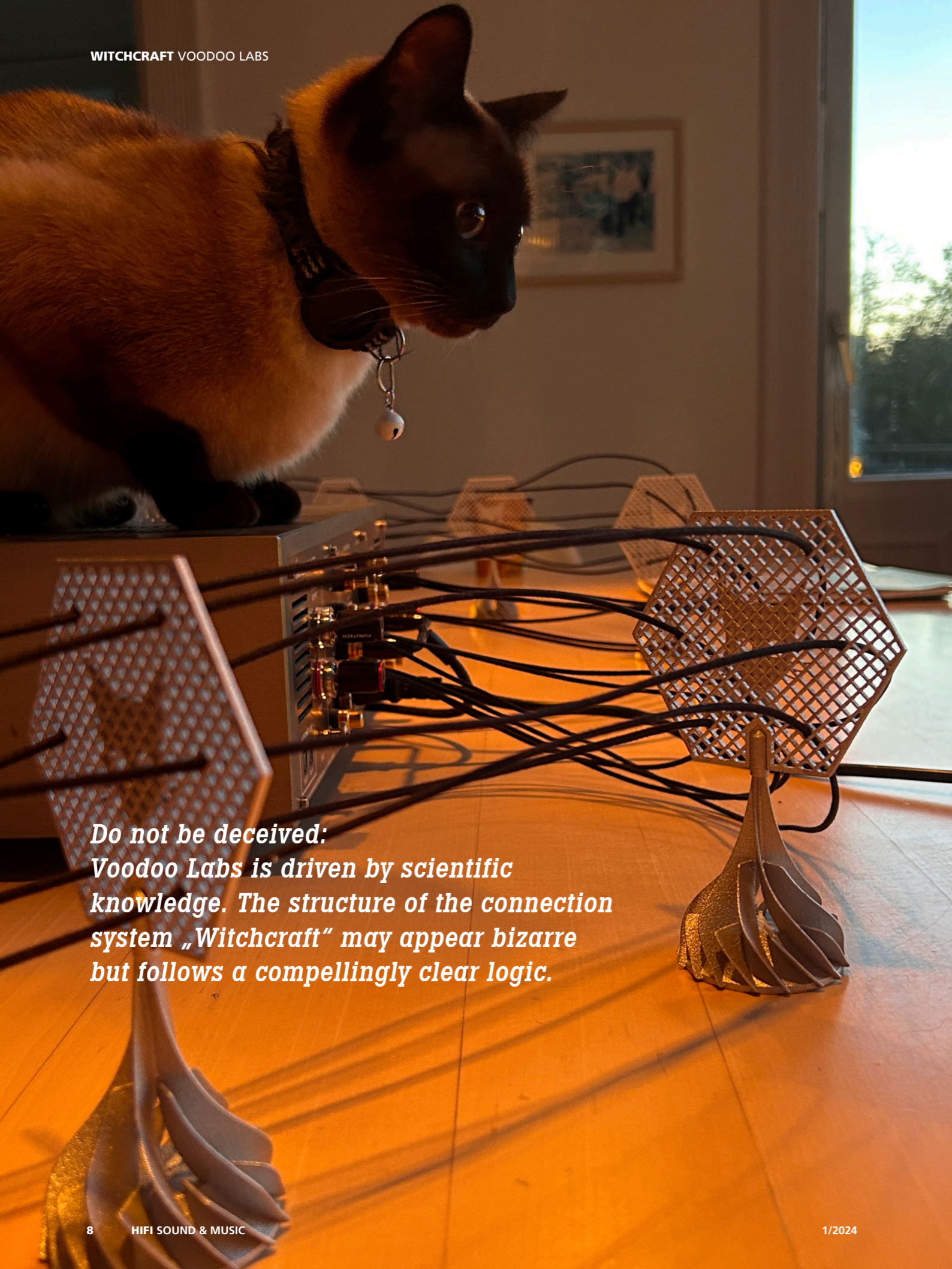


# Ticket to Ride

*With each new investment, the audiophile harbors the dream of getting closer to the music, understanding it better, and discovering its hitherto hidden truths. Often, this is achieved only partially, but sometimes it becomes a reality. A connection between amplifier and speakers can revolutionize the songs of the Beatles and provide access to Free Jazz for the first time.*

Text: Joachim Pfeiffer



**Do not be deceived:**  
**Voodoo Labs is driven by scientific knowledge. The structure of the connection system „Witchcraft“ may appear bizarre but follows a compellingly clear logic.**

**E**ngaging with every product in the realm of High Fidelity is always a challenge. The goal is to convey something new to the reader without repeating oneself or contradicting what has been said before. It requires finding memorable words that provoke thought and perhaps lead readers to reconsider their own approaches and be willing to invest in recommended products. Not in all cases, often it suffices to fulfill the duty of a chronicler: „Look, a new device, a promising accessory, I tried it, it works or: it works under certain conditions.“ That it explicitly doesn't work is almost never written in the lines and only rarely in between. Since everything somehow promises an acoustic advancement, the real, the genuine, the one that will be talked about for years, largely remains unrecognized. That's what I report.

Voodoo Labs presents ‚Witchcraft,‘ an innovative system for connecting amplifiers to speakers. The fact that it has been patented demonstrates that the manufacturer takes its invention and work seriously. Voodoo Labs has proven this not least with an extraordinary sound tool that elicited headshakes from the uninitiated but enthusiasm from sincerely enlightened listeners: the cable spacers named „Gauss.“ For which, by the way, a patent was granted. Witchcraft builds on the principles of this idea and uses the same material as Gauss. However, it is not a cable stand but a mesh grid system through which six lines per speaker (three for plus and three for minus) are threaded. At the end of the cables, there are no elaborate terminators, as these, according to Lead Designer Jan Geschke,

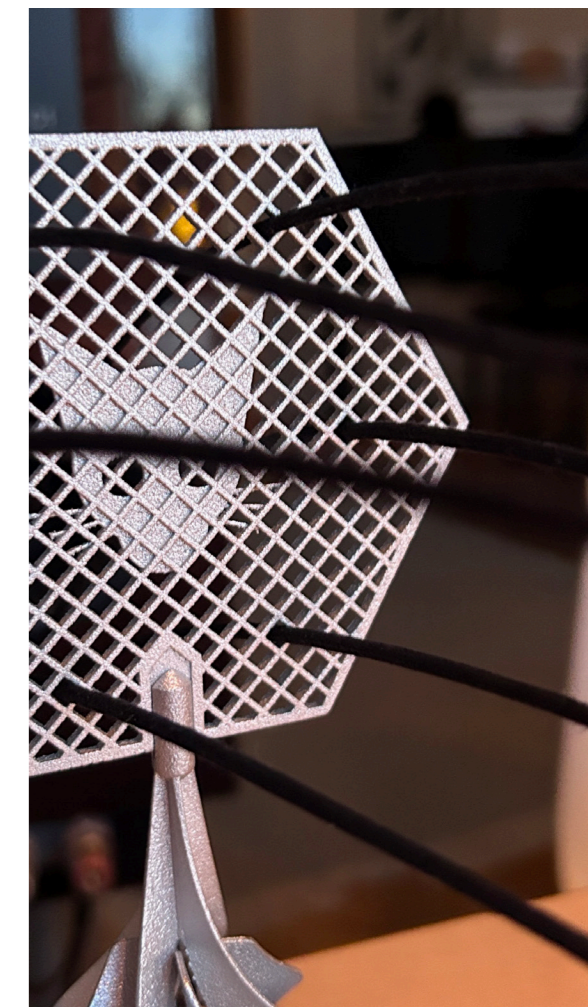
himself a longtime musical producer in the studio world, would only compromise the sound. Instead, the cable ends are simply twisted and tinned.

***This surprising simplicity shows that genuine progress sometimes lies in reduction.***

This underscores Jan Geschke's approach: quality and effectiveness take precedence, not visual appearance. He places significant importance on the technical aspects of the Witchcraft enchantment. Despite the variety of available cable products, the challenge remains to achieve optimal signal transmission without negatively impacting sound quality through the material and construction choices of the cables. Various patents and technical approaches, according to Geschke, have attempted to minimize electromagnetic interferences in speaker cables but often encountered the problem that the chosen materials and designs themselves lead to new disturbances in the electromagnetic field. These disturbances affect the magnetic flow and thus signal integrity, which, in turn, degrades sound quality. The challenge is to develop a cable design that keeps both the electromagnetic field around the cable and the cable itself free from disruptive influences.

***It is important to use materials whose electromagnetic properties do not negatively impact the signal to ensure a pure and undisturbed sound transmission. The solution lies in a thorough understanding of the physical fundamentals of signal transmission and the electromagnetic properties of materials.***

An innovative cable construction that considers these factors can significantly improve sound quality, especially in high-end HiFi systems, leading to a more intense and authentic musical experience.



**Stranger in the Night**

Looks strange, sounds exceptional.  
 As Sinatra sang in „Witchcraft“:  
 „What good is common sense for it...“

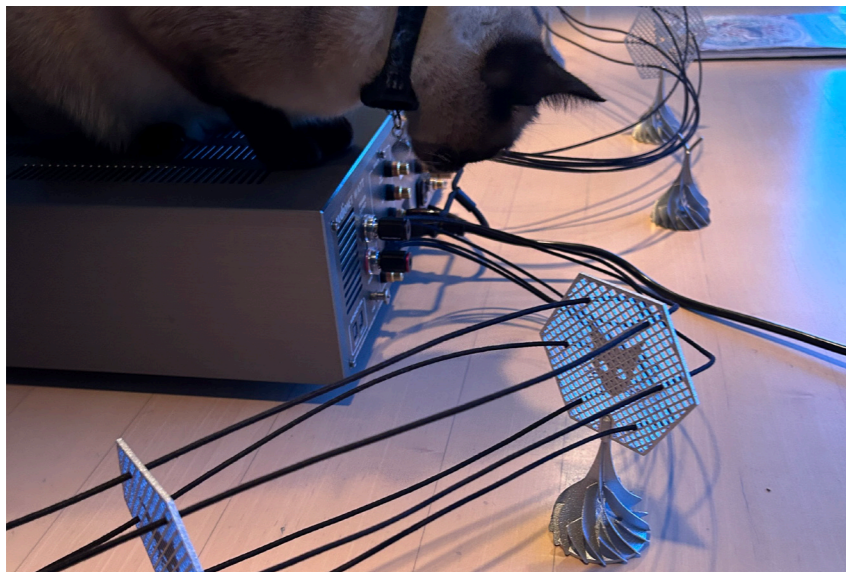
It is not wrong to approach Witchcraft cautiously; however, it is wrong to consciously close your ears and hide behind mathematical calculations. This applies not only to the world of Witchcraft but also to many aspects of High Fidelity. Why shouldn't something that seems impossible still exist?

In recent weeks, several older Beatles songs with a revitalized sound have been released. This includes the so-called Red Album of the Fab Four with their early hits. „Love Me Do“ is one of these songs. What sets this small song apart: It is widely known and has been played countless times with a variety of technical means. Some may have even heard it over their parents' old tube radios. Personally, I found the remixing rather unspectacular at first listen. Perhaps the early works

**Close your eyes... and you see John Lennon right in front of you, he smiles at you, you smile back. That's what HiFi can do, that's why we share the most beautiful hobby on God's Earth.**

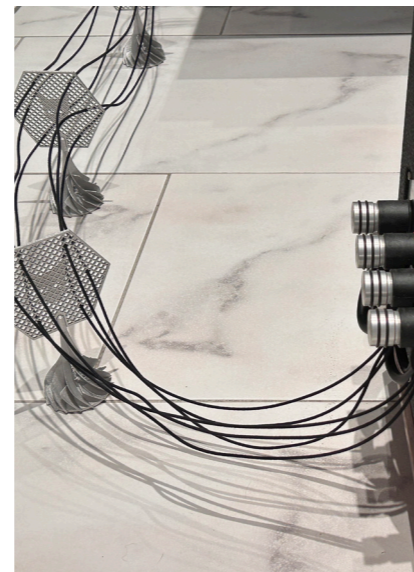
A few days ago, I discovered the meticulously researched book „111 Jazz Albums You Must Hear“ by Roland Spiegel and Rainer Wittkamp, published by Emons-Verlag. Reading the book is easy, but listening to many of the recommended recor-

play something else. I enjoyed it, with Witchcraft as an intermediary. Because what I already perceived with „Love Me Do“ by the Beatles – the acoustically intriguing view of individual voices and instruments shaping a whole new experience for me – becomes a revelation when venturing into the avant-garde of jazz with rock elements! Speaking of „Zorn“: „Was soll der Zorn, mein Schatz?“ is also a track from the „Metropolis“ album by the Willem Breuker Kollektief. Another



**This measuring instrument meows.**

Siamese cats have perfect hearing up to an enviable 60 kHz. If the animal reacts lively to transients in live recordings, a concept seems to be working.



**Stumble slowly.**

A cable lying flat on the floor often sounds less three-dimensional.

of the Fab Four sound a bit more detailed. That I got closer to John, Paul, George, and Ringo in the studio through remastering? No, not really. However, this changed abruptly when I installed Witchcraft and could hardly believe my ears: It was as if, after decades, the studio door was being opened, and Brian Epstein personally asked me to take a seat in front of the mixing console. This and all subsequent recordings of the Red Album suddenly sound unusually authentic.

dings is a more challenging undertaking. In the era of high-resolution streams, I created a playlist of 990 tracks from this treasure trove, which I could listen to continuously for 3.83 days. In addition to songs I have considered favorites for years, the playlist also includes jazz that I always avoided. Have you ever heard the formation „Naked City“ with Frontman John Zorn, which was active between 1988 and 1993? „Snagglepuss“ from the album „Knitting Factory,“ for example, is so bizarre that you don't quite know whether to laugh, cry, or just

group whose existence I knew but never resonated with me, never let me participate in the fun the musicians had during the production of their albums. Thanks to Witchcraft, Willem and his collaborators no longer bore me; they inspire me not to turn away anymore. „Free Jazz, a Collective Improvisation by the Ornette Coleman Double Quartet“: I immerse myself for the first time in a lake of finely spun sounds, feeling like I can look into the faces of the Free Jazz musicians with closed eyes. It makes me dizzy, euphoric. More of that. Learn more



**Voodoo from the lab.**

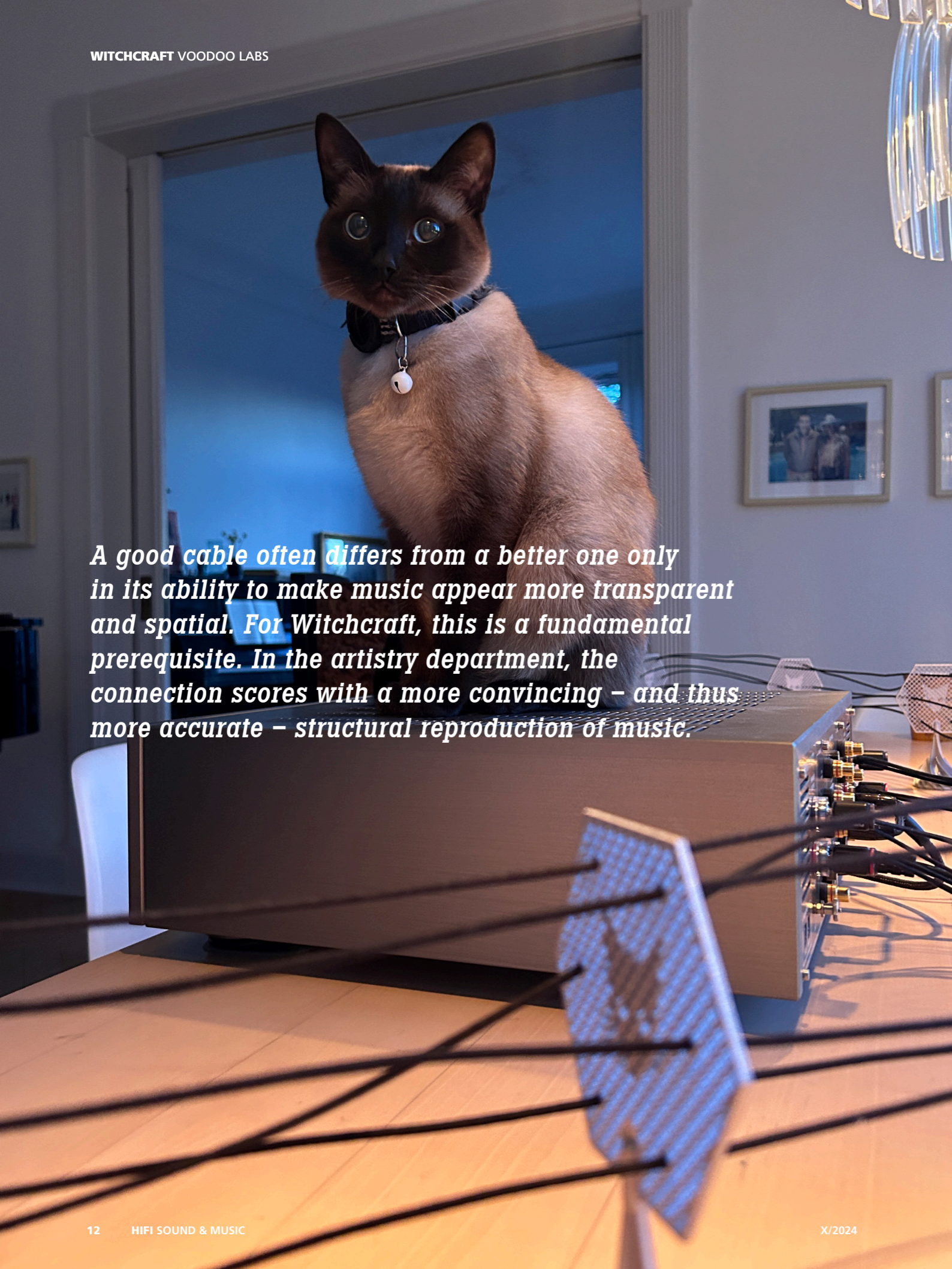
Paramagnetic grids significantly contribute to freeing the electromagnetic signal field.

**Those who do not question things and exclusively follow well-worn paths by repeatedly copying themselves will not achieve progress in the world of High Fidelity. It is gratifying that there are curious people fascinated by physics, making the impossible possible, and developing components in a new dimension. Jan Geschke, formerly with Dynaudio and author of their „Book of Truth“ is one of these people.“**

about these people who play only for themselves and a few others. So now also for me? I pause and exchange the speaker connection. Towards the ordinary, the familiar, the typical cable. Of course, it is still the same music. The conventional cord no longer repels me – because my brain has now gained an inkling of the structure. In search of words or terms that approximately outline the uniqueness of Witchcraft, I take a step further: The peculiar-looking system sounds – and everyone will immediately confirm this – wonderfully high-

resolution already at the first rendezvous, not omitting any details but also not sacrificing them for the sake of superficial analysis. What sets Witchcraft apart from all other connections between amplifiers and speakers that I know is the ability to present structures in a complex musical event in a natural, unobtrusive, but penetrating way. With this acoustic tailwind, more is possible, although not everything. For example, Peter Brötzmann, whose „The Complete Machine Gun Sessions“ is among the 111 recommendations, still

eludes me with Witchcraft – but for the first time, I respect his work because I understand it better. „The Last Great Concert“ with Chet Baker and the NDR Big Band, recorded on April 28, 1988, 15 days before the death of the gifted musician, grips my heart more intensely than the years before. Beautiful enough to bring tears. The talented, broken trumpeter, the sad singer. Suddenly, I am so damn close to the legend that it almost overwhelms me emotionally. Because of a connection between the amp and speaker? Perhaps. Or maybe I've



*A good cable often differs from a better one only in its ability to make music appear more transparent and spatial. For Witchcraft, this is a fundamental prerequisite. In the artistry department, the connection scores with a more convincing – and thus more accurate – structural reproduction of music.*

done everything right before, so Witchcraft is just the very last touch – the confirmation. I disconnect the current amplifier, the McIntosh MC 275, and reactivate a rather ugly piece of technology that I have owned for a long time. It wasn't too expensive, but always a faithful companion: The TA 600 from Tannoy, originating from the professional sector. The obligatory fan in the still discreetly constructed amplifier

still bothers me, but the magnificent power development and the „round“ sound, reminiscent of a tube, explain the cult status of the amp built by Lab.gruppen. The TA 600 never resolved very well, and Witchcraft doesn't change that. However, it does something in the composition of the played music, in the interplay of the musicians. Not arbitrarily, for the sake of the effect, but because it was obviously

defined that way in the recording. If you already have a tremendous amount of fun with your components, even in comparison to other systems you know, you can dare to try Witchcraft. Then the step becomes a leap. A revelation, an invitation to rediscover the entire audio archive and experience music in a way that was not granted to you before.

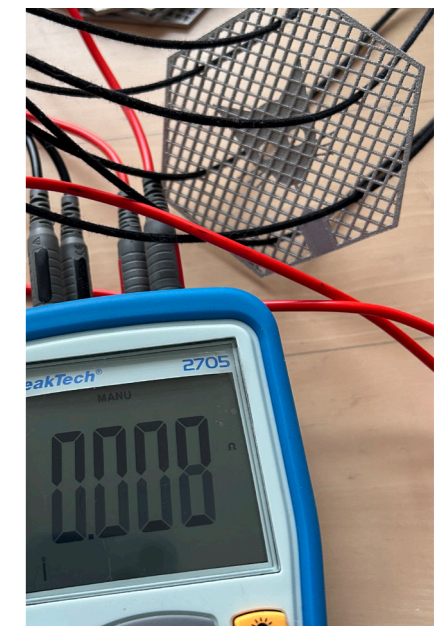
### **Verdict „Witchcraft“**

***„Every now and then, a new audiophile star appears in the sky. Most quickly burn out, but Witchcraft by Voodoo Labs has the potential to become a fixed star in the world of High Fidelity. Priced at 9600 Euros, it is fairly priced.“***



**Magic?**

In the dielectric air, the musical signal swings. And supposedly more joyfully when not hampered by marble or a wooden floor.



**Witchcraft?**

Internal resistance, capacity, and power loss consequently minimized, say VL. Because less is more.