

## **C-MARC™ Speaker Cable**

**Date Added: 10/27/2023 by Mac Finney, Baltimore**

After some days of burning in, I'm now hearing the lovely, balanced & highly nuanced characteristics I was hoping for...and much, much more. The beautifully crafted, highly flexible LL speaker cables are more resolving than the 3x more expensive wire they replace.

The crazy amount of detail hit me first. Shimmering detail. Nothing harsh about it. Bass is fast, taught & musical. Transients to die for. Head-turning attacks & decays that float away into inky black darkness.

Without drawing attention to any one strength, this speaker cable does everything well. However, in my opinion, the cable's ability to reproduce vocals has to be one of its most impressive and appealing calling cards.

This is the stuff that "end game" speaker cable is made of & one that deserves serious consideration no matter the budget.

**Date Added: 09/06/2023 by David**

The C-Marc Entropic speaker cables have done wonders for my system, which consists of Accuphase electronics, Magico S7 speakers and products from Clearaudio, MY Sonic Lab and Synergistic Research.

Since about 2019 I had been using the top-of-the-line Synergistic Research Galileo SX speaker cables that were purchased for over 15k and I thought I had finally achieved a level of reproduction that would satisfy me for the foreseeable future. I was wrong. I've come to realize that just throwing money at a problem is not the solution to better reproduction... it just makes you poorer.

The C-Marc Entropic speaker cables for a third of the cost of the Synergistic Research have elevated my listening experiences and allowed me to make a stronger and more satisfying emotional bond with my music. I wish I had known about LessLoss years ago.. I could have saved not only money but what seemed like a never ending frustration with constantly trying to achieve the best reproduction from my gear. With these cables I think my search is finally over. Now I can relax and just enjoy the music like never before.

**Date Added: 05/02/2023 by Aleksandar from Serbia**

After buying the Entropic RCA Interconnect cable, I decided to buy the Entropic speaker cables as well. For the first time in my life I hear music exactly as it is intended to be heard: absolutely no artificial coloration or any unnatural flavour is added. State of the art high end products without any doubt.

As for LessLoss as a company, rest assured that they will always go out of their way to do whatever is needed to keep the customer's satisfaction at the highest possible level.

**Date Added: 07/18/2021 by Joshua J. Wright**

When I first read about the LessLoss technology I was a bit skeptical. Since I already loved the way my system sounded I had difficulty believing that it could sound even better than it already did. Louis assured me that I would be impressed, so I took the dive. The first thing I tried was the C-MARC power cords with ENTROPIC treatment. The 2 power cords were applied to the DAC and to the pre-amp. At first the sound seemed to close in and become less involving. By the 3rd day of listening it became apparent that I was hearing sound that was more coherent, and phase correct, producing a more musical overall result. Inner details, textures, and the bass all took a significant step forward. After experiencing these effects I went ahead and added 2 untreated Reference level PCs to the amplifiers which resulted in magnifying the effects noted in the DAC and Pre-amp.

After the power cords I was curious about what the Blackbodies (total of 4) would do for the sound. This addition caused the most significant initial sonic degradation of anything I have ever added to the system. It took about a week before the benefits became fully apparent. Strangely enough the biggest improvement came after leaving the system off for a week. When I turned it back on the sound had totally transformed. It was as if a switch had been

flipped bringing everything together. Suddenly there was a clear open window of sound with extended decays and sustains surrounded by the acoustic space specific to each individual venue and recording technique. All frequencies were proportional, gone was the bass heavy bottom up effect I had noted earlier during the initial break-in period. Also gone was the increased dynamic slam and exaggerated dynamic contrast that was previously prominent. What remained was a very natural balanced, and detailed presentation free from any detracting artifice. The background was much more quiet, allowing the tiniest details to emerge effortlessly, as if being spontaneously emitted from the space in between the speakers. The imaging was excellent before, but now it was as if the speakers actually ceased to exist. The sound also became more concise, focused, and clean; making it apparent how much extraneous noise was infiltrating all aspects of sound before the Blackbodies were added. Initially this effect made me feel like I was missing certain aspects of the music, but over time it became apparent that it was only distortions that were missing, as new worlds of detail were exposed from old familiar recordings.

After all of this I could not believe that the sound could get any better, but Louis provided me with this quote from another customer. "How the heck could I even listen to it and rejoice in it back then?" This from a customer who thought it could not get any better. That was the exact feeling I had after installing the Firewall For Loudspeakers. In total I have added 4 sets to the speakers. I could have easily stopped after the the 1st set, as the improvement in tone, micro nuance, and overall integrity of the sound was beyond anything I could have expected. However after adding the 2nd set I too was saying to myself "How the heck could I even listen to it and rejoice in it back then?" The whole sonic landscape elevated particularly in the bass region which became even more effortless and detailed. It was as if the whole system was upgraded. The music was just "there" without any veils or resistance to most minute details. The sound was fuller from top to bottom, with more life like nuanced transients, and deep deep views into the sonic fabric and the most delicate textures and tonal inflections. The system never sounded this effortless, as if it had become super-conductive and friction free. Talk about lifting veils. Consequently I now have 4 sets of Firewall for Loudspeakers installed.

At his point I thought there is no way things could get any better, but as it turned out I was wrong, again. Louis built a custom set of Jumper cables specifically designed to work with Avantgarde Trios with BassHorns. These jumper cables were made of C-MARC, ENTROPIC cable with a DIY Firewall For Loudspeakers as junction splitter box. As usual there was an initial sonic suck-out upon first listen, but over the course of the week the sound again blossomed into something I have never before encountered from the system. Even after adding all of the other LessLoss devices, the sound again took another leap forward. It is not that I didn't think the system sounded good before, it's just that the improvements were of a type I had not yet experienced. All of the other improvements to the sound were still present, but were now being presented in a new light. The soundstage, imaging, and acoustic space all seemed come together to form an aural illusion so seductive and infatuating that I cannot stop listening and rejoicing in the sound. This type of sonic improvement is difficult to put into words, but after you hear it you will know exactly what I'm talking about.

Effortless, organic, liquid, holographic, 3D sound reproduction appears to be a byproduct of not just eliminating noise from all power and signal carrying cables, but of also reducing the effects of environmental EMI and RFI which can permeate every component. That is exactly the result I feel has been achieved from using the LessLoss devices. It is very difficult to say which device has had the biggest impact, but I can say that they appear to work synergistically. Individually each device has made sonic improvements which after hearing I did not want to live without.

My compliments to Louis and his organization. They have have proven to me that it is in fact possible to improve on even the most impressive sound systems, regardless of how good they already sound.

Associated Equipment:

The entire system has evolved over the last 17 years. The only components that still remain are the speakers and upgraded versions of Audiopax Model 88s which were upgraded to MkII status in 2009. Every component including the cabling, electrical conditioning, vibration control, and room treatments were all selected after careful auditioning and confirmation of their sonic synergy with the overall system. Consequently, each addition has advanced the sound in a desirable direction. Many components have come and gone to arrive at its current state.

Roon Nucleus: music server

Lumin U1: music streamer

AQVOX: CAT 7 ethernet cable on all internet connections.

AQVOX: Ethernet Switch (between Modem and Lumin)

Berkeley Alpha DAC Reference II with MQA

PS audio Signature BHK: Preamp

Audiopax Model 88 MK II: Monoblock Amplifiers

Avantgarde Trios with Basshorns: Speakers

Video: Oppo UDP-205: Universal DISC player

High Fidelity Cable Co: For all Power conditioning and line level, and speaker cables

LessLoss jumper cables

LessLoss Technologies: Power Cables to all components via HFC Professional Series power distributor

LessLoss Firewall For Loudspeakers (3 stereo pairs, one for each speaker driver and 1 integrated into jumper cable junction box)

Room treatments:

20 inch ACS stereo tube traps

Corner ceiling traps.

Grand Prix Monaco: Equipment Stands with Apex footers and ceramic ball bearings.

All stand legs filled with ferrous steel shot.

Support shelves upgraded to 3/4 inch glass.

All footers, shelf spacers, and tube dampers are from Herbie's Audio Lab.

### **Date Added: 03/26/2021 by John Voloudakis**

Replaced "Black Box" cables costing twice as much and being half as efficient in transporting my vintage Sound Labs to a new level.

### **Date Added: 12/12/2020 by Harold**

I have looked at many designs of high end cables. None of them stand out in sense and simplicity like the C-MARC cables do. All the variables that influence sound (capacity, inductance, skin effect, strand jumping, dielectric constants etc.) are optimised in the most elegant solution I can think of.

Having made me very curious I bought some about 3 months ago, starting with one Entropic Process Power Cord, a pair of interconnects and standard C-Marc loudspeaker cables.

I was so impressed that I decided it really pays off to feed all the equipment with Entropic Process Power Cords.

Most impressive is that all the glare and aggressiveness in the sound I was used to in some recordings completely disappeared. And this without any loss of detail and speed.

Violins that are meant to sound fierce, like in Shostakovich's string quartet no.8, can sound too harsh in a resolving system, even when played with the best equipment.

I love the energy of Isabelle Faust but superimposed with high frequency noise it is hurting my ears. Listen to her

solo in Beethoven's violin concerto and you will know what I am talking about. Jimi Hendrix surely would be impressed.

During crescendos of large choirs it may sound like the microphones were clipping during the recording, resulting in nastiness in the high notes.

Recently I upgraded the speaker cables to the C-Marc Entropic Speaker Cables. They take away that last bit of glare and let you experience the instruments and voices in its pure essence. Music sounds so true to life, it is very difficult to put in words. You can feel the instruments themselves bringing the air into motion.

C-Marc cables don't add or emphasise "a taste" to the sound. C-Marc cables are like Tai Chi masters, they just let the energy pass through without wasting or blocking it.

Equipment: Streamer Melco N10, DAC Sonnet Morpheus, Amp Bakoon AMP-13R, Speakesr Bastanis Matterhorn mk2. Other cables: Fidata ethernet, Curious Evolution USB.

### **Date Added: 11/30/2020 by Andor**

Before purchasing the C-MARC Entropic Process loudspeaker cable, I wondered if it was worth the extra expense compared to the original C-MARC. Now I know: absolutely!

I was very pleased with the earlier version, but the fantastic experience with Firewalls, Entropic Process power cables, and Firewall for Loudspeakers, suggested it would be good, even though I had no idea how good it was. The cable is constantly still running in, but from the beginning it was simply much better than the previous C-MARC speaker cable.

The previous reviewers have already described it, but what's obvious to me:

- Huge space,
- Musicians in the room!
- Great progress has been made in the separation and placement of instruments. I've never heard the high notes sound so beautiful.
- Mid-range expressive and detailed, with previously unheard sounds, air quality, spatial positioning.
- Fantastic purity I did not expect!
- And the dynamic slam goes down like never before.

Very cool. The Entropic Process loudspeaker cable almost kicked the door in and my chin nearly fell off. Oh my God! In my opinion, this excellent cable will soon be rewarded with a prize of some kind!

What I love about LessLoss products is that they make the listening experience very easy and without fatigue.

Thank You, Louis, again!

### **Date Added: 11/13/2020 by Matt Shelton**

I received my entropic c-marc speaker cables quickly. They replace some older Lessloss cables that I picked up used, and for which Louis gave me a generous trade-in. I try to resist hyperbole, but am back in the throes of head-over-heels love as I am forced YET AGAIN to concede that the sky is the absolute limit in terms of what adding new LL elements to my already heavily Motek'd system will do.

All the things I raved about in my March review of the speaker Firewall filters are significantly further enhanced. My

music is sounding even better at both softer and louder levels, hard for me to believe since it was already so enjoyable. It sounds so easy yet dramatic. Somehow, even though the intellect knows recorded acoustic music is still not quite real, the heart is happy to be fooled. There is no effort. Belief no longer must be suspended.

Please, prospective purchasers, you haven't begun to hear your gear at it's best until you have sorted your power cords and cabling with the best Lessloss product you can afford. Honestly, you can save \$\$\$\$ into the future by NOT needing to upgrade your system components once you have unleashed your speaker cones the Lessloss way. For the record, and like Louis, I am a professional musician, playing in orchestras and big bands, and I no longer feel cheated when listening to classical and acoustic on my system. Other genres can absolutely kick ass too. Excellent music in, absolutely stunning out...

After a nearly 40 year hifi journey, I have stopped missing a few components I stupidly sold along the way and am truly happy with my modestly ( cost-wise) high-end system. I am struck with sadness for designers and producers of hifi who maybe never heard what their gear could truly do, without the very best attention to the issues that Lossless has tackled. Maybe a few lucky ones did.

Another honest-to-goodness breakthrough success.

### **Date Added: 10/20/2020 by John Zermani**

The sound of my system last night was so immensely better than the night before that I'm at a loss to understand how cables or break-in could possibly result in the magnitude of the improvement I hear.

My "review" (below) of the C-MARC Entropic Process cables was premature, it seems, and my comments are nowhere near positive enough.

You are welcome to use what I wrote, but when I finally come to terms with what these cables can do and have done, I may be compelled to write another assessment.

Thank you for your years of effort; the results are greater than I could ever have imagined.

I received my new C-MARC Entropic Process loudspeaker cables on Wednesday, Oct. 14th.

I put them on my Cable Cooker for 3 days as this has always been essential for maximum sonics in my system; even when the manufacturer has instructed that it is unnecessary or not recommended.

After cooking, it normally takes ~ several hours of real music to fully maximize sound quality.

My reference speaker cables for the last 3 years have been Nordost Frey 2 cables (as the Valhalla and Odin cables are too much of a good thing = not good) because they are the only ones I could find that were both fast enough (the fastest so far) neutral enough (a bit cool sounding but not bright), very transparent with excellent resolution, and, most important: They get the timing right. This is NOT about speed; it is about all the notes, bass to treble, arriving at the right time with no smear or delay and with proper decay. No other cables I could find could do this. I had no options; but I was satisfied.

Given my results with your Speaker Firewalls and your power cables, I decided to try your C-MARC Entropic Process Speaker cables in the hope that they might provide everything the Frey 2's provide and even more. The Early Bird discount offer made them that much more attractive.

I am pleased to report that I think I have found the only other cables that get the timing right.

But it's much more than that: These are very "fast" cables, very transparent, with even better resolution than Frey 2 and better "body" and "weight" as well. Voices are a bit more "human", woodwinds and strings are a bit more "woody" and "stringy", and the sense of reality, of being present at a "live" musical event, is significantly enhanced.

These are definitely not "warm" cables. The weight and body they portray are not bloated or "euphonic". Neither are they "cool" cables as many "fast" and transparent cables can be. Instead, and in my system, they take me to the recorded venue where I hear, and experience, what I can believe I would hear and experience if I were present at the time the recording was made. Absent being there during the recording, one can never be sure of this of course, but the sound rings true to my many decades of listening to performances of live music. They seem to be the most dead-neutral cables I've yet heard; adding or subtracting little or nothing.

AND: They do this better than any others I've yet heard.

Your C-MARC Entropic Process cables are a magnificent accomplishment. As they are likely not yet at absolute, maximum performance (though very close) I am eager to hear what they ultimately achieve.

Thank you for a great product that advances the state of the art.

John Zermani.

**Date Added: 10/11/2020 by Joerg Meinhardt**

The brand new entropic speaker cables!

Lucky me, could purchase the new entropic treated C-MARC speaker cable before it hit the online store.

And this time, I will directly jump to the essence of my review:

Another fantastic LessLoss product, that I have to recommend full hearted.  
Go for the Early Bird offer until Oct 19th !!!!

For the more interested, read on about my story with these cables.

As mentioned in my last review about the (non entropic) LessLoss RCA cable from Sep 19, I had RCA and speaker cables made by the manufacturer of my beloved Lavardin ITx-20 integrated SS amplifier. The cables are very neutral, natural, clean and clear with good reviews. So I was not looking for replacing them due to bad behaviour, but because my previous experiences with LessLoss products were so great, that I just had to finish my cabling with LessLoss. Right after I received the RCA cable, I heard, that Louis was ready to produce the C-MARC speaker cables with entropic treatment and offered to sell it before the official start. Of course, I ordered immediately.

So the RCA only had 5 days to burn-in, before the next change came and there were 2 burn-ins in parallel. But I am not a researcher, so I don't have to separate these events :)

Another information, I cannot give, is the difference of plain C-MARC speaker cable versus the entropic version. In the review of the C-MARC power cables with entropic treatment, you can see my judgement though against the plain version, which I owned before. It will most likely be the same here. I already experienced decades ago, that the same cable used for speakers or for power (or even for interconnect), will have a similar sound improvement. My remark about the entropic difference was "more meat on the bones, richer timbres and more precise space, which all pays into the more natural bucket." ... see review from May 21 this year.

Now let's see, what exactly happened here with the change of the speaker cables. Amazingly similar to the improvements of the RCA but additionally on top and a lot more. Besides the "More organic sounds, especially with voices, but also bells or plucking strings and all the rest :) Everything more palpable, widening stage in all directions, better controlled bass and more powerful." there was a lot more completeness, self evidence, engagement, being there, floating in the music ... kind of like a trip with drugs, but healthier :)

For further improvement, I will have to wait for the RCA upgrade to entropic, but meanwhile I will upgrade my Living Voice loudspeakers to the highest in the line with outboard crossover. So 2 more loudspeaker sets to connect the crossover with the loudspeaker .... Guess what, those will be. And the crossover need good feet .... Of course LessLoss bind breakers.

Sorry, if I sound like a fanboy .... But I am one, who is critical, but so far always very happy with the LessLoss products. And they all fall into the same direction and work really well together ... no coloring and organic and palpable and blacker.

Thanks Louis and team, you have done it again!!

### **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: 10/13/2019 by Janus**

I want to share my experience with LessLoss C-MARC speaker cables.

I had already owned LessLoss C-Marc PC's , Firewall 64x and 5x and XLR interconnect, now I have a full Lessloss loom.

I was hesitant to give these speaker cables a try. C-Marc PC and interconnect are really special but I was skeptical, Lessloss C-Marc would dethrone Acoustic Zen Absolute speaker cable that had reigned in my system for a couple of years. I compared it to a few other speaker cables but the Absolute was the winner and keeper. Not this time though and AZ Absolute will find a new home..

Lessloss C-marc speaker cable is every bit as good as other Lessloss C-Marc cables.

It's a very quiet cable, "no noise" cable. It's unusually transparent as well. Sound stage is deep and open. It has

excellent resolution, definitely more detailed than AZ Absolute. This is kind of a surprise to me since the Absolute is a zero crystal silver cable. With C-Marc, I can hear more micro details, instruments have sort of acoustic halo around them what makes them more present and more believable. AZ has a tad stronger lower midrange and a tad more voluminous bass but C-Marc controls the bass better though. It's tighter and more detailed.

I can only imagine what the speaker cables can do with the latest LessLoss baby, the speaker Firewall. Maybe one day when funds allow, I'll verify it.

Good job Louis and thank you for still affordable pricing.

#### **Date Added: 09/17/2019 by Jonathan Popan**

Thanks for the bulk LessLoss C-MARC coaxial cables. I'm using them as speaker cables (two individual coaxial cables per speaker, all Litz strands of each coax attached at both ends) and at this point I have the full loom of LessLoss speaker wires (even internal) for 2 of my speakers. Before this, using C-MARC for power and interconnects, as well as for internal hook-up wire on the speakers, it most certainly sounded phenomenal, pleasant, beautiful, colorful, smooth, liquid and organic. Now, after using these C-MARC coaxial cables as loudspeaker cables between the amps and the speakers, it's absurd! The sound effortlessly flows out of the speakers like water! The tonality is heart tuggingly rich, beautiful and organic! It sounds as if the fog in the soundstage is completely gone! Lol, I just can't believe that the new Firewall for Loudspeakers will make it sound even better than it already does.

Louis, I have to say, I keep thinking about the fact that you truly are a cable scientist, not some conventional company that plays the 9's game and slaps an astronomical price tag like various companies do. Lol, admittedly your products aren't the cheapest but when I think about the R&D, time and effort that goes into everything and of course the breathtaking results I realize that your prices are very fair and even generous. When I go to websites like audioquest and nordost, just based on the short description I can tell it's all just a big scam, they definitely don't put as much effort into their products and then they have the audacity to charge tens of thousands of dollars???. Doing business with you was audio system changing and I would even say life changing. I'm just simply amazed at the drastic change of sound in my system and also the drastic increase of knowledge of sound by talking to you. I can most certainly say that based on my experience I am most certainly a LessLoss fanatic! I'm thankful that you enjoy doing business with me, the feeling is mutual and I'll most certainly be on the lookout for new products that you will come up with. I'm sure I'll also ask for certain custom jobs in the future when I'll have the funds. Louis, lol I don't want to sound like I'm just trying to gain your favor or anything like that, but please continue to do what you're doing for the rest of your life, you really are doing the world a favor, or at least you've done me a great favor and improved my life by creating such marvelous products at a decent price. Keep up the super job that you and your team are doing!

#### **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: 06/15/2019 by Kovács Andor**

I'm very pleased with the new C-MARC speaker cables. What comes out right at the very first hearing is the fantastic cleanliness and quietness of the cable. The high range is more pronounced and more expressive, and the deep ones are more well defined. Interestingly, the adjacent room is not disturbed by the deep range. Where is this voice from the previous torrential depths? Much better. The centers are also classy, with more details that have not been noticed before, and clearly more veils have been removed from the sound. Be patient. The cable needs a long burning-in time! More than once I was listening much better, as the sound developed.

I can only recommend it to everyone, it's worth the price!

**Date Added: 06/10/2019 by Aleksander Astrov, Estonia (currently based in Hungary & Austria)**

One word that seems to pop up more often than others in the reviews of LessLoss products is 'natural.' But what exactly is 'natural'?

I was born on the 'wrong' side of the Iron Curtain. So my love-affair with recorded music began through reel-to-reel machines (luckily, good Soviet rip-offs of ReVox or Akai ones). When, at some point, I first saw The Beatles on VHS, I had to leave the room. The 'real' fab four looked utterly disappointing; certainly less real to me than the image I already had in my mind. And 'image' here refers not to visual representation, but to 'imagination.'

The point I am trying to make: I do not expect recordings to transport me to the venues where they were made, be it a studio or a concert hall. I want them 'to take me places' instead, imaginary places that artists created while recording them (in an attempt, I suspect, to 'escape' any studio or a concert hall). That is what music is for me: human creation that, once brought into the world of nature, sounds like it belongs there. If 'nature' is 'creation' in the biblical sense, then 'art' is a continuous quest for extending 'nature,' premised on the belief that humans, as part of creation, are capable of - or even tasked with - providing such an extension.

I guess, you may call me a 'romantic' listener, as opposed to the 'analytical' one. I won't argue with that, as long as my 'romanticism' is not confused with a tonal preference for mellower, euphonic sound often described as 'musicality.' I think 'musicality' is a concept useful for distinguishing music, as an artistic extension of nature, from just any sound. Yet, its usefulness is mostly limited to the realm of composition and performance, and becomes more questionable once we are talking about reproduction. You cannot turn sound into music by putting it through a high-end amplifier. You can, however, turn music into sound by playing it through some inadequate gear.

My main 'players' are: an R2R DAC (Metrum Acoustics Pavane), a valve pre and a hybrid power amps from Croft Acoustics, and the full-range Eclipse TD712z Mk2 speakers. Common to all of them is priority given to speed, dynamics and timing. (It is not by chance that with all these three brands sooner or later you run into some, however distant, reference to Quad electrostatics.) Also of note with Crofts and Metrum is their tonal richness, and with the Eclipses, the lack of internal resonances inevitable with more conventional speaker designs. Consequently, Eclipses are sometimes accused of being 'cold,' 'dry,' 'lean' or 'strident.' In my experience, this is where cables begin to matter.

With the LessLoss speaker wires, Eclipses sound anything but dry or strident, and not because of some added 'warmth.' What happens here is rather different. Whereas with other, perfectly revealing cables, instruments appear as flat placeholders located in a pseudo three-dimensional space, with C-MARC in the same system, there is a dense, continuous, breathing space entirely made-up of transients. Physicists have recently discovered that even

the 'quantum leap' - the fastest event known to science - is in fact gradual, rather than instantaneous. Needless to say, so is the pluck of a string or a hit at a drum or triangle. If the components are literally up to speed with these musical events, transients are omnipresent. And then everything unfolds in time. Even space - the much-talked-about soundstage - becomes infused with skilfully controlled timing. And this is when sound becomes music. For this to happen, nothing should hold the components back; and it is cabling - internal, interconnects, and power - that often does.

In my system, the addition of C-Marc speaker wires moved the overall performance further in that specific direction: from sound to music. The fact that this move was due to the cables was confirmed when later I added new C-Marc Firewall modules: one before the power distributor, one before the DAC, and one before the preamp (other configurations are possible, each resulting in a distinctively different flavour, but I found this one to be the most satisfying). I suspect, with the power-conditioning modules, the physics of it is somewhat different from that of the speaker wires, but the nature of the overall improvement is easily recognisable.

If you are interested in the physics of it all, I suggest you ask Louis. Personally, I found his responses to my questions to be not only absolutely honest, but also intellectually illuminating. To stay true to my own 'romantic' disposition, I wrap it up with one example from extended listening sessions.

I cannot say LessLoss cables allowed me to hear sounds I never heard in recordings without them. But it was only with them in the system that I realised, for example, that Dino Saluzzi and Anja Lechner were not just playing tango on their Ojos Negros album; they were 'dancing' it with their instruments. I could vividly experience clouds of audible air bouncing off each other and then blending into some new sounds, no longer identifiable exclusively with either bandoneon or cello. 'You take two bodies and you twirl them into one,' as Paul Simon once put it in his poetic take on love-making...

#### **Date Added: 02/01/2019 by Vincent**

I have just received jumpers for my Verity Audio Parsifal speakers. The jumpers are made from the C-MARC hook-up wire (the bigger type) and terminated with spades.

My current jumpers were made with neotech upocc 16 AWG bulk cable, no termination, no particular shield, the copper is mono strand insulated in teflon.

Compared to these jumpers, the LessLoss C-MARC improves the quietness of the music presentation. I have the same level of detail, same openness of the sound, same image but with a more relaxed sound, which allows me to increase the sound volume without any harshness. I was quite surprised that only a couple of centimeters of wire at the end of the chain could make such a noticeable difference.

It seems that I have a more or less polluted environment to which the C-MARC cables manage to be immune.

Bravo LessLoss for the C-MARC design!

#### **Date Added: 06/30/2018 by Phil**

I have owned many of the great cables over the past 25 years. 1st was the Randal Research cables, then Ed Meitner cables back in the early 80's and from their Transparent, MIT both reference and Oracle, and many others that were good cables with a list too long to mention, some were way overpriced for the performance and sound quality, all pushed either the top end or bottom end forward which impacted the mid-range some more than others. Some were enjoyable, some I sold within a few months, none really bad but all had defects in reproduction or colorations if you will.

I purchased my 1st LessLoss power cord when they first came out and over the many years, I've owned every one of their cables at some point.

The new design C-MARC cables are the best design yet. They are so musical, open, dynamic and best of all the natural detail, and sounding. No one area of reproduction is highlighted, and their sound is so natural it throws you at first. Once broken in they become better and what you will find is you relax and you just enjoy the performance, I mean your whole body and mind relax due to the even presentation and not having to work to pick up the small details.

When I received the cables I thought, wow, not much to them. Light, thin, easy to handle and very flexible, the speaker cable really threw me after using garden hose sizes in the past and some with those huge boxes. To be honest, I was turned off on them at first, I said, no way these can do bottom end right. So I was somewhat prejudiced to start.

Well, I got the interconnects and speaker wire hooked up and sat down to listen. 1st day, rather soft sounding, 2nd day, more open but a bit zippy in the highs, then around day four things started to settle in from the bottom up and then the fun began.

I love all types of well-recorded music, the medium does not matter, recording quality does. From Big Band to Prince, Elvis to Sinatra, Bille Holliday to Diane Krall, Blues, Folk, Classical, I gave them all a spin. And on each and every one, it was like I never heard them sound so good, so totally correct, and right. Right is the word that always comes into my mind, you feel the performance and intent of the recording and production.

I have a friend who is an audiophile and I told him to try at least the interconnects, so he purchased a set and wrote me that one pair alone gave him a 40% improvement in his system. He uses the Anchorwave on his source which he loves there. He about had the same impressions as I did on what this design does.

You will read reviews that say I cannot tell you how this will sound in your system, and that may be true for those cables, but I am very assured in saying these cables will make any system sound better because what they do what no other cable I've owned has been able to do and some cost 4-5 figures.

These cables have made my system more enjoyable and that is what our hobby is about, the enjoyment of music. Don't hesitate to give them a try, after your initial shock of their design and weight your next shock will be the sound of your system.

These are great cables at a more than fair price, and in our hobby nowadays that is rare where most gear is focused on the top 5% of wage earners. Great job, Louis. You've made another customer more than happy.

### **Date Added: 01/01/2018 by Jörg Stanislowski**

The generous offer with the introduction of the new cable line made me order a new set of speaker cables. I wasn't sure what to expect, would the difference be big enough to make the purchase reasonable?

When the cables arrived, the first thing that I noticed when I first touched it, was a fabulous feeling, very soft and nice, that is totally different to most other cables with their outside, mostly made of plastic in what form ever.

This is the most flexible cable that I ever had in my hands. I can't think of any problems to place the cable, even in sparse and cramped places. If you use cable lifters/supporters, you may need twice the quantity than usual.

I tried to borrow an expensive cable set from a nearby dealer, or to make a comparison directly at the shop. That was not possible, as they didn't have the time before christmas, nor had they any cables left to lend. So I can only report my own findings. By now the cables have a run time of approximately 140 hours or more. But right from the start the cables clearly outperformed my Zu cables. Actually I had a feeling as if these cables squeeze out the last drop of information from the signal that is running through it.

Everything improved to an extensive degree. The imaging of the room information in depth and width now reaches far beyond the sides of the speakers. Instruments and voices got a much better separation, it is as if the imaging of the 3D picture of the sound gotvcompletely newly arranged. Acoustical instruments sound unbelievably realistic. Bass has an impressive clarity, punch and depth now.

There is a big quantity of additional information that I hear with every played record, CD or file, that was simply not there before.

What really astonished me is, that the records or CDs that sounded excellent so far, where I didn't expect a big improvement, reached new heights with the C-MARC cables that seemed impossible.

And the best compliment to make is that the C-MARC speaker cables have a fantastic musicality. There are so much more information to detect, but these won't come in a technical sort of way, I don't hear any aggressive high frequencies, some records become much more listenable, as their sharpness is completely gone without the loss of

any details. (Instead there is so much more detail.) That is simply wonderful.

Fantastic cables, thank you!

**Date Added: 08/18/2017 by mdc**

Dear Louis,

Even if the full loom of C-MARC cables and the new distributor (and 3 Bindbreakers, under the distributor) have only a mere 30 hours of play, I can already tell you that it is taking music to new heights.

I can't comment about a single cable in particular (XLR interconnect, speaker cables, bi-wire jumpers and 3 power cables, new FW-based custom distributor and Bindbreakers) as they were all connected together at the same time. But what I hear right now is astonishing.

As much as I have enjoyed the DFPC power cables (Original first, later upgraded to Signature) and the HTT interconnect, etc., the full loom of C-MARC cables and the new distributor (and two previously purchased 5X Firewalls) bring the sound of my cd's to an entirely new level.

I will wait for the C-MARC loom to reach the 100 hours mark before posting further impressions, but so far, I have only one word: 'Wow!'

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(after 100 hours)

Things keep on evolving very nicely indeed, Louis.

It is almost frustrating to realize that so much information was somehow lost or buried during all these years, including 'the LessLoss years' when it all started with a couple of DFPC Originals.

About 100 hours of play and the music sounds extremely rich ('creamy?'), smooth but very detailed, powerful and engaging.

Each cd reveals more layers of details and the C-MARC loom keeps all its promises.

When I decided to participate in the early bird program, I have to admit that I was skeptical about the principle of purchasing an idea, a concept and not a finished product.

I am very happy that I seized that opportunity!

You were right: C-MARC is a game changer.

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(after 400 hours)

Although I feel that burn-in isn't completed yet, I wanted to inform you about my most recent impressions of the C-MARC loom after around 400 hours.

Everything I mentioned before is confirmed in a splendid way: details, presence, 'kick', powerful bass, extended treble, etc. etc. etc...

This is way above the level of my DFPC Signatures and HTT speaker and interconnect cables.

When I return to my previous comments about these cables, it could potentially appear that the level of improvement that the C-MARC loom has brought is 'not believable', 'over enthusiastic' or worse, solicited and/or paid for.

The extent of the improvement brought by the C-MARC cables is nothing short of dramatic.

And as my 'main' components haven't changed over the recent years (Ayon cd player and amplifier, Sonus Faber speakers), I can comfortably 'feel' and hear the upgrade brought by the C-MARC loom. But owning tubes components, I have to say that burn-in is a pain... I wish I owned a second system to which the cables could be connected to for 500 hours. Witnessing the burn-in can be perceived by some as a nice process but not for me.

Luckily, my patience was rewarded (and in this case, the upgrade was obvious even early on in the burn-in process).

Being familiar with your cables, I am quite sure that the sound will still evolve in the course of the next few weeks. I don't think it is useful to try to go deeper into details; I am not a reviewer and not even an audiophile.

But I can say that once again, you came up with a fantastic series of cables that clearly outperforms anything I owned previously, including much-loved LessLoss cables.

#### **Date Added: 06/23/2017 by Edwin from Germany**

Two years ago I compared many loudspeaker cables of the so-called high end and reference level. I set my price limit at 7000.- EUR for 2x4m stereo pair. Then I ordered the LessLoss Homage To Time. The value for money was the best I could find at that moment. But my experience with LessLoss during the last two years was, that new products from Louis Motek, e.g. cables, Firewall Modules or power cables, can bring you to a new level of performance in each case. Therefore it was beyond any doubt for me, to continue this story line by ordering the new C-MARC LS cables. My first experience after burn in with Blue Horizon Proburn: The C-MARC really opened up the soundstage and let you hear more details. The Music sounds un-congested and in my opinion more analogue compared to the already at a high performance level working Homage To Time. I don't regret my purchase. Chapeau!

#### **Date Added: 04/28/2017 by Stephen Braude**

My new C-MARC speaker cables replace LessLoss Anchorwave cables, in a system filled with LessLoss products: DFPC Reference power cables throughout, Homage to Time ICs, and 6 Firewall modules distributed judiciously. Make no mistake, the AW cables are great, and they replaced (and outperformed) some highly respected Shunyata cables. But with the new C-MARCs, I've had one surprise after another as previously unheard details on familiar recordings caught my attention.

Here's a particularly dramatic example. Probably like most audiophiles, I have certain recordings I use as benchmarks to determine the effects of changes to my setup. When I played one disc I've been using for at least 7 years, I heard for the first time a glitch toward the end of my test track--sounding either like a bad splice or a faint dropout. In order to make sure nothing had happened to my test CD, I bought a 2nd copy, and sure enough, the glitch was there as well. I could hardly believe that I'd never heard this before, in the many hundreds of times I've listened to that track. Now, for the first time, the glitch stood out all too clearly.

To me, this illustrates nicely how the new C-MARCs uncover levels of detail which other cables (including first-rate cables) obscure. And of course, when they're not revealing previously unheard defects, the new C-MARC cables simply render more lifelike and solid the sound of instruments and voices. I also hear more ambience from the recording venue, and instruments and vocalists occupy a more discernible location in space (not just left-to-right but also front-to-back). For example, on track 2 ("Once in Love with Amy") from "Mel Torme Swings Schubert Alley" there is some finger snapping and hand clapping which I believe severely tests a system's resolution. With the new C-MARC speaker cables, those sounds were strikingly more lifelike and more clearly positioned in space than they had been before.

To say I'm happy about this acquisition would be understatement. I know this is an audio cliché, but I have to say that the new C-MARC cables noticeably took my system to a higher level.