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For new players in our market, the standard has been to bridge a tighter gap between their "ideology" and their manufactured products.

At least that's the way it's been until now.

Over time, overtly contradictory statements, and ones which go over and beyond the bounds of political correctness, are rightly criticized.

If criticism is fundamental and is expressed respectfully, that's okay.

Problems arise when arguments are discarded and epithets take their place, and instead of discussion we see the chucking... of things.

If one wishes to study this behavior's anomaly, I suggest one observes what chimpanzees do when they become upset or want to attract attention.

Why am I writing about this? Well, it is enough to consider what goes on in our own internet forums. Not only ours. But the type of aggression that can be observed in Poland's forums is almost impossible to find in some forums from other countries.

After wading through tens of comments concerning a given topic, one will often find little relevancy or none at all.

Instead, the head of the pack seems to be lead by all-knowing, and *frustrated*, individuals.

So why even read it? The best masters seem to be able to evaluate the reviewed equipment merely by means of the provided picture, the country of origin, and the local distributing agent.

So, in an attempt to save the lithuanian manufacturers of these cables some lost nerves, I'll confine my introduction to a few dry facts, and I urge those truly interested individuals to delve further at their website (<http://www.LessLoss.com>).

One of the results of progress is the incontrovertible contraction of the world.

Perhaps by now it sounds quotidian, but there's no getting around the fact that for an average citizen of our blue planet, the concept of distance is losing importance altogether.

The Global Village has become reality.

Of course, there still are places where time is standing still and a trip by car or train takes longer today than 20-30 years ago (the trip from Warsaw to Wroclaw), but those are exceptions which don't disprove the rule.

Because kilometers between the manufacturer and the client no longer have meaning, and the political situation does not hinder it (Lithuania is a member of the EU), it is worth poking one's nose outside of one's own country's little yard and to take a look at what's growing in the neighbor's garden.

The founders and main people at LessLoss are Louis Motek and Vil Duda, and the company was founded in Kaunas, Lithuania.

A straight line from Warsaw to Kaunas measures 353 Km. It takes 404 Km by car, which is just barely further than the before mentioned Wroclaw.

From the provided information, it seems that LessLoss has smeared the lines between conductor and insulation, joining the skin effect to the insulation, which effectively protects the conductors from high frequency interference and micro vibration, thus protecting the connected gear from distortion.

The result of the absence of distortion is a more natural and less fatiguing sound without the accompanying noisiness.

The conductors are made of copper.

The decision to use only this material can be likened to the decision to choose a certain type of whiskey.

Whiskey has many fans, choosing between blended varieties and singles.

Blends are of a complex composition, made of more than one type of whiskey, and singles, especially single cask types, are the embodiment of noble simplicity.

Instead of complicating the situation, or, as some would say, instead of masking some defect by mixing metals, one can concentrate on all of the possibilities of one material and go from there.

And exactly this is the path chosen by Louis Motek.

I left the "cherry on top" for last.

As is widely known, that sound quality is best appreciated late at night and usually during some national holiday, when all in the house are deeply resting, and the city noise from outside the window is almost imperceptible.

However, such a nighttime listening ideal can only be achieved by those lucky enough to be able to send off their close ones (for example over the weekend), or those who own very well isolated listening chambers.

The rest of the audiophile population should be interested in Louis Motek's production, of which he claims, "I'm selling this 3 am sound."

Enough theory.

For testing, I received a burned in (after a friend reviewer's trials) set of Anchorwave RCA, XLR balanced, a loudspeaker cable pair, and two top tier power cords of the type DFPC Signature.

Regardless of their middle to high frequency cost variation, the cables were packed only into largish bubble protected envelopes and ziplock bags, and the connectors were additionally protected by small bags with rubber bands.

There were no mystically decorated, nobly ornamented boxes, silk bags or velvet covered plush inlay.

The customer pays for cables, and cables he receives. Everything else is wasted money and natural resources.

On the other hands, the cables themselves look solid and very neatly made.

We provide pictures: [pictures]

The Signatures are fitted with the Oyaide plugs and are made of four channels, whose common cross section is 12mm^2 : two phase lines, one neutral line, and one ground.

Both the interconnects and loudspeaker cables make use of 196 stranded mono crystal copper wires.

The XLR and power cables it will be impossible to connect incorrectly, but the RCA and speaker cables have small arrows on leather tags to denote directional connection information. Here one will find the model and manufacturer info as well.

The black shiny endings with the solid Furutech spades raise feelings of trustworthiness.

The largest impression is left by the beautiful braids on the power cables, and... the loudspeaker cable's weight, which, despite being quite flexible, was not that easy to use.

Their endings' width makes them less flexible and rigid, so their attachment to the amplifier's binding posts is not the easiest job.

The heaviness of these cables requires that they be tightened very securely to the binding posts, for fear of their simply sliding out.

To solve this, it is best to have the amp on the bottom shelf, or at least on some low platform close to the ground.

This of course does not apply to those Krell or Mark Levinson owners who's binding posts firmly clutch even the most unruly cables.

Switching my current cables for LessLoss ones didn't at first elicit a particular reaction.

No fireworks, emphatic yelps, or falling jaw bones (as in american cartoons).

But even on the first day, or, more exactly, on the first night, since I received the cables late in the evening, their effect on my system was becoming more apparent.

Because it was late and I didn't want to wake up my household, I listened quietly.

Just as a background to my evening reading.

But, in spite of the low volume level, I could not discount the clarity I was hearing.

The soundstage and localities of the individual musicians was not distorted or fused.

Tom Waits ("Closing Time") was telling his unrushed story.

On "I Hope That I Don't Fall In Love With You" the guitar accompanying the singer came through closely, palpably.

More complicated melodies such as "Vattensaga" Tingvall Trio, also did not lose much by being played so softly.

Of course, the bass beats or drums were just symbolic and could not massage my internal organs, but they beautifully structured the rhythmic foundation for the piano passages of Tingvall Martin.

The next day I came back to this album, at a more civilized time and at a much higher volume level. My attention was first drawn to the cymbals.

They seemed smoother, and the black background translated an amount of information I had not heard before, and at the same time, they were not boring.

The last thing I was thinking was "chick chick chick". They glittered at 100% of their performance.

Their sound was full, disappearing into a completely black background, and disappearing there. The same thing occurred with piano.

With the LessLoss cables, it sounded much nobler; even its black lacquer seemed more deep and dark.

This blackness which encircled the musicians, even though it was not translucent, did not awaken fear or a claustrophobic feeling.

On the contrary.

Exactly on account of it did the music's soundstage gain naturalness. The sounds had room to develop, completely independently from the size of the listening room.

With well made recordings it was possible to feel as if one is in a large concert hall with fine acoustics, where, having turned down the lights, sitting in the first handful of rows, we have almost direct eye contact with the musicians, and the sounds around us are obvious and natural.

Listening to the three disc release of Vivaldi's "Montezuma" (Archive; Alan Curtis, Il Complesso Barocco, Vito Priante, Marijana Mijanovic, Roberta Invernizzi) had me glued to my listening chair so strongly, that time not only stopped, but seemed to have lost relevance altogether, having been put far into a less important realm than the performance before me.

However, that was just the prelude to the real, fully inspired Händel "Messiah."

All it took was the first couple of measures to prove what kind of sound staging is possible.

All it took was the choir back of the orchestra to sing out "And The Glory of the Lord Shall be Revealed" to prove that even in such an overload of information, there can reign harmony and order.

The LessLoss cables not only did not seek to simplify the message content by subtly softening the sharpness of depth in the further rows of musicians, but rather, with a natural freedom, allowed me to follow each and every musician's action.

Time to try a little less lofty repertoire.

India Arie "Acoustic Soul" is an album which is saturated with pulsating rhythms, founded by a strong and, honestly, overly heavy bass.

The LessLoss cables were not entirely able to curb the lowest components, but nobody, especially myself, expects true miracles from them.

What I did get was a light, simple and pleasantly swinging background for my day-to-day chores and as a backdrop for coffee with friends.

The soft, but tout "brown skin" bass massaged the listeners' inner organs, calming us in a peaceful way.

To avoid falling asleep, I put on a harsh and more scandalous than Chuck Norris "Crude Alabama Storytellers" Beitthemeans.

Theoretically, one could call these guys bluesmen, but it's enough to loudly play, for example, "Mr. Devil and the Black Widow Woman" to understand that there's a darker and less friendly to the ear side of blues, which suddenly and without friendly introductions grabs at you, not asking you whether you want it.

For a village dance or a family outing it's not the best selection, but it is an album connected with many dreams, such as a loved album used often in the car.

When such music is playing, nobody who has even the slightest ear for music can fall asleep.

The unclean howling guitar, pulling at your nerves, crying vocals and rhythmic drum slamming were all depicted to a fitting hyperactive degree.

The longer I listen to my system with the LessLoss cables in place, the more I realize that what I am hearing is not the result of a sound signature of these cables. This cannot possibly be so. It cannot be so because one cannot pinpoint the sound of the cables at all. What one can assert that one is *not* hearing is all that, pardon my language, crap, which always surrounds us. All the radio garbage from Wi-Fi transmitters, mobile phones, energy-saving light bulbs, and other so-called "advances of modern civilization." The listener is met with just clean pure sound, without the dirt and hash which we have now grown accustomed to hearing.

Returning to "normal" cables after unhooking the LessLosses can be likened to the feeling one has when returning from a vacation on rural mountaintops, back to some large city's downtown hustle and bustle.

You'd think everything is okay, just as it was before, and so nothing should be bothering you, but you find something suspicious about the air, you find yourself growing tired more quickly, and returning from the grocery store, which is right

here in this neighborhood, what you really want upon return is to jump into the shower.

Whoever's still reading would likely like to hear my hints as to which of these cables "works" the best.

The simplest answer would be to say that all of them together, from lithuanian A to lithuanian Z, give the best results.

But not wanting to disappoint anyone, I'll provide my own, painfully subjective, viewpoint of my use of them in my own system.

The first would be the power cables, which provide the "good" power to the electronics.

I'd say the XLRs come next. Possibly because my system just seems to like XLR connections, so it seems fair. Third, I would say the RCAs and loudspeaker cables.

Of course, your results will vary.

Best would be to make use of LessLoss's 30 day return policy and simply return the ones to the manufacturer if applicable.

LessLoss suggests such a method themselves.

I belong to the bunch of happy people who listened and liked what I heard.

Sadly, I had to send out the cables, but the last piece of music which I was fortunate to hear through them is still playing in my ears today.

"Hey! Mr. Tambourine Man, play a song for me; I'm not sleepy and there is no place I'm going to."