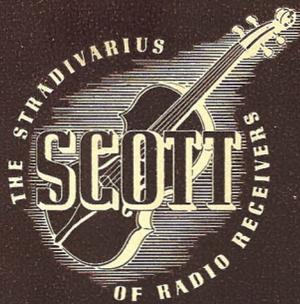


SCOTT



NEWS

NEWS OF LATEST DEVELOPMENTS IN THE SCOTT RESEARCH LABORATORIES

VOL. II NEW YORK DETROIT CHICAGO LOS ANGELES BUFFALO LONDON No. 4

Announcing the latest development from the Scott Research Laboratories THE SCOTT MASTERPIECE

In the following pages you will find described a new receiver, the new Scott MASTERPIECE, frankly, one of the most highly efficient and superbly toned instruments that has ever come from my engineering laboratories.



E. H. SCOTT, Designer and Custom Builder of Fine Radio Receivers for Over 15 Years

The final tests revealed such tremendous capabilities on both the broadcast and short-wave bands . . . such a remarkably high all-around standard of performance . . . that there was only one way to describe it—a *Masterpiece* of radio design—and so we have named it the Scott MASTER-

PIECE. I sincerely believe it will deliver a degree of performance unapproached by any other make of radio in the world today.

For the past 15 years I have specialized in designing and custombuilding, in very limited numbers, super-powerful high fidelity radio receivers for musicians and critical laymen listeners who could not secure the kind of instrument they desired among the ordinary mass produced radio receivers. Today I believe a Scott is generally regarded as "The World's Finest Radio" not only in the United States but in 154 foreign countries.

When you check the many outstanding features developed and patented by my own research laboratories—*features found only in Scott receivers*—that have been incorporated in this remarkable new precision instrument, you will quickly realize the new Scott MASTERPIECE is no ordinary radio.

While Scott receivers have always been noted for their fine tone, words are inadequate to describe the pure, absolutely natural tonal realism of this new instrument. It must actually be heard to realize the degree of perfection reached. Every Scott receiver is custom-built to order and sold direct from my laboratories to critical listeners in all parts of the world, and it is a simple statement of fact that the large majority of present Scott owners purchased them from the illustrations and description

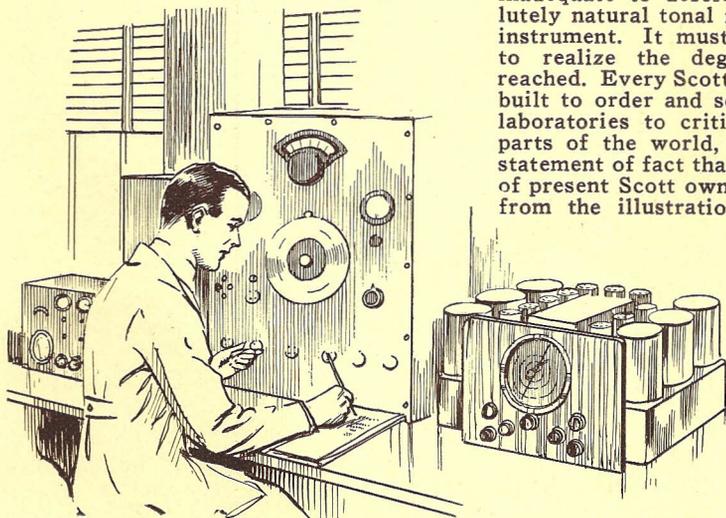
such as you will find on the following pages, *without having first either seen or heard the receiver because some friend who owned one had advised its purchase, for I spend a com-*

paratively small amount in general advertising.

In my laboratory I have over a dozen large volumes filled with hundreds of letters which I have received from Scott owners the world over expressing their pleasure and satisfaction, many of whom tell me their Scott performs far beyond their highest expectations, while others have written me that their receiver far exceeds any claim ever made for it.

Among these enthusiastic Scott owners is the distinguished Arturo Toscanini who in a letter to me describing the performance of his Scott receiver said: "To you assuredly belongs the credit for having produced a miracle of perfection. What satisfies me very much is the quality of tone which is clear, beautiful and not confused as in other receivers which I have had before yours."

The owner of one of these new Scott MASTERPIECE receivers will, I sincerely believe, have the satisfaction of knowing that he owns one of the most highly efficient and perfect radio receivers in the world today. If your order is among the first 50 you will receive as a gift from me, the exquisite new Mayfair console (which will accommodate not only the Scott MASTERPIECE but also an Automatic Record Player) FREE. Remember you can check every claim I am making for this magnificent new instrument right in your own home. If it is not the finest radio receiver you have ever heard, *better in every competitive test you care to make with it against any other make radio, regardless of price or number of tubes (AND YOU ARE TO BE THE SOLE JUDGE)* you can return it any time within 30 days and every cent you paid (less only transportation charges) will be promptly refunded.



The New SCOTT MASTERPIECE

One of the Most Efficient and Superbly Toned Instruments
that has ever come from my engineering laboratories

When a great artist wishes to perform—not merely well, but *supremely* well—he appears before his audience of music lovers with no instrument duplicated by the thousands, but with that priceless possession of the artist, a Stradivarius, that masterpiece of handcraft which stands for the world's synonym for FINEST in violins.

Where the Creations of the Skilled Hand Reign Supreme

When you think of fine tapestries or rugs, it is never the innumerable units turned out by mechanical means, but the masterpieces of HANDWORK of the weavers of Gobelin, and the artisans of the Orient that are regarded as the ultimate which the fabric art has achieved in its progress toward perfection.

An Unrivaled Achievement

Among the unrivaled modern achievements of precision HAND-BUILDING has been the history of that thoroughbred among motor cars, the Rolls Royce, designed and built by an English engineer with just one determination—to make the World's Finest Automobile—that would not only express the highest achievement in advanced automobile design, but be built by such skilled craftsmen with such high quality parts that it would give its owner service for many years after the ordinary automobile was obsolete.

The Ideals That Have Inspired the Creation of Scott Receivers

The same ideals of craftsmanship and quality that inspired Stradivarius, the weavers of Gobelin, and that has made a Rolls Royce generally recognized as the World's Finest Automobile, has inspired us here at the Scott Research Laboratories, and for many years has made a Scott generally recognized not only in the United States but in every part of the civilized globe, the World's Finest Radio Receiver.

Tonight Millions Will Tune to Local Broadcasts—Then Perhaps Switch Off

Tonight, millions of radios will be tuned in to their owners' favorite local stations, and after a time thousands of these listeners, annoyed perhaps by the eternal sameness of these programs, will

switch off their sets and turn to their evening papers, play a hand of bridge, or accept someone's invitation to a show.

What Owners of a Custombuilt Instrument Can Enjoy

But not so with thousands of other radio owners in the United States, Canada, Alaska, South America, Australia and 150 other countries who tonight will relax in their easy chairs, and tune their dials to WORLD programs when they tire of the programs from their local stations (*for it was the Scott Laboratories that pioneered the ALLWAVE receiver which made world-wide reception a reality*). These are the owners of a custombuilt radio receiver, hand made by highly skilled technicians by precision engineering methods, the finest known to custom craftsmanship—a radio of advanced design and subjected to scientific tests of every part to insure the performance that make it not just another one of a "mass-produced" series, but a Masterpiece of craftsmanship and advanced design.

Nor is that all. For Scott owners enjoy not only worldwide reception, but in the reception of our local American and Canadian broadcasts, they revel in a new beauty of tone, a new wealth of power, and a new degree of selectivity and sensitivity, such as the ordinary set owner, until he has heard a Scott, would say was impossible.

World Programs Enjoyed

Moreover, 9 out of 10 of these same owners of this remarkable CUSTOM-BUILT receiver will be people who once owned "ordinary" radios—people whose radio entertainment was once restricted to the routine round of local stations, and whose radio experience had never before offered them the thrill of hearing clearly Big Ben as it booms out Midnight over London—the stately opera and theatre programs from Rome sent out regularly each week direct from Italy on the American hour—or news events on the other side of the world as they are described by the announcers of the broadcasting stations of Australia and many other foreign countries.

Lovers of Fine Recorded Music Will Revel in a New Beauty of Tone

To these Scott custombuilt radio owners,

each night brings music and entertainment such as only the owner of a Hand-Built laboratory engineered precision constructed radio CAN enjoy to the fullest . . . programs from local or distant foreign stations . . . or should they prefer it—the music of the great composers recorded by the finest orchestras of the world—the voices of the world's great artists—or the world's finest dance orchestras, for a simple turn of a switch on the front panel turns off the radio, and switches on the record player, as every Scott Masterpiece has special connections for instantly attaching the pick-up of either a single record player, or an Automatic Record Player changer so that the full beauty of the new high fidelity records can be really enjoyed.

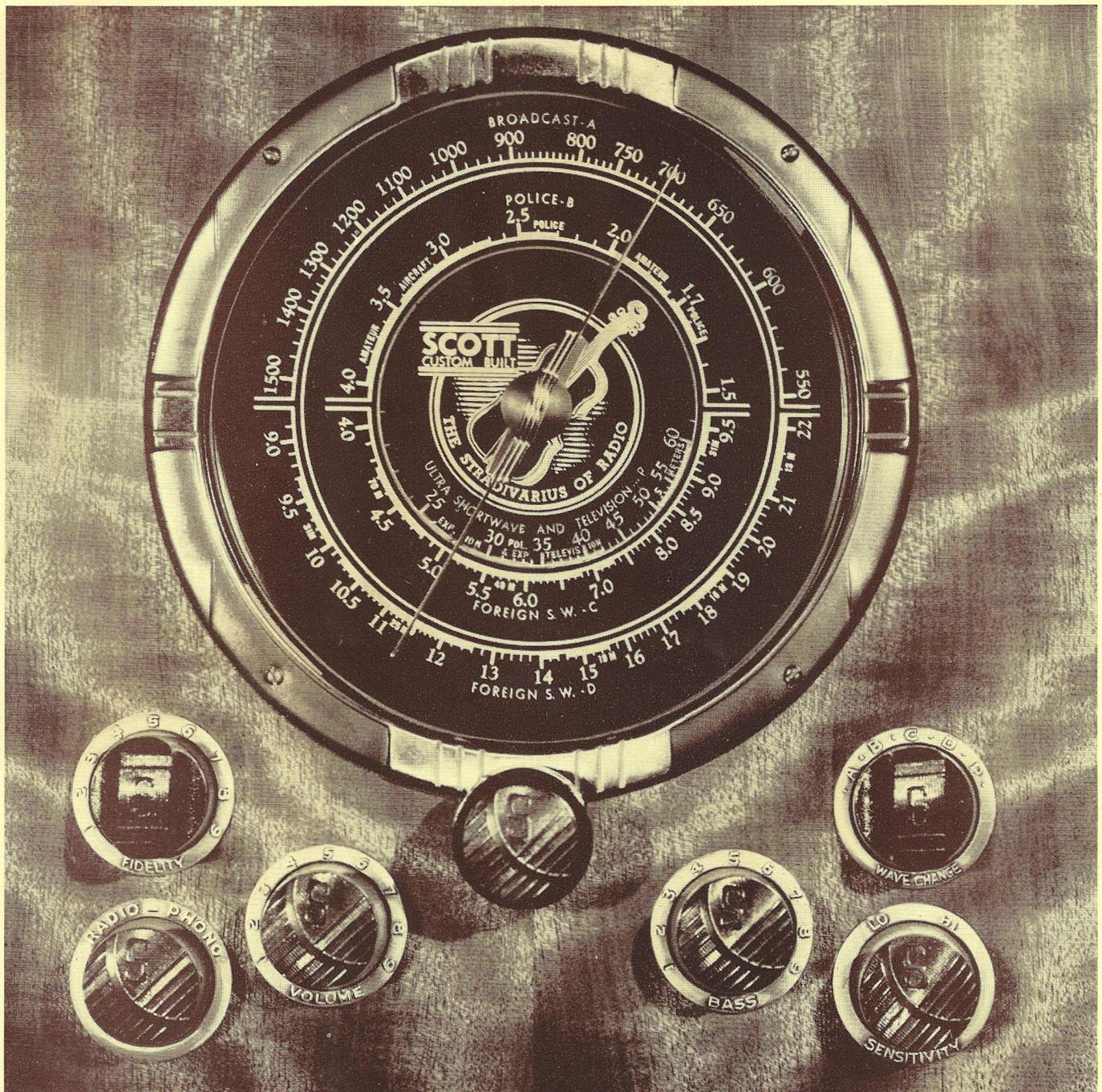
The New Masterpiece—An Instrument Designed to Provide the Highest Degree of Tonal Fidelity and Performance

Not even remotely approached, I believe, either for tonal perfection, or for worldwide reception range, the new Scott Masterpiece is truly named. On the following pages is a story of extraordinary interest to the expert radio engineer who can evaluate the very high degree of efficiency incorporated in the advanced design of the Scott Masterpiece, and the radio enthusiast who desires an instrument that will provide a higher degree of tonal fidelity and performance than can be secured from the ordinary radio receiver.

Equipped to Receive Television Sound Broadcasts

The new Scott Masterpiece accurately calibrated in five tuning bands, is designed to receive not only the regular foreign shortwave and broadcast band stations between 22 megacycles and 550 Kc., *but is so advanced in design that it is also equipped to receive the Television sound broadcasts up to 60 megacycles.*

While Television programs at this time of writing are available only to listeners within a 50 mile radius of Los Angeles and New York City, it may be only a question of perhaps 5 or 6 years before Television programs will be available in every large city in the country. It is extremely unlikely that there will



The Precision Calibrated Dial and Tuning Controls of the New Scott Masterpiece

be any change in the technique of sound transmission of the Television broadcasts, but there undoubtedly will be many refinements and changes in both the receiving and transmitting of the Television pictures. The owner of a new Scott Masterpiece, when Television broadcasts do begin in his locality, need buy merely the Video or Sight unit, for his receiver is already equipped to receive the Television sound broadcasts on the ultra high frequencies up to 60 megacycles.

Broadcasts Not Heard on the Ordinary Radio — But Received on the Scott Masterpiece

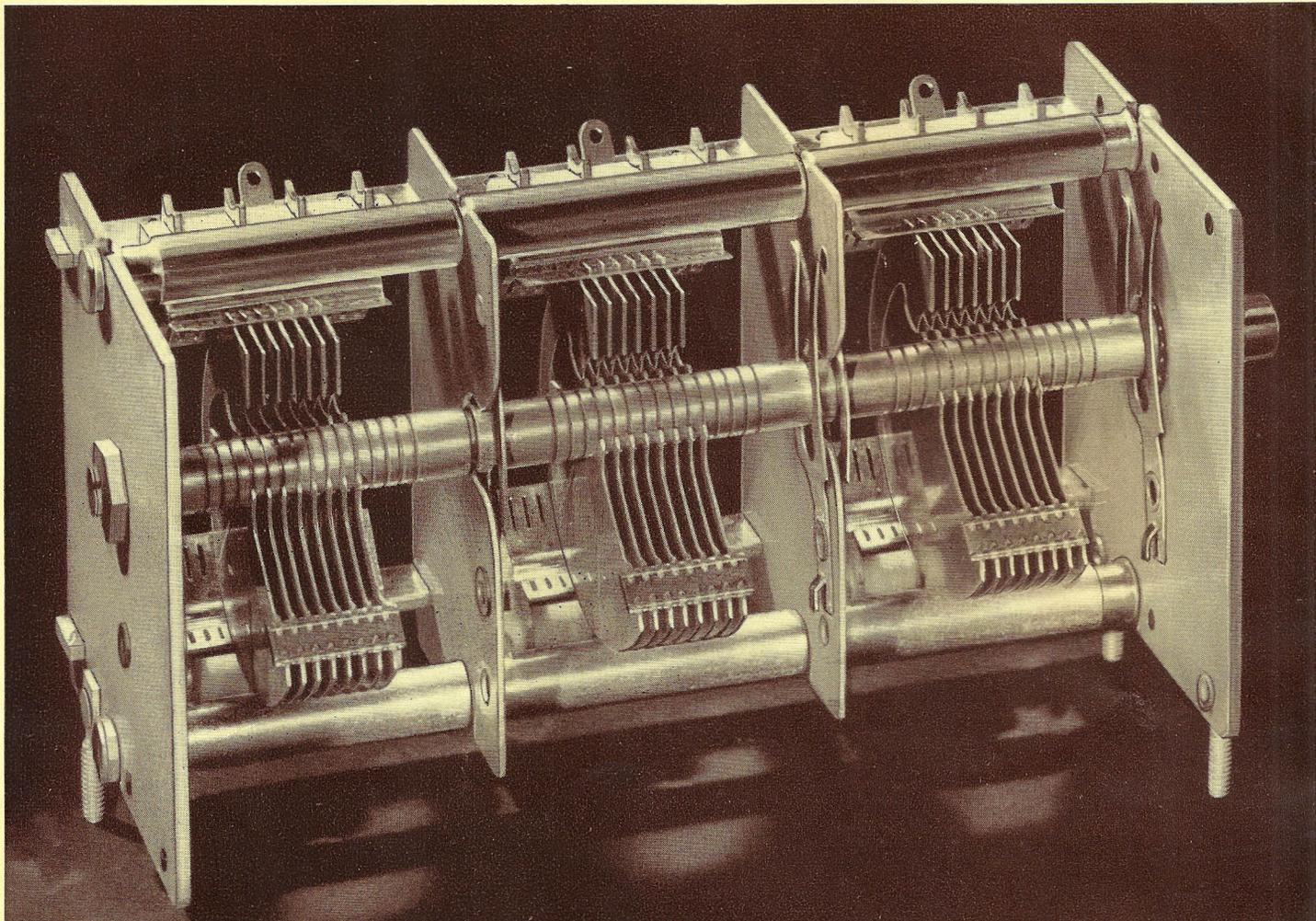
In addition to the Television sound

broadcasts, many other extremely interesting broadcasts may be heard on the Ultra High Frequency band of the new Scott Masterpiece — programs that the owner of an ordinary receiver never hears because these broadcasts are transmitted on wave lengths his present radio is not capable of receiving. Among these are the amateurs in all parts of the world chatting with each other on the 5 meter (60 megs.) and 10 meter (30 megs.) bands. Then there is the two-way police broadcasts on 8 to 9 meters (24 megs.) between police cars and headquarters, which are much more interesting than the regular police transmissions on 2.5 megs., because on the Ultra High Frequencies the transmission

is two-way, that is, you can hear the officers in the cruising squad car talking to police headquarters, perhaps giving an "on-the-spot" description during the chase of a criminal. It is also interesting to know that the small roving transmitters that the announcers of the broadcasting stations carry around to give an actual eye-witness account of a championship golf match, or an "on-the-spot" account of some important event or major disaster from the scene of action, are all sent out on the Ultra High Frequency Bands.

The Tonal Fidelity of Scott Masterpiece

Undoubtedly, the most important qual-

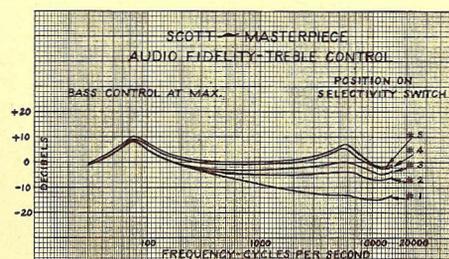


The Laboratory Type Variable Tuning Condenser, Showing the Isolantite Insulators, Heavy Plates and Wide Spacing to Eliminate Microphonics (Full Size)

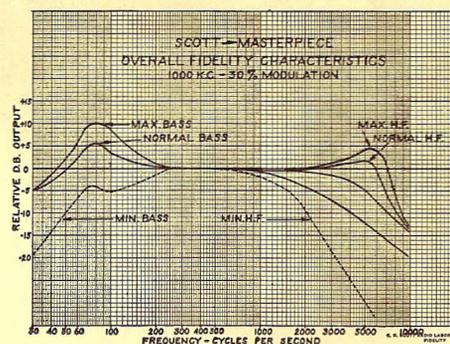
ity in a radio receiver is its tone, and a critical listening test, or an examination of the fidelity curve will immediately prove that the new Scott Masterpiece is a very unique and fine musical instrument. The Overall Fidelity curve shows that it not only reproduces every frequency from 30 to 7,500 cycles, (approximately twice the range of the ordinary radio). By means of the Fidelity and Bass controls, you can secure the most pleasing and natural reproduction of either voice or music.

Two Controls Balance High and Low Tones

On the Scott Masterpiece there are separate Fidelity and Bass controls which enable the owner to balance the high and low tones with those in the middle



register, on both broadcast and record reproduction. Normally, both the Fidelity and Bass controls are set at position No. 3 which gives normal reproduction of all frequencies. However, you may

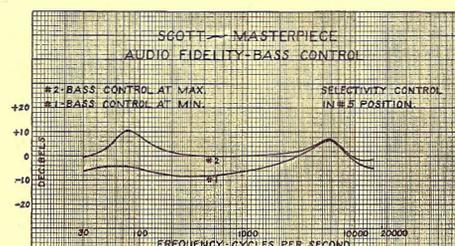


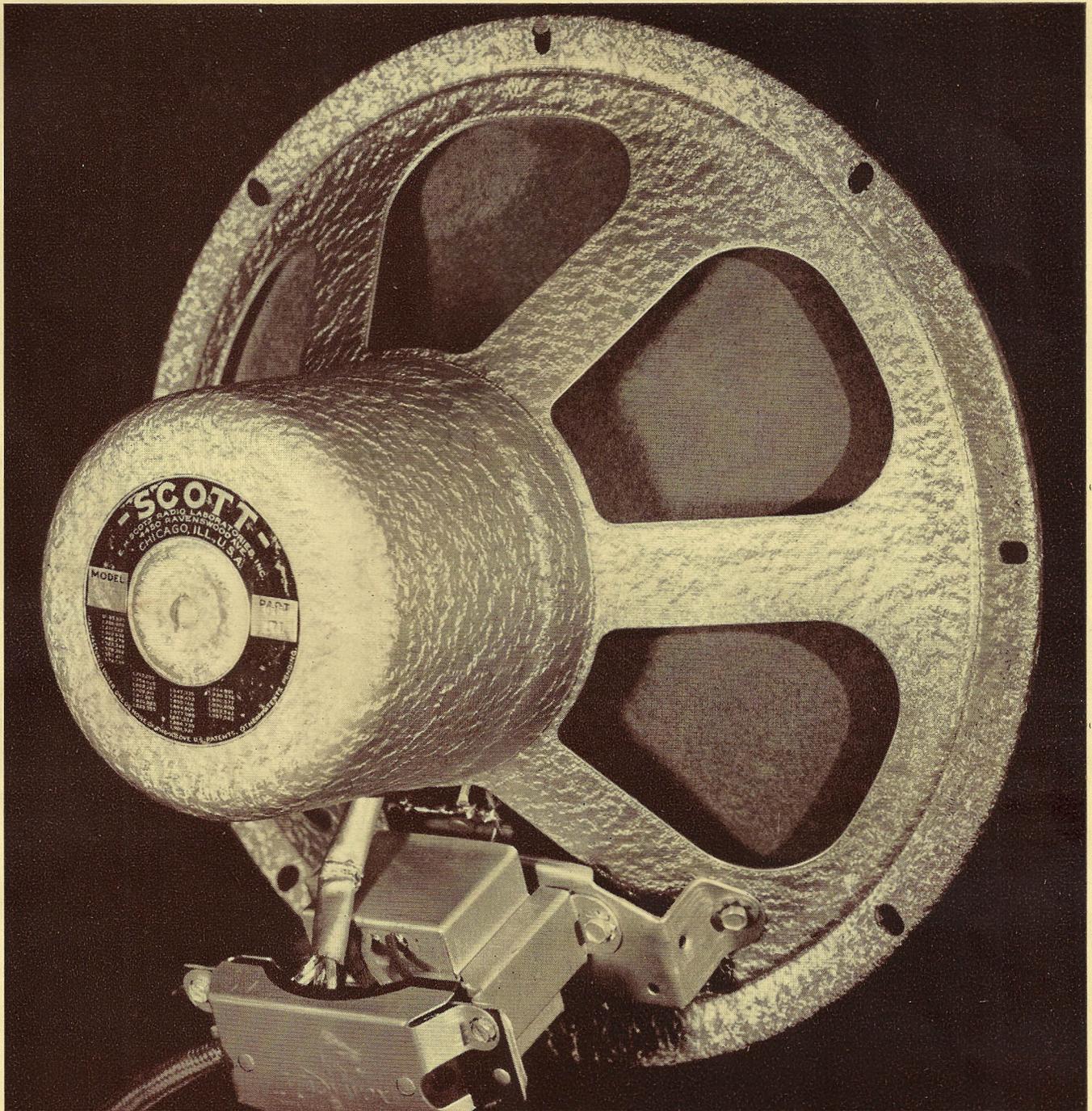
find that on certain types of programs, owing perhaps to the acoustics of the studio or the fidelity of the broadcast station transmitter, the higher overtones of the string instruments are missing. In this case, by simply advancing the Fidelity control you strengthen the higher frequencies until the reproduction is natural and vivid. The Audio-Fidelity-Treble and Bass curves clearly show that about any Fidelity response

desired can be obtained by adjusting the Fidelity and Bass controls on the Scott Masterpiece.

Highly Developed Bass Resonator Circuit

Incorporated in the new Scott Masterpiece is a Bass Control System having a highly developed high "Q" resonator circuit. Usually, if the ordinary receiver is equipped with a bass or "tone" control, it simply "cuts" or reduces the higher frequencies, thus giving the impression of increasing the bass response. But this system makes voice especially sound very unnatural or boomy, and music become very "bassy" because usually you then hear nothing over about 2,500 cycles. In the new Scott Masterpiece, the Bass control affects ONLY





The Special Scott Heavy Duty High Fidelity Speaker (Half Actual Size)

the bass frequencies, as will be seen clearly in the Audio-Fidelity-Bass curve, and has no appreciable effect on the higher frequencies.

How Bass Control Gives Rich Rounded Bass Response on Broadcast Programs or Records

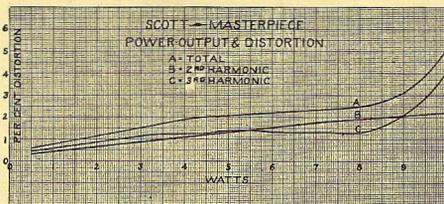
Normally, the Bass control is left in No. 3 position, except when you prefer a very round rich bass response, which you often find impossible to secure on the ordinary radio receiver because the audio system is usually not capable of reproducing frequencies below about 100 cycles. This is not a wide enough bass range, as many of the tones of the

bass viol or organ go down to as low as 30 cycles. If the Bass response is not good down to 30 cycles, the reproduction has a peculiar "thin" quality, which leaves a distinct impression that something is missing. The Bass control on the new Scott Masterpiece enables you to secure exactly the depth of bass most pleasing to your ears, for it may be in-

creased or decreased to the exact degree desired.

Harmonic Distortion Only 3% at 9 Watts

On the ordinary radio you have undoubtedly noticed that the reproduction sounds harsh or raspy on certain types of music. This is usually due to harmonic distortion. An examination of the curve showing the Harmonic Distortion in the new Scott Masterpiece will show that the total distortion at 9 watts—approximately twice the output of the ordinary radio—is only 3%. As this degree of harmonic distortion is so low that it is not detectable by the human ear, it



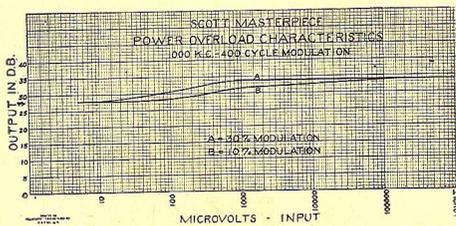
will be seen that the new Scott Masterpiece incorporates one of the most highly developed audio systems available at any price.

Inverse Feed-back System Improves Acoustical Response of Speaker

Even the very finest loud speakers have a greater response to some frequencies than they have to others, and this means that certain tones are accentuated or made louder, while other tones are not heard with enough volume. The Inverse Feed-back System used in the new Scott Masterpiece flattens out the acoustical response of the loud speaker by automatically cutting down the "peaks" and bringing up the "dips," thereby giving finer and more natural reproduction.

Power Output 15 Watts

The new Scott Masterpiece has a handling capacity of 15 watts—about three times that of the average radio receiver. The larger power output is NOT incorporated merely to give the user greater volume. The chief purpose is to prevent distortion on loud passages or crescendos *even when the receiver is played at*



low or normal volume. You have perhaps noticed that the average receiver "spills over" and distorts on comparatively strong passages even though the volume is turned down to a very low level. The greater power output of the Scott Masterpiece makes it possible to secure distortionless reproduction of strong passages regardless of the volume control setting.

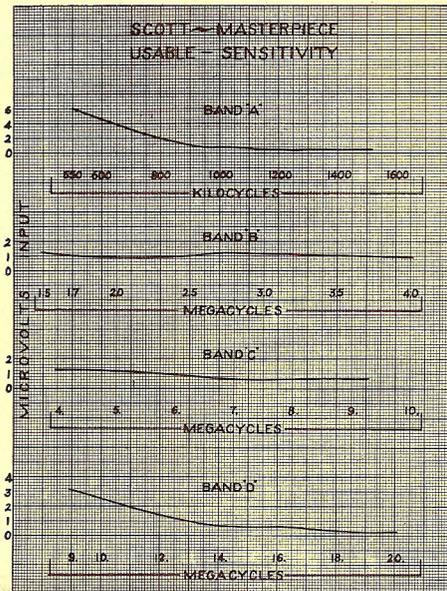
Sensitivity Can Be Varied for Reception Conditions

To bring in stations from distant parts of the world, a high degree of Sensitivity is necessary, but when receiving nearby or local stations, this high degree of Sensitivity is not required. Therefore, in the new Scott Masterpiece, I have incorporated a separate Sensitivity control with two positions, HI and LO, which enables you to instantly adjust the receiver for maximum Sensitivity to bring in far distant foreign stations with good volume. When receiving nearby or local stations this control makes it possible to reduce the Sensitivity so that the quietest possible reception may be secured.

Why Variable Sensitivity Is Necessary

If the Sensitivity of a receiver is fixed,

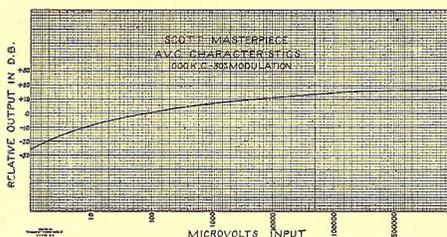
then it must necessarily be a compromise between a high degree of Sensitivity for distant station reception, and a low degree of Sensitivity for reception of local or nearby stations. If your automobile had only one speed, instead of three, then that speed would necessarily



have to be a compromise between the present low and high speed gears, so making it impossible to travel at as slow a rate as you now can in your low gear, or at as high a speed as you can now travel in high gear. In a radio receiver that has only one fixed degree of Sensitivity there are many distant stations that will never be received, because the Sensitivity is not high enough. An examination of the curves showing the Usable Sensitivity of the new Scott Masterpiece, will show that it is remarkably uniform, extremely efficient, and highly sensitive over each wave band.

Silent Tuning Between Stations

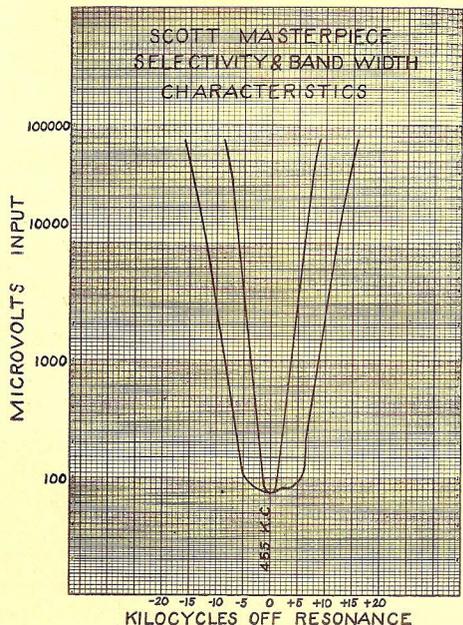
If a receiver is to bring in programs from distant stations in all parts of the world, it must have a very high degree of Sensitivity to pick up weak signals. However, a highly sensitive receiver, with such an efficient AVC system as we have incorporated in the new Scott Masterpiece, would mean that when tuning between stations and no signal was being received, the AVC system would open up the full Sensitivity of the receiver, in which case, unless your location is an extremely quiet one, free from all forms of electrical interference, a considerable amount of noise would be



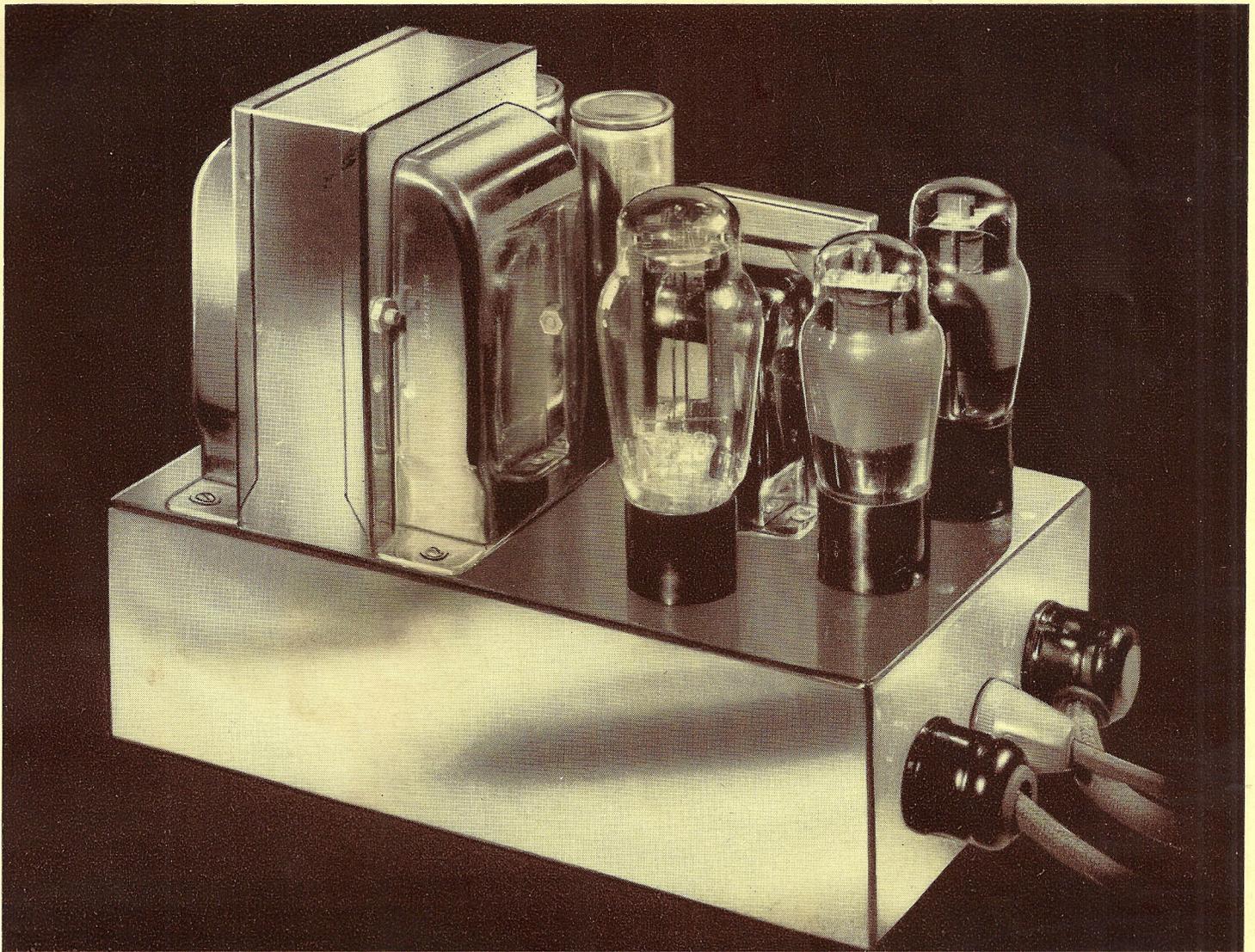
heard when tuning from one station to the other. In the new Scott Masterpiece, the advantage of having *two* degrees of Sensitivity will be immediately apparent, because when tuning between stations the Sensitivity control can be set on "LO," and the noise which is experienced on a receiver when tuning between stations on which the Sensitivity is high and fixed at one point is practically eliminated, enabling stations to be tuned in from one end of the dial to the other with practically no noise between stations.

Selectivity Variable—Sharp for DX, Broad for High Fidelity Reproduction

To bring in distant stations, it is necessary that a receiver be highly Selective, so that interference from stations on adjacent channels may be eliminated. In the new Scott Masterpiece two degrees of Selectivity are available, one extremely sharp for use when tuning



weak distant DX stations on channels adjacent to powerful locals, and the other fairly broad for high fidelity reception on local or nearby stations. Here again, if a receiver is not equipped with a control by which the Selectivity can be varied, it is necessary that the Selectivity of the set be a compromise that is fixed between a point where the Selectivity is sufficient to bring in distant stations without too much interference, yet receive the local stations with fair Fidelity. An examination of the I.F. Selectivity curve will show that the broad portion of the "nose" is wide and practically flat, insuring a very good frequency response. In the "sharp" position, the "nose" is fairly narrow, showing that the new Scott Masterpiece is very sharp, and in this position has a very high degree of Selectivity.



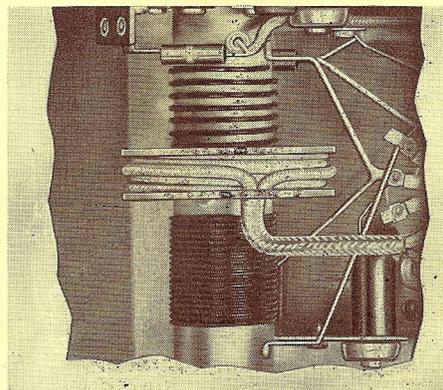
The Large Heavy Duty Scott Masterpiece Power Amplifier

Scott Supershield Antenna Coupling System

The Scott Supershield Antenna Coupling System, especially when used in connection with our new Scott Super Double Doublet Antenna, is a development which enables good reception to be secured in many locations where electrical interference is high, and reception is unsatisfactory on the ordinary radio receiver. Prior to the introduction of the Scott Supershield Antenna Coupling System, in many locations reception was extremely unsatisfactory, and in some cases impossible. This exclusive development of the Scott Laboratories, which is fully covered by Scott patents, not only avoids loss of signal which occurs with both external and built-in antenna couplers, but actually improves the ratio of signal to noise picked up on the antenna by a factor of approximately 100 to 1 as compared with the usual type of antenna coupler, and on the short-waves has an average discrimination of 1,000 to 1 in favor of the desired signal

against noise and interference picked up on the antenna lead-in.

The efficiency of this remarkable antenna coupling system was proved beyond all question in a test a few months ago on the Monarch of Bermuda. An ocean liner is a veritable electrical powerhouse, with hundreds of electric motors and pieces of electrical apparatus



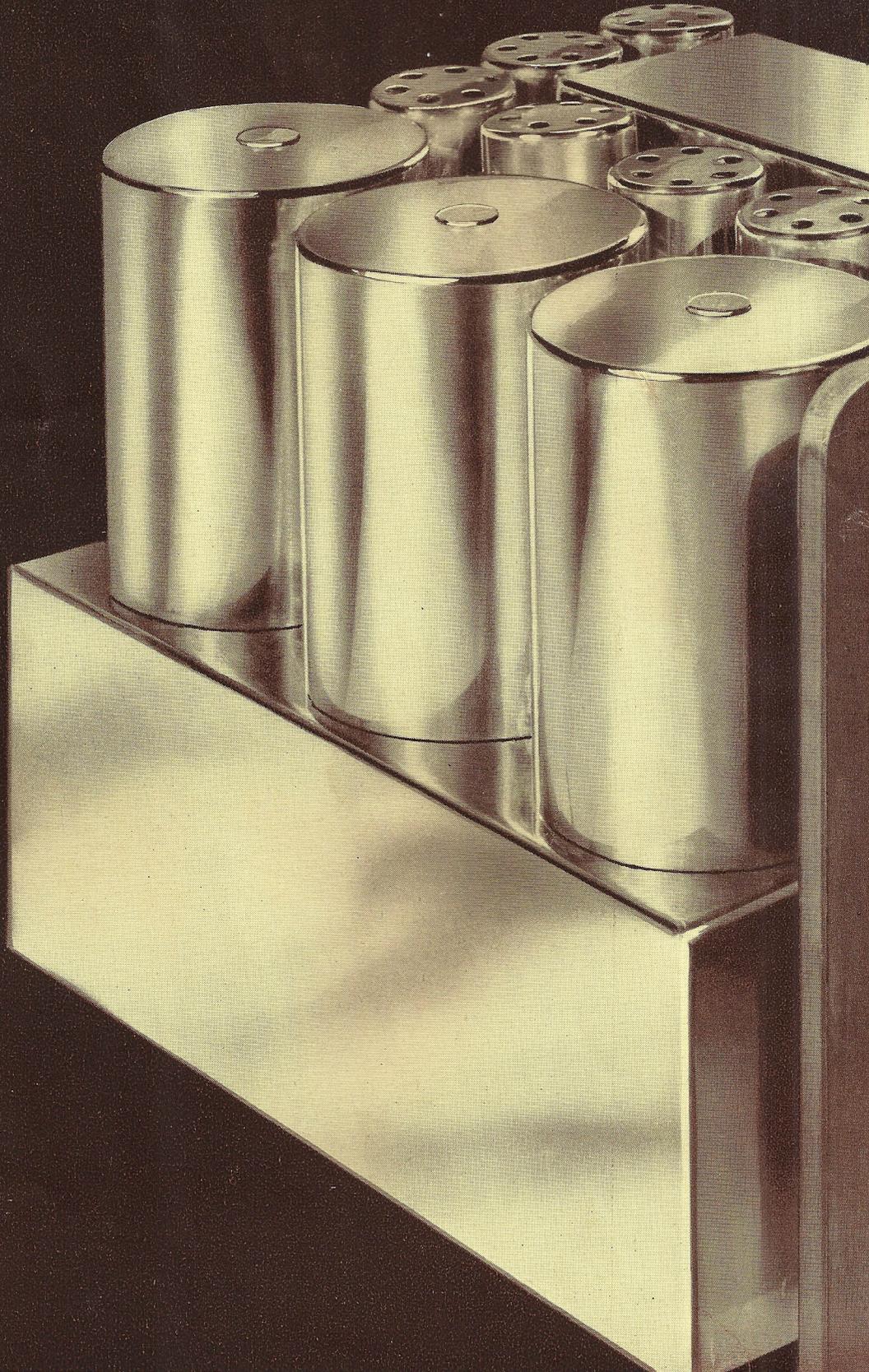
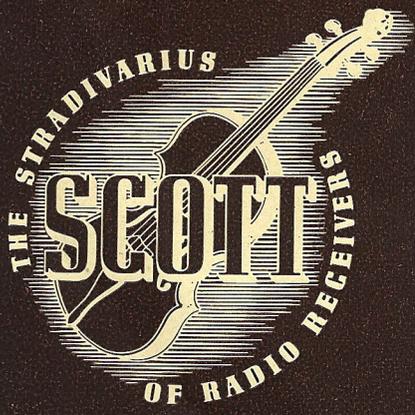
The Scott Supershield Antenna Coupling System Used on Short Waves and Broadcast Bands to Reduce "Man-made" Static.

creating interference which generally makes radio reception very unsatisfactory immediately the boat puts out to sea. The conditions on a liner are actually much more severe than in the average so-called bad locations on land. However, in the test which was carried out with the co-operation of Chief Engineer Milroy of the Monarch, and observed during voyage by the ship's officers, we were able to secure satisfactory reception on the Scott when the electrical interference created by the ship's motors practically blotted out the same programs on other receivers on the boat.

Scott Super Double Doublet Antenna System

An important part of every radio receiver is the Antenna system. While the new Scott Masterpiece will provide very good reception with the regular type of antenna, we strongly recommend that the new and extremely efficient Scott Super Double Doublet Antenna, which has been designed to exactly match the

CHASSIS *of the new*



SCOTT MASTERPIECE



new Scott Masterpiece be used. On the shortwaves particularly, the increased efficiency of this new Antenna is very great owing to the greater signal pick-up, and broader band coverage of the conventional doublet.

In the regular type of antenna, as the frequency decreases the signal is brought down close to ground potential, with consequent loss in signal strength. *However, in the Scott Super Double Doublet Antenna System, the efficiency is extremely high down to the very lowest frequency, and enables you to get much the same effect you would obtain if you were able to erect your antenna two or three times higher than at present possible in your location.*

In the new Scott Super Double Doublet Antenna System, a matching transformer is located in the center of the flat top, couples through a balanced transmission line direct to the antenna primary coil on all wave bands, and automatically provides the proper impedance matching and gives maximum signal strength at all frequencies. In addition to securing maximum signal transfer from the flat top of the antenna, the Scott Super Double Doublet Antenna System actually *boosts* the signal sent through the transmission line on the broadcast band from 8 to 10 times over the conventional doublet, and in conjunction with the Scott Supershield Antenna Coupling System built into the new Scott Masterpiece, effects a still further decrease in the effect of local interference, not only on the shortwave bands, but on the broadcast band as well.

Record Reproduction a Revelation to Music Lovers

Nearly half the Scott receivers being sold today are for use with either a single or automatic record changer. Connections are provided on the back of the chassis of the new Scott Masterpiece to attach a phonograph pick-up, and a control is provided on the front panel which allows the receiver to be instantly adjusted either for reception of programs off the air, or for records.

Most record enthusiasts, the first time they listen to their favorite recordings over a Scott are amazed at the difference in tone quality. *One reason for this is that both the Fidelity and Bass controls are available on record reproduction as well as programs received off the air.* Furthermore the Power Output has such a large reserve that it reproduces the full dynamic range of every recording without overloading or blasting at any degree of volume. This means that if the record is lacking—to your ear—in either the low or bass tones, or the higher frequencies, the reproduction can instantly be adjusted, until it is exactly as you desire to hear it. It is an open secret

that one of the reasons why a Scott enjoys such remarkable popularity and has so many enthusiasts among the really great figures in the musical world today, is the truly remarkable record reproduction of the Scott.

Every Scott Masterpiece Guaranteed Against Defects for Five Years

The photographs showing the parts used in the Scott Masterpiece will give some idea of their very high quality. All high frequency circuits are insulated with either low-loss Steatite, or special low-loss high frequency bakelite. All high fidelity circuits are thoroughly isolated, independently shielded, by-passed and filtered. Special low-loss eight layer celanese insulation is used on all shielded leads in high frequency circuits, and

THE LABORATORY CURVES

All performance curves shown have been measured on the the latest type of precision laboratory measuring apparatus. The degree of efficiency shown is so high that many may believe it is not possible to deliver to regular purchasers a receiver with such a high performance standard. Your order will be taken with the distinct understanding that you are to be allowed to submit your receiver to any recognized testing laboratory, and if efficiency shown is not equal or better than that shown in the curves reproduced, you can return it and your money will be refunded.

metalized, hermetically sealed molded bakelite resistors are used throughout. The tuning condenser is a special low-loss wide-spaced unit with Steatite insulation between the rotor and stator plates. All coils, chokes, and transformers are thoroughly impregnated, and metal parts of the chassis and amplifier are chromium plated to prevent breakdown in humid climates, or in locations near the sea coast where the salt air causes the metal parts on the usual type of receiver to rust and corrode, so assuring practically infinite life of these parts in locations where the ordinary receiver often breaks down after a few months' service. All shield cans are solid copper, chromium plated.

Every part of the new Scott Masterpiece is fully guaranteed against defects for FIVE YEARS, and will be replaced free of charge when returned to the Laboratories, providing chassis seals are not broken or the receiver tampered with.

Custombuilt by Skilled Technicians

Every Scott Masterpiece is custombuilt in limited numbers under my personal supervision, in my own modern and completely equipped Chicago Laboratories by skilled technicians who have been trained for many years in precision work. However, it is only when you actually see the high quality parts, the precision workmanship, the careful testing and checking of every receiver that you are able to realize the tremendous difference

in quality and workmanship between the production type receiver and the custombuilt Scott Masterpiece. For this reason I am always glad to welcome visitors to the Laboratory, and show them exactly how Scott receivers are built and tested.

Laboratory Performance Curves

The laboratory test curves reproduced showing the high fidelity tone—the high degree of sensitivity—the wide range of selectivity—and the undistorted power, which provides clear undistorted reproduction of every type of program, either music or voice—will, I believe, prove beyond all question to the radio engineer, the superiority of a Scott. They show why so many Scott owners all over the world describe their receivers as "The World's Finest Radio," and why I can sell it to you on a 30 day trial to test its performance against any other radio receiver, with the confidence that it will prove its absolute superiority in any comparative test you care to make with it.

Prove the Superiority of a Scott in Your Own Home

Today, with nearly every radio manufacturer claiming his particular receiver is the finest, the ordinary man who is looking for the best is confused and finds it very difficult to judge all of the conflicting claims made and decide what to buy. Obviously, the very *best* way to arrive at a decision is to make a *comparative side by side test of the receivers* you may be interested in—listen to their actual performance, first one, then the other, and so by a process of elimination find the best by an actual listening test.

To enable the prospective purchaser of a Scott to make just such a test, *for over seven years every Scott receiver has been sold on a 30 day trial basis*, because I have absolute confidence that in such a test, a Scott will prove its unquestioned superiority.

30 Day Free Trial to Prove Superiority

Remember, there are no "if's" or "and's" about the 30 day free trial. Your order is taken with the distinct understanding you are to have 30 days *after the new Scott Masterpiece is installed in your home* to make any kind of comparative test against any other make of radio. If the Scott does not have finer tone—purer undistorted reproduction—greater selectivity—if it does not bring in weak distant foreign stations with more volume and greater clarity—AND YOU ARE TO BE THE SOLE JUDGE OF THIS SUPERIORITY—you can return it any time within 30 days (you to pay only the transportation charges) and every dollar you paid will be promptly refunded.



The New **SCOTT MAYFAIR**

**A NEW DESIGN IN AUTHENTIC CHIPPENDALE — BUILT FOR THOSE
WHOSE PRIMARY INTEREST IS IN FINEST TONE**

The new Scott Mayfair Chippendale in either beautiful figured Walnut or Mahogany veneers, will add distinction to any room. In the former, the pilasters are of butt Walnut, while the front center panel as well as the panel below the grille are of Maple burl. In the Mahogany cabinet, the pilasters are of swirl Mahogany, the front panel Acacia Clusters burl, while the top and ends are of 5-ply Mahogany construction. The finish is hand-rubbed to a smooth and soft luster.

Acoustic sealing is an important feature of this fine cabinet. That is, the lid rests on a suede-covered rubber binding to eliminate the needle scratch and feed back which ordinarily escapes through

the space between the lid and the top of the cabinet. Thus, when playing records, all of the reproduction is heard through the loud speaker and is one of the several reasons why it is virtually impossible for the average listener to distinguish between the quality of a record and that of the finest studio broadcast.

I have received hundreds of letters from prospective purchasers who are record enthusiasts and who have asked me to offer a cabinet that had space to house both the receiver and a Record Player *at no extra cost to them*. Ordinarily, this is quite impossible on account of the high cost of making up an acoustically correct unit of this kind. However, by means of a fortunate ar-

angement with my cabinet builder, I can now offer a limited number of the Mayfair cabinets, **FREE**, in either Walnut or Mahogany, with every order for the new Scott Masterpiece. If you contemplate adding a Record-Player or Automatic Changer, *either now or at some time in the future*, this beautiful cabinet is ideal, as it incorporates separate space for the record mechanism.

From both a design and acoustical standpoint, the new Scott Mayfair is one of our finest cabinets. Although it is very compact in size (33" wide, 32" high, 16" deep), it will accommodate *both* the new Scott Masterpiece and either the Scott Single-Record Player or Scott Automatic Record Changer.

The Scott Automatic Record Changer

No education is complete unless it includes an intimate knowledge of the works of Mozart, Bach, Beethoven, and the other great masters. To really enjoy such music, and to discuss it intelligently with others, requires *constant re-hearing*. Unfortunately, many of us have neither the money nor the opportunity to

spend a lifetime at concert and operatic performances, but the rare pleasure of being able to choose this music *whenever we want it*, and hearing it as often as we like, is possible with recorded music. For those who want a really comprehensive knowledge of the world's finest music, a record player is indispensable.

Record Capacity from 1 to 8. The chief purpose of this instrument is to play any number of records up to 8 automatically without stopping, and in the sequence you wish, so that they will be reproduced through the loudspeaker of your radio.

Advanced Design Fully Patented. It incorporates nearly 50 distinct features, many of which are patented and therefore not found in any other instrument of its kind. When used with a Scott radio, the combination is a complete electric record player of very advanced type.

Nearly an Hour of Continuous Entertainment. Merely load the changer with your selection of records, throw a switch, and they will then be played through on one side without further attention. (NOTE: The finest High Fidelity recordings of symphonies, operas, and other extended works covering several records may now be purchased for automatic operation. That is, the first half of the composition is on the top side of the successive records, while the last half is on the under side of the same records.)

Changing Process Entirely Automatic. Each record, in turn, gently slides down an extended shaft, stops momentarily on an air cushion, and settles on the turntable which is already revolving at the correct speed. The pickup arm then swings in and is slowly lowered by the machine so that the needle comes in contact with the *blank edge* of the record. Next, the pickup is given an automatic bias which guides the needle into the first groove of the record.

When the first record has been played, the pickup is automatically lifted from the record and returned to its starting position. The next record is then automatically placed on top of the one just played, and the entire process repeated until all records in the changer have been played.

Records Quickly Changed. The instrument takes only about 8 seconds to change records. Thus, the continuity of an extended musical performance is satisfactorily maintained, yet the "intermission" is just long enough to permit momentary relaxation between records.

Silent Operation. During the playing of a record, the changing mechanism is idle—there

is nothing in operation except the turntable motor which is so quiet that it cannot be heard even if you put your ear within an inch of it. When the changing of records is in progress, one must listen intently to realize that the mechanism is operating at all.

Careful Handling of Records. Every operation is essentially positive, yet there is no strain on your records. The playing surface of a record is never in sliding contact with the mechanism at any time. The loading lever, which transfers each record from the spindle to the turntable, moves the record by its outer edge so that it cannot be scratched.

No Section of Record Omitted. When the instrument is in operation, it will start at the beginning of each record and play all the way through without skipping any part of the selection or damaging the record in any way.

Perfected Automatic Stop. The machine stops and switches off the current when the last record has been played, but not until the mechanism has lifted the pickup and needle from the record. Thus, damage to the record is avoided, and there is no whine when the instrument is again started in operation. The machine can, of course, be stopped at any time before all records in the changer have been played by merely moving a lever.

Plays Either Ten-inch or Twelve-inch Records. The turn of a knob enables you to play either 10" or 12" records at will.

Automatic Rejection. By means of another lever you can instantly reject any record at any time during the playing. The instrument lifts the pickup, swings it back to the starting position, and then automatically plays the next record.

Complete Acoustical Control. The volume control on the radio allows you to increase or decrease the volume from records to suit your taste and the acoustical properties of your room. The Variable Treble and Bass Controls also serve exactly the same purpose as they do on broadcasts, enabling you to intermix any degree of treble and bass. The flexibility of these two acoustical controls is one reason why record reproduction is in every way equal to the finest studio broadcast from a high quality radio station.

Single Record Operation. Whenever you

wish, the Scott Automatic Record Changer will play only one side of a single record and then automatically stop, the same as any single-record machine.

Professional-Type Pickup. The purpose of a pickup is to track the needle in the record groove, and to convert the delicate mechanical vibrations on this groove into electrical impulses so that they may be reproduced through the radio. From a musical standpoint, the pickup is the most important unit of any record playing mechanism, for no matter how fine the radio may be, it can reproduce only what is transmitted to it by the pickup. The Scott Automatic Record Changer is equipped with a very fine High Fidelity pickup of the same professional type used by many large broadcasting stations, and is especially designed to our own laboratory specifications.

Finer Reproduction of Higher Frequencies. We believe the Scott pickup is, by a considerable margin, superior to any other type available today, for it reproduces every tone, overtone, and transient of the latest High Fidelity records. Unlike ordinary pickups, there is no straining for volume at any time, and the result is a firm definition on the higher frequencies. These tones in the upper register are round, clean-cut, and natural—without the piercing, thin, or shrill quality imparted to them by cheaply made pickups.

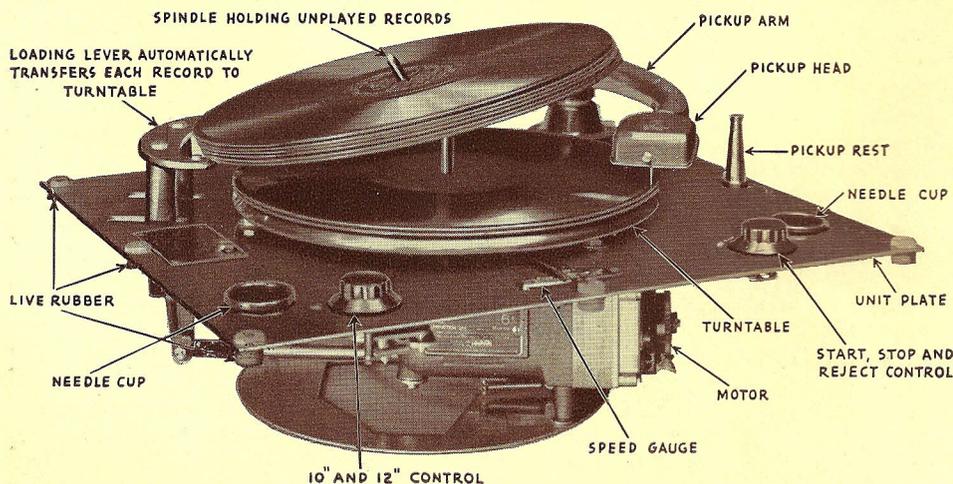
Increased Bass Range. Another advantage of the specially designed Scott pickup is that it provides a richer and more distinct bass. Each bass note, instead of being a flat colorless thud, is a solid suave tone having definite pitch and timbre. The highly developed Inverse Feedback System incorporated in Scott amplifiers eliminates the usual loose fluttering bass reproduction caused by the speaker cone vibrating after the note has actually ceased.

More Uniform Response. Most pickups give good reproduction only within a certain frequency range. That is, the response is not uniform and frequency characteristics may be sharply accentuated at several points. The Scott pickup (costing several times as much as the ordinary crystal type) has a virtually flat response throughout its range, and the final result is what we believe to be the most faithful overall reproduction of recorded voice and music ever achieved. On even large complex orchestral works, each musical instrument is clearly defined and has its own characteristic timbre.

No Amplitude Distortion. Another factor contributing toward more enjoyable record reproduction is that the pickup is free from resonance due to the very small mass of armature and the special method of damping which gives linear control over large and small amplitudes.

Not Affected by Temperature. Sudden changes in temperature may completely ruin the ordinary type of pickup or seriously impair its reproduction. The Scott pickup is so designed that even a sudden and radical rise or drop in temperature has no effect on it.

Plays Entire Capacity without change of Needle. A pickup weighing less than about 3 ounces is not heavy enough to force the needle firmly into the bottom of the record groove, and the result is faulty or incomplete



reproduction. On the other hand, a much heavier pickup causes the needle to bear down on the record with too much force, and if undue wear on record grooves is to be avoided, the needle must be replaced after playing only 2 or 3 sides. The Scott pickup weighs just 3½ ounces and this comparatively light weight not only reduces surface noise and record wear to a minimum, but also enables you to play the entire capacity of the changer without once changing the needle.

Needles Quickly Changed. The Scott pickup head is of the swivel type, turning on a 180 degree arc, so that needles may be quickly changed by simply turning it right-side up and inserting the needle.

Handles Any Type of Needle. Ever since the introduction of modern needles, there have been two kinds of enthusiasts—those who prefer metallic type needles and those who prefer the non-metallic type. Each type of needle has its advantages, but the heavy pickup heads used in most record changers instantly smash delicate non-metallic points. The Scott Automatic Record Changer is so designed that there is negligible weight on the needle at all times, and therefore practically any type of needle may be used.

Minimum Wear on Records. The curved arm which moves the pickup is scientifically corrected for weight compensation and is mounted on a ball bearing pivot, thus reducing friction on records to an absolute minimum.

97% Perfect Tracking. The term "tracking error" refers to the alignment of the needle as it moves across the record while playing. If the tracking error is more than about 5%, reproduction is poor, needle scratch is increased, and the record grooves are badly pushed out of shape by the needle. The pickup arms used in many record players have large tracking errors, sometimes 25% or more. *The Scott pickup arm centers the needle directly into the record groove, instead of pulling on either side, and has 97% perfect tracking anywhere on the record—a tracking error of less than 3%.* This means that the needle remains parallel within 3% to the groove of the record from beginning to end, thus preventing the needle from riding up and down on the wall of the groove. Only with the needle in this position is the listener assured of faithful reproduction and negligible wear on his record.

Laboratory-Type Induction Motor. The smooth-running, heavy duty motor is completely enclosed and dust proof. The absence of "wows," waves, and distorting jerks so common with inexpensive motors is the delight of every user, for this unusually powerful motor and its Patented governor incorporate features which enable it to hold long delicate passages perfectly steady.

Built-in Speed Gauge. The motor has a wide range of speed regulation from 60 to 90 revolutions per minute (the old style 33½ R.P.M. records have been discontinued by both Victor and Columbia), enabling you to increase or retard the tempo of dance selections to suit your individual preference. The quality obtainable from recordings of more serious worth, however, depends upon whether the turntable is revolving at *precisely* the correct speed. To guard against playing such records too fast or too slow, the Scott Automatic Record Changer is equipped with a precision built-in gauge whereby you can frequently check to see that the turntable is revolving at exactly the correct speed (78 revolutions per minute).

Operation Not Confined to Only One or Two Makes of Records. You can play records of any make, domestic or foreign, having the usual spiral or eccentric run-off grooves found in all modern records. Since there are over 40 large recording studios now in existence, records are not all of exactly the same thickness, and a changer which handles only a few "standard" makes seriously limits your selec-

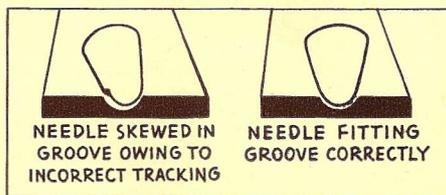
tion of the most desirable recording of any given composition.

Live Sponge-Rubber Mounting. Generally, the metal base of a record player is tightly screwed down to a shelf in the radio cabinet. When the cabinet vibrates on comparatively loud musical passages, the needle will bounce on the record, injuring its delicate groove. The metal base of the Scott Automatic Record Changer is never in direct contact with any part of the cabinet, for it is mounted on live sponge-rubber to prevent transference of vibrations from cabinet to changer, or vice versa.

Complete Hum Filtration. By means of special shielding precautions, we have succeeded in completely filtering out the objectionable hum picked up and amplified by poorly designed record players. *With Scott equipment you hear ONLY what was actually recorded—all extraneous noises have been eliminated.*

Rugged Construction. The construction and design of the instrument are such that it is not affected by shocks or vibration, and the various movements are basically quite simple. As the machine has no fragile parts, it may be depended upon to give years of trouble-free service. The number of moving parts has been kept to a minimum, thus further contributing to the machine's simplicity and fool-proof operation. No expense has been spared to make it one of the most perfectly engineered units of its kind ever offered to the public.

Minimum Maintenance. All bearings are of the oil-retaining type and with average use require lubrication only once every 3 months. All oil holes are easily accessible when the turntable is lifted off. Every machine is thoroughly oiled and tested before it leaves our laboratories.



Perfect Alignment. The complete mechanism is bolted to a heavy cast-iron frame underneath the unit plate to prevent misalignment taking place either during construction or in actual operation after the instrument has left our laboratories. The position of each component part has been carefully calculated so that the entire mechanism is rigid and correctly balanced.

Compact Size. The Scott Automatic Record Changer is one of the most compact machines on the market, and we have a number of cabinets that accommodate both the changer and the radio. The base of the changer is 16" long by 14" wide, and with a full record supply the mechanism extends only 5" above and 5" below this mounting plate.

Guaranteed Five Years. Every Scott Record Changer is built of such high quality parts and assembled with such skill and precision that we guarantee it for Five full years against defective parts, which will be replaced free on return to the laboratory.

Cost Less Than ½¢ Per Hour. The current consumption is only about 15 watts which means that the cost of running the changer is negligible. It will play approximately 40 hours on less than 1 kilowatt of electricity which costs from 5c to 10c.

Scott Single-Record Player

The identical instrument described above may be purchased *without* the automatic changing feature. This makes it possible for you to have superb record reproduction at the amazingly low price of only \$29.50 extra.

The Case for Recorded Music

If you have not examined the recent record catalogues, you will be amazed at the vast repertoire of music available today on high fidelity records. *In a recently published encyclopedia of recorded music, nearly 700 composers of serious worth are listed and the tabulation of their works available on modern records covers 566 pages.*

Many music lovers would rather hear a superlative recording than personally attend a concert, and this is quite easy to understand for at least 5 reasons as follows:

(1) Good music, like good literature, demands something from the listener—primarily an appreciative mood and close attention. Yet, in the concert hall we must contend with such irritations as the slamming of seats, rude whispering or talking, clearing of throats, uncomfortable seats, and other exasperating distractions.

(2) Most auditoriums have notoriously poor acoustical properties, and the music is often marred with cross-currents of sound as the music rebounds from wall to wall. High fidelity records are made in specially designed studios having ideal acoustical properties, and this is why a fine recording brings you the correct musical sound and emotional content.

(3) A public concert often contains compositions we do not particularly care for, but we are obliged to fidget through perhaps half an hour before we hear the selection of our choice. There are times when we enjoy this music of our choice so thoroughly that we would like to have it repeated, but did you ever hear a conductor render the same selection as an encore? With fine records, selected only for your own personal taste, you need hear *ONLY* the music *you* want, and as often as you like.

(4) The more frequently you hear a current "hit" the sooner you tire of it, and this is why "popular" music is continually changing. Conversely, the oftener you hear really great music the more you understand and enjoy it. This is why it has remained the Music of the Ages. Unfortunately, however, it would require a lifetime and a great deal of money to personally attend, say 20 or 25 concert performances of even one symphony or opera. But for the price of two tickets or less you can purchase a complete album of a superbly recorded work, and obtain *in a few short evenings* the equivalent of a lifetime of personal attendance.

(5) With recorded music there is a wide selection of the world's greatest artists, and we need choose only the finest interpretations of any given work.

Recorded music permits you to relax in the restful atmosphere of your own fireside and enjoy the essential freedom of mind for appreciative concentration or lazy reflection upon the beauty of the music itself.

Let us enjoy to the utmost this cavalcade of the World's Finest Music. To deny ourselves of it is to miss entirely some of the most glorious inspirations that have been provided in this short and sometimes troubled life.

NATION WIDE INSTALLATION AND SERVICE FACILITIES FOR SCOTT OWNERS

Many who are not familiar with the Scott Radio Laboratories are under the impression that expert installation service is available only at the Chicago Laboratories. *The fact of the matter is that the purchaser of a Scott radio receiver has at his command, in practically every part of the country, the services of possibly the most expert installation and service technicians in the entire radio industry.*

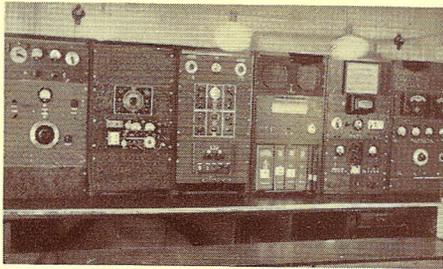
The photographs reproduced on this page convey some idea of how thoroughly these installation and service stations of our representatives are equipped, and indicate the high type of technicians who install and service Scott radio receivers.

Each Scott Installation Representative is appointed only after a very thorough investigation of his experience, ability, character, and responsibility. After their appointment,

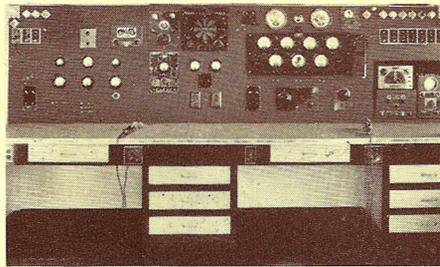
constant contact is maintained between them and the Laboratories, so that they are at all times thoroughly familiar with the latest developments of the Scott Laboratories. It is only stating a generally recognized fact that the appointment of an official Scott representative is an honor eagerly sought after by the highest type of radio technicians, for they know that they are representing the highest type of radio receiving equipment in the world today.

For a nominal charge, the Scott installation expert in your locality erects the proper type of antenna, installs the receiver properly, and gives you expert tuning instructions. As his service station is in your own town or immediate locality, he is always available in case you need him at any time for checking either the receiver, tubes, etc.

At the present time there are over 500 Scott Installation and Service Representatives in the United States. When an order is received from a town in which there is no installation representative, we immediately contact the Radio Servicemen of America, an organization of the most skilled radio technicians in the country, and they recommend the most expert and efficient radio technicians in your territory for our consideration. After the proper investigation is made, we then select and appoint one who is sent complete information, a circuit diagram of your receiver, together with complete technical service and installation data, so that he will be able to quickly and easily make the installation by the time your receiver is ready for shipment.



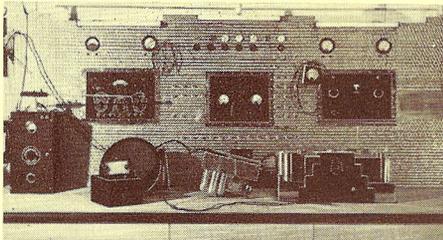
Authorized Scott Installation and Service Station at Cleveland, Ohio



Authorized Scott Installation and Service Station at Syracuse, New York



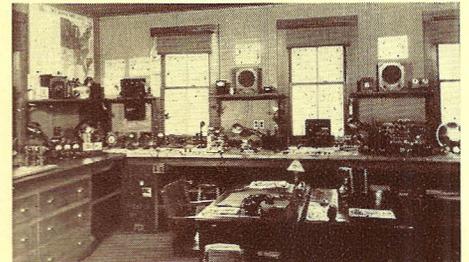
Authorized Scott Installation and Service Station at San Francisco, Calif.



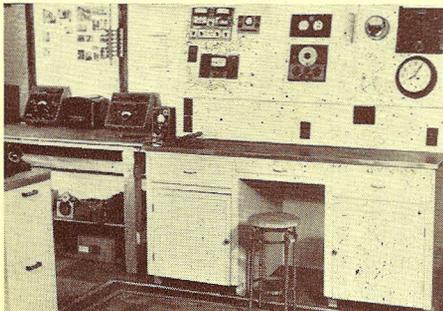
Authorized Scott Installation and Service Station at Miami, Fla.



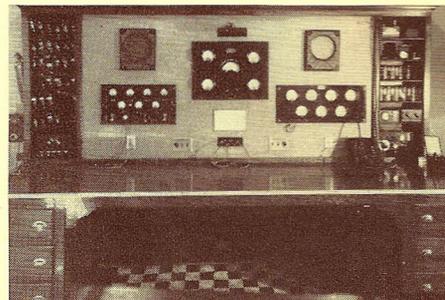
Authorized Scott Installation and Service Station at Buffalo, New York



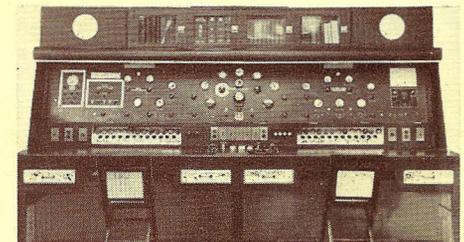
Authorized Scott Installation and Service Station at Wolcott, Conn.



Authorized Scott Installation and Service Station at Jackson, Mich.



Authorized Scott Installation and Service Station at Mt. Vernon, N. Y.

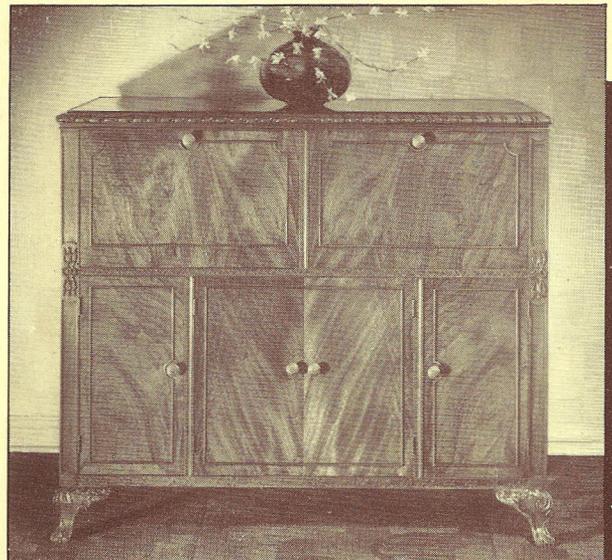


Authorized Scott Installation and Service Station at Colorado Springs, Colo.



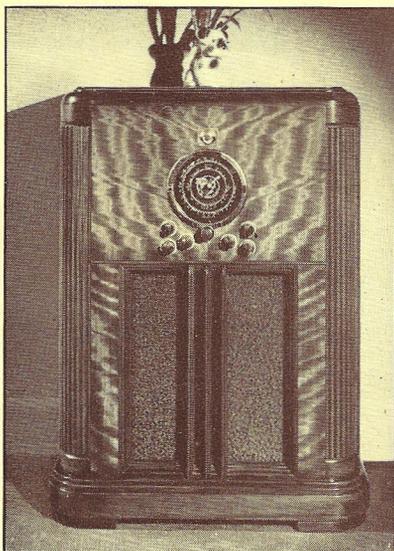
The ADAM

An authentic period console of beautifully grained walnut.



The CHIPPENDALE GRANDE

Available in elegantly figured walnut or brown mahogany.



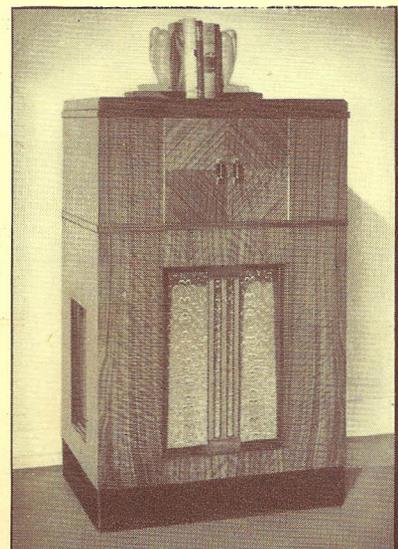
The BRAEMAR

A beautifully proportioned console of genuine Australian laurel wood.

SCOTT

custom-built

CONSOLES



The ACOUSTICRAFT

A strikingly beautiful console in fiddle-back walnut veneers.

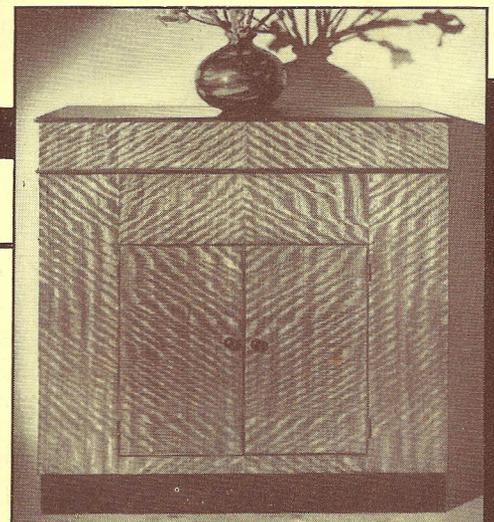


The BUCKINGHAM

Authentic Eighteenth Century English design with fine walnut veneers.

The LINDEN

Gracefully figured American walnut with base of ebonized birch.



THE SCOTT RECORD REVIEW

A NEW DEPARTMENT FOR SCOTT RECORD ENTHUSIASTS

During the past few months, I have received literally hundreds of letters from Scott owners and prospective purchasers who, knowing my interest in recorded music, have asked me to give them a monthly preview of the most recent high fidelity records. Many Scott owners, after investing in a number of records, find that many of them do not quite measure up to their expectations, and have expressed the opinion that with our experience here at the Laboratories, I perhaps can point out which of the better records are perfect from the recording

Symphony No. 4 in F Minor (Tschaikowsky)—Philadelphia Orchestra—Album No. AM-48 for Automatic Record Changers. Album No. M-48 for Single Record Players—Five 12" Victor Red Seal Records.

All of us want something by Tschaikowsky in our libraries, and from a technical standpoint as well as a musical one, this recording is preferable to the composer's Fifth and Sixth. For me, the Fourth is the essence of all of Tschaikowsky's music, and has neither the syrup-like quality of the Fifth, nor the morbidity of the Sixth.

"Chorale for String Sextette (Roy Harris) Kreiner Sextette. One Victor Red Seal Record—No. 12537, two sides.

While I do not personally care for a great deal of 20th century music with its atonality and discords, yet from a purely technical viewpoint, this record is an excellent one. Every fine record library should have at least one recording of a strictly "modern" work, and a suggestion for a representative album of such music will be made in this column next month.

Symphony No. 102 in B Flat Major (Haydn)—Boston Symphony Orchestra Conducted by Serge Koussevitsky—Album No. AM-529 for Automatic Record Changer. Album No. M-529 for Single Record Players—Three 12" Red Seal Victor Records.

If you are not yet convinced that a symphony is anything but a conglomeration of miscellaneous musical sounds, then this splendid recording is an excellent starting point for a genuine appreciation of how interesting and melodious this form of music can be. It should be heard at least eight to ten times before you definitely decide whether or not you wish to add other symphonic albums to your library.

"O Paradiso" (From L'Africana by Meyerbeer)—Jussi Bjoerling, Tenor—One 12" Red Seal Victor Record No. 12,150, "Cielo E Mar!" (From La Gioconda by Poncielli) on other side.

The technical perfection of this new Higher Fidelity record is quite remarkable. The acoustical conditions must have been ideal,

for the voice and accompaniment seem to have "third dimension." This record, more than any other voice record I have ever heard, seems to give you the effect that the singer is not necessarily in your home, but that you are actually in the auditorium. The volume at the close of the selection is not great, yet the overall effect of it is such that you imagine it is much louder than is actually the case. Several hearings of this superb piece of work will I am sure make it one of your perennials.

"Hymne des Cherubins No. 7" by D. Bortniansky and recorded by the Choir of Russian Cathedral in Paris. One 12" Black Seal Victor Record No. 36,223. "Que Ma Priere Monte" by Tchesnokoff on other side.

From every standpoint a perfect recording—one that you will want to play often, particularly late in the evening after an unusually trying day. A choral work of this kind is one of the most difficult to record particularly on the heavier passages, yet this recording is as technically perfect in my opinion as anything of its kind that Victor has ever produced.

Carnival Suite, Opus 9 (Schumann)—Myra Hess—Album No. AM-476 for Automatic Record Changers. Album No. M-476 for Single Record Players—Three 12" Victor Red Seal Records.

As any record enthusiast will verify, the piano for some reason or other is perhaps the most difficult of all instruments to reproduce satisfactorily. Most piano records seem to sound dull, lifeless, and "wooden." In other cases, the matter of securing the proper fidelity has apparently been solved, but invariably it seems that otherwise perfect records are marred with an annoying high scratch level. While I do not wish to go on record as saying that this particular album is perfect, nevertheless, I can say honestly and conscientiously that it is one of the finest piano albums I have heard so far. The scratch level is unbelievably low and in my opinion the fidelity is quite remarkable. Here is at least a very close approach to perfection.

Citronen Waltz (Johann Strauss)—Boston

standpoint, that is, free from such flaws as muffled tone, a high needle scratch level, "wows," etc.

It is with these facts in mind that I undertake this new monthly review of the finer records, and I hope it will prove of some value regardless of whether you own a Scott or not. I would appreciate your suggestions, comments, and criticisms from time to time, and if you own a really superb album which you would like to see reviewed for the benefit of others, I would appreciate hearing from you.

"Pops" Orchestra with Arthur Fiedler Conducting—One 12" Victor Red Seal Record—No. 11,894.

What impressed me particularly with this record was not only the beauty of the music but its wearing qualities. We have used this record many, many times here at the Laboratories for experimental purposes, and as I play it now it has not lost one iota of its fidelity, nor has its scratch level increased appreciably. Sooner or later, you will want several Strauss waltzes in your library, and I can give this record my unqualified recommendation.

Parla (Arditi)—Miliza Korjus, Soprano with the Berlin State Opera Orchestra—No. 12,588—One 12" Victor Red Seal Record.

I hope that Victor will soon release more records by this charming and delightful coloratura. This particular selection, recorded in Europe, is quite marvelous in every way, and the range of Miss Korjus' voice is astounding. The familiar "Il Bacio" is on the reverse side and is equally as good.

Concerto in D Major, Opus 35 for Violin and Orchestra (Tschaikowsky)—Jascha Heifetz and the London Philharmonic Orchestra conducted by John Barbirolli—Album No. AM-356 for Automatic Record Changers. Album No. M-356 for Single Record Players—Four 12" Victor Red Seal Records.

Last winter I heard this concerto over the air on the New York Philharmonic Symphony program and immediately thereafter I played this album so that I could compare the two renditions. What seems almost incredible is that the recorded version seemed even superior to what I heard over the radio. The radio program, coming over a chain hook-up had a fidelity that was not much over 5,000 cycles, but I am firmly convinced that the fidelity of this album is much higher. There is no detectable flaw of any kind, and the arrangement of the records is logical and satisfying. I know that this album will be one of your most treasured and most frequently played selections.

E. H. SCOTT RADIO LABORATORIES, INC.

(ALSO SUCCESSORS TO McMURDO SILVER CORPORATION)

4450 RAVENSWOOD AVENUE

CHICAGO, ILLINOIS

630 Fifth Ave., New York • 41 Leonard St., Buffalo • 152 McLean Ave., Detroit • 115 No. Robertson Boulevard, Los Angeles