

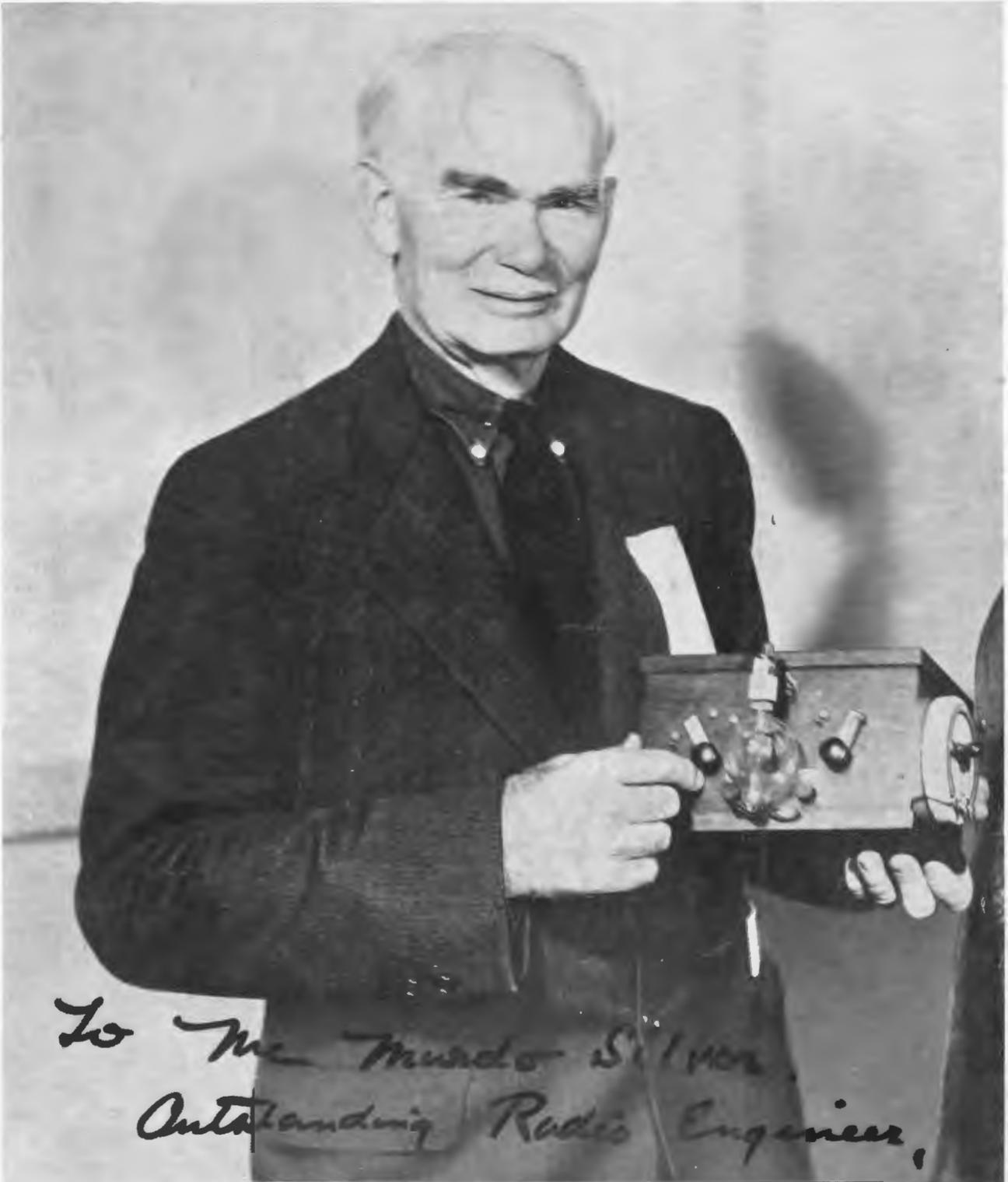
"THE
WORLD'S
ONLY
TRULY
CUSTOM-BUILT
RADIO"

The ^{Mc}MURDO SILVER TIMES

Vol. 4

MARCH, 1937

No. 10



*To Mr. Murdo Silver,
Outstanding Radio Engineer,
with regards and best wishes
'37.
Lee de Forest.*

"I Watched Them Build My Masterpiece V"

by

Richard J. Revor

12203 Yale Ave., Chicago, Ill.

"I recently bought a very expensive radio, having over twenty tubes, on the strength of a studio demonstration. After I had operated it a couple of months without getting the startling results which I had been led to expect, and its maker not being able to help me, I became thoroughly dissatisfied and decided to look around.

I came in to get a demonstration of the MASTERPIECE V. When it pulled in Tokyo in the early afternoon right on Michigan Boulevard, I knew it was okay for distance. Because of my earlier bad experience, I listened to and played with the MASTERPIECE V in the studio six times before I decided it would satisfy me. Even then I was afraid that the set I bought wouldn't be like the studio model—it might be a specially "hot" demonstrator. My memory of my first purchase was very strong, as I was going to have to lose about one hundred dollars to sell it and get a MASTERPIECE V. I wanted to be absolutely certain I would get exactly what I wanted before losing one hundred dollars.

So I watched them build my MASTERPIECE V. I told Mr. Silver exactly what I wanted and said "you lay it out, and then let me watch you build and test it." Mr. Silver agreed, and did I get a lesson in radio engineering! I examined every part that went into my set, and every one was special and the best money could buy. I saw the most beautiful radio building I could imagine, soldering and assembly equal to a fine watch maker's work. I saw inspection at every step of the building of my radio. Then I saw it go into the final test laboratory, where it was aligned with an oscilloscope, so I could see the exact selectivity curves I would get. I watched it aligned with careful precision such as I had never believed was given to any radio. Hours, not the usual minutes, were spent on my radio, and I saw it come through exactly as Mr. Silver and I had planned. It surely was a "honey."

Then I went into the sound proofed screen room, and watched Mr. Silver himself go over every adjustment and re-check every measurement. He ran sensitivity, noise, selectivity, hum, power, output, A.V.C. and even complete audio fidelity curves of my own set. Then I knew I had a real radio. I knew Mr. Silver built and tested his radios exactly as he promised he would. Not a single thing was slighted, and I thought "Here is one custom builder who honestly and truly custom builds his radios."

Then I took my own MASTERPIECE V home and connected it up, and boy, oh boy, did I get results. I didn't regret the hundred dollar loss I had to take on the other set, for this mistake has brought me education on how a radio can and should be built and tested. Now I've got the best radio in the world, and am I happy, or am I happy?

I'm so satisfied with my MASTERPIECE V that I want everyone else who can't decide between almost identical advertising claims to know that my extensive search for the best brought me to the MASTERPIECE V. Anyone who is undecided can save lots of money and dissatisfaction by buying a MASTERPIECE V first, for he'll have to do it in the end to get the kind of results I'm getting."



The first step in building every MASTERPIECE V is to rivet to its chassis the future owner's name plaque. From here on this receiver will be built to the exact specifications of its owner, accompanied by its own work ticket which goes through every step of assembly, test and adjustment with it. These specifications are on the work ticket in the hands of the engineer at the right, about to be tied to the chassis.

WORK TICKET No. 660

CLIENT Richard J. Revor DATE 1-28-37
 CITY AND STATE 12203 Yale Ave. Chicago, Illinois

REQUIREMENTS:
 TCNE
 BROADCAST DX
 SHORTWAVE DX
 PRINCIPAL USE all around

SET BAND SENSITIVITY: 1 MV/A
 SET SELECTIVITY TO 9-19 kc
 SET NOISE: Minimum

SPECIAL FEATURES: (A) Exactly as above
 (B) _____
 (C) _____
 (D) Using "peri-dynamic" CLIFTON

WATCH ESPECIALLY Calibration

ASSEMBLY STARTED 1-28-37 COMPLETED 2-15-37
 ASSEMBLER: _____ WIREMAN _____ MECHANICAL TEST & INSPECTION W.C.

PRELIMINARY TEST: I.F. ALIGN ✓ AIR TESTED _____ R.F. ALIGN _____
 INSPECTION OKED ✓ DATE 2-15-37

SOUND AND SCREEN ROOM TEST:
 SENSITIVITY SELECTIVITY
 CALIBRATION MAGIC EYE
 POWER OUTPUT DISTORTION
 HUM NOISE
 SPEAKER

APPROVAL AND SPECIAL ADJUSTMENT CHECK _____
 PACKING: DOMESTIC

McMurdo Silver himself personally supervises the building, testing and precise adjustment of every MASTERPIECE. Here Mr. Silver is seen supervising the fine custom building of one owner's receiver, identified as his from start to finish by his name-plaque and work ticket.



The "Low Down" on New Models

Everyone knows that spring is the time when radio manufacturers suddenly introduce new models. This year will be no exception. Some have already been introduced, more are coming. Naturally, in buying a radio, you want the very latest, upon the assumption that the latest is the best. This is not always true, particularly in a year which has produced no valuable new fundamental engineering advances. This year will see "new" models in new cabinets—but very little technical advancement. Of course some will be great advances over their predecessors, but none will be advances over the 1937 MASTERPIECE V simply because it already incorporates every valuable technical feature known to science.

For example, other makers will modernize by including the perfected and built-in electronic volume expansion which the MASTERPIECE V gives you and first introduced. Accessory volume expanders will probably disappear, exactly as all transitional expedients give way before perfection.

Wave length ranges will be increased. A few more makers, finally appreciating the opening up of the ultra short wave Apex and television bands, will include them, following in the foot-steps of the MASTERPIECE V which tunes from 4.287 to 2,150 meters, covering the entire long, medium, short and ultra-short wave broadcast bands.

Engineering judgment alone determines the number of tubes in the MASTERPIECE V. When 20 up to date tubes are used in its advanced and proven circuit, reception and sound defy improvement through added tubes. More would be excess baggage, higher cost, and trouble factors. Fewer than 20 would impair full results. So to add tubes would mean either "dummies" or to employ older, possibly glass, types—adding number but decreasing efficiency. In the name of sound engineering and full value to you, 20 of the newest and most efficient tubes compose MASTERPIECE V design. This keeps your operating costs low, and results cannot be approached.

Dials may be simplified and improved, to give accurately re-logging micrometer band spread for crowded short wave bands, such as the MASTERPIECE V provides in its sensible, distinctive and beautifully simple 9" lance dial and absolutely accurately re-logging micrometer band spread vernier.

Power may be increased, and an increasing number of makers will turn to the ultra-modern 6L6 beam power tubes which the MASTERPIECE V introduced to provide better tone. Sensitivity cannot be made greater than that of the MASTERPIECE V—it gives you the ultimate in noise-free sensitivity.

A very few makers may go to the MASTERPIECE V's exclusive "control room" dual tone control in an attempt to give absolute tonal realism, but not many, because heavy overhead can't afford the cost of literally building broadcast station "control rooms" into radios not truly catering to the musically educated.

Few or no broadcast receivers will give two stages of tuned r. f. amplification for truly quiet and noise free short wave reception. Two years have elapsed since McMurdo Silver leadership perfected this important feature, and as yet no other all wave broadcast receiver follows because its building is a laboratory, not a production job. Two tuned r. f. stages mean *entertainment* clarity and freedom from internal set and atmospheric noise in short-wave reception.

Profiting from the fading elimination of perfected separate tuned and amplified quin-

YES—THERE WILL BE A MASTERPIECE VI.

With those seven words—we break all radio tradition and tell you in advance that we shall announce the MASTERPIECE VI. No set maker has before dared to "lift the curtain" on a new model until almost ready to ship it. In a spirit of fairness to you, we set this new precedent.

In May or June probably, we shall announce the MASTERPIECE VI, a companion to the MASTERPIECE V. It will incorporate special characteristics built around the MASTERPIECE V, designed in keeping with a recent analysis of the needs of certain users faced with special reception problems. Its price will probably be \$75.00 higher than the MASTERPIECE V, of which it will be a special variation.

Meanwhile other makers endeavor to catch up with the MASTERPIECE V through new models now or shortly to be introduced. The MASTERPIECE V is flatly guaranteed to outperform them all. In buying this outstanding receiver at today's low price, you will have the *finest radio obtainable*.

If you want the MASTERPIECE VI when announced, we will give you *FULL CREDIT* for your MASTERPIECE V at exactly the price you paid. Any MASTERPIECE V ordered from now on can be traded in for the full amount paid if a MASTERPIECE VI is ordered when it is brought out. You need pay only the difference in price, should you decide to change.

Now you can order with your eyes open, sure of the finest in your MASTERPIECE V, and with 100% protection on the model to follow. *BUY YOUR MASTERPIECE V NOW*, while prices are low, and there's no long wait for delivery. We are glad to help you with this "peek behind the curtain"—and liberal protection through *FULL CREDIT*.

tuple A. V. C. of the MASTERPIECE V, other makers may try to equal the MASTERPIECE V, which cannot be beaten since its A. V. C. is theoretical perfection itself.

Shielding may be improved in some radios, again following MASTERPIECE leadership demonstrated in 1933, four years ago. Few will go, for reasons of cost, to the perfection of MASTERPIECE V shielding, and some will continue to shield delicate r. f. coils by high-loss steel chasses, if at all! The complete separate and individual shielding of the MASTERPIECE V, from r. f. coils to each individual circuit, from trimmer condensers to wiring, by expensive but efficient low-loss amply large shields will be conspicuous by its absence except in the MASTERPIECE V.

In some of the most expensive sets permanent air trimmer condensers, which do not upset dial calibration, sensitivity or selectivity may be used, but if the past be a guide, only a few out of the many circuits which should be so tuned for precise and true stability will be—a few air trimmers allow a set to be described as "air tuned" while remaining unstable compression trimmers destroy the true benefits. Silver engineering introduced air trimmers to broadcast receiver design. Here new models will again follow today's MASTERPIECE V design.

Some wave change switches may be individually shielded, and a few obsolete switching systems still found in some sets, dating back to the early days of all wave radios, may be abandoned in favor of the modern and perfected separate shielded wave change switches of the MASTERPIECE V.

Many fine radios will follow McMurdo Silver engineering leadership in moving toward truly full range tonal reproduction by using the Jensen-Silver pioneered "peridynamic" and "bass reflex" reproducer principles, so better tone may be expected. But competition will, as usual, force cost-cutting in cabinet size, thickness and construction, so that the tremendous improvement in tone possible through generous application of these principles will be lost.

Outstanding patented full range Super-Giant loud speaker leadership will force the move to larger speaker cones and built-up frame attachments to give the appearance of better speakers. But the sales advantages of being able to advertise 14" and 15" speakers will not translate into performance equal to the MASTERPIECE V's exclusive Super-Giant speaker because costs will be cut by only enlarging cones, and not by enlarging the vital mechanisms that drive the cones. The Super-Giant with its 18" exclusive patented dual cone and 44 pounds of honest stripped weight will continue its seven-to-one tonal and efficiency superiority over light 15" speakers and combinations of two, three or four individually light-weight and therefore individually inefficient speakers. No new radio will equal the MASTERPIECE V's tone unless it directly copies the MASTERPIECE V and uses its same Super-Giant speaker—and its perfected circuits, too.

We are informed that the laboratory of at least one radio maker has enthroned the MASTERPIECE V as the ideal which a new model soon to be announced must equal, if possible. Such is the tribute paid to the tried, proven and perfected 1937 MASTERPIECE V. Other makers may include a few of its heretofore exclusive advanced features, but none will equal it unless they make a "Chinese copy"—and then sell at the higher price their greater overhead must add to the price you pay.

The Finest Radio Ever Built

Just how far in advance is the design of the MASTERPIECE V over other radios is proven by the efforts of new models soon to be introduced to catch up with it. No new model will exceed its proven ability. This is a broad statement. Yet we can make it with absolute certainty—and guarantee that no new model will out-perform the MASTERPIECE V simply because there have been no new and valuable engineering developments made in the past year for engineers to draw upon. In the absence of such developments, and with the MASTERPIECE V incorporating proven features which have been exclusively obtainable in it only, other makers have no choice but to try to equal its performance.

TWO TONE CONTROLS

The MASTERPIECE V alone has not only the separate bass and treble tone controls pronounced necessary by such masters as Leopold Stokowski to perfectly recreate every program under the different acoustic conditions prevailing in every different home, but, it alone has built-in and perfected electronic volume expansion to restore full natural volume range to symphonic and classical music. It alone has the 6,000 cycle high fidelity filter which, in high fidelity reception of network-programs, enables you to admit exactly the tone range used in transmission—and cut out noise and distortion heard when more tone range than the station uses is employed. It is the only radio faithfully and honestly covering the full range of below 30 to over 9,000 cycles—or more than is used in broadcasting 90% of the time. Its tone is perfect!

RADIO'S FINEST LOUD SPEAKER

It alone uses the world's finest loud speaker, the 18", 44 pound, duo-cone Super-Giant which is both the best bass speaker made and a super-efficient "tweeter" high frequency speaker in one superb unit. You can't overload it—and you can't equal it with anything but another Super-Giant! Its average seven times greater efficiency than other radio loud speakers increases effective distance-getting sensitivity *over two and one half times*, and makes the MASTERPIECE V the most sensitive and powerful radio in actual sound power to be built in 1937!

COMPLETE BAND COVERAGE

The five wave length ranges of the MASTERPIECE V include every broadcast band, short waves and ultra-short wave apex, television and amateur bands like the champion it is. No more can be asked or given.

TWO TUNED R. F. STAGES

The MASTERPIECE introduced the use of two stages or tuned r. f. amplification preceding superheterodyne circuits. The MASTERPIECE V is the only receiver in the world using two tuned r. f. stages from 140 kc. right on through to 19,000 kc. Until other radios follow this exclusive noise-compensated tuned r. f. leadership, they can never give the same elimination of image and "re-



peat-spot" interference and ten to one hundred times more noise-free distance reception that only the MASTERPIECE V is sufficiently advanced to give you in 1937.

RECTANGULAR SELECTIVITY

Again the MASTERPIECE V is the only radio advanced enough to give true rectangular band-pass selectivity, whether its fidelity knob is set from broad tuning for high-fidelity to sharp for extreme selectivity. It alone is in advance of the old-as-radio side band cutting and tone impairing V-shaped selectivity characteristics of other radios—sets which get good selectivity only at the cost of side band cutting. You can vary the selectivity of your MASTERPIECE V from super-sharp to broad enough to cover greater than usual high-fidelity modulation tone range—and all without side-band cutting!

FIVE YEAR GUARANTEE

Built of the finest components made, its quality is uncontravertibly proven by a record of nine months without a single power transformer, filter choke or filter condenser failure—an unequalled record of dependability and permanence. It justifies our guarantee of one year of free service and five

full years against defects—it just doesn't have parts which may prove defective, for it uses special, not ordinary, parts throughout.

CUSTOM BUILDING

It is the only radio that is truly custom built for you—to your needs and specifications. Whatever you desire of your MASTERPIECE V it will be built to give you exactly that. It is not only a quality production radio, nor is it custom built to a uniformly standard pattern. *Your* receiver is planned and built to give you the utmost under your own particular conditions. Your MASTERPIECE V is truly custom built individually for you. It is much more than just a fine radio, of which there are many, taken off a shelf to fill your order—it is built for you—*your* MASTERPIECE V is planned, layed out, tested and adjusted for you and no one else!

SHIELDED QUIETNESS

No radio can overcome short and long wave noise until its every wave band coil is *separately* and complete shielded, as well as every circuit. No strays reach MASTERPIECE V coils, for as you can see, each is *completely* isolated and 100% shielded in heavy copper cylinders.

CHICAGO DEMONSTRATIONS, 2900 SOUTH MICHIGAN BOULEVARD



THE KEYBOARD OF YOUR MASTERPIECE V IS LIKE AN NBC CONTROL ROOM

You never hear *any* broadcast naturally—as the microphone picked it up—when you listen to an ordinary radio. Between the microphone and your loud speaker sits the monitoring operator, operating his imposing and extensive program controls and meters. The very purpose of his elaborate controls is to change what the microphone heard into a program different from the original, so that it can meet the limited abilities of the broadcast transmitter without overloading it. The control room takes the original naturalness out of each program, so that you never hear the original, natural program that the studio audience hears.

There is only one way you can overcome the loudening of soft pianissimos, the softening of loud crescendo passages, the alteration of timbre and pitch which must be made before programs can be put "on the air". If you possess in your radio the same "control room" that the broadcast stations use to alter program naturalness before broadcasting, you can reverse this alteration and impairment and recreate each program exactly as its players play and hear it. Then, and only then, will you get complete naturalness—then and only then will you hear the music of the masters as they themselves played and heard it, and intended that you should.

The MASTERPIECE V is the only radio in the whole

world that gives you "control room" control of every program. With its exclusive three simple knobs you can automatically re-instill into each program the naturalness taken out of it. Here's how you'll do it:

With the WAVE BAND knob you select the range including the station you desire, and tune it "on the nose" with the "9" lance dial and the "magic eye" cathode-ray tuning indicator, splitting kilocycles when you want on short waves with the micrometer band spread dial behind the tuning knob. You adjust volume as you desire it with the VOLUME knob, and then you turn to the "control room". With the FIDELITY knob you select the modulation tone range corresponding to that of the station you are listening to, be it local high fidelity, network or super selectivity for world-spanning distance.

Then you turn the BASS TONE knob to exactly replace the bass tones accentuated or softened before broadcasting to bring you exactly the low notes the microphone heard, bringing them out under the individual acoustic conditions of your own home so that they please your ear and exactly duplicate the original. You turn the TREBLE TONE knob to exactly recreate the program as it was before alteration in the station "control room", and presto, you have not radio music, but the full bodied

music as it was played, with all station "monitoring" and emotion-destroying alteration ironed out. Here is music such as you've never dreamed radio could produce, music that satisfies the maestros' themselves.

But that's not all. You tune in a symphony, and find something is lacking, its force and power is gone. So you turn the EXPANDER knob, and the music comes to life. The inspiring crescendo that follows the now naturally delicate pianissimo passage burgeons out in all its power and glory. You have recreated its emotional story by expanding to naturalness what the "control room" operator had to compress before transmission. Now you are listening to Tannhauser as Wagner wrote it, as he would conduct it if you could skip time and space and bring him right to your living room in all the genius of his person, with all intervening technical alteration ironed out through the exclusive "control room" of your MASTERPIECE V.

All this you can do on local stations, on distant stations, and on programs brought to you clearly from half-way round the world—programs your MASTERPIECE V plays without noise, without distortion, clearly and with each program adjusted to exactly duplicate what its players thousands of miles across land and sea are hearing themselves.



THE CLIFTON

The new CLIFTON console is, we believe, the most striking and distinguished radio ensemble in the world today. Hand built, of long seasoned American black walnut, with top and base cross panels of gorgeously figured maple burl, it is as new in motif as tomorrow. The simple dignity of its horizontal grille bars distinguish it as does its eight coat, eight times hand rubbed mirror finish.

For those who spurn the stereotyped and conventional, who demand striking distinction, the CLIFTON in warm brown walnut, gives individuality that it both distinguishes and in the best of taste.

Sizes are 31" high, 29" wide, and 16" deep (20" deep over new acoustic back), and shipping weight of these modern consoles which display the gleaming beauty of the MASTERPIECE V like a priceless crown jewel, while they house its beam power amplifier and 44 pound Super-Giant speaker, is 95 lbs. for consoles.

THE BRISTOL

The dignified and beautiful BRISTOL is truly a piece of furniture fit to house the "Rolls-Royce of Radio." Its solid American black walnut body is tastefully set off by rounded satinwood corner posts, butt walnut side panels and V-matched walnut top and center panel give it style and distinction par excellence.

A full 45" high, 29" wide and 17" deep (21" deep over new acoustic back) of solid woods custom built by finest craftsmen, it adds an air of grace and charm to any fine home.

In warm brown walnut artistically high-lighted, its generous weight of 115 lbs. packed is fair measure of its merit.

THE NORWICH

Radio Phonograph Combination

Possession of the warm brown walnut NORWICH numbers its owners among the Royal Families of Radio. In this new-as-tomorrow console the striking innovation of the furniture design motif of the future, the horizontal grille treatment, gives a distinction that is truly aristocratic.

Built and finished in painstaking handcraftman's manner, the walnut NORWICH is of heavy American black walnut, with delicate maple inlays on the superstructure, inside of its doors and upon its butt-walnut control panel. Width 29", height 49", depth 21" (25" deep over new acoustic back) and shipping weight 170 lbs.

THE OXFORD

The chaste and dignified OXFORD is so simple it can be placed with any furniture period and blend harmoniously. Straight grained American black walnut, high lighted by a satinwood hinged top (all MASTERPIECE consoles have hinged tops for easy access to the radio) with matched walnut top panel. The OXFORD is artistically embellished by a butt-maple inlay just above the full-sized grill.

A full 43" high, 27" wide and 17" deep (21" deep over new acoustic back), the OXFORD weighs 105 lbs. packed. Solidly constructed by skilled craftsmen, with eight coats of finish individually hand rubbed and polished to the lustre of a mirror.



IT IS SO EASY TO OWN A MASTERPIECE "V"

Just fill out the enclosed order blank. Answer the specification questions in detail so that your MASTERPIECE V can be truly custom built for you.

\$34.00 DOWN

Just enclose your check or a money order for \$34.00 then we build a priceless MASTERPIECE for *your* home and ship it to you. The balance you pay in easy monthly terms.

FULL MONTH'S TRIAL

Try out your MASTERPIECE V in *your* home for a full month. Subject it to every performance test you can think of. If, at the end of that time you do not *know* it is the *finest receiver ever built* return it undamaged and we will instantly refund your money.

FIVE-YEAR GUARANTEE

Your MASTERPIECE V will be guaranteed against electrical or mechanical defects for—not the usual ninety days—but for *five full years*.

1937		APRIL					1937
SUN	MON	TUE	WED	THU	FRI	SAT	
				1	2	3	
4	5	6	7	8	9	10	
11	12	13	14	15	16	17	
18	19	20	21	22	23	24	
25	26	27	28	29	30		



"... I will demonstrate
I am that will satisfy"

"... While my greater pleasure is
derived from the wonderful tone on
local stations... enjoy being able
to tune in European stations so
consistently."
L. A. Hahn
Stockton, California

"I am very much delighted of all the pleasure
your Masterpiece V has given to me."
A. Louthold
A. Louthold
Thailand

"... just tune the station you want and there
it is -- the tone is more than wonderful."
A. Bairlin
A. Bairlin
Oahu, Hawaii

"... like to inform that your Masterpiece
is doing very nicely and is now regularly setting
Schenectady, N. Y. ---"
Antonio A. Villanueva
Manila, P. I.

"... It is the first radio I ever heard that
had such realism and expression."
A. H. Edsm
A. H. Edsm,
Philadelphia, Pa.

MASTERPIECE V IS THE FIRST SET I HAVE EVER
OPERATED THAT IS COMPLETELY SATISFYING
H. C. JUNG
SAN FRANCISCO CALIFORNIA

"At last, I possess a receiver of which I can
offer no criticism. Your Masterpiece V is
perfect."
Edward F. Rosenberger
Edward F. Rosenberger
Rochester, N. Y.

"... the heavy basses of symphonic orchestra
the organ are reproduced without boom or
... I knew I had the best radio I
... to."

"...
the
McMurry
the pro
Bar
nation of the
I make... nor for
H. Z. Jensen
Minneapolis, Minnesota

J. Tonjan
J. Tonjan, Ingenieur, E.C.P.
Neully Sur Seine
France

"... if a station is on the air the Master-
piece V will pick it up."

E. W. Blankenstein
E. W. Blankenstein, Jr.
Natchez, Mississippi

"I had expected a great deal from this
receiver but never, even in my
wildest dreams, had I dared hope
for the sort of performance it
delivers"
Stanley E. Dolph
Scranton, Pennsylvania

"... I enjoyed a 'round the world
reception in one day..."

Xavier Martinon
Honolulu, Hawaii

"... stations receiving the gamut
from Moscow to Hong Kong have been
received with a perfection and
clarity unbelievable."
J. L. Taylor
Muskogee, Oklahoma

Receiver
some
Fred Wolfe
Fred Wolfe
Alameda, Calif.

"The tone quality in all my stations..."
J. B. ...
Alameda, California

... length, at about 11
... and South Ameri-
... of Jung
San Francisco, California