SCOTT NEWS

THE STRADIVARIUS OF RADIO RECEIVERS

NEWS OF LATEST DEVELOPMENTS IN THE SCOTT RESEARCH LABORATORIES

VOL. II | DECEMBER, 1938 | No. 6

Above are shown the exterior and interior views of the home of Robert Montgomery, Metro-Goldwyn-Mayer star, and his special custombuilt Scott Philharmonic installation. The living room comprises the whole west wing (right). The top right view shows one end, while the lower left view shows the other end of this very beautiful room, with the specially designed early American desk in which the Scott Philharmonic and Record Changer are installed.

Studio and Music Room of Mr. C. Mockridge, Westwood, Cal.

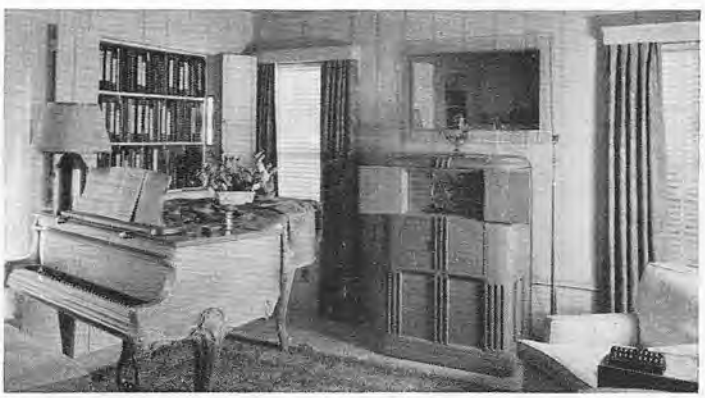
AN ACOUSTICALLY PERFECT MUSIC ROOM

Can a room be really beautiful and at the same time acoustically perfect? It can, as proved by the photograph above showing the studio and music room designed by Mr. Cyril Mockridge, one of Hollywood's leading musical directors and composers associated with 20th Century Fox, who arranged the music for "The Little Colonel," "Under the Pampas Moon," "The Littlest Rebel," "The Poor Little Rich Girl," and many others.

This very lovely music room has a ceiling of special acoustical material to break up and absorb reflected sound from the ceiling, while the rugs, upholstered chairs and settees provide just sufficient absorption to balance the hard walls and the windows which comprise the complete south wall of the studio. The result is that reproduction in the room has vividness and life, but without the "echo" effect sometimes very noticeable in rooms less perfectly balanced acoustically.

In the center is the Scott Philharmonic receiver, with the High Fidelity Recorder in compartment below.

The record library is in a concealed cupboard at the left with the Automatic Record Changer built into a recess below it. Both Radio and Automatic Record Changer can be controlled by the Remote Control Keyboard which will be noted on the end table at the end of the settee. By simply pressing a key, it switches on the receiver and instantly selects any one of 12 different stations. If there is nothing on the air Mr. Mockridge cares to listen to, he simply presses the "Phono" key and instantly the radio is switched off and the Automatic Record Changer starts playing any recorded music. If it is too soft, a slight pressure on the "Vol. UP" key and it becomes louder; if it is too loud, a pressure on the "Vol. Down" key makes it softer. When listening is finished, the pressure of another key switches the receiver off.



View Showing Scott Philharmonic with Remote Keyboard at Right Which Controls Both Radio and Phonograph Operation, and Record Library Built Into Wall at Left

Twentieth Century-Fox Film Corporation

STUDIOS
BEVERLY HILLS, CALIFORNIA

November 14, 1938

Dear Mr. Scott,

I have been playing over a few records, and have just been wondering what would happen if any large number of those who enjoy record reproduction could listen to my Philharmonic. I am certain that if they did, you could not build all of the sets you would receive orders for.

I suppose you can gather from the above that I think the Philharmonic a wonderful instrument. The reason I am so enthusiastic about it is the fact that each instrument stands out so clearly and with its natural timbre. It is reproduced perfectly with no overload or fuzziness - something I cannot say about the other reproducers I have had (and they were high priced ones, too).

For example, in the "Rapsodie Espagnol" by Ravel with its terrific crescendos and diminuendos, one hears the entrances of the various instruments - the harp harmonics and glissandos, the superb tone quality of the strings, and the clear celeste notes; the lovely English horn solo and the punch of the brass in the "Feria"; the tympanies in the Sibelius Symphony No. 2 - an actual tone, not a low rumble.

Probably one of the hardest instruments to reproduce effectively is the piano. It is in the reproduction of the tone of this instrument that the Philharmonic far excels any other reproducer I have ever heard. On the average combination, the piano invariably has a harsh, unnatural tone; whereas, when reproduced on the Philharmonic, it has the natural quality - just as I hear from my own Mason and Hamlin. I know it would be a revelation to the average pianist to hear Liszt's "Todentanz" recorded by Kilenyi and Ravel's "Gaspard de la Nuit" recorded by Jean Doyen.

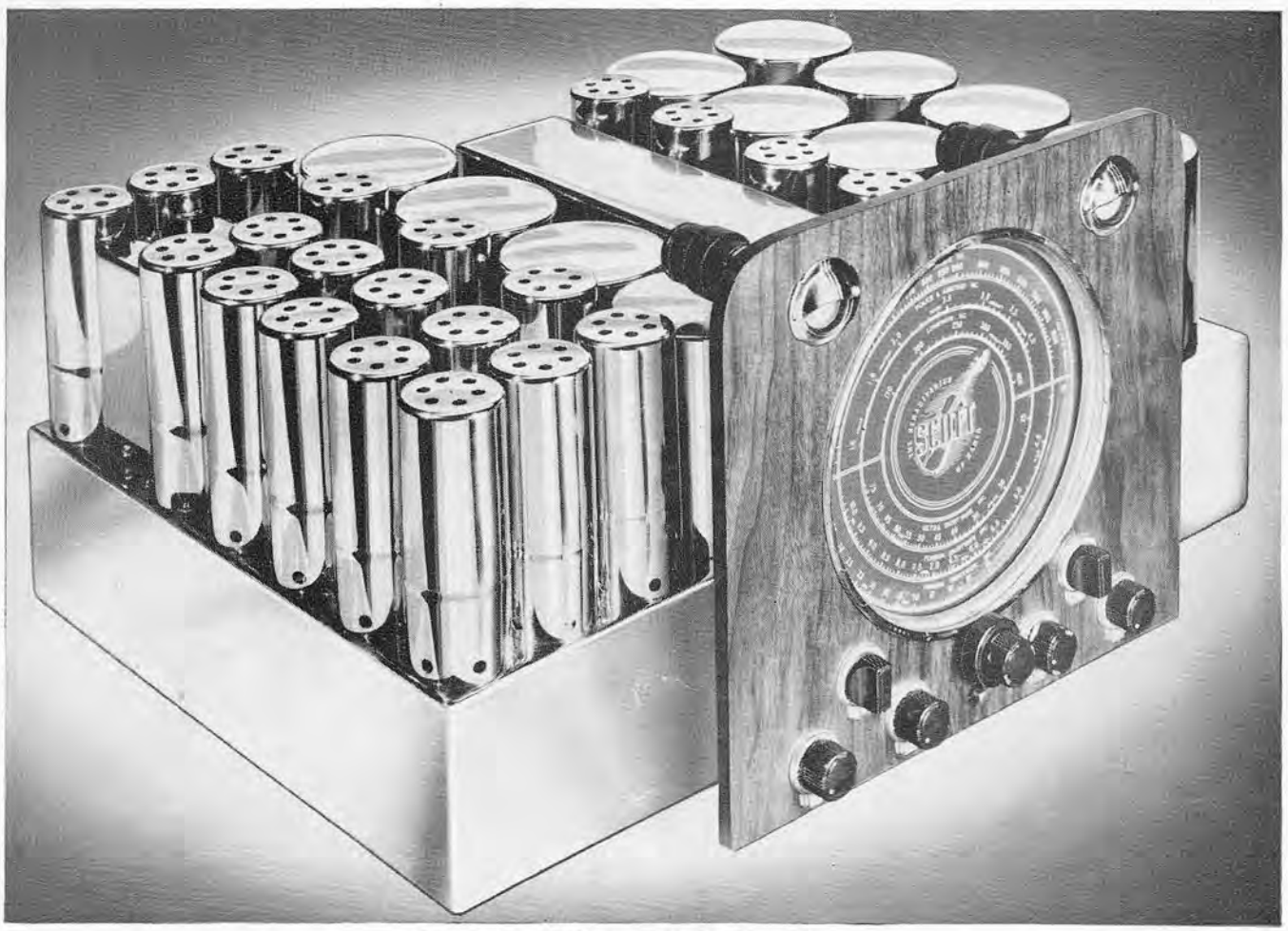
A very valuable feature of the Philharmonic, to me, is the recorder I use with it. When I am working on a theme for a picture I set the microphone up beside the piano and record different ideas. Then at my leisure I can transcribe and work it out to fit the situation as I did with the love theme in the 20th Century Fox picture "Suez". Incidentally, I record all of the Toscanini programs off the air and play them back any time I want, and they sound just as I originally heard them - but with much less needle scratch than the bought records.

I am sure you must find it a tremendous source of satisfaction to be the builder of an instrument with the very high degree of perfection you have attained in clear, natural, and undistorted reproduction.

Cordially yours,

Cyril J. Mackintosh

CJM:PA



The Scott Philharmonic Tuning Chassis

30 tube SCOTT PHILHARMONIC

THE FINEST HIGH FIDELITY CUSTOM BUILT RADIO RECEIVER IN THE WORLD

Like the name Stradivarius on a violin, the world's synonym for FINEST in violins, the name "Scott" on a radio receiver has become, thru the years, synoymous with the FINEST in radio.

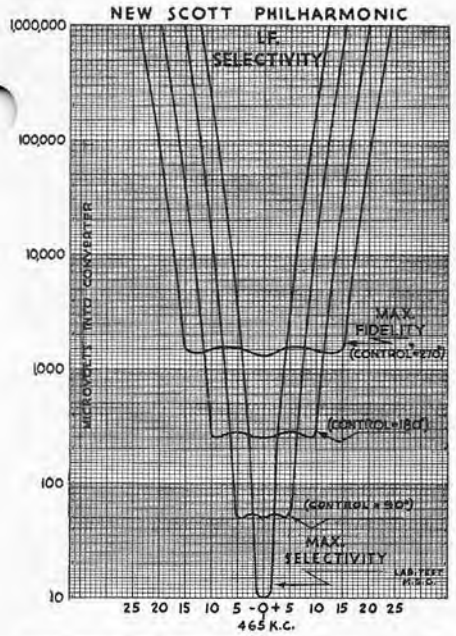
A masterpiece of advanced design and craftsmanship—the new SCOTT PHILHARMONIC RECEIVER—is, we believe, the finest instrument that radio engineering science knows, and one that will give a standard of performance, and a degree of tonal perfection, utterly beyond that of any other receiver in the world today.

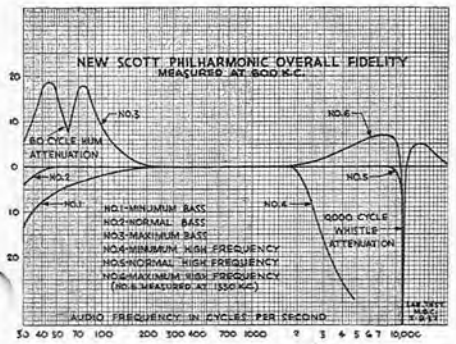
Incorporated in it are not only the latest proved developments known to radio engineering, but in addition many special and exclusive developments of our own Research Laboratory (generally conceded to be one of the most modern radio research laboratories in the world), which are in large measure responsible for the finer tonal quality and the quieter, clearer reception of programs received from foreign countries.

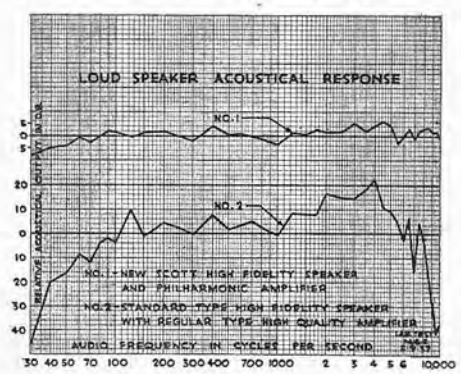
The 30 Tube SCOTT PHILHARMONIC is designed primarily for those who want the finest de luxe receiving equipment that money can buy. The following are some of the advanced and highly developed features incorporated in this amazing instrument.

The Philharmonic Installed in Chippendale Console

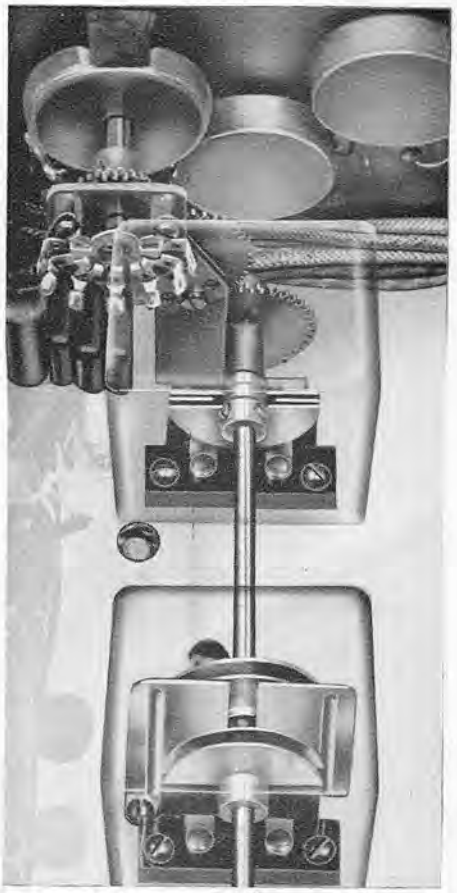
• Six wavebands covering all wavelengths from 3.75 to 2,000 meters • Overall Fidelity practically flat from 30 to 16,000 cycles, approximately four times the tonal range of average production-type receiver • Built-in Distortionless Push-Pull Program Volume Range Expander, which restores the dramatic depth lacking in orchestral music when heard over the average radio or electric phonograph • Cathode Ray Volume Range Expander Indicator • Six Noise Reducing systems, operative on both electrical interference and atmospheric static • Two Tuned Band-Passed R.F. stages on five tuning bands • Four highly developed Litzendrath air tuned stages of I.F. Amplification • Automatic Needle Scratch Suppressor which eliminates annoying needle scratch from records when reproduced at low volume, without affecting the Fidelity at normal volumes • Perfected Inverse Feed-Back system which smooths out "dips" and "peaks" in loud speaker response, giving richer and more natural bass • New Automatic Noise Limiter reduces effects of automobile ignition and similar intermittent



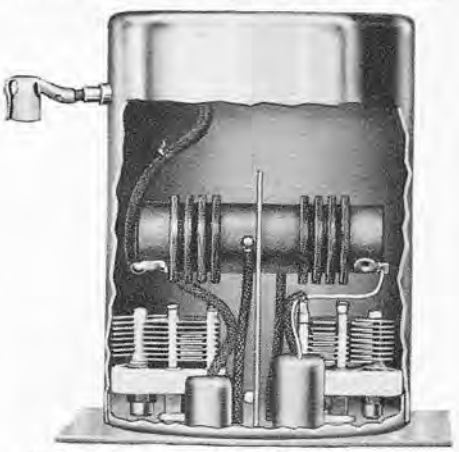




"peaked" electrical interference • Undistorted Class "A" Power Output 40 watts (60 watts peak), approximately seven times that of most production type radios • Reproduces any degree of volume from the slightest whisper to full auditorium volume without distortion or fuzziness • Continuously Variable Selectivity from 2 to 16 Kc., approximately five times the Selectivity range of most production-type radios • Continuously Variable Sensitivity from .5 microvolts to 20 microvolts (approximately six times more sensitive than the average production-type radio). Sensitivity can be instantly adjusted to exact degree required for difficult locations and reception conditions • Separate Continuously Variable Bass and Treble Controls for (1) improving Fidelity of poorly transmitted broadcasts and low-fidelity records, (2) for adjusting the tonal response of the Philharmonic to your individual ear-sensitivity, and (3) for matching the receiver to the acoustical properties of the room in which it is located • Special heavy duty 15" High Fidelity Loud Speaker • Two Separate Automatic Gain Control systems acting on both R.F. and I.F. Amplifiers (instead of single Automatic Volume Control on I.F. Amplifier ordinarily used for control of fading signals) • Scott Supershield Antenna Coupling system • Tone Balanced Volume Control automatically strengthens and emphasizes bass or treble overtones that usually drop out of hearing when the average radio is played at low volume • Stabilized Oscillator • New Laboratory-type Tuning Dial incorporating all the precision, legibility, and dependability found in expensive scientific meters • Dial Calibration accurate to within .2 of 1% • Two separate Tuning Speeds • Silent tuning between stations • Improved Cathode Ray Tuning Indicator • Terminals for instantly attaching record player (automatic or manual) • All exterior parts heavily chromium plated • All coils and transformers impregnated and sealed against climatic and atmospheric extremes • 30 latest type tubes used on all wavebands • Connections provided for extension speakers • 30 Day Home Trial to prove absolute superiority over any other radio receiver available today • Guaranteed Five Years against defects (except tubes) instead of the 90 day guarantee given with production-type radio receivers.



Section of Selectivity Control Mechanism



I. F. Transformer With Four Pi. Litzendrath Coils, and Air Tuned Condensers

The Power Amplifier for Scott Philharmonic

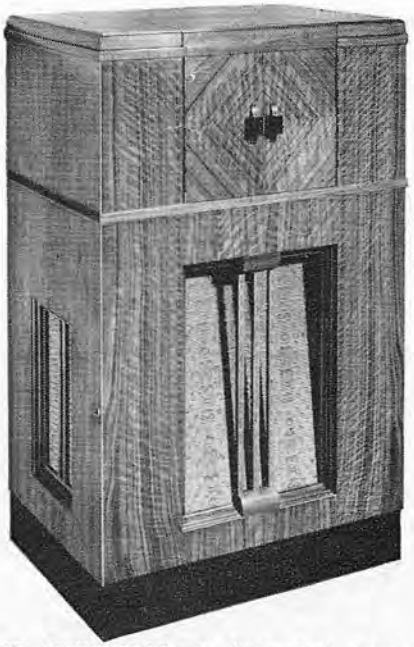
Scott 15" High Fidelity Speaker

The Chassis of Scott Custom Built Phantom

19-tube SCOTT Phantom

The exact laboratory performance curves of the Scott Phantom reproduced on the next page are published so that they may be compared with the laboratory curves of any other make of radio receiver. To many it may seem that the performance and high efficiency shown by these curves is impossible of accomplishment by any radio receiver that has been designed up to this time, with the possible exception of a few special costly laboratory instruments which are not available to the general public. However, your order for the Scott Phantom will be accepted with the distinct understanding you are at liberty to have the receiver purchased by you measured by any nationally recognized, competent engineering laboratory, and if the performance curves of the receiver delivered to you do not equal or exceed in efficiency those shown on this page, not only will every dollar of the money you have paid be refunded, but also the complete cost entailed by you in making such laboratory test.

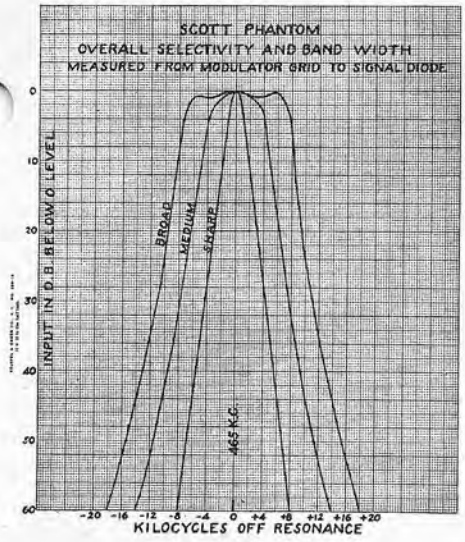
The New SCOTT PHANTOM is a super-efficient Custom Built 19 tube receiver, with the same quality of parts used in the finest laboratory precision equipment. We believe there is no other receiver in the world today (excepting only the 30 tube SCOTT PHILHARMONIC) which will even approach its distance getting

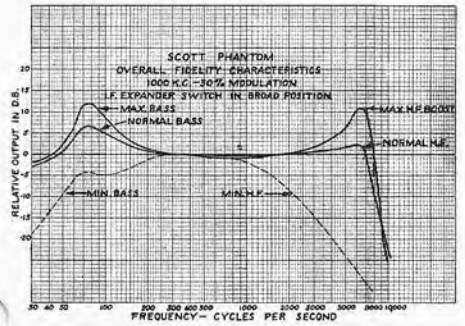


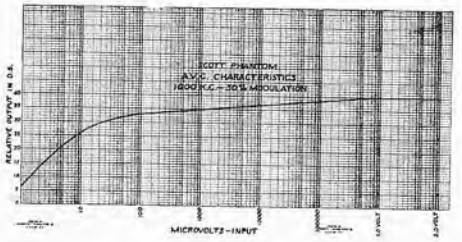
THE ACOUSTICRAFT, in Fiddle Back American Walnut Veneers. Base of Ebonized Birch and Catilin Door Handles. Designed for either Scott Phantom or Super XII.

properties, its ability to separate stations, its remarkable freedom from electrical interference or static, and its tonal perfection.

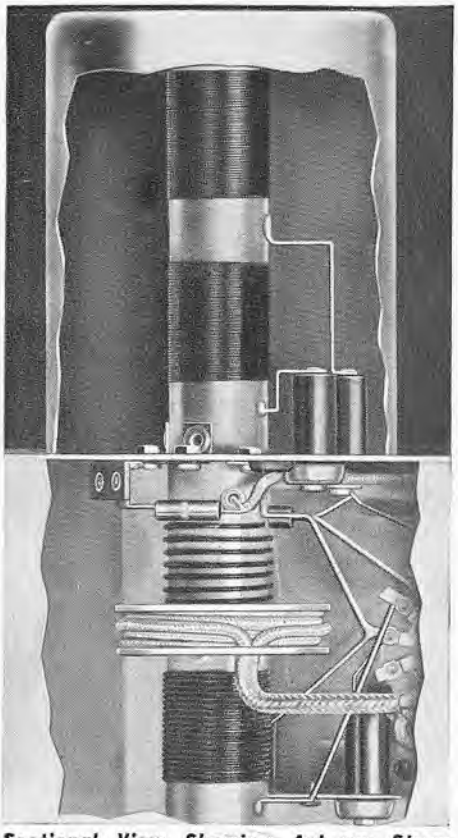
• Four wavebands covering all wavelengths from 13.6 to 540 meters • Overall Fidelity practically flat from 30 to 8,500 cycles, approximately twice the overall fidelity range of most production-type radios • Five Static and Electrical Interference Reducing systems • Special R.F. Amplifier on all wavebands giving efficiency of two stage R.F. Amplifier used on ordinary radio receivers • Three Litzendrath air tuned stages of I.F. Amplification • Automatic Needle Scratch Suppressor elminates needle scratch from records without affecting Fidelity at normal volume • Inverse Feed-Back system improves loudspeaker response, resulting in finer Bass reproduction • New Automatic Noise Limiter reduces effects of automobile ignition and similar intermittent electrical interference • Undistorted Class "A" Power Output 13 watts (16 watts peak), approximately three times the undistorted output of average radio • Three degrees of Selectivity provide razor-sharp selectivity for reception of distant foreign stations (3.5 Kc.), with normal Selectivity for medium distance reception (8 Kc.), and 12.5 Kc. for High Fidelity reproduction from local or nearby



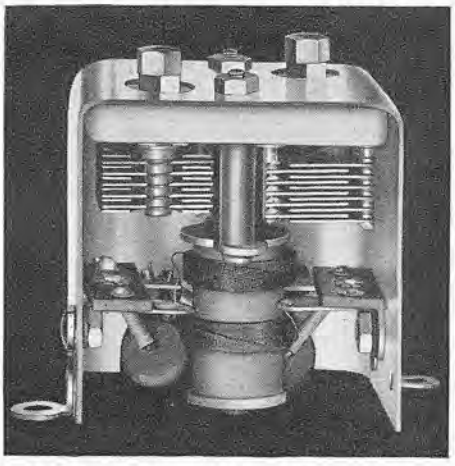




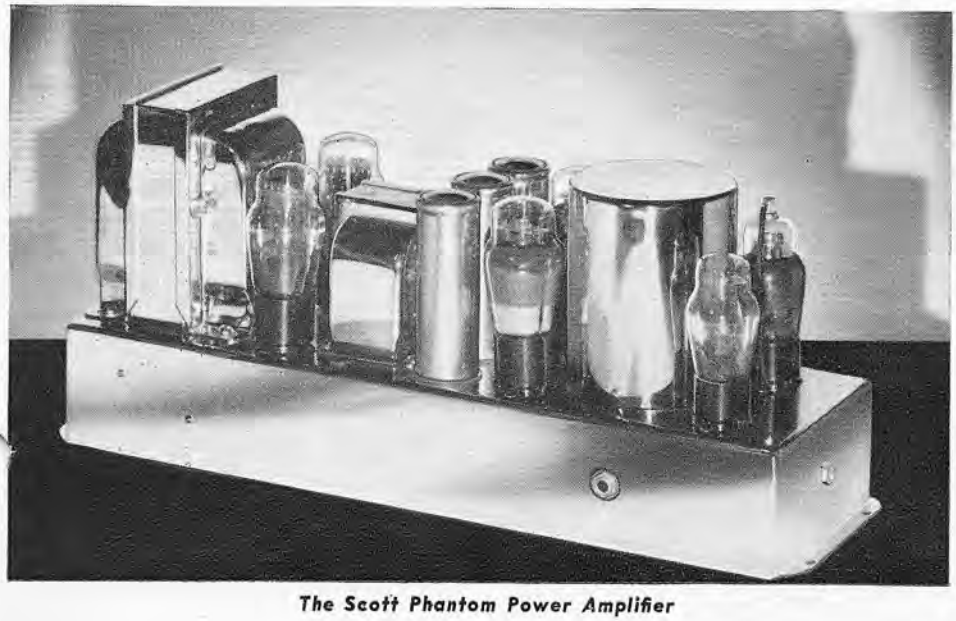
stations • Two degrees of Sensitivity, 6 microvolts for reception of extremely distant stations and 10 microvolts for nearby or local reception • Separate Continuously Variable Bass Control incorporating new full range high "Q" Bass Bi-Resonator system • Separate Continuously Variable Treble Control by means of which low-Fidelity broadcasts and records may be reproduced with higher Fidelity • Special 12" High Fidelity speaker with exponential high frequency cone to secure perfect distribution of the higher frequencies to all parts of the room • Two separate Automatic Gain Control systems (operating on both R.F. and I.F.) holds volume from "fading" stations at even level • Scott Supershield Antenna Coupling system reduces electrical interference picked up on antenna lead-in and increases efficiency of receiver-antenna combination by a factor of approximately 100 to 1 • Tone Balanced Volume Control automatically strengthens and emphasizes the extremely low and high overtones that drop out of hearing when the average radio is played at low volume • Stabilized Oscillator • European type slide-rule edge-lighted dial with large easily read figures • Dial Calibration accurate within .2 of 1% • Two tuning speeds • Silent tuning between stations • Improved Cathode Ray Tuning Indicator • Terminals for instantly attaching record player (automatic or manual) • Economical Operating cost—uses less than ¼ the electricity consumed by your electric iron • Non-critical to antennas—may be used with any type, but maximum efficiency secured with new Scott Super Double-Doublet Antenna system • All exterior parts heavily chromium plated • All coils and transformers impregnated and sealed against climatic or atmospheric extremes • 19 latest type tubes used on all wavebands • Connections provided for extension speaker • 30 Day Home Trial to prove absolute superiority of new SCOTT PHANTOM. If it does not outperform any receiver you test against it, side by side—and you are to be the sole judge—you have the privilege of returning it at any time within 30 days after delivery and purchase price will be refunded • All parts (except tubes) guaranteed Five Years against defects.



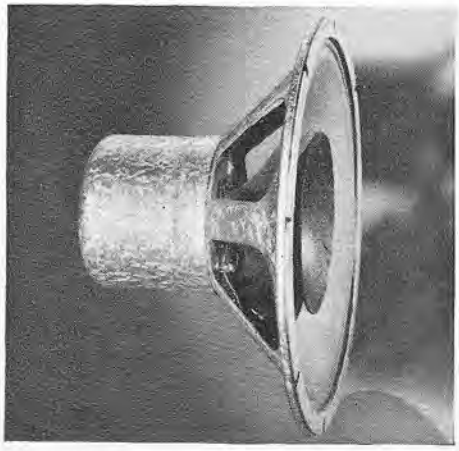
Sectional View Showing Antenna Stage with Scott Supershield Coupling System



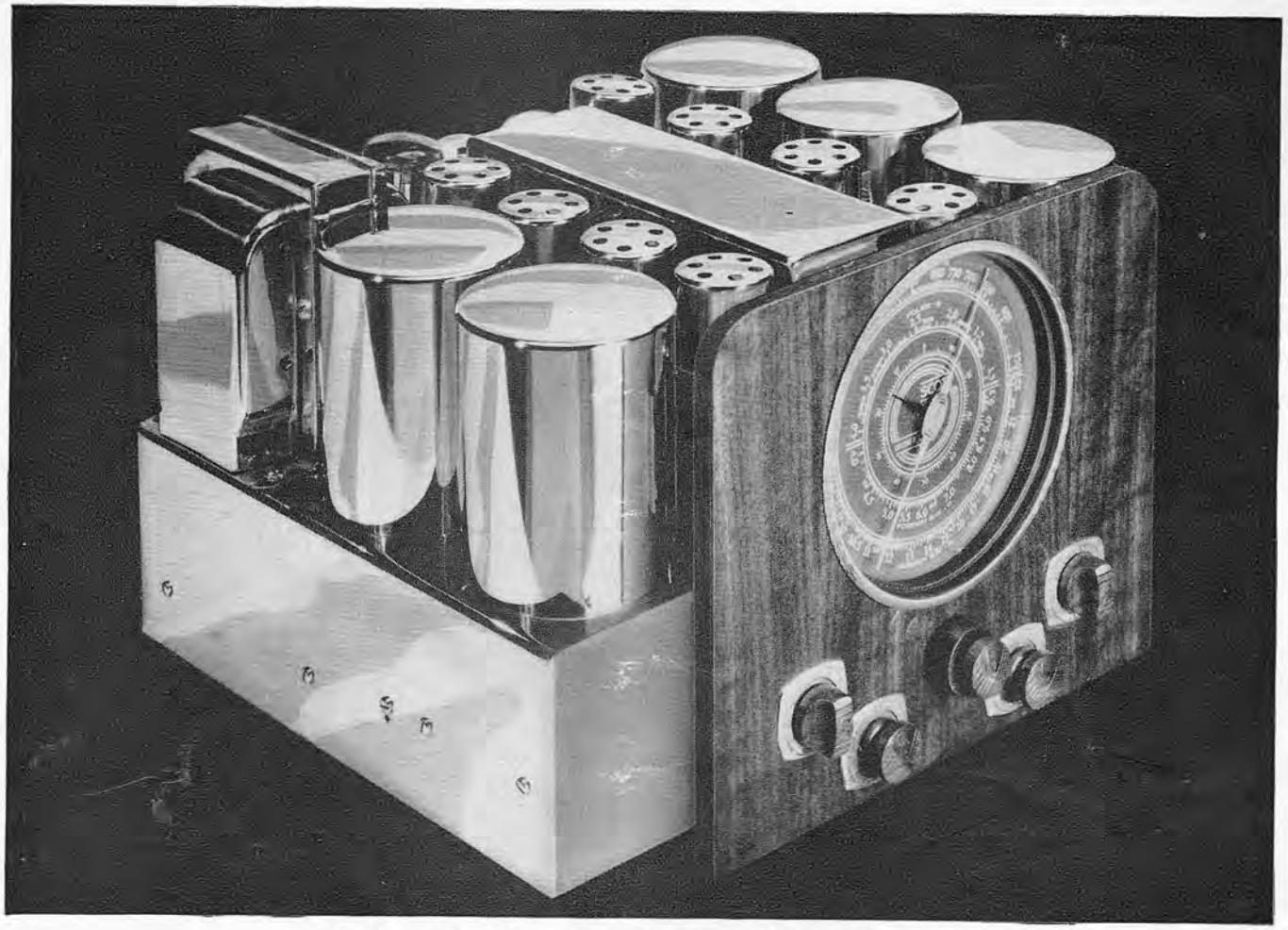
Sectional View of Double Tuned R. F. Transformer



The Scott Phantom Power Amplifier



Scott High Fidelity Speaker with Special High Frequency Diffuser



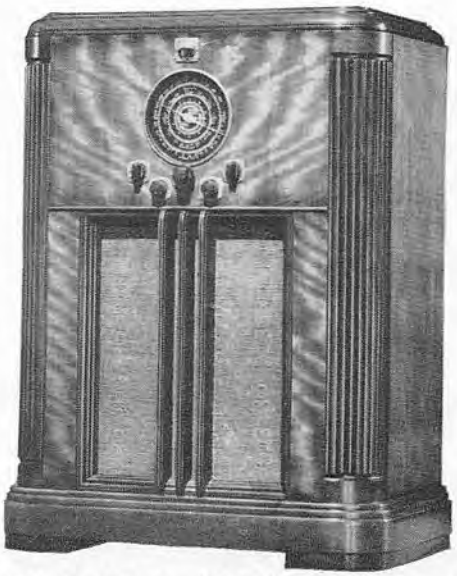
The Complete Chassis and Amplifier of Scott Super XII

The New SCOTT Super XII

No matter how beautiful the outside case of a 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?

The Scott Super XII is built with the precision of a fine watch, as shown by the view on the opposite page with the bottom plate removed to show the precision construction. It is an extremely efficient, compact, custom-built 12-tube receiver, designed for those who do not desire many of the special features incorporated in the larger 30-tube Philharmonic and the 19-tube Phantom.

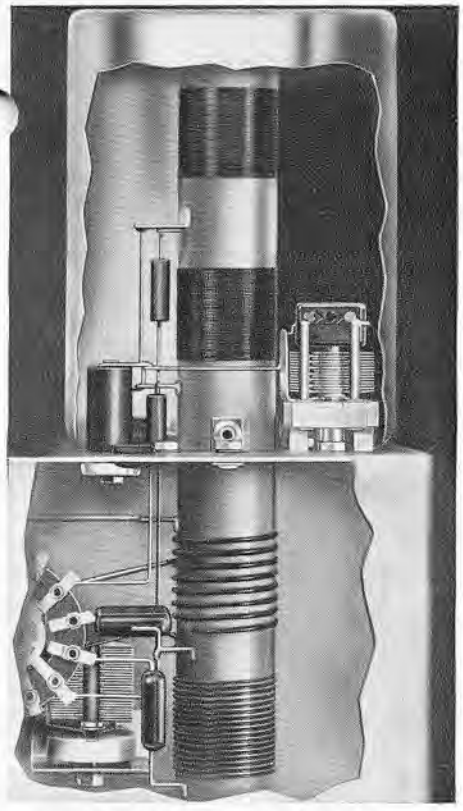
Nothing has been sacrificed in efficiency, for it is hand-made by the same skilled technicians who build the PHILHARMONIC and PHANTOM models—and from the same high quality parts, proved by the fact that it is sold with the same Five Year Guarantee.



The Scott Super XII Installed in Braemar Console

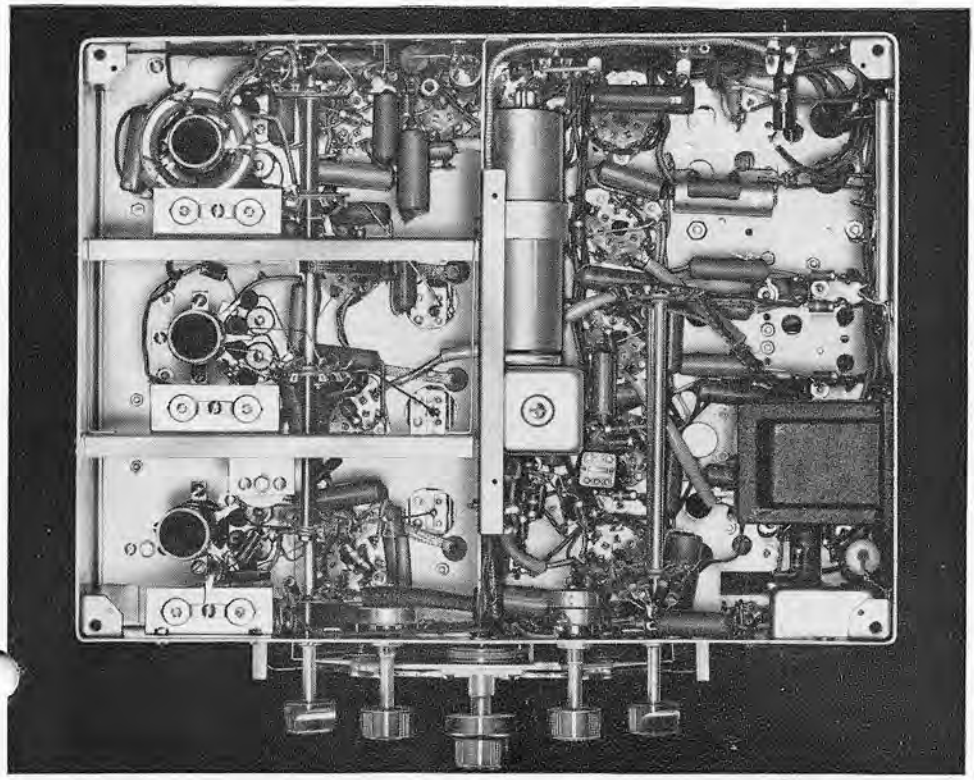
The SCOTT SUPER XII, although modest in price and compact in size, will give you the same remarkable DX performance and High Fidelity reproduction that has made a SCOTT generally recognized all over the globe as the "World's Finest Radio." Below are a few of the features incorporated in this hand-made receiver, many of which will not be found in any other radio receiver being sold today.

• Four wavebands covering all wavelengths from 13.6 to 540 meters • Overall Fidelity 30 to 8,500 cycles, approximately twice the fidelity range of most production-type radios • Two Noise Reducing systems operating on both electrical interference and atmospheric static • Special R.F. Amplifier used on all wavebands • Two stage Litzendrath I.F. Amplifier • Undistorted Class "A" Power Output of 9 watts with a peak output of 12 watts (approximately twice the undistorted volume obtained from the average radio) • New Expander and Contractor Selectivity system pro-



View of Oscillator Used in Scott Super XII, Showing Large Low Loss Shielding and Laboratory Type Air Tuned Condenser

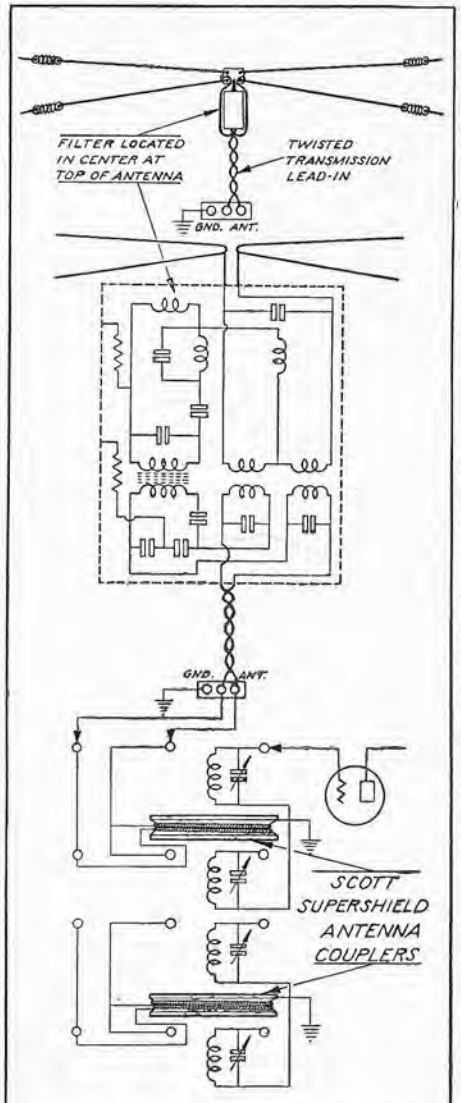
vides two degrees of Selectivity, 5 Kc. for DX reception and 12.5 Kc. for High Fidelity reproduction • Sensitivity under 1 microvolt, approximately four times the Sensitivity of most production-type receivers • Separate Continuously Variable Bass Control enables you to amplify bass tones up to 15 db. (approximately five times) without affecting the original natural bass quality • Variable Treble control combined with Selectivity control provides higher Fidelity reproduction on both radio broadcasts and record reproduction • Special 12" High Fidelity loudspeaker • Highly developed Automatic Gain control on both R.F. and I.F. amplifiers to keep programs from distant stations at even volume level • Scott Supershield Antenna Coupling system which reduces electrical interference picked up on antenna lead-in, and increases efficiency of receiver-antenna combination by factor of approximately 100 to 1 • Tone Balanced Volume Control which, when you are listening at low volumes, automatically strengthens or emphasizes the extremely low or high overtones that usually drop out of hearing on ordinary radio receivers • Stabilized Oscillator to eliminate the distortion or "twisting" of weak distant shortwave broadcasts • Precision calibrated, extremely legible, edge-lighted dial • Improved Cathode Ray Tuning Indicator • Terminals for instantly attaching record player (automa[illegible]r manual) • Economical operating cost—[illegible]s less than 1/5 the electricity consumed by your electric iron • Non-critical to antenna, may be used with any type, but extremely efficient when used with new Scott Super Double-Doublet Antenna • Chromium plated • All coils and transformers impregnated and sealed against climatic or atmospheric extremes • 12 latest type tubes used on all wavebands • Connections provided for extension speaker • 30 Day Home Trial to prove superiority over any other make of radio receiver available today • All parts (except (tubes) guaranteed Five Years against defects.



View Under Chassis with Bottom Plate Removed to Show Precision Construction of Scott Super XII

New Scott Super Double-Doublet Antenna System

The new SCOTT SUPER DOUBLE-DOUBLET ANTENNA SYSTEM has incorporated in it a special self-selecting filter unit which automatically tunes the antenna to the principal shortwave and broadcast frequencies, effectively boosting the broadcast band signal sent down the antenna lead-in from 8 to 10 times over the conventional doublet. This antenna system, in combination with the Scott



SCOTT SUPER DOUBLE DOUBLET ANTENNA WITH SCOTT SUPER-SHIELD ANTENNA COUPLING SYSTEM.

Supershield Antenna Coupling System built into the SCOTT PHILHARMONIC, PHANTOM, and SUPER XII receivers, represents, I believe, the finest DX and most efficient noise-reducing system available today. It not only assures maximum signal strength on all stations, both shortwave and broadcast band, but also quieter reception, especially in noisy locations. Although the SCOTT PHILHARMONIC, PHANTOM, and SUPER XII will provide satisfactory reception with any of the conventional antenna systems, it is strongly recommended that the new antenna system be used with these models.

A New Day for

LOVERS OF GREAT MUSIC

SEVEN MODERN RADIO-PHONO COMBINATIONS FOR THOSE WHO DESIRE THE WORLD'S FINEST MUSIC IN THEIR HOME

Symphonies, operas, concertos, and chamber music performed by the greatest artists of the world can now be heard in your home with a faithfulness that will thrill every fibre of your being. You can hear Toscanini's superb rendition of Haydn's Symphony in D Minor, Lauritz Melchior as "Siegmund" in Wagner's "Die Walkure," John Barbirolli conducting the London Philharmonic Orchestra in a masterful recording of Beethoven's Concerto No. 2 in B Flat Major (Opus 19), the brilliant coloratura of Miliza Korjus in Olympia's Aria from Offenbach's "Tales of Hoffmann," Eugene Goosens and the London Symphony Orchestra giving a beautiful interpretation of Bach's Suite in G.

If your inclination is more toward modern music and "swing," you can hear Guy Lombardo and his Royal Canadians playing "I'll See You in My Dreams," Hal Kemp and his orchestra playing "I Still Love to Kiss You Goodnight," Eleanor Powell in "You Are My Lucky Star," Nelson Eddy and Jeanette McDonald in that memorable duet "Ah Sweet Mystery of Life" and other selections from "Naughty Marietta," "Rose Marie," and "Maytime."

A great galaxy of performers, a vast treasure house of the world's finest music, is now available on high fidelity records, and when reproduced through a Scott, this marvelous entertainment will afford you as much or more pleasure than radio broadcasts. *With but one exception, every interpretive artist mentioned above is a Scott owner —and we sincerely believe that ONLY a Scott will faithfully reproduce all the fine shadings of tone and the subtle nuances that are in these new records.*

The Scott Automatic Record Changer

To fully enjoy the great operas, symphonies, and other extended works which are usually recorded on several successive records, one should be relieved of getting up and changing them by hand. The Scott Automatic Record Changer was designed for this purpose and requires only 8 seconds to automatically change from one record to another. Merely load the magazine with any number of records up to 8, either 10-inch or 12-inch, throw a switch, then the complete set will be played through on one side without further attention, and the instrument automatically stopped when the last record has been played. The parts used are so rugged that we guarantee the entire instrument for a full Five Years.

The Scott Automatic Record Changer is equipped with a professional-type pickup built to our own laboratory specifications, so scientifically designed that there is almost negligible wear on your records. It is remarkable how this special pickup seems to put new life into even old recordings, and brings forth musical tones you never realized were in your records.

The ADAM—A Deluxe Radio-Phono Combination of exquisite design either in mahogany or selected American veneers. Can be equipped with either Scott Phantom or Super XII and Scott Automatic Record Changer.

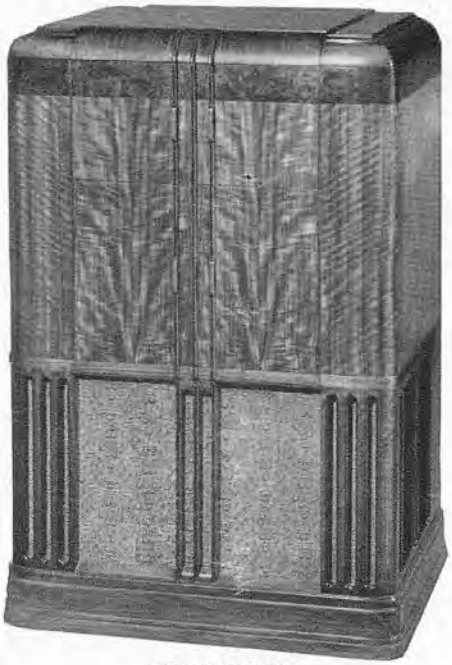
Scott Single-Record Player

For those who prefer a single-record player, we can furnish one that is identical to the Scott Record Changer, except that it does not have the automatic feature. It plays through a single record and then automatically stops. It uses exactly the same turntable, motor, and pickup.

The seven cabinets illustrated on the opposite page have acoustically sealed compartments in which either the Scott Automatic Record Changer or Single-Record Player may be installed.

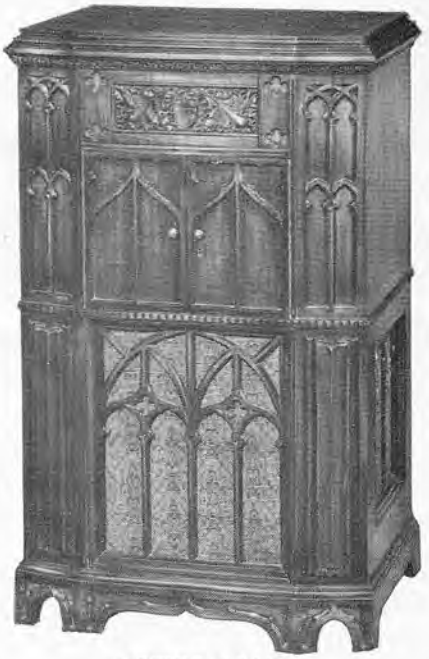
THE STRATFORD

Selected American Walnut veneers with hand-tooled book covers. Can be equipped with Scott Phantom or Scott Super XII, and Scott Automatic or Single Record Player.



THE RAVINIA

Beautifully figured Laurel wood, butt Walnut overlay. Can be equipped with Scott Philharmonic, Phantom or Super XII and Scott Automatic or Single Record Player.



GOTHIC GRANDE

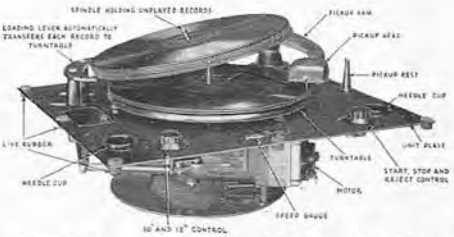
Selected Walnut veneers with linen-fold panels. Can be equipped with Scott Philharmonic, Scott Phantom or Scott Super XII, and Scott Automatic or Single Record Player.

THE WARWICK PHONO CONSOLE

Selected American Walnut veneers. Specially designed for Scott Automatic or Single Record Player to be installed in top of the cabinet, with storage space for 100 records in lower section.

SCOTT RADIO - PHONO COMBINATIONS

All the exclusive consoles shown (except the Warwick) can be equipped with the Scott Receiver and either the Scott Automatic Record Player or the Scott Single Record Player.



The Scott Precision Automatic Record Changer

The Scott Automatic Record Player is simple, compact and silent in operation. It automatically changes eight either 10-inch or 12-inch records. The scientific shape of the tone arm holds the needle true to tangent thruout the entire playing surface of the record with a maximum tracking error never exceeding 3%.

THE CUMBERLAND

Burl Walnut front and striped Walnut sides. Can be equipped with Scott Phantom or Scott Super XII and Scott Automatic or Single Record Player.

WAVERLY GRANDE

Selected American Walnut veneers. Can be equipped with Scott Philharmonic, Scott Phantom or Scott Super XII and Scott Automatic or Single Record Player.

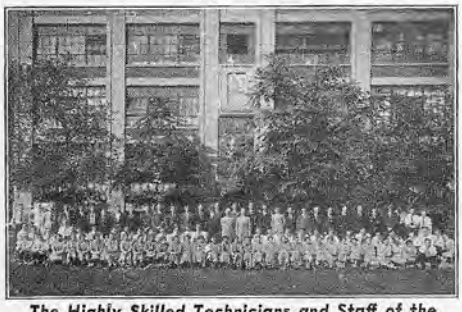
THE LINDEN

Beautifully figured American Walnut veneer with base of ebonized Birch. Can be equipped with Scott Phantom or Scott Super XII and Scott Automatic or Single Record Player.

Scott Custom-Built Radio

ALWAYS ONE TO FOUR YEARS AHEAD IN ADVANCED DESIGN AND PRECISION ENGINEERING

The Modern Daylight Laboratory Where Scott Receivers Are Custom Built



The Highly Skilled Technicians and Staff of the E. H. Scott Radio Laboratories

A Section of the Wiring Department

Engineers Testing a Scott Receiver

A Laboratory Built Instrument

SCOTT receivers are custom built to order by highly skilled laboratory technicians—in what is generally recognized as one of the most completely equipped radio laboratories in the world. A Scott custom built radio receiver is the PRECISION instrument of radio. It is the hand made product of the micrometer and oscillograph, calibrated and tested by the most infinitely accurate measuring devices known to science, and an inflexible determination that every Scott receiver, before it leaves the Laboratory shall always be as perfect an instrument as skilled human hands can make it, that will give pleasure and satisfaction and be a proud possession for many years to its owner.

Years Ahead Design Easily Proved

Those technically familiar with radio receiver design will find not only every worth while present day development already incorporated in a Scott, but will also find features *not at present incorporated in any other receiver,* but which will undoubtedly be found in the receivers of the future.

For example, the FIRST receiver to successfully incorporate more than one tuned stage in a superheterodyne amplifier was a Scott, which pointed the way to the super-selective superheterodyne as we know it today.

The FIRST receiver to successfully incorporate the Screen Grid tube was a Scott—which created new standards for Sensitivity in a radio receiver, making it possible to bring in distant foreign stations clearly with good loud speaker volume.

The FIRST Scott Allwave receiver was introduced in 1928, four years before the ALLWAVE receiver was introduced by the production type radio manufacturers.

The FIRST real High Fidelity receiver capable of reproducing the entire audible range of the human ear from 30 to 16,000 cycles was a Scott, and it is still, I believe, the only instrument capable of this high degree of Fidelity.

What You May Expect From This Custom Built Receiver

(1) Clear, loud speaker reception from stations located thousands of miles away in practically every part of the world.

(2) Tonal reproduction of an entirely new degree of perfection. When a symphony orchestra plays you will seem to be present in the Auditorium with every instrument standing out clear and distinct, and all of the rich overtones that give life and vividness (which are usually missing entirely on the ordinary radio) reproduced with a startling degree of realism. When you hear a voice—male or female—so natural is the reproduction it defies detection from the original voice.

(3) Easy, almost automatic operation on both broadcast and short waves.

(4) Trouble-free operation for many years—every Scott receiver is guaranteed against defects (except tubes which are guaranteed by the manufacturer) for Five Years.

Scott Custom Built Receivers Are *Not* Expensive

The modest price for which a Scott will be custom built for you is as surprising as the performance of the receiver itself, for by selling direct from the Laboratory to you (they are not sold through dealers) you save the dealer's profit, and pay no more than is asked for many ordinary radio receivers produced by high speed mass production methods.

E. H. SCOTT RADIO LABORATORIES, INC.

4450 RAVENSWOOD AVENUE, CHICAGO, ILLINOIS

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