THE envelopes above which were received at the Laboratory during the last few days, tell a very graphic story, and indicate how strictly news, not only from Europe, but from other parts of the world at present far removed from the field of hostilities, is being closely watched and censored.

"Opened by Censor" will be a very common stamp on all letters received from the countries engaged in war. We recently heard reports of a German submarine off the coast of Newfoundland, and today a letter arrived from there with the stamp "Opened by Censor" on the envelope. Apparently native Newfoundlanders corresponding with their friends in other countries are not allowed to say anything about what is actually happening there. From the British West Indies comes another letter bearing the stamp "Opened by Censor," indicating that some events occurring there must not be talked about. "Censura Militar" is the stamp on a letter just received from Madrid, indicating a military censorship is still functioning in Spain, and that life is still far from normal even though Spanish war is over.

Each of the four major countries now at war has a large number of super-powerful shortwave transmitters on the air practically 24 hours a day. England is transmitting daily programs on 16 different shortwave channels; Italy on 11 channels; France on 5 channels; Germany on 4 channels. Although we know that the "news" broadcast at regular intervals during the day from the transmitters of London, Berlin, Paris, Rome and Moscow is highly seasoned with propaganda, these broadcasts at least enable us to hear all sides of the story.

With a SCOTT you can listen DIRECT to the stations of London, Berlin, Paris, Rome, and Moscow, not only when they are broadcasting by directional antenna for the exclusive benefit of listeners in North America, but, because of the SCOTT'S superpower, you will also be able to bring in many of the weaker European stations which are rarely heard on the ordinary radio receiver. SCOTT Receivers will play their part in the coming months by bringing to their owners in the United States and many foreign lands, all sides of the European conflict, not merely the favorable censored news that each nation now wishes the rest of the world to hear.
The 1940 Scott Philharmonic Tuning Chassis

1940 SCOTT PHILHARMONIC

THE WORLD'S FINEST RADIO RECEIVER—WITH FINER TONE —CLEARER REPRODUCTION—HIGHER FIDELITY—GREATER UNDISTORTED VOLUME—GREATER LONG DISTANCE RANGE —CUSTOMBUILT AND TESTED TO MORE PRECISE STANDARDS THAN ANY OTHER RADIO RECEIVER IN THE WORLD TODAY.

For many years a SCOTT has been the chosen reproducing instrument of noted artists the world over, among them Arturo Toscanini, John Barbirolli, Eugene Goossens, Jose Iturbi, Yehudi Menuhin, Lauritz Melchior, and many others. Like the name Stradivarius on a violin, the world's synonym for the FINEST in violins, the name SCOTT on a reproducing instrument has become, through the years, synonymous for the FINEST in radio.

The new 1940 SCOTT PHILHARMONIC is the precision instrument of radio, built in very limited numbers for those who desire the ultimate in a deluxe instrument. It is as definitely superior to the ordinary type of radio in tonal quality, undistorted power, quieter and clearer reception of programs from foreign stations in all parts of the world, in construction and quality, as a fine custombuilt automobile such as the Rolls Royce, the 16 cylinder Cadillac or the 12 cylinder Packard is superior to the standard type of automobile which has been definitely designed to be built by the thousands in a high speed mass-production plant at the lowest possible cost per unit.

The 1940 SCOTT PHILHARMONIC incorporates the very latest developments in radio engineering plus exclusive developments of the Scott Research Laboratory on which patents have been recently issued, and is of such advanced design that we sincerely believe it represents the highest degree of perfection in radio receiver design ever attained.

When we say that the new 1940 SCOTT PHILHARMONIC is the world's most highly developed receiving and reproducing instrument—one that will give finer tone and better reception, not only from stations here in our own country, but also from far distant foreign lands, we sincerely believe we are simply making an actual statement of fact, and that a comparison of the laboratory curves of the Fidelity, Sensitivity, Selectivity, and Power Output with those of any other receiver will quickly prove this statement beyond any question of doubt.

In the new 1940 SCOTT PHILHARMONIC will be found features that provide an even higher degree of Useable Sensitivity, a greater Continuously Variable Selectivity range, and a more highly developed Automatic Gain Control System, that enables it to bring into the home of its owner the intensely interesting news broadcasts now being transmitted from foreign stations in London, Berlin, Paris, Rome, Moscow and many other parts of the world, with a volume and clarity that will often make it difficult for you to believe these broadcasts are not coming from a local station. Today, largely due to their ability to bring in far distant foreign stations regularly and with good volume, SCOTT RECEIVERS are in daily use in 153 different foreign countries.

However, the pure natural tone quality on the 1940 SCOTT PHILHARMONIC is undoubtedly its most outstanding feature,...
The first tuned circuit in the R.F. amplifier resonates and amplifies the desired signal before it reaches the first R.F. tube; while the 2nd and 3rd tuned circuits operate in the plate circuits of the 6UG tubes instead of the grid circuits to provide maximum R.F. gain on all Shortwave bands. All R.F. coils are wound on special low-loss forms, and by using especially large coils and shields, eddy current losses are practically eliminated, resulting in a total gain in circuit efficiency of approximately 3 to 1 over receivers using the usual size coils and shields.

Special Electron Coupled Oscillator Circuit Prevents Frequency Drift
In some radio receivers, the function of the Oscillator is combined with the Detector, thus to attain at the present stage of radio science. Complete thermal isolation from heat generated in the voltage dividers, and the use of micrometer adjustment air condenser trimmers and padders further assures still more precise dial calibration and circuit alignment on all tuning ranges.

The Converter Circuit
A specially developed Converter circuit is incorporated using a 6LG7 tube, which covers the very wide range of frequencies of the 1940 SCOTT PHILHARMONIC with peak efficiency.

Highly Developed Four Stage I.F. Amplifier
In the 1940 SCOTT PHILHARMONIC four stages of I.F. amplification are incorporated, using three 6SG7 tubes in the first three stages. In the fourth I.F. stage a 6BG11 dual purpose tube is used which furnishes ample driving power for the Audio Frequency Diode, handles the high modulation peaks, and assures perfect rectification without distortion.

The vast majority of radio receivers have only one I.F. stage, while the higher priced models have two, and in some cases three. However, the owner of a receiver such as the 1940 SCOTT PHILHARMONIC is, we believe, interested in only one thing—the finest possible reception at all times. By reducing the number of I.F. stages you decrease the Selectivity in proportion, and there are innumerable times when the extra I.F. stages used in the 1940 SCOTT PHILHARMONIC will make all the difference between receiving a distant station clearly and quietly, and not receiving it at all, or with considerable interference.

To prevent the usual loss in efficiency due to eddy current losses where small shield cans are used, each of the four I.F. stages are mounted on shield cans 3 1/2" in diameter. Both primary and secondary coils in each I.F. transformer are wound with Litzendrath wire in four sections, and tuned by air condensers mounted on Staatite insulators. An electrostat shield is provided between the primary and secondary of each transformer to eliminate capacity coupling between the circuit assuring pure magnetic coupling. Each I.F. stage is so thoroughly shielded, carefully filtered, and effectively by-passed, that every trace of interstage coupling and instability is eliminated, making it possible to utilize fully the high gain in the I.F. amplifying system.

The very advanced design of the four stage I.F. amplifier, with its perfect stability and high gain, provides a higher degree of Useable Sensitivity than has ever been possible to this time ever been incorporated in a superheterodyne receiver. Together with the newly highly efficient two stage R.F. system it makes possible the receiving of distant foreign stations which would be entirely inaudible on the ordinary radio receiver.

Selectivity Continuously Variable From 2 to 16 KC.
To bring in weak distant stations on channels adjacent to powerful local stations, a high degree of Selectivity is necessary. An outstanding feature of the 1940 SCOTT PHILHARMONIC is the Continuously Variable bandpass I.F. Selectivity with a range from 2 to 16 KC. which, combined with our exclusive system of controlling the Selectivity in the R.F. stage, provides an unusually wide range of Selectivity and Fidelity. As the I.F. Selectivity is continuously variable, it can be set to give the maximum degree of Fidelity possible, without the interference eliminated from stations on nearby channels.

Another unusual feature in connection with this variable I.F. Selectivity system is the
special means used to secure maximum Sensitivity when the receiver is in the most Selective position, which makes it an ideal receiver at this time when the daily English news broadcasts from London, Berlin, Paris, Rome and Moscow are of such vital interest to all who wish to have an unbiased picture of what is happening in the world today.

Two Separate AVC Systems Used To Control Fading Signals

The satisfactory reception of distant Short-wave stations depends to a great extent on the perfection of the Automatic Volume Control system. This is a circuit within the receiver which, when a signal begins to fade out, actually increases the volume. Then, when the signal strength "fades in" again, the Automatic Volume Control automatically decreases the volume. In this way, a comparatively even volume level is maintained on distant stations as the AVC system acts on the signal coming into a radio receiver in much the same way a governor acts on an engine.

Instead of the usual single AVC used in most production type receivers, two separate and very highly developed Automatic Volume Control systems are used. The first system incorporates a 686C tube which controls the gain of the R.F. amplifier. The second system also uses a 686C tube and controls the gain on the I.F. amplifier. The R.F. Automatic Volume Control system, fully delayed to provide maximum gain on the I.F. amplifier, prevents (1) interference from signals of strong stations on channels adjacent to weak distant stations, (2) overloading the R.F. converter tubes, and (3) noise and distortion when tuned to a powerful local station, or to a distant station on a channel adjacent to a local.

High Useable Sensitivity Brings in Distant Foreign Stations Clearly

Another outstanding feature of the new 1940 SCOTT PHILHARMONIC is the high degree of Useable Sensitivity available on the Shortwave bands where a high degree of Sensitivity is so necessary to bring in programs from distant foreign stations clearly and with good volume. A separate Sensitivity control is provided which is Continuously Variable so that the sensitivity of the receiver can be set at the exact point where it will give the quietest possible reception in all classes of receiving locations. It is so highly developed that it does not affect or impair the AVC action at any degree of Sensitivity.

The extremely high degree of Useable Sensitivity incorporated in the 1940 SCOTT PHILHARMONIC is just one of the reasons why it will undoubtedly, during the coming year, establish many new records in the reception of weak, low-powered foreign stations, thousands of miles distant.

Silent Tuning Between Stations

As was just pointed out, in order to bring in distant stations from all parts of the world, a receiver must have a high degree of Useable Sensitivity. If it is to hold these signals at a constant volume level it must have an extremely efficient AVC system. However, a highly sensitive receiver, with a very efficient AVC system, means that when tuning between stations and no signal is coming through, the AVC system will open up the full Sensitivity of the receiver, and unless your location is an extremely quiet one free from all forms of electrical interference, considerable noise will be heard. In the 1940 SCOTT PHILHARMONIC the Sensitivity can be quickly set to the position where noise caused by electrical interference picked up on the flat top of the antenna is practically eliminated, enabling you to tune in stations from one end of the dial to the other without noise. This feature means that the 1940 SCOTT PHILHARMONIC can always be operated at any particular location to give the smoothest and quietest reception.

Special Noise Reducing Circuits Practically Eliminate Electrical Interference Picked Up On Antenna Lead-in

In addition to the noise reduction obtained by control of the Sensitivity, a patented noise-reducing Supershield Antenna Coupling System developed in the Scott Research Laboratories, practically eliminates electrical interference or noise picked up on the antenna lead-in and at the same time effectively DOUBLES the Sensitivity or distance-getting ability of the receiver and antenna combination by eliminating loss and providing a highly

I.F. Transformer Showing Four P1. Litzen- drath Coils, Air Tuning Condensers and Part of Selectivity Control.

The Separate Power Amplifier Chassis Used with 1940 Scott Philharmonic
efficient transfer of the signal picked up on
the flat top of the antenna to the grid of the
first R.F. tube. By means of this new Scott
development, satisfactory reception is now
possible from many distant stations in loca-
tions where shortwave reception up to this
time has been unsatisfactory or impossible
owing to the amount of noise and inter-
ference picked up on the antenna lead-in.

High Fidelity Reproduction Wins
Enthusiastic Endorsement of
Leaders in Musical World

The 1940 SCOTT PHILHARMONIC is de-
signed to reproduce a wider range of frequen-
cies than any other receiver available today,
and is the principle reason for the enthusiastic
endorsement of leaders in the musical world.
Acoustical engineers have proved by scientific
tests that the audible range of the human ear
is from 30 to 16,000 cycles or vibrations per
second. At the present time, there are a com-
paratively small number of broadcasting sta-
tions transmitting frequencies in this range,
but the SCOTT PHILHARMONIC is designed
not merely for today's requirements but for
those of the future as well. At the present
time stations on the broadcast band are re-
quired by the Federal Radio Commission to
limit their transmitting frequency to cut off
sharply at 8,500 cycles in order to prevent
interference from stations on adjacent chan-
nels. However, if perfect reception is to be
obtained from these stations, the frequency
response of your receiver must be flat at 8,500
cycles, otherwise many of the higher frequen-
cies or overtones will not be heard. As it is
the reproduction of these higher overtones
and harmonics which give music and voice
their timbre or individuality, it will be seen
how necessary it is that all frequencies actually
being transmitted are reproduced.

In the 1940 SCOTT PHILHARMONIC, as
the Selectivity is continuously variable, it is
possible to broaden out the receiver so that
it will pass every frequency being transmitted,
and a listening test over a comparatively short
time is all that is required to quickly prove
beyond all question its outstanding superiority
and immeasurably finer tone.

Variable Bass Control

All broadcasting stations do not transmit
the same high degree of Fidelity. Therefore,
in order to provide perfect reproduction, it is
necessary to vary the lower frequencies so
that the bass notes may be made weaker or
stronger. This is accomplished in the 1940
SCOTT PHILHARMONIC by means of a
new Bass Bi-Resonator system, another de-
velopment of the Scott Radio Research Labora-
tories. This system provides perfect reproduction
of the Bass frequencies without in any way affect-
ing or muffling the speaking or singing voices,
or any of the higher frequencies.

Many receivers have what appears to be
good bass response, but it is generally accom-
panied by a considerable amount of AC hum.
In the new Scott Bass Bi-Resonator system,
perfect Bass reproduction has been secured but
the hum has been entirely eliminated. An exami-
nation of the Fidelity curves shows the extremely
sharp dip at 60 cycles which eliminates the
60 cycle hum frequency fed in from remote
pick-ups of broadcast stations. It will
be noted that our Bass Control System pro-
vides practically no boost at frequencies of
200 cycles or higher, again minimizing the 120
cycle frequency hum frequency heard on or-
dinary receivers. A listening test of the new
1940 SCOTT PHILHARMONIC will quickly
prove the tremendous improvement in Bass
reproduction this new system provides.

Variable Treble Control

One of the great differences between the
ordinary receiver and a highly developed in-
strument such as the 1940 SCOTT PHILHAR-
MONIC lies in its remarkable reproduction of the
higher frequencies or overtones, for it is
these that add life and vividness to reproduc-
tion. If the higher overtones are missing, re-
production sounds flat, dull, and lifeless.

In the 1940 SCOTT PHILHARMONIC a
Variable Treble Control enables you to ac-
centuate the higher frequencies if they are not
coming through from the transmitting station
with the proper balance, or to reduce them
if they are not necessary for correct treble.
The 1940 SCOTT PHILHARMONIC with its Variable Bass
and Variable Treble Controls provides an
instrument that will be treasured for many
years by those who enjoy fine music.

Increased Handling Capacity

Increased reserve power is incorporated in
the 1940 SCOTT PHILHARMONIC to pre-
tend fullness and distortion on comparatively
loud passages when the receiver is played at
low or normal volume.

To secure this fine reproduction, four stages
of pure class "A" audio frequency amplifica-
tion are used. The first audio stage uses the
new type 6J5G tube, the second audio stage
(whch operates as a distortionless phase in-
verter) also uses a 6J5G tube. The third
audio stage uses a 6J5G tube as a push pull
driver, while the fourth stage uses four 6L6G
bead power output tubes with the newly de-
veloped inverse feedback back system to mini-
ze amplitude and frequency distortion.

Four 6L6G tubes used in parallel pushpull
in the power output stage, together with a
specially designed driver stage, allow 75% of
the gain of the 6L6G tubes to be used for
distortion cancellation in the tubes themselves.
This means that the last traces of distortion
are cut by a factor of 4 to 1, resulting in an
output of 40 watts pure Class "A".

One stage of audio amplification could
easily have been eliminated if the 6L6G power
tubes had been used in the usual manner, but
the increased harmonic distortion would have
resulted in inferior杰dimension and poor tone
quality. The 1940 SCOTT PHILHARMONIC
has been designed primarily for those who
desire the finest and most perfect deluxe radio
receiving and record reproducing instrument
that radio science can produce.

If your receiver is of the usual type, we
suggest you make a test with it on any sym-
phonic broadcast. Turn the volume to a nor-
mal listening volume—not too high, and not
too low. You will note the softer passages
come through quite well. Now listen atten-
atively to the loud passages, and you will
undoubtedly notice that all of the tones are
not coming through the speaker. The fortis-
imo, or loud passages, will sound choked or
muffled, and without the thrill, effect they
give you when you hear them in the concert
hall. This effect is nothing more or less than
distortion, an unavoidable result if a receiver
has less handling capacity (power output)
than the transmission it is trying to reproduce.

Special 15" High Fidelity Speaker

An examination of the acoustical curve of
even the best loud speaker will show many
"peaks" and "dips" in response at various
frequencies. This means that the tones coming
in at the "peaks" of the speaker are accentu-
ated or made louder than they should be,
while the tones coming in at the "dips" are
not heard at sufficient volume, with the result
that reproduction is impaired in proportion to
these variations in the "peaks" and "dips"
of the speaker.

The Inverse Feed-back system Incorporated
in the 1940 SCOTT PHILHARMONIC ampli-
ifier is designed to compensate for these
defects, as it automatically cuts down the
"peaks" and brings up the "dips" giving finer
and more natural reproduction, broadening
out the acoustical response of the speaker by
a factor of approximately 2 to 1.

In addition to improving the acoustical re-
sponse of speaker, it also extends the fre-
quency range both at the low and high
frequency end, and the objectionable "hang-
over" so often noticeable in loud bass repro-
duction caused by the speaker cone vibrating
after the note or sound has actually ceased,
is eliminated.

The SCOTT PHILHARMONIC speaker has
been especially designed for High Fidelity re-
production and heavy duty performance. It
incorporates the very latest developments in
loud speaker design, a 15" curvilinear dia-
aphragm, and a heavy 2" "voice coil." Its
frequency response covers perfectly the
frequency range of all stations on the Broadcast
band. Two special High Frequency speakers,
which have been developed to reproduce the
higher frequencies or overtones up to 16,000 cycles, can be supplied at $14.95 the pair for reproduction of the full frequency range up to 16,000 cycles.

**Perfected Volume Range Expansion System**

Every program you hear over the air does not come to you exactly as it enters the studio microphone. In the studio a monitoring engineer sits in his glass enclosure with the musical score directly before him during each broadcast, and when this score calls for a crashing forteissimo, the monitoring engineer turns a control which immediately reduces the strength of the passage. When the score calls for a very soft passage, he turns his control up, so that it will be transmitted with more volume.

Therefore, in any radio receiver without Volume Range Expansion, you never hear a broadcast exactly as the composer wrote the score, or as the conductor renders it, but as it is interpreted by a monitoring engineer who is not always an acceptable music critic.

The 1940 SCOTT PHILHARMONIC incorporates what we believe to be one of the greatest advances made in the reproduction of orchestral music—the Scott Double Channel Volume Range Expander, a development of our own Research Laboratories, and found in no other reproducing instrument. When you switch on a Volume Range Expander, the music coming from the receiver immediately changes to practically its original dynamic proportions, thereby restoring an emotional effect and vigorous vitality which is usually missing in radio broadcasts and record reproduction.

"From the softest sound of an orchestra or speaking ensemble to the utmost sonorities of a great tutti," says Leopold Stokowski, "there is and should be a very wide range of difference. There are physical, psychological, and musical reasons for this. Much of the emotional effect of music in its dynamic intensity of mood and expression depends on gradual and quick increase of loudness ( crescendos) and gradual or quick reduction of loudness (diminuendos). Also sudden accents on one or more notes or on a melodic outline, either on the top edge or the lower edge, or somewhere in the middle of the total mass of sound, add at certain moments to the poignancy of the music. Another factor in increasing the eloquence of some kinds of musical expression is the powerful contrast of the great mass of loud harmony followed or preceded by delicate distant-sounding music. One of the greatest values of music is its power to evoke in us moods and states of feeling and of being—that depend greatly upon dynamic contrast and gradation."

It is unnecessary to point out that the ordinary radio does not reproduce these thrilling effects described by Dr. Stokowski that you enjoy when present at an orchestral performance. This is because the broadcast studio’s monitoring engineer controls the amount of volume which is broadcast, so that it will not exceed or fall below a certain level of intensity. These loud passages are reduced in volume and soft passages are increased in volume. In recordings too, there is control of dynamics by the recording engineer to avoid cutting out the record grooves. This “leveling out” process removes some of the expression given to the composition by the conductor or artist, and the result is that we do not hear the music as the composer originally conceived it. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone. The original contrasts in volume are equalized and smoothed out that the reproduction you hear often becomes a comparatively flat and unimpressive monotone.

**High Fidelity Record Reproduction**

Connections are provided for attaching a pick-up to the 1940 SCOTT PHILHARMONIC, and a switch on the front panel allows the receiver to be instantly adjusted, either for reception of programs off the air, or record reproduction. All tone adjustments are accessible on record as well as programs received off the air. This means that if the record is lacking in either bass tones, or the higher overtones, these frequencies can be adjusted to reproduce exactly as you desire to hear it.

**Record Surface Noise Suppressed**

The presence of "needle scratch" when listening to records has always been one of the great objections to record reproduction, and various methods have been tried to eliminate or reduce it. One very common method is to use a pick-up having a response which is limited to the reproduction of frequencies not exceeding 4,000 cycles. If a high quality pick-up is used, the higher frequencies or overtones are reproduced, but the record scratch is increased.

A development of the Scott Research Laboratories has at last made possible the full enjoyment of record reproduction, for it automatically eliminates the scratch on the record at the lower volume levels where it is objectionable.

The result of this very outstanding development in record reproduction is that music or voice can now be heard with all of the life and vividity of the original, and a degree of pleasure that simply cannot be realized until one has heard it. Visual demonstration of this remarkable development.

**Parts Used**

Air condensers are used throughout in all tuned circuits. A special low loss, wide spaced, four gang Tuning Condenser is used in two separate units to isolate high frequency currents and provide stable gain at high frequencies. High frequency circuits are insulated either with high frequency low loss Statite, or special low loss high frequency bakelite, including Wave Change Switch and High Frequency tube sockets.

All High Frequency circuits are thoroughly isolated, independently shielded, by-passed and filtered—Special low loss, eight layer celanese braid insulation is used on all shielded leads in high frequency circuits—Metalized, hermetically sealed, molded bakelite resistors are used throughout—Plate voltage and bias dividers are designed to dissipate heat externally to still further reduce possibility of frequency drift through excessive heat. Characteristic of tuning coils and condensers—Heavy copper tinned braided used for all high frequency circuit grounds—Extremely heavy duty 165 pound power transformer—Heavy duty chokes used in special circuit which prevents lamiations buzzing and causing hum—Chasis and amplifier base 14 gauge steel, heavily chromium plated.

**Five Year Guarantee**

Every part of the 1940 SCOTT PHILHARMONIC receiver is fully guaranteed (except tubes). Five years of free service (free of charge) is extended to this receiver in the event of any defects in material or workmanship, and will be replaced free of charge, while still connected to the Laboratories, provided chassis seals are not broken or receiver tampered with.

The Special High Fidelity Heavy Duty
16" Speaker.

Sounds rapsy, if as the low tones were missing. An accurate timing indicator which will show when a program is tuned in exactly a necessity on every fine receiver. In the 1940 SCOTT PHILHARMONIC a Cathode Tuning Ray 6G5 tube is used for this purpose. In addition to functioning as a tuning indicator it is also valuable in locating comparativley weak stations which you might easily pass over when tuning by ear alone, and also in locating Shortwave stations which “stand by” for a considerable length of time without broadcasting, for the fluctuations on the tuning indicator indicate instantly if there is a station operating.

Some programs are not “monitored” as severely as others, and therefore do not require so much Volume Range Expansion. A 6G5 Cathode Ray tube is therefore used as an indicator to show the degree of expansion on the program, making it an easy matter to set the Volume Range Expander at the proper point.

**Television Sound Connection**

The Ultra High Frequency band enables the owner of a 1940 SCOTT PHILHARMONIC to tune in Television sound broadcasts direct. In addition, connections have been provided to attach a separate Television Video through which you will see the picture on the small compact unit, while the program itself will be heard through the speaker of the 1940 SCOTT PHILHARMONIC.
WHAT A SCOTT RECEIVER MEANT TO AN OWNER IN SPAIN DURING THE SPANISH WAR

FEW of us living in the United States realize how fortunate we are compared with the Spanish in Europe and other foreign countries today. Nothing could prove this more conclusively than the experience of a receiver in Spain. It reads as follows:

Valencia (Spain), Aug. 18, 1939

Dear Mr. Scott:

With peace re-established in our cherished Spain, sublime work of the Spanish arms directed by the genius of our leader Franco, I want to fulfill a desire which during the last war, right in the Bohemian zone where I had the misfortune to be, I promised myself to realize. That is to explain to you the thanks which I owe to your radio, since I suffered three years of martyrdom and persecution, without direct contact with the real, civilized world. Only thru the radio did we receive the consolation of news of the victorious feats both from the war fronts and from international sources.

Since 1934, before the war I owned, and I still have now, an apparatus of your make which my firm puts on the market under your wise management. As yet it has undergone neither damage nor charge of tubes, which information I want to serve as eulogy of you, for with the clandestine and constant operation of the set during the most critical period, I have been able to keep in steady contact with the whole world without interruption and with the same clearness as on the first day.

I wanted to give you this information and congratulate you for this fact.

Yours very truly,

Jose Marquina
Calle Comedias, 25
Valencia (Spain)

Today there are undoubtedly many of the Scott receivers which were sold in Germany, Czechoslovakia, and some of the other Balkan states before war broke out, which are, at this time, bringing to their owners some authentic news of what is happening in their own as well as the outside world. But what a tremendous risk these owners are running in order to listen to transmissions that here in this country we can sit down and tune in on our receivers without fear of being thrown into a concentration camp, or worse.

Immediately war was declared, the German people were given orders not to listen to foreign broadcasting stations under penalty of being thrown into a concentration camp. In all of the countries now at war, and in several of those that are not as yet engaged in war, severe restrictions have already been imposed, both on the reception of foreign programs, and in the censorship imposed on those that are being transmitted. Undoubtedly, in the United States we are getting a more unbiased picture of events in Europe at this time than the people of any other nation, but we should be thankful that all news coming thru is heavily censored, and undoubtedly any that is unfavorable is not allowed to pass.

While the programs from Europe are literally loaded with propaganda, still it is possible, by listening to the daily news broadcasts in English from each country, to obtain a much truer picture of what is happening, than it is from the daily newspapers themselves. From 6:00 in the morning until midnight, programs are being transmitted from the Euro-

pean stations on special directional antennae especially for listeners in North and South America.

Up until the time war broke out, I received monthly programs from London, Berlin, Paris, and Rome, listing them a month in advance, but the outbreak of the war has apparently disorganized this service, for no advance programs for October have so far been received from Berlin, Paris or Rome. However, this morning I received the emergency transmission schedule from the British Broadcasting Corporation, giving their present program schedule as follows:

**English News Broadcasts**

- **Station G5J—21.53 Mgs. (13.93 Meters)**
  - 6:00 to Noon EST
- **Station G5G—17.79 Mgs. (16.68 Meters)**
  - 6:00 to Noon EST

**German News Broadcasts**

- **Station G5J—21.53 Mgs. (13.93 Meters)**
  - 9:00 AM to 3:25 PM
- **Station G5G—17.79 Mgs. (16.68 Meters)**
  - 3:25 PM to 6:00 PM EST

**Russian Broadcasts**

- **Station G5J—21.53 Mgs. (13.93 Meters)**
  - 9:00 AM to 3:25 PM

**Italian Programs**

- **Station G5J—21.53 Mgs. (13.93 Meters)**
  - 9:00 AM to 3:25 PM

German receivers employ a slightly different technique to the English broadcasts. You will hear a record perhaps of a symphony, dance tune, or a chorus, then a very short announcement, that may contain a quotation from Adolph Hitler's book "Mein Kampf," or perhaps a quotation from a speech made by some English statesman five or six years ago. In addition to these, of course, there are, at regular intervals, news broadcasts giving the General version of events.

Germany uses four transmitters as follows: DJL, 15.11 Mgs. (19.85 Meters); DJJ, 15.2 Mgs. (19.74 Meters); DJ, 11.77 Mgs. (35.49 Meters) and DJZ, 11.80 Mgs. (25.42 Meters). You will find that from 5:00 PM EST to 8:00 PM EST, you will be able to tune in the German stations on one of these wavelengths.

**The French News Broadcasts**

The French are employing most of the time two transmitters, one on 11.71 mgs., and the other on 11.88 mgs. They are now transmitting quite regular news broadcasts in English, especially during the evening hours between 7:00 PM and 10:00 PM EST. The English news broadcasts from Paris are often quite interesting.

**Italian Programs**

At the present time Italy is probably putting on more regular programs than any of the European stations, and their transmissions come over very well. They are continuing with their regular daily American Hour and use three transmitters: 2RO—9.63 Mgs.; 2RO—11.81 Mgs. and 2RO—17.82 Mgs. The regular American Hour comes over between 8:30 PM EST and 10:00 PM EST. In addition to news in English, the Italian stations transmit some very fine musical programs.

**Russian Broadcasts**

Moscow apparently has some very powerful transmitters, and is now broadcasting a program nightly which I have heard best on 15.18 Mgs. When you pick up Moscow, you will have no trouble in identifying it after listening for 5 or 10 minutes, for the program is announced in very excellent English by a man and woman, with a decidedly London accent.

**Foreign Program Schedule for Scott Owners**

Within the next few days I will have off the press a new and up-to-date shortwave log listing the shortwave stations of the world with the latest transmitting time schedules available for each station. In addition, there is a World-Wide Time Chart included which enables anyone to convert Greenwich Meridian time into their local U.S.A. time. A postcard from any Scott owner will bring this schedule to them free. Those who do not own Scott receivers, but who would like to have a copy of this time chart, may remit by registered mail the cost of 25c in either stamps or coin direct to the Laboratories.
THE new 20 tube SCOTT PHANTOM-DELUXE is a custom-built receiver incorporating such advanced design that it is sold with the distinct understanding you are to have 30 days' trial after it arrives in your home to prove, by an actual performance test, its superiority to any other radio receiver (excepting only the new 1940 SCOTT PHILHARMONIC) selling at any price, and with any number of tubes. If it does not, in any kind of side by side comparison you care to make, have finer tone on all stations—bring in distant foreign programs with greater clarity and volume—prove to be a finer and better instrument in every way—you have the privilege of returning it any time within 30 days, and the purchase price will be refunded. In this test you alone are to be the sole judge!

For those who do not desire the extended wavelength range, the program volume range expander, greater power output, and the wider fidelity range incorporated in the 1940 SCOTT PHILHARMONIC, the SCOTT PHANTOM-DELUXE is the ideal receiver. We know of no other make of receiver today that can even approach its tonal perfection, the volume and clarity with which it brings in distant foreign stations, its range of selectivity that enables it to separate stations on adjacent channels, or its remarkable freedom from man-made static or electrical interference.

Following is a brief summary of some of the features incorporated in the new SCOTT PHANTOM-DELUXE: • Twenty latest type octal base tubes. • Overall Fidelity practically flat from 30 to 8,500 cycles—approximately twice the tonal response of an ordinary radio receiver. • Wavelength Range (5 to 550 Meters) including Ultra High Frequency wavelengths, as well as regular foreign Shortwave and Broadcast bands. • Power Output 35-40 watts, almost four times that of average radio. • Continuously Variable Treble Control to secure quality reproduction even when Variable Selectivity Control is at maximum. • Continuously Variable Bass Control operating full range high "Q" Bass Bi-Resonator system which does not muffle voice, or affect the higher frequencies in any way even when control is at maximum. • Variable (instead of fixed) Selectivity makes it possible to secure razor-sharp Selectivity from 3.5 Kc. for DX reception to 12.5 Kc. for High Fidelity reproduction. • Continuously Variable Sensitivity enables Sensitivity to be set at exact point to provide greatest possible long distance reception consistent with electrical interference level of your particular location. • Useable Sensitivity (distance getting ability) so great that a shielded attenuator had to be added to signal generator before it was possible to even measure the extremely weak transmissions (0.6 to 10.0 microvolts) which were tuned in and amplified with this new receiver. • Improved Scott Supershield Antenna Coupling System and Dickert Automatic Noise Limiter, eliminates or absolutely minimizes local electrical interference now picked up on the antenna lead-in from vacuum cleaners, oil burners, automobile ignition systems, and other electrical appliances, so that many foreign shortwave programs, virtually blotted
out by such noise on the ordinary radio, can now be received with remarkable intelligibility. • Special R.F. Amplification on all bands provides maximum volume and quieter reception on DX stations. • Two Automatic Volume Control Systems (instead of the usual single system) keep transmissions from distant stations at a comparatively even volume level and reduce fading. • Inverse Feed-Back System which automatically maintains practically flat acoustical response over a very wide frequency range, eliminating the annoying "paper rasp" produced by many receivers when certain tones or frequencies are reproduced. • Specially Designed 15" High Fidelity Loudspeaker with High Frequency Diffuser which distributes higher frequencies to all parts of the room. On musical broadcasts or records, this Non-Directional Sound Diffusion System gives effect of a spread-out orchestra. • High Fidelity Record Reproduction by merely connecting record player to terminals provided on chassis. All tone adjustments available for record reproduction. • Scott Needle Scratch Suppression practically eliminates surface noise when playing records without affecting High Fidelity at normal volumes. • Three Stage Audio Amplifier similar in design to those used in high grade broadcasting stations. • European Slide Rule Dial with indirect lighting. Large block-type lettering makes it easy to locate and identify the various bands and frequencies. • Two Tuning Speeds, fast for regular tuning, slow for precision adjustments when tuning in distant stations. • Silent Tuning Between Stations. • Shielding so complete that not slightest sound of signal can be heard from any station, even powerful local, when antenna and ground are isolated and disconnected. • Tuning Chassis and Amplifier mounted on separate 14GA steel chassis. • Impregnated for Extreme Climatic Conditions with every vital part impregnated and hermetically sealed so that instrument will stand up for many years under conditions which would soon render an unprotected receiver useless. • Both Chassis Finished in Gleaming Chromium (instead of commonly used cadmium) for maximum protection from salt air and dampness.

The SCOTT PHANTOM-DELUXE is custom-built to order from the same high quality parts and by the same skilled technicians who build the SCOTT PHILHARMONIC. If any parts (tubes excepted, which are guaranteed by the manufacturer) become defective during a period of Five Years (instead of the usual 90 days) after your purchase, they will be replaced free of charge.
The Chippendale Grande
Designed for Scott Philharmonic, Phantom-Luxor, or Masterpiece. Can be equipped with Scott Automatic Record Changer.

The Adam
Designed for the Scott Phantom-Deluxe and the Scott Masterpiece only. Can be equipped with Scott Automatic Record Changer.

The Linden
Designed for the Scott Phantom-Deluxe and the Scott Masterpiece only. Can be equipped with Scott Automatic Record Changer.

The Warwick
Designed as a separate console for the Scott Automatic Record Changer with ample storage space for twelve record albums.
The Sheraton
Designed for the Scott Phantom-Deluxe and the Scott Masterpiece only. Can be equipped with Scott Automatic Record Changer.

The Sheraton
Open view of the Sheraton, one of the most beautiful consoles ever designed to house a radio receiver and Automatic Record Changer.

The Buckingham
Designed for the Scott Phantom-Deluxe and the Scott Masterpiece only. Cannot be equipped with Scott Automatic Record Changer.

The Stratford
Bookcase model designed for Scott Phantom-Deluxe and Masterpiece only. Cannot be equipped with Scott Automatic Record Changer.
The Acousticraft
Designed for Scott Phantom-Deluxe and Scott Masterpiece only. Cannot be equipped with Scott Automatic Record Changer.

The Braemar
Designed for the Scott Phantom-Deluxe or the Scott Masterpiece only. Cannot be equipped with Scott Automatic Record Changer.

The Waverly Grande
Designed for Scott Philharmonic, Phantom-Deluxe or Masterpiece. Can be equipped with Scott Automatic Record Changer.

The Warrington
Designed for Scott Philharmonic, Phantom-Deluxe, or Masterpiece. Cannot be equipped with Scott Automatic Record Changer.
THE 14 tube SCOTT MASTERPIECE, although compact in size, is designed to give you the same high standard of tonal quality and DX performance that has made the SCOTT a treasured possession in homes all over the world. It is the ideal instrument for the small home or apartment in which it is not convenient to install the larger PHILHARMONIC or the PHANTOM-DELUXE.

You will find on studying the technical specifications which follow that the new SCOTT MASTERPIECE incorporates many of the same advanced engineering developments as the larger deluxe models, and with its 14 tubes is capable, we believe, in either a tone or long distance test, of outperforming any other make of radio in the world. It is sold with the privilege of comparing its performance in a side-by-side test with any other make of radio either for tone or ability to bring in distant foreign stations with volume and clarity. If the SCOTT MASTERPIECE does not demonstrate its superiority in every way—and you are to be the sole judge—you have the privilege of returning it, and the purchase price will be promptly refunded. A convincing proof of the advanced design incorporated in the SCOTT MASTERPIECE will be obtained on making a comparison of the features incorporated in it with those of any other make of receiver available today.

A summary of the technical features of the SCOTT MASTERPIECE follows:

- 14 latest type octal base tubes.
- Overall Fidelity practically flat from 30 to 7,500 cycles.
- Wavelength Range 5 to 500 meters.
- Power Output 9-15 watts.
- Combined Variable Selectivity and Fidelity Control.
- Continuously Variable Bass Control.
- Variable Sensitivity Control, with Two Positions. HI for maximum Sensitivity to bring in distant foreign stations; LO for reception of nearby or local stations.
- Latest Scott Supershield Antenna Coupling System.
- Special RF Amplification on all bands.
- Inverse Feed-back to improve speaker response.
- Specially designed 12" High Fidelity Speaker with High Frequency Diffuser.
- Terminals for instantly attaching record player (automatic or manual) to improve High Fidelity record reproduction.
- Five Wavebands, each precisely calibrated on edge-lighted glass dial.
- Two tuning speeds—fast, for regular tuning; slow, for shortwave tuning.
- Silent tuning between stations.
- Complete shielding.
- Tuning Chassis and Amplifier on separate bases.
- Both chasses finished in gleaming chromium for maximum protection against salt air and dampness.
- Impregnated for extreme climatic conditions.
- All parts (except tubes) guaranteed for Five Years against defects.
A VERY UNUSUAL RADIO RECEIVER

I feel sure a number of my friends throughout the world will be interested in knowing something about a special receiver which I recently built for my own personal use. As you can see from the photograph, it is a highly professional instrument, and something the average wife would never allow in a living room. As a matter of fact, I have very definite proof of this because I am obliged to keep mine in my upstairs den, as Mrs. Scott would not allow it in the living room, for she says she much prefers the Philharmonic and Chippendale Grande she has there.

In the picture showing the SPECIAL installed in my den, you will notice just below the electric clock a double pole-double throw switch. The outside contacts of this switch are connected to two Scott Super Double-Doublet Antennae, one of which runs North and South, the other East and West. Incidentally, to secure maximum height above the trees two 20' 4x2 clear pine poles were nailed together so that they made single poles of 10', then these poles were securely lashed to the tops of the highest trees nearest the house. By changing from one antenna to the other, I can often practically double the signal strength of a station. However, it appears that about 90% of the time, the antenna facing North and South gives the best signals.

The maps on the wall make it fairly easy for me to follow the location of the towns mentioned in the various war news broadcasts tuned nightly from London, Berlin, Paris, Rome, and Moscow. The electric clock, I might say, has been checked and synchronized to the split second with Big Ben in London. It is quite interesting to have London tuned in and watch the second hand slowly moving up, then hear Big Ben strike the hour when the second hand is actually "right on the dot."

Undoubtedly, the average man would find it difficult to master the 20 different controls on the panel, but once you do master them, you can really "go to town" when it comes to bringing in stations from various parts of the world. Each control has a distinct and separate purpose. The SPECIAL has, of course, all of the usual controls found in a receiver built for professional use, including band spread, B.F.O. and pitch control, antenna compensator, R.F. gain, AVC on and off, etc., in addition to several new ones incorporating developments of my own Research Laboratories.

In addition to the regular calibration on the seven short wave
bands on the dials, I have eleven graphs with individual calibrations for the 5, 10, 15, 16, 19, 20, 25, 31, 49, 80, and 160 meter bands. These curves, used in conjunction with the Vernier scale above the main Shortwave dial, and the Band Spread dial, make it a simple matter to tell in a second the frequency of any unknown station being received. This is probably going to extremes in calibrating a radio receiver, but shows what can happen when one's business is also his hobby.

One big difference between my receiver and the standard professional set, is that mine, although it is a professional receiver covering all wavelengths from 65 megas (6 meters) up to 2,000 meters, is actually a High Fidelity receiver. The professional radio operator is not so much interested in High Fidelity reception, and for this reason the commercial sets are notoriously deficient in tonal quality. However, being a lover of fine music, and especially of the new High Fidelity recordings, I certainly would not be content with any instrument designed purely for distance-

Each of the Principal Short Wave Bands Are Calibrated on Individual Curves.

getting. To me, the Scott Philharmonic is the highest type of instrument ever perfected for musical reproduction, so I have incorporated in the SPECIAL nearly all of its features. As a result, I can switch over instantly from a distant foreign short wave station to a local high fidelity broadcast or to my choice of superb recorded music. The record changer is in a separate cabinet in another part of the den.

A very interesting feature on the SPECIAL is that it has not one tuner, but two separate tuners, both on the same chassis. Actually, I can have two stations tuned in on the SPECIAL at the same time, one on the Shortwaves, another on the Broadcast band, and by a flick of the switch marked "Wavechange" and without touching any other control, can bring in instantly either station. It is extremely interesting, when one of the local stations is rebroadcasting war news from Europe, to switch over and receive the same program direct from the European station, then by throwing the control switch, make an instant comparison between the reception direct from Europe, and the same program being rebroadcast from the local station.

The average man who is interested principally in the reception of the major stations of the world, hardly needs a receiver of this kind, but for one to whom radio is a thrilling fascinating hobby, this receiver is a dream come true.
THE SCOTT RECORD REVIEW

The review which follows does not attempt to assign any musical values to the various works listed. You may, or you may not be impressed with the music—the fact that I like it does not necessarily mean that you will like it too—but if any selection below is the type of music which appeals to your individual taste, then the album may be purchased with confidence that it represents the ultimate in consumate recording. Each is a superb example of the perfection which has been attained in this field.

As you may know, practically all the compositions which may be called "standard" masterpieces—the greatest and best-loved music of the masters—have already been electrically recorded. Therefore, most of the monthly record releases consist either of (1) less familiar compositions of the great composers, (2) works by comparatively minor or contemporary composers, or (3) new recordings of masterpieces which were originally recorded some time ago. I would like to hear from readers of the Review as to whether they wish me to continue discussing these newer releases, or whether they prefer that I draw upon the various recording studios' stock of the finest recordings of great masterpieces only, regardless of whether they are recent releases or not. In other words, would you like to see this review continue to discuss only the latest recordings, or would you rather have me also call your attention to superlative high-quality recordings even though they may have been released from say one to three years ago? I believe this latter plan will be of more value to the average record enthusiast who wants to build up a library of only accepted masterpieces. At any rate, I would greatly appreciate your suggestions.


Most people find it rather easy to enjoy the music of such Masters as Haydn or Schubert after a few hearings. On the other hand, the music of Brahms (probably the greatest musical genius of the 19th Century) is often thought to be difficult and incomprehensible. This is perhaps because his works, in most cases, cannot be easily whipped or hummed. That is to say the music is not exactly "tuneeful" and for this reason fails to move the average individual who likes to read his newspaper while listening to an album of symphonic music. However, there are other beauties in this great music which will manifest themselves after it is carefully and attentively listened to three or four times. In my opinion, a quite excellent introduction to the music of Brahms is the above album.


This album is not available in the AM sequence usually required for automatic record changers, but this is of no consequence as each scene is complete on one side with the exception of the "Reply to Stephen A. Douglas." The various selections are as follows: "Lincoln's Prayer" "Parewell to Springfield," "Scene in Lincoln's Law Office," "Reply to Stephen A. Douglas," "Lincoln's Proposal to Anne Rutledge." The last mentioned is a particularly impressive piece of work. Most of us remember the early days of the gramophone and the first voice records such as the speeches of William Jennings Bryan. It is a far cry from these early efforts to this present Masterpiece. The scratch level is not at all high, as might be expected from a recording of voice only, and it does not possess that peculiar hollow sound which marred the earlier records. Reverberation has been kept at an absolute minimum.

"Todtentanz" (List)—Jesus Maria Sanromà with Arthur Fiedler and the Boston "Pops" Orchestra. Two 12" Victor Red Seal Records—Album Number M392.

A Scott owner here in Chicago who had just discovered this album, telephoned me last week and urged that I beg, borrow, or steal this recording as it was undoubtedly the finest work of its kind he had ever heard. After hearing these recordings, particularly the last side of the second record, I can enthusiastically agree. In the booklet which accompanies the album is Victor's statement as follows, and if anything, it is a gross understatement of the fine quality this recording possesses: "As for the recording itself, Victor is particularly proud and dares to state that no recording of piano with orchestra heretofore made, approaches this one in brilliance and fidelity. Let the records themselves be the evidence."

"From the Opera"—Richard Crooks, Tenor, with Orchestra Conducted by Wilfred Pelleriti—Three 12" Victor Red Seal Records. Album Number MS85.

This recording consists of six separate selections on as many record sides. The selections are as follows: La Silvestre—Lamento di Frederico (Cilea); I Pesatori Di Perle—Mi Par d'Udir Ancora (Buzet); Le Roi D'Ys—Vainement, Ma Bien Aimee (Lalo); Manon—Ah! Fuyez, Douce Image! (Massenet); Romeo Et Juliette—L'Amour Son Ardeur—Ah! Leve—Toi Soliele (Gounod); Faust—Sahit, De meur (Gounod).

The album is ideal for those with a limited budget who want only one volume of representative operatic recordings in their library.

Concerto in D Major for Violin and Orchestra, Opus 77 (Brahms)—Jascha Heifetz and the Boston Symphony Orchestra under the direction of Serge Koussevitzky, Five 12" Victor Red Seal Records—Album Number AM581 for Automatic Record Changer. Album Number MS81 for Single Record Player.

Probably the finest recording to date of this "standard" masterpiece. The recording took an exceptionally long time to complete, and represents one of Victor's highest accomplishments. I might, however, add what I hope will be constructive criticism. It applies to a few other extended works covering several successive records. The last side of the last record is blank, and while this fact offers no disadvantage to the owner of a Single Record Player or Scott Automatic Record Changer, it may cause slippage when certain types of record changers are used. That is, the last record may slip considerably during the playing, resulting in an annoying "click". It is probably the manufacturer's contention that when a great work of this kind is concluded, it might detract from the value of the music to add a short work (on the last side) of an entirely different character. This is perfectly true, but there appears to be another solution to the problem. Most programs are arranged so that the main musical fare is produced by a short overture. Could not this principle be applied to records? For example, a recording which covers say seven sides is usually arranged so that the last side is blank. Instead of such a plan, why not occupy the first side with an overture or other short selection? The album would then "come out even," the concluding portion being on the eighth side.

Folk Songs of Central Europe—Trapp Family Choir consisting of mixed voices unaccompanied. Directora Bauer—Director. Five 12" Victor Red Seal Records. Album Number MS86.

If you enjoyed the Trapp Family album of early choral music reviewed some time ago, you will want to add this latest work to your collection. It is excellently recorded and no selection is carried over from one side to another.

Encores—Arturo Toscanini and the NBC Symphony Orchestra. Two 12" Victor Red Seal Records. Album Number MS90.

The various selections on this album are as follows: (1) Scherzo and Adagio from Beethoven's Quartet in F Major, Opus 135 (and 2) Paganini's Moto Perpetuo. For sheer beauty of tone and technical perfection of the records, this album is unsurpassed by any recent Toscanini's releases.

E. H. SCOTT RADIO LABORATORIES, INC. (ALSO SUCCESSORS TO McNURDY SILVER CORPORATION)

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