End of fourth choir stall, left side of Riverside Church Chancel. Carvings depict Fire, Hail and Snow, Stormy Wind, and Archimedes, discoverer of natural law. Cover carving is panel detail on fourth stall, right side of Chancel.
Riverside Radio WRVR has now been on the air for two months. We have been heartened by the response of listeners, by the telephone messages, cards and letters which have reached us. For commendation and criticism we are grateful, and we invite further comments both about the programs and the Fine Arts Guide.

More than ever we are convinced of the importance of the Station in the church's overall ministry. It is enabling us to interpret our mission and message to the whole New York metropolitan area. The first two months have demonstrated that the possibilities bound up with the project are immense; they have also confronted us with problems, not the least among them being the financial problem.

From March on, the Station will double its time on the air by means of its daytime program (9 am to 5 pm) Just Music. The extension came about because of the interest of a friend and well-wisher, not a member of the church. Comments on this new development will be welcomed.

Christianity is concerned with every province of human life. The Church should wield a broad cultural influence and endeavor to lift the whole level of the life of society. It should be alert to the crucial issues of its generation and should seek to communicate to the people the contributions which are being made from every field of human endeavor toward the solution of those issues. Our Radio Station is a pioneering venture with this for its objective. We bespeak for it your wholehearted support. We are relying on you to seize every opportunity that offers of making it known to others. In the long run its justification will depend on the listeners it reaches and the needs it serves.

Robert J. McCracken
Minister
Riverside Radio Highlights

Thursday, March 10
9:30 pm

CONTEMPORARY AMERICAN CRAFTS

Discussing the current exhibit at the Brooklyn Museum, and considering contemporary American crafts in general, are Marvin Schwartz, Curator of Decorative Arts, the Brooklyn Museum; and Robert Riley, Head of the Museum's Industrial Design Laboratory.

Friday, March 17
9:30 pm

EARLY AMERICAN CRAFTS

The Newark Museum's special exhibit and the nature of early American crafts are topics for Berry Tracy, Curator of Decorative Arts, the Newark Museum; and Robert Reid, Supervisor of Education.

Mondays
10 pm

THE GOLDEN YEAR

Beginning March 20, readings by the poets from the Poetry Society of America's fiftieth anniversary anthology, THE GOLDEN YEAR, with Gustav Davidson, Secretary of the Society, as host.

Saturdays
5:15 pm

TALES FROM THE FOUR WINDS

Myths and legends from the cultural heritages of all peoples. Produced by the New York Board of Education (WNYE) these broadcasts provide teachers as well as children an opportunity to preview the story scheduled for study the following week.

Science & Government

"We seem to be flexible, but we haven't any model of the future before us. In the significant sense, we can't change. And to change is what we have to do." Continuing in March the Godkin Lecture series from Harvard University, C. P. Snow, scientist, novelist, and advisor to the British Civil Service Commission, contends that scientists are needed in the top levels of government to keep "our sense of the future" in focus.

"By 'scientists' here I mean people trained in the natural sciences, not only engineers, though I want them too. I make a special requirement for the scientist proper, because, partly by training, partly by self-selection, they include a number of speculative and socially imaginative minds. I believe scientists have something to give which our kind of existential society is desperately short of: so short of that it fails to recognize of what it is starved. That is foresight.

"I am not saying, of course, that all scientists have foresight and no one else has. Foresight is a fairly rare quality... It isn't quite knowledge. It is much more an expectation of knowledge to come. If [scientists] have any trace of the capability, then their experience, more than any experience at present open to us, gives them the chance to bring it out. For science, by its nature, exists in history. Any scientist realises that his subject is moving in time—that he knows incomparably more today than better, cleverer and deeper men did 20 years ago. He knows that his pupils, in 20 years will know incomparably more than he does. Scientists have it within them to know what a future directed society feels like, for science itself, in its human aspect, is just that.

"We (in the West) are immensely competent; we know our own pattern of operations like the palm of our hands. It is not enough. That is why I want some scientist mixed up in our affairs. It would be bitter if, when this storm of history is over, the best epitaph that anyone could write of us was only, 'The wisest men who had not the gift of foresight.'"
C. P. Snow has written eight novels interpreting the inter-related worlds of science, literature, and government. In a speech ("The Moral Un-Neutrality of Science") before the American Association for the Advancement of Science (New York, December 27, 1959) he underscored the need to utilize the "benevolent powers of science:")

Scientists know, and with the certainty of scientific knowledge, that we possess every scientific fact we need to transform the physical life of half the world. And transform it within the span of people now living. We have all the resources to help half the world live as long as we do, and eat enough.

All that is missing is the will.

We are sitting like people in a smart and cozy restaurant, and we are eating comfortably, looking out of the window into the streets. Down on the pavement are people who are looking up at us: people who by chance have different colored skins from ours, and are rather hungry. Do you wonder that they don't like us all that much? Do you wonder that we sometimes feel ashamed of ourselves, as we look out through that plate glass?

It is within our power to get started on that problem. We are morally impelled to. A challenge is not, as the word is coming to be used, an excuse for slinking off and doing nothing. A challenge is something to be picked up.

Sir Charles Snow

Raymond Swing Commentary

Raymond Swing, Chief Political Commentator of the Voice of America: programs of international news analysis prepared in Washington, D.C., and aired overseas through the Central Program Services Division of VOA. WRVR carries the first domestic broadcasts of Raymond Swing's commentary on Mondays, Wednesdays, and Fridays at 6:25 p.m.

Gordon Gilkey views the News

The following editorial by Gordon Gilkey, Executive Minister of The Riverside Church in the City of New York, was heard on February 10, 1961, during Mr. Gilkey's program of news commentary scheduled on WRVR Monday through Friday at 6:15.

"In the past few days America—and indeed all of the Western World—has witnessed a dramatic illustration of the need for a new dimension in ethics. What we have seen in the fining of many of the major units in the electrical manufacturing industry—and in the sending of seven business executives in that industry to jail—is comparable to a 20th Century Morality Play.

"These are not fly-by-night companies, operating along back streets and alleys. These companies are among the most respected industrial concerns of America. And these jailed executives are not ignorant, uncouth, underprivileged criminal-types. These men are graduates of our country's best academic institutions; leaders in their local churches.

"Yet clearly, they broke the law of the land. Clearly, they knew they were doing it. Clearly, the companies were not sufficiently concerned to learn about and curb the illegal activities of their high ranking officials. Indeed, the companies and the executives involved did not try to deny their guilt.

"What happened? What does this mean? Why this moral blindness? Why this utter breakdown of business ethics—or, rather, why did this industry and these people apparently feel that personal and business ethics needed not be taken into consideration?

"The more one thinks about it, the more appalling does what happened become.

"And this additional footnote is frightening. Have you noticed how little comment there is in the radio newscasts of this tragedy—how little editorial comment in the newspapers? The New York Times, for instance, has not said a word in its editorial columns about this unhappy episode.

"Compare, for instance, the willingness of the newspapers and radio stations to comment about James Hoffa's operations. Yet what the electrical manufacturing industry has done is almost an exact parallel to some of the more unsavory chapters of Teamster Union history.

"What does this lack of comment mean? It is frightening.
"Yet more than merely frightening. The fact is that what has happened at General Electric and Westinghouse has given American management and American business a black mark throughout the world, which represents a major defeat for 'free enterprise,' for 'The American Way,' 'for the new capitalism,' for the so-called new conscience of industry. Apparently, the robber barons are still at work at the very top rank of American Industry.

And for the institutions of religion—for those of us who are supposed to be upholders of ethical standards—for the churches, this represents a major defeat, an appalling tragedy. These men were pillars of the Church. Their lawyers sought to have them excused from going to jail because they went to Church regularly. What a condemnation of all that the Church ought to stand for! What would the prophet Amos say?

"Yet, let's be fair. We are all of us guilty: the electrical industry, its unhappy executives, clergymen, the American public—all of us. For us, ethical standards are what we do individually. Collectively, what we do cooperatively, by committee action, is not recognized by most of us as an ethical matter at all. Individually, we refuse to steal. But, collectively, as members of a management team, stealing by collusion is all right as long as you get away with it.

"These men were leaders of their church. I cannot get that fact out of my mind. What is the Church doing; what are its members doing if we do not help people see that right and wrong is more than an individual matter: right and wrong applies to the crowd—to the management crowd—to our whole society. The Church stands condemned because it has not helped its members come to grips with that fundamental fact.

"Before industry can regain self-respect; before we start condemning Mr. Hoffa and overlook Mr. General Electric; before our nation can pretend to be a righteous land; before our religious institutions can claim to be relevant, this matter of collective, as well as individual, ethics—morality in government, in business—needs a lot more attention than some of us have given it."

"Hate evil and love good, and establish justice in the gate. " (Amos 5:15)

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International

Fine Arts Festival

Small world, wide world, new world in space—twentieth century know-how and exploration, no less than spice shipments from the Orient 400 years ago, have contributed much to the drawing together of world cultures. Ventures into space, with all that the space age implies, have also borne impulses to freshly discover aspects of life in the known world, a large one made smaller and more comprehensible by knowledge of the peoples creating its civilizations.

WRVR's Sunday afternoon with the fine arts is Riverside's Radio effort toward just such comprehensive knowledge. "International Fine Arts Festival" is presented in cooperation with the Broadcasting Foundation of America, the young but distinguished international division of the National Educational Television and Radio Center. A non-profit organization founded in 1958 on a Ford grant, BFA was established to further international understanding by making available to American radio audiences some of the program wealth from abroad. The late Robert Redfield of the University of Chicago, one of the pioneers of the project, appealed to American broadcasters for more listening, and less talking: for "an international conversation and fewer monologues. " (See "Does America Need a Hearing Aid? " The Saturday Review, September 26, 1953)

In response, BFA is sulling from nearly 50 countries a rich variety of radio shows covering many aspects of the arts and national life of these countries, illustrating the cultural achievements of Europe, Asia, Africa, and Latin America. Basil Thornton, BFA Vice President for Programming, calls the Foundation a "Voice of America in reverse" providing "lively, light, but not too light" programs of music, readings, news reviews, literary comment and word portraits of life in the smaller countries which until less than three years ago had been unheard during 40 years of radio history.

Sundays, from two o'clock in the afternoon until eight p.m., WRVR strives, through the resources of Broadcasting Foundation of America, to "bring the individual sounds of the whole world within the compass of the radio dial. " March listening includes programs from the Netherlands, Philippines, Greece, Italy, Israel, Japan, Germany and the Fiji Islands. Featured is an exclusive to Riverside Radio listeners: the 1960 Music Festival of Flanders, including performances by the Ghent Oratorio Society and the Grand Symphony Orchestra of the Belgian Radio and Television; organist Marcel Dupre; carillonneur Staf Nees; and the National Orchestra of Belgium under the direction of Sir John Barbirolli.
"To face the truth of the passing away of the world and make song of it, make beauty of it, is not to solve the riddle of our mortal lives but perhaps to accomplish something more."

**Poetry & Experience**

Poetry reflecting the private, public, known and unknown worlds is the focal point of lectures by Archibald MacLeish, this month continuing his series **POETRY AND EXPERIENCE** Fridays at 8 p.m. on WRVR. The basis for Mr. MacLeish's book of the same title recently published by Houghton Mifflin, the lectures were given at Harvard University in 1959-60, where MacLeish has for ten years been Boylston Professor of Rhetoric. The series is heard in New York through the courtesy of educational station WGBH, Boston, and is supplemented on Riverside Radio Fridays at 9:00 with readings from the poetry of those to whom Mr. MacLeish makes reference in his lectures. The readings are performed by outstanding actors and actresses, presented on Spoken Arts recordings.

On **March 3rd,** Mr. MacLeish illustrates his study of poetry rising from experience of "The Private World" with selected works of American poet Emily Dickinson (1830-1886) whose cryptic poems are scarcely more familiar than the legends surrounding her extraordinarily cloistered life. Supplementing Mr. MacLeish's delineation of the kind of poetry fashioned of such an environment, actress Nancy Wickwire, noted for her Shakespeare Festival performances in New York and Stratford, reads poems by Emily Dickinson, including some of the well known love and nature poems.

Continuing on the "assumption that our deepest human need is to make sense of our lives, and the proposition that poetry is one—and in some ways the most effective—of the means by which life can be brought to sense," Mr. MacLeish discusses on **March 10th** the nature of the poetry which is product of "The Public World"—drawing from the works of William Butler Yeats (1865-1939) in illustration. Selections from Yeats' major works are interpreted by the foremost theatre personalities of Ireland, Siobhan McKenna and Michael MacLiammoir.

The **March 17th** broadcast is concerned with "The Anti-World"—producing "poetry...not as an orderer of life but as life's opposite and anti-end." Referring to the work of Arthur Rimbaud (1854-1891) Mr. MacLeish defines a poetry which "is not a literary art [but] the vision of the Unkown." Rimbaud's "Bateau Ivre" and "Roman" are read by Jean Vilar, actor-director of the Theatre National Populaire, on a Spoken Arts recording ("The Golden Treasury of French Verse") praised by the BBC as the best spoken word recording of 1960. Other selections from Rimbaud are read by Sacha Pitoeff.

Concluding the **POETRY AND EXPERIENCE** series on **March 24,** Archibald MacLeish describes the poetry which is "a journey toward the Known"—poems which "hold together in a single form the contradictions and perversities of the familiar world." British director-actor Hilton Edwards, currently appearing with Michael MacLiammoir in THE IMPORTANCE OF BEING OSCAR, interprets poems of John Keats (1795-1821) used to illustrate the poetry formed by experience of "The Arable World."

Archibald MacLeish has been Librarian of Congress, Assistant Secretary of State, Director of the U.S. Office of Facts and Figures, and the first American member of the Board of UNESCO. He was one of the original editors of **Fortune** Magazine. He has three times won the Pulitzer Prize for his epic **CONQUISTADOR,** his COLLECTED POEMS, and his verse play, J. B. His life and work have uniquely qualified him to speak on poetry, on human experience as the poet knows it, and on the relation of poetry and experience.
Church, State & History

Harry Willmer Jones, Cardozo Professor of Jurisprudence at the Columbia University School of Law, begins this month’s broadcasts of the Danforth lectures on religion in contemporary society Sunday, March 5 at 10 p.m. Professor Jones presents then the first part in his study of "Constitutional Problems in American Church-State Relations," an area in which he specializes. Part Two will be heard on March 12.

An editor of the American Bar Association Journal from 1948-1951, Professor Jones is currently directing editor of the University Textbook Series, and a frequent contributor of articles on public law to law reviews. Author of Economic Security for Americans (1954) he has served with the Office of Price Administration as head of the research and opinions unit, as chief appellate of the litigation branch, and assistant general counsel and director of the Food Enforcement Division. Professor Jones has taught at Washington University, Stanford and The University of California. He joined the faculty of the Columbia Law School in 1947, and in 1955 was a faculty member for the Salzburg Seminar in American Studies. He spoke on "Legal Realism and Natural Law" at the 1956 Riverside Lectures.

Reinhold Niebuhr, Vice President and for 32 years Charles A. Briggs Graduate Professor of Ethics and Theology at Union Theological Seminary, discusses "Religion and Politics" on March 19. "American Religious Heritage" is his subject the following Sunday.

Dr. Niebuhr has engaged in a multitude of religious and social activities which have brought his name into constant prominence in the church and in liberal political circles. The fifth American to be invited to deliver the Gifford Lectures at Edinburgh University, he drew in 1939 the biggest crowds in Gifford history; the lectures were later published in The Nature and Destiny of Man. Dr. Niebuhr was also one of the five members of the U.S. delegation to the fourth session of UNESCO in Paris, 1949, and is this year the recipient of a Rockefeller grant for work in the area of the ethics of international relations at the Columbia University Institute of War and Peace Studies. His writings include Faith and History (1949) and Christian Realism and Political Problems (1953).

The series in which Professor Jones and Dr. Niebuhr participate was recorded by WRVR at Barnard College, recipient of a Danforth Foundation grant for visiting lecturers to a course on "Religion in Contemporary Society and Culture." The course was begun over four years ago in response to a general concern about the ethical and intellectual problems involved in today’s "upsurge in religion." Other eminent speakers in this Danforth series have been Arthur A. Cohen, President of Meridian Books; Fr. Walter J. Ong, Professor of English at St. Louis University; and Wilhelm Pauck, Professor of Church History at Union Theological Seminary.

The Constitution & Human Rights

The renowned Chafee lectures on The Constitution and Human Rights begin on WRVR, March 17 at 10:30 p.m. and will continue through June. Delivered in 1957 by the late Zechariah Chafee, Jr., the lectures were based on Professor Chafee’s "Documents on Human Rights," presented as a Lowell Television Series by WGBH, Channel 2, Boston, and later distributed by the National Educational Television and Radio Center.

Professor Chafee’s introductory lecture, "The Rights of Men as Men," surveys the human rights provision in the original Constitution and Amendments of 1791 and subsequent years. The next four programs, (including "What We Owe the Continental Congress" on March 24; and "The State Constitutions Secure Our Basic Rights" on March 31) are devoted to the general question of the sources from which the framers of the Constitution and Amendments drew their ideas about human rights.

The remaining eleven lectures consider five specific rights: (1) the habeas corpus clause and related precautions against arbitrary imprisonment; (2) freedom of debate in Congress; (3) the prohibition of bills of attainder; (4) protection against self-incrimination and related issues; (5) the freedom of movement. The closing discussion of each Constitutional right deals with some pertinent questions of the scope of that right today.

Zechariah Chafee, Jr., taught at Harvard University Law School for 40 years, devoting a large part of his time to matters directly concerning liberty and freedom.
Kees Kooper on Music

It has been a longstanding tradition in Amsterdam, Holland, to perform Bach's St. Matthew Passion on Palm Sunday in the beautiful and famous Concertgebouw Hall. Attending the afternoon performance is not only an inspiration, but an act of reverence as well. It marks the beginning of Holy Week, during which all forms of entertainment in Holland are silenced, a solemnity broken only by the joyous outburst of Easter. In pre-war days a minimum of turnover among the participating musicians made the yearly performances under the direction of Willem Mengelberg rise to unusual artistic heights. Year after year, the same members of the orchestra, the 600-voice amateur "Toonkunst" choir, with nearly always the same soloists, would come together for a rigorous 15-rehearsal schedule, striving for ever greater perfection and expressive power.

In the late 1930's, Philips engineers had already been experimenting for some time with high-fidelity recording systems, and one complete take of the St. Matthew Passion was made, which is now available on long-playing records.

The lengthening shadow of Hitler's war machine was already falling across Europe. Many sensed that a glorious musical era was speeding to its end, and the fear and foreboding gave a strange poignancy to the music. Those who have heard the live performances will be grateful for the preservation of what would otherwise be a lovely, but fading mental picture. Those for whom Mengelberg's interpretation of Bach is new, now have an opportunity to hear a style of Bach performance which has all but disappeared, but which cannot fail to impress and convince.

To Mengelberg, the Passion of Christ was the most dramatic event in human history. He considered Bach's expressive chromatism and descriptive tone painting the dramatic expression of the text, and throughout the performance, the meaning of the text was foremost in his mind, as it must have been in Bach's.

What at first glance seems to be a deliberate handling of tempi is a logical consequence of viewing text and music as an inseparable unity. The long pauses here and there--such as the one which occurs after the phrase, "and He gave up the Ghost," which is sung morendo, or after the sentence, "And he went out and wept bitterly" (Math. 26:75)--are psychologically justified, and breathtaking in their emotion-laden significance.

Dynamics, notoriously rare in Bach's manuscripts, were also derived from the text; when the crowd, in answer to Pilate's query about whom they want released, shouts "Barabas," the chorus, representing the hysterical multitude, enters abruptly with a startling fortissimo. The expressive elements ring true because of the conviction with which they are pronounced; the essence of the Passion "Truly, He was the Son Of God" comes to the listener with a majestic strength and affirmation not easily forgotten. Equally impressive are many other passages; for example, the choral fugato "Let Him be crucified," sung with a rare suggestion of violence and hatred, or the mystical beauty of the chorale "O, Sacred Head," in itself a feat of a capella singing.

Bach's greatness and universality are such that it has been possible for many different schools of thought to develop acceptable interpretations of his works. Compared with the objective approach, such as we hear exemplified by Rosalyn Tureck, we are here at the opposite end of the scale. Yet balance is achieved and a measure of objectivity maintained in Mengelberg's performance of the Passion music through the Chorales. Subjective expression and reflection find their place in the arias, while the greatest drama is reserved for the narrative itself, effectively underlining Bach's scoring for different voices and groups. As the work unfolds it evokes a vividly imaginative picture of the Bible story with its kaleidoscopic emotions of love, hatred, fury, ecstasy, grief, fear, pity, wonder, hope.

Remembering the impressiveness of the pre-war performances under Mengelberg, we hesitated for a moment before putting down the needle for the first hearing. Just how would it appear now, after so many years and events? Would memory have idealized, and the actual sound be a disillusionment? Just how would Mengelberg's interpretation stand up in retrospect: would it have paled and become old-fashioned?

But after a few minutes of listening, we knew that it was all still there, the excitement, the drama and the beauty of sound. Many old instruments are used, and one is again impressed with the tonal palette of Baroque splendor and opulence, not unlike the magnificence of color and wealth of line of a Rubens painting.

Technically, it is a live concert hall performance, with distant microphones, and the public audibly present at times, capturing very much the impression received by the listener in the hall itself. The work is sung in German.

When the listener ponders with Bach the inner meaning of the Passion story, this performance radiates an extraordinary power. WRVR invites you to listen to this highlight of its Easter season programming.

BACH's PASSION MUSIC according to ST. MATTHEW
Concertgebouw Orchestra, "Toonkunst" Choir
Willem Mengelberg, conducting
Part I: Palm Sunday, March 26, 9 am
Part II: Thursday, March 30, 8 pm
Rube Goldberg, whose name is synonymous with countless contraptions satirizing the needless complexities of modern living, drives another point home in his introduction to COMIC ART IN AMERICA, Stephen Becker's "Social History of the Funnies, Political Cartoons, Magazine Humor, Sporting Cartoons and Animated Cartoons" published in 1959 by Simon & Schuster. Goldberg notes that "the Pulitzer Prize is awarded for 'the best editorial cartoon of the year.' It seems distressingly ironic that this distinguished award is denied to the vast army of talent that keeps millions of Americans laughing and crying as they reach greedily for the comic page each day. Of course, Joseph Pulitzer had no psychic powers to foresee the great impact all forms of cartooning were to have on the American scene. But present-day cartoonists keep attending imaginary seances where they hope the spirit of Pulitzer will materialize and give a signal that eligibility for the Prize be extended far beyond the limits of the editorial page."

Riverside Radio presents this month a lively series of interviews with some of America's best known cartoonists, beginning on March 2 at 7:30 p.m. Appearing in WRVR's Thursday night "Fine Arts in the Making" feature, TALENT SHOWCASE, Vern Greene opens this series on "The Cartoonist's Art" by telling WRVR's Dick Cobb about life with Maggie and Jiggs of the BRINGING UP FATHER strip. Greene has produced the daily adventures of Jiggs since the death of George McManus, creator of the cartoon character.

World traveling, photography, and teaching are only a few of the additional skills possessed by Vern Greene. Just before World War II, he experimented with color photos showing the progress of actual operations at Bellevue Hospital, a project he continued in Air Corps surgery. After his discharge from the service, he began work in Columbia University's Philosophy Department toward a degree awarded in 1957. He had in the meantime begun the drawing and writing for BRINGING UP FATHER, the culmination of a career begun in 1927. He has worked extensively in six of the seven categories of cartooning recognized by the National Cartoonists Society: Comic Strips, Editorial and Panel, Sports, Gag Cartoons, Comic Books, and Advertising (the seventh is Animation). Touring alone and with other outstanding cartoonists, Vern Greene has done shows for U.S. armed forces installations in Japan, Formosa, Korea, Alaska, Germany, France, England, Italy, Okinawa, Philippines and all through the South Pacific. He is instructor for a class in cartooning at The Riverside Church Department of Arts and Crafts.

Vern Greene turns interviewer himself beginning March 9, when he is host to Milton Caniff, famous creator of "Steve Canyon" and "Terry and the Pirates."

Again quoting Stephen Becker, "Caniff has tried to explain his readers' involvement with the [Steve Canyon] strip. (It has become a successful television series, with the approval of the United States Air Force.) Caniff's circulation is between forty and fifty million. He feels that possibly the American outlook has been shaped, in part, by a belief in a special magic, the magic by which ordinary, imperfect beings are made to feel that they are, after all, perfectible. We are not heroes ourselves, but we are all hero-"

Allen Saunders self-caricatured as playwright for paper dolls "Steve Roper" and "Mary Worth."

They were replaced by strips like MARY WORTH, which were more entertaining, more gripping, more stylish, and far more real in their concern with contemporary problems, than the saccharine pseudo-literary efforts they succeeded. Naturally enough, "Mary Worth" has for each 20 years received a Christmas card from the same fan, and three other women in the U.S. are regular correspondents.

World traveler Michael Berry ("Berry's Babes") is the March 30 visitor to TALENT SHOWCASE. One thumbnail biography of Berry indicates that at thirteen, he won a $2 prize in a poster contest sponsored by a Tokyo soft drink manufacturer, which promptly convinced him that art was wonderful and travel broadening. So he combined both, and illustrated his experiences in America, Europe and the Far East in cartoons that have appeared in The Saturday Evening Post, This Week, The New Yorker, and Holiday. In 1952, the Arthur Newton Galleries in New York City presented a one-man exhibit, "Pleasures of Paris as Seen by Michael Berry"—in the style with which he is most frequently identified: that of the "Berry's Babes" panel cartoons featured in the Sunday supplements of Hearst newspapers. An expert draftsman and a master of watercolor, Michael Berry also exhibited in 1956 paintings and drawings from his CARIBBEAN CARNIVAL, published by the Argosy Company; the exhibit also represented Japan, Korea, Germany and Spain.

"Steve Roper" and "Mary Worth" are guests along with "playwright for paper dolls" Allen Saunders on March 23. Drawn by Elmer Woggon, the STEVE ROPER strip has been written from the beginning by Saunders. Becker notes: "As an example of organization, planned effort and cooperation between syndicate and artists, the strip is fascinating. . . . Every change in character, continuity or emphasis has been the result of amiable discussion among the artist, writer, the syndicate editor and the head of the syndicate."

When Saunders began the characterization of MARY WORTH in 1938, he was revolutionizing the strip (originally called "Apple Mary") in pace with a changing idea of what cartoons were and what they could do. "MARY WORTH represents better than most strips the transition in public attitudes that took place from 1935 to 1950. Life became not only more earnest, but much faster-paced. The old thirty-day serials disappeared from almost all our newspapers because... "
The Morningside Pipers

The recorder, an instrument popular in the 17th and 18th centuries, is enjoying a vivid revival in the 20th century. There are thousands of amateur recorder enthusiasts in the Metropolitan area alone. Mr. Ralph Taylor, President of the American Recorder Society, notes that "recorder players are largely amateurs drawn from all walks of life, from butcher to candlestick maker. They are passionately dedicated to music particularly of the Medieval, Renaissance, and Baroque periods and are very much taken up with contemporary music."

Recognizing the immense possibilities of the recorder, the New York City Board of Education has instituted the teaching of this instrument as a regular part of the music curriculum in elementary schools. In kindergarten, first and second grades, children are taught to play rhythm instruments; in third grade, the song flute; and by the time they reach the fourth grade, all children in the public schools are taught to play the recorder.

At P.S. 125 in Manhattan, Miss Anne G. Ruddy, Principal, more than 300 children take part in the Recorder Club activities of the Music Enrichment Program. For the past six years, Morningside Heights, Incorporated, has furnished to the school a special music consultant, now Dr. Rolla Foley, who for six years worked under the American Friends Board in Jordan and Israel, and was loaned by the Quakers for inter-racial, inter-faith music work throughout the Near East. Dr. Foley has directed all-national folk music festivals in Egypt, Transjordan, Lebanon, and Syria, and is a recognized authority on music of the Near East. In this country, he taught in Illinois public schools, at the University of Southern California at Los Angeles, and at Wilmington College, Ohio, before his present appointment as Lecturer in Music and Music Education at Columbia University.

As Music Consultant for Morningside Heights, Inc., Dr. Foley also directs "The Riverside Recorders" and "The Morningside Pipers." A group of P.S. 125 graduates, reluctant to leave the school's ensemble recorder playing ensemble, formed under the sponsorship of Morningside Heights, Inc., the inter-racial, inter-creed "Riverside Recorders,"--a community activity open to all graduates of P.S. 125. The group meets regularly at The Riverside Church for instruction and practice sessions under Dr. Foley's direction. On March 15, at 6 p.m. Riverside Radio will broadcast a recital by "The Morningside Pipers," the principal players of "The Riverside Recorders." Composed of seventeen youngsters, "The Morningside Pipers" perform three-, four-, five-, and six-part music--classical, sacred, secular, and folk. Their program on WRVR includes English Country Dances; music of Mozart, Handel, and Purcell.
6:25 RAYMOND SWING COMMENTARY

6:30 SIX THIRTY SYMPHONY
Symphony No. 5 in D Minor, Op. 107 ("Reformation") . . . . . . . . . . . Mendelssohn
NBC Symphony Orchestra; Arturo Toscanini, conductor. RCA Victor LM-1851
Concerto No. 1, in F Sharp Minor, Op. 1 . . . . . . Rachmaninoff
The Philadelphia Orchestra; Eugene Ormandy, conductor; Sergei Rachmaninoff, pianist. RCA Victor LM-6123

7:30 JAZZ IN AMERICAN LIFE
The Roots of Jazz
Dr. Marshall Stearns, critic, author and educator from Hunter College.

8:00 FATHER O'CONNOR'S JAZZ ANTHOLOGY
With Norman J. O'Connor, Chaplain to Catholic Students, Boston University.

9:00 MORE JAZZ
With Max Cole

10:00 ORAL ESSAYS ON EDUCATION
New Challenge—New Techniques
Mr. William Benton, Publisher and Chairman of The Encyclopedia Britannica.

10:30 PEOPLE OR PUPPETS?
What Kind of Adventure Stories Do You Like?
Analysis of the values and concepts rooted in the modern mass media and in our moral-religious traditions.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

Thursday 2

From 9 in the morning until 5 pm, when evening programs begin.

THE ORCHESTRAL MUSIC OF JOHANNES BRAHMS
As interpreted by Bruno Walter conducting the Philharmonic—Symphony Orchestra of New York and the Columbia Symphony Orchestra; Otto Klemperer conducting the Philharmonia Orchestra; and Eugene Ormandy conducting the Philadelphia Orchestra.

Silver and enamel box (1940) by Kenneth F. Bates.

5:00 HARRY EMERSON FOSDICK

5:05 LA MUSIQUE FRANCAISE
La Péll (Poème Danse) . . . . . . . Dukas
L'Orchestre de la Suisse Romande, Ernest Ansermet, conductor. London CS 6043
Piano Concerto for Left Hand . . . . Ravel
Paris Conservatoire Orchestra; André Cluytens, conductor; Samson François, pianist.
Angel 35874
Gigues (No. 1 of "Image pour Orchestre"). Debussy
Orchestre National de la Radiodiffusion Française; D. E. Inghelbrecht, conductor.
Angel 35678

6:00 WANDERING BALLAD SINGER
Barre Toelken

6:15 GORDON GILKEY VIEWS THE NEWS

6:30 SIX THIRTY SYMPHONY
Quattro Pezzi (Orchestrated by Ghedini) . . . . . . Frescobaldi
The Orchestra of the Accademia di Santa Cecilia, Rome; Fernando Previtali, conducting.
London CS 6112
Nocturnes . . . . . . . . . . . . . Debussy
L'Orchestre de la Suisse Romande; Ernest Ansermet, conducting. London CS 6023
Ma Mère l'Oye . . . . . . . . . . . . . Ravel
L'Orchestre de la Suisse Romande; Ernest Ansermet, conducting. London CS 6023

7:30 TALENT SHOWCASE
The Cartoonist's Art
Featuring an interview with Vern Greene, cartoonist of "Bringing Up Father."

8:00 NEW YORK PHILHARMONIC ORCHESTRA
The Seasons, Op. 8, "Spring" . . . . Vivaldi
Guido Cantelli, conducting; John Corigliano, solo violin. Columbia ML 5044
Symphony No. 4, in G Major . . . . Mahler
Bruno Walter, conducting; Desi Halban, soprano. Columbia ML 4031
Nights in the Gardens of Spain . . . . De Falla
Dimitri Mitropoulos, conductor; Robert Casadesus, pianist. Columbia ML 5172
10:00 BOOKS AND THE ARTIST
Conversations with authors and artists about new works in the art world.

10:30 NEWS IN 20th CENTURY AMERICA
Interviews with men and women who make news their business.

The Role of the Press Secretary
James Hagerty, Press Secretary to President Eisenhower; Eric Severeid, CBS News analyst; Drew Pearson, columnist.

11:00 PREVIEWS OF TOMORROW’S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

Friday 3

From 9 in the morning until 5 pm, when evening programs begin.

THE WORKS OF RICHARD RODGERS AND OSCAR HAMMERSTEIN, 2ND

5:00 HARRY EMERSON FOSDICK

5:05 MUSIC OF THE BALLET
Birthday Offering (arr. by Robert Irving) .... Glazounov
Royal Philharmonic Orchestra; Robert Irving, conductor. Angel 35588
The New Symphony Orchestra; conducted by the composer. London CM 9145
The Three-Cornered Hat, Suite No. 1. Falla
Orquesta Nacional de Espana; Ataulfo Argenta, conducting. London CS 6050

6:00 BURL IVES SINGS
"The Fox," "The Three Jolly Huntsmen," and "The Erie Canal" Decca DL 8248

6:15 GORDON GILKEY VIEWS THE NEWS

6:25 RAYMOND SWING COMMENTARY

6:30 SIX THIRTY SYMPHONY
Symphony No. 19 in E Flat Major, K. 132. Mozart
Philharmonic Symphony Orchestra of London; Erich Leinsdorf, conductor.
Westminster XWN 18782

Saturday 4

From 9 in the morning until 5 pm, when evening programs begin.

A JAZZ ANTHOLOGY WITH FATHER NORMAN J. O’CONNOR

5:00 HARRY EMERSON FOSDICK
5:05 FOR YOUNG LISTENERS
Band Music (to 5:15)
Tales from the Four Winds (to 5:30)
Dramatizations for young listeners: favorite folk tales and legends of many different nations. "Signor Crab, Star Gazer"
Stories 'n' Stuff (to 6:00)
Stories, fairy tales, folk songs, poems and riddles, all done in a friendly fashion for younger children.

6:00 SONGS OF THE PEOPLE
An international sampling of folk music collected and narrated by Robert Hildebrandt.
Songs of War and Its Heroes.

6:30 SIX THIRTY SYMPHONY
All Mozart Program
Symphony No. 23 in D Major, K. 181. Mozart
The Philharmonic Symphony Orchestra of London; Erich Leinsdorf, conductor.
Westminster XWN 18756
Mozart in Prague. Mozart
Six German Dances, K. 509
Two Minuets, K. 463
Eine Kleine Nachtmusik,
Serenade in G Major, K. 525
The Impresario, K. 486
Divertimento No. 1 in E Flat Major, K. 113
Nocturne (Serenade No. 8) in D Major, K. 286
The Bamberg Symphony Orchestra; Joseph Kailberth, conductor. Telefunken TC 8032

7:30 F. D. R. SPEAKS
1941 - Third Inaugural Address; Declaration of War; and others. Annotated by Henry Steele Commager.

8:00 BOSTON SYMPHONY ORCHESTRA
Adagio for Strings, Op. 11. Barber
Charles Munch, conductor.
RCA Victor LM-2105
Symphony No. 2. Halieff
Charles Munch, conductor.
RCA Victor LSC-2352
Concerto in D Major, Op. 35. Tchaikovsky
Charles Munch, conductor; Henryk Szeryng, violinist. RCA Victor LSC-2363
Images for Orchestra. Debussy
Charles Munch, conductor.
RCA Victor LSC-2282

9:45 COMPOSERS ON COMPOSERS
Fromm Music Foundation talks by composers toward narrowing the gulf between composers and audience.
Leon Kirchner on himself

10:45 LIGHT UNTO MY PATH
Rise of Prophecy
Examines the phenomenon of prophecy and its place in the Bible.

11:15 SELECTIONS FROM TOMORROW'S SACRED MUSIC

12:00 MC CRACKEN AT MIDNIGHT

Sunday 5

From 9 am to 10:45 before the Sunday morning Service of Worship

10:45 MORNING WORSHIP
am
The Riverside Church service, Robert J. McCracken, Minister.

12:15 CHORAL MUSIC

12:30 CHURCH WORLD NEWS
With Dick Sutcliffe

12:45 CHORAL MUSIC

1:00 JOHN DEWEY IN THE LIGHT OF RECENT PHILOSOPHY
Leading contemporary philosophers discuss the philosophic areas touched upon by John Dewey, comparing his views with more recent ideas.
"John Dewey's Ethics" - Charles Stevenson, Professor of Philosophy, University of Michigan.

2:00 INTERNATIONAL FINE ARTS FESTIVAL
An afternoon with the fine arts, from the Broadcasting Foundation of America
FESTIVAL OF FLANDERS, 1960 (exclusive to WRVR)
Opening concert given at the Royal Opera of Gand on March 9, 1960 by the National Orchestra of Belgium. John Barbirolli, conductor.
Overture from "Die Meistersinger von Nuremberg" Wagner
Orchestral Suite from "Pelleas et Melisande" Faure
Symphony No. 2 in D Major, Op. 73. Brahms (to 3:25)
PANORAMA OF THE LIVELY ARTS (to 3:45)
GREEK CONTEMPORARY MUSIC (to 4:10)
ISRAEL CONCERT HALL (to 4:35)
PORTRAIT OF A CITY—CALAIS (to 5:00)
MUSIC FROM THE PHILIPPINES (to 5:15)
NOTES FROM GERMANY (to 5:30)
NETHERLANDS CHAMBER ORCHESTRA (to 6:00)
INTERNATIONAL BOOK REVIEW & LITERARY REPORT (to 6:25)

PRAGUE SPRING FESTIVAL, 1960 (to 8:00)

8:00 SERVICE OF WORSHIP
The Riverside Church
Robert J. McCracken, Minister

9:15 ART OF THE ORGAN
Virgil Fox: Organ Music from France
Capitol P 8544

10:00 CONSTITUTIONAL PROBLEMS IN AMERICAN CHURCH-STATE RELATIONS (Part I)
Professor Harry Willmer Jones, Cardozo Professor of Jurisprudence, Columbia University School of Law.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MCCracken at Midnight

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Monday 6

From 9 in the morning until 5 pm, when evening programs begin.

THE NINE BEETHOVEN SYMPHONIES PERFORMED BY THE GREAT ORCHESTRAS OF THE WORLD.
Listen on successive Mondays for the nine Symphonies as rendered by Toscanini, Ansermet, and Klemperer

5:00 HARRY EMERSON FOSDICK

5:05 NETHERLANDS CONCERT HALL
Overture to "The Bartered Bride" . Smetana
"Romeo and Juliet" Symphony, Op. 17 . Berlioz
Dance Suite . . . . . . . . . . . . . Bartok
Suite from "The Firebird" . . . . . . Stravinsky
Amsterdam Concertgebouw Orchestra; Bernard Haitink, conductor.

6:00 LOUIS M. LYONS
Backgrounds of the news with the curator, Nieman Foundation, Harvard.

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Carved red oak drop lid desk (1927): Wharton Esherick

6:15 GORDON GILKEY VIEWS THE NEWS

6:25 RAYMOND SWING COMMENTARY

6:30 SIX THIRTY SYMPHONY
Featuring The Israel Philharmonic Orchestra
La Boutique Fantasque . . . . . . . Rossini-Respighi
"Romeo and Juliet" Symphony, Op. 17 . Berlioz
Dance Suite . . . . . . . . . . . . . Bartok
Suite from "The Firebird" . . . . . . Stravinsky
Amsterdam Concertgebouw Orchestra; Bernard Haitink, conductor.

7:30 DIMENSIONS OF A NEW AGE
New Advances in Space Research with Dr. Wernher von Braun, Major General John B. Medaris and panel of Research Specialists from the University of Texas.

8:00 THE PHILADELPHIA ORCHESTRA
Eugene Ormandy, conductor
Armenian Suite . . . . . . . . . . . . . Yardumian
Columbia ML 4991
Concerto No. 4 in D Minor, Op. 31. Vieuxtemps
Zino Francescatti, violinist Columbia ML 5184
Symphony in D Minor . . . . . . . Franck
Columbia ML 4939
Capriccio Italian, Op. 45 . . . . . Tchaikovsky
Columbia CL 707

10:00 G. P. SNOW
Science and Government
Second of three Godkin Lectures given at Harvard University.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MCCracken at Midnight
From 9 in the morning until 5 pm, when evening programs begin.

SIR THOMAS BEECHAM CONDUCTS THE BEECHAM CHORAL SOCIETY AND THE ROYAL PHILHARMONIC ORCHESTRA, featuring:
The Seasons . . . . . . . . . . . . . Haydn
Elsie Morison, soprano; Alexander Young, tenor; Michael Langdon, bass. Capitol SGC 7184
Mass in C Major, Op. 86 . . . . . . . Beethoven
Jennifer Vyvyan, soprano; Monica Sinclair, contralto; Richard Lewis, tenor; Marian Nowakowski, bass. Capitol SG 7168

Just Music

Silver tea set (1942) by Hudson Roysher

5:00 HARRY EMERSON FOSDICK

5:05 ITALIAN COMPOSERS
Schools of the Violin—Tartini to Paganini

6:00 C. S. LEWIS ON "LOVE"
Eloquent talks by the author of The Screwtape Letters and That Hideous Strength, on matters concerning every family.

6:15 GORDON GILKEY VIEWS THE NEWS

6:30 SIX THIRTY SYMPHONY
Concert Music for Strings and Brass, Op. 50 . . . Hindemith
Symphony in B Flat for Concert Band (1959) . . . Hindemith
Philharmonia Orchestra conducted by the composer. Angel 35489

Rhapsody for Contralto, Male Chorus and Orchestra (Alto Rhapsody) . . . . Brahms
The London Philharmonic Orchestra & Choir, Clemens Krauss, conducting; Kathleen Ferrier, contralto. London 5098
The Tale of Tsar Saltan, Suite Op. 57 . . . . Rimsky-Korsakov
L'Orchestre de la Suisse Romande; Ernest Ansermet, conducting. London CS 6012

7:30 THE VOICE OF UNESCO
Sally G. Swing, New York UNESCO Information Officer, talks with Shirley Smith, Director of Women's Africa Committee, African-American Institute, who recently returned from Africa.

7:45 LA VOZ DE LA UNESCO
Asdrubal Salsamendi, Chief, Mass Communications Unit, New York UNESCO Office, and guests

8:00 DEVOTION IN SPANISH
Pablo Cotto, Hispano-American Ministry, The Riverside Church

8:05 THE PHILHARMONIA HUNGARICA
Antal Dorati, conductor
Dance Suite . . . . . . . . . . . . . Bartok
Mercury SR 90183
Variations on a Theme by Tchaikovsky, Op. 34a . . . Arensky
Mercury SR 90200
Deux Portraits, Op. 5, and Mikrokosmos. . . . Bartok
Mercury SR 90183

10:00 CHEMICAL DOCUMENTATION IN THE UNITED STATES
Dr. Karl F. Heumann, Director of the Office of Documentation of the National Academy of Sciences.
A Voice of America Forum Lecture.

10:30 MEDICAL RESEARCH
Tuberculosis, Part I
Ernest H. Runyon, M.D., Veterans Hospital, Salt Lake City, Utah
Julius L. Wilson, M.D., Director of Medical Education, American Trudeau Society, New York City.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT
Wednesday 8

From 9 in the morning until 5 pm, when evening programs begin.

THE MINNEAPOLIS SYMPHONY ORCHESTRA CONDUCTED
BY ANTAL DORATI, featuring:
1812 Festival Overture, Op. 49. . . . . . . Tchaikovsky
(original scoring) Mercury MG 50054
Caprice Italien, Op. 45. . . . . . . . . . . Tchaikovsky
Mercury MG 50054
Roman Festivals, Symphonic Poem; Church Windows,
Four Symphonic Impressions. . . . . . . . Respighi
Mercury MG 50046

10:30 PEOPLE OR PUPPETS?
Analysis of the values and concepts rooted in
the modern mass media and in our moral-
religious traditions.
Are You Engaged in the Pursuit of Misery?

11:00 PREVIEW'S OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

Thursday 9

From 9 in the morning until 5 pm, when evening
programs begin.

THE WORKS OF MAURICE RAVEL.

5:00 HARRY EMERSON FOSDICK

5:05 ART OF THE ORGAN
Virgil Fox: Organ Music from France
Capitol P 8544

6:15 GORDON GILKEY VIEWS THE NEWS

6:25 RAYMOND SWING COMMENTARY

6:30 SIX THIRTY SYMPHONY
Symphony No. 40 in G Minor, K. 550 . . Mozart
The Philadelphia Orchestra; Eugene Ormandy,
conductor. Columbia ML 5098
Concerto No. 2, in C Minor, Op. 18 . Rachmaninoff
The Philadelphia Orchestra; Eugene Ormandy,
conductor; Sergei Rachmaninoff, pianist.
RCA Victor LM 6123

7:30 JAZZ IN AMERICAN LIFE
The Roots of Jazz--Part 2
Dr. Marshall Stearns, critic, author and
educator from Hunter College.

8:00 FATHER O'CONNOR'S JAZZ ANTHOLOGY
With Norman J. O'Connor, Chaplain to Catholic
Students, Boston University.

9:00 MORE JAZZ
With Max Cole

10:00 ORAL ESSAYS ON EDUCATION
Rivals or Allies?
Mr. Charles A. Stepmann, Professor of
Education, New York University.

5:00 HARRY EMERSON FOSDICK

5:05 LA MUSIQUE FRANCAISE

6:00 WANDERING BALLAD SINGER
Barre Toelken combines knowledge of folk music
and a feel for the songs with a genuine singing
voice and sound musicianship.
Around the World

6:15 GORDON GILKEY VIEWS THE NEWS

6:30 SIX THIRTY SYMPHONY
The Water Music--Suite . . . . . . . . . . . Handel
The Concertgebouw Orchestra of Amsterdam;
Eduard van Beinum, conductor. London CM 906
Capriccio for Piano and Orchestra . . Stravinsky
L'Orchestre de la Suisse Romande; Ernest
Ansermet, conducting; Nikita Magaloff, pianist.
London CS 6035
Voice in the Wilderness, Symphonic Poem with
"Cello Obbligato. . . . . . . . . . . . . . . . Bloch
The London Philharmonic Orchestra; Ernest
Ansermet, conducting. London CM 9133

7:30 TALENT SHOWCASE
The Cartoonist's Art. Vern Greene, host.
Featuring an interview with Milton Caniff,
creator of "Steve Canyon" and "Terry and the
Pirates."
A WRVR "Fine Arts in the Making" feature.
**NEW YORK PHILHARMONIC ORCHESTRA**

- **8:00** The Seasons, Op. 8, "Summer" . . . Vivaldi
  - Guido Cantelli, conducting; John Corigliano, solo violin. Columbia ML 5044
- **8:00** Violin Concerto, Op. 99 . . . . . . Shostakovich
  - Dimitri Mitropoulos, conductor; David Oistrakh, violinist. Columbia ML 5077
- **8:00** Symphony No. 4 in G Major, Op. 88 . . Dvorak
  - Bruno Walter, conducting. Columbia ML 4119

**HARRY EMERSON FOSDICK**

- **5:00** Music of the Ballet
  - Prelude a l'Apres-midi d'un Faune . . . Debussy
    - Royal Philharmonic Orchestra; Sir Thomas Beecham, Bart., conductor. Angel 35506
  - Gaite Parisienne (complete) . . . . . Offenbach
    - The Philadelphia Orchestra; Eugene Ormandy, conductor. Columbia ML 5348

**BOOKS AND THE ARTIST**

- **10:00** Conversations with authors and artists about new works in the art world.
  - The Vulgarians, written and illustrated by Robert Osborn, published by the New York Graphic Society. Mr. Osborn is interviewed by Burton Cumming.

**NEWS IN 20th CENTURY AMERICA**

- **10:30** Interviews with men and women who make news their business.

**PREVIEWS OF TOMORROW'S "JUST MUSIC"**

**MC CRACKEN AT MIDNIGHT**

- **12:00** From 9 in the morning until 5 pm, when evening programs begin.

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**Friday 10**

- **7:30** Minstrel of a 1000 Years
  - A lively tour with Dr. Walter Starkie of several centuries in Spanish music and history.

**ARCHIBALD MAC LEISH: "Poetry and Experience"**

- **8:00** The Public World: Poems of William Butler Yeats

**SPOKEN ARTS**

- **9:00** Poems of William Butler Yeats
  - Read by William Butler Yeats, Siobhan McKenna, Michael MacLiammóir. Spoken Arts 753

**CONTEMPORARY AMERICAN CRAFTS: THE BROOKLYN MUSEUM**

- **9:30** Marvin Schwartz, Curator of Decorative Arts, and organizer of the exhibit; Robert Riley, Head of the Brooklyn Museum Industrial Design Laboratory.

**THE SONNETS OF SHAKESPEARE**

- **10:00** Read by E. G. Burrows (Sonnets 9 through 16)

**SHAKESPEAREAN SIDELIGHTS**

- **10:15** Actor-Director-Teacher Ben Iden Payne reminisces about the theatre.
  - The Merchant of Venice.

**ASIDE FROM SHAKESPEARE**

- **10:30** Rutgers Professor Edward Huberman focuses on the contemporaries and predecessors of the well known Elizabethan.
  - The Politician by James Shirley.
Saturday

From 9 in the morning until 5 pm, when evening programs begin.

GEORGE SHEARING, HIS WORKS, HIS QUINTET, AND HIS ORCHESTRA.
Accompanied, in some works, by Billy Eckstine, Teddi King, and the Ray Charles Singers.

5:00 HARRY EMERSON FOSDICK

5:05 FOR YOUNG LISTENERS
Band Music (to 5:15)
Tales from the Four Winds (to 5:30)
Dramatizations for young listeners: favorite folk tales and legends of many different nations. "The Sea Maiden"
Stories 'n' Stuff (to 6:00)
Stories, fairy tales, folk songs, poems and riddles, all done in a friendly fashion for younger children.

6:00 SONGS OF THE PEOPLE
An international sampling of folk music collected and narrated by Robert Hildebrandt.
Songs of Crime and Punishment

6:30 SIX THIRTY SYMPHONY
Concerto No. 4 in F Minor . . . . . . . Pergolesi Winterthur Symphony Orchestra; Angelo Ephrikan, conductor. Westminster XWN 18587
Concerto for Two Pianos & Orchestra . Poulenc Philharmonia Orchestra; Pierre Dervaux, conductor; Whittemore and Lowe, duo-pianists.
Capitol P 8537
Mephisto Waltz . . . . . . . Liszt The Philadelphia Orchestra; Eugene Ormandy, conductor.
Columbia ML 5261

7:30 F. D. R. SPEAKS
1942-43--Broadcast to French on North Africa Invasion and other speeches.
Annotated by Henry Steele Commager.

8:00 BOSTON SYMPHONY ORCHESTRA
Symphony No. 4 in F Minor, Op. 36 . Tchaikovsky Pierre Monteux, conducting.
RCA Victor LSC 2369

"Flute Player" Ceramic sculpture (1952) by Frans Wildenhain
Children's Theatre

THE MAGIC HORN OF CHARLEMAGNE, Equity Library Theatre
March 11, 2:30 pm: at the Scotch Plains-Fanwood High School, Westfield Rd., Scotch Plains, New Jersey.
18, 2:30 pm: at the Mount Hebron School, Bellevue Ave. and Norwood St., Montclair, New Jersey.
25, 1:30 pm: at the Central High School, Fletcher Ave., Valley Stream, L.I.

RUMPELSTILTSKIN, Equity Library Theatre
March 4, 10:00 am: at the Skouras Blvd. Theatre, 83rd St. and Northern Blvd., Jackson Heights, N.Y.
11, 10:30 am: at the Manhasset High School, Manhasset Ave., Manhasset, L.I.
21, 3:30 pm: at the McCarter Theatre, University Place, Princeton, New Jersey.

CUTUPS, The Paper Bag Players
March 4, 10:30 am: Wheatley High School, Roslyn Heights, L.I.
4, 2:00 pm: Carle Place School, Carle Place, L.I.
11, 12:30 & 3 pm: Southedge Junior High, Plainedge, L.I.
25, 11am & 2 pm: Burdick Junior High School, Stamford, Conn.

RIP VAN WINKLE, Town Hall's Theatre for Children
March 4, 11, 18, 25 at 11:00 am.

LARRY ADLER, Harmonica Virtuoso in a program of Folk Songs.
March 12, 2:00 pm: YM-YWHA, Lexington Ave. at 92nd Street.

MERRY-GO-ROUNDERS, Dance Theatre
March 26, 2:00 pm: YM-YWHA, Lexington Ave. at 92nd Street.

THE FIREBIRD, The Merri-Mimes
March 4, 11, 18, 25 at 1:00, 2:30 and 4:00 pm.
Cricket Theatre, 162nd Ave. (110th St.), N.Y.

THE GOLDEN GOOSE, Traveling Playhouse
March 4, 3 pm: McMillin Theatre, Columbia University, Broadway and 116th Street.

THE STORY OF YANKEE DOODLE, Story Players
March 11, 12:30 and 3 pm: Syosset High School, Syosset, L.I.

Stoneware water cooler inscribed AK 1786. Made at Morgan Pottery at Cheesequake, New Jersey.
Footed punch bowl, 5 3/8" high, 8 1/4 diameter
Blown three-mold in geometric pattern. About 1815-35

PETEY AND THE POGO STICK, Story Players
March 25, 2:30 pm: Wantagh High School, Bethelh Ave., Wantagh, L.I.

HANSEL AND GRETEL, Pilgrim Productions.
March 25, 3 pm: Music Hall, Brooklyn Academy of Music.

MAGIC, MIRTH, AND MYSTERY, Society of American Magicians.
March 17, 8:30 pm: Music Hall, Brooklyn Academy of Music.

SONGS THAT DANCE
March 17, 1:15 and 2:10 pm: Brookside School, Pinsbridge Road, Ossining, N.Y.

SATURDAYS AT THREE (3 pm), Henry Street Playhouse, OR 4-1100.
March 11: George Creegan Puppets
18: The Magic Knot with Tony Montanaro
25: Tonny Nolles Puppets

Hound handled pitcher. Buff stoneware with brown glaze.
Designed by Daniel Greatback

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th Street, Saturdays at 2:00 pm.
March 11: Five Chinese Brothers, Kumak—the Sleepy Hunter, Ballet Girl, Three Pirates Bold.
18: The Great Adventure—Scandinavian nature film.
Concerts

NEW YORK PHILHARMONIC Carnegie Hall, Box Office: Cl 7-7460. Performances Thursdays & Saturdays, 8:30 pm; Fridays, 2:15 pm; Sundays, 3:00 pm.

"KEYS TO THE TWENTIETH CENTURY" LEONARD BERNSTEIN conducting.

March 2-3-5: IVES Symphony No. 2; BERG Three Pieces for Orchestra, Op. 6; BEETHOVEN Symphony No. 7.

March 9-10-12: HINDEMITH Concert Music for Strings and Brass; STRAVINSKY Symphony of Psalms; RAVEL Daphnis et Chloe. SCHOLA CANTORUM

March 16-17-19: BARTOK Music for Strings, Percussion and Celesta; BOULEZ Improvisation sur Mallarme No. 2; BEETHOVEN Piano Concerto No. 4. GLENN GOULD, pianist; MARNI NIXON, soprano

March 18: BARTOK Music for Strings, Percussion and Celesta; BOULEZ Improvisation sur Mallarme No. 2; (Concerto to be announced). MARNI NIXON, soprano (Leventritt Award Winner)

March 23-24-25-26: MOZART Symphony to be announced; B. WEBER Piano Concerto; SIBELIUS Symphony No. 5. WILLIAM MASSELOS, pianist.

March 30-31: Special Easter Program

BOSTON SYMPHONY ORCHESTRA Carnegie Hall

March 8, 8:30 pm: HONNEGER Symphony No. 1; SCHUMANN Violin Concerto in D minor; DVORAK Symphony No. 4. CHARLES MUNCH conducting; HENRYK SZERYNG, violinist.

March 11, 2:30 pm: MILHAUD La Creation du Monde; PROKOFIEV Violin Concerto No. 2; FRANCK Symphony in D minor. CHARLES MUNCH conducting; JOSEPH SILVERSTEIN, violinist. (same program at Brooklyn Academy of Music--ST 3-6700--March 10, 8:30 pm)

PHILADELPHIA ORCHESTRA Carnegie Hall, 8:30 pm.

March 7: BEETHOVEN Overture to "Egmont," Op. 84; BEETHOVEN Symphony No. 2; COPLAND Orchestra Variations; RESPIGHI The Fountains of Rome; STRAUSS "Till Eulenspiegel's Merry Pranks." WILLIAM STEINBERG conducting.


THE ORCHESTRA OF AMERICA Carnegie Hall, 8:30 pm


JUILLIARD ORCHESTRA Juilliard Concert Hall, 8:30 pm.

March 24: VINCENT PERSICHETTI Symphony No. 4; LISZT Concerto No. 2 in A Major for Piano and Orchestra; ROUSSEL, Les Evocations.

BROOKLYN PHILHARMONIA Brooklyn Academy of Music, 3 pm (ST 3-6700)

March 4, 3 pm (Music Hall): Youth Concert 18. 3 pm (Opera House): Verdi Requiem

SCHOLA CANTORUM Carnegie Hall, 8:30 pm

March 31: BACH, St. Matthew's Passion

COMPOSERS SHOWCASE Museum of Modern Art, 11 West 53rd Street. 8:30 pm.

March 2: Carl Ruggles 85th Birthday Concert. 30: Walter Piston.

March 30: Walter Piston.
MUSIC AT THE RIVERSIDE CHURCH  122nd St. & Riverside Drive.

March 5, 5 pm: Virgil Fox Organ Recital
6, 7:45 pm: John Weaver Organ Recital
12, 5 pm: The Riverside Choir, Richard Weagly, Director.
STABAT MATER, Lennox Berkeley;
FIVE MYSTICAL SONGS, R. Vaughan Williams.
19, 5 pm: BACH, ST. MATTHEW PASSION (Part I)
in German. Riverside Choir & Orchestra.
20, 7:45 pm: Searle Wright Organ Recital
26, 5 pm: BACH, ST. MATTHEW PASSION (Part II)

FESTIVAL OF MUSIC  Cooper Union Great Hall, 8th St.
at 4th Ave., 8:30 pm.

March 3: CLASSIC GUITAR CONCERT  Society of the Classic Guitar
Part I: Solo Classic Guitar with William Viola
Part II: Classic Guitars in Ensemble

10: THE RANDOLPH SINGERS  Vocal Chamber Music, David Randolph directing.

17: MUSIC IN THE MAKING  Howard Shanet conducting. RUTHE ANDERSON Pieces for Strings (first American performance); KARL BIRGER BLOMDAHL Chamber Concerto for Piano, Winds & Percussion LEONID HAMBRO, pianist; MORTON FELDMAN The Swallows of Salangan for chorus and orchestra (first performance); GAIL KUBIK Violin Concerto, CARROLL GLENN, soloist (first American performance).

KAUFMANN CONCERT HALL  8:30 pm.


8: DUO LEE-MAKANOWITZKY, Beethoven Piano-Violin Sonatas Nos. 2, 3, 5 and 8.


19: MUSIC IN OUR TIME, Directed by MAX POLLIKOFF.


CONCERTS BY YOUNG ARTISTS: NEW YORK MUSIC SCHOOLS  Museum of the City of New York, 5th Ave. at 103rd Street. Sundays, 3 pm.

March 5: THIRD STREET MUSIC SCHOOL

12: HENRY STREET SETTLEMENT SCHOOL OF MUSIC

19: TURTLE BAY SCHOOL OF MUSIC

28: MANHATTAN SCHOOL OF MUSIC
Museums

PIERPONT MORGAN LIBRARY  33 East 36th St. (Open 9:30 am--5 pm daily)
Portraits in Manuscripts and Drawings: from the ninth to the nineteenth centuries. Through March 11.

METROPOLITAN MUSEUM OF ART  5th Ave. at 82nd St. (Open Tues-Sat, 10 am--5 pm; Sun 1-5 pm)
ITALIAN PRINTS OF FOUR CENTURIES: woodcuts, etchings, engravings, middle 15th century to 18th. Through April 30.
THE SPLENDID CENTURY: paintings, sculpture, drawings, tapestries tracing French art from 1600-1715. (opens March 8)

MUSEUM OF MODERN ART  11 West 53rd St. (Open Mon-Sat, 11 am--6 pm; Thurs, to 10 pm, Sun, 1-7 pm)

MUSEUM OF CONTEMPORARY CRAFTS  29 West 53rd St. (Open Mon-Fri, noon--6 pm; Sun, 2--6 pm)
MEMORIAL EXHIBITION, until March 12.
MARISKA KARASZ: wall hangings
KATHERINE CHOY: ceramics

THE CLOISTERS  Fort Tryon Park (Open Tues-Sat, 10 am--5 pm; Sun & holidays, 1--5 pm)
EXHIBIT FOR THE EASTER SEASON, March 24--April 9.

NEW YORK GOLISEUM  Columbus Circle
March 4-12: 44th Annual Flower Show, Antiques Fair and Sale.

MUSEUM OF PRIMITIVE ART  15 West 54th St. (Open Tues-Sat, 12--5 pm; Sun, 1--5 pm)

JEWISH MUSEUM of the Jewish Theological Seminary, 5th Ave. at 92nd St. (Open Mon-Thurs, 1--5 pm; Sun, 11 am--6 pm)
ITALIAN RENAISSANCE ART on loan from the Jewish Community in Rome. Until April 16.

Pie plate 13 3/4" diameter, with slip and sgraffito decoration inscribed: "Manufactured by Phillip Durrell October 27th 1793".
EARLY AMERICAN CRAFTS: THE NEWARK MUSEUM

Five artisan groups whose highly developed skills are representative of America's early crafts, highlight the Newark Museum's current exhibition continuing until mid-April. Selected from the Museum's collection are choice works by early silversmiths, clockmakers, cabinetmakers, glassmakers and potters, together with the tools and materials utilized by each craft.

Most familiar to the craftsman of today are the tools of the cabinet maker; in most instances, the same tools are still used for shaping, sizing, and fitting wood, though the 19th century woodworker made his own hand tools with metal fittings and blades forged to order at the local smithy. The work of the early potter also shows a marked resemblance to that of the contemporary craftsman. The tools (with the exception of the electrically-powered wheel) and shaping instruments have remained much the same through centuries of pottery making. The nature of the product alone has changed: twentieth century ceramics are frequently purely decorative, less often strictly utilitarian.

Illustrating the history and techniques of each craft are photographs describing the various processes involved. In addition, the Museum is scheduling in March demonstrations of two of the crafts. On Saturday, March 4th at 3 pm and again on Thursday, March 9th, at 12:15, cabinet making will be demonstrated, using early 18th and 19th century tools. Pottery making is demonstrated on Saturday, March 18th, and Thursday, March 23rd. The Museum is open Monday through Saturday from noon until 5:30; on Wednesday and Thursday evenings from 7 to 9:30; and Sundays and holidays from 2 pm to 6 o'clock.

The Newark exhibit and early American crafts in general are discussed on WRVR, March 17 at 9:30 pm, by Berry Tracey, Curator of Decorative Arts for the Newark Museum, and Robert Reid, Supervisor of Education.

CONTEMPORARY AMERICAN CRAFTS: THE BROOKLYN MUSEUM

"The craftsman is constantly rebelling against that which has gone before in an effort to create new and exciting designs which are true expressions of his own time, aspirations, and environment." Marvin D. Schwartz, Curator of Decorative Arts at The Brooklyn Museum, who organized and assembled an unusual exhibition of handicrafts on view at the Museum until April 23, is heard with Robert Riley, Head of the Brooklyn Museum's Industrial Design Laboratory, March 10 at 9:30 pm on WRVR, considering contemporary American crafts in general, and discussing the work of the eight innovators and traditionalists whose diverse styles in textiles, ceramics, enamels, silver, and furniture are shown in the exhibit.

The exhibition's 223 objects assembled from museums, private collections, and churches represent approximately 20 years' work by the artists whose recognition began in the 1930's and whose impact on designers, younger craftsmen, and industrial producers of decorative arts has earned them the right to be known as "Masters of Contemporary American Crafts." Works by six of these artists appear throughout the March WRVR program listings.

Edwin Scheier, born in New York, was one of the first modern potters to develop a fresh style based on folk pottery. While head of the TVA Art Center in Norris, Tennessee, during the depression years, he learned the technique of potting using simple country pottery as the source of inspiration. Frans Wildenhain is a potter whose work is characterized by a great variety. Whimsical shapes, functional forms, and ceramic sculpture are all representative of Wildenhain, who is one of the experimenters of The Bauhaus in Germany.

Massachusetts native Kenneth F. Bates first studied enameling at the Massachusetts School of Art in 1922.
The classical shapes of his early work have been replaced by bold asymmetrical shapes with decorations reflecting his interest in flowers and gardening, though religious motifs are also important decorative sources. The enamels of Karl Drerup combine the best use of traditional techniques with a fresh approach to subject matter. Born in Germany, Drerup moved to Italy in 1926 where he was a student of painting, but the political situation of 1934 led to a move to the Canary Islands, then to the United States where he first studied enameling. His work is usually done with simple shapes providing ample surface for decoration.

Wharton Esherick of Philadelphia began making furniture in the late 20's, first carving decorative motifs on large rectangular forms. Letting each piece develop as he works it, Mr. Esherick allows the pattern in the wood to suggest the form, building his furniture as though it were sculpture.

Silveramith Hudson Roysher is best known for the liturgical objects he has produced in silver and brass. Dividing his time between industrial design and silversmithing, Roysher believes that a well designed silver object must serve its use at the same time that it expresses the characteristics of the material.

Weavers Lili Blumenau and Marianne Strengell complete the "Masters of Contemporary American Crafts" exhibition. The Brooklyn Museum, on Eastern Parkway, is open Wednesdays through Saturdays, 10 am to 5 pm, and on Sundays and holidays from 1 pm to 5 pm.

THE MUSEUM OF THE AMERICAN INDIAN Broadway at 155th St. (Open Tues-Sun, 1--5 pm)

NAVAJO ARTS & CRAFTS including textiles, silver, water colors. Through March.

ARTS OF THE HAN DYNASTY (206 BC--221 AD) Asia House Gallery, 112 East 64th St. (Open Mon-Fri, 10 am--5 pm; Sat-Sun, 1--5 pm)

WHITNEY MUSEUM OF AMERICAN ART 22 West 54th St. (Open daily, 1--5 pm)


MUSEUM OF THE CITY OF NEW YORK 5th Ave. at 103rd St. (Open Tues-Sat, 10 am--5 pm; Sun & holidays, 1--5 pm)


Special Events

WORLD DANCE FESTIVAL International Students of Columbia University March 18, 8:30 pm McMillin Theatre, 116th St. and Broadway.

RELIGIOUS ARTS FESTIVAL April 13-23, Central Presbyterian Church, 50 Plymouth Avenue North, Rochester 14, N.Y. For information and entry rules write Central Presbyterian Church.

Entry deadlines:
Painting and sculpture - March 25
Photography - March 20

COMEDIE FRANCAISE New York City Center, 131 West 55th Street (CI 6-6230) 8 pm Through March 12.

BALLET RUSSE DE MONTE CARLO Brooklyn Academy of Music (ST 3-6700) March 26, 3 pm

BROOKLYN CIVIC BALLET Music Hall, Brooklyn Academy of Music. March 18, 3 pm

TCHAIKOVSKY Nutcracker; KHACHATURIAN Masquerade; MOZART Les Petits Reins.

PEOPLE OF NOWHERE Drama by James Brabazon. Riverside Church Theatre, 122nd St. & Riverside Drive. March 9 & 10, 8 pm; March 12, 2 & 8 pm.

SHAKESPEAREAN REPERTORY Association of Producing Artists. McCarter Theatre, Princeton University (Box 526 or WA 1-8700)
March 16, 3:30 pm: AS YOU LIKE IT
March 23, 3:00 pm: HAMLET

AFRICA TODAY Documentary films showing aspects of life in Libya, Ghana, Togoland. March 8, 8:30 pm. McMillin Theatre, Broadway & 116th St.

Silver spout cup, made by George Hanners, Boston. c. 1720-40
Lectures

THE UNITED STATES IN TODAY'S WORLD
The New School, 66 West 12th Street. Noon - 2 pm
SAUL K. PADOVER
March 7: Malaya: A Mirror of New Asia
14: Formosa: Bastion of Burden?
21: The Emergence of the Chinese Giant
28: India and Indonesia, Asia's Neutralist Face.

THE ALTERATION AND MUTILATION OF WORKS OF ART
The Frick Collection, 1 East 70th Street.
JULIUS S. HELD March 4, 3 pm

CONTRASTING TRADITIONS IN THE PACIFIC
Institute of Fine Arts, 1 East 78th Street. DR. MARGARET MEAD
March 6, 8:30 pm

DEVELOPMENT OF THE INDIVIDUAL
Cooper Union Great Hall, 8th Ave. at 4th St. 8:30 pm
March 1: MARC SLONIM, author, critic: The Individual in Literature
8: DANIEL E. SCHNEIDER, psychoanalyst, author: The Artist as Individual
15: VICTOR GRUEN, architect: Lost in the Motor Age: City Planning for the Individual

INFLUENCES AND CONCEPTS
Cooper Union Great Hall, 8:30 pm

TRAVEL AND ADVENTURE
Brooklyn Academy of Music Opera House, Ashland Place and Lafayette Ave. 8:15 pm
March 6: ALFRED WOLFF: "Rural England"
13: HJORDIS KITTEL PARK: "Life In Sweden"
20: ED LARK: "Israel--Rebirth of a Nation"
27: WILLIS BUTLER: "Japan"

SURVEY OF SCIENCES FOR THE LAYMAN
Brooklyn Academy of Music Lecture Hall, 8:15 pm
March 10: ERNST WEBER: "Microwaves and Man"
24: ROBERT MAHEWSON: "Biological Controls--the balance between food and predators"

ANDREW CORDIER, Executive Assistant to U.N. Secretary General Hammarskjold. The Riverside Church, Men's Class Annual Dinner, March 7, 6:30 pm

IMAGES OF MAN TODAY
The Riverside Church, 122nd St. & Riverside Drive, 8:15 pm
March 12: "Existentialism and Qualities of a Man's Consciousness"--Dr. Paul Holmer, Yale Divinity School
26: "Man, Freedom, and God"--Dr. Roger Shinn, Union Theological Seminary

FOUR EVENINGS WITH THE BIBLE,
ROBERT J. McCracken, Minister, The Riverside Church, 122nd St. & Riverside Drive, Assembly Hall, 8 pm (first lecture heard Feb. 22)
March 1: The History of the Book
8: The Authority of the Book
15: Versions Old and New

THE UNITED NATIONS AND THE WORLD CRISIS

Curly maple secretary, Delaware Valley type. 1700's.
Tall clock made by Isaac Brokaw, case of cherry in Chippendale style, made by Matthew Egerton, Jr., c. 1802.

Educational Television

"On May 5, 1960, I spoke at a luncheon meeting of the Institute for Education by Radio and Television in Columbus, Ohio. At that time, I was very critical of the educational interests for not having an educational television system which would meet our educational needs. I have been told that as a result of those remarks, funds were appropriated for a committee to design such a plan and ask the Commission for the necessary channels to make this dream become a reality. I understand that this plan will soon be submitted to the Commission. If the all-channel receiver legislation to which I have previously referred is approved by Congress, I see no reason why the Commission cannot make provision for an adequate nationwide television system with its massive benefits to our people within the frequency space allocated to the UHF-VHF television service."

--From remarks by the Hon. Frederick W. Ford, shortly before his retirement as Chairman, the Federal Communications Commission, at the Annual Meeting of the Broadcasting and Film Commission, National Council of Churches, February 8, 1961.

MARCH FEATURES

25 YEARS OF LIFE  Life Magazine's achievements in editorial and photographic journalism. March 2, 9:30 pm Channel 4

A GALAXY OF MUSIC  Music and dance with an international flavor. March 3, 9 pm Channel 4

FIERCE, FUNNY, AND FAR OUT  Sampling avant garde plays by William Saroyan, Eugene Ionesco, Edward Albee, Samuel Beckett. William Saroyan, commentator. March 5, 5 pm Channel 4

MOTHER AND DAUGHTER  Study of mothers' problems with adolescent daughters. March 9, 4 pm Channel 4

THE SECRET REBEL  Story of John Honeyman, first American counterspy and martyr of the Revolution. March 11, 9:30 pm Channel 4

INTERNATIONAL ZONE  The United Nations in action. March 12, 1 pm Channel 4

ENGINEER OF DEATH: THE EICHMANN STORY  March 15, 10 pm Channel 2

THE LIGHT THAT FAILED  Rudyard Kipling's novel dramatized. March 16, 8:00 pm Channel 2

MUCH ADO ABOUT MUSIC  Sir John Gielgud, Patrice Munsel, Alfred Drake and Joan Sutherland in a Shakespeare-inspired program. March 17, 9 pm Channel 4

YOUNG PERFORMERS  New York Philharmonic Young People's Concert with Leonard Bernstein: performances by promising young musical artists. March 19, 4 pm Channel 2

HOW TALL IS A GIANT?  True story of 14 Mexican boys who won the Little League World Series in 1957. March 23, 7:30 pm Channel 4

Wrought iron grille intended for lunette or window. Charleston or Southwest.
CIRCUS! Bertram Mills Circus performs from Olympia Arena, London, Joe E. Brown, host. March 25, 7:30 pm Channel 4

BORIS GODUNOV Moussorgsky's opera, based on Pushkin's play; English. March 26, 3 pm Channel 4

GIVE US BARABBAS! Dramatization of the trial of Jesus Christ before Pontius Pilate. March 26, 6:30 pm Channel 4

THE STORY OF WILL ROGERS Portrayal of the humorist's career from rodeo-roper to cowboy philosopher. March 28, 9 pm Channel 4

THE REAL WEST The Old West in rare photographs and documents. March 29, 7:30 pm Channel 4

GIFTED CHILDREN March 29, 10 pm Channel 2

NOR ANY DROP TO DRINK Documentary on problem of water pollution. March 29, 10 pm Channel 7

Creamware teapot: Daniel Greatback c. 1838-45.

REGULARLY SCHEDULED

EYEWITNESS TO HISTORY Documentaries of the week's top news. Fridays, 10:30 pm Channel 2
March 17: The Eichmann Trial

PROBLEMS AND PROMISE OF AMERICAN DEMOCRACY Guest lectures on aspects of our political structure. Saturdays, 10 am Channel 13

INVITATION TO ART Dr. Brian O'Doherty, host. Saturdays, 1:30 pm Channel 4
March 4: Great Artists: Modigliani
11: Interview with Jack Levine
18: The Impressionists
25: Great Artists: Paul Klee

THE NATION'S FUTURE Saturdays, 9:30 pm Channel 4

THE RAGTIME ERA America from 1890 to 1920, with Max Morath. Saturdays, 10:30 pm Channel 9

FACE THE WORLD Views of international cultures, with Robert I. Gannon, S.J., Superior, Jesuit Missions House. Sundays, 8 am Channel 5

SCIENCE: QUEST AND CONQUEST Dr. Marston Bates examines man's scientific achievements, past, present, future. Sundays, 11:30 am Channel 9

MEET THE PROFESSOR Introducing outstanding college teachers. Sundays, noon Channel 7

ACCENT: AN EXPLORATION OF THE ARTS AND RELATED FIELDS Sundays, 12:30 pm Channel 2

DIRECTIONS '61--A Protestant Perspective. Sundays, 1 pm Channel 7
"Bread, Peace, and Freedom"—renewal and redemption
March 5: The Box
12: Ways to Peace
19: Freedom
(on March 26: The Passover: History, Ritual and Customs)
FRONTIERS OF FAITH  Sundays, 1:30 pm  Channel 7
"Countdown"—attacking American conformity and apathy.
March 5: Three Gentlemen from Africa
12: A Lovely Day for Peace
19: Adam in Wonderland--A Revue
26: No Skin off My Nose

THE GREAT CHALLENGE  Sundays, 4 pm  Channel 2
March 5: "International Communism"
12: "The Changing Patterns of Our Political Systems:
26: "The American Frontiers in the '60s"

THE TWENTIETH CENTURY  Sundays, 6:30 pm  Channel 2
March 5: "The Burma Surgeon Today"
12: "The New Marine"
19: "Minuteman!"
26: "Alert! Defense in the Missile Age"

THE SHIRLEY TEMPLE SHOW  Sundays, 7 pm  Channel 4
March 5: Sand and Snow--The Casablanca Conference; Allied troops advance on North Africa and Russian fronts.
19: Closing the Ring--The first "summit" meeting: Churchill, Roosevelt, Stalin meet at Teheran in 1943 to plan a second front.
26: Be Sure You Win--The Allies establish the Burma Road and airlift over the Hump to China. Lord Mountbatten to lead Burma offensive.

CONTINENTAL CLASSROOM  Monday-Friday  Channel 4
6:00 am: Modern Chemistry
6:30 am: Probability and Statistics

SUNRISE SEMESTER  Channel 2
Landmarks in the Evolution of the Novel  Mon-Wed-Fri. 6:30 am.
Mediterranean Archeology  Tues- Thurs, 6:30 am; Sat. 8:00 am.

AN AGE OF KINGS  Shakespeare's History Plays
Tuesdays, 8 pm  Channel 5 (rebroadcast Sundays, 10 pm)
March 5: The Band of Brothers (Henry V, Acts 4 & 5)
7 & 12: The Red Rose and The White (Henry VI, Part I)
14 & 19: The Fall of a Protector (Henry VI, Part II, Acts 1, 2 & 3)
21 & 26: The Rabble from Kent (Henry VI, Part II, Acts 3, 4 & 5)
28: The Morning's War (Henry VI, Part III, Acts 1, 2 & 3)

KINGDOM OF THE SEA  Mondays, 9:30 pm  Channel 9

EXpedITION!  Tuesdays, 7 pm  Channel 7
March 7: Death Rites of the Camayura
14: Russian Whale Hunt
28: The Moon Temple of Sheba

Dark amber glass bowls (So. Jersey); vase (So. Jersey style) c. 1800-1835. Westford or West Wellington Glass Works, Connecticut.
<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>Saturday</td>
<td>9:45</td>
<td>Concerto No. 1, in D Minor, Op. 15 . . Brahms</td>
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<td>Charles Munch, conductor; Gary Graffman, pianist. RCA Victor LSC-2274</td>
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<td>9:45</td>
<td>COMPOSERS ON COMPOSERS</td>
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<td>Fromm Music Foundation talks by composers toward narrowing the gulf between composers and audience. Paul Hindemith on himself</td>
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<td>10:45</td>
<td>LIGHT UNTO MY PATH</td>
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<td>Legacy of the Prophets. A discussion of several prophets, Isaiah, Jeremiah and Hosea.</td>
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<td>11:15</td>
<td>SELECTIONS FROM TOMORROW'S SACRED MUSIC</td>
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<td>12:00</td>
<td>MC CRACKEN AT MIDNIGHT</td>
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**Sunday 12**

From 9 am to 10:45 before the Sunday morning Service of Worship

<table>
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<tr>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>10:45</td>
<td>MORNING WORSHIP</td>
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<td>The Riverside Church service, Robert J. McCracken, Minister.</td>
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<tr>
<td>12:15</td>
<td>CHORAL MUSIC</td>
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<td>12:30</td>
<td>CHURCH WORLD NEWS</td>
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<td>With Dick Sutcliffe</td>
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<tr>
<td>12:45</td>
<td>CHORAL MUSIC</td>
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<td>1:00</td>
<td>JOHN DEWEY IN THE LIGHT OF RECENT PHILOSOPHY</td>
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<td>Leading contemporary philosophers discuss the philosophic areas touched upon by John Dewey, comparing his views with more recent ideas. Pragmatism and the Appeal to &quot;Ordinary Language&quot; -- Max Black, Professor of Philosophy, Cornell University.</td>
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</tbody>
</table>

Silver Chalice (1958) by Hudson Roysher. Loaned by All Saints' Episcopal Church, Pasadena, California
Black walnut, ebony inlay chairs (1928) by Wharton Esherick

2:00 INTERNATIONAL FINE ARTS FESTIVAL
An afternoon with the fine arts, from the Broadcasting Foundation of America
FESTIVAL OF FLANDERS, 1960 (exclusive to WRVR) (to 3:10)
Carillon Concert by Stef Nees
Music for Carillon by carillonneurs of the 18th century.
Extract from "The Old Song of Flanders"...
Organ Recital by Gabriel Verschrageeu
Prelude and Fugue in D Minor . van de Kerckhoven
Canzona . . . . . . . . . . Philip de Monte
Between Mountain and Deep Valley . . . . . . . . Hendrik Isaac
PANORAMA OF THE LIVELY ARTS (to 3:35)
GREEK CONTEMPORARY MUSIC (to 4:05)
ISRAEL CONCERT HALL (to 4:30)
PORTRAIT OF A CITY—AMSTERDAM (to 4:55)
MUSIC FROM THE PHILIPPINES (to 5:10)
NOTES FROM JAPAN (to 5:25)
NETHERLANDS CHAMBER ORCHESTRA (to 5:55)
INTERNATIONAL BOOK REVIEW & LITERARY REPORT (to 6:20)
MUSIC FROM ITALY (to 8:00)

8:00 SERVICE OF WORSHIP
The Riverside Church
Robert J. McCracken, Minister

9:15 ART OF THE ORGAN
E. Power Biggs

10:00 CONSTITUTIONAL PROBLEMS IN AMERICAN CHURCH-STATE RELATIONS (Part II)
Professor Harry Willmer Jones, Cardozo, Professor of Jurisprudence, Columbia University School of Law.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

ARTURO TOSCANINI CONDUCTS THE NBC SYMPHONY ORCHESTRA IN THE NINE SYMPHONIES OF BEETHOVEN.
The performances took place between November, 1949, and November, 1952, all at Carnegie Hall, except for Symphonies No. 4 and No. 5 which were taken down directly from the NBC Symphony Broadcasts.
In order of recording they are as follows:
Symphony No. 3--November 28, 1949
Symphony No. 4--February 3, 1951
Symphony No. 2--October 5, 1951
Symphony No. 7--November 9, 1951
Symphony No. 1--December 21, 1951
Symphony No. 6--January 14, 1952
Symphony No. 5--March 22, 1952
Symphony No. 9--March 31, 1952 and April 1, 1952
Symphony No. 8--November 10, 1952

5:00 HARRY EMERSON FOSDICK

5:05 NETHERLANDS CONCERT HALL

6:00 LOUIS M. LYONS
Backgrounds of the news with the curator, Nieman Foundation, Harvard.

6:15 GORDON GILKEY VIEWS THE NEWS

6:25 RAYMOND SWING COMMENTARY

6:30 SIX THIRTY SYMPHONY
Featuring L'Orchestre de la Suisse Romande; Ernest Ansermet, conductor.
Prince Igor--Overture . . . . . . . . . . . Borodin
London CS 6126
The Fire Bird . . . . . . . . . . . . . . . . Stravinsky
London CS 6017
Nutcracker Suite No. 1 . . . . . . . . . . . . . Tchaikovsky
London CS 6097

7:30 DIMENSIONS OF A NEW AGE
Philosophy and Space, with Dr. Wernher von Braun and Dr. Reinhold Niebuhr.

8:00 THE PHILADELPHIA ORCHESTRA
Eugene Ormandy, conductor
Symphony No. 4 . . . . . . . . . . . . . . . Piston
Columbia ML 4992
Concerto in A Minor for Piano & Orchestra, Op. 1

Philippe Entremont, pianist.
Columbia MS 6016
Symphony No. 4 in A Minor, Op. 63 • Sibelius
Columbia ML 5045

9:00 C. P. SNOW
Science and Government
Last of three Godkin Lectures given at Harvard
University.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

Tuesday 14

From 9 in
the morning
until 5 pm,
when evening
programs begin.

ANDRES SEGOVIA AND HIS GUITAR.

5:00 HARRY EMERSON FOSDICK

5:05 ITALIAN COMPOSERS
19th Century Opera—Rossini

6:00 C. S. LEWIS ON "LOVE"
Eloquent talks by the author of The Screwtape
Letters and That Hideous Strength, on matters
concerning every family.

6:15 GORDON GILKEY VIEWS THE NEWS

6:30 SIX THIRTY SYMPHONY
La Giara . . . . . . . . . . . . Casella
Orchestra of Accademia di Santa Cecilia, Rome;
Fernando Previtali, conducting.
London CS 6111
Hassan: Arabesque and Over the Hills and Far
Away . . . . . . . . . . . . . . . Delius
Royal Philharmonic Orchestra, and B.B.C.
Chorus; Sir Thomas Beecham, Bart., conductor.
Columbia ML 5268
Navarra . . . . . . . . . . . . . . Albeniz
La Orquesta Nacional de España; Ataulfo
Argenta, conductor. London CS 6130

7:30 THE VOICE OF UNESCO
Sally G. Swing, New York UNESCO Information
Officer, and guests.

7:45 LA VOZ DE LA UNESCO
Asdrubal Salsamendi, Chief, Mass Communications
Unit, New York UNESCO Office, and guests.

8:00 DEVOTION IN SPANISH
Pablo Cotto, Hispano-American Ministry,
The Riverside Church.

8:05 VIENNA PHILHARMONIC ORCHESTRA
Piano Sonata No. 11 in A Major . . . Mozart
Wilhelm Backhaus, pianist; Karl Bohm,
conductor. London CS 6141
Symphonie Fantastique . . . . . . Berlioz
Pierre Monteux, conductor.
RCA Victor LSC 2362
Piano Concerto No. 1 in D Minor, Op. 15. Brahms
Wilhelm Backhaus, pianist; Karl Bohm,
conductor. London CM 9079

10:00 INTERNATIONAL COOPERATION (In Chemistry)
Dr. W. Albert Noyes, Jr., Professor of
Chemistry at the University of Rochester.
A Voice of America Forum Lecture.

10:30 MEDICAL RESEARCH
Tuberculosis, Part II
Julius L. Wilson, M. D., Director of Medical
Education, American Trudeau Society, New York
City.
Sol Roy Rosenthal, M. D., Director of the
Institute for Tuberculosis Research, Tice Labora-
tory, University of Illinois, Chicago.
Floyd M. Feldman, M. D., Director of Research,
American Trudeau Society, New York City.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

"Hibiscus Flower." Enamel dish
(1945) by Kenneth F. Bates
**Wednesday 15**

From 9 in the morning until 5 pm, when evening programs begin.

**Just Music**

The London Symphony Orchestra as conducted by Pierre Monteux, Jean Martinon, Sir Malcolm Sargent, and others.

5:00 HARRY EMERSON FOSDICK

5:05 ART OF THE ORGAN
E. Power Biggs

6:00 THE MORNINGSIDE PIPERS

6:15 GORDON GILKEY VIEWS THE NEWS

6:25 RAYMOND SWING COMMENTARY

6:30 SIX THIRTY SYMPHONY
Cockaigne Overture, Op. 40 . . . Elgar
Royal Philharmonic Orchestra; Sir Thomas Beecham, Bart., Conductor.
Columbia ML 5031
Concerto No. 3, in D Minor, Op. 30. Rachmaninoff
The Philadelphia Orchestra; Eugene Ormandy, conductor; Sergei Rachmaninoff, pianist.
RCA Victor LM 6123
Die Walküre: Ride of the Valkyries and Magic Fire Music . . . . . . . Wagner
The Philadelphia Orchestra; Eugene Ormandy, conductor. Columbia ML 4665

7:30 JAZZ IN AMERICAN LIFE
The Roots of Jazz, Part 3
Dr. Marshall Stearns, critic, author and educator from Hunter College.

8:00 FATHER O'CONNOR'S JAZZ ANTHOLOGY
With Norman J. O'Connor, Chaplain to Catholic Students, Boston University.

9:00 MORE JAZZ
With Max Cole

10:00 ORAL ESSAYS ON EDUCATION
A Defense
Mr. Norman Cousins, Editor, "The Saturday Review."

10:30 PEOPLE OR PUPPETS?
Analysis of the values and concepts rooted in the modern mass media and in our moral-religious traditions.
So What's So Funny?

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11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

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**Thursday 16**

From 9 in the morning until 5 pm, when evening programs begin.

**Just Music**

The Works of Sergei Rachmaninoff.
Including his Symphonic Dances, dedicated to Eugene Ormandy and the Philadelphia Orchestra.

5:00 HARRY EMERSON FOSDICK

5:05 LA MUSIQUE FRANCAISE

6:00 WANDERING BALLAD SINGER
Barre Toelken combines knowledge of folk music and a feel for the songs with a genuine singing voice and sound musicianship.

6:15 GORDON GILKEY VIEWS THE NEWS
10:30 NEWS IN 20th CENTURY AMERICA
Interviews with men and women who make news their business.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

Just Music

From 9 in the morning until 5 pm, when evening programs begin.

THE BOSTON "POPS" CONDUCTED BY ARTHUR FIEDLER
Featuring the works of Richard Rodgers, Leonard Bernstein, Aaron Copland, Rachmaninoff, Offenbach, Khachaturian, Borodin, Rimsky-Korsakov and others.

5:00 HARRY EMERSON FOSDICK

5:05 MUSIC OF THE BALLET
The Sleeping Beauty—Ballet Music, Op. 66
Tchaikovsky
The Philadelphia Orchestra; Eugene Ormandy, conductor. Columbia ML 4729

Rodeo
Copland
New York Philharmonic; Leonard Bernstein, conductor. Columbia ML 5575

The Three-Cornered Hat, Suite No. 2
Falla
Orquesta Nacional de España; Ataulfo Argenta, conducting. London CS 6050

6:00 BURL IVES SINGS
Sailing, Whaling and Fishing songs
Decca DL 8248

6:15 GORDON GILKEY VIEWS THE NEWS

6:25 RAYMOND SWING COMMENTARY

6:30 SIX THIRTY SYMPHONY
Leonore Overture No. 3, Op. 72a
Beethoven
Boston Symphony Orchestra; Charles Munch, conductor. RCA Victor LM 2015

Concerto No. 3 in C Minor, Op. 37
Beethoven
Symphony of the Air; Josef Krips, conductor; Artur Rubinstein, pianist.
RCA Victor LSC 6702

Five German Dances
Schubert
The Stuttgart Chamber Orchestra; Karl Münchinger, conducting. London CS 6159
7:30 MINSTREL OF A 1000 YEARS
A lively tour with Dr. Walter Starkie of several centuries in Spanish music and history.

8:00 ARCHIBALD MAC LEISH: "Poetry and Experience"
The Anti-World: Poems of Arthur Rimbaud

9:00 SPOKEN ARTS
Poems of Arthur Rimbaud
Read by Sacha Pitoeff (Spoken Arts 764) and Jean Vilar (Spoken Arts 711)

9:30 EARLY AMERICAN CRAFTS: THE NEWARK MUSEUM
Berry Tracy, Curator of Decorative Arts; Robert Reid, Supervisor of Education.

10:00 THE SONNETS OF SHAKESPEARE
Read by E. G. Burrows (Sonnets 17 through 24)

10:15 SHAKESPEAREAN SIDELIGHTS
Actor-Director-Teacher Ben Iden Payne reminisces about the theatre.
Julius Caesar

10:30 THE CONSTITUTION AND HUMAN RIGHTS
The late Zechariah Chafee, Jr., Professor Emeritus, Harvard University Law School.
The Rights of Men as Men

11:00 PREVIEWS OF TOMORROW’S "JUST JAZZ"

12:00 MC CRACKEN AT MIDNIGHT

5:00 HARRY EMERSON FOSDICK

5:05 FOR YOUNG LISTENERS
Band Music (to 5:15)
Tales from the Four Winds (to 5:30)
Dramatizations for young listeners: favorite folk tales and legends of many different nations.
"Sleeping Beauty"
Stories 'n' Stuff (to 6:00)
Stories, fairy tales, folk songs, poems and riddles, all done in a friendly fashion for younger children.

6:00 SONGS OF THE PEOPLE
An international sampling of folk music collected and narrated by Robert Hildebrandt.
Children's Songs

6:30 SIX THIRTY SYMPHONY
Suite from the "Water Music" (Arranged by Eugene Ormandy) . . . . . . . . . . . . Handel
The Philadelphia Orchestra; Eugene Ormandy, conductor. Columbia MS 6095
A Shropshire Lad . . . . . . . . . . . . Butterworth
The London Philharmonic Orchestra; Sir Adrian Boult, conducting. London CM 9122
Tannhäuser: Overture and Venusberg Music (Paris Version) . . . . . . . . . . . . . Wagner
Boston Symphony Orchestra; Charles Munch, conductor. RCA Victor LM 2119

7:30 F. D. R. SPEAKS
1943-44—Fireside Chats and D-Day Prayer. Annotated by Henry Steele Commager.

8:00 BOSTON SYMPHONY ORCHESTRA
Concerto in D, Op. 61 . . . . . . . Beethoven
Charles Munch, conductor; Jascha Heifetz, violinist. RCA Victor TSC 1992
Symphony No. 5, in E Minor, Op. 64. Tchaikovsky
Pierre Monteux, conducting. RCA Victor TSC 2239

9:45 COMPOSERS ON COMPOSERS
Fromm Music Foundation talks by composers toward narrowing the gulf between composers and audience.
Ernst Krenek on Webern

10:45 LIGHT UNTO MY PATH
The Song of Songs
A love poem, a unique book in the Bible, Song of Songs, has no obvious religious content, but tells of the passionate love of King Solomon for a rustic beauty of Shunem in Northern Israel.

11:15 SELECTIONS FROM TOMORROW’S SACRED MUSIC

12:00 MC CRACKEN AT MIDNIGHT

Saturday 18

From 9 in the morning until 5 pm, when evening programs begin.

ELLA FITZGERALD SINGS THE SONGS OF COLE PORTER, RODGERS AND HART, AND OTHERS,
Sunday 19

From 9 am to 10:45 before the Sunday morning Service of Worship

10:45 MORNING WORSHIP
9:00 AM The Riverside Church service, Robert J. McCracken, Minister.

12:15 CHORAL MUSIC

12:30 CHURCH WORLD NEWS
With Dick Sutcliffe

12:45 CHORAL MUSIC

1:00 JOHN DEWEY IN THE LIGHT OF RECENT PHILOSOPHY
Leading contemporary philosophers discuss the philosophic areas touched upon by John Dewey, comparing his views with more recent ideas.

Experiment and Necessity in Dewey's Philosophy
-- Morton White, Professor of Philosophy, Harvard University.

2:00 INTERNATIONAL FINE ARTS FESTIVAL
An afternoon with the fine arts, from the Broadcasting Foundation of America FESTIVAL OF FLANDERS, 1960 (exclusive to WRV)
(to 3:15)
The Ghent Oratorio Society, Marcel de Pauw, director; the Grand Symphony Orchestra of the Belgian Radio and Television. Willem van Otterloo, conductor.

Symphony No. 9 in D Minor, Op. 125 ...
... Beethoven

Organ Recital by Gabriel Verschraegen
Sonata in G Major ... ... Edgard Tine!

PANORAMA OF THE LIVELY ARTS (to 3:40)
GREEK CONTEMPORARY MUSIC (to 4:05)
ISRAEL CONCERT HALL (to 4:30)
PORTRAIT OF A CITY--ARLES-SUR-RHONE (to 4:55)

MUSIC FROM THE PHILIPPINES (to 5:10)
NOTES FROM GERMANY (to 5:25)
INTERNATIONAL BOOK REVIEW & LITERARY REPORT (to 6:20)
PRAGUE SPRING FESTIVAL, 1960 (to 8:00)

8:00 SERVICE OF WORSHIP
The Riverside Church
Robert J. McCracken, Minister

Monday 20

From 9 in the morning until 5 pm, when evening programs begin.

ERNEST ANSERMET CONDUCTS THE ORCHESTRA DE LA SUISSE ROMANDE IN THE NINE SYMPHONIES OF BEETHOVEN.

5:00 HARRY EMERSON FOSDICK

5:05 NETHERLANDS CONCERT HALL
Hymne du Grand Meaulnes ... Rudolf Escher
Don Juan ... ... Richard Strauss
Amsterdam Concertgebouw Orchestra; Bernard Haitink, conductor.

Kindertotenlieder ... ... Gustave Mahler
Herman Schey, baritone; Amsterdam Concertgebouw Orchestra; Rafael Kubelik, conductor.

6:00 LOUIS M. LYONS
Backgrounds of the news with the curator, Nieman Foundation, Harvard.

6:15 GORDON GILKEY VIEWS THE NEWS

6:25 RAYMOND SWING COMMENTARY

6:30 SIX THIRTY SYMPHONY
Featuring The Vienna Philharmonic Orchestra
Also Sprach Zarathustra ... ... Richard Strauss
Herbert von Karajan, conducting; Willi Boskovsky, solo violin. London CS 6129

Emperor Waltz ... ... Johann Strauss
Roses from the South Waltz ... Johann Strauss
Pizzicato Polka ... ... Johann and Josef Strauss
The Vienna Philharmonic Orchestra; Josef Krips, conducting. London CS 6007
7:30 HUMANISTIC VALUES IN ENGLISH LITERATURE
Dr. William Robbins, English Department of University of British Columbia, Vancouver. Psychological Values in English Literature.

8:00 THE PHILADELPHIA ORCHESTRA
Eugene Ormandy, conductor
Symphony No. 8 in B Minor ("Unfinished") . . . . Schubert
Columbia ML 5221
Concerto No. 2 in D Minor for Violin & Orchestra, Op. 22 . . . . . . . . . . . . . . . . . . . Wieniawski
Isaac Stern, violinist. Columbia ML 5208
Symphony No. 5 in E Minor, Op. 95 . . . Dvorak
Columbia ML 5115

10:00 THE GOLDEN YEAR
Readings by members of the Poetry Society of America, from the 50th anniversary anthology The Golden Year. Gustav Davidson, P.S.A. Secretary, is host.

10:15 INSTITUTE FOR RELIGIOUS & SOCIAL STUDIES
Education for Living in a Changing World
"A Jewish Viewpoint" -- Dr. Theodore Friedman, Rabbi, Congregation Beth El of the Oranges and Maplewood, South Orange, New Jersey.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

Tuesday 21

From 9 in the morning until 5 pm, when evening programs begin.

VIRGIL FOX PERFORMING SELECTED ORGAN WORKS.

5:00 HARRY EMERSON FOSDICK

5:05 ITALIAN COMPOSERS
19th Century Opera: Donizetti

6:00 C. S. LEWIS ON "LOVE"
Eloquent talks by the author of The Screwtape Letters and That Hideous Strength, on matters concerning every family.

6:15 GORDON GILKEY VIEWS THE NEWS

6:30 SIX THIRTY SYMPHONY
Le Martyre de Saint Sebastien . . . . . Debussy
L'Orchestre de la Suisse Romande; Ernest Ansermet, conductor; Union Chorale de la Tour- de-Peits (Chorus Master: Robert Mermoud); Suzanne Danco, soprano; Nancy Wough, contralto; Lise de Gontiului, contralto.
London OSA 1104
Basque Dances . . . . . . . . . . . . . . Guridi
La Orquesta Nacional de España; Ataulfo Argenta, conducting. London CS 6130

7:30 THE VOICE OF UNESCO
Sally G. Swing, New York UNESCO Information Officer, and guests.

8:00 DEVOTION IN SPANISH
Pablo Cotto, Hispano-American Ministry, The Riverside Church

8:05 L'ORCHESTRE DE LA SUISSE ROMANDE
Ernest Ansermet, conductor
Nutcracker Suite No. 1 . . . . . . . . . Tchaikovsky
London CS 6097
Symphony No. 3 in A Minor (Unfinished). Borodin
London CS 6126
Carriccio for Piano and Orchestra . . Stravinsky
London CS 6035
Trumpet Concerto in E Flat Major . . Haydn
London CS 6091

10:00 MUSIC AND ITS AUDIENCE IN THE UNITED STATES
Helen M. Thompson, Executive Secretary, American Symphony Orchestra League.
Mrs. Thompson has become a widely recognized authority on musical life in the United States through her long professional association with musical organizations, first as a performer and later as manager for the Charleston Symphony Orchestra.
A Voice of America Forum Lecture.
Enamelist Karl Drerup shapes one of his designs.

10:30 MEDICAL RESEARCH

*Tuberculosis*, Part III

Sol Roy Rosenthal, M.D.
Julius L. Wilson, M.D.
Gardner Milldebrook, M.D., Director, Research & Laboratories, National Jewish Hospital, Denver, Colorado.
H. S. Willis, M.D., Superintendent-Medical Director, North Carolina Sanatorium System, Chapel Hill, N.C.
James J. Waring, M.D.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

**Wednesday 22**

From 9 in the morning until 5 pm, when evening programs begin.

THE EASTMAN-ROCHESTER SYMPHONY ORCHESTRA
CONDUCTED BY HOWARD HANSON. Featured works include:

- Concerto No. 2 in D Minor for Piano and Orchestra, Op. 23 . . . . . . . . . . . . . . Macdowell
- Jesus Maria Sanroma, pianist.
- Symphony No. 2, Op. 30 ("Romantic"). Hanson
  Columbia ML 4638
- Symphony No. 3 . . . . . . . . . . . . . . Roy Harris
- Symphony No. 4 . . . . . . . . . . . . . . Hanson
  Mercury MG 50077

5:00 HARRY EMERSON FOSDICK

5:05 ART OF THE ORGAN
Frederick Swann

6:15 GORDON GILKEY VIEWS THE NEWS

6:25 RAYMOND SWING COMMENTARY

6:30 SIX THIRTY SYMPHONY
Symphony No. 1 in D Major . . . . . Schubert
Royal Philharmonic Orchestra; Sir Thomas Beecham, Bart., conductor.
Columbia ML 4903
Concerto No. 4, in G Minor, Op. 40. Rachmaninoff
The Philadelphia Orchestra; Eugene Ormandy, conductor; Sergei Rachmaninoff, pianist.
RCA Victor LM 6123

7:30 JAZZ IN AMERICAN LIFE

*The Negro in Jazz*, Professor Sterling Brown, Poet and Blues expert, Hunter College faculty member.

8:00 FATHER O'CONNOR'S JAZZ ANTHOLOGY
With Norman J. O'Connor, Chaplain to Catholic Students, Boston University.

9:00 MORE JAZZ
With Max Cole

10:00 ORAL ESSAYS ON EDUCATION-

The Public Enterprise
Henry Steele Commager, Professor of History, Amherst College.

10:30 PEOPLE OR PUPPETS?
Analysis of the values and concepts rooted in the modern mass media and in our moral-religious traditions.
What's In It for Me?

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

**Thursday 23**

From 9 in the morning until 5 pm, when evening programs begin.

SELECTED WORKS OF JOHANN SEBASTIAN BACH.
5:00 HARRY EMERSON FOSDICK

5:05 LA MUSIQUE FRANCAISE

6:00 WANDERING BALLAD SINGER
Barre Toelken combines knowledge of folk music and a feel for the songs with a genuine singing voice and sound musicianship. Sea Songs.

6:15 GORDON GILKEY VIEWS THE NEWS

6:30 SIX THIRTY SYMPHONY
Intermezzo from the Opera, "Vanessa". Barber
The Columbia Symphony Orchestra; Thomas Schippers, conducting. Columbia ML 5564
Piano Concerto in G Major . . . . . . Ravel
Philharmonia Orchestra; Ettore Gracis, conductor; Arturo Benedetti Michelangeli, pianist Angel 35567
Symphony No. 1 in B Flat Major, Op. 38 ("Spring") . . . . . . Schumann
The London Symphony Orchestra; Josef Krips, conducting. London CM 9211

7:30 TALENT SHOWCASE
The Cartoonist's Art, Vern Greene, Host.
Featuring an interview with Allen Saunders, cartoonist-writer of "Mary Worth" and "Steve Roper."
A WRVR "Fine Arts in the Making" feature.

8:00 NEW YORK PHILHARMONIC ORCHESTRA
The Seasons, Op. 8, "Winter" . . . . Vivaldi
Guido Cantelli, conducting; John Corigliano, solo violin. Columbia ML 5044
Concerto No. 5 in E Flat Major for Piano & Orchestra, Op. 73 ("Emperor") . . . . Beethoven
Dimitri Mitropoulos, conductor; Robert Casadesus, pianist. Columbia ML 5100
Symphony No. 2 in D Major, Op. 73 . . Brahms
Bruno Walter, conducting. Columbia ML 5125

10:00 BOOKS AND THE ARTIST
Conversations with authors and artists about new works in the art world.

Wharton Esherick "sculptor" of furniture

10:30 NEWS IN 20th CENTURY AMERICA
Interviews with men and women who make news their business.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

Friday 24

Just Music

From 9 in the morning until 5 pm, when evening programs begin.

THE MUSIC OF JOHANN STRAUSS.

5:00 HARRY EMERSON FOSDICK

5:05 MUSIC OF THE BALLET
Mam'zelle Angot (arr. by Gordon Jacob). Lecocq
Royal Philharmonic Orchestra; Robert Irving, conductor. Angel 35588
"Jeux," Poeme Danse . . . . . . Debussy
Orchestre National de la Radiodiffusion Francaise; D. E. Inghelbrecht, conductor. Angel 35678
Gayne Ballet Suite (Excerpts) . . . Khachaturian
The Philadelphia Orchestra; Eugene Ormandy, conductor. Columbia CL 917

6:00 BURL IVES SINGS
"I'm Sad and I'm Lonely," "Hush Little Baby," "Turtle Dove," "Foggy, Foggy Dew"
Decca DL 8247
Enamelist
Kenneth F. Bates
illustrates the
techniques of a
craft

6:15 GORDON GILKEY VIEWS THE NEWS
6:25 RAYMOND SWING COMMENTARY
6:30 SIX THIRTY SYMPHONY
Symphony No. 94, in G ("Surprise") . . Haydn
NBC Symphony Orchestra; Arturo Toscanini,
conducting. RCA Victor LM 1789
Concerto No. 4 in G, Op. 58 . . . . . . . Beethoven
Symphony of the Air; Josef Krips, conductor;
Artur Rubinstein, pianist.
RCA Victor LSC 6702
Fidelio Overture, Op. 72 . . . . . . . . . Beethoven
Boston Symphony Orchestra; Charles Munch,
conductor. RCA Victor LM 2015
7:30 MINSTREL OF A 1000 YEARS
A lively tour with Dr. Walter Starkie of several
centuries in Spanish music and history.
8:00 ARCHIBALD MAC LEISH: "Poetry and Experience"
The Arable World: Poems of John Keats
9:00 SPOKEN ARTS
Poems of John Keats
Read by Hilton Edwards
Spoken Arts 768
9:30 THE ECONOMICS OF MUSICAL LIFE IN NEW YORK CITY
10:00 THE SONNETS OF SHAKESPEARE
Read by E. G. Burrows (Sonnets 25 through 32)
10:15 SHAKESPEAREAN SIDELIGHTS
Actor-Director-Teacher Ben Iden Payne
reminisces about the theatre.
Comedies and Histories.
10:30 THE CONSTITUTION AND HUMAN RIGHTS
The late Zechariah Chafee, Jr., Professor Emeritus, Harvard University Law School.
What We Owe the Continental Congress
11:00 PREVIEWS OF TOMORROW'S "JUST JAZZ"
12:00 MC CRACKEN AT MIDNIGHT

Saturday 25

From 9 in
the morning
until 5 pm,
when evening
programs begin.

THE JAZZ WORLD OF GERRY MULLIGAN.

5:00 HARRY EMERSON FOSDICK
5:05 FOR YOUNG LISTENERS
Band Music (to 5:15)
Dramatizations for young listeners: favorite
folk tales and legends of many different
ations. "Ole Shut-Eye"
Stories 'n' Stuff (to 6:00)
Stories, fairy tales, folk songs, poems and
riddles, all done in a friendly fashion for
younger children.
6:00 SONGS OF THE PEOPLE
An international sampling of folk music collected
and narrated by Robert Hildebrandt.
Irish Songs
6:30 SIX THIRTY SYMPHONY
Piano Concerto No. 27 in B Flat Major, K. 595 . . . . . . Mozart
The Vienna Philharmonic Orchestra; Karl Bohm,
conducting; Wilhelm Backhaus, pianist.
London CS 6141
Symphony No. 5, Op. 47 . . . . . . Shostakovitch
Philharmonic-Symphony Orchestra of New York;
Dimitri Mitropoulos, conductor.
Columbia ML 4739
7:30 P. D. R. SPEAKS
1945—Fourth Inaugural; Address on Yalta and
others. Annotated by Henry Steele Commager.
8:00  BOSTON SYMPHONY ORCHESTRA  
Symphony No. 6, in B Minor, Op. 74 ("Pathetique")  
.... Tchaikovsky  
Pierre Monteux, conductor.  
RCA Victor LSC 1901  
Violin Concerto ......... Khachaturian  
Pierre Monteux, conducting; Leonid Kogan, violinist.  
RCA Victor LM 2220

9:45  COMPOSERS ON COMPOSERS  
Fromm Music Foundation talks by composers toward narrowing the gulf between composers and audience.  
Milton Babbitt on himself and electronic music.

10:45  LIGHT UNTO MY PATH  
Psalms  
The Book of Psalms examined as to the origin of the hymns, how and where they were used.

11:15  SELECTIONS FROM TOMORROW'S SACRED MUSIC

12:00  MC CRACKEN AT MIDNIGHT

Sunday 26

From 9 am to 10:45 before the Sunday morning Service of Worship

St. Matthew Passion ....... Bach  
(sung in German) Karl Erb, tenor; Willem Ravelli, bass; Jo Vincent, soprano; and other soloists; with the Amsterdam Tookunstchoir and the Boy's Choir "Zanglust." The Amsterdam Concertgebouw; Willem Mengelberg, conductor. (Part I, today; Part II, March 30 at 8:00 pm)

10:45  MORNING WORSHIP  
am The Riverside Church service,  
Robert J. McCracken, Minister.

12:15  CHORAL MUSIC

12:30  CHURCH WORLD NEWS  
With Dick Sutcliffe

12:45  CHORAL MUSIC

1:00  JOHN DEWEY IN THE LIGHT OF RECENT PHILOSOPHY  
Leading contemporary philosophers discuss the philosophic areas touched upon by John Dewey, comparing his views with more recent ideas.  
Dewey's Philosophy of Science—Ernest Nagel, Professor of Philosophy, Columbia University.

2:00  INTERNATIONAL FINE ARTS FESTIVAL  
An afternoon with the fine arts, from the Broadcasting Foundation of America  
FESTIVAL OF FLANDERS, 1960 (exclusive to WRVR) (to 3:10)  
Organ Recital by Marcel Dupre given at St. Bavon's Church in Ghent.  
Fugue .... Clerambault  
Noel in G Major. .... Louis Claude Daquin  
Prelude and Fugue in E Major. Saint-Saens  
The Celestial Banquet. .... Olivier Messiaen  
Funeral Procession and Litanie. Dupre  
Prelude and Fugue in D Major. Dupre  
Improvisations. .......... Dupre  
La Mer .............. Debussy  
Organ Recital by Gabriel Verschraeghe given at the cathedral of St. Bavon in Gand.  
Adagio ............. Charles Hens  
Andante ............ Verschraeghe  
Passacaglia ........ Flor Peeters  

PANORAMA OF THE LIVELY ARTS (to 3:35)  
GREEK CONTEMPORARY MUSIC (to 4:05)  
ISRAEL CONCERT HALL (to 4:30)  
PORTRAIT OF A CITY--FIJI ISLANDS (to 4:55)  
MUSIC FROM THE PHILIPPINES (to 5:10)  
NOTES FROM JAPAN (to 5:25)  
NETHERLANDS CHAMBER ORCHESTRA (to 5:55)  
INTERNATIONAL BOOK REVIEW & LITERARY REPORT (to 6:20)  
RUSSIAN MUSIC (to 8:00)
8:00  SERVICE OF WORSHIP
The Riverside Church
Robert J. McCracken, Minister

9:15  ART OF THE ORGAN

10:00 AMERICA'S RELIGIOUS HERITAGE
Dr. Reinhold Niebuhr, Vice President and Charles A. Briggs Graduate Professor of Ethics and Theology, Union Theological Seminary.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

Monday 27

From 9 in the morning until 5 pm, when evening programs begin.

OTTO KLEMPERER CONDUCTS THE PHILADELPHIA ORCHESTRA IN THE NINE SYMPHONIES OF BEETHOVEN.

5:00  HARRY EMERSON FOSDICK

5:05  NETHERLANDS CONCERT HALL
Symphony No. 39 in G Minor .... Haydn
Concerto for Piano and Orchestra in B Flat Major, K. 238 .... Mozar
Hans Henkemans, pianist.
Trio for String Orchestra .... .Lex van Delden
Capriccio .... Marius Flothuis
The Netherlands Chamber Orchestra; Szymon Goldberg, conductor.

6:00  LOUIS M. LYONS
Backgrounds of the news with the curator, Nieman Foundation, Harvard.

6:15  GORDON GILKEY VIEWS THE NEWS

6:25  RAYMOND SWING COMMENTARY

6:30  SIX THIRTY SYMPHONY
Featuring The Berlin Philharmonic Orchestra
Symphony No. 9(B & H No. 7) in C Major, Op. Posth. .... Schubert
Wilhelm Furtwängler, conducting.
Decca DL 9746
Rosamunde (Incidental Music, Op. 26), Overture
"Alfonso and Estrella" .... Schubert
Fritz Lehmann, conductor.
Decca DXB 144

7:30  HUMANISTIC VALUES IN ENGLISH LITERATURE
Dr. William Robbins, English Department of University of British Columbia-Vancouver.

8:00  THE PHILADELPHIA ORCHESTRA
Eugene Ormandy, conductor
Symphony No. 7 .... Roy Harris
Columbia ML 5095
Concerto No. 3 in C Minor for Piano & Orchestra,
Op. 37 ...... Beethoven
Rudolf Serkin, pianist. Columbia ML 4738
Daphnis and Chloe--Suite No. 2 . Ravel
Columbia ML 5112
The Comedians, Op. 26 .... Kabalevsky
Columbia CL 917

10:00  THE GOLDEN YEAR
Readings by members of the Poetry Society of America, from the 50th anniversary anthology The Golden Year. Gustav Davidson, F. S. A. Secretary, is host.
Tonight's guest--Joseph Tusiani

10:15  INSTITUTE FOR RELIGIOUS & SOCIAL STUDIES
Education for Living in a Changing World
"A Protestant Viewpoint"--Dr. Randolph C. Miller, Professor of Christian Education, The Divinity School, Yale University.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00  MC CRACKEN AT MIDNIGHT

Potter Frans Wildenhain
From 9 in the morning until 5 pm, when evening programs begin.

**THE VIOLIN OF DAVID OISTRAKH.**

5:00 HARRY EMERSON FOSDICK

5:05 ITALIAN COMPOSERS
19th Century Opera: Verdi

6:00 C. S. LEWIS ON "LOVE"
Eloquent talks by the author of The Screwtape Letters and That Hideous Strength, on matters concerning every family.

6:15 GORDON GILKEY VIEWS THE NEWS

6:30 SIX THIRTY SYMPHONY
Alexander Nevsky--Cantata, Op. 78 . . Prokofiev
The Philadelphia Orchestra; Eugene Ormandy, conductor; The Westminster Choir (Dr. John Finley Williamson, conductor) and Jennie Tourel, mezzo-soprano. Columbia ML 4247
The Huns . . . . . . . . . . . . . . . . Liszt
L'Orchestre de la Suisse Romande; Ernest Ansermet, conductor. London CS 6177

7:30 THE VOICE OF UNESCO
Sally G. Swing, New York UNESCO Information Officer, and guests.

7:45 LA VOZ DE LA UNESCO
Asdrubal Salsamendi, Chief, Mass Communications Unit, New York UNESCO Office, and guests

8:00 DEVOTION IN SPANISH
Pablo Cotto, Hispano-American Ministry, The Riverside Church

8:05 THE PHILHARMONIA ORCHESTRA
Waltz Scene from "Intermezzo" . . Richard Strauss
Wolfgang Sawallisch, conductor. Angel 35646
Symphony No. 2 in D Major, Op. 43 . . Sibelius
Paul Kletzki, conductor. Angel 35314
Double Concerto for Violin and 'Cello in A Minor, Op. 102 . . . . . . . . . . Brahms
David Oistrakh, violin; Pierre Fournier, 'cello; Alceo Galliera, conductor. Angel 35353

10:00 EDUCATION IN MUSIC
Mark Schubart, Dean of the Juilliard School of Music. Mr. Schubart, before joining the Juilliard School, was Music Editor of The New York Times. His compositions include two song cycles, two operas, short choral works, songs, and a Concert Overture.
A Voice of America Forum Lecture

10:30 MEDICAL RESEARCH
Diabetes, Part 1
F. D. W. Lukens, M.D., George S. Cox Medical Research Institute, University of Pennsylvania, Philadelphia.
Garfield G. Duncan, M.D., Pennsylvania Hospital, Philadelphia.
Randall G. Sprague, M.D., Mayo Clinic, Rochester, Minnesota.

11:00 PREVIEWS OF TOMORROW'S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

From 9 in the morning until 5 pm, when evening programs begin.

**THE CHICAGO SYMPHONY ORCHESTRA CONDUCTED BY FRITZ REINER.**

5:00 HARRY EMERSON FOSDICK

5:05 ART OF THE ORGAN

6:15 GORDON GILKEY VIEWS THE NEWS
6:25 RAYMOND SWING COMMENTARY

6:30 SIX THIRTY SYMPHONY
Symphony No. 7 in A Major, Op. 92. Beethoven
Columbia Symphony Orchestra; Bruno Walter,
conducting. Columbia MS 6082
Rhapsody on a Theme of Paganini, Op. 43. .
... Rachmaninoff
The Philadelphia Orchestra; Leopold Stokowski,
conducting; Sergei Rachmaninoff, pianist.
Columbia ML 5059

7:30 JAZZ IN AMERICAN LIFE
The Negro in Jazz, Part 2
Professor Sterling Brown, Poet and Blues Expert,
Hunter College faculty member.

8:00 FATHER O’CONNOR’S JAZZ ANTHOLOGY
With Norman J. O’Connor, Chaplain to Catholic
Students, Boston University.

9:00 MORE JAZZ
With Max Cole

10:00 ORAL ESSAYS ON EDUCATION
Pursuit of Excellence
Mr. Arthur S. Flemming, Secretary of Health,
Education and Welfare under the Eisenhower
Administration.

10:30 PEOPLE OR PUPPETS?
Analysis of the values and concepts rooted in
the modern mass media and in our moral-
religious traditions.
Do You Want To Get Away from it All?

11:00 PREVIEWS OF TOMORROW’S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT

Thursday 30

From 9 in
the morning
until 5 pm,
when evening
programs begin.

THE OPERETTAS OF GILBERT AND SULLIVAN.

5:00 HARRY EMERSON FOSDICK
5:05 LA MUSIQUE FRANCAISE

Walnut bedside table
with lamp (1931) by
Wharton Esherick

6:00 WANDERING BALLAD SINGER
Barre Toelken combines knowledge of folk music
and a feel for the songs with a genuine singing
voice and sound musicianship.
Railroad Songs and Ballads

6:15 GORDON GILKEY VIEWS THE NEWS

6:30 SIX THIRTY SYMPHONY
"Le Bourgeois Gentilhomme" Suite, Richard Strauss
The Philharmonia Orchestra; Wolfgang Sawallisch,
conducting. Angel 35646
Sinfonia Sevillana. . . . . . . . . . . . . . . . Turina
Orquesta Nacional de España; Ataulfo Argenta,
conducting. London CS 6050

7:30 TALENT SHOWCASE
The Cartoonist’s Art, Vern Greene, Host.
An interview with Michael Berry, panel cartoon-
ist, who has been published by Holiday,
Esquire, and other magazines.
A WRVR “Fine Arts in the Making” feature.

8:00 SACRED MUSIC
St. Matthew Passion. . . . . . . . . . . . . Bach
(sung in German) Karl Erb, tenor; Willem
Ravelli, bass; Jo Vincent, soprano; and other
soloists; with the Amsterdam Toonkunstchoir and
the Boy’s Choir "Zanglust." The Amsterdam
Concertgebouw. Willem Mengelberg, conductor.
(Part II)

10:00 BOOKS AND THE ARTIST
Conversations with authors and artists about
new works in the art world.

10:30 NEWS IN 20TH CENTURY AMERICA
Interviews with men and women who make news
their business.

11:00 PREVIEWS OF TOMORROW’S "JUST MUSIC"

12:00 MC CRACKEN AT MIDNIGHT
SELECTED WORKS OF IGOR STRAVINSKY. Featured works include:
Mr. Stravinsky conducting and playing his own works with the Philharmonic Symphony Orchestra of New York, the Woody Herman Orchestra, and Joseph Szigeti, violin. Columbia ML 4398
The Rite of Spring as interpreted by Pierre Monteux and the Paris Conservatoire Orchestra (Victor LM 2085) and by Ernest Ansermet and the Orchestre de la Suisse Romande.

5:00 HARRY EMERSON FOSDICK
5:05 MUSIC OF THE BALLET
The Philadelphia Orchestra; Eugene Ormandy, conductor. Columbia ML 4729
Agon Ballet . . . . . . . . . . . . . Stravinsky
Südwestdeutsches Orchester; Hans Rosbaud, conducting. Westminster XWN 18807
Billy the Kid . . . . . . . . . . . . . Copland
New York Philharmonic; Leonard Bernstein, conductor. Columbia ML 5575

6:00 BURL IVES SINGS
Australian Folk Songs
Decca DL 8749

6:15 GORDON GILKEY VIEWS THE NEWS

6:25 RAYMOND SWING COMMENTARY

6:30 SIX THIRTY SYMPHONY
Boston Symphony Orchestra; Charles Munch, conductor. RCA Victor LM 2015
Concerto No. 5 in D Flat, Op. 73 ("Emperor") . . . . . . . . . . . . . . . . . . . . . . . . . . Beethoven
Symphony of the Air; Josef Krips, conductor; Artur Rubinstein, pianist.
RCA Victor LSC 6702
Eine Kleine Nachtmusik, K. 525 . . . Mozart
The Philadelphia Orchestra; Eugene Ormandy, conductor. Columbia MS 6081

7:30 MINSTREL OF A 1000 YEARS
A lively tour with Dr. Walter Starkie of several centuries in Spanish Music and history.

8:00 ARCHIBALD MAC LEISH: "Poetry and Experience"
The Means to Meaning: Words as Sounds (originally scheduled on February 5)

9:00 GOOD FRIDAY SERVICE OF WORSHIP
The Riverside Church
Robert J. McCracken, Minister

10:00 THE SONNETS OF SHAKESPEARE
Read by E. G. Burrows (Sonnets 33 through 40)

10:15 SHAKESPEAREAN SIDELIGHTS
Actor-Director-Teacher Ben Iden Payne reminisces about the theatre.
A Summing Up

10:30 THE CONSTITUTION AND HUMAN RIGHTS
The late Zechariah Chafee, Jr., Professor Emeritus, Harvard University Law School.
The State Constitutions Secure Our Basic Rights

11:00 PREVIEWS OF TOMORROW'S "JUST JAZZ"

12:00 MC CRACKEN AT MIDNIGHT

Photographs of works by "Masters of Contemporary American Crafts" together with photographs of the artists, appear throughout the WRVR program listings through the courtesy of The Brooklyn Museum. Photographs in the Fine Arts Calendar, with the exception of Frans Wildenhain's "Flute Player" appear through the courtesy of The Newark Museum.
A Christian's View of Broadcasting

... from THE CHURCH IN THE WORLD OF RADIO-TELEVISION (Association Press, New York, 1960) by John W. Bachman, Professor of Practical Theology and Director of the Audio-Visual program, Union Theological Seminary.

"A Christian's view of broadcasting should be more realistic than a daydream, less fantastic than a nightmare, and clearer than an illusion. The remaining alternative is vision. The media are seen to be neither magically beneficial nor inevitably degrading; they are part of an imperfect world, subject to perversion but also subject to reclamation and enlistment in fulfillment of the Creator's purposes. Like the rest of the natural world they offer beauties and mysteries to be explored or exploited. Beyond this, however, radio and television constitute a powerful channel for social forces with which we must grapple. At times their influence runs parallel with the objectives of the Christian church, at other times their objectives appear to be un­ congenial or antagonistic. There are occasions when Christians, whether broadcasters, listener-viewers, or religious educators, should encourage and assist in carrying out certain policies of the media; there are other occasions when policies should be criticized and opposed.

"Perspective for this vision can come from the Christian's position 'in the world but not of the world.' No matter how deeply we are involved in the world of radio and television our ultimate orientation comes from elsewhere. Having seen God at work in the world neither removing nor overlooking evil but enduring and transforming it, the Christian has been called to do likewise. . . .

"Evaluation of the influence of the media is not, by any means, an exclusively religious concern. The conclusions of thoughtful Christians will often coincide with the views of persons who do not acknowledge Christian roots for their social concern. At crucial points, however, the position of the Christian has a foundation in the convictions of his faith concerning the God-man relationship.

"The Christian will join with others in encouraging broadcasts which take into account the many dimensions of the human personality, which awaken an individual and broaden his horizons, which stimulate his growth through recreation, inspiration, and enlightenment. He will favor broadcasts which contribute to interpersonal growth and which promote thoughtful discussion of social issues. He will not be alone in discouraging broadcasts which are dehumanizing, which shrink man's perspective, which dull the sensibilities by endless repetition of the commonplace and tawdry. But Christian motivation for these concerns comes from sources deeper than enlightened self-interest, expediency, or even the dignity of man. The Christian is convinced that man is capable of recognizing and fulfilling a function for which he was created. He senses an obligation to account for the use of his unique combination of talents; he feels responsible to God both for his personal development and for his best contribution to the common welfare. Since God himself respects man's freedom and does not manipulate him, the Christian believes that man should do no less in relation to his fellow men.

"Knowing the human limitations of listener-viewers the Christian will not be surprised that the programs which seem to have the greatest value will not always be the most popular or the most profitable financially. A similar Christian realism, recognizing the limitations of broadcasters and regulatory officials, will see the need for continual re-examination of our American system of broadcasting.

"The church which believes its responsibility in broadcasting is discharged with the production of a few programs is blind to the fact that all the output of radio and television affects the conditions within which churches function; the most important influence on religious attitudes almost undoubtedly comes from 'secular' programs. . . .

"When a church is alerted to the power of the mass media the first reaction may take such forms as these:
   - opposition to the portrayal of violence and immorality on the air
   - advocacy of more frequent and more complimentary representation of clergymen
   - promotion of references to God and goodness in 'secular' programs.

"All these are justified under certain conditions, but in other cases they may be unworthy, of a mature Christian outlook and they will betray a lack of understanding of the nature of radio and television. At best they do not demonstrate a depth and breadth of view which should characterize the Christian church."

Censorship

From an address by Worthington Miner, Executive Producer, "Play of the Week," given February 15, 1961, before the Radio and Television Executive Society:

"In my twenty years in television, the most imaginative managerial idea I have encountered is Ely Landau's concept for producing and financing 'Play of the Week.' It is ironic that a single local station here in New York should have been the one to do what no network has dared to try--to release its creative personnel from the strait-jacket of commercial interference. I have worked now for nearly a year with 'Play of the Week.' I have never to date received a single call from an advertiser or an agency executive. . . . When I secure a property like 'The Iceman Cometh' I ask Ely Landau if he wants to put it on the air. When he says yes, that's it.

"The yardstick is not sensationalism, spurious sex, or even a controversial shot in the arm. We didn't do 'The Iceman' for any of these reasons. We did it because we believed it was one of the greatest American contributions to Theatre—and therefore the American public had a right to see it.
"The history of 'The Iceman' is intimately interwoven with the patterns of censorship. Many years ago I had, for a brief time, an intimate relationship with O'Neill. He was a man without a dirty thought in his mind—he deplored blasphemy and he deplored a dirty joke. But he knew people and felt for them with the deepest compassion. He also respected them too much to present them in any roseate glow to appease the delicate nostrils of a watchdog censor. He let them speak for themselves—and their speech was crusty, crude and accurate.

"It is faintly amusing now to look back on the reaction of so many after 'The Iceman' was first put on tape. Ely Landau was battered with dire forebodings—forebodings born and conditioned by the commercial mind, which inevitably belittles the stature of the public and shrivels before a hint of adverse response. . . . To his credit, he let 'Iceman' go on the air.

"None of the dire forebodings of the wise Madison Avenue minds were born out. There was a microscopic amount of adverse mail—something like thirty letters. There was no sponsor complaint nor cancellation, no FCC complaint, no religious complaint. In the face of compelling theatre, little voices are stilled. Quite incidentally, the rating doubled.

"'The Iceman' is merely the outstanding example of how far a courageous man with flexible imagination can go toward giving television a shot in the arm without suffering a catastrophic economic setback in return. No network censor would have passed this production—but by the same token, 80% of all our productions this year would have been refused. Integrity of purpose and dignity of spirit are weightless assets on the censor's scale.

"This is bad enough. But it is not the worst. The worst is what remains under the golden stamp of approval. When all searching into politics, religion and sex are removed, when every damn and hell is gone, when every Italian is no longer a wop and every Negro is no longer a nigger, when every gangster is renamed Adams or Bartlett, and every dentist is an incipient Schweitzer, when, indeed, every advertiser and account executive smiles—what is left? For this the censor must answer.

"What is left? Synthetic hogwash and violence! Not one corpse per half-hour, but three. Shot through the guts, the head or the back—the bloodier the better—Nielsen and Trendex demand it! Untruth and spurious gallantry. Let a woman blast her man in the face with a shotgun—but, please, no cleavage. Tears? Oh, yes—lots of tears—for the poor misunderstood woman, or man, who just happened on the side to be selling heroin—or themselves. And in the daytime—Woman! The backbone of the home, the family, the business, the works. Oh, yes—with the censor's acceptance, the woman is forever a giant of integrity, loyalty, force—while generally misunderstood and abused. Man—a poor, fumbling, well-meaning idiot—or a martyr. This is what the censor declares every American adolescent should know about his father.

"Here, then, is the ultimate evil of censorship. One may defend some of the things it deplores—but who can defend the things it permits? Mediocrity, boredom, sadism and untruth. Over my name, I'll let 'The Iceman' stand. Let the censor and his supporters put their names above 'The Untouchables.'"
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JUST MUSIC

Riverside Radio’s daytime good music service begins this month: classics and light classics without comment or commercials will be heard throughout the week, Monday through Friday, 9 a.m. to 5 p.m., doubling WRVR’s broadcast schedule on 106.7 FM.