
SCOTT
BRINGS YOU THE
EXCITING WORLD OF
STEREO
COMPONENTS

Attractive walnut corner cabinet houses Scott Model 340 Tuner Amplifier, TV and record changer. One of a pair of stereo speakers is directly below corner unit. The other speaker is placed at corner to right, giving ideal stereo sound to sofa group on opposite wall.

An introduction to Stereo

H. H. Scott, the world's foremost manufacturer of fine high fidelity components, brings your family a new, better way to enjoy beautiful stereo music in your home. This is the way record reviewers, professional musicians and critical music lovers have chosen for greatest realism. This new way utilizes separate components . . . an amplifier, a tuner, a record player and speakers . . . which combine to make up a music system of unsurpassed quality.

H. H. Scott components are easy to choose . . . fun to use. They are the product of painstaking research and development . . . creative engineering . . . skillful, patient manufacturing. Each Scott component receives more than 50 separate tests before it is awarded the Laboratory Standard Guarantee. This care in design and manufacture means that your H. H. Scott system will perform perfectly through many years of continued use. We know you will be as proud to own Scott Stereomaster Components as H. H. Scott is to make them. In this new guide we show Scott components and describe their function and appearance. We explain stereo, high fidelity, and new FM stereo (multiplex), and show you what to look for when choosing your system. We tell how to use components and illustrate easy ways to place them in your home. All pertinent technical information is included and explained to help you select the proper system to suit your needs and your budget.

WHAT IS HIGH FIDELITY SOUND?

High fidelity sound re-creates in your own living room the true beauty and depth of the original concert hall performance.

There are two systems of high fidelity, "monophonic" and "stereophonic." A monophonic recording is entirely on a single channel. The output from one microphone (or the mixed outputs from a group of microphones) form this channel. With a stereophonic recording, a double system is used, resulting in greater realism. In its simplest form, two groups of microphones are placed at different sides of the orchestra to provide material for the two recording channels. To play the recording back, a two-channel system is required. At least two separate speakers are used, one to the right and one to the left. Stereophonic sound is much like 3-D photography. The two different sound sources re-create a dimensional pattern, similar to that formed by the original orchestra or other program source. You can hear stereo three ways: either from records, tape, or from new FM stereo broadcasts. This new form of broadcasting is explained in detail later in this booklet.

NOT ALL PHONOGRAPHS ARE HIGH FIDELITY!

The words "hi-fi" and "stereo" are often loosely used by manufacturers of "console" radio-phonographs. In actuality, high fidelity refers *only* to quality of sound. "Monophonic high fidelity" means fine quality single-channel sound. "Stereo high fidelity" means fine quality multi-channel sound.

Hermon Hosmer Scott . . . Audio Pioneer

"Hermon Hosmer Scott is a soft-spoken man, with a down-East accent to which he is entitled . . . We have been gratefully aware of him since 1947. He is the man who took the grit out of Grieg and the scratch out of Scriabin by inventing the Dynaural Noise Suppressor. If you use an H.H.S./D.N.S. a 78 sounds as clean as an LP, and an LP sounds as clean as live FM.

"Scott has received many engineering citations, some for truly basic work in electronic measurement . . . yet he is honored and heeded most by his friends on the grounds of ethics and esthetics. This . . . is reflected in the clear reliability of his products.

"Scott . . . is terribly irritated by imperfections of any kind. He does not see why an amplifier or a tone arm should be ugly any more than a 'cello is. To this we owe a revolution since it was Scott who in 1953 gave us the Model 99 amplifier which did not need to be hidden . . . Everyone now follows this precedent, but it was Scott who established it, and the Scott musical gear still looks best of any."

— John M. Conly, *Atlantic Monthly*

Laboratory tests and actual listening indicate that the quality of sound from most console systems is far from ideal. Usually, to meet the needs and desires of the "mass market", compromises and sacrifices have been made in loudspeakers and electronics, resulting in inferior sound.

Leading independent consumer testing organizations have long maintained that the best sound reproduction comes from a sound system made up of individual components selected by the customer, rather than from a console radio-phono system.

WHY IS COMPONENT HIGH FIDELITY BETTER?

With components the value is concentrated in the electronic equipment, rather than in the cabinet. When you buy components you pick the particular parts you want to fill your needs and plug them together to form a complete system. With components you can separate the loudspeakers from the record playing equipment so that speaker sound vibration will not interfere with the perfect reproduction of the recording. You can place the speakers far enough apart for perfect stereo, and put the components where they look best decoratively. The small specialized companies who manufacture fine components can maintain far higher standards of quality and performance and true dedication to their product than is possible in the mass-produced consoles.

WHAT ARE THE DIFFERENT COMPONENTS IN A HIGH FIDELITY SYSTEM?

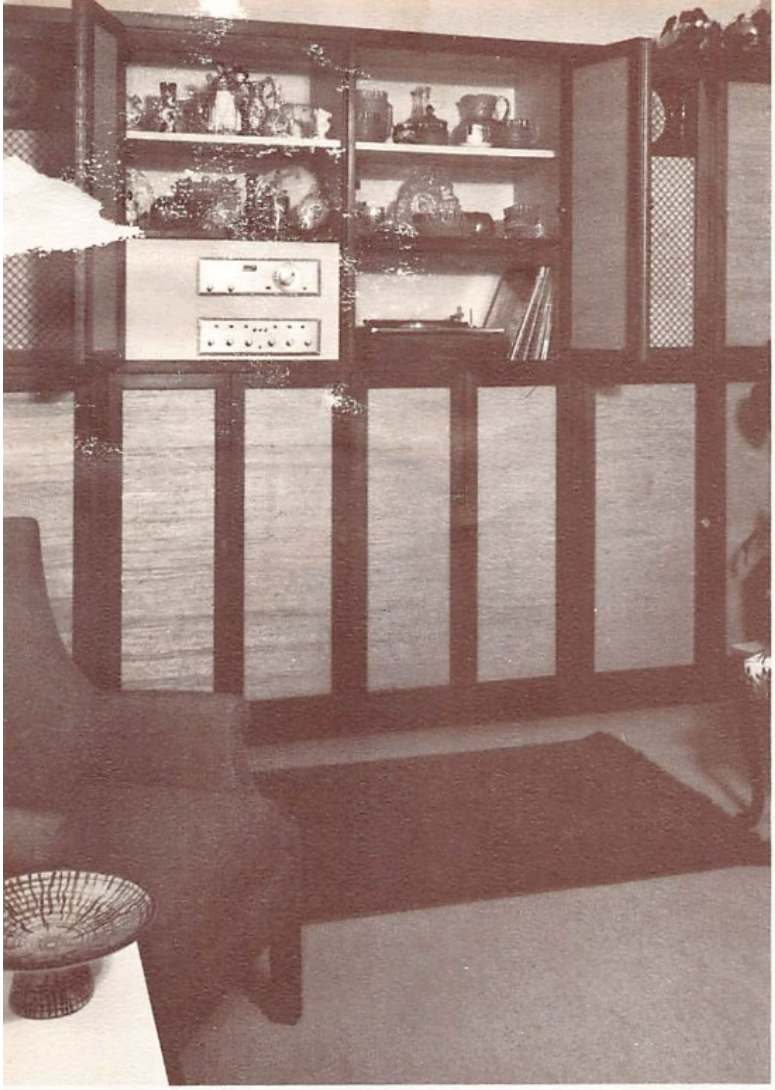
The Tuner captures the radio waves from the air. There are two kinds of radio transmission: AM and FM. Most ordinary table radios receive AM only. FM is a newer form of static-free radio broadcasting being used to transmit many good music programs. FM stations can broadcast either stereo or monophonic programs. You can buy either an FM tuner, an FM stereo tuner, or an AM-FM stereo tuner depending on your needs.

The Turntable is a precision piece of equipment, made as carefully as a fine watch. Associated with the turntable is the arm and pick-up cartridge. The cartridge holds the diamond phonograph stylus and transforms the movement of the stylus in the record groove to electrical signals. Record changers are sometimes used instead of turntables, although in a true high fidelity system the turntable is preferred.

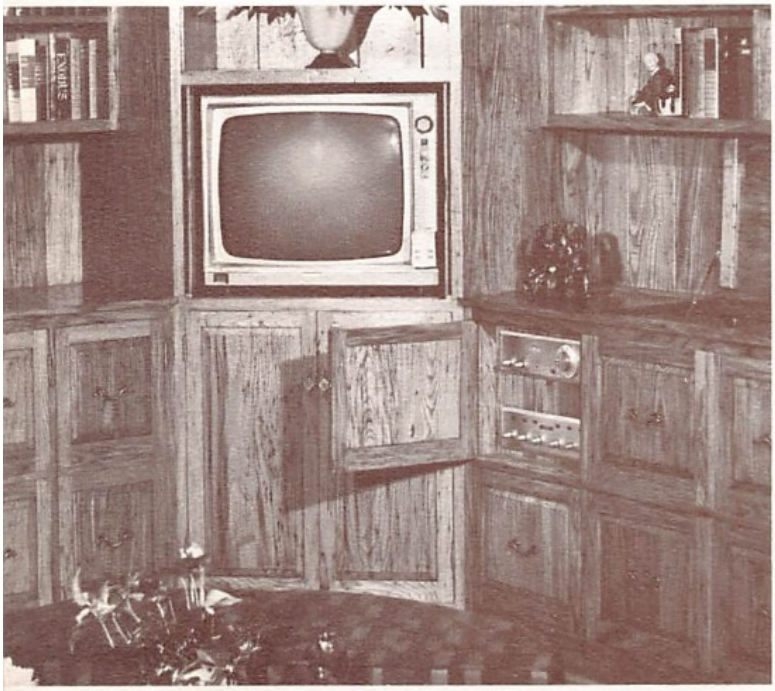
The Amplifier is the link between the tuner or turntable and the speakers. The amplifier strengthens the minute signals fed into it by the tuner, tape recorder or record player and turns these signals into electrical impulses strong enough to drive the speakers. It is with the amplifier that you control the sound . . . make it louder or softer . . . or change the tonal balance to suit your ears.

The Speaker. It is here that the carefully controlled electrical signal is changed into sound waves you can hear. The speaker and its enclosure are ideally purchased as an integral unit. The enclosure is as important to the speaker as the sounding board is to the strings of a piano.

A bookcase unit or room divider make a perfect setting for Scott stereo components. The 299C Stereo Amplifier and 333 AM/FM/Multiplex Tuner are placed on one shelf. Since Scott components take only about one square foot of shelf space they fit easily on most units of this type. Speakers are placed across the room for maximum stereo effect.



Custom installation is easy with Scott stereo components. A single cut-out is all that's needed . . . then the components simply slip into place, like a drawer. This smart music wall houses the Scott 350B FM Stereo Tuner, the 299C Stereo Amplifier and a pair of Scott S-3 speaker systems placed behind metal grill work. Unfinished speakers are ideal for a hidden installation of this type. Designed by Abe Marks, Saxonville, Mass.



This beautifully designed music corner includes a complete stereo system with FM stereo tuner, record player, tape recorder and TV. Scott S-3 speaker systems are built-in behind the grills at both ends of the counter. The distressed fruitwood cabinets house the Scott 350B FM Stereo Tuner and the 299C 80-Watt Stereo Amplifier. System was designed and installed by J. Servetnick and R. Churnick, Boston.

HOW TO HAVE CUSTOM STEREO IN YOUR HOME WITH SCOTT COMPONENTS

Component stereo is actually "Custom Stereo." Because components are separate units, you can choose the parts you want and need to fit your budget and your room. These compact electronic units fit anywhere, even in rooms where you might think that installation of a fine stereo system is improbable.

Attractive slip-on cases are designed to fit all H. H. Scott components, which are so handsome in themselves they can be placed anywhere right in these cases.

H. H. Scott components can be placed in furniture you already own, on tables or in bookshelves. They can be used in cabinets designed especially for components, in standard furniture simply adapted to components, or custom-installed in walls, doors or panelling.

1. IN FURNITURE YOU ALREADY OWN . . .

You can arrange components easily in popular antique furniture like a dry sink, buffet, or chest. An H. H. Scott component takes only about one square foot of space. For contemporary homes where living and dining rooms are in the same area, components can be tucked into a buffet or hutch cabinet. The equipment can be concealed with tambour, hinged, caned, louvered or reversible doors. Equipment can be neatly displayed on a shelf that usually houses china. You can put components on a bookshelf, along with art objects, and shift them later to a cabinet to suit your changing tastes.

An H. H. Scott system gives you exceptional flexibility. The equipment can be decoratively assembled on a corner table, a window shelf, in a desk compartment, or housed in its own handsome cabinet. Many apartments have built-in wall closets which are ideal for music systems. Simply set the components on the shelves. If the closet doors have a wire grille, upholstery or curtain fabric can be placed behind the grille, concealing the components and giving the room decorative unity.

2. IN SPECIAL CABINETS DESIGNED FOR STEREO COMPONENTS . . .

There is a wide selection of furniture, made specifically for stereo components, available from the same dealer who supplies you with the components themselves.

These cabinets come in a variety of sizes and finishes, usually with space for a record player, amplifier, and a tape recorder. Record storage space is provided in many of the cabinets, or in matching cabinets that hold hundreds of stereo records. Installation is a matter of minutes, and you have a handsome unit blending perfectly with the feeling and decor of your rooms.

3. IN STANDARD FURNITURE ADAPTED TO STEREO . . .

Most fine furniture stores have available cabinets readily adaptable to H. H. Scott stereo components. Since the components measure only about 15″ wide by 13″ deep, a small shelf will hold them.

Decorators frequently use H. H. Scott components in buffets, hutch cabinets, storage units of all types, or in small end tables. Components hide away in any piece of furniture with doors. The only adaptation required in most cases is the

drilling of small holes in the back of the furniture for ventilation. This does not alter the appearance of the furniture. Most furniture stores can do this for you in a few minutes.

The advantage of components in this case is obvious. You don't ever have to settle for a bulky mass-produced console when you use Scott components which are so compact you can slip them into any piece of furniture you desire.

4. IN CUSTOM BUILT-IN INSTALLATIONS . . .

The growth of the high fidelity industry has brought with it specialists in the decorating field who are also trained in audio installations. More and more people are consulting decorators to design and construct music systems in their homes. In most cases these systems are built into the wall and concealed by wood panelling. Special units can be designed to house any combination of equipment (high fidelity system with speakers, record storage, tape recorder, etc.). Only one simple cut-out is required to panel mount an H. H. Scott component.

SCOTT STEREO . . . EASY TO BUY AND USE

Purchasing Scott Stereo Components is easy. There are more than 500 franchised H. H. Scott dealer showrooms across America. Audio specialists at these showrooms will be glad to demonstrate Scott components for you, and help you select those best suiting your needs.

Installation is simple. You can do it yourself, or your H. H. Scott dealer will install your system for you at modest cost.

Scott components are easy to use. The panels are marked with small dots showing typical knob settings, so any member of your family can play your system. Many Scott components come with a convenient "Photo-Guide." Even without these special helps, you can learn to use H. H. Scott components in a short time.

Most controls are set once to conform to the acoustics of your room. You use only the volume control, the off-on switch and the selector switch with any regularity.

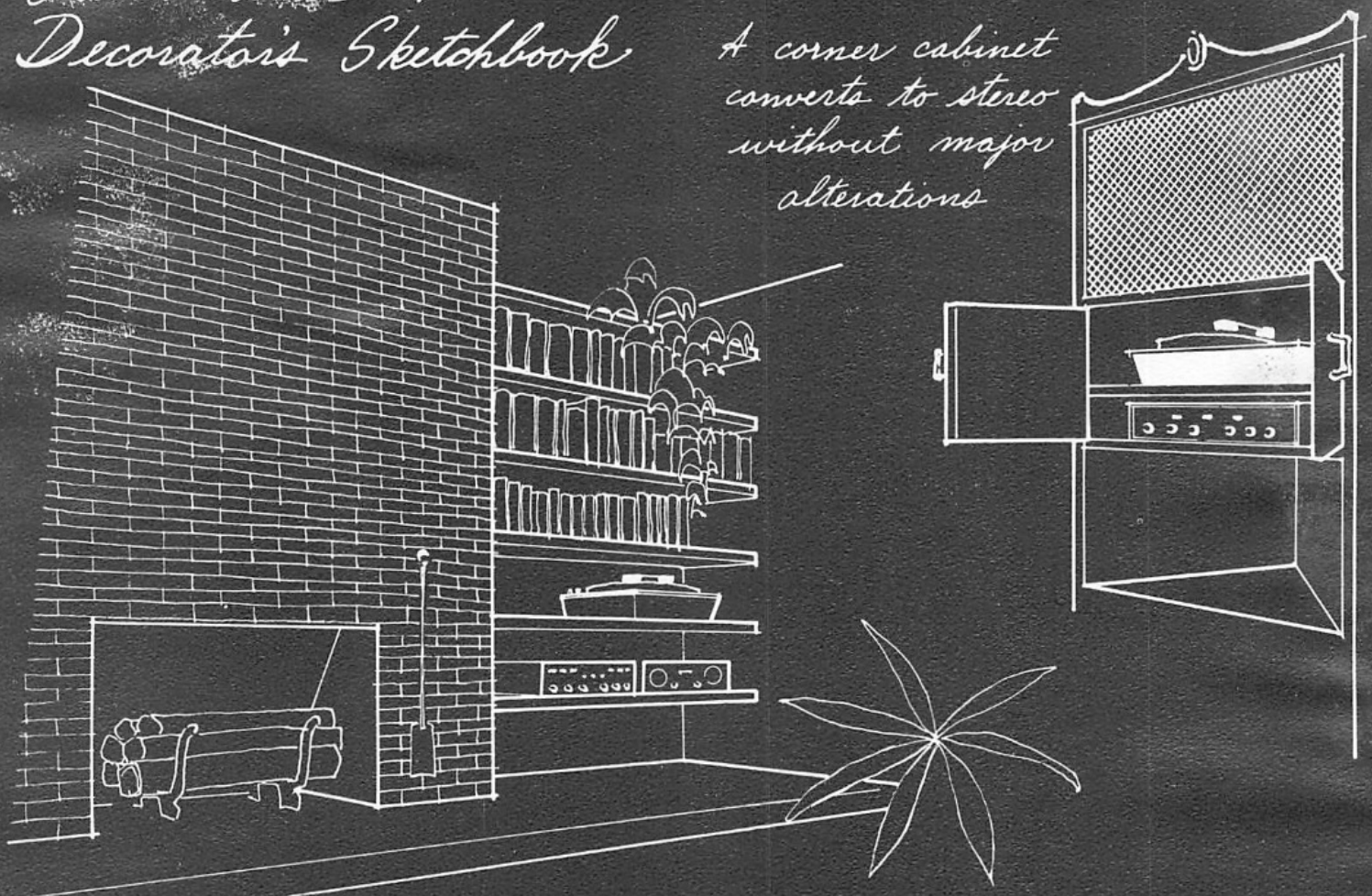
As you will see on the next few pages H. H. Scott makes a variety of components in many different price ranges so that you can select those that best suit your needs and your budget. Your Scott stereo system need not be expensive. You can purchase a component system for as little as $30 down at most dealers and arrange convenient budget terms.

There is no need to compromise in selecting your stereo system. You can have the best for your family at moderate cost. Your stereo system will look attractive and be designed for *your* needs. Visit your nearby H. H. Scott showroom now for a demonstration.

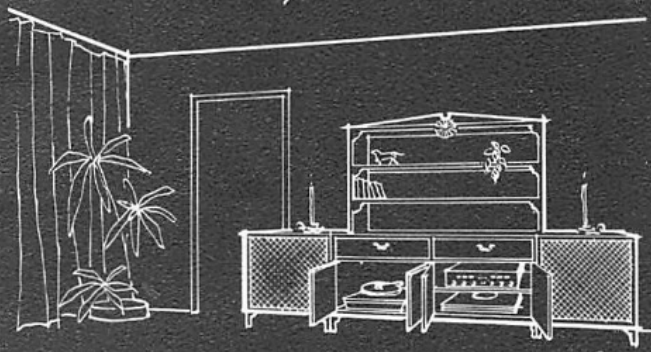
Scott components are perfectly at home in any setting. Here they are placed on a simple shelf unit in the family room. Extension speakers are placed in living room and dining area. The Scott LC-21 Stereo Control Center, the LK-150 Stereo Power Amplifier and a pair of S-2 speaker systems make up this handsome system. While a turntable is used in this particular music system, a changer may be substituted if you prefer. Installation by A. Mello

Ideas From A Decorator's Sketchbook

A corner cabinet converts to stereo without major alterations

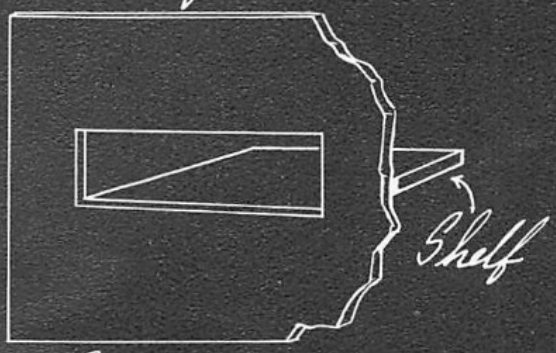


Components hide away easily in built-in bookshelves

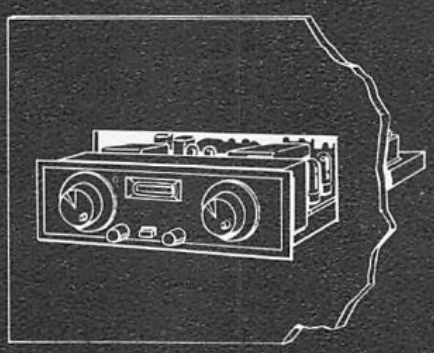


You can place components in the dining area or den and put extension speakers in other sections of the house

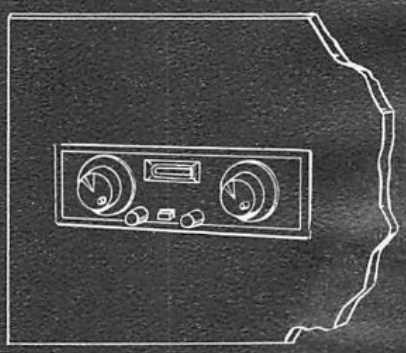
It's Easy to Custom-Install H.H. Scott Components



Single cut-out (Template is supplied with unit)



Component slides in like drawer, rests on shelf



Component fits flush to panel. Edge covers cut-out.

How FM Stereo (Multiplex) Works

Multiplexing is a method of broadcasting two or more signals from one FM transmitter. This means that a *single* FM station can broadcast *both* the left and right channels of a stereophonic program from records, tapes, or live performances.

WHAT IS NEEDED TO ENJOY FM STEREO?

The listener needs only an FM tuner equipped for multiplex (like the Scott 350B), an FM tuner together with a multiplex adaptor, or an AM/FM Multiplex tuner plus the usual accoutrements of stereo (a dual channel amplifier and two speakers). Operation is not complex. You just tune to one station as you do now for regular FM broadcasts, and you hear true stereophonic sound with all the advantages of FM — freedom from noise, interference and distortion.

HOW MULTIPLEX STEREO WORKS

Humans are capable of hearing sounds between about 20 and 20,000 cycles per second. Any sound above 20,000 cycles per second is referred to as "supersonic" because it is above the range of human hearing.

Most good FM tuners are capable of reproducing these supersonic frequencies above 20,000 cycles per second ("cps" for short). Though you cannot hear them, these supersonic frequencies are used very effectively for multiplex. At a frequency of 38,000 cycles per second (cps), high above the sounds you can hear, the second (stereo information) signal is added on. While you can't hear this second signal, your FM tuner can, and, if equipped for multiplex, will convert this into sound you *can* hear — stereo sound.

This second signal is *not* either the left or right channel. If it were, a listener with a monophonic tuner would hear only half of the program. Instead (see diagram below), a method is used that provides the full monophonic signal (left plus right) for the listener with a regular FM tuner, and stereo for the listener with multiplex equipment. The stereo quality depends on how well the multiplex tuner handles the second signal (stereo information). If very little of the second signal is being properly processed, there will be poor stereo quality (poor separation between the left and right channels). Simply having sound from both speakers does not necessarily mean you have stereo.

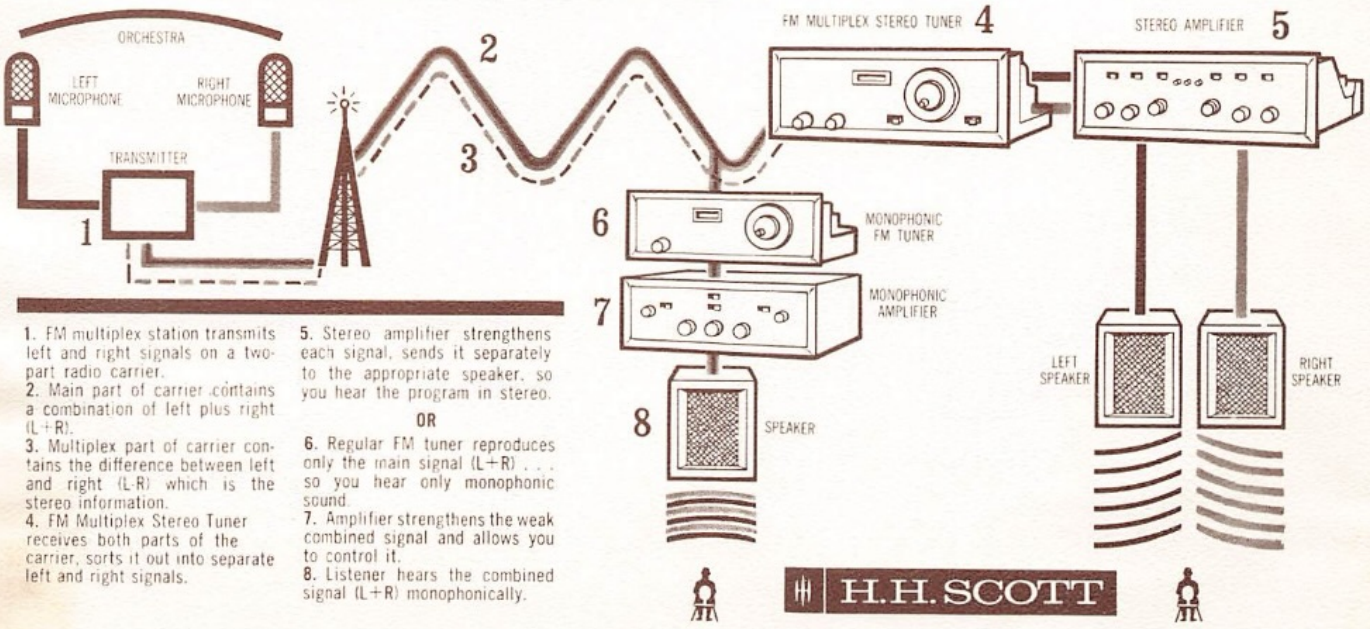
Conventional narrow-band tuners cannot give the fine stereo quality obtained with Scott Wide-Band tuners. As the FCC pointed out, the approved multiplex stereo system "... like any multiplex transmission system, will increase energy transmission at the edges of the channel involved. *Accordingly for optimum stereophonic reception, the (tuner's) bandwidth . . . must be considerably greater than that of monophonic (tuners)....*"* Scott tuners have *always* had the wider IF bandwidth needed. Therefore, if you now own a Scott tuner, adding a 335 or LM-35 adaptor to your system will give you outstanding stereo separation matching the FCC transmission specifications.

Since stereo FM broadcasts are such an abundant source of high quality program material, many listeners will want to make off-the-air stereo tape recordings. In many instances, however, conventional multiplex circuitry causes interference with a tape recorder, resulting in whistles and beeps being recorded on the tape. Scott multiplex units incorporate the expensive filters needed to prevent this interference. Scott equipment can be used with *any* tape recorder.

New FM Stereo will bring you thrilling broadcasts of world famous symphony orchestras and opera companies . . . intimate close-ups of jazz in stereo . . . dramatic presentations with life-like movement. You will hear the wonderful *new* sound of FM multiplex stereo in your home . . . and using Scott equipment, you will be able to make flawless off-the-air stereo tape recordings.

**See paragraph 36, FCC Report and Order, Docket No. 13506, 4/19/61.*

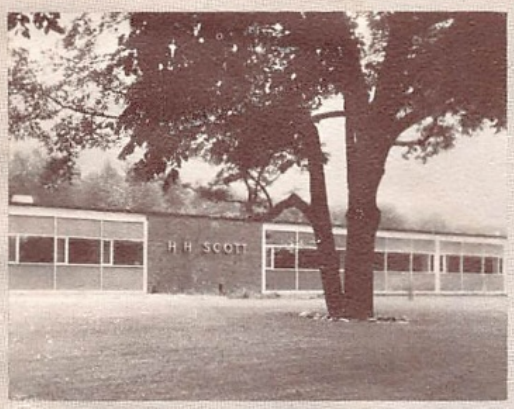
How FM Multiplex Stereo Works



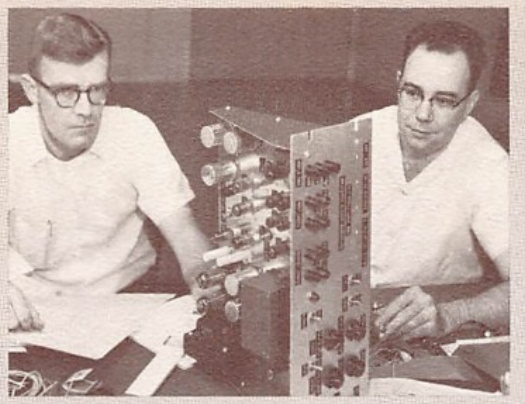
1. FM multiplex station transmits left and right signals on a two-part radio carrier.
2. Main part of carrier contains a combination of left plus right (L+R).
3. Multiplex part of carrier contains the difference between left and right (L-R) which is the stereo information.
4. FM Multiplex Stereo Tuner receives both parts of the carrier, sorts it out into separate left and right signals.
5. Stereo amplifier strengthens each signal, sends it separately to the appropriate speaker, so you hear the program in stereo.

OR

6. Regular FM tuner reproduces only the main signal (L+R) . . . so you hear only monophonic sound.
7. Amplifier strengthens the weak combined signal and allows you to control it.
8. Listener hears the combined signal (L+R) monophonically.



To insure that every component meets the highest standards of quality, H. H. Scott maintains ultra modern production facilities for the design and manufacture of all its components. The main plant shown above is one of three Scott plants located in Maynard, Massachusetts. These extensive investments in facilities back up H. H. Scott's philosophy that there will never be any compromise with quality.



H. H. Scott is world famous as a manufacturer of precision laboratory instruments. The new 830 Multiplex Signal Generator, shown above, is being used by many manufacturers in the development of FM stereo equipment. A copy of the Instrument Division Catalog is available on request.

High atop rugged Mt. Washington, New Hampshire, a Scott 310 FM Tuner is used to pick up signals from Boston, 130 miles away, for relay to Northern New England and Canada. Parker H. Vincent, Chief Engineer, reports, "The tuner has given eminently satisfactory results. We believe this to be one of the longest successful rebroadcast hops ever . . ."

Here is How H. H. Scott Protects Your Investment

Component high fidelity reaches far beyond an ordinary phonograph in performance and complexity. When we purchase stereo components, most of us do not have enough technical knowledge to gauge the quality of the engineering. Therefore, we must rely on the opinions of others in making our decision. We must examine the background and reputation of the company. Let's examine H. H. Scott in light of this:

1. Scott engineers analyze problems in fresh ways, solve them through sound engineering techniques. Until Scott, in 1952, solved the engineering problems involved in designing a "flat" amplifier covered with a handsomely styled case, high fidelity components were ugly and bulky . . . a maze of tubes and wires. This Scott innovation was immediately adopted throughout the industry.

2. Scott protects you against obsolescence. When Scott designed its first tuner in 1954, their engineers developed a new kind of circuitry using Wide-Band design. Today, with FM stereo multiplex a reality, Wide-Band design is essential. Scott's pioneering Wide-Band tuner design of eight years ago has become a necessity in good stereo reception.

3. Scott is highly conservative in use of parts. Scott engineers always specify parts that can handle much more than demanded of them.

4. Scott is equally conservative in its advertising claims. Scott insists that every unit off dealers' shelves should exceed advertised specifications . . . these figures should not apply to just a selected engineering master sample. As a result, engineering tests by leading high fidelity publications consistently show ratings better than claimed by Scott.

5. Every Scott component receives more than 50 separate quality tests before it leaves the factory. Our test engineers insist on these rigid test procedures to assure long trouble-free operating life.

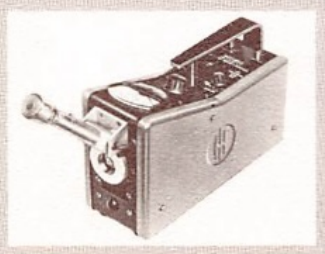
6. Scott feels that its service to the customer begins with his purchase . . . that your problems are our problems. We have many letters from satisfied Scott owners well pleased with our service. Scott has grown over the years because enthusiastic owners recommend Scott to their friends and acquaintances. Before you decide on your high fidelity system, we suggest that you ask the man who owns Scott.

EXCLUSIVE H. H. SCOTT LABORATORY STANDARD GUARANTEE ASSURES EXCELLENCE

Every H. H. Scott component is furnished with a bonded guarantee to assure you that it meets or exceeds the technical specifications claimed for it. This guarantee is made possible by the stringent quality control tests given each H. H. Scott component before it leaves the factory.

WCRB, like many stations, uses Scott for monitoring of FM stereo broadcasts. Richard L. Kaye, WCRB Station Manager, says, ". . . Scott surpassed our greatest expectations . . . gives outstanding stereo reception . . ."

All Scott tuners are tested and aligned in copper screened rooms to insure optimum sensitivity and performance. Stringent procedures like these mean your Scott tuner will easily meet advertised specifications.



The H. H. Scott Instrument division manufactures sound level meters and analyzers for industrial and safety use. Leading Engineers specify H. H. Scott to help them design quiet vibration-free products.

All Scott speaker systems are checked against calibrated master units in our acoustically designed test room to assure virtually perfect matching. Scott speakers are the choice of world-famous musicians.

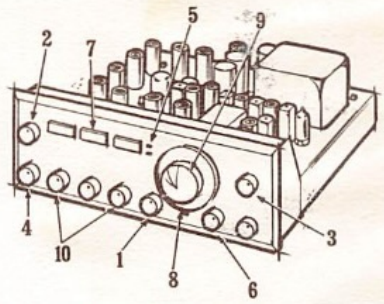
First in New Broadcast Monitor Series

AN ENGINEERING DREAM BECOMES A REALITY

At Scott there is a small group of dedicated engineers known as the Advanced Development Team. Under the direction of Chief Research Engineer Daniel Von Recklinghausen this famous team is responsible for advanced concepts like Wide-Band design . . . the Sonic Monitor . . . and Time-Switching multiplex circuitry.

For many years the Advanced Development Team has been designing a new group of "dream" components . . . the Broadcast Monitor Series. The possibility of actually manufacturing these components seemed remote because they were designed to be "the ultimate" regardless of cost. Unique features and circuitry made the new series almost twice as expensive as any other components on the market.

But Hermon Scott is a dreamer, too . . . and a perfectionist. When he listened to the new Broadcast Monitor FM Multiplex Tuner he felt the performance was so superior to anything heretofore available that it should not remain under wraps merely because the price was high. He felt that even though very few high fidelity enthusiasts could afford this perfection, professional musicians, broadcast stations and a few discriminating audiophiles would want the ultimate in sound available with the new Model 4310. In the near future other exciting units in this series will be forthcoming.

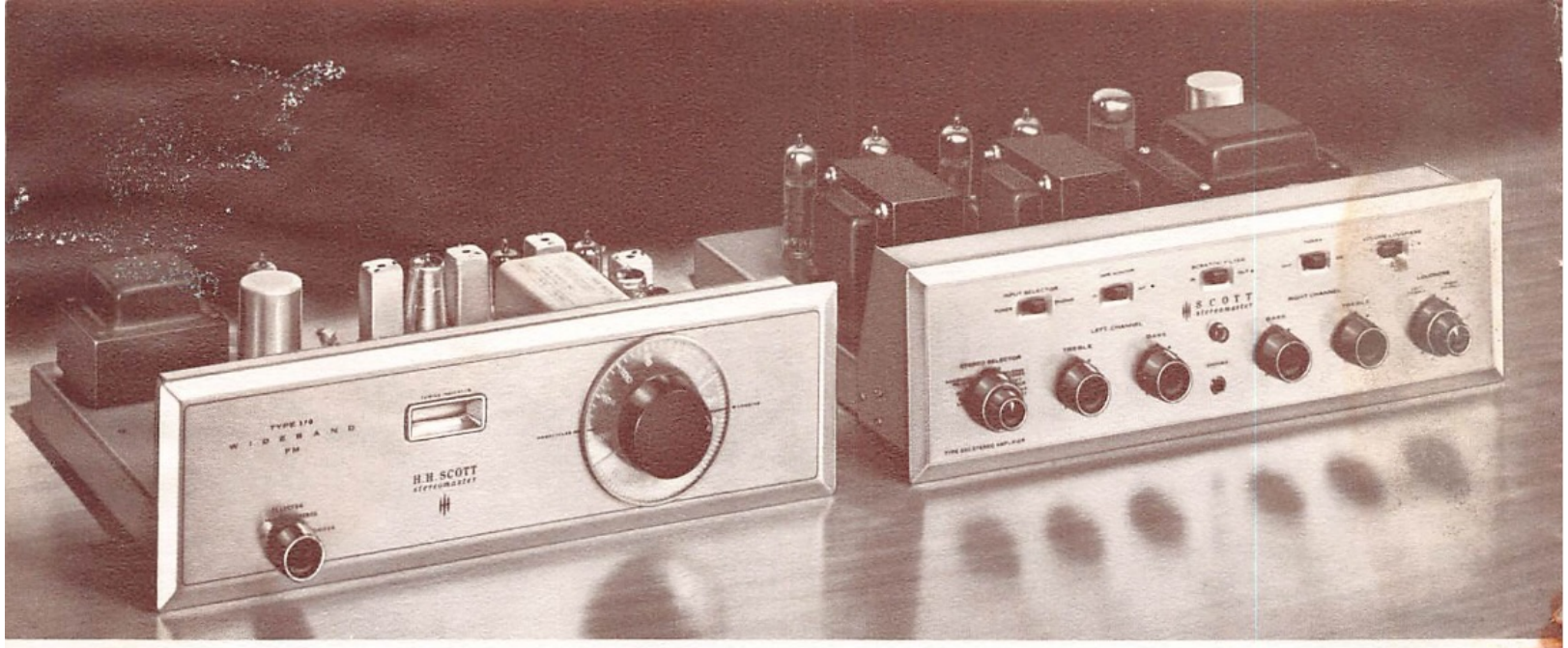


4310 FM Multiplex Stereo Tuner

It was inevitable that Scott, the company that was first with the finest in multiplex stereo equipment, should now introduce a tuner destined to set the standard in this field for years to come. Every conceivable worthwhile feature is included. Performance is absolutely unmatched. Usable sensitivity exceeds 1.9 μv on all production units; distortion even on multiplex broadcasts is practically unmeasurable; selectivity is better than 50 db, spurious response rejection is over 85 db, capture ratio is a minimum of 2.2 db. A complete individual test brochure is included with your 4310, indicating the exact measurements obtained by Scott engineers for your unit.

Unique Features

1. A special series of mechanical relays automatically selects between stereophonic or monophonic reception depending on which is providing the minimum standard in satisfactory signal. **2.** A threshold control permits the user to adjust this minimum. **3.** Stereo diversity is provided and can be controlled from the front panel. **4.** Two VU meters provide exact monitoring of the output from each channel and provide indication of separation. **5.** Separate level controls as well as (**6.**) a master stepped volume control insure exact matching between channels. **7.** Relay operated interstation noise suppression insures completely quiet tuning without any increase in the distortion characteristics common with most muting circuits. **8.** Indicator lights tell at a glance when the tuner has switched itself to stereo.



370 FM Stereo Tuner — Listening to this tuner you would never guess that it falls into the "budget" category. It offers amazing selectivity and sensitivity, in addition to complete freedom from drift. It provides excellent stereo separation across the entire audible range. The reasons are simple. The new 370 utilizes Scott's Wide-Band design and Time-Switching multiplex circuitry. It includes the Scott developed Sonic Monitor, a precise tuning indicator and separate level controls for perfect channel matching. The 370 performs beautifully on standard monophonic FM broadcasts, too.

200 30-Watt Stereo Amplifier — Scott quality, performance and features at a budget price. The new Model 200 will drive most inefficient speakers because Scott's unique output circuitry enables all of our amplifiers to deliver full rated power way down to the lowest frequencies. This is where power is really needed, and where other moderately priced amplifiers fail to meet their published specifications. Among the many features of the 200 are: dual tone controls, tape monitor, front panel stereo headphone output, derived center channel output, and all aluminum chassis.

Scott Stereo Tuners and Amplifiers . .

299C Complete Stereo Amplifier: The most widely used, highly respected stereo amplifier made . . . the latest version of the amplifier recommended by both leading consumer testing organizations. Features include: rugged 80-watt output stage assuring low-distortion reproduction of even the lowest frequencies; special signal lights make it easy for any member of your family to operate your system; stereo selector switch for choosing stereo or monophonic program sources; separate scratch and rumble filters; Front panel stereo headphone output; and derived center channel level control.

333 AM/FM/Stereo Multiplex Tuner: This superb tuner incorporates all the features of the widely respected 350B FM Multiplex tuner, along with Scott's unique Sonic Monitor. In addition, the 333 includes Scott's famous Wide-Range AM with two position bandwidth switch which makes AM listening practically indistinguishable from FM. The 333 allows you to listen to either AM/FM stereo or new FM Multiplex stereo. Precision meter insures accurate tuning of both A.M. and FM.

222C 48-Watt Stereo Amplifier: This moderately priced amplifier uses heavy duty output transformers for superb bass response even with inefficient speaker systems. The many special features include derived center channel output, separate tone controls on each channel, DC on preamp heaters, subsonic filter, front panel stereo headphone output, and scratch filter to improve the performance of old records. Only the finest conservatively rated parts are used. The all-aluminum chassis construction assures efficient cooling and reduces hum to inaudible levels. The 222C matches all Scott tuners.

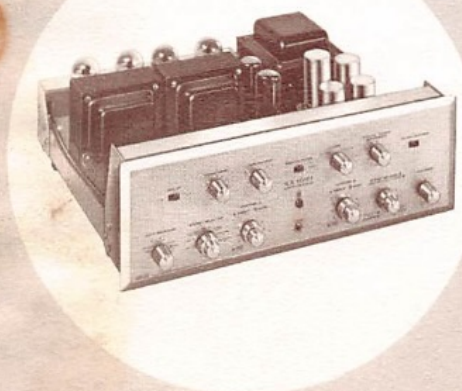
350B Wide-Band FM Stereo Multiplex Tuner: Built-in multiplex circuitry lets you receive new FM stereo broadcasts without an adaptor. The 350B also receives regular monophonic FM broadcasts. Scott's new Sonic Monitor tells you automatically when stereo is on the air. Simply turn the switch and tune to the tone. Scott's Wide-Band design assures IHFM sensitivity of 2.2 μv and stereo separation that matches exacting FCC transmission specifications. Exclusive Scott filtering circuits permit flawless results with any tape recorder.

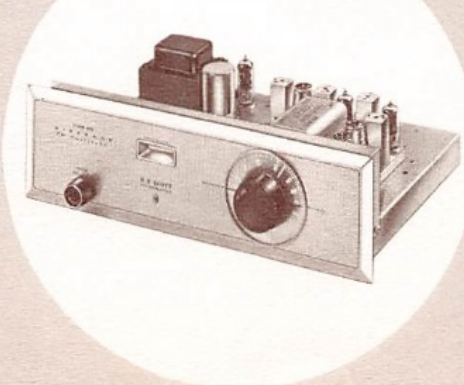
A Lifetime of Listening Pleasure

296 100-Watt Complete Stereo Amplifier: Here is a compact integrated amplifier with the high power rating and flexibility previously found only in separate preamp/power amplifier systems. The 296 has the patented Dynaural Rumble Suppressor, which removes annoying turntable or record rumble during playback without loss of audible music. Each output stage delivers a full 50 watts from 20 to 20,000 cps, more than enough power for any speaker system.

314 Wide-Band FM Tuner: The 314 is ideal if you wish outstanding monophonic FM reception at a moderate price. You can adapt for FM Stereo whenever you wish with the 335 adaptor. IHFM sensitivity is 2.5 μv. Silver-plated front end is the same as in the 310D. Like all Scott tuners, the 314 has a copper-bonded-to-aluminum chassis which minimizes signal losses, and maintains outstanding signal to noise ratio.

99D 25-Watt Monophonic Amplifier: Tens of thousands of 99D amplifiers are in use in monophonic systems all across America. If you do not desire a stereo system, this amplifier is your best buy. The 99D incorporates exclusive H. H. Scott features like two magnetic inputs, tape recording and monitoring facilities, front panel speaker selector switch, all-aluminum chassis, and DC heaters on all preamps tubes.





Musicians from Boston's famous symphony orchestra heard their own performances over new Scott speakers. "The closest I have heard to the true sound of the violin. I was not even aware I was listening to a recording." **Leonard Moss,** Violinist. *"The trumpet sound was uniform and consistent in every range, from lowest to highest . . . a feat virtually unheard of in any other speaker."* **Roger Voisin,** First Trumpet, Recording Artist, Kapp Records. *"I have never heard any reproduction of organ which sounded so faithful to the original. I felt I was sitting in the center of Symphony Hall."* **Berj Zamkochian,** Organist. *"Every other speaker I ever heard sounded nasal and artificial. This was the first one that did not."* **Bernard Zighera,** First Harpist and Pianist. *"The reproduction was closer to the original performance than I've ever heard before."* **James Stagliano,** First Horn; Recording Artist, Boston and Kapp Records. *"The percussion came through with amazing clarity. The cymbals, the snare drum, the tympani and the bass drum all were equally true to the way they sound when I play."* **Everett Firth,** First Tympanist. *Left to right: Moss, Stagliano, Zamkochian, Firth, Zighera, Hermon H. Scott, Viosin.*

Scott Speakers Complete Your Stereo System

All Scott speaker systems, regardless of price, incorporate the following features:

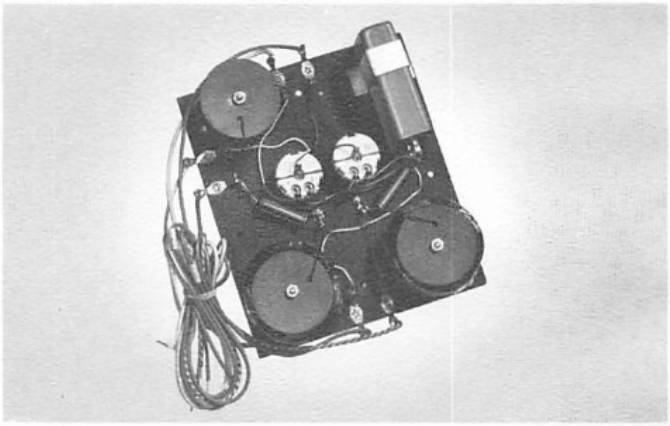
Three-way design to insure that each driver operates over its optimum frequency range. This design utilizes separate woofer, mid-range and tweeter units.

Passive multiple crossover circuitry — Extended frequency response afforded by the three-way design is coupled with remarkable smoothness of response.

Controlled efficiency — The uniformity of the *efficiency* of each system eliminates peaks and valleys in response.

High dispersion — Speaker placement is not critical. The full frequency range of the systems can be enjoyed regardless of their location.

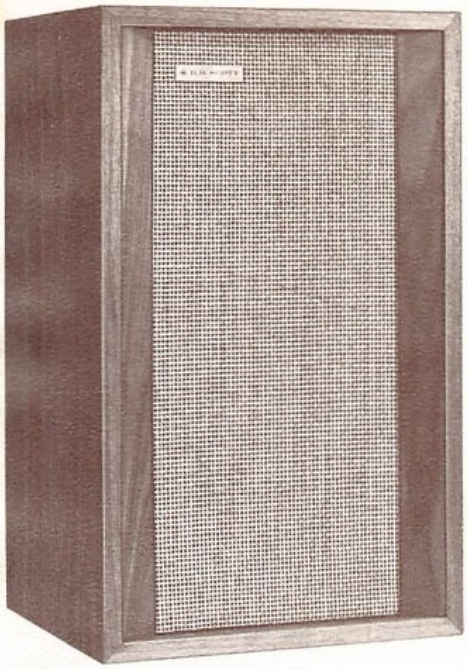
Handsome appearance — These systems are handsome pieces of furniture which will add to the attractiveness of your room decor.



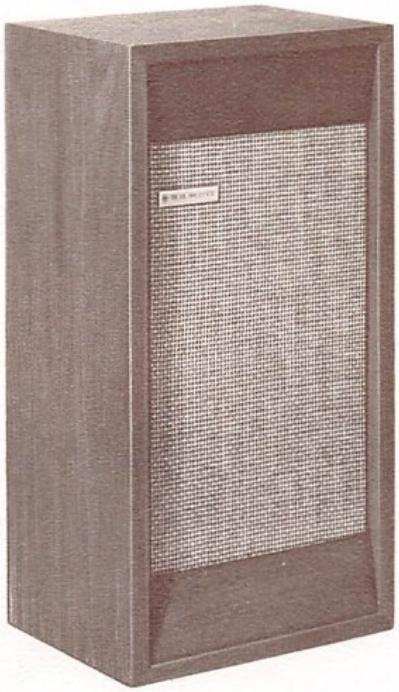
SECRET OF THE SUPERB SOUND OF SCOTT SPEAKER SYSTEMS UNIQUE CROSSOVER NETWORK

". . . the crossover network is used . . . in a manner similar to the way a tone control is used to compensate for room acoustics . . . We can consider the enclosure for the speakers as a 'room' with individual acoustics, and the crossover network as a . . . device used to boost or cut those frequencies that require it . . . a clever idea. The only question that remains to be answered is how well the H. H. Scott engineers succeeded? Very well! On the other hand, it would have been very surprising if they hadn't done an excellent engineering job: excellent engineering is really their stock in trade."

Audio, March 1962, page 44.



S-2 Wide Range Speaker System This superb speaker system employs four precision drivers and the famous Scott three-way crossover network to provide smooth, distortion-free reproduction over the entire audio spectrum. A massive 12″ low resonance, high excursion woofer provides fundamental response to below 30 cycles. Two carefully matched mid-range units are angled for outstanding dispersion and acoustically isolated to prevent intermodulation. A remarkable high dispersion spherical tweeter affords response to the upper limit of audibility regardless of location in the room. 23¾″ x 14½″ x 12½″ deep. Available in oiled walnut, mahogany, and unfinished pine or hardwood.



S-3 Wide-Range Speaker System This 3-way speaker system offers remarkably natural and transparent sound. Only 9¾″ deep, it is of true bookshelf size. The S-3 consists of a 10″ low resonance high excursion woofer, and separate wide-dispersion mid-range and tweeter units, all contained within a strikingly handsome cabinet. The three-way crossover network blends the separate speakers into a single sound source of astonishing range and clarity. Testing techniques pioneered by H. H. Scott assure virtually ideal matching from speaker to speaker for exact stereo balance. Dimensions 23½″ x 11¾″ x 9¾″ deep. Available in oiled walnut, mahogany, and unfinished pine or hardwood.

Here's what the experts say . . .

"The H. H. Scott S-3 is a true bookshelf speaker system, measuring approximately 24″ x 12″ x 10″ deep and weighing about 35 lbs. Like the larger and more expensive *Scott* S-2, it is a three-way system, using a 10″ low-resonance woofer, an acoustically isolated mid-range speaker, and a small high-frequency tweeter. Separate level controls are provided for the mid- and high-frequency speakers, allowing the user to tailor the over-all response of his own taste.

We found the recommended level control settings to be perfectly satisfactory to our ears, and the centers of the suggested ranges were used in our tests.

The frequency response of the S-3 was measured in the same manner as all other speakers we test, in a live room with two different speaker locations and eight different microphone locations. It must be realized that this does not give any sort of absolute frequency response, and therefore response curves are not shown but rather to us it shows trends, relatively free from room resonance effects.

The response of the *Scott* S-3 proved to be exceptionally smooth over-all. It is within plus or minus 7.5 db from 32 cps to over 12 kc. Its general shape is quite smooth particularly in the 100 to 200 cps region, with a somewhat higher output in the upper middles and highs. The S-3 has very low bass distortion for a speaker of its size and price. It never exceeds 5% down to 20 cps, even at the considerable acoustic levels generated at our 10-watt test input level.

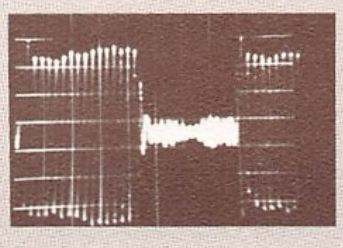
The tone-burst response of the S-3 system shows it to have excellent transient response, quite free from hang-over or spurious frequencies at any point in its range.

Listening tests proved once again that the tone-burst test offers an excellent clue to the listening qualities of a speaker. The S-3 has an exceptionally clean, balanced, and transparent sound. Although it is appreciably smaller than other speakers in its price range, it holds its own handily by comparison to them. In fact, it compares very favorably to other systems costing two to three times as much. We liked its true, musical sound immediately on hearing it for the first time, and it continued to please us with continued use.

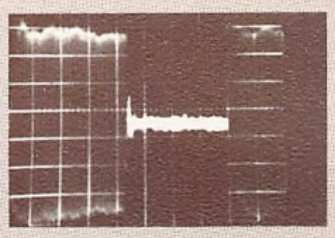
The *Scott* S-3, in an attractive oiled walnut cabinet, sells for $134.95."

Hirsch-Houck Report, Electronics World, March, 1962

450-cps tone-burst signal.



5000-cps tone-burst signal.



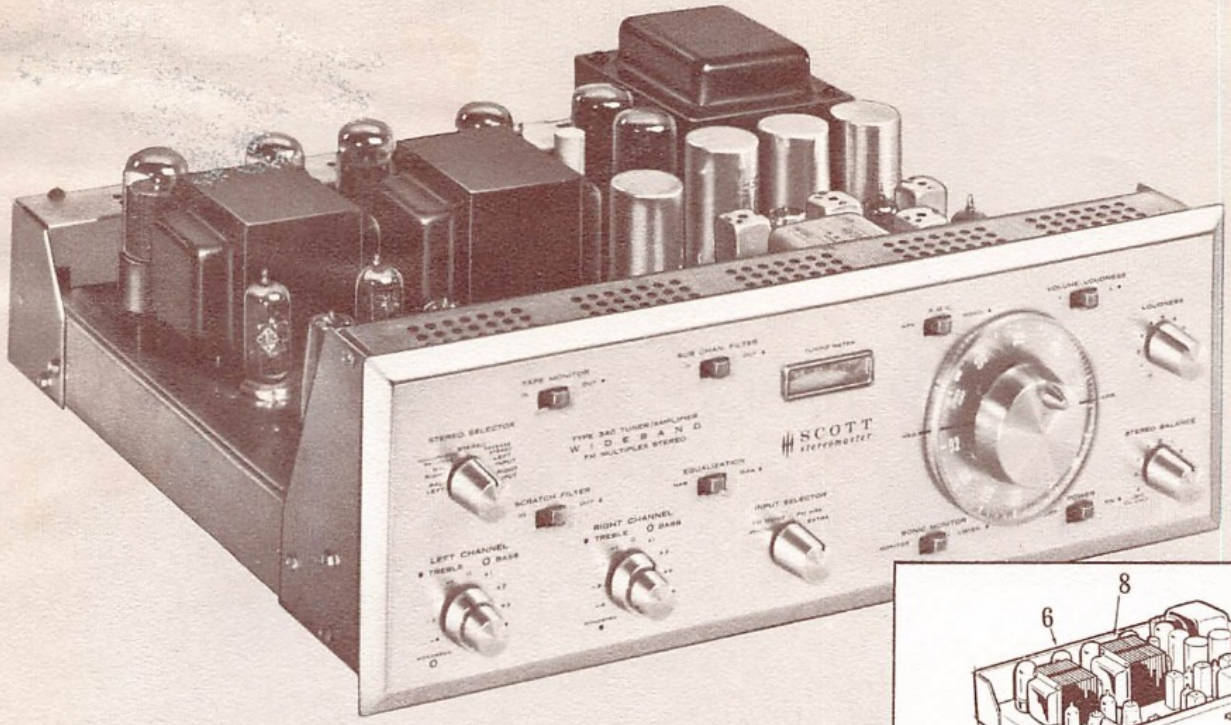
". . . a clean speaker and a very smooth one . . . There is no boom or bass hangover here. Every sound is heard . . ."

American Record Guide, February, 1962

". . . The first time we observed this speaker system several months ago we were impressed by a very significant fact, the design of the . . . (enclosure) was extremely sensitive and handsome. This was significant to us because a speaker system of this type is intended to be a piece of furniture as well as a music reproducer . . . The H. H. Scott Model S-3 speaker system reproduces music with as little coloration as any bookshelf speaker system we have heard. Both extremes of the audible frequency spectrum are solid while the mid-range has just that touch of brightness that we personally enjoy."

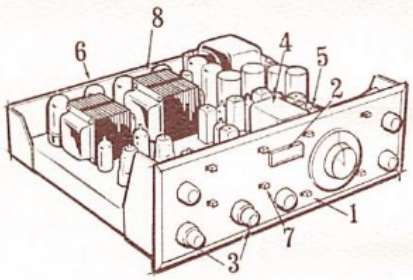
Audio, March 1962

New Scott Tuner Amplifiers . . .
Easiest Way to a Superb Stereo System



The compact Scott components on this page include tuner, stereo power amplifier and stereo control center all in one compact unit. All you do is add a pair of Scott speakers for a superb stereo system. Later you can plug in a record player, TV or a tape recorder to make your music system even more enjoyable.

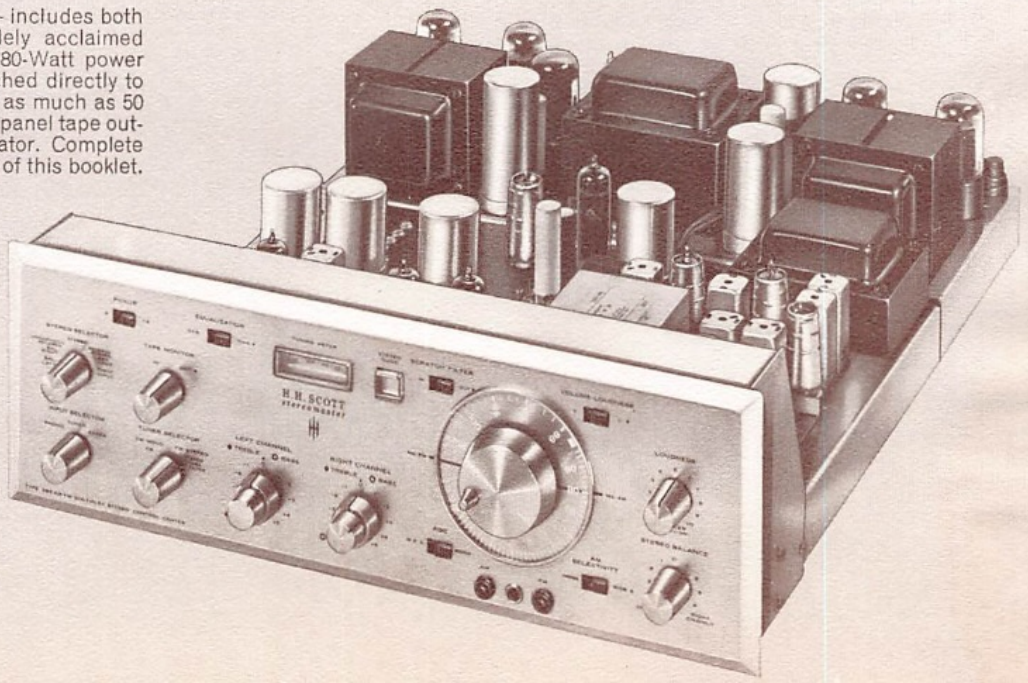
The 340 shown above contains a remarkably sensitive FM stereo tuner along with a 60-Watt stereo amplifier. Scott's conservatively rated amplifier section provides full power down to 20 cps, therefore the 340 will drive any fine speaker system to full room level. A significant feature of the tuner section is the exclusive Scott Sonic Monitor that audibly signals you when stereo is on the air. The tuner section utilizes well known Scott circuit features like a Time-Switching multiplex section, a heavily silver plated front end . . . and of course Scott's famous Wide-Band design.

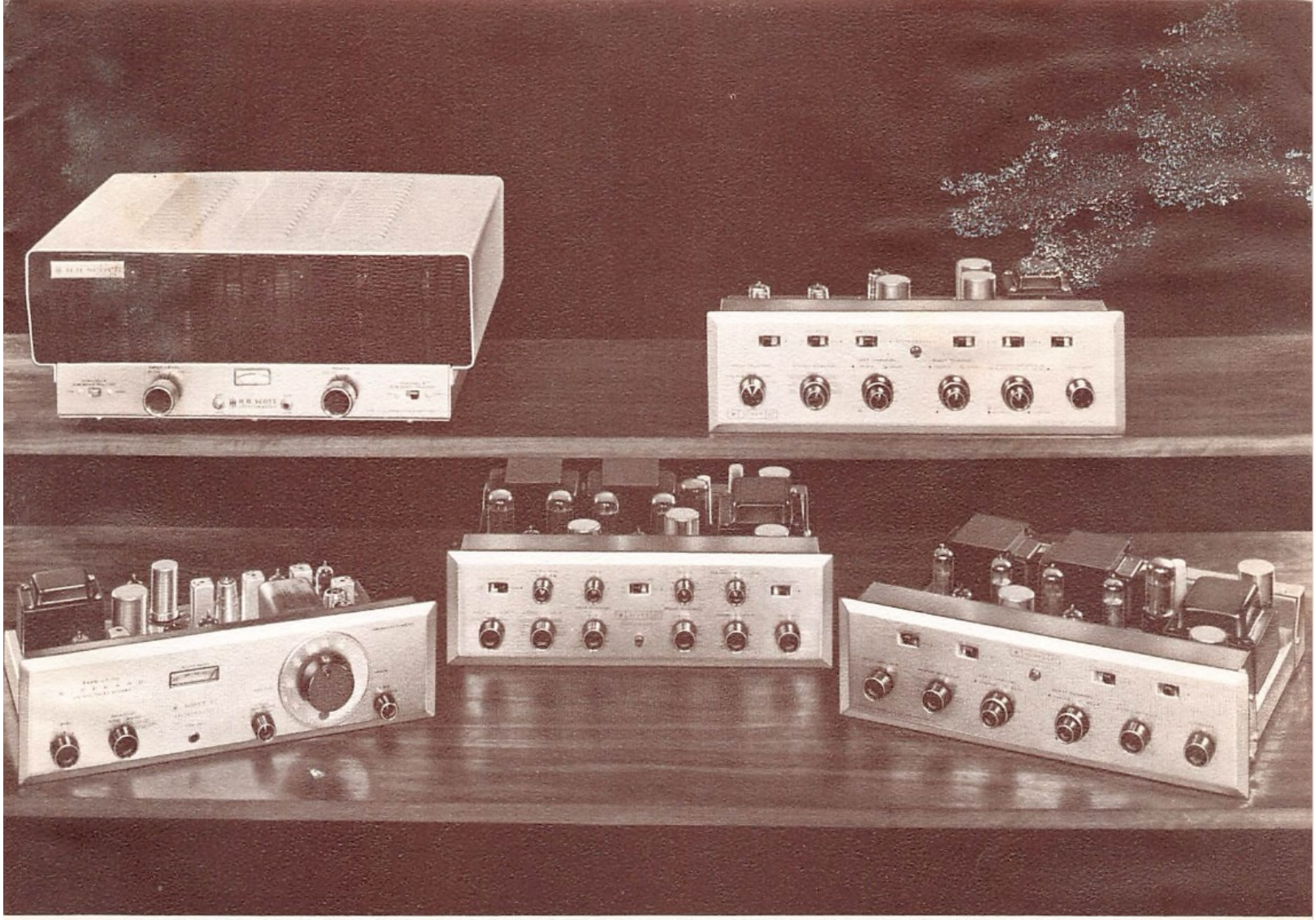


Features of 340

1. Unique Sonic-Monitor tunes to the tone to tell you when stereo FM programs are on the air. **2.** Precision meter insures accurate tuning. **3.** Separate bass and treble controls. **4.** Scott silver-plated front end to assure sensitivity better than 2.5 μv by IHFM standards. **5.** Special filters insure flawless off-the-air stereo tape recording. **6.** Inputs for tape recorder, TV, phono cartridge and tape deck. **7.** Pick-up selector switch permits choice between phono and tape deck. **8.** Conservatively operated output tubes and oversized output transformers provide full power down to 20 cps.

355/208 AM-FM Stereo Tuner Amplifier — includes both famous Scott Wide-Range AM and widely acclaimed Scott FM multiplex circuitry. A separate 80-Watt power amplifier module (Model 208) can be attached directly to the 355, or, if desired, can be separated by as much as 50 feet. Among the unusual features are front panel tape output, tuner mode lights, and stereo indicator. Complete specifications are listed on the back pages of this booklet.





Build These Handsome Professional Scott Kits

For many years, Scott engineers investigated the idea of introducing Scott components in kit form for the home builder. However, they felt that the kits then on the market were too uncertain in the hands of amateur kit builders. The wiring diagrams were extremely complex. Alignment and balancing required special test equipment. Kits looked like kits . . . they were unattractive and bulky.

Scott engineers decided to take a brand new approach. First of all, new components were developed that were foolproof for home builders. Circuitry was devised to make placement of wires and parts less critical. A unique system of FM tuner alignment (called the Ez-A-Line® method) eliminated the need for special test instruments.

Instruction books were written so that they avoided the pitfalls common to other kits. They were in full color. Only a limited number of steps were described per page, and special Part-Charts were created to hold the parts described on each page separately, and in the order used. The kit builder need know nothing about engineering to successfully build Scottkits.

Results have been spectacular. Amateurs who never even soldered before report that they have built Scottkits in just a few hours that beat our published specifications. Magazine editors and reviewers tell us our specifications are much too conservative. Other manufacturers are paying us the highest compliment of emulating our designs and original features.

LK-72 80-watt Complete Amplifier (in the center): Thousands of kit-builders have had the fun of assembling this superb H. H. Scott amplifier. Front panel derived center channel level control, switching facilities that enable simultaneous connection of both a stereo tape deck and stereo cartridge, and a full 40-watt/channel (IHFM) over the *entire* audio range make this amplifier kit the most outstanding value on the market today.

LT-110 FM Stereo (multiplex) Tuner (lower left): Now you can have the fun of building your own Scott FM stereo tuner with famous Scott stereo indicator. The front end and multiplex sections are prewired and prealigned at the factory assuring ideal reception and stereo quality even in weak signal areas, and eliminating the need for elaborate test equipment in alignment.

LK-48 48-watt Stereo Amplifier (lower right): Conservatively rated at 24-watts (IHFM) per channel the LK-48 will deliver more than 28 watts (IHFM) at 20 cps! This exceptional power at the low frequencies means that your LK-48 can be used with any speaker systems. Though budget priced, if offers no compromises in design: all aluminum chassis, DC operated pre-amp heaters, subsonic filter, and complete tape monitor switching facilities are a few of the features offered.

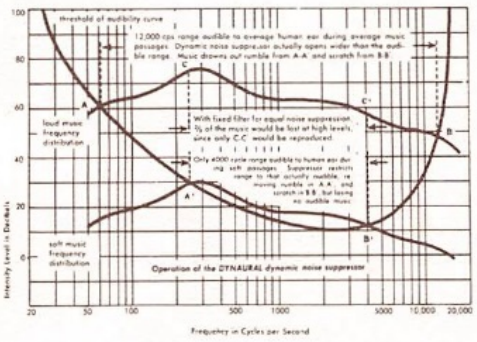
LC-21 Stereo Control Center (upper right): This exceptional pre-amplifier kit has *every* feature you'll ever need or want. It is so perfectly designed that distortion is below the limits of even the finest test equipment, and cannot be accurately measured. Among the 16 front panel controls are complete tape monitor switching facilities, front panel derived center channel level control, and phase reverse switch. The LC-21 is an ideal companion to the LK-150 stereo power amplifier kit.

LK-150 Stereo Power Amplifier (upper left): The IHFM power band of this 130 (65/65) watt unit goes beyond the 19 to 25,000 cps range of available test equipment. Conservatively engineered, the highly efficient design of the LK-150's powerful output transformers will typically provide 80 watts (IHFM) output on each channel at 20 cps — where the power is really needed.

The Meaning of an Amplifier's Power Rating

An amplifier's ability to perform properly depends on how much power it can produce over the *entire* audible spectrum. The very low frequencies, below 50 cps, require more power than the higher frequencies. Until recently, manufacturers designated output at one frequency, 1000 cps. This method was unsatisfactory because an amplifier with 25 watts output at 1000 cycles might have much lower output in the important low frequency range. To provide a more meaningful guide to an amplifier's performance, the Institute of High Fidelity Manufacturers (IHFM) adopted the "power band" method of rating. The "power band" is the frequency range over which the amplifier delivers half power at its *rated distortion*. It is a meaningful guide to performance throughout the entire audio range. All Scott amplifier specifications include the IHFM Power Band rating.

Scott applies a more rigorous requirement to all its amplifier designs. They must have additional reserve power at the critical low frequencies. This is why you can be sure that the power ratings of Scott amplifiers show their average — not maximum — output.



New Dynaural Rumble Suppressor: This patented invention, an exclusive H. H. Scott feature, removes annoying rumble caused by changers, turntables and faulty records. Its electronic action is so fast that there is no loss of music. The Dynaural Rumble Suppressor is standard on the 296 100-watt amplifier.

IMPORTANT DESIGN FEATURES OF SCOTT AMPLIFIERS

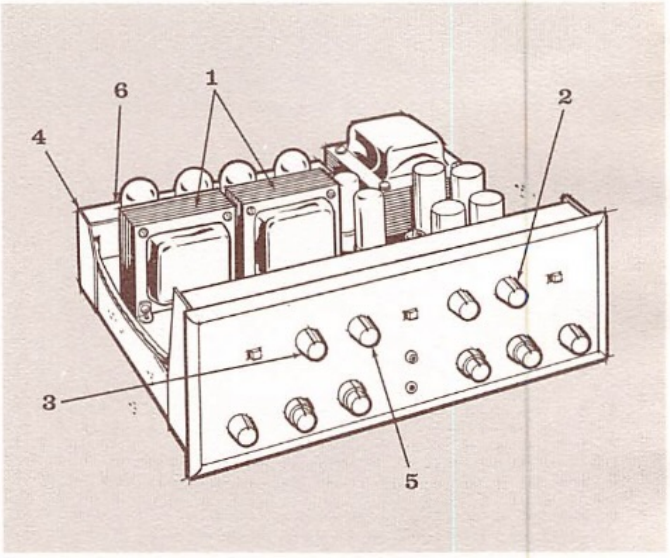
To help keep hum and noise inaudible, Scott uses non-magnetic electrolytic aluminum chassis. Most manufacturers use ordinary steel, which is far less satisfactory. The aluminum chassis also facilitates heat dissipation. Long operating life is assured by conservatively rated parts, operated well below their ratings. A special subsonic (below 20 cps) sharp cutoff filter prevents power waste due to sub-audible rumble, eccentric records, or acoustic feedback.

HOW TO SELECT THE SCOTT AMPLIFIER FOR YOUR NEEDS

The price differential between the various H. H. Scott amplifiers reflects only differences in power and operating features. There is only one *quality* in any H. H. Scott amplifier, and this is the best quality possible at this stage of the art. To choose an amplifier, thoroughly check all features of each model to make sure that the one you select has those provisions and controls you desire. Selecting an amplifier that supplies sufficient power for your listening conditions is also important.

Four factors are involved in selecting the proper power rating: (1) The efficiency of your speaker system. Some systems need more power than others for the same room volume. A speaker's efficiency, however, is absolutely no criterion of its quality. (2) The size of the listening room, and the absence or presence of sound absorbing materials such as rugs and drapes. Large rooms require more power. (3) How loudly or softly you ordinarily play your music. (4) You need more power if you want to place extension speakers in other rooms, since additional speakers require more power.

If all these factors indicate the desirability of higher power, then you should consider an amplifier such as the 80-watt 299C or 100-watt 296. On the other hand, if factors point toward lower power, then the 50-watt 222C or 30-watt 200 should be considered.



The H. H. Scott 296 100-watt stereo amplifier is one of the most powerful complete amplifiers made. Its many exclusive features include: **1.** Oversized transformers to give clean full power throughout the audible spectrum. **2.** Patented Dynaural Rumble Suppressor to remove annoying rumble without affecting music. **3.** Dual phono level controls to match both stereo sides of cartridge. **4.** Microphone inputs. **5.** Complete tape facilities. **6.** Dual phono inputs for both turntable and changer.

ACCESSORY CASES AVAILABLE IN SEVERAL HANDSOME STYLES . . .

Your dealer stocks slip-on cases for all Scott Components. Most attractive are the beautifully crafted hand-rubbed wood cases in your choice of oiled walnut, or mahogany. There is also an economical leatherette-covered metal case.

TECHNICAL SPECIFICATIONS AMPLIFIERS	200 30 watt stereo amplifier	222C 48 watt stereo amplifier	296 100 watt stereo amplifier	299C 80 watt stereo amplifier	340 Amplifier Section	208 80 watt Power Amplifier	355 Pre-amplifier section
Special Features	A moderately priced amplifier incorporating all essential H. H. Scott features. Conservatively designed for years of trouble-free service.	This feature-packed amplifier has sufficient power to drive any fine speaker system.	Dynaural rumble suppressor. Phono level control for minimum distortion and proper equalization.	Latest version of the model recommended by leading consumer testing organizations.	60 watt amplifier and FM Stereo (Multiplex) tuner combined on one chassis.	Power amplifier module for use with 355 tuner preamp or any good quality preamplifier.	Preamplifier and AM/FM Multiplex stereo tuner combined.
Power rating (watts) (IHFM Standard)	15/15	24/24	50/50	40/40	30/30	40/40	N.A.[3]
Power Band (IHFM Standard)[1] (cps ± 1db)	29-19,000	19-25,000[2]	19-25,000[2]	19-25,000[2]	19-25,000[2]	19-25,000[2]	N.A.
Frequency Response[1] (cps ± 1 db)	20-20,000	20-20,000	20-20,000	20-20,000	20-20,000	20-20,000	20-20,000
Harmonic Distortion(%)	0.8	0.8	0.8	0.8	0.8	0.8	0.8
IM Distortion (%)	0.5	0.5	0.5	0.5	0.5	0.5	0.5
Hum level (db)	—70	—80	—80	—80	—80	—80	—80
Stereo inputs	3	4	5	5	4	2	4
Derived center channel output	yes	yes	yes	yes	yes	yes	N.A.
Derived center channel level control	no	no	yes	yes	no	N.A.[3]	no
Scratch filter	yes	yes	yes	yes	yes	N.A.	yes
Rumble filter	no	no	dynaural	yes	no	N.A.	no
Separate bass & treble	yes	yes	yes	yes	yes	N.A.	yes
Tape monitor	yes	yes	yes	yes	yes	N.A.	yes
Sensitivity on phono or tape head (mv)	5	3	3	3	3	N.A.	3
DC applied to all preamp tubes	no	yes	yes	yes	yes	N.A.	yes
Equalization curves	1	2	3	3	2	N.A.	2
Microphone equalization	no	no	yes	yes	no	N.A.	no
Balancing provisions	yes	yes	yes	yes	yes	N.A.	yes
Front panel stereo earphone jack	yes	yes	yes	yes	no	N.A.	yes
Mono records with stereo pickup	yes	yes	yes	yes	yes	N.A.	yes
Phasing switch	no	no	yes	yes	no	N.A.	no
Subsonic cutoff	yes	yes	yes	yes	yes	yes	yes
Loudness-Volume control	yes	yes	yes	yes	yes	N.A.	yes
Switchable stereo low level inputs	no	no	yes	yes	yes	N.A.	yes
Dimensions in accessory case	15½w 5¼h 13¼d	15½w 5¼h 13¼d	17½w 6¼h 16¾d	15½w 5¼h 13¼d	17½w 6¼h 16¾d	16w[4] 5¼h 7d	17½w 6¼h 16¾d

[1]A special subsonic (below 20 cps) sharp-cutoff filter is incorporated in H.H. Scott amplifiers to prevent power waste due to subaudible rumble, eccentric records, or acoustic feedback.

[2]Limits of finest test equipment available.

[3]Not Applicable.

[4]Without accessory case.

What to Consider When Buying a Tuner

FM stereo (multiplex) makes more severe demands of a tuner than regular monophonic reception. Before you purchase an FM tuner, an understanding of the factors involved in good tuner design will help you make the most intelligent investment.

Usable sensitivity — measures a tuner's ability to receive weak signals with very low hum, noise and distortion. Scott's high usable sensitivity is in part due to the silver-plated front end on Scott tuners. Silver's high conductivity preserves the full quality of even the weakest signals without introducing the noise, hum or distortion of conventional tuners.

How Unique Sonic-Monitor* Works
To find FM stations broadcasting stereo multiplex simply turn the Sonic-Monitor Switch to "Monitor" and tune across the dial. When you hear the monitor tone from your speakers, you know positively that you have tuned to a stereo broadcast. Then simply turn the monitor switch back to "listen", lean back and enjoy FM stereo. The Scott Sonic-Monitor* provides a positive, reliable indication of FM stereo broadcasting. It is never activated by spurious signals as are most visual systems. By tuning to the cleanest tone you automatically achieve best possible stereo separation.
*Patent Pending

Selectivity — is the ability to completely separate stations on nearby channels. Scott's Wide-Band IF's most closely approach the ideal by amplifying the desired signal and completely rejecting all nearby stations. Scott tuners separate stations that conventional narrow-band tuners would pass by.

Freedom from drift — A tuner must stay on station without wandering (or drifting). Narrow-band tuners use undesirable automatic frequency control (AFC) to prevent drifting. AFC introduces considerable distortion and reduces bass response. AFC also reduces selectivity because its magnet-like attraction towards stronger stations pulls away from nearby weak ones. Scott tuners utilize Wide-Band design rather than AFC to eliminate drift, bringing you the full range broadcast without introducing distortion.

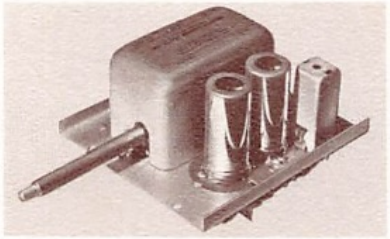
Stereo separation with low distortion — a must for good FM stereo reception. Conventional narrow-band tuners inherently cannot give as fine stereo quality as Wide-Band tuners. When you select your tuner, be sure to hear a Scott Wide-Band tuner so you can hear the difference before you invest.

Special circuitry for flawless tape recording — Conventional tuners often cause whistles and beats because of interference with many tape recorders. Scott Wide-Band tuners do not interfere with *any* tape recorder, permitting you to build your own flawless stereo tape library.

WHICH H. H. SCOTT TUNER TO SELECT

If you wish to enjoy multiplex stereo reception, choose either the 350B Wide-Band FM Stereo Multiplex Tuner, the moderate priced 370, or the 4310 Professional FM Stereo Multiplex Broadcast Monitor. Each provides built-in multiplex circuitry which permits you to enjoy either stereophonic or monophonic FM broadcasts. The 4310, in addition, offers many remarkable features of great value to those desiring professional performance.

If, in addition, you desire AM, the 333 offers the same FM Multiplex circuitry as the 350B plus a separate Wide-Range AM section. If you do not desire multiplex at the present time, the 314 Wide-Band FM Tuner will provide excellent results. The addition of a 335 Multiplex Adaptor at a later date will convert the 314 for stereophonic reception. The 335 can be used with any Scott monophonic FM tuner.

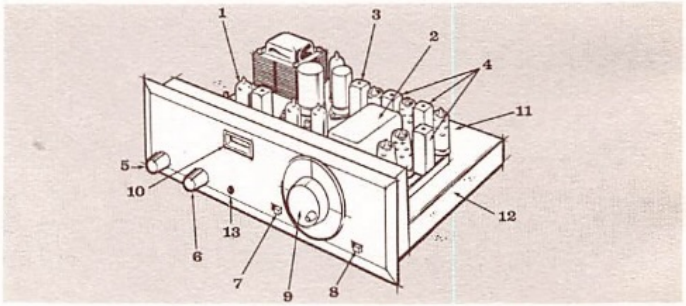


Silver Sensitive Front End: H. H. Scott never compromises on design. The "front end" pictured here is a good example. Only Scott, of all manufacturers, heavily silver-plates their cascode RF "front ends" to attain both maximum sensitivity and most reliable performance.

For the kit builder desiring multiplex reception, the LT-110 Wide-Band FM stereo tuner kit (with pre-wired multiplex circuitry) is an ideal choice. If you already own an LT-10 Wide-Band FM tuner kit (monophonic performance of the LT-110 and LT-10 are identical), you can build an LM-35 multiplex adaptor kit which will give you the same stereo performance as an LT-110.

IF YOU DESIRE A TUNER/AMPLIFIER...

The model 355 and 208 include FM Multiplex Stereo, Wide-Range AM, a complete stereo control center and dual 40 watt power amplifier. The 208 Power Amplifier Section can be removed from the 355 as far as 50 feet away. The 340 offers FM Multiplex stereo, a versatile stereo control center and dual 30 watt stereo power amplifier all on one compact chassis. Those whose power requirements are less stringent, and who do not desire AM should choose the modestly priced 340.



The new 350B Wide-Band tuner was designed, especially for multiplex stereo reception and incorporates many circuit features pioneered by H. H. Scott in earlier tuners: **1.** Original H. H. Scott circuitry permits you to make flawless stereo tape recordings of multiplex stereo programs. **2.** H. H. Scott's unique silver-plated "front End". **3.** 2 Megacycle Wide-Band detector provides superior rejection of interference and complete freedom from drift. **4.** Wide-Band IF's contribute greatly to tuner's remarkable selectivity. **5.** Sonic Monitor reliably tells you when station is broadcasting in stereo. **6.** Special Stereo Sub-Channel noise filter removes noise on the sub-channel only. Main channel frequency response is unaffected, resulting in high-quality stereo reproduction. **7.** Stereo noise filter removes noise from both stereo channels when receiving very noisy broadcasts. Full stereo separation is maintained. **8.** Multiplex-Mono switch provides optimum AGC action for improved multiplex reception on weak or strong signals . . . an exclusive H. H. Scott feature. **9.** Professional Vernier tuning control. **10.** Illuminated signal strength meter helps tune station to strongest point. **11.** Stereo tape recording outputs. **12.** Special aluminum chassis assures high sensitivity. **13** Front panel tape output for easy off-the-air recordings.

Minimum Technical Specifications TUNERS	4310 Wide-Band Broadcast Stereo FM Multiplex Tuner	314 Wide-Band FM Tuner	333 Wide-Band AM/FM/- Multiplex Stereo Tuner	350B Wide-Band FM Multiplex Stereo Tuner	340 FM Stereo Multiplex Tuner Section	355 Wide-Band AM/FM/- Stereo Multi-plex Tuner Section	370 Wide-Band FM Multiplex Stereo Tuner
Special Features	The ultimate FM Multiplex tuner. For the discriminating listener, and broad-cast station use	Moderately priced tuner utilizing Scott's highly respected Wide-Band Circuitry	Separate AM & FM Multiplex Sections for AM, FM, AM/FM simulcast or FM Stereo	For new FM Stereo or regular monophonic FM broadcasts	60 Watt Amplifier and FM Multiplex tuner combined	Pre-amplifier and AM/FM Multiplex tuner combined	Scott Wide-Band design and Time-Switching circuitry at a modest price
IHFM FM Specifications							
Usable Sensitivity (μv)	1.9	2.5	2.5	2.2	2.5	2.5	3.5
Signal: Noise Ratio (db)	60	60	60	60	60	60	55
Harmonic Distortion (%)	0.5	0.8	0.8	0.8	0.8	0.8	0.8
Drift (%)	0.02	0.02	0.02	0.02	0.02	0.02	0.02
Frequency Response (cps ± 1 db)[1]	30-15,000	30-15,000	30-15,000	30-15,000	30-15,000	30-15,000	30-15,000
Capture Ratio (db)	2.0	6.0	6.0	6.0	6.0	6.0	6.0
Selectivity (db)	50	35	35	35	35	35	32
Spurious Response Rejection (db)	85	80	80	80	80	80	75
I.M. Distortion (%-CCIF)	0.1	0.3	0.3	0.3	0.3	0.3	0.3
Audio Hum (db below 1 volt)	70	66	66	66	N.A.	N.A.[2]	66
AM Suppression (db)	60	55	55	55	55	55	50
Sensitivity for 20 db quieting with matched 72 ohm antenna	0.65	1.0	1.0	1.0	1.0	1.0	1.5
FM Detector bandwidth	2mc	2mc	2mc	2mc	2mc	2mc	1mc
FM IF Stages	4	3	3	3	3	3	3
FM Limiting Stages	3	2	2	2	2	2	2
Silver-plated front end	yes	yes	yes	yes	yes	yes	copper
FM Cascode RF Stage	yes	yes	yes	yes	yes	yes	yes
Tuning indicator	Meter	Eye	Meter	Meter	Meter	Meter	Eye
Subchannel noise filter for multiplex	yes	N.A.	yes	yes	yes	yes	no
AM Bandwidth positions	N.A.[2]	N.A.	2	N.A.	N.A.	2	N.A.
Tape Recorder Outputs	yes	yes	yes	yes	yes	yes	yes
Switchable AGC	yes	no	yes	yes	yes	yes	no
Relay activated squelch	yes	no	no	no	no	no	no
Noise Filter	yes	yes	no	yes	yes	yes	no
Stereo Indicator	Automatic	N.A.	Sonic Monitor	Sonic Monitor	Sonic Monitor	Stereo Guide	Sonic Monitor
Dimensions in accessory case	17½w 6¼h 16¾d	15½w 5¼h 13¼d	15½w 5¼h 13¼d	15½w 5¼h 13¼d	17½w 6¼h 16¾d	17½w 6¼h 16¾d	15½w 5¼h 13¼d

[1]1HFM measurements are made only in the range 30-15,000 cps. All Scott tuners actually have far wider frequency range than shown here.

[2]Not Applicable

Scott components are highly favored by leading interior designers because their handsome good looks blend perfectly with any decor. They can be custom mounted in flush panels of any finish or color, or slipped into attractive accessory cases and placed on an open shelf. The S-3 speaker system shown here is available in a wide choice of wood finishes, or unfinished so that it can be painted any color you desire. You can order slip-on wooden accessory cases in walnut or mahogany for the model 370 FM Multiplex Tuner (left, rear), the 222C 48-Watt stereo amplifier (left, front) and the 340 60-Watt FM Multiplex Tuner Amplifier (right, front) or any other Scott unit. Leatherette covered metal cases are also available.

World Leader in Amplifiers, Tuners, Speakers and Kits

FREE STEREO RECORD

"The Sounds of FM Stereo." Special stereo record showing you how music actually sounds when broadcast in new FM Stereo. Demonstrations of technical specifications and features, showing you what to look for. Ask your dealer.

Scott has been a leading manufacturer of superb high fidelity components since 1946. During this period Scott has been responsible for the introduction of many new concepts in both the engineering and design of components. Scott produced the first high fidelity amplifier (in the modern sense of the term). Later Scott eliminated unsightly wires and tubes by designing the first "flat" amplifier . . . bringing high fidelity components from the workshop to the living room. Scott was the first manufacturer to introduce a successful Wide-Band FM tuner. Scott was first to deliver multiplex adaptors and tuners that met the requirements of the FCC approved transmission system.

Many of these Scott innovations have been copied by other manufacturers. There is one thing, however, that cannot be copied. The Scott reputation for quality, integrity and leadership . . . a reputation hard-won by consistent attention to detail . . . by continual advance in engineering . . . by imaginative innovation . . . by a philosophy that states "purchase by the customer marks a beginning . . . not the end." Our best salesmen are unpaid — our satisfied customers.

SCOTT®

INSTITUTE OF HIGH FIDELITY MANUFACTURERS INC.

H. H. SCOTT INC., 111 Powdermill Rd., Maynard, Mass.
Export: Morhan Exporting Corp., 458 Broadway, N.Y.C.
Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto