TV

BBC-1

5-50 News (C).
6-0 Scene Around Six and Nationwide.
6-45 Transworld Top Team—Aberdeen v. Eindhoven (C).
7-5 Z Cars: "Talking To An Elephant (Part 2) (C).
7-30 Swanee River — Film which marks the 38th anniversary of the death of Al Jolson (C).
8-55 Points Of View (C).
9-0 Nine O'Clock News (C).
9-20 So You Think You're A Good Wife?—A Chance to check up on your wife (C).
10-0 In Question—on the Belfast Shipyard. An examination and assessment of the Yard's prospects. There will be an interview with the Minister of Commerce, Mr. Bradford.
10-40 24 Hours (C).
11-15 Viewpoint: Music without distractions (C).
11-35 Weatherman and NI News.

BBC-2

All programmes in colour.

7-5 Design Education—Experiencing Materials.
7-30 Newsroom (C).
8-0 Floodlit Rugby League: BBC-2 Trophy—Round 2: Salford v. Widnes (C).
8-50 Wheelbase looks at the second-hand car market (C).
9-20 Menace: To-night's thriller is "Inheritance," starring Gwen Watford, Beatrice Lehmann and Gerald Flood (C).
10-35 News on 2 (C).
10-40 Late Night Line-Up (C).

UTV

5-50 News (C).
6-0—UTV Reports.
6-35 Crossroads (C).
7-0 Mid-Week Movie: "Don't Ever Leave Me," starring Jimmy Hanley, Petula Clark, Hugh Sinclair and Linden Travers. A kidnap victim uses her predicament to black-mail her father into letting her go on to the stage.
8-30 Cribbins — Comedy with Bernard Cribbins (C).
9-0 Documentary: "Struggle For Israel"—First of two—the Jewish people's return to the Jewish peoples' return to their promised land.
10-0 News At Ten (C).
10-30—Tell A Armchair Theatre: "Mrs. Davenport" starring Angela Baddeley in the title role of a woman whose husband plans a "last fling" before he retires (C).

RTE

5-35 H. R. Pufnstuf.
5-55 Fado Fado.
6-0 Angelus.
6-01 Play The Woodgnome.
6-15 News And Sport.
6-30 Here's Lucy.
7-0 Newsbeat.
7-25 On The Land.
7-45 Mart and Market.
7-55 Nusuth.
8-0 Saint.
8-0 John McNally Show.
9-30 Newpark, Southside.
10-0 News.
10-20 Seven Days.
10-50 Beethoven on Beethoven.
11-20 News Headlines.
11-22 Outlook.

RADIO

RADIO 1

5-0 What's New: Anne Nightingale.
6-0 Sounds of the Seventies: Tony Harding. From 7-02 pm until 2-02 am Radio 1 joins Radio 2.

RADIO 2

6-01 Album Time. 6-30 Sports Desk. 7-02 Acker Bilk and Ghedalia Rogers. 8-01 Contrasts. 8-45 Hey! What's That Tune?
9-15 Kenneth Alwyn. 10-01 Late Night Extra. 12-02 Midnight News room. 12-05 Night Ride. 2-0 News.

RADIO 3

6-45 Sing We At Pleasure: Cathedral Consort of Salisbury and the Lindisfarne Singers. 6-15 Concert Calendar. 6-23 Programmes and Stock Market. 6-40 Study on 3: Starting German. 7-30 Mozart's Piano Concertos.
8-45 Is There A Future For Religious Belief? 9-15 Invitation Concert: Tom Warrick. 9-55 Architect of Total War. 10-15 Concert (Part 2). 11-0 Organ Recital. 11-30 News.

RADIO 4

5-0 News Magazine. 5-50 NI News. 6-0 Six O'clock News. 6-15 Does the Team Think? 6-43 The Archers. 7-0 News Desk. 7-30 It's Your Line: Ring Robin Day on 01-637-8000 with your questions.
8-30 A Knot at Noon's Night: The ill-fated love story of Lady Katherine Grey. 9-20 "The War Is Over": An Australian View of Vietnam. 9-55 Weather. The World To-night. 10-45 Commonwealth: The Cuming Crisis" (part 2). 11-0 Rock at Bedtime: "Oh, My Darling Daughter" (pt. 13). 11-15 Late News. 11-20 Market Trends. 11-45—11-48 NI News and Coastal Forecast.

RTE-RADIO

5-0 Headlines. 5-01 Rachtral Lorcainn Ui Laoghaire. 5-30 Music on the Move. 6-03 Nusuth. 6-9 Angelus. 6-01 Weather. 6-25 Livestock Prices. 6-30 News and Overseas Requests. 7-15 Life is Nothing Without Hope and the Pride.
8-0 Nuacht Headlines. 8-01 Top Score. 8-20 Planuty Obaraoid. 8-9 News. 9-0 Topic. 9-01 Nuacht. 9-35 Sports Final.
10-0 Diaire. 10-25 School. For Parents. 10-45 My Gentle Harp. 11-0 News Headlines. 11-01 Sponsored. 11-45 News.

TO-MORROW

BBC-1

9-15. For Schools and Colleges: 9-15. Engineering Craft and Science (C). 9-38. Science All Around. 10-0. Music Time. 10-25—10-45. Looking in Focus. 11-10. Discovering Science. 11-35. British Social History. 12-0. New Horizons: People and Computers.
12-25—12-50. Nai Zindagi-Naya Jeevan: a magazine for viewers from Pakistan and India.
1-30. Watch With Mother (C).
1-45—1-53. News (C).
2-5—2-50. For Schools and Colleges: 2-5. Science Session. 2-30. Twentieth-Century Focus.
4-0. Play School (C).
4-40. Jackanory (C).
4-55. The Tourers—Film from Germany, Part 1 (C).

BBC-2

11-0—11-20. Play School (C).
7-5. Square Two—Mathematics Series—Combining Matrices.
7-30. Newsroom (C).
8-0. Times Remembered (C).

UTV

11-0—11-11. Schools: My World (C). 11-15—11-30. Finding Out (C). 1-35—11-55. People Work Here (C). 1-40—1-55. Seeing and Doing. 2-0—2-18. The World Around Us (C). 2-21—2-29. It's Fun To Read (C). 2-33. Drama.
2-59. Racing from Sandown Park—racing at 3-0, 3-40, and 4-15 (C).
4-20. Romper Room.
4-50. Ulster Headlines.
4-55. Lift Off (C).

THEATRE

THE Great Zaraeda stood blindfolded on the stage of the Grove Theatre last night, fingered a card sent up by a member of the audience and then set about exercising his powers of clairvoyance.

Whether or not you believe in the art of the clairvoyant, you cannot fail to be both amazed and entertained by this man. He is no great showman, he has no gimmick or scripted lines of dialogue, but when he gets down to his job of looking into the future he certainly seems to know all about it and he does this in quiet and no-fuss manner.

This clairvoyant tops "Variety Cavalcade," a musical which is well-knitted together by Derek Marsden and Ray Shields.

John Shearer, a Scots comedian, is very good and I especially like his Autumn Concerto and The Can-Can, excerpts given by the Cavalcade Dancers.

Also in the cast is Jeff O'Hare, music man, Rene Marsden, Irene Maguire (soprano), Johnny St. George (vocalist) and Artie Welsh and Free 'n Easy Group.

At the conclusion Ray Shields handed over a cheque for £142 for the mentally handicapped children which was raised recently by the Grove Theatre artists. Last night's proceeds were also in aid of this.

Gerald Rafferty

ART

AN EXHIBITION of paintings by the Belfast-born artist Arthur Armstrong in the Tom Caldwell Gallery shows certain recurring themes.

This painter has a considerable reputation throughout Ireland and is at present based and working in Dublin. Predominantly a landscape painter, his principal concern appears to be with the relationship between human figures and the landscape.

This exhibition is made up of 35 works in paint, collage and combinations of both techniques. In general, he treats his subject in a semi-figurative manner. The attraction of his pictures comes from their basic simplicity and colour harmony. Beyond this they have not the originality or power to be great works of art.

However, few there must be who would fail to respond to the delightful "Landscape in Greys." This piece has great charm, a delicacy in a subtle combination of collage and thin, almost transparent, paint.

All the paintings have a highly decorative quality as in "Land, Sea and Sky" which falls somewhere between angular abstraction and figurative landscape. This degree of recognisable imagery gives his work a wide popular appeal.

Also showing are two notable exceptions to the landscape theme. Of these, "Check Tabac" is worth close consideration. A long-word it comprises a rich and varied palette with a distinctive and well balanced composition.

The themes in this exhibition change little from one work to the next, becoming very repetitive when they should show some signs of evolution.

One such weakness is the reappearing configuration of a central vertical dividing a horizontal line. This forms the basis of almost all his landscapes where figures appear.

Such excessive stylisation injures the quality of many of his works. This is clearly seen in the treatment of clouds in "Field Patterns" which has much value in its composition and colouring. The handling of colour is particularly subtle in "Autumn Landscape."

Some of the paintings are less colourful and these works are weak. "Figures in a Landscape," his largest work, lacks originality and suffers from the repetitive compositional treatment and insufficient tonal or colour variation.

It is in his use of collage that the true originality and talent of Arthur Armstrong, "Lowlands by the Sea" clearly displays his experience in the handling of the media, while "Connemara Landscape" makes a strong statement full of the rugged characters.

This attractive exhibition remains open until October 23.

Derek Kinnen

MUSIC

THE Alice Berger Hammerschlag Trust should benefit considerably from the extremely well attended memorial concert in the Wellington Hall last night, by the Ulster Singers and Studio Symphony Orchestra conducted by Havelock Nelson.

The main work, Faure's Requiem, is an almost personal expression of sorrow and only a restrained and dedicated approach on the part of all concerned reveals the true spirit of the music. Last night's performance did just this, with fine choral singing (with a most telling tenor line), British Social History. 12-0. New Horizons: People and Computers.
12-25—12-50. Nai Zindagi-Naya Jeevan: a magazine for viewers from Pakistan and India.
1-30. Watch With Mother (C).
1-45—1-53. News (C).
2-5—2-50. For Schools and Colleges: 2-5. Science Session. 2-30. Twentieth-Century Focus.
4-0. Play School (C).
4-40. Jackanory (C).
4-55. The Tourers—Film from Germany, Part 1 (C).

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7-5. Square Two—Mathematics Series—Combining Matrices.
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2-59. Racing from Sandown Park—racing at 3-0, 3-40, and 4-15 (C).
4-20. Romper Room.
4-50. Ulster Headlines.
4-55. Lift Off (C).

So you think a business debt is a private matter? Think again

By Brian Bell

IF YOU'VE ever signed a Hire Purchase agreement, the chances are that somebody apart from the HP company knows about it. And a lot of other people won't have much trouble discovering the details.

Fall down on your payments a few times and it's not only other finance houses who will think twice about lending you money. You may find it difficult getting anything on credit. You may even find it difficult getting a house in one of the new development areas like Craigavon or renting one from the Housing Trust.

And when your bank manager excuses himself for a moment to find a form during your next interview for a loan, he may be ringing a credit investigation agency to check your debt record.

Booming

Big Brother Incorporated—as the credit rating business has been christened in the United States—is booming. One Belfast agency has well over 250,000 individual records on file, good payers as well as bad. That's one in four adults in the country and the number is fast increasing.

If you've ever been convicted of embezzlement or drunken driving, or if you've ever been in jail, then the credit investigators know about it.

The Northern Ireland Government has now joined the act by deciding to set up a Register of Judgments. That is more euphemism for a black-list, the stated purpose of which is to help traders detect bad risks before anything is signed.

The private investigation concerns stand on their reputation and integrity, and insist that they are providing a valuable public service. Certainly their methods work. One British firm of multiple tailors was losing 6 pc of its sales through bad debts. It called on the services of a trade protection organisation and its losses slumped to one pc.

About 34 of these organisations operate in the United Kingdom, their files covering 20 million people. Not all of these operate in Northern Ireland, but the biggest—the United Association for the Protection of Trade—is strong here.

History

The walls of its offices on the second floor of a Royal Avenue office block are lined with boxes of filing cards, each card containing the credit history of a person or business.

Your name may well be there, but you won't be allowed to see your card unless you're a member of the association. And you can't be a member unless you are an accredited businessman or public concern.

The association is run by businessmen. It doesn't aim to make a profit. Its main function is to maintain a National Credit Register—a repository of factual information relating to the credit standing of persons within Northern Ireland."

It works like this. A tradesman, finance house, insurance company or such-like joins the association for an annual subscription of two guineas. The member supplies the "fact pool" with information about the credit rating of its HP customers and he can in turn draw information out of the pool for a small fee.

John Dunning is manager of the local office of the UAPT. He likes the job and talks enthusiastically about it. He refers to persistent debtors as "bad boys" and to good credit risks as "people who conduct their affairs in a gentlemanly manner." He does not like the term "black-list" and insists on talking of "white information" and "black information."

Pillory

His system hopes not only to pillory bad debtors or slow payers, he says; it also provides information on good payers and enables credit-worthy customers to obtain credit with minimum delay.

All very laudable. But what of the man who buys defective goods, refuses to pay for them unless they are replaced, and ends up black-listed?

"We only list 100 pc defaulters," says Mr. Dunning. "We only accept bona fide companies as members, companies who would deal fairly with complaints about defective goods. If we find that a businessman is a hookie-boy we do not accept him as a member. We are like an executive club."

But then there is the question of part-time agents—paid informers who ferret out gossip concerning people seeking credit. Gossip is notoriously unreliable and there is always the danger that such agents will become lazy and pad out their reports with pure invention.

The UAPT uses 2,000 part-time agents in Ireland. But, says Mr. Dunning, as the firm's national credit register becomes more comprehensive, these agents are being phased out and are used mainly in training people who have moved.

Rating

"I did enquiry work before I became a manager and I didn't like it," he says. "It's not nice. And it's not very reliable. If an agent checks with a local grocer about whether Mrs. Smith is good for credit and the grocer doesn't happen to like Mrs. Smith, she'll probably get a bad rating."

Mr. Dunning's company is also called on to collect its members' overdue accounts. In the first seven months of this year it dealt with 30,000 such accounts.

Naturally it collects this money in a "gentlemanly manner." It sends a "timely reminder" to the offender to "assist in avoiding needless litigation." A sharper, but no less gentlemanly, reminder goes out a week later.

Less reputable companies operate differently. The "blue frightener," now outlawed in England, is still seen here. The frightener is an imposing manuscript couched in fake legal jargon and gothic type and it is a well-informed debtor who realises it has no legal standing.

Physical

Physical intimidation is still practised by some "hook-and-dagger" boys, particularly unlicensed money-lenders charging impossibly exorbitant rates. Such hook-boys have little time for the slow processes of postal shadow-boxing that lawyers indulge in.

And so the the Government's war against debtors.

In charge of the Enforcement of Judgments Register is Wesley Pugh. His legal brain divides debtors into the simple variety who get into difficulties on an isolated occasion; the muddler whose juggle to live beyond his means comes unstuck; and the incorrigible rogue who has no intention of paying for goods.

"The owing of money is a social disease," says Mr. Pugh. "We don't want to be fixed in the public mind as a repressive organisation. We are trying to help the community."

When his office opens in Bedford House in the New Year he hopes there will always be a sympathetic shoulder for well-meaning debtors to cry on. Those such as housewives who have got themselves into the quicksands of HP debt will get helpful advice.

Mr. Pugh's register will include only bad debts. The concept of a person's reformation is not too seriously entertained, for names will remain permanently on the list, although subsequent payments will also be recorded.

Register

Anybody will be able to consult this record, so it can be seen as a deterrent to would-be debtors with thin skins.

Mr. Pugh thinks he will clear up the idea that bad debts are a prerogative of the working classes. "We will be interested in quite a few second and third mortgage men who are certainly not living in back streets," he says.

His organisation will produce a huge increase in High Court judgments which will be published by the Northern Ireland Commercial Gazette and Stubbs' Weekly Gazette—two publications which keep businessmen informed of such things as bad debts and bankruptcies. The UAPT also publishes a similar gazette for its members.

England is amending its law. One effect will be to prevent debtors being sent to prison for ignoring court orders to pay. At the same time Northern Ireland is tightening up its laws.

The law

The English law will stop debtors being subjected to "alarm, distress and humiliation." Mr. Pugh believes it may tie the hands of the courts.

Sensible, hard - headed Belfast businessmen were working on a scheme not very different to the present one as far back as 1938. On that occasion Adolf Hitler intervened. This time, says Mr. Pugh, it's got to work.

Mr. Wesley Pugh: Owing money is a social disease.

Chichester

The steam engine that will run again —on electricity!

THE GLITTERING steam engine that enthralled visitors to Belfast's Art and Industrial Exhibition 75 years ago will be a star attraction once again when the Ulster Museum takes the dust sheets off its new section next June.

But there will be one major difference: The historic engine will not be powered by steam. Even it has gone electric.

Dr. Alan McCutcheon, keeper of the museum's technology and local history departments, told me: "If we powered it by steam there would be too much clanking and banging. It would be far too noisy."

The steam engine was built by Victor Coates and Co. Ltd., at their Lagan Foundry for the 1895 exhibition where it drove the dynamoes and supplied power for all the lighting.

When the exhibition closed its site was cleared to make way for the new City Hall building and the steam engine was installed in a Draperfield, Cookstown, factory.

The museum took over the engine when its working career ended. Now it, along with two other industrial steam engines, has been restored for the new museum section.

Said Dr. McCutcheon: "Until recently steam locomotives and traction engines had all the limelight, but these industrial engines are beginning to attract the same interest. In a few years' time there will not be any industrial steam engines at work. This is why the section is important."

Dr. McCutcheon admits he never had the slightest interest in steam engines until eight or so years back when he began a survey on industrial archaeology for the Ministry of Finance. Since then he has been "hooked" on them.

And I had to admit it's not difficult to get steamed up about machines like these.

Beaten on the buzzer

WHAT IS two times a half times of two and a half? "It's two and a half," says **David Brown** without the faintest trace of hesitation.

For Mr. Brown knows that—to paraphrase the old proverb—he who hesitates is lost. A split second's hesitation cost Mr. Brown, his wife **Pamela** and their two sons, **Stephen** (15) and **Simon** (13) victory in last night's "Ask the Family" quiz on BBC-TV.

The Brown family from Circular Road, Jordanstown, Newtownabbey, and the Fox family from Sheffield were level when quizmaster **Robert Robinson** popped the final question: "What is two times a half times two and a half?"

"It was an easy question," said Mr. Brown told me. "But we were just beaten on the buzzer. It was very disappointing but at least we were the highest losers so far in the series."

Why did the Browns enter the competition?

"My wife decided she would like a week-end in London and this seemed the only way we could get over," said Mr. Brown, the production manager at British Enkalon's Antrim plant.

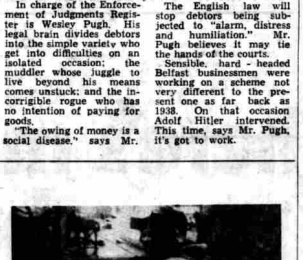
The Browns were the only family from Northern Ireland who filled in application forms for the contest. It's strange when you consider how successful Ulster people have been in national quizzes.

Said Mr. Brown: "The producer could not understand it at all."

Unplanned reunion

GILES VELARDE, one of the two London designers working on the Ulster '71 exhibition hall, has helped the festival's chief planning co-ordinator, **Robert McKinstry** on a previous occasion.

Granted, Giles did not help in a very big way, but that can be excused.



Wheeling out the veterans — Ulster Museum research assistant Brian Turner with one of the old industrial steam engines which will roll again next June.

He was only 12 years old at the time.

That was in 1948 when Mr. McKinstry, a student at the Liverpool School of Architecture, was preparing a design thesis on a marina for Howth, Co. Dublin. His tutor, **Mr. Francis Velarde** suggested that his son Giles could help him with models for the design.

"Mr. Velarde said Giles was very good at making models so I got him to build me part of a model boat," Mr. McKinstry told me.

"I didn't see Giles again until we started work on the Ulster '71 design. The first thing he said to me was : 'Do you remember the model?'"

Young Giles' reward for them odel was an adventure story book and a box of chiolates.

Hard to swallow . . .

SIGN in a chemist's shop window: Slimming pills—reduced.

Penny-farthing riders looked superior—in every sense. They were sitting targets for bicycle baiters. The illustration, a drawing of a labourer in 1886, is one of many in "The story of the Bicycle."

Did you know they handcuffed people who went too fast on bicycles?

By Anne Fry

MOST MAYORS travel by Rolls, but the Mayor of Colne, in Lancashire, has a novel form of transport. He bowls round the town on a push bike.

And four former mayors disapprove strongly. The other week they pulled up Councillor Duncan Broadley for riding his bike to the local court where he sits as a magistrate, and for "lowering the tone of the mayoral office" by cycling with his trousers tucked into his socks.

In the civic circles of Colne the push-bike is evidently considered a non-starter, but in other places it is a trendy means of transport. This ambivalent attitude to the cycle is no new phenomenon—as John Woodforde reveals in his latest book, **The Story of the Bicycle** (Routledge and Kegan Paul, 32s).

The first cycle took the form of a hobby-horse—a wooden horse which had two wheels and was propelled by striking out with the feet. It wasn't until 1817 that a German invented the steerable front wheel, and when people saw the new invention "they fled in alarm."

But the hobby-horsing mania—which gave participants the dubious distinction of riding in their own carriage and walking in the mud at the same time—was short-lived. This was probably because of the high incidence of heria among the hobby-horsers.

The pedal

In 1863 a Frenchman invented the pedal and, in all senses of the word, cycling gained momentum.

Considerable interest was expressed in the new sport which, according to the Spectator, combined "the pleasure of personal display with the luxury of swift motion through the air." Mr. Punch also preoccupied himself with the idea of swift motion through the air and produced numerous cartoons of cyclists being catapulted over the handlebars.

Falls were particularly frequent on the penny-farthing—a high-wheeler which first came on the market in 1870. Cyclists were advised that downhill "the safest travelling position, without a doubt, was that in which the legs are placed on the handlebars."

Penny-farthing riders looked superior—in every sense. They were sitting targets for bicycle baiters who flung stones, caps and other missiles as they sped by.

A number of cyclists were hauled in front of the magistrate's court on speeding charges. Ludicrous evidence was given: Police Constable deposed that he was on duty and saw defendants riding at a rate of 40 mph. He walked after them and arrested them—taking them to the police station, handcuffed."

In the 1880s, the tricycle, which was far safer than either the penny-farthing or the demon hill-climbing machine, came into fashion.

But it was John Boyd Dunlop, whose experiments resulted in the air-filled tyre, who made cycling safer. When the first pneumatic safety bicycle appeared on a Belfast racing track "there was derisive laughter," but Dunlop had the last laugh, because he made a fortune.

The increased availability of the safety bicycle led to a cycling boom and "As well as for exercise and sport, for racing, touring and circulating in the parks, the bicycle had become an accepted conveyance for getting to social and business engagements."

Draughts

Women who had, of necessity, steered clear of the penny-farthing, liked the new safety bicycles. A "Dear Marie" type letter from a worried woman cyclist produced the printed reply that "the mere act of riding a bicycle is not in itself sinful, and, if it is the only means of reaching church on a Sunday, it may be excusable."

Tricycling was considered decorous—provided women anchored their skirts by placing lead shot in the hems. Ladies were also advised to wear dark gray woollen stockings and knickerbockers to minimise health risks from draughts.

Young ladies were warned of the moral risks of solo cycling "for any girl or indeed any woman cycling alone must be in constant peril."

Some women were as heedless of the physical danger as of the moral risks, and one Muriel Wilson was seen again and again, "with one hand thrown in her coat pocket and the other engaged in holding up her parasol."

Cycling has become much safer than in Muriel Wilson's day.

The latest development is the Moulton cycle which has 16-inch wheels instead of the standard 28 inch. The small-wheeler, which was first introduced in the early Sixties, has been bought by film-stars and housewives alike. It has glamourised cycling as a means of transport.

So there is still a glimmer of hope for that free-wheeling Mayor of Colne. Perhaps if he invested in a trendy small-wheeler, his critics might turn a blind eye whenever they saw him pedalling furiously in the direction of the local magistrates' court.

Why all this tripe on the harvest menu?

IT CAN hardly have escaped notice that this is the season when most denominations present their annual tributes for another harvest safely gathered in.

Why is it that those who are normally anxious to present only the best music at church services will serve up the most awful tripe when the harvest menu comes to be chosen?

There are still far too many churches, mainly in

MUSIC SURVEY

rural areas, but also in a few city churches, too, where the products of those facile pens, Caleb Simper, Maunder and Clare, not to mention Joe, Barnaby, are seasonally churned out for the edification (I hope) of receptive congregations.

Despite the prevalence of harvest services, modern composers generally seem to avoid the medium, more's the pity, since the musical resources for performances appear to be there.

It would appear that many churches have a small fixed repertoire of harvest music which is religiously brought out each year. A look at some of the reports in provincial papers shows that the anthems change little over the years. Curiously enough, all the older harvest anthems contained a solo of some sort and the local reports of these have often given me much quiet amusement. My favourite quote? "Mrs. So-and-So took the solo." Where?

Frankly, I cannot see much in the way of change until we realise that the keynote of any harvest festival should be praise in its broadest sense. When we do, then organists and choirmasters, and the clergy too, will find that there is a much wider territory to be explored musically and one which could be more fitting for both the place and the occasion.

I have had a tilt at this subject before, so perhaps some day the message will get across.

DIARY.

Friday, Ulster Hall (8-0). Ulster Orchestra (Cosma). Haydn's "Oxford" symphony. Dvorak 'cello concerto in B minor (soloist: Andre Navarra), also Mozart and Harty.

Rathcol

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