Interview with Raymond S. Green
March 4, 1975

WMP: Ray, will you talk about the growth of culture over the years that you have been here. How many years has it been?

Well, I came to Philadelphia in 1949, February, it is exactly 26 years ago. As a matter of fact, it will be 26 years on the 14th of March that WFLN went on the air as an all-classical station and we've had a long and interesting history tied in with the arts and I have a few facts that I thought I would put down generally in the beginning and then we can relate to some of these other points later.

It seems to me that the days when the arts could be supported almost entirely by the generosity of a hand-full of private individuals have gone. Culture has become the joy and privilege of us all. And given an assist by technology, literature, drama, the visual arts, and music are now available in our homes and schools as well as libraries, theaters, galleries, museums and concert halls. New methods of reproduction and binding have brought the world's literature in paperback editions to the counters of bookstores, supermarkets, drug stores, at prices anyone can afford to pay. Television and radio have made it possible for the family to sit around the living room watching and listening to dramatic and musical productions of increasing quality. Excellent prints in a range of sizes of all the world's art can be purchased for modest prices as well as faithful reproductions of pieces of sculpture. Postcards, transparencies, and slides bring worlds of art even more totally within range. Modern recording techniques, which are particularly important to us, have insured that music as it is performed by great contemporary musicians needn't be lost to posterity, but can be an accompaniment to daily life through records of surpassing quality, durability and range of choice. And many concerts are broadcast live on radio and television and all of this has produced a generation of people whose cultural appetites have been whetted, whose tastes have been widened and educated, whose higher hunger can be satisfied more readily than ever before. As an antidote to the political malaise and economic crisis that has assailed America in the '70's, the spiritual delights to be distilled from the arts suggest themselves to every man, woman, and child in the land.

As you know, I've been connected in the art world somewhat in addition to my work with music at WFLN and with the Philadelphia Orchestra and so forth and I feel that the museum world has grown with a fresh and dramatic style essentially their own. For thousands of Philadelphians the Philadelphia Art Museum, the Pennsylvania Academy of Fine Arts, the Philadelphia Art Alliance and so forth, not only are the symbol of cultural life in Philadelphia, they are also the object of an intense and life-long affection
and millions have found them sources of delight and mystery ever since their first visit. That Philadelphians should love their museums increasingly each year during the past quarter century was perhaps fore-ordained, given the superb exhibitions that have been installed here, the broad publicity offered by the media to hail the arrival of a kaleidoscope of painting, sculpture, prints, and photographs.

If the history of the museum in America is a uniquely American story, Philadelphia, with a museum as early as 1785, has demonstrated in past seasons how active a museum calendar can be. During the past quarter century the reality that business and the arts are not natural enemies has been reaffirmed time and time again. Not only has WFLN done this, but a number of other businesses, I think, have become extremely active in the arts and the public has come to expect corporations to live up to certain standards of good citizenship. Closest to home, and is a fine example, I think, is the Campbell Soup Company in Camden. They laid the groundwork for a unique museum some nine years ago, proving that the corporate structures are the modern-day Medici's in America. The Campbell collection, which has been seen by close to 2 million visitors since its inception, focuses on the rhetorical question, "Is culture the business of business?" and marks the continued recognition in the latter part of this century by the business community that there is a growing trend toward corporate support of the arts. The Campbell collection was seen at the Philadelphia Museum of Art as a have similar corporate collections, such as the Folger collection of silver at the Philadelphia Art Alliance last year and also the Johnson collection which is in the Philadelphia Museum of Art.

It's interesting to note in talking to some of the people at the Museum that the attendance figures have remained rather static in a sense -- however, when we consider that in 1963 the Museum went from a free basis of admission to a paid basis of admission the facts are rather startling. Just as an example, 1950, the annual attendance at the Art Museum was a little in excess of 692,000. In 1955 it dropped to 405,000; in 1960 it went to 532,000; and then the year following the institution of the paid admission in 1965 the attendance went to 643,000. And then, believe it or not, in 1970 it went to 941,000 -- of course the Van Gogh exhibit probably had something to do with that in 1970. Again, in 1974 without any great exciting exhibits like the Van Gogh, the attendance was still 565,140. I think it's remarkable that the attendance at the museum has actually shown an increase in spite of the fact that they are now charging admission.

The other interesting fact that came to light in discussing the work of the museum is the number of children they serve. In 1950 30,000 school children visited the museum under proper guidance for education and in 1974 over 100,000 have visited the museum, all under supervision with proper guidance.
I could go on and on about the things that have happened in 25 years among the various collections, but I think we're more interested here in people. I went to the Philadelphia Art Alliance, where I was President for seven years — I am now Chairman of the Board. And it may be of interest that over the past 60 years the Art Alliance created a place in Center City for the exhibition and presentation of art in all media. The difference between the Museum and the Art Alliance is that the Museum collects art and the Art Alliance shows art. Currently, the Art Alliance has 9 galleries open seven days a week, free to the public, and they show the work of over 1,000 artists a year. These are striving — some are very successful. And it's interesting to note that many of the artists who today have achieved significant national and international reputations had their very first opportunity in the Art Alliance gallery. I could go on and name a number of these, but I'm afraid I would by omission leave out some of the more important ones. However, I will say that Wyeth, Andrew Wyeth, had his first exhibit at the Art Alliance. Believe it or not, it was a dining room exhibit, where most artists don't like to show.

The Art Alliance has a series of activities -- painting, sculpture, prints, crafts, architecture, concerts, drama, films, lectures, dance, and special activities to coincide with the Philadelphia Public Schools. The community work of the Art Alliance is supported almost entirely by the dues and the volunteer support of the 2,000 or more members that we have on our membership list.

It may help here to show that in 1950, the season of 1950 we'll call it -- it's actually 1949-50 season -- the Art Alliance had 62 exhibitions and 56 events, or a total of 118. And the total annual visits to the Art Alliance that year was 76,000. And in the year '73-'74, which are the latest figures I could get, there were 67 exhibitions, 94 events, or 161 total and 125,000 visitors. Now that's going from 76,000 visitors to 125,000 visitors and we had classes for students from 71 schools and colleges and universities during the '73-'74 season.

I think this all shows a great interest. And then we go over to some of the performing arts and the Philadelphia Orchestra I'm sure you will cover more extensively, perhaps with the orchestra. From where we sit, we feel that we, at WFLN, have made a great contribution to the interest in music, certainly, and in the orchestra because we have broadcast the weekly concerts of the orchestra for the past 17 years. The attendance figures are rather meaningless when you start comparing the attendance at orchestra concerts in 1950 to concerts now because the number of concerts has increased dramatically. Twenty years ago the entire season, everything the orchestra played in Philadelphia, consisted of 158 concerts and now in 1974, 186 concerts. They have what they call a full 52-week season -- these men work at the Robin Hood Dell and they work at Saratoga, they work 50 weeks out of the 52. Back twenty years ago I think they worked 39 weeks or something. But the point I'm trying to make is that here you've got concerts increasing in number from 158 by the orchestra to 186 and most
of these 186 are sold out, which shows that there has been a tremendous increase in listening to the orchestra.

The other thing we are talking about here is the change in the thoughts about culture over the 25-year period. I think we've had changes in taste. I remember when we started WFLN, people frowned on chamber music. Today there is a tremendous groundswell on chamber music. The number of concerts available to the public. The other thing we noticed at WFLN as we talk about the Philadelphia Orchestra is the growth of the community orchestras throughout this city. I don't think many people realize the continuing growth of the number of amateur or semi-amateur orchestras. Some of them are very excellent. They do great work. I would not wager a guess as to how many -- I think I've attended concerts in the past year of perhaps 15 of these so-called fringe orchestras. They go all the way from Wilmington to Bucks County and so forth. They do an outstanding job. They sometimes supplement their work with professional musicians. The work they are doing I think stems out of all the interest that has been created by the broadcasts, by the talk about music, which I think is important because people don't like to say they are being educated and we don't like to say we are educating them, but I think you just cannot play music constantly. You've got to tell them what it's about and I think people understand music more.

When we get into something about the WFLN audience you'll see what I mean about the changes in taste and it's true -- I've talked with Mr. Ormandy any number of times about the taste of the people going to the Academy and compare it to the taste of the people on WFLN. Is he the leader, with the Philadelphia Orchestra, or are we the leader? We argue about this. We're playing more modern music today than we did 25 years ago. Part of this I think is due to the fact that you have to hear modern music more than once to appreciate it. If you go to the Academy of Music and listen to something by Cage, you might go out holding your hands over your ears, but if you hear it four or five times on the station and then go "hear it in the Academy, I think you begin to really hear it and begin to appreciate it. And we have to remember that some of the composers of 50 and 100 years ago were frowned upon and they are now the great popular composers of today -- Beethoven, Brahms, Bach, etc.

Going from the orchestra to the Pennsylvania Ballet, I think you have here one of the finest examples of the growth of a cultural activity in the Delaware Valley. And I recall vividly -- I was the President of the Art Alliance -- the first meeting that was held on the formation of the Pennsylvania Ballet was held in my office there and a young lady named Barbara Weisberger came in from Wilkes-Barre and she had been running a school -- she was a protégé of Balanchine. And out of the conversation grew a very modest company called the Pennsylvania Ballet and fortunately after two or three years of struggling, a sizable grant came from the Ford Foundation and made all this possible and today critics consider the Pennsylvania Ballet one of the top four in the United States. Now if you talk to Barbara Weisberger, she'll say it's
number 1. But the critics have written recently in the New Yorker that the Pennsylvania Ballet is with the top four. And this is interesting again -- it's a year-round company. Twenty-five years ago you wouldn't begin to put together a dance company that was going to be supported 52 weeks a year. But this company, travelling throughout the country, is able to produce 52 weeks a year employment for their people. And this is the only way you can build a great orchestra or a great ballet. You can't employ people for 25 or 39 weeks a year and then turn them loose and expect to get them back the following fall and do an adequate job.

This is the last year that the Pennsylvania Ballet gets help from the Ford Foundation and now it must go on its own and either Ford will renew or other people will come to its help. Hopefully, some of the businesses will step in. I'm a great believer that business has got to step in and support the arts and it is showing in Philadelphia. We have had great support for the station from a number of banks, investment houses.

When I was talking with the people at the Art Museum I asked them what they believed was the biggest cause in the increased attendance and collections and great shows and so forth, and the answer came back that they were getting better city, state, federal, and corporate and private support. For years I have felt that private support is not what people have thought it to be. I've looked at some of the figures of any number of cultural organizations in the city and outside of some of the big wealthy families who have supported the arts in the past, really the individuals are not supporting the arts the way you might think. And business has stepped in. I'm very encouraged by what I see.

Twenty-five years ago it was almost impossible for us at WFLN to get anyone to sponsor a program like the Philadelphia Orchestra or the Boston Symphony or the Metropolitan Opera. Today, we have a number of major banks in the city who are supporting not only the live concerts that we broadcast, they are actually sponsoring what I would call semi-educational recorded programs, where we are developing listeners, particularly among the young. We're working with Young Audiences and groups like that in developing an interest in music and a lot of support is coming from places like the Fidelity Bank. At one time we had a lot of support from the Gas Company but that story is one you've probably told.

In our case a lot of our money comes from their advertising budget. Banks and brokerage houses want to build images and WFLN has been sort of the New Yorker of the broadcasting business in Philadelphia and they build a certain image by sponsoring the Philadelphia Orchestra. Not only the banks but De Haven, Townsend, Crowder, and Bodine have been sponsoring the Boston Symphony on WFLN for a long time now and they have very excellent results from the advertising and at the same time they are building an image.

Other businesses, too -- the Quaker Storage and Moving Company has sponsored programs of all types on WFLN for 26 years and they've done a great deal to help develop interest in the cultural fields. I've had a number of meetings with businessmen trying to stimulate more interest on the part of business to support the arts.
I think going back to the visual arts, it's interesting -- literally thousands of pieces of art have been developed, some good, some bad, but out of it all comes nothing but good in the long run. Certainly the artists I know and talk to regularly are very encouraged by the fact that 1% is always out there and it's something they can grab for because nothing speaks of success for an artist like selling something. It's not only effective in the big buildings -- we think of it in terms of the big Continental Bank building or the big Girard Bank that went up where they spend 1% for art. But some years ago, in 1958, we built our AM station down in Eastwick and it consisted of 3 radio towers on 13 1/2 acres of ground. We had to pay 1% of our construction cost of the towers into the Fine Arts fund, so that apparently everybody is putting money into this thing. I've been very close to this because Rafe Sabbatini, who is Vice President for Art at the Art Alliance, and is in charge of all of our shows is on that commission and has been for years and he talks about it regularly. So it is a very alive and viable ... certainly the architects like it and I know a couple of sculptors who have made out very well.

Getting back to some of the performing arts we've been connected with -- of course the opera companies. I think Philadelphia has been hampered in the production of opera by the fact that we have had two competing companies and the support each company got was not sufficient to make it viable. However, for the '75 - '76 season, thank God, we're going to have one company and the funds will be combined and it looks like a season of 12-15 great performances which will be Philadelphia based. They will bring in some stars, of course, from the Met and other places, but basically it is going to be local musicians who will be employed and local choruses and so forth.

I've been on the board of both opera companies for years and gotten caught in the squeeze a number of times because the Paxons have more or less carried the Lyric Opera for years with great interest and of course it ties in very nicely with their interest in the Academy of Vocal Arts, which is a school for the training of voice students. The other company was, I think, an outgrowth of what I think the old Civic Opera Company in Philadelphia and in recent years has been carried on by Max Leon. But I'm happy to say they are now together and as I understand it the Paxons will be President of Chairman of the Board and Max Leon will be the General Manager and Carl Suppa of the Lyric Opera Company, who is an old-timer in opera in Philadelphia will be the artistic director. I know Carl, he does a program for us, and he is very, very capable and I look for great things in the future. Again, money has come from business as well as from foundations for the opera companies.

You might be interested in a few of the facts that I have turned up on WFLN and I went back yesterday and had a lot of fun looking at our figures of the 1950's compared to today's figures and I think one thing might interest you and that is that in 1950, by actual
survey, 48.5% of the WFLN classical music audience lived in the city of Philadelphia. In 1974, only 33% of our audience live in the city of Philadelphia. That's the trend, I suppose, of the more affluent families going to the suburbs.

I think that geographic distribution is interesting. Also, the number of listeners on WFLN I think would interest a lot of people. In 1950, you will recall, WFLN had been on the air just about a year, and it's interesting to remember that we were playing the old 78 speed recordings and we had to have two sets of all the recordings and shift from one turntable to another, and it was at that time that the LP or the 33 came into play. And then we went into what they called High Fidelity, which was an improvement of equipment and then we got into Stereo. And all of this has had an effect on the number of people who listen.

In 1950 I found, in going through my records that we thought we had a big audience. We had 25,791 people per day listening to WFLN. And the last study that we had from ARB in 1974, we have 22,000 people per quarter hour listening to WFLN. So we have almost as many people per quarter hour today -- that's during day-time hours of course, as we had in a whole day in 1950. When they measure, they measure by quarter-hour periods and it shows up that in a quarter hour 22,000 people are listening in any quarter hour during the daytime hours. We didn't have a 15-minute breakdown in the '50's. With 25,000 people listening in a whole day; they may have listened for 3 or 4 hours, if you broke it down into quarter hours we wouldn't have had anything in the way of an audience at all. It might be 500-600 people listening at any one time. But the important thing is that now we have 22,000 people listening per quarter hour and in the course of a week we probably have well over half a million people listening to the station.

I think this speaks for itself -- not only for what the station has done, but the interest that has been generated in the art of music and listening. Of course we have other things that are culturally oriented besides music -- the Ralph Collier show, the Frank Ford show -- we try to serve other needs in the cultural life of the community. We have become more or less the focal point of all promotion for all the musical groups in the city. One interesting fact you might want recorded is that Singing City, which is an old established organization, has broadcast on the station a number of times and they wanted to go to the NearEast over Christmas and they came to us and asked if we would help them raise the funds and for two weeks we devoted almost all of our public service time to Singing City and we raised enough funds to make it possible for them to make the tour with the entire chorus for two weeks to Israel and the Arab countries. It was a matching funds type of thing -- the actual amount that we raised I can't say off hand. But I'm sure that the trip would cost in excess of $100,000 and a good deal of that came as a result of our station. And not only was it the fact that the station was able to help them raise the money, but we told a story consistently for two weeks about what this volunteer choir was doing in international relations.
Everybody in our audience at the end of that two weeks knew that there was a thing called Singing City going out to help our international relations and I think sometimes they do better than Kissinger does.

A couple of other points that may be of interest to you, comparing 1950 to the 1975 audience and I think you could say comparable to the entire interest in culture in the area. In 1950, the weight of our age bracket was in the 49-65 year-old class and now in 1974 the weight has shifted down -- it is in the 36-49 year-old and I think this is a very significant. It shows something has happened in the community. We used to think that all WFLN audience was the carriage trade and the people with lots of money who were 55 or over, and now the young couples who are raising families and struggling to better their lot in life, that's our audience today.

We're the only station in the Delaware Valley that is broadcasting consistently classical music. Now you have a public broadcasting station that does a few hours a week of classical music, but they fill it with an awful lot of other programming and have other educational requirements they have to meet. They cannot do the job that we are doing. Although you have the high fidelity and so forth on other stations, they are playing a different type of music entirely -- they are playing what we call middle-of-the-road or wall-to-wall music. It's not the type that we play. We like to say that the music we play is the kind you have to listen to.

Our FM signal is the highest power that is permitted by the FCC on the East Coast and we have what is called 50,000 watts horizontally and 50,000 watts vertically and we get mail consistently from Atlantic City, way down past Wilmington, all the way up into New Brunswick, N.J. And going out to the West -- way past Allentown Reading, that whole area. On our AM we do not get south much into Wilmington because we have to protect Georgetown, Delaware. Our AM is more concerned with in-car listening anyway. People who listen to us at home certainly listen on FM. An interesting factor developed about 3 or 4 years ago -- we started to get mail from Williamsport, Wilkes-Barre, way up Scranton -- places way beyond our listening area and we couldn't quite figure out what had happened. I guess close to a year went by and we suddenly realized that the cable companies out in those communities were picking up our signal and filling their gaps. You see, in cable they have 12 or 18 channels -- they didn't have enough video to put on, so they were putting on WFLN programs and we were getting mail and orders for our program guides from as far away as Wilkes-Barre.

There's a bill up in Congress right now for that very thing -- I think Senator Scott is involved -- where they just can't pick it up without our permission. Right now they can. Under the bill they will not be able to. They will have to pay some kind of royalty. After all, a great deal of imagination and planning and expense goes into our programming and they just can't take a free ride. We're very happy that people up there are listening. Which brings up the point about our program guide, which we started in 1950. At that time we had 2,500 subscribers. Today we are charging
$7 for the program guide, of course it includes a lot more information on the cultural activities in the community, but we have over 10,000 subscribers and we are selling an additional 5,000 on the newsstand every month.

(At this point in the interview, Mr. Green responds to prepared questions.)

I guess I stated when I came to Philadelphia -- I came at the request of you and some of the other people in 1949 and my date of employment was Feb. 1, 1949. The station went on the air March 14, 1949. I remember coming to Philadelphia on the invitation of L.M.C. Smith and I spent the day with him and with Dorothy Montgomery, looking over the building which wasn't completed yet -- the equipment wasn't in, the library hadn't been set up or anything. And I was working at NBC at the time in New York and I couldn't quite see coming over to this unknown forest and we spent a very pleasant day together and I think I met you and I met Joe Clark and I met Abe Freedman and that made up the original board, and *Eventually a man named Harry West came in for a short period of time. That was more or less the foundation and I remember many of our meetings...*

It was interesting for me to come from New York after having had a musical background and a radio broadcasting background and to get involved with all these knights on white horses like you and Joe Clark and Abe Freedman and Sam and all these other people -- Dorothy Montgomery -- because it opened a new world for me. I had been a professional musician and a broadcaster all my life and although I had a short stint with the Voice of America after World War II, I had not been very much attuned to the news world and the problems of keeping the people informed. You people who were vitally interested in this gave me a new insight and I think that it changed my whole attitude about broadcasting and over the years I think my interest has now become split about 50-50 -- 50% music and culture and 50% keeping the people informed, because I think there's nothing worse than an uninformed public. And we at WFLN try desperately to abide by the fairness doctrine, to be sure that when controversial issues are discussed on the air that all sides are given so that people make up their own minds. We have not subscribed over the years to an editorial policy on the station -- we believe in informing the people and we feel that they have the intelligence to make up their own minds on public affairs.

You ask to describe the city as I saw it physically, culturally, and politically -- I will never forget my first trip to Philadelphia on the railroad from New York. I guess I had been through Philadelphia during my army days but on a sleeper -- I had never really seen the city. I was horrified by what I saw and when you stop and think that the only sight I had of Philadelphia was the part from the Northeast as you come in to North Philadelphia station -- that's all I saw and then Sam and Dorothy met me in a car and brought me out to Roxborough. And that's all I saw of Philadelphia on my first trip.
WMP: Rav, since you mention the ugliness from the train as you come in from New York and go on down through Philadelphia on the way to Baltimore and Washington you'd be interested to know that there was a man named Col. Taylor who had as a project to beautify the railroad on both sides from New York to Washington and he would preach this and got a lot of people stirred up about it but he could never find a way to have it financed.)

Well, that's interesting. Col. Taylor didn't get very far because as I go back and forth on the Metroliner now I don't see much change. It's a great idea and I think it would have helped our railroad business if there was more beautiful scenery in going in and out of our cities. I remember, though, on my first visit in Philadelphia, I was very much impressed with the people. I soon came to recognize that Philadelphia was just a big town. Having grown up in a small New England town where everyone knew each other and then going to New York where everything is sort of lost in the crowd -- I very quickly learned to enjoy Philadelphia and realize that this is where I wanted to be because it was a town where everybody knew each other and we worked together and my reception in the broadcast industry couldn't have been better on the part of our competitors and certainly on the part of the cultural organizations. My reception at all the music schools and so forth was the best I could ask for and it was the support of all these people that made WFLN possible. I think.

We certainly ran in a deficit -- there were technological reasons for it. Number one -- we were, I think, the second FM station in Philadelphia to go on the air and at that time less than 14% of the homes had FM radios or the capability of receiving our signal and going into a commercial venture was not the best way to make money and I have a feeling that all the people who were the founders of this thing didn't have money-making in mind and never have had as the prime objective. If money-making had been the prime objective, we would not have gone into classical music, we would not have tried to get into the cultural field, we would not have been in the information business as we were. The first years were very tough. We had very good support as you know from certain individuals. We did go into the black shortly after our AM went on the air, about 1958. It made a tremendous difference because that opened up all the homes in Philadelphia to us during the daytime -- it opened up all the in-car listening. We had at that time in 1958 almost no cars equipped with FM radios, and radio commercials were built on in-car listeners at that time. Television was beginning to come in. So this made a great difference to our life. And then over the years because of the stock-holder arrangements we have had, we have never made an effort to take profits out, as a matter of fact, we have never taken profits out of WFLN. The profits that have been made since 1958 have all been poured back into the organization to make it better, to provide better programming, to employ more qualified people -- we now have, we think, one of the best local news coverage departments in the city of Philadelphia along with some of the best qualified musical people in the city. In the old days we couldn't afford them.
So it isn't a case of taking profits out and going into the black -- it's a case of building a better organization and providing better programming and I think that we have been very fortunate that we were in that position. If we had hungry stockholders on our back insisting on profits I don't think WFLN would exist as it does today or could have had the influence that it did on the community over the years, so I think a great deal of the success of WFLN goes back to the original founders and their ideas and particularly to the Smiths -- certainly without their support and their belief in us, it never could have existed.

And even to this day they are extremely...

You ask the question -- what would you say the Clark-Dilworth ten years of vigorous good government -- how important a factor was it?

Well certainly those were our growth years. As you know we started back before that in 1949 then our real growth and impetus came, I think, during the ten years of the Clark-Dilworth vigorous effort and I would like to feel that we did make some contribution to that because I know that Joe Clark and Dick Dilworth turned to us many times and used the facilities of WFLN to bring their points to the people and many times the WFLN staff cooperated in preparing tapes for use on other stations.

It was interesting today on March 4, 1975, I was writing up, listening to the program that Senators do out of Washington, but that program idea originated right here in my office with Joe Clark and at that time he was the Controller of the City and he talked about keeping the people better informed and we discussed the idea of having regular broadcasts and as soon as Joe became Mayor that did become part of the effort. People were informed, they then went on television.

Joe was, I would say, instrumental in that whole idea. Then when Joe became Senator he took the idea with him to Washington and the thing came out Your Senator's Report. At that time we had a wonderful program because we had Joe Clark and Senator Scott opposing him and now it has gotten to the point where Schweiker and Scott get together and go over and agree on everything. But in the days of opposition it was great. But this grew out of the Clark-Dilworth administration.

I think that it's interesting -- you ask about the vigor and has it continued -- I would say that the impetus that was put in during the Clark-Dilworth years was certainly felt. I know in my news department constant reference is made back to the Dilworth-Clark years. Jules Rine, who has been around for a long time, constantly refers to it. In conversation recently with Tony Zecca, (he was brought into the city government in Philadelphia under the Dilworth administration) He had been working on a newspaper and he came into the information division. Today Tony Zecca is still playing the Dilworth-Clark game and does it very well. He is a marvelous person in City Hall. Regardless of the political party or the people in the elected offices, Tony is the one who brings to the public all that information that is so essential to keep the public informed. And we work very closely with City Hall today. I would
say from my knowledge of 40 years in the broadcasting business, before the Clark-Dilworth administration there was almost no rapport between broadcasters and city government or state and federal, but it is only since that period of Clark-Dilworth, whether they were responsible for the whole thing or not, they certainly made a great contribution to that effort.

We've been involved through the NBC network and I know through the National Association of Broadcasters -- I've talked to men in other cities -- I think we have probably some of the best information on what's going on in the city going out over radio and television in Philadelphia of any city in the United States. I know New York lacks that -- they have their own city station and very few listeners to it. I think that if you are going to inform the public you have to use -- I hate to use the word "propaganda", but that's what I learned when I was in the intelligence service in the army -- you've got to get the people listening through entertainment and then you inject your information in sporadic input and they will stay with it. You cannot have a station like the New York city station pumping out news about garbage collection, taxes, and everything, by the hour. Nobody listens to it.

A lot of this, I think, goes back to Joe even more than Dick Dilworth. Perhaps we were closer to Joe in working with him than we were to Dick. But Joe had tremendous imagination about this and could deal and handle very well all these questions that came up. He would be marvelous on one of these phone-in stations where he would answer questions for hours on end. He's never at a loss ...

There's something else we were going to talk about here -- what is the future of WFLN. We think that there is going to be a future for the type of thing we're doing, and I could talk for the rest of the afternoon about the technological developments as I see it -- I've tried to stay abreast of it through our contacts in the broadcasting industry. My son, who is here at the station now, just spent several months in the signal corps and he came back with information about the technological development -- it's way beyond anything we know in broadcasting today and it's quite feasible and I have seen the experiments that have been going on at NBC. The mobility of television, for instance, and radio is phenomenal. Now NBC has a little van -- it looks like a bread truck -- but they can ride around anywhere in New York City and through their own generators feed programs back to the main transmitter. They also have developed, and I have seen these operated -- they're not in use yet, but I've seen them experimentally used -- something about the size of the tape recorder we're using here. Not more than 10 or 12 inches long and maybe 7 or 8 inches high, 4 or 5 inches deep. They can walk into an office, plug it in and send back a video and audio picture and sound to the main studio.
The other thing that is going on and very exciting to me is the capability of the satellite with the computers. Right now we're able to get a story from the Mideast that goes to the satellite and comes back down to earth here in Philadelphia or in New York or wherever the network picks it up. But you have a time sequence involved. It may be 3 o'clock in the morning in one place and mid-day somewhere else so that you have to program this and you have to tape it and delay the broadcast. I saw a demonstration a short time ago in New York where they could feed the signal from Israel, we'll say, to the satellite and the computer on the satellite would retain by memory this information, video and audio and on the push of a button in New York seven or eight hours later we could feed that into the transmitter. It's incredible what can be done and I think it's very exciting. One of the reasons, I think, that the satellite program has not progressed more rapidly is the problems of the Iron Curtain countries who do not have a free flow of information and who will not participate in this. They don't want their people to hear certain things and they have not been at all cooperative in going ahead with the satellite program.

I see that in the next 10 years most of our communications ... The way I read it now -- once the satellite program is in full swing, you will have probably start off with regional earth stations. The satellite will be capable of feeding anywhere from 16-18 program services to the earth station and then the earth station in turn will rebroadcast it in the home. Eventually, the satellite system will work directly into your home. We will no longer have radio stations as we know them today for national events, for national news coverage, and the big entertainment features that we have. And I think the radio station of 20 or 25 years from now, like WFLN, will be relegated to the little home-town newspaper type of operation. You will be able to get your classical music from the satellite, but you will not be able to get your local news from it and you will switch from the satellite where you are getting your national and international news from there and you will switch to the small radio station for your local news.

We're hoping and striving toward the fact to be involved in the classical music channel of the satellite. I've had a number of meetings with various people who are connected with the satellite program at the network level. You will have 24 hours a day of great music coming off the satellite. We would like to be the responsible people for that. We want to be number one in this business of bringing classical music to the United States.

In Philadelphia right now we have 30-some stations that you can tune your radio to with great clarity and I think the time is going to come when you will get your major entertainment from the satellite and Philadelphia will be limited to two or three stations, so as an investment you'd better put your money in the satellite program.