

# WyWires Blue Speaker Cable and Interconnect

Sweet, Supple, and Sensible

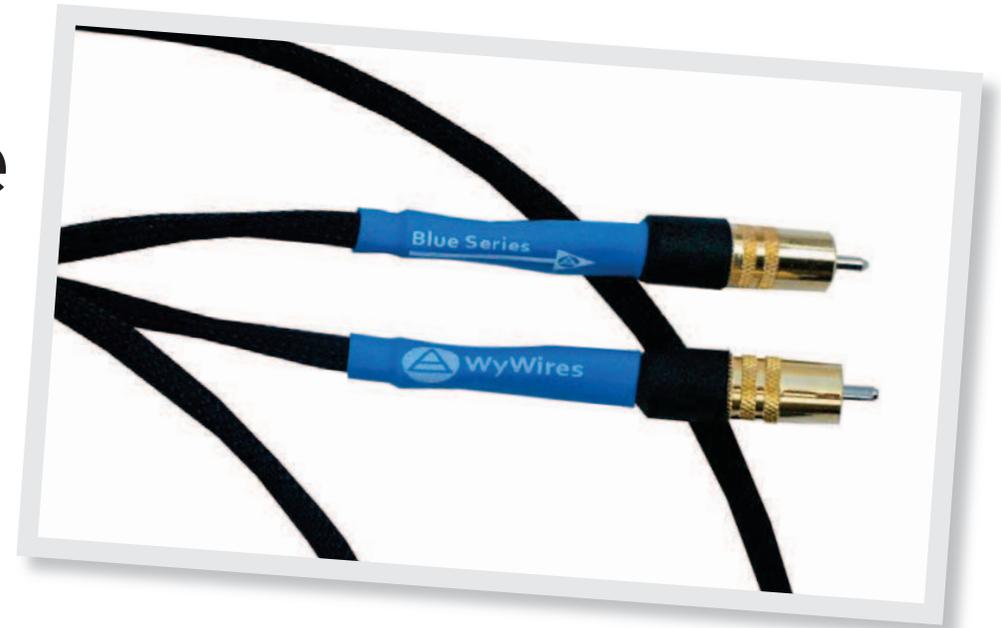
Neil Gader

**A**lex Sventitsky, the who behind the why of WyWires, says that he began thinking about making audio cables in 2002, but because of his career in the computer-software industry had to put that passion on the back burner—until 2010, that is, when he made the leap from software to wires. A self-described lifelong audiophile with music in his DNA (his father was an audio-equipment manufacturer in post-WWII Europe and Latin America), Sventitsky regards his firm grounding in mathematics as one of the keys to WyWires' development. After Sventitsky completed his own intensive research, WyWires was officially launched in March 2010. Today, WyWires is a global company with distribution in ten countries along with fifteen dealers in the USA.

There are three WyWires lines. The entry-level is Blue, the middle-range is Silver, and the flagship is Gold. A new Platinum line is under development. They all share the same design

principles, using air, cotton, and PTFE Teflon dielectrics along with WyWires own Litz-wire geometry. The Blue line is derived from the Silver line with key differences that include a less costly combination of conductor, outer sheathing, and connector. Blue uses Cardas RCA and Neutrik XLR connectors whereas Silver is equipped with more costly Xhadow connectors. The elite Gold ups the ante in every dimension and, in a unique spin, integrates Bybee Slipstreams for interconnects, phono, and digital, and Quantum Purifiers for the speaker cables and Juice II Power cords.

All WyWires are manufactured by hand at room temperature, which according to Sventitsky allows the use of the best conductor material without fear of damage due to excessive heat. Conductors are ultrapure copper allowing them to withstand prolonged, intensive use. WyWires use the ideal insulator: air with a little assist from cotton. The conductors are wrapped in organic cotton (mostly air after all) and then encased in a larger diameter PTFE tube—that Teflon tube is three isolating layers away from the conductor.



WyWires Blue is lightweight and very flexible, one of the most flexible cables I've handled in years. Yet it sounds anything but humble in playback. Its sonic signature is dynamically energetic, with a potent midrange, plenty of drive, and a slightly forward tilt. The Blue doesn't sound juiced-up or overheated; if the goal is high transparency and black-satin background silences, it can be considered a real achiever.

The Blue may lack the physical bulk of some of its competitors, but don't be fooled. Its bass response was strong, even intimidating, during the Copland *Fanfare* [Reference]. While veering slightly to the cooler side of neutral, it exhibited fine rhythmic pace, excellent top-to-bottom balance, and a good sense of dimensionality along the horizontal and vertical planes. Tierney Sutton's jazzy vocals

were appropriately lively and playful—my attention was only diverted momentarily when I noted a hint of added sibilance on certain "s" sounds, as in the line "Get your kicks on Route 66." During Mary Chapin-Carpenter's intimate "When Time Stands Still" I heard the wonderful way the cabling has with inner detail. It revealed the striking amount of piano "pedal" in this song along with the breathy details borne of the close-miked vocal.

The purity of the WyWires' performance makes it awfully difficult to be critical. At the end of the day it's less about raw tonality and more about fairly minor subtractions. For example, during Norah Jones' "Sinkin' Soon" from *Not Too Late* [Blue Note] the Blue conveyed a presence range with a bit of silvering around the edges of images. During Evgeny Kissin's performance of "The Lark" piano chords were

## EQUIPMENT REVIEW - WyWires Blue Series

not as pristinely delineated as I've heard from some cables; there was just a hint of smearing that reduced the clarity of individual notes. During Ms. Sutton's "Alone Together," the low-end response from the standup bass had a little added thickness that undercut detail and subtracted some of the resonant decay at the end of each vamp of the intro compared to more expensive competition.

### WyWires Silver Series Litespd USB

I've been listening to a lot of hard drive-sourced music via USB lately so I had a go with WyWires Silver Series Litespd USB cable. I'm glad I did. Like the Blue speaker and interconnects, the Litespd is remarkably flexible. I'd recently downloaded Carol King's *Tapestry* [Ode] from HDtracks in 24-bit/192kHz format. It has been nearly a generation since I sat down to listen critically to this mega-hit disc. It was both a disappointment and a delight sonically. Its vintage analog sound—warm and woolen—was dated to be sure, but amidst the nostalgic hiss of tape noise there also rose an acoustically unprocessed truth and honesty that is so often missing in today's recordings, where studios perform digital plastic surgery to lift, fill, and tune every flaw of a recording. The track "So Far Away" held some surprises. There was considerably more definition and punch to the simple kick drum downbeat and downward spiraling bass line; the images were nicely spread and airy. The guitars of James Taylor and Danny Kortchmar, in particular, were more detailed and defined than I recalled them. The Litespd turned in a terrifically musical performance with a

clean top end, very quick delivery of transients, and well-balanced tonality. In comparison, my current reference USB cable, AudioQuest's Coffee, has a few more ounces of weight in the bass frequencies and a touch more low-level resolution. However, in image focus and harmonic integration my guess is that both these wires have enough sonic caffeine to keep you up all night listening.

### Why Not?

Some cables just want to be the star of the show. But nothing impresses me more than an unpretentious component that lets the quality of the recorded performance speak for itself. Here we have a humble cable in the WyWires Blue—a cable with a small visual footprint but a mighty sound. WyWires puts the music upfront and centerstage. A truly auspicious debut. **tas**

## SPECS & PRICING

**Price:** Blue Series speaker cables, \$599/8' pr; RCA analog interconnects, \$469/4' pr; XLR analog interconnects, \$499/4' pr; Litespd S/PDIF digital, \$249 for 1m; Silver Series Litespd USB digital, \$429 for 1m

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## IT'S ELEMENTARY!

Please meet **Water, Earth, Wind** and **Fire**; audio interconnects with greater transparency than previously possible.

The first three are highly evolved replacements for their respective predecessors — Columbia, Colorado and Niagara — while Fire both replaces our beloved Sky and moves up into the firmament, gaining features and materials only previously available in the Wild and WEL Signature models.

A toast to the aural delights of progress!

Sincerely, *WEL*



### What makes each Element different



#### Water

- Solid Perfect-Surface Copper+ (PSC+) Conductors
- Polyethylene Air-Tube s
- Carbon-Based 6-Layer Noise-Dissipation System



#### Earth

- Solid PSC+ Conductors
- FEP Air-Tubes
- Carbon-Based 6-Layer Noise-Dissipation System



#### Wind

- Solid Perfect-Surface Silver (PSS) Conductors
- FEP Air-Tubes
- Carbon-Based 6-Layer Noise-Dissipation System



#### Fire

- Large Solid PSS Silver Conductors
- Larger FEP Air-Tubes with More Air Inside
- Carbon-Based 8-Layer Noise-Dissipation System
- WEL-Type Double-Contact Machined RCAs and XLRs

### What makes all the Elements great

- 72V Dielectric-Bias System polarizes the conductor insulation, greatly reducing signal/dielectric interaction
- Air-Tube Dielectric ensures that essentially electrically and magnetically "invisible" air is the primary insulation.
- Triple-Balanced Geometry prevents the shield from being used as an inferior reference-ground conductor
- Pure Red Copper plugs employ thick Hanging-Silver plating directly over extreme-purity base metal
- Used with RCAs or XLRs, the ground reference always has lower impedance than signal conductors
- Noise-Dissipation System (NDS) shields-the-shield, keeping most EMI from ever reaching the ground plane
- Direction of all conductors and shield drains optimized for ideal noise-filter effect.

