

## Forum Topic: I need you Harry-12" arms and MF

**Postby fsonicsmith » Mon Jul 09, 2018 11:41 am**

Harry;

Mike Fremer has been on a recent rampage against 12" arms. At seemingly every opportunity he takes digs at them as being inherently inferior. It appears that based upon his firm conviction that the 9" SAT 30K arm is the best arm ever to see the light of day and that Marc Gomez is the most intelligent tonearm designer ever to grace this Earth, that this must be so. Mr. Fremer further claims that every major manufacturer of 12" arms has privately conceded to him that they only make 12" arms to satisfy the market.

<http://www.whatsbestforum.com/showthread.php?25662-9%94-vs-12%94-pick-up-arms-The-mechanics-explained-minus-the-anecdotal-B-S> I had hoped that by now some manufacturers would chime in and refute this. But it has not happened. Are they afraid that MF will retaliate with a public rebuke by writing a negative review? That is what I suspect. So, it seems to me that if there is one manufacturer who will say what he thinks without fear of retaliation, it would be you Harry. Please tell us-do you make 12" arms solely to appease your customers? Do you use one in your own system knowing that the 9" version is inherently superior? Is moment of inertia the single most important aspect of tonearm behavior to be designed for? In one article on the subject, Mikey states that anyone who has felt the finger lift of a 12" arm knows how "unsettling" they are to use as if that proves his point! I agree that when using the finger lift of a 9" arm for a given VTF, one feels more gravitational force with the finger under the finger lift but that seems to argue for and not against longer arms when it comes to moment of inertia, or am I missing something?

**Postby Peer Gynt » Mon Jul 09, 2018 4:33 pm**

Fremer wields a lot of "influence".

I don't understand why he would take this issue on. Is it just because controversy breeds hits, and hits breed cash?

As for the 12" arm, the longer the arm, the better able it is to keep the cartridge properly aligned with the groove. In the limit, the linear trackers, which are equivalent to an infinitely long arm, can keep virtually perfect alignment. I think we'd all have 12" arms if it weren't for the cost and the attendant footprint.

Who cares what bloggers OR reviewers think anyway? Just listen and decide for yourself.

**Postby teenage diplomat » Mon Jul 09, 2018 8:47 pm**

Fsonicsmith, I doubt that Fremer follows our forum, so I'll take a crack at explaining (as opposed to defending) his position. He argues that the reduction in tracking error/attendant distortion provided by the 12" arm, while real, is less important than the (what he thinks are inherent) weaknesses of the longer length. But he doesn't oppose long arms per se. In fact, he gave an exceptionally glowing review of HW's first generation 12" 3D tonearm when it first appeared. Nor has he criticized SAT for coming out with its own 12" arm. But I think you are quite right: we should listen to both and let our ears decide. My 12" Fatboy is the best arm I've ever heard, and that includes the 9" VPI arms I owned on the original Scout and Scoutmaster,

as well as Rega's 9" arms.

**Postby fsonicsmith » Tue Jul 10, 2018 8:27 am**

What I wish to emphasize is MF's statement; "virtually every tonearm manufacturer of note has privately conceded to me that they only produce 12" arms to satisfy consumer demand". C'mon Harry! Be true to thyself and speak your mind! Are you simply catering to consumer demand? [footnote] I am no outside troller; I was the original purchaser of a VPI Classic from Galen Carol and a Prime from MusicDirect. So I wear the badge of a VPI owner.

**Postby Harry » Tue Jul 10, 2018 5:29 pm**

You all know me by now, I have had many arguments with MF over the years over anti-skating and arm length. MF has our Avenger Reference with two 12" arms, one gimbal Fat Boy and one Uni Fat Boy so obviously I am not afraid of the 9" -12" debate.

Other manufacturers where squawking like wounded animals when I made the original 12" arm 20 years ago, coming up with all kinds of technical reasons that the unwashed and low tech would follow even if it was BS. Then they came out with 12" arms also, as I told quite a few in the reviewing industry, they are either liars or stupid. There is no other answer!!! Personally, I think they were happy to believe it because the tables they were invested in were incapable of mounting a 12' arm.

Truth be told I am the only one who has heard 9", 10.5", and 12" Fat Boys mounted on the same Direct Drive Avenger using 3 Ortofon A-95's and can state without a doubt they sound different and I prefer the master tape smoothness of the 12". Besides, I have the same Ampex ATR-102 that Chad uses to make the records, totally rebuilt by ATR Services. I have master tape copies of the music and the 12" sounds more like the master than the 9" or the 10.5".

If you enjoy listening to rock music the 9" arm has very good punch, the 10.5" is a good mixture of both arms, but the 12" sounds like the tape and it has to sound like the tape!!!!!!! My fi is irrelevant, the record is cut from the tape, not from live music, it must sound like the tape.

The 9" \$32K arm (grossly overpriced) sounds good because it is made well not because it is 9" or 10" or 12". The new arms cost slightly less than a 2018 Corvette, are you kidding me!!!!

HW

**Postby Peer Gynt » Tue Jul 10, 2018 6:50 pm**

*Harry wrote:*

*If you enjoy listening to rock music the 9" arm has very good punch, the 10.5" is a good mixture of both arms, but the 12" sounds like the tape and it has to sound like the tape!!!!!!! My fi is irrelevant, the record is cut from the tape, not from live music, it must sound like the tape.*

HW

AMEN! Testify Brother!!!

There are a LOT of people who do not get this. Some records are just plain lousy because the tape was lousy.

Where's Bob Ludwig when you need him?

**Postby JimTimP » Tue Jul 10, 2018 7:05 pm**

One thing I've noted about reviewers. Of any ilk. They change their opinions as often as their socks. Well, at least as often as the next release of the newest innovation.

**Postby Harry » Tue Jul 10, 2018 9:18 pm**

Most reviewers do not have access to all the things I have access to, or they have no interest in actually doing the work involved in accurate level matched comparative listening. You must set the level exactly the same, you must be mounted on the same turntable, preferably on a concrete floor, and you have to use a direct drive for the test otherwise there is a motor near one or two of the arms or cartridges.

Plus, how many reviewers have three of the same cartridges matched to be the same. We bought all the A-95's in the USA and picked the three with the most closely matched frequency run and output and used them for the test. You can't put a Fat-Boy on an Avenger, an SAT on an Acoustic Signature, and a Reed on a Caliburn and expect anything but chaos in your results.

HW

**Postby 930turbo » Tue Jul 10, 2018 10:21 pm**

Hi ,

I agree w/you Harry that the 12 inches is way smoother for me more musical than the 9 inches .I once had a Kuzma Stogi REF 9" and am now using a Kuzma Stogi REF 313 VTA (12 " version of the Kuzma Stogi REF ) on my TNT 6 and there is no way Im going back to the 9" version . Being used to listening to 12" arm , when I listen to a 9 inches tonearm I can easily hear/perceive the less relax , less smoother presentation specially in classical music and on inner tracks closest to the record label . The last 9" arm I had at home was an SME 309 mounted on a GyroDec . It gathered dust for a whole year. For me once you go 12" its so hard to go back to a 9" arm .

930

**Postby tony22 » Wed Jul 11, 2018 7:59 am**

Bravo Harry.

**Postby Harry » Wed Jul 11, 2018 10:34 am**

Not only does a 9" arm never enter my mind anymore (I'm being a little first world here as I could happily live with a 9" the rest of my life) but I am working on 14 and 16 inch arms with no offset angle and may introduce it at the Capitol Audio Fest.

Removing the offset angle and removing all skating force is a big deal. You can all try this, just rotate your cartridge straight, disable the anti-skate if using it and listen. It will not even be aligned right and will sound amazing.

HW

**Postby Peer Gynt » Wed Jul 11, 2018 1:26 pm**

Some probably remember the Souther TriQuartz. As I understand it, Clearaudio owns Lou's design now, and they offer a current version for about \$10k. The TriQuartz was a great match for the HW19 mk3.

Linear arms solve the skating problem by being kinematically equivalent to an infinitely long radial arm, but even with Clearaudio's Veritas (the custom match for the TriQuartz), there were some stability issues.

The 12, 14, and now 16" arms seem to me to be less likely to suffer from these tracking issues.

I would love to listen, especially to the 14 or 16.

The only real drawback I can see is the footprint required.

**Postby fsonicsmith » Wed Jul 11, 2018 2:24 pm**

Harry, thank you much for your clear and unequivocal response.

It is said that one should not attack the declarant, but instead only the declaration.

That said, for someone of MF's stature to make such an outlandish statement that "all manufacturers have privately conceded to me that they only produce 12" arms to satisfy consumer demand knowing that they are inferior" says something about how far MF will go to defend his positions. He has accused me of attempting to "psychoanalyze" him on another Board. I don't pretend to know how his brain works. But I do feel that he can not stand being challenged and possibly proven incorrect.

Being able to compare identical arms in 9, 10 and 12" versions is illuminating, but IMHO not conclusive.

I suspect that a given design could be optimized for one length.

As I understand it, moment of inertia is a legitimate complication, with longer arms for a given

cartridge mass creating more lateral loading upon the cantilever stylus assembly. I confess that I am simply regurgitating something that somebody in the know has told me. And I think all who are reasonably knowledgeable are in agreement that any deviations from perfect alignment become more apparent with longer arms. I would think that with 14" and 16" arms that alignment of a replicant or fine line stylus would become quite a headache. I also think and can never prove that just as there are aspects of sound reproduction that can not be explained by measurements, there are aspects of tonearm behavior that can not be explained despite how simple-on paper-the physics of tonearm behavior appears. Just to give an easy example-on paper the SME Series V-12 arm ought to be "as good as it gets" or will ever get. And yet many describe the sound as a bit lifeless. As the owner of a 12" Reed 3P in Cocobolo, I am biased. I think there may be something about certain wood used in the make-up of the arm that can not be measured or explained by physics but that is beneficial nonetheless. Are the benefits of Lignum Vitae or whatever African Ebony the Shun Mook record clamp is made of imaginary? But I have digressed. The topic was tonearm length and MF's claim that we who buy 12" arms are schmucks.

**Postby fischerd » Wed Jul 11, 2018 2:33 pm**

Harry,

Can you comment on the sonic differences heard between the Gimbal Fatboy vs. the Unipivot Fatboy?

**Postby Harry » Thu Jul 12, 2018 12:16 pm**

Whew! A lot to digest for an old retired guy.

- 1- The inertia issue only becomes an issue when the arm is being forced to move due to warps, we flatten the record using our periphery ring which removes one major hurdle.
- 2- The effective mass issue is a red herring when you 3D print the arm as you can control the mass precisely and the 12" has minor effective mass gain over the 9".
- 3- The material used to construct the arm has more effect on the sound than the length because the way vibration is transmitted, the amount that is dissipated, and the true mass of the arm is so effected by the material used there is no way to isolate the variables. 3D printing all three arm lengths removes these variables as the mass is almost the same for all three, the material is exactly the same, the rigidity is the same other than the length issue. A very logical way to test arms.
- 4- The arm tube from the bearing assembly forward is the only part 3D printed the back end of the arm is aluminum and stainless steel and all three lengths use the same back, there are no other variables introduced.
- 5- The 12" version creates less skating force so immediately it has the advantage as skating force and the removal of it is very detrimental to the sound quality. For me using minimal or no skating force is a way bigger positive than shorter length.

Leaving out having all these mounted on the same ultra low speed error table is missing a major point. No one has done this but VPI. We have an ultra stable, ultra accurate, non feedback possible system, using all three arms that are exactly the same other than length

and using three matched cartridges. End of discussion, no one else has or can do this.

Plus, do not dismiss the fact that we have the same tape machine as the machine the tape was made on. Running one of those master tapes on a Studer, while a great machine, is not the same machine and that matters.

HW

**Postby Harry » Thu Jul 12, 2018 12:24 pm**

Gimbal VS. Uni-pivot FatBoy.

What can I say, they sound slightly different with the gimbal having very tight clean bass and the uni-pivot having a wonderful open top. That being said if you did not know which was playing you probably could not tell. They sound more alike than different but the gimbal has a very solid bass and the uni-pivot has a beautiful top end.

I would use them to match cartridges more than choosing which to use. The ART-1000 loves the gimbal as does all iterations of the Denon 103 by all the after market people. The Lyra's like the uni-pivot slightly better as it opens up the top end as does the Sumiko MC's. The VAS NOVA slightly like the uni-pivot better.

The Ortofon A-95 does not care, sounds the same in either!! Figure that one out.

Sonically get the one that feels better in your hand as there is not a lot of sonic difference but if you love deep tight bass the gimbal might be for you.

HW

**Postby Mr\_Putty » Thu Jul 12, 2018 3:52 pm**

Is the second pivot in use in the comparison?  
Thanks,  
JTA

**Postby Harry » Thu Jul 12, 2018 4:50 pm**

Yes it is and that is why it is so close.

HW

**Postby Waxxy » Fri Jul 13, 2018 1:45 am**

*Harry wrote:*

*1- The inertia issue only becomes an issue when the arm is being forced to move due to*

*warps, we flatten the record using our periphery ring which removes one major hurdle.*

*HW*

Don't forget off-centre pressings...when tonearm inertia has an even greater effect on sound quality. Otherwise I agree and believe the benefits of longer arms outweigh the disadvantages. I'm interested to see the upcoming longer versions of the JMW...with newer technologies, the options are growing!

**Postby Peer Gynt » Fri Jul 13, 2018 8:30 am**

It would be interesting to know the tolerance on spindle hole location.

My sense is that much more than a few hundredths of an inch would be very audible, even with a linear tracker.

Under a few hundredths of an inch, and we approach a static approximation again. The angular accelerations of the tone arm due to this issue are just so small as to not have much audible impact. As usual, YMMV. One person's nearly inaudible minor bother is another person's horrible, experience ruining artifact that must be mitigated.

In my record collection, I can only remember noting one case where there was a significant tonearm deviation from the expected path caused by off center spindle hole location. It is a vinyl recording from my father when he was a young Navy Seaman at the Naval base in Chicago during WWII. The USO made these so the boys could send them home to their families.

On the other hand, warps are common, especially with second hand records that have been stored in less than ideal conditions. And warp angular accelerations can get to be significant, power draining, woofer straining, and audible. So tonearm inertia issues aren't unimportant. I don't dismiss them out of hand.

I am leaning toward the idea that a 12 to 14 inch tonearm probably brings most of the benefits of a linear tracker, but has fewer of their other inherent set up difficulties.

HWs chance to investigate all these things is really exciting. I look forward to the advancements that will undoubtedly come.

**Postby Harry » Fri Jul 13, 2018 9:22 am**

A few points on these comments:

1- When measuring cartridge output the more massive the arm the greater the deflection of the cantilever on warps and the greater the distortion produced. When you flatten the record the distortion goes down to near zero, the subsonic nonsense draining your amps goes away, and the cantilever stays centered in the linear part of its motion. It is clearly measurable and was a much worse problem with Shure, ADC, Stanton, etc. cartridges with high compliance

and loose cantilevers. Most of this talk is from those good old days. A Denon 103 mounted on a 14" arm has barely any deflection over warps, as the ART-1000.

2- The side to side motion caused by an off-center hole is such a low frequency any phono with a subsonic filter removes all effects and the system sounds much better. This should be standard and defeatable on all phono sections. Spindle hole location appears to have no tolerance, they are all over the place and the cost of the record is no predictor. Also, much less of a problem with compliance's in the 5 to 12 range.

3- I'm not kidding, take your cartridge, straighten it in the headshell and listen. You will be shocked.

HW

**Postby seamonster » Fri Jul 13, 2018 10:30 am**

I'd like to experiment with straightening my cartridge, but, I'm about at the pivot-most limit of my headshell slots, and would be unable to otherwise align the stylus.

**Postby Harry » Fri Jul 13, 2018 10:36 am**

You do not realign it, you just rotate it straight. Do not even try to align it, it will not work. Just make it parallel to the armtube and listen. Doing this removes all skating force so disable the anti-skate if you use it.

Sit back and enjoy it.

HW

**Postby seamonster » Fri Jul 13, 2018 10:40 am**

Thanks, I'll give it a shot. I don't use any anti-skating, and run my cartridge at maximum recommended VTF.

**Postby Golear » Sat Jul 14, 2018 3:57 pm**

*Harry wrote:*

*You do not realign it, you just rotate it straight. Do not even try to align it, it will not work. Just make it parallel to the armtube and listen. Doing this removes all skating force so disable the anti-skate if you use it.*

Sit back and enjoy it.

HW



Is this for 12" arms, or can this be done for 10" arms, too? What about 9" arms?

If there's no offset and no aligning, can we put the 14" or 16" arm on any turntable - like my Classic 3?

PS: there's the "Luigi Pasqualini turntable", and this:



**Postby Waxxy » Sat Jul 14, 2018 4:10 pm**

*Harry wrote:*

*You do not realign it, you just rotate it straight. Do not even try to align it, it will not work. Just make it parallel to the armtube and listen. Doing this removes all skating force so disable the anti-skate if you use it.*

*Sit back and enjoy it.*

*HW*

So I gave this a try. I spun a Paradox Pulse / Denon 103r so that it was in line with the armwand and twisted in the headshell. It was so twisted that I feared for my stylus and record grooves! In order to minimize the stylus misalignment with the groove, I initially dropped the

needle on the last track of a disposable LP. To my surprise, even though the stylus was clearly twisted in the groove, there was no noticeable distortion and in fact, there was a nice strong central image! I then tried playing the first track of the side, where the stylus is dropping into the groove skewed at more than 30 degrees, and it still sounded fine!

I didn't risk listening for very long for fear of cantilever / stylus damage, but Harry's little experiment has proven one thing to me. I am spending WAY too much time and energy worrying about proper alignment! It hardly matters at all! Get it pretty close and that's probably good enough. Bill Firebaugh agrees! BTW, Bill has also developed a 16 inch tonearm.

Interesting experiment Harry, and it will be interesting to see your longer tonearm designs as they become available. The Avenger type tables would easily allow for this type of extended tonearm...other decks, maybe not so much.

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**Postby Harry » Sun Jul 15, 2018 9:41 am**

Good Waxxy, you did it. It will not damage anything and goes to show how we obsess over little things that are meaningless yet let the important ones pass by.

The 14" and 16" arms I will be making will work even better but the 12" still does a great job and anyone can try it just by re-positioning the cartridge perfectly straight with the arm tube. If you are lucky enough to have an Avenger you can remove the screws holding the base of the arm to the arm board, get a "C" clamp from Home Depot and position the arm properly for the straightened cartridge. You will be bowled over.

If this comes to market from VPI (or if not and some want it contact me) it will be adaptable to all the old tables, we never leave anyone out.

I have not tried it yet on a 9" or 10.5" arm, not enough hours in the day.

HW

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**Postby Peer Gynt » Sun Jul 15, 2018 4:03 pm**

Harry wrote:

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HW

Does this refer to the 14" and 16" arms? Or something else I missed.

Regarding the off center spindle holes, mentioning stuff here seems like a jinx :(

B&N put some disks on 30% off this weekend. I get 10% off by being a member of their club.

So I bought several, some new titles, and some replacements. Dream of the Blue Turtles is a disk that I listen to as part of set up, so I bought a fresh copy.

Imagine my surprise to see the tonearm vibrating once per rev left to right.

Imagine my disappointment when twice on the side, the needle jumped a groove, seemingly from this lateral oscillation.

I've never noticed this once per rev waffling before, except on that old USO recording mentioned above. I've never heard this groove jumping either.

I'm going to take a Dremel tool to the hole and center it. I wonder how that will work. Anyone have experience? Is it a fool's errand?

Sigh ....

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**Postby Waxxy » Sun Jul 15, 2018 6:16 pm**

*Peer Gynt wrote:*

*Harry wrote:*

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*HW*

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*have experience? Is it a fool's errand?*

*Sigh ....*

I've never tried a Dremel but I've used a rat-tail file to expand the spindle holes on a record or two...the holes were so tight pressure was required to place and remove the record on the platter.

Before using anything to expand the hole make sure both sides are off-centre. My copy of Norah Jones - Day Breaks is terribly off centre on side A but perfectly aligned on side B. I assume one of the plates were installed off centre in the press.

I was surprised you mentioned not having many records with spindle holes that are off centre. My collection is the opposite...I have very few records where the hole is perfectly aligned...most are off centre, even if only to a small degree.

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**Postby Harry » Sun Jul 15, 2018 6:35 pm**

They used to make a kit that had you drilling the hole with a drill bit, centering the enlarged hole and then pressing this self stick very thin washer on the label. It worked and centered the side you wanted to center and then prayed the other side was the same!!

Yes, I was talking about the longer arms.

HW

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**Postby Peer Gynt » Sun Jul 15, 2018 7:06 pm**

There was a turntable from Nakamichi that centered the disk for you. It dropped a tracer arm onto the disc, measured the excursion of the arm in a revolution, made correction, and you kept doing this for a few iterations until it converged. Then the tracer arm was retracted and the normal arm was dropped to play.

The Dremel idea is a nonstarter. The eccentricity of that disc is not the same on both sides.

I really think that the people who killed vinyl (and will kill it again) are the record companies.

I bought a brand new copy of The Nightfly too because I use it for evaluation.

It is horrible. It's not eccentric. It just sucks. It's a very noisy pressing. I played it on the Levinson/VPI and then on the high spec LP12. It was lousy on both.

Two other disks from that trip to B&N are decent ... Interestingly, the Levinson/VPI seems more sensitive to its support surface than the LP12 (which has a tuned suspension), but when the support is right for both, the Levinson/VPI is giving the better of two really excellent presentations when the program material is up to it.

Tonight I'm going to listen to the other records from that visit to B&N so that I can learn about their vinyl return policy tomorrow.

**Postby Peer Gynt » Sun Jul 15, 2018 7:12 pm**

Harry wrote:

Yes, I was talking about the longer arms.

HW

Which models will accept the 14" or 16" arms?

Thanks

**Postby Peer Gynt » Sun Jul 15, 2018 7:35 pm**

*Waxxy wrote:*

*I was surprised you mentioned not having many records with spindle holes that are off centre. My collection is the opposite...I have very few records where the hole is perfectly aligned...most are off centre, even if only to a small degree.*

You know, I may have a lot of them and just don't know it. I don't recall ever having had any noticeable distortion or mistracking that I would have attributed to eccentric spindle holes. But this may just be a testimony to the goodness of my gear, locations, and set ups.

On the VPIs, (Classic 3 w/ JMW 10 3D Printed tonearm and fancy feet, and now also the Levinson 515 which is really a VPI at its heart), I admit that I am on a learning curve.

I have the LP12 tools, manuals, and 35 years of familiarity under my belt. With these very heavy unsuspending tables with longer arms, and even one with a unipivot, there are some new things I'm having to figure out. That's why I'm here. I've learned quite a bit from those who've lived and breathed the VPI air.

I'm basically planning to phase out the Linns eventually. I have to go to England to get good customer support with Linn. Even then it's not great. The company doesn't really care about their support outside the UK. I'm fed up.

As for the records, I've got a fairly large collection, going back to the 30s and 40's (pre 33 1/3 era). But most are LPs from the 60s into the 90s. I've been adding new stuff, but discovering a huge variation in quality from one project to the next.

**Postby Mr\_Putty » Sun Jul 15, 2018 10:12 pm**

Peter Gynt,

I've altered a few record holes. I found a sharp stiff xacto blade worked reasonably well. I estimated the amount of correction needed and "carved" the hole as needed. It's a slow process, but the shavings fall away and a Dremel can be very aggressive and dusty. I then marked the label so I would know which side of the hole should be against the spindle. My LedZeppelin III copy was terrible.

JTA

**Postby Brf » Mon Jul 16, 2018 8:33 am**

Like PG, I'm fortunate not to have a lot of records with off centre spindle holes that cause either mistracking and/or distortion which requires a remedy. I have tried enlarging holes on some records with mixed results which has resulting in me in just reacquiring the record.

**Postby MMMC » Mon Jul 16, 2018 9:35 am**

*Harry wrote:*

*Good Waxxy, you did it. It will not damage anything and goes to show how we obsess over little things that are meaningless yet let the important ones pass by.*

*The 14" and 16" arms I will be making will work even better but the 12" still does a great job and anyone can try it just by re-positioning the cartridge perfectly straight with the arm tube. If you are lucky enough to have an Avenger you can remove the screws holding the bass of the arm to the arm board, get a "C" clamp from Home Depot and position the arm properly for the straightened cartridge. You will be bowled over.*

*If this comes to market from VPI (or if not and some want it contact me) it will be adaptable to all the old tables, we never leave anyone out.*

*I have not tried it yet on a 9" or 10.5" arm, not enough hours in the day.*

*HW*

Harry,

Two Questions.

1. Will the new 14" and 16" arms be available as "Fatboy" builds, or only as the "standard" 3D tonearm configuration?
2. If you do decide to produce the 14 inch arm as a Fatboy, how difficult will it be to mount(???) a 14" Fatboy for use on my HRX?

Thanks for your never ending innovations, and the commitment to never leave anyone behind as you continue to push, and establish, new boundaries for analog playback.

MMMC

**Postby Peer Gynt » Mon Jul 16, 2018 9:40 am**

**Peer Gynt wrote:**

Tonight I'm going to listen to the other records from that visit to B&N so that I can learn about their vinyl return policy tomorrow.

The Nora Jones dupe was also "brought to you by Rice Krispies." Not listenable.

I notice that the Ekos SE with Lyra Delos is slightly less noisy than the Levinson/VPI gimbal with Ortofon Cadenza Bronze, but this is like saying it is better to be whacked upside the head with a 2x4 than with a 2x6. I don't want either.

Back to B&N today with three unlistenable new pressings of old favorites. We'll find out about their customer service. I expect disappointment. :cry:

The three Verve Diana Krell double albums, and the Sara MacLaughlin dupe were all good. So 7 disks were good, and 3 were lousy out of the 10 I bought.

Also, now that I'm looking closely for horizontal tone arm oscillation, it seems like all the records show it to some degree. It has never been something that drew attention to itself until that Sting album jumped tracks several times on first play. I think my degree of level probably contributed to this problem. I've not yet moved the Levinson/VPI to a permanent roost and the table it's on can creep under load.

**Postby Peer Gynt » Mon Jul 16, 2018 1:07 pm**

*Peer Gynt wrote:*

*Tonight I'm going to listen to the other records from that visit to B&N so that I can learn about their vinyl return policy tomorrow.*

They refunded all 3, even though they'd been opened.

Three cheers to the Murfreesboro, TN Barnes & Noble.

**Postby Harry » Mon Jul 16, 2018 1:11 pm**

If and when we do the longer arms they will be made with adapters to fit the HR-X and TNT so not an issue. I really love the sound of the longer arms, very smooth and engaging.

That Levinson 515 is a really great table with the ADS built into it, amazing speed accuracy.. BTW, just got a major award in Japan as best table!!

HW

**Postby Peer Gynt » Mon Jul 16, 2018 1:39 pm**

*Harry wrote:*

*If and when we do the longer arms they will be made with adapters to fit the HR-X and TNT so not an issue. I really love the sound of the longer arms, very smooth and engaging.*

*That Levinson 515 is a really great table with the ADS built into it, amazing speed accuracy.. BTW, just got a major award in Japan as best table!!*

*HW*

I thought it might be ADS built in. It honed in on 33.3 within 8 hours of breaking in.

When both the high spec LP12 and the 515 shoot it out on the same record, both well situated, they both sound really great, but the 515 has a slight edge in my system.

I'm not surprised that it is winning awards.

**Postby Brf » Mon Jul 16, 2018 2:25 pm**

*Peer Gynt wrote:*

*Harry wrote:*

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*HW*

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PG, does the 515 have the ability to fine tune the speed by manipulating the line frequency?

**Postby Peer Gynt » Mon Jul 16, 2018 3:55 pm**

No. No feedback from platter either.

But we have a very stable generating frequency.

Even at 60hz, I need SDS on the Classic. I dial it down to 59.8 to match my strobe target.

Without me adjusting it, the 515 is right on target.



I use a Linn speedchecker disc with a Clearaudio 300hz strobe.

My LP12s both have DC motors with closed loop controllers. They're dead on too.

With SDS, so is the Classic, but it's fast without SDS.

**Postby Harry » Mon Jul 16, 2018 4:54 pm**

We run in every 515 for a day and then set the speed to be right on. The only possible reason it would be off is shipping damage.

Your Classic should run right on speed at 60 or at least very, very close. Do you have a stock pulley or have you modified it?

HW