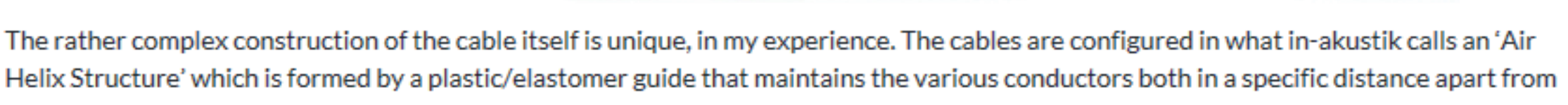


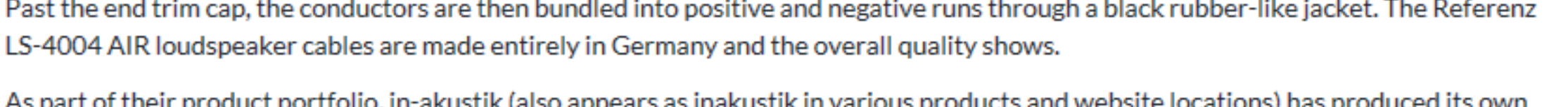
adjustment which allows for a degree of adjustability when connecting to binding posts which are either close to the ground or within a tight space. The spade ends can be removed and changed over to accept any configuration of spade and banana connector.



The cable consists of 16 small gauge high purity copper conductors - or 'Cross Link Super Speed waveguides' in in-akustik-speak - which

template for the specific Helix winding. The clips are spaced along the cable at calculated intervals and, due to the individual conductors' gauge and separation, the entire cable is extremely flexible.

The conductors are then bundled and pressure-locked on to the bespoke termination connectors. By avoiding the use of solder, contact resistance is minimised and the conductor quality and conductivity is maintained.

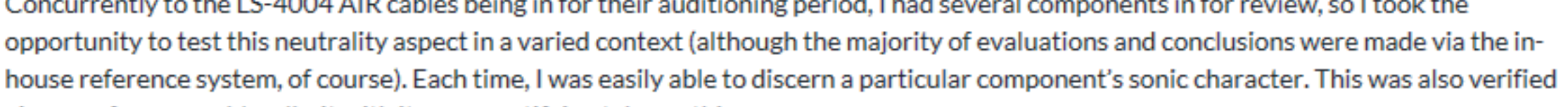


As part of their product portfolio, Inakustik (also spelled as Inakustik in various products and website locations) has produced its own system conditioning CD while also being involved as distributing partner for a number of world-class music labels and being on the lookout for local and international talent. In addition to this, Inakustik is involved in large commercial audio visual installations, telecommunications selling and even acoustic equipment manipulation via a number of products catering to domestic and commercial

customers. The headquarters also houses a massive warehousing facility. Overall, this is a sizable concern and as far from a single guy winding cables in a garage as you can possibly get.

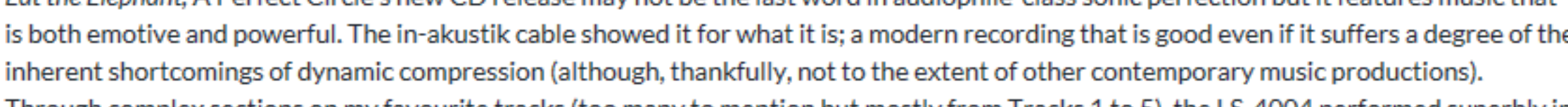
Adapting the cables into the context of my system was simple enough. The cable's flexibility and angled spades came in very handy in terms of fitting within the tight space behind my Gryphon Antileon EVO amplifier while, at the other end, there was no impediment to the Wilson Audio Alexia Series 2 speakers' binding posts which are placed reasonably high off the floor.

Well, how do you describe total neutrality? That was the immediate judgement in terms of this cable. To an even higher degree to what I use as a reference, the zLENSIO twin cable runs from ZenSati, which have an ever so subtle steer from absolute neutrality towards the side of tonal warmth and beauty. The LS-4004 AIR cable maintains its position within that absolute line of neutrality, allowing the



Recently, a close friend gave me Jackson Browne's *Solo Acoustic Vol.1* CD, a collection of superb live performances with Browne on stage playing one of his huge selection of guitars and, on some tracks, a grand piano. The LS-4004 cable provided an exquisite view into this

event, presenting it with a massive soundstage and with Browne locked dead centre in a life-sized image. The tone of his various guitars was evident – I don't know the brands and models he was using at any particular time but the variances in tonality were obvious – a connoisseur would most likely pick it. This was displayed along with a wealth of inner detail and microdynamics as Browne intricately plucked and strummed.



Through complex sections on my favourite tracks (too many to mention but mostly from Tracks 1 to 5), the LS-4004 performed superbly in separating the strands of buzzing guitars, pounding bass and cutting snare and kick. All this while allowing Maynard J Keenan's voice to project forward and as a discrete presence to the musical mayhem.

Again, the neutrality at hand made for utter enjoyable classical orchestral productions where the sound projected slightly forward from the speaker plane while still allowing for a deep soundstage with terrific lateral expansion. The various sections of large orchestras were precisely layered with plenty of space between the string section upfront and the large percussion instruments right at the rear.

Richard Strauss' *Also Sprach Zarathustra*, the Philips Digital Classics release with the Philharmonia Orchestra conducted by Semyon Bychkov served as a thrilling example. The powerful percussion on the "Introduction" hit with tightness and detail, which is then followed by the brass featuring the requisite 'raspiness' and when the full orchestra kicks in towards the end it was a glorious fullness of impact.

Vocals were always expertly separated whether part of a simple jazz trio or in a raucous rock band. The usual suspects – mainly used for

testing purposes, the pleasure's been wrung out a long time ago at countless demos and shows – such as Dianna Krall, Noran Jones, Chris Jones, etc. were always totally pure, with the LS-4004 producing stunning vocal detail and appropriate body (or 'chestiness') to male vocals at their lower ranges.

So, on a practical level, the sheer gauge here may look anaconda-like but in-akustik's Referenz LS-4004 AIR speaker cable's extreme flexibility made it easy to channel around and behind equipment. That is a huge, yes huge, plus point especially in crowded spaces. It's a

clever- and perhaps unique - system using a guide/isolator that maintains the multiple fine conductors' specific wind and separation which, as claimed by in-akustik, deeply influences the cable's performance. Further allowance for easy set-up and cable 'dressing' was the bespoke connector system where the spades' angle (as required in my system) was adjustable.

not a trivial point. The precision by which your gear conveys tonal characteristics in voices and instruments is of utmost importance if you're to approach the nature of the *real* thing. If a cable's imbalance adds anything (and many, many of them do) then, no matter how good your electronics and speakers, that verisimilitude, that tonal *credibility*, is lost.

In addition to its excellent neutrality, add to the LS-4004 Air's armoury a superbly solid bass, good dynamics with the recreation of wide soundfields and total precision in terms of image placement and you have a cable with all the requisite ingredients to suit high-end systems at any level.

... Edgar Kramer
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- **Speakers** – Wilson Audio Alexia Series 2, Axis Loudspeakers VoiceBox S (nearfield monitor), Vermouth Audio Little Luccas Mk.II
- **Amplifier** – Gryphon Audio Antileon EVO

- **Sources** – **Digital:** Yamaha CD-S2100 transport, Totaldac d1-core DAC, MacBook with BitPerfect software, AIFF files. **Analogue:** Michell Engineering Orbe with Gert Pedersen Level 3 modifications and Origin Live Ultra upgraded motor, Trans-Fi Terminator air bearing linear tracking arm, Shalton Ultramag cartridge, Sennheiser Gerbois C, REDDUC Audio, RCP12 phono stage.

- Processor – DEQX PreMate
- Cables – sILENZIO loom, Vermouth Audio Black Pearl Mk.II loom
- Audio Rack – SGR Audio Statement Model V

in-akustik Referenz LS-4004 AIR Loudspeaker Cable
Price: AU\$9999

Warranty: Five Years

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