These and those KONDO Cables

There must be something bearing truth in those anecdotes that Volvo cars are rust-free thanks to use of Swedish steel, that the Titanic sank due to low grade steel, that Pennsylvania produced oil contributed toughness of American automobiles, that India has rust-free steel pillars, and so forth.

I think they were so destined by nature refusing scientific analysis. What contributes most to audio industry is wires, generally defined as copper wires or cables. A certain person proudly tells that Western Electric’s bare copper wire made 50 years ago sounds best. We cannot laugh him off, as I believe there is the truth in it somehow.

While I was making KSL resistors in my laboratory, I found an interesting fact. I happened to hear and was moved by a story that an electrode plate of WE’s resistor is shaped pentagonal at the point where it contacts with resistor body. Some people may say that it was simply devised for better contact. However I decided that there was a technical secret in the pentagonal plate which could theoretically take out signals from 5 points.

Coincidentally I was also taking the idea of divisional transmission of signals in my AN-Vz 4-core silver cable which gained high evaluation mark.

By the way I also paid attention to the number of cylinders of automobile engine with curiosity whether a V8 engine might be so structured to be massive and high in loss rate, though it boasts very low vibration. By structuring the new cable with 8 cores, as I kept on making various versions of samples, I discovered a theory and a phenomenon which nobody else has ever thought of to prove improving sounds.

Electric wire is simply like a noodle wherein wheat flour (metal crystals in case of electric wire) is linked each other by its stickiness and pulled and drawn to a line object. But if we observe closely the process to make tasty or delicious noodle, bread or pizza, we note that material is given mechanical stimuli or impact. Japanese sword requires fainting repetitions of body striking and stretching.

However, ordinary electric wires are quite easily drawn from a metal block. This process may be very important to industrial production, but for people like us who are always nervous about ‘sound’, this is quite a serious issue. Electric wire manufacturers say that their production shows technical level of the country’s industry. The movie ‘The Towering Inferno’ was motivated by a fire broken out from electric wire. Luckily, Japanese technical level of electric wire manufacturing is high, and we have been ordering those manufacturers who have high technical level and are keen in technical research to make our ‘cables’. Most important is that they precisely produce what we intend. For that we make much effort in establishing trustworthy relationship with them. We never plan production only for cost reason.

There are many people in the world who like to talk about theories, and they ground on numerical comparison to judge good or bad, because they consider audio as an extended field of electric world. This may be a subject that provokes their curiosity, but it is quite stupid if a machine which is obligated to communicate musical message is defined as a tool to allow pure signals like sine wave. Audio is quite a profound world. People who want something from music are not satisfied with the ‘standards’ of currently available audio equipment.

Audio designers must endeavor to solve their dissatisfaction. I am writing this listening to “Falstaff” conducted by Toscanini, live recorded in 1950. Its recording quality is too real to place today’s digital recording system far under its level. Complex harmony is clearly audible, I think, thanks to KSL technology. Arrigo Boito one day said to Master Verdi “You will certainly be satisfied if you listen to the Falstaff conducted by Toscanini”. I wished if the Great Maestro Toscanini could have listened to it by my KSL system.

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