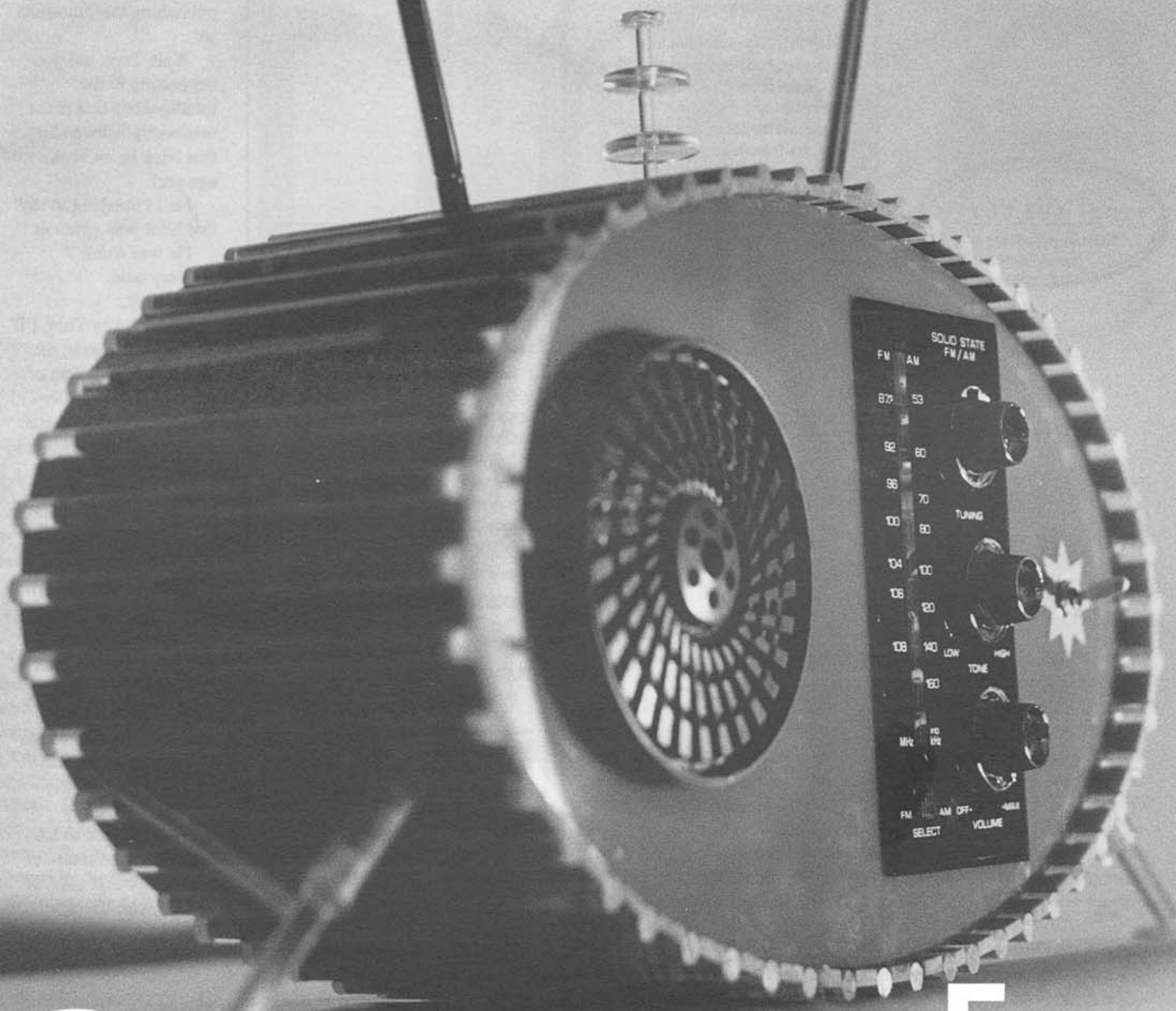


Transwilter



Free



WMSE TRANSMITTER
VOLUME 2, NO.5
SPRING 1993

TRANSMITTER STAFF:

Don Clark
Dr. Cle
Crawford
Jules
Mickey
Mot
Michelle Plazma
Peter Plazma
Hippie Chick
Nick (In Abstenia)
and Buzz (the coolest guy
who always hangs out)

The WMSE Transmitter is a free newsletter. Published quarterly with a circulation of 5800, including national distribution and distribution throughout the Milwaukee metro area, the Transmitter originates at the campus of the Milwaukee School of Engineering.



You can't play all requests - what would help a request to get played?

"Politeness...and attention to format"

-DJ ID Crisis

WMSE STAFF

GENERAL MANAGER

Bob Betts

ASST. GENERAL MANAGER

Paul Host

ENGINEERING STAFF

Kevin OleniczakDirector
Dave PopovichChief Engineer
Gordon DurierEngineer
Corey LardinoisEngineer
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Scott MerbethEngineer
Jody HietpasEngineer
Marc KellomAlumni Engineer

MUSIC DIRECTOR

Scott Ruud

PROMOTIONS DIRECTOR

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TRAINING DIRECTOR

Pete Rhode

WMSE 91.7FM is a 1000 watt non-commercial alternative music radio station broadcasting from the Milwaukee School of Engineering, Milwaukee, WI.

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ts been a while...too long, in fact, since we've seen one of these "Transmitters" around, but we've got a good excuse—and we promise to get back on our quarterly schedule.

Our excuse is...um...ah, well uh, HEY TOM! You're Mr. Editor, YOU tell 'em...

Look Neil first off, reasons are dangerous, I could say vampires stole our lunch money but the truth will set us free—Nick, our missing editor was a squared away troop when came to publishing the Transmitter...

Wait, Tom, are you suggesting to the intelligentsia that is our readership/listenership, that Nick is, ah, well **square**?

Neil I'm trying to say that Nick was *efficient*.

He was *fishin'*?

Very cute

Schmickey.

Ok... oh kay Tom, I'll give'em the goods: the former kingpin—doer of all things Transmitter—the Olympian of mental athletics, **Nick**, aka John Kinney, who created this paper, ...HE is in GERMANY, due to his JOB and quote CAN'T unquote, be with us to quote DO THE NEXT ISSUE...unquote. So, we're scramblin' to crank this issue out on the wobbly old WMSE Cray Supercomputer and, well, in spite of our gleepy selves, we **did** it...and we're warmly and oh-so-lovingly looking forward to the none-too-soon return of our *mentor* and good ol' *buddy*, John "Nick" Kinney...

spam, spam

“Spare time”



is unknown in the lives of the staff members at WMSE.

Lucky for WMSE fans, the station's djs and engineers have an undying love for WMSE that keeps the non-commercial, all-volunteer station on the air 24 hours a day.

"The success of the station is the dedication and loyalty of our students and volunteers," says General Manager Bob Betts. Betts is the station's only paid, full-time staff member.

About 135 other engineers, djs and assistants round out the rest of the WMSE staff.

Owned by the Milwaukee School of Engineering, WMSE can be heard throughout Milwaukee County and, when conditions are right, surrounding areas as far as Racine.

"Our goal is to play newer

music," says Paul Host, a WMSE volunteer since 1980 and now the station's assistant general manager. "We encourage our djs to educate listeners rather than follow the rigid format of commercial radio."

A limited number of MSOE faculty and staff are also involved with the station. For example, Joseph Meloy and Judy James of MSOE's counseling center offer taped "wellness" public service announcements to add to WMSE's variety of programming.

Barry Johnson and his wife Grace are MSOE alumni who started doing shows on WMSE as students in the early 80's. Barry continues to do a reggae show and Grace joins him on their rhythm and blues show Saturdays.

Barry stayed with the station after graduation because he believes its programs educate the community.

"The station provides the community with the music they need and are not getting elsewhere," he said. Johnson said the

non-commercial station works because of the strong relationship between students and volunteers. When students have to study (which, after all, is one of the many reasons students enroll in college), the volunteers are able to cover for them.

"The volunteers, students and alumni are willing to work together to make the station shine," said Johnson.

MSOE students can use the station as a classroom ... at least that's how Engineering

Continued on PAGE 4

Director Kevin Oleniczak looks at his job. Besides keeping the station technically healthy, the MSOE senior likes to teach his fellow students about broadcast engineering.

"I encourage students to join the Society of Broadcast Engineers (SBE) or to talk to our (MSOE) professors about operations at the station," said Oleniczak. "When we have a problem at the station, we can get answers from teachers or professionals. Then we learn and make progress."

Oleniczak said his involvement at WMSE, which is about 12 hours a week, helped him get his part-time job in the engineering department at WTMJ-TV, Milwaukee.

Through the station's operations committee, students and volunteers have a say in what happens at the station. Staff members discuss the budget, programming and equipment needs at monthly meetings. They bring their suggestions to Betts and Rod Gnerich, the college's executive director of public relations/WMSE, for final approval.

"The operations committee is really the backbone of the station," says Kirsten Hanson, an MSOE junior and alternative rock dj. "It's the power of the people who volunteer their time."

The station's annual non-salary budget is less than \$20,000. But it's not a low-quality operation. Scott Ruud, music director (affectionately known as the Rude Boy), puts in close to 30 hours a week aside from his "real job." He began at WMSE in 1984. Ruud manages the music library, sets up band interviews for the station and works with local and national record labels to build the station's music library.

"There aren't too many

college stations as varied as we are," he says. "Diversity makes us different from many of the 2,000 other college stations out there."

Since college radio is non-commercial, WMSE's funding comes from MSOE, corporate underwriters, donations from members of the WMSE Radio Broadcasters Club and benefit concerts. The station purchased more than \$20,000 worth of equipment since 1990 through its own fundraising efforts.

Tom Crawford, promotions director, organizes the station's benefits. Jazz, blues and alternative music showcases of local bands usually raise between \$700 and \$900 for the station at

each event, Crawford said.

Another dedicated staff member, training director Pete Rohde, makes sure new djs are "broadcast ready."

Before coming on board, new djs need to learn FCC broadcasting rules, assist another dj with five shows and successfully complete a half-hour test run before they can take to the airwaves.

Sometimes it takes time for a new dj to become proficient at what he or she does. But Rohde says everyone at the station has something to offer. "We encourage people to be creative," he says. "Everyone is an artist."

Each volunteer has a different reason for staying with

WMSE.

Rhode, with the station since 1981, says, "I get enjoyment out of what I'm doing. When a station pays you, they tell you what to play, and you're just a voice. At WMSE, everyone contributes a bit of themselves."

Crawford, a volunteer since 1984, says, "I love the music, and we're the only voice in the city that delivers it. I'm very proud to be part of that."

Ruud pleads insanity. But he does add that "commercial radio is evil and college radio is where it's at."

The staff's biggest coup was a successful live broadcast from Milwaukee's Miller Maritime Days this past summer. WMSE sponsored a street performer stage featuring local acts—most were acoustic shows, with performance art, modern folk, classics and country swing rounding out the slate.

"We had a lot of great response from people at the festival," Crawford said. "It definitely was worth our while to be there."

Crawford is hoping to have a full-blown live music stage at next year's event.

More power to reach more people is on the wish list for each staff member. The staff has a lofty goal of making WMSE the best college radio station in the country.

Ruud, Host and Crawford made a road trip to the College Music Journal (CMJ) Convention in New York City

last October for seminars about the many facets of college radio.

"We want to try to better our positions and better the station through our work," Crawford says.

WMSE listeners, you are in luck. The staff members are determined to make your station the best in college radio!

New Assistant General Manager

New WMSE assistant General Manager, Paul Host, who has been with the station since 1980, began his radio career in 1977.

His first gig was a DJ at WUCW, a college station in Waukesha, where he was eventually promoted to GM.

Paul has also worked at Carroll College's WCCX as a DJ and at WXJY in the "Falls" where he was a Board-Operator.

As assistant GM, Paul's job is to take over for GM Bob Betts when he's vacationing. He also does some Program Direction, deciding which recordings can or cannot be aired. Paul also works with and gets input from the other department heads. "It's a team effort," he says.

When asked what are WMSE's strengths, Paul feels that many of its DJs are knowledgeable and find new and alternative music to broadcast. But, knowledge isn't a prerequisite to being a DJ at WMSE. "If you have an attitude of wanting to learn and are willing to educate yourself, the knowledge will come," he says.

Gradually, Paul says, he started hearing music that sounded different, and that's what you'll hear on WMSE.

All positions at WMSE, except the GM and including the assistant GM, are volunteer. So to pay the rent, Paul drives a truck. He's been doing it for ten years and once was an over-the-road operator traveling coast-to-coast and in Canada. And listening to a lot of radio.

This large amount of listening has given Paul his broad knowledge of alternative music.

With his experience and knowledge, I asked Paul if he would like a full-time

job in radio. He mentions a guy he listened to in Canada who does a show called "Brave New Waves." The DJ has a producer, two full-time researchers, and complete creative control over what he programs — which might be anything from rock to reggae to jazz to folk.

This kind of "dream" job is the only radio gig Paul would take.

As I close this piece, Paul says he'd rather not see this type of profile in the Transmitter. He thinks there should be music news and reviews in WMSE's magazine. (*ever humble Paul -ed.*)

Strokin' the Record Stores

Hot'n'Happnin' Music Boutiques – Our Mainline

By Jules Cudahy
THURSDAY NIGHTS • 5 pm-7:30 pm

Lots of our listeners have asked us....

Where do you

get

this stuff?

Stuff, being some of the more unusual music one might hear on WMSE. Now keep in mind that many of the DJs on WMSE have a personal passion for music and they bring their own music for their shows. If one really wants to know where to get a particular album or CD, your best bet would be to call the DJ on the air soon after you hear something. Each DJ is your best source for where to acquire that piece of music that you just *have* to get.

Much of the music that is played on WMSE comes from some of our record stores in town. **Rush - Mor LTD.** supplies WMSE with sixteen CDs per month. Such artists include Killing Joke, Terminal Cheesecake, Clock DVA, Cassandra Complex, Pankow, and Hawkwind. **Earwaves East LTD.** supplies WMSE with twelve CDs or LPs per month and some of the artists include Caberet Voltaire, Helios Creed, Nina Hagen, Primal Scream, Borgeousia, and Henry Kaiser. In fact, **Rush - Mor** and **Earwaves** have provides WMSE with so much music, the list could go on forever. There are many *other* great music stores around town. They too, can help one find some of the music you listen to on WMSE. Check out the chart – and give 'em the business, *your* business!

JULES' GEMS

ATOMIC RECORDS
1813 E. LOCUST
332-3663

NEW AND LIMITED ISSUE,
PLUS SOME USED

EAST SIDE COMPACT
2410 W. MURRAY
964-5992

COZY LITTLE SHOP WITH LOTS
OF NEW STUFF

EARWAVES EAST LTD.
2218 NORTH FARWELL
271-8808

SOME NEW, MOSTLY USED
AND RARE ROCK WITH
PLENTY OF WILD, WILD STUFF

EXCLUSIVE COMPANY
1669 N. FARWELL
271-8590

SELECTION AND PRICE ARE
THE FOCUS HERE

FLIPVILLE RECORDS
FARWELL
272-1131

VERY INDEPENDENT STORE
WITH VINTAGE ROCKIN' VINYL

THE SCRATCH PAD
436 W. WISCONSIN AVE.
272-7723

RAP, HOUSE, AND TECHNO.
ALSO DJ SUPPLIES

INNOVATIVE RECORD SOURCE
347-0648 PHONE ORDER ONLY.

THEY SPECIALIZE IN HARD TO
FIND.

MEAN MOUTIAN MUSIC
926 W. OKLAHOMA
483-6500

OLDIES AND RARE STUFF
WITH A '50'S EMPHASIS

RUSH-MOR LIMITED
2660 S. KINNICKINICK AVE.
481-6040

NEW AND USED IN THE HEART
OF BAY VIEW

**IF YOU ARE ON A STRICT
BUDGET, AS MOST OF US ARE
THESE DAYS DON'T FORGET
THE STRICTLY SECOND-HAND
CD AND LP STORES:**

OTHER STORES INCLUDE:

AUDIE'S RECORDS.

**MAINSTREAM RECORDS
WITH 10 LOCATIONS**

CAMELOT MUSIC

ROSE RECORDS

RECORD HEAD
7418 W. HAMPTON
463-9500 AND
6766 W. LINCOLN
321-9360

WAX STACKS
2400 N. MURRAY
962-1661

10

ways to im

Our Signal is Weak - But Killer Quality, If You Can Get It!

By Marc Kellom
FRIDAY NIGHTS AT MIDNIGHT

Top 10 ways to improve
your WMSE reception:

1) *Buy a better radio.*

Sounds silly and unrealistic, but a quality FM receiver will do wonders for your reception of WMSE. In the world of FM reception, the ability to pick up weak signal under less-than-ideal conditions is what separates the men from the boys. Suggestions: Home tuners from NAD and Sony, car tuners from Alpine, Kenwood, and Motorola (if you can find one).

2) *Buy a better antenna.*

One of the best things you can do for your home receiver is get yourself a better antenna. Several manufacturers make small "active" antennas that use electronic amplification to improve FM reception. Many of these antennas are also *directional*, which means you can point it at the signal you want to receive (WMSE), and the antenna will reject signals coming from other directions. Or, if you're really serious, look into a roof or attic mounted FM/TV antenna of the type sold at Radio Shack. One of these babies will greatly improve your reception.

3) *Experiment with your current antenna.*

Got that "T" antenna that came with your stereo stuffed behind the rack in a big ball? Stretch that baby out! Moving your antenna around can do wonders with FM reception. The higher off the ground you can get your antenna, the better. One reason why the roof or attic-mount antennas sold at Radio Shack are so effective is because they're up off the ground.

4) *Move.*

Do you live near another FM station's antenna? If so, the strong signal from the nearby station may be overloading your receiver, making reception difficult. This effect is especially pronounced on east Capitol drive, where WKTU, WLUM, WKLH, WUWM, WYMS, WZTR, and others have their antennas. Only the bravest and toughest of the receivers can get WMSE in this environment. If you are in this situation, you could try an active antenna of the type mentioned above.

5) *Call your local cable operator.*

Many cable systems re-broadcast local FM signals in the same way they re-broadcast local TV signals. For a small fee, you can usually hook your home system up to cable and receive a much clearer and stronger FM signal than would otherwise be the case. This one is a really good solution — look into it!

6) *Send us some money.*

We're working on a power increase that will improve reception in the distant "fringe" areas. The only problem is that the increase will cost somewhere around **\$25,000**. Since we don't have that kind of pocket change, your help *can* make a difference! Join the WMSE broadcaster's club, come to the benefits, have your small business fund an hour of programming, sell cookies, collect aluminum, buy WMSE T-shirts, whatever.



improve your reception

7) *Tune carefully.*

Here's one that doesn't cost anything except a little time and patience. WMSE *can* be tuned in under some pretty difficult circumstances! All it takes is a little practice and patience. As I write this, I'm sitting in my office in *Grafton*, listening to WMSE on a \$60 Sony *boombox*. How can you achieve similar results? Read the steps in the box at the right of this page.

8) *Press the "mono" button.*

Because of the way FM signals are transmitted, *stereo* FM is always much noisier than *mono* FM. Many home and car tuners recognize this fact, and provide some sort of automatic or manual means to switch between stereo and mono reception (often called a "blend" circuit). If your tuner lacks this feature, a mono/stereo switch on your amplifier will serve the same purpose. You will be amazed at the dramatic decrease in noise and interference when listening in mono.

9) *Know your receiver.*

This one applies especially to those of you listening with clock radios or "Walkman" style portables. It's time for you and your radio to have a little "quality time." Did you ever bother to read the manual that came with that radio you have? You'd be surprised to find out what actually gets pressed into service as an antenna in these things. The antenna in your "Walkman" is usually the headphone cord. Thus, moving the headphone cord around can affect your reception quite a bit. On the clock radio front, the AC power cord is often the FM antenna. So tape (*no tacks, please*) the cord to a wall, stretch it out, whatever — play with it a little bit and see if your reception improves.

10) *Try us at different times of the day.*

It would take a textbook to fully explain the technical reasons, but your FM reception can vary depending on the time of day. So try tuning us in at different times of the day, different times than you normally would — you might be surprised at the differences.

Tweaking the tunage...

- turn up your volume a little bit so you can hear what's going on
- fully extend your antenna, or stretch it out, or point it at WMSE (*downtown*)
- Tune *slowly* over the area where WMSE should be. When doing this, it helps to know what's above and below WMSE on the band so you can tell if you've gone too far. The nearest station above is at 92.5 (country music), and below the nearest is at 90.7 (public radio).
- While tuning, listen carefully for a slight decrease in the background noise. The area where this decrease occurs is WMSE. Turn up your volume a little more and see if you can hear us. Remember that sometimes what we're broadcasting isn't particularly loud, so you'll have to listen for a couple of seconds to see if you've gotten anything. It's possible that you'll pass over WMSE and hit the next station on the band. Tune slowly in the *other* direction, looking for that slight decrease in the background noise, if this occurs.
- Once you've gotten a faint signal, you can start to play with the antenna to see if you can improve the signal. Often, you'll find that something as simple as walking too near the radio can cause problems. Here in my office, if I get within about 2 feet of the radio, WMSE becomes all static. But if I sit across the room at my computer, WMSE comes in loud and clear. So here at work, I have to tune in WMSE and then *move away* from my radio to see how well I did!
- Finally, remember that other electronic devices can create electromagnetic noise that will show up as static. Is your signal noisy? Try moving or turning off that computer, VCR, CD player, etc. All of these items can and do create tons of interference that will impair reception.
- Turn up your radio and enjoy!!

Why My Head Hurts

Noble Musings On the Subject of Radio...

A Column By Tim Noble
WMSE Super Sub

"We want to state that we're going to be ourselves and project as many aspects of our reactions on the public as we can."

- Luria Castell

In San Francisco in 1967 the radio preacher Billy James Hargis had broadcast one evening a group of songs by Bob Dylan, Joan Baez, and Pete Seeger. It was the kind of thing that regular radio did not program then, despite its importance. The preacher was not playing the records because he liked them, but rather because he saw them as dangerous propaganda and made them the subject of his sermon.

Little did Billy James Hargis know that a DJ named Tom Donahue was listening on his car radio. Tom Donahue thought applying the idea of community coverage of the underground press to radio, by playing the music those readers liked, would reach an audience that was not listening to the commercial songs that the pop-music radio stations featured.

Tom Donahue took over a small FM station in San Francisco, KMPX, and put together a staff of sympathetic fans who played music for fans of "alternative" music. Tom Donahue made it station policy to play alternative music and KMPX rapidly became the most successful FM station in the U.S.

A whole new radio concept emerged from this. KMPX played tapes, it played cuts from albums regardless of length and it played music that was never listed on the Top-40 stations.

"Underground radio" was the name and it spawned imitations all over the country. By 1969 there were 70 such stations programming this kind of music.

In 1968, Milwaukee ra-

dio station WZMF, decided to program progressive rock. In 1969, WTOS came on the air with a similar format.

DJs at this time constructed progressions from album cuts, building themes with lyrics and musical continuity, and totally ignored DJ jive, type, and attention grabbing techniques.

The audience had enough patience to listen to unfamiliar music and judge it on its merits. There was a feeling that this was something unique, artistic, valuable. Rock radio offered insights into music's purpose.

In the 1970's "Underground" radio became profitable and began to fall into the same problems as its predecessors. Popular music had become a disposable commodity. The production of music became a multi-billion-dollar mass pop culture created by media and entertainment conglomerates. Record companies not only met demands but shaped them.

In the 1950's and 1960's rock-and-roll provided a sense of community for a fragmented youth culture. But the music that was once so liberating and different from one city to the next now sounded like it was put together by market-research teams.

In the early 1980's college radio stations were mostly anonymous little affairs maintained by a few students or members of the local community. The growth of independent labels that produced primarily punk and alternative rock, sounds that appealed to a newer and younger music audience, changed that.

College radio became the place to find new and undiscovered talent and music. It was vibrant and had an attitude that commercial radio couldn't come close to.

Something else happened as well. Bands that were receiving no commercial radio play began to have relatively significant record sales. Suddenly major labels became interested in this market.

For college radio station managers and music directors the current issue is who gets played. Sadly, major labels are showing up in the majority on most college radio charts. Major labels are taking independent labels artists and beginning to control the airwaves.

There are approximately 1,200 college radio stations nationwide. Both major and independent labels are competing for these stations valuable air time. Since major labels have the most resources they can afford to service more radio stations. It is up to college radio programmers to decide what their audience wants to hear, and what they personally feel is important to play.

For the major labels the goal is to expand into the alternative market. For independent labels the goal is to promote their music to the people most likely to be interested.

If you really want to stay in touch with the underground scene you have to seek out independent labels because they have the bands that are willing to do something different.

We've all listened to radio and not heard much that we liked, yet we knew there was good music out there that wasn't getting played. Turn on radio in Wisconsin and it's indistinguishable from radio in any other state. Or flip on MTV and you might believe you're part of a community that's the same everywhere.

Music exists to go where other language can't, it upends old assumptions. True to its roots, it peaks when spirit bypasses words.





“F-Face” performs for WMSE listeners during the every-other-Wednesday-night “Local Live Showcase”.

WMSE RECEIVES SECOND STRAIGHT

AWARD

f or best radio station.

or the second consecutive year, MSOE's radio station, WMSE (91.7 FM) received a Wisconsin Area Music Industry "WAMI" award in the annual music awards competition's Best Radio Station category.

The WAMI academy, comprised solely of music industry professionals from Wisconsin, selected nominees, and the public cast the final votes. It was WMSE's third "WAMI" in the last five years. The station also has won Milwaukee Journal readers' polls for most popular radio station in 1982 and 1983; Milwaukee Magazine's "Best Of" Milwaukee Radio Award in 1985, 1986, 1987 and 1989; and the Shepherd Express "Best Of" Award in 1992 and 1993.

WMSE, with only 1,000 watts, successfully challenged the other high-powered nominees, Milwaukee's commercial radio stations WLZR, WQFM, and the WARP, and Appleton's WAPL for the award.

Many Milwaukee area bands, like the BoDeans and Violent Femmes, got their first air-play on WMSE and went on to become national record-

ing artists.

With a broadcast range of approximately five miles, fans have hooked up their stereos to the cable TV system, and one placed an antenna on top of a barn to receive the station's signal.

WMSE is celebrating its 12th anniversary this year. However, its history goes back to 1922 when WIAO made its first broadcast over the air. An AM station with 100 watts of power, WIAO was one of the first radio stations to operate in the Milwaukee area. Built and operated by MSOE, its main function was to train students in the design and operation of wireless broadcast and receiver systems that Marconi patented only 25 years earlier.

In the early 1980s, a faint signal, less than one watt, came from a church adjacent to MSOE. WSOE-AM, a student-operated station began broadcasting alternative music to Milwaukee. The WSOE Radio Broadcasters Club proposed that MSOE should pursue the acquisition of an educational FM license.

In 1981, Everett Cobb, an MSOE alumnus and Milwaukee radio pioneer who owned a small chain of out-of-state stations, donated \$30,000 to MSOE for the station to increase the signal and acquire the license. Students built a new studio from scratch, refurbishing cast-off equipment into a functioning beacon for the college. The station was given the call letters WMSE and FCC permission to operate at 1,000 watts.

Q
&
a

Do you limit the amount of times you play a particular song?

"Playing the same song every week is quite . . . lame!"

-Buzz



	MON	TUE	WED	THU	FRI	SAT	SUN
12:01 a.m.	The Freak "Hard Core/Collage"	Plasma Twins "Gothic, Experimental, & True Industrial"	Jody "Mixed Alternative/ Local"	Scrim "Disco"	Doug Holst	DJ Magic Marker "Pop Music with Brains..."	Jeff Fuller
3 a.m.	The Vulcher "Industrial, Progressive, & Techno"	Andre's Frontier Radio "Out There"	D.J. Identity Crisis "Techno/Retro"	Plasma Twins "Experimental Noise, Industrial, & Gothic"	Inshane Asylum "Industrial...Pop"	Dr. Cle and Cyberbob's Cauldron of Hootenanny	TBA "we'll see..."
6 a.m.	Don't Be Stephan "Local, Stephen, & Requests"	D.J. Shark-E "Alternative Morning Music"	Nathan "Anything Tasty"	Mike J. "Alpacnomojunk- technobibbopadocious"	Jasper Toast "ACME"	Hippie Chick or Buzz "Dance & Light Industrial" or "New & Retro Alternative"	Jeanette Rose "jazz, New Age, Light Rock, World Music"
9 a.m.	"Becker Street" with Tomas Truel "Eclectic Muse"	Don Clark "jazz, Alternative Music"	Paul Cebal "World Rhythmic Music"	Jim Glynn "World Music"	Bruce Hoffman "Contemporary Jazz"	J.K. and Kevin Cannon "Blues"	Dewey Gill "Big Band & Vintage Jazz"
NOON	Bri the "K" "Dust Radio"	Odd Man Out "All Kinds of Alternative Music"	Paul Host "Less Known, Different, and Everything Else"	Jeff "Good New Music"	Doug Pampuch & Paul Pacoyga "Alternative Rock"	Grace and Barry "R&B, Rap, Reggae, & Soul"	Orgullo Latino "Spanish Music"
2:30 p.m.	Martha "Alternative"	Mot "All Kinds of New Music"	Bob Midnight "Mixed Alternative"	Radio Dave "Mixed Alternative"	Stephanie "Garage/Rock/ Psychodelic"	Mickey's Mouth Club "Neo-Contemporary Non-Hit Radio"	Voice of Italy "Italian Music"
5 p.m.	Crawford "Monday Night Meltdown - Critical Mass - Dripping Technoids"	Dale G. "Nasty Junk"	The Rude Boy "Heat Seeking Music Missile"	Jules "Alternative and International"	Dewey Gill "Oldies & Blues"	Mary Bardein "Instrumental Saturdays: New Age"	"WHAT'S NEW" "SUNDAY VOICES" Alternating Currents with Hal Rammel
7:30 p.m.	Dave-O	Steven Kaye "Local and Techno"	Big Pat "Hard Stuff"	Mort d'Hump "Lotsa Local Stuff"	Jerry Glocka "Rockin' Blues"	Messe Radio with Pete Rohde "Free-Form"	Pamela Means "The Best in Acoustic & Folk Music"
10:00 p.m.	J Rhetoric & Toxic I "Hip Hop"	Reggae with Barry and Robert G.	Marcus "R&B, Oldies, Lovers Dedications, and Artist Spotlight"	Johnny Pope & D.J. Majestic "Underground Hip Hop"	KJ the DJ "Hip-Hop"		Coyle/Bartels "Women's Music Radio"
MIDNIGHT							

Shots From Last Maritime Days



**Miller Maritime Days
STREET PERFORMERS
STAGE**

Presented by:
WMSE 91.7 FM

THURSDAY SEPTEMBER 3
12 PM **MARY SPARGUR**
2 PM **T.B.A.**
4 PM **PAMELA MEANS**
6 PM **PETER MULVEY**

FRIDAY SEPTEMBER 4
12 PM **PETER MULVEY**
2 PM **HAL RAMMEL'S
CLOUD EIGHT ORCHESTRA**
4 PM **THE FABULOUS STUBS**
6 PM **THE WOOLRIDGE BROTHERS**

SATURDAY SEPTEMBER 5
12 PM **HAL RAMMEL'S
CLOUD EIGHT ORCHESTRA**
2 PM **CHRIS TWINNING**
4 PM **THE DEL CRANDALLS**
6 PM **THE TIMOTHYS**

SUNDAY SEPTEMBER 6
12 PM **MARK TRUESDELL**
2 PM **THE GIGOLOS**
4 PM **CARRIAGE**
6 PM **THE GIGOLOS**

MONDAY SEPTEMBER 7
12 PM **THE ACOUSTICATS**
2 PM **HUGO**
4 PM **JIM HOEHN**
6 PM **KEVIN MULVENNA**

Performing
Free
-Tips Are
Appreciated-

WELCOME
TO
MARITIME
DAYS
FROM
KOH
LAND 91.7

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