

C-MARC™ RCA Interconnects

Date Added: 03/22/2020

First of all, I would like to thank you for the excellent cable and speaker firewalls and for the excellent customer service.

Now the RCA and triaxial speaker cables are also playing in my music system.

Although the cables haven't yet played music for long, I am already enthusiastic about the musicality.

For me, the cables and speaker firewalls are an absolute must in my music system.

Without this, I miss the tonal substance, the timing, the fine details and the musical energy that are so important for my perception of authentic music.

The music now sounds even more powerful, dynamic and homogeneous.

With these unique cables and FireWalls I have the feeling that I can fully exploit the potential of my music system (LDMS server including Ideon Audio 3R Master Time, Lampizator SE GG 2.5 Pacific Edition including preamplifier, NAT transmitter, Harbeth 40.2, etc.).

In addition, the cables and firewalls are very meticulously and precisely manufactured.

My eyes are spoiled too.

I am very happy that I chose LessLoss!

Stay healthy.

Thank you very much and good luck.

U. S.

Date Added: 08/27/2019 by Arthur Ross, Westport, CT

TO MY MIND, USING THE ART WORLD AS AN EXAMPLE, LESSLOSS TO THE AUDIO CABLE BUSINESS IS AKIN TO COMPARING THE WORLD OF MONET, DA VINCI AND VAN GOGH TO COMIC BOOK ART.

Date Added: 08/20/2019 by Matthew

I've spent the last two decades building up a small-room, small-ensemble stereo system for listening to piano, guitar, folk, country, and chamber music. I had settled on the boxes that suited me at my price point: a Lumin S1 server and L1 hard drive, Coincident Technology monoblocks with Takatsuki 300b's, two Placette volume controls — one for each amp, to serve as balance controls, and Taksim speakers. Power is supplied by a Wattgate wall outlet feeding a Torus transformer.

I wanted the best-sounding cables I could afford, and I wanted to stick with one manufacturer. I decided to try LessLoss's C-Marc cables because they were priced sensibly, a US dealer had strongly recommended them, the online reviews were positive, and they were easy to handle (i.e., highly flexible). The actual technology is beyond me, but the LessLoss website is exhaustive, for those who want or need to know about those things.

I've been following a series of steps:

Step one: new signal cables.

This meant two 1-metre C-Marc interconnects (RCA) and a pair of 2-metre C-Marc speaker cables. The improvement I got from the C-Marc's was what Louis, and the reviews, told me to expect — more relaxed, liquid, with less grain than I'd been hearing before and also less congestion between notes. Changes in a stereo system tend to show up most obviously in the bass, and regarding that, bass went lower and cleaner, which is what I wanted and hoped for. Overall, C-Marcs were an obvious though not huge improvement.

Step two: Two C-Marc power cords.

I plugged these into my monoblocks. What I heard, after break-in, was the same as what I heard from the signal cables, but much more of it. I mean MUCH more. My system had already been doing well at filling in between the speakers. Now, between the speakers, the blackness between the notes was even blacker. That erased almost all cloudiness and made for much improved separation between instruments and between instrumental lines. All the while, the sound stayed relaxed. When I played rock'n'roll, the system kept up with it — drums sounded explosive, bass went deeper and cleaner but also was rich in overtones. Treble was highly detailed but never shrill. Louis had told me to expect this — that good sound starts at the wall, which means that the power cables are the foundation of his product line.

Step three: LessLoss Bindbreakers.

I was impressed enough by the cables that I thought I would try his Bindbreaker isolation devices. The obvious place to start with them was under the Placette RVCs, which still rested on the sorbothane nubs that they had come with. They made an immediate and huge improvement. Basically, they added more of what the cables had added but also expanded the soundstage into the corners of the room behind the speakers. There was correspondingly more space between the notes and each note has more weight to it. Pace, rhythm, and timing all improved. The expansion of the soundstage behind the speakers was the biggest shock so far when using LessLoss products. Even my wife noticed — “Matthew, what did you just do!?!?!” Around here, that’s the ultimate test.

Step four: More Bindbreakers.

This time I placed them under the amps and server. I got more of what step three got me, which is what I’d hoped. Again, the improvement was obvious, and along the lines of step three had done, but more of it, though really, the jaw-dropping moment had been when I first put them under the Placettes.

Step five: Still more Bindbreakers.

I wondered what they would do under my speakers, so, two more sets of Bindbreakers. This is where things got fraught for a while. With them under the speakers, the soundstage expanded well out toward the listening chair, which was wonderful. BUT ... the sound also grew more congested, as if all the notes had got wrapped in fog. The expanded soundstage was a definite plus, but unless I could eliminate the fog, I couldn’t leave these in the system.

So I tried two things: (1) Review the speaker placement. That helped, even moving them an inch did that, but not enough. Some of the cloudiness dissipated, but not enough, and bass still sounded muffled. So, (2) I adjusted the settings on my Lumin server. Specifically, after a few tries, I ended up turning off all upsampling/resampling, switching everything to Native, and then turned on DSD. Doing that basically solved the problems that the speakers had first encountered with the BB’s (cloudiness), without weakening the strengths (a much expanded soundstage, a very natural, liquid sound, a wonderful combination of weight and air).

Good cables make a difference, and C-Marc’s are emphatically good ones. In the same vein, the Bindbreakers are the best isolation devices I’ve ever had in my system (and previous to this, I’d been using a series of highly regarded ones).

LessLoss builds some amazing gear. And I haven’t even tried their Firewall technology yet. Will be saving for that.

Some general notes:

The cables take a long time to break in, and even once they’re broken in, they react more to the weather and to time-of-day issues than most cables. Live with it ... when they’re at their best, which is almost always, they’re amazing.

I demagnetize my system more than I used to with these cables. Specifically, I do it every four or five days instead of every three weeks. These cables seem to benefit from that.

Once you’ve installed these cables, don’t move them or even touch them. They’re sensitive to that. So are all cables, to a degree, but these more than most.

Good audio starts at the wall. Get a high-end receptacle, if you want to do justice to these cables. Even the very best ones don't cost that much.

The Bindbreakers require break-in as well – a few days, at least. Strange but true. Perhaps because they are partly made of wood.

When you change your cables, you're changing the signal the speakers are receiving, so adjust your speaker placement once the C-Marc cables have broken in. It always helps.

Date Added: 08/20/2019 by H, New York

The Less Loss C-MARC range is the most appealing and effective cabling and power treatment I have ever found at its price point and at those 2x or 3x above. To get to the punchline, a complete set — interconnects, speaker cables, digital coax, power cords, and C-MARC Firewall 64x for each component — delivered in my system created (1) more focus and coherence around vocals and instrumentation along with a larger soundstage (2) less harshness around some highs; and (3) rich but controlled and tighter bass. The biggest improvement, however, is in the overall musicality and listening engagement which is MUCH higher with the C-MARC cable set for every genre of music I tried. The cabling allows the listener to shift focus from the cerebral aspects of critical listening in which each part of the musical performance is considered in a piecemeal manner to simply enjoying the music. For any one who values their system and is open to improvement, an audition of the full C-MARC kit is highly recommended and I would say should be nearly a requirement for anyone starting a system from scratch.

For those for whom some more detail might be of interest — I currently have three high end systems, each with a different character. Over the years, I have seriously listened to a dozen different brands of cabling and power conditioning at a range of price points commensurate with the level of investment in each overall system. Virtually all sets of cables were above the price of a full C-MARC set -- at times many multiples above. Each set of cables had pros and cons and some stayed in each system and when they did, it would be the full set of cables for coherence. Often moving from one set cables to another in each system usually changed one or two aspects of the presentation of the music. At times, while there was shift, the "net" result was not an improvement in my judgement. Other times, there was a "net" improvement but there remained a weakness in some aspect. The "best" cabling in my judgement lowers the noise floor of the system and "stays out" of the way as much as possible.

In many circumstances, the specific character of a set of cables can be used to compensate for the opposite characteristics the components possess. For example, "bright" cabling can compensate for a "dark" set of components. In my experience, this approach always leaves a sub-optimal net result but may be the most practical approach given the components in question. C-MARC's character is neutral and I could not discern any particular emphasis the cables brought — they were not brighter or darker; they didn't accentuate one part of the recording over the others; they did not appear to be faster or slower than other cables etc. Their main effect was to increase the effortlessness and fluidity of the music while improving the coherence and size of the soundstage. Imagine a sort of haze around the band or orchestra members that other cables impart or allow — C-MARC simply eliminated the haze (and occasional harness around some highs). In this sense, I believe C-MARC is likely eliminating various types of noise and interference present within and among the components of the system, letting each play its role in the music delivery with minimal negative artifacts introduced. The net result was a notable increase in musicality and engagement with the music.

For anyone considering C-MARC one step at a time, my suggestion would be to start with either speaker cables or power cords. If it is possible to audition the whole set, even if finances may preclude the purchase of a whole set at once, I would recommend doing so, so that the full potential of the system in question can be heard with comprehensive C-MARC cabling.

For any skeptics reading this, I had no interest in changing the cabling in any of my systems which were all performing well. Konstantin at Atelier 13 in Nashville offered to send me a C-MARC set at his expense just to see what I thought. In the end, the overall effect was so profound I purchased the full set — they were that good. At the C-MARC price level, and at many price levels above, I have not found a better set of cabling that works equally well with tubes and solid-state, high efficiency horns and low efficiency two-way etc. C-MARC lets the inherent quality of whatever you have shine through to its fullest.

Date Added: 05/08/2019

The custom LessLoss C-MARC 1m DIN-RCA phono cable they made me is far superior to my Transparent and Purist Phono cables.

The Transparent cable is \$3,000 retail and horribly noisy. I found out after purchase the Transparent is not well shielded and prone to pickup hum, huge problem in my system which I could never alleviate.

The Purist cable is \$10,000 retail and better shielded but very dark and slow sounding.

In comparison the LessLoss cable is very quiet, alive sounding and creates a 3D soundscape versus Transparent and Purist's 2D soundscapes... Basically, the LessLoss cable is *intensely* better than both in all aspects.

Thank you!

Date Added: 01/02/2018 by Ken Sternberg

Quiet, relaxed, with a sense of ease, and with a slightly distant presentation of the soundstage, with timing & dynamics that are more natural than hyped. Music becomes emotionally, as well as intellectually involving. Detail is present, in proper context. In other words, instruments and voices sound real, with all the details balanced, and heard as part of the fabric of the whole.

Perhaps even better than another very quick set of cables that I use presently, there is immediacy in the strike & start-up of transients, with long trailing decays.

Not so much about creating excitement, but rather showing off realistically what is so easily missed; it is the more musically satisfying approach.

Date Added: 10/05/2017 by Hans Martin Lie, Norway

Before summer I had an audio session with some of my best audio friends. One of my my friends brought a pair of the new C-MARC RCA Interconnects. we tried it out in many position in my audio rig and we heard right from the start this was a good high end cable with great natural timbre, better holographic and more organic sound. For fun we also tried a single RCA as a digital 75 Ohm cable with great results. It simply blew away all my other digital cables. I emailed Louis and got an Early Bird offer and ordered a pair of C-MARC RCA cables and one single run for S/PDIF. This is a well made, nice, flexible and incredible design. I do not understand how it is possible to produce this complex "Litz." It is a fantastic hum bucking cable that truly works.

I am deeply impressed by Your knowledge and development of noise and electro magnetic radiation suppression. Your products are truly superb. Yes it costs some money but I personally do not regret it. This is my best additional high-end investment!

Date Added: 05/03/2017 by Finn Mølmen

With kind support from Louis Motek, I made an Early bird-acquisition of two pairs of C-Marc RCA interconnects, one meter long. I already have several Lessloss DFPC's and an Anchorwave connecting my tubed pre- and power amplifiers (Belles, Rogue). Signals come from vinyl (Gyro, DV XX-2, Verto, Chinook) and an Aurender streaming through an MX-DAC supplied with diy power (AMB ?11) with an integrated Firewall module. Heavily tweaked ProAc speakers and two ML subs. My listening room is acoustically treated.

My setup yields extreme resolution and good 3D, yet the sound has seemed a bit compressed, making it a bit harsh or aggressive when approaching realistic sound levels. Tube rolling has expanded and alleviated, but not sufficiently.

For some years I have used van den Hul The First Ultimate carbon IC's to feed my Belles preamp. Brief visits from other IC's (e.g., Audience Au24) did demonstrate a potential for improvements, but a hifi enthusiast with limited

fundings needs to make sure his investments are sound, especially when the existing cables already are fairly good. Several brands were under consideration. All the more welcome was the announcement of a new LessLoss line of products.

The two pairs of C-Marc interconnects have been in my setup now for a week. Right «out of the box» they gave more mature timbre than the carbon cables, the sound stage became broader and more holographic. After two days I put them in my Hagerman FryKleaner for 48 hours. The development was striking, enabling my setup to render full symphonic orchestras in three dimensions while maintaining control with peak instruments such as flutes and high pitched violins. And suddenly Cecilia Bartoly's voice was rid of metallic harshness, and instead came through with her expert modulations in timbre and expression.

Well known benchmark tracks appear as new, and are reproduced with more realistic timbre, better tone balance and control, and with ample yet inconspicuous dynamics. The transients are effortless and transparent. All in all the C-Marc RCA interconnects provide increased holography and insight into the auditive texture, making the music more intelligible and engaging. I will need more time to fully appreciate these interconnects, also in friends' setups, but am already confident my investment is a success!

Physically the cables are supple and very easy to handle. The RCA connectors softly snaps on to the sockets making stable and secure connections. These cables have scarcely any bling factor at all – they just provide excellent sound. My hifi setup has undergone a major improvement. The experience certainly makes me consider investing in a pair of C-Marc loudspeaker cables. Thank you, Louis and all at LessLoss! Well done!