by those present to determine the most acceptable reverberation time for performances of Mozart symphonies and compositions of Stravinsky. Both, it was found, require a shorter period than, say, the works of Brahms.

In a comprehensive survey, Prof. Furter and Dr. Kosters investigated modern sound-transducers. The loud-speaker is still the weakest link in the electroacoustic transmission chain, but loudspeaker assemblies using spherical radiators, (pentagon dodecahedrons) can, as several demonstrations proved, already satisfy high standards. Microphone developments tend toward obtaining physical dimensions not larger than the wave lengths of the highest frequencies encountered. Such miniature microphones are sensitive to small movements in the sound field.

The second day was given over to "sound storage processes," particularly disks and tapes, with Serge Moreux presiding. It is noteworthy that ordinary shellac 78-rpm disks, hitherto considered of an acceptable technical quality, are no longer regarded as such even by musicians. The transition to magnetic tape appears to be inevitable, and when the lecturer was asked whether the tape system would eventually displace the present high quality microgroove record, he replied with an emphatic "yes." The refinement of the human ear in listening to reproduced music today, as was mentioned in another paper, goes so far that live music played behind a curtain may be regarded as "distorted" because one is used to hearing reproduced music with optimum microphone set-up!

Dr. Briner and Dr. Scerri covered problems of dynamic range in recording and broadcast transmission, and illustrated their points by tape-recording. They mentioned automatic compressors which, in their opinion, took over the work of the sound control engineer in a reliable manner, when associated with a recording system as the "storage" method enabled an anticipatory control to be employed.

Dr. Alexander, of the BBC, dealt with artificial reverberation problems and demonstrated by recordings the effect of a double tent (from an acoustical viewpoint this represented open-air conditions), which were thus free from reverberation. In spite of great fidelity of reproduction, the sound was "flat" and lacked "spatial plastic."