



**Robert Harley, Editor-in-Chief, The Absolute Sound magazine:**

"Best Sound (cost no object)...if forced to choose just one system that was "the best of show" it would be the stunning MBL 101 X-treme."

<http://www.avguide.com/blog/ces-2012-report-robert-harley-analog?page=2>

**Dick Olsher, Senior Writer at The Absolute Sound magazine:**

"Best Sound (cost no object): Without a doubt, the MBL 101 X-treme system driven by four model 9011 mono amplifiers. Definitive hardware in the service of music. Auditioning this system should be on everyone's bucket list."

**"Most Significant Product Introduction:**

The MBL Corona line, available at several system price points. It brings MBL's "Radialstrahler" bending-wave technology within reach of the common man, and showcases their excellent linear analog switching amplification."



"Most Important Trend: The continual improvement of Class D amplification, most clearly evident with Rogue Audio's hybrid designs and MBL's linear analog switching amplifiers."

<http://www.avguide.com/blog/ces-2012-report-dick-olsher-tube-gear?page=2>



**Alan Sircom, Editor-in-Chief of The Absolute Sound's British magazine Hi-Fi +:**

*"Best Sound (cost no object):*

*MBL's full Corona Line system (with 116 F floorstanders) is a lot cheaper than the company's top Reference equipment, but sounded particularly stunning..."*

<http://www.avguide.com/blog/ces-2012-report-alan-sircom-ac-power-products-cables-and-accessories?page=1>

**John Atkinson, Editor in Chief, Stereophile magazine:**

*"...MBL's extravagantly excessive (or should that be excessively extravagant) X-treme system was set up in a room worthy of it...--the total system cost was \$565,000!--the X-treme produced a big bottomed sound that was indeed extreme when required but also delicate when appropriate. Oh my!"*

<http://www.stereophile.com/content/extreme-mbl-x-treme#comment-501943>

**Jeff Fritz, Editor-in-Chief, The Soundstage! Network:**

*"The MBL 101X-tremes do not produce a tightly focused image or map the soundstage with precision like the best point-source loudspeakers can. But what they do incredibly well is recreate a sense of space that sounds very much like live music does. Is it completely accurate, technically speaking? In this case, who cares? The sound is more live-like than most speakers can manage, and that can be extremely enjoyable to listen to. In that sense they are accurate.*

*They need a huge room and huge power, and they cost the huge sum of \$263,000 per pair. But what they do, they do really well, maybe better than anything else."*

[http://www.soundstageglobal.com/index.php?option=com\\_content&view=article&id=215&catid=79&Itemid=246](http://www.soundstageglobal.com/index.php?option=com_content&view=article&id=215&catid=79&Itemid=246)



**Chris Martens, Editor-in-Chief, AVguide/Playback, Senior Writer The Absolute Sound:**

"Best Sound (cost no object): "A tie between the Nola Baby Grand Reference Series III speakers driven by ARC equipment and the MBL 101 X-treme speakers powered by MBL electronics. The former sounded supremely evocative, while the latter sounded simply majestic."

<http://www.avguide.com/blog/ces-2012-report-chris-martens-loudspeakers-7000-and-below?page=2>



Jürgen Reis, MBL's designer of the 101 X-treme system

**Jonathan Valin, Executive Editor of The Absolute Sound magazine:**

"We descend now (though not sonically, as you will quickly see) to the 34<sup>th</sup> floor, where MBL was showing its gigantic \$250k 101 X-treme radial-strahler—a speaker I reviewed several moons ago, and positively loved. The 101 X-tremes have not fared particularly well at past trade shows; here, I am happy to say, they sounded almost as good as they did in my own listening room. Say what you will about omnis, they have at their finest a spatiality and three-dimensionality that is unlike that of almost any other speaker.

The X-tremes also have, thanks to their D'Appolito configuration, better image focus than other omnis, as well as excellent overall balance and superb transient response. (I heard a bit of a familiar kodo drum recording that no other speaker in Vegas could touch for sheer dynamic range or overall realism.) These giant MBLs also have the ability to sound fool-you real on certain instruments and voices—not always or even often—but enough times to make you sit up and take notice.

It's odd how "realism" works in hi-fi. It's never a matter of intellect, or at least it isn't at first. It's visceral, immediate, unmediated by reflection, like the involuntary blink you make when a bright light flashes in your eyes. The X-tremes can make your ear/mind "blink." (So could a select few other speakers at this show.) On the superbly recorded and otherwise musically remarkable Blue Tofu cut "A Battle Between," Andrea Mathews and the incredible instrumentalists backing her up sounded simply wonderful. Oh, the X-treme midbass may have been a little strong, but its dynamics were so terrific and overall balance so gemütlich that I didn't care. (I still think MBL makes the best tweeter in the world.)

The mbl 101 X-treme is a speaker that, whatever its weaknesses, simply makes you want to keep listening. My first Best of Show contender—and easily the best setup of the X-treme I've ever heard at a trade show."

<http://www.avguide.com/blog/ces-2012-report-jonathan-valin-loudspeakers-25k-and-above?page=1>



#### **Jonathan Valin's Best of Show:**

*"...Let's just say that this year you wouldn't go wrong with any of my runners-up, which include (in the order I encountered them) the MBL 101 X-tremes (driven, of course, by MBL electronics..."*

<http://www.avguide.com/blog/ces-2012-report-jonathan-valin-loudspeakers-25k-and-above?page=7>

#### **Ken Rockwell, on his "CES 2012 Audio Report Live from Las Vegas" about the MBL 101 X-treme system:**

*"I didn't see anything new at the MBL suite, but at least they weren't playing the same boring imitation music as almost everyone else. MBL was rocking-out with Michael Jackson's "Thriller," a pleasant surprise after all the night-night music everywhere else."*

<http://www.kenrockwell.com/tech/ces/2012/audio.htm>

#### **Ultra High-End – Audio and Home Theater Forum:**

*MBL pulled out all the stops displaying its enormous Radialstrahler mbl 1-1 X-treme loudspeakers with separate omnidirectional units and subwoofer cabinets (\$263,000) powered by four mbl 9011 amplifiers (\$53,000/each) in both black and white finishes.*

<http://www.ultrahighendforum.com/viewtopic.php?p=17677&f=218#p17677>

## MBL Corona System

**Neil Gader, Acquisitions Manager and Associate Editor of The Absolute Sound magazine:**

"For MBL fanciers, the wait is over. After a couple of production delays the stunning **Corona** line begins shipping as this issue goes to press. Notably it includes the mbl C15 monoblock. Rated at a hefty 500 watts, it incorporates Juergen Reis' innovative take on pure linear switching-amp technology, and offers excellent connectivity with balanced and unbalanced inputs. Estimated price \$20k/pr."

<http://www.avguide.com/blog/ces-2012-report-neil-gader-solid-state-electronics-above-12000>



**Jon Iverson, Stereophile magazine:**

"mbl is now shipping the Corona Line of products that were shown as prototypes last year. The mbl C31 CD Player, shown here with Chief Engineer Jürgen Reis, retails for \$9,200 and features the same gorgeous casework mbl is known for as well as USB, Toslink and SPDIF inputs. The C31 also networks with other mbl Corona products for simplified control and display options."

<http://www.stereophile.com/content/mbl-c31-cd-player>

**Steven Stone, The Absolute Sound magazine:**

"Adding to its "entry-level" Corona line, MBL showed the C31 CD Player (\$9200). It also doubles as a transport through its coax and TosLink digital outputs. The C31 can be connected via a proprietary SmartLink Ethernet connector to other MBL gear for complete ergonomic integration."

<http://www.avguide.com/blog/ces-2012-report-steven-stone-digital-products>

### Questing: MBL 101 X-treme:

**Jeff Fritz, Editor-in-Chief of The Soundstage! Network**, sat down with MR. Juergen Reis, the Designer and Chief of Engineering for MBL since 1982, at CES 2012 for an in-depth discussion about his sonic goals in the development of the MBL Radialstrahler loudspeakers in general, and the 101 X-treme system on display in particular...he sums up: "If you get a chance to hear the 101X-treme, listen to it with some music recorded live. That's where the 101X-treme really shines. There are some very specific reasons why this is the case -- from an engineering standpoint -- but the listener only needs to know that the homework was done and the result is, well, perhaps the end of a quest."

[http://www.soundstageglobal.com/index.php?option=com\\_content&view=article&id=208&catid=79&Itemid=246](http://www.soundstageglobal.com/index.php?option=com_content&view=article&id=208&catid=79&Itemid=246)



Jürgen Reis, MBL Chief Engineer, Christian Hermeling, CEO, MBL Akustikgeräte, and Jeremy Bryan, President, MBL North America, Inc.

Check out a CES attendee's YouTube post, showing that the MBL 101 X-treme system is an "amazing system - proof is in the synchronized head bobbing!"

[http://www.youtube.com/watch?v=fgsdYlvM85s&feature=youtube\\_gdata\\_player](http://www.youtube.com/watch?v=fgsdYlvM85s&feature=youtube_gdata_player)