



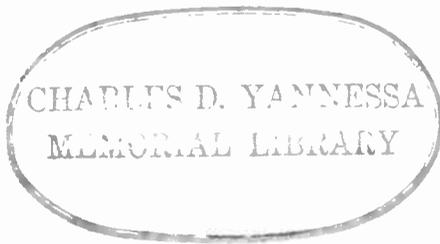
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WVXU-FM

**Evolution
of a
Public
Radio
Station**

Lawrence J. Flynn, S.J., Ph.D

XAVIER
CINCINNATI'S Jesuit UNIVERSITY



ACKNOWLEDGEMENTS

My interest in Xavier University's radio station dates from my return to campus in 1966 as a faculty member. When the tenth anniversary was celebrated in 1967, I was Chairman of the Communication Arts department under which the then-WCXU operated. Since that time, the growth has been evident to us in the University involved with the station: student members, CA faculty, and administrators.

In 1982, it pleased all of us to share our knowledge and experiences concerning the beginning, development, and evolution of WVXU-FM as a member of the National Public Radio network.

The year 1982 signals the twenty-fifth anniversary of Xavier's radio station activities, and December 17, 1982 will be remembered for the first reunion dinner.

My gratitude extends to many persons, especially to the following for their contribution towards this book. Fr. Edward P. Schmidt, S.J. of Lima, Peru, by extensive replies to numerous questions, induced me to explore the family roots of the station. Dr. James C. King, our General Manager, proved that his memory and patience are as outstanding as his skills in teaching and administration. Beverly Reid, Secretary of CA and WVXU-FM, volunteered to learn the word processor techniques so we could better exorcise the manuscript. Robert T. Grayson of Grayson Press, Inc. encouraged me and actively assisted in the printing of this book. The cover was designed by Beverly Tringalli, and Joseph Tringalli, both of Tringalli Art Studio, handled layout and overall responsibility for the production. George R. Blake, Vice President/Editor of the Cincinnati *Enquirer*, permitted me to use that newspaper's numerous news items and features on the station. Also, my Jesuit colleagues assisted significantly. Fr. George A. Curran read the manuscript and made important suggestions. Fathers William J. Hagerty and Theodore C. Thepe provided superior photography. Fr. Lee S. Bennish graciously offered the resources of the Xavier University Archives. And finally, my sister Anna Louise Flynn's generosity made the publication a reality.

WVXU-FM, Xavier University
Cincinnati, Ohio

Fr. Lawrence J. Flynn, S.J.

**In
Memory
of
Anna Louise Flynn**

1983



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WVXU-FM
EVOLUTION OF A PUBLIC RADIO STATION

Lawrence J. Flynn, S.J., Ph.D.



Xavier University
Cincinnati
1983

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FOUNDERS



Fr. Edward P. Schmidt, S.J.



**Edward VonderHaar,
Director of Public Relations**



Margo and Joe Link Jr.



Ralph J. and Patricia Corbett



Anna Louise Flynn

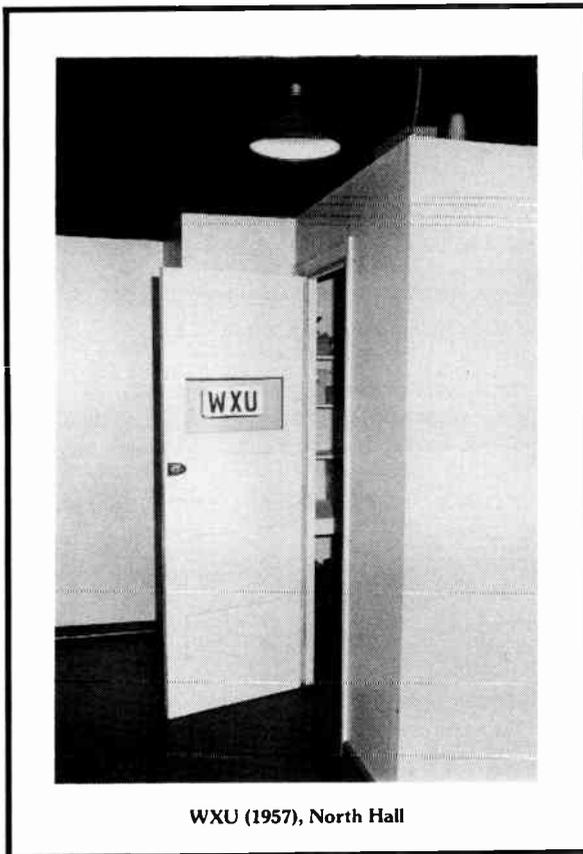


**Dr. James C. King,
General Manager of
WVXU-FM**

PART I

A. CARRIER-CURRENT BROADCASTING 1957-1969

1. RUMBLINGS FROM WXU, NORTH HALL September 1957



WXU (1957), North Hall

A CLOSET, A KEY, AND . . .

A 5' x 7' closet in North Hall, which Ed Schmidt's key guarded, was the initial nerve box sponsored by Fr. Pat Ratterman, S.J., Dean of Men. Fr. Pat, at times, had wondered whether music to study by would be an improvement in dormitory living and study conditions. In assigning the closet and approving the tinkering of two students with electronic skills, he might have been furthering his idea about the relation between music and study. Certainly, he provided the base for other notions of how to broadcast on campus. Indirectly, at least, he stimulated members of the Radio Club to project themselves into a style of broadcasting not available on their short-wave station K8WBL.

After Ed Schmidt had arrived as a freshman, he heard WXU on closed circuit one day and was curious about this "other" campus radio station. He went to Fr. Ratterman for details. Eager to meet an interested student who could take over the new venture, Fr. Pat held up the key and told him that the two students who had started the station had either graduated or left school. "If you're interested," he said with an impish smile, "here's the key and there's the closet. Good luck!" ¹

RADIO CLUB REACTS

Ed was interested so he pocketed the key and hustled to the ROTC Radio Club, to talk over the prospects with Bob Conrad, John Maier, John Hugantober, Jim Zerkel, and others. Almost all other Radio Club members had graduated, control being in the custody of newcomers under Club Advisor Captain Edward H. Metzger Jr.

Schmidt's companions warmed to the idea of having the closed-circuit station, decided to undertake responsibility, and appealed to Student Council (SC) for support. The understanding was that the Radio Club would be responsible for the station which SC "owned" and supported with grants, loans, and proceeds from dances. The fiction of ownership by SC never bothered the parties, for the SC never interfered with the station.



(standing, lf. to rt.) Mueller, Sherman, Zerkel, Bernstein, Hana, Hugantober.
(seated, lf. to rt.) Conrad, Maier, Capt. Metzger, Schmidt.

2. CHARTER MEMBERS

December 1957

With basic organization taking form by December 1957, a corps of ten workers, later called the “charter members,”² began the testing, research, and other painstaking efforts to turn radio rumblings into broadcast reality.

These charter members were: Bob Conrad, Ed Doyle, Tom Frank, John Hugantober, Bob Mallardi, John Maier, Tony Palumbo, Marty Reynolds, Ed Schmidt, and Jim Zerkel. Since Schmidt, along with Captain Metzger, had been a dynamic leader in the enterprise, the Club appointed Schmidt Station Manager.

WXU

What the charter members found in the 5' x 7' closet with its trappings was in no way a radio station, not even of the college closed-circuit design. Those two students, under Fr. Pat's supervision, had constructed from army surplus a small transmitter having a rectifier tube and another metal tube, possibly a 6L6. This unit operated on a frequency of 1,000 kilocycles, activated by a crystal commonly used in test equipment and, therefore, easily available. A twisted pair of wires leading to Brockman Hall carried MUZAK over this “antenna” to various parts of the hall, trading better reception in some rooms for poorer in others. But what the system lost through precarious wire connections in Brockman Hall, it gained on Victory Parkway in auto reception from the twisted pair that formed a surprisingly good antenna.³ Of course, the FCC prohibited such radiation beyond the confines of the building.

“WXU” on the closet door identified also the nerve center for a MUZAK sub-station, established probably by Fr. Ratterman under an arrangement in which Xavier provided free space (the closet) in exchange for the use of MUZAK programing anywhere on campus. An FM antenna on the roof gathered in the music signal broadcast from downtown and directed it to a converter that turned RF into audible signals. The audio, in this instance music, then went by telephone circuits to MUZAK's clients in the Avondale-Evanston neighborhoods.

The agreement provided the mainstay of WXU's operation. There was no microphone input on the transmitter for injecting the call signal, time of day, or change of program. Theoretically the operators could have taped a message on a recorder and played it through the MUZAK hookup. But there was no evidence that this had ever been done. Uninterrupted MUZAK alone was the freight of the closed-circuit programing in the fall of 1957.

Uninterrupted? Well, not entirely. Schmidt's first task was to:

. . . put the transmitter back on the air everytime it failed. What happened was that there was a bad filament in the metal tube, and to get it running again, I would pick up the transmitter, then bang it on the shelf, and all would be well again. But to be sure it was running, I would have to go back to my room in Brockman Hall to listen to see if MUZAK was back on the air.

Undeniably, the primitive quality of the “station” unnerved Club members, many of whom were ham radio operators with several years of experience in amateur short-wave broadcasting, in completing Heathkits, and in designing their own radio gear. They must have carried their frustrations into hours of planning improvements.

ED SCHMIDT TAKES OVER

It was Schmidt, as Station Manager and as member of SC, who became spokesman during the many SC discussions about management, funding, and programming of the station. He had eminent credibility arising from his engineering background, his leadership in the Radio Club, and his unyielding enthusiasm and dedication. Eventually he persuaded SC members that the Club could handle responsibility for the technical and programming departments and provide maintenance and repair. In May, his report on the 1957 repair bill of \$14.10 induced SC to pledge support, to form a Policy Board to control program material, and to appoint a chairman from SC to plan programs. So satisfied was SC that its members offered to back WXU with an outright grant of \$500 and then proceeded to make a loan of \$150 for test equipment, the largest loan ever made to a campus organization. This was to be repaid from proceeds accruing from the “Musketeeer Ramble” scheduled for September 26, 1958, for the benefit of WXU/WCXU and K8WBL.

WCXU

And the *News* made its own broadcast in print, giving approval in a feature entitled “Campus Boasts of WCXU; New Radio Station for Xavier.”⁴

The opening of classes in September 1958 brought back to campus Ed Schmidt as Station Manager and Captain Metzger, Advisor. To all it was obvious that WCXU needed a studio, transmitter, and other means of support that were beyond the Club’s resources. Like many people with projects, this pair went to Edward VonderHaar, Assistant to the President and Director of Public Relations. Ed was then constructing a small studio in the basement of Albers Hall, adjacent to his office, so that he could make audio tapes for distribution to local radio stations.

VONDERHAAR’S PRODUCTION STUDIO IN PROCESS

VonderHaar’s use of the studio would be very limited, necessitated by having to make public relations releases over the long haul and in emergencies. But bolstered with no more than youthful enthusiasm, Club members told VonderHaar they wanted to share the studio with him, at least when he had no immediate use of it. He turned them down in his characteristically-professional manner. Indeed, he had in mind the long hours and heavy wheelbarrows of earth removed painstakingly by volunteer football players, to gouge out space beneath the biology building, on the other side of Ed’s basement office. Harry Foley had used all kinds of earth-moving equipment, loaned from the Foley Construction Company, to get the soil outside the building. Eventually the area in question was cleared sufficiently to accommodate the campus printing shop. For a few extra dollars and some foresight, administrators could have handled the work when Albers Hall was constructed.⁵

3. WCXU, ALBERS HALL 1958-1959

In his typical generosity and dedication to all things Xavier, VonderHaar saw the importance of WCXU having a studio. Typically he wished to have the station benefit from the use of his resources. So Station Manager Schmidt was sent back to intercede, and he deserves a commendable measure of credit for Ed's capitulation.

Ed had one serious problem, however: the studio was not yet complete. He had two Thorens turntables, a tape recorder, some microphones, various small items, much moral support, but no studio control console.

At this point, students triumphantly trotted out a used console they had purchased from WLW, the previous summer, for \$1.00, and a remote amplifier from WKRC. Both critical items figured in the new studio and continued in use for the next ten years, so careful were the parsimonious broadcasters to guard their treasures.

VONDERHAAR — "FOUNDING FATHER"

Fittingly, Ed VonderHaar was acknowledged as the station's "founding father,"⁶ because of his kind assistance in the Xavier effort at a critical state of its growth.

STUDENT ENGINEERS

In December, three members, bearing the title of Radio Engineer: Ed Schmidt, Bob Conrad, and Marty Reynolds, busied themselves with planning and construction. A prime need was for a new "heart," a transmitter to replace the original war surplus unit. And the task of building the mechanism went to Bob Conrad who bought \$60 worth of parts and spent his Christmas vacation assembling his new toys.

These three engineers, having no hope of purchasing transmitters for individual buildings on campus, then considered the more effective system of saturating each terminus. Instead, they envisioned introducing the station's signal directly into the campus electrical network, which required proximity to the campus transformer where the signal had to be injected. The compelling site for the new transmitter, then, had to be the Hinkle garage over which a large black transformer brooded. And stringing wires to the Albers studio would be simple, too.

By January 1959, Schmidt had spent collectively so much time with the station's business that warning lights were flashing a clear signal to change emphasis, to bring up his grade average. So he resigned as Manager, giving his office to Bob Mallardi. During the spring term, Schmidt regained his standing with top grades, even though he could not get the "innovation" plan entirely out of his mind.

"INNOVATION" IN BROADCASTING

The "innovation" plan of feeding the closed-circuit signal directly into the electrical system needed testing. Basically, RF is stopped by a transformer. The trick is to get the RF impulse around the transformer and into the power line without stopping the AC current from passing through the transformer. WCXU engineers

built a fused by-pass circuit which was designed to achieve the desired result. This device had been successful on smaller transformers in Brockman, Elet, and Hinkle Hall. Would it work at the main campus power station? Experience would show.

During these experiments, the broadcast day continued with service to the buildings mentioned above. At this time, South Hall, which housed the bookstore and canteen, was supplied by an amplifier in the Hinkle garage and by outgoing wires, avoiding use of another small transmitter.

XU+UD vs FR. O'CONNOR

One morning in February 1959, following the previous night's closed-circuit broadcast of the XU-University of Dayton basketball game in the Fieldhouse, Fr. O'Connor, made a phone call to the station, setting something of a record for heating up those wires. He was very disturbed about open broadcasting which he accused the station of on a closed-circuit system that forbids open broadcasting. Also, he was not about to give approval to broadcast anything publicly, not even a basketball game prior to consultation.

Father O'Connor, S.J.



Ironically, an appreciative alumnus had phoned the President, to congratulate those responsible for broadcasting the XU vs UD game which he had heard on his radio about five miles from campus. Mike Harmon and Chip Hardy had no idea they were being received off campus, making WCXU history, and incurring Fr. O'Connor's displeasure.

Ed Schmidt explained this phenomenon thus: On the night of the broadcast, there was a snow storm which left a very fine powdery atmospheric cover that encouraged freaks with the RF signal and the electrical system. Because the low tension and the high tension lines within the Hinkle sub-station were connected in parallel, the RF radio impulse was jumping onto the main high tension lines coursing through Avondale — and farther. These lines ran in parallel with other lines, thereby allowing RF to couple with them, and so on in many directions throughout Avondale and beyond.

NORWOOD BY CLOSED CIRCUIT

Another incident claimed less publicity but was equally bizarre. A Xavier student told Bob Conrad that he was in a shoe store in Norwood and there heard WCXU playing MUZAK. Bob protested but agreed to investigate himself. To be sure,

in the store he found a radio tuned to 1,000 kilocycles and playing MUZAK to the storekeeper's delight.

Bob said the electrical system on campus was leaking into off-campus wires of Norwood, serving as an antenna for infiltration into the adjacent community.

“CAMPUS BLACKOUT”

Such errant messaging embarrassed the campus community to the extent that Becker Electric Company was hired to master-mind the “leakage” problem. The attempt became known as “Campus Blackout,” which describes how the workmen shared responsibility for shorting out all campus lights on the evening of February 16, 1959.

On that memorable class night, with Captain Metzger, Schmidt, Conrad, and Becker workmen atop the Hinkle garage, one Becker employee accidentally crossed two wires, thereby sending 13,000 volts into a dazzling short to ground. Result — all campus lighting ceased. It was just thirty minutes before scheduled evening classes, occurring during the dinner period of Fr. O'Connor and his Jesuit brothers in the Hinkle Hall dining room next to the garage.

As lighting failed, the President stormed out to confront the by-now familiar culprits in radio rumblings. Of this incident, Schmidt wrote: “It was the only time I personally saw Fr. O'Connor really Irish mad. But even when angry, he was every bit a gentleman.”

Addressing the most distinguished of the group, veteran navy Chaplain Fr. O'Connor fired his best salvo at his ROTC colleague: “I am very displeased, Captain Metzger!” Metzger, incidentally, was a well-liked, energetic team member and capable advisor, meticulous about propriety, careful to get necessary clearance, a worker willing to soil his hands in labor with the students. That's why he was on the garage roof and took the volley like the soldier he was.

The reality about lights remaining turned off until past midnight, as the *News* reported, 7 was flatly contradicted by eye witness Bob Conrad who said classes had not been cancelled. One of Becker's workmen managed to summon an emergency crew which restored the lights before 7:00 p.m., barely in time for evening classes.8

CHANGE OF CRYSTAL

The original WXU crystal vibrated at 1,000 kilocycles and was judged impractical by the International Broadcast System (IBS) which supplied a *news* bulletin and other assistance to college radio stations. The IBS advised that an operative frequency should be under 800 kilocycles. Their reason was that when a station advanced to open broadcasting the FCC would reserve the same call letters because of an arrangement with the IBS. So a new crystal was ordered for 600 kilocycles, despite the delay of several weeks.

Schmidt notified Student Council that he estimated three years as the earliest for having open broadcasting on a Xavier FM station. He also explained that the prospects were clouded by the likely cost of \$5-\$10,000 and need of a full-time engineer. Apparently at this time, the students expected to bypass an AM format and go directly into FM broadcasting.

INTRODUCING WCXU

Amid the turmoil of preparing for regular broadcasting from a new studio, with more and better equipment, fuller programming, and diversified resources, enthusiasm rose to a minor summit in a *News* feature under the heading “WCXU Debuts in May.”⁹

This item is basically Schmidt’s report as Treasurer of Student Council to this body on the upcoming dedication of the Albers Studio scheduled for Family Day, May 16, 1959. In it he cited the potential characteristics of the new station. Certainly, this would be a more sophisticated closed-circuit station, representing the first concentrated attempt to involve a capable volunteer staff in serious campus broadcasting.

Schmidt explained that the signal could be picked up on or near University power lines, on the Evanston side of Victory Parkway and “all of Norwood” because of a backup of power through Xavier’s transformer and other electrical phenomena. Of course, this was a practical application of the “innovation” that used all campus power lines in place of a pair of wires from the transmitter to each building as terminus of the signal. This extensive coverage over “all of Norwood,” he surmised, would be reduced before broadcasting began because it was probably in violation of FCC rules. And right he was about the violation. So control was exercised in time.

IF NOT OVER THEN UNDER

A major goal had always been to broadcast campus sports events that originated on the Avondale side of Victory Parkway, a feat that required: a connecting wire available from Cincinnati Bell and strung by the station’s engineers, or the use of the “innovation” theory and the existing electrical system. An over-the-Parkway wire was unlikely, requiring action by the highway department and the University. Rental from Ma Bell was not cheap. The “innovation” idea was still in a testing state. So why not go under the macadamized roadbed with the station’s wiring?

Since the Xavier Chimes on the stadium lighting tower were operated from a console in the Schmidt (library) Building, wires did, in fact, pass by conduit under the Parkway pavement. Correctly did the student engineers reason that two wires could be inserted into the conduit, thereby gaining access to the north campus and all sporting events. It was worth a serious effort, which is what they gave it.

Thanks to Capt. Metzger’s thoroughness, all necessary permissions had finally been obtained in writing: to string wires in the heating tunnel from Albers Hall to Alumni (physics) Hall, then airborne across the University Drive and down the hillside to the conduit at the roadbed. This is the place where the real test of a broadcaster’s fortitude was applied.

One rainy Saturday morning, the team inserted a “snake” into the conduit, to carry the station’s pair of wires amid those of the electrical system which included wires to the chimes. At one point, under some pressure from the “snake” the wires to the chimes appeared to pull loose, even to break, threatening the outcome of the attempt and the ringing of the chimes.

Ever so carefully, team members withdrew the fateful device so as not to harm the ringing of the chimes. Then as Schmidt explained, all prayed, held their breath

momentarily, and hoped that the next hourly quadrant would promptly chime forth. What a relief when the chimes proclaimed all was well. The broadcasters' fortitude had been tested again. But this near-catastrophe, related to other recent experiences, stifled any lingering urges to risk a showdown with Fr. O'Connor and the University administration, just to get a pair of wires to the playing fields to broadcast sports events.

4, FORMAL DEDICATION, ALBERS HALL May 16, 1959

After almost two years of planning, research, and experiments, WCXU was about to introduce a new studio, transmitter, rebuilt console and other equipment for live, remote, and taped programs. Also an enthusiastic team of young broadcasters stood by.

The formal dedication of Xavier's full-fledged closed-circuit campus station was scheduled for Family Day, May 16. The *News* detailed the most complete account ever of the station under the heading "WCXU Opens Tomorrow for Gala Events." ¹⁰

Stated aims of the station were to give experience to students of communications, training in radio engineering, and campus service with news, music, sports, and other features.

Credit must go to the team as a whole, under leadership of Bob Mallardi, Station Manager; Ed Schmidt, former Manager, and Captain Metzger, Advisor.

Indeed, personnel had performed outstanding service: Chief Engineer Bob Conrad had build a new transmitter; Engineer Marty Reynolds renovated and installed the console; Jim Zerkel, President of the ROTC Radio Club, represented those members who had contributed many hours to the overall success. John Maier, Herb Schmidt, and Don Sherman were active in introducing "some of the highest quality equipment in use in modern broadcast stations," an understandable overstatement in the *News*.

Of course, Ed VonderHaar contributed his new studio and inspiration at so many stages of the operation as to be truly termed "founding father."

Plans called for a broadcast weekday from 7:30 a.m. until midnight, with music to study by when live programs were not being aired. Actually, 90% of programing was music straight from platters. ¹¹

The Dedication opened the floodgates of activity and treated the university community and visitors to an extensive radio coverage of family events.

- 1:15 — WCXU — Formal Dedication
- 1:45 — Pre-game Color
- 2:00 — Baseball Games — XU vs UC
- 4:00 — Groundbreaking for Alter Classroom Building
- 5:30 — Special Family Day Music
- 9:30 — Presidential Ball Highlights

Coming barely two weeks before summer shutdown of the station, the Dedication climaxed a mammoth success, but it also highlighted the chronic

problem of closed-circuit college stations: Summertime layoff. Shutdown snuffed out the momentum needed to generate an audience. Besides, broadcast signals cannot be originated by volunteers off for the summer vacation of work or leisure. During the next eighteen years, this situation prevailing until conditions allowed a year-round schedule to be implemented in 1977.

CHANGES IN ADVISOR/MODERATOR

As the fall semester of 1959 commenced and another team of broadcasters assumed control, Captain Paul Fleming, ROTC, replaced Captain Metzger. After two years of dedicated leadership during the trying growth of the station, Metzger asked to be replaced. Fleming succeeded him with both K8WBL and WCXU. He served for only one academic year and until students asked John Maupin, a member of the teaching faculty with past radio experience, to be moderator.

Station Manager for only one semester, owing to Schmidt's resignation in January, Bob Mallardi retained the position for the ensuing school year.

Captain Paul Fleming, Moderator (1959-60)



STATION CALL LETTERS

In the turmoil of building WCXU into a viable carrier-current station in Albers basement, nobody bothered about the legitimacy of the call letters. Actually the FCC was not concerned about letters for closed-circuit stations, and the IBS office had convinced staff members to give up letters WXU and to opt for four letters, vaunting its influence in getting the FCC to accept the same letters when the station moved up the broadcasting ladder.

Mallardi, Schmidt, and Conrad had considered letters WCXU and WXAV, among others. They judged that C appropriately identified the station's city, citing the University of Cincinnati's WGUC-FM which would (1960) mount the airwaves. After some research at the public library, John Maier reported that no other station possessed the letters WCXU. And that's where they had hoped to leave the matter after notifying the IBS of their selection.

However, in September, the IBS jolted the staff with a report that those letters were held by a WW II ship, so she could blink ship-to-shore signals in New York harbor. Consternation threatened to disrupt the enthusiasm of the charter members with this blow to pride in their achievement and loyalty to Xavier.

In October, the IBS sent a follow-up message indicating that this ship had just been decommissioned, making the letters available. Ten years later, the FCC did have a problem with the call letters WCXU because a local station's call WCXL-FM was judged by the FCC to be phonetically similar. That is why WCXU had to be changed; so the staff selected WVXU-FM from among a few alternatives suggested by the FCC office.

Also in October 1959, an old Western Electric console, purchased from WLW for \$1.00, was put on the air. At this time, the word spread that the station's signal could be picked up anywhere on campus but in Marion Hall and in the McGrath Health Center, the latter located in the old "red brick" building, the sometime Avondale Athletic Club. Of course, student engineers had their problems trying to get a wire beyond Victory Parkway; and the "innovation" did not effectively provide the hoped-for service through electrical circuitry.

5. CONSOLIDATION BEFORE ALTER HALL STUDIOS 1959-1963

The next three years until September 1963 were a period of consolidation in which personnel labored to: make the best use of their gains, develop continuity, improve both programing and quality of the closed-circuit signal, and reach a larger number of buildings with the use of mini-transmitters. Apparently, the "innovation" scheme was less than satisfactory and was being supplemented, at least, by individual transmitters in a growing number of instances.

ORGANIZATIONAL FRAMEWORK

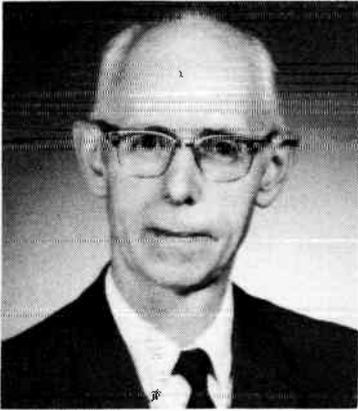
Understandably, a larger number of students, about forty-two, became members in the autumn 1959, only to drop out or be asked to leave by January, exposing a nucleus of about twenty plus eight or nine officials. The Station Manager was appointed by the Policy Board, with approval of Student Council and the station Moderator. The Manager designated his officials as department heads of: Advertising, News, Engineering, Programing, Sports, Business. 12

A diversified format characterized programing. There was jazz, classical, popular music, and "good music." News sprang up from any available source. Even the lack of teletype service on campus often occasioned copy which was trotted over to campus from WKRC, with approval, by enterprising Xavier newscasters eager to air it on the Xavier station. Home varsity football and basketball games were broadcast as well as freshmen basketball games.

Ideally advertising revenue would make the station self supporting. In reality, there was no survey of listeners and but a very small campus audience, so insignificant that potential advertisers were unimpressed. Ironically, any closed-circuit station was allowed by the FCC to accept advertising, but such a trivial operation was unable to get sufficient ads to be self supporting.

PERSONNEL AND SCHEDULE

In September 1960, speech instructor John Maupin accepted the students' invitation to be Program Moderator and eventually became Faculty Moderator, replacing Captain Fleming. Maupin had acquired some experience in commercial broadcasting before joining the faculty to teach speech. Like all Xavier moderators of student activities, he received no stipened or reduction in teaching load. All faculty members were expected to accept a proffered position of moderator, in addition to their full teaching load. He functioned as Moderator until October 1972, when he



John Maupin, Moderator of WCXU/WVXU-FM (1960-72)



Hap O'Daniel, Station Manager (1960-61), Albers Studio, cc WCXU

resigned this assignment to concentrate on teaching.

Michael "Hap" O'Daniel, who was also Sports Editor of the *News* became the new Station Manager. Immediately he appointed Lee "Chip" Hardy, his Chief Engineer; John Scharfenberger and Don Azelvandre as Co-program Directors; Herb Schmidt, brother of Ed Schmidt, Business Manager; Steve Van Coops, News Department Head. Determined to place the station on a self-sustaining base, O'Daniel made Carl Beck Advertising Manager.

Regular programming resumed on Monday, October 17, with a schedule boasting seventy-six hours weekly, chiefly comprising popular music. But with the homecoming football game and halftime ceremonies arranged for the previous Saturday, WCXU yielded to the occasion and aired both events. Given the limited coverage during peak hours when students were in the residence halls, the scene was less distinct when the halls were emptied for a football game but saturated with the electromagnetic waves of WCXU looking for a friendly ear.

Faced with morning classes, student broadcasters signed on at 10:00 a.m. and off at 10:00 p.m. Friday closed at 8:00 p.m. Saturday aired from 10:00 a.m. until 7:00 p.m. and Sunday from 1:00 p.m. until sign-off at 10:00 p.m. More than one-third of the announcing staff had registered in the Evening College, among whom was Carolyn Maher, the first female announcer of WCXU. ¹³ The increment from this college is explained by the recent moving from the downtown Sycamore location to the Evanston campus, in September 1960. Clearly, the new site offered better parking facilities, more classroom space, wider diversity of course offerings, and an opportunity to work on WCXU.

Classroom space increased with the new Alter Classroom Building, dedicated by Archbishop Alter himself on December 4, 1960. Thirty-two offices were promptly occupied or, at least, assigned. And classes resumed on February 1, 1961, with a complement of thirty-two rooms for instruction. ¹⁴

On March 3, 1961, the *News* printed WCXU's schedule for the first time:

Chip Hardy, Station Manager, Albers Studio (1961)



Dee Arnet, Mike Harmon (seated), and Dan Kinne, Albers Studio (1960)



Monday through

Friday	— 10:30 a.m.	— 11 p.m.
Saturday	— 10 a.m.	— 7 p.m.
Sunday	— 12 noon	— 10 p.m.

In the same issue, Dee Arnet appeared as the second coed with an air shift, filling the slot on Wednesday evenings from 6–7:00 p.m. Dee had started to work in a Xavier office, December 1959, took courses, and joined WCXU because she liked the experience.

NEW STAFF AND BUSINESS OFFICE

On June 1, 1961, Chip Hardy gave up his position of Chief Engineer, upon being appointed Station Manager, the next youngest underclassman after Ed Schmidt to be given the top position. Immediately he named Leo Heile his Chief Engineer and helped Leo prepare to spend much of his summer, building a new transmitter to improve reception in Alter, Elet, South, and Brockman halls. They hoped for 100% improved coverage in autumn. 15

No doubt, Hardy and Heile had planned specific work on the station during the summer. Evidently Hardy and others had persuaded the Policy Board and John Maupin that officers should be appointed during the summer layoff. Actually there were some disadvantages in spending the month of September in organization and basic problems of getting on the air in October. Banking on the assumption that students so-assigned in the spring would return in the fall, the earlier switchover was preferable.

In late August, Hardy and Van Coops were on campus preparing a business office in the Albers basement. Room #13 evolved from a bit of space 9' x 10' almost contiguous with VonderHaar's office and probably built by the students and financed by VonderHaar. What it lacked in size and decor, it gained in proximity to the on-air studio, as a center for business. 16

The third year of operation began the regular schedule on October 2, 1961 with forty-five members. Station Manager Chip Hardy and Chief Engineer Heile were

Staff and other members, CC WCXU (1961-62)

TOP: (standing) Jerry Sharpe, Jerry Galvin, Mike Cervino, Dale Rothert, Steve Campbell; (seated) Bob Gallo, Steve Van Coops, Chip Hardy, Terry Martina;



MIDDLE: Dan Lynch, Emeran Way, Al Milian



BOTTOM: (standing) Joe Eisaman, Nick Genovese, Sheila Kennedy, Tom Kirk, Jerry Rohrer, (seated) Dan Williams



joined by: Steve Van Coops, News Director; Carl Beck, Advertising Manager; Tim Kelleher, Business Manager; Jerry Galvin, Program Director and also disc jockey at radio station WCXL. 17

Good music, news, campus events, and sports comprised the program, fed into the closed-circuit system by a new transmitter, the contribution of Leo Heile. The acquisition of a new business office had been one of the major steps in plans for expansion and recognition of WCXU as one of the vital organs of Xavier's communication media.

A general staff meeting in December had the effect of decreasing membership by one-half, resulting in about twenty-two active members and officers. Apparently a significant item on the agenda was an ongoing renovation of the studio which had not been fully equipped at its inception in Albers. In January 1962, music racks were installed to accommodate the record library which had just received 100 new LP albums. A *News* item also mentioned additional space for the stock of equipment; 18 but unless that referred to the existing studio and the new business office, its location is not known. It is unlikely that storage space could have been obtained near the transmitter situated on a shelf in the Hinkle garage.

At the same time, plans were announced to place minitransmitters in Marion, Elet, and Brockman halls, so eager were staff members to improve quality of service. For lack of a more challenging topic of conversation, the matter of building and installing small transmitters seemed always ready at hand. And hopes surfaced as to how to obtain a wire service on campus and even how to achieve low power FM, which would equivalently shut the door to closed-circuit campus-only broadcasting.

The *Musketeer '62* yearbook contained the first writeup on WCXU which named the year 1961-62 the best in a four-year history of the station.

AND IN THE 4TH YEAR . . .

As September 1962 faded into October, so vanished any chances that the delay in appointing the manager would be avoided. Finally on November 19, Student Council approved Roger Stroh as Station Manager.

Besides Faculty Moderator Maupin, among the staff officers were Tom Kirk, Advertising Director, and Dave Deiterman, Chief Engineer. Deiterman constructed more powerful transmitters to serve Marion, Elet, and Brockman halls. 19 Reaching Marion Hall was a genuine achievement not wholly appreciated by the Hall Director who eventually ordered the service disconnected because he objected to the quality of music played by WCXU.

Roger Stroh (seated) and Bob Hoffman, Albers Studio (1961)



Station Manager Stroh introduced two original features, one called **CAMPUS NEWS BULLETIN BOARD**, a brief roundup of current campus activities, aired fifteen minutes past each hour. 20 There is no evidence that this ambitious effort succeeded or that it could have, in the hands of student volunteers whose broadcasting efforts were continually interrupted by academic responsibilities.

Stroh's other plan was to encourage student listeners to send criticism, suggestions, and comments leading to improved programing. Human nature being what it is, this invitation to speak one's mind probably generated useful response. A few years later, one manager reserved a portion of Friday evening for airing letters to the manager.

Upon occasion, Manager Stroh could deliver a rhetorical blast such as he aimed at those students he thought should have spent more time with WCXU.

An evident weakness at WCXU is the Communication Arts Department's lack of interest in the station. These students could use the station as a type of working lab. All concerned would profit by the association. 21

For the record, at this date there was no such department, no degree program, and only a few courses which, by a strain of imagining, could be called a viable major in communication arts. The CA department was not formed until 1966 and not approved to offer a major in Communication Arts until the spring of 1967. Just how WCXU was allocated to this new department will appear in the appropriate time frame.

MORE MINITRANSMITTERS

In January 1963, Dave Deiterman again applied his engineering skills, this time to produce three new transmitters destined for Marion, Elet, and Brockman halls.

Supported by the Bell Telephone Company's special radio transmission lines, the new transmitters were expected to increase power and quality of the signal in those residences. ²² With a strong studio transmitter to get the signal to the halls, the booster transmitters had only to amplify the message in each building. Of course, the clue was to have strength and quality at all stages of the closed-circuit system.

Progress fared so well that everybody envisioned extending the network of wires to off-campus housing being promoted by such student organizations as: The Clef Club House, Knights Manor (Knights of Columbus), Sodality House, all situated at this time (1963) in the vicinity of Reading Road, Dana, and Clinton Spring avenues. But before the station had time to become involved, these rented living quarters were disbanded.

As the February 9 deadline for activating the new transmitters approached, the studio equipment declined to function properly. The trouble must have been with the main station transmitter because the station did not take to the air until March 10. ²³ At this time, daily programing lasted from noon until 9:00 p.m. with a sports show at 6:00 p.m.

SCHOTT FOUNDATION GRANT — \$15,000

But the best news was the announcement during the spring that the Schott Foundation, in cooperation with Margot Schott Link and her husband Dr. Joseph Link Jr., were about to make a grant of \$15,000 to renovate space in the Alter basement for radio-television studios. And WCXU would be an obvious beneficiary, thanks to Joe Link and a few other interested supporters. ²⁴

From his undergraduate days at Xavier, Link had been active as a performer on piano and organ and as a promoter of the Clef Club and other campus activities. Later, as a member of the faculty, he continued these interests, even enlarged them. With Fr. O'Connor's approval, for five years he was thoroughly involved with administrative work for the College of Music, the first Cincinnati college to teach radio-television courses for credit.

DR. JOE LINK AND COLLEGE OF MUSIC (CM)

In 1951, the CM appointed a member of the faculty, Uberto Neely, Director of the Radio-Television Department, situated in that part of Music Hall known as Dexter Hall, at 1229 Elm Street. When Neely resigned in March 1953, to become the first General Manager of the new television station WCET-TV, Link was named to succeed him. Link's staff derived almost entirely from part-time teachers who were broadcasters in local stations. ²⁵

Studios and equipment of the CM were shared with WCET-TV, which provided a unique experience for students in internships.

XU AND CM

In 1954, Xavier's Graduate School under Dean Ray McCoy, accepted twelve hours of course work towards the Master of Education degree; and in 1955, Link implemented another program which Xavier approved as an eighteen-hour minor for the Bachelor of Science degree in English. The same year saw the College of Music

merge with the Conservatory of Music, without producing any effect upon the broadcasting taught downtown on Elm Street.

However, while WCET-TV built upon its uniqueness as the first community-owned educational television station in the nation, it became a viable asset capable of attracting professionals. Of course Link had the usual administrative needs of staff, curriculum development, and equipment. One major difficulty arose when WCET-TV decided to accept space offered in the WLW studios from the AVCO Broadcasting Corporation, in Clifton. So in 1959, with the inevitable departure of WCET-TV, the College of Music sold its television equipment to WCET-TV and went to reside with its sister college, the Conservatory of Music, at Oak Street and Highland Avenue.

Under Joe Link's direction, the Radio-Television Department had grown extensively: a larger, capable staff of practitioners; academic and professional "courses in programs involving college degrees at Xavier University; students whose numbers increased from fifty in 1954, to almost 200 in 1959."

It is easy to picture Link returning to Xavier in the 1960's with more than a skein of interest in campus broadcasting and experience with the kind of training programs which colleges were beginning to offer. Add to his interest the enthusiasm of VonderHaar who had just completed his Albers Studio which he shared with WCXU. The studio facilities in the basement of the new Alter building must have screamed for a patron to promote communication arts.

Joe Link's rapport was so effective with Fr. O'Connor, Ray McCoy, Ed VonderHaar, and Fr. Nieporte, S.J. (in charge of space) that when space for a radio-television complex was mentioned along with a program of studies, the support of these administrators was enthusiastic. And with the announcement of the grant from the Walter E. Schott Foundation, the door to construction was already ajar.

As part of the healthful climate that spawned the Schott grant, Chip Hardy had visited Margot Schott Link, in behalf of the studio quarters. In 1963, Chip's senior year, his efforts added to the impression upon officers of the Foundation.

AVCO'S ASSISTANCE

In the summer of 1963, John T. Murphy, President of AVCO Broadcasting Corporation which owned radio station WLW, donated consulting services and materials amounting to \$4,000 for studio construction. For several years, Murphy and WLW-T had been supportive of Xavier University, annually producing a ten-minute film with Fr. O'Connor explaining the state of the University, for possible use by Xavier's Public Relations and Development office. Ray Hendley and Clyde Haehnle, WLW-T engineers, studied the space parcel in Alter Hall and designed two studios, a hallway, and a reception room for the overall complex. ²⁶ Actually one studio 8' x 15' was designated the AM radio station, scarcely large enough for the on-air studio and news room which resulted. These rooms served first as the center for AM operations, then for FM stereo, and finally for the National Public Radio station which WCXU became.

The adjoining studio 9' x 17' became variously a record library, an office, and a production room although the consultants had originally designated this room as an

FM station! The reception room 19' x 23' might have been used for the station's business offices, had it not been assigned in 1966 to the new Communication Arts Department. The hallway gave access from the reception room to both studios. Incidentally, adjacent to the FM room was a large unfinished space 18' x 23' that designers recommended for future television operations. (See APPENDIX I.)

Four inspection windows gave uninterrupted view through both studios from the reception room. A drop-ceiling of Celotex blocks and flushed incandescent lighting fixtures looked down upon acoustic block walls made of plaster and uneven twine molded on the surface of the panels. Multiple electrical outlets were mounted around the base of all walls, covered by large, handy masonite inspection panels. An electrical clock system was synchronized and controlled from a special keyed switch in the reception room.

LINK'S ADDITIONAL SUPPORT

After Link looked at the bare concrete floor of the reception room, he placed an order with the McAlpin Company to carpet the room, advancing an additional \$900 to improve acoustics and decor. He also donated a used upright piano, his admirers being fully aware that he could be prevailed upon to demonstrate his musical skills that were highly esteemed on campus and in the city at large. 27

The academic year 1963-1964 passed on before all the reported developments of the previous several pages could be completed. Terry Osterman, the new Station Manager, Denis Gulino, Business Manager, and Moderator Maupin had much to handle before the move could properly be made to the new Alter studios. First, there was a major debt of \$900 owed to Student Council for expenditures for 1962-63. 28

So in late September 1963, station members sponsored an Armory dance from which they derived proceeds sufficient not only to meet the debt to Student Council but also an additional debt of \$153, owed to the University for work and materials provided by the maintenance department.

STATE OF DISREPAIR OF ALBERS STUDIO

But during this autumn semester, equipment had fallen into such disrepair that some students cancelled their shows rather than chance a breakdown in the single recorder, the sole turntable, the lonely cartridge, or the faulty switches on the control board. 29 A complete explanation, however, should include mention of the business of actual preparation and the stress upon the meager budget.

By October 1963, definite plans were shaping up, President Rudolph Hasl reflected SC's attitude that since considerable expense had accompanied the construction of the studios careful attention should attend the renovation and installation of equipment. To all of this the staff agreed, as it proceeded to consult WLW-T's Ray Hendley about hiring a technician. Hendley recommended Joe Rice, a competent technician, known by everybody in local radio broadcasting for his skill — and his idiosyncracies. Joe worked from late November until the end of January, rewiring, revamping, rebuilding the Western Electric control board, installing used and new units in the Alter Studios. For his six week effort he was paid \$664.00.

Still there was no way to keep the ailing WCXU on the air from Albers, given the

task of wiring new studios, using Albers equipment. So for several months, the station was off the air, beginning in October or November and continuing until February, 1964.

“WILDERNESS TREK” TO ALTER BASEMENT

In January 1964, cautiously steering around semester exams, Osterman, Gulino, Doench, and others helped to transport the station into the Alter basement. Already Joe Rice had opted to work on equipment in the bright clean studios. But racks and albums, a steel case, and a few small pieces of furniture had to be carried across the grass from Albers to Alter Hall. Total resources were not extensive, probably just enough to fill one of the new studios. But they represented an accumulation of basic gear that, taken together, had managed to keep WCXU on the air and would, with patient coaxing and refurbishing, sustain the station during the breathing period leading to open broadcasting, to FM, and to higher power, in the next seven years

In early February, staff officers confidently gave Ed VonderHaar their keys to his studio and the adjacent business office, thanked him sincerely for his generosity and encouragement, and promised to remember him as the station’s “founding father.”

6. SCHOTT-LINK STUDIOS, ALTER HALL 1963

Returning the keys to VonderHaar signaled the end of a month-long debate by members of Student Council on funding WCXU’s move to Alter Hall. The debate resulted in voting a loan of \$1,577.88 for the technician’s work, some new equipment, and incidental items. ³⁰

Once established, the new Schott-Link Studios possessed the following broadcast equipment: 2 — turntables and tone arms; 1 — control console; 1 — microphone; 2 — amplifiers; 1 — FM tuner; 2 — power amplifiers; 3 — minitransmitters; 1 reel-to-reel tape recorder (loan from Ed VonderHaar). ³¹

Before the end of February 1964, the new Schott-Link Radio Studios of WCXU were on the air, with a staff of forty-two enthusiastic members, as the *News* reported in a long feature entitled “Staff Members Lend ‘New Life’ to WCXU.” In it the station was valued at about \$20,000. ³²

The announced program day lasted from 10 a.m. until 10 p.m. on weekdays; 12:30-10 p.m. on Sundays. This eventually was changed from 12 noon until 11 p.m., serving Brockman, Elet, and Marion halls. Program materials included classical music and popular disc jockey shows on a diversified format. One innovation provided the reading of “letters to the manager,” on Friday and Sunday evening. With the installation of transmitters, begun by Dave Deiterman January 1963, coverage would eventually include: Sodality House, Knight’s Manor, Clef Club House, Barracks, Alter Hall Lounge, and South Hall. No wonder Denis Gulino, Business Manager, hoped WCXU could pay its way the following year with fees from advertising and studio services. Indeed, “Despite a long [eight years] and difficult organizational

struggle, WCXU is here to stay.”

In time, a bronze plaque acknowledging the Schott Foundation's primary benefactors Margot Schott and Joseph Link Jr. was mounted on the corridor wall at the studio entrance. 33

The succeeding months of March and April allowed time for normal adjustment to new quarters, revamped equipment, program changes, settling of business, and dreaming. Moderator Maupin's annual report reviewed financial matters: the payment of the \$900 with loan proceeds from a dance in September; the \$153 debt; the nearly \$1,600 loan from Student Council; and the balance as of May 1, 1964, of \$128.00, after costs of operation for the month of May had been deducted. WCXU had been entirely student financed, apart from the gift of the Schott Foundation, the engineering and consultation fees, and the contributed services of the University's Maintenance Department.

In the same Report, Maupin described future plans which included:

2–minitransmitters for the Barracks and Husman Residence Hall [the latter was completed in 1965]; and Sodality House and Knights Manor [neither of which ever received WCXU's service]:

An advertising staff [then in process of formation] to make the station self supporting, 1964–65;

Attempt to broadcast to other local college, provided they would invest about \$75 in transmission facilities.

FALL 1964

In October 1964, WCXU took to the air after the usual summer layoff, with Ed Keenen Jr. who would be Station Manager for two academic years. Moderator Maupin's faculty office was still in South Hall where other faculty instructors were situated, no handy telephone connection existing between Maupin and the station. However, with a university budget of about \$600, he planned a seven-day per week program. By December, Keenen announced that sixteen of thirty-six station members were taking courses in communication arts. 34

From its earliest days, persistent complaints about WCXU's signal touched its availability and its poor quality. Invited to answer these criticisms in Dick Grupenhoff's column, Maupin explained the station's overall objectives and how success is not always to be measured by a yardstick of tangible progress.

Further, FCC regulations limited signal strength to the campus building served by individual minitransmitters. There were and always would be technical problems for a small student-operated carrier-current station with used equipment that needed engineering care as much as Johnnie needs milk.

Serving four buildings (Brockman, Elet, Marion, and South Hall) involved multiple transmitter installations, careful wiring connections, regular inspection, and servicing. To the existing network was soon to be added the University Center Building (under construction) and Husman Hall (still in planning). Also, facilities were to be installed in the Fieldhouse for broadcasting basketball games. In his Report, Maupin indicated that long-range planning included installation of an FM station with a twelve-mile radius. A few years earlier when some students suggested obtaining an

FM license, the whole idea was treated of little value. ³⁵ Certainly one other aspect was becoming evident: the students of communication arts, especially of radio-television, would chiefly use the facilities.

AUTUMN 1965

When Ed Keenan Jr. began his second autumn as Station Manager, 1965, he had a budget of \$600 and a first-class radio-telephone licensed engineer Jay Adrick. Adrick had transferred from an electrical engineering program at the University of Cincinnati to Xavier, to work in production and engineering on a free-lance basis. His engineering skills and dedication brought the station up to new heights of low-power FM, then high-power with stereo, up to 1976 when Dr. James C. King, current General Manager, succeeded Fr. Larry Flynn, S.J., General Manager and Chairman, Communication Arts department.

But in September 1965, preliminary work on plans for the new campus buildings was the daily order. With the third week of October established for returning to the air, other details concerned such business as:

- XU football and basketball reportings;
- Advertising by clubs and other organizations;
- Professors giving seminars and course reviews;
- Customary music, news, and sports;
- Broadcast day: 11:00 a.m. until midnight;
- Broadcast week: 100 hours.

On October 31, 1965, the University Center Building was dedicated, becoming another outlet for the station's messages. And on November 28, 1965, Husman Residence Hall (capacity: 292 male students) was blessed and added to residence halls served by the station.

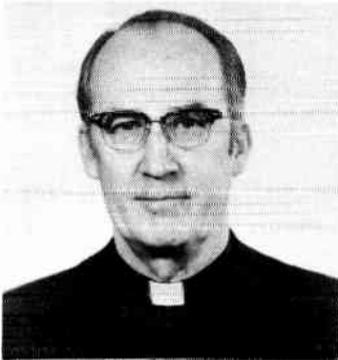
ON THE PARKWAY was a taped program, created in December, 1965, by Ed Keenan and Bob Desautels, especially designed to inform the metropolitan listeners of WKRC on Sunday mornings, at 6-6:30 a.m. about Xavier University. This was one type of service VonderHaar had intended his Albers studio to supply. He probably had agreed to help WKRC fill its commitment to public service, often rendered by commercial stations at a very early hour on Sunday morning. From 1965 until about 1974, ON THE PARKWAY was prepared weekly at WCXU, played on WKRC, and afterwards on WCXU. Subsequent directors of the program were Jay Adrick, several students, and finally Linnea Lose (1977-1979) of Xavier's Public Information Office which returned it to students. After a year it was removed from the schedule permanently.

Typically the second semester witnessed a smaller membership, owing to pruning and lack of interest. Not so in January 1966 when forty-five students formed the largest roster to date. ³⁶ In a reflective frame, Ed Keenan coined for WCXU the appropriate tag "The Voice of Xavier University." Keenan had served as head for two years and was rewarded with the prestigious James D. Shouse Award of the AVCO Broadcasting Corporation for outstanding academic and co-curricular activities in the radio-television broadcasting arts, for 1966. ³⁷

By the end of the semester, efforts to obtain advertising prompted Mr. Maupin to declare the year 1965-66 one of the best yet. So pleased were some students with obtaining one national account with TWA that they were sure the following year would be even better. 38 But with a combined capacity of only 692 students in all residence halls in 1965-66, even if all students tuned in WCXU and were potential customers, national advertisers were not likely to rush to Xavier's closed-circuit station.

CHAIRMAN AND DEPARTMENT OF COMMUNICATION ARTS (CA)

On September 1, 1966, Father President O'Connor appointed Fr. Lawrence J. Flynn, S.J., Chairman of the Communication Arts Department which was officially instituted on this day. Having received his early collegiate training at Xavier and taught for ten (1956-1966) years at Milford Novitiate then the Jesuit seminary-college of Xavier University, Fr. Flynn was familiar with the University and certain attempts to generate a communications program, staff, and lab equipment.



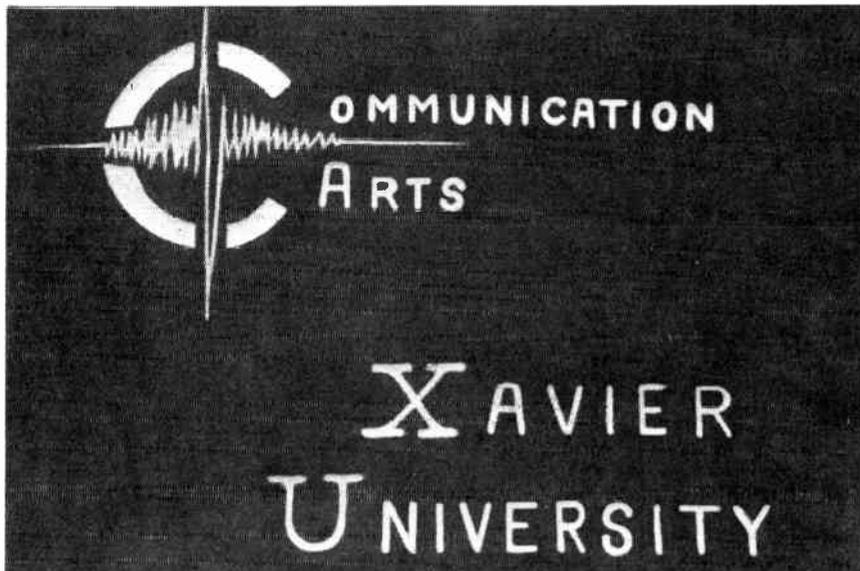
Fr. Flynn, S.J.



Fr. O'Connor, S.J.

In the autumnal weeks preceding the station's opening, the new Chairman spent many hours on mundane matters like office space, a desk, a file case, telephone service, and numerous questions, such as, who is in charge of what?

Certain administrators agreed that since the Audiovisual Center, begun by Charles Vaughn as a part-time instructor, had been assigned to the reception room in the Schott Radio-Television Complex (B-11), that is where the Communication Arts Department (CA) should be situated. Following Vaughn's departure to WCET-TV as General Manager, the CA department assumed responsibility for the AV Center, sharing the services of Pat Maloney, secretary-clerk of the AV Center, with the Graduate School office in which she worked more than one-half of her time. Actually WCXU was not effectively using the reception room. Or at least the space committee under Fr. Nieporte, S.J., was not aware of any conflicts when it made B-11 the CA/AV Center office and left the new department to settle a clash with station



Pat Maloney, secretary-clerk of
CA/AV Center



members over rights of ingress/egress. But there was no hassle except from an occasional ruckus by some students who noisily flopped over one another in trying to talk to Pat Maloney. When a group became too ardent, the Chairman politely invited them to go into the studios where they could better announce their enthusiasm to campus colleagues.

The advent of CA into the station's reception room did emphasize the station's lack of office space. In reality, on the other side of the studios was room B-12, originally designated for the use of television but currently retained by the Graduate School for small classes. Although this room was a projected site for media expansion, obtaining it could be more favorably accomplished by the new

department. This is what happened in December 1969.

Gradually the relationship intended by Xavier administrators between the CA department and related student activities would become clear. Sharing the CA curriculum, in terms of teachers of specialized areas who would also handle the student activities, had begun but needed time to develop. Broadcasting would become a popular academic area of concentration within the CA major. WCXU offered the lab experience which was needed for further studies and a professional career.

After the preliminaries of arousing the station from its annual summertime siesta, Bob Spencer, Station Manager, threw the switch on October 2, 1966, to commence the ninth year of closed-circuit operation. Mr. Maupin had returned as Moderator, Jay Adrick again as Chief Engineer; Andy Chwalibog was Program Director. 39



Mary Cissell and Alan McLaughlin, Studio A., CC WCXU (1967)



Staff, 1966-67 (standing)
2nd row: Mike Smith, Jay Adrick, Les Czernik, John Weller
1st row: Jim Grinnin, Bill Peters, Bill Rink, John Weller
(seated) Andrew Chwalibog, Marie Bourgeois, Bob Spencer

Top left, Members, 1966-67 (standing) 2nd row: Steve Stieritz, John Defeo, Mark Henne, Paul Reltenbach, Don Dal Ponte, Pete Fitzgerald, Mike Masterson, Mark Caution
1st row: John Cunningham, James Heileman, Jim Hosko, Ray Pelzel, Joe Meale
(seated) Mary Ann Maupin, Mary Cissell, Barb Habig

Programing aired from noon until 11:00 p.m., reaching all residence halls, the University Center Building, and two new locations in Alter Hall, the Student Lounge and the Women's Lounge.

At a pep rally on the night before the annual UC vs XU football game, a first-ever event occurred. WCXU joined with UC's carrier-current campus station WFIB, to carry the festivities from 7-11:00 p.m. on both stations. 40

When the CA major was officially approved on April 27, 1967, the station equivalently received a shot of adrenaline in having a department to back it and an

emerging academic program with students eager to combine broadcasting courses with practical experience. Even the CA office staff sensed an air of fellowship as it took a few months to consolidate its business operations in the new office next to the on-air studio. At first, office equipment of CA and the AV Center was spread over the office space. Soon the need for privacy commandeered partitions that formed three small offices for the Chairman and two colleagues and created a reception room for Pat Maloney's office.

When classes resumed in September 1967, John Maupin accepted the Chairman's invitation to quit South Hall and occupy the CA office next to the glass panel through which Maupin could view radio performers. Critiquing performers, consulting with station personnel, and planning other business significantly improved, due to this office change.

7. TENTH ANNIVERSARY December 10-15, 1967

CINCINNATI, OHIO, FRIDAY, DECEMBER 15, 1967

WCXU Celebrates Tenth Anniversary Week

s radio early days of broadcasting hap- improvement in the operation. Better Building and Maintenance, Mr. perso-
h anni- nened on February 16, 1959. It transmitters have been installed.

In this tenth anniversary year of 1967, John Weller assumed the controls of the Station Manager. With the continuing engineering assistance of Jay Adrick who was also Program Director, the station doubled the transmitter power in all residence halls and improved quality with better microphones. A new Ampex tape recorder was ordered, the station's first professional machine which allowed Mr. Maupin to return the Ampex he had borrowed from the Speech Arts Lab in Alter B-2. Plans called for the early construction of a new production studio in the adjacent room originally designated as the FM station. 41

In cavalier fashion, some station members offered to share their signal with students of Mt. St. Joseph College-on-the-Ohio, in Delhi. The "mounties" warmly accepted the offer, even agreed to pay the line charges collected by the Cincinnati Bell Telephone Company for delivering the signal from WCXU. But distance and the strain on equipment made this experiment unfeasible so it was abandoned after a short time. When a similar situation smoldered at Edgecliff College, those students eagerly accepted the terms. However, an official on their campus forbade such potentially "dangerous" influence. Could it be that her fear grew out of a menu featuring large portions of rock music? Possibly, but by January, 1969, WCXU was sending its wired signal there, with official approval.

The tenth anniversary celebration was highlighted within the week of December 10-15, 1967. During programmed activities, disc jockeys played ten recordings each hour without interruption. On Friday night, December 15, WCXU sponsored a mixer in the Armory, from 8 until 1:00 a.m. many of the station's DJ's and friends attending. A rock band helped to get the adrenaline flowing. 42

The *News* reported the above facts in a feature entitled "WCXU Celebrates

Tenth Anniversary Week,” an important source on the first ten years of the station. After reviewing those beginnings, most of which appear in these pages, the anonymous writer gave deserved recognition to the following:

Mr. Ed. VonderHaar, Vice President of Public Relations;
 Fr. Patrick Ratterman, S.J., Vice President, Student Affairs;
 Fr. Richard T. Deters, S.J., Dean, Evening College;
 Dr. Joseph Link Jr., Professor of Economics;
 Fr. Lawrence J. Flynn, S.J., Chairman, Communications Arts;
 Mr. Jack Pfaffinger and Thomas Stadtmiller, Business Office;
 Mr. Charles Roeder, Building and Grounds;
 Mr. Thomas Young, Director of Information Services.

To which ought to be added mention of:

Faculty moderators of WCXU;
 Capt. Edward H. Metzger Jr., ROTC;
 Capt. Paul Fleming, ROTC;
 Mr. John Maupin;
 Station managers (See PERSONNEL, APPENDIX C.)
 Other officers and format directors and other members.

CAMPUS WIRE SERVICE IS NEWS

On April 5, 1968, a teletype printer was installed by the United Press International wire service, bringing news and other features to the station over telephone wire. It was the first on campus. Actually it recalled one of the earliest models marketed. It was large, heavy, and noisy. It pounded out signals, rang the alert bell, and at times even pranced across the room, victim of its own pounding. In time, it was enclosed in a small closet, to reduce noise in the broadcasting area. But WCXU now had its own wire service, courtesy of Robert Joseph of Columbia Oldsmobile who paid the \$43.00 per week rental charge, until the station signed off in May. Students relished the professional touch provided by wired news; but as time disclosed, keeping the news feature was a costly undertaking.

In the spring of 1968, a program emerged from discussions by station officials and members which tackled perennial problems of station ownership, organization, responsibilities, authority, and duties of upper staff members. The Policy Board previously mentioned when Student Council (SC) made loans to WCXU had been a useful first step. But this board involved only one member of SC and the Station Manager; both students lacked adequate broadcasting expertise needed to treat specialized situations that were becoming more complicated, more numerous.

The notion developed that a policy board embracing some University administrators of wider experience, should be responsible to the President alone. On it would also serve the chief student officials who ran the station.

THE CHARTER OF WCXU-AM

A Charter Review Committee, comprised of two station officers, the Manager

and the Program Director, and two University administrators, the Dean of Student Affairs and the President of Student Council, drafted a proposed charter which was submitted to the Policy Board on May 8, 1968, discussed, and accepted the same day.

This "Charter of the Xavier University On-Campus Radio Station WCXU-AM" designated the following offices as comprising the Policy Board of WCXU. The incumbents (1968) are listed within parentheses.

Student General Manager, Chairman (John Weller)
 Chairman, Communication Arts (Fr. Flynn)
 Dean of Men (Pat Nally)
 Vice President, Public Relations (Ed VonderHaar)
 Faculty Moderator (John Maupin)
 Student Program Director (Bill Rink)
 Student Chief Engineer (Jay Adrick)
 Student Business Manager (John Frazier)
 President, Student Council (Robert Joseph) 43

Finally, the question of station ownership was settled in favor of Xavier University. The station, stated the Charter, is "managed and operated by students as an organ for campus communication, information, and entertainment, serving also as a training medium for qualified students interested in a broadcasting career."

"The station shall have a definite chain of student command. The faculty moderator shall ordinarily act only in an advisory capacity." Both statements indicate that the students expected to possess full control, a viewpoint that prevailed in many student activities in the 1960's. But within one year, as efforts tended toward FM broadcasting, the imprudence of leaving major decisions on highly technical business in the control of relatively inexperienced personnel was obvious to those engaged in the operations.

Still, the Policy Board as constituted was an important instrument for improving administration on all levels.

UNIVERSITY PRESIDENT

CA CHAIRMAN		DEAN OF MEN
VP, PUBLIC RELATIONS	POLICY BOARD	PRES., SC
FACULTY MODERATOR	GENERAL MANAGER	
CHIEF ENGINEER	PROGRAM DIRECTOR	BUSINESS MANAGER

"The General Manager has responsibility and authority for overall management as coordinator, answerable to the Policy Board.

"The Program Director is responsible for content, scheduling, and production of all programs, secondarily responsible for all programming.

"The Chief Engineer shall be a qualified radio engineer, employed specifically for installation, maintenance, expansion of physical and technical equipment.

"The Business Manager has charge of finances, advertising contracts, withdrawal of funds according to established budgetary procedures of the University.

"The General Manager is elected by a two-thirds vote of the Policy Board, five being a quorum for conducting business. He shall appoint the other student officers.

His term extends from June 1 to May 31, and his election occurs at the annual spring Policy Board meeting.

“The station will be ‘upheld’ by a University budget, and some income from advertising will go towards replacing equipment, some to the University’s general fund, the amount being subject to appraisal annually and adjusted with approval of the Vice President of Finance and the WCXU Policy Board.”

John Weller, General Manager, deserved credit for painstaking assistance in the formation of the Policy Board of WCXU (1968). As the outstanding Xavier radio student, he won the James D. Shouse Award for 1968.

When classes resumed in 1968, WCXU was implementing its new Charter adopted on May 8. So Bill Rink, who had been Chairman of the Charter Review Committee, was elected Station Manager. He promptly appointed his staff on which John Palazzolo was Program Director; Jay Adrick, Engineer; John Frazier, Business Manager; and David Schackmann, Sales Director. 44

The program day spanned twelve hours and must have included a high concentration of rock music, for the *News* reported that WCXU was “the first progressive rock AM station in Cincinnati.” 45 The CA Chairman judged the emphasis on rock sufficiently startling to write, in his Annual Report for 1968-1969 to the President, “There is too much ‘rock’ music feeding the dorms.” 46

Airing home basketball games on the station encouraged its members and created interest and appreciation among students in general. The Marquette-XU basketball game was provided live from Milwaukee by two station members who, with their caddy and other baggage, handled engineering and play-by-play reporting. Underwriting fees paid the cost of their trip and telephone line charges. There was even more interest when baseball games were broadcast from the diamond across the Parkway.

In the spring of 1969, the Space Committee finally acted favorably to the CA Department’s application for Alter B-12 and assigned this adjacent room to the department, pending the completion of the Hinkle Hall renovation for faculty offices, funded by a grant from the Kresge Foundation. The additional room in the radio complex was welcomed as a center for staff meetings and equipment storage, at a time when choice gossip at WCXU was about converting to frequency modulation (FM) broadcasting.

Of the many surprises following the CA Department’s agreement with WCPO-TV to take over that station’s original studios on Symmes Street for an academic television training program, was an offer to lease or give Xavier an FM transmitter. “Whitey” Wilson, Supervisor of Engineers told Jay Adrick that WCXL-FM would probably be phased out and that the transmitter would become available for \$1.00 or as an outright gift. The news was good enough to start rumors and discussions about converting to FM.

In a “Non-commercial FM Radio Proposal,” dated May 14, 1969 and sent to administrators, the CA Chairman detailed the prospects of getting a stereo FM operation going at an initial cost of about \$2,000. The WCXU license for 10 watts which allowed commercial operation would have to be relinquished. In no way could Xavier officials then envision operating a commercial station with full-time engineers

and a staff of four-five professionals, all paid workers. Still, some equipment would possess a carryover advantage. The transmitter would come free; the 906' high TV tower beckoned from the mound next door; the staff of unpaid students was eager; and the opportunity for an educational station to air discussions, news, XU sports, cultural events, as well as improve relations in the black community surrounding Xavier, was stimulating, to say the least.

However, the Scripps-Howard Broadcasting Company, corporate owner of WCPO-TV, and WCXL decided to sell the transmitter for whatever they could get. They could not reasonably be faulted, having already given Xavier more than \$60,000 worth of television equipment in the Symmes Street location. They might sell or give away the transmitter, but they retained the license to operate station WCXL.

B. LOW-POWER BROADCASTING 1970-1976

Enthusiasm was too intense to be stifled by not inheriting WCXL's used transmitter. Almost immediately, John Maupin submitted to the Xavier Board of Trustees a request for approval to scout out an available frequency and to obtain funds to convert from closed-circuit AM to open-circuit FM.

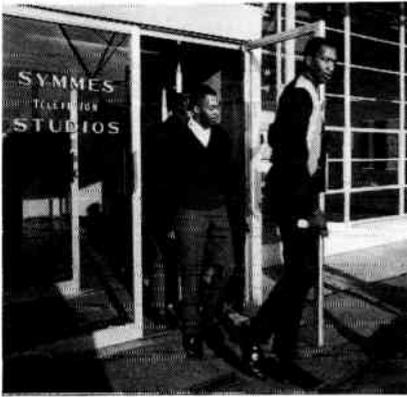
On June 27, the Board unanimously approved Maupin's request. Sensing approval on June 26, he phoned Martin Levy, Chief of Broadcast Facilities Division at the FCC headquarters in Washington. In reply, Chief Levy sent a careful evaluation of six frequencies, indicating that 91.7 MHz appeared to be the best available in Cincinnati. He calculated that a "medium power station could be operated on this channel without involving objectionable interference." 47

Mr. Levy's terms "power" and "interference" had more impact on Xavier broadcasters of closed-circuit WCXU than he realized. From the outset, WCXU had struggled to increase power, finally reaching a maximum of 200 watts at each of four stations in the system serving residence halls and any other site where a mini-transmitter was installed.

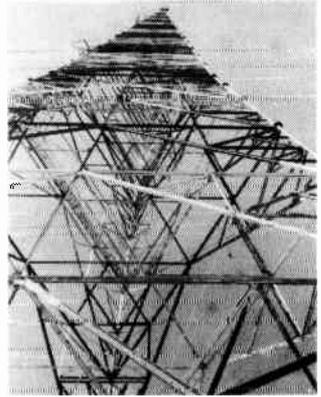
But each transmitter required maintenance and repair. Each posed transmission problems that magnified the chances of interference. Quality depended on first-rate equipment and continual top-notch conditions. The elements of unpredictable performance, constant vigilance, and the disappointing awareness of sending a message down a closed system rather than "broadcasting" it made the time suitable for genuine broadcasting over the airwaves.

ADRICK TO NAVAL DUTY; REPLACEMENT: BILL EGGERDING

The many hours of expertise which Jay Adrick had generously spent for WCXU and Symmes TV Studios, during his collegiate studies, were temporarily suspended when he graduated in June, 1969 and almost immediately as a reservist entered the U.S. Navy. Both before leaving Cincinnati and during two years of active duty, he continued to plan for the FM operations and the day when he expected to return to Xavier as a faculty member. Meanwhile, Bill Eggerding, a free-lance engineer, given the highest rating by Adrick and others, replaced Adrick as Technical



(lf. to rt.) Steve Reece and Bob Quick leaving XU's TV labs where WCXU-FM's transmitter operated since 1970



WCPO-TV's tower has supported WVXU's antennas since 1970

Director of the television studios with some duties touchings WCXU. Bill primarily handled television engineering matters and then those for the radio station as they related to the purchase of equipment, application for license, and installation.

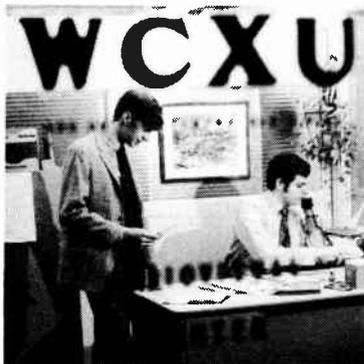
Xavier's FM transmitter and audio peak limiter with WCPO's approval, were to be situated in one of the storerooms of the TV complex. For sidemounting the antenna on the TV tower, Supervisor Wilson referred Maupin to General Manager Bob Gordon. On July 15, in his usual magnanimous manner, Gordon approved the mounting of a two-bay FM antenna at the 200' level on the tower and wished all success in the endeavor. Campus radio offices, the Schott-Link Studios and other equipment would continue to function on campus, a telephone line connecting the studios with the transmitter in Walnut Hills. For efficiency, a broadcasting transmitter should be situated at the base of the antenna, but the studios need not be closer than a telephone connection to the transmitter.

CONSTRUCTION PERMIT FOR 91.7 mHz

The application for a construction permit (CP), preliminary to obtaining a license, included the usual data on: purpose, objective, and program policies; ownership; engineering; exhibits; descriptions of staff, facilities, and equipment; map coverage anticipated; antenna chart with tower dimensions; and other details.

In this application, John Maupin requested channel 219, frequency 91.7 mHz, utilizing a 10-watt Gates transmitter with effective radiated power of 11 watts resulting from the use of an Andrews Heliac two-bay antenna. This document, containing proof of notice that appeared in local newspaper, was recorded in Washington under date of August 18, 1969. Filing completed the first stage of the licensing procedure. The CP was expected in October.

The excitement of these summertime activities had been lost on station members home on vacation. But when Dave Schackmann opened the first meeting, reading some major announcements, chatter poured forth. Reactions were highly



Dave Schackmann telephones messages from WCXU/CA office (1969)

enthusiastic; discussion was appropriate; twelve hours of programing, as in the previous year? a format basically top-forty tunes? perhaps a progressive rock slot once a week? what of the teletype and prospects for underwriting, to pay the rental fee? 48

The CP did arrive, dated October 30, 1969, and indicated that work must commence by December 30 and be completed by June 30, 1969.

In mid-December, Fr. Besse, S.J., Chairman of the Space Committee, delivered a memo to the CA Chairman, indicating that Alter B-12, the large room adjacent to the radio complex, was being assigned to the CA department for such use as CA determined. 49 The room's ready access to WCXU had invited its use for staff meetings and the storage of equipment. But several months would pass before serious attention could consider renovation that eventually was to provide a production studio and a student business office.

During the Christmas holidays, the deadline occurred for commencement of construction, highlighting the completion date of June 30, 1970, just six months hence. No trouble conforming with this since construction had started. Meanwhile, Maupin scratched his head and tried to uncover sources for funding construction cost.

WCXU, VOICE OF XAVIER UNIVERSITY, BECOMES WVXU

As spring released fresh buds on campus, the FCC notified WCXU that these call letters were objectionable, with respect to local licensee WCXL. Washington attorneys indicated a "phonetic similarity" that would, they said, cause confusion to listeners. Several safe alternatives were suggested by these agents, among which the letters WVXU best fitted Ed Keenan's tag, "The Voice of Xavier University," and pleased everyone. During the next several weeks, the WCXU staff notified a score of stations about the choice and awaited confirmation which arrived on June 8, 1970.

J. RALPH CORBETT FUND

Toward the end of April, John Maupin became uneasy at not yet having funds and discussed the situation with the CA Chairman who proposed a meeting with Ed

VonderHaar. In early May 1970, they went to Ed's Sycamore House office to consider options for underwriting the project, among which they sought approval to appeal to likely alumni or benefactors. VonderHaar firmly rejected this request to tap University resources, leaving the problem as large as ever. However, a few days later he met the Chairman on campus by happenstance and fortuitously suggested applying for the residue of the J. Ralph Corbett Fund, established at Xavier for the performing arts.

On May 4, 1970, the amount of \$7,885 was transferred to WCXU's account, following an earnest request. This transaction depleted the \$50,000 Corbett grant. In doing so it made feasible the purchase of equipment, rigging of the antenna with cable, installation of the transmitter and audio peak limiter, and the completion of the new production studio. 50

During the detailed business of licensing, Dave Schackmann, Station Manager, and Harry Traynor, Program Director, gave outstanding support on various levels, not least of which was running the station efficiently. As a senior, Schackmann distinguished himself by leadership and other expertise. In May, he received the James D. Shouse Award of the AVCO Broadcasting Corporation, for 1970. 51

On May 8 and 14, Maupin ordered all equipment, unaware of the gathering clouds of a crucial delay that would certainly crowd the completion date of June 30. Anxious messages flew to and from Quincy, Illinois from which the Gates Radio Corporation had shipped a used transmitter — by truck. Somewhere between the cities, the suitcase-size 10-watt transmitter, ironically termed the “exciter” stage of a large transmitter, was LOST for six days.

Prudence suggested requesting an extension of the June 30 deadline which was initiated on June 17 by an application to the FCC for additional time. The application mentioned completion of the studios but cited the difficulty of funding and the delay affecting rigging and installation. However, it anticipated compliance by July 30. 52 The FCC responded on June 20 extending the date of completion to September 1, 1970.

In a letter to Bob Gordon, General Manager of WCPO-TV, the Chairman thanked this kindly benefactor and wrote: “. . . we have surmounted the usual difficulties and now expect to be on the air with a limited broadcast schedule next month.” 53 The upcoming month was August, and the limited schedule meant that equipment had arrived and been installed in WCPO-TV's storeroom at the base of the tower. Rigging was completed, telephone wires to the campus were ordered, studio equipment was modified for FM transmission at the minimal power of 11 watts, and a new studio in the Schott-Link Radio Television Studios in Alter Hall awaited the announcer.

1. WVXU, 10 watts August 5, 1970

WVXU-FM ON THE AIR

On July 31, the FCC wired approval, and the new station proceeded to broadcast a two-hour weekday program designed to give listeners something different in interviews, discussions, readings, and campus news. 54

The Premier Grand Opening occurred as planned on Wednesday, August 5, at 12:03 p.m. The CA Chairman was asked by Maupin to sign on the new station and give identification and orientation, thereby being the first person heard on Xavier's open broadcasting station. Bill Eggerding supervised transmitter operations; a few students stood by and played music, gave station breaks every thirty minutes, and eventually signed off at 2:00 p.m.

This totally new gamble in broadcasting taxed student personnel which was largely on vacation, except for a few local interested college boys. So Maupin had prudently devised a two-hour per day program, five days weekly. The new WCXU-FM operation had only four weeks of activity before classes would resume. In this special year, the station would be functioning when classes opened, with improvements coming shortly.

Before mid-September, under leadership of Harry Traynor, Station Manager, the program day had expanded to a 1-7:30 p.m. schedule, ". . . to educate with interest, its aim being to inform, stimulate, convince, or to activate in an interesting manner. Programs will emphasize 'talk' and 'live' radio with segments of good music, designed to elevate tastes and standards of the campus and off-campus listeners." 55

This was Maupin's statement of policy as it touched some sensitive areas which over the next two years, caused considerable student criticism of his manner of supervision. 56



Harry Traynor Jr., Studio A, WVXU-FM, 10w, (1970)

As an educational, in contrast to a commercial station, WCXU-FM could accept no advertising, a reversal of the former status in which with almost no listeners the station could receive advertising. Football and basketball games were a regular feature, except when away-games did not muster sufficient underwriting to pay telephone line charges and the expenses of two travelling students who did engineering and play-by-play announcing. Since the teletype machine had not been budgetted, this important instrument for news disappeared. Underwriting was not attractive because the coverage extended over an area with a three-to-six-mile radius at the WCPO-TV tower in Walnut Hills. The XU campus is about two miles from this central position. Xavier broadcasters hoped that a novel program with 14-minute segments of live talk, alternated with equal amounts of uninterrupted music, would eventually catch listeners.

FM LICENSE AWARDED — OCTOBER 1, 1970

On October 1, 1970, the FCC assigned the license and apparently stimulated a deeper interest in all areas of operations. Students appreciated the development of FM low-power broadcasting even if it boasted a minimal effective radiated power of only 11 watts, scarcely sufficient to light a bulb to read by! Why, the station would be lucky to reach anyone at all! But it did!

In November, the *News* printed a small feature declaring that FM programs would present educational features spiced with good music. It stated that Maupin hoped the station would be an educational medium and that "it would elevate the tastes of its listeners." 57

GOOD MUSIC . . .

Having spent the previous year surrounded by rock programs on WCXU, many students reacted unfavorably to Maupin's interpretation of "good music." And they disagreed with "evaluating tastes" to a subjective level they did not appreciate. As one student said, "good music is open to interpretation." 58 Said another, ". . . the term 'educational' has to be applied to WVXU. What audience do we seek to reach?" He also thought that "educational" in the sense of "learned" would not work at WVXU-FM. 59 Students did not object to classical music, but they resented being denied the many facets of rock music. And Maupin's efforts to tape the music he liked and pass it along as a staple were not popular. Students thought he was too inflexible, almost totally in command, and unwilling to accept suggestions. 60

Classical music passed into and out of programing, depending on the availability of an enthusiast. Greg Picciano who was a regular in February 1971 had a one-hour program on Monday and Thursday afternoons. 61 During his four-years at Xavier, Greg did a weekly classical hour and even influenced other students in succeeding years.

FREEBIES: FM ANTENNA AND RCA TRANSMITTER

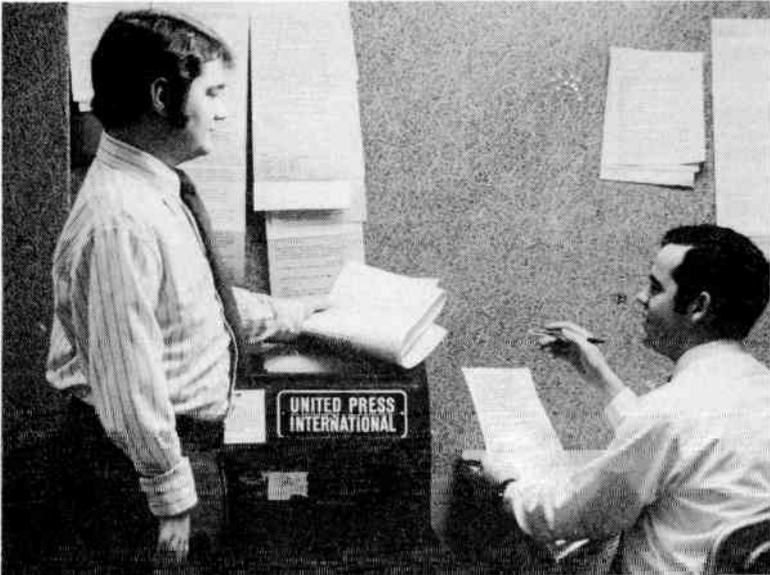
In the spring of 1971, Jay Adrick brought to WVXU-FM some significant gifts for future use. From Mobilcom and WWEZ-FM, he obtained an 80' Gates cycloid 8-bay FM antenna for an eventual increase in power. After this antenna had been dismantled at roof level on the Vernon Manor Hotel, Jay stored it on the WCPO-TV parking lot, for the day when it could be installed. Replacement value was about \$9,000; then current value: \$3,000. This acquisition prompted WCPO-TV to donate 500' of Andrews transmission cable worth \$2,500. Officials of WCPO-TV verbally agreed to reserve a position for the Gates antenna at the 450' level. Rental for this concession was estimated at \$200 per month; but the television station had no intention to charge for this favor.

Also, a 3,000 watt RCA FM transmitter, owned by WLW but recently retired from use by WGUC-FM, was offered to Adrick. 62 Replacement value was put at \$14,000 by Adrick; current: \$4,000. At this time since there were no immediate plans to increase power, this transmitter was never actually claimed by Xavier.

Tom Fischer became the "Student Staff Head," as Maupin called the Manager, in September 1971. Tom oversaw the station's weekly program of seventy hours



Tom Fisher and Tim Martin (seated), Music Library, WVXU, 10w. (1971)



Tom Fisher "stands" for the news, WVXU, 10w, (1971)

distributed over seven days, from noon until 10:00 p.m. 63 After the annual summer layoff, regular programming took several weeks to shape up, what with student shifts planned around classes and newcomers to be trained chiefly by the buddy system. The roster held steady at forty members plus the officers of departments.

Before the first semester was one month old, the UPI teletype was restored at a cost of about \$43 per week on a nine-month educational rate of \$1,500.

During the year, home football, basketball, and baseball games were carried. So Sports Director Tom Stevens and his crew eagerly plunged into remote operations from the three different sports arenas. This necessitated: rental of phone lines; setting up a temporary engineering post to relay the message to the Schott-Link Studios; coordinating the station with remote service; getting news programs, promos, and music ready; and effecting a smooth broadcast. Mr. Maupin ordered the lines and supervised policy, but Tom Fischer and his staff officers handled the crews and training of personnel. Using a regular schedule, Maupin critiqued on-air performance which involved him in an audio diet of WVXU-FM on campus and at his home. Courses in diction and announcing are essential, but practice is crucial for an aspiring collegiate broadcaster. An inexperienced performer needs coaching to develop skills effectively.

UNIVERSITY RADIO COMMITTEE (1970)

The University Radio committee was the successor of a committee appointed by Fr. President Mulligan to discuss the onslaught of television, from 1965 to 1970. When Jay Adrick joined the teaching staff as Instructor and Director of Television in 1971, the committee's emphasis changed to matters concerning WVXU-FM. Certainly the station needed professional input and the support of a university committee. Usually, this met several times a year, depending on the need to discuss



Greg Picciano (left) and Annette Luebbe with Dave Hayes (background)

plans and procedures.

In December 1971, John Maupin, Chairman, held a meeting which discussed problems of underwriting for sports programs, campus response, participation by faculty, and improving the signal. Annette Luebbe, Recording Secretary of this meeting, highlighted one matter; "WVXU has been off the air four times this year because of technical difficulties."⁶⁴ The committee was helpful in collecting ideas from interested faculty, students, and invited guests and then in drafting resolutions to accompany the annual report. And increasingly this committee would give much assistance in planning to increase power that came in 1974 and again in 1976.



Guy Hempel receives Shouse Award from Charles Murdock, AVCO, Jay Adrick (right) representing Xavier

Guy Hempel, Production Director, brought new emphasis to studio productions of all kinds. His department was responsible for 25-30 hours weekly spent on producing spots, music on tape, voice-over messages, promotionals for the station and other campus organizations. For two registration periods, spots to boost registration were written, produced, and delivered to twenty commercial stations as public service announcements. Dean Helmes of the College of Continuing Education paid for materials since he was a chief beneficiary of the promotion.

In the late spring, progressive rock was introduced in a new slot, from 10 p.m. until midnight. Response on campus was evidence that some listeners wanted it, even

if it was played in the late evenings.

Also in the spring, Greg Holtz, an English major, hosted his "Polka Express" on Monday evening at 6:30 p.m., a lively hour of music and appropriate comment. ⁶⁵ Greg had imitated the style of his father who was successful with the prototype in Cleveland, Ohio. Greg continued his program until he graduated.

The station's sports department under Tom Stevens took on the airing of the AAA High School Basketball Tourney, going from one local high school gym to another for a full week, then to the semi-finals in Dayton. When a commercial station sensed Elder High's chances in the finals in Columbus, it announced it would cover the event. So WVXU-FM retired from the unequal competition. Elder High helped to underwrite the costs which were sustained by various underwriters. Exclusive coverage of the Tourney in Cincinnati brought many listeners to the station. About 300 phone calls conveyed appreciation to the station during the tournament, some coming from people who had never before heard of WVXU-FM, or even of Xavier University.

Before WVXU-FM signed off on May 19 to close the academic year, a few significant occurrences took place. There had been weekly staff meetings, an achievement of importance. Twenty-seven members had acquired their FCC Third Class Radio Operator's License. Tom Fischer, Station Manager, had won the James D. Shouse Award for capable, dedicated, efficient service. ⁶⁶

On August 1972, Bruce Rutherford joined the CA Department as electronics technician, replacing Bill Eggerding who took an engineering position with Miami University. While in the Navy, Bruce had worked alongside of Jay Adrick in electronics for two years. Towards the termination of Bruce's duty, Jay prevailed upon him to work at Xavier in the TV Studios. And in doing so, Bruce missed being in the Symmes TV Studios which, during the previous year, had been removed to Brockman Hall on campus. Having Bruce in the Hall was fortuitous because he also served WVXU-FM, to a lesser degree; and the proximity favored prompt attention to the radio station.

When Terry Teagarden moved from Operations Director to Student Staff Head (that is, Manager) in September 1972, he could not have known the changes about to occupy center stage. Moderator Maupin would resign his position with the station and the radio committee. The CA Chairman would add both positions to his duties *perforce*. New shows would evolve on the program. Job descriptions for all staff positions would be drawn up. And plans for increasing power would move some steps closer to a reality.

Little change appeared in the broadcast hours: noon until midnight, five days weekly; noon until 10:00 p.m. on weekends. Greg Picciano again aired his classical program MUSICAL MASTERPIECES once weekly from 4:30-5:30 p.m. The teletype machine was missing, a victim of repeated budget slashing. But discussion was widespread on the increase in power and the funding essential for any modification.

TIME TO INCREASE POWER

One month after fall classes began in 1972, John Maupin sent a memorandum to the CA Chairman, emphasizing the need to increase the station's power as soon as

possible. He indicated that more wattage was necessary, "To increase our listening audience, to help solve tune-in problems...especially on campus, to promote our University and serve our coverage communities more effectively . . ." 67 He also listed the equipment already on hand: the Gates antenna, transmission cable, reservation of tower space, and the 3,000 watt RCA transmitter. Then he singled out cost estimates. There were \$5,000 for rigging and mounting the antenna and installing the cable from the transmitter room to and up the tower. The transmitter needed tubes, even spares, by law. Other items for use with the transmitter were: remote control equipment, a modulation monitor, a frequency modulator, and additional hardware — in all, amounting to \$6,450. The recommended funding package was for \$12–\$15,000. As usual, Jay Adrick had calculated the costs of equipment and engineering in the memo.

MAUPIN RESIGNS FROM THE STATION

Before the Chairman could seriously study the funding memorandum, Maupin unexpectedly resigned from all activities relating to the station and radio committee, stating that he wanted to devote full time to teaching. 68 He had served faithfully for more than twelve years. His contribution to the station, first as WCXU and then WVXU-FM, to its development and success and to the training of scores of students over the years, from 1960–72, was immense and deserving of the highest praise.

With Jay Adrick serving as technical director of WVXU-FM, overseeing plans, handling maintenance, repair, and other engineering chores, the station continued to progress. There had been some discontent among student members because of overlapping assignments, neglected responsibilities, and lines of reporting. Much-needed job descriptions required considerable study and involvement of members in drafting effective descriptions. Important as they were, the descriptions had to wait until the spring of 1973 when a careful appraisal of the total situation could be addressed.

In November, a full day of live broadcasting of the International Folk Festival from the Convention Center in downtown Cincinnati won enthusiastic comments from listeners and the visitors who stopped at the station's booth on the convention floor. The French-Bauer company was the almost exclusive sponsor. 69

Programming expanded to include new shows. Greg Picciano's MUSICAL MASTERPIECES and ON THE PARKWAY returned. The latter, produced successively by John Slattery, Guy Hemple, and Larry Holt, aired on alternate Sundays on WKRC, from 6:05–6:30 a.m., and treated Xavier happenings on campus and in the larger community. It was replayed during the week on WVXU-FM. Among the new programs was that of Fr. John Felten, S.J., Dean, a fifteen-minute segment built around classical music with comments. The CA Chairman produced XU FOCUS, a weekly half-hour interview of guests from many areas including business, politics, education, the mass media, social and cultural agencies, and the professions. It aired on WLW at the early-bird slot of 6:00 a.m. on Sunday morning and was re-played on WVXU-FM. This program lasted for five years, at the end of which time the host decided to seek other diversions.

The production staff generated tapes to encourage registration at Xavier and

delivered them to more than twenty commercial radio stations as public service announcements. Dean Helmes of the College of Continuing Education who underwrote the undertaking was pleased with the station's cooperation, if not with the response.

FR. FLYNN BECOMES GENERAL MANAGER

By February 1973, the "new" station supervisor had some specific plans for improving organization and called a general meeting to announce new policies. Fully aware that he would be responsible for license renewal, he designated himself "General Manager" and the "Student Head" as "Station Manager." Adrick and Rutherford retained their titles unchanged.

One major item concerned job descriptions which were to be drafted by incumbents for all staff positions, reflecting each office holder's evaluation of the responsibilities of his position and the reporting sequence of officers. These descriptions were to be reviewed by the General Manager, Adrick, and Teagarden and to be edited for the new slate of staff positions, on or about April 2. Clearly expressed duties of each office would improve coordination and personal relations. And the appointment of the new staff in early April would provide new officers one month of experience prior to the summer vacation, thereby eliminating the deplored lost month during September.

Formerly, an official did not develop confidence until he had stumbled through several weeks of experimentation, with misunderstandings and mistakes to bedevil his efforts. As a partial remedy, all new job descriptions would be available in advance for anyone.

JOB DESCRIPTIONS FOR STAFF

Finally the method of appointment was detailed. The General Manager, the Advisor of Programming and Engineering, the Chief Engineer, and the incumbent Station Manager would select the new Station Manager. A three-out-of-four vote was decisive. Similarly, with the Operations Director and all executive positions. ⁷⁰

This procedure was responsible and efficient. It placed control in the departmental faculty and staff of the University. But it allowed more student participation and greater responsibility for decision making. Precisely who reported to whom was delineated on a diagram that is best understood by referring to the final revision of job descriptions completed in April 1975. ⁷¹

Tom Stevens, in his second term as Sports Director, had continued to lead an energetic staff in efficient and colorful remote broadcasts of football, basketball, and baseball games. On two occasions, they sent back to Cincinnati the play-by-play action of the Marshall and the Northern Illinois games with Xavier. Incidentally on December 19, 1973, the Board of Trustees decided to drop football. The program was officially terminated as of January 1, 1974. ⁷²

UNIVERSITY RADIO COMMITTEE ACTION

The sole meeting of the University Radio committee for 1972-1973 discussed

the perennial problem of budgeting for the teletype machine, how to get funding and keep it in the budget. This committee, of course, had no trouble understanding the importance of the teletype as a tool for the station and those students studying broadcast journalism. So members of the committee approved unanimously a resolution to budget the rental service, mindful that any committee's annual report might well reach the budget administrators. 73

Another topic treated by the Committee touched the two stages of future development, both crucial for utilizing the station's potential for the entire University:

1. Short-range plan for obtaining \$5,000, to install the used Gates antenna at the 450' level, twice the existing height, with a power increase from 10 watts to 65 watts and coverage extending to a radius of about 11 miles from Channel 9's tower.
2. Long-range plan for converting to 20,000 watts ERP, using the RCA FM transmitter, remote control, and other gear, at a cost of about \$6,000, the total of both stages being estimated at \$12-\$15,000.

ALUMNI NAMES OR STATION'S NEEDS?

Administrators such as VonderHaar thought that rather than solicit friends of Xavier and Alumni the station should submit a list of essential needs with cost estimates for the PR department. Then VonderHaar's staff would undertake the delicate task of begging for the station, without jeopardizing the University's connections for satisfying other needs of the institution. There was no alternative but to send such lists to VonderHaar, as he had suggested at the annual committee meeting.

This approach would supplement the station's efforts to obtain \$5,000 through underwriting of programs. As a non-commercial station, WVXU-FM was forbidden to deal in advertising, but it could recoup its costs of producing this or that program, of regaining the costs involved in a broadcast. Sponsors could not mention their product or announce prices, advantages, and specifications. Only their name with the familiar tag "This program has been made possible through . . ." was allowed. For large, well-known businesses, the mere support they gave to the program was not a total loss. For less familiar firms, the contribution was tax deductible. Listeners might not always know the name of the product. Such efforts were helpful, but they had to be postponed until the station returned to the air in September.

FRANK WEIKEL: "TALK: WVXU-FM"

Promotions Director Jim Gehl obtained newspaper coverage that included the item "Talk: WVXU," which delineated twelve hours of talk shows: MEET YOUR COMMUNITY, QUIET WAY, replay of Channel 9's IMPACT, and of the audio track of the XU-TV INSTITUTE aired on Channel 48. He must have also supplied Frank Weikel with facts from which Weikel wrote that WSAI was copying WVXU, with the airing of a Beetle Special and a Rock Special. Frank advised: "Stay tuned to WVXU for coming events on WSAI." 74

As classes resumed on September 13, 1973, Station Manager Tom Stevens, Operations Director Russ Read, other staff officials, and forty students confidently

organized for a year that was remarkable for the emphasis on sports broadcasting. Without endangering his almost 4.00 accumulative average, Stevens devoted great periods of time to play-by-play coverage of football, basketball, and baseball games — all at home, except for a few in Kentucky and in Illinois. The AAA High School Basketball Tourney was conducted at the UC Armory, following production of the Greater Cincinnati League basketball games.

Since the station's license was up for renewal in October, preparation had begun carefully during the previous spring. In September, the license arrived, good for another three years.

KUNKEL FOUNDATION — FROM \$45,000 to \$1,000

With the University still in the unfolding of a Five-year Plan, an invitation by Fr. Mulligan and Mr. Fred Broderson of the office of Grants evoked, on behalf of the station, a proposal for \$45,000 to the Kunkel Foundation of Miami, Florida. The General Manager supplied pertinent data; the PR office wrote the script. The final copy was replete with praise of a liberal education in the arts and sciences and of the traditional Jesuit disciplines. But it lacked all semblance of the informal broadcast style which it should have reflected. "Mikes" was changed to "microphones," in the finished proposal. The formal style of the stuffy prose lay like a tarpaulin over what should have been the personality of the station filtering to the surface of the report. Although Fr. Mulligan personally carried the proposal to Florida (he had nothing to do with the written text) and made the presentation himself, it gleaned only \$1,000 which Fr. Mulligan graciously assigned to the station's account.

The WVXU-FM teletype experienced a good year. Traced to the previous spring was a UPI office miscalculation that had charged for two months of service during the summer. When the complaint was finally settled, a credit item provided funding for the months of September and October. Fortunately an anonymous donor underwrote the month of November. And Fr. Mulligan was probably so disappointed with the outcome of the Kunkel proposal that when the General Manager requested funding for the period of December through May, Fr. Mulligan complied with a special budget application to cover it.

The University Radio Committee held the first meeting of 1973-74 on January 7 and again drafted a resolution to restore to the annual budget the amount (\$1,500) needed for the teletype machine. 75

WVXU SKIPS EASTWARD

It happens — a low-power radio station is heard at a great distance, through a fluke "skip" of signal across the ionosphere. Such was the experience of WVXU-FM in 1974, then operating at a mere 10 watts and judged competent to serve listeners over a radius of about twelve miles.

The late Magee Adams who for years wrote the "Radio" column for the Cincinnati *Enquirer* found the incident significant enough to report (February 17, 1974):

While miles per gallon may be more familiar these days, miles per watt has become a point of pride at the Xavier University FM station. With a nominal

XU's 10-Watt Broadcast
Enquirer 2/27/74
Heard In Newfoundland

By **MAGEE ADAMS**

THIRTY-FIVE MILES PER gal-
 nay be more familiar
 days, miles per watt
 come a point of pride
 Xavier University FM
 on. With a nominal



habits, as interferen
 ed dialers away from
 lar stations. Rathe
 temporary, this loss
 permanent, unless I
 can be lured back
 always a hard an
 business.

range of 15 miles, 10-watt WVXU-FM has been heard in St. John's, Newfoundland, some 900 miles away. Thereby hangs one of the chronically undertold stories of radio.

The Xavier episode began several weeks ago with a reception report from a Newfoundland man. Because such a leap seemed improbable for a 10-watter, Jim Gehl, WVXU student publicity director asked for confirming details. The Newfoundlander has supplied them in conclusive fashion.

What Magee refers to is the listener's report of date, precise time, and name of program aired on the Xavier campus. A check into VXU's log showed that what he had heard 900 miles away was the message sent out from Cincinnati over only 10 watts of power with an expected radius of ten to twelve miles.

The explanation, of course, was the aptly named "skip," a lucky alignment of conditions in the upper atmosphere that can ricochet signals far beyond their usual bailiwick. WVXU's 10 watts rode this skylift 900 miles. Whether it set a miles per watt record for the FM broadcast band can be argued about at leisure.

The rest of the story is exemplified by the man who sent in the reception report. Thomas Wickham, St. John's, Nfld., clearly belongs to a radio species that has refused to become extinct. 76

Station officials revised the job descriptions in time to distribute them among students for the selection of a new staff. In early April, the General Manager met with Tom Stevens and Russ Read, to select the new officers. By April 24, all offices were filled with new appointees who took over operations within a week.

At the year-end annual meeting of the University Radio Committee, Mike McCaffrey, President of Student Council and spirited supporter of the station, attended as a guest and offered to appoint to the Social Committee a student who would represent WVXU-FM. This referred to a larger topic of how to get more listener response: who listens? at what time? for how long? which programs? The only way to have ratings for a carrier-current station is to generate them. So committee

WVXU: Unique College Station With Broad Range Of Programs

by Carol Jacober
News Reporter

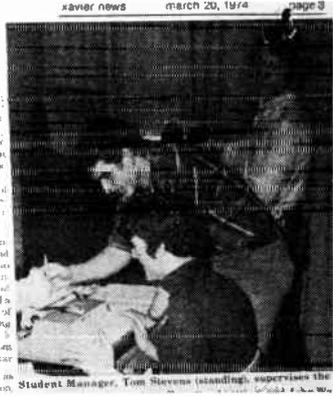
Between 12 noon and midnight of each day, WVXU-FM, 89.1, broadcasts a variety of programs to the campus and the community.

WVXU-FM is a student-operated radio station owned by Xavier University. It is the only college radio station in the state of Ohio. The station is operated by a group of students under the direction of the faculty.



left: Reporter Tom Usher, Production Studio, fall 1973

right: Russ Read (seated) and John Waymel work with Station Manager Tom Stevens (rt), Office (1973)



members made the following suggestions: let CA majors studying public relations administer a public opinion questionnaire to be circulated in all residence halls; also construct a program guide and send it to all halls and to the News the guide could sport a notice under "Welcome to WVXU-FM." 77

At this meeting, Jay Adrick made two important recommendations. First, rework the Kunkel proposal into a more generally applicable plan that could serve various prospective donors, with an appropriate covering letter. Second, build up the power of the station to a minimum of 250 watts, to qualify for available grants.

CHANGE IN TECHNICIANS

As broadcasting ceased, in deference to the summer vacation, Bruce Rutherford, the electronics technician with the TV Studios, resigned and returned to New York for which he and his wife were noticeably homesick.

Rutherford's departure in August left little time to fill his position with a capable technician. Familiar with the problem of hiring a capable, dependable electronics engineer, station administrators welcomed the interest of Mike Geis, in taking on the technician's work. Mike had considerable experience in garage work and general handicrafts, and he still had his senior year to complete. But he welcomed the offer to work at the TV Studios with full responsibility for studio preparation under the direction of Jay Adrick. Jay was always eager to share his knowledge and experience and appreciated the basic skills and eagerness which Mike possessed. Together they continued to improve the television facilities and always found time to maintain radio station equipment. Mike was happy even with renovating shelves, repairing doors, and general studio preparedness. He learned quickly and became a valuable worker in the position he held on a full-time salary.

NEW ADMINISTRATORS — 1974

In September 1974, a new slate took over, embracing Station Manager Russ

Read, Operations Director Bill Rogers, John Waymel Assistant OD, and six other colleagues. The entire staff was outstanding in dedication, efficiency, and overall cooperation. 78

The incumbent General Manager had reluctantly accepted his position in 1972 and annually requested an additional faculty member who would also manage the station. To build up signal strength, operate efficiently, handle the decisions about all phases of the budget, buy equipment, plan for the power increase — these duties required knowledge and experience in broadcasting which the General Manager admittedly did not possess. There was no chance to get a replacement during the academic year. So, acquainting school administrators with the problem was the first move which occurred in conferences and the annual Chairman's reports.

Fortunately Jay Adrick was eager to handle engineering matters and generously served as consultant in nearly all plans. His professional contacts with local stations vastly benefitted WVXU-FM when a loan or an outright gift was available. The Gates antenna, transmission cable, and FM transmitter are a few of the used instruments that saved the University thousands of dollars and carried the station closer to the goal of high power and wider coverage.

The members of the University Radio Committee, especially in the years 1972-76, were another invaluable resource upon which the General Manager depended for input. During those years, the following individuals were energetic members: Ed VonderHaar and Charley Carey of the Public Relations Department and Doug Anthony Doench of radio station WKRC. VonderHaar had just addressed a faculty meeting and returned to the audience when he collapsed and died. Carey was appointed in 1973 and served until 1976 when the Committee was disbanded, as Dr. James C. King became an Associate Professor and General Manager. Doug Anthony joined the committee in January 1975 and served until 1976.

Fr. Mulligan had made the committee appointments annually; but in the wake of pleas to reduce faculty committee work, he complied by cancelling the University Radio Committee in 1975, with apologies to the CA Department. The Chairman/General Manager chose to form a departmental committee, so valuable had he experienced the former committee's work. He named this new group the Radio-TV Committee on October 14, 1975. Carey and Anthony and the top station officers assisted significantly during the stages of growth and planning for two phases of power increase that came in 1974 and in 1976.

2. WVXU-FM, 65 watts 1974

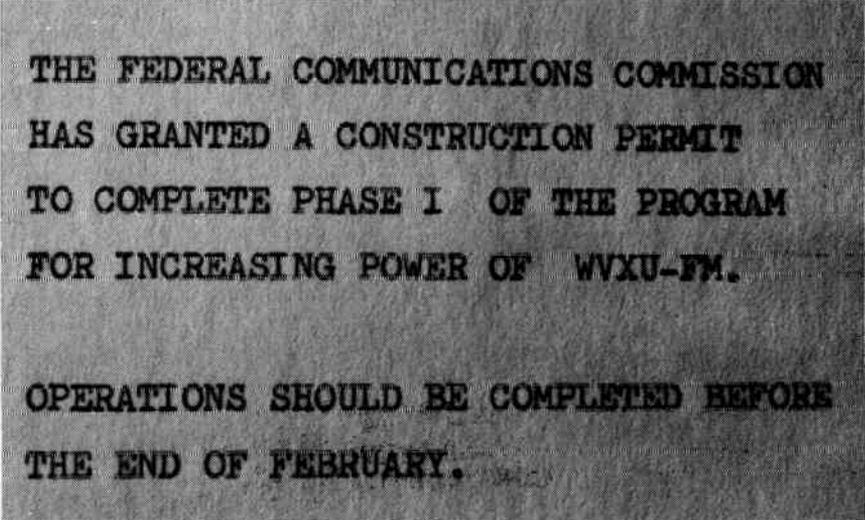
MORE POWER OVERHEAD

A definite initiative to obtain funding for the 1974 power increase was dubbed PHASE I EMERGENCY FUNDING TO INCREASE POWER. This proposal was the Manager's application for University funding sent to Fr. Mulligan on September 9, 1974. It detailed the proposed improvements: 65 watts (as against 10); antenna height 450' (from 20'); coverage radius of 12 miles (from 6). For achieving "low-power increase to 65 watts," involving new Andrews transmission cable, connectors, bolts,

and rigging of the antenna on the tower, the estimate by the Tom Marx Company was \$6,500. A deadline of one month to place the orders would save about \$1,200. Operational deadline was set as December 1, 1974. 79

PHASE I also included a brief description of the ultimate goal (PHASE II) which envisioned an increase to 20,000 watts and a resulting coverage of 35 miles. The in-hand equipment included: the RCA 3,000 watt transmitter and a remote control unit. An additional faculty member was required. No cost estimate was projected for this latter item.

Priorities demanded that PHASE I be completed as soon as possible. After consultation with Fr. Mulligan that drew uncommon praise from several University administrators for the "excellent work" of the CA staff, the President confirmed a budget adjustment of \$6,500. (80) Orders went out immediately; Adrick and Tom Marx drafted a rigging contract. In early November, the station applied for a construction permit for proposed changes under FCC regulations. One month later, the permit arrived, allowing the customary one year to complete the proposed changes.



THE FEDERAL COMMUNICATIONS COMMISSION
HAS GRANTED A CONSTRUCTION PERMIT
TO COMPLETE PHASE I OF THE PROGRAM
FOR INCREASING POWER OF WVXU-FM.

OPERATIONS SHOULD BE COMPLETED BEFORE
THE END OF FEBRUARY.

Owing to the lively activity created by PHASE I, station officials planned PHASE II, as if the latter would certainly be funded either through appeals to alumni and friends or the administration. Considerable speculation filled office and studios with talk of new power and more listeners, of a new Instructor/General Manager.

GRADUATE ASSISTANT: FIRST/ONLY

In December, when Ted Dragin phoned from Illinois about an assistantship in connection with a master's degree with concentration in radio-television, prospects of supervisory assistance were proximate. The only unclaimed assistantship was

awarded to Dragin. He joined the CA staff as the first and only graduate assistant over to serve the department. In previous assignments, Dragin had worked at several radio stations before deciding to complete his college studies. Coming to Xavier in early January from one of the state universities of Illinois, he relished the opportunity to finish his degree in communication arts, to coach students in delivery skills, and to supervise the radio labs. He brought to the station the new dimension of an experienced coach at the time when no other faculty member with appropriate skills was available.

RADIO-TV COMMITTEE

Since the name of the University Radio Committee did not suggest the extensive growth of television on campus, the CA Chairman/General Manager discussed with members a possible change to reflect the reality. So while still remaining a University committee, this body answered to the new title "Radio-TV Committee." 81

At a February meeting, when the committee Chairman recalled the University's three-year limit for chairmen and asked for nominations for his successor, the committee unanimously returned him to office for another three years.

Alert to suggestions for improving faculty participation in programing, Station Manager Russ Read, continued preparations to air the "Featured Teacher of the Week," every day for one week. He also planned to run a similar series on alumni and another on local high school personnel.

The advocates of the varsity sports of basketball and baseball welcomed a new program in the broadcasting of women's basketball. But the tight money situation regarding underwriting made the Greater Cincinnati League tournament games less than likely.

PHASE I COMPLETED/PHASE II COMMENCED

By mid-February, PHASE I EMERGENCY FUNDING TO INCREASE POWER was completed at a total and final cost of \$6,600. The 65 watts of effective radiated power coming from the top of the 450' high antenna brought approximately a 60% increase in listeners. In terms of coverage, there was a 20 decible increase in primary coverage of 6-10 miles and in secondary coverage of about 15 miles, according to Adrick. 82

So jubilant were staff members that Russ Read bought a 6" x 6" ad in the campus *News*, announcing a six-and-a-half increase in power (from 10 to 65 watts) and picturing the staff in individual "head" shots. 83 Legally, public notice was forbidden until the FCC forwarded the Program Test Authority for PHASE I which, in fact, arrived by mid-March. 84 The station did operate legally under Equipment Test Authority. It was the public notice that the students' ad interferred with.

Charley Carey, a very supportive committee member, wrote and spoke many good suggestions for improving student participation, for program changes, and for involving faculty. The committee unanimously approved his motion to return to weekend programing as soon as possible.

FIRST PROGRAM GUIDE

Another of Carey's suggestions came alive, March 1975, when the General Manager drew up a typed, dittoed program guide, the first, presenting the program for the five weekdays on one-and-one-half sides of an 8½" x 11" sheet of duplicator paper. It was folded in thirds, the "title" side covering one-third showing the XU Alter Classroom Building above which Tom Flynn had drawn a large television tower complete with antenna, sparking signal, and "WVXU-FM, 91.7 mHz, Total Radio, Xavier University," and "Program Guide." 85 The Guide was placed in several conspicuous places in questionable throwaway fashion. Response was insignificant because of negligent distribution. However, it is noteworthy for being the first — and it was cheap.

CROWDING OF FREQUENCIES — STRATEGY

Probably nobody but Adrick realized fully the danger that WVXU-FM faced in being hemmed in by other stations. Constantly he warned against complacency in having achieved 65 watts of power. Other stations on the same or an adjacent frequency could apply for an increase that would make impossible any additional power for channel 219 at Xavier. So University approval to apply for a construction permit was urgent. And since funding was always a problem, it had to be settled beforehand. All of this meant the station's management had to convince the University authorities and to persuade them to immediate active support.

First, in the strategy was the collecting of evidence on costs, the benefits to the University, and urgency. In this research under Adrick's supervision, committee members were very active and quite productive.

Adrick himself had presented a framework of options, all involving used equipment, to keep costs low. The transmitter would either be the renovated 1928 RCA 3 KW gift to the station, a 1 KW, a 2.5 KW, or a 5 KW. He figured operating electrical cost at \$.03 per kilowatt hour. Other essentials such as tubes, spare parts, frequency checks were laid out in his framework. 86 Then he enlisted Mike Geis and Russ Read to complete the study, adding specific estimates and advice at various stages of their research.

Also, Mike Geis, Bill Rogers, and John Phillips were responsible for documenting benefits to the University and the resulting expanded coverage in terms of listeners. Fortunately Geis received the CA Department's approval to make his research an essential part of his Senior Project, then a requirement for graduation.

Meanwhile, Adrick gathered critical evidence about existing stations on WVXU-FM's frequency (91.7 mHz) and on the adjacent frequency (91.5 mHz). The FCC's norm of about 65 miles between stations on a co-channel or adjacent channel exposed some interesting facts. Geis and Read eventually immersed themselves in this research and in the speculation it fostered. 87

After four months of intensive study and three spirited Radio-TV Committee meetings, convincing data emerged to support PHASE II EMERGENCY FUNDING TO INCREASE POWER. Enthusiasm paraded across the visages of all in the final committee meeting of May 1975. With genuine satisfaction, they voted to recommend urgent action on a summary-proposal which the General Manager was to draft and



Mike Geis, Production Studio B (1975)

submit to Fr. Mulligan for the May 28 board meeting. 88 What they did not appreciate was that the General Manager could not produce the persuasive proposal within a week. Rather, he would be taking it hot from his typewriter to Fr. Mulligan's office — in late October!

MORE JOB DESCRIPTIONS — FURTHER STRATEGY

During PHASE II, regular station business went on, taking a further step towards responsible service and efficiency that stemmed from the '75 revision of the Job Descriptions. These specs appeared in '73, were revised each year, and always helped to improve management and promote greater participation on all levels. Expanding from a meagre seven positions in 1972, the '75 descriptions included: Station Manager, Operations Director, Traffic Director, Taped Services Director, Production-Engineering Director, Assistant Production Director for Program Production, Assistant Production Director for Spot Production, Promotions Director, News Director, Campus News Editor, Community Services Editor, Sports Director, Music Director, and Classical Music Show Producer — fourteen in all. The chain of command passed from the Board of Trustees through: Radio-TV Committee, General Manager, Station Manager, Operations Director, five department heads, and assistants. 89

No applicant could fairly urge that he lacked data on various staff positions. And once he undertook a particular office, it did not take a micrometer to measure his effectiveness. Job Descriptions made the administration of such a large staff practical

and efficient. Many more students were being charged with responsible positions and challenged to work closely with other individuals towards a common goal.

The teletype managed to insert itself into the forthcoming budget, no small feat in a sequence that recorded numerous in's and out's of WVXU-FM's wire service.

FAREWELL TO SHOUSE AWARD

On May 23, the Manager requested Mr. Irvin Beumer, Vice President of Business and Finance, to credit the station's budget with the University's share (\$200) of the annual Shouse Award. As for the previous ten years, the funds, upon request, were allocated to the station's equipment budget. In 1974-1975, Russ Read received the award, a fitting tribute to his thorough dedication and leadership. In his instance, it was a productive stimulus to proficiency in the broadcast arts. It was unfortunate that AVCO discontinued it.

CORBETTS CONTRIBUTE AGAIN

On May 29, Fr. Mulligan informed the General Manager that the station was the beneficiary of \$2,000 for the purchase of equipment needed to broadcast musical recordings. The Corbett Foundation which had already given \$50,000 for the performing arts again wanted to continue its program of developing musical appreciation at Xavier and in the community. From Ralph and Patricia Corbett's fund, \$18,000 was to pay for recordings for the University Library, most of which featured classical music.

When Fr. Mulligan learned that the station desperately needed two tape recorders on which tapes made from the discs could be played with excellent fidelity and regard for their preservation, he readily agreed to the purchase of tape recorders instead of turntables. 90

Two used Ampex #351 full-track recorders, listed net at \$2,300 each, were ordered from a jobber in New York City, for \$1,000 each. Thanks to the \$200 from the Shouse Award, added to the equipment budget, there was just enough to pay for the recorders.

On June 1, a few weeks after the shutdown for the summer, the FCC issued the license renewal. And on July 2, Adrick sold the former antenna for \$200 cash which was plowed into the equipment fund.

"DISMISSED!" — FCC ACTS TO PROTECT WVXU-FM

While student personnel slumbered on vacation in August 1975, the station management read a startling notice that recalled the warning about another station possibly applying for increase of power. In research study, Adrick, Geis, and Rodgers had learned that the Lakota Local School District, West Chester, Ohio, operated a 10-watt station on Xavier's channel 219. As a D type station, it shared the same status as WVXU-FM. But if Lakota Local filed for an increase before WVXU-FM, the Xavier station would be in danger of a permanent freeze. True, the Radio-TV Committee had privately voted to seek the University's approval to apply, but WVXU-FM had not yet done so. And then the notice appeared which gave WVXU-FM the opportunity to proceed unimpeded, at least by one of several possible contenders.

Actually, the Lakota station had applied for power increase. But public notice of the FCC, dated August 15, simply denied the application with one word — “dismissed.”⁹¹ Why? Apparently WVXU-FM’s recent increase from 10-65 watts in January and conferral of the license on June 1 gave the FCC officials sufficient reason to suspect that Xavier University’s station might have plans for further increase in power. Their dismissal notice of this contender signified their desire to protect the Xavier situation for possible expansion. The development of WVXU-FM would have been radically different without the judicious protection afforded by the FCC on this occasion.

September ’75 welcomed the staff of Station Manager Bill Rogers, Operations Director John Phillips, Assistant OD Denny Moller, and six other staff officers.⁹² Jay Adrick, Director of Broadcasting, appointed Mike Geis Technical Director, TV Studio and Technician for WVXU-FM. Together they began an academic year notable for improved power and for resolving complicated business matters. During the previous summer, Fr. Mulligan had erased with an active pen some University committees, in response to faculty complaints of too much “committeeing that involved tedious hours of discussion and indecision.” Among those cancelled committees was that on Radio-TV which had been effective in collecting specialized input from qualified personnel. Its resolutions and recommendations became increasingly influential.



Jeanne Lillis and Bill Rogers, Office, WVXU-FM, 65w. (1975)

With members eager to meet and with Fr. Mulligan favoring a committee appointed by the department, the CA Chairman invited committee members to continue to serve.⁹³ This constituted group, under the Chairman/General Manager, included: Jay Adrick, Director, TV Studio; Charley Carey, XU PR office; and students: Mike Geis, Technical Director, TV Studio; Bill Rogers, Station Manager; John Phillips, Operations Director. On Carey’s previous suggestion, Doug

Anthony (Doench), News Director of WKRC, joined the others who had conducted four meetings from February until June 1975 and would convene three more from October through December.

At the October meeting, members reviewed the Chairman's written summary of the PHASE II proposal, offering amendments and additions for further revision. Once more, they stressed urgency; they rated as first priority the immediate delivery of the final summary-proposal. And the Chairman agreed to comply. 94

Adrick emphasized the need of more programming concerning the promotion of the University, as a whole. He said, for example, that public service announcements should feature course offerings, study programs and campus news. Eventually the "Featured Teacher of the Week" program came under the managerial eyes of both Bill Rogers and John Phillips who promised to report on progress at the next meeting.

GIFT OF JAZZ DISCS

Charley Carey's expertise in classic jazz gained 700 jazz albums and other recordings from a friend who brought the gift in bushel baskets, interlarded with newsprint to protect the aging grooves of the breakable discs. Eventually the General Manager and Pat Powell, the Audiovisual Center's Technician, designed and constructed cardboard sleeves for all the singles. They ordered from the carpenter shop on campus a special wood cabinet with dividers, in which they stored the records for future cataloging. Greg Picciano spent many hours transcribing data from labels to sleeves and index cards. Unfortunately nobody carefully inspected the condition of the old records until they had collected more age in their new home. Enthusiasm evaporated when the poor quality and warped condition of the records appeared. At this writing, they were still aging in the CA Lab in Alter Hall.



Charley Carey, THE STORY OF JAZZ

ACTION ON PHASE II POWER INCREASE AND . . .

On October 24, the General Manager delivered the revised four-page SUMMARY-PROPOSAL, PHASE II EMERGENCY FUNDING TO INCREASE EFFECTIVE RADIATED POWER OF WVXU-FM to Fr. Mulligan, with a covering letter explaining "the precarious status of our radio license." 95 Within four days, he acknowledged receipt and indicated that he had sent it to Fr. Francis Brennan, S.J., Academic Vice President, for his study and recommendations. 96

Sixteen days later, the President returned written approval of PHASE II and also of the hiring of an additional faculty member/General Manager. 97

The speed with which approval descended upon the station's personnel embarrassed them for the months of fact-gathering and the relatively tardy "SUMMARY-PROPOSAL," judging from the time of the key meetings of May 19 and

October 22. But the staff had considered rejection unthinkable. And if more time were needed to make the most persuasive, the successful case — well, WVXU-FM's personnel had plenty of time.

Admittedly the University's commitment to hire a faculty member/Station Manager was proof of long-desired support. It came as favorable judgment on more than fifteen years of struggling for existence and recognition, without adequate compensation to the Station Manager and but little consideration for the students.

In his customarily brief but precise style, the President approved the PHASE II power increase. His letter noted various steps, the first being the application for a Construction Permit. Then the University pledged \$7,260 to purchase and install a used FM transmitter, with an annual budget addition of \$1,000 to meet operating costs. A full-time faculty addition to the CA Department would be hired for September 1976, necessary to operate the station at the anticipated power level of 16,100 watts. No doubt about it, he knew what he was underwriting.

What he did not appreciate was the detailed research, the estimates, and the conjectures involved in arriving at the "SUMMARY-PROPOSAL, PHASE II." Numerous details, excluded from the "SUMMARY" statement, highlight the extent of diligent preparation by the R-TV Committee and the WVXU-FM staff.

Several options were available regarding the transmitter, based on a used rig: the RCA 3 KW; a 2.5 KW; and a 5 KW. Annual operating expenses were relatively easy to assess. But the installation costs are not supplied in the chart below, 98 to avoid unnecessary complication.

COST RIG	RCA3 KW	ERP 19.5	1 KW \$4,000	ERP 6.5	2.5 KW \$5,500	ERP 16.25	5 KW \$7,500	ERP 32.5
ANNUAL OPERATING EXPENSES	2,447		767		1,160		2,105	
TOTALS	\$7,197		\$4,787		\$6,600		\$9,605	

The RCA rig was rejected because of high operating costs and its 1928 vintage. The 5 KW would have produced a whopping 32.5 KW of effective radiated power, but Mike Geis pointed out that the FCC limitations on the antenna height (650') precluded use of more than 24 KW. The 2.5 KW rig, then, offered the best power at a price (\$6,600) the administration would likely approve, which it did. And operating costs were lowest of four options.

CONFUSING CHANNEL CROWDING

Clearly the most persuasive argument demonstrated the urgency issue crucial to the future of Xavier broadcasting. If another station within the normal distance and on the same or adjacent frequency filed for increase of power, WVXU-FM could be frozen at its power level.

Co-channel with WVXU-FM (219) was WUBS, Urbana, Ohio, about 80 miles distant, with 10 watts. Also, WEEM, Pendleton, Indiana, about 85 miles away, still a class D station, operated on 18 watts. The Lakota School District, West Chester, Ohio, has already been mentioned, smarting under the FCC's denial. Would any of

these stations increase power? by how much? and when?

On an adjacent channel (218) WYSO, Antioch College, Yellow Springs, Ohio had 750 watts only 55 miles from Cincinnati. They had filed for a construction permit for 2.2 KW. And WCWT Centerville City Schools, Centerville, Ohio, with 10 watts on 91.9 MHz could also impose a freeze on WVXU-FM.

High Schools were active, crowding the band, such as the Cincinnati Public School District (Hughes High), Hamilton City School District (Hamilton, Ohio), Great Oaks Vocational School (Cincinnati). Independents like Stepchild Radio (Cincinnati), Cincinnati Bible Seminary, Miami Valley Christian Broadcasting (Miamisburg, Ohio), Northern Kentucky State College (later NKU) and more were a continuing threat. 99

Another convincing argument enumerated the benefits of sending 16,100 watts over a tri-state area with grade A coverage, along a 35-mile radius, grade B on a 50-mile radius. Geis and Read resorted to census figures for 1970, in reporting a population of 2,136,000 in the coverage area. Both students approximated figures of 10,268 alumni and XU students, and a high school count of students aged 15-19, as 204,436. 100 Potential listeners, represented by these figures, suggested considerable exposure for the University.

In November, the FCC had mandated an emergency broadcast signalling system (EBS) which cost WVXU-FM \$484.00 to install. The General Manager had to make a special request for a budget addition, chargeable to the PHASE II program. This enabled the station to purchase and install the equipment before the April 15, 1976 deadline.

FILING FOR CONSTRUCTION PERMIT

On December 12, the station filed with the FCC an application for a

DECEMBER 18, 1975

WVXU plans giant increase in power

By **LARRY SHEEHE**
News Staff Writer

On Monday, Dec. 15, WVXU-
be received on the far s
Kuhlman Hall. With the b
power, it will be possible to l

Construction Permit to increase transmitter power, from 10 watts to 2,500 watts or, in terms of effective radiated power from 65 to 16,100 watts. Complying with legal requirements, WVXU-FM printed on four different occasions in the Cincinnati *Enquirer* public notice of its intent; for two weeks daily it broadcast its notice.

Larry Sheehe, a CA major studying journalism and a News Staff Writer, welcomed the announcement in "WVXU Plans Giant Increase in Power," in which he explained that an increase was required to qualify for grants by agencies that fund non-commercial stations. They also expect a minimum full-time staff, he wrote, relying upon an interview with Jay Adrick. 101

Before the Christmas holidays, Dr. William F. Lewis, Professor of Marketing, appeared as a guest upon invitation of the R-TV Committee, to discuss WVXU-FM's image and what to do to improve it. He cautioned against conducting a survey unless the staff was willing to do something about the results. Station personnel realized that WVXU-FM had definite educational aims which could not be discarded, regardless of what a survey suggested. Within certain limitations on change in programing, maybe the most valuable information related to the question of when the listeners wanted the programs WVXU-FM was ready to air. The discussion that followed solidified thinking on how to preserve the station's image and make it attractive to listeners.

102

SYMBIOSIS WITH CINCINNATI SYMPHONY ORCHESTRA

Some of WVXU-FM's messages caught the attention of listeners, such as Frank Wood, owner of WEBN-FM, and Frank Stewart, President of the Cincinnati Symphony Orchestra (CSO). On March 5, 1976, Wood arranged a meeting of WVXU-FM's personnel of Adrick and the General Manager with Frank Stewart, to discuss assisting the CSO with Marathon #3, the annual fundraiser. Station WGUC-FM had broadcast the first two successful marathons but begged off because of commitments to the University of Cincinnati in fund raising.

Stewart accepted WVXU-FM's limitations as to power, staff, listeners, and experience. But the CSO needed a non-commercial station which alone could afford to give unlimited time, especially on the final three-day weekend climax. For WVXU, publicity in the CSO's printed program was inviting. More important, Stewart pledged support of his colleagues in the law firm of Taft, Stettinius and Hollister, to obtain FCC approval for high power in time for the Marathon weekend of the remote broadcast from Kenwood Mall. And Xavier representatives, after acknowledging that the application for high power was still pending and that the station was not equipped yet, found themselves delighted and eager to grasp the chance to participate. On campus, Xavier administrators were happy to support the CSO through the station. So plans were made to make WVXU-FM the originating station to which commercial stations would give some, if meagre, support in this cultural and civic endeavor.

At this time, no one perceived how mutual benefits would ultimately carry off the effort successfully and how significant would be the connection with Frank Stewart who brought influence and professional support at a very critical stage of PHASE II POWER INCREASE.

“APPLICATION DENIED!”

Over the years, Xavier broadcasters had conquered many obstacles without paying for professional consultation. Development on an always-spare budget could scarcely have been otherwise. But the prospects of 16,000 watts of power, a 2.5 KW transmitter, additional governmental regulations and possible interference with other licensed stations in WVXU-FM's projected area of penetration strained campus resources during PHASE II. The time would arrive when additional engineering assistance was critical; in March, 1976 that time did come. A message from the FCC office in Washington rocked the pillars of the station with a few clear but undesirable words: “Application Denied,” and “in the event that you wish to re-file. . . .” 103

After initial shock waves had subsided, another perusal of the FCC message revealed the grounds for rejection:

1. Undesirable overlap to co-channel WGVO, Greenville, Ohio and to first adjacent channel WYSO, Antioch College in Yellow Springs, Ohio;
2. Lack of terrain profiles for applicant WVXU-FM, which cannot be supplied by reference to such data of licensee WCPO-TV.

The second objection caused embarrassment and some inconvenience. But making an analysis of the terrain, identical to that in WCPO-TV's application, was relatively simple and well within the competence of Adrick and his colleagues. It merely required some experience and time.

However, the first objection stabbed at the base of the application, demanding radical change. The prickly problem was: If not 16,100 watts, then precisely how many watts could WVXU-FM operate on legally? The question involved engineering analysis and computation, the kind that could not chance mistakes, since any applicant must respect the federally-approved territory of licensees. There may be no planned interference, even indeliberate. And the precise manner of avoiding interference is to deny him who could create it. Interestingly, although the WVXU-FM staff had recognized WYSO as a potential obstacle, nobody involved discovered the existence of WGVO Greenville City Schools, a new station, 35 miles NW of Dayton. This indicated that the FCC office has the latest information that may not have reached broadcasters who refer to the unofficial *Broadcasting Yearbook*.

ENTER, A.D. RINK, INC., ENGINEERS

So it was a time for paid professional consultation. The General Manager and Jay Adrick contacted Clyde Haehnle of WLW, the same engineer who had designed the Schott-Link Studios (1962-63). Haehnle recommended A. D. Rink, Inc., engineering consultants in Washington.

Rink's task was to determine the feasibility of a power increase to prepare the necessary engineering study. The finding peaked the maximum power at 6,390 watts, a disappointing reduction of 9,700 watts. At that time, the FCC protected class D stations with only 10 watts against the power surge which WVXU-FM was prepared to initiate. But there was no gainsaying this engineering expertise for which the station paid \$2,053.09 in fees. A disappointment, indeed, but a vast saving, once power was reduced to 1 KW, along with costs of installation and operation. Even Rink's expensive fees were covered by the saving of the overall reduction. The extensive

engineering work was completed in early May, 1976.

FREE AUTOMATION GEAR

Meanwhile an interesting distraction caught up the staff in new excitement. Adrick's friend Ray Owen, Chief Engineer of Taft Broadcasting Company, managed to dispose of a gift to WVXU-FM of a Gates FM Stereo Automation machine used to operate WKRC-FM. It had originally sold for \$47,000 and was reputedly worth from \$5-8,000. For lack of space, the station's crew moved it, August 1976, into the "corridor" that connects both studios, with barely enough space to walk around it. It remained there for ten months until Dr. Jim King, the incoming General Manager traded it to Roy Ridge of Allied Radio for \$7,000 worth of new tape recorders, turntables, and studio furnishings, in April 1977.

MAKING FCC CUTOFF LIST BEFORE DEADLINE

In the second week of May, Rink's engineering report arrived, enabling an eager but tired staff to inject the contents into a new set of application forms for power increase to 6,390 watts. On May 11, re-filing took place and anxious awaiting began. Jay Adrick notified Frank Stewart that the forms had been sent to Washington. Immediately Stewart phoned Art Goodkind, of Koteen & Burt, Washington broadcasting lawyers, who handled Taft Broadcasting Company's legal matters in Washington. Goodkind told Stewart to have Xavier phone FCC Commissioner Robert E. Lee, "a Catholic and a Notre Dame graduate," to help get the re-application on the June cutoff for processing for November. So gluttoned were FCC offices with CB applications that other business was being pushed farther down the agenda.

On May 18, the station's General Manager phoned Commissioner Lee and explained the importance of processing the re-application as soon as possible, to assist the CSO in its marathon. Lee promised nothing, but Goodkind reported on August 18 that WVXU-FM was definitely placed on the cutoff for October 1, still time enough before the November 19 deadline. Without Lee's support, there might have been no broadcasting of the Marathon by WVXU-FM.

STUDENTS PREPARE FORMS FOR LICENSE (65w) RENEWAL

During the confusion surrounding the implementation of PHASE II, planning for license renewal of the existing 65-watt operation proceeded. License renewal seemed like an excellent opportunity to involve a couple of responsible students in collecting data and preparing forms for the deadline on October 1. So Bill Rogers and John Waymel were allowed to complete their Senior Project by drawing up the renewal papers. They did exacting work and gained unique experience not available to most college students of broadcasting. Eventually everyone rejoiced when notification of renewal arrived June 11.

KING'S IN THE WINGS

One final occurrence of utmost significance in this busy year was Dr. James C.

King's decision to join Xavier as Associate Professor of Communication Arts and General Manager. While Xavier was advertising this position, Ron Wilson, Program Director of WCET-TV, alerted the CA Chairman that Dr. King, then an Associate Professor in the College-Conservatory of Music of the University of Cincinnati, might be interested. In February, King visited the campus for an interview and look-see. In March, as an applicant he gave a demonstration lecture on "Alternative Funding for a Non-commercial Radio Station" before the R-TV Committee and members of WVXU-FM. Response was very favorable and in April he was hired, as of September 1. 104

King promptly became the key person in the station, responsible for numerous successful modifications and improvements that completely changed the low-power station into as nearly a professional one as resources and his ingenuity allowed.

At the time of the changeover of staff positions on May 17, the General Manager (Flynn) thanked outgoing members and welcomed incoming officers with the comment: "We have had one of the very best years of all — due to our combined efforts and the assistance of our benefactors." Indeed, 1975-1976 was a very busy, very significant year of broadcasting on the Xavier campus.



Tim Bathalter and guest, Studio B, WVXU-FM, 65 w. (1975)

ENDNOTES PART I

Key: (WVXUA) = Materials stored in WVXU-FM Archives

1. Letter to Tom Coates, Instructor, Xavier University from Fr. Edward Schmidt, S.J., Lima, Peru, 28 November 1976 (WVXUA). See Figure 1, FLOOR PLAN, APPENDIX I. STUDIOS.
2. *Xavier News*, 15 December 1967.
3. Letter to Fr. Flynn, S.J. from Fr. Edward Schmidt, S.J., Lima, Peru, 19 January 1982 (WVXUA).
4. *Xavier University News*, 16 May 1958.
5. Interview with John Moser (retired) Associate Vice President, Development and Public Information, Xavier University, Cincinnati, 24 January 1982. See Figure 2, FLOOR PLAN, APPENDIX I. STUDIOS.
6. *Xavier News*, 15 December 1967.
7. *Ibid.*
8. Interview with Bob Conrad, Cincinnati, 15 November 1981.
9. *Xavier University News*, 20 February 1959.
10. *Xavier University News*, 15 May 1959.
11. Interview with Tom Frank, Cincinnati, 23 February 1982.
12. For staff officers and other members, from 1960-82, see APPENDIX C. PERSONNEL.
13. *Xavier University News*, 4 November 1960.
14. J. Peter Buschmann, S.J., "Chronology, Xavier University" (unpublished notes), Cincinnati, 1 June 1975, p. 15.
15. *Xavier University News*, 6 October 1961.
16. See Figure 2, FLOOR PLAN, APPENDIX I. STUDIOS
17. See APPENDIX C. PERSONNEL.
18. *Xavier University News*, 12 January 1962.
19. See APPENDIX C. PERSONNEL.
20. *Xavier University News*, 30 November 1962.
21. *Ibid.*
22. *Xavier University News*, 11 January 1963.
23. *Xavier University News*, 8 March 1963.
24. Letter to Fr. Flynn, S.J. from Dr. Joseph F. Link Jr., Cincinnati, 8 May 1981 (WVXUA).
25. Joseph F. Link Jr., "Development of Professional Radio-Television Education in Cincinnati, Ohio (1939-1959)," Diss. University of Cincinnati, 1960, pp. 36, 41, 43; 170-72; 202-03; 212-15.
26. See Figure 3-A, FLOOR PLAN, APPENDIX I. STUDIOS.
27. Letter to Fr. Flynn from Dr. Joe Link, Cincinnati, 8 May 1981 (WVXUA).
28. John Maupin, General Report on WCXU, 1963-1964, 1 May 1964 (WVXUA).
29. Interview with Doug Doench, Cincinnati, 24 February 1982.
30. *Xavier News*, 14 February 1964.
31. General Report, 1963-1964 (WVXUA)
32. *Xavier News*, 28 February 1964.
33. General Report, 1963-1964, op. cit.
34. Dick Grupenhoff, "Current and Choice," *Xavier News*, 18 December 1964.
35. Interview with Doug Doench, Cincinnati, 24 February 1982.
36. *Xavier News*, 14 February 1966.
37. See APPENDIX G. SHOUSE AWARD.
38. *Xavier News*, 13 May 1966.
39. See APPENDIX C. PERSONNEL.
40. *Xavier News*, 7 October 1966.
41. See Figure 3-A, FLOOR PLAN, APPENDIX I. STUDIOS.
42. *Xavier News*, 15 December 1967.
43. Charter of WCXU-AM, 8 May 1968 (WVXUA).
44. See APPENDIX C. PERSONNEL.
45. *Xavier News*, 25 October 1968.

46. Annual Report of CA Department, 1968-1969, 1 June 1969 (WVXUA).
47. Letter to John Maupin from Martin I. Levy, Chief of Broadcasting, FCC, Washington, D.C., 1 July 1969 (WVXUA).
48. *Xavier News*, 3 November 1969.
49. Letter to Fr. Flynn from Fr. Clifford Besse, S.J., Cincinnati, 17 December 1970 (WVXUA).
50. See Figure 3-B, FLOOR PLAN, APPENDIX I. STUDIOS.
51. See APPENDIX G. SHOUSE AWARD.
52. "WVXU-FM hopes to be on air by early August," Cincinnati *Enquirer*, 20 July 1970.
53. Letter to Robert Gordon, General Manager of WCPO-TV, from Fr. Flynn, Cincinnati, 7 July 1970 (WVXUA).
54. "WVXU-FM On The Air," Cincinnati *Enquirer*, 4 August 1970, p. 18.
55. CA Chairman's Annual Report for 1969-1970 (WVXUA).
56. Two student managers and other members complained on several occasions, as becomes clear in subsequent pages.
57. *Xavier News*, 4 November 1970.
58. Interview with Harry Traynor Jr., Cincinnati, c. November 1970.
59. Interview with Terry Teagarden, Cincinnati, c. November 1970.
60. Interview with Harry Traynor Jr., cited above.
61. *Xavier News*, 8 March 1971.
62. Minutes of CA Staff Meeting, 3 September 1972 (WVXUA).
63. *Xavier News*, 3 May 1972.
64. Minutes of University Radio Committee, 10 December 1971 (WVXUA).
65. *Xavier News*, 3 May 1972.
66. John Maupin, Annual Report of WVXU-FM, 1972; also University Radio Committee, 1 June 1972 (WVXU).
67. Memorandum to Fr. Flynn from John Maupin, Cincinnati, 6 October 1972 (WVXUA).
68. Conversation with John Maupin, Cincinnati, 15 October 1972.
69. Fr. Flynn, Report of University Radio Committee, 1972-1973 (WVXUA).
70. General Manager's Memo on General Meeting, WVXU-FM, 23 February 1973 (WVXUA).
71. Revised Job Descriptions, 1975 (WVXUA).
72. Lee J. Bennish, S.J., *Continuity and Change: Xavier University, 1831-1981* (Chicago: Loyola University Press), 1981, p. 202.
73. Fr. Flynn, Report of University Radio Committee, 1972-1973 (WVXUA).
74. Frank Weikel, "Talk: WVXU-FM," Cincinnati *Enquirer*, 29 April 1973, p. 39.
75. Minutes of University Radio Committee, 7 January 1974 (WVXUA).
76. Magee Adams, "Radio," Cincinnati *Enquirer*, 17 February 1974, I-9.
77. Minutes of University Radio Committee, 2 May 1974 (WVXUA).
78. See APPENDIX C. PERSONNEL.
79. Application, Emergency Funding to Raise Effective Radiated Power of WVXU-FM, 9 September 1974 (WVXUA).
80. Letter to Fr. Flynn from Fr. Mulligan, Cincinnati, 15 October 1974 (WVXUA).
81. Minutes of Radio-TV Committee, 7 February 1975 (WVXUA).
82. Minutes of Radio-TV Committee, 28 February 1975 (WVXUA).
83. *Xavier News*, 29 February 1975.
84. Minutes of Radio-TV Committee, 28 February 1975 (WVXUA).
85. Program Guide, March 1975 (WVXUA).
86. Minutes of Radio-TV Committee, 28 February 1975 (WVXUA).
87. Minutes of Radio-TV Committee, 21 March 1975 (WVXUA).
88. Minutes of Radio-TV Committee, 16 May 1975 (WVXUA).
89. Revised Job Descriptions, 1975 (WVXUA).
90. Letter to Fr. Flynn from Fr. Mulligan, Cincinnati, 29 May 1975 (WVXUA).
91. *Broadcasting Yearbook* 1975, p. 79.
92. See APPENDIX C. PERSONNEL .

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93. Memo of Committee Chairman to Members of Radio-TV Committee, 14 October 1975 (WVXUA).
 94. Minutes of Radio-TV Committee, 22 October 1975 (WVXUA).
 95. Letter to Fr. Mulligan from Fr. Flynn, Cincinnati, 24 October 1975 (WVXUA).
 96. Letter to Fr. Flynn from Fr Mulligan, Cincinnati, 28 October 1975 (WVXUA).
 97. Letter to Fr. Flynn from Fr. Mulligan, Cincinnati, 12 November 1975 (WVXUA).
 98. Minutes of Radio-TV Committee, 21 March 1975 (WVXUA).
 99. Fr. Flynn, "SUMMARY-PROPOSAL, PHASE II," 24 October 1975 (WVXUA).
 100. *Ibid.*
 101. *Xavier News*, 18 December 1975.
 102. Memo to Charley Carey from Fr. Flynn, 17 December 1975 (WVXUA).
 103. Letter to Jay Adrick from FCC, Washington, D.C., 19 March 1976 (WVXUA).
 104. "New WVXU Head," Cincinnati *Enquirer*, 22 October 1976, A-12.

ADMINISTRATORS



Fr. Paul L. O'Connor, S.J.
Former President of
Xavier University



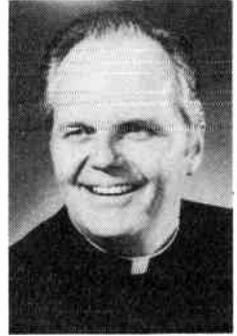
Fr. Mulligan, S.J.
Former President of
Xavier University



Fr. William J. Hagerty, S.J.
Chairman, CA Department



Fr. Flynn, S.J. Former
CA Chairman



Rev. Charles L. Currie, S.J.
President, Xavier University



Fr. Joseph T. Angilella, S.J.
Former Dean



Dr. James C. King,
General Manager, WVXU-FM

PART II

A. ENERGIZING THE STATION 1976-1977

1. DR. JAMES C. KING, GENERAL MANAGER September 8, 1976

KING'S ROOTS

When Dr. James Calvin King, Ph.D., joined the Xavier community on September 1, his credentials were dazzling. Born in Cheboygan, Michigan, he startled the urban inhabitants when, as a sophomore in high school, he had build his own radio station so he could talk with neighbors, among whom happened to be the local broadcasting station. So upset were his commercial competitors that they threatened to report him to the FCC unless he hauled down his antenna and went to work for them—which he did. 1

At the age when his peers were riding sleds and looking for chooseup games to play, Jim was tinkering with electronics, reading schematics, repairing, planning circuits, and gathering that wide experience which eventually qualified him for the licensed position of radio-telephone operator, first class. The "ticket" has always been the gold key to engineering success in broadcasting. Some enthusiasts have paid handsome fees to take the Elkins readiness program, and some have passed the FCC licensing exams only to admit shamefacedly that they cannot scent out an electronics problem and repair it. Jim trained himself both in theory and practice. His earned first-class license certifies that he is knowledgeable to a specialized degree. His experience makes him doubly effective in any broadcast situation.

King supported himself by working in radio stations while he completed a bachelor of arts and a master's program in English literature and ancient history at Western Michigan University. Caught up with the magic of radio transmission, radio drama, and old records, he decided to enter broadcasting through advanced studies in film-radio-television, spending three years at the University of Michigan which awarded him the doctor of philosophy degree. His dissertation (1973), entitled "Survey and Analysis of the Major International Evangelical Shortwave Broadcasters," cleared the airwaves for future studies of this interesting aspect of broadcasting.

In 1973, he joined the Division of Broadcasting, College-Conservatory of Music, University of Cincinnati. There he spent three years, sharing his teaching skill, his expertise in sound recording, and a deep interest in radio drama with students in classes and in the Radio Repertory Theatre which he organized and vigorously promoted. He was also Faculty Advisor of the College's closed-circuit station WFIB and during his final year at UC was Acting Head of the Division of Broadcasting.

JOINING WVXU

On September 8, 1976, under contract as Associate Professor in Xavier's CA

Dr. James King new head of WVXU

Among the several new faces in the administration this year, one of the more notable is that of Dr. James King, director of WVXU-FM Radio and member of the Communication

Symphony Orchestra's Marat III, the weekend of November 19 to raise money to help cover C.S.O.'s annual operating deficit. 3. A new format, aimed at raising a sizeable chunk of the Cin

department, King was appointed General Manager of WVXU-FM and was authorized by Fr. Angilella, S.J., Dean of the College of Arts and Sciences, to handle all radio station matters. 2

Performance guidelines and the status of the station's current business, all of which were explained to King at the time of his interview, specified a one-half load that involved teaching two courses or their equivalent each semester. The other one-half made him responsible for the overall operations of WVXU-FM, including: supervision of the budget; coordinating all student personnel; acting as chief officer of license renewal, programing, and management; Faculty Advisor and coach of all broadcasting services; coordinator with Adrick, the Director of Broadcasting, of engineering and other operations touching purchases, maintenance, and repair of equipment. 3

He was aware he was stepping into the confusion engulfing PHASE II POWER INCREASE that developed as a near-crisis for the station and the Cincinnati Symphony Orchestra. Before various forces solved it, he had to obtain and install a transmitter, meet the Marathon's November deadline, and keep the station on the air. The quality of the signal that begged attention improved by gradual replacement of equipment and renovation of studios. Space, never adequate for office duties, student accommodations, and preparation of the news, had to expand with the growing station. The challenge was formidable, but King relished it with quiet confidence.

With the advent of a "real" General Manager, a suitable office had to be added to the Schott-Link Studios. But since the CA offices were already fully occupied, an additional one would sprout from beyond the confines. So eventually the CA Chairman gained approval of a persuasive proposal to the Space Committee for that portion (10'7" x 12') of the Registrar's storeroom which bordered the records vault and the station's north wall. By cutting a doorway through the wall and erecting a dry wall 12' northward, the office structure arose, tacked onto the station with entry from within the studio complex itself, not from the basement corridor. The application recommended this location for the new General Manager's office which awaited him in September, one of the most unpretentious of offices ever occupied by a station manager.

SOME INITIAL CHANGES

As General Manager King moved in, he reiterated his aims outlined in his demonstration class talk before being hired. He hoped to place the station on a self-sustaining basis. And to proceed towards this goal, he planned to develop underwriting potential as an alternative means of support. Besides, he expected to obtain grants for equipment.

In a short time, sensitive to the overcrowding of the combined student office and music library, King invited the library staff to share his new office. The students did not hesitate for a second invitation but promptly moved in files and recordings. However, in the ensuing months of relative calm, he missed the noisy clatter of station business and started to plan a summer renovation and general upheaval which did not stop then. Among other changes, the summer renovation would move him into the Production Studio after that facility, in turn, had taken over Studio B. 4

Meanwhile, the transmitter room ceiling at the WCPO-TV site was shedding spent plaster in dusty clouds that threatened to harm the delicate instrument about to be installed there. Also, a power line carrying 220 volts had to be introduced by electricians. King sent his request for campus electricians and a cleanup crew to Tom Stadtmiller, Business Manager, and received prompt assistance.

These problems of space did not delay the broadcasting season. Thanks to the spring turnover of staff personnel, Denny Moller, Operations Director, and Gary Stephens, Program Director, supervised the new team in a smooth performance that improved with experience. True, ventures brought different experiences to Dr. Jim King as well as the staff. Basically, so much organization along more professional lines was lacking that one year was not sufficient to effect the changes. But everybody performed while King quietly took on one area then another, in the order of importance.

A review of what, in fact, occurred suggests King's careful attention to his priorities as well as to daily happenings. Note the following topics, extracted from a report of 1976-1977, which indicate effective planning and wise adaptation to the moment:

1. Equipment: purchase, maintenance, repair; new transmitter and installation; support services, such as an improved telephone system;
2. Implementation of policies affecting the salaried staff (Mike Geis); partial tuition remission for the Operations Director; regarding on-air propriety of announcers.
3. Program conference to improve creative and innovative quality, extending the season to a twelve-month fare;
4. Marathon #3 to support the Cincinnati Symphony Orchestra;
5. Reduction of operational costs by trading the FM Automation device; participation in the Octoberfest in downtown Cincinnati; underwriting; attempt to lease one of two sub-carrier channels; underwriting;
6. Renovation of existing facilities and additional space. 5

PRIORITY AMIDST PRIORITIES

By all estimates, obtaining a suitable transmitter was paramount. So Adrick and King scanned jobbers' blurbs for a used 2.5 KW FM transmitter that had to lie within the budget figure of \$5,000. But they became increasingly agitated when research revealed a dearth of used transmitters in the power range. On assurance from Roy Ridge of Allied Radio, WVXU-FM bought a used Gates instrument that was shipped from Georgia in late August. To compound confusion, examination disclosed the hopelessness of this instrument for WVXU-FM's purposes. It needed complete rebuilding and would perform under the creeping shadow of its advanced longevity (20 yrs.), demanding undeserved attention and costly maintenance. Roy Ridge had sold this transmitter without personal inspection. Graciously he agreed to reclaim it and negotiated with King who was now convinced that a new instrument was the proper investment for the University.

King drafted a thorough proposal for a new McMartin transmitter, stereo generator, exciter, and monitor — the power complement being worth \$10,930, as against a current budget of only \$5,000. Delaying until a used prospect appeared would risk the November 19 date of the Marathon because at least four weeks were required for installation, at normal working hours, by an already busy staff. And buying the new transmitter on a lease-purchase arrangement would spread payments over a three- or five-year period, at an interest rate that brought the total cost to \$25,480 and \$18,000 respectively. Merely repairing the twenty-year-old Gates tube-type transmitter would cost \$5,775, every penny in the budget. But this option appeared to be a false economical measure to obtain a transmitter fraught with likely breakdowns and involving higher operating costs. 6

Fr. Mulligan, on recommendation of Fr. Angilella, approved the request for \$5,000, on the basis of a "loan" in the amount of \$1,000 per year against any future budget increase for five years. This was a reasonable solution, and the new transmitter was ordered the same day. Roy Ridge agreed to completely rebuild the used Gates transmitter and return it to Cincinnati from Richmond at his expense, in time for the Marathon. A better deal could scarcely have been conceived. Having secured it, King turned to other questions affecting his staff.

One of the stipulations in hiring Mike Geis was that he would, in a reasonable time, obtain his first-class license. He had attended several campus courses in electronics for free, on the policy extended to all full-time employees. An attractive course to prepare for the license exam was offered at the Ohio College of Applied Science. King and Adrick were so concerned about Mike's progress towards the license that they applied for approval to pay the cost of the course out of their radio and television budgets. Fr. Mulligan approved the request but cautioned against considering this case a precedent for free tuition at other colleges. Unfortunately when Mike resigned in 1978, he had still not obtained the license.

With only one telephone line servicing the station, King proposed two additional lines to handle increased business and emergency calls to the transmitter at the WCPO-TV tower. The request was reasonable, but someone suggested revamping the entire CA system: radio station, AV Center, TV Studios, and CA office, to get a control console in the CA office. Adrick tried to hire an independent, one Stoner by

name, to design the system and connect to the Cincinnati Bell service on campus. A long confusing stalemate developed in which procrastination extended over most of the school year. Although the Stoner bid was much cheaper than that of Cincinnati Bell, Fr. Brennan ultimately insisted on the latter because Mr. Whittaker, President of the local Bell, was also on the XU Board of Trustees. Eventually the station received three lines, the CA/AV Center received an additional line, WVXU-FM came in on the central board situated in the CA office. The TV Studio also rang at the board, and at night, a switch could surrender a CA line for use in the station if needed. It was a considerable improvement, but the year was almost spent before it went into use.

SUB-CARRIER SUBSIDIES

Another plan was to utilize one of two sub-carrier channels available by FCC rules to stations wishing to broadcast on their sub-carrier waves. Special broadcasting and receiving equipment were necessary. The Christian Song-Vox, Inc. contacted King about arranging to send special religious programs to their clients who paid for the service. Song-Vox, in turn, would lease one WVXU-FM carrier exclusively on a plan that would net a base income of about \$5,000 plus a 5% share in gross revenues, beyond the first 1,000 subscribers. King estimated that an annual income of \$8,000 was likely. The initial cost to the station was about \$2,600 for equipment that should be built into the new transmitter at the factory.

Here was a specific attempt to generate income, but it savored of the kind of business for which a non-profit institution might have to file IRA form 990 on unrelated income. So thought Irvin Beumer, Vice President, Business-Finance, who explained Fr. Mulligan's disapproval in the light of "growing questions and investigations by IRS into college and university income."⁷

King accepted Mulligan's and Beumer's rejection of the proposal, but he visited the campus of the University of Dayton, to discuss the question with Dr. George Biersak, General Manager of WVUD, a commercial station owned by the University, and Jerry VonderBrink, Vice President of Finance. Both administrators held opposite ideas on whether or not to pay income tax after expenses. In one view, the university-owner of a radio station acquires income from a profitable broadcasting operation; but barely as an educational institution does it turn a profit. Comparison lags when the non-commercial status of WVXU-FM, forbidden to take advertising from which profits normally rise, is substituted. But the precarious position of non-profit universities before the eyes of the IRS, in some recent court decisions, warns against indiscretion. So no further attempts were made in this direction.

MOELLER HIGH vs MARK DURBIN

A distraction surfaced in the sports department whose twin sportscaster's Mark Durbin and Roger Rosenthal expressed what some listeners termed a bias in favor of Elder High School. It occurred during a Friday night game with Moeller High. Mark, an Elder Alumnus, could be pardoned his loyalty to Elder, but Brother Flaherty of Moeller found Mark's lack of objectivity unprofessional, to say the least. Students and fans of Moeller had registered complaints, probably exaggerating the situation after hearing of Mark's loyalties. They conjectured that Mark could not be impartial.

Dr. King explained the sportscaster's duty of objectivity and instituted a complete re-training program on the procedures for remote broadcasts, announcers, and sportscasters. He also introduced the practical measure of taping games, to secure evidence of all aspects of performance. King's telephone apology to Brother Flaherty and his school restored equilibrium and evoked a promise that Flaherty would help the station's sportscasting in every way possible.

TUITION REMISSION FOR OPERATIONS DIRECTOR

As a major in business administration, Denny Moller appreciated the importance of tuition remission for the Operations Director, to the value of six credit hours (about \$360). So he filed an application with Dr. King. Considering this attempt to recompense the chief student administrator for the large portion of his week regularly spent at the station a sensible move, King approved the suggestion. He argued convincingly to Fr. Angilella that if the Editor of the *News* was so compensated—he, in fact, was—then the Operations Director deserved as much. Fr. Angilella agreed and made the tuition remission available for the spring term. However, a few months later (March), Denny sought and received approval to split the credit for six hours between himself as Director and his assistant Gary Stephens, the Program Director. And this became a policy.

GOODIES FROM THE COOKIE JAR

The light touch in fund raising appeared when Jim Hungler, owner of the Cookie Jar on Fountain Square, offered to set up an additional pretzel-and-hot-dog booth in the name of WVXU-FM. The occasion: Oktoberfest. The terms were that students would staff it, Jim would stock it, and Jim would also make the endeavor worthwhile to the station. Hungler had been attracted to WVXU-FM and had helped to air the jazz show during the previous months. Many station members showed up on Saturday and Sunday, October 29 and 30. Dr. King set up electrical outlets and other fixtures. The CA Chairman cooked and sold large pretzels that brought \$.50 each. Arnold Haskins and others worked until midnight each evening, eager to fill the cash drawer and to tell the public about the station whose letters were visible on large posters. Later, Hungler sent a check to King for \$600 worth of appreciation for the success of the WVXU-FM booth.

OTHER GOODIES: APPROVAL; FIRST PROGRAMING CONFERENCE

On November 1, Art Goodkind, the Washington attorney who had been sleuthing gluttoned FCC office files for the station's application for PHASE II POWER INCREASE, phoned a felicitous message: The FCC has given its approval! This meant that high power was just down the Parkway. Roy Ridge could proceed with the reconditioning of the used transmitter; the Marathon would very likely be on schedule, courtesy of WVXU-FM. In gratitude, Fr. Mulligan, the Chairman, and Frank Stewart wrote messages of appreciation to Art Goodkind whose contributed services amounted to \$6,000, his usual fee for the specialized work he had done for WVXU-FM.

By early November, General Manager King was restless to tackle the major task of radio format (programming) development for the station. He announced to a broad cross-section of students, faculty, and administrators the first format planning conference for Saturday, November 13, from 9:00 a.m. until 3:00 p.m. Held in the OKI room of the University Center, it drew about fifteen interested representatives of the divisions listed above.

Station members outnumbered all other divisions: Denny Moller, Gary Stephens, Mark Durbin, Kim Flick, Bob George, Arnold Haskins, and Kevin Wolfe.

Along with Fr. Angilella, S.J., Dean, were CA faculty including Jay Adrick, Fr. Bob Dressman, S.J., the CA Chairman, Dr. King, and John Maupin.

Guests were: Jesuit Fathers Jack Kramer and Ed Schmidt, both of the Schott Community on campus.

The CA Chairman gave a "pep talk" on: From where? to what next? for the station. Three 90-minute discussion periods embraced three seminars, each with about five participants treating the topics: News, Music, Education, Sports, and Specials. The tone was informal and free-wheeling, tape recorders being used to catch the seminar leader's presentation and the comments that came forth. King had directed the participants to put aside personal preferences, avoid long arguments, and yield to brainstorming, so as to glean as many "solid, workable ideas within that subject matter as possible." In an announcement sent to the faculty, King indicated what he hoped the conference would accomplish: 1) help Xavier project a positive, dynamic image to the community; 2) provide more interesting cultural, educational, and instructional programs; 3) attract a significant number of listeners from all age groups; 4) provide students with a maximum amount of broadcast training.

The effect of the first Conference could not be achieved until King, Moller, Stephens, and the staff of the station had examined the tapes, discussed the ideas and suggestions, and started to create programs that other stations in Cincinnati were not doing. That consumed many hours at the very time that the power increase and the remote broadcast of the Marathon were imminent. November 19 was fraught with surprises, was less than one week distant.

2. HIGH POWER, 6,390 watts November 18, 1976

The rebuilt transmitter was installed and tested but could not be put into service without engineering test authority from the FCC. Meanwhile the 65 watts of power kept the station on the air. During the final week, announcements reminded listeners of the CSO Marathon and promised to have high power for the fundraiser. 9

Frank Wood of WEBN-FM supplied two auditorium speakers for the Kenwood Shopping Mall setup. Xavier students arranged platforms and tables for the on-air personalities, the station's staff, the recording of pledges, and premiums. The engineering crew erected the mobile Marti Pickup atop the domed roof, to relay the signal to campus for broadcasting to the community. And as confusion increased to a joyous peak on Thursday the 18th, the magic word dropped from the mouth of FCC officials in Washington: "Go, ahead, fire up the transmitter to 6,390 watts of effective radiated power!"

MARATHON #3 OVER 6,390 watts

The 54-hour Marathon #3 began formally at about 4:00 p.m. on Friday, November 19, at the Kenwood Mall. Students were assigned to engineering positions and a table of auctionable items; other workers assisted in recording pledges and helping at the announcer's table, along with station officers and Dr. King. But the CSO had hired two professional fundraisers from Cleveland who monopolized the microphones and guided invited guests into and out of speaking situations that clearly highlighted their announced purpose — to raise \$75,000.00 to reduce the Orchestra's \$400,000 deficit. 10

The four assisting radio stations were: WEBN-FM, WLVV-FM, WLW, and WLQA-FM, all of which aired WVXU-FM's feed for a few hours of their broadcast day/night. Representatives from their stations, as well as members of the CSO and other organizations appeared as guests. Leaders from business, the professions, the radio and television stations, including Mitch Miller who donated about \$5,000 in premiums, supported the Marathon in person. They were all very genial and truly cooperative.

President and Mrs. Frank Stewart invited Fr. Mulligan and the CA Chairman to the Saturday CSO concert. From the President's box, they saw Conductor Thomas Shippers turn to the audience after the intermission and urge the people on returning home "to listen to WVXU-FM, to participate in the Marathon for the CSO."

The entire daytime hours and up until 10:00 p.m. of the weekend were busy. Even from midnight until 6:00 a.m., when the signal and the students returned to campus studios to keep the momentum going with music and "pitches," it was a thorough effort. However, the small hours generated relatively little response; yet momentum carried over as evidence among Xavier personnel that the 54-hour stint was serious business.

The staff and students of WVXU-FM and the Xavier community were happy to have served a worthy civic institution, under very difficult conditions and a new challenge. In turn, the CSO expressed sincere appreciation for the station's major share of exceeding the goal with \$75,300.00 pledged. 11 Local media enthusiastically reported the outcome, typified by a printed headline on campus, "WVXU-FM Marathon is Huge Success."

WVXU power increase debuts with CSO marathon

The Cincinnati Symphony Orchestra is \$75,000 richer after the 54-hour benefit marathon broadcast by WVXU, Xavier's student radio station, at 91.7-FM.

WVXU aired the fundraiser non-stop from Nov. 19 through 21. By featuring parts of the program to four other stations, WVXU made sure the benefit was heard by all 160,000 listeners in about 43 states. Telephone pledges of money came from as far away as Louisiana.

WVXU increased its power 500 times in November. The station can be heard 10 miles away rather than the previous 10-mile radius. The increase gave Xavier one of the most powerful stations in Cincinnati.

February's WVXU's target date was when it'd offer Cincinnati's first classical music station with its own programming. Xavier students will be doing the same job over programs like the 11th annual show from 9 to 10 p.m. T. will also be operated radio drama educational features, live sports and all types of music.

Mark 91.7 on your FM dial, in touch with Xavier and some fine listening.

WVXU at 91.7 FM broadcast the entire 54-hour benefit marathon for the Cincinnati Symphony on Nov. 19-21. Part of the total raising effort was a show of "Show On Mars" by Mitch Miller (seated left) and Fr. Lawrence Flynn (center, communication arts) and on home were station manager Denny Miller (standing left), WVXU AM show host Jack Laundon (right), and hostess and Fr. Mulligan (seated right). WVXU AM show host Jack Laundon, station manager Denny Miller, Fr. Mulligan, and hostess and Fr. Mulligan (seated right) and a WVXU producer.



(If. standing) Denny Miller, Station Manager; (seated lf. front) Mitch Miller; (seated rt.) Fr. Flynn, General Manager.

Marathon is coming! Marathon is coming!

November 19, 20 and 21 are the dates



Marathon #3 for CSO at Kenwood Mall, 1976

TRYING TO CATCH UP

Following upon the success of Marathon #3 came a period of adjustment to the reality of high power. 12 Programming changes were not yet ready. The broadcast day/night would have to be extended. A more professional on-air performance was in order. Office space was about to be shuffled. Studio equipment needed wiring for stereo transmission still to come. Like any station broadcasting with more than 100

XU's radio wants to be heard

Station ups power in hopes of becoming major local FM broadcaster



BY DAVID FELICK
WXXU, Xavier University's student-run radio station, is undergoing a transformation, with the school's officials hoping to change it from a relatively unknown operation to a major local FM station.

Last week, its power was increased a hundredfold, expanding its broadcasting radius from the previous 10-mile limit to at least 34 miles, with a maximum output of 60 miles.

THE CHANGE has made WXXU's frequency one of the broadest among the 30 FM stations in the city.

WXXU's 600 watts of power is still modest compared with the 21,500 watts used by WXXV, a professional station owned by the University of Cincinnati.

But the Xavier station will broadcast from a higher antenna, so the two campus stations will have a nearly identical listening area.

James C. King, who was appointed WXXU's first full-time general manager at the beginning of this school year, said XU officials have decided to dramatically upgrade the station "as an aggressive measure to increase Xavier's image in the community."

The XU Board of Trustees voted \$25,000 earlier this year to purchase new equipment, including a new 15 kilowatt FM stereo transmitter.

on 11.7 megacycles on the F.M. air from 11 a.m. to 7 p.m. with a minimum of easy-listening music and some radio drama.

There really is no structure to it," King said.

A PROGRAMMING deal held on campus, King is granted more time for 12 new hours by next February what's not being done in it."

The plan now is to begin by 4 p.m. and, with volunteers, run the city's format from 6 to 9 p.m. every night.

The station will also do night news, especially "Shorty's Holmes & Kluge."

WXXU will also play music and rock oldies.

King also plans five features with top-of-the-line and local historical music.

That is the plan, King said, and he will work, especially with volunteers, until the end of February.

"We've heard of you

watts, WVXU-FM had to consider summertime operation, as evidence of a serious intent to utilize the license effectively or chance losing it. An overall plan for the next five years was urgent, to avoid emergencies such as those encountered since 1974.

Dr. King reluctantly yielded to pressure to forego summertime broadcasting because funds had not been anticipated in the budget and were not available. Then he hastened to justify being off the air for the summer, as manager of a new station attempting to improve its signal. Besides, studio modifications were crying for chunks of time that simply evaporated during the regular school term.

Accustomed to a scant staff during the Thanksgiving and Christmas holidays, the management noted that the students surprisingly accepted their new responsibilities accompanying the power increase. The young men and women members manifested a genuine professional dedication to service.

The three weeks after Christmas witnessed experiments with the new format, officers trying different news arrangements, music adjustments, radio drama, and sports, among others. Tentative date for full implementation of the new program was February 21. But during this tedious business and the semester vacation-break, the remainder of the music library with files and office equipment was moved into Dr. King's office, crowding an already-busy room. The Program Office next to King's was painted and partially paneled, to serve Traffic, Operations, and Programing. More changes would come during the summer.

ORIGINAL PROGRAMS AND OTHERS

Meanwhile in February, fresh programs spilled into the schedule with creative abandon. For example, Gretchen Elbert's original oldies newscast revived historical highlights of the past thirty years as if they were being "first reported today." This program aired hourly between 12:30 and 6:30 p.m. and drew, in King's words, "fantastic response."



In the first week of March, a challenging program called DAYBREAK aired from 6:30-9:00 a.m. It was Cincinnati's first only all-news-talk-features program, five days weekly. Adrick, King, and Larry Ashcraft were the hosts, but students from News and Music also contributed. In a mere three weeks, listenership grew remarkably. Scores of phone calls from individuals and offices poured in with favorable comments. ¹³ So well remembered was DAYBREAK that in 1981-82, after it had yielded to MORNING EDITION, some people were still expressing their high regard for this creative program.

The always-popular BIG BANDS (later, WHEN SWING WAS KING) added another four hours to the Saturday program, running from noon until 8:00 p.m., hosted by Pete "Ro" Rightmire. Ro and Kim Flick hosted this show for many months (1977-78). Over the years, it became the longest-running, most popular program, a favorite with listeners and with other hosts: Russ Dixon (1978-80), Mark Magistrelli (1980-), and Ann Wagner (1981-).

A novel attempt on Sunday from 7-11:00 p.m. was CHRISTIAN ROCK. Following this was an all-jazz show until sign off at 2:00 a.m.

Another original program called A VERY SPECIAL TIME attracted mothers and "captivated youngsters," at 10:00 a.m. on Saturday. This was the pleasant message delivered to Dr. Lee Rinsky of the Education Department and Mary Ann Adrick who had created the program of readings for children.

The format was diversified, original, and gigantic, in comparison with previous schedules. There were also the usual news slots, weather, and other features. Public affairs included: HAM RADIO HORIZONS, LAW FOR LAYMEN, XU FOCUS, and DIALOGUE. Besides there were: THE SHADOW, NBC RADIO THEATRE, OLDIES FROM 1953-65, OLDIES FROM 1965-77, PROGRESSIVE ROCK, and JAZZ. Sign off at 2:00 a.m. still fell short of a twenty-four-hour broadcast day, but weekend programming was a significant addition.

"STAFF HANDBOOK OF WVXU-FM"

During the last two weeks of March, plans for the appointment of new officers were active. Most significant was the "Staff Handbook of WVXU-FM" that Dr. King compiled. This thirteen-page mimeographed fascicle treated the ABC's of Xavier's public radio station, listing the following headings: Organizational Structure, Membership, Station Conduct, Disciplinary Action, Departmental Organization (nine offices), Telephone Policies, Conducting EBS Tests, FCC 3rd Class Exams, Underwriting policies for Non-Commercial Stations, Logging Requirements, Meter Readings, and Emergency Procedures. ¹⁴ The thoroughness of the "Handbook" made the scrutinizing of good candidates a necessary prelude to obtaining efficient, responsible officers for the station.

King changed titles of the two top student positions which went to Kim Flick as Operations Director and Bob George, Program Director.

Kim and Bob assumed office on April 1 and proceeded to announce all other officers. This was the earliest takeover ever, serving to acquaint the new staff with operations well in advance of the summer. At the same time, King undertook a campaign to make broadcasting majors more active in the station, urging the CA

teaching staff to boost student participation.

On April 14, King finally determined that the FM Automation machine, donated by Taft Broadcasting Company, should be traded to Roy Ridge of Allied Radio for credit. Renovating it would cost \$1,000, but such a device was not needed in Xavier's training program. And with the remodeling of the station planned for the summer, credit of about \$7,000 was most welcome. The machine was traded for studio equipment, cabinets, and tables.

"NO MORE SPACE, PERIOD."

In April, the Space Committee notified the CA department that it could expect no further concessions to space, as to: 1) Alter B-6 (opposite the reception room); 2) the Registrar's storeroom; 3) "Tucker's Tavern" in the basement of Brockman Hall. Still, committees do not perdure forever. They can make decisions that hinder, cramp, and retard progress. But they also reverse their fiats, as occurred in August 1981, when the question of membership in National Public Radio injected a crisis over space for the station. Then, the committee swallowed hard and yielded room B-6 in Alter.

Since 1974, WVXU-FM had used the Marti mobile unit to broadcast programs back to the station, thereby avoiding rental of telephone lines. It was, indeed, a saving; considering the fact that station WZIP never had pressed for payment, it looked especially good on the account ledger. Finally in April, WZIP's owner Gore Broadcasting Inc. sent an invoice, citing the original \$900 as still owing to GBI. It was not the amount that shocked King. Rather he was surprised that the unit had never been purchased by WVXU-FM, at least that it had not been paid for. King promptly sent an apology and offered to pay \$600 immediately, requesting a slight delay to draw the final \$300 from the new fiscal budget in July. The matter was finally settled.



Arnold Haskins, News Director at new Kamco control board in Production Studio (1977)

In early May, Dr. King made preliminary notes with sketches for a major renovation of studios, offices, production room, the UPI room, his office — all with a view to greater efficiency. Wiring the station for stereo transmission involved King in his special engineering skills for four solid weeks of tedious work on equipment and the rack. A used Kamko stereo control board was bought for the on-air studio, and a new Kamko board for the Production Studio. Studio equipment was to be fitted into cabinets built by a carpenter in Indiana. Since the staff was closely involved with performance, all members were encouraged to provide feedback on King's plans.

With the advent of 10 watts of power in 1970, Alter B-12 was divided into a Program Office for top student officers and a Production Office which was actually a control room for Studio B (see Fig. 5). Space in the Production Office was never efficiently utilized. Control equipment could have been operated effectively in smaller quarters. Since Studio B was used largely for interviews and discussions, it needed only a large table with chairs and three or four good microphones. King suggested vacating the Production Room, to become the office of the General Manager. Then the Music Library could have exclusive use of King's original office, and the control room for production work could be operated in the same room alongside the on-air staff engineer, host, and guests, calling it Studio B. The Program Office would be shuffled to serve the Operations Director, the Program Director, and Larry Ashcraft, the new Marketing Director who handled underwriting. Finally, the News Room would be equipped with a control board, tape recorder, and a new "Excel" Associated Press wire machine, so small and quiet that it added an authentic touch to the crowded area, without any complaints about its noise or size. The pre-WW II UPI machine was to be returned to the owner who was less competitive than the salesman for the AP service; the vacated room was to become the first Engineering Room. The News Room would also serve the Sports department. The area adjacent to the channel serving the two studios was to be a Lobby for guests and students awaiting shifts and other business (see Fig. 6).

So thorough were King's notes, so reasonable the design, that everyone applauded his efforts to renovate the station. Some suggestions to add a twist here and turn a corner there surfaced at the planning sessions. New turntables and speakers were ordered, also wire, fasteners, plastic numbers for marking all wires, and a large notebook for making permanent wiring diagrams.

With the close of the spring semester 1977, the station was shut down for the summer so the major renovation and the wiring for stereo could be completed before the fall term. Incidentally this would be the last summer shutdown, so concerned was King about operating on a twelve-month basis. And he was confident that underwriting would fund the salaries of several students needed to keep the station on the air during the summer. 15

Studios and offices were switched according to plans. Windows between studios were covered up to improve sound control. As equipment arrived, measurements were sent to the cabinet maker. All furnishings and new items were installed over the summer weeks, during four of which King patiently rewired the station for stereo. He kept a careful plan of the entire wiring scheme. And before the summer had glided into a new academic season, everything was ready for adventures in stereo on WVXU-FM.

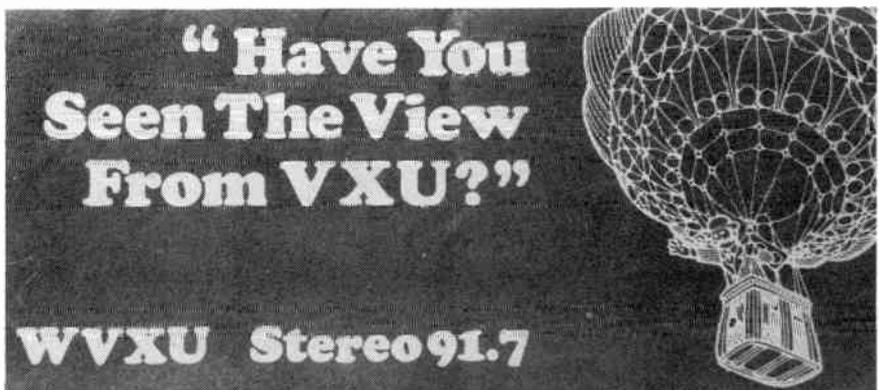


Gary Stephens, Operations Director, Control Room (1976)

INITIAL EFFORTS TO UNDERWRITE

To date, the year 1976–1977 was one of the most successful and far reaching. One of the station's ambitions was more involvement with underwriting.

To non-commercial broadcasting stations, the system of underwriting the costs of producing a program is an important means of defraying operational expenses. In 1970, when WVXU-FM received its 10-watt license, it left the carrier-current classification in which WCXU had lacked such income — it could accept underwriting — because of its small, campus-only coverage. As a non-commercial station, WVXU-FM did very little to encourage underwriting,



except for a few sports events. In 1973, the UPI teletype's precarious status of "now it's in the budget, now it's not," suggested that something be done to have listeners support the costs of the UPI service. The Radio-TV Committee had recommended the formation of a program to underwrite the UPI service. So the General Manager simply took the cost of the UPI rental service (\$1,355) and divided it by the number of minutes in which news was aired, allowing for "packages" of so many mentions per hour, per week, and per month. In December, 1973, already two months had vanished when the attempt was begun, with a list of underwriting offerings. The UPI was calculated to cost WVXU-FM just \$.12 per minute! Only the two top student officers were entrusted with the plan to get underwriting. Very little, unfortunately, resulted.

UNDERWRITING A LA KING

In October 1976, King applied a totally different norm, familiar to non-commercial broadcasters but not yet formalized at the Xavier station. Actually the costs of airing a particular program touch every aspect of the broadcasting act: talent, engineering, station personnel; tape stock, the cost of a recorder, turntable, transmitter; all operating costs, including rent, insurance, electrical power. Negotiation with Dan Weber, Sports Information Director, resulted in a mutual benefit to WVXU-FM and the sports program.

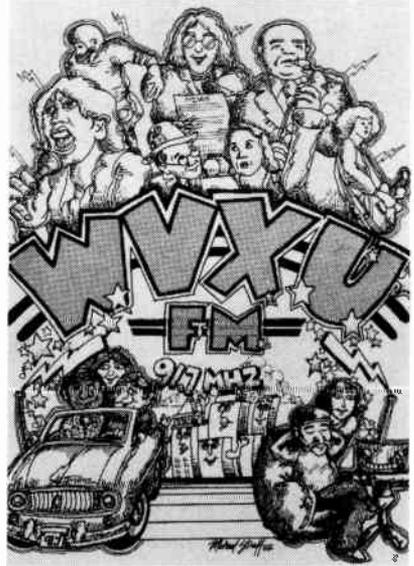
From Weber, King obtained for the station official status as the "Xavier Sports Voice" for all games, home and away, which embraced: travel, lodging, meals for one of the station members worth \$1,000; about \$1,400 for WVXU-FM, above over-the-counter costs; two new headset microphone units worth \$85.00 each.

The underwriting of varsity basketball games by the White Castle Restaurants produced \$3,000 for one-half sponsorship from November until March 1977. But before December, with long-distance line charges accumulating, a special projects budget of \$5,000 had to be established to cover expenses while awaiting returns from sponsors.

High school football games averaged about \$50 a single game. Fritsch's Restaurants sponsored the GLC game of the week for the entire season for \$250.

The Romer & Company underwrote WHEN SWING WAS KING for \$200.

Sufficient funds appeared to convince everyone that the station was on course. And in early December, King announced "Christmas Underwriting Packages" which



offered the sponsor an opportunity to support thirty-minute programs of Christmas carols performed by various local high schools on their campuses. Several groups of performers were taped by the station's remote crew and aired before the holidays. This generated excitement, gave more Xavier students a chance to engage in remote broadcasts, and made the Christmas programs available to the metropolitan community. Participating high schools were: Indian Hill (\$300), Lakota (\$200), and Fairfield (about \$100 from several sponsors).

At the same time, "Old Radio" was offered in several underwriting packages, at 7:00 p.m., each weekday with repetition on Saturday and Sunday from January to May. THE SHADOW, FIBBER MCGEE, and SHERLOCK HOLMES, in this order, were the most popular:

26 weeks + 52 air plays — THE SHADOW \$1,050
 26 weeks + air plays — FIBBER MCGEE \$1,050
 26 weeks + 52 air plays — SHERLOCK HOLMES \$500. 16

This total package was available at a cost of only \$2,200, at a discount valued at \$450, to get these programs to the public. At this time, King calculated the station's "normal prorated hourly operating cost as . . . \$27 per hour." 17

Even if attempts to underwrite the above programs were not entirely successful, groundwork and experience meant much for subsequent undertakings. An interesting concomitant was the use of Professor Vince Caruso's class in salesmanship for experience in soliciting sponsors. On several occasions, Dr. King had visited Caruso's class to explain the package options. King reported that within a few weeks some of those students had managed to close a deal with Gatsby's, a local disco, for \$200.



B. FIVE-YEAR PLAN . . . AND MORE December 1976-December 1982

1.1st. YEAR OF 5-YEAR PLAN July 1977-June 1978

INTRODUCING STEREO

As the station returned to the air on September 16, 1977, Mary Wood's column carried: "Congratulations, WVXU. Glad to have you back on the air." 18 Gretchen Elbert whose *OLDIES NEWSCAST* captured attention with a twist that provided news with a twenty-year historical perspective, had written a letter to "Mailbag." Her message alerted Mary to the station's major renovation and the initiation of stereo.

The addition of stereo transmission had satisfied the most urgent need that touched many areas of station operation. The control room gained updated equipment. The production studio was similarly improved. Of course, all equipment was geared to stereo. Rooms were constituted for news, sports, and a record library. Office facilities were expanded and modernized. 19

All equipment was installed on a basis of priority, some items being extended over the year. But the new control boards, the stereo turntables, and the Volumax and Audimax processors held priority. By contrast, cassette recorders for news and sports, the stereo cartridge tape machines, and some office equipment had to wait for the gradual use of the budgetted amount (\$8,950) that appeared as an addition to the normal operating budget.

TOWARDS 24-HR DAY

King's major administrative goals were as sound as his successful plans for summer renovation. The operating schedule had to include: twenty hours per day, seven days per week, and fifty-two weeks per year. Otherwise someone willing to use the license more fully could jeopardize WVXU's possession of it. Before the year's end, King had reached that aim and would never again sustain a summer shutdown for lack of operating funds and student personnel. Incomplete realization of his \$9,000 goal for underwriting would take care of that. And if that were insufficient, the goal (\$10,000) for *SHOWCASE* would add handsome support.

PROGRAMING — DIVERSIFIED, INFORMATIVE

Another significant aim was to benefit from the magazine format of the station by a wide variety of specialized programs of drama, jazz, talk, and news. Eventually this style became known for offering "something for everybody."

Also, instructional and informational programs simply had to increase from essentially 0 — 15 hrs. per week.

On-air student performance of announcers and newscasters begged for constant vigilance. And improvement was needed in the machinery for city-wide publicity of WVXU programing.

PERSONNEL

The senior administrators chiefly responsible for stereo transmission were: General Manager King; Adrick, Director of Broadcasting; and Geis, Broadcast Technician.

Kim Flick became the first female Operations Director, and Bob George served as Program Director.

Other staff members were: Larry Ashcraft, News Director, who relinquished this position (November) to Pat Markey, to become Marketing Director; Louie Bourgeois; Russ Hines; Gretchen Elbert; Jeff Morgan; and about thirty other students.

RADIO WORKSHOP FOR CREDIT

A workshop (CA 231) was offered for three credit hours during the summer of 1978, as an opportunity for students to learn on-air operations, production, news-gathering, logging, and briefing for the 3rd class FCC license. This scheme served to compensate King by paying him as a full-time member of the summer school teaching faculty. Fifteen registrants, mainly newcomers, completed the workshop, of whom some entered the radio-television academic program in September. So it served its two-fold aim but was never repeated, having been designed on a broad basis that envisioned too much scope for the 2½ hour, 5 day per week, 5-week workshop.

2nd. CONFERENCE ON PROGRAMING October 15, 1977

Mindful of the success of the first program conference (November 1976), King held another one on Saturday, October 15, in the conference rooms and the VonderHaar Room of the University Center, from 9:30-3:30 p.m. In opening the sessions, King detailed the progress achieved in only one year, thus:

1976 — 75 hrs. per week; 3 hrs., entertainment; sign off at 2:00 a.m.

1977 — 168 hrs. per week; 50%, rock music; 20% oldies. 20

King welcomed seventeen participants that included Father Dean Angilella, the CA Chairman, Jay Adrick, and student personnel. He explained that as an "alternative station" WVXU had to offer programs for listeners who were sufficiently numerous to merit consideration.

Five seminar groups discussed these topics: Progressive Rock and Oldies; Jazz and Swing; News and Sports; Public Affairs and special programs; promotion and summer feasibility.

TIME CHANGES IN PROGRAMING

The results were evident for programing changes in early November. King announced a twenty-four-hour per day operation showing the following:

6	—	9:00 a.m.	—	DAYBREAK
9	—	12:00 noon	—	PUBLIC AFFAIRS
12	—	4:00 p.m.	—	OLDIES
4	—	7:00 p.m.	—	BIG BANDS
7	—	11:00 p.m.	—	JAZZ
11	—	6:00 a.m.	—	PROGRESSIVE ROCK.

Weekends remained largely unchanged.

SOME ALTERNATIVE PROGRAMS

For the rest of the year, ingenuity and energy generated programs that helped to fulfill WVXU's boast of alternative radio. During the summer, Arnold Haskins revitalized newly-dubbed COMMUNITY AFFAIRS and filled most sixteen hours weekly with guests on topics of local, national, and even international significance. Assigning high priority to entertainment as well as information, Haskins began a series for the Social Action Commission of the Archdiocese, with Fr. Ben Urmston, S.J., and his guests. Haskins also introduced AGEWISE, presented by the Council on Aging. And the sound track of WKRC-TV's DIALOGUE filled air space on WVXU. 21

A Christmas favorite for twenty-five years on Chicago stations, THE CINNAMON BEAR (1937) aired for two weeks daily at 4:00 p.m., underwritten (\$350) by Jom Hungler of Cookies on the (Fountain) Square. 22 Hungler wrote that response was very nice.

TIME TUNNEL, with host J.C. King, celebrated its first anniversary in February and continued to attract an appreciative audience on Saturday at 7:00 p.m. Old favorites like FIBBER MCGEE AND MOLLY, THE LIFE OF RILEY, GROUCHO MARX delighted even listeners born long after these programs had originated. The Delhi Pike Books in Print Shop sponsored this series which King especially enjoyed introducing and commenting upon, such as: Jack Benny's special which reviewed the history of American radio (1920-45); THE AFRICAN QUEEN with Humphrey Bogart; SORRY, WRONG NUMBER with Agnes Morehead; A TRIBUTE TO EDWARD R. MURROW; and a three-hour science fiction adventure of the BBC entitled THE KRACKEN WAKES.

BLITZ BLIZZARD

A unique program involved "The Blitz Blizzard," the worst storm ever to freeze Cincinnatians from January 25-27, 1978. It occurred during the semester "break" between classes, the storm descending on Wednesday evening while veteran ham radio operator Larry Ashcraft maintained contact with the airport's National Weather Service and WARN (Weather Amateur Radio Network).

Within minutes of the storm warning, Ashcraft began to broadcast weather reports every thirty minutes with MOR music in between. More than 250 ham operators over a sixty-mile radius radioed WVXU, to report local weather from all directions. The vivid reports crowded into fifty-five minutes of live reporting each

hour. Ashcraft marooned himself at the control board for a 38½-hour marathon. A city-wide curfew anchored dwellers in their homes, Ashcraft and a dedicated skeleton staff in Alter Hall. Arnold Haskins, Dave Moore, and Greg Crawford somehow walked from home or holed in at the station for two days and maintained a round-the-clock programming schedule. Rob Reider, star of the BOB BRAUN SHOW at WLW, relieved Ashcraft on the air. At critical times, Fr. Flynn toted "CARE" parcels of sandwiches and coffee from the Jesuit residence to Alter Hall.

On WVXU's urging, Mayor Jerry Springer absented himself from a committee meeting, to tape over the phone a two-minute message of reassurance to the shut-in's and the stranded people in the community. Stouffer's Inn piped VXU into its downtown hotel so that visitors stranded there could follow the drama.²³ Hospitals phoned information about plans to transport employees, using Red Cross teams in jeeps. One lady who lived alone, said Ashcraft, ". . . felt better, knowing somebody was out there." Commercial stations, forbidden to broadcast "hams" on their frequencies, regularly phoned for the latest weather reports. More than 500 persons phoned in their appreciation for WVXU's unique coverage of weather conditions, road passability, closings, and electrical blackouts.

An item in a neighborhood newspaper placed the credit solidly on the man who had planned and executed the service: "All because Larry's hobby and his job — ham radio and Director of Development for Xavier University broadcasting, respectively — achieved an amazing mix which shocked everyone — even Larry."²⁴

WHEN SWING WAS KING continued to gain new listeners and acclaimed. In the spring of '78, with Ro Rightmire and Kim Flick, it aired on Saturday from noon until 8:00 p.m., on DAYBREAK at 6:30-9:30 a.m., on weekdays also from 4-7:00 p.m., ". . . deservedly getting raves for . . . '30's and '40's big bands . . ." ²⁵ In the summer, Russ Dixon maintained the listeners' high interest in the Big Bands, on Saturday from noon until 7:00 p.m. and on weekdays from 4-7:00 p.m.

In the second seasonal broadcast on WVXU, Mark Durbin did the play-by-play for the Greater Cincinnati Football League. Originating in various stadiums, this remote broadcast always included a score of engineers, announcers, spotters, and news reporters. And during the summer, Mark invited Roger Rosenthal to join him in a remote at Treacher Stadium, doing the games with a pre- and a post-game show. The "Cincinnati Suds" professional soft-ball games aired on Saturday, 7-9:00 p.m.

WVXU tipped its electromagnetic cap to youth in a live remote from the Convention Center, airing the Junior Achievement Trade Fair, April 22-23.

THE JOY OF JESUS GATHERING originated on July 1 at 10:30 a.m., with host Dr. Richard Dumont of the Philosophy department. This program was directed toward charismatic groups and included: interviews, scripture readings, hymn singing, and announcements for followers.

Around-the-clock operation gobbled up volunteer personnel at a frightening pace. On the basis of three-hour air shifts, the station needed 8 announcers each 24 hrs.; 56, each week; 240, each 30 days!

Clearly many of the forty college men and women did more than two and one-half shifts daily. Some worked from midnight until 6:00 a.m., demonstrating very commendable personal dedication. Ten students handled all midnight-to-6:00 a.m.

shifts and the entire Sunday. And therein lies the explanation of nearly sixty hours of rock music. This program would have been impossible to replace with anything else—and with personnel.

The underwriting of programs improved during 1977-78, as these records indicate:

September-October 1977

Commissions to personnel	\$138.00
TOTAL proceeds	\$1,195.00

December 1977

Commissions to personnel	\$272.00
TOTAL proceeds	\$5,690.00

December 1977-May 1978

Partial sponsorship of all varsity basketball games by Blue Cross and Blue Shield	\$1,500.00. ²⁶
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MANAGEMENT MATTERS

General Manager King tackled the budget policy when he explained to Fr. Angilella that a realistic budget must show a twelve-month operation, the summer financing being crucial to year-round broadcasting. Angilella approved the effort and promised his support. So King agreed to reduce certain items, thereby holding the increase to only 15%, ever aware that WVXU operated “. . . at less than 5% that of other public stations. . . .”²⁷

DEVELOPMENT FUND

These matters emphasized the need of a summer administrator's salary, income from underwriting, and a method of overcoming the uncertainty of volunteers who could not afford to pass up summer employment, just to keep the station on the air.

In the fall of 1977, King anticipated the need and the alternative resources. That is why in the following spring Fr. Mulligan gave temporary approval so that “. . . deposits from development efforts of the WVXU staff will be made to this account for subsequent use in continuation of the radio station operation throughout the summer.”²⁸ Fr. Mulligan designated the Development Fund as independent of the Budget Committee, a decided plus for the Station Manager.

TIME OUT FOR ON-AIR IMPROVEMENT

King assigned number one priority to the on-air quality of all performers, insisting on improvement or sign off of the station. Of several negative criticisms, Steve Hoffman referred to DAYBREAK with its “. . . mediocre announcer chatter

and technical accompaniment which showed little semblance of professionalism.”²⁹ In February, he discarded the sign-up system and allocated shifts that had to be maintained, except for serious illness or death in a student’s family. Gone were the days when a student signed off the station because his successor failed to report. King distributed free cassettes for taping individual performance and demanded a one-half-hour weekly critiquing session with himself or John Maupin. As a result, the performance and morale of announcers, newscasters, and sportscasters improved vastly.

VW VAN AND VXU

From March 1978, WVXU had limited access to a new van, courtesy of Jim Baudrie of Beechmont Volkswagon-Volvo. Fr. Flynn made the application to Baudrie who graciously transferred complete use of the vehicle. WVXU paid 10% of operating costs which were also supported by the AV Center and the TV Studios.

LISTENER RESPONSE RISING

How does station management determine who and how many are listening if the station does not buy the rating service of the ARB or a similar agency. Like other small public stations, WVXU was forced to rely on non-solicited sources, such as letters, phone calls, and inquiries. King’s estimate of a 2,000% increase following the coming of high power is an estimate, but everyone at WVXU knew of scores of people who met scores of other persons who tuned in VXU.³⁰

To add momentum, King designed and printed a first-class brochure, to highlight pertinent facts about WVXU’s fifty-mile radius, its place among the five most powerful student-operated FM stations, and its high antenna. In attractive colors, this package detailed specific programs and time slots. For prospective sponsors, it touted the benefits of a non-commercial station: tax deductible contributions; minimum cost for exposure to a large audience; and connection with new alternative program concepts and with a local university.

This initial announcement acquainted prospective underwriters with the serious efforts of management. It built solidly on the publicity deriving from the CSO’s MARATHON #4 and SHOWCASE '78.

THE CSO’S MARATHON #4

The Cincinnati Symphony Orchestra again engaged the Xavier station to carry MARATHON #4, on November 18, 19, 20, the second effort in CSO fund raising by VXU. Previous success generated the confidence from which two remote broadcasting centers were initiated at Kenwood Mall and Northgate Mall, on the east and west extremes of the city, respectively. Despite requirements of dual equipment and teams to operate consecutively at distant sites, the overall interest on the air and at the popular shopping complexes was rewarding. Simulcasts with WLQA, WKRC, and WCKY occurred on schedule, these stations taking the signal from VXU. To everyone’s delight, the goal of \$100,000 resulted as Ralph Corbett matched the donations leading to the final figures. Participating local celebrities were: Bob Braun,

Bill Boshears, Jim LaBarbra, James F.P. O'Neill, and Nick Clooney, among others.

In the future, this annual MARATHON would not be resumed on VXU for two reasons: the FCC forbade public stations to engage in fund raising, except for their own needs; and the CSO chose to go with the commercial station WLQA and to change the style of the appeal on the air.

SHOWCASE '78

The most significant means of support was SHOWCASE '78, named by Dr. King and designed to engage new members and any parties willing to help keep VXU on the air during the summer. A secondary aim was to generate funds to purchase deicers for counteracting icy weather conditions that had been shutting off the station's signal.

From May 8-12, regular programing continued from the campus on a low pitch that appealed for memberships at \$15. Then on Friday at 6:00 p.m., the activity switched to Kenwood Mall for the three-day marathon in which King and Ashcraft discussed the goal of \$10,000 and the modest premiums of litter bags and window stickers. They interviewed celebrities and encouraged listeners to visit the Mall to get acquainted with station personnel.

Students maintained operations on campus and at the Mall, recording pledges and memberships and invoicing and distributing, in exchange for a contribution, a choice of albums, restaurant certificates, WVXU T-shirts, and specialized books on jazz, swing, and old radio.

At midnight, the remote operations at the Mall closed down, leaving the campus studio to record pledges and continue the momentum of the marathon to be resumed next day at 9:00 a.m. And the busy weekend continued with a slate of local celebrities from broadcasting, politics, the professions, and the business world. Dale Penn even entertained onlookers with games and magic tricks.



(lf. to rt.) Diane Doud, Denny Schmidt, Jay Adrick, Mark Durbin, Fr. Flynn, Dr. King, John Romer, Larry Ashcraft, Roger Rosenthal, Dave Moore, Arnold Haskins, Tom Klensch, (stooping, lf.) Paul Rinklin, Scott Hurst

"Several hundreds of volunteers . . . put the station over the top of the goal . . ." A dozen "hams," members of the Hamilton County Amateur Radio Public Service Corps, recorded telephone pledges at the Mall. 31

So the appeals continued; pledges accumulated, some in the \$100 bracket. By Sunday midnight, the amount pledged totaled \$11,058 and eventually accounted for \$7,500 collected. 32 The experience, exposure, and financial increment were encouraging as the initial step in an endeavor that would annually become more successful.

AFTER SHOWCASE '78

The aftermath of Showcase '78 was an energized radio station of chiefs and Indians eager to exercise their resolve to keep VXU on the summer airwaves. Enthusiasm poured into new programs that evidenced the vitality and creativity of twenty-five students committed to proving their dedication.

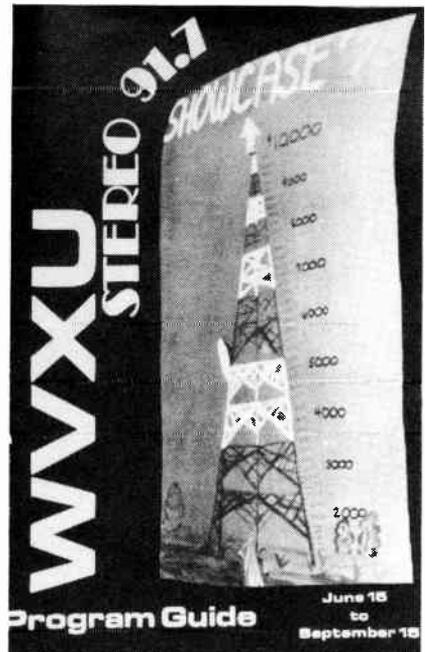
Of their achievements, Dr. King proudly wrote:

. . . the only regular Big Bands program, stereo jazz, old radio drama, in-depth sports and news, "solid gold" oldies . . .

. . . nearly 16 hours of public affairs concerned with bettering our community and society . . .

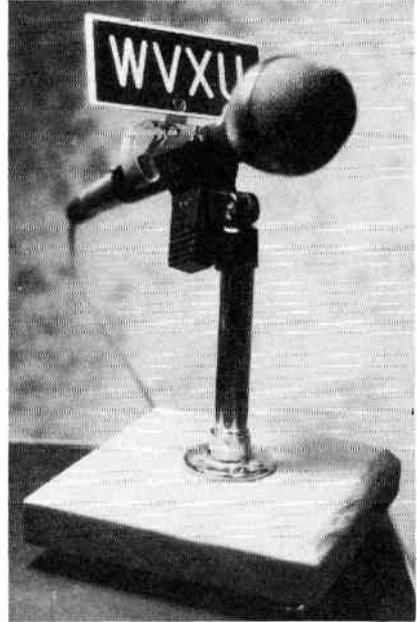
Thanks to these (Laurie McDonald and Martha Olding) two deejays, WVXU listeners were rockin' and rollin' all night long, all summer long. 33

New programs sprang forth, AM FINAL treating news in-depth under direction of John Wessling and Randy Flannery. SPORTS FEATURE succeeded with an experienced team of Mark Durbin, Roger Rosenthal, Paul Keels, and George Zahn. HAM RADIO HORIZONS served the local hams, under Larry Ashcraft, Rob Reider, and Jay Adrick. Charley Carey of XU's Information Office hosted his STORY OF JAZZ with a personal touch. GENESIS originated as an interfaith vehicle with assistance of Fr. Ted Kosse, Officer of Communications of the Archdiocese. And the TOOTH FAIRY appeared four times weekly, getting well-deserved appreciation of listeners.





Charley Carey, STORY OF JAZZ



News — AM FINAL

2. 2nd. YEAR OF 5-YEAR PLAN July 1978-June 1979

AIMS AND GOALS

During the second year, the major administrative goals endeavored to solidify gains and to increase the quality and extent of service. So, continuing the broadcast day of twenty-four hours was paramount. Initially the summer operation had proved during the vacation period that the station was capable of effecting around-the-clock operation. Widespread enthusiasm indicated that the academic year would generate a staff adequate to meet the challenge.

So much depended on financial support that underwriting was to be increased to \$13,000 annually. And summer station management had to be negotiated for at least part-time service.

Within the ranks of student performers, the recruiting of quality on-air personnel needed improvement. And to attract more listeners, there had to be a better mechanism for publicizing WVXU's program offerings. 34

AREAS OF IMPROVEMENT

Need of improvement spanned all sides of the broadcast service, envisioning the installation of a new "studio-to-transmitter" microwave link (\$9,000), to eliminate expensive telephone lines. Though a means of significant saving (over \$1,300 annually), this system was never introduced.

The record library holdings and cabinets patiently waited for a modest amount (\$750) that would improve a neglected department.

The irregular Program Guide that depended entirely on available resources (\$2,000) would aim for monthly distribution but fail in that attempt even as late as 1982.

BUDGETTED ITEMS OF LESSER IMPORTANCE

Despite studio improvements, a two-way radio system for news (\$750) has not yet visited the department. A regular budget for purchase of programs (\$5,000) has become a standard budget item, that amount increasing as underwriting and other fund raising have improved. The situation of office equipment improved through purchases (\$750) of desks, cabinets, and a typewriter.

The estimated cost of the above improvements for the 2nd year, above the normal operating budget, was \$15,800.

PERSONNEL

Two occurrences affected top administration. First, Jay Adrick, Director of Broadcasting and Director of the TV Studios, resigned, to take a full-time position in consultation and sales with Midwest Corporation. Graciously, he offered to teach evening TV courses, but his departure after so much dedicated service in radio and television was unsettling. On September 22, the CA department held a public farewell to honor Jay in the VonderHaar Room of the University Center.

This basic change in the CA staff left the TV Studios without a director at the opening of the academic year. In a spirit of genuine dedication, Dr. King volunteered to manage also the television operation, supervising Mike Geis and Gerry Ilka, the latter having been hired to do television production in which Adrick had become involved, as a means of supplementary income for the studios.

King continued the updating of the studios, initially changing the title to Xavier Television Center. He determined to finish Adrick's off-campus production contracts and then to engage television operations much more with campus activities. His time and energy, devoted also to television, would ordinarily have interfered with the splendid growth of WVXU; but the overall effect was negligible.

STAFF OFFICERS AND OTHER MEMBERS

Arnold Haskins became Operations Director and continued to serve as Public Affairs Director. He headed a staff of fifteen who assisted in multiple areas, all of whom busied themselves with programs on the air. Over forty additional members participated actively, helping to bridge that important summertime operation with the

regular fall schedule. Together, they were a coterie of eager, cheerful, committed young broadcasters.

MANAGERIAL BUSINESS

In December 1978, Dr. King publicly gloated over the first twelve-month operation by WVXU. This success once again attested to the ingenuity and perseverance of King and his collegiate broadcasters who had achieved another major goal. Besides, the previous summer following SHOWCASE '78 signalled the first printed program, another significant layer on King's careful foundation for producing a monthly guide.

For several troublesome years, a grim icing condition had bedevilled the eight-bay antenna, causing a shutoff of power, even a total shutdown of the entire station, for several hours at a time and at critical periods. The substantial cost of deicers had delayed their purchase, until finally the CA Chairman offered to send Fr. Mulligan an emergency application supporting King's proposal for \$4,000.

Fr. Mulligan accepted King's proposal and welcomed the suggestion that WVXU would make up \$2,000 of the amount by underwriting efforts. But upset with the timing, Fr. Mulligan stated his displeasure with this "emergency" which arose without adequate preparation and warning desirable in effective budget planning. To be sure, the proposal unfortunately arrived at the beginning of a new budget. On the other hand, how do you foresee an icing emergency at the 650' level on the tower?

TEMPORARY SHUTDOWN

In the fall of 1978, Dr. King took the station off the air in the week of October 14-20 for major renovations in physical surroundings and on-air quality. Arnold Haskins remarked that nothing like it had occurred since 1976. Indeed changes left their mark on the station and personnel. Student announcers had neglected control-room procedures for airing tapes properly, sometime allowing dead air to pass on programs with built-in blanks for inserting station breaks. A training program was instituted with standards of performance clearly defined. The result was ultimately felt in smoother transitions and overall presentation.

Preliminary to installing new tape cassette recorders, the staff and other volunteers assisted Dr. King in painting studios, carpeting the corridor and business office, and paneling and decorating the station's reception Lobby. On October 20, VXU returned to the air, brighter and sharper in distinctive sound that bespeaks the professional broadcaster in training.

UNSOLICITED PUBLICITY

A pleasant surprise alighted on campus in September when the Indian Hill High School Jazz Club, nominated WVXU for a Cincinnati Post-Corbett Award of 1978 Robert West, Advisor of the Jazz Club made the nomination in a letter sent to the committee, recommending VXU's jazz programming for excellence in cultural contributions. 35 Fr. Mulligan acknowledged the publicity and congratulated Dr. King.

Mark Durbin and Paul Keels gathered considerable experience in sportscasting

and won approval of Steve Hoffman, radio-television critic, for “expertise in handling the Moeller-Elder High School Championship football game.” 36

ON-AIR PROGRAMS

Several new programs were added. Old radio drama appeared for a thirteen-week series with **THE GREAT GILDERSLEEVE** and **THE ALDRICH FAMILY**, weekdays at 7:00 p.m. On Saturday, classical works of literature, adapted to radio, gave prestige to this innovation in drama. 37

In December, a second series called **RADIO THEATRE** went off the air after an appeal for \$1,000 gleaned only \$120. But in February, a part of the NBC Short Story series began a 10-week airing, courtesy of the underwriters. It included: **FRANKENSTEIN**, **THE OBLONG BOX**, **THE BELL TOWER**, **THE ROCKET**, and **CRAZY SUNDAY**, among others.

Special Halloween fare comprised a new edition of Orson Wells’ **WAR OF THE WORLDS** (1938) and a full evening of horror stories and tales for the occasion. Radio Drama is a “unique form of entertainment” almost always humorous in taking “so many shortcuts to get the story told in less than thirty-minutes.” 38

Fred Bennignus, after seven years with WGUC, brought **CAMP MEETING** to WVXU in mid-September, for the Thursday 7:30 p.m. slot. Uncle Fred still continues to entertain with old recordings and a personalized humor. Charley Carey of Xavier’s Public Information Office aired his **STORY OF JAZZ**, with his guests and commentary on traditional Dixieland Jazz. His one-hour shows is more popular today than ever



Russ Dixon’s **BIG BANDS AND JAZZ** comprised a composite feature that aired from 4 to 7:00 p.m. and delighted listeners who relished the swing classics of Benny Goodman and the great modern jazz sounds of Cal Collins, Scott Hamilton,

and Ray Brown. Assisting Dixon were: Tim Broering, Cindy Cleves, Mary Hunt, Rick Ranum, and Kathy Waymire.

MOON RIVER with Peter Grant of WLW, a classic heard in the '30's and '40's, played weekdays at 11:00 p.m. However, it did not gain sufficient response to repeat it.

Russ Dixon, assisted by Tim Broering, also conducted WHEN SWING WAS KING, Saturday from noon until 7:00 p.m. And John Wessling with AM FINAL had Cincinnati's only three-minute, all-news radio program, assisted by Randy Flannery and George Zahn. Jeff Gossard did JAZZ from 7:30-10 p.m., Monday through Friday, assisted by his staff. Mark Durbin and Roger Rosenthal conducted SPORTS FEATURE on Saturday, from 11-12:00 noon and on weekdays from 5-5:30 p.m. The Greater Cincinnati League football game on Friday evening was broadcast by Sports Director Mark Durbin and co-host Paul Keels.

Arnold Haskins continued COMMUNITY AFFAIRS PROGRAM that included DIALOGUE and AGEWISE. With Kathy Waymire, Haskins created FEATURE HIGH SCHOOL, designed to publicize students, high schools, and their activities. And after a six-year run, XU FOCUS died a quiet death when Fr. Flynn turned to other diversions. But DAYBREAK and many programs continued.

As more non-musical programs developed and succeeded, naturally less space was available for music. Note at this time the large concentration on non-classical music in the following areas:

Program	Hours	Announcers
When Swing Was King	7	2
Jazz and Big Bands	15	5
Jazz	18	7
Oldies	20	3
Progressive Rock	93	10+ .

Fr. Jack Heim, S.J., clung to CLASSICS (music) for one-hour on weekdays.³⁹

OCTOBERFEST '78 AND VXU

More publicity and a cash benefit of \$600 descended upon the station in late October when Cincinnati celebrated its Octoberfest '78. Jim Hungler of "Cookies on the Square," who also underwrote THE CINNAMON BEAR, set up a pretzel booth in WVXU's name and tapped his profits to make a generous gift to the station. Before 8:00 a.m., Doc King had strung electrical wiring for lighting and heat tables. Students ran the concession, taking orders for pretzels, bratwursts and sauerkraut, ringing up sales, and making pretzels. There was no remote broadcasting, but many customers heard about VXU's programing virtues from volunteers serving Saturday all day until midnight.

SHOWCASE '79 (the second)

The strategy that determined the best date for the annual major fund raiser

settled upon April 2-8. Co-business managers were Jan Thompson and Carole Grimes. The goal was \$16,000 for summer operations that included some remote broadcasts and more drama. The Manager of Kenwood Mall contributed space on the main concourse under the dome where carpeted platforms, tables, chairs, and telephones were positioned to insure efficient operation and maximum visibility for shoppers and strollers.

The mode of operation was becoming familiar. From Monday until Friday at 6:00 p.m., the campus studio made frequent reminders of the ongoing membership drive and the special events of the weekend. From Friday evening until midnight of Sunday, the crew appealed for support through the hard-sell pitches of Doc King and Larry Ashcraft, the chatter with guests, prizes, and other attractions calculated to bring people out to meet the staff and to contribute.

Among the special features was Cecil Young's Big Band, obtained and hosted by Russ Dixon, on Saturday from noon until 1:00 p.m. There were also magic shows and tricks by Damon the Magician (Dale Penn), vocal groups (from the XU Players), and items of interest for the family.

Dave Young of the nearby Long John Silver's phoned and asked what he, an appreciative supporter of the station, could do to help. The upshot was that Long John Silver's fed the staff and guests with dinners, lunches, and ever-present beverages for free during the entire weekend. And it was Dave's pledge that topped the goal of \$16,000 before midnight.

By all norms, SHOWCASE '79 was an outstanding success. Organization was better, memberships increased, pledges multiplied, and the collection percentage improved. By June, King reported that a few dollars beyond \$16,000 had been collected, with more returns coming in. A previous report on total pledges gave the amount as \$18,500. But collection of all pledges is seldom realized.

3. 3rd. YEAR OF FIVE-YEAR PLAN July 1979-June 1980

AIMS AND GOALS

Administrative goals included: an increase in instructional programing; more faculty participation besides Dr. Dumont, Fr. Urmston, Charley Carey, and Linnea Lose of the Public Relations department. Linnea, after two and one-half years with THE PARKWAY SHOW, accepted a new position in the development office and returned the program to student supervision. But no other faculty members appeared. Additional major aims were: to increase underwriting proceeds to \$16,000 (\$3,000 beyond the previous year's goal); to begin the creation of a full-time station management position; to increase the quality and amount of local and University news coverage and actualities. 40

The equipment item never failed to appear in every budget, the following being specified for '79-'80: studio monitors and amplifier (\$1,250), not obtained in the previous year; a new 2-track portable tape machine and mics (\$1,100); a reel-to-reel stereo production tape machine (\$2,500); studio soundproofing for the production studio (\$6,000); news and sports production equipment (a phaser, reverb, and cart

tape recorder (\$2,250).

Short-term plans, updated in the spring of 1980, specified these aims: SHOWCASE '80; improvements in the Production Studio (by replacing a tape machine, adding an equalizer) and new production room recordings; improvement in jazz, classical, and big bands library holdings; mounting the Marti remote pickup antenna on the WCPO-TV tower, to carry football and basketball games by remote transmitter rather than by expensive phone lines; the use of a computer terminal to list the library recordings; extensive engineering modifications at the transmitter and in the studio production room. 41

Farther-reaching plans pointed to some interesting possibilities, among them: membership in National Public Radio (NPR); negotiating to carry NPR'S MORNING EDITION (6-10 a.m. daily); purchase of a standby exciter/transmitter combination; improvement in listener-study funding and underwriting by businesses; procurement of a federal radio grant for improving facilities; development of a plan for additional space or a new location, possibly on the U.S. Shoe Corporation real estate donated to Xavier; more frequent issues of the Program Guide.

Priorities dominated these plans: beefing up listener/business funding; a standby exciter/transmitter; and record library additions. King again noted that he did not expect any of these improvements to depend on additional University funds but that he would attempt to have WVXU pay its own way. This policy established an enviable standard, the pursuit of which deserved continual admiration.

ACHIEVEMENTS

The year 1979-80 gloried in numerous significant advances. SHOWCASE '80 surpassed the most ambitious goal ever — \$25,000. King also funded and constructed, at WVXU's expense, a production studio for students in CA broadcasting courses, to reduce students' demands upon the station's facilities. Besides, he overhauled equipment and rewired the master rack complex in the summer of 1979.

At last, deicers came into service, following their installation on the antenna. The Program Guide expanded to twelve pages, four times per year, funded entirely by outside monies. Listeners' names went into a computer file, signaling a new system of membership recording. The Record Library started a long march towards computerization of all titles. And WVXU initiated broadcast coverage of all GLC football/basketball games. Truly it was a year of growth and development along "sound" corridors.

PERSONNEL

SOME CHANGES IN OFFICES

In the spring 1979, Germaine Tenkotte became the second lady broadcaster to hold the position of Operations Director. And the office of Assistant Operations Director was created for two students, Tim Jester and Russ Dixon, who were in charge, respectively, of Rock and Oldies, and of Jazz and Big Bands. Jan Thompson was another Assistant Operations Director serving Germaine. This "Assistant"

replaced the Program Director for one year only, after which the office of Program Director was resumed, to prevail up to the major administrative changes necessitated by initiation into the National Public Radio network, in 1981. In the next summer, the title of Assistant was subordinated to Director, in the categories of Rock and of Jazz, both expanding areas. With offices numbering nearly fifteen for each of the years from 1978 through 1980, the increase in titles also rose, partially from a growing interest in news and sports.

After Dave Moore withdrew from Xavier in January 1979, the office of Engineer went begging and eventually expired. Its duties were embraced by Mike Geis, the Technical Director of the Xavier Television Center. Incidentally the demise of engineering from the staff offices and the persistent lack of interest in this essential supportive service reflect upon overcrowding in the other areas of broadcasting. Unfortunately too many college students, owing to lack of skill and foresight and to indifference, deprive themselves of the undenied benefits of engineering knowledge and experience that would make them better broadcasters.

Upon completing his term as Operations Director in 1979, Arnold Haskins assumed the duties of Director of Development which he discharged efficiently even while finishing his master's degree. Unoccupied for a year, this important position was accepted by Alba Jelinek, who became a member of the full-time staff in the summer of 1981.



(lf.) Alba Jelinek, Development Director; (rt.) Bev Reid, Secretary, CA and WVXU

It is significant that student participation ran very high even during the summer, as evidenced by a large staff of officers (1979 — 11; 1980 — 15) and the plump roster of other members (1979 — 25; 1980 — 34).

PROGRAMING

Summer broadcasting, 1979, was guaranteed by fund raising during SHOWCASE '79 which surpassed the \$16,000 goal. Although salaries of several full-time students were paid with SHOWCASE funds, programing also benefitted.

NEW PROGRAMS

The News department under Director Randy Flannery and co-anchorman Chuck Finney, with technical assistance of Bud O'Connor, executed a unique program on November 6, 1979 called ELECTION NITE '79. It consisted of timely in-depth telephone messages from student reporters situated at six sites, between 6-9:00 p.m., reporting on the election returns in process. The team of five also furnished station WSAI with news coverage. So appreciative was the late Steve Douglas, News Director, that he said: "... the addition of the field reports gave us a decided advantage over the competition and enhanced our overall election coverage."⁴² In the summer 1980, the incoming News Directors Brian Combs and Charlie Compton presented an original program WHAT'S NEWS on the Saturday morning slot 10:30-11:00. From the outset it was a blend of newsworthy features and entertainment generated by the News staff.



Brian Combs, Production Studio (1979)



(foreground) Charlie Compton;
(background) John McCarthy

A Christmas Program filled December 24, from 6:00 a.m. to 10:00 p.m. with season-oriented features: radio dramas; classical music; a concert by the Lakota High School Senior Choir and Ensemble of seventy voices; stories; and other features. Immediately following Handel's "Messiah," WVXU signed off until 6:00 a.m. on December 26. Financial support came from: Home Federal, Central Savings, Thrift Savings, Southern Ohio Bank, Burger Chef Systems, Inc., and Joseph J. Sayre Company.

Old radio drama showed a new face in a series (7/4/79 to 10/2/79) that included: THE LIFE OF RILEY, DUFFY'S TAVERN, HALL OF FANTASY, NIGHT BEAT, and THE GREAT GILDERSLEEVE. Each feature aired before noon on a different day of the week and in the evening, by repetition. This was unique on local radio. In the summer, new and expanded programming brought another spate of classic comedy, variety, and drama to the metropolitan listeners. Reissued were: THE ADVENTURES OF SUPERMAN; X MINUS ONE, a science-fiction anthology that ran on NBC Radio between 1955-58; and a sampler package that included JACK BENNY; INNERSANCTUM the ALDRICH FAMILY; SUSPENSE; AMOS 'N' ANDY; GUNSMOKE; and LONE RANGER. 43



On September 29, Cincinnati's first phone-in daytime talk show aired as LIVELINE with host Larry Ashcraft, at 10:00 a.m., to discuss "whatever is on your mind." Public interest has encouraged it.



(standing) Russ Dixon, Assistant Operations Director, Big Bands and WSWK; (seated) George Zahn, Sports Director

CONTINUING PROGRAMS

Most of the music features continued. The seventy-five-minute morning program of classical music was hosted during the summer by Germaine Tenkotte and Jan Thompson. Later, a less experienced, different student hosted this offering each weekday. At the end of the spring term, classical music was removed permanently from the schedule.

WHEN SWING WAS KING steadily gained popularity in the noon-4:00 p.m. Saturday position with veteran Russ Dixon. Capable assistance came in the person of Mark Magistrelli who performed from 4-7:00 p.m.

In its third year on WVXU, JAZZ collected a host of enthusiastic performers on weekends from 4-7:00 p.m. and 7:30-11:55 p.m. Charley Carey aired the STORY OF JAZZ on Monday from 10-11:00 p.m.

OLDIES appeared on weekdays from noon until 4:00 p.m. and, by popular request, as an addition to DAYBREAK.

ROCK was progressive from 11:00 p.m. to 6:00 a.m.

PUBLIC SERVICE

There were the perennials such as: FOCUS ON HEALTH, YOUR WORLD, CONSIDER THE ALTERNATIVES, DIALOGUE, AGEWISE, THE PARKWAY SHOW, MAN AND MOLECULES, VATICAN VIEW, JOY OF JESUS GATHERING, GENESIS, FAMILY SERVICE, COMMUNITY FORUM, STARDATE, HAM RADIO HORIZONS, and TOOTH FAIRY.

SPORTS FEATURE continued to improve under George Zahn and Bud O'Connor, with a more professional coverage and presentation of sports and with weekly challenges to trivia experts, through use of a sports quiz.

CHANGE IN PROGRAMING

During the summer 1979, a notable change did occur in DAYBREAK. By popular request, solid gold oldies became the sleepers' reveille, interspersed with the latest developments in news, weather, and sports. In the patter of one station member: "Larry Ashcraft on Monday morning starts your week, and Jan Thompson insures you make it to the weekend! Don't subject yourself to useless chatter, start your day the right way with DAYBREAK. . . ." 44

"SOMETHING FOR ALMOST EVERYBODY AND MAKING IT WORK"

Tom Brinkmoeller, *Enquirer* Entertainment Reporter, expressed the station's philosophy in a three-quarter-page spread of the Sunday newspaper, entitled "WVXU Splits Its Personality . . . Over and Over." 45 The accompanying illustration by Laslo Vespremi pictured a portable radio whose giant side panel was fashioned to show the broadcast day from 6:00 a.m. to (next day) 6:00 a.m., the days of the week, and the "show slots" which fill a typical day of twenty-four hours.

SOLID GOLD ROCK appeared for eight hours each day, and PROGRESSIVE ROCK rattled the airwaves for seven hours a night and twenty-four hours on Sunday. OLDIES played for seven hours daily; JAZZ, six; DRAMA, one hour each weekday;

THE CINCINNATI ENQUIRER
 Monday, October 7, 1979
 A GANNETT NEWSPAPER

WVXU Splits Its Personality . . . Over And Over

BY TOM BRINKMOELLER
 Enquirer Entertainment Reporter

Mr. Wizard brushed off his lab coat, put on his glasses, looked into the lens of the TV camera and spoke:

"All you need for this one, kids, is an FM radio. Any one will work, but the kind you have in the car with push buttons on it works best. I want you to set one of your car radio buttons for 91.7 MHz—or take a grease pencil and mark that spot on the dial on your home radio.

"Now I want you to push the button or tune in that spot at different times during the day and night for the next week or so. I think you'll be amazed to find out that almost every time you tune in that frequency you'll be picking up a different radio station. You might find the first time you turn it in you've got a jazz station. Another time you'll pick up one that plays big-band music. Maybe the next two times you'll hear rock-and-roll and think you've gotten the same one twice, but closer listening will show you're wrong and they're separate

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8 a.m.						8 a.m. - 9 a.m. PROGRESSIVE ROCK	
8 a.m. to 9 a.m.	SOLID GOLD ROCK						
9 a.m.							
10 a.m.							
10 a.m. to 11:15 a.m.	CLASSICAL MUSIC						
11 a.m.							
12 a.m.							
1 p.m.							
1 p.m. to 4 p.m.	SOLID GOLD ROCK						
2 p.m.							
3 p.m.							
4 p.m.							
4 p.m. to 7 p.m.	JAZZ						
5 p.m.							
6 p.m.							
7 p.m.							
7 p.m. to 7:30 p.m.	JAZZ (Mon-Sat)						
8 p.m.							
9 p.m.							
10 p.m.							
11 p.m. to 1 a.m.	PROGRESSIVE ROCK						
1 a.m.							
2 a.m.							
3 a.m.							
4 a.m.							
5 a.m.							
6 a.m.							

ing and the GCL high-school foot- the power to jump to 6400 watts, making the signal reach about 50

BIG BANDS, seven hours on Saturday; classical music, seventy-five minutes daily; public service one hour for six days each week; SPORTS FEATURE, one hour on Saturday morning; the Greater Cincinnati League high school football/basketball game of the week each Friday night.

Brinkmoeller properly noted that broadcast theories claim a station “mortally fragments its audience when it fillets its formats into such diverse portions.” So it does usually, but not entirely so with WVXU. The variety offers something for almost everybody and makes its work — for the station. How much WVXU might benefit from fewer and more distinctive programs still remains a provoking question.

MANAGEMENT

After one year-and-a half as Director of Broadcasting, a position that made Dr. King responsible for the Xavier Television Center, he accepted the CA Chairman’s benevolent suggestion and asked to be replaced. Dr. Potter of the staff eventually took charge of the Center. And relieved in January 1980, King concentrated on WVXU, without the additional burdens of television he had voluntarily assumed.

One of the General Manager’s worries had long concerned the acceptable minimum on-air hours. But earlier, King had anticipated the FCC’s edict, effective January 1, 1980, requiring all radio stations to operate a minimum of twelve hours a day, seven days each week, 365 days per year. The penalty: possible non-renewal of VXU’s license or sharing time on its frequency with other applicants desiring a broadcasting allocation.

The Manager’s foresight in soliciting listener support accounted for an

increasing proportion of the budget, as appears from a breakdown of the division of income.

Source of Income	1978-1979	1979-1980	
XU Budget	37%	36%	
Business Underwriting	39%	32%	
Listener Support	24%	33%	46

COMPUTERIZED MUSICAL SELECTIONS

In 1977, Dr. King initiated the scheme that directed the campus computer to select for each day seven hours of solid-gold oldies, so that the complete music program ran two weeks before repeating any song. With the basic aim of avoiding repetition, King had asked Dr. James O'Neill, head of the systems programs, to design a plan for alternating music titles. At first, Kevin Wolfe simply fed music data from recordings into the computer bank. But without a computerized printer in the radio station, the plan was inoperative, all stored items being safely locked out of use.

Fr. Ron Ferguson, S.J, subsequent Director for Academic Computing, updated the program to a considerable degree of sophistication. It selected seven hours of solid-gold oldies' titles; then thirty-five hours of this music in a variety that avoided repetition for a two-week period while staggering the playing order, thus: a '50's song, an early '60's, a late '60's, and a hit from the '70's. Then it reversed this selection process. Besides oldies, it similarly screened: jazz, big band music, rock, and even vintage radio drama. 47

NEW PRODUCTION STUDIO IN ROOM B-2

In early fall 1979, King decided to build a studio for classes in radio production. Such a lab would eliminate crowding and direct conflicts between the station's personnel and other students trying to construct first-rate lab assignments. King had enough surplus equipment but not space. So the CA Chairman suggested sharing the small booth in B-2, originally constructed for speech arts and more recently modified as a movie projection booth.

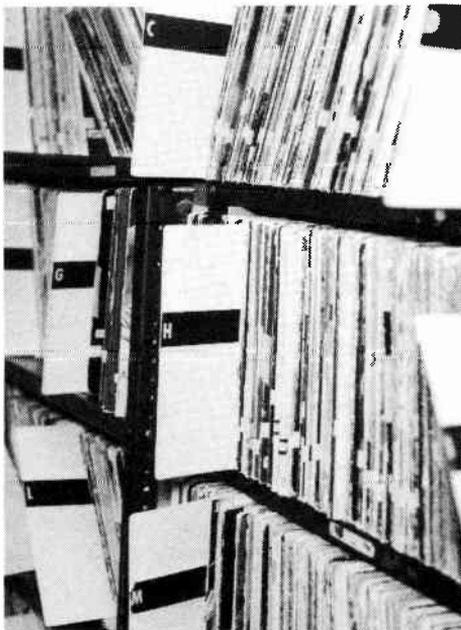
During the Christmas holidays, some enthusiasts glued colorful carpet samples to the walls for sound proofing. Later, tables were furnished to hold a small console, turntables, and amplifiers. The room needed only the installation of two reel-to-reel tape recorders — all hand-me-down's recently retired from service at WVXU. Thus was developed a complete production studio for students in radio courses. Besides, the station benefitted from students not reserving the production studio around the clock and thereby interfering with normal business. By June, some improved lighting and a cassette tape recorder completed the additional facility.

MUSIC LIBRARY GROWING UP

In December, the library was nearly doubled by the addition of 1,000 recordings of classical music, oldies, big bands, jazz, and rock. Obtaining "freebees" from distributing companies was always a tenuous task, depending on the skillful

persistence of the petitioners. But the following companies did contribute: Record Theatre, Everybody's Records, and Inner City Records. And recognition is also due to Mark Magistrelli for his personal contribution of big band recordings to WHEN SWING WAS KING.

Music Library



PUBLIC RELATIONS, PRSSA AND VXU

In the same month, students of the Edward VonderHaar Chapter of PRSSA (Public Relations Student Society of America) undertook the responsibility for WVXU's Public Affairs department, relishing the opportunity for experience. Director Colleen O'Connor and Assistant JoAnn LoPiccolo invited the public's use of PRSSA's services in making announcements for broadcasting, holding interviews, and treating general programing matters.

ENGINEERING ADVANCES

A major improvement in equipment was the installation of antenna heaters on the Walnut Hills tower. These devices are special electrical heaters which keep the antenna warm during freezing weather. Heating prevents a layer of frost from forming on the elements, which if thick enough causes the transmitter to shut down. "During January 1979, WVXU lost three broadcast days because of freezing rain which froze on the antenna, causing us to leave the air until warm weather melted the ice."⁴⁸ This problem was finally corrected, using joint funds from the University and SHOWCASE '79.

Certain modifications in the wiring of the master rack and in diagraming and indexing numbered wires of the stereo system kept King busy during part of the summer. Routine maintenance also took his time.

ANY VOLUNTEERS?

Fund raising and other involved projects always clamor for extra "hands"

before, during, and after a presentation. As the staff learned from SHOWCASE '78 and '79, dependable volunteers would enhance effectiveness. So an invitation to join such a corps appeared in the Program Guide (Fall 1979). Needs specified: a producer of the Guide, individuals for premium acquisition, taking telephone pledges, and invoicing and addressing new memberships. This was the first attempt to enlist a group of responsible aides and it failed. But after two more years of the station's growth and experience, some generous individuals would be serving WVXU.

OCTOBERFEST '79

Fountain Square became the focal point of a record-breaking crowd of downtown fun seekers on September 15-16. Jim Hungler of Cookies on the Square renewed his offer to set up an additional booth for station members to administer, a portion of the profits to go to VXU. Once again there were two pretzel-making machines, hundreds of frozen pretzels for baking, dusting with salt, and selling at \$.50 each. Orange freezes, German pastries, and a special edition of VXU T-shirts brought in money, as crews of station members outdid one another in recommending VXU to the customers. Finally, after Hungler's bills had been paid, the station's operating fund was richer by \$1,400, thanks to Jim Hungler's generosity and OCTOBERFEST '79.

SHOWCASE '80

The third annual SHOWCASE for raising money for summer operations began formally on Friday, March 28 at Kenwood Mall and ended at about midnight, March 30. On the previous Monday, the station had announced the goal of \$25,000, to be sought from new membership, renewals, and donations above \$20. Premiums were available for such higher donations, the courtesy of restaurants, businesses, and friends of WVXU.

Among the premiums was the "grand give-away," a "shop-worn" auto, donated by Jake Sweeney Family of Auto Services. Indeed, the car occasioned a final bid of \$600. But the next few days after auction were not without some consternation for all. The new owner took over the keys with a dampened sense of expectancy. He turned on the engine and disappeared down the street, clouds of black smoke pouring from the exhaust. Globe Records, another donor, provided an unlimited supply of discounted \$10 gift certificates.

Best of all, Dave Young of Long John Silver's Sea Food Shoppes, Montgomery Road, graciously provided dinner coupons for all pledgers; helium-filled balloons (\$.50) for kiddies; and coin canisters from more than twenty Shoppes, marked so as to solicit support for VXU. Dave Young and Long John Silver's will be especially remembered for generously filling unlimited food-and-drink orders for the staff and guests who appeared on WVXU; also for sending an employee to take complete dinner orders, return with the food, and serve it. Coffee and soft drinks were always available for the crews. As an army in moving on its belly learns the better how to value food, so the staff of VXU, at SHOWCASE time, learned how to appreciate Dave's and Long John Silver's gift of free food service.

SUCCESS OF SHOWCASE '80

After numerous celebrities from the mass media, the professions, and business had nearly spent themselves in urging public support, pledges topped the goal by \$165.00 a few minutes before midnight. SHOWCASE '80 became history, registering pledges of \$25,165.00. Many weeks passed before the final collection figures of \$17,900.00 on the pledges or 70% appeared.⁴⁹ The proceeds paid operating expenses for the summer as well as the cost of 300 new titles which were added to the 2,500 selections in the library.

The extensive preparation and exhausting presentation of the annual SHOWCASE suggest re-evaluation of its feasibility for raising money, given the small staff and limited resources. Still, the three efforts regularly produced funding that kept the station on the air, provided needed equipment and other services, attracted much attention, gained memberships, and united the staff and other people in a common endeavor of worthwhile experience and entertainment. SHOWCASES simply had to be continued.

SPORTS: XU BASKETBALL

The XU Basketball season opened under new coach Bob Staak whose sights were so concerned with "image" that he passed over the station's team of sportscasters, to hire Bill Sorrell, Sports Director of WCKY, for the play-by-play reporting. Mark Durbin, former Sports Director, was hired to handle color; and Dan Weber, XU's Sports Information Director, completed the team. This marked the first year students were "off the air," as far as varsity sportscasting events. They continued to furnish all engineering support of the home- and away-requirements. But the fourteen home-games and twelve away-games lost their attractiveness for "sports" personnel. Underwriting was by Budweiser, Heidelberg Distributing Company, and Franklin Savings. Understandably, Staak had clear notions about the greater drawing power of a commercial radio station; so a few years later he switched the coverage to station WSAI.

OTHER SPORTS

WVXU sportscasters quickly learned they had a basketful of other sporting events. In fact, someone dubbed 1979-80 "The Year of Stereo 91.7 Sports," indicating that there must have been abundant activity. First, there was the Metro-Cincinnati High School (Football/Basketball) Game of the Week, at different locations on Friday night. An unfamiliar site meant a "remote" assignment that challenged the ingenuity of the entire team. Acknowledging the underwriter's zest for a professional play-by-play sportscaster, the station personnel accepted Bill Meredith, Sports Director of WCIN, and cheered in learning that George Zahn, Sports Director, was to report the live action from courtside and sideline. Underwriting the games were: Feldhaus Sporting Goods and Jake Sweeney Family of Auto Services. After the game THE SCOREBOARD SHOW was a wrap-up of local Friday evening high school contests, with Bud O'Connor and Bill Tonnis. Even the Greater Cincinnati Track Meet was broadcast by the Sports department. And

SPORTS FEATURE on Saturday from 11:00 until noon, with Bud O'Connor and Bill Tonnis co-anchoring, aimed to keep listeners up to date on all major sporting events at home and around the world.

It was a thriving season for the Sports team which fittingly ended the FEATURE with . . . "WVXU, your FM sports connection!"

4. 4th YEAR OF FIVE-YEAR PLAN July 1980-June 1981

AIMS AND GOALS

The major administrative goals of the previous year were repeated with further specification and urgency. For instance, station management by a full-time director was specified. A further effort was needed to integrate more fully faculty, students, and courses in the operation of WVXU. Also, uninterrupted technical service on-air had to be provided. And income from underwriting and special projects should increase annually to at least \$18,500.⁵⁰

In programing matters, there was a desire to improve quality and diversity, an enduring goal.

Five areas of improvement concerned: office, equipment, library, promotion budget, and Program Guide. Office space was not likely to increase, but additional furnishings, such as a log-storage cabinet and roto-files were overdue. A typewriter and some small desks would fill a familiar vacuum in the student's office.

The equipment needs included: 2-new turntables (\$1,800); 1-new stereo cartridge machine for the air studio (\$1,500); 1-portable stereo control board and DBX noise reduction unit (\$3,000); 1-used stand-by transmitter (\$4,000), to permit maintenance and emergency operation; new distribution amplifiers (\$1,500) for the air and the production studios.

Library records (\$500) always had to be updated although some financial help could usually be expected from the proceeds of SHOWCASE. And, thanks to donors, the Program Guide had never been budgeted because funds could eventually be scrounged to pay for each issue. Still, the aim of producing a monthly guide was an ambitious endeavor. Finally, the approximate cost reached a grand total of \$15,850.

STAFF OFFICERS AND OTHERS

Enthusiasm continued to bring students to WVXU in large numbers in 1980-81. When Dr. King looked over the membership records for the summer, he saw the names of Bill Tonnis as Operations Director, George Zahn the Program Director, and Kathy McGonagle the Production Director. There were twelve other positions comprising the largest staff, expanded by assistants in two music divisions, Gary Sharp in Rock and Marvin Hall-Mason Jr. in Jazz. And the roster included the names of twenty other members actively participating. Allowing for the summer vacation period, this was an exceptional turnout. The roster also comprised practically no out-of-town students.

Summer staff members had received their appointments during the late spring,

expecting to serve during the summer and throughout the spring of the ensuing year. So there was almost no change in personnel. However, in one instance, Rock Director Drew Dinkelacker yielded to Gary Sharp in the fall 1980. Marvin Hall-Mason Jr. withdrew from the University, first semester, leaving a vacancy in the position of Assistant Jazz Director which remained until the following summer. In the spring Mary Cordier replaced John Flashpohler as Traffic Director. At the same time, Tim Broering revived the position of Promotion Director which had been inactive since Jerry Sullivan left it in the winter 1978. And Steve Gottlieb was Director of WHAT'S NEWS in the fall 1980, the only time this show had a "listed" director though it still flourishes.

In September, the largest staff totaling seventeen joined Dr. King in administration, with thirty other members in active service. The roster for the second semester listed sixteen staff and twenty-seven other members.

These numbers of the administrative staff are noteworthy as constituting the last entirely volunteer staff to operate the station. In the summer 1981, five full-time staff members had to be employed, to satisfy the requirement for membership in the National Public Radio network (NPR). Of course, all other members continued to volunteer their service.



Steve Gottlieb (foreground) Kathy McGonagle (seated) Brian Combs (standing)

THE FRIENDS COMMITTEE

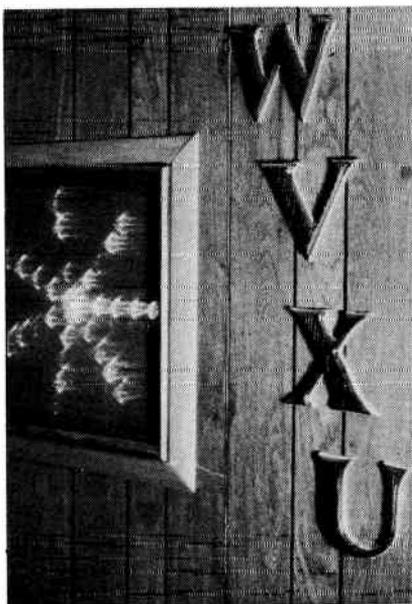
In a broad sense, two special groups from off-campus could be associated with the station's personnel. The Friends Committee was constituted by King after a visit he and Larry Ashcraft had made to Cleveland in 1980. Seriously contemplating membership in the NPR network, King went to Cleveland to get first-hand information on NPR and the Corporation for Public Broadcasting (CPB), the governmental funding agency for public broadcasting stations.

Highly recommended by CPB as an instrument to get prominent persons of the community involved, The Friends Committee comprised only three businessmen: Charles Williams, Art Osmond, and George Makrauer. Williams was Chairman of the Executive Committee of Western-Southern Life Insurance Company. Art Osmond headed Trusts and Foundations, The Fifth Third Bank. George Makrauer, owner of Amko Plastics, Incorporated, had long been an eager supporter. Other members could be added, with approval of the Xavier Office of Development and Public Information. Constituents met only as needed on such business as applications for grants and expertise in contacting key prospects.

COMMUNITY ADVISORY BOARD

The other external group was called the Community Advisory Board, then mandated by CPB to utilize the most eager promoters of the station. All volunteers, they met several times annually to suggest cooperative plans for enlarging interest, expanding memberships, and supporting promotions, such as the annual SHOWCASE. In 1980-81, they first organized in April, held another meeting in June, and a third during the summer. Members included: George Marketos, President; Sherry Smith, Secretary; Ken Hughes, Don Schenk, and Dick Cline.

WVXU's light organ in action



PROGRAMING MATTERS

To a questioner searching for WVXU's special characteristic, King said with a twinkle, "Cincinnati's only alternative listening choice!"⁵¹ Always public radio stations are more responsive to listener's interests, aiming to serve as many as possible.

Among new programs in the fall was *LIVELINE*, Cincinnati's only day-time phone-in show on open topics, with Larry Ashcraft on Monday, Wednesday, and Friday at 10:00 a.m. Pridefully, King said of it: "We are providing a public service to the community at an air time which is not obscure. Being an educational station, we try to put emphasis on the responsibility which we have taken on — we do more than any other station in the area."⁵² Complementing the 10:00 a.m. slot on Tuesday was *AT YOUR SERVICE*, with Dean Bob Helmes of Xavier's College of Continuing Education. Then on Thursday, psychologist Roberta Wooten added more "service" with advice on family conselling. These two programs were also call-in's.

SOUNDSTAGE was a simulcast of thirteen-weeks of live performances by top jazz and rock groups on WCET-TV, with stereo sound track supplied by VXU, Thursdays at 10:00 p.m. This innovation was contemporary and challenging, even if the line charges cost \$150 per month.

Old radio drama returned in new episodes of *THE LIFE OF RILEY*, *DUFFY'S TAVERN*, and others at 11:30 a.m., with a repeat at 7:30 p.m.

A Halloween treat brought back the original *WAR OF THE WORLDS* with Orson Welles and "the area's only non-stop horror programing on Halloween," with three hours of *FRANKENSTEIN*, *THE TELL-TALE HEART*, *DR. JECKYLL AND MR. HYDE*, and others.

All XU basketball games were aired with “outsiders” calling the plays. Coach Bob Staak did not want students whose performance might not support the image he cultivated. He hired Bill Sorrell, Sports Director of WCKY, for play-by-play and Joe Sunderman for color commentary. Students still handled technical engineering services without which Dick Enberg himself could not have brought off the sportscasting in the Xavier situation.

Utilizing the team of Sorrell and Sunderman in a simulcast with WCKY for six of the Muskies’ games was a natural move in the Coach’s plan to get wider coverage. Said Staak: “This is a great step for our program because of the strong signal that WCKY offers. This exposes our program to a greater number of people, which will stimulate more interest and enthusiasm.” 53

Finally the most significant program to air replaced DAYBREAK in the 6-10:00 a.m. weekday slot on February 2, 1981, when MORNING EDITION (ME) commenced on a pilot/trial basis. This award-winning news show, at times compared with NBC’s TODAY and ABC’s GOOD MORNING, AMERICA, is available only to the NPR network stations. Since WVXU was not a member at that time, it did not qualify. In the previous year, WGUC’s General Manager Al Hulsen, pooled his morning audience and discovered that listeners preferred Paul Laumann’s KITCHEN KONCERT to ME. The latter was the counterpart of ALL THINGS CONSIDERED, aired by WGUC at 5:00 p.m. Dr. King convinced Hulsen that mutually cooperating to air ME in Cincinnati on WVXU would benefit all parties. Such an endeavor would also demonstrate an unprecedented effort of two public stations to bring the very best programming possible to area listeners. 54

NPR members pay an annual fee of \$5,000 which entitles them to various services including the ME program. It comes from Washington via satellite to WGUC’s receiving dish which feeds the messages to NPR studios.



Larry Ashcraft, LIVELINE

Arrangements specified that WGUC would make the signal available to WVXU which could bring it by land line to the Xavier campus and then broadcast it to the community. A fee of \$25 per month was contracted for with WGUC, the telephone line charge being paid by WVXU.

When WVXU became an NPR member six months later, the only significant change in arrangements was that WGUC would then feed ME to a network member that lacked its own satellite system. So, continuing this program depended on continued cooperation of the two public stations both members of NPR.

Almost all the programs remained. DAYBREAK gained an extra hour, spanning 6-10:00p.m., with Larry Ashcraft on Monday and Kathy McGonagle on Tuesday through Friday. In the fall, however, Ashcraft, withdrawing from DAYBREAK as did Kathy McGonagle, introduced the new LIVELINE. Five students came forward to serve DAYBREAK one day each.

Jazz continued to boast of the largest block of listeners, in the hours 8-11:55 p.m., weekdays. Oldies was the second most popular program of music from the '50's through '70's, from noon to 4:00 p.m. weekdays. WHEN SWING WAS KING (WSWK), on Saturday from noon until 7:00 p.m., was the longest-running program of big band recordings, whose supporters were the most loyal and generous. Album-oriented rock (also called "progressive") aired all day Sunday. STARDATE, originating on WVXU in the summer '79, grew in popularity.

In mid-May and early June, the Sunday hard-rock programs were altered to appear in more refined forms. OLDIES, from noon until 4:30 p.m., were one form in which rock music remained alive. JAZZ filled the evening span from 5:00 p.m. until midnight. WSWK, the best big bands program in the local area, supported by the finest library locally, added Sunday to its airing from noon until 5:00 p.m. LIVELINE expanded to include TRIVIA on Tuesday and Thursday, after AT YOUR SERVICE was cancelled. A fifty-two-week series, purchased at a hefty price, brought on new episodes of old time radio DRAMA at 11:30 p.m. and 7:30 p.m. on weekdays.



ADMINISTRATIVE ANXIETIES

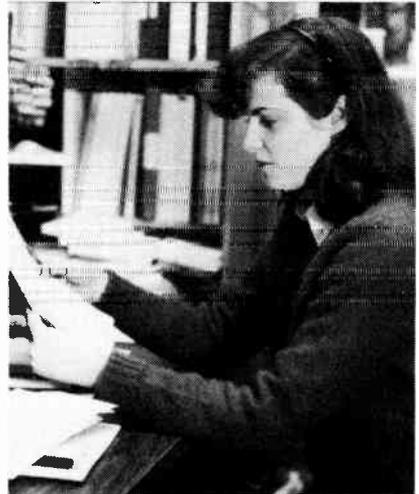
In the evolution of Xavier radio, the FIVE-YEAR PLAN held up remarkably well, goals being achieved with high fidelity and reasonable respect for the time chart. What nobody questioned were the inevitable changes that experience and maturity fostered. So in the fall 1980, Dr.King uncovered his plans for joining the National Public Radio network.

First, he considered the real obstacles of a minimum staff, equipment, space, funding, and campus approval to proceed. Prospects did not appear insurmountable even if precarious. Next, he and Larry Ashcraft attended in Cleveland a meeting of the CPB funding agency for members and non-members. There he gained assurance that his application would be welcome, acceptance probable. Returning home, King carefully showed Xavier administrators that WVXU could meet the requirements for staff, space, and operating costs.

The required minimum of five full-time staffers, he argued, was feasible. He had invited Fr. Flynn to reduce full-time teaching, to join the station for three-quarters of his load. He himself would continue to teach, but management of the station would consume three-quarters of his load. In both instances, his suggested plan of teaching-station involvement was accepted by NPR for full-time employment.

Other full-time personnel had to be hired. Eventually they included Alba Jelinek, a graduate student who became Director of Development; Kathy Myers, the Operations/Program Director; and Steve Gottlieb, Production Supervisor. Once accepted and operative for one year, the station stood to receive funding from CPB for salaries of the new employees. The University was to contribute 75% of the salaries of the two faculty members.

Satisfied, administrators approved plans in late January; consequently, King began to study financial reporting required of a public station. Suddenly, he discovered that budgets did not reflect the reality of operating costs. Here, Tom Stadtmiller helped to assess costs of power, campus space, and maintenance, all of which figured importantly in assigning the percentage collectable through government funding.



Kathy Myers, Operations/Program Director

Scorning the likelihood of non-acceptance, King engaged WGUC in the unique cooperative plan which resulted in the "loan" of MORNING EDITION, beginning February 2, 1981.⁵⁵ This popular program was to air on VXU, under this agreement, until September when VXU expected to be a member of NPR.

MORE SPACE NEEDED

During the busy months of anticipation before the visiting team from CPB arrived, the shortage of space was a constant worry. No bother about the CA/AV office, taken over (1966) from WCXU and now about to be restored to WVXU. After all, with Fr. Flynn, Alba Jellinek, and Bev Reid occupying three of the four locations, only Fr. Hagerty, Chairman, was not directly engaged with VXU business.⁵⁶ Names of staff members were listed on the office door, and call letters announced the station's presence to visitors. But seriously, the miniature news room gasped for air to accommodate more bodies that jostled one another like contenders for a position on the varsity team. This space shortage was a major weakness that ultimately triggered "rejection" by the CPB team. At that time, no other space was available.

Actually, lack of space was crucial in drawing a vote of non-acceptance. And the sequel fortunately terminated in an additional control room for news and a studio for discussions, as well as the resulting acceptance by CPB.

Besides the space issue, the CPB team members voiced displeasure in the prospect of so much on-air time in the hands of students. However, Dr. King cited growing testimony to the responsible service by the student staff. Unique as was this station served by students, it had already gained a desirable record of dedicated and reliable youthful broadcasters.

Although the team had insisted upon pictorial proof of the new rooms, it did not wait but on August 18 made acceptance retroactive to August 1, 1981. Thus WVXU became one of 236 public stations that qualify and are eligible for CPB support in the form of Community Service Grants.⁵⁷

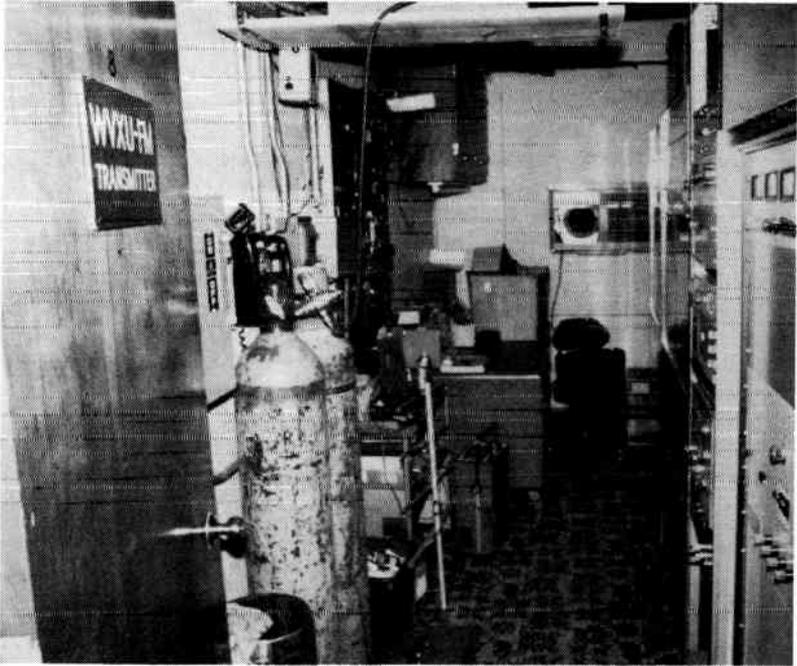
TRANSMITTER SPACE ALSO NEEDED

When WVXU-FM arrived with 10 watts in 1970, the small "exciter stage" transmitter was positioned on a wall shelf in a spare room of WCPO's building, close to the TV tower. A few years later, Adrick allowed the Cincinnati Repeater Association members to use a portion of the room for their operations employing a repeater telephone service atop Channel 9's TV tower. In time, the roof leaked more on the side occupied by the hams. Since all users were non-paying tenants, asking the landlord (WCPO-TV) to repair the roof was a delicate business. So it leaked with abandon and plaster fell freely. Finally, Supervisor Orville Wilson had the repairs made at Channel 9's expense. But VXU erected a partition to control the plaster and dust, thereby reducing the space used by the station. In 1977, the bulky 1,000 watt McMartin threatened the stability of the cozy little room, preventing easy access for inspection and maintenance. But how do you, as a freeloader, ask for more space?

After the excitement of SHOWCASE '80, Dr. King talked to Orville about the shabby room, the leaky roof, and the lack of space. Fortunately for VXU, Orville had

a space problem of his own which he thought the VXU students could alleviate, in exchange for an additional room adjacent to the transmitter. "If your boys will dismantle and haul away my discarded TV transmitter," Orville said, "I'll give you the room next to your transmitter." 58 The deal was a prime stroke — or so it appeared.

During three weeks of August heat, Doc King, Jay Crawford, John Crawford (WUBE's Chief Engineer), George Zahn, Tim Pitcher, and others sledgehammered, sawed, and torched through copper, brass, and iron fixtures. They scraped, hoisted, and hauled off hundreds of pounds of the "old TV blinker," to get a dry, warm/cool, dust-free transmitter room. It was a miserable price for a desirable gain.



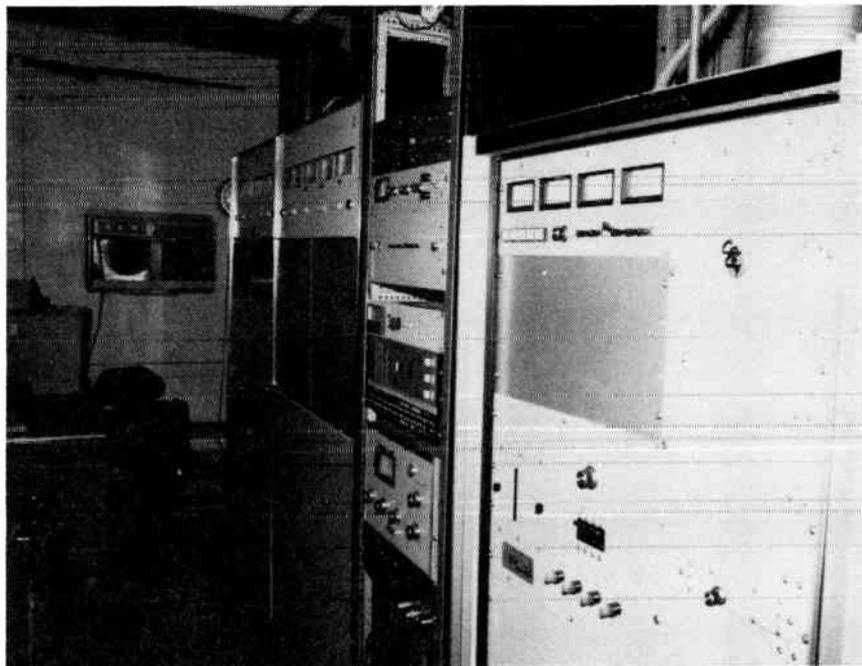
Transmitter Room

A REAL ENGINEERING ROOM!

The new transmitter quarters gained a desk, air conditioner, ventilation duct, painted walls, and carpet. On Friday night, the McMartin was stripped of the exciter stage producing 10 watts, power was reduced from 6,390 to 65 watts, and big Mac was taken next door on rollers where he was enthroned in grandeur. Within six hours, at the stroke of midnight, Mac again belted out the Xavier radio message on 6,390 watts of energy.

Even before the transfer, King had plans for a complete backup system as soon as possible, involving a second transmitter. His search led him again to Roy Ridge who offered a 1,000 watt Western Electric instrument. King borrowed Jay's panel truck,

drove to Richmond, and brought the transmitter to the new engineering room. To his surprise, there was no way to get it into the room short of a radical change in the building structure. So it was back to Roy and abandonment of the search for a used device. However, since VXU was open to local foundations for funding, King determined to apply for funds for a new transmitter. Art Osmond of VXU's Friends Committee was the key person in obtaining the grants.



(right) new Continental Transmitter next to McMartin

NEW TRANSMITTER

In the fall of 1980, four prospective foundations: Emery, Cincinnati, Greater Cincinnati, and Schmidlapp, together contributed \$28,000 which bought and installed a new 1,000 watt Continental FM transmitter in the spring 1981 as the main power source. The trusty McMartin became the backup. Jay Crawford and Doc King planned and executed the complete installation that resulted in a neat power package of two units in tandem. Jay worked hard and for many long hours beyond his contractual agreement, to finish the room for efficient service. One day both workers discovered that the manufacturer's tag reading 1,000 watts was actually riveted to a 2,500 watt transmitter. King's stipulated delivery date in the sale contract had caught the manufacturer without a 1,000 watt instrument; to comply, the maker fastened a 1,000 label on a 2,500 watt instrument, for no extra charge.



Emergency Control Room near transmitters

In January, the vacated studio was complete as an emergency booth, with a control board contributed by Jay, two turntables from WEBN and a tape recorder. Earlier the campus remote control unit for regulating technology in the transmitter room was replaced by a digital time and frequency device. This improvement corrected a faulty unit which had made the required periodic two-hour reporting tedious.

LISTENER RESPONSE

Without an Arbitron kind of rating survey, it is impossible to determine the number and character of listeners which any radio station has. So until WVXU became a member of NPR in August 1981, there was no objective norm. Letters and phone calls to the station and casual comments of supporters dropping in were subjective, relatively infrequent, and certainly unscientific.

There are letters in the station's public file, dating from the early '70's, increasing with the station's growth. Taking the year 1980-81 as a sample, you must remember that for every person who troubled to write a letter there are approximately ten who choose not to write. The file contains 130 expressions of interest. Of these, 86 affirmed the 4 most popular programs: JAZZ — 37; WHEN SWING WAS KING — 32; DRAMA — 10; ROCK — 7. The other 44 contacts were spread over 25 other shows, some of which gathered a few votes, 8 received no vote. Only 4 indicated a dislike of one of the 29 shows offered by the station, whereas even these 4 gave positive approval to some program.

Another indication of listener response is by participation through membership



(lf. front to rear) Don Schenk, Larry Ashcraft; (rising) Dr. King; (seated, center) Jane Schenk; (standing) Kathy McGonagle; (seated, rt.) Brian Combs, SHOWCASE '81, Union Terminal

Metro busses carried a colorful sign inviting participation, the advertising costs being paid by WVXU. 61

More than 100 businessmen, the most numerous ever, offered scores of premiums to induce listeners to support the station. Restaurateurs outdid one another with tickets for free dinners, breakfasts, and weekend getaway packages. Still, the abundance of dinner premiums would not have been obtained without team work that spent several weeks in securing them. Unfortunately, some of the Terminal's merchants were not so supportive as anticipated.

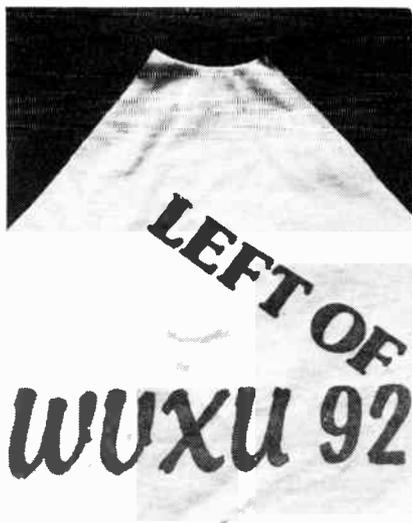
Dave Young and Nick Sanders, representing Long John Silver's Food Shoppes, again cared for and fed the on-site staff and guests with an almost miraculous multiplication of fish and beverages. Helium-filled balloons kept the small fry screeching and their parents busy shelling out \$.50 for WVXU rubber bags of helium, courtesy of Long John Silver's. Dave and Nick also provided a free coupon for "Fish and Fries" to anyone who contributed \$20 or more.

The "Stocking Stuffer Special" was reintroduced to give new members and renewals a collection of premiums as a stimulus, such as: a window sticker, plastic litter bag, coupons for giveaways and discounts at contributing merchants. The "SSS" operated on weekdays preceding the weekend of SHOWCASE '81.

But the special feature was the auction of a \$7,000 outdoor swimming pool contributed by KAYAK Recreational Manufacturing Corporation. This donor asked for a display space and then erected the life-size pool in a room about 20' x 26' which was fairly filled with the device. In exchange, WVXU gave the KAYAK company recognition in underwriting spots for a year. Bids were intensely recorded during the final hours of the SHOWCASE, while that of a Price Hill bachelor held the lead to the



Plastic litter bag



T-shirts at SHOWCASE '81

end for a take-home price of \$3,400.

Student broadcasters came out in strength to work: the phones, the recording and invoicing of pledges, the sale of T-shirts and Reds' autographed baseballs, the fish bowl for small-change donations, the balloons, the free window stickers and Program Guides. Carole Grimes journeyed from Dayton, to spend the day as a volunteer. Charlie Compton provided a borrowed truck which facilitated the transfer of tables, platforms, chairs, premiums, and other essentials. Hams assisted at the battery of phones installed for taking pledges. For the first time in VXU's history, volunteers from outside the station engaged in the appeal for support.

Dr. King and Larry Ashcraft teamed to air the WVXU annual plea for support by joining the station. They managed all bidding for premiums that included dinners, candy, pastries, candles, picture frames, auto painting, recordings and other items. They welcomed invited guests from other stations, the professions, politicians, and friends of VXU. Among them were: James F.P. O'Neill, Nick Clooney, Bob Braun, Norman Murdock, and Art Osmond.

(lf.) Jay Crawford, Chief Engineer (rt.) Ron Stewart, entertainer and guest, SHOWCASE '81



Exposure to merchants and the downtown community partially accounted for the enthusiasm which received the radio message for support. Total pledges amounted to nearly the goal of \$35,000 and final intake was \$24,800.

After the intense efforts spent on SHOWCASE '81, the human spirit should have relished a quiet spring and summer without the turmoil of selling the station's image and furthering its development. But the prospect of NPR membership triggered so many channels of activities that administrators and staff were fully occupied, as already recounted.

5. 5th YEAR OF FIVE-YEAR PLAN July 1981-June 1982

Major areas of improvement included equipment, engineering test gear, library acquisitions, and expansion of the Program Guide. Since the five-year old PLAN necessarily grew outdated, some of the projected items, even the direction had to be modified. For example, the four-track sel-sync machine (\$6,000) never so much as put its recording head inside the studio. The budget estimate for capital improvement stood at \$20,500, normal operating expenses at \$11,500, a total of \$32,000.⁶² Actual capital expenses were \$160,000, income \$100,000.

Improved on-air quality of announcers and programs remained a primary aim; still, funding is a reality of broadcasting life that dictates a cruel priority. The yearly SHOWCASE operation provided a large percentage of costs, but membership drives became crucial in satisfying the demands for equipment and programing.



On-air Studio (1981)

EVOLUTION OF AIMS

What changed the course was the prospect of membership in the National Public Radio network. Unforeseen five years previously, this turnabout reshaped thinking on engineering, space, staff, and student personnel. Suddenly the Fifth Year busied itself with goals for readiness to join NPR and a posture for facing the reality of being a member of this prestigious organization. This meant a five-member staff of hired officials and a roster of capable, dedicated volunteers.

Moreover, concurrent with this radical step, a new antenna simply had to be installed, to eliminate "dead" spots in the coverage area as well as activate vertical

antennas on autos.

Finally, NPR membership furnished Arbitron ratings that dramatically indicated listener response which mandated expensive program modifications. There was scarcely an alternative.

PERSONNEL: 1981-82

General Manager King opened the sixteen-page Program Guide for fall 1981 and pointed to the largest staff ever to supervise the station, seventeen aides. These numbers included the new staff of five "employees" charged with guiding operations over the threshold of NPR membership and into the new experience of a network affiliate. And besides these seventeen, he had twenty-one other members who filled all the music shows except Big Bands.

Some Music Shows	Students	Total Hours	
Jazz	12	47	
Oldies	4	22	
Rock	12	49	63

Big Bands, News, Sports, Promotions, and Public Affairs were handled by staff members.

PROGRAMING

Membership in NPR made numerous excellent programs available, some of which were immediately aired in September. One old favorite was ADVENTURES OF SHERLOCK HOLMES. Another more recent creation was J.R.R. Tolkien's LORD OF THE RINGS. JAZZ ALIVE and JAZZ REVISTED were NPR features. For an original music program, Alba Jelinek created LATIN DIMENSIONS which merged with jazz the musical folk traditions of Puerto Rico, Cuba, South America, and Africa. Barb Brady introduced VOICEPRINTS which comprised interviews with a variety of local guests. A holiday special for Halloween was NPR's DRACULA. For a special treat, THE 12 DAYS OF CHRISTMAS offered holiday dramas, seasonal music, and other appropriate delicacies on each of twelve evenings until Christmas. Underwriting for the series comprised four packages of \$300 each.

In January, THE SHADOW (1930-45) aired on Friday night and repeated on Tuesday for thirteen weeks. Getting an enthusiastic coterie of underwriters was one way to continue such old radio dramas. 64

Two original VXU programs were Chuka Aniagolu's JAZZ OF AFRICA and Frank Tafuri's BOP CONNECTION, both in the spring.

On July 4, SATELLITE LIVE, an NPR network call-in program from Universal Studios, Hollywood, aired on VXU in its two-hour format, Sunday at 10:00 p.m. Among programs continuing during the summer, afternoon OLDIES had a definite slot. JAZZ in stereo was well received nightly from 5-8:00 p.m. And WHAT'S NEWS grew in content and technique.

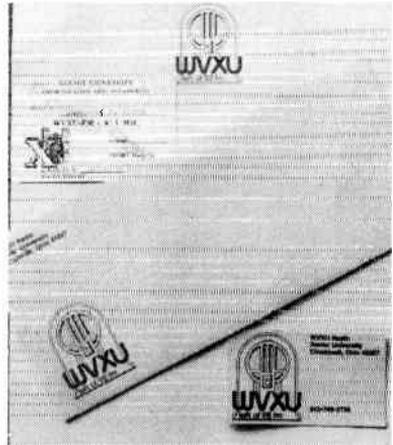
In the fall, LIVELINE started its second year with Ashcraft building an audience that relished the chance to comment on his guests and their topics. Fred Bennignus continued to keep CAMP MEETING sprightly, meriting the slot after GROUCHO

MARX on Sunday at 5:15 p.m. WHEN SWING WAS KING thrived on the professional touches of Mark Magistrelli and Anne Wagner, Mark giving the new Sunday afternoon presentation and Anne charming the Saturday "club members." The News department promoted INTERSTATE '81 which featured interviews with local newsmakers and experts from various fields. The Sports staff announced its sixth year of GAME OF THE WEEK action in football and basketball, as the only Cincinnati sports program in full stereo. After a respite of several months, NIGHTBEAT returned to thrill listeners with detective stories, whereas NIGHTFALL chilled them with tales of suspense and horror.

Two programs were removed: THE PARKWAY SHOW and DIALOGUE after much mileage. Another handle was attached to the coffin of VXU's broadcasts of varsity basketball games. Coach Staak negotiated with WSAI and that station's Red Pitcher to do the play-by-play and Joe Sunderman the color accounts. Readily Dr. King agreed, "I think it will be better for them and for us, this way,"⁶⁵ explaining that WSAI reached more people and that VXU's music listeners would no longer be fed sports during music slots.



Anne Wagner WHEN SWING WAS KING



MANAGERIAL MANEUVERS

The nine-month marathon for membership in NPR opened with the CPB meeting in Cleveland. There Dr. King imbibed the information which carried him through February, March, and April when he completed the tedious process of filling out lengthy application forms and financial audits, to meet full requirements. The inspection team arrived in early July, voiced pleasure with all but the news room inadequacy, and left suggestions for compliance. King applied for space in the B-6 classroom and gained enough for two studios, designing and completing them for the opening of classes. Upon learning of VXU's determined progress, the CPB dated acceptance as of August 1.⁶⁶ This three-quarters of a year is one of the shortest periods on record for qualification.



Brian Combs of WHAT'S NEWS, News Room. Control Room (1981)

CPB, OCCASION OF NEW STUDIOS

The News, Sports, and Public Affairs departments gained Control Room C and Studio C, construction costs being paid from funds of the estate of Anna Louise Flynn. New equipment for both rooms was purchased and installed over the next few months through the ingenuity of the General Manager. 67

BENEFITS OF MEMBERSHIP IN NPR

All government-funded public stations must broadcast a minimum of eighteen hours per day, 365 days per year, and serve their communities with informational, cultural, and educational programs to suit the needs and interests of their varied audiences. As for benefits, the CPB acceptance qualifies the member station for governmental grants, ratings, training grants, and developmental seminars. Concomitantly, NPR supplies all programs via their satellite, including MORNING EDITION, JAZZ ALIVE, and NPR PLAYHOUSE, among others. Acting jointly with WGUC, instead of competing for listeners, would fortunately result in better service to the community. 68



New Console, News Room (1981)

NO SATELLITE DISH YET FOR WVXU

In September, King had sufficient evidence for deciding not to install a satellite dish. Costs in the six-figure range were one reason. In addition, arrangements were so favorable with WGUC that with a few more strokes of fortune the one satellite station could serve the new sister station as well. After Al Hulsen resigned and WGUC's Interim Manager Jim Thornton studied King's proposals, both Managers expanded the agreement to consult with each other on NPR programs, promoting the other's programs, and utilizing the technical satellite facilities with maximum flexibility at minimum cost. King signed a five-year contract to pay \$300 per month for satellite services. This made WGUC a unique control center for a fuller service to the community.

ANTENNA UPGRADING PROJECT

Using a fifty-year-old antenna never designed for Xavier and never optimized by the factory for maximum strength within a 360° circle surrounding the tower created a long-standing obstacle. Besides, the 8-bay Gates was horizontally-polarized, radiating the signal parallel to the ground. In doing so, it failed to serve the vertical antennas on autos. And auto listeners were becoming nearly one-half the potential audience. Only lack of funds could delay this much-needed improvement. In contrast, the circularly-polarized type radiated both horizontally and vertically, a standard device of the serious broadcaster.

One day Dr. King calmly exposed his frustrations to the Chairman. The latter told him to prepare a cost estimate with a position paper on a new antenna system. On November 16, King presented a proposal for a package that included engineering consultant fees (\$1,500) and a new antenna with all the desired features including removal of the Gates and installation of a Continental, made by Electronics Research Inc. (\$27, 187).⁶⁹ The Chairman suggested applying for \$30,000 of his sister's estate since her will had indicated that she wanted her brother to designate how the monies should be spent. Fr. Mulligan agreed and transferred the amount to the station's budget. To protect the quoted prices, a jubilant King ordered promptly, realizing that March or April promised the best weather for rigging the antenna on the tower. He calculated that this "windfall" moved the station ahead by two years. It also meant that the last remaining old piece of equipment would be replaced with quality gear.

FINANCIAL CRUNCH ON PUBLIC STATIONS

Consequent upon membership in NPR, after one year of successful operations, WVXU stood to receive about \$45,000 in funding from the CPB. In addition, the state of Ohio had regularly allotted public stations \$5,300. However, with the swing to larger reductions in subsidies, the CPB warned in January that 50%, possibly 75%, would be cut from funds. Ohio's financial situation occasioned an immediate cut of 10%, threatening total cancellation. Within the first year of "probation" which denied any governmental assistance, WVXU was finding its cash flow precariously diminished. King alerted the full-time staff to join in two emergency efforts. First, he urged a highly aggressive underwriting campaign to raise enough money to carry over

until the SHOWCASE appeal. Next, he announced a membership renewal drive to activate 1,000 members who had not paid since 1980 or for several years. Both efforts finally did raise funds to tide over the account.

Perhaps it was time for some publicity which always stirred up a few more members. Anyhow, at such a bleak time along came Carol Ellison, a Cincinnati-Post's staff reporter, to do a feature "WVXU: a small success story."⁷⁰ Indeed, there was great success to write about.



(standing lf. to rt.) Michelle Myers, Kathy Myers, Steve Gottlieb, Alba Jelinek, Dr. King, Fr. Flynn (seated) Larry Ashcraft

APPLICATION FOR POWER INCREASE TO 10,200 WATTS

In rummaging through their tables and figures on transmitter power, antenna gain, effective radiated power, and height, the engineers proclaimed clearance for an increase from 6,390 to 10,200 watts of effective radiated power. The transmitter could handle the increase. Only one station WGOV-FM stood in the way. And if WGOV-FM were willing to move and if WVXU would pay the costs of moving this station to another acceptable frequency, the FCC approval would likely be given. Negotiations were begun and application was made in March 1982. Ordinarily such applications require about six-eight months.⁷¹

Utilizing the new antenna with the increase applied for should substantially improve local outlying reception. Once again, the unwritten norm of broadcasting was verified: Do not go down or reduce power; go higher, increase power.

COMPUTERIZING WVXU

For nearly eighteen months, the station had utilized the large campus computers for stock piling music titles and for handling the station's log. But the matter of overcrowding became a real burden. So Dr. King dreamed up obtaining a small computer to feed the printer he had already acquired for station use with the

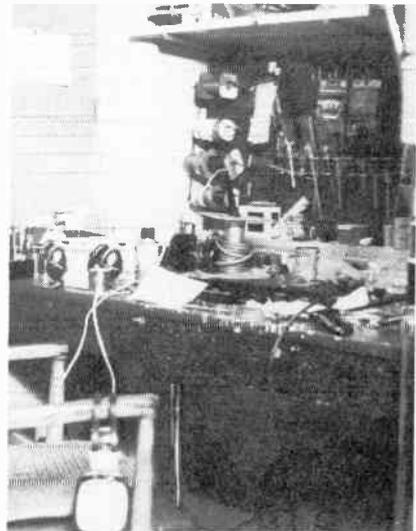


Mark McDonald enters album data into computer bank.

campus computer. Placed on alert for a used instrument, Dr. Bob Strunk discovered one with word-processing capability, suitable for storage of membership data, music titles, and the log. King bought it for \$10,500 on a down payment that gave him almost immediate use of the instrument, in the end of June. He drafted a list of VXU's needs/uses which Dr. Strunk *effectively* programed. In no time, King was experimenting with the intricacies and encouraging staff members to do likewise.



'We computerize it. . . .'



Engineering Room

ENGINEERING CHORES

As the studios were being completed in late August, King undertook the wiring of the control board, wall speakers, and an old Ampex tape recorder donated by station WUBE. Such routine wiring details were encountered whenever a new piece of equipment arrived. But there were other major tasks in which King called upon Jay Crawford for assistance. The additional room and the new transmitter were such situations. Another instance occurred in early June 1982 when, after four weeks on a rewiring project in the main rack that feeds all three studios, Jay joined his colleague in action. Flexibility and reliability of studio stereo interconnections were the goal. In fact, these technicians made arrangements then for the upcoming NPR NETCUE system between VXU and GUC. At noon on Friday, they deflected the student announcers to the transmitter emergency studio, shutting down the campus studios. So the usual programs were aired from the emergency studio while the engineering tasks were completed on campus. The result improved the entire news operation and all network feed business by offering more outlets for NPR taping. Both technicians worked until 4:00 a.m. on the final day. Once again careful planning and foresight provided the basis for a major improvement at minimal cost.

RIGGING THE NEW ANTENNA

Riggers of the Electronics Research Incorporated spent four days on the project, sitting out two of them because of rain and impossible climbing weather. On their winch-bearing truck they laid out gear, ropes, and tools; made a couple of ascents on foot for inspection; fastened tackle and tested the breeches buoy.

On March 5, weather moderated to a ground temperature of 45°, and they

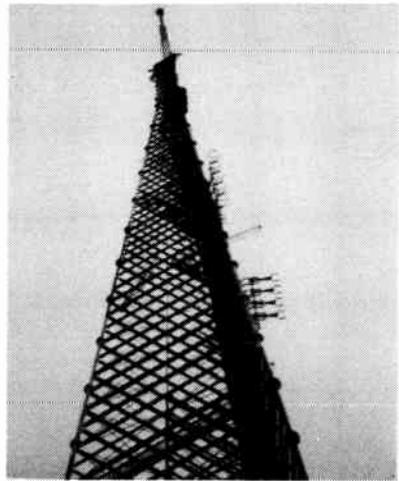


(lf.) Kathy McGonagle; (mid.) Kathy Myers; (rt.) Fr. Flynn, March 5, 1982

started the dismantling/installation procedures. First, they hoisted and fastened a small temporary antenna and switched over with only a fifteen-minute delay of the broadcast signal. Then 4- 20' sections of the Gates antenna were unbolted individually and brought to the ground. Next, 3- 20' convoluted sections of copper tubing, the new 5-bay antenna, went up the rigging separately and were fastened together and attached by the riggers 680' up the tower. Only fifty minutes of off-air time were consumed in making the crossover and adjustments. The temporary antenna was lowered and hauled back to Indiana by the crews. Critical maneuvers had begun at 8:00 a.m. and were completed before 3 p.m., thanks to the Flynn estate, the Schmidlapp Foundation, and contributions of a few other important persons.

REAPING THE REWARDS

This new broad-band antenna required no deicers and could withstand one inch of radial ice on the bays. Coverage extended by 30% or 5-8 miles in all directions. A slight degradation of signal occurred in the Northgate-Colerain area, but fringe-area coverage went to 70 miles in all directions as opposed to 40 miles. Auto radio reception improved vastly. Observers, driving to previously weak areas, reported significant signal strength. Many callers expressed satisfaction with the improvements and gratitude. A tiny handful of listeners thought results were inferior. 72



New antenna is tallest set of bays on right side

U.S. SHOE PROPERTIES, A MIGHT HAVE BEEN . . .

To utilize the gift to XU of the U.S. Shoe's real estate in the spring 1981, administrators invited departments to apply for space for possible re-location. The new College of Business Administration building consolidated many functions and offices, but this edifice did not satisfy all needs. Several departments, including CA and WVXU proceeded to consider the facilities. For one, WVXU with only 1,300 square feet of space, relished the 6-8,000 square feet identified as available space. Since funding a move was unlikely by the University, King offered to raise \$40,000 to do a barebones renovation that would just accommodate the station. He found two architect supporters who examined the structure, discussed King's needs, and volunteered drawing for the feasibility of the move. The Gray Wireless Museum, housed at WCET-TV, was eager to re-locate and become an asset to Xavier.

But the Xavier Board of Trustees correctly decided that heating and cooling costs were prohibitive, that a portion could be salvaged for urgent needs, that demolition would lead to much-needed parking spaces and recreational facilities. So

Cuyahoga Wrecking Company began a ninety-day demolition and was well underway when, on the night of October 14, fire broke out in three distinct sectors and speeded the levelling of the buildings.

ARBITRON RATINGS

A distinctive benefit of membership in NPR is professional ratings. The Arbitron reports for two terms gave startling audience response to WVXU and intensified the almost unbelievable growth, by listing comparative figures.



T-Faith Helm selects music for her show.

6:00 a.m. to midnight, Mon/Sun:	Spring '81	Fall '81	%
WVXU	38,000	60,200	+58
WGUC	69,800	66,400	- 5
(Hamilton, Clermont, Campbell, Boone counties)			

6:00 a.m. to midnight, Mon/Sun:	Spring '81	Fall '81	%
WVXU	49,800	66,300	+33
WGUC	81,300	78,100	- 4
(12 surrounding counties)			

Note: WGUC has almost 4 times WVXU's power.

6:00 a.m. to noon: WVXU trails WGUC but MORNING EDITION is gaining ground.

1:00 p.m. to 5:00 p.m.: WVXU surpasses WGUC.

WVXU's strongest programming: MORNING EDITION, 7-8 a.m.
 ROCK OLDIES, 1-4 p.m.
 WSWK Sat/Sun, 12-5 p.m. 73

The contemplated increase in power and the instant availability of NPR programs will certainly enlarge the listening audience. Until that day arrives, another outstanding success was reported in the latest Arbitron survey for the Spring 1982. WVXU boasted a surprising increase in both the Metro and the Total Survey of Cincinnati and outlying stations. And among all of the nation's 250 public radio stations in the 100,000 population markets, WVXU ranked seventh, WGUC fifth. (See Appendix F.)

THE PROGRAM GUIDE

Coming off of SHOWCASE '78, a true winner in the initial attempt to raise funds, the station had to generate its listings of programs for members and prospective members. A guide to shows is prerequisite to building audience response. So the management created the Summer 1978 Program Guide and mailed it to anyone who requested it. New members received the PG as a token of available services. And for the next fifteen issues, mostly quarterly, the PG was sent to 3-5,000 members, the work of Dr. King (1978-81) and of Barb Brady (1982-).

For more than a dozen issues, the entire project was handled by the Manager, from script to mailings. The Fall '81 issue comprised sixteen pages that included only one page of advertising. And the cost of the project was about \$1,800. Other issues arrived at about \$1,500. The size, copy, and need for paid advertising suggested that another head, heart, and hand were needed. King found a volunteer in Barb Brady whose avocation was helping WVXU as a public radio station. He sent his full-time staff a memo announcing a new Program Guide department headed by Barb. The scheme was to streamline the expensive procedures, economizing wherever possible, and to add zest to the content and layout. Needless to say, advertising was recognized as the proper procedure for paying costs of the PG.

From this innovation sprang new business contacts, a station logo visible on the bookcover, the colored PG cover, a sharper product worth buying. Barb demonstrated skills also in cutting costs without curbing quality.



Barb Brady, Program Guide



Program Guides



SHOWCASE '82

Other public stations had already completed their fund raising when WVXU made its annual appeal, May 21-23, at the Northgate Mall. There was nothing to do but grit the teeth and plunge. On the preceding Sunday, Mark Magistrelli cued his WSWK listeners into the capital drive for new members and renewals. The move to sign up 1,000 new members took off formally on Monday morning. By Friday at 8:00 p.m., Raymond Pope of Bond Hill became the 1,000th new pledge. Before the evening had ended, sixty-four more pledges were recorded. This fortunate condition led some of the staff to wonder whether the work on the Auction was worth the trouble. As a matter of record, the final count of pledged memberships went over 1,300. So, how important was the Auction?

Since SHOWCASE accounted for the largest portion of the operating budget, there could be no renegeing on the sum needed for summer broadcasting. In the current year of federal cutbacks, the station wanted financial assurance. So besides the membership drive, King held the Auction as a kind of insurance policy. Also, SHOWCASE days were, he judged, "Listener Appreciation Days," when supporters of the station could get maximum value for their contribution.

During six weeks, a team of King, Ashcraft, Sherry and Ken Smith, and friends sorted 800 premiums from over seventy donor-businesses. These they arranged in a schedule that would sell twelve items per half-hour, starting at 8:00 a.m. on Saturday and Sunday. Regardless of bidding conflicts, the slate of premiums was sold and changed every thirty minutes, to make room for the next slate. Incidentally, each donor-business derived fifteen or more on-air mentions of his business name during the auctioneering.

To take all bids, eight volunteers sat alert at the phones for two-hour shifts, the arrangement of which was no mean feat itself. Students and other volunteers filed and



invoiced pledges, as they helped Sherry Smith keep the twenty-four premiums per hour moving in and out of crisis for two full days.

Admittedly the surroundings at the Mall were excellent, the management eager to contribute to the success, the visitors enthusiastic in their friendly curiosity.

For those who pledged \$20 or more, there was "Stocking Stuffer II," the greatest \$50 value ever offered, said Ashcraft, by any station.

Once again the supportive celebrities, personalities, politicians, fellow broadcasters, and good wishers mounted the platform to chat and promote the endeavor.

Not enough praise could be given to Long John Silver's Sea Food Shoppes for their continued assistance in feeding the crew and guests and in supplying value coupons for all new members and renewals. The sixteen Shoppes in Cincinnati also stocked the PG for their customers.

Finally, it took weeks to tabulate results. In many instances, payments were delayed for months, making it difficult to give a final accounting. But there eventuated over 1,300 new members, 173 renewals. The grand total income was \$28,992, of which \$7,530 came from Auction sales and \$21,280 from membership pledges. The success was multiple: financially speaking, this SHOWCASE surpassed the previous all-time high effort by more than \$4,000; in general, the vibrant morale of a generous, dedicated staff and crew was contagious even among the visitors.

At the conclusion someone asked, "Would you do the Auction again, Doc?" His reply, "The amount of work we had to put into this was way out of proportion to the money we raised. At the moment, I don't think I'd do it again." 74

UNDERWRITING

One of the mainstays of station survival is underwriting. Until the FCC rules

definitely in favor of accepting advertising on principle, public stations will cautiously thread their actions through a maze of uncertainty, both cultural and financial.

In practice, they rely upon grants, donations, and the accepted custom of mentioning the name of companies which support their aims and programs. Underwriting has developed as a tactic for helping to keep management, labor, and the product viable. All managers shudder for the present and the future.

Some piecemeal attempts at underwriting by WVXU have been mentioned. Others were omitted by oversight or lack of information. Until Larry Ashcraft assumed the position of volunteer Marketing Director (1978), followed by volunteering Arnold Haskins as Director of Development (1979-80), and Alba Jelinek, holding the latter title since 1981, there was little organization, planning, and recording of activities. And only Alba, as a full-time staff member, has given her total effort to this critical work. The importance again appears from the amount and degree of good will, publicity, and financial benefit resulting.

Because some contracts are as yet incomplete and uncollected, an accurate figure is not available. But actual income for the period of January until June 1982 was \$5,560; for June until November 1982, \$8,289. This total amount would increase by several thousand dollars if services rendered the station and contracts supervised by King and Ashcraft were included. Figures were not available. But Dr. King estimated (11/15/82) returns for 1982-83 as \$16,000, not far from his (1977) estimate of \$19,500 for 1981-82. 75

FINANCIAL BASIS: 1981-82

Extraordinary developments marked the growth in this single year: two fully-equipped new studios; new transmitter and engineering room; new antenna system; other equipment. No wonder capital expenses and operating costs reached \$160,000; that income, representing the total services supplied by the University but not budgetted as such plus memberships, underwriting, grants, and donations, reached \$103,319.92.

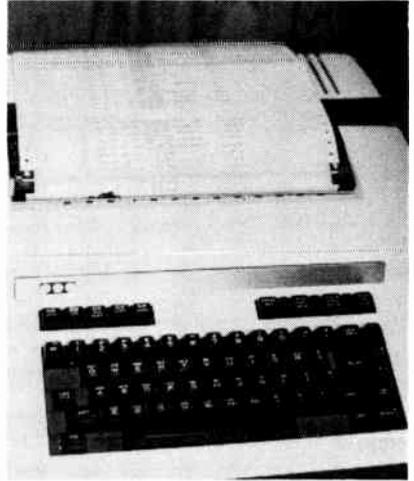
Still, the University budget showed dependence upon it for only \$22,922. Foundation support accumulated \$70,468, a change of 742%. And the share of the operating budget indicated: 11% by the University (without salaries); 31% by the University (with salaries); 54% by members; 35% by foundations. The breakdown of relative costs in cash dollars, for 1982-83 shows that:

University	now pays	18% of total costs
CPB	now pays	20% of total costs
Underwriting	now pays	12% of total costs
Members	now pay	50% of total costs.

6 . . . AND MORE . . . July 1982-December 1982

WVXU'S COMPUTER

During July the computer was situated in the music library, available but protected from the station's traffic. One terminal in Doc King's office gave him ready access, and alongside was a quality letter printer for making multiple copies. The other terminal went into Fr. Flynn's office since much of his work involved membership records. A standard printer and a visual display terminal, purchased the previous year for processing the logs and music data, remained in contact from Studio C.



Printer of logs and music titles

In early September Mary Reilly and Bob Benkert alternated work-study hours in transferring memberships into the station's computer, a chore that approached completion in December. The word processor found a dedicated friend in Bev Reid who volunteered in early October to learn the wonders of the system, to enter this book manuscript into the computer. As proof of her skill, she almost immediately started to enter copy with which, after painstaking revision and correction, these pages were prepared.



Bev Reid putting the manuscript into the computer

Upon return to the station after the summer vacation, people learned that Kathy McGonagle, Production Supervisor, had resigned and returned to Warner Amex Cable. Kathy, as Supervisor, had made the 4:30 a.m. weekday rising for MORNING EDITION at 6:00 a.m. a busy part of her work day. Bill Tonnis, Sports department, replaced her.

RECORDING DIRECTOR MAGISTRELLI

WVXU had never previously experienced the luxury of a recording specialist. Still, Doc King possessed expertise in audio which he was eager to share. And when Fr. Jack Heim, S.J., talked about WVXU recording Xavier Piano Series which he expected to distribute widely, King sensed a strong need to record. Since Fr. Jack was willing to pay a considerable portion of Mark's salary, King hired Mark as Recording Director. Equipment appeared as if by magic. Director Mark swallowed the detailed instructions in the art of audio recording and worked with King who completed several concerts with flawless fidelity. Soon a friend mounted the expensive equipment and rack on wheels, to form a mobile recording studio for remote programs.



Mark Magistrelli, Recording Director and Big Bands Director (1982)



Mobile Recording Studio (1982)

As the notice of license renewal arrived good for *five* years, changing the former limit of three, WVXU had just commenced its annual membership drive. New members and renewals reached 523. Next, on their own initiative the News staff held a basic camp for broadcast journalists, inviting Mark Harmon, a new Instructor in the CA department to join commercial journalists on the team. About fifteen station members attended the full-day workshop.

In October, Larry Ashcraft resigned his position of Special Projects Director and also closed down LIVELINE and TRIVIA, to try his fortunes in other pursuits. He had contributed immensely with his special skills, uncommonly good judgment, personal relations, and unflinching energy in fund raising and promotional business.



Joyce Wise, new host of VOICEPRINTS



Mark Magistrelli (left), Joyce Wise, Mark Harmon (back to camera)

APPLICATION FOR 10,200 WATTS

The application, instituted in March, ultimately uncovered a possible obstacle from WGVO-FM in Greenville, Ohio. This is the same station on VXU's frequency which challenged the PHASE II POWER INCREASE (1976) application for 16,000 watts and watched VXU reduce to 6,390 because of interference patterns. At that time the option existed of initiating the moving of WGVO to another frequency. But Xavier had no resources, no experience in such matters. This time, VXU wanted the increase enough to pay to re-locate WGVO on the band. So WGVO would apply for adjacent channel 91.5 MHz, all other arrangements being handled by engineers and lawyers working for VXU. In mid-November, Washington lawyers reported favorably, indicating that changes for WGVO depended on VXU's application being granted. The time period was expected to be about four months. At the same time, the consulting engineers also indicated that nothing else blocked the way for an increase to 23,000 watts, so long as a latent group in Dayton did not renew their efforts to get a license. In effect, the Xavier application, once on file, would curb any further efforts in the Dayton area.

Another valuable improvement gave instant switching availability to any of forty-eight different signals of NPR programs in the WGUC center, even to WGUC's own offerings. The DACS/NETCUE Receiver/Decoder responded to a key and a

digital control for designating the program. Instant switching brought on-air programs into VXU's overhead monitor in the main rack, inviting a digital response from the person in charge of the procedure.

ANNIVERSARY

Inquires about material for this book had unearthed genuine interest in the station, the studio, equipment and people who participated over the years since 1957. In this twenty-fifth year, in mid-December of 1982, exactly fifteen years from the anniversary of '67, it seemed appropriate to hold a reunion dinner on campus, inviting members and former members for an evening of reminiscences. Two hundred invitations were mailed during November, announcing the date of December 17 and the place — appropriately enough, the Edward VonderHarr Terrace Room.

Ninety dinner places were filled with enthusiastic returnees and current staff. A program that suggested historical landmarks of Xavier Radio and allowed volunteers from the appropriate period to highlight their experiences delighted the diners. Receiving scrolls of appreciation from the Communication Art department were "Charter Members": Fr. Ed Schmidt, S.J., Bob Conrad, John Maier, and Marty Reynolds. Other recipients were: Chip Hardy, Mike Harmon, Bill McGowan, and C. Herbert Schmidt.

Fr. Schmidt and Dr. James King were presented with credentials as "Founder," by Fr. President Currie, for their substantial contribution to Xavier Radio.

Weeks before the dinner, Bob George had welcomed the idea with, "There ought to be a reunion every year."

Well, maybe. At least, all who attended the event were well satisfied.



Ted Tegenkamp checks the DACS/NETCUE, 1982

ENDNOTES PART II

Key: (WVXUA) = Materials stored in WVXU-FM Archives

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2. Letter to Dr. King from Fr. Angilella, 8 September 1976 (WVXUA).
3. Fr. Flynn, Memo on Radio Station WVXU-FM, 20 February 1976 (WVXUA).
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5. Dr. James C. King, Some Preliminary Thoughts, 15 October 1976 (WVXUA).
6. Dr. King, WVXU-FM Transmitter Proposal, 8 September 1976 (WVXUA).
7. Memo to Tom Stadtmiller from Irvin Beumer, 4 October 1976 (WVXUA).
8. Letter to Dr. King from Denny Moller, 5 October 1976 (WVXUA).
9. Steve Hoffman, "WVXU-FM Power Boost To Meet CSO Deadline," from "TV and Radio," *Cincinnati Enquirer*, 6 November 1976, A-10.
10. "Xavier Station To Broadcast CSO Marathon," *Cincinnati Enquirer*, 30 July 1976, B-12.
11. "CSO Marathon Three Exceeds \$75,000 Goal," *Cincinnati Enquirer*, 23 November 1976, C-3.
12. David Flick, "XU's Radio Station ups power in hopes," *Cincinnati Enquirer*, 24 November 1976, B-10.
13. Dr. King, Report of WVXU Activities, 31 March 1977 (WVXUA).
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15. Steve Hoffman, "VXU-FM Has Ambitious Fall Plans" from "TV and I," *Cincinnati Enquirer*, 25 May 1977, E-7.
16. Dr. King, Underwriting Notes, (c.) May 1977 (WVXUA).
17. Dr. King, Old Radio Underwriting Package," (c.) 10 December 1976 (WVXUA).
18. Mary Wood, "Mailbag," *Cincinnati Enquirer*, 7 November 1977.
19. Dr. King, "YEAR #1 (July 1977-June 1978), WVXU-FM FIVE-YEAR DEVELOPMENT PLAN," December 1976 (WVXUA). See also Figure 6, FLOOR PLAN, APPENDIX I, STUDIOS.
20. Dr. King, "1977-1978 WVXU FORMAT-PLANNING CONFERENCE," 15 October 1977 (WVXUA).
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23. Dawn Wiener, "WVXU . . . WEATHERED IT" from EXPERIENCE, Vol. 3, No. 3 (n.d.), distributed by Admissions Office, Xavier University.
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26. Dr. King, Contracts and Commissions, Status Report, September-October, 1977 (WVXUA). Also King's Invoices to Blue Cross and Blue Shield, 16 January 1978 (WVXUA).
27. Dr. King, Stereo 91.7, Spring 1978 (blurb) (WVXUA).
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29. Steve Hoffman, News Items, *Cincinnati Enquirer*, 22 November 1977, D-4.
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31. Jim Weaver, "Radio Amateurs Assist Fund Campaign for Xavier's Station," *Cincinnati Enquirer*, 14 May 1978, I-1.
32. Interview with Dr. King, Cincinnati, 25 May 1978.
33. Program Guide, Fall 1978 (WVXUA).
34. Dr. King, "YEAR #2 (July 1978-June 1979), WVXU-FM FIVE-YEAR DEVELOPMENT PLAN," December 1976 (WVXUA).
35. FAX, 5 October 1978, distributed by Office of Information Services, Xavier University.
36. *Cincinnati Enquirer*, 6 November 1978.

37. Steve Hoffman, "WVXU-FM Initiates Dramas," *Cincinnati Enquirer*, 19 September 1978, A-6.
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61. Interview with Dr. King, Cincinnati, 1 October 1982.
62. Dr. King "YEAR #5 (July 1981-June 1982), WVXU-FM FIVE-YEAR DEVELOPMENT PLAN," December 1976 (WVXUA).
63. Program Guide, Fall 1981 (WVXUA).
64. Tom Brinkmoeller, "'The Shadow' Joins WVXU's Radio Lineup," *Cincinnati Enquirer*, 15 January 1982, C-5.
65. Jim Lacey, "Muskie basketball on AM radio?" *Xavier News*, 9 September 1981.
66. Letter to Dr. King from David Brugger, Director of Broadcast Services, CPB, 19 August 1981 (WVXUA).
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68. Tom Brinkmoeller, "Cincinnati Has Another NPR," *Cincinnati Enquirer*, 7 September 1981, D-2-A.
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71. Program Guide, Fall-Winter 1982 (WVXUA).
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73. Summary of a memo to Fr. Mulligan from Dr. King, 15 February 1982 (WVXUA).
74. Tom Brinkmoeller, "WVXU Passes Its Goal," *Cincinnati Enquirer*, 25 May 1982, B-10.
75. Figures in this and the following paragraph are based on an interview with Dr. King, 15 November 1982, and on his Memo to Fr. Currie, S.J., President, Xavier University, 15 September 1982.

APPENDIX A. BUDGETS AND FINANCES

Year	ROTC RADIO K8WBL	WCXU WVXU WVXU-FM	Underwriting	Showcase	Grants Requests	Business Membership
'57-'58	\$ 244.17	\$	\$	\$	\$	\$
'58-'59	1,771.02					
'59-'60	920.73	187.06				
'60-'61	219.14	592.75				
'61-'62	789.86	861.55				
'62-'63	259.20	529.40				
'63-'64	147.70	1,257.31			15,000 1 4,000 2	
'64-'65	250.69	350.78				
'65-'66	78.55	738.13 *914.72				
'66-'67	379.45	1,385.79				
'67-'68	488.00	1,699.14				
'68-'69	60.93	1,618.38				
'69-'70	55.71	2,721.86			7,885 3	
'70-'71	95.00	1,491.21				
'71-'72	230.00	2,658.22				
'72-'73	I	3,135.00				
'73-'74	N	2,165.00			1,000 4	
'74-'75	A	3,785.00			2,000 5	
'75-'76	C	3,575.00				
'76-'77	T	15,425.00	7,000			
'77-'78	I	17,833.00	8,500	7,500		
'78-'79	V	16,515.00	14,379	13,000		27,974.67
'79-'80	E	20,099.00	13,701	17,900		29,723.13
'80-'81		22,386.00	6,500	24,800	8,367 6	52,397.23
'81-'82		22,922.00	8,500	28,992	70,468 7	103,319.92
'82-'—			**13,849			

•	University budget commenced.	3	Corbett grant, I	7	Grants from : Emery,
••	Incomplete	4	Kunkel grant		Cincinnati, Greater
1	Schott-Link grant	5	Corbett, grant, II		Cincinnati, and
2	Consulting services, WLW	6	small grants		Schmidlapp Foundations;
					bequest, Flynn

APPENDIX B. COVERAGE MAP

From 1958-69, WCXU's signal depended on a carrier-current system which reached a few campus buildings connected by wire.

From 1970-73, WVXU's FM signal of 10 watts barely crawled down the antennas in the area delineated by a 3-6 mile radius from the tower, 2 miles from campus.

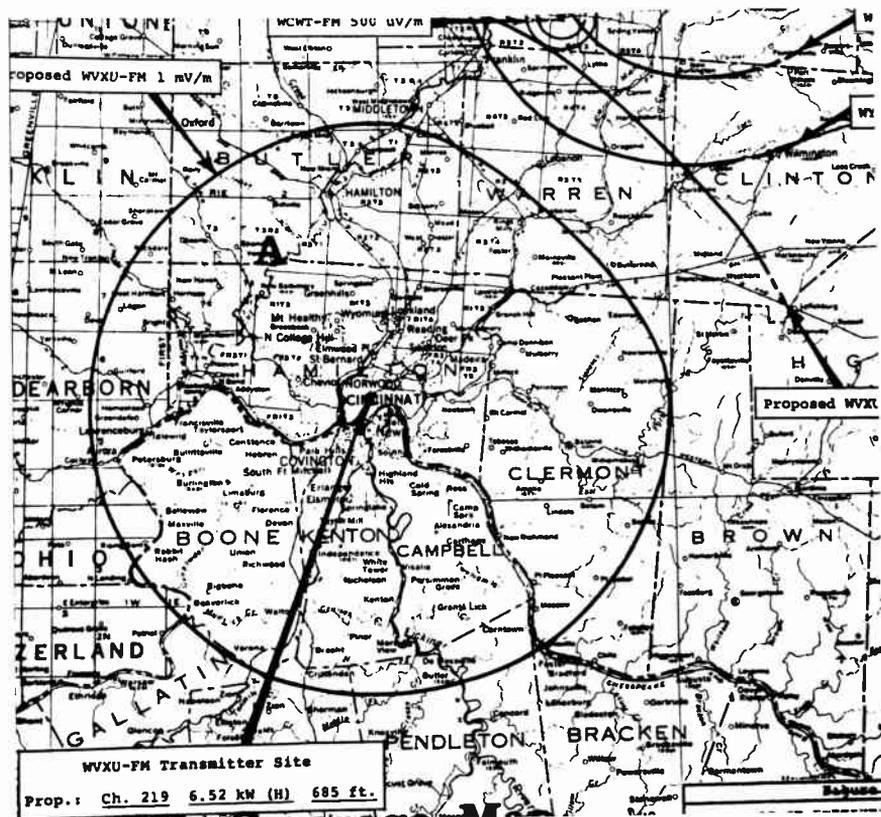
In 1974, the station went to 65 watts and registered a gain of 10-12 miles.

High power arrived with 6,390 watts in 1976, reaching an area about 40 on a radius from the tower. The addition of stereo in 1977 did not expand the coverage.

The map on this page represents the situation when the station applied for 6,390 watts.

On March 5, 1982, a new circular antenna system raised the radius to about 70 miles in all directions, saturating some weak spots and activating vertical antennas of autos.

The anticipated approval for 10,200 watts would improve the present coverage, adding more mileage and potential area listeners by thousands. And the door to 23,000 being ajar at present, who would dare to predict the future?



APPENDIX C. PERSONNEL

Academic Year	Student Manager or Operations Director	Faculty Moderator or Advisor or General Manager
1956-57	(no appointment)	Fr. Pat Ratterman, S.J., Dean of Men
1957-58	Ed Schmidt	Capt. Edward H. Metzger Jr., ROTC
1958-59	Ed Schmidt	Capt. Edward H. Metzger Jr., ROTC
1959-60	Ed Schmidt (until 1/60)	Capt. Paul Fleming, ROTC
1960-61	Bob Mallardi (from 1/60)	
	Michael O'Daniel	Mr. John Maupin, Assistant Professor
1961-62	Lee Hardy	Mr. John Maupin, Assistant Professor
1962-63	Roger Stroh	Mr. John Maupin, Assistant Professor
1963-64	Terry Osterman	Mr. John Maupin, Assistant Professor
1964-65	Ed Keenan	Mr. John Maupin, Assistant Professor
1965-66	Ed Keenan*	Mr. John Maupin, Assistant Professor
1966-67	Bob Spencer	Mr. John Maupin, Assistant Professor
1967-68	John Weller*	Mr. John Maupin, Assistant Professor
1968-69	Bill Rink	Mr. John Maupin, Assistant Professor
1969-70	David Schackmann*	Mr. John Maupin, Assistant Professor
1970-71	Harry J. Traynor Jr.*	Mr. John Maupin, Assistant Professor
1971-72	Tom Fischer*	Mr. John Maupin, Assistant Professor
1972-73	Terry Teagarden	Mr. John Maupin (resigned 10/22)
		Fr. Lawrence J. Flynn, S.J., Chairman, CA Department (from 10/22)
1973-74	Tom Stevens	Fr. Lawrence J. Flynn, S.J., Chairman
1974-75	Russ Read*	Fr. Lawrence J. Flynn, S.J., Chairman
1975-76	Bill Rogers	Fr. Lawrence J. Flynn, S.J., Chairman
1976-77	Denny Moller	Dr. James C. King, Associate Professor
1977-78	Kim Flick	Dr. James C. King, Associate Professor
1978-79	Arnold Haskins	Dr. James C. King, Associate Professor
1979-80	Germaine Tenkotte	Dr. James C. King, Professor
1980-81	Bill Tonnis	Dr. James C. King, Professor
1981-82	Kathy Myers	Dr. James C. King, Professor
1982-83	Kathy Myers	Dr. James C. King, Professor

*recipient of James D. Shouse Award for academic and co-curricular achievement

1960-1961

STAFF

Faculty Moderator
 (Faculty Moderator replacment during year)
 Station Manager
 Co-program Director
 Co-program Director
 Chief Engineer
 Business Manager
 News Director
 Advertising Manager

Capt. Paul Fleming
 Mr. John Maupin
 Michael O'Daniel
 Don Azelvandre
 John Scharfenberger
 Lee Hardy
 Herb Schmidt
 Steve Van Coops
 Carl Beck

OTHER MEMBERS

Adams, Edmund
 Allen, George
 Arnet, Dee
 Baars, Dennis
 Campbell, Steve
 Cervino, Mike
 Dammarell, Liz
 Deiterman, Dave
 Dooley, Larry
 Duff, Jim
 Eisenman, Joe
 Filippi, Pat
 Frank, Tom
 Galvin, Jerry
 Geiger, Mike
 Gerding, Bob
 Gish, Bill
 Guy, Kate
 Harmon, Mike

Hasl, Rudy
 Hoffman, Bob
 Horstman, Charlie
 Joern, Steve
 Jones, Georgia
 Kelleher, Tim
 Kinney, Don
 Kinne, Dan
 Kenan, Dodi
 Dracker, Mike
 Maher, Carolyn
 Maier, John
 McLaughlin, Bob
 Meibers, Don
 Michaels, John
 Milian, Al
 Newell, Jim
 Osterman, Terry
 Peterson, Bob

Pohlman, John
 Phillips, Bob
 Rogers, Mike
 Rothert, Dale
 Rusk, Bob
 Scharf, John
 Schmitt, Tony
 Spaeth, Joe
 Theis, Bob
 Vanek, R.
 Welch, Alan
 Zerkel, Jim
 Ziegler, Sandy
 Zubeck, Tony

1961-1962

STAFF

Faculty Moderator
 Station Manager
 Program Director
 Chief Engineer
 Business Manager
 Advertising Manager
 News Director
 Continuity Director
 Special Events Director

Mr. John Maupin
 Lee Hardy
 Jerry Galvin
 Leo Heile
 Tim Kelleher
 Carl Beck
 Steve Van Coops
 Dale Rothert
 Terry Martina

OTHER MEMBERS

Arnet, Dee
 Campbell, Steve
 Cervino, Mike
 Deiterman, Dave
 Doench, Doug
 Eisenman, Joe
 Genovesi, Nick

Harmon, Tim
 Hoffman, Bob
 Kennedy, Sheila
 Kinne, Dan
 Kirk, Tom
 Lynch, Dan
 Milian, Al

Rohrer, Jerry
 Sharpe, Jerry
 Stroh, Roger
 Way, Emeran
 Williams, Dan
 (Incomplete records)

1962-1963

STAFF

Faculty Moderator
 Station Manager
 Chief Engineer
 Advertising Director
 Promotion Director
 Music Director

Mr. John Maupin
 Roger Stroh
 Dave Deiterman
 Tom Kirk
 Terry Osterman
 Terry Osterman

OTHER MEMBERS

Albrinck, Jim
 Borders, Doug
 Calhoun, Dave
 Campbell, Steve
 Cervino, Mike
 Coughlin, Bob
 Czillinger, Ken

Doench, Doug
 Hanlon, Jim
 Hardy, Lee
 Harmon, Mike
 Heile, Leo
 Joern, Steve
 Lalor, Steve

McGowan, William
 Muelleman, Tom
 O'Conner, Ray
 Webb, Bill

1963-1964

STAFF

Faculty Moderator
 Station Manager
 Production Director
 Chief Announcer
 Student Engineer
 Business Manager
 Advertising Manager

John Maupin
 Terry Osterman
 Ken Schachleiter
 Doug Doench
 Dave Ryan
 Denis Gulino
 Bill McGowan

OTHER MEMBERS

Czillinger, Kenneth
 Desautels, Bob
 Deucher, Ted
 Eisenman, Joe
 Grupenhoff, Harry

Keenan, Ed
 Kirk, Tom
 Krohn, J.
 Mahoney, Terry
 Malone, Mike

Muelleman, Tom
 O'Conner, Ray
 Spencer, Bob
 Sullivan, Mike
 Walker, Charley

1964-1965

STAFF

Faculty Moderator
 Station Manager
 Program Director
 Business Manager
 Advertising Manager

John Maupin
 Ed Keenan Jr.
 Bob Desautels
 W. McGowan
 J. Krohn

OTHER MEMBERS

Blessing, R.
 Chwalibog, A.
 Coughlin, Robert
 Czillinger, Ken
 Dowd, E.
 Duwell, John

Garacia, Larry
 Grupenhoff, Harry
 McCarthy, Dan
 McGee, L.
 Muelleman, Tom
 Murtaugh, Larry

O'Conner, Ray
 Spencer, Bob
 Sullivan, Mike
 Walsh, D.
 Wilson, R.
 Zuberhuhler, H.

1965-1966**STAFF**

Faculty Moderator
 Station Manager
 Program Director
 Chief Engineer
 Business Manager
 Advertising Manager
 News Director
 Music Director

Mr. John Maupin
 Ed. Keenan Jr.
 Bob Desautels
 Jay Adrick
 Bob Spencer
 Jack Krohn
 Andy Chwalibog
 Jay Cranley

OTHER MEMBERS

Duwell, John
 Gibson, Mike

Kuratko, Dan
 McCarthy, Dan

Murtaugh, Larry
 Zuberbuhler, H.

1966-67**STAFF**

Faculty Moderator
 Station Manager
 Chief Engineer
 Program Director
 Promotion Director

Mr. John Maupin
 Bob Spencer
 Jay Adrick
 Andy Chwalibog
 John Casco

OTHER MEMBERS

Bourgeois, Marie
 Caution, Mark
 Czernick, Les
 Cissell, Mary
 Cunningham, John
 Dal Ponte, Don
 Defeo, John
 Desautels, Bob
 Durand, Mike

Fitzgerald, Pete
 Griffin, Jim
 Habig, Barb
 Heileman, James
 Henne, Mark
 Hosko, Jim
 McLaughlin, Allen
 Masterson, Mike
 Maupin, Mary Ann

Meale, Joe
 Pelzel, Ray
 Peters, Bill
 Reitenbach, Paul
 Rink, Bill
 Smith, Mike
 Stieritz, Steve
 Weller, John
 Zuberbuhler, H.

1967-1968**STAFF**

Faculty Moderator
 Station Manager
 Program Director
 Chief Engineer
 Business Manager
 Advertising Manager
 News Director

Mr. John Maupin
 John Weller
 Jay Adrick
 Bill Rink
 John Frazier
 Coleman Sacks
 John Palazolla

OTHER MEMBERS

Cahill, Ed
 Carmosino, John
 Durand, Mike

Haller, Dale
 Murtaugh, Larry
 Peters, Bill

Stanley, John
 Stieritz, Stephen

1968-1969

STAFF

Faculty Moderator
 Station Manager
 Program Director
 Student Engineer
 Business Manager
 Sales Manager

Mr. John Maupin
 Bill Rink
 John Palazzola
 Jay Adrick
 John Frazier
 David Schackmann

OTHER MEMBERS

Cahill, Ed
 Carmosino, John
 Coughlin, Kevin
 Dal Ponte, Don
 Eckart, Denny
 Fischer, Tom
 Geier, Mike

Haller, Dale
 Hayes, Mike
 Hodson, Mike
 Laengle, Tom
 Martin, Mike
 O'Brien, Jim

Schenk, Charles
 Silbernagle, John
 Sroufe, Phil
 Stanley, John
 Teagarden, Terry
 Traynor, Jr. Harry
 Treister, Chuck

1969-1970

STAFF

Faculty Moderator
 Station Manager
 Program Director
 News Director

Mr. John Maupin
 David Schackmann
 Harry Traynor Jr.
 Tom Fischer

OTHER MEMBERS

Alfers, Roy
 Barnhorn, Joe
 Cavanaugh, Jim
 Coughlin, Kevin
 Geier, Mike

Hannan, Lex
 Harmeyer, Ken
 Laengle, Tom
 Marsh, Bob
 Martin, Tim
 O'Brien, Jim

Rottner, Bill
 Schenk, Charlie
 Teagarden, Terry
 Tenhundfeld, Tom
 Traynor, Jr. Harry
 Treister, Charles D.

1970-1971

STAFF

Faculty Moderator
 Station Manager
 Music Director
 Operations Director
 Sports Director

Mr. John Maupin
 Harry Traynor Jr.
 Greg Picciano
 Terry Teagarden
 Jay Moretti

OTHER MEMBERS

Alfers, Roy
 Barnhorn, Joe
 Bond, John
 Brauch, Joyce
 Cavanaugh, Jim
 Dredame, Barb
 Fischer, Tom
 Hannan, Alex

Harmeyer, Ken
 Hartke, Tom
 Hempel, Guy
 Hertzzenberg, Ed
 Jungkunz, John
 Lawler, Bill
 Leonard, Jim

Marsh, Bob
 Moretti, Jay
 Inkrot, Steve
 O'Brien, Jim
 Palmer, Jean
 Rottner, Bill
 Tenhundfeld, Tom

1971-1972

STAFF

Faculty Moderator
 Student Staff Head
 Operations Director
 Production Director
 News Director
 Sports Director
 Promotion Director

Mr. John Maupin
 Tom Fischer
 Terry Teagarden
 Guy Hempel
 Chrys Harkins
 Tom Stevens
 Jim Gehl

OTHER MEMBERS

Baker, John
 Barnhorn, Joe
 Bond, John
 Cutler, Mike
 Glaeser, Bill
 Greco, Fran
 Hartke, Tom

Hertzenberg, Ed
 Holt, Larry
 Holtz, Greg
 Inkrot, Steve
 Jungkunz, John
 Kristof, Dave
 Lavelle, Patty
 Luebbe, Annette

Palmer, Jean
 Picciano, Greg
 Read, Russ
 Schadler, Marty
 Slattery, John
 Sroufe, Phil

1972-1973

STAFF

Faculty Moderator
 General Manager
 Student Staff Head
 Operations Director
 Promotion Director
 News Director
 Sports Director
 Music Director

Mr. John Maupin
 (resigned 10/22)
 Fr. Lawrence J. Flynn, S.J.
 (from 10/22)
 Terry Teagarden
 Annette Luebbe
 Jim Gehl
 Terry Dean
 Tom Stevens
 Greg Picciano

OTHER MEMBERS

Barnhorn, Joe
 Berling, Gary
 Bond, John
 Cutler, Mike
 Glaeser, Bill
 Greco, Fran
 Hartke, Tom

Hertzenberg, Ed
 Holt, Larry
 Holtz, Greg
 Jungkunz, John
 Kristof, Dave
 Lavelle, Patty
 Lewis, Shari

Linton, Jeff
 Palmer, Jean
 Pffirman, Janet
 Read, Russ
 Schadler, Marty
 Slattery, John
 Usher, Tom

1973-1974**STAFF**

General Manager
 Station Manager
 Operations Director
 Production Director
 Promotion Director
 News Director
 Sports Director
 Music Director

Fr. Lawrence J. Flynn, S.J.
 Tom Stevens
 Russ Read
 Kurt King
 Jim Gehl
 Donna Dube
 Tom Usher
 Greg Picciano

OTHER MEMBERS

Berling, Gary
 Bing, Lonnie
 Bray, Sam
 Brown, Mike
 Buck, Anita
 Ciccullo, Dan
 Cutler, Mike
 Elbert, Gretchen
 Elliott, Dana
 Feldmann, Mariann
 Fette, Keith
 Flynn, Tom
 Gooch, Sheila
 Hayes, Dave

Holtz, Greg
 Hosinski, Kirk
 Hurst, Scott
 Kammer, Ed
 Lavelle, Patty
 Lewis, Shari
 Linton, Jeff
 LoPiccolo, JoAnn
 Luebbe, Annette
 Mahany, John
 McCoy, Patrick
 Palmer, Jeanne
 Pfirrmann, Janet
 Proebstle, Dan

Ranaghan, Bill
 Reed, Buddy
 Rogers, Bill
 Schadler, Marty
 Schuman, Morry
 Solpa, Jack
 Talmadge, Tim
 Theis, Don
 Thompson, Greg
 Way, Romona
 Waymel, John
 Wehner, Irene
 Woolard, John

Fall 1974**STAFF**

General Manager
 Station Manager
 Operations Director
 Ass't. Operations Director
 Production Director
 News Director
 Sports Director
 Promotion Director
 Music Director

Fr. Lawrence J. Flynn, S.J.
 Russ Read
 Bill Rogers
 John Waymel
 Kurt King
 Jack Solpa
 Tom Usher
 Jim Gehl
 Greg Picciano

OTHER MEMBERS

Bertke, Tere
 Bray, Sam
 Brown, Mike
 Cicculo, Dan
 Cox, Gerald
 Cummins, Deborah
 Cutler, Mike
 Dube, Donna
 Eckbreth, Terry
 Finney, Chuck
 Flynn, Tom
 Giglio, Evaristo
 Gooch, Sheila
 Greco, Frances

Hayes, Dave
 Hosinski, Kirk
 Hurst, Scott
 Kammer, Ed
 Lavelle, Patty
 Lewis, Sharon
 Luebbe, Annette
 McCoy, Pat
 Miller, Don
 Moller, Dennis
 Morsch, Rick
 Pfirrmann, Janet
 Phillips, John

Price, Donna
 Powers, Tom
 Reed, Buddy
 Saunier, Stan
 Sherman, Bob
 Shuman, Morry
 Stephens, Gary
 Strayhorne, Charlotte
 Taylor, Kay
 Theis, Don
 Vockell, Lou
 Winterhalter, Carol
 Wolfe, Kevin

Spring 1975**STAFF**

General Manager
 Station Manager
 Operations Director
 Ass't. Operations Director
 Production Director
 News Director
 Sports Director
 Promotion Director
 Music Director
 Graduate Assistant in Radio (began 1/75)

Fr. Lawrence J. Flynn, S.J.
 Russ Read
 Bill Rogers
 Gary Stephens
 Kurt King
 Jack Solpa
 Tom Usher
 Randy Roswell
 Greg Picciano
 Ted Dragin

OTHER MEMBERS

Bauer, Ted
 Bathalter, Tim
 Brown, Mike
 Cox, Jerry
 Cutler, Mike
 Dube, Donna
 Eckbreth, Terry
 Finney, Chuck
 Gehl, Jim
 Gooch, Sheila
 Hayes, David
 Hurst, Scott

Jarvis, Ken
 Johnson, Walt
 Kammer, Ed
 Kershner, Marilyn
 Lewis, Sherri
 Looby, Brianne
 Luebbe, Annette
 Mertes, Marsha
 McCoy, Pat
 Miller, Don
 Moller, Denny

Penn, Dale
 Pffirman, Janet
 Phillips, John
 Sheehe, Larry
 Sherman, Bob
 Shuman, Morry
 Taylor, Kay
 Theis, Don
 Vockell, Lou
 Waymel, John
 Wolfe, Kevin

Fall 1975 and Spring 1976**STAFF**

General Manager
 Station Manager
 Operations Director
 Ass't. Operations Director
 Production Director
 News Director
 Sports Director
 Promotion Director
 Music Director
 Traffic Director

Fr. Lawrence J. Flynn, S.J.
 Bill Rogers
 John Phillips
 Denny Moller
 Tom Flynn
 Jack Solpa
 Tom Usher
 Randy Roswell
 Don Miller
 Gary Stephens

OTHER OFFICERS

Adrick, Bryan
 Bathalter, Tim
 Blair, Ron
 Bourgeois, Louie
 Carey, John
 Cherry, Maureen
 Ciccullo, Dan
 Clines, Marian
 Cox, Gerald
 Crusoe, Christine
 Downey, Debbie
 Durbin, Mark
 Dutton, Deborah
 Finney, Chuck
 Flick, Kimberly

George, Bob
 Gooch, Sheila
 Hall, Bill
 Haskins, Arnold
 Hearn, Joe
 Heidrich, Dave
 Hosinski, Kirk
 Hurst, Scott
 Kessler, Monica
 Kessler, Veronica
 Klaber, Tim
 Lebowsky, Ray
 Lillis, Jeanne
 Lodder, Barb

Looby, Brianne
 Luersen, Carl
 Maloney, Nancy
 Mangold, Mary Linda
 McCoy, Patrick
 McDonald, Laurie
 Mense, Bill
 Miller, Don
 Mock, Candie
 Morgan, Jeff
 Neal, Rich
 Neenan, Mary
 Penn, Dale
 Pitzer, Tom

Quatman, Jerry
 Rightmire, Pete
 Rosenthal, Roger
 Schrode, Mary Ellen

Sheehe, Larry
 Shuman, Morry
 Taylor, Kay
 Theis, Don

Vanoy, Steve
 Waymel, John
 Wolfe, Kevin
 Wuebbold, Elisa

Fall 1976 and Spring 1977

STAFF

General Manager
 Station Manager
 Operations Director
 Production Director
 Ass't. to Station Manager
 News Director
 Sports Director
 Traffic Director
 Public Affairs Director
 Music Director
 Development Director

Dr. James C. King
 Denny Moller
 Gary Stephens
 Kim Flick
 Dave Heidrich
 Arnold Haskins
 Mark Durbin
 Carl Luersen
 Mary Ellen Schrode
 Kevin Wolfe
 Joe Hearn

OTHER MEMBERS

Ashcraft, Larry
 Bertone, Tom
 Bourgeois, Louie
 Dixon, Russ
 Elbert, Gretchen

Finney, Chuck
 Fowler, Ray
 Gaither, Theresa
 Grimes, Carole
 Liberio, Mark

Lynch, Catherine
 Penn, Dale
 Riley, Rick
 Sullivan, Jerry
 Thompson, Janet

Fall 1977 and Spring 1978

STAFF

General Manager
 Operations Director
 Program Director
 Production Directors
 Engineer
 Promotion and Research Director
 News Director
 Sports Director
 Music:
 Jazz
 Oldies
 Rock

Dr. James C. King
 Kim Flick
 Bob George
 Russ Hines, Jeff Morgan
 Dave Moore
 Mary Ellen Schrode
 Larry Ashcraft
 Mark Durbin
 Kevin Wolfe, Louie Bourgeois
 Jeff Gossard
 Scott Hurst
 Greg Crawford

OTHER MEMBERS

Broering, Tim
 Dixon, Russ
 Elbert Gretchen
 Finney, Chuck
 Grimes, Carole
 Hearn, Joe

Heidrich, Dave
 McDonald, Laurie
 Oldong, Martha
 Rightmire, Ro
 Ringlin, Paul
 Romer, John

Rosenthal, Roger
 Skinner, Peter
 Sullivan, Jerry
 Swegman, Kathy
 Thompson, Jan

FACULTY/STAFF

Carey, Charley
Dumont, Dr.

Heim, S.J., Jack
Lose, Linnea

Riordan, Dr.
Urmston, S.J., Ben

Fall 1978 and Spring 1979**STAFF**

General Manager
Operations Director
Program Director
Production Managers
Engineer
Marketing Director
Promotion Director
News Director
Sports Director
Big Bands Director
Jazz
Oldies
Progressive Rock
Internal Affairs Director
Public Affairs Director
Traffic Director

Dr. James C. King
Arnold Haskins
John Romer
Jeff Morgan, Dennis Schmidt
Dave Moore
Larry Ashcraft
Jerry Sullivan
John Wessling
Mark Durbin
Russ Dixon
Jeff Gossard
Tom Klensch
Greg Crawford
Mary Ellen Schrode
Arnold Haskins
Germaine Tenkotte

OTHER MEMBERS

Bender, Pete
Broering, Tim
Browning, Pat
Cleves, Cynthia
Crone, Rick
Day, Jim
Doud, Diane
Fahey, Bruce
Finney, Chuck
Flannery, Randy
Flick, Kim
Gates, Freddie
Hearn, Joe
Hayes, Bill
Heidrich, Dave
Hines, Russ

Hungler, Jim
Hunt, Mary
Hurst, Scott
Jester, Tim
Keels, Paul
Kei, Conrad
Kirk, Doug
Kuntz, Dave
Lewis, Steve
Luersen, Carl
McDonald, Laurie
McGonagle, Kathy
Olding, Martha
O'Connor, Bud
Pedrosa, Carlos

Ranum, Rick
Rinklin, Paul
Rosenthal, Roger
Rudy, Dennis
South, Scottie
Speller, Cheryl
Sullivan, Jerry
Swegman, Kathy
Taylor, Tanya
Thompson, Jan
Waymire, Kathy
Yee, Mamie
Zahn, George
Zimmer, Jim

FACULTY/STAFF

Carey, Charley

Dumont, Dr.

Urmston, S.J., Ben

Summer 1979**STAFF**

General Manager
 Operations Director
 Assistant Operations Director
 Assistant Operations Director (Big Bands & Jazz)
 Assistant Operations Director (Progressive Rock)
 Production Director
 Director of Development
 News Director
 Assistant News Director
 Sports Director
 Public Affairs Director
 Traffic Director

Dr. James C. King
 Germaine Tenkotte
 Jan Thompson
 Russ Dixon
 Greg Crawford
 Kathy McGonagle
 Arnold Haskins
 Randall Flannery
 Diane Doud
 George Zahn
 Kathy Waymire
 Kathy Swegman

OTHER MEMBERS

Allen, Rick
 Ashcraft, Larry
 Bender, Pete
 Bourgeois, Louie
 Broering, Tim
 Beuerlein, Robert S.
 Cleves, Cindy
 Dinkelacker, Drew

Flashpohler, John
 Grimes, Carole
 Hurst, Scott
 Jacobs, Tom
 Jester, Tim
 Lewis, Steve
 McCarthy, Pat
 Nolan, John

Olding, Martha
 Rinklin, Paul
 Schmidt, Dennis
 Schrode, Mary Ellen
 Sharp, Gary
 Tonnis, Bill
 Woods, Woody
 Zimmer, Jim

FACULTY/STAFF

Carey, Charley
 Dumont, Dr.

Lose, Linnea

Urmston, S.J. Ben

Fall 1979 and Spring 1980**STAFF**

General Manager
 Operations Director
 Assistant Operations Director (Big Bands & Jazz)
 Assistant Operations Director (Prog. Rock & Oldies)
 Production Director
 Director of Development
 News Director
 Assistant News Director
 Sports Director
 Assistant Sports Director
 Public Affairs Director
 Traffic Director

Dr. James C. King
 Germaine Tenkotte
 Russ Dixon
 Tim Jester
 Kathy McGonagle
 Arnold Haskins
 Randall Flannery
 Diane Doud
 George Zahn
 Bud O'Connor
 Colleen O'Connor
 Kathy Swegman

OTHER MEMBERS

Allen, Rick
 Alto, Joe

Hall-Mason, Marvin
 Jacobs, Tom

Rudy, Dennis
 Schmidt, Dennis

Ashcraft, Larry
 Blessing, Kevin
 Broering, Tim
 Burlage, Bryan
 Cleves, Cindy
 Compton, Charlie
 Dinkelacker, Drew
 Douglas, Jim
 Ellis, Mike
 Finney, Chuck
 Flashpohler, John
 Gottlieb, Steve

LeFort, Leo
 Lewis, Steve
 Lippoli, Rich
 Magistrelli, Mark
 McCarthy, Pat
 Meece, Mark
 Owens, Terry
 Paul, Gary
 Pettway, Turner
 Pitcher, Tim
 Porter, Sue
 Robb, Bill

Schmitt, Marc
 Sharp, Gary
 Shea, Billy
 Sobel, Steve
 Spelbrink, Jim
 Tafuri, Frank
 Tonnis, Bill
 Tyus, Rico
 Weaver, Ruthie
 Wenz, Mimi
 Wood, Woody

FACULTY/STAFF

Carey, Charley
 Dumont, Dr.

Lose, Linnea

Urmston, S.J., Ben

Summer 1980

STAFF

General Manager
 Operations Director
 Program Director
 Production Director
 News Director
 Assistant News Director
 Sports Director
 Big Bands Director
 Jazz Director
 Assistant Jazz Director
 Oldies Director
 Rock Director
 Assistant Rock Director
 Social Activity Director
 Public Affairs Director
 Traffic Director

Dr. James C. King
 Bill Tonnis
 George Zahn
 Kathy McGonagle
 Brian Combs
 Charlie Compton
 Bud O'Connor
 Mark Magistrelli
 Rico Tyus
 Marvin Hall-Mason
 Scott Beuerlein
 Drew Dinkelacker
 Gary Sharp
 Kathy Swegman
 Kathy Myers
 John Flashpohler

OTHER MEMBERS

Allen, Rick
 Ashcraft, Larry
 Beinecke, Michelle
 Brett, Mike
 Cleves, Cindy
 Dixon, Russ
 Durbin, Andy
 Ellis, Mike
 Gottlieb, Steve

Hurst, Scott
 Jelinek, Alba
 Jester, Tim
 Jacobs, Tom
 Lewis, Steve
 LoPiccolo, JoAnn
 Koch, Rick
 McCarthy, Pat
 Neal, Rich

Olding, Martha
 Pitcher, Tim
 Porter, Sue
 Robb, Bill
 Rushing, Lance
 Tafuri, Frank
 Weaver, Ruthie
 Wenz, Mimi
 Wood, Woody

FACULTY/STAFF

Carey, Charley

Dumont, Dr.

Urmston, S.J., Ben

Fall 1980 and Spring 1981**STAFF**

General Manager
 Operations Director
 Program Director
 Production Director
 News Director
 Assistant News Director
 WHAT'S NEWS Director
 Sports Director
 Big Bands Director
 Jazz Director
 Assistant Jazz Director
 Oldies Director
 Rock Director
 Assistant Rock Director
 Social Activities Director
 Public Affairs Director
 Traffic Director
 Assistant Traffic Director

Dr. James C. King
 Bill Tonnis
 George Zahn
 Kathy McGonagle
 Brian Combs
 Charlie Compton
 Steve Gottlieb
 Bud O'Connor
 Mark Magistrelli
 Rico Tyus
 Marvin Hall-Mason
 Scott Beuerlein
 Gary Sharp
 Steve Lewis
 Kathy Swegman
 Kathy Myers
 John Flashpohler
 Frank Tafuri

OTHER MEMBERS

Allen, Rick
 Ashcraft, Larry
 Boyle, Barb
 Brett, Mike
 Broering, Tim
 Cordier, Mary
 Dinkelacker, Drew
 Dixon, Russ
 Durbin, Andy
 Ellis, Mike
 Frazier, Georgia

Gibson, Michelle
 Jelinek, Alba
 Jester, Tim
 Koch, Rick
 LeFort, Leo
 Mayer, Michelle
 McCarthy, Pat
 Newberne, Jim
 Newton, Bob
 Nolan, John
 Pettway, Turner

Pitcher, Tim
 Porter, Sue
 Rattermann, Mary Lynn
 Robb, Bill
 Rushing, Lance
 Schmitt, Mark
 Sharp, Gary
 Spelbrink, Jim
 Weaver, Ruthie
 Webster, Nathan
 Wenz, Mimi

FACULTY/STAFF

Carey, Charley
 Dumont, Dr.

Helmes, Dean Bob

Urmston, S.J., Ben

Winter 1981**STAFF**

General Manager
 Operations Director
 Program Director
 News Director
 Ass't. News Director
 Sports Director
 Big Bands Director
 Jazz Director

Dr. James C. King
 Bill Tonnis
 George Zahn
 Brian Combs
 Charles Compton
 Bud O'Connor
 Mark Magistrelli
 Rico Tyus

Oldies Director
 Rock Director
 Ass't. Rock Director
 Social Activities Director
 Public Affairs Director
 Traffic Director
 Ass't. Traffic Director
 Promotion Director

Scott Beuerlein
 Gary Sharp
 Steve Lewis
 Kathy Swegman
 Kathy Myers
 Mary Cordier
 Frank Tafuri
 Tim Broering

OTHER MEMBERS

Allen, Rick
 Brett, Mike
 Brickner, Bill
 Durbin, Andy
 Ellis, Mike
 Frazier, Georgia
 Gottlieb, Steven
 Hue, Tim
 Humphries, Paul

Jelinek, Alba
 Jester, Tim
 Koch, Rick
 Laub, Jerry
 LeFort, Leo
 Lewis, Steve
 Mayer, Michelle
 Newberne, Jim
 Pettway, Turner

Pitcher, Tim
 Porter, Sue
 Robb, Bill
 Rushing, Lance
 Schmitt, Marc
 Starddard, Greg
 Tepas, Joe
 Wagner, Anne
 Weaver, Ruthie

FACULTY/STAFF

Carey, Charley

Dumont, Dr.

Urmston, S.J., Ben

Summer 1981

STAFF

General Manager
 Operations/Program Director
 Public Information Director
 Development Director
 Special Projects Director
 Production Supervisor
 News Director
 Ass't. News Director
 Sports Director
 Big Bands Director
 Ass't. Big Bands Director
 Jazz Director
 Ass't. Jazz Director
 Oldies Director

Dr. James C. King
 Kathy Myers
 Fr. Larry Flynn
 Alba Jelinek
 Larry Ashcraft
 Steve Gottlieb
 Brian Combs
 Charlie Compton
 Bill Tonnis
 Mark Magistrelli
 Ann Wagner
 Rico Tyus
 Alba Jelinek
 Tim Broering

OTHER MEMBERS

Blair, Ron
 Boyle, Barb
 Brett, Mike
 Durbin, Andy
 Elkus, Roger
 Frazier, Georgia
 Gibson, Michelle
 Hue, Tim

Humphries, J.
 Laub, Jerry
 McKeever, Jay
 Newberne, Jim
 Nolan, John
 Pettway, Turner
 Pitcher, Tim

Porter, Sue
 Rushing, Lance
 Schuetz, Tom
 Spelbrink, Jim
 Starddard, Greg
 Tafuri, Frank
 Weaver, Ruthie

FACULTY/STAFF

Carey, Charley

Dumont, Dr.

Urmston, S.J., Ben

Fall 1981

General Manager
 Operations/Program Director
 Public Information Director
 Development Director
 Special Projects Director
 Production Supervisor
 News Director
 Ass't. News Director
 Sports Director
 Big Bands Director
 Ass't. Big Bands Director
 Jazz Director
 Ass't. Jazz Director
 Ass't. Jazz Director
 Oldies Director
 Classic Rock Director
 Promotion Director
 Public Affairs Director

Dr. James C. King
 Kathy Myers
 Fr. Larry Flynn
 Alba Jelinek
 Larry Ashcraft
 Steve Gottlieb
 Brian Combs
 Charlie Compton
 Bill Tonnis
 Mark Magistrelli
 Ann Wagner
 Rico Tyus
 Alba Jelinek
 Frank Tafuri
 Bill Robb
 Rick Koch
 Bill Robb
 Barbara Brady

OTHER MEMBERS

Armbruster, Dave
 Blair, Ron
 Boyle, Barb
 Brett, Mike
 Brickner, Bill
 Calhoun, Michelle
 Dinkelacker, Drew
 Droba, Paul

Durbin, Andy
 Gibson, Michelle
 Haller, Mike
 Jordon, Mike
 Koch, Rick
 Lacey, Jim
 LeFort, Leo
 Mayer, Michelle
 McKeever, Jay

Newberne, Jim
 Nolan, John
 O'Connor, Bud
 Pettway, Turner
 Pitcher, Tim
 Porter, Susan
 Roberts, Glenna
 Wollard, John

FACULTY/STAFF

Carey, Charley

Dumont, Dr.

Urmston, S.J., Ben

Mar.-Apr. 1982**STAFF**

General Manger
 Operations/Program Director
 Public Information Director
 Development Director
 Special Projects Director
 Production Supervisor
 News Director
 Assitant News Director
 Sports Director
 Big Bands Director
 Ass't. Big Bands Director
 Jazz Director
 Assistant Jazz Directors

Dr James C. King
 Kathy Myers
 Fr. Larry Flynn
 Alba Jelinek
 Larry Ashcraft
 Kathy McGonagle
 Brian Combs
 Charles Compton
 Bill Tonnis
 Mark Magistrelli
 Anne Wagner
 Rico Tyus
 Alba Jelinek, Frank Tafuri

Oldies Director
 Classic Rock Director
 Promotion Director
 Public Affairs Director

Tim Broering
 Rick Koch
 Bill Robb
 Barbara Brady

OTHER MEMBERS

Aniagolu, Chuka
 Armbruster, Dave
 Asbury, Anzie
 Badylak, Chris
 Banks, Luke
 Blair, Ron
 Boyle, Barb
 Brett, Mike
 Brickner, Bill
 Cohen, Ira
 Deye, Greg

Durbin, Andy
 Ellis, Mike
 Haller, Mike
 Hue, Tim
 Ingram, Chuck
 Kamp, Jeanne
 King, Kevin
 Lacey, Jim
 LeFort, Leo
 Mack, Jay

Mayer, Michelle
 McCarthy, Mac
 Pitcher, Tim
 Newberne, Jim
 Nolan, John
 Wagner, Chris
 Waller, Phil
 Weaver, Ruthie
 Woolard, John
 Wyzenbeek, Mark

FACULTY/STAFF

Carey, Charley

Dumont, Dr.

Urmston, S.J., Ben

May-June 1982

STAFF

General Manager
 Operations/Program Director
 Public Information Director
 Development Director
 Special Projects Director
 Production Supervisor

Program Guide
 News Director
 Assitant News Directors
 Sports Director
 Assistant Sports Director
 Big Bands Director
 Assistant Big Bands Director
 Jazz Director
 Assistant Jazz Director
 Oldies Director
 Assistant Oldies Director
 Rock Director
 Assistant Rock Directors

Promotions Director
 Program Guide

Dr. James C. King
 Kathy Myers
 Fr. Larry Flynn
 Alba Jelinek
 Larry Ashcraft
 Kathy McGonagle
 (resigned 7/82),
 Bill Tonnis (began 7/82)
 Barbara Brady
 Brian Combs
 Lynn Herazo, Nancy Suer
 Tom Eiser
 Bob Rainey
 Mark Magistrelli
 Anne Wagner
 Rico Tyus
 Frank Tafuri
 Tim Pitcher
 Anzie Asbury
 Rick Koch
 Mike Brett, Andy Durbin,
 Tim Hue, Ruthie Weaver
 Bill Robb
 Barbara Brady

OTHER MEMBERS

Armbruster, David
 Banks, Luke
 Blair, Ron

Crawford, Doug
 Deye Greg
 Donnelly, Tom

McCarthy Mac
 McGill, Brian
 McKeever, Jay

Boyle, Barb
 Brickner, Bill
 Bunker, Hank
 Carr, Cam
 Carrano, Rick
 Carstairs, Madeleine
 Cohen, Ira
 Compton, Charlie

Droba, Paul
 Ellis, Mike
 Hall, Nancy
 Hengelbrook, Rick
 Ingram, Chuck
 King, Kevin
 Lacey, Jim
 Mayer, Michelle

Miller, Jerry
 Rattermann, Mary Lynn
 Troxell, Tim
 Waller, Phil
 Woolard, John
 Wyzenbeek, Mark
 Zimmer, Jim

FACULTY/STAFF

Carey, Charley

Dumont, Dr.

Urmston, S.J., Ben

July-August 1982

STAFF

General Manager
 Operations/Program Director
 Public Information Director
 Development Director
 Special Projects Director
 Production Supervisor
 Program Guide
 News Director
 Sports Director
 Ass't. Sports Director
 Big Band Director
 Ass't. Big Bands Director
 Jazz Director
 Ass't. Jazz Director
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 Rick Koch
 Tim Pitcher

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 Boyle, Barb
 Brett, Mike
 Carstairs, Madeleine
 Compton, Charles
 Deye, Greg
 Donnelly, Tom

Droba, Paul
 Durbin, Andy
 Fitzsimmons, Steve
 Hall, Nancy
 Herazo, Lynn
 Hue, Tim
 Hurst, Scott
 Ingram, Chuck
 Kamp Jeanne
 King, Kevin
 Lacy, Jim

McCarthy, John
 McDonald, Mark
 Miller, Jerry
 Pettway, Turner
 Suer, Nancy
 Sweeney, Tom
 Troxell, Tim
 Wagner, Chris
 Waller, Phil
 Weaver, Ruthie
 Wise, Joyce

FACULTY/STAFF

Carey, Charley

Dumont, Dr.

Urmston, S.J., Ben

Fall-Winter 1982**STAFF**

General Manager
 Operations/Program Director
 Public Information Director
 Development Director
 Special Projects Director
 Production Supervisor
 Recording Director
 Program Guide
 News Director
 Assistant News Directors
 Sports Director
 Assistant Sports Director
 Big Bands Director
 Jazz Director
 Oldies Director
 Rock Director
 Assistant Rock Directors
 Promotions Director

Dr. James C. King
 Kathy Myers
 Fr. Larry Flynn
 Alba Jelinek
 Larry Ashcraft (resigned 10/82)
 Bill Tonnis
 Mark Magistrelli
 Barbara Brady
 Brian Combs
 Lynn Herazo, Nancy Suer
 Tom Eiser
 Bob Rainey
 Mark Magistrelli
 Rico Tyus
 Anzie Asbury
 Rick Koch
 Mike Brett, Andy Durbin
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Hall, Nancy
 Hue, Tim
 Hurst, Scott
 Kamp, Jeanne
 King, Kevin
 Lacey, Jim
 LaFort, Leo
 McCarthy, Mac
 McDonald, Mark
 McKeever, Jay
 Miller, Jerry
 Nolan, John

Pettway, Turner
 Pitcher, Tim
 Shirley, Bud
 Sweeney, Tom
 Tafuri, Frank
 Tegenkamp, Ted
 Troxell, Tim
 Wagner, Anne
 Wagner, Chris
 Waller, Phil
 Weaver, Ruthie
 Wise, Joyce

FACULTY/STAFF

Carey, Charley

Dumont, Dr.

Urmston, S.J., Ben

APPENDIX D. PLAQUES

Four testimonials in bronze have been erected before the studios of WVXU-FM. They publicly declare indebtedness for the interest and generosity of special benefactors, at critical times in the evolution of Xavier's National Public Radio station.

The Walter E. Schott Foundation, in conjunction with Dr. Joseph and Margaret Schott Link, established, in 1962-63, the present site for radio operations on the north side of the Alter Building, lower level.

When the closed-circuit transmission of WCXU was changed to low power open broadcasting at 10 watts, in 1970, with new call letters WVXU-FM, Ralph and Patricia Corbett provided funds for this important improvement.

Four years later, power was increased to 65 watts, in stereo.

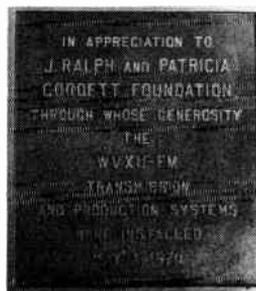
Phase I Emergency Power Increase brought high power at 6,390 watts, in 1976.

After the proud years of expansion on all levels, during 1976-80, it was time to apply for membership in the National Public Radio network. To qualify, five full-time staff and additional studio and news room space were required. In 1981, funding from the estate of the late Anna Louise Flynn provided the facilities on the south side, across from the Margaret Schott Link Radio Studios.

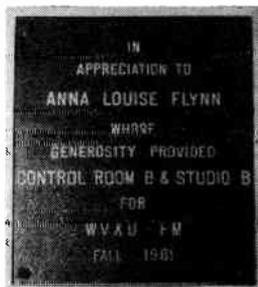
The same estate also furnished, in the spring of 1982, a new circular antenna system, replacing one of the last remnants of the hand-me-down period in the development of the station.



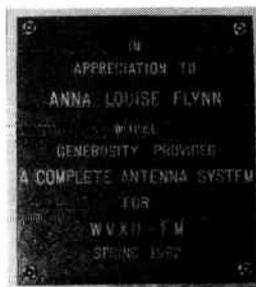
Dr. and Mrs. Link provided the Alter studios. 1962-63.



Ralph and Patricia Corbett furnished the FM transmission system, in 1970.



Anna Louis Flynn's estate provided a new news room and studio, fall 1981.



A complete, new antenna system was the gift of Anna Louise Flynn, spring 1982.

APPENDIX E. JESUIT COLLEGE/UNIVERSITY RADIO STATIONS IN U.S.

Jesuit College/University: Location	Call Letters	Origin	mhz	Power Watts	Stereo	Antenna Height	Net- work	Personnel
Fairfield University Fairfield, CT	WVOF-FM	4/74	88.5	13.6	—	35'	—	Sta. Mgr.
Fordham University Bronx, NY	WFUV-FM	9/47	90.7	50,000	yes	215'	ABC	Gen. Mgr.; Prog. Dir.; Ch. Eng.
Holy Cross College Worcester, MA	WCHC-FM	9/77	89.1	10	—	640'	UPI	Gen. Mgr.; Mus. Dir.; Prog. Dir.; Ch. Engr.
Loyola Marymount University Los Angeles, CA	KXLU-FM	?	88.9	3,000	yes	20'	UPI	Gen. Mgr.; Prog. Dir.; Music; News; Ch. Engr.
Loyola University Chicago, IL	WLUW-FM	9/79	88.7	18.7	—	270'	UPI	Gen. Mgr.; Sta. Mgr.; Asst. Sta. Mgr.; Prog. Dir.; News Dir.; Ch. Engr.
University of San Francisco San Francisco, CA	KUSF-FM	4/74	90.3	3,000	yes	300'	—	Gen. Mgr.; Prog. Dir.; Ch. Engr.
University of Santa Clara Santa Clara, CA	KSUC-FM	7/78	89.1	19.5	yes	179'	UPI	Gen. Mgr.; Prog. Dir.
Spring Hill College Mobile, AL	WHIL-FM	8/74	91.3	100,000	yes	245'	NPR	Gen. Mgr.; Prog. Dir.; Music; News; Ch. Engr.
Xavier University Cincinnati, OH	WVXU-FM	5/70	91.7	6,390	yes	680'	NPR	Gen. Mgr.; Op. Dir. & Prog. Dir.; Devel. Dir.; Prod. Dir.; Pub. Inf. Dir.; Ch. Engr.

— Source: *Broadcasting Cablecasting Yearbook 1982*

APPENDIX F. RATINGS

Audience surveys cost too much money for small stations. That is why Tom Brinkmoeller's unscientific method of recording 446 auto listeners was a welcome drop in VXU's empty bucket. This poll showed, at least, the preferences of 446 persons willing to vote. And the ranking of the twenty stations placed VXU seventh, GUC fifth.

Compared with figures for the previous fall (60,000), in the spring 1982, VXU showed 70,400 for the four-county Metro market of Cincinnati. The Total Survey of thirteen counties listed VXU at 82,000, a considerable increase over figures (66,300) for the fall 1981, due partially to the new antenna system.

The CPB Station Rankings for the spring 1982, based on population areas of 100,000 and more, gave VXU seventh place, GUC fifth. For a task of "amateur" polling, Mr Brinkmoeller did exceptionally well.

APPENDIX G. SHOUSE AWARD

The James D. Shouse Award was presented by the AVCO Broadcasting Corporation in memory of a local broadcaster whose pioneering spirit of imagination and innovation distinguished his career. During World War II, Shouse (1903-65) committed AVCO's forerunner, Crosley Broadcasting, to design and build the most powerful shortwave transmitting plant in the world for the Voice of America. This was only one of his many achievements.

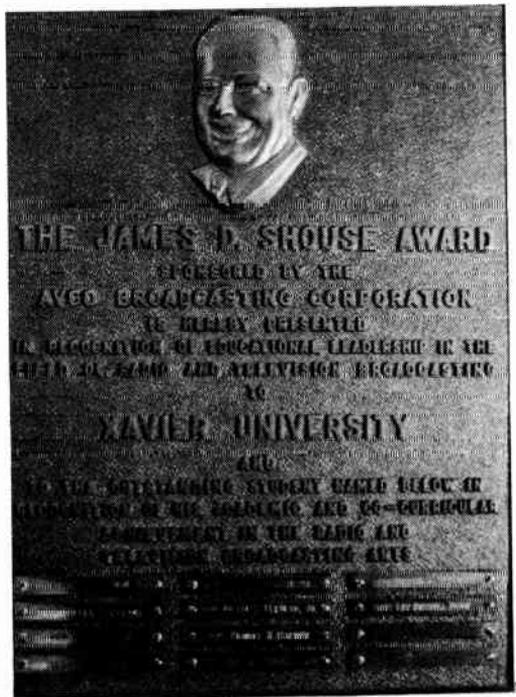
This Award aimed to encourage intelligent and imaginative young people to become a part of the industry. The distinction consisted of \$200 cash to each winning student of a university and an equal amount to each participating school; an inscribed bronze plaque for permanent display on the campus; and hand-scrolled certificates for the selected students.

Seniors alone were judged on general academic superiority, academic achievement in areas pertaining to broadcasting, and distinguished success in cocurricular activities relating to broadcasting. Besides Xavier, eight other universities: Cincinnati, Dayton, Indiana, Kentucky, Miami, Ohio, Ohio State, and Texas participated.

This stimulating program began in 1965 and continued for ten years, at which time the financial position of the parent, AVCO Corporation, called for elimination of the AVCO Broadcasting Corporation's Award.

Recipients on the Xavier campus were:

- 1966 — Edward J. Keenan Jr.
- 1967 — Michael F. Durand
- 1968 — John A. Weller
- 1969 — Jay C. Adrick
- 1970 — David J. Schackmann
- 1971 — Harry S. Traynor Jr.
- 1972 — Thomas D. Fischer
- 1973 — Guy W. Hempel
- 1974 — Martin L. Schadler
- 1975 — Lee Russell Read



APPENDIX H. SHOWCASES '78, '79, '80, '81, '82

Show Dates			Goal	Pledges	Collected	Location
May 12-14	'78	1st	\$10,000	\$13,000	\$ 7,500	Kenwood Mall
Apr. 6-8	'79	2nd	\$16,000	\$18,500	\$13,000	Kenwood Mall
Mar. 28-30	'80	3rd	\$25,000	\$25,165	\$17,900	Kenwood Mall
Mar. 27-29	'81	4th	\$35,000	\$34,600	\$24,800	Union Terminal
May 21-23	'82	5th	\$ ***	\$ ***	\$28,992	Northgate Mall

NOTE: *** No fixed amount for GOAL because to renewals and new member were to be added proceeds from a new feature, the auction.

Memberships: \$21,462

Auction: \$ 7,530

Total \$28,992

APPENDIX I. STUDIOS

Figure 1, FLOOR PLAN
WXU, Carrier Current, 1956-57
North Hall

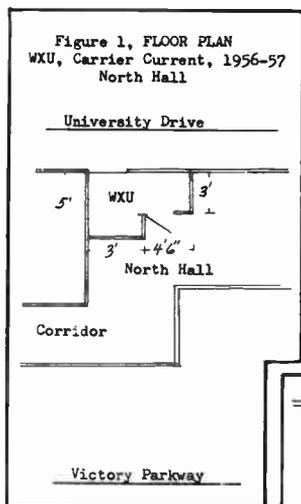
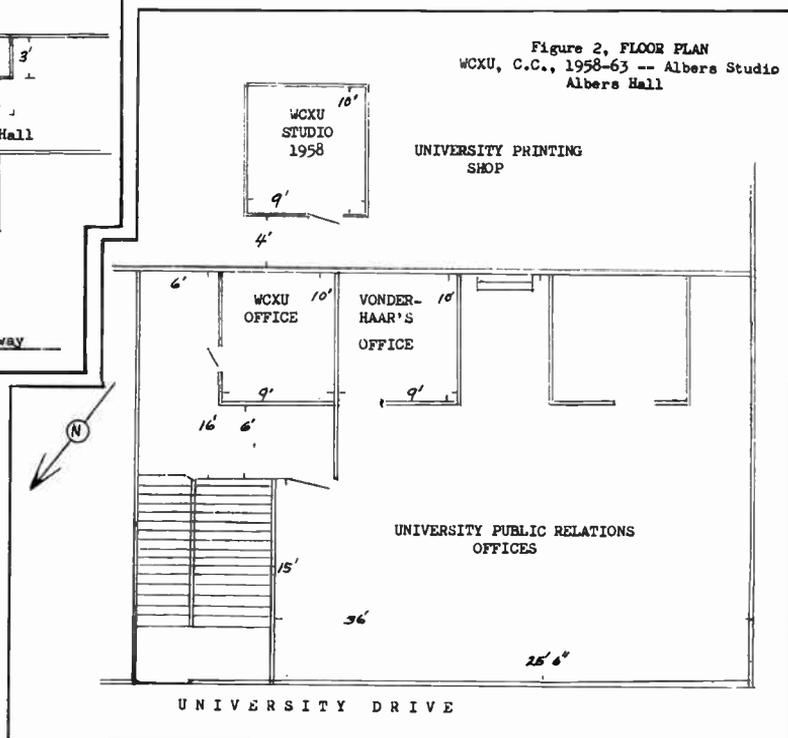
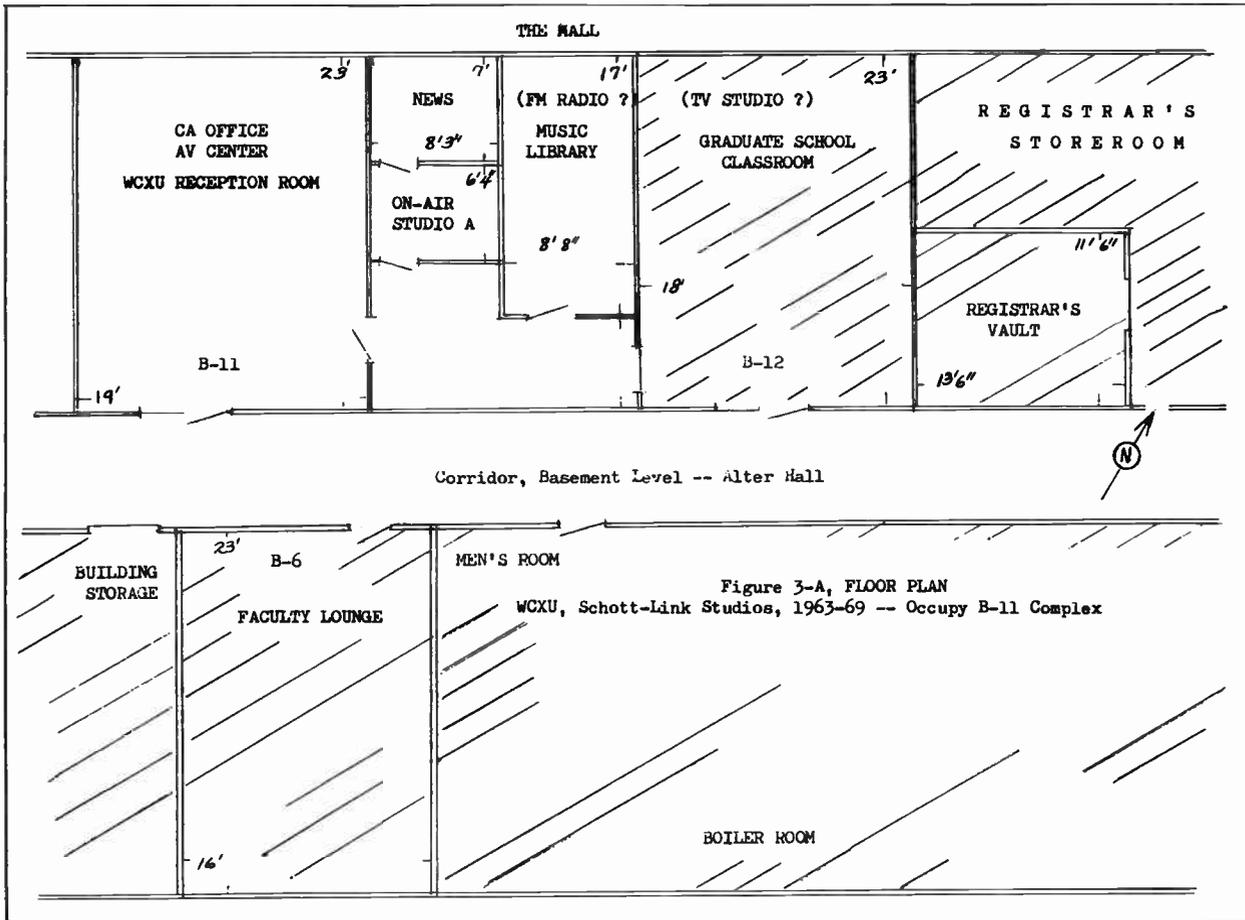
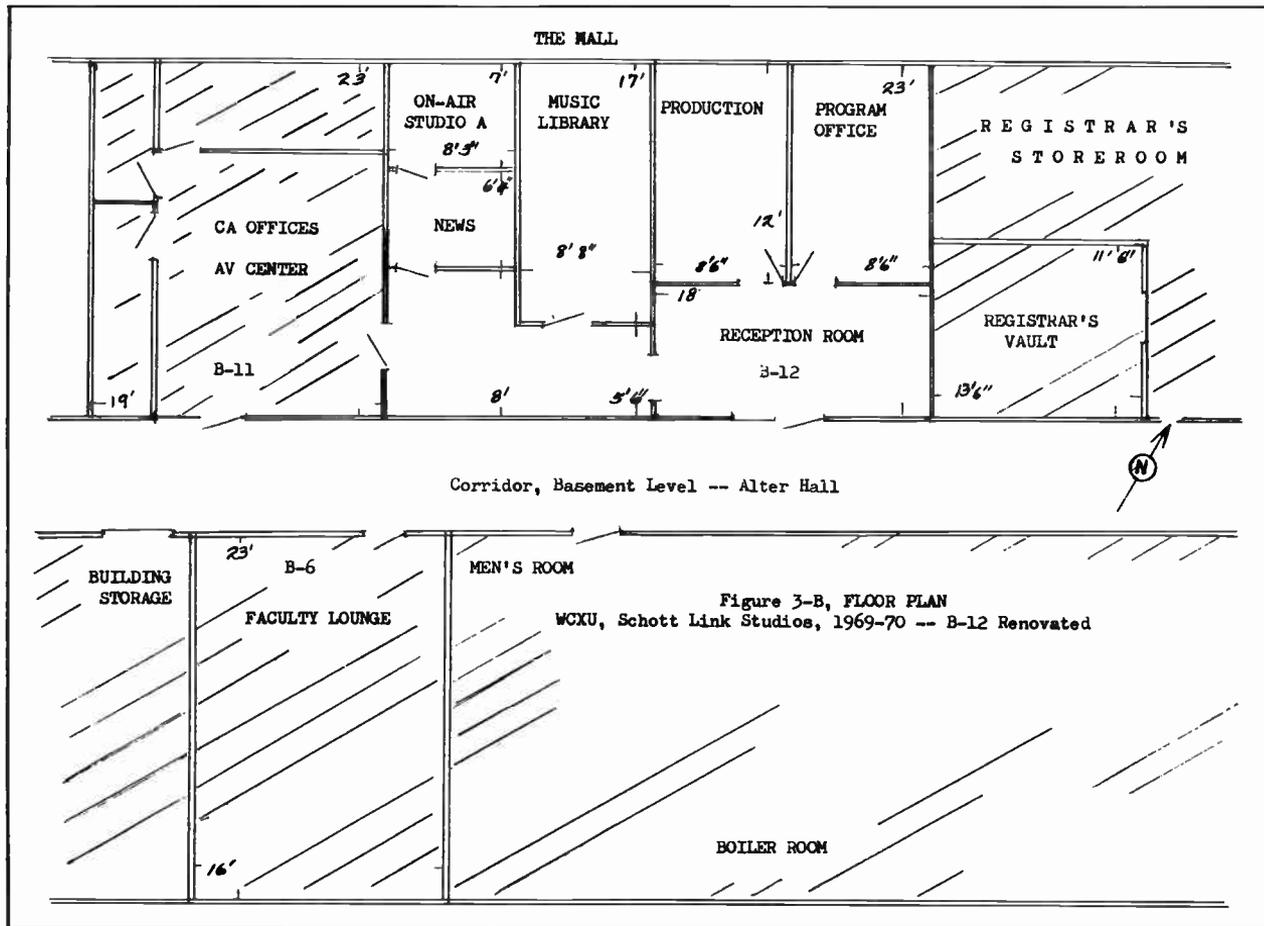


Figure 2, FLOOR PLAN
WCXU, C.C., 1958-63 -- Albers Studio
Albers Hall







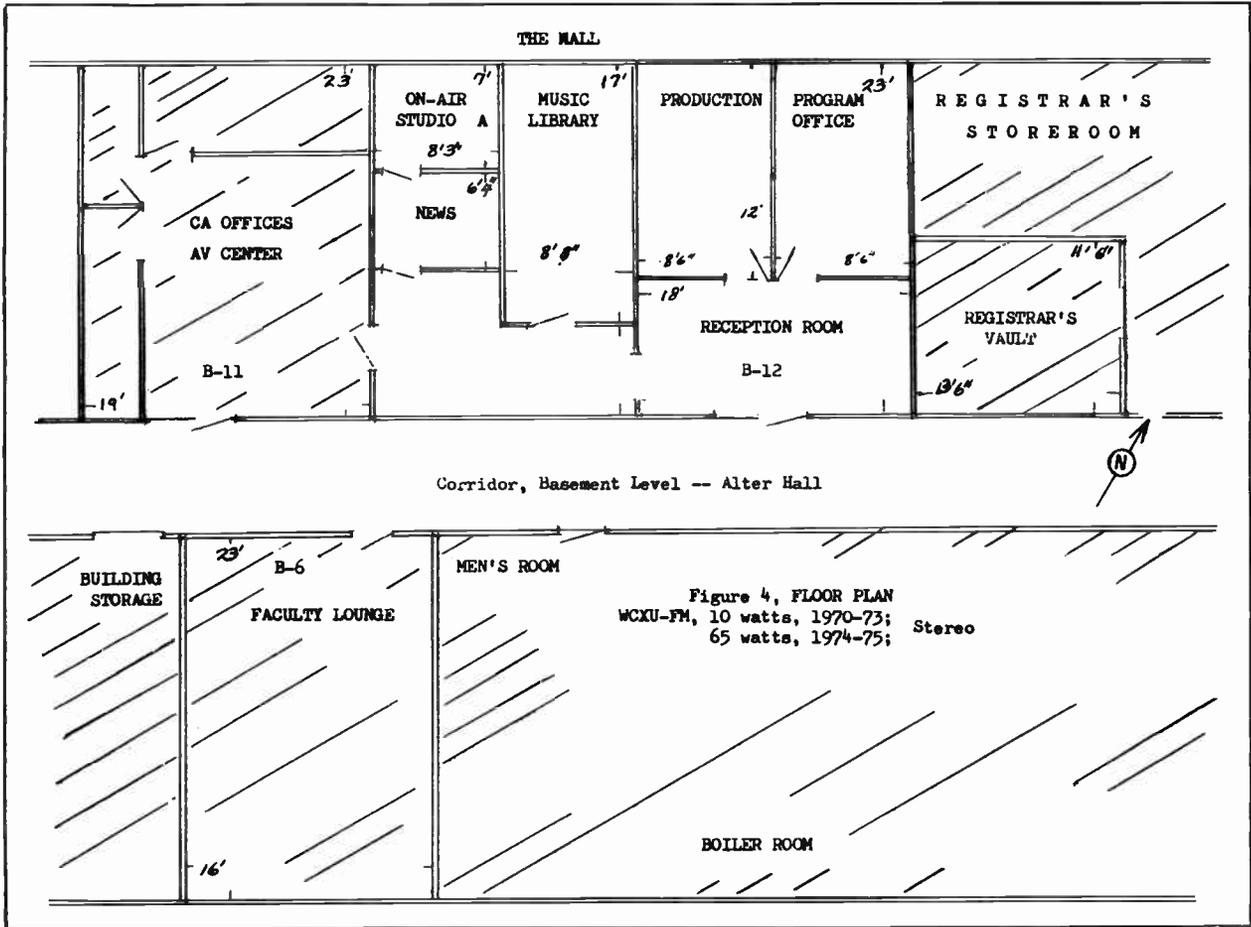
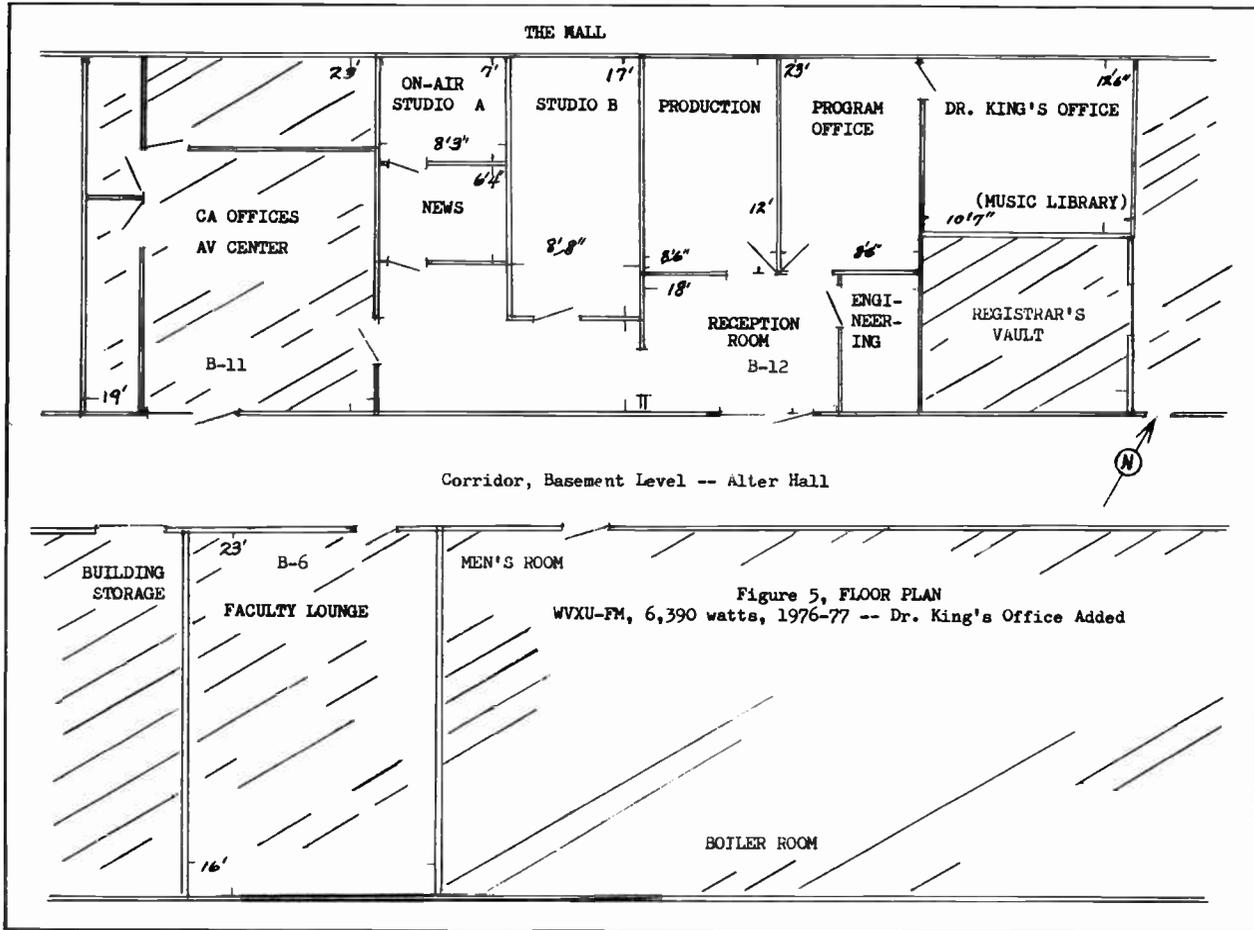


Figure 4, FLOOR PLAN
 WCKU-FM, 10 watts, 1970-73;
 65 watts, 1974-75; Stereo



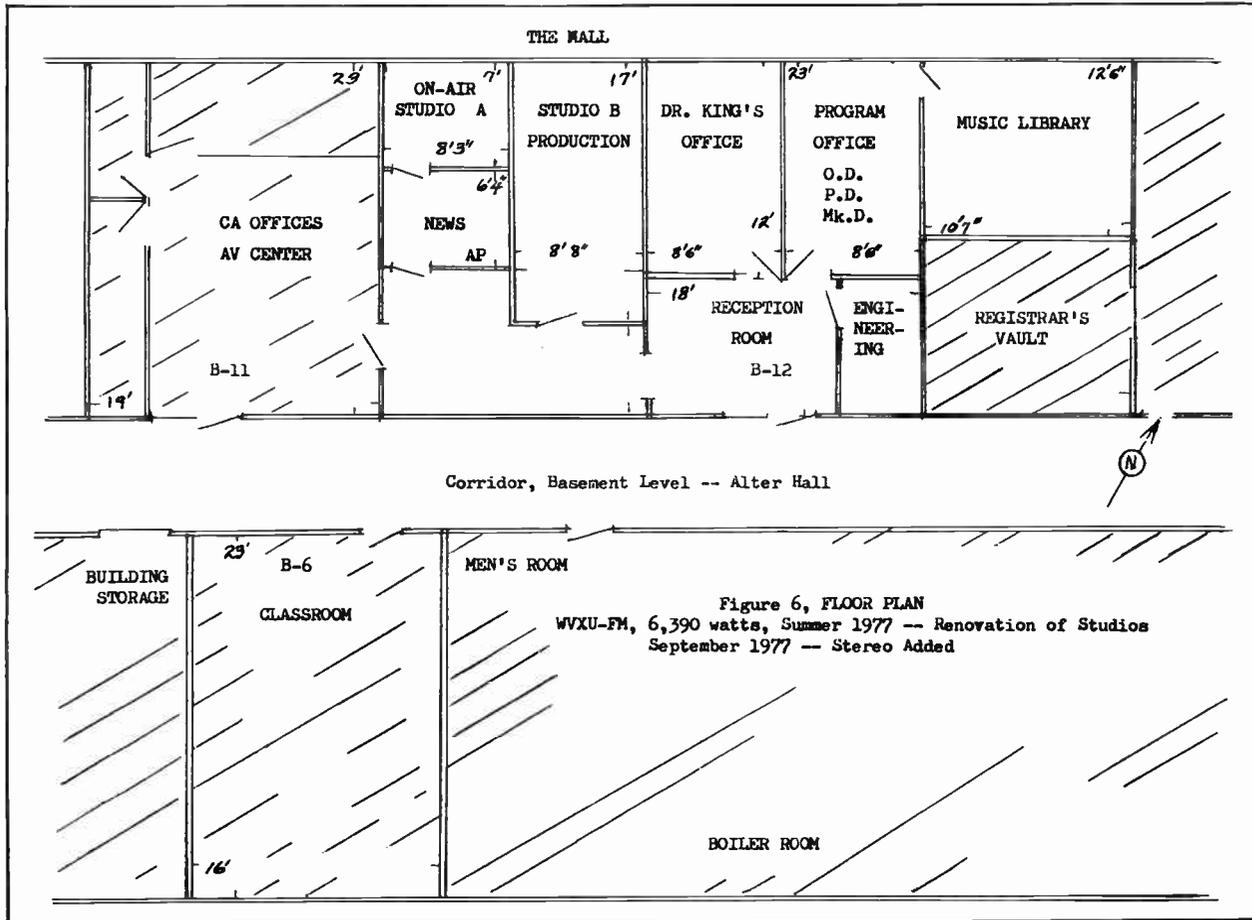
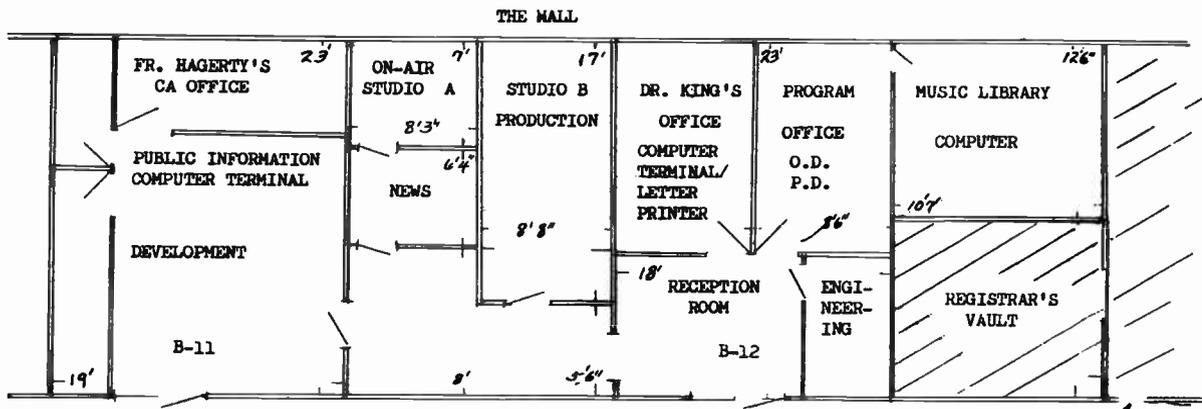
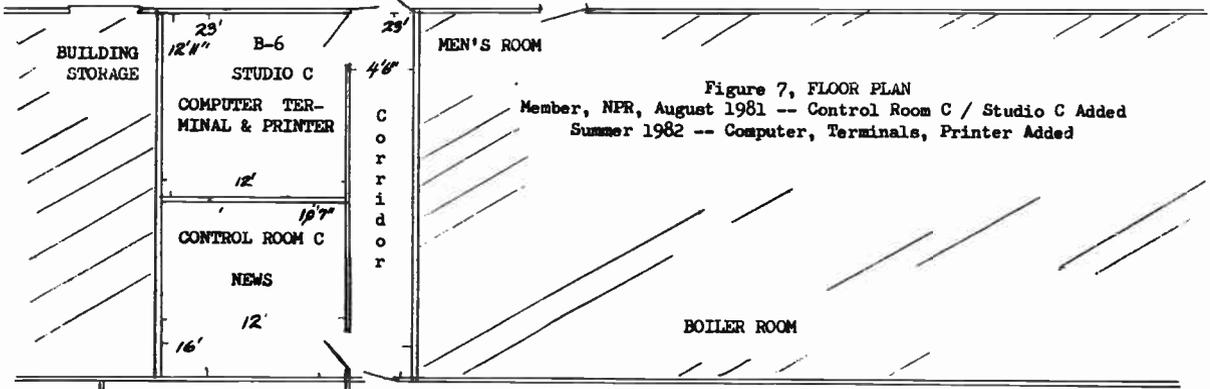


Figure 6, FLOOR PLAN
 WVXU-FM, 6,390 watts, Summer 1977 -- Renovation of Studios
 September 1977 -- Stereo Added



Corridor, Basement Level -- Alter Hall



Corridor, Basement Level, Business Administration Building

Figure 7, FLOOR PLAN
 Member, NPR, August 1981 -- Control Room C / Studio C Added
 Summer 1982 -- Computer, Terminals, Printer Added

APPENDIX J. CENTURY CLUB MEMBERS

Members are admitted on three levels: Basic is \$20; Sustaining, \$50. Century Club Members contribute \$100 or more. They are:

Americana Verification Service	Miller, Bill
Barkalow, Mr. and Mrs. Lee	Odum, Dr. Marshall
Brown, Richard	Omeltschenko, Dr. and Mrs. Konrad
Carter, Jerry	Options Word Processing, Incorporated,
Cincinnati Ad Club	Att.: Mrs. Janet Phillips
	Pfeiffer, Gerald R.
Cincinnati Transmission Company	Raine, David M.
Cosmic Jewels	Rattermann Family
Dickens, William R.	Rielly, Robert E. and Barb M.
Feltrup, A.D.	Rink, William Virgil
Gates, Mr. and Mrs. Jay G.	Roberts, Walter N.
Gebhardt, Greg R.	Rolf, Michael
Gray Photography	Rosenthal, Richard and Lois
Hardin, Dr. and Mrs. G. Richard	Rothstein Bakery
Hart, Prof. John	Ryberg, Mark
Highway Equipment, Incorporated	Scheidler, Dr. Earl
Lambert, David	Schilling, Becky
Lambert, Dr. Milton	Schmidt, Herman
Lindner, Keith	Schooler, Leonard
Lithohouse, Incorporated	Shannon Jr., John T.
Mazzei, James J. and Ella A.	Stanley Enterprises, Incorporated
McCoy, Robert F.	Tebbs, Jon G.
Mikovich, Joseph and Collette	Whittington, Mrs. Carrie.

**25th ANNIVERSARY DINNER
December 17, 1982**



Dr. King receives testimonials and congratulations as a Founder, from Frs. Currie and Flynn.



Response from Dr. King

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