



WOMEN

Womad 1993

Winter 1993 Wmse free

also... new schedule, "don't", reviews & more!



WMSE TRANSMITTER
VOLUME 2, NO.5
SPRING 1993

TRANSMITTER STAFF:

Mary Bartlein
Mike Beretier
Doug Holst
Julia
Jules
Marc Kellom
Martha
Mickey
Mot
Tim Noble
Peter Plazma
Stephanie Soltes
Uncle Rich
Nick (In Absentia)

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.

WMSE STAFF

EXECUTIVE DIRECTOR

Rod Gnerlich

GENERAL MANAGER

Bob Betts

ASST. GENERAL MANAGER

Paul Host

ENGINEERING STAFF

Marc KellomDirector
Corey LardinoisEngineer
Scott MerbethEngineer
Marc KellomDirector

MUSIC DIRECTOR

Michael Johnson

PROMOTIONS DIRECTOR

Tom Crawford
414/277-6942

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.

Address all correspondence to:

The WMSE Transmitter
c/o Milwaukee School of Engineering
1025 N. Broadway
Milwaukee, WI 53202-3109



414/277-7247 (Business Line)
414/799-1917 (Request Line)

ABOUT THE COVER:

Inspired by WOMAD
by Julia Mickey

PEOPLE OF
DISCRIMINATING
TASTE
CHOOSE
91.7 FM,
WMSE
MILWAUKEE

The Transmitter wants to hear from you! You have been listening to us for so long and now we want to hear from you! We want your comments or suggestions about the Transmitter and WMSE. You are important to us and we thrive on your input! Just drop us a card in the mail. Who knows, we might even publish your letter in the next issue of the Transmitter.

-Jules

I can't resist the chance to toss in my penny an' a half: Have you ever been frustrated in the *game of life* because you don't have enough *say* in things? Like, *nobody listens when you have a suggestion*? Well here's your chance to do some damage! As a matter of policy, our boss here at the station won't listen to **ANY** of the many *rational* suggestions **WE** make... but he grovels on his knees and heads roll when a **listener** actually sends in a postcard with the *slightest comment*! Take advantage! Are you *sick* of something? Do you **hate** alternative? Do you love aerobic music? Wanna hear more *talk*? Rip us — we may be getting complacent. Stroke us — our heads are huge...

-Mickey

WMSE/ TRANSMITTER
COMMENTS
1025 N. Broadway
Milwaukee, WI. 53202-3109

Don't

Does It...

Milwaukee Bands Get Don't's Help

By Mike "Buzz" Bereiter
(Every other) SATURDAY MORNING • 6 am-9 am

It was a little over a decade ago when musicians took on an attitude that affected the music industry practically worldwide. Bands everywhere, after years of frustration, realized that trying to get even as much as a *single* released was an exercise in futility. No matter how unique and adventurous the music was, it just didn't fit the label's corporate mold. The outcome was "D.I.Y." (*do-it-yourself*), and it quickly became an ethic that was applied toward everything from self-promotion to releasing that

first single. If you look at some of those seven inch nuggets by Milwaukee bands back then, you'll notice the label carried only the basics: band name, song titles, writing credits and designation of which side is A and B.

Now we're almost half way into the 90's. Music has changed and hopefully will continue to do so in years to come. Some major recording companies are currently using an "alternative" label as a marketing ploy, which is helping breakthrough a lot of bands, but also opening a Pandora's box of some watered down, mediocre stuff. However, the D.I.Y. attitude is still going full steam. Even here in Milwaukee.

Don't Records, a fairly new independent local label (one year and nine months old), is slowly becoming a strong source for some great local music. Logi-

cal reasoning behind the good fortune of Don't Records would probably be the fact that the president and vice president are active musicians in their own right.

Joe Vent and Brian Wooldridge (formerly of the Squares and currently with the Yell Leaders) have taken their licks in the past and know firsthand the labors of getting music out to the masses. Joe states, "If it wasn't for putting out our own music, we wouldn't have any music out." You would think that the grueling schedule of performances, rehearsals and all of the other responsibilities of an active band would make operating a record label unlikely. "We're not a hobby label...contrary to popular belief."

Still in the infant stages, Don't Records has already compiled quite a catalog. Aside from releasing efforts by the Yell Leaders and the Wooldridge Brothers, recordings by **Blue in the Face**, the **L.A. Explosion!**, **Alex Ballard**, the **Solomon Grundy's** and **Loyal Order of Water Buffalo** have all been distributed through Don't. Look for music by **Great Big Atom Smasher**, the **Spanish Barflys** and **Pet Engine** (formerly Blackfish) to pop up in the stores. Distribution is nationwide, but things will be put in motion for international expansion very soon.

If you're in a band or play-

ing on your own, you're probably wondering what it would take to work with Don't. Aside from your own personal business sense, Brian Wooldridge explains, "We want bands that are going to be playing outside of Milwaukee. We want bands that are going to work for the label, believe in themselves and write good songs."

From a personal standpoint, I feel Don't Records will be quite a success. When an artist with music out on Don't is playing at a club somewhere, recordings are available at a reasonable cost and the quality is quite good. However, a key factor for any of these and many other local artists will rely upon you, the

listening audience. I've noticed through the years that Milwaukeeans seem to have a wait-and-see attitude toward local music. If you're curious about local music, check out **Mort D'Hump's** show on Tues. nights (6 - 9 pm). If you hear something you like, get to the clubs and support these bands. From the looks of attendance at Brew City Alternafest, maybe Milwaukee is starting to warm up to local music. "The scarce elements of the scene are coming together" says Brian, "I think people are becoming aware of what's going on in Milwaukee."

**ALEX
ballard
MADEIRA**

Mike Benign & Blue in the Face



We Swore Oaths b/w No Better Off

MON	TUE	WED	THU	FRI	SAT	SUN
12:01 a.m.	12:01 a.m.	12:01 a.m.	12:01 a.m.	12:01 a.m.	12:01 a.m.	12:01 a.m.
The Freak "Hardcore/ College"	Paul Tennessee "Alternative"	Steve Bachel "Alternative"	Scrim "Disco"	Mike Mitchell "Alternative"	DJ Magic Marker "Pop Music with Brains..."	Jeff Fuller "Alternative"
3 a.m.	3 a.m.	3 a.m.	3 a.m.	3 a.m.	3 a.m.	3 a.m.
Adam Nawrot "Alternative"	Eric Walker "Alternative"	DJ Identity Crisis "Techno/Retro"	Melissa Ryan "Alternative"	Jody Hietpas "Alternative"	Dustin Batterman "Alternative"	Eric Sammons "Alternative"
6 a.m.	6 a.m.	6 a.m.	6 a.m.	6 a.m.	6 a.m.	6 a.m.
Anthony Sherwin "Alternative"	Jasper Toast "A.C.M.E."	Nathan "Anything Tasty"	Inshane Asylum "Industrial Mind-mesbing"	Pot-Z "Alternative"	Hipkie Chick or Buzz "Dance & Light Industrial" or "New & Retro Alternative"	Jeanette Rose "Jazz, New Age, Light Rock & World Music"
9 a.m.	9 a.m.	9 a.m.	9 a.m.	9 a.m.	9 a.m.	9 a.m.
Becker Street "Eclectic Muse"	Don Clark "Jazz, Alternative Music"	Paul Cebal/ Rick Israel "World Rhythm Music"	Jim Glynn "World Music"	Bruce Hoffman "Contemporary Jazz"	J.K. and Kevin Cannon "Blues"	Dewey Gill "Big Band & Vintage Jazz"
NOON	NOON	NOON	NOON	NOON	NOON	NOON
The Vulcher "Industrial, Progressive & Techno"	The Dead Alewives "Alternative Comedy"	Andre's Frontier Radio "Out There"	Doug Holst "Rock"	Stephanie "Garage/Rock/ Psychedelic"	Grace and Barry "R&B, Rap, Reggae, & Soul"	Orgullo Latino "Spanish Music"
3 p.m.	3 p.m.	3 p.m.	3 p.m.	3 p.m.	3 p.m.	3 p.m.
Don't Be Stephan "Local, Stephan and Requests"	Mot "New Music"	Bob Midnight "Alternative"	Radio Dave "Alternative"	Jerry Glocka "Rockin' Blues"	Mickey's Mouth Club "Virtual Non-Hit Radio"	Voice of Italy "Italian Music"
6 p.m.	6 p.m.	6 p.m.	6 p.m.	6 p.m.	6 p.m.	6 p.m.
Michelle Plazma "Gothic, Experimental, & True Industrial"	Mort'd'Hump "Loisa Local Music"	Rude Boy "Heat-Seeking Missle Music"	Jules "Alternative and International"	Dewey Gill "Oldies and Blues"	Mary Bartein "Instrumental Saturdays"	"SUNDAY VOICES" with Ann Dekorsl Hal Rammel "Alternating Currents"
9 p.m.	9 p.m.	9 p.m.	9 p.m.	9 p.m.	9 p.m.	9 p.m.
Mike J. "Funkatechnodocious"	Marcus, Robert Gayle "Reggae"	Local Live Showpcase Cyber Bob "Kettle of Chaos"	Dale G "Nasty Junk" [9-10pm] Club 788	Messe Radio with Pete Rohde "Free-Form"	Steve Keller "Techno"	Pamela Means "The Best in Acoustic & Folk Music"
MIDNIGHT	MIDNIGHT	MIDNIGHT	MIDNIGHT	MIDNIGHT	MIDNIGHT	MIDNIGHT
						Coyle/Bartels "Women's Music Radio"

RADIO NEWS

Who Plays What When?

By Jules
THURSDAY NIGHTS • 6 pm - 9 pm

Turned on WMSE lately? Was Dewey on when Jerry Glocka was supposed to be on? Did you hear Mort d'Hump instead of Steven Kaye? What about Jasper Toast? He's not on Friday? I could have sworn.....

Does this sound like you? If so, you are probably not alone. WMSE has done some rearranging. All time slots on Monday through Friday are now three hours long. To accommodate the longer shows, some DJ's moved to different days or just slightly different time slots. Saturday and Sunday haven't changed one bit.

I always say that change is good and this change is great! You get one extra hour of each of your favorite shows. This also helps with scheduling problems. Just imagine if 40% of the staff are students and each of those students wants to go home for a Holiday, who is going to sub for all of those people?

Check out the new schedule on page 4. I hope it will clear up any confusion you might have had.

Happy listening!

Jules!

Qa *What do you find most important about the station?*
"WMSE is Milwaukee's **only** outlet for progressive music."
-Dewey Gill





▲ Watch for plungers to make a fashion comeback in '94.



▲ Club 788 is always a fun chance to party and hear good dance music.

Club 788 and Bastille Days



▲ Shaped like a box, our exotic traveling broadcast booth makes an appearance near the Bastille Days site.

WMSE

Spanning the Globe...

or at least Milwaukee anyway



▲ Part of the WMSE crew at Miller Maritime days.



▲ Behind the main stage, Bob Midnight chats with Brian, Gordon and Guy (Violent Femmes).



▲ In front of the WMSE booth Hugo entertains, as an unknown nun (lower left) storms the stage.

and Some Shots From Maritime Days

Missing the point

WOMAD - a concert, event, party, exhibition...

By Mary Bartlein

SATURDAY EVENINGS • 6 pm - 9 pm

On Monday September 13, 1993, there were a lot of people talking about how short the Peter Gabriel concert was the night before. Something tells me they were not looking at the whole picture. They must have missed the point of the entire day. Sunday September 12 was not about Peter Gabriel it was about WOMAD, and what a day it was! Full of some of the most wonderful music I've ever heard. It was almost too overwhelming for one day. But what, you might be saying, is WOMAD? WOMAD stands for the World Of Music And Dance. Essentially it is a festival celebrating the vast world of musical traditions alive and individual to every culture around the world. It was born around 1980 through conversations between people who had a deep appreciation for "original" music. Among the many principle players were Peter Gabriel and Thomas Broome, a music writer for the *Bristol Recorder* Thomas is now the Artist Director for WOMAD.

Peter Gabriel, originally a drummer, has always been interested in different musical rhythms. It was his quest to expand his own musical horizons that led him to discover and appreciate the music of other cultures. With great respect, he began incorporating what he had learned into his own music. Unwittingly, in some respects, his fans were being introduced to a

music that maybe they would never have a chance to be exposed to otherwise. But this was not enough for Peter and his friends. They wanted to do more. They wanted to share the real thing. They wanted to share the music that they were discovering with anyone who would be interested in listening. In Peter's own words "Pure enthusiasm for music from around the world led us to the idea of WOMAD in 1980 and thus the first WOMAD Festival in 1982. We believe that there were many others who would be turned on if only they had the opportunity to hear some of the music that was exciting us." And what better way to bring people together than a festival. As mentioned, the first WOMAD festival was in 1982. It, and all subsequent European WOMAD festivals, were 3 days long. Always meant to be an event for an entire family to experience, there was more than just music. Interactive workshops for dance and movement, arts and craft exhibits, lectures and food from around the world.

A seemingly huge undertaking, the first WOMAD festival was a commercial success but a financial failure. It was not inexpensive or easy to bring musicians and their instruments out of their homelands to England. But thank God that didn't stop them. Where would we and the world of music be if they had not

done this first festival? I am so impressed by the diligence and perseverance that the people behind WOMAD have shown all these years. It says so much for what they believe in. Since that first festival in England, WOMAD has been produced in Denmark, Canada, Finland, France, Germany, Spain, Italy, Sweden, Northern Ireland, Australia, Japan and Turkey.

It took 11 years and more than 60 festivals before WOMAD made its debut in the United States. Unfortunately for us, it debuted as a one day event. But who's arguing? At least it was here.

WMSE was very privileged to be a part of this first WOMAD. We were given the opportunity to meet and introduce the acts, as well as conduct interviews with many of the days performers. On a somewhat smaller scale, WMSE shares the same philosophy as WOMAD. We strive to be alternative, to introduce our listeners to music that they may not otherwise be able to hear. WOMAD has done more for the world of music than it will ever get credit for.

So why did I begin this article by saying that some people missed the point of WOMAD? Well usually in the case of any new festival or event that comes to a town for the first time, the public has to be educated about it. WOMAD itself, (in part because

it has never been to the U.S. before), has never gotten huge press here. And unless you have been following it through the European press, you wouldn't know what it was about. But few people, on the other hand, don't know who Peter Gabriel is. He has a very large and loyal fan base that would go see him wherever he played. There are two types of Gabriel fans. Those that have followed him from the days of "Where Sour Turns To Sweet" and those from "Sledgehammer" on. Most of the older fans know at least a little about WOMAD because it has been a very big part of what Peter Gabriel has been doing for the last 11 years. It is a part of his own venture into the realm of record companies. His label, with WOMAD is called Real World. (But that is a whole other story.) The newer fans never heard of WOMAD but want to see any Gabriel concert they can. So to a newer fan, Sunday's concert was short and to the long time fans, the concert was perfect in respect to the whole action packed day.

WOMAD was never meant to be a festival with a "headline" act. No one is really in the spot light. It is an event where every performer, be they musician, dancer, or an artisan, is there to share a part of their culture and heritage with the people who came to see them. But, given that this was the first time the festival

was in the United States, and that the general public was not overly familiar with WOMAD, they knew that they would need a little boost. Peter Gabriel (who hasn't really been a performer at a WOMAD festival in quite a while) decided to lend that boost. But that put WOMAD in the precarious position of having a really big headliner for a no headliner event. It sold tickets all right, but just as those Peter Gabriel fans were scrambling to fill up the non-reserved seats in the amphitheater, it was easy to see that they had already missed the whole point of the day. Certainly few people ventured away from the amphitheater once they got there. Now that is not to say that they did not get to see anything but Peter Gabriel, because by God, they got to see the Drummers of Burundi close up!

As ironic as it sounds, there was a whole world outside of the amphitheater that everyone bought tickets for but didn't explore because no one wanted to loose their seats for the "headline act". In my opinion, it was stage two that had some of the best performers of the day. Not to mention the six different workshops, the non-traditional food vendors and the global village with art and crafts to buy. If people complained about the ticket prices or the length of the Peter Gabriel concert then they just didn't understand the entire

event. Again, the idea is simply to introduce people to music from around the world. A rare opportunity to be sure. We experienced music from Tanzania, India, England, Burundi, Russia, Uganda, China, Japan, Ireland, and the US. All the performances were about 25 minutes long. This was in part because the normal three day festival was condensed into a one day event. I suppose you could say it was more or less a sampling of WOMAD.

The beauty of the day (although hectic as it was) was to be able to run back and forth from the different stages to see the diverse array of musicians performing. On your way from one stage to the other, you could stop and pick up a few new dance steps from a workshop being given. And then when you were hungry you could grab some plantains from the African food vender, and a smart drink for extra energy because you know you have not been able to stop dancing since you got there!

WOMAD was a spectacular, if misunderstood, event. The entire days productions were high caliber and extremely well organized. The collection of musicians was fabulous and it was indeed a special treat to experience their music performed live. I can only hope that WOMAD had as much fun in Milwaukee as we had having them here. If we're lucky, maybe we will have the privilege of hosting them again next year.

- "I was grateful that I got there early enough to see Sheila Chandra. Here I was listening to her beautiful voice, sitting there by the lake on a beautiful day - it was more than just the music, it was a sensory experience." -Tim Noble
- "There's magic to a day like this-- a traveling cultural Woodstock of sorts and I'll go to great lengths to experience it again." -Mickey
- "The performers seemed to enjoy themselves as much as the audience. I thought it was very exciting to be part of this unique cultural experience." -Bob Midnight
- "I was impressed with the gracious and friendly attitudes of the artists we interviewed. The thrill of being involved with WOMAD was the highlight of my 6 years at WMSE." -Magic Marker
- "It was a great opportunity to experience what goes on outside of the continent. People here weren't all that knowledgeable about what WOMAD was all about and as word gets around as to what an experience it was, I think it'll be a lot better attended. Hopefully WOMAD will come back." - Buzz

of WOMAD

Why My Head Hurts

Noble Is
t-t-t-Totally
Wired

A Column By Tim Noble
WMSE Super Sub

"Into our midst came fiend... into our midst came friend."

"The Wonderful and Frightening World of..."

- the Fall

I recently had the pleasure of seeing the Fall perform in Chicago on their first tour since 1986. Since one does not leave a Fall show feeling "good" why would I expect you to read an article about this band and its music? Because Mark E. Smith is the ranting enemy of all that is shallow in music.

After 15 years and 13 different members and numerous

The band has survived despite minimal commercial efforts and acceptance.

From experimental beginnings, the Fall have continued to explore and grow stronger. Mark E. Smith's unreserved vocals and nonchalant lyrics provide the distinguishing features which are crucial to the band's survivalist tendencies. The Fall has created a large body of unpleasant, challenging, inaccessible, anti-rock that turns out to be very moving.

Throughout its changes, the Fall managed to maintain its unique sound. There was always a sense of the present interacting with the past. Early this summer, the Fall released their seventeenth LP "The Infotainment Scan," the first Fall album since 1990's "Extricate." Danceable rhythms



▲ Mr. Noble performs his anti-gravity trick in the new WMSE "Remote Broadcast" gravity-challenged outhouse.

record companies, the Fall are being rediscovered. Since forming in 1977, the Fall never seemed to have a place in the grand musical scheme. Delivering his social commentary over an infectious noise groove, Mark E. Smith's thick monotone is an acquired taste. Criticized for poetic pretentiousness and atonal musical style, the Fall were oblivious to musical convention.

build into intense drones which support Smith's lyrics dealing with media and technology. He attacks the empty-headed culture which lives by consumption and trends.

I didn't leave the Fall's show feeling good.

But I left pleased, knowing that Mark E. Smith is totally uncompromising and will defy attempts to define his music.

Q *What is the main purpose of your show?*

"To pay homage, explore and expand the field and boundaries of what we consider folk music"

-Pamela Means



In The Alley

A Conversation With Chris Twining

By Blaine Schultz
Transmitter Field Correspondent

It's your average August night; outside the air is humid and inside The Cubs are losing. Chris Twining turns the volume down on the television and speaks about his past and future as a recording artist and against-the-grain troubadour. "I'm just gonna keep putting out records. Hopefully I can. Hopefully I'll want to."

For most people those words would be only so much hot air. But for Twining, who has repeatedly backed them up, they are not so much a prophecy as a commitment to the development of his art. Over the past three years, Twining solo and with his aptly-monikered band, The Muckrakers, has released over a half dozen seven inch singles and cassettes. From his humble days in a studio space that previously served as a sausage factory, to a prime slot at Summerfest, Twining is Horatio Alger with his own set of rules.

"Every couple of months I write two or three songs," he says. Sometimes working them out with a band or sometimes writing and recording them alone, as he did for his recent *Top Free* EP.

The record's title comes from the photos of topless celebrities that appear on the sleeve. "I've pretty much covered that angle," he observes without the least trace of irony. "It's a cliched, old trick. It gets your attention. I don't know what

women think when they see that. If I didn't know it offended other people, I wouldn't get concerned about it. You can look at it two ways: It's arousing and it's beautiful or "you shouldn't put that on a record cover."

Don't get the wrong idea though, Twining is not all about flash over substance. His muckrakers were one of the few true high energy bands this city has seen. Their sets of original material were supported by choice covers that revealed something about the bands roots. With mainstays Dave Raeck on guitar and Tammy Wirta on bass, the Muckrakers were home to some of the finest drummers in the city. Dwayne Flowers and Rob McCuen. But it was with former Die Kreuzen vocalist Dan Kubinski on the skins that Twining's vision took shape. This stripped down duo played tune-ful rock and roll and were never afraid to turn it up.

As the band developed, they began releasing records that left people scratching their heads over Twining's conspiracy obsession. Press clippings photocopied as inserts proved Twining's mind was working on more than just becoming the last popstar on Route 15.

Perhaps that phase reached it's peak with the new record's cut "Conspiracies Are Like Milk and Cookies to Me." "That came from something that was spoken in conversation. I was really into conspiracy theories at the time," he recalls. From the Conspiracy to assassinate Bush... if it's a success, it's a 'lone angry gunman,' but if it's a failure, it's a conspiracy."

"Anything I hear in the news I'm suspicious about. I've read about so many conspiracy

theories it's unbelievable. It doesn't make me scared or paralyzed, it makes me look at news stories and be skeptical and ask, 'Whose interest is being served by the way this story is being presented?' Everybody knows that in their own way and they either think about it or they don't. The music for that was based vaguely on "Teen Spirit." I definitely copied that song."

As for the rest of the record, the bluesy "Nails In The Alley" and "Jennifer Jason Leigh" round out the originals. The real treat for record heads is the flip which includes three songs written in various combinations by Richard Hell, Johnny Thunders, Sylvain Sylvain, Walter Lure, David Johansen and Jerry Nolan.

Twining's past evidently is dedicated to the New York-flavored history of rock and roll. As for the future, his philosophy is guided by ideas like "developing musical camaraderie" within a band. "If you are having a hood time playing with people and they are having a good time, hopefully that can be made into a communal thing."

Although he sees his records as "kind of like souvenirs," he seems intent on determining his own standards. "When Rob was with the band, we used to have discussions about how we weren't going to let Milwaukee determine whether the band is considered good or bad."

His "talk is cheap" philosophy is universal: if you put enough obstacles in your path, your future will be determined by external factors. "The main thing," he says, "is do you want to do it?"

R . E . V

Reviews and Comments

by Station Staff

Re/Search new book #14 "Incredibly Strange Music, Vol. 1"

By Stephanie

FRIDAYS • NOON - 3 pm

Get on board the hip train. A highly readable book, thanks to publishers and editors V. Vale and Andrea Juno. This book is up my alley, down my block, through the garage and in the ditch. No namby-pambies here—either you like music, you're into it, have a sense of humor, or you don't. This book is a series of "Fringe entertainment", previous books like "Angry Women" (volume 13) so cool, girls (and guys) you need this. A must read. "Modern Primitives", a must, explores the world of tattooing, scarification, personal journeys, etc. There are many deep subjects and things to learn about here. The series of RE/search books touches on everything alternative or different: style, music, film, thoughts. They're sold at record stores and shows, and some bookstores, but you need to buy them quick—these books sell out fast. Through the years I have seen this sort of thing become more popular with the twenty and thirty something crowd.

Well, they interview the "swellest" music personalities/music aficionados. People, like Poison Ivy Rorschach, and Luz Interior of the Cramps, Eartha Kitt, Lynn Peril—what a cool chick, Mike Wilkins—co-author of "New Roadside America", a book on America's weirdest

roadside attractions. Includes other hipsters like Miriam Linna (early Cramps drummer), and Billy Miller, who put out: **Norton Records**, Bad Seed (juvenile delinquent paperbacks), Smut Peddler (reissued hilarious old adult paperbacks), Kicks Magazine (Obscure Rock 'n Roll), and many other things. Other people featured like: Martin Denny, Lypsinka (outrageous), Gil Ray, and the people who put out **Amok Books**. These people, these hipsters, all talk about music, collecting, finding, discovering music and the weirder stuff they listen to.

A lot of these records are available, if you look very hard at record shows, rummage sales, and 2nd hand stores. It's all about discovering music, and sounds and finding music by *listening to music*. The one thing about this book, and other music books, is, all the records are found for say, one measly dollar at a rummage, and now they're suddenly *50 dollar records*. Popularity sometimes ruins good things.

Read about the tale of Lux and Ivy going to Memphis, to find that Sun Records warehouse to "Buy as much as they could" to fit in their car and bring home. Stories of so-called record collectors, who smashed as many "rare" copies of records they could find, to make their records and collections worth more. UGH. And read about comments/slander about people who write price guides and books on records—are they authorities or just trying to "up" the worth on their own stuff? You decide.

And read about that "Strange eerie feeling" a music nut gets when they find that special record for *10 cents!*

Little hairs on the back of your neck stand up. Blood rushes to certain areas. Yup, I'm into it.

King Kong "Funny Farm" -

By Doug Holst

THURSDAYS • NOON - 3 pm

From *Drag City Records* in Chicago comes yet another interesting, idiosyncratic new release, "Funny Farm", the new album by Louisville's King Kong. A number of musician's appear in the album's liner notes, but one common thread that runs throughout is singer Ethan Buckler, formerly of the group Slint.

King Kong offers up a strange sort of straight-faced absurdity, somewhat reminiscent of *Camper Van Beethoven* or *They Might Be Giants*. Uptight listeners who consider music a very serious, no-nonsense affair will probably not appreciate the brilliant inanity of these songs, but for those who are willing to compromise their coolness by cracking a smile once in a while, "Funny Farm" could be a lot of fun indeed.

While admittedly not for everyone, "Funny Farm" is quite interesting, enjoyable and yes, funny.

Iggy Pop "American Caesar"

By Buzz

SATURDAY MORNINGS • 6 am - 9 am

Iggy Pop has led quite a life in the music world, albeit not a charmed life. Here's a guy that has held a firm grip on his

artistic values, lending no compromise, whether he had fallen on bad times or not. Although I accepted "Blah Blah Blah" and "Brick by Brick" with tongue in cheek, it was still Iggy. Now he's back with "American Caesar", an album that contains some of the most urgent, hard drivin', rump puntin' rock 'n' roll to come around the pike in years.

Just when he's got you reeling from social and political issues, he brings you down to earth with songs like "Jealousy" and "It's Our Love". Iggy does one cover. It's an electrifying and politically current "Louie, Louie", with jaw dropping guitar crunching by Eric Schermerhorn (If you're an oldster like me, you'll wax nostalgic from the Metallic KO days after hearing this one). If you're already an Iggy fan, here's dessert. If you've never heard of him, the late Lester Bangs will sum it up for you: "He does a lot better job of making a fool of himself on stage and vinyl than almost any other performer I've ever seen. That is one of his genius's central facets. What we need are more rock "stars" willing to make fools of themselves."

George Clinton "Hey Man...Smell My Finger"

By Martha

SATURDAY SUB • 3 pm - 6 pm

The mystery, for me, of P-Funk releases has always been the five-dimensional, space-kicking funk alongside the God-awful slow jams which

Q What do you like most about WMSE?

a "The openness of the format and an actual reliance on musical taste as a programming tool!"

-Paul Cebal

I . E . W . S

sound alternately corny and I-can't-believe-this-is-the-same-band.

Of course the wonderfulness of even half the cuts justifies the now classic albums. Out of 14 songs on Clinton's latest: only one slow jam I had the normal reaction to, lots of outstanding tracks and the rest is solid with politically satisfying raps, the usual great production and the ubiquitous all-stars (Bootsy, Flea, Yo-Yo, Herbie Hancock, Dr. Dre, etc.). If you're a true ParlfunkadelicClinton fan, you probably already have this in your collection; for everyone else, not a bad idea.

Nirvana "In Utero"

By Stephanie
FRIDAY • NOON - 3 pm

I don't care what you think...and first impressions, or guessing how it might sound doesn't count here. To appreciate music one must listen to the sound, the lyrics—in this case, to simply the guitar, drums and bass. It's a very simple record and that can be complicated, too. It's three people doing their thing. This record doesn't need any help to promote it or sell it—it's just a very good record. You either like screaming, wailing, thrashing rock'n roll...or ? (Rant'n Roll). "Heart-Shaped Box," the hit single, has more hooks in it than in a tackle box. I like hooks. I like rock'n roll powerchords. What do you

think Motörhead is? Those powerchords give you a feeling of omnipotence. The amazing thing is the pressure on a band in the position of Nirvana—to try to out-do, or match the previous "Nevermind". On "In Utero," I think they succeeded. I'm not talking record sales, or "sucksess," I'm talking about thought-provoking music.

Usherhouse "Molting"

By Peter Plasma

More old school goth, this time from Chicago-based Usherhouse, produced by none other than Steve Albini. Their dissonant guitar sound brings to mind bands like Play Dead and XMal Deutschland, and the fretless bass approaches both the skill and the sliding, twisting mysticism of Mick Karn. It's also good to see that they haven't hesitated to work with techniques more characteristic of "industrial." There are some very abrasive electronics underneath the surface. An eerie undercurrent runs through the disc, spanning across each instrument and working with dischordant main themes to create a dynamic, multidimensional feel. My only criticism would be that their vocalist shouldn't try so hard.

Smog "Julius Caesar"

By Peter Plasma

An out-of-focus photograph from an anonymous fam-

ily album graces the back cover of Smog's latest release, *Julius Caesar*. Why does this make me laugh? Because it's **not** Smog — nor was the picture on *Forgotten Foundations*, when they replaced the gorgeous/angry/melancholy band photo with two geeks on a sofa. Looking at the brown and orange furnished room, the colors turned even more "golden" with the photo's age, I can almost smell the mold and mildew where this picture was taken. This is deftly executed lack of glamor or polish. Smog treat rock conventions the same way, skewed and out of key, though *JC* is less psychotic than *FF*. Sweet delirium birthed by unclear thoughts!

Smog still play strange guitar-based rock, but this album incorporates noise and orchestral elements as well.

Black Tape for a Blue Girl "This Lush Garden Within"

By Peter Plasma

Baroque and Middle Eastern influences add spice to the layers of beautifully-processed keyboards on the latest Black Tape for a Blue Girl disc. They've created music that flows without becoming predictable, music with provocative tones and a majestic air.

The title points to a celebration of sexuality that lies deeper than superficialities, carried in the lyrics (male and female) by themes of vulnerability, risks, inhibitions, and communication.

Insightful conception and skillful production make this an outstanding recent release. Similar to This Mortal Coil, Dead Can Dance, or Gabriel's *Passion*, but innovative in its own right.



Q What is the main purpose of your radio show?
a "To expose Milwaukee listeners to Alternative Christian Music, Etc., in an interesting, non-preachy way"
 -Jasper Toast

I am
a new, intested, unwashed,
freeze-dried amateurish poet
on the Milwaukee (*cough*,
cough) scene. My work has
not seen the shine of the
moon since a very brief ap-
pearance (*approximately 10*
seconds) on WTPS in the
early '80s. If you don't know
what WTPS was, you don't
wanna know. My poems are
written in short lines because
that's the way I think of them
and because the book where
I write them has narrow
pages. My back pages. In-
fluences are Ginsberg, T.J.
Richter and Langston
Hughes, in that order. Sac-
cred Order. Die Kreuzen.
Not Dye Cruisin. Slamdance
Cosmopolous. Enlighten the
Populace.
P.S.-Any resemblance be-
tween U. Are and occa-
sional MSE DJ Uncle Rich
is rudely accidental and
whack/wack/



Gun
Point your
Gun at me
Take my life from me?
Bam
I'm your man
Your white man
Your victim
Just hit'em
And run
It's fun
Packin a gun
You didn't shoot
But you took a ton
Of life from me

Pun k

I was a jock

Square on the block

Rock

U. ARE'S

Gordon Park Pub

Climbing

Cool from the pool

Shining

Skin in the moonlight

Running

Into the PBR-soaked night



POEMS FROM

WMSE

WMSE

Where it all started

WMSE

Many DJ f/parted

WMSE

Take it away

WMSE

Blah-blah-blah

Hey Hey

I m p a t i e n t

I m p a t i e n t

That's what I am

Impatient

For the new

generation nation

The Dead Boys

Making noise

L.A. riot toys

Fistfight angry

Don't take no shit

The revolution is
coming

E

You can't move away

from it

No No

It's an inner
revolution

The Disposable

Heroes say

But I'm impatient
today

Your Jean-eration

Another chance

To buy new pants

Need the black ones

Made Springsteen dance

So cool

The jeans The Levi's

Ain't stonewashed or loose

Jonathan Richman

Wears Wranglers

GHETTO

Needed a shock

Punk Rock

Gabba gabba Hey ho Let's go

The Clash The Pistols
SarajevoBlack leather No sun Look at your Son
Slammin to the Gun
Club

The Autumn '93 Charts

Winter On the Wires...

By the WMSE Music Department

TOP 35

- | | | | |
|----|------------------|-----------------------------------|-------------------------|
| 1 | Killdozer | The Pig Was Cool | (Touch'n'Go) |
| 2 | Mekons | I ♥ Mekons | (1/4 Stick) |
| 3 | Seersucker | Pushing Rope | (Sky) |
| 4 | Trenchmouth | Inside The Future | (Skene) |
| 5 | Tad | Inhaler | (Giant) |
| 6 | Hoss | Cave Me In | (Dog Meat) |
| 7 | Acetone | Cindy | (Vernon Yard) |
| 8 | X-103 | Atlantis | (Pow Wow Trance) |
| 9 | Small Factory | I Do Not Love You | (Spinartt) |
| 10 | Smudge | Tea, Toast, Turmoil | (Snake) |
| 11 | DOA | The Only Thing Green | (Alternative Tentacles) |
| 12 | Sinister six | Outta Sight | (Empty) |
| 13 | Pegboy | Fore | (1/4 Stick) |
| 14 | Half Japanese | Fire In The Sky | (Safehouse) |
| 15 | Ed Hall | Motherscratcher | (Trance) |
| 16 | 7 Seconds | Out Of The Shizzy | (Headbunter) |
| 17 | Various | Julep - Another Yo Yo Studio Comp | (Yo Yo) |
| 18 | Yo Lo Tengo | Painful | (Matador) |
| 19 | Course Of Empire | Infested | (Zoo) |
| 20 | Archers Of Loaf | Icky Mettle | (Alias) |
| 21 | Ultramarine | United Kingdom | (Sire) |
| 22 | Young Lords | Down | (Augmented Mammies) |
| 23 | Zero Boys | The Heinrich Maneuver | (Skyclad) |
| 24 | Victim's Family | Maybe If I | (Alternative Tentacles) |
| 25 | Don Caballero | For Respect | (Touch'n'Go) |
| 26 | Spahn Ranch | Collateral | (Cleopatra) |
| 27 | These Days | Carnival | (Happy Trails) |
| 28 | Copernicus | No Borderline | (Nevermore) |
| 29 | East River Pipe | Firing Room 7* | (Hellgate) |
| 30 | Vena Cava | Desch Mercy | (Happy Squid) |
| 31 | Naildivers | The Most Killerest Loudest Noise | (PPND) |
| 32 | Hip Deep Trilogy | Cannibal Smile | (Widely Distributed) |
| 33 | Lay Quiet Awhile | Delicate Wire | (Daemon) |
| 34 | Beyond Zebra | Mad Mad Mother | (Twin Tone) |
| 35 | Soul Paint | Soulpaint | (Augmented Mammies) |

JAZZ

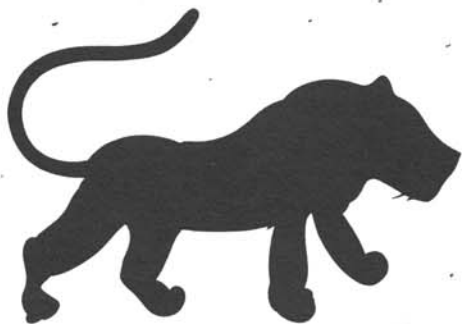
- | | | |
|----|----------------------------|-------------------------------------|
| 1 | Sun Ra | At The Village Vanguard (Rounder) |
| 2 | Billy Bang | Tribute To Stuff (Soul Note) |
| 3 | Derek Bailey | Solo Guitar (Incus) |
| 4 | Miroslav Vitous | Guardian Angels (Evidence) |
| 5 | Various | H. Oct. Collection (Higher Octave) |
| 6 | Giarinto Scelsi/J. Leanore | Okanagon (Hat Art) |
| 7 | U. of WI Symphony Band | Our Favorite Songs (Stomp Off) |
| 8 | Shirley Horn | Light Out Of Darkness .. (Gitanes) |
| 9 | R. Mitchell & Note Factory | This Dance (Soul Note) |
| 10 | Zane Massey | Brass Knuckles (Dec Maric) |

BEATBOX

- | | | |
|----|-----------------|-------------------------------------|
| 1 | Funkdoobiest | Wopbalalubob (Immortal) |
| 2 | Yaggfu Front | Busted Loop (Mercury) |
| 3 | Common Sense | Soul By The Pound (Relativity) |
| 4 | De La Soul | Bahloone Mind State (Tommy Boy) |
| 5 | WU Tang Clan | Method Man (Loud) |
| 6 | Jungle Brothers | Jbeez To The Rescue (WB) |
| 7 | Nubian Crackers | Do You Wanna Hear It. (Big Beat) |
| 8 | Hoodratz | Boot Legga (Epic) |
| 9 | Hansole Project | That's Life (Loud) |
| 10 | Pharcyde | Otha Fish (Delicious Vinyl) |

WORLD

- | | | |
|----|------------------------|-------------------------------------|
| 1 | Shelia Chandra | Weaving (Realworld) |
| 2 | Buju Banton | Make My Day (Mercury) |
| 3 | Baaba Maal | Lam Toro (Mango) |
| 4 | Mahotella Queens | Women Of The World (Shanachie) |
| 5 | Native Ground | One Fine Mama (Raven) |
| 6 | Djur Djura | The Best Of (Luaka Bop) |
| 7 | Le Mystere, - Buleares | Melody (Mesa) |
| 8 | Drummers Of Burundi | Les Tambourinaires (Realworld) |
| 9 | Black Uhuru | Truth Mystical Dub (Mesa) |
| 10 | Africa Fete | S/T (Mango) |



All material in this publication is copyrighted © 1993 WMSE Radio. Any material may be reproduced as long as proper credit is acknowledged. Printed on recycled paper with soybean ink. Become a WMSE supporter — join the WMSE Broadcaster's Club!

**MS
OE** The WMSE Transmitter
c/o Milwaukee School of Engineering
1025 N. Broadway
Milwaukee, Wisconsin 53201-3109

Non-profit Organization
U.S. POSTAGE
PAID
Milwaukee, WI
Permit No. 2993

Address correction requested