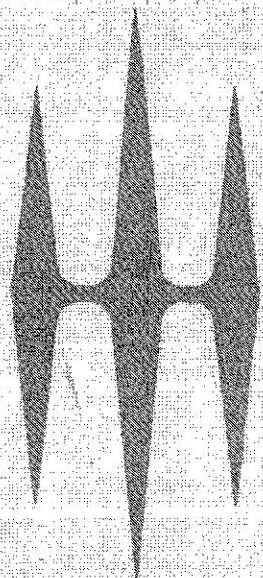


**OPERATING  
MANUAL**



MODEL 272

**H·H·SCOTT**  
LEADER IN AUDIO ENGINEERING AND DESIGN

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### HERRON SCOTT AUDIO PIONEER

Herron H. Scott received B.S. and M.S. degrees from MIT. Inventor of the RC Oscillator, RC tuned circuits and filters, the Dynamic Noise Suppressor and other devices, he has many U. S. and foreign patents. His technical leadership was recognized by election as Fellow in the Institute of Radio Engineers, Acoustical Society of America, and Audio Engineering Society, and by numerous awards, including the Poets Medal. He is the author of many technical papers and articles.

### IMPORTANT FIRSTS . . . . .

by H.H. Scott

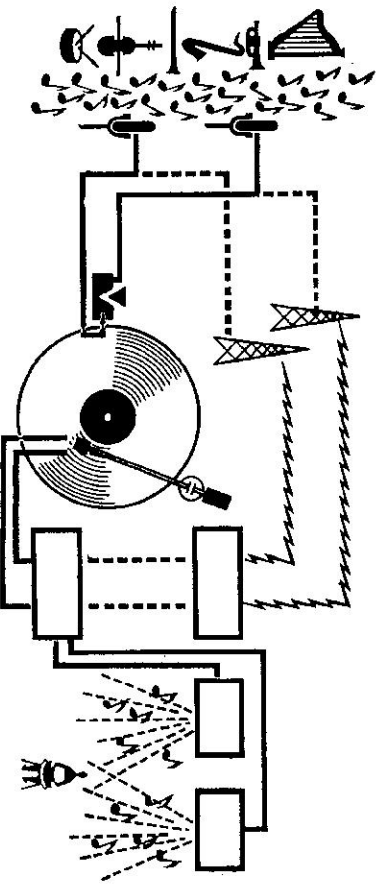
First high fidelity AM-FM Stereo tuner using wide-range AM design  
 First to successfully use wide-band circuitry in high-fidelity FM  
 tuners. First to market The Stereo-Daptor, a stereo control unit that  
 prevents obsolescence. First to provide center channel output on  
 Stereo amplifiers for added realism in playback.

*how*

# STEREO

*works*

- 1 Two separate microphones are placed at opposite sides of the orchestra.
- 2 The separate signals from the microphones are recorded on two separate sides of a record groove.
- 3 The stereo cartridge senses the two signals, separates them and feeds them into a dual stereo amplifier.
- 4 The amplifier strengthens the weak signal from the cartridge and provides you with controls to tailor the sound to your room and your ears.
- 5 The two separate signals are fed into two speakers placed at opposite sides of your room. This gives you 3-D sound . . . two slightly different sound pictures, one for each ear, that create a dimensional effect.
- 6 As an alternate system the sound can be fed from the two microphones to separate AM and FM stations.
- 7 These separate signals are then picked up by a dual stereo AM-FM tuner and fed to the stereo amplifier.



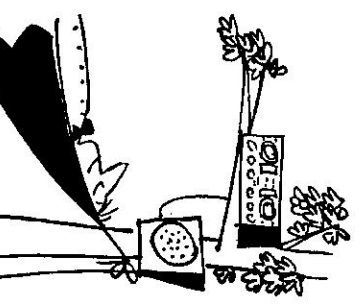
## INSTRUCTIONS FOR THE MODEL 272 88 WATT COMPLETE DYNANURAL STEREOPHONIC AMPLIFIER

The 272 is a complete two-channel stereo amplifier consisting of dual 44 watt power amplifiers and dual preamplifiers on a single chassis. Conservatively designed and skillfully constructed, this amplifier will bring you years of trouble-free performance.

The 272 is extremely flexible and offers a wide variety of operating features, including the famous H. H. Scott Dynanural Rumble Suppressor. Careful reading of this booklet will enable any member of the family to operate the 272.

### INSTALLATION

The 272 can be placed on a table or bookshelf, in existing furniture like an end table, buffet, or room divider, or in a specially designed equipment cabinet. A handsome hand rubbed wood accessory case is available from your dealer in finishes to blend with your decor.



Wherever the 272 is placed, adequate provision should be made for ventilation. If this is not done, the life of the internal components will be appreciably shortened. By adequate ventilation we mean some space above and behind the unit where air may circulate freely, or, if it is installed in a cabinet, an open back. Remember that this model draws about 200 watts of electricity, and if you placed a 200 watt bulb in a cabinet, you would need a fair amount of moving air to keep it from getting too warm.

To help disperse heat rapidly, the 272 employs aluminum in the construction of the chassis and panel. Aluminum is an excellent conductor of heat. Therefore, the panel may seem warm to the touch. As long as the unit is adequately ventilated, this is not of any consequence.

## CONNECTIONS

(Refer to connection diagram at end of book illustrating all of the following connections)



### Power

The power cord should be plugged into any 105 to 125 volt, 50 to 60 cycle AC source. **DO NOT** attempt to use with DC.

## Speakers

Terminal strips for making speaker connections are located on the back. . . . The one marked Channel A Speaker is for connecting the left speaker (as you face them). The one marked Channel B Speaker is for the right speaker. Use standard twin lead lamp wire. Simply connect one end of the twin lead wire to the two terminals on the speaker or speaker enclosure, as the case may be. Connect the other end to the "O" and "High" screws respectively on the speaker terminal strip. When making the connections, be extremely careful to prevent any strands of wire from one screw accidentally touching a strand on the other screw, as the speaker will not perform properly.

Each speaker is rated by its manufacturer at a certain "impedance" either 4, 8, or 16 ohms. This information is either marked on the speaker or noted in the literature that comes with the speaker. The cable with the spade lug on the end should be connected to the proper terminal screw marked 4, 8, or 16.

After the speakers are connected, they should be properly phased to give a full stereo effect with good bass. Phasing instructions are to be found under **Phase Switch** operation.

## How to Connect Your Record Player (with magnetic cartridge)

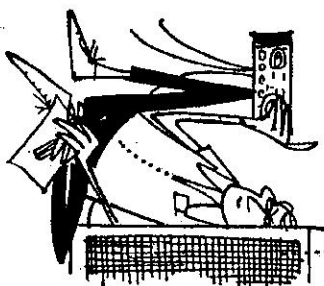
The shielded leads from your stereo changer or turntable should be connected to the inputs marked Mag 1 on the back of the 272. The lead carrying the left channel information should be inserted in the top (Channel A) jack; the lead carrying the right channel information should be inserted in the bottom (Channel B) jack. If you have both a turntable and a changer, one set of leads should go into Mag 1 inputs,

and the other into Mag 2 inputs. By moving the **Pickup** switch on the front panel, you can select either of the two record players.

If only a monophonic cartridge is being used, the single shielded lead should be inserted in Mag 2, Channel A input. The **Stereo Selector Control** on the front panel should then be set to *Channel A*.

If the cartridge is not completely shielded against hum, it is suggested that the two leads be twined around each other. Also, because of the extremely powerful transformers used in the 272, it would be advisable in this case to keep the record player at least two feet away from the unit.

Before the amplifier is used, it is essential that the *phono level* controls on the front panel be set properly. Instructions for setting these controls are given in the section entitled **Phono Level Controls**.



## How to Connect Your Record Player (with crystal or ceramic cartridge)

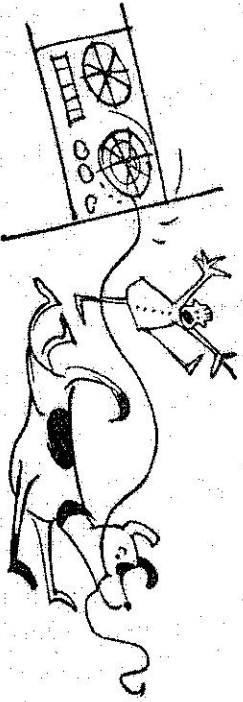
Magnetic cartridges produce low outputs. Crystal and ceramic cartridges produce stronger signals on the order of 1/4 to over 1 volt. With record players using these cartridges, the shielded leads should be inserted in the *Extra* inputs. The lead carrying the left channel information should go into the A or top input, while the lead carrying the right channel information should go into the B or bottom input. The **Input Selector** on the front panel should, of course, be set to *Extra* whenever you want to listen to the phonograph.

Otherwise, the information given in the previous section is applicable here, too.

## How to Connect Your Tape Recorder

For playback of pre-recorded tape on a regular tape recorder with stereo playback provisions, the shielded leads from the tape machine should be inserted in the *Tape* input jacks on the back of the 272. The lead containing the left channel information should be inserted into the Channel A or top jack, while the lead containing the right channel

information goes to the Channel B or bottom jack. The **Tape Monitor Switch** on the front panel should be in the *In* position. It now will make no difference where the **Input Selector** is set; the pre-recorded tape will be heard through the speakers regardless. *Remember, unless you are listening to tape, the Tape Monitor Switch must be in the Out position.*



If the pre-recorded tape is to be played on a Tape Deck, a different system should be employed. A tape deck is a mechanism which consists simply of the tape transport and heads with no recording or playback amplifiers or preamplifiers whatsoever. Such a device produces a very small electrical signal similar to that obtained from a magnetic phonograph cartridge. Because of this, the connections are made to Mag 2 on the back panel.

The system is then considered identical to a standard phonograph and the same rules apply as outlined before, including the proper setting of the *Phono Level* control, with one exception. The **Input Selector** on the front panel should be placed in the *NAB Tape* Position.

If monophonic tape is being played on a stereo tape recorder or tape deck, the connections described above still apply. The only change is that the **Stereo Selector** is set to either *Channel A* or *Channel B* as the case may be. If a monophonic tape deck or tape recorder is used there is only one shielded lead to connect, and this should go into the Channel A input. To record directly from the 272, a special set of outputs is available on the back panel. These are the **Tape Recorder** jacks. Connect a shielded wire from the Channel A or top jack to the Radio or high level input of the tape recorder. The tape recorder will automatically record directly from the 272, whatever is playing over Channel A of the system (be it FM, phonograph, etc.) completely unaffected by any of the 272's controls. If the lead is connected from the Channel B or bottom jack of the Tape Recorder Output, then the recorder will receive whatever is on Channel B of the system (be it AM, phonograph, etc.). If a

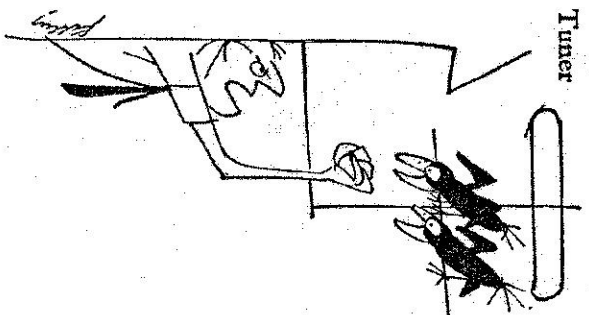
*stereo record* tape recorder is used, then a pair of leads will be required . . . one from Channel A and one from Channel B of the Tape Recorder Output. It is now possible to record stereophonically any program material being carried by the 272.

If your tape recorder has separate erase, record, and playback heads you can take advantage of the special monitoring provisions of the 272. This will be discussed under TAPE MONITOR operation.

### Microphone

Provision is made for the connection of a microphone to the 272. If a single microphone is used, connect it to the channel A, microphone input. If two microphones are being used for stereo, connect the second microphone to the channel B input. The *pickup* selector switch on the front should be set for 2, and the **Input Selector** to *NAB Tape*.

As the microphone input is in parallel with the Mag 2 phono input, it is important to note that both sets of inputs should not be used at the same time. Use either one set or the other. Of course, the instructions for setting the *Phono Level* should be followed for microphone use as well.



To connect an AM or FM tuner, insert one end of a shielded lead into the audio output of the tuner and the other end into the Tuner input, Channel A on the back of the 272. The **Stereo Selector** switch should then be set for *Channel A*, in order for the FM signal to appear at both speakers. If the tuner has a level control, this should be adjusted so that the overall volume does not vary when rotating the **Input Selector** from *RIAA*, *NAB*, *ORTHO* to *Tuner*.

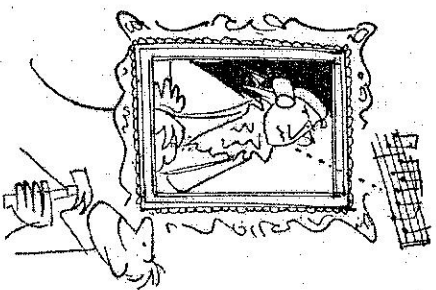
With H. H. Scott tuners, Model 310 B and 311 A, B, and C, both a high level (or audio) output and a low level (or tape) output are present. It is advisable to use the low level (or tape output) on these models. In addition, on Models 310 C, 311 D, 314 and 320 there are sets of Channel A and Channel B outputs. With these tuners, connect one shielded lead from the Chan-

nel A output to the Channel A tuner input on the 272. Connect another lead from the Channel B output to the Channel B tuner input on the 272. With this exclusive H. H. Scott feature it is NOT necessary to turn the Stereo Selector to Channel A in order for the FM signal to appear at both speakers. The Stereo Selector switch can now be left in the Stereo position when using the tuner.

With stereo tuners, such as the H. H. Scott 330 or 331 series, the FM output is connected to the Channel A input, the AM is connected to the Channel B input. The same provisions concerning the high level and low level outputs on the tuner apply. If the tuner contains separate AM and FM level controls, these should be balanced with the phono input and with each other as well. With the H. H. Scott models 330 C and 330 D switching between AM and FM is controlled on the tuner. The 272 Stereo Selector can be left in Stereo position. With other makes, you may have to turn the Stereo Selector to Channel A for FM monophonic or Channel B for AM monophonic.

#### Extra

The extra input can be used for any high level source such as sound from TV, phonograph with crystal or ceramic cartridge, etc. Instructions for connections were given under the section for connecting a record player with crystal or ceramic cartridge.



#### Center Channel Output

One of the many exclusive stereo features pioneered by H. H. Scott is the derived third (or middle) channel. This extra output is used in conjunction with an auxiliary amplifier to fulfill several important needs: 1. It gives fuller sound, particularly in large rooms where it is desired to separate speakers by more than eight feet. 2. It allows ideal seating for full stereo in a much greater portion of your listening room giving you greater freedom in placement of speakers and furniture. 3. It lets you feed a full signal to extension speaker systems in other rooms like kitchen, den, porch, bedroom or bath.

- 7 -

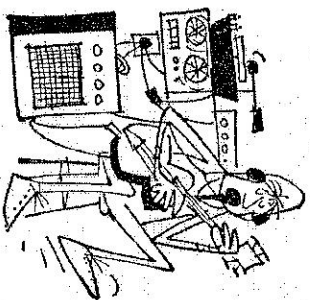
With an ordinary two channel system you feed just half the signal to an extension speaker.

Connect the Center Channel Output jack to the input of the power amplifier. Use the 1.5 volt input on all H. H. Scott power amplifiers and a high level input (such as tuner, extra, etc.) on complete amplifiers. Set the level control so that the center channel loudspeaker's sound is equal in volume to the left and right stereophonic speakers. If the center channel is driving extension speakers, the individual loudspeakers can be equalized by using individual T pads on each speaker.

The center channel output is controlled by the Center Channel Level and all the front panel controls. It is essential that the center channel speaker be in phase with the right and left channel speakers for proper operation. The proper method will be described later.

#### Accessory Outlet

An accessory switched 117 volt output is available on the back panel to supply current for a phonograph or tape recorder motor. If more than one device is used, a 3-way plug should be inserted into the outlet, permitting the use of up to three devices. The outlet is rated at 2 amperes so the total current drain of all the devices connected should not exceed this amount. When the 272 is turned off, all items plugged into this outlet will also be turned off.



#### DESCRIPTION AND USE OF CONTROLS

##### On-Off Switch

The 272 is turned on by rotating the Loudness Control clockwise. IMPORTANT: Unless the 272 is being used to play back tape, Tape Monitor Switch must be in the *Off* position.

##### Input Selector

This control selects the sound source for your system.

*Eur 78* — Use this position for playing all 78 rpm records made in Europe, as well as 78 rpm records made in this country before 1935.

*NAB Tape* — For playing a tape deck.

*RIAA, NAB, ORTHO* — Use this position for playing all stereophonic or monophonic long playing records made since 1955.

- 8 -

For long playing records made before that date, use this position but adjust the tone controls to get the best sound.

*Tuner* — For FM or AM tuner.

*Extra* — For anything connected to the extra inputs.

#### Stereo Selector

Controls the mode of operation of the 272.

*Bal A* — Both channels coming into the 272 are combined and sent only to the left speaker.

*Bal B* — Both channels coming into the 272 are combined and sent only to the right speaker.

(Use of these positions for balancing output will be discussed under *Acoustic Level*.)

*Monophonic Records* — If a stereophonic cartridge is being used to play monaural (or, more properly, monophonic) records, use this position. It automatically combines the dual outputs of the stereo cartridge, effectively cancelling out any vertical rumble and noise in the signal.

*Stereo* — Whenever the 272 is being used stereophonically, the control should be in this position.

*Stereo Reverse* — Basically this is identical with the above position except that it permits the user to "move the violins from the left side of the orchestra to the right, and the drums from the right side to the left" if he desires.

*Channel A* — When switch is in this position, the Channel A signal source you selected with the *Input Selector* switch will play over both power sections and speakers. In other words, if the *Input Selector* is set to phono, Channel A of the phono will go through both amplifiers and into both speakers.

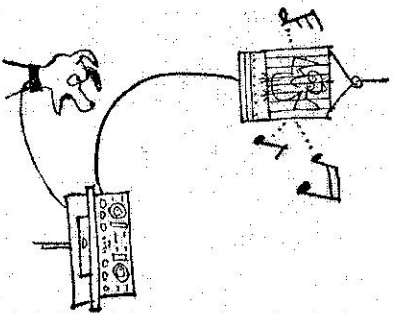
*Channel B* — Same as above, except that now the Channel B input source will be transmitted to both amplifiers and speakers.

#### Channel A and B, Treble and Bass

These controls modify the sound to suit the user's taste, the room acoustics, and the program material being used. H. H. Scott provides a separate set of controls for each channel, permitting the operator to

adjust for differences between speakers, and differences due to room placement. The bass control modifies the low frequencies, while the treble control modifies the high notes. Rotating the controls clockwise causes an increase in the amplitude of the frequencies, while rotating counter-clockwise causes a reduction.

Feel free to use these controls as you see fit. You are the one who must be satisfied with the over-all sound, and the tone controls are the principal way of seeing that you are. However, boosting the treble will accent surface noise on phonograph records and hiss on tapes, while boosting the bass will emphasize record player motor noise.



#### Phono Level

The phono level controls are designed to govern the amount of signal entering the amplifier from a variety of pickups, tape decks, and microphones. By properly setting this control, you will obtain a maximum amount of clean, undistorted sound, as well as optimum use of the Loudness control.

If only one cartridge is being used the level control can be set once and not changed thereafter. If two cartridges (or a tape deck and microphone) are being used interchangeably, it will be necessary to reset the control each time. However, once the optimum position for each device is known, it can easily be relocated.

You will find the recommended settings for the most popular stereo pickups in the enclosed 272 Service Bulletin. If your cartridge is not listed, a method for calculating the exact setting is given. Production line tolerances for cartridges are such that there may be slight variations between the outputs of the right and left channel of the pickup. To correct for this, follow this procedure:

1. Set *Input Selector* to *R1A4*, *Stereo Selector* to *Channel A*, *Stereo Balance* to 0, *Acoustic Levels Channel A* and *B* to maximum clockwise position ("10"), and all other controls to the dots.
2. Set the *Channel A Phono Level* (the smaller knob in the front) to the recommended setting in the Service Bulletin. Play any good phonograph record.



now be listening to the tape recording of the broadcast as it is being recorded. By moving the switch back and forth it is possible to hear whether the recording is equivalent to the actual broadcast.

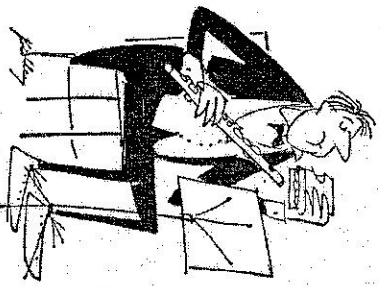
This method will work only for recorders with separate record and playback heads.

### Dynamic Rumble Suppressor

The patented H. H. Scott Dynamic Suppressor is one of the most valuable features of the 272. Stereophonic sound has brought with it a great increase in low frequency noise problems such as motor noise, turntable rumble, hum, and record rumble. The **Dynamic Rumble Suppressor** eliminates the noise without affecting the audible music, unlike fixed filters which cut out both.

The performance of the suppressor depends on the proper setting of the control. Rotate the control clockwise until the low frequencies noises *just disappear* in the quiet passages. Leave it at this point. For varying program material, the control will have to be set higher or lower. The criterion is the same, however.

When the **Dynamic Rumble Suppressor** is in operation, the amber light along the top of the front panel will glow. To remove the Suppressor from operation, simply turn the control to "off".



### Scratch Filter

If the surface noise of a phonograph record is particularly objectionable, move the scratch filter to *ln*. It will reduce the high frequencies. On especially old records (such as 78's), it may be necessary to turn down the treble controls, too.

### Center Channel Level

This control permits easy adjustment of the volume of your center channel speaker. If you are using the center channel output to supply

sound to extension speakers you can control their volume without affecting the sound in your main listening room.

The level of the center channel output is also controlled by the **Loudness Control**. If the **Loudness Control** is set too low, it will not be possible to get adequate volume from the center channel output.

### Phase Switch

A loudspeaker produces sound by moving back and forth, pushing the air in such a manner that our ears detect sound. When two loudspeakers are in operation in a stereo system, it is essential that the speakers move back and forth at the same time. If the right speaker is moving forward at the same instant that the left speaker is moving backward, there will be a noticeable reduction in bass response as well as a poor stereophonic effect.

To insure that the system is in phase at all times, the 272 incorporates a phase reversal switch on the front panel. To set this switch properly, the following method is suggested:

Tune in a monophonic broadcast with a male voice speaking, or else play a monophonic record with a male singing voice. Set **Stereo Selector** so that the program material is heard through both speakers. Turn the volume to full room level. Stand in front of the two speaker systems and midway between them. Have someone slide the **Phase Switch** back and forth. In one position, the voice will sound full and appear to be coming from directly between the two speakers. In the other position, the voice will lose some of its bass response and will appear to be coming from both speakers. The first is the correct position, the second is the incorrect one. If the correct position occurs when the slide switch is in **Rev** position, reverse the speaker wire connections on one of the speakers. The correct phase position will now be **Norm**.

If a center channel speaker is used, the same procedure can be employed except that the **Stereo Selector** should be turned to **Bal A**. The lead to the center speaker is then reversed until the center and left speakers are in phase.

Once the speakers are properly phased, it should not be necessary to move the Phase switch for most records or broadcasts. Occasionally a phonograph record will be recorded out of phase accidentally, or an AM-FM stereo broadcast will be transmitted out of phase. This can be corrected by simply moving the Phase switch to Rev. After some experience in listening to stereo broadcasts it will not be hard to detect when the program material is in or out of phase. Having the control on the front panel makes it easier to keep your system in phase.

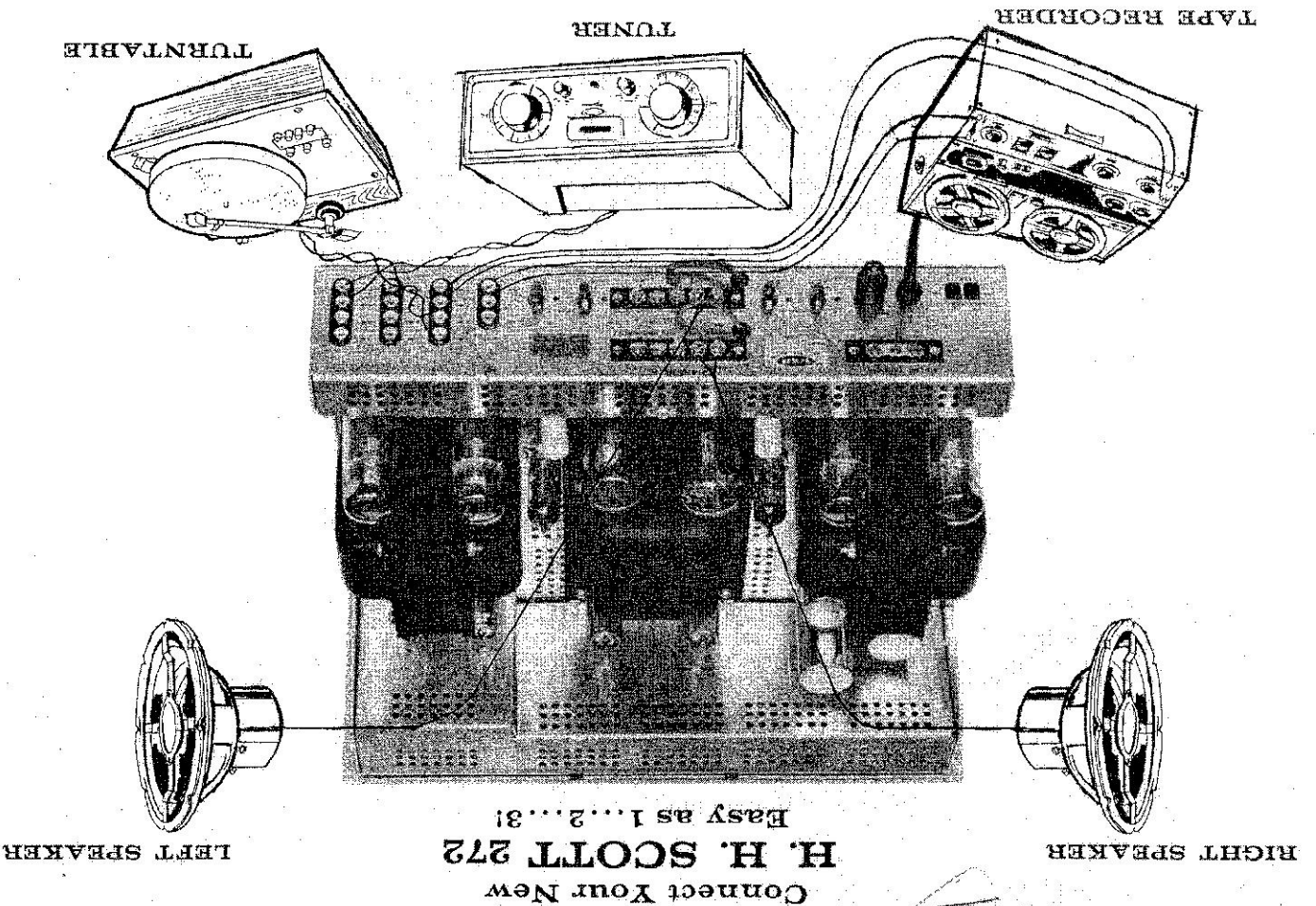
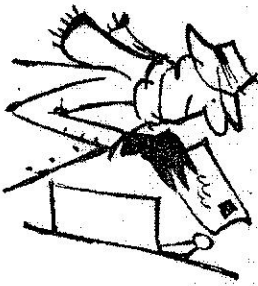
#### Loudness-Volume Switch

It is a phenomenon of the human hearing mechanism that when volume is low, the ear is less sensitive to extreme low notes and extreme high notes. Thus, whenever the system is being operated at a low level, the sound will not seem to be as good as it is at higher levels. To compensate for this deficiency, the 272 incorporates a special circuit which automatically boosts the extreme lows and highs whenever the volume is reduced. To introduce this compensating network into the system, move the slide switch to L. When the sound level is increased, this compensation automatically decreases since it is no longer needed. When the switch is in the V position the compensation network is out of the circuit.

#### A FINAL WORD . . .

If you have any questions concerning the operation of this instrument, a letter to the following address will bring a prompt, personal reply.

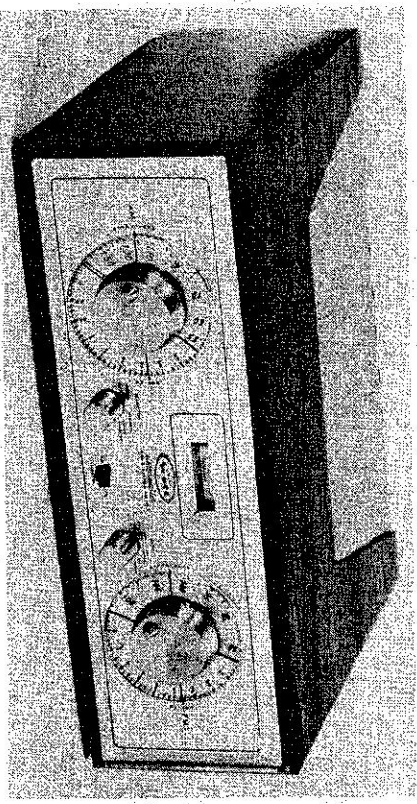
TECHNICAL SERVICES DEPT.  
H. H. SCOTT, INC.  
111 POWDERMILL ROAD  
MAYNARD, MASS.



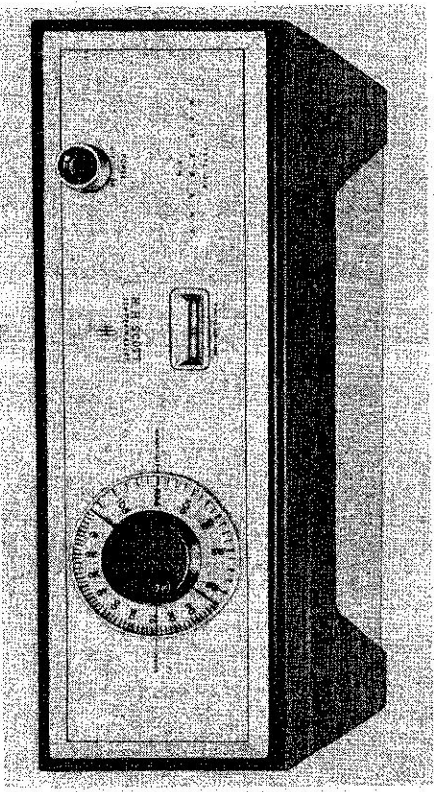
Connect Your New  
**H. H. SCOTT 272**  
Easy as 1...2...3!

**MAY WE SUGGEST . . .**

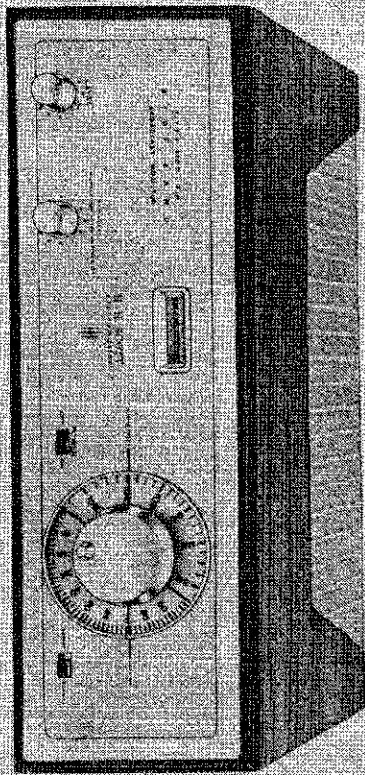
You have purchased one of the very finest amplifiers made. When you want to expand your system to include a tuner, we are sure you will want one that matches your 272 perfectly in both performance and appearance. Therefore we suggest one of the three H. H. Scott tuners shown here:



**Model 330 Wide-Band AM/FM Stereo Tuner** — Actually two tuners in one. It receives AM broadcasts, FM broadcasts, or simultaneously receives AM and FM for stereo. It includes H. H. Scott's famous Wide-Band FM design, along with a new Wide-Range AM tuner that sounds so good you'll think you are listening to FM.\*



**Model 314 Wide-Band FM Tuner** — This fine FM tuner incorporates H. H. Scott's famous Wide-Band Design assuring high sensitivity, exceptional selectivity and absolute freedom from drift. Its modest price will surprise you.



Model 310 Wide-Band Broadcast Monitor FM Tuner — The finest FM tuner made. Higher sensitivity and selectivity than any other tuner on the market. "... a tuner that seems as close to perfection as is practical at this time." — *High Fidelity Magazine*\*

\* A set of machined metal knobs is available from your dealer at moderate cost, permitting you to match the 272 in appearance to the 330 or 310.

### ... a history of leadership in the Acoustic field

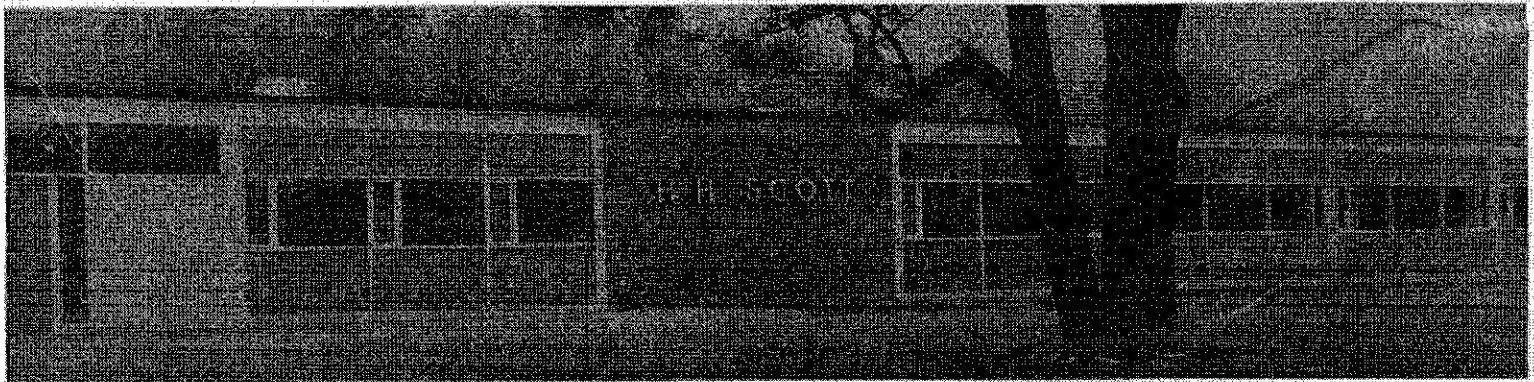
To insure that every H. H. Scott component meets the highest standards of quality, H. H. Scott maintains this ultra modern plant for the design and manufacture of all its components.

This new plant, located in Maynard, Massachusetts, includes a machine shop, sheet metal facilities, coil and transformer department, electrical assembly department and fully equipped laboratories for design and research.

The engineering department is staffed by 12 graduate engineers who are primarily concerned with developing new and better components for high fidelity sound.

Every high fidelity component receives over 50 electrical and mechanical tests before it leaves the factory. Special electrically shielded "screen rooms" are used for aligning FM tuners. There are life test facilities where components are run for thousands of hours under strict controls to test their durability.

These extensive investments in facilities back up H. H. Scott's philosophy that there will never be any compromise with quality.



# H. H. SCOTT

## Gold Bond Guarantee

You are now the possessor of an H. H. Scott Laboratory Standard Component. This fine instrument has been designed by the H. H. Scott Research Laboratory and is guaranteed to meet or exceed its advertised specifications. The very finest components obtainable are used in the construction of this instrument. Experienced technicians carefully assemble these units, employing the most advanced techniques and equipment.

As with all precision instruments, a thorough understanding of the proper operation is necessary to get best results. Carefully read the instruction booklet before attempting to use the unit. You will find that maximum effectiveness will develop with greater familiarity.

H. H. Scott sells performance, not merely equipment. It is our primary concern that you obtain the results you have every reason to expect from our products. To insure this your new component has been manufactured under the most stringent quality controls. It received over 100 individual tests before leaving the plant.

However, as with any piece of delicate electronic equipment, it is possible that a minor imperfection may appear during initial usage, possibly from rough handling during shipment or through vacuum tube or component failure.

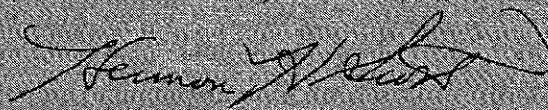
To protect your investment, H. H. Scott, Inc., unconditionally guarantees your instrument against any defect in material or workmanship for a period of 90 days. The enclosed warranty card must be returned to us within one week of purchase in order for guarantee to become effective. This warranty does not cover abuse, neglect or improper operation. In all cases of in-transit damage, a claim must be filed against the carrier.

Should your H. H. Scott component require servicing, please do one of the following, whichever is most convenient:

1. Return it to the dealer from whom you purchased it.
2. Bring it to one of the Authorized Service Agencies listed on the enclosed sheet or
3. Write to the Service Department, H. H. Scott, Inc., 111 Powder Mill Road, Maynard, Mass., describing the unit's difficulties. If we feel that the unit should be returned to the factory, we will give you written authorization to ship the instrument. **DO NOT RETURN ANY UNIT FOR WARRANTY REPAIRS WITHOUT FIRST OBTAINING WRITTEN AUTHORIZATION FROM THE FACTORY.**

Notify us in a letter that you are returning the instrument, give type and serial number, and describe completely the defective operation. Ship via fully insured PREPAID Railway Express, in instrument's SPECIALLY DESIGNED SHIPPING CARTON.

Your instrument will receive prompt and careful attention, and will be returned by express prepaid during Warranty period. There will be no charge for service during the first 90 days. After expiration of warranty, service will be billed to you at cost of parts and labor only.



Herman Hasmer Scott  
President

H. H. SCOTT, INC.  
111 Powder Mill Road  
Maynard, Mass.

AUTHORIZED WARRANTY SERVICE STATIONS

ARIZONA

Emmet Research Labs  
1309 East MacDowell  
Phoenix, Arizona

CALIFORNIA

Bill's House of Natural Sound  
3303 South Hoover  
Los Angeles 7, California

Young's Electronics Co.  
2020 W. Washington Blvd.  
Los Angeles 18, California

Photo Electronics  
1027 University Avenue  
San Diego 3, California

Hi Fi Equipment Service Co.  
595 Potrero Street  
San Francisco, California

COLORADO

Central Television Serv., Inc.  
1305 West 38th Avenue  
Denver, Colorado

DISTRICT OF COLUMBIA

National Radio and TV Co.  
6802 Fourth St., N. W.  
Washington, D. C.

FLORIDA

Hi-Fi Service Center  
201-203 West 11th St.  
Jacksonville 6, Florida

Southern Authorized Factory Serv.  
62 N. W. 27th Avenue  
Miami 35, Florida

ILLINOIS

Electronic Engineers, Inc.  
5615 W. Division Street  
Chicago, Illinois

MICHIGAN

Chase Television Service  
16311 Grand River  
Detroit, Michigan

MINNESOTA

Anderson Audio Lab  
3230 East 42nd Street  
Minneapolis 6, Minnesota

MISSOURI

Glen Echo Electronics  
1061 South Brentwood  
St. Louis 17, Missouri

NEBRASKA

Ni-Pix Service  
7001 Dodge Street  
Omaha, Nebraska

NEW JERSEY

BoHo Electronic Labs  
286 McLean Place  
Hillside, New Jersey

Approved TV Service Co.  
421 Boyden Avenue  
Maplewood, New Jersey

NEW MEXICO

The Audio Center  
2119 San Mateo Blvd.  
Albuquerque, New Mexico

NEW YORK CITY (+METROPOLITAN AREA)

Audio Workshop  
732 Broadway  
New York City, New York

Authorized Factory Service  
97 Reada Street  
New York City, New York

Authorized Phono-Tape Service  
1896 Jerome Avenue  
Bronx, New York

Component Service, Inc.  
250 West 49th Street  
New York City, New York

NEW YORK CITY-(+ METROPOLITAN AREA)

Hi-Phonics Company  
1949 Coney Island Avenue  
Brooklyn, New York

Marveltone Recording Service  
1163 Flatbush Avenue  
Brooklyn, New York

Marveltone Recording Service  
2155 Bath Avenue  
Brooklyn, New York

Sigma Electric  
11 East 16th Street  
New York City, New York

Sono-Vision Services, Inc.  
167-03 Hillside Avenue  
Jamaica, New York

Sono-Vision Services, Inc.  
156 Hempstead Turnpike  
W. Hempstead, New York

Sono-Vision Services, Inc.  
2066 E. Jericho Turnpike  
Commack, New York

NEW YORK STATE

Seaman's Photo and Hi Fi  
388 Broadway  
Newburgh, New York

OHIO

Dealer TV and Radio Serv., Inc.  
16108 Kinsman Road  
Cleveland 20, Ohio

Thomas Audio Service  
4849 Kemp Road  
Dayton 31, Ohio

PENNSYLVANIA

Electronic Servicenter  
5354 Germantown Avenue  
Philadelphia 44, Pennsylvania

Ray's Electric  
11748 Frankstown Rd.  
Pittsburgh 35, Pennsylvania

RHODE ISLAND

Electronic Engineering Serv. Co.  
790 N. Main Street  
Providence, Rhode Island

TEXAS

Calanco Electronics  
3025 Monticello Ave.  
Dallas 5, Texas

UTAH

Clyde W. Anderton  
129 E. Shamrock Drive  
Bountiful, Utah

WASHINGTON

Phototronics, Inc.  
2126 West Lake Avenue  
Seattle, Washington

Darrell A. Forsberg Co.  
12209 First Avenue, N. W.  
Seattle 77, Washington

The following Warranty Service Stations  
are now equipped to service multiplex  
units:

Hi-Phonics Company  
1949 Coney Island Avenue  
Brooklyn, New York

— CAUTION —



BEFORE PLACING THIS UNIT INTO OPERATION,  
MAKE SURE ALL TUBES ARE FIRMLY SEATED  
IN SOCKETS.

D-GEN-7

**How to Set  
Phono Level**

Dynaco Stereodyne	4
EST (with transformer)	2
Fairchild	3
G. E.	5½
Grado	8
London-Scott	4½
Norelco	3
Pickering	3
Shure	5½
Stereotwin (Elac)	3
Weathers (with adapter)	4

For all other cartridges refer  
to phono level chart in H. H.  
Scott service bulletin, en-  
closed.

NOTE: If you are using ceramic  
or crystal cartridge use the  
"ext'd" input and the phono  
level setting does not matter.