

or more, or other old-fashioned camera of limited capabilities complete with an f:6.3 Cooke or Tessar lens in *Compur* or *Compound* shutter, for example, and thereby obtain first-class

lens and shutter equipment to be installed in a better plate-and film-pack camera ("box" and bellows, often purchasable at very moderate prices). The cost of the combination will

likely be less than would have to be paid for a first-class lens alone if the consumer had mistakenly insisted upon a high-speed lens in a modern, widely advertised camera.

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† indicates that listings of names or brands are included.

Off the Editor's Chest

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about determining the "reliability" of a manufacturer or merchant? One conceivable test would be to study the record, if it were available, of his policies in replacing defective products. Many a consumer has had the sad experience of getting an appliance which is known as a "lemon," one which does not function properly from the first. It is no solution to have the dealer assure such a purchaser that he has never had any complaints from anyone else, even if such an assertion could be relied upon as truthful. Certainly from the consumer's point of view, a reliable company is one which replaces a poor or poorly-adjusted appliance with

one that functions properly, or refunds the amount the consumer has paid. We regret to say that we do not know of more than a very few companies that consistently support and live up to such a policy. Probably failure to follow such a policy is more conspicuous in the paint industry than in most of the trades that have a reasonably good scientific and technical foundation.

The paint manufacturer further made the point that CR was opposed to the idea that consumers would get the value of their money by making their purchases on the assumption that their sources of supply were conducted by men of honesty and integrity. It is, however, not a question of CR's opposition to a point of view, but one of the facts. Looking over voluminous files of

Federal Trade Commission and Food and Drug Administration cases, one is struck by the fact that it is not just the little unknown fellow who is guilty of advertising and sales misrepresentations, and adulterations of foods and drugs, but some of the "very best people" and some of the biggest and oldest firms in the business world that have been found guilty of violations.

Granting, for the sake of argument, that a manufacturer of some particular product has all the honesty and integrity in the world, the quality and performance of the product he turns out—hence its value to consumers—will be determined to a considerable extent by the caliber of his research men and engineers, and the skill, care, and responsibility of his pro-

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PHON

Please Note: Prices quoted do not include postage; C, not recommended.

I am now using a GE Variable Response with a preamplifier and equalizer made by Edward W. Brown, Jr., Dr., Lexington, Kentucky. An excellent fidelity combination.

The pickup head is mounted on Model 56 Webster record changer.

ORCHESTRA

Blitzstein: *Symphony—The Airborne*. I (Soprano), Charles Holland (tenor), Walter Chorus, New York City Symphony Orchestra (13 sides) & *Dusty Sun*. Scheff (baritone) 1117. \$8. Pretentious, phony-folksy w myself to hear. Excellent recording. Good for the condescending delivery of the

Fidelity

Handel: *Water Music—Suite*. Philadelphia Eugene Ormandy. 4 sides, Columbia Set 688. \$5. Robust music that has stood the test of time. Captures the spirit of the music and is well

In Fidelity

Chubert: *Symphony No. 9 in C Major*. New York City Symphony Orchestra of New York under Eugene Ormandy, Columbia Set 679. \$7.35. The "heavenly length," is a masterpiece. The same as the Bruno Walter Victor Set 602—best competitor. The bass but more highs, better dynamic range. The close vote goes to Columbia.

In Fidelity

Prokofiev: *Symphony No. 9*. Philharmonic of New York under Erem Kurtz. 1968. \$5. A gay, melodious new work and recorded.

In Fidelity

Chalkovsky: *Serenade in C Major* for Orchestra under Eugene Ormandy, Columbia Set 677. \$4.20. Charming work in symphonic music as well as those who consider it the last word. Compared to competing Boult-conducted Victor Set 556, there is a little more harshness, dynamic range, and high; fewer lows; less transparency his men harder but they can take it. A slight preference for Ormandy.

In Fidelity

CONCERTO

Prokofiev: *Concerto for Violin and Orchestra*. (Soprano) with the Dallas Symphony Orchestra, Victor Set 1120. \$5.85. Difficult work will appeal to few. Recording; violin, harsh. Several noisy surfaces.

In Fidelity

Rachmaninoff: *Concerto No. 3*. Cyril Smith, City of Birmingham Orchestra (England), Columbia Set 671. \$6. The concerto of Rachmaninoff's best, is complex. The Victor Set 710 in performance or more quiet, however.

In Fidelity