The Scott News

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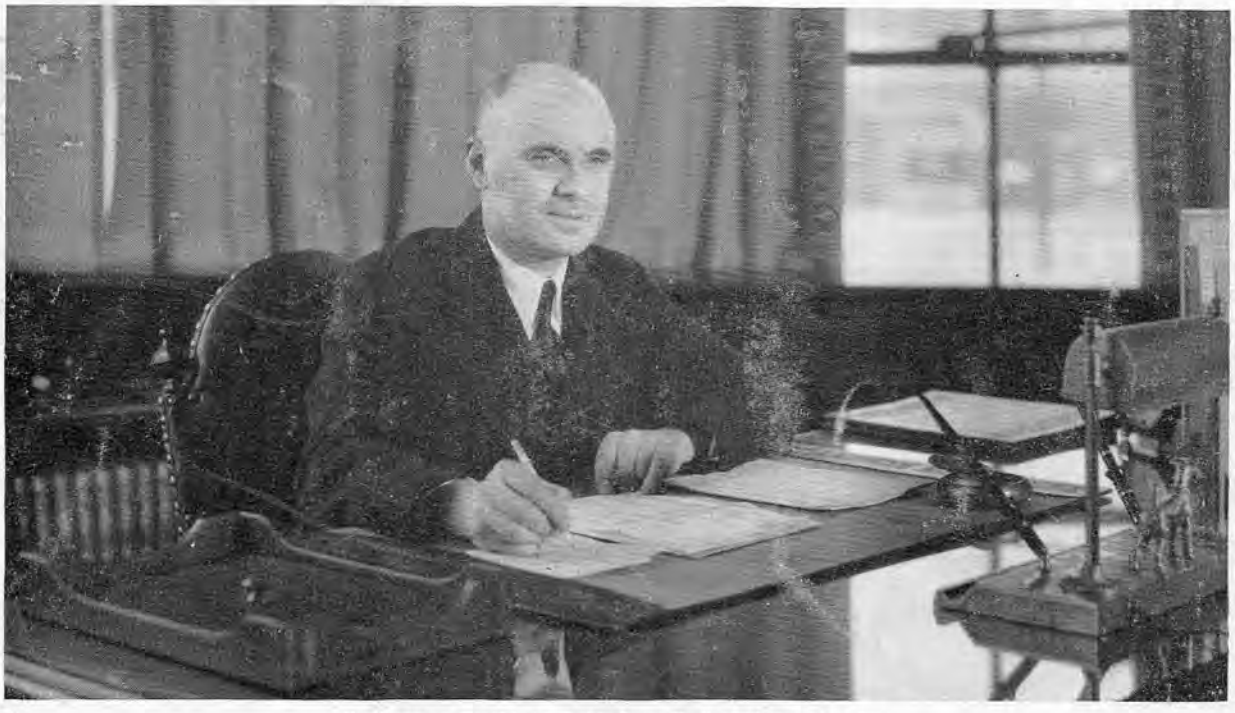


E. H. Scott, President, E. H. Scott Radio Laboratories, Inc.

HOW TO GET WHAT YOU PAY FOR IN A RADIO RECEIVER

When you buy a radio receiver you want something more than an attractive piece of furniture. *The console performs exactly the same function in a radio as the outside case does in a watch.* In other words, the most important part in both the watch and the radio—is the mechanism inside.

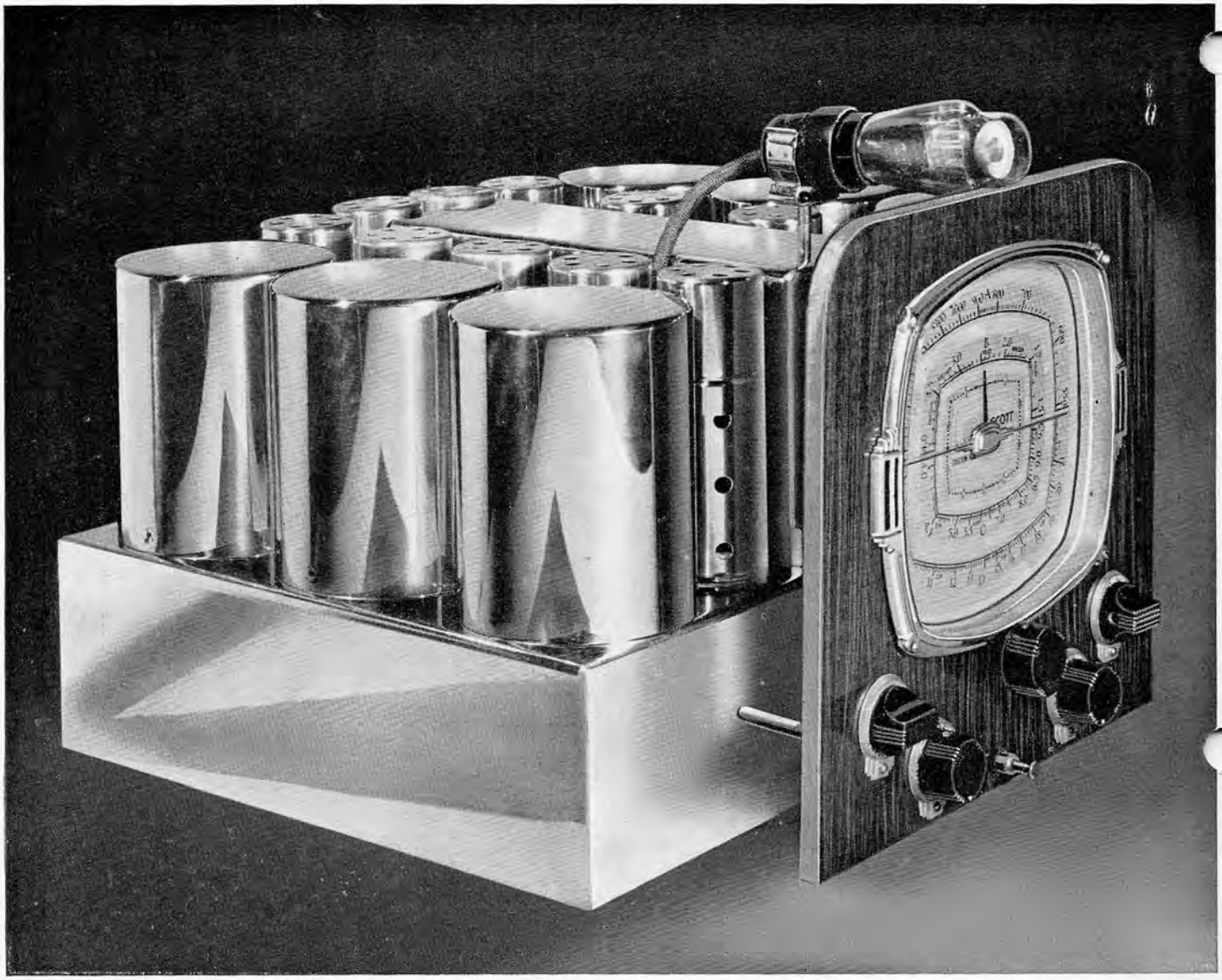
No matter how beautiful the outside case of the watch may be, it will not keep accurate time for long if it does not have a high quality precision movement inside, and no matter how beautiful a radio console may be outside, it will not bring into your home the programs from the stations of the world with good volume or the finest possible tone, *unless the receiving instrument inside is of the highest quality.* When buying a watch you ask the jeweler to show you the movement inside the case; when you are choosing a radio why not ask to look at the instrument inside the console?

Naturally, the average radio enthusiast is not a radio engineer, and has no way of knowing that the principal virtue of many of the so-called "new" features lies in the fact that a clever advertising writer can describe them in such a way they make powerful "selling copy," and apparently perform miracles either in the operation or performance of a radio receiver.

Perhaps you are now wondering how you can check the value of these "new" features, and know exactly what they *actually* add either to the performance or operation of a radio receiver. In the following pages you will find certain simple tests that can easily be made in your own home, which will enable you to check up the value, not only of every claim made for the new features and the performance and operation of the new Scott Sixteen, but for *any* radio receiver.

I invite you to make a competitive test between the Scott Sixteen and any other make of radio in the world today. If it does not conclusively prove its superiority in your home—and you can take 30 days to prove it—send it back and I will promptly return all the money you paid for it. I know that once you see the precision workmanship—hear the beauty of its high fidelity tone—once you have heard its power and clearness on weak distant foreign stations—you will know why the Scott is universally recognized not only in the United States, but in every part of the globe, as the World's Finest Radio Receiver.

E. H. Scott



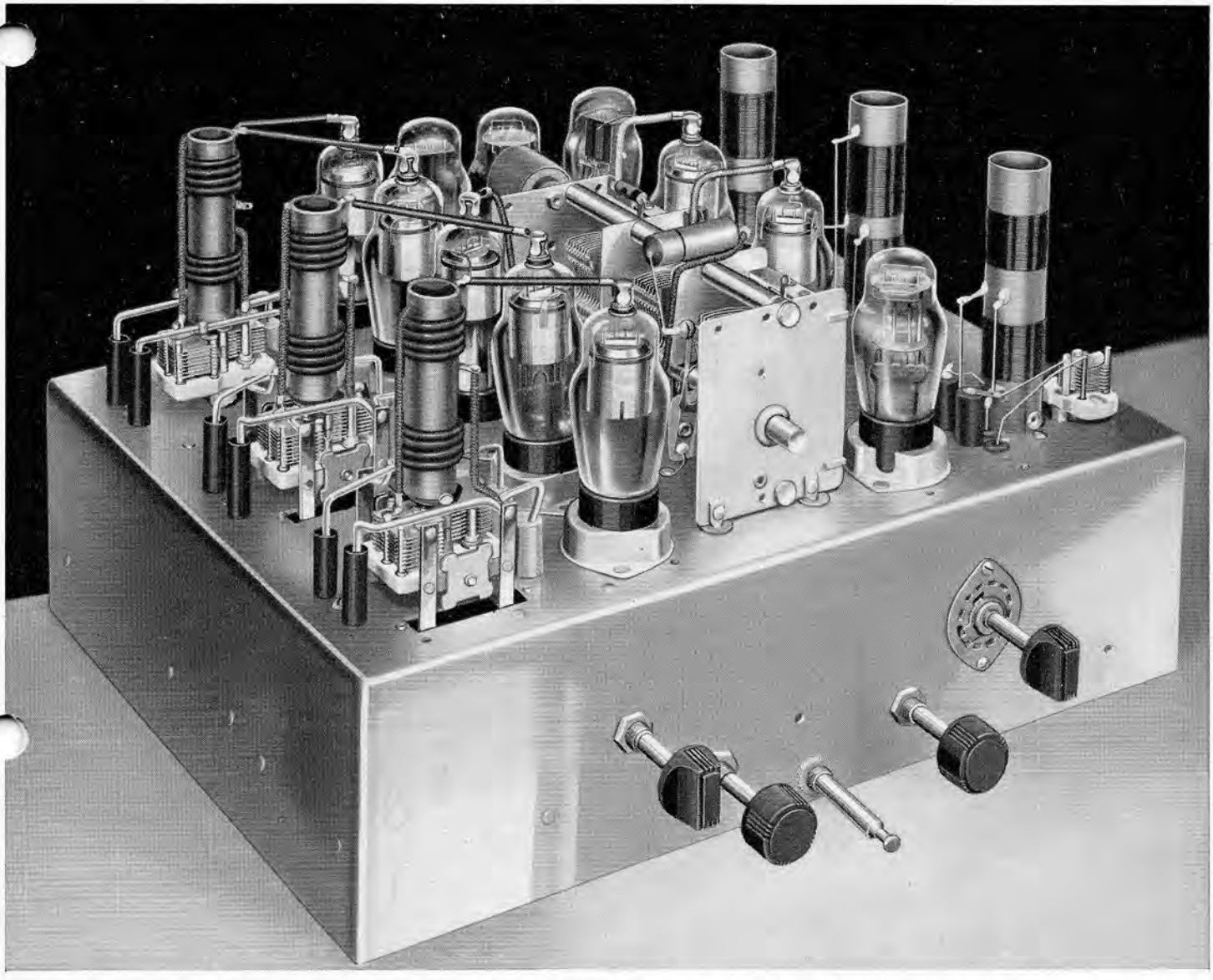
The Precision-Built Chassis of the Scott Sixteen, with Shielding Cans, and Heavy 16 Ga. Steel Base in Gleaming Chromium to Preserve Its Finish Indefinitely in All Climates.

The Precision Built
SCOTT SIXTEEN

The design and craftsmanship of Scott Consoles have always been outstanding, but the large number of Verified World's Long Distance Reception Records established by Scott Precision-built receivers during the past 14 years, has only been made possible by the very advanced design of the receiving instrument *inside the console.*

The Scott Sixteen represents the very last word in advanced radio receiver design, for it not only has incorporated in it all of the latest worth while developments known to the radio art, plus a number of very recent developments of our own Research Laboratories, but every circuit and feature has been brought to such a high point, it attains a degree of efficiency and performance that is not even closely approached, we believe, by any other make of radio receiver being built today.

You will notice that the tuner chassis is a separate unit from the amplifier—a more costly way to build a receiver, but if maximum efficiency and performance are to be secured, the heat and hum producing elements of the amplifier must be separated from the tuning chassis. It is finished throughout in gleaming chromium, and built with such precision and high quality parts, that it is guaranteed against defects for FIVE YEARS instead of the usual 90-day guarantee given with other radio receivers.



View of Chassis Showing the Very Rugged, Compact and Efficient Layout with Short Direct Connections to All Circuits. Note the High Quality Air Condensers, Four Pi. Litzendraht Coils, and Stabilized Precision Set Padder Condensers.

How Many Tubes Are Used in the Scott Sixteen?

Sixteen—all the latest efficient octal base Glass type.

Why Can't the Same Results Be Secured on the Scott Sixteen with Less Than 16 Tubes? The Average Receiver Uses Only About 6 Tubes, While Even the Higher Priced Models of Most Other Makes Use Only 10 or 12 Tubes

The clear, distortionless reproduction and power output of the Scott Sixteen, the remarkably quiet, loud speaker reception of distant foreign stations on both the broadcast band and short waves, and its continuous trouble-free operation over a period of years (the Scott Sixteen is guaranteed against defects for FIVE years, instead of the usual 90 days) is made possible *only* by using 16 tubes. So certain am I that not a single tube in the Scott Sixteen can be eliminated without sacrificing some of its DX performance, reducing the high quality of its reproduction, decreasing its reliability, or actually increasing its cost, that I make the following offer—

Five hundred dollars to any one who can eliminate one tube in the Scott Sixteen—$1,000 if he can eliminate two tubes—$1,500 if he can eliminate three tubes—$2,000 if he can eliminate four tubes—$2,500 if he can eliminate five tubes—$3,000 if he can eliminate six tubes—without decreasing its reliability or increasing its cost — and proves by accurate laboratory measurement tests that it maintains the same High Fidelity—the same Power Output with the same low degree of Harmonic Distortion—the same high Selectivity—the same high Usable Sensitivity — the same Accurate and Simple Tuning—the same perfect R.F. Automatic Gain Control—and the same perfect I.F. Automatic Gain Control.

Why Would the Reliability of the Scott Sixteen Be Reduced if Some of Its Tubes Were Eliminated? You Would Think Reliability Would Be Increased if Less Tubes Were Used

A careful analysis will show that if less tubes were used, *the reliability and efficiency of the Scott Sixteen would actually be reduced.* We use two 5V4G rectifier tubes in the Scott Sixteen which are operated well below their maximum handling capacity. Many manufacturers would use one 83V rectifier tube that would require to be operated at near maximum capacity to assure a perfectly regulated supply of power to the receiver at all times. This would naturally shorten its life and reduce the continuous trouble-free operation of the receiver.

We could use a Pentagrid Converter 6A8G tube instead of the separate stabilized, low noise 6L7G Converter, and the 6J5G Oscillator tubes. However, the use of the single

Pentagrid tube would result in increased conversion noise on the short waves, and impair the stability of the oscillator, causing frequency drift during reception of fading signals.

A tuning meter could be used to replace the 6E5 Electron-Ray tuning indicator tube; however, a high grade tuning meter that would equal the efficiency of the Electron-Ray tube is more expensive, and the tube having no mechanical moving parts, is more reliable.

A transformer could be used to replace the 6J5G tube in the Phase Inverter, but a high quality transformer that would insure trouble-free operation over a period of years without breaking down, would cost much more than the 6J5G tube, and could not under any circumstances improve the results secured with the tube. Furthermore, if a transformer were used as a Phase Inverter, there would be an additional source of hum pickup which is absolutely eliminated by the use of the 6J5G tube.

In the Scott Sixteen the *only* consideration has been to design a super-efficient receiver that will give the finest possible High Fidelity reproduction and the clearest and quietest long distance reception, *with the smallest possible number of tubes.* To secure the degree of perfection we have attained in the Scott Sixteen, requires every one of the 16 tubes.

What Is the Most Outstanding Feature of the Scott Sixteen?

There are a number of outstanding features, but they can be grouped under two divisions: (1) Exceptional Tonal Fidelity. (2) Clear Reception of Distant Foreign Stations at good loud speaker volume.

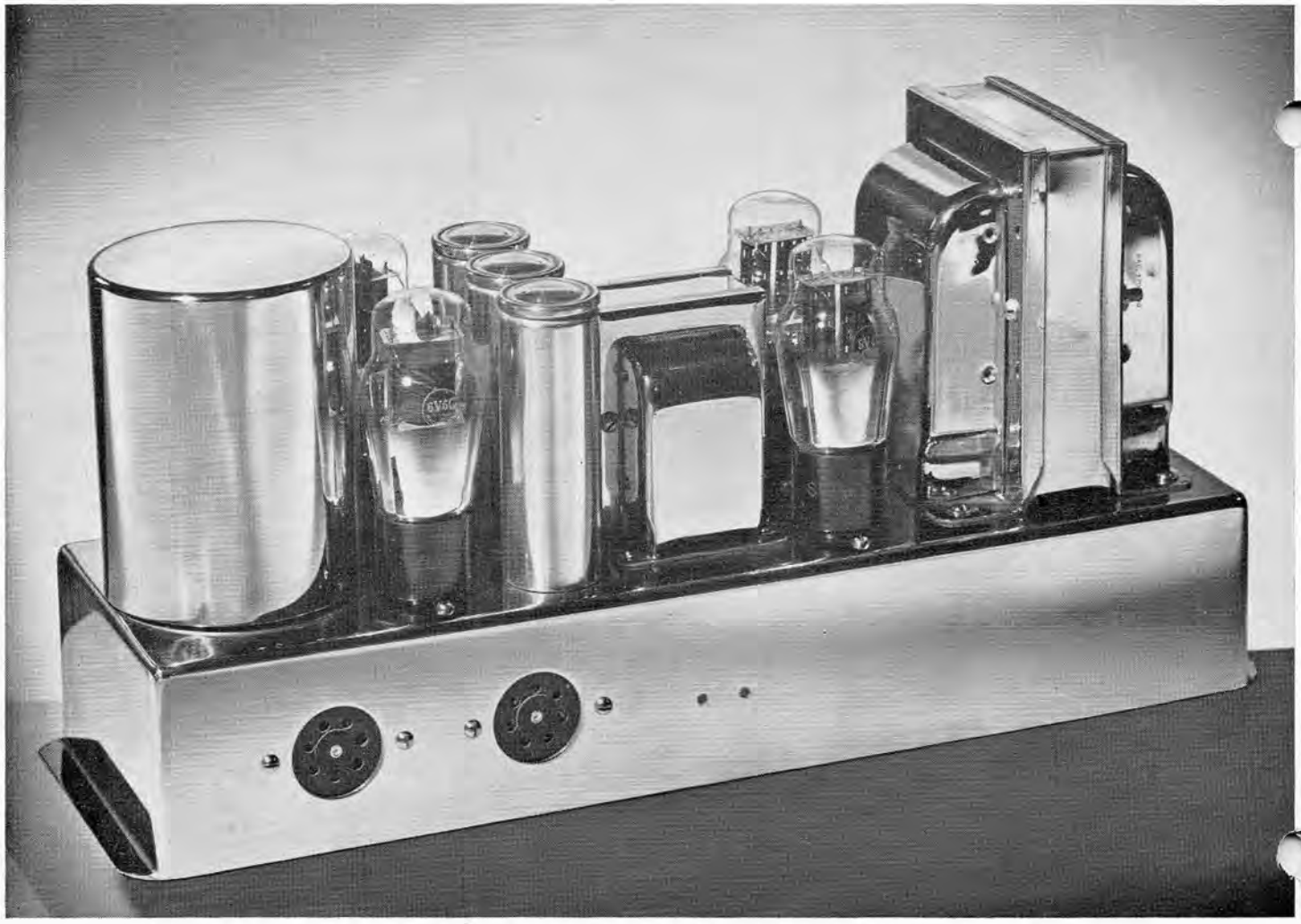
If you are musically inclined and love fine tone quality, you will probably say the most outstanding feature of the Scott Sixteen is its very beautiful, natural reproduction. On the other hand, if you are particularly interested in the clear, strong reception of distant foreign stations, or "DX," you will unquestionably say the most outstanding feature of the Scott Sixteen is its quiet, clear, and reliable loud speaker reception of distant foreign short wave stations.

Why Do You Believe Foreign Short Wave Reception Is Quieter and Programs Received with Less Noise on the Scott Sixteen Than It Is on Other Radio Receivers?

For over 14 years the Scott Laboratories have specialized in designing and building receivers for foreign reception, and not only pioneered the "Allwave" receiver now universally used for foreign reception, *but have been building Allwave receivers exclusively for a longer period of time than any other radio manufacturer in the business today.* The specialized experience gained during the past 14 years in building radio receivers for foreign reception, is responsible in no small degree for the remarkable efficiency of the New Scott Sixteen.

What Special Features in the Scott Sixteen Enables It to Provide Quieter Reception of Foreign Short Wave Stations?

Our continuous research in foreign short wave reception recently lead to the development of the Scott Supershield Antenna Coupling System (Scott Patents Applied For), which is an exclusive development of our Research Laboratories, and used only in Scott receivers. It is well known that there are certain locations, such as apartment houses, hotels, or homes located on or near boulevards, where the interference picked up on the short waves on the antenna lead-in from the ignition systems of passing automobiles, and from man-made static or electrical interference picked up from electric motors, elevators, oil burners, street cars, etc., makes enjoyable foreign reception in these locations often practically impossible. The Supershield Antenna Coupling System incorporated in the Scott Sixteen not only prevents either automobile ignition or electrical inter-



View of Compact Heavy Duty Power Amplifier for Scott Sixteen, Showing Oversized Power Transformer, Choke, and Double Shielded Audio Transformer.

ference being picked up on the antenna lead-in on the short waves, but is so efficient that it practically doubles the distance-getting ability of the antenna and receiver combination, as compared with the regular type antenna, giving reception from foreign short wave stations which will often be actually as clear and enjoyable as the programs received from local stations.

Why a High Degree of Usable Sensitivity Is Necessary in a Radio Receiver

To bring in weak distant foreign stations clearly, with good loud speaker volume, and a minimum of noise, it is absolutely necessary that a receiver have a high degree of *Usable* Sensitivity. In case you do not know just what is meant by *Usable* Sensitivity, the following explanation will be helpful. Every radio receiver has a *total* amount of sensitivity or power, but not all of it can be utilized in reception, as part is noise which is generated in the receiver itself. The only portion of the sensitivity that can be utilized *is that portion which provides reception of broadcasting stations clearly, and free from the noise inherent in the current carrying circuits of a receiver.* The more perfect the design of a receiver, the lower will be the noise generated in it.

How Usable Sensitivity in Radio Compares with Reserve Power in an Automobile

In cars designed to be sold in large numbers, at a popular price, you have a certain total amount of power available in the engine, and can travel at speeds of 30 or 40 miles an hour in perfect comfort, but immediately you exceed this speed by opening up the throttle, then the vibration or noise from the engine immediately increases, and traveling becomes uncomfortable, just as in the ordinary type of radio receiver, reception from local or semi-distant stations is generally satisfactory, but is often unsatisfactory and noisy when you try to bring in the programs from weak distant foreign stations, because the *Usable* Sensitivity of the receiver is too low to bring them in quietly with sufficient volume to be enjoyed.

The higher quality automobile not only has a larger engine which gives a greater total amount of power, but also is more perfectly balanced and highly developed, *so that a greater amount of its power can be utilized,* enabling you to travel at all speeds from 30 up to 80 or 90 miles an hour in comfort, and corresponds to a radio receiver such as the Scott Sixteen, which not only has a greater total sensitivity than the ordinary radio receiver, but such a high degree of *Usable* Sensitivity that it can bring in programs from distant foreign stations clearly, free from noise, and with good loud speaker volume, which on less highly developed receivers would be accompanied by so much noise mixed up with the signal, that the program would not be worth listening to.

Why Can the Scott Sixteen Bring in Weak Distant Foreign Stations Smoother and with More Volume Than the Ordinary Radio Receiver?

The very high Usable Sensitivity which enables the Scott Sixteen to bring in weak distant foreign stations with so much power and volume, is due to the following:

The special Scott Super Antenna and the Scott Supershield Antenna Coupling System in the R.F. stage are practically twice as efficient as the usual antenna and antenna coupling system used in other radio receivers, and a special electron coupled oscillator and converter circuit developed in our Research Laboratory not only keeps noise in these circuits to an absolute minimum, but also maintains the utmost stability and smoothness of operation on allwave bands, and prevents frequency drift which so often results in distorted short wave reception.

Following this is the new extremely efficient Band-Pass I.F. Amplifier System (Scott Patent Applied For) recently developed in the Scott Research Laboratory. This system is highly stabilized and perfectly shielded, and not only provides a degree of Selectivity that meets every present day requirement, for either the broadcast or short wave bands, but by using *three* stages of I.F. amplification instead of the usual one or sometimes two used in ordinary receivers, we can amplify very weak signals

Specially Designed Heavy Duty High Fidelity Speaker, Showing the Two Speaker Cones Used to Secure Perfect Diffusion of High Frequencies Throughout All Parts of the Room.

from foreign short wave stations and bring them in with good, clear loud speaker volume, that would not even be heard at all on most receivers. It is the great reserve power and high usable sensitivity that makes foreign reception on the Scott Sixteen so much clearer and more enjoyable.

Have You Laboratory Curves That Prove the High Usable Sensitivity of the Scott Sixteen?

Yes, the Sensitivity curves reproduced indicate that on all wave bands the Scott Sixteen will respond clearly to signals weaker than 1 microvolt, while on the important short wave bands, where the greatest possible usable sensitivity is required, it will provide good reception on signals as weak as 0.6 of a microvolt.

On Some Radio Receivers the Foreign Broadcasts Keep Fading In and Out, Becoming Very Loud One Minute, Then Very Weak the Next. Do the Short Wave Programs Fade In and Out Like This on the Scott Sixteen?

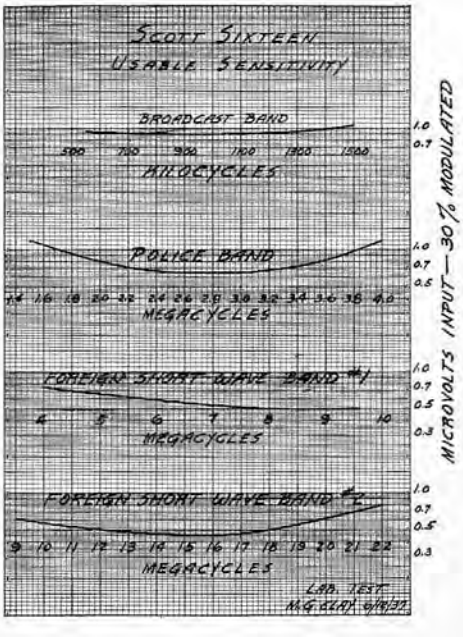
It is true the continual fading in and out short wave stations usually experienced on ordinary radios destroys the pleasure of listening to the program, but this is practically eliminated by the highly developed Automatic Gain Control System incorporated in the Scott Sixteen, which keeps all stations tuned in at the desired degree of volume.

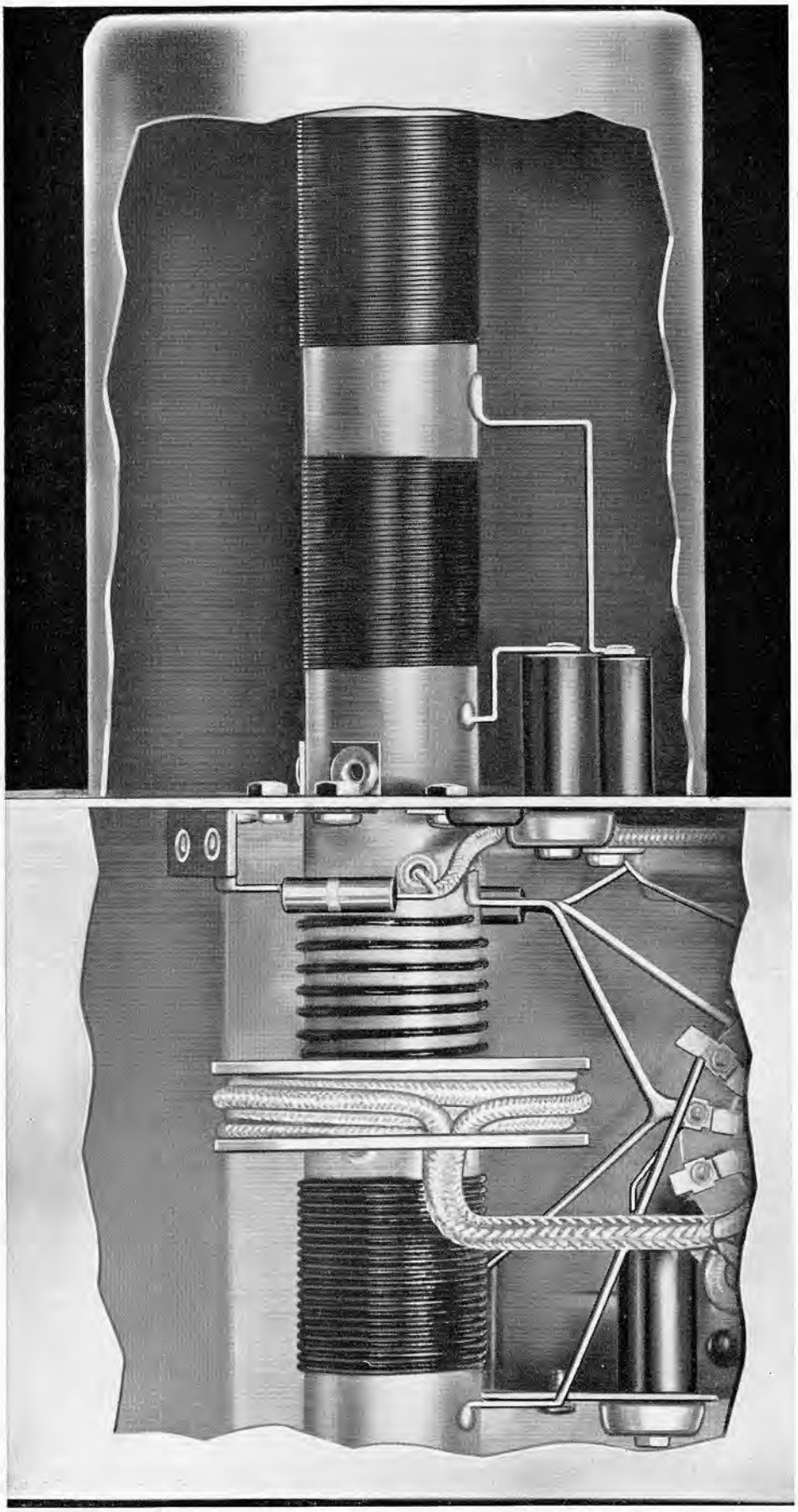
How Can An Automatic Volume Control System Be Tested?

It requires precise laboratory instruments to accurately test an A.G.C. System, but a simple test of the efficiency of the Automatic Volume Control incorporated in a radio receiver can be made in your home during any evening as follows: Tune in at normal volume some medium powered station on the broadcast band, say about 100 miles distant. Now, leave the controls set, then tune slowly from one end of the band to the other. If all stations come in with practically the same degree of volume (excepting, of course, the very low powered distant stations) then you can be reasonably assured the Automatic Volume Control action is good. If, however, some stations come in with very little volume, while others come in with very loud volume, then you have proof that the Automatic Volume system is not very efficient.

Why Does the Scott Sixteen Keep Programs from Foreign Stations So Steady?

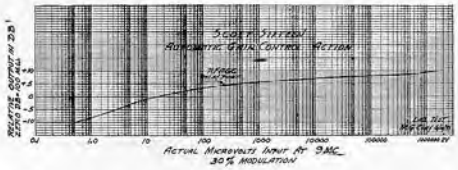
In the Scott Sixteen we use not simply one, *but two separate and distinct Automatic Volume or Gain Control Systems;* one controlling the gain of the R.F. Stage, the other controlling the gain of the three stages in the I.F. Amplifier. This perfected Automatic Volume Control System is one of the features that makes pos-





Actual Size View of Supershield Antenna Coupling System, Showing Split Ring Electrostatic Shield—Micrometer Adjustment Air Trimmers—to Maximize Antenna Gain.

sible steadier, quieter, and clearer reception from foreign short wave stations, even under the most difficult receiving conditions, than believe any other make of radio receiver available today. It means that you can listen with pleasure to many programs from distant foreign stations, that on the ordinary type of radio receiver would be spoiled by the constant fluctuations or fading in and out of the programs.



The curve reproduced provides laboratory proof of the very remarkable efficiency of the dual Automatic Gain Control system incorporated in the Scott Sixteen. It shows that it can respond without distortion to signals varying in srength from ½ a microvolt to 2,000,000 microvolts (a ratio of 4,000,000 to 1) with a change in output not exceeding 20 decibels. This means that signals may vary in strength from 50 up to as high as 5,000 microvolts with a change of only 4 db. in loud speaker volume. While a receiver is rarely required to handle signals with such great extremes in signal strength, the curve proves that the Scott Sixteen is designed to provide steady reception under even the most exceptional fading conditions.

Is the Scott Sixteen a High Fidelity Receiver?

Not only the Scott Sixteen, but *all* Scott receivers built during the past several years have been high fidelity receivers; in fact, the Scott was the *first* full range high fidelity receiver. On the Scott Sixteen, the sharpness and detail, and the ease with which you can distinguish one instrument from another in the same orchestral choir, even when they are playing in the same range, is astounding to those who have never heard high quality, high fidelity reproduction.

On good quality broadcasts or high fidelity phonograph records, you can clearly hear many such details as the scrape of the bow across the strings of a cello, the soft but distinct impact of the xylophonist's felt hammers against the plates of his instrument, the characteristically nasal tone of the oboe, the sheen and "bite" of the first violins which clearly distinguishes them from the violas, the metallic swish of the brushes drawn across the head of the snare drum.

When cymbals clash, you receive the impression of two thin brass plates striking sharply together and then reverberating. Kettle drums become musical instruments with clean individual tones. The transient sounds, peculiar to the modern dance orchestra, are a delight to hear. Piano tone—one of the most difficult musical sounds to reproduce—is a revelation to those who know and appreciate the fine points of the instrument.

Special High Fidelity, Non-Directional Speaker System

The Scott Sixteen is equipped with a specially designed high fidelity loud speaker which is equipped with not one, but two cones. A separate exponential high frequency cone is located inside the main curvilinear cone, acting as a resonator and a diffuser. This diffuses the tonal mass, making the music apparently originate from the entire side of the room in which the receiver is placed, and not from inside the cabinet in the corner of the room where the re-

ceiver is located. This makes all reproduction pleasing to listen to irrespective of where you may be seated.

I Have Heard a Number of So-Called "High Fidelity" Receivers and the Higher Tones Sound Thin or Shrill.

When you listen to a fine orchestra in person, the higher notes do not sound unpleasant, do they? It is the *true* reproduction of all frequencies, both low and high, that makes it a pleasure to listen to fine music. If you were to eliminate the higher tones or overtones of such instruments as the piano, violin, oboe, etc., the music would immediately lose a large part of its vividness and life, and would then sound exactly like the music you hear reproduced on the ordinary type of phonograph. There are many reasons why the higher frequencies and overtones sound so clean, clear and perfectly natural on the Scott Sixteen, among them: The Audio Amplifier is so highly developed that practically every trace of harmonic distortion (which causes the high frequencies to sound distorted, harsh or shrill), is reduced to such a low point as to be inaudible to the human ear. This is largely due to the recent development of the Inverse Feed-Back System, which flattens out the loud speaker's acoustical response, reduces the "peaks" and "dips" which causes raspy, strident reproduction, and maintains a practically flat acoustical response over a very wide audio frequency range.

Do You Have Separate Controls for Bass and Treble?

Yes, and we believe both the Bass and Treble Controls of the Scott Sixteen are more highly developed and perfected than those in any other radio receiver.

Are Separate Bass and Treble Controls Necessary?

Yes, they are absolutely necessary if you are to get perfect reproduction on all broadcasts or recordings. Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, collaborating with acoustical engineers, emphasizes the importance of having two separate interpretive controls. In substance his recommendations are as follows:

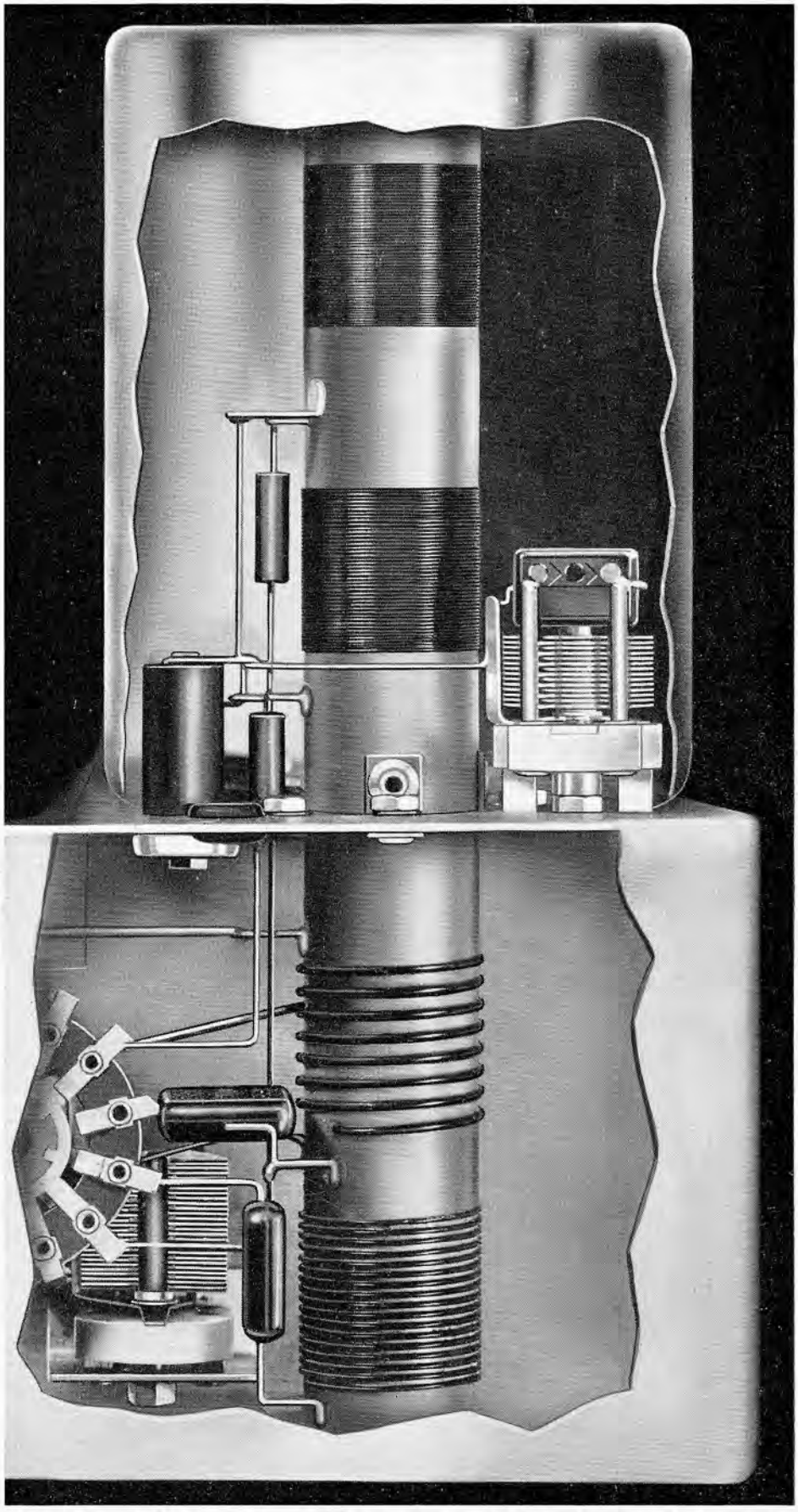
"On every receiver there should be a treble control by which the intensity of the higher notes can be increased or decreased, and another control by which the lower tones can be increased or decreased in intensity."

Many receivers have what is known as a Tone Control knob which attempts to combine the function of the two separate controls found so nceessary by Stokowski. In the treble position there is an *apparent* emphasis of high notes, but the effect is obviously artificial to any one who hears it, because the low overtones have been eliminated by the control. The result is not a truly accentuated treble but rather a thin, brittle, or pinched tone, which only faintly resembles the original because a greater part of it is missing.

In the bass position of such a control there appears to be some emphasis on lower tones, but again this has been accomplished by merely cutting off the extremely high overtones which give timbre to the various musical instruments and to the voice.

Why Do You Believe the Bass Control Is More Perfect in the Scott Sixteen Than That in Other Receivers?

The very fine Bass Compensation Control incorporated in the Scott Sixteen, unlike that



Actual Size of Oscillator System, Showing the Special Precision Type Isolantite Air Condensers—Heavy Low Loss Windings and Coil Forms—and 3¾" by 4¾" Shield Can to Secure Maximum Efficiency.

used in ordinary radio receivers, does not make either voice or music sound deep and boomy, but merely *amplifies* the bass notes and brings them to the front without in any way altering their original quality. A second difference is that when this control is operated, ALL of the higher tones and overtones are completely retained, *thus all instruments are reproduced with their characteristic overtones that enable you to identify and distinguish one instrument from another.* The effect is the same as if the heavy bass instruments such as the tubas, or bass violins, had moved nearer to you. You still hear the higher tones clearly and distinctly, but the bass notes have been intensified and made more prominent.

The great clearness of instrumental detail in the bass is well illustrated when you listen for the bass violin. When the strings are plucked you can often hear them snap back against the neck of the instrument. At other times, you can hear quite distinctly the impact of the player's hand when he "slaps the bass fiddle." The added enjoyment made possible by hearing such details of bass reproduction is something which is almost impossible to convey in words.

Why Is It Many Radio Receivers Fitted with Bass Controls Often Make the Voice Sound Very Boomy and Unnatural, While the Bass Control on the Scott Sixteen Does Not?

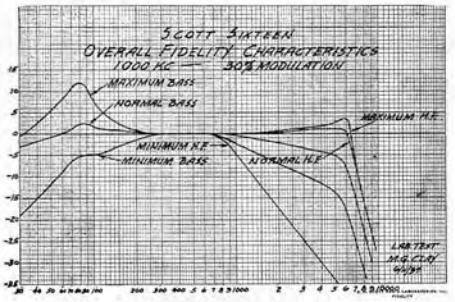
This defect is a very common one in many ordinary radio receivers and is caused by extending the response of the Bass Control into the voice frequencies, but is eliminated in the Bass Control incorporated in the Scott Sixteen by an especially designed high "Q" Bass Resonator circuit, which is continuously variable and provides a bass boost of approximately five times (15 db.) *without appreciably increasing the lower voice frequencies, so avoiding the unnatural quality of the voice which occurs with ordinary bass boosting systems.*

Treble Control in Scott Sixteen Secures Perfect Reproduction of Higher Tones and Overtones

The Scott Treble or High Fidelity Control enables you to greatly intensify the higher tones or overtones *without in any way affecting or changing the full natural bass reproduction of the receiver.* If you are listening to a selection in which the bass is too pronounced, or if you prefer a strong clear treble and the brilliance of the higher pitched instruments, simply rotate this control to the exact point where the music is most pleasing to your ear. It will, I feel sure, be a revelation to you, and a very pleasing experience the first time you listen on the Scott Sixteen to an orchestra program from a high quality broadcasting station, to turn up the treble control until you hear the music with all of its clear, natural timbre and brilliant quality without a trace of distortion.

What Is the Overall Fidelity of the Scott Sixteen?

The Overall Fidelity Characteristic curves reproduced of the Scott Sixteen are not merely audio response curves, but the fidelity measured overall at 1000 Kc. from the antenna binding posts to the dummy voice coil, and show some of the various degrees of compensation. Note particularly the middle frequency "intelligibility" range is not affected, the lower voice frequencies are boosted very little, and the high frequency cut off is extremely sharp.



Does the Scott Sixteen Reproduce All Tones, Bass and Treble, As Well at Low Volumes As It Does at Normal and High Volumes?

Yes. When you hear the Scott Sixteen reproduce either voice or music at every volume, you will quickly realize what a very perfected instrument it really is. The reason you do not hear either lower or higher tones at low volume, is because the human ear does not respond as well to the very low or very high tones when

View Showing the New LINDEN Radio-Phono Combination in Corner of Chicago Studios.

heard at low volume, as it does when heard at normal or high volume. To overcome this and make the low and high frequency tones sound just as natural to your ear at low volume as they do at normal and high volume, *they must be greatly increased in proportion to the tones in the middle register, as the volume is lowered.*

In the Scott Sixteen, the Volume Control is much more than a knob which enables the volume to be turned up or down. Connected to it is a highly developed circuit which automatically and scientifically follows the response of the ear to the lower and higher frequencies at *every degree of volume,* keeping perfect balance at all times between the bass, middle and treble tones.

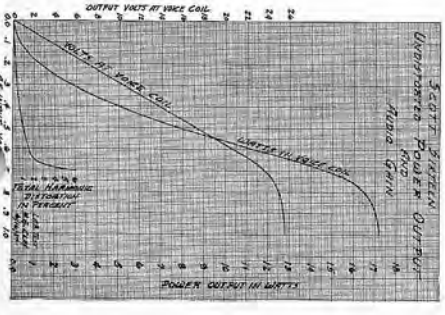
Can Tone Compensating Action of Volume Control Be Tested?

The Tone Compensating action of a Volume Control can be tested very easily by first tuning in a good orchestral program then noting how well the lower tones are reproduced. *Now turn down the volume so that it is quite soft, then listen carefully for the lower tones you heard at normal volume.* If they are just barely audible or missing entirely, either there is no tone compensation at all, or it is poorly designed, and you will realize what you are missing at present, and how much additional pleasure you will have with a highly developed instrument like the Scott Sixteen, which gives you the same perfect reproduction of the Bass tones at low volume, as it does at normal or high volume.

Will the Scott Sixteen Reproduce a Good Symphony or Dance Orchestra As Well at High Volume As It Does at Low Volume?

Yes. The reproduction of all programs will be just as perfect on the Scott Sixteen at high volume as it is at the lower volume. The reason you hear the distortion or fuzzy tone at higher volumes on the ordinary type of radio receiver is because it does not have enough reserve power to reproduce the "peaks" on programs with a wide dynamic range. The ordinary radio receiver of 6, 8, or even 10 tubes only has a power of from 3 to 5 watts, which is enough for the reproduction of a program at normal volume. However, when programs with a wide dynamic volume range are tuned in, that is, programs with a number of very soft as well as very loud passages, and the receiver is set for sufficient volume on normal passages, there is not sufficient reserve power in either the amplifier or speaker to reproduce the loud passages without distortion, with the result the tone "cracks" on certain passages.

The Scott Sixteen is designed to give peak power output of 16 watts, or over 13 watts with less than 2% harmonic distortion, over 300% more than the average radio receiver. This means it has ample reserve power to reproduce *any* program perfectly without distortion.

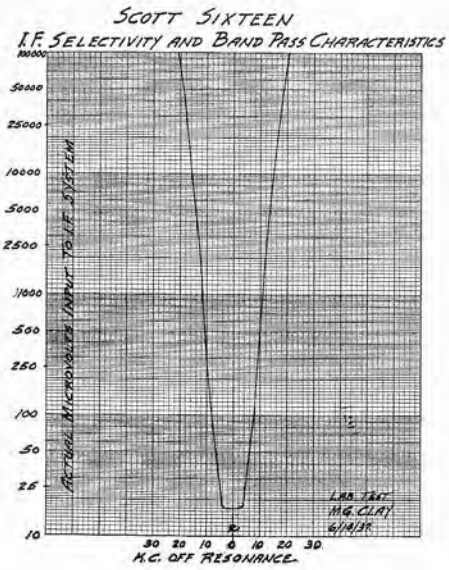


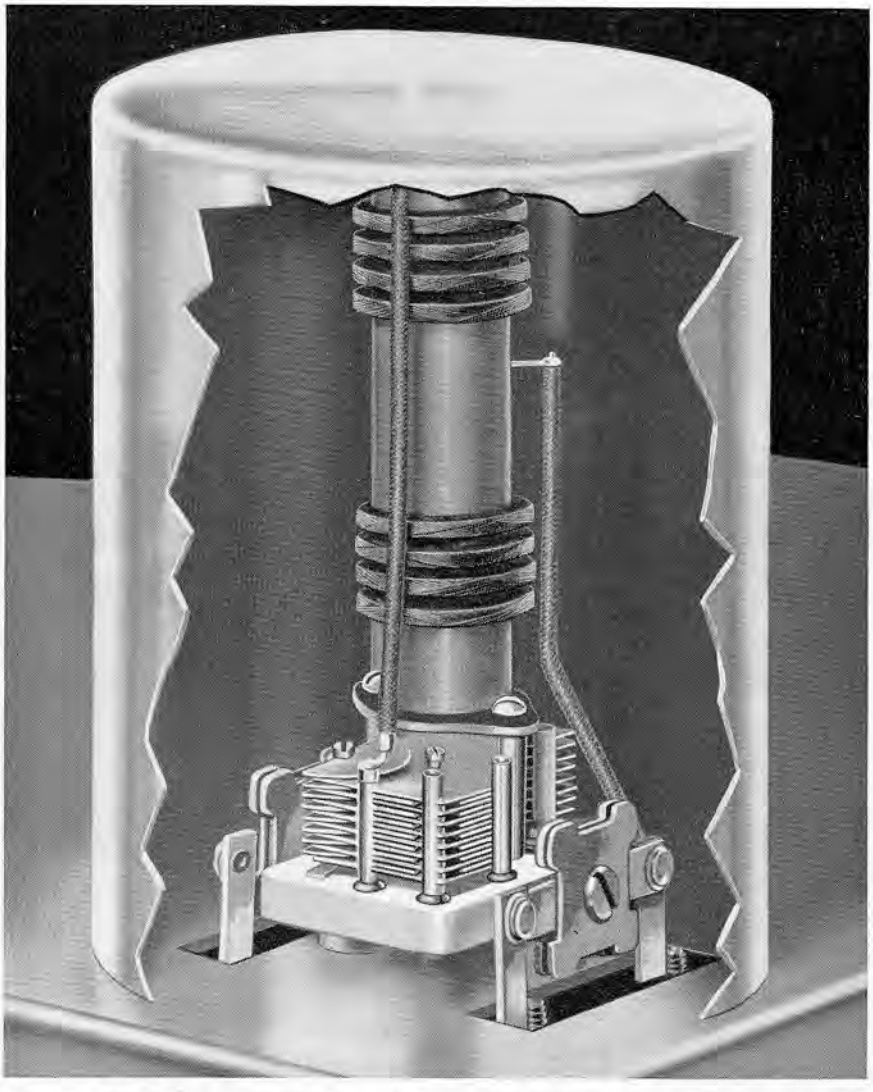
An examination of the undistorted Power Output curve reproduced will show that the audio system has more than sufficient gain, and that at the full rates output of 13.5 watts, the *total* harmonic distortion is just over 2%. Since it is customary practice to rate the power output of radio receivers at a value which produces 5% distortion, it will be appreciated that the power output rating of the Scott Sixteen is very conservative.

How Selective Is the Scott Sixteen?

One of the outstanding characteristics of the new Scott Sixteen is its very remarkable selectivity. The Selectivity Curve reproduced shows a rejectivity ratio of stations on adjacent channels of approximately 30 to 1. All stations two points off the dial (20 Kc.) are rejected by a ratio of 4500 to 1. The actual effective selectivity of the Scott Sixteen is even greater than this, since the I.F. Selectivity Curve does not include the additional selectivity of the two highly efficient tuned R.F. circuits.

While the selectivity of this system would be considered remarkable for an I.F. system providing fair tone quality, the "flat" nose of the curve, being 8 Kc. broad, enables true high fidelity reproduction to be obtained with the audio compensation provided.





Actual Size View of Air Tuned I.F. Transformer, Showing the Very High Quality Precision Wound Four Pi. Litzendraht Coils—Isolantite Base Air Condensers—and Stabilized Precision Set Padder.

What Wave Lengths Can Be Received on the Scott Sixteen?

Four very accurately calibrated wavebands, and a special 0 to 100 logging scale, tunes *every* foreign and domestic station regularly broadcasting entertainment on both broadcast and short waves from 13 to 550 meters; Aviation stations broadcasting weather and other reports to planes in the air and pilots talking back to their ground stations; police broadcasts; and Amateurs talking to each other from all parts of the world on the 20, 40, 80 and 160 meter bands.

How Many Controls Do You Have on the Scott Sixteen?

There are six controls on the Scott Sixteen, but of these four are required only occasionally to secure perfect reception under certain conditions, *leaving two controls that are used in tuning most programs.*

The Bass and Treble Controls set at normal, will give you perfect reception on nine out of every ten programs you listen to—so these two controls are not touched except when you wish to improve the Bass or Treble response on a particular program.

The Wave Change Control is only operated when you wish to change from one wave band to another, or for Phono operation, so this is another control that is moved only when you wish to change from tuning on the broadcast band to the short waves or vice-versa, or when it is desired to reproduce phonograph records.

Directly under the Tuning Control knob is the Sensitivity Control, or Quiet Tuning Button, which is used only when you desire to either increase or decrease the Sensitivity of the receiver. Suppose you wish to go after distant foreign stations and bring them in with maximum volume, "open up the throttle," or push in the Sensitivity button and you have maximum Sensitivity. Pull out the Sensitivity button, and you have all of the Sensitivity and reception from local and medium distance stations you normally require, and quiet tuning between stations. Usually this is the position the Sensitivity Control is left in most of the time.

The two controls left are (1) The Volume Control, which enables you to adjust the volume of the program to any point you desire. (2) The Tuning Control, to bring in various stations on each wave band. As these are the only controls used 90% of the time, it will be seen the operation of the Scott Sixteen is extremely simple.

Does the Scott Sixteen Tune Silently Between Stations?

Yes. Directly below the main tuning knob you will notice a small push-pull switch. This is the Quiet Tuning Button or Sensitivity Control. Pull this out and you can tune from one end of the dial to the other with practically no noise whatever between stations.

Is It Possible to Use More Than Sixteen Tubes Efficiently in a Radio Receiver?

There are occasions when it is desirable to use even more than sixteen tubes, for example, when a higher output is required to provide power for a number of extra speakers in various rooms, in which case another two tubes will be required. If you want distortionless Program Volume Range Expansion to increase the dynamic range on phonograph record reproduction, another four tubes are needed to perform this function perfectly. If the suppression of scratch or surface noise is required for phonograph reproduction, then two additional tubes will be necessary for this function. If unusually high Sensitivity and Selectivity is desired for difficult receiving locations, *combined with High Fidelity*, then two more tubes will be required for an extra R.F. and I.F. stage. For those who require such an instrument, the Scott Philharmonic has been designed, and is the most complete and powerful radio in the world today.

Can the Scott Sixteen Be Supplied Equipped with Your Recent Development Which Suppresses Scratch or Surface Noise on Phonograph Records?

Yes, but only on special order, as it must be built into your receiver here at the laboratory, and is recommended where the receiver is to be used for the reproduction of phonograph records as well as reception from broadcasting stations. The many thousands who now enjoy phonograph record reproduction will agree that the constant background of a "s-s-s-sish" or needle scratch from the record is the reason why phonograph record reproduction often sounds so mechanical or "canned."

The Scratch Suppressor (Scott Patents Applied For) is a recent development of the Scott Research Laboratories, and at last makes possible the full enjoyment of phonograph record reproduction, making it just as clear and natural as the broadcasts from a high quality broadcasting station, for it automatically eliminates the scratch on the record at the lower volume levels where it is so objectionable, but does not affect the full reproduction of the higher frequencies at normal or high volume.

The Scott Sixteen Is a Precision-Built Instrument

The Scott Sixteen is a precision-built instrument, and cannot be produced in large numbers by factory production methods, but only in comparatively small numbers by highly skilled and specially trained laboratory workers. The Scott Laboratory is no great factory, and for this reason I am always glad to welcome visitors and show them exactly how carefully and precisely every Scott receiver is built and tested. It is only when you actually see the high quality of parts used in it, the precision workmanship, and the expert testing and checking of every receiver, that you realize the tremendous difference in quality between an ordinary receiver and a precision-built Scott.

Scott radio receivers are recognized the world over as enjoying the same reputation for quality in the radio world as Rolls Royce cars in the automobile world. When you make an actual comparison between the precision-built Scott and any other radio receiver in the world today, I believe you will agree there is as much difference between the workmanship and appearance of the Scott and any other radio, as there is between a Rolls Royce and an ordinary automobile. I further believe you will agree when you test them on the air, that its performance is as outstanding as its appearance.

Does the Scott Sixteen Have the "Push Button" Tuning Now Being So Widely Advertised?

No. We designed a receiver *over eight years ago*, the Scott AC Ten, that had "push button" or automatic tuning, so that I am very familiar with its advantages and disadvantages. Incidentally, our "push button" control was even faster in tuning in a station than most of those now being widely advertised as something "new." It had 9 buttons and you could tune in 9 stations just as quickly as you could count 1, 2, 3, 4, 5, 6, 7, 8, 9—and each station came in the *instant* you pressed the button.

Push Button tuning, in my opinion, ad considerable complications to a radio receiv. *without adding either to its efficiency or performance.* However, as a spectacular selling feature it will undoubtedly sell thousands of receivers, and the only argument I can see for this novelty, is that it enables a few of the local stations to be tuned in perhaps one or two seconds quicker. If a radio owner were seated at his receiver for hours at a time, continually tuning in one program after another, there might be some excuse for the increased complication. Receivers fitted with it only tune in 6 or 10 local or nearby stations automatically, all other stations having to be tuned in the regular way—and as the average man who tunes in a good program generally listens to one station for some time before changing to another, the additional complication is not justified simply to save one or two seconds when tuning from one station to another perhaps three or four times during the course of an evening. However, it is undoubtedly a powerful "selling point."

What Guarantee Against Defects Is Given with the Scott Sixteen?

One of the best tests of the quality built into any product is the length of time the maker is prepared to guarantee it against defects. The Scott Sixteen is built from such high quality parts—all units are so carefully impregnated and treated to protect them against the effects of moisture in locations near the sea or in tropical humid climates—and all adjustments are so carefully made and permanently fixed—that we believe no part of this receiver w ever break down. Therefore, instead of t usual 90-day guarantee against defects given with most receivers, the Scott Sixteen is guaranteed (except tubes which are guaranteed by the manufacturer) against all defects in workmanship and materials for FIVE years, and any part that becomes defective during this period, will be replaced free of charge, on return to the laboratory.

30-Day Trial in Your Own Home

The Scott Sixteen is sold to you with the distinct understanding that you have 30 days (in U. S. A. only) after it arrives in your home to make any kind of side by side comparison test against any other radio receiver available today. If the Scott Sixteen does not bring in more stations, either during the day or night, with more volume, clarity, better tone, and from a greater distance than any other receiver with which it is compared, regardless of price or number of tubes, and if its construction and workmanship are not better and finer—and you are to be the sole judge of this superiority—you have the privilege of returning it at any time during the 30-day trial period, and the money you paid will be promptly refunded. This guarantee means that you are given an opportunity to prove, in your own home, that a Scott Sixteen will give you better reception than any other receiver you can buy today.

New Scott Sixteen Receiver Hundreds Have Waited for

The Scott Sixteen has been designed as th ideal receiver for the average home, with it High Fidelity reproduction, both from stations off the air and from phonograph records, and its remarkably clear and quiet reception of distant foreign stations. It is the receiver hundreds have been waiting for—a Scott Radio at a moderate price.

EXPERT SCOTT SERVICE AVAILABLE FROM COAST TO COAST

OVER 600 EXPERTLY TRAINED SCOTT INSTALLATION AND SERVICE REPRESENTATIVES IN EVERY STATE FROM COAST TO COAST AVAILABLE TO SCOTT OWNERS

One of the most important points to be considered in buying any radio receiver is the length of time it is guaranteed against defects, and whether it is possible to secure efficient and prompt service, if at any time a defect does develop.

The precision construction of the Scott Sixteen quite naturally results in a receiving instrument that is practically trouble-proof. Instead of the usual 90-day guarantee against defects given with the ordinary type of radio, the Scott Sixteen is guaranteed against defects (except tubes which are guaranteed by the manufacturer) for Five Years.

But equally important as the length of time a radio receiver is guaranteed, *is the service available should any trouble develop in it.* Should service ever be required, Scott owners have available, at reasonable cost, the services of expertly trained servicemen with first class testing equipment in over 500 cities and towns in the United States.

Every Scott Representative Must Pass Rigid Tests

Before a man is appointed as a Scott Installation and Service Representative he must pass a very rigid examination, and only men having long experience with the highest type radio receivers are even considered. We make an investigation to check their responsibility, their theoretical and practical knowledge of radio, and their actual experience in the radio field. In addition, they are required to submit detailed information regarding the equipment in their shop, together with actual photographs.

In order to secure the most expert man in each territory, only one is appointed, and to him is sent complete technical information about Scott receivers. It is only stating a fact that the appointment as an official Scott Installation and Service Representative is an honor eagerly sought after by the highest type of radio technician in the industry, for they know the fact that they have been appointed as the Service Representative of the Scott Laboratories in their territory, is proof of their ability as a radio service expert.

Testing Equipment of S. A. Doty, Scott Service Representative, Colorado Springs, Colo.

Who Are Scott Service Representatives?

An indication of the very high type of technicians who act as Scott Installation and Service Representatives thruout the nation is shown by the number who are officers of the Institute of Radio Servicemen—the *official* organization of radio servicemen in the United States.

The President of the Institute of Radio Servicemen is Mr. Edgar C. Arnold of Rochester, New York, who is the Scott Installation and Service Representative for that city. The Vice-President is Mr. Victor Gasser, who is the Scott Installation and Service Representative in Madison, Wisconsin. On the Board of Trustees is Mr. G. W. Kuersten of San Francisco, who acts as our Scott Installation and Service Representative in San Francisco, and Mr. P. Connet of Kansas City, the Scott Installation and Service Representative of that city.

Modern Service Equipment Used

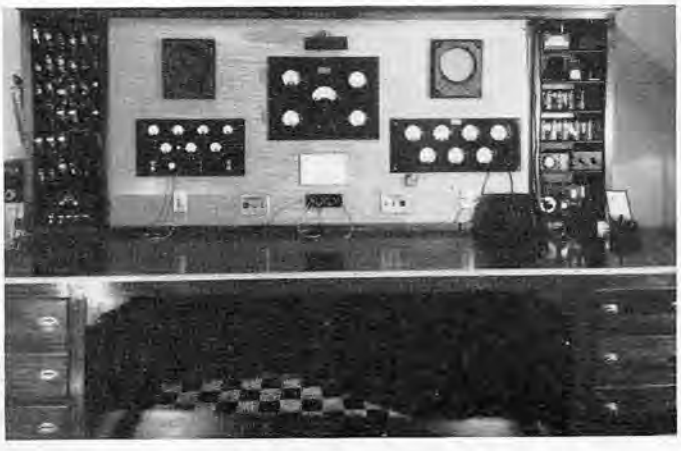
The photographs of the Scott Installation and Service Representatives' shops shown on this page will also give some idea of the high type of men who are selected for this appointment, and are typical of the kind of equipment our representatives use to service Scott receivers when necessary.

At the present time there are over 600 expertly trained Scott specialists in every State, from coast to coast, and as a Scott owner you have at your command, we believe, the most capable radio servicemen in the entire industry.

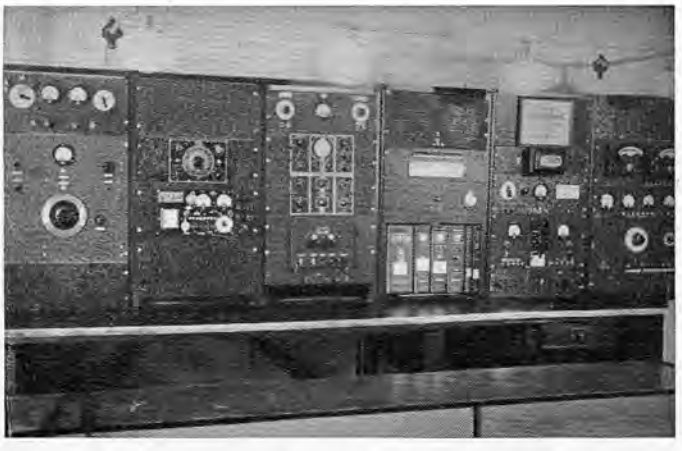
Two Direct Laboratory Branches at New York and Los Angeles

In addition to this nation-wide localized service in your immediate locality, are two *direct branches* of the Scott Laboratories; one in New York City, and the other in Los Angeles. Both offer the same complete service and installation facilities that are found here in the Chicago Laboratories.

A good antenna installation is necessary if maximum results are to be secured from any radio receiver, and should you desire it, the Scott Installation and Service Representative in your locality will be glad, for a nominal fee, to erect your antenna, install the receiver in your home, and instruct you in its operation.



Testing Equipment of Shannon Radio Service, Scott Service Representative at Mount Vernon, N. Y.



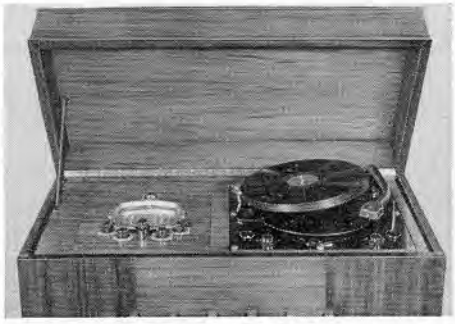
Testing Equipment of Prentle Laboratories, Scott Service Representative at Cleveland, Ohio.

The Linden

A NEW MODERN RADIO-PHONO COMBINATION WITH THE SCOTT SIXTEEN AND GARRARD AUTOMATIC RECORD CHANGER

On my recent trip to Europe to study the latest developments over there in radio design, one of the first things that impressed me was the great difference in the general design of the consoles, and the amount of thought given to making both the tuning of the radio receiver and the operation of the phonograph combination as convenient and simple as possible. In the design of the new LINDEN combination, I have incorporated the best features of the very modern European console.

Altho the design of the LINDEN is modern, it is not so extreme that it will not harmonize with the furniture in practically any room, nor so large that it is difficult to find a place for it.



View Showing Scott Sixteen and Garrard Changer Installed.

The young lady shown in the photograph tuning the SCOTT SIXTEEN (incidentally a member of our office staff), is of medium height, and you will notice how easily she bends over the arm of the chair to tune the receiver or control the volume.

Suppose you are sitting reading a book or the evening newspaper and have tuned in a good program, then find after you are comfortably seated for a short time, that the program changes and something comes on that you do not care to listen to. With the ordinary type of console you must get up

and walk over to the set to tune in another station, but with the LINDEN beside you, you simply reach over and in a second or two tune in another program, and go on with your reading.

The Automatic Record Changer

However, it happens at times that there is no program on the air you care to listen to, in which case you can turn to the LINDEN, load up to eight 12″ records into the Automatic Record Changer, press a button, close the lid, and for nearly three-quarters of an hour (40 minutes) *without further attention on your part,* the Garrard Automatic Record Changer will play recordings of symphonies, dance orchestras, vocal solos, instrumental solos, or whatever you have loaded into the changer. At the end of the 40 minutes, you can, in about ten seconds, reverse the pile of records to play the other side, and you then have *another* 40 minutes of entertainment, or nearly 1½ hours in all.

Control Volume from Your Armchair

If you are listening to a complete symphony you will probably set the volume on the first record played, then the remainder of the records will be played in succession at the same degree of volume. If, however, you have loaded the record changer with a number of records of different types of music, some loud, and others soft, the LINDEN is particularly valuable, because if a record is either too loud or too soft, you simply raise the lid and in a second either lower or raise the volume, because the Volume Control on the radio, also controls the volume on phonograph records.

All Fidelity Controls Available on Records

The Fidelity of all records is not the same, and here again if you want a little more Bass, or a little more Treble in the reproduction, you simply lean over and adjust

The Garrard Automatic Eight-Record Phonograph Changer

either the Bass or Treble Control until it suits your ear, for these controls act on phonograph records as well as radio.

The reproduction of the latest of the new High Fidelity records thru the new SCOTT SIXTEEN will amaze you with their beauty and tone, and you will hear, probably for the first time, just how remarkable reproduction from them really can be.

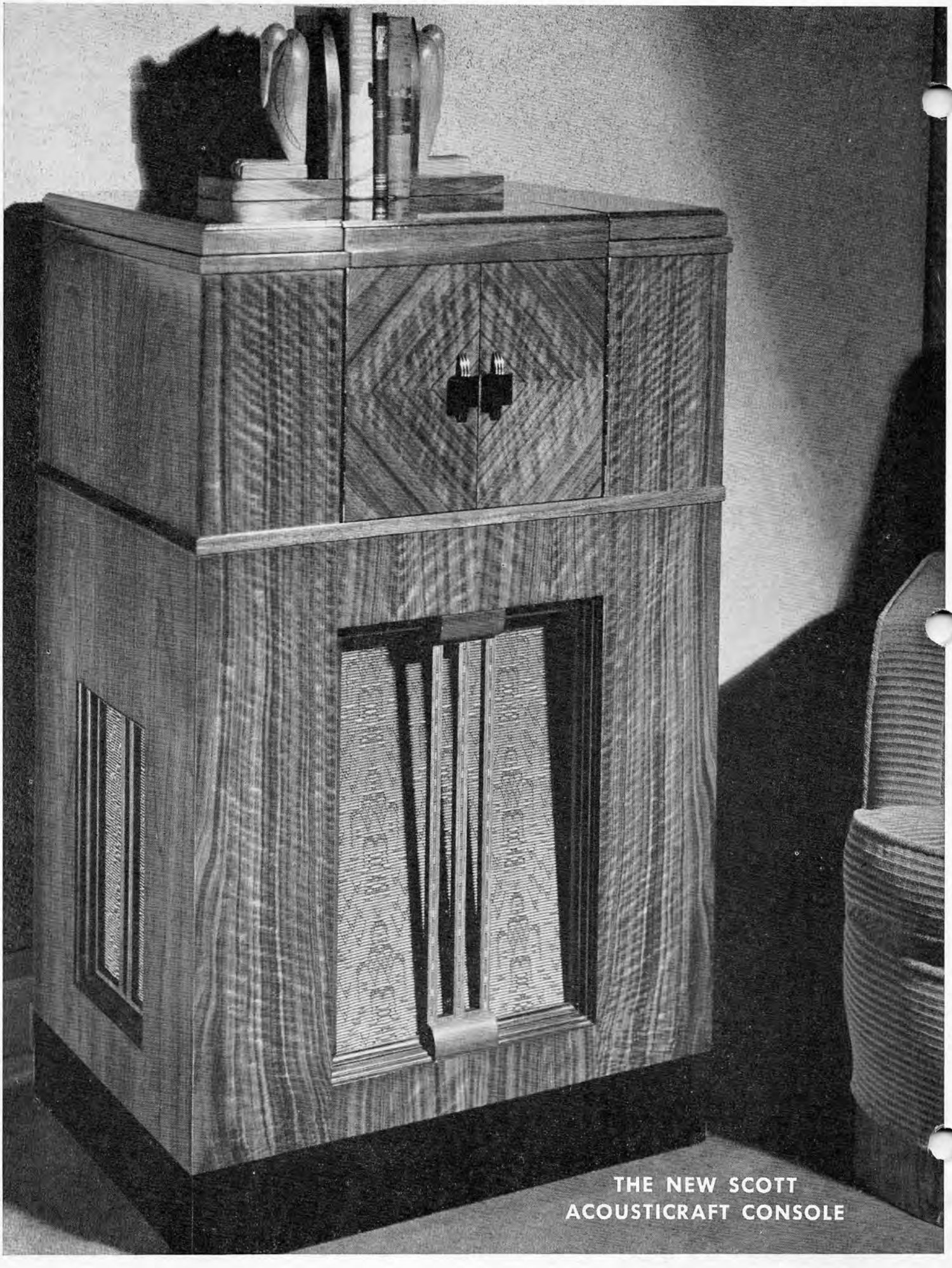
New Scott Record Scratch Suppressor Now Available with Scott Sixteen

One of the most outstanding developments that has come from our Research Laboratory during the past year is the Scratch Suppressor (Scott Patents Applied For), which enables you to hear the new High Fidelity records *without the scratch or surface noise,* even at low volume, yet reproduces all of the higher frequencies or overtones at normal volumes. Record scratch is particularly noticeable on recordings of instruments such as the piano or violin, and on music where the volume level is not high, such as Chamber music, trios, etc., and in the higher fidelity vocal recordings. The SCOTT SIXTEEN can now be supplied on special order with the new Scott Scratch Suppressor built in.

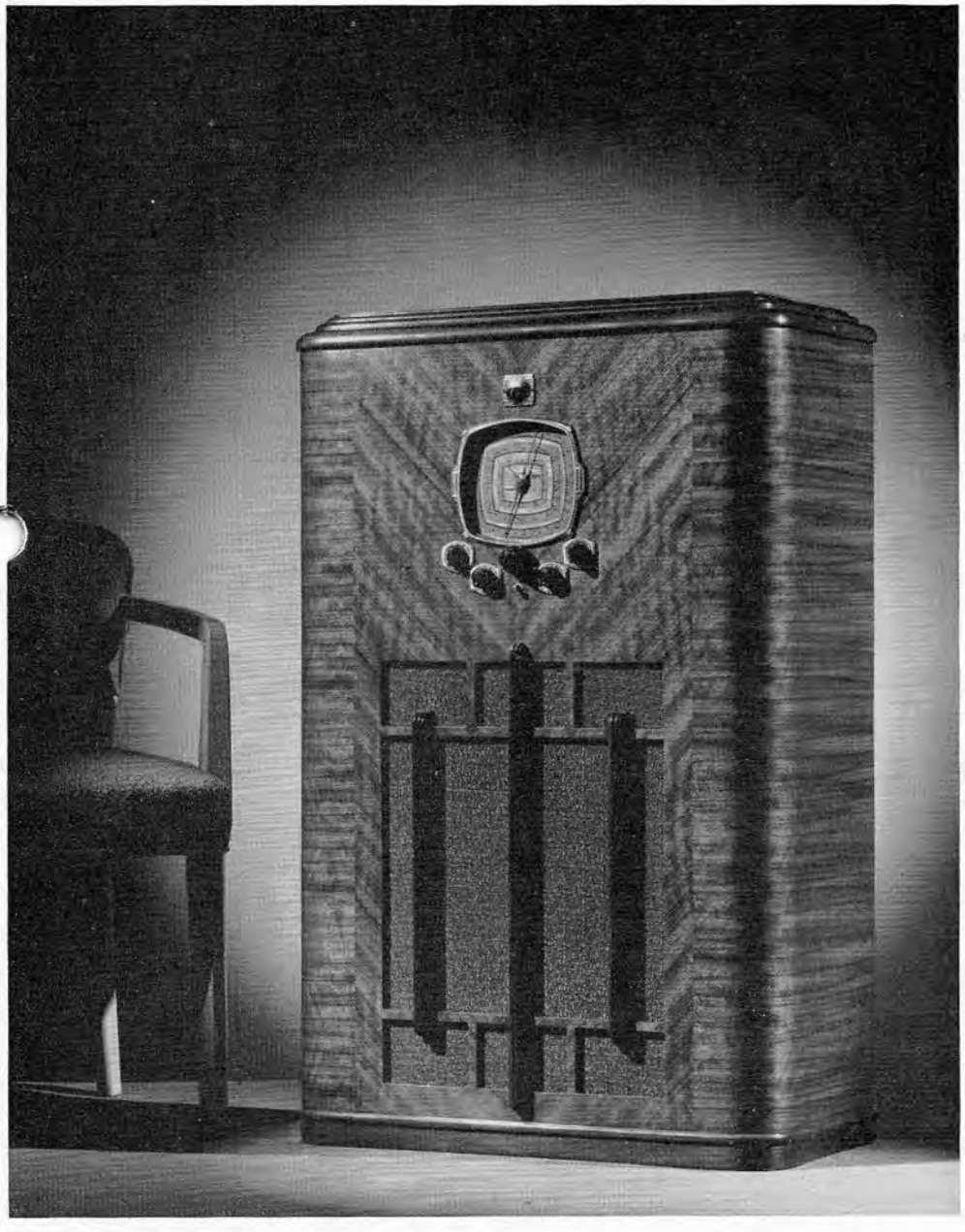
Single Record Player Supplied in Place of Automatic if Desired

A high quality single phonograph instead of the Automatic Eight-Record Changer can be supplied in place of the Garrard Automatic Changer if desired.

The LINDEN console is built to the same high standards as all Scott consoles, by craftsmen who have spent most of their lives in building fine furniture. The views shown give only an idea of its distinction and beauty. The LINDEN is not only a marvelous musical instrument, but a fine example of the furniture craftsman's art that will add distinction to any room.


THE NEW SCOTT
ACOUSTICRAFT CONSOLE

ONLY $59.50 PUTS THIS SCOTT SIXTEEN IN YOUR HOME



THE CONVENIENT SCOTT MONTHLY BUDGET PLAN

Buying out of income has enabled the American standard of living to be raised, until today it is the highest in the world. It is a dignified way of acquiring things that one otherwise might go without. By selling Scott receivers direct to you without the intermediary of the usual radio dealer or distributor, I am able to set a price far below what it would be possible to sell the SCOTT SIXTEEN at if a dealer's profit had to be added.

Now, in addition to the saving you realize in eliminating the dealer's discount, you can own a Scott receiver and pay for it out of income. The SCOTT SIXTEEN and the beautiful Leamington console only requires a down payment of $59.50, with the balance in twelve monthly payments.

To remove any possible hesitancy on your part about using this plan, I might say I carry my own time-payment accounts. *You deal direct with me—and not a finance company.* You get the same 30-day trial period—the same service—the same Five Year Guarantee—when you buy on the Budget Plan as you would if you paid cash. The order blank gives you full details.

The Leamington . . .

The LEAMINGTON, designed to harmonize with the new modern note in furniture design, in beautifully matched oriental walnut veneers, expertly hand rubbed, to bring out its natural grain and beauty, and preserve the lustre and charm for many years to come.

The Scott News

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E. H. Scott Radio Laboratories
4450 Ravenswood Avenue
Chicago

E. H. Scott, *Editor*

What Scott Owners Write

Not a day in the week passes that does not bring to my desk a letter from some Scott owner telling me of the pleasure his set is giving him. These letters come from all over the world, and today there is not a single part of the civilized world where Scott receivers are not in daily use.

Perhaps those not familiar with the quality built into my receivers may be doubtful that any radio can provide the remarkable degree of performance claimed for the Scott. Below you will find a few letters from Scott owners which describe the performance their Scott receivers are giving them. I know the SCOTT SIXTEEN will arouse, by its performance, the same enthusiasm in you as that expressed by the writers of these letters.

A RADIO ENTHUSIAST FOR 20 YEARS PASSES JUDGMENT

"The radio was received in perfect condition and at present I am listening to a symphonic program. I have not words to express the beautiful tone and expression of the music reproduced. Several friends have listened to this Scott and they all marvel at the tonal realism and quietness of reception. After twenty years, I have the perfect radio. I am one of the original 'radio bugs' and have myself built many a radio set, besides serving in the Navy during the World War as a Radio Operator. Until receiving your radio, I have never been satisfied with any set I have previously heard."

George H. Laskey, Portsmouth, Virginia.

EUROPEAN STATIONS LIKE LOCALS

"This set is certainly the most powerful I have ever seen, yet it is always under control, and it gives the most perfect reproduction of both voice and all musical instruments. I have had Berlin, London, Russia and Holland like locals, and so many South Americans it would take nearly a full page to list them."

O. D. Barger, Pittsburg, Kansas.

A RADIO ENTHUSIAST'S DREAM REALIZED

"At last I have realized a radio enthusiast's dream of owning a receiver capable of bringing in stations thousands of miles away clearly and powerfully enough for enjoyable reception, yet also productive of exquisite tone quality. Not one single feature claimed in your advertising material is overstated or exaggerated in the slightest degree. One who has never sat down and operated a Scott could never believe its performance possibilities. The most amazing feature to me is the manner in which stations at very great distances come in with quality equal to locals, and that even when there is ether disturbance, it can very frequently be subdued almost into silence without affecting the broadcast. Another remarkable feature is the fact that it is hardly ever necessary, even for the most remote stations, to advance the volume control much beyond a third of its range."

Neville C. Seymour, Baltimore, Maryland.

BEYOND HUMAN CONCEPTION

"Descriptive printed matter and illustrations of the Scott impress one that it is a superior product. Reports of its operation seem convincing, and yet all of these are modest in their claims. I thought I had heard good radios, but never have I listened with more astonishment to a musical instrument than have I to the Scott. A certain awe takes hold of one as the programs come in from Berlin, Madrid and England. It is beyond human conception."

H. A. Kanzler, Belleville, Illinois.

MAKES INTERESTING COMPARISON

"My wife and I are more than pleased with our radio, and all who hear it say they never heard its equal. My own description of my Scott is in the form of a question. Would you rather have a $25 used upright piano or a $1,000 Steinway Grand? To me, this is a good and short comparison with other makes of radios."

Arthur E. Sunny, New York City, New York.

WHY HE BOUGHT ANOTHER SCOTT

"I have received the Scott, and it is perfectly satisfactory in all respects. I want to take this opportunity to tell you that your service is outstanding. You have no idea what it is worth to the average consumer, not only in your line, but in any line, to buy an article and have the manufacturer stand squarely behind it. You have always done this. While I like the Scott radio very much, I also like your policies. It has been the means of my owning every model that you have ever produced."

K. M. Murphy, Jr., Minneapolis, Minnesota.

THOUGHT CLAIMS EXAGGERATED—KNOWS DIFFERENT NOW

"Let me say that it has the finest tone of any receiver I have ever heard. When I first read your descriptions, before I had my Scott, I thought them probably exaggerated, but now I do not. My wife and I get so used to it that we do not realize how fine the tone really is until we hear the receivers of our friends."

James McLester, Birmingham, Alabama.

A REMARKABLY FINE COMBINATION

"I am happy to say that I have now a remarkably fine combinattion of a perfect radio set and a phonograph in conjunction. The results obtained from my records through the Scott radio are a positive revelation."

Harry S. Stern, Denver, Colorado.

SEATTLITE TOURS WORLD WITH HIS SCOTT

"I am enjoying entirely satisfactory performance. I am playing all the leading stations of the world that are of any importance and am bringing them in with such volume that most of them could be heard a block from my home. On the broadcast band I can pick up a station every 10 Kc. apart. If anyone wants to see or hear a Scott perform in or around Seattle, you need not hesitate about referring them to me. I feel perfectly confident, and will be very happy to give them a demonstration that will convince them a Scott is superior to anything they can put against it."

Rennie St. Clair, Seattle, Washington.

ENGLAND AND GERMANY THUNDER IN

"The London and German stations come thundering in as if Europe was in the suburbs of Sedalia."

John G. Schlafer, Sedalia, Missou.

TONE QUALITY BEYOND BELIEF

"I am not a beginner in the field of radio, having built and bought many receivers since the early days of wireless, and I have been experimenting with short waves for about ten years. As you say, the Usable (or actually *pleasurable*) Sensitivity of the Scott is greater. The tone quality and fidelity are beyond belief. To me the two most outstanding features are the absolute lack of background noise, and the inherent silence of circuit as well as the utmost Selectivity. Station WTIC, only 20 miles away, does not interfere with its next door neighbor on the dial, KNX, 2,500 miles away. Allow me to congratulate you upon your achievement, and to thank you for putting the Scott within the price range of those who appreciate fine things."

E. Randall Loveland, Waterbury, Connecticut.

MOST WONDERFUL TONE HAS EVER HEARD

"I want you to know how delighted we are with the set. The symphony concert broadcasts on Sunday are just the next thing to actually being present. It surely is the most wonderful in quality of tone and expression of any radio or phonographic reproduction I have ever heard."

Glenn C. McClymonds, Dallas, Texas.

A GATEWAY TO NEW WORLDS

"I wish it were possible for me to record for you the expressions of amazement on the part of those who see a Scott for the first time, and their thrill upon hearing it. As one who is *very* critical in his musical tastes, I feel that the thrill of hearing the Scott in action is even greater than the thrill of owning one. Its tonal realism is remarkable. The Scott is, like the intellectual, a gateway to new worlds. Its great power brings to me an overwhelming realization of the extent to which radio has progressed. One can barely exhaust in one evening the possibilities of the short wave bands, as almost every one of them reveals something new of interest."

Paul S. Christ, Bethlehem, Pennsylvania.

GETS GOOD RESULTS IN NOISY LOCATION

"I am getting very good results considering the rather noisy location I have. Am getting many of the hard-to-get short wave stations such as Hong Kong, Tokio, Stockholm, Moscow and Sophia. Other European stations I consider as locals. Can pick up OER2, Vienna, every day. This is a hard station to get as it is weak and right between W1XAL and DJD, which are very strong. Up to date, I have sent in over 300 separate reports on foreign short wave stations to the Quixote Radio Club."

Rudolph Bossert, Rochester, New York.

ENJOYS EUROPEAN RECEPTION FOR FIRST TIME

"The short wave stations from across the Atlantic come in splendidly. We have enjoyed some really fine programs from England, with wonderfully clear, excellent tone, and volume equal to any local station. This has been a revelation to me as it is the first time that I have been able to enjoy a European program. When I tuned in England and Germany on my last receiver, speech always lacked distinctness, and music came in spasmodically and sounded as if several of the instruments were missing. Now with my Scott everything comes in perfectly, and sounds as if the voice or orchestra is actually in the room. It is difficult at times to realize that the sound is coming from a radio."

D. Graham Young, New Orleans, Louisiana.

LISTENS TO ENGLAND AS CLEAR AS CHICAGO

"I had always wanted a radio which would reach out and get what I wanted. The results I have been getting with the Scott have fully justified it in every way. Just now I am listening to a splendid program from England which comes through as well and better than some of the Chicago stations (only 80 miles airline) from here."

Elmer G. Fuller, Bloomingdale, Michigan.

THE E. H. SCOTT RADIO LABORATORIES, INC.

4450 Ravenswood Avenue, Chicago, Illinois

630 Fifth Avenue, New York City **115 N. Robertson Boulevard, Los Angeles**