

C-MARC™ Digital Cable

Date Added: 11/22/2022 by René from Copenhagen, Denmark

I have been involved in the wonderful hobby of High End HiFi for decades gradually improving my stereo as my knowledge, funds and regards for my family allowed. It has given me countless hours of joy and, in the beginning, countless hours of frustration as well.

One of the quirks of this hobby is the vast number of variables involved. That is probably the reason one still cannot just order "The Best Stereo", pay the bill and live happily ever after. It is still very much an art to not just chose the right components but also be able to make them play together and not against each other. One thing I have learned during my long journey travelling the "Stereo Jungle" is, very few people master this art while vast quantities of animals of prey seem to thrive in sewing confusion dressed up as absolute knowledge, amateurs as well as professionals.

Little wonder that most of us have been through periods of repeatedly swapping out components of our stereo in an everlasting search for the holy grail. Sadly, frustration and confusion often follow the initial burst of joy over a new component and the search starts over again. But there is a solution to this I found out.

My journey took a completely new direction as I, by chance, stumbled upon LessLoss, a company driven by a rare combination of deep insight and experience in both the technical the performing and the recording side of music, look for the credentials on the homepage. Add to that the real time feedback from a worldwide community of satisfied customers. A company that takes pride in always striving for the best, very often breaking new grounds in a spirit where Quality always beats Quantity and getting to the soul of music seems to be the top goal.

Fighting noise seems to be the dominant road for LessLoss, nothing our ears perceive as noise but the cleaning up of all kinds of ultrahigh frequency noise, a lot of which was not present a few decades ago. Noise everywhere in our modern world polluting and thereby hindering our expensive equipment in doing what it would be able to do were the pollution not there.

My present LessLoss chain consists of C-Marc power cables, digital interconnect and speaker cables, all Entropic Processing. Add to that distributor and firewalls, also the oh so important Entropic Processing. As I like to experiment, learn, and pass on knowledge I presently have a somewhat extreme chain, more or less like a choo-choo train, some of the stuff on loan for the experiment and the knowledge of the lenders:

From the Furutech Schuko outlet 2m C-Marc Power Cable (from now on CM PC) hooking up to 2 CM Firewall64x + 1 external CM FW640x + the latest LessLoss distributor with dual 640x firewalls inside, via 1m CM PC Entropic Processing (EP) + another identical distributor + CM PCs Entropic to all equipment. Speaker cable is CM Entropic with Entropic speaker firewalls going into satellites and subs.

The result is a setup that can play at very low volume with an intensity and involvement that ought to be sought for by all audiophiles with family sleeping in neighboring rooms at the time of night when stereo sounds its best and genuine audiophiles are active. There's a transparency and naturalness to the extremely coherent sound that makes it very easy to slip inside the musical event and easily hear just how the greatest of the greatest master their instruments down to the most subtle vibrato or understated attack.

Of course, when you play louder things get even more involving and easier to grasp but still with a naturalness and musicality that lets you listen for hours and hours in a row without the slightest hint of listener fatigue. Aggressive music sounds aggressive but not tiresome, soft music sounds wonderfully soft but definitely not uninvolved. Attack and explosions in music sound scary if intended and scale, pace, timing, and rhythm is just present in the coolest and most natural way. In fact, it doesn't take long before you completely forget the stereo and just hear the musicians or singers. Good live recordings almost make you wanna reach out and touch. "Just one more number," keeps popping up in your mind until you have forgotten time and place often floating away on an inner travel to wonderful places. Did anybody think Zen?

All this LL equipment is not needed to make a genuinely fine sounding setup, but have I yet reached the point where I cannot tell the difference when adding the next piece? Nope, you can never get too many firewalls it seems, but one always seems enough – until you add the next. My guess is, you cannot get too many of the newly introduced BlackGrounds either.

In my mind it's impossible to exaggerate the value of what LessLoss as a company succeeds in doing as music is the universal language and bearer of immense amounts of cultural goods that our generation is lucky enough to have access to through electronic media. The LessLoss vision potentially opens up virtual access to time travel to a plethora of incredible musical performances in a way other brands can only dream of. Getting as close to the very soul of the performers as possible is what that vision is all about. Only LessLoss offers a completely coherent upgrade road that step by step always takes you in the same direction, closer to the natural unrestricted sound of musical instruments and the skill of the performers. Should you ever need help or guidance, Louis Motek, head of the company, is always open to an often humorous always elevated and skilled discourse over this and that when it comes to his lovechild and music in particular.

So, how much do I want LessLoss to succeed with their mission of (clean) Power to the People? Strangely, it now goes way beyond just making my own stereo sound stellar, as it almost gives me more pleasure to introduce it to others, passing on what truly cleaned up sound can do for their musical experience.

Let me round this up by saying, of all the genuinely many items I have bought into my stereo I have never regretted one single purchase and I would not return one single piece even for a full refund because I was unhappy with it. I have upgraded items but always to the next LessLoss model. I may well do that again cause there's even a friendly upgrade policy. What can I say but,

Less loss, more pleasure.

Date Added: 11/29/2021 by Nicolas Karakatsanis

Hello,

I just received 2 Entropic RCA (with BNCR connectors) digital interconnects. My whole system is LessLoss C-Marc Entropic based. I'm a big fan of LessLoss products. They never fail to deliver what was promised. I ordered the renewed RCA Entropic cables (I used to have the 'normal' ones). They connect my Aqua La Diva CD transport to my Chords M Scaler. This is then connected to the Lampizator Pacific DAC. I just listened to some CD's, and it's again a clear upgrade in texture, natural timbre, weight, air, definition...

I can only thank Louis Motek for his innovative and creative solutions that keep it a gentleman's league of pricing. I can only hope other music enthusiasts will discover this brand in general.

Thanks

Nicolas

Date Added: 11/27/2021 by René Copenhagen, Denmark

Review of the new LessLoss C-MARC RCA Entropic Process digital cable

A year and a half ago I upgraded to a "plain" C-Marc RCA digital, happily finding that it, in terms of musicality and naturalness, considerably bettered the Sound Quality of my upgraded and reclocked USB chain from streamer to DAC with the respectable Curious Enhanced cable. The improvement of SQ was mainly in terms of more naturalness, musicality, and ease of flow in the performance - all well-known LessLoss virtues. The C-MARC gave me countless hours of wonderfully involving listening to all kinds of different music styles for a year and a half and to a much cheaper price than the USB spaghetti chain. Meanwhile I had heard hints of an upgrade with the Entropic Process and had been dying to buy one ever since.

Ten days ago, I finally received the upgraded C-Marc Digital RCA Entropic Process cable by my UPS bicycle carrier (this is Copenhagen, after all!).

The new LL RCAs have beautifully crafted wooden plugs on both ends, and, after having put LessLoss Bindbreaker footers under all my equipment with stunning results last summer, I was anticipating some of their virtues to sort of carry over, hopefully removing micro vibrations normally present in metal plugs of even the finest interconnects.

Spoiler alert: I was not disappointed but overwhelmed by the new baby.

Inserting the new cable fresh out of the bag between my dCS Network Bridge and my Steinway&Sons SL-1, everything in the sound landscape changed immediately for the better - and the change was all but small. Of course, everything bettered over burn-in time but more on that later:

- Greater and more well-defined room - behind speakers, in front of speakers, outside speakers, image height increased to a more believable size, and the sense of air around performers turned much more prominent.
- Much improved resolving of micro detail gave richer textures and greater "transport" of emotions from artists to listener.
- Explosive macro detail with greater ease.
- Overall, the speed of transients on both macro- and microlevel increased which improved the difficult task of combining the ability of your setup to play with the lightness of a fawn when demanded, and conversely being just as heavy-handed and lead-filled on music with such demands whether classical, electro or heavy metal. Not a small task in my book, but oh, so nice.

Regarding burn-in, you can find a lot on that subject in some of the technical writings on the LessLoss homepage, but let me sum up my, and three other well versed audiophile friends' listening experience with this particular cable. As one of them purchased his own copy simultaneously but did not use it for the first week, we had the rare opportunity to repeat the listening session of the burn-in yesterday. This time not in my Steinway&Sons setup, but in a friend's very different stereo. In my setup there was as stated an immediate big improvement. A slight rawness disappeared mostly after the first twenty minutes and four hours into the listening session it was hard to find any drawbacks. Still, over the next days the sound kept improving, but there was never any really bad sound during break-in as happens so often with non-entropic cables. Even through my friend's alternative setup it was, to our ears, extremely easy to hear a replica of what had happened in my music room a week earlier, so we left a very happy friend who was feeling somewhat overwhelmed by the magnitude of correction which he had never quite expected upgrading from the regular C-MARC. Two hours into the session he declared that he was now ready to order Entropic speaker cables from LessLoss as well to replace his much more expensive Chord cables.

The sound, or maybe better the non-sound, of the Entropic Process whether applied to speaker cables, firewalls, power cables or as now interconnects is so consistent that, once you know it and have lived with it, you can recognize it immediately by its ease of flow, musicality, dynamics, and natural sound.

It is imperative for me to state that, in no way are the non-entropic products from LL bad or flawed. On the contrary, they are top products who will serve extremely well in well assembled setups of very high class as well as in more modest setups.

The knack is, however, the Entropic Process seems to add so much out of this World to the equation that I'd advice all of you to step into that universe the sooner the better. The real craziness is that it probably doesn't add very much, but removes stuff

- That just might be why wizard Louis Motek chose the name Less Loss (meaning more gain?).
- At least, that's what it sounds like to my ears. A true Zen experience.

Kind regards from Copenhagen

Date Added: 05/25/2021 by Michael K

Hallo,
superschneller Versand, trotz Feiertag am ersten Arbeitstag danach hier angekommen.
Das Kabel selbst macht haptisch einen sehr guten Eindruck. Zu meinem bisher benutzten Oehlbach Digitalkabel sind deutliche Zunahme an Details, feinste Strukturen sind hörbar, Dynamik und Natürlichkeit auszumachen. Ich bin von diesem Kabel begeistert, danke!

Date Added: 11/13/2020 by Geir Fagervik

The first thing I would like to say about this cable.
It requires a long burn-in process, so be patient.

If you have not experienced that digital cables can make a difference, this is definitely a great place to start - and eventually end. Yes this is an endgame product, you can check off your list a need for future upgrades.

Why do I say so: My experience listening with Lessloss C-Marc digital coax cable, shows just how much critical information that can be lost in this link.

Think about this: If you decide to purchase an expensive source and Dac and not invest in a digital cable with the same quality, they will perform below par, and you will never hear the potential. This will affect the rest of the audio chain and the end result will suffer. Since it is the first link from the source itself, I will argue that it is more important than the analog interconnect and speaker cables. Loss in dynamics here will not come back later in the chain. Louis will tell you to get the foundation regarding power sorted out even before this.

The interesting part with the Lessloss digital cable is that it does not add anything to the sound. It really does not do anything except let the signal flow through without hindrance. That means it shows what the source really sounds like. It's easy to think that a cable that is so transparent could throw the system out of balance, and reveal the faults. It does the opposite. It will make the sound more balanced. Even if the source is colored, this will make it less so, because most other cables will distort the already colored sound, and this cable will at least not bring more distortion to the table.

In my case I use the Marantz ND 8006. This cd-player/streamer can sound overly warm if used as an all in one player/Dac. When I connect it to an external Dac, this warmth gets less pronounced. Getting the Lessloss digital cable makes this warmth sound natural. It does not erase the coloration from the source of course, but in my case I really enjoy the sound now.

My results with this cable is that I get a more organic sound. This can be heard on all types of instruments. It provides for a more natural timbre. The music becomes more vibrant and alive. Piano especially sounds liquid and relaxed. Musical passages are more connected. There is a precision in placement of instruments both in width and depth. The whole experience is more coherent. The attention is drawn to the music. This is not a digital cable that is impressive in its own right. This aids the music itself to be impressively portrayed. Therefore this is the digital cable for the music lover first and foremost.

Words that come to mind are natural, relaxed, transparent, spatially separated, resolved, holographic, and all this on a high-end level.

I have tested this against Nordost Tyr 2 and Argento Flow digital cables, costing from 1.700 \$ to 1.850 \$. The Lessloss costs 500\$, and I would say that the Lessloss is superior to those cables. I think the Tyr 2 is more colored, and has a tendency to make the system sound more bright. I sold that cable and bought the Lessloss cable, and it was a good choice for me. The Argento Flow is more in the same category as Lessloss, but even here the Lessloss seems to have better layering and texture, and it is definitely more liquid. Anyone that has tested Argento Flow would know that bettering this cable is some statement.

I use this with great success on a mid-priced digital rig. I guess it would perform stellar on a fine tuned high-end system.

If you are in the market for a digital cable, do yourself a favour and buy this!

Date Added: 08/28/2020 by René, Copenhagen Denmark

Thank you, Mr. Chef Cook

You made me literally cry, tears pouring down both cheeks during "Sunrise" from Kingdom Come's "Galactic Zoo Dossier", and I loved crying from emotion over the wonderful transitions going from the quiet "Simple Man" into the crescendo madness of "Night of the Pigs" finally conquered by the most beautiful Ode to the gentle but overwhelming powers of the Morning Sun, I have ever heard on any record. Not since I heard "Sunrise" for the first time back in '72 have I been touched to such a degree.

Everything due to my new LL C-MARC Entropic Processing distributor and my new C-MARC digital cable. Talk about a technical masterpiece.

THIS IS ABOUT THE LESSLOSS C-MARC ENTROPIC PROCESSING DISTRIBUTOR CONTAINING THE LATEST BIG FIREWALL CONNECTED WITH A C-MARC ENTROPIC PROCESSING POWER CABLE.

Previously I described the very emotional impression that overshadowed everything else yesterday evening. I shall be back with much more later, but the Arthur Brown album, I know so well, opened up in a plethora of different sound landscapes, all artificial of course, but still impressive in their three dimensionality at certain points (for instance in "Creeps") only to shift to a completely un-dimensional sound at other points. Typical for recordings from that age/genre where High Fidelity did not relate very much to the naturalness of sounds but to a fidelity tied to the message, the artificial bubble if you will, of the concept presented by the artists of the album. Impressive also in relation to the limited technical tools of that age compared to modern computer age. Sound coming from far outside the speakers, behind the speakers and sound moving towards you, seemingly coming from non-existing speakers two meters in front of, and meters off axis to the outside of the speakers.

I started out, as you had suggested, with "Quark", but was seriously underwhelmed at first. A mixture of a few issues. I blame it mainly on the virgin C-MARC Entropic Process power cord, which was actually to be expected, but in the anger of the moment my logic didn't work well enough to grasp that, and I only seemed to hear fancy elevator music not involving me emotionally. As you had described the beautiful way the distributor was playing over last week-end, my emotions got the better of my mind and I heard almost the same sound as before the swap out. "Quark" didn't hit me right until the last ten minutes of the record. Being too emotional, I fell into the trap of expecting an expensive top-of-the-line distributor to remedy all faults of sound and make the set-up transcend immediately, my subdued logic at the moment not being able to pass on the message that, of course, the best distributor will lay bare all of the faults as well. The virgin C-MARC Entropic Process feeding the distributor was obviously, well, virgin but couldn't be remedied by anything other than burn-in time. Being an Entropic Process this was of course a matter of about four hours until it showed, not it's full potential, but enough capability to not get in the way.

The first fault that struck me was, of all things, the discovery that the two meter antenna of my Schumann Resonator had fallen off the wall between the speakers during the distributor swap. Taping this to the wall again gave "Quark" the size and dimensionality I was used to. Still the total sound was too dull, un-dynamic and without real sparkle. I had, on purpose, not changed the digital connection between streamer and control amp/DAC, to better be able to hear, what was what.

I figured using my old Eichman digital cord as the final connection in the link: LessLoss legacy digital with the Eichman RCA plugs – Wyred4Sound Remedy Re-clocker, LPSU fed from a c-marc PC – 15 years old Eichman original cord, made me hear everything the original Eichman was not capable of. So, I ran the LL legacy solo, without the re-clocker, to the DAC and the whole soundstage shrank to a degree I had not experienced prior to getting the re-clocker and prior to getting the distributor. Principles are great, great sound is greater, so I reconnected the re-clocker now using the virgin c-marc digital cord to go to the DAC. Within seconds this reshaped the soundstage, dynamics and sparkle to greater than ever levels. I was now four hours from launch time and Arthur Brown and his fantastic musicians hit me with a power and a nerve I have always hoped for but never experienced in real life.

I don't know if I succeeded in luring you into listening for real to that album, if not, I shall hope that you some time soon, when you have 38 minutes of undisturbed time and an open mind, will play it loudly. Preferably not the YouTube – but the Tidal MQA version. They may not be musicians of classic skills but they are superb in their genre in this recording. All of them, Hammond player, drummer, guitarist, bassist, all of them so tight, so inspired.

David Brubeck's Take The A-train with the original b/w video also excelled as did David Bowie's Heroes and Scary Monsters. I was in rock mood yesterday, so haven't really listened to demanding classical recordings, but I have a wonderful week-end ahead of me and shall enjoy it to the brim.

I soon, after combining the right cables, found out exactly what you, Louis, stated about almost no recordings are bad. That made me search out what I previously considered bad recordings, and that was so much fun that I never got off that game until I had to hit the sack. I didn't need any sleeping pills, as my newly obtained sound poised me as much as it excited me, realizing that a years long strive for good sound has now gotten on the right track. I did, though, wake up exceptionally early this morning, all excited but wonderfully poised.

It has been, and shall continue to be, a pleasure entering your world of sound designed to pass the dreams and

emotions of the finest of artists.

Another update of the wonders of the Entropic Processing distributor with the brand new big integrated Firewall module and my new C-MARC digital coax cable:

I had a great experience over the last couple of hours watching Swedish TV casting from the CIOC organ competition from Montreal. The winner, a 25 year old Texan out of a black Louisiana family, Alcée Chriss. Winner of the price of the audience, Yuan Chen, a sweet but wild at heart Chinese girl. Both of them spanning from lyrical to crazy wild virtuosity. Number three, Nicola Vitozzi even played a John Cage piece on the pipe organ of the Notre Dame, Montreal.

Once again I sat with tears in my eyes listening to church organ sounds so wonderfully emotional that it defied the fact I was in my own living room listening to broadcast music. My LG OLED TV, by the way, has improved in picture sharpness and color richness and naturalness. It is like going from a standard lens on an SLR to a professional lens. It just keeps getting better and doesn't stop surprising me.

Church organ music in your own home can actually sound really, really well.

Fabulous work, respect!

Everything sounds so wonderful now after the first full week, that it puts a big smile on my face every time I listen to it. I just love the way I can hear not just the note being played but HOW the note is played. Mmmmm.

I am not the biggest fan of baroque music, but yesterday, as my radio station announced a Haydn piece and I was about to switch away, the cello player administered his bow over the strings in a way that, simultaneously with the vibrato of the finger of the other hand, caught me completely off guard. I just had to listen to the piece, I didn't really want to keep playing, such was the insight into the work of the performer. Isn't this exactly why we put our money into this hobby of ours?

René

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.