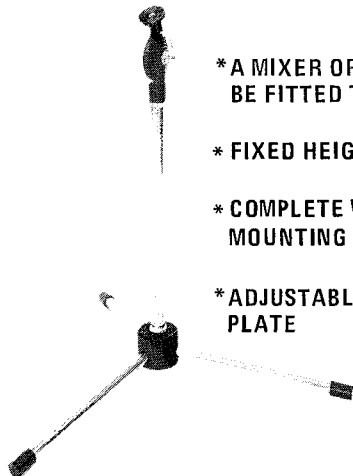
The BAL range of boom arms can be fitted to MT/1 or MT/2 with the addition of MTB and STA24.

MTB is an adaptor suitable for use as a mounting for a horn loudspeaker crossbar or a boom arm on the MT/1 or MT/2. Terminates in a 3/8" Whitworth thread.

MTP is a circular plate which will attach to the MTB and allow a cabinet box or column loudspeaker to be supported by MT/1 or MT/2.

Both MT/1 and MT/2 will fit Bose loudspeakers.

MIXER OR CU-BOX STAND (SS/3S)



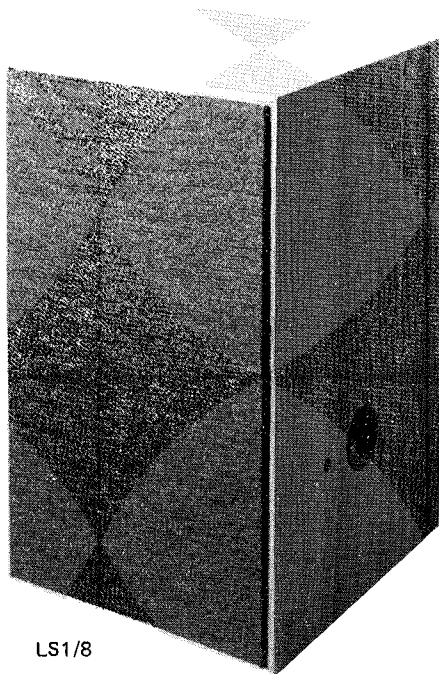
- * A MIXER OR CU-BOX CAN BE FITTED TO THE PLATE.
- * FIXED HEIGHT OF 2'2" (68cms)
- * COMPLETE WITH PANEL MOUNTING PLATE
- * ADJUSTABLE ANGLE HEAD PLATE

A useful fixed height stand for use with control boxes, mixers etc. The stand allows the engineer to place items where required without obstructing work and other surfaces.

Keith Monks

SMALL MONITOR SPEAKER WITH BUILT IN AMPLIFIER

POWERED BOOKSHELF AMPLIFIER/LOUDSPEAKER – MODEL LS1/8 and LS1/9



LS1/8

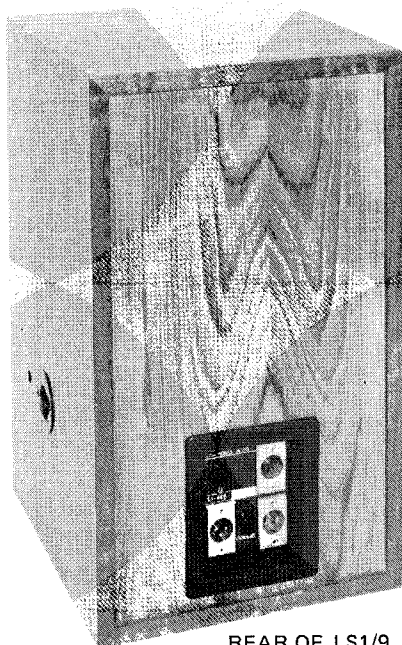
This model is a development of our well known Elf De Luxe High fidelity Loudspeaker, which has been favourably reviewed by the press all over the world. The secret of this fine speaker is the very flat impedance curve and deep cabinet, giving an outstanding sound for such a small unit. It is of the smallest dimensions to ensure an effective frequency range for the 6½" long throw unit.

The LS1/8 is designed for 24 hours a day, 7 days a week, year in, year out operation with little or no maintenance using Toroidal mains transformers and mu metal shielded input transformers with integral electrostatic screening between the windings to ensure cool running over long periods of use. The heavy duty chassis acts as a large area heat sink.

Subjective listening tests indicate

that this loudspeaker/amplifier is suitable for broadcasting, office or studio listening facilities and it can also be used as a public address monitor system.

The standard version (LS1/8) has a jack input (balanced line), the version with the XLR cannon input is designated the LS1/8 (XLR), where instead of the captive mains cable, the unit is fitted with a mains XLR plug. There is also a version with external DC powered input as well as AC mains. This is the LS1/9.



REAR OF LS1/9

SPECIFICATION LS1/8

Mains Voltage – 240 V 50 Hz or 110V 60 Hz (please specify)

Power Output – 10 watts R.M.S.

Input impedance – 10K ohms, bridging in at 600 ohms at 0 db

Signal to noise ratio – Better than 65 db

Frequency response – 40-18 KHz

Loudspeaker modules – 1 x 6½" long throw and 2 x 3" tweeter units

Loading – Bass reflex

Cabinet – Teak veneer (walnut to special order) recessed back connector

Volume control – Recessed volume control with on/off switch

Mains indicator – Recessed red indicator alongside volume control

Size – (metric) 225 x 375 x 248 mm; (inches) 8.9 x 14.8 x 9.8 ins.

Weight – 15.4 lbs 7.0 kgs (packed); 13.8 lbs 6.3 kgs (unpacked)

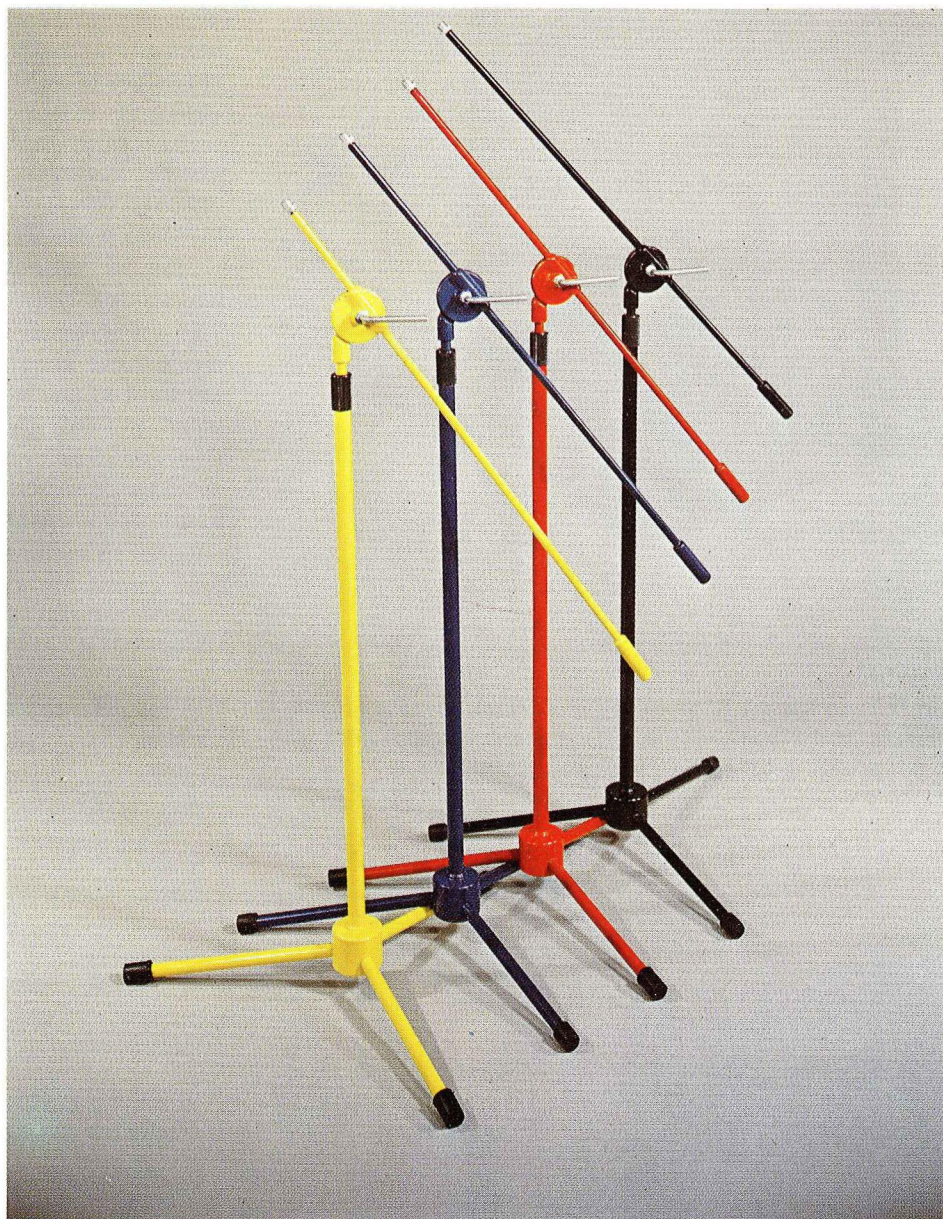
Packing – In high grade cardboard, polystyrene lined

Delivery – To special order

THE COLOURED STANDS

*AN EXCITING ADDITION TO THE RANGE OF
MICROPHONE STANDS AND BOOMS*

BY KEITH MONKS (AUDIO) LTD.



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