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A UNIQUE AUDIOPHILE EXPERIENCE

Doug Schroeder gets speechless with cables from Wireworld Cable Technology

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Over time, it becomes clear to the ardent audiophile that there is a distinct sonic difference between brands of cables. I have never reviewed or conducted listening tests in my own system where a distinction between cables has been more pronounced than when I installed Wireworld's products. Wireworld products are tested and constructed differently than most other cables, and their resultant sound is different, in a very good way.

I have read about and spoken with cable manufacturers who emphasize copper purity, stranding, dielectric, passive components, terminations and a host of other variables. David Salz, Wireworld's president, has what I believe to be a simple and *correct* solution to assessment of cables: Get the geometry right.

If you are not a believer in the importance of the geometry of cables, Wireworld's 5-Squared configuration will make you a believer. The designation "5-Squared", as shown in scientific notation in the literature, is a bit of a misnomer. It is actually the *fourth* generation of cables, as David has avoided use of the number four, which in Asia is considered bad luck. It's not good sales technique to label something with the number four in Asia, so it's often avoided.

The "squared" portion of the name refers to the flat, rectangular shape. "Squared" sounds more substantial than "flat". It also looks better physically in many respects. When I reviewed the Magnan Cables, I was always afraid that due to their incredible thinness I would damage them. While that didn't happen, the Wireworld products are more robust looking.

Some may question the sense of manufacturers spending inordinate amounts of time testing and positioning conductors. I had previously felt conductor material and gauge trumped cable geometry or at least were as critical. I have been forced to reconsider that conclusion in a most dramatic fashion. Having listened to plenty of cables from larger to smaller conductors of various materials, both individually or collectively sheathed in dielectric, none have stood as tall in performance as Wireworld.

David Salz insists that the configuration of the cable determines an incredible amount of its performance, in fact most of its performance! He has arranged the leads in his cables to *"work with magnetic fields and magnetic lines of influence",* which is the secret of success with these cables. There is something undeniably powerful happening with these cables. It's not "hocus-pocus" happening here, but something more akin to a law of electromagnetism that Dave has implemented. I wanted to find out what that law of sonics was, so I asked him to clarify.

Wireworld cables have their electrical response tuned for neutrality by, as David says, *"correctly proportioning the values of inductance and resistance across the audible spectrum."* What this means is that the exact spacing between conductors, "…produces an effect similar to focusing a lens." The fine tuning of the cables takes place by comparison to a direct connection in both double blind and non-blind tests. When the minimum difference between the cable and the direct connection is observed, the cable is tuned.

Wireworld's literature refers to the difficulty long distance phone companies had in the late 1800's due to inductive loss, and how it was solved by the implementation of telephone loading coils to preserve the strength and integrity of the signal. This technology is still employed today. In a similar fashion, David is working with the geometry of the cables to ensure there is the least loss of strength and integrity of signal from source to destination.

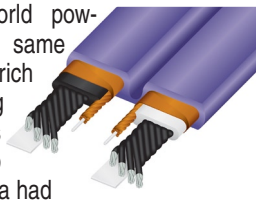
As we discussed his methodology, David revealed a surprising fact: He does not use a full-range sound system to voice his cables!

In his experience, if the midrange is correct, the highs and lows will also be correct. ***He believes that if the midrange portion of the frequency spectrum tests out fine, the entire spectrum will be tuned correctly.*** He typically uses a high-end set of monitors rather than a full-range floor-standing speaker in his subjective assessments of his cables. Although in some respects illogical, performance of the Wireworld products are such that I cannot argue with his method.

A description of the cables is in order, so that the reader may understand why spacing of the conductors is critical. Wireworld is big on small conductors, grouped and spaced critically. A cable company using small grouped conductors is nothing new - stranded and braided cables abound. Harmonic Technology uses 32 AWG individual strands in its design, which had the closest sound to Wireworld products of the cables I had for comparison. Years ago, in my own search for superior cables, I worked with Harmonic Technology and found their sound lively and clean. It is more than coincidental to me that Wireworld's products also utilize multiple small-gauge conductors.

David was enthusiastic and generous in his allocation of cables for this review. I was sent a suite of Wireworld products, for use from the outlet to the speakers. The least expensive piece in the group, the Matrix Rack Mount Power Strip is a very unassuming seven-outlet "shielded power cord extender." In appearance, it is remarkably like a hardware store power strip, and it calls for a detachable power cord with IEC to connect it to the wall. I admit that when I saw it I was unimpressed. It looked like many other power bars that have yielded so-so results which are usually best left out of the system. My impression would change *big time* when I hooked it up.

I worked with two different power cords, the bottom-of-the-line Stratus 5 and the mid-line Electra 5. All Wireworld power cords sport the same flat, flexible sheath in rich colors differentiating each model. The Stratus was (of course) deep sky blue, and the Electra had an appropriate copper hue. These are among the most elegant appearing affordable power cord's I've seen, with clean, bold plugs and IEC's emblazoned with the Wireworld logo. They fit snugly and positioned easily, even when the cord had to be twisted. This was very welcome, considering that some manufacturers seem oblivious to real world application of their cables and make fire hoses which must be forced into position, IF they will stay there. There can be such pressure on the twisted cables that the IEC receptacle of the component or the wall outlet is stressed. That would not happen with Wireworld products. I'll return to discussion of the power cord's and Matrix Power Cord Extender shortly. For now, let's turn to how the interconnects and speaker cables are designed.



Audiophiles are quite familiar with switching units found in many box that retailers designed to toggle between components. In the majority of cases, such switching units are utilized not to assess cabling but rather speakers, amps or sources. ***Even in high-end shops, there are not many conditions to accurately and efficiently compare two sets of cables.*** I assert that, for the average audiophile, the superior way to conduct a comparison between cables is by focusing on the suite of cables from a manufacturer. If one mixes and matches it becomes nearly impossible to isolate the effects of the cabling.

To that end, David has created the "Cable Comparator", not being reviewed, a passive switching device, first developed to compare two sets of interconnects, and later expanded to a system for comparing a set of cables (only interconnects and speaker cables, not power cords). This is an imminently sensible action to take, which in my thinking

gives Wireworld a leg up in terms of subjective assessment in cable manufacturing. The Comparator is a simple switching device which uses the A/B/C (hidden reference) protocol. David employed it in the development of his cables to determine his designs.

While few would debate the usefulness of objective assessment in cable manufacturing, there is no objective guarantee that a wire that looks so good on paper is actually much better sounding than the majority of cables which also look good on paper. It seems that for many a maker of cables, if the tests pan out, and there's an improvement over time in the design, and if it sounds great compared to a few other makes or the old standard, then it's a winner.

While this may be true, and satisfactory to most, it makes as much if not more sense to me to follow David's logic that comparison tests drive the development of the cable. If, say, a thinner conductor sounded better than a thicker one, then follow the lead. If stacked conductors in their own dielectric were an improvement over woven ones, go that route. If a higher total gauge of said smaller conductors proved better than smaller total gauge, do it…

What I like about this methodology is that it yields real world application changes quickly. ***I have often asserted that one should not waste their time on component and cable changes where there is a marginal improvement in sound.*** If the difference in sound is not significant and instantly noticeable, in other words efficacious, leave it behind! This I call the "Law of Efficacy". My method is to seek something that is distinctly different and not waste time with marginal improvements, ones where I must strain to hear the "improvement". When a cable with a large variance in sound is heard, then I slow down and conduct longer listening tests to ascertain whether the difference is worthy of long-term consideration.

This methodology is used continually in real life, and most of the time it yields quick and reliable results. Just the other day I saw this methodology employed as my family had pictures taken for our church directory. We posed prettily, then were ushered into the viewing room (sounding disturbingly like a funeral home) where a laptop sat displaying our pictures. We judged them in an efficient but practical manner, looking at them side by side, and choosing the best. The "winner" was displayed on one side of the screen with the next "contender" shown next to it. In a matter of minutes, we selected several shots for our photo package.

We could have discussed the background reflectivity or the tint of the backdrop. We might have assessed the hue of the skin. It may have been beneficial to talk about the amount of shading on the one side of the head as it varied between the off-center profile shots. Nah! It was fairly obvious to the eye that one picture outclassed the other, so we selected and moved on in our comparisons. Only when it came down to the last couple of images did we slow down and mull them over. The majority were dispensed with quickly in favor of what appealed to the eyes.

The same methodology is used by Optometrists to assess vision and write a prescription for new glasses or contacts. Very few grumble, "Their method made horrible glasses! I can't see straight!" It uses direct subjective feedback to hone the result, and it does a very good job of it. So, why not do the same with the ears? ***Why not find a system for selecting what is immensely pleasurable to the ears and work through the bulk of options methodologically and efficiently?***

To approximate the same results, I have tried my level best to manually exchange cables in my system with nearly NASCAR pit crew speed. I am now able to change out an entire system of cables in three minutes! I'm joking here, but I rarely change out just one cable, unless I'm intentionally isolating its effect once I am familiarized with the sound of the group. This is, of course, not infallible, but it is the best method available to the audiophile in their listening room.

The Comparator is going to be put through rigorous testing, as David is arranging a university study with it. He is establishing a double-blind study to assess the audibility of the factors of cable design and construction. Those results should be most interesting to the audiophile community. A Comparator was not available for me at the time of this review; it seems the study was demanding his full resources. However, it was not needed in most instances of comparison between Wireworld and other products. The differences were apparent to me consistently.

How important is geometry to Wireworld cables? Important enough that they employ a "Grain Optimization" process which is a closely guarded trade secret. For that reason, Wireworld is emphatic that the cables be used in the proper direction. David insisted that the effect of reversing them is audible, however the cables failed my Law of Efficacy in that regard. The difference was so marginal, so difficult to determine that I neglected it. I felt that the grain optimization played relatively little role in the overall effectiveness of the Wireworld design. I would assert that, practically speaking, geometry in regards to conductor positioning *is* the most important factor with these cables.

As I indicated earlier, the performance of the **Matrix power cord extender** was among the biggest of surprises. I have never used a power strip device which has not egregiously harmed the sound of the system. If the motto of power conditioning and power supply is "do no harm", then the Matrix comes as close to any product as I have used to fulfilling that pledge.

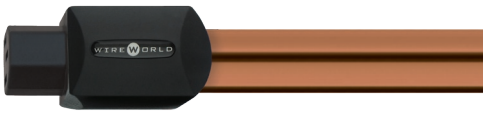
Wireworld power cords are designed to be *conditioners,* so that along with the Matrix they make a power conditioning system. They feature, "…a geometric structure and composite insulation materials," to effect, "damping the electrical resonances…" I asked David about that, and he shared that the s**eries 5-Squared power cords** feature a unique structure with coiled conductors and dual shields to function as an advanced form of power conditioner (An illustration appears on the Wireworld website on the "Power cords" page). A proprietary insulation absorbs unwanted EMI/RFI and line reflections. David stated that other high-end power cords tend to, "shift the noise into different portions of the spectrum, rather than removing it." I thrilled to the effectiveness of these power cords!

For many years I used the Tice Audio Solo power conditioners and still have them on hand. On a wide variety of components, they enriched the listening experience. I tried the Wireworld power cords first through the Tice, then through the Matrix. A solid improvement in cleanness and energy was evident using the Matrix. The sound was so good that I determined to switch to the Matrix as my multi-outlet power supply.

I then tried the Wireworld power cords and the Tice together; this didn't work well at all, as the sound became lethargic and clouded, sounding like it had gone through two power conditioners! However, what did make a dramatic improvement was placing the higher-end **Electra 5-Squared power cord** at the outlet feeding the Matrix bar, versus the Stratus in the same position. ***It confirmed my conclusion over the years that one's absolute best power cables should be placed upstream closest to the outlet whenever possible.***

The one danger with use of the Matrix that I can foresee is that it does not incorporate surge protection. It is a power cord *extender,* not a power *protection strip.* As such, the owner will be looking at component repair or replacement and paying an insurance deductible if the unthinkable happens due to a power surge. I'll take the risk, as I have adequate insurance and in 25 years have never lost a component to electrical spikes (Yeah, yeah I know…just because it hasn't happened in the past…). *(KNOCK ON WOOD. -Ed.)* Of course, you assume your own risk in this matter should you choose to use the Matrix without power protection.

AN ELECTRA 5² CONVERT



Electra 5² Ohno Continuous Cast (OCC) copper conductors, silver-clad brass contacts

The Wireworld Electra 5-Squared series power cords were the vehicle of a religious experience for an audiophile friend of mine named Jim, who is glued to his vintage equipment – it led to his *conversion.* Jim is an inveterate lover of McIntosh equipment, evidenced by the fact that he still uses his 20-plus-year-old Mac system. He's heard plenty of new equipment which he likes; he just thinks his stuff sounds really good still, especially when he sees the price of the new stuff! He also doesn't (excuse me, *didn't*) "believe in" power cords.

I invited Jim over to hear the newly arrived McIntosh MA6300 integrated amp. I knew that anything McIntosh would entice him. This wasn't a "set up", as I told him bluntly I was going to convert him into a power cable believer. I could see the doubt in his eyes. I insisted on using only his music the entire listening session, and I had arranged the ultimate in simple comparisons. The entire system varied in only 1 variable, the power cord. The only change made during comparisons was the selection of power cord feeding the Ayon CD-1 player. If there was going to be a detectable change, it *had* to be

the power cord (I even used the same wall plug).

Jim bluntly told me prior to our test that he did not think power cords made a difference (Cool! A classic stand off!). However, approximately one hour later, after the listening tests had been repeated several times, he admitted his change of view, "How? How can it change the sound?" he said, shaking his head in disbelief. My answer was simple, "I don't know how, but it does!" Upon leaving, he commented, "I never used to think that a power cord could affect the sound…" He had been converted. I often think of the skeptics who howl, ***"…miles of electricity…no possible way the last three feet affect the sound." Yawn.*** To those who have been involved in cables long enough to experience it on fine equipment, this is the prattling of children's voices – irritating and quite worthy of ignoring.

I have to interject one caveat. I had a musician in recently and did the power cord test with him. He couldn't hear it. Everyone else, audiophile or not, has heard a distinction. It made me wonder if this musician who plays in a band has hearing loss. I wonder why so many defer to the claim that musicians hear better, when in fact they may have worse hearing! I plan on exploring that thought in the future.

I have seen individuals who have failed to be impressed by power cords or other aftermarket cabling, mainly due to two errors: 1. The system is not of a caliber to tease out the nuances of cord changes, or 2. The aftermarket cords have been cheap, as in low cost, low quality, low technology in the design, etc. To put rough numbers on it, a person with a system below $10,000 will have a tough time gleaning the benefits of cabling changes, while a person with a rig weighing in at $25,000 should have little difficulty hearing differences in cabling changes. While this may be a crass measurement of the benefits of cables, it is nevertheless a pretty good one. I can envision some more esoteric systems with single drivers powered by 8 watts that might have difficulty resolving cabling changes, but the majority of full-range equipment in a higher price bracket should do fine at this test.

Call it Voodoo magic, technology in full bloom, or the inevitable result of using a Cable Comparator, these wires are in their own zone. I thought that I had pretty much achieved the ultimate configuration in power cabling when I put in excess of $5,500.00 of another make's networked power cords and conditioning on my Rega Saturn. Was I in for a mind-bending surprise when I heard more detail, power, and holographic presence in the presentation *coming from a $350.00 mid-line Wireworld power cord!* That represents an improvement in overall sound from a power cord costing less than 1/15th of the other power delivery system!

I admire what the other make has done, however, I will not shade the fact that the Wireworld cables have been superior performers in terms of clarity and naturalness of sound. Frankly, I've never heard a cable do what the Wireworld cables are doing. People speak of the cables "disappearing" and I had never felt that it was possible, since there was always coloration, always a seeming degradation of sound, which varied in intensity by the cable that was selected. These are the most "transparent" cables I have used to date. At their price, I have not heard a finer power cable.

The Wireworld product is the first that I can say really does sound invisible sonically to my ear. It sounds as if the signal is being transported without wires. I know that may sound weird or stupid to some, but when a person has listened to dozens of cables, it's not an inappropriate statement to make. A comparable statement is made of speakers when people say, "It seems like a curtain/veil has been removed…" – they are stating the electronics of the speaker allow for a clean, clear, deeply involving presentation. I am stating that about Wireworld Cables.

In principle, I have always believed that the simplest link is the best, that less electronics in the chain means more pristine sound. ***Wireworld has driven home the point once again that when a cable is designed properly, nothing bests the sound of an unadulterated wire.***

DOUG DID IT

Once in a while a situation arises which allows for an unusual test of a reviewed component. During my time with these cables, I requested a change in the terminations on the **Golden Starlight Digital cable** I had been sent. In an over-accommodation move, Wireworld sent me two of them. Before I notified them of the mix up (Of course, I told them about it!) I made a plan to try an experiment with them. While not designed for use as interconnects, I wondered what the effect would be of using them in that capacity.

Audio is a great hobby, especially when one tries things that never should be. Not many people might think of using a pair of digital cables for interconnects, but it's my duty to try weird things in audio and report on them. So, I'll feign that it was only out of sense of duty that I installed the Gold Starlight between the Ayon CD-1 and the Ayon Spirit amplifier. What an interesting result I obtained! I ran the dual Gold Starlights on the twin Pathos Classic One MKIII amps and the richness was remarkable. The **Equinox 5-Squared** sounded thinner by comparison. With the Pathos integrateds, I preferred the sound of the interconnects and digital cables switched! Vocals, instruments – the entire presentation was warmer and richer. There seemed not to be any loss of detail, just more body added.

I asked David why there would be such an improvement in sound using a digital cable as an interconnect. He politely disagreed with my assessment, suggesting that I was hearing more coloration and distortion. Wireworld digital cables are tuned to 75 Ohms, and as such can't preserve the analogue signal as well as properly tuned cables, because their inductance is much too high.

As I continued to use different combinations of gear, I found that some were more enjoyable with the digital cables acting as interconnects and some were not. In use of the Jeff Rowland Capri preamp and 501 class D mono blocks, the Equinox 5-Squared interconnects were preferable. They were only a slip below the richness of the two Gold Starlights, but had better presence and intricacy.

HIGHER STAKES

Equinox 5² OCC copper
interconnect, HDPE insulation

Equinox 5² OCC copper 12-gauge
bi-wired speaker cable, HDPE insulation

I did put together an incredibly revealing rig, one which showed a higher degree of the compression and distortion David spoke of. Words can be so *loaded,* when I say "distortion" it is not even close to distortion in the normal sense. I'm talking about minute degrees of difference under focused listening sessions. The reader should *absolutely not* get the idea that there is anything nasty happening with these two types of cables, whether used in their traditional role or not. The Cambridge Audio Azur 840C acted as transport to the Monarchy M24 DAC, and the Jeff Rowland Capri was mated to the Monarchy SM-70 Pro mono blocks. Wireworld cabling was used throughout.

In this system, the compression and lesser detail were more discernable with the cables working opposite their intended function. When the **Gold Starlight** and **Equinox interconnects** were put back to their native tasks the event was remarkable. It became the only highly detailed system I have heard in recent memory that I did not cringe at, even with an elevated listening level. All of this testing with the interconnects and digital cable affirmed one thing – David really knows the intricacies of each Wireworld cable!

If there was discoloration, compression and loss of detail with the Gold Starlight digital cables used as interconnects, it was pretty good! I have used very few cables which have brought as much warmth and palatability to reduce harshness as the Gold Starlight in a pair acting as interconnect. The best illustration I can summon to express how much warmth to the sound they add would be the addition of a tube component in an all solid-state system. The sound is so intriguing that I find myself continuing to use them in that application to hear the result.

How did the Gold Starlight perform as it is supposed to be used, as a digital cable? Wonderfully, as it retained its rich glow and clean presentation. As the review period came to an end, I began setting up a Sonos Digital music distribution system in my listening room. I used the Gold Starlight as the digital cable running from the Digital Out on the Sonos ZP-80 direct to my DAC (being reviewed, which one I won't tell; it'll be a surprise). Clearly the cable was in its element, as the Equinox 5-Sqaured could not treat the signal properly (I *had* to try it!). In any less than ideal DAC situation, I would *urge* the owner to try a Gold Starlight prior to jettisoning their DAC. It can literally save one's digital life!

The Equinox 5-Squared Speaker Cables were perhaps my sentimental favorite. My first ex-

periment with cabling some twenty years ago was with speaker wiring. Ever since then I have paid special attention to how speaker cables perform. In the case of the Equinox, I presented them with the challenge of both tube and SS equipment. Usually, I have a strong preference over how a speaker cable is employed, as I find that most brands perform better with one technology or the other. I found no such preference with the Equinox, as I was mightily impressed by its use with both tubes and solid-state equipment.

The flatter, "squared" design was as flexible as most speaker cables I have used. The silver coated OFC copper dual-size spades were on flexible leads making installation a breeze. My one suggestion to David is to lengthen the leads on the speaker end an inch or two, as they were a tad tight to stretch between posts on the more widely set custom binding posts (much wider than a dual banana's width) of the Legacy Audio Focus HD speaker. On posts which are not standardized, a bit more reach for the terminations would help.

Regarding listening impressions, these are the first brand of cables which unfailingly sounded superb with any electronics I used. Low-power or high-power amps, tube or solid-state CD players, Tannoys, Eminent Technology, or Legacy speakers – you name it, everything sounded wondrously vital. I could not make these cables sound bad. As a suite, they were completely adaptable, as pliable sonically as they are physically. Most cables I have used excel at *either* tube or solid-state; these excelled in *every* rig I placed them.

I will illustrate my point by referring to listening sessions conducted with two dissimilar sets of electronics. The first rig being a "tube system" consisting of the Ayon CD-1 tubed player, Pathos Classic One MkIII tube hybrid integrateds in mono configuration, and the Legacy Focus HD speakers. This is a rather warm set, one to mellow and relax the mind rather than pushing to listen for minutia in the music.

How does one say that a cable can be ultra-revealing and yet not harsh? These two descriptions almost seem inseparable in the minds of audiophiles. Want more detail? Then you'll have to put up with more harshness – it almost seems axiomatic. But it is not always so; there are certain components, in this case cables, which achieve the perfect balance between the two.

Several discs in my collection have moments when the music seems unnaturally piercing. My ears are sensitive to hard, focused sharp top-end, and I do not like certain sounds or music which pierces my hearing. If you find the sound of chirping French fry machines at fast food restaurants or the buzz of some microwave ovens irritating, pay attention. The guitar lead in some of Larry Carlton's pieces, the wailing wall of sound that is Simple Minds, the nosebleed recording level of Lenny Kravitz's "American Woman" – these and other events are softened when using a tube-based system. Braided, stranded, networked, all the differing cable technologies, except for multiple smaller stranded gauge conductors, softened the edginess but also lost detail. The Equinox 5-Squared, in contrast, brought forth from tube components the detail that I have come to associate with solid-state. The bonus was that Lenny screamed but didn't shriek, Simple minds wailed away at their instruments but didn't make me want to wail, and Larry Carlton's guitar pierced my soul, not my eardrum.

One might think that by placing all solid-state equipment with the Wireworld products trouble might ensue, but it didn't happen. This was possibly the most fascinating aspect of these cables. Rather than channel harshness, they ameliorated it. I had a high-power rig with sensational resolution set up next: Cambridge Audio Azur 840C player and Jeff Rowland's Capri preamp paired with his 501 class D monos – at 1,000 watts each. Topping it off, I used the Legacy Focus HD speakers again. These speakers will show *precisely* what's happening upstream.

If there was ever going to be solid-state overkill and an aluminum sounding attitude, it was going to be with this high resolution source and class D amplification, right? Wrong! *Magnified but not mangled* is the proper phrase to describe the resolution of this rig. Consider this comparison: An electron microscope can zoom in on objects invisible to the naked eye. However, we do not suggest it is harsh or glaring because it can do this. Instead, we see incredible detail because it can resolve those images at that power.

That resolving power was displayed beautifully as I reveled in Alan Parson's *A Valid Path.* Parsons has always been intriguing in his brilliant engineering and use of effects. He's revered for his work on Pink Floyd's *Dark Side of the Moon,* and in many ways he's gotten better lately as he incorporates overdubbing and sampling on this disc. The Wireworld wires channeled it all to me – no loss of information, yet carbon-based sound. Not copper based, silver based, but *carbon-based, human-like.* It's amazing how an almost entirely synthesized disc can sound so *orchestrated.* The ability of the cables to allow the listener to hear the weaving of countless minute details in Parson's music impresses me to no end.

The Wireworld cables as a suite worked together like a sonic microscope which magnified the formerly inaudible (smothered, congested) image and brought it to resolution. I am normally a restless person in regards to equipment, as I can almost always find something significant in terms of shortcomings in a rig. This usually drives me to swap pieces with regularity. However, I kept this setup running for an extended period of time without any changes, as it was simply enthralling. That has almost *never* happened to me before. No cable in any system prior to this has ever escaped at least minor criticism. I find it exceptionally difficult to fault these cables.

Gold Eclipse 5² OCC
solid silver interconnect, Teflon insulation

CONCLUSION

The Wireworld sound is pristine, extended, voluptuous, and expansive, among other adjectives I could summon. Its top-end is utterly distinct, crystalline as an icicle, but not brittle. I'm not sure I would call it hyper-detailed, but it adds more informational context and nuances than any cable I have used in recent memory.

The extended information retrieval through use of the Wireworld product seemed to have no frequency limitations - a thorough expansion of detail was detectable throughout the audible range. The effect is hard for me to overemphasize. In fact, this trait was so pronounced that they single-handedly turned my review of the Tannoy Glenair speakers on its head!

There are times when a reviewer needs to say, "This component just didn't work for me…" and urge readers not to condemn a product just because the magic didn't happen in the reviewer's experience. In this case, the Glenair had been put through its paces with three different amplification schemes and two different CD players. I just wasn't hearing it. It didn't seem to have the world-class vibrancy and detail I thought it should have. The speaker sounded congested, and I was moving toward the conclusion that the single driver (Tannoy calls it a Dual-Concentric™ driver, which melds tweeter and full range into one unit) technology was not up to snuff.

All that changed with the introduction of the Wireworld products. It was truly a *revelatory* change, such that I reversed my position on what these speakers could do. The Glenairs came *alive* and finally captivated me. I had been trying some inventive measures, like near-field listening, in an attempt to coax more out them. That all became unnecessary with the boost in detail afforded them by the Wireworld wires. Experiencing this change firsthand reinforced for me the fact that system synergy can play a tremendous role in the successful use of a component.

The question arises, what if I'm doing a similar thing by elevating Wireworld's products over other cables? What if I did not hear those other cables in ideal circumstances? *Indeed, what if?* That is a distinct possibility, but across a spectrum of equipment, at some point one cable will inevitably stand out for a reviewer as superior. As of this writing, Wireworld is that cable. Long term use will reveal if it indeed is one of those "Holy Grail" items – economical with ethereal performance in any configuration. In the short term, it has already established itself at this price point as the *ne plus ultra.*

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