

C-MARC™ Digital Cable

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.