

Equipment Profiles

- Scott 387 AM/FM Stereo Receiver 52
- EPI Model 50 Speaker System 58
- Tannoy Orbitus 1 Speaker System 60



Fig. 1

Scott Model 387 AM/FM Stereo Receiver

MANUFACTURER'S SPECIFICATIONS

FM Tuner Section. IHF Sensitivity: 1.9 μ V. THD Mono: 0.6%. THD Stereo: 0.8%. S/N: 65 dB. Capture Ratio: 2.5 dB. Cross-Modulation Rejection: 80 dB. Selectivity: 42 dB. Stereo Separation: 40 dB.

AM Tuner Section. IHF Sensitivity: 4 μ V @ 600 kHz. IHF Selectivity: 32 dB.

Amplifier Section. Continuous power (rms), both channels driven: 85 watts/channel @ 4 ohms, 55 watts/channel @ 8 ohms. THD: 0.5% at rated output. IHF Power Bandwidth: 10 Hz to 38 kHz. Phono input sensitivity: 4.2 mV or 8.5 mV. IM: 0.5% at rated power output. Hum and noise, Phono: -70 dB (ref. 4.2 mV input).

Dimensions: 17½ in. W × 5¾ in. H × 14¾ in. D. **Retail Price:** \$449.95.

Pegged at just \$100.00 below H. H. Scott's "top of the line" Model 3900 receiver, this Model 387 is such an excellent product that we would, frankly, be interested to see just how much more quality and performance could be built in for another \$100.00. As with so many H. H. Scott products, the FM tuner performance leaves little to be desired—it is truly "state of the art." The amplifier section, a real powerhouse at 85 watts per channel (4 ohm loads), meets just about all of its specs.

The Model 387 has the upper portion of the panel "blacked out" by means of a section of tinted plastic until power is applied to the unit, at which time the dial scale becomes brightly illuminated in red, green, and pale green for logging scale, AM scale and FM scale respectively. The logging scale is more decorative than useful, since it is calibrated in units of ten from zero to one hundred. The FM scale, on the other hand, is calibrated accurately at every megahertz. Adjacent to the dial scale are a series of illuminated words denoting the setting of the selector switch, as well as the Perfectune indicator which we shall discuss shortly. Finally, the upper portion of the panel contains a peak-reading tuning meter and a large tuning knob coupled to an effective flywheel. The lower portion of the panel is finished in gold and includes controls for INPUT selection, BALANCE, BASS (dual concentric control for separate adjustment of left and right channel), TREBLE (also a dual control), LOUDNESS (which, in its furthest counterclockwise setting turns off power to the set), and a series of seven push buttons of the push-to-make, push-to-break type. The pushbuttons

activate either of two sets of speakers, turn the FM muting circuits on and off, activate the high frequency cut filter, switch from mono to stereo, provide a tape monitor switch, and introduce or defeat the loudness compensation action. A stereo headphone jack at the lower right and a pair of tape recorder input and output jacks (paralleling those on the rear panel) completes the front panel layout.

The rear panel contains several novel features in addition to the usual input and output jacks. While antenna inputs for 300-ohm and 75-ohm transmission lines are not unique, this is the first time we have seen a proper coaxial connector supplied for the 75-ohm alternative. A switch selects either impedance. The loopstick antenna is supplied separately, equipped with a special connector plug and a mounting bracket. This is a welcome packaging innovation, since the normally protruding AM loopstick is often subjected to mishandling in shipment. The power line cord is also separately packed and connects to a matching receptacle at the lower left corner of the rear panel. An a.c. convenience outlet, a line fuse, and two speaker fuses as well as a terminal strip (with removable jumper) for external AM antenna are also located in this area of the panel. Speaker connections are made in two ways. The SPEAKER 1 connections are made to the more usual barrier terminal strip. The right side of the rear panel includes input and output jacks, a two-position preamplifier sensitivity slide switch, a pair of microphone input jacks, a grounding terminal for record changer or turntable grounding, and a special three-position BALANCE slide switch. This switch allows the listener to "A-B" the level of sound between his left and right speaker systems to determine if the program source is balanced with respect to left and right inputs without having to rotate the front balance control from one extreme to the other. The center position of the switch restores normal two-speaker operation to the system. In all, the rear panel is intelligently laid out. The microphone input jacks (as we have stated in other equipment reviews) would be more useful if brought up front since in custom cabinet installations it is a bit of a nuisance to have to get around to the back every time one wants to connect a pair of microphones to the unit.

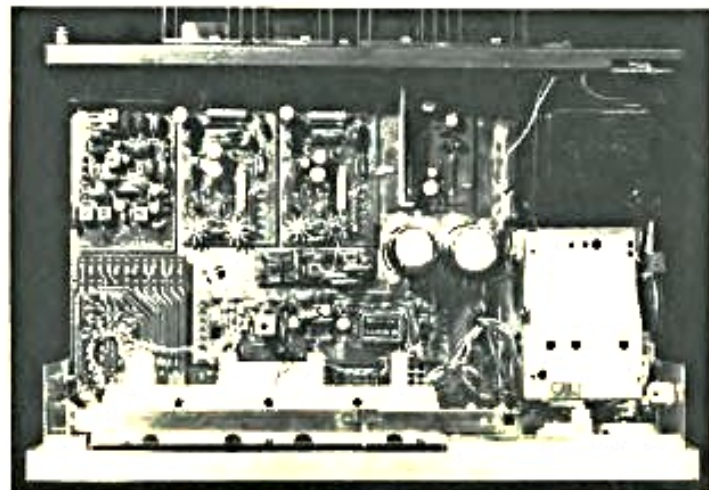


Fig. 2—Top view of chassis.