



**Mr. John Atkinson, Editor in Chief, *Stereophile Magazine* reports:**

"When I win the PowerBall and retire, I am going to have MBL North America's Jeremy Bryan on call as my set-up man. At show after show, Jeremy has demonstrated that he can tame the most recalcitrant, obdurately obstinate room acoustics problems, using whatever tools he can find, to allow his system to shine its brightest. When I went into the larger of MBL's two rooms in the Doubletree, it was apparent that he had worked his magic. But what I didn't know was that throughout the show, snow melting on the hotel's roof was causing a stream of water running down the wall of the room behind the drapes. (I was impressed by the system's liquidsounding midrange, however!)



Speakers were the MBL 101E Mk.2 omnidirectional speakers (\$70,500/pair) driven by 9011 monoblock amplifiers (\$106,000/pair), both positively reviewed by Michael Fremer for this magazine in the spring of 2012. I have always loved the sound of MBL's omnidirectional Radialstrahler high-frequency drivers and I was bowled over in my first visit to this room by the purity of Joni Mitchell's voice and the depth and width of the orchestral backing on her 2000 remake of "Both Sides Now." But on my second visit, Jeremy played me open-reel tapes of Beatles and Led Zeppelin recordings, using a United Home Audio deck. I had never heard this familiar material sound so convincing, so magnificent, so authoritative. My best sound at the Show!"

Submitted by audiohead on March 16, 2013 - 8:37am:

*"I was lucky enough to be in the room with John for some of this listening session with the Beatles and Led Zeppelin playing. I couldn't agree more, best sound of the show."*

from: <http://www.stereophile.com/content/mbl-transcends-analog-tape>

**Mr. Robert Harley, Editor in Chief, *The Absolute Sound Magazine*, says:**

"The biggest thrill for me at AXPONA was hearing analog tape via the United Home Audio Phase 11 tape machine driving an MBL Reference Line system with MBL 101 E MKII loudspeakers. MBL's Jeremy Bryan never fails to get spectacular sound at shows, but the analog tape put this experience over the top. The tape had a "physicality" of dynamics and weight that's simply missing from digital and even the best LP. Dynamic peaks are also reproduced very differently from tape, which goes loud with ease and grace. These qualities were also apparent in a second room that featured MBL's 116 F speakers driven by a new monoblock from Jolida called the Luxor."

from: <http://www.theabsolutesound.com/articles/robert-harley-on-axpona-chicago/?page=2>



**Mr. Jonathan Valin, Executive Editor of *The Absolute Sound Magazine* reports:**

"...the usual suspects—such as the mbl 101s driven (of course) by MBL electronics...—were their superb selves."

"On Saturday night, after hours, Robert [Harley] got to experience what I'd already heard—a dub of the mastertape of Sgt Pepper, here played back via Beron's masterpiece

on mbl 101 E Mk IIs and MBL electronics. Folks, there are bound to be naysayers out there, whonot having had this experience

will think I'm just an old Luddite going nuts about a technology that time has long since passed by. But trust me (please): There is nothing more astonishing and satisfying and downright thrilling than hearing a great piece of music in a less-than-great recording transformed into a you-are-there-in-the-studio sonic experience of the very first order..."



from: <http://www.theabsolutesound.com/articles/axpona-chicago-2013/?page=2>

**Mr. Jonathan Tinn, *Positive Feedback Online*, reports:**

"**MBL North America** - Setting up rooms at shows is not easy work. Normally it takes at least a full day and sometimes even more. Early Friday morning, I knocked on the door to the MBL room, which was locked. Jeremy Bryan of MBL North America answered and he looked haggard. The room was not ready to enter. I later found out that the hotel roof was leaking water into the room, and Jeremy had to bust his butt to get everything ready to show. I revisited the room on Saturday and it looked terrific and the sound was quite good. It was very powerful and exciting. Great job, Jeremy."

from: <http://www.positive-feedback.com/Issue66/axpona13.htm>

**"Numbdiver," *Audiokarma.org* member and AXPONA 2013 attendee reports:**

"Apparently the large MBL room had some physical issues with the back wall they had to overcome on Friday? I wasn't there till Sat. Their aural presentation is really amazing. Even compared to great dipoles that are set up well. Jaw-dropping sonics. I love the comically-huge amplifiers as well. So over-the-top, but since they can back it up with performance...why the hell not."

"I also would have spent boku time in either/both of the MBL room; but it was like visiting the '\$1 a kiss' booth', with **Jessica Alba** behind the counter... <very long line, but very worth the wait>"

from: [www.audiokarma.org/forums/showthread.php?t=508010&page=2](http://www.audiokarma.org/forums/showthread.php?t=508010&page=2)



**Mr. Scott Hull, *The Absolute Sound Magazine*, reports:**

"Two other UHA close encounters happened, courtesy of MBL. The first came from a white [Tascam UHA Q] Phase 11 paired with a pair of white MBL 116 F loudspeakers (\$29,000), powered by Jolida electronics clad in a matching white enamel finish. I felt distinctly underdressed, as if I'd worn a black-tie to a white-tie event – right up until Led Zeppelin came on song and everything became clear – all this white gear came from the land of the ice and snow. It fit. Ta-da!"



"MBL 101 E MKII Radialstrahler loudspeakers I found out the next day that the "big" MBL room had suffered something of a catastrophe – the hotel was imploding, slowly, and the snow melting on the roof had pushed its way through into their room. See? Told you March in Chicago was just tempting things! The loudspeakers that first day were the big \$70,500 mbl 101 E MKII Radialstrahler – very ably powered by the MBL Reference Line (\$259,700), which included a pair of 9011 monoblock amps, a 6010 D preamplifier, a 1611 F D/A converter and a 1621 A CD Transport. Late Saturday night, I was swept into an afterhours listening party where Jeremy and Tara Bryan of MBL North America married up Greg's white UHA Phase 11, and played one-off master tapes the Doors, the Beatles, Elton John, Louis Armstrong & Ella Fitzgerald, Led Zeppelin ... yeah. Channeling Ben Fong-Torres, it was "crazy"."

from: [www.theabsolutesound.com/articles/axpona-2013-part-2/](http://www.theabsolutesound.com/articles/axpona-2013-part-2/)



**Mr. Todd Lillethun, AXPONA 2013 attendee, reports:**

“This was the hardest room to get into; with people cuing down the hallway, you’d have thought a rock star was inside. MBL 101E powered by MBL electronics played (what else?) Katy Perry and Michael Jackson. Yes, these are crazy good speakers.”



from: [www.flickr.com/photos/flickereffects/8552647665/in/photostream](http://www.flickr.com/photos/flickereffects/8552647665/in/photostream)

**Mr. Peter Breuninger, Publisher of AVShowrooms.com, reports:**

“Sonically, it was hard to beat the United Home Audio and Jolida room featuring reel to reel tape and the MBL 116 F loudspeaker.”

AVShowrooms also awarded its **“Gold Show Award - Best Sound”** to the mbl 116 F with the Jolida Luxor tube electronics fronted by the Tascam / UHA - Q Phase 11 tape deck...



from: [http://www.avshowrooms.com/Axpona\\_2013.html](http://www.avshowrooms.com/Axpona_2013.html)

