

WMSE 91.7FM
MARCH 1991

T R O U B A D O U R

X-Cleave

Saturday March

shen

IN KRUTH

THE ATOM

COUCH POTATO

WMSE 10TH ANNIVERSARY ISSUE
 • Record Reviews • Dj Faves 1981-1991 •
 • New Programming Guide • WMSE Top 35 for March •
24 HOUR ALTERNATIVE PROGRAMMING TO RETURN!!

LIQUOR
PINK
NERVE
TWINNS
CHERRY
CAKE

SHANKHALL

COUCH POTATO
COUCH POTATOES
COUCH POTATOES

MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
SUNDAY

VIOLENCE

4 ASH CAN CAN POOL

5 MARY'S TOM COMBINED

6 DENTILLER PSYCHOTIC CARNAGE

7 DEX DENTILLER ROCKROLL

8 BLAKE 7

9 LIQUID PINK THE DIPP

10 ~~NA RAYCHA~~ VAGABONDER * PAUL HOST

TO ASH FES 1,000 CLUB CARIBALDI

The WMSE Transmitter

Volume 2, Number 1

March 1991

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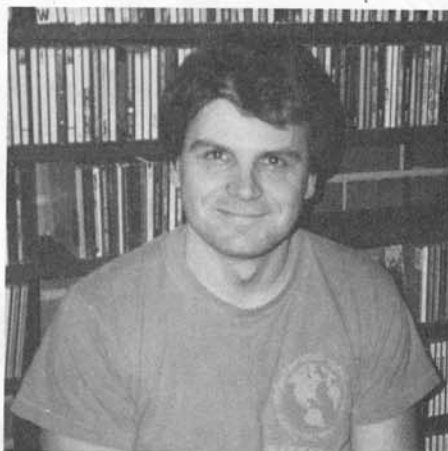
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MESSE RADIO LIVES



Pete Rohde: "Good guy"

Messe Radio with Pete Rohde
Saturdays
9pm to Midnight

September of 1981 was a chaotic, yet exciting time for the members of that first group of WMSE volunteers. Milwaukee radio was now being offered a conglomeration of musical styles presented in a different format. Did I say format? Whoops. One of the early members to provide freeform radio entertainment on his shows was Pete Rohde. Thus, on the eve of WMSE's 10th anniversary, we take the opportunity to feature a veteran of alternative radio -- "messe radio," that is.

Rohde, like many others who have stayed with WMSE for many years, has never stopped presenting a broad mixture of alternative sounds. In fact, Pete's present Saturday night 9pm to midnight show is as "messe" as ever, with music ranging from 70's-90's alternative rock, new and old folk, novelty tunes, jazz, blues, reggae, you name it. As Pete says, "I like to picture myself at that poetic crossroads, and I took the path less traveled...and that has made all the difference."

A computer systems analyst and part time evening instructor at MATC west campus, Pete has made significant contributions to WMSE throughout the years. Recently, Pete played a Bob Villa role at the station -- constructing a permanent CD rack to house the ever-increasing CD library. In addition to his work with the WMSE music department, Pete has taken on the task of organizing a team of current WMSE djs to train new djs and dj candidates.

It is these behind the scenes efforts by Pete and many others, in addition to playing dj once a week, that make WMSE function. Read Jerry Glocka's enlightening article **WMSE: The First Decade** beginning on page 3 for a look at how the station has evolved through the past ten years.

If "messe" radio somehow sounds appealing to you, and it should, try WMSE on Saturday nights.

WMSE 10TH ANNIVERSARY CONCERT

AND FROM
MINNEAPOLIS

FROM CHICAGO

PEGBOY

Featuring former members of
Naked Raygun and The Effigies



PLUS
MILWAUKEE'S
OWN

3 ON FIRE
AND **APEMAN**

**9PM
FRIDAY**

**MARCH 15
SHANK HALL**



SHANK HALL

1434 N. FARWELL AVENUE

276-7288

Friday, March 1
Saturday, March 2
Wednesday, March 6
Thursday, March 7
Friday, March 8
Saturday, March 9
Sunday, March 10
Friday, March 15
Saturday, March 16
Sunday, March 17
Tuesday, March 26
Friday, March 29
Saturday, March 30

Lil Ed and the Blues Imperials
To Be Announced
SUN RA
Falling Joys
Paul Cebar and the Milwaukeeans
Wobble Test, Liquid Pink
Nelson Rangell/Pim Pensy
WMSE 10th Anniversary Concert
Wild Kingdom - 2 shows
Big Sky, Trance and Dance Band, McKanish
Buck Pets
Spooner
Pat McCurdy

WMSE

THE FIRST DECADE

By Jerry Glocka

Hard to believe, but this St. Patrick's day, March 17, 1991, marks the 10th anniversary of radio station WMSE. On March 17, 1981 - after almost three years of tireless effort by MSOE's student radio club, WMSE-FM was born. Although WMSE was actually ready to fly a few weeks earlier, the sign-on was delayed until the day of green because St. Patrick is considered the patron saint of engineering (really!).

A lot has happened during the last ten years at WMSE. People have come and people have gone. Some have never left. Station management, policies and attitudes have changed. Our equipment and technology has steadily improved and; finally, the content of our musical programming - always the subject of ongoing debate - has more or less "evolved" into a fairly diverse blend "college radio" sounds.

What follows, then, is a brief history of 91.7 FM. Hopefully, after reading this you'll have a better understanding of and appreciation for the "little college station" on the left side of the dial and the dedicated men and women who have worked very hard over the years to bring Milwaukee it's only "alternative" to the predictable mainstream music of other radio stations in the area.

The history of radio at the Milwaukee School of Engineering actually goes way back to September of 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. It was built and operated by the school, whose main function at that time was to train people in the design and operation of wireless broadcast systems and receivers (ie., radio) - systems that Marconi had patented only 25 years earlier.

Over the years, several different broadcast entities came and went at MSOE, but for the sake of brevity and space we'll focus on just the WMSE story. Late in 1978, members of the WSOE Radio Broadcasters Club (RBC) - led by Dean Hock, John Ehardt and Greg West, proposed that the school should pursue the acquisition of an educational FM license. WSOE, at that time, was an AM station broadcasting at 1/10 of a watt. It was heard only on the MSOE campus and in some portions of the surrounding east side.

An FM station, they argued, would provide innumerable benefits to the school - not only would it furnish good hands-on training for engineering and communications majors, but it would also help spread the word about MSOE to the surrounding community. Also, an FM station could provide a broad musical spectrum and public service programming geared to school functions like lectures and basketball games.

Although the start-up costs would be substantial, the school was receptive to the idea and gave permission to proceed. An application for a permit to construct a non-

commercial, educational FM broadcast station was filed with the FCC in December of 1979. While work was proceeding, Everett Cobb, a former MSOE alumnus and radio buff, donated the generous sum of \$30,000 to the cause. With that donation, completion of the project was virtually assured.

In the spring of 1980, another proposal was made to move the old WSOE studios and offices out of the basement of the school bookstore and into a new location. The location would have to be highly accessible, visible to the general public, and big enough to house the new broadcast facilities, while allowing for future expansion. After an exhaustive search, the ground floor of MSOE's Margaret Look dormitory building was selected to be the new home of WSOE.

That summer and fall saw the construction of new

"...this group of highly motivated individuals built WMSE -- literally from the ground up."

studios and most of the equipment needed to beam an FM signal across metro Milwaukee. Enough can't be said of the contributions made by people like Dean Hock, Chris Jacobson, Rich Ryan, Mike Pikula and other members of the radio club. It was their absolute devotion and commitment that enabled what was only a dream two years earlier to become an impending reality.

Being engineering students, they had the wherewithal to acquire and build most of what they needed from scratch, and, in some cases, re-condition older, donated equipment. Using the technical skills learned at MSOE, and some newly acquired lessons at overcoming bureaucracy and adversity, this group of highly motivated individuals built WMSE - literally from the ground up. The countless hours spent building and testing equipment, structuring the physical layout and establishing broadcast and programming goals all had to be sandwiched between classes, exams and part-time jobs. They are to be saluted for their persistence and tenacity.

There were also several failed attempts at securing the FCC license, without which, none of the above mattered. However, by the spring of 1981, everything miraculously came together and the school was granted a license to broadcast - in stereo - at the assigned frequency of 91.7 FM with an effective radiated power of 1000 watts. It was the last non-commercial FM frequency available in the metro Milwaukee area.

On March 14, 1981 WMSE signed on the air. Official dedication came on St. Patrick's day, three days later. The Milwaukee radio scene would no longer be the same, because now there was an alternative-

native to the tightly formatted, formula-driven rock that pervaded the air waves - station that could truly be called "progressive" was now in operation.

Indeed, not since the demise of WZMF in 1978 had there been even a glimmer of hope for something new and different on Milwaukee's radio waves. But now, from the small studios on the campus of the Milwaukee School of Engineering came an eclectic mix of "new-wave rock", blues, soul, reggae, jazz and any and everything in between. All this delivered by students and community volunteers whose sole reason for being there was to dispense invigorating, free-form, alternative programming to the starved ears of Milwaukee radio listeners.

The "on-air" staff in those days consisted of many of the aforementioned radio club members and students. People like Todd Ciske, John Rama, Mort d'Hump, Rich Kirchen, RockMed, Chris Twining and Jim Ponstein - all since departed - also hosted shows during that first year. In addition, many outsiders clamored to get on board. They included singer Buck Byron, journalist Marty Racine and former commercial jocks "Downstairs Dan" Hanson and Mark Krueger. Other early names included Julie "Jules" Cudahy, Paul Host, Pete Rhode and Dewey Gill - all still currently with the station.

These djs and the rest of that first staff had complete and total freedom in programming their shows. What went out over the air was entirely in their hands. While some tried to establish a coherency and flow to their

"...Some tried to establish a coherency..., others felt that discordant aural anarchy was just as appropriate."

programs, others felt that discordant, aural anarchy was just as appropriate. Why not follow the New York Dolls with some Plasmatics, XTC and Wall of Voodoo? Throw in some Ramones and Ian Dury along with local stuff from Einstein's Rice Boys and the Oil Tasters, and you had yourself a show. Absolutely none of those bands were being played at the other stations and they still aren't today.

But was Milwaukee ready for this kind of wide open, non-restrictive radio again? You better believe it was.

In going over the letters and press accounts from those early days, I was amazed at the overwhelming groundswell of support there was for the fledgling station. Not everyone had been totally numbed into submission by the constant exposure to Boston, Led Zeppelin and Pink Floyd reruns or the inane banter that accompanied them. Listeners

(Continued on page 8)



A LOOK BACK: DJ FAVES 1981 - 1991

Editor's Note: WMSE DJs were asked to attempt to compile a list of ten of their favorite artists/albums from 1981 to the present. Considering the vast number of recordings that have been released during that period, reducing a list of favorites down to ten is quite difficult. Therefore, the following is merely a representative list of some of our favorites since 1981. Each DJ, I am quite confident, could have arrived at a list numbering in the hundreds, if not thousands, of favorites. With that said, see if you agree with— or even remember— some of these favorites:

MONDAY

Andy Miller

3:00am to 6:00am

1. CAMPER VAN BEETHOVEN *Our Revolutionary Sweetheart* (1988)(Virgin)
2. CRISPIN HELION CLOVER *The Problem & The Solution, The Solution = Let It Be* (1989)(Restless)
3. SAMHAIN *Initium* (1986)(Plan 9)
4. PIXIES *Surfer Rosa/Come On Pilgrim* (1987)(Rough Trade)
5. RED HOT CHILI PEPPERS *Mother's Milk* (1989)(EMI)
6. JANE'S ADDICTION *Nothing's Shocking* (1988)(Warner Bros.)
7. METALLICA *Garage Days Re-revisited* (1987)(Elektra)
8. BIG BLACK *Bulldozer* (1985)(Homestead)
9. DEAD KENNEDYS *Plastic Surgery Disaster* (1981)(Alternative Tentacles)
10. FUGAZI *13 Songs* (1988)(Dischord)

Stephanie

7:30pm to 10:00pm

1. PLASTICLAND
All LPs, singles, etc., especially *Salon LP* (1987), (Scadillac, Pink Dust/Enigma)
2. THE SHAMEN *Drop* (1987)(Communion/Fundamental)
Psychedelic space rock before they went beat box
3. SCRATCH ACID *Scratch Acid* (1985)(Rabid Cat)
1st EP
4. THE PIXIES *Come On Pilgrim* (1987)(4AD)
1st LP
5. THE BIRTHDAY PARTY/BAD SEEDS
All LPs and EPs (Missing Link, 4AD, Homestead, Mute)
6. P/I
All live recordings, albums (RRR)
7. BIG BLACK *The Hammer Party* (1986)(Homestead)
Reissued early *Bulldozer* and *Lungs* EPs on one disc
8. EINSTUERZENDE NEUBAUTEN 1980-83 *Strategies Against Architecture* (1984)(Mute)
9. PEBBLES/HIGHS IN THE MID 60'S
Various 60's bands -- so I could appreciate real garage rock 'n roll (AIP)
10. THE CRAMPS *Psychedelic Jungle* (1981)(IRS)
11. KILLING JOKE *Killing Joke* (1980)(EG)
1st LP

TUESDAY

Brian Edwards

Tuesdays and Thursdays

6:00am to 9:00am

1. VIOLENT FEMMES *Blind Leading The Naked* (Slash/Warner Bros.)
Why? 1. Great local band 2. More local artists 3. Produced by Jerry Harrison
2. PLANET *Planet P*
Why? "Why Me" and "King For A Day" reflected the "nuclear 80's" political mood
3. THE FIXX *Shattered Room*
Why? 1. "Stand or Fall" and "Red Skies"
4. KILLING JOKE *"Night Time"* (EG)
Every song is a keeper
5. U2 *October*
That's when they were still cool
6. ULTRAVOX *Vienna*
I'm still trying to figure out Mr. X
7. TRANSVISION VAMP *Pop Art*
Every song is a keeper
8. BOW WOW WOW *The Last Of The Mohicans*
I wanted to be in that band (or at least the photographer); the music was good, too
9. REVENGE *One True Passion*
Artistic appreciation for the CD foldout -- I never got to listening to the music...country band, right?
10. My last choice is not any band or album. I would like to mention every local

band because they are part of the foundation of WMSE and, for that, I thank them.

Jasper Toast

9am to noon

1. KINGS X *Faith, Hope, Love* (Megaforce/Atlantic)
2. STEVE LACY/MAL WALDRON *Hot House* (RCA)
3. GLADYS CARBO *Street Cries* (Soul Note)
4. BARBARA DENNERLEIN *Hot Stuff* (Enja)
5. MARCUS ROBERTS *Alone With 3 Giants* (Morton-Monk-Ellington) (RCA)
6. MACEO PARKER *Roots Revisited*
7. MUSIC REVELATION ENSEMBLE *Electric Jazz* (DIW)
8. THE SEVENTY-SEVENS *Sticks And Stones* (Broken)
9. TAKE 6 *So Much To Say* (Warner Bros.)
10. ROBERT JOHNSON *The Complete Recordings* (Columbia)

Mot

2:30pm to 5:00pm

1. THE IMMACULATE FOOLS *Dumb Poet* (A&M)
2. THE REPLACEMENTS *Tim* (Sire)
3. RICKIE LEE JONES *The Magazine* (Warner Bros.)
4. U2 *The Joshua Tree* (Island)
5. T-BONE BURNETT *Proof Through The Night* (Warner Bros.)
6. PUBLIC ENEMY *It Takes A Nation Of Millions To Hold Us Back* (Def Jam)
7. PRINCE Sign O' The Times (Paisley Park)
8. HUSKER DU *Candy Apple Grey* (Warner Bros.)
9. ECHO & THE BUNNYMEN *Ocean Rain* (Sire)
10. NEW ORDER *Power, Corruption and Lies* (Factory/Qwest)

Dale G.

5:00pm to 7:30pm

Note of explanation: Contestants were judged on overall album quality with points taken off for each "not great" song on the album. In order to accommodate bands who are great but have no one album strong enough to make this list, "Lifetime Achievement Awards" should be given to: Killing Joke, The Cramps, die Kreuzen, Nick Cave, Glenn Danzig (esp. Samhain), Ian Macaye (esp. Fugazi), and The Replacements.

1. C. DEATH *Atrocities*
2. BIG BLACK *Atomizer*
3. CAMPER VAN BEETHOVEN *Our Beloved Revolutionary Sweetheart* (Virgin)
4. NEW MODEL ARMY *Thunder And Consolation*
5. JANE'S ADDICTION *Nothing's Shocking*
6. HERETIX *Gods And Gangsters*
7. BAUHAUS *Burning From The Inside*
8. THE SISTERS OF MERCY *Floodland*
9. LARD *The Power Of Lard* (EP)
10. THE PIXIES *Surfer Rosa/Come On Pilgrim*

Paul Host

7:30pm to 10:00pm

Editor's Note: Based on his stature within the organization, I let Paul have a few more faves -- besides, I couldn't stand his whimpering anymore.

1. JOHNNY THUNDERS & HEARTBREAKERS *Live At Max's* (Kansas City) (Max's)
2. EFFIGIES
3. KILLING JOKE
4. NAKED RAYGUN
5. AFRICAN HEAD CHARGE/GARY CLAIL/MARK STEWART (On U Records)
6. JESUS AND MARY CHAIN
7. WAVY GRAVY/4 HAIRY POLICEMEN/BORN BAD/ETC.
50's/60's Compilations
8. LOU REED/VELVET UNDERGROUND
9. PRINCE F&I
10. LAUREL AITKEN
11. DESSAU
12. AVENGERS *Avengers* (White Noise)
1st EP
13. RAMONES
14. JOY DIVISION

WEDNESDAY

Nathan

6:00am to 9:00am

1. NINE INCH NAILS *Pretty Hate Machine* (TVT)

Emotional, angry, industrial synth-pop; Best debut album of the '80s

2. HAPPY MONDAYS *Pills 'n Thrills & Bellyaches* (Elektra)

The best of the Manchester bands

3. THE PIXIES *Deelittle* (4AD/Elektra)

A truly solid album

4. IGGY POP *Soldier* (Virgin)

Who's the puppet and who's controlling the strings?

5. THE THE *Mind Bomb* (Epic)

Matt Johnson finally finds a band

6. THE SISTERS OF MERCY *Floodland* (Elektra)

As Ron Kuzner would say: We're on the dark side...

7. NINA HAGEN *Nunsexmonkrock* (CBS/Columbia)

The queen of rock -- is she real?

8. REV-CO *Big Sexy Land* (Wax Trax)

Driving, pumping industrial music -- predicting future events in the middle east

9. JESUS JONES *Liquidiser* (SBK)

Scratch acid rock as an artform -- a brilliant debut album

10. BAUHAUS/PETER MURPHY/TONES ON TAIL/LOVE & ROCKETS/DANIEL ASH

One of the most influential movements in alternative music of the past decade

Rick Israel

9:00am to noon

1. OLD & NEW DREAMS *A Tribute to Ed Blackwell* (Black Saint)
2. ART BLAKELY & THE JAZZ MESSENGERS *New York Scene*
3. CARMEN McCRAE *Carmen Sings Monk* (Novus)
4. DEXTER GORDON *Homecoming* (Columbia)
5. BRANFORD MARSALIS *Crazy People Music* (Columbia)

Steve Keller

Noon to 2:30pm

1. THE SEVENTY SEVENS *Sticks And Stones* (Alternative)
2. THE CALL *Modern Romans* (MCA)
3. 54-40 *Show Me* (Warner Bros.)
4. THE SNEETCHES *Sometimes That's All We Have* (Creation)
5. LIFE SAVORS *A Kiss Of Life* (Frontline)
6. DANIEL AMOS *Vox Humana* (Refuge)
7. IN 3D *No Glasses Needed* (Refuge)
8. INDIGO GIRLS *Indigo Girls* (Epic)
9. TONIO K *Romeo Unchained* (What)

THURSDAY

Paul Herzog

Noon to 2:30pm

1. BOB MOULD *Workbook* (Virgin)
2. REM *Life's Rich Pageant* (IRS)
3. HUSKER DU *Warehouse: Songs And Stories* (Warner Bros.)
4. SMITHEREENS *Especially For You* (Enigma)
5. REPLACEMENTS *Tim* (Sire)
6. JANE'S ADDICTION *Nothing's Shocking* (Warner Bros.)
7. VARIOUS ARTISTS *Just Say Yes, Vol. 1* (Sire)
8. CLASH *The Story Of The Clash* (Epic)
9. JESUS AND MARY CHAIN *Automatic* (Warner Bros.)
10. ARMS, LEGS & FEET *Arms, Legs & Feet* (Spoo)

Radio Dave

2:30pm to 5:30pm

1. MIDNIGHT OIL *Diesel And Dust* (Columbia)
2. WATERBOYS *This Is The Sex* (Chrysalis)
3. BODEANS *Love & Hope & Sex & Dreams* (Reprise)
4. TOAD THE WET SPROCKET *Bread & Circus* (Columbia)
5. LEMONHEADS *Lick* (Taangl)
6. HUSKER DU *Warehouse: Songs And Stories* (Warner Bros.)
7. SMITHEREENS *Green Thoughts* (Enigma)
8. THE CHURCH *Starfish* (Arista)
9. THE ALARM *The Alarm* (IRS)
10. STEEL PULSE *Earth Crisis* (Elektra)

Jules

5:30pm to 7:30pm

1. THE RESIDENTS *Stars And Hank Forever: American Compers Series, Vol. II* (Ralph)
2. B52'S *Whammy!* (Warner Bros.)
3. DISSIDENTEN *Life Of The Pyramids* (Shanachie)

4. STEWART COPELAND *The Rhythmist* (A&M)
5. YELLO *You Gotta Say Yes To Another Excess* (Mercury)
6. BRAVE COMBO *World Dance Music* (Four Dots)
7. HONOR AMONG THIEVES *When The World Runs Fast* (Flaming Pie)
8. HAPPY MONDAYS *Pills 'n Thrills & Bellyaches* (Elektra)
9. 999 *Concrete* (Polydor)
10. FRANK ZAPPA *Joe's Garage* (Barking Pumpkin)

John "Nick" Kinney

7:30pm to 10:00pm

1. RAMONES *It's Alive* (Sire) (1983) (Australian import)
A double album recording of a new year's eve party with the Ramones in London. Extra high speed thrash versions of their big hits -- 20+ songs with plenty of banter from Joey and lots of 1-2-3-4!
2. ELEVENTH DREAM DAY *Beet* (1989) (Atlantic)
Read review of their latest release *Lined To Tell* on page 6.
3. VIOLENT FEMMES *Violent Femmes* (1982) (Slash/Warner Bros.)
I still have the bruises from a hard night of slam dancing on a small coffee table; along with the Ventures and polka music, the ultimate party/sing-a-long tape. P.S. The babes dig it, too.
4. SCREAMING BLUE MESSIAHS *Bikini Red* (1987) (Elektra)
The album really grabbed me -- a hyper beat with crunching guitars and stinging distorted vocals, but a definite smooth ride at the same time.
5. P/1 *The past darkly/the future lightly* (1990) (RRR)
Three record box set of various rare live recordings and released and unreleased cassette tapes from 1983 to 1989. The progression of P/1 from a industrial/space/electronic sounds band to a guitar-based industrial megaforce (slight over-embellishment) is completely documented.
6. COSMIC PSYCHOS *Go The Hack* (1989) (Sub Pop)
As my friend Gilly might say, "It's a Killerrrr!" This is not Sub Pop as we know it -- the lead guitar is vibrant and uncovered and digs at you relentlessly, and the reckless, grating vocals are equally wicked.
7. VARIOUS *Badger A-Go-Go* (1989) (Atomic)
Gets my vote for best Wisconsin compilation album since 1981. Represents the variety of Milwaukee bands, from die Kreuzen to Boy Dirt Cart to Paul Cebal and the Milwaukeeans. One thing missing was the Blackholes doing "Blitzkrieg Over Kenosha", but *Polka At Your Haus* took care of that a year later.
8. KMFDM *Don't Blow Your Top* (Wax Trax)
First U.S. released album. Explicated the fledgling new concept of industrial beats with grunge guitars and plenty of sampling.
9. COUCH FLAMBEAU *The Day The Music Died* (1985) (It's Only A Record)
"The zoo is cool...Psychedelic lawnmowers...I wanna buy a mobile home...I hate Shakespeare, I wish he were dead. Oh, he is? Good...Just be thankful next Thanksgiving you weren't born in Cudahy." Milwaukee's Jay, Neil and Ron were able to mold this potpourri of ridiculous music into an infectious muddle of music mania.
10. BERT Bert's *Blockbusters* (Sesame Street)
Bert, aka. Frank Oz, outdoes himself on this refreshing 1974 LP. Bert's feet are really movin' on the hip "Doin' The Pigeon" and he lays it down with Ernie on "Bert Is Sick." Check your local used records store for this one.
11. A couple more to mention: NAKED RAYGUN, NINE POUND HAMMER, GREATER THAN ONE, LAMUERTE, KILLDOZER, NEGATIVELAND, etc.

FRIDAY

Erol

6:00am to 9:00am

1. BOB MARLEY AND THE WAILERS *Talkin' Blues* (Island)
Only recordings from the Wailers' first American tour in 1973
2. TANGERINE DREAM *Meirose* (Private)
3. BRAVE COMBO *A Night On Earth* (Rouder)
Good dancing/polka/cha-cha/rumba rock
4. ROGER MCGUINN *Back From Rio* (Arista)
Byrds sound, guest artists include: David Crosby, Chris Hillman, Tom Petty and Elvis Costello
5. VAUGHN BROTHERS *Family Style* (Epic)
Stevie Ray and Jimmie's last album together. Instrumental "Hillbillies From Outer Space" is a good one
6. DEVO *Devo's Greatest Hits* (Warner Bros.)
7. C.J. CHENIER AND THE RED HOT LOUISIANA BAND *Hot Rod* (Slash)
Zydeco at its best
8. THE BALFA BROTHERS *Cajun Music, Vol. 1-II* (Swallow)
Traditional cajun -- French and English
9. ANDREAS VOLLENWEIDER *Trilogy* (Columbia)
2-disc set
10. INDIGO GIRLS *Watershed* (Epic)

Jerry Glocka

7:30pm to 10:00pm

1. LOU REED *New York* (1989)
A sweeping portrayal of America and its problems in the 1980's, brought into sharp focus on the streets of Reed's favorite town.
2. THE PRETENDERS *Learning To Crawl* (1983) (Sire)
The last real Pretenders album. Even though Honyman Scott & Pete Farndon had already martyred themselves out of the band, Martin Chambers and Robbie MacIntosh continued to provide the sonic punch to go with Chrissie Hynde's maturing lyrical themes. Includes: "My City Was Gone,"

- "Back On The Chain Gang," "Middle Of The Road"
3. THE SMITHS *The Smiths* (1983) (Sire)
Morrissey's nasal whine and somber tales of gloom and despair combine with elegant guitar chords of Johnny Marr on this, their first American release. Includes "Hand In Glove," "What Difference Does It Make," "This Night"
4. SHRIEKBACK *Big Night Music* (1985)
Far removed from the techno-funk of Gang Of Four or the early Shriekback releases, the thematic opera pulses with dreamy, nocturnal energy.
5. THE BLASTERS *The Blasters* (1981)
Actually, the second release from Phil & Dave Alvin, this one is jam-packed with first rate American rock 'n roll. Includes "Marie, Marie," "Border Radio," "I'm shakin'," "American Music"
6. DAVE EDMUNDS *De 7th* (1982)
A rich sampling of Edmunds' favorite musical styles, loaded with cajun, pub-rock, country and Chuck Berry grooves. Includes "Other Guys' Girls," "Me & The Boys," "From Small Things," "Bail You Out"
7. ECHO & THE BUNNYMEN *Echo & The Bunnymen* (1987) (Sire)
The last album to feature Ian McCulloch's cool vocals and insightful lyrics. Along with Will Sargent's razor-like guitar and a guest appearance by Doors' keyboardist Ray Manzarek, this album marks a fitting end to the Bunnymen's long career.
8. HUNTERS & COLLECTORS *Human Frailty* (1986)
Tough, brazen rock from Australia, backed by equally brazen horns. Not as political as Midnight Oil, but cut from similar cloth. Standouts: "Is There Anybody In There," "Relief," "The Finger"
9. JOHN HIATT *Slow Turning/Stolen Moments* (1988, 1990)
Can't decide which I like better. Both feature outstanding songs and superb musicianship. A bit heavy on the family themes at times, they none the less showcase Hiatt's much overlooked talent. Includes: "Tennessee Plates," "Real Fine Love," "Paper Thin"
10. TOM WAITS *Rain Dogs* (1985) (Island)
The second of his 1980's trilogy, *Rain Dogs*: 17 odd songs capture Waits' stark visions of reality gone bad. Includes: "Downtown Train," "Walking Spanish," "Jockey Pull Of Bourbon"

SATURDAY

Mary Bartlein

6:00pm to 9:00pm

1. MICHAEL SHRIEVE & STEVE ROACH *The Leaving Time* (1988) (RCA)
I love everything about this record, from the music to the packaging, everything is perfect.
2. ANDREAS VOLLENWEIDER *Behind the Cardenas...* (1981) (CBS)
I am partial to every Andreas Vollenweider record, but if I have to choose a favorite, it's this one, only because it's the first one I bought.
3. PETER GABRIEL *Security* (Geffen)
I love every Peter Gabriel album, there isn't even one song that I don't like. Peter Gabriel can do no wrong! (so far anyway)
4. FRIEDEMANN *Indian Summer* (1987) (Biber Records - Germany)
I first heard this record as it was being mixed in the studio in Germany. I even named one of the songs (see if you can figure out which one!). The German release was much better and different than the one that came out in America.
5. BUDI SIEBERT *Bridges* (1989) (Biber Records - Germany)
This little known wind instrumentalist from the first Andreas Vollenweider band has been putting out records in Germany for a long time. This is his second for Biber Records, and it is a beauty.
6. LATITUDE 40° North (1987) (Lifestyle)
40° North was the second and technically the last album by Latitude as a group. The first album, *Latitude*, was no less wonderful than this one -- both are equally my favorite.
7. JEAN-MICHEL JARRE *The Concerts In China* (1982) (Polydor)
This double LP was recorded live from concerts in Peking and Shanghai. They were the first performances of rock or contemporary music ever given in the Peoples' Republic of China. You must listen through, from beginning to end. It is a great album.
8. GENESIS *Lamb Lies Down On Broadway* (Atlantic)
Ok, so it was released in 1972, but I had to sneak it in here because it really is one of my favorite albums -- a double album to be exact, more music for your money. This album is ageless and, for me, never tiresome. I would want this one on a desert island. I like it so much I named my cat after the main character "Rael."
9. TANGERINE DREAM *Le Parc* (Relativity)
Difficult to pick one from their many recordings, all of them are great.
10. DAVID SYLVIAN *Brilliant Trees* (1984) (Virgin)
What can I say? I like David Sylvian -- all his albums are good, but this one is my favorite.

Pete Rohde

9:00pm to Midnight

1. JONATHAN RICHMAN *Jonathon Sings* (1983) (Sire)
Simply the best.
2. TOM WAITS *Rain Dogs* (1985) (Island)
A gritty taste of the city.
3. BODEANS *Love & Hope & Sex & Dreams* (1986) (Slash/Warner Bros.)
Milwaukee's finest. Every song is a keeper.
4. VARIOUS *The Music Of Kurt Weill: Lost In The Stars* (1985) (A&M)
Avant-garde of the '20s performed by artists of the '80s.
5. THE ROCHES *Keep On Doing* (1982) (Warner Bros.)
Beautiful harmonies create a spiritual experience. Try playing "The Hallelujah Chorus" loud at the lake front at the crack of sunrise.

6. CONCRETE BLONDE *Concrete Blonde* (1986) (IRS)
A unique blend of tough, no-nonsense rock 'n roll and sweet vulnerability.
7. COMBO LIMBO *Combo Limbo* (1987) (Drip Dry)
Brassy and fun -- I love a girl who can both sing and play a standup bass.
8. ELLEN FOLEY *Spirit Of St. Louis* (1981) (Epic)
Lyrics by Joe Strummer of the Clash, interpretation by Foley.
9. MELISSA ETHERIDGE *Melissa Etheridge* (1988) (Island)
Sometimes fast, sometimes slow, but always with dynamic power. Like a female Bruce Springsteen.
10. JESUS AND MARY CHAIN *Darklands* (1987) (Warner Bros.)
Raw power -- play it loud and it will infest your soul.

SUNDAY

Marc Kellom

6:00am to 9:00am

1. AMY GRANT *Unguarded* (Word)
2. AL JARREAU *Breakin' Away* (Warner Bros.)
3. BODEANS *Love & Hope & Sex & Dreams* (Slash/Warner Bros.)
4. KIM HILL *Kim Hill* (Reunion)
5. HOWARD JONES *Dream Into Action* (WEA)
6. THE TIME *What Time Is It?* (Warner Bros.)
7. GRANDMASTER FLASH AND THE FURIOUS FIVE *The Message* (Sugarhill)
8. BEASTIE BOYS *Licensed to Ill* (Def Jam)
9. PRINCE AND THE NEW POWER GENERATION *Purple Rain* (Warner Bros.)
10. JONZUN CREW *Lost In Space* (Tommy Boy)

Voice of Italy with Georgio Argondizzo

3:00pm to 6:00pm

1. POOH *Nomini Soli* (CGD)
2. FIORALISO *Sanremo Festival '90* (CGD)
3. GILIONE A' *Campagna* (MEA)
4. DALLA *Caruso* (RCA)
5. OXA *Fantasia*
6. FIORINI LANDO *Bella Quanno Te Fecce Mamma Tua* (Ricordi)
7. RAMAZOTTI *In Certi Momeni* (DDD)
8. VILLA CLAUDIO *25 Ann. Dicanzoni* (Fonitcetra)
9. FIORELLA MANNOIA *Momento Delicato* (Ariston)
10. DALLA MORANDI *Dalla Morandi* (RCA)

Folk City with Nitelinger

8:30pm to 10:30pm

1. RY COODER *Paris, Texas Soundtrack* (1985) (Warner Bros.)
Incredible guitar work! Ry Cooder at his finest!
2. BRETT KEMNITZ & JIM MOONEY *Reagan Time & Other Love Songs For The '80s* (1982) (Makin' Jam)
A regional classic that became an anthem for the decade!
3. HOWARD ARMSTRONG *Louie Blaise Soundtrack* (1985) (Arhoolie)
An incredible look at a forgotten musical genre -- black country music. Mandolin player "Yank" Rachel is also featured.
4. LARRY PENN *I'm A Little Cookie* (1983) (Collector)
The title cut is one of the best known of this Milwaukee folk legend's songs. Who else can write powerfully about the railroads and the demise of our traditional industrial base.
5. BILLY BRAGG *Brewing Up With Billy Bragg* (1985) (CD)
The second of Bragg's U.K. releases. Includes "It Says Here."
6. CHRIS HICKEY *Frames Of Mind, Boundaries Of Time* (1985) (CNC)
7. VARIOUS ARTISTS *Radio Tokyo Tapes, Vol. III* (1985) (PVC)
An incredible compilation of some of the best new singer/songwriters! It exemplifies the "new folk revival" of the mid-1980s.
8. TRACY CHAPMAN *Crossroads* (1989) (Elektra)
Chapman's second album. "All You Have Left Is Your Soul...."
9. ROD MACDONALD *White Buffalo* (1987) (McDisk)
The second album by this Greenwich Village singer/songwriter.
10. BRUCE SPRINGSTEEN *Nebraska* (1982) (Columbia)
It took a great deal of courage to release this album, which Springsteen recorded at home with a 4-track cassette deck.

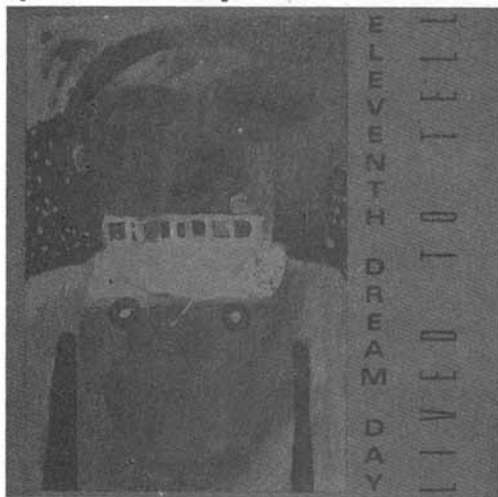
Women's Music Radio

11:00pm to Midnight

1. LINDA TILLERY *Secrets*
2. SWEET HONEY ON THE ROCK *Live At Carnegie Hall*
3. CHRIS WILLIAMSON *Portrait* (Olivia)
4. FERRON *Testimony*
5. HOLLY NEAR *Speed Of Light* (Redwood)
6. DIDRE MCALLA *With A Little Luck*
7. MELISSA ETHERIDGE *Live*
8. TWO NIC GIRLS *Two Nice Girls* (Rough Trade)
9. JOAN ARMITRADING *Shouting Stage*
10. TERESA TRULL *A Step Away*

ELEVENTH DREAM DAY HAD A FARM

By John "Nick" Kinney

ELEVENTH DREAM DAY *Lived To Tell* (Atlantic)

Just as Chicago-based Eleventh Dream Day can tear apart a crowded and smoky nightclub, they can also do a pretty good job of barn-raising. The proof is in their latest LP, *Lived To Tell*, recorded in the second floor loft on a tobacco farm in Cub Run, Kentucky.

"We wanted to record in something other than a sterile studio, somewhere unusual -- we couldn't find anything in Chicago that worked, but I knew my parents

could find us a barn back home in Kentucky to play in, so we did the barn thing," explained drummer/vocalist Janet Beveridge Bean in a recent phone conversation. Successfully following up their highly acclaimed album *Beet* is a tall order, but Eleventh Dream Day has managed to do this by capitalizing on the individual strengths of each member of the band. Stated Janet, "The album is definitely a progression, with more diversity and differentiation between instruments."

In comparison to *Lived To Tell*, *Beet* does seem, in hindsight, to be a bit overwhelmed by guitar -- but that sound was great.

Beet was rough and rebellious, yet had the flow and lyrical content of a fast-paced novel. *Lived to tell* does the same thing, but there are more pictures in this "book" and the lyrics much more poetic.

One of the other more noticeable, and exciting, developments shown in this new release is the emergence of Bean as a vocalist and songwriter. I would guess that any doubts about her writing, if any, were cast aside after she penned "Bagdad's Last Ride," a raging rock drama about Hank "making bets on sure things that aren't" on the *Beet* album. She makes her presence known with more obvious back-up vocals and an occasional lead vocal, and is given at least partial credit in five of the 13 tracks. Her song "Rose Of Jericho" is the first "hit" from the album.

Of course, the guts of Eleventh Dream Day remain

with Rick Rizzo's lead vocals and the guitars of Rizzo, Baird Figi and Douglas Combs. Brazen and undaunted vocals have become Rizzo's trademark, but his vocals are not necessarily intense, actually quite often laid back. His lyrical message is either enforced, regulated or exclaimed by a barrage of guitar sound with distinct loose/tight properties that range from light country style pickin' to full blown guitar eruptions -- and never lose control of the beat.

The words to this music, if you read, listen and absorb them, paint vivid pictures. A good example is "It's Not My World," a tale of a man living in the past and

not able to move ahead with his life:

"Over and over, by and by
Living by habit...to get by
The world might be changing
..Outside that door
..But it's not my world anymore"

Did the rural atmosphere have an effect on the recording of the record? According to Janet, there could have been a potential problem, "The sound of crickets was almost overwhelming -- we thought it might come through on the record, because we didn't do much baffling, just the outdoors." Fortunately, or possibly unfortunately, the crickets weren't loud enough to be heard.

Eleventh Dream Day is scheduled to perform April 5th on the Marquette campus.

"The sound of crickets was almost overwhelming -- we thought it might come through on the record..."

STEPHANIE'S PSYCHODELICATESSEN &

RECORD
REVIEWS

LINK WRAY *Hillbilly Wolf - Missing Links, Vol. 1* (Norton)

LINK WRAY *Big City After Dark - Missing Links, Vol. 2* (Norton)

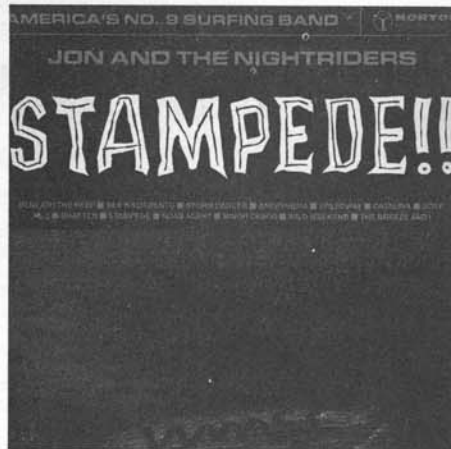
LINK WRAY *Some Kinda Nut - Missing Links, Vol. 3* (Norton)



Oooh, the Linkster, he can really make a geetar talk -- he had to, because he had only one lung. I like "series" or "volumes" of records, and these are some of the best documentation of an original fifties rock god. Every guitarist and roots rock 'n roll music lover will appreciate these records -- all kinds of unreleased, rare tracks here. Each volume touches a kind of sound, a part of his career and has lots of liner notes to follow along with -- to read while you eat your cornflakes. The covers of these albums will look hip next to your stereo, they are very collectable. The Cramps routinely steal from Link Wray, what could be more cooler?

So many reasons to check these out. The liner notes read, "Link Wray, I mean, did he ever really have any competition? Back in his Rumble 'n Rawhide days, the Duane Eddys, the Fireballs, and other string scratchers were fine enough, but it was Link who first ignored the speed limit." Stephanie sez "yeeeah."

Some of Link's songs are even kind of spooky, and I would thoroughly agree. "The Bad and the Good" from Vol. 2 is an example -- you know when the little hairs on the back of your neck stand up and you get the shivers, that's the stuff I'm talking about. Oooh, ah, Link is still alive and well and in semi-retirement, so he can still see these records get rediscovered. How proud he must feel.

JON AND THE NIGHTRIDERS
Stampede! (Norton)

On the cover it says "America's No. 9 surfing band" -- in that case, are the Ventures No. 1, or the Beach Boys or Jan and Dean? Well, there were hundreds of even cooler unknown surf bands like Jon and the Nightriders, because surf was the last big American craze before Beatle world wide domination (Even during Beatlemania, there were still hundreds of regional surf bands).

WOMEN'S LIBERACE UNVEILED

By Brian Edwards

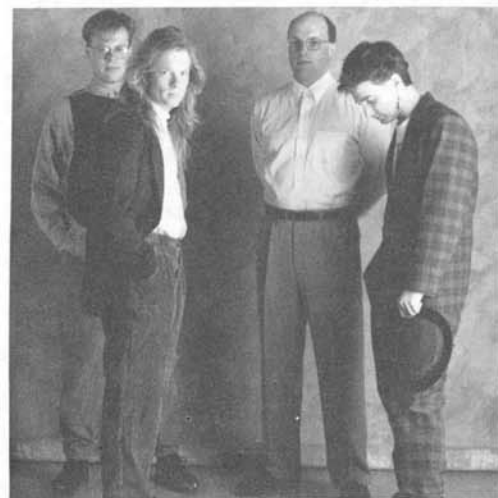
Women's Liberace's debut song on WMSE in the summer of 1988 was their witty song "Free World." The song was an immediate hit. Shortly thereafter, the band began appearing at nightclubs around Milwaukee with "The Women's Liberace First World Tour," as I recall. Women's Liberace currently has several songs with regular airplay on WMSE and at the Bradley Center during Milwaukee Wave soccer games.

Alan Keller is the lead vocalist, guitarist and songwriter for the band and is a veteran of the Chicago music scene, having been in several bands there. "I've always wanted to start a band with a really weird name so when I moved back to Milwaukee, I came up with Women's Liberace." The name has no profound meaning, except that Liberace is a local reference and if you are in a hurry, you can shorten it to Women's Lib (just a personal observation).

Alan, a writer in the advertising business, is never too far away from pencil and paper. However, it seems that for Alan writing advertising and writing songs are hardly one in the same, "My songwriting is so different than my job that they're at opposite ends of the spectrum, and that's why I like songwriting so much -- I can do whatever I want."

This freedom allows Alan's songwriting to take off in many directions -- as examples, "Free World" takes a farcical behind the scenes look at politics, "Fish Can't Swim" addresses environmental issues, "Bordertown" and "Die" depict urban blight of industrial USA, while "Wouldn't Let Go" deals with passion gone bad. Stated Alan, "I don't have any basis for my writing; I'm not on a mission. I don't cash in on any bandwagons or write about myself or my own feelings because that's self-indulgent. I put myself in other peoples positions or mask my feelings by portraying someone else. I don't consider what we do as art...it's just music."

Many considerations are made when signing a band to a recording contract,



such as music style, lyrical writing, deliverance, etc. Although Women's Liberace seems to have all the requirements covered, one thing prevented them from gaining a recording contract last August: visual image, or lack of it. "I want to make it with minimal compromise without any big guises or gestures," said Alan, "I think what we've got is pretty good as it stands and I don't want it to turn into anything. I don't want to look like an idiot up there or downplay how we look now. If there is an image out there that is conducive to what we do then maybe it's possible. Right now, there is a trend toward the pseudo-psychedelic sixties thing. I don't want to be pseudo-anything. Leave the sixties alone, they played an important role in our history, but let's move on. You don't see the 'Stones or The Who dwelling on the past. There is a nineties image waiting to be discovered by someone somewhere. What you see is what we are."

Women's Liberace is currently working on a new material with hopes of being picked up by a major label.

GARAGE SALE SLAB-O-FAB

With song titles like "Stampede!", "Wild Weekend!", "Anesthesia!", and "Boss!", you can't go wrong. The ever important liner notes say, "Jon and the Nightriders -- a bunch of West Coast hotdoggers are sure to cause an International Stampede! So shoot this hotdogger onto your hi-fi, bonzai the volume knob to infinity, and get with the rage, the rave and the roar of the true sound of today -- the sound of Jon and the Nightriders!" The album features a standard "surfer wipe-out" cover and the back has a picture sequence of this surfer dude -- it looks like he hits a pier. Almost as good as TV.

VARIOUS ARTISTS **Born Bad, Vol. 5** (BFD/Born Bad) Australian import

It's only rock 'n roll real gone garbage, but I like it.

Born Bad is continuing story/series of original artists, basically "songs the Cramps taught us." Now, here's the most entertaining insightful liner notes -- like I say, a good thing to read while you eat you wheat cheapies from a cracked plastic bowl. Included is a basic story of weird pioneering rock 'n roll that the Cramps borrow from heavily. At least they're honest. We get a real idea and become very fond of what the Cramps and rockabilly are.

The liner notes read, "While Ed Gein was skin-

ning people in Wisconsin, fellow local boys The Fendermen scored big with "Mule Skinner Blues..." and, "Raving Rednecks! At the Sun Studios in the early fifties, amphetamines fueled the Raving Rednecks to rev up while recording their pioneering rockabilly records. It's often been remarked that the only reason Elvis was allowed in the front door was because he had a pocketful of his mother's diet pills, who knows who those pills went to?", and, "Around the same time, Carl Perkins was cutting "Her Love Rubbed Off" in the Sun Studios" (another cut featured in the album). As a strange matter of fact, I heard the Cramps in an interview say that they considered themselves musically to be a "blues" band. Hmm?

You can inquire at your local record stores for this stuff, or write to Norton Records, Box 646, Cooper Station, New York, NY 10003 -- and say I sent ya.



WMSE: THE FIRST DECADE

(Continued from page 3)

lit up the phone lines and wrote letters commending WMSE for finally giving some different, if not challenging, new music the chance to be heard. Both Milwaukee papers carried stories praising WMSE for its bold and daring approach.

One letter, written to the Milwaukee Journal, pretty much sums up the sentiments of many of the respondents. It said, in part, "Milwaukee should recognize and appreciate the format and style that WMSE has the courage to offer; it is unique and has gained a rather large and appreciative following. The sheer pleasure of being able to turn on one's radio and not be subjected to a constant deluge of pop and stale rock which amounts to nothing more than noise, is a real treat. Being allowed to hear new wave rock, funk and other "new" music cannot be matched by the half-hearted offerings of Milwaukee's other radio stations."

While everyone involved anticipated some sort of community reaction, I don't think they were quite prepared for the level of commotion they stirred up or the generous outpouring of thanks they received. Of course, not all of the feedback was positive. There were some complaints of sloppy air-shifts, vulgar remarks and music that stretched the boundaries of good taste. In fact, many early shows did suffer from a lack of professionalism and good judgement — dead-air, technical miscues, djs fumbling and bumbling and the occasional obscenity, which were by no means acceptable or desirable, did occur. But it was understood from the beginning that the staff would be trained through experience and this was to be an expected part of the learning and growing process. Also, this "messe" radio — as it soon came to be called — had a spontaneity and charm that no

other station could ever hope to achieve.

As for the music, the radio club understood early on that it couldn't possibly please everyone's tastes. Their solution was to draw up some simple guidelines regarding music programming: do not play what other stations are playing, don't repeat yourself musically and, above all, strive to be creative. Any free exchange of ideas, they reasoned, would bring an education. WMSE would, by its very nature of diverse and open-minded programming, allow an exchange of musical ideas. If that meant airing bands like The Clash, Bob Marly or Cabaret Voltaire, so be it. Enjoyable to some, abhorrent to others. Relentlessly unconventional.

Actually, this kind of programming was merely a reflection of what was happening at other college radio stations across the country in the late seventies and early eighties. Together they were responsible for breaking the new and innovative bands — the ones people really dug, not the pre-packaged, blow-dried, corporate shills the other stations were hyping. As examples, bands like The Talking Heads, U2, REM, the B-52s, Fine Young Cannibals, UB40 and Depeche Mode, who all got their first airplay on college radio are now deemed "acceptable" to the mainstream audience.

Many Milwaukee area bands got their first and sometimes only air-play on WMSE. The Violent Femmes, the Bodeans, the R&B Cadets, Semi-Twang, the Shivvers, the X-Cleavers, the Haskels, EIEIO, Plasticland, Die Kreuzen and scores of others were heard exclusively on 91.7.

So WMSE was off and running, and for the next thirteen months gave Milwaukee radio listeners a unique and diverse education in "progressive," "underground" music. Then, things got somewhat ugly.

As WMSE, still led by the radio club members, became a larger force on the Milwaukee radio scene, its reputation naturally became more and more of a concern to MSOE. Because radio club members and the station in general resisted this concern — to them a potential threat to their radio freedom, and after certain djs refused to clean up their act and behave professionally, a gulf began to widen between the radio club and the school administration.

In November of 1981 the school decided to bring in Doug Geren, a commercial radio programmer who was attending MSOE, to act as station manager and bring some order to the "messiness." His hiring and the subsequent changes he planned to implement met with stiff resistance from some of the on-air staff. They felt their labor of love — their oasis of free expression, would soon become tainted with restrictive rules and crass commercial radio sensibilities.

One of Geren's moves instigated by Joe De Carlo, MSOE's V.P. of administration, was to institute a "block" programming scheme. This involved grouping particular styles of music into specific timeslots, meaning jazz would be heard on certain days and times, soul & funk at another and new wave & progressive music at still another.

This, in and of itself, didn't seem so bad. However, when Geren started throwing around mainstream terms like "adult contemporary" and "AOR" (album-orientated-rock), many felt that the end of the road — as far as freedom of expression was concerned — was near. In addition, the "new wave" music programs were to be scheduled for late evening and early morning time slots. As a result, some people began to voice their concerns.

Sometimes loudly. Sometimes over the air. Needless to say, this did not sit well with the school, nor did the bad press that started to appear as a result of the growing controversy.

The radio club along with staffers Chris Jacobson and Mark Kappel wrote letters to the school administration and to the student body defending the programming and the current free-form format. However, alienation continued to spread unchecked and in February of 1982 the school revoked the 12 year old charter of the radio broadcasters club, a move that generated a deep hurt within the ranks of the dj and engineering staff. By August of '82, much of what they worked so long and hard at seemed to be coming totally unraveled. Block programming also went into effect at this time. Feeling betrayed and rejected, many of the founding members resigned. Others were fired. The press and concerned members of the community lamented the demise of WMSE and its brave alternative sound.

In hindsight, however, it appears that there was considerable over-reaction from everyone involved, for not all that much had really changed. The station did become a department of the school and, as such, would answer to the board of regents of MSOE. Key members of

"...WMSE was off and running, and for the next thirteen months gave Milwaukee radio listeners a unique and diverse education in progressive, underground music. Then, things got somewhat ugly."

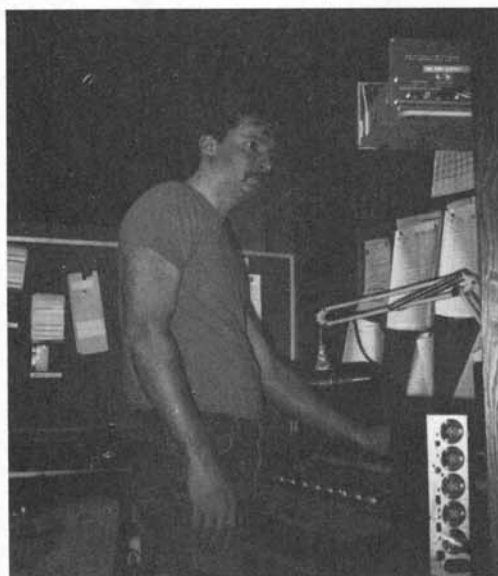
"...after all was said and done, WMSE was still the only place in town that allowed djs the freedom to program their own shows."

the staff, who were influential in shaping WMSE's early development, were gone and, yes, shows were now blocked according to the type of music they featured.

However, the freedoms that existed before the change were still in existence. Djs could still play whatever they wanted to as long as they loosely followed the framework of that slot. If a dj on jazz show wanted to follow Roland Kirk with Black Flag, he still could. Geren's AOR never turned out to be the tightly formatted, stifling AOR that existed on commercial radio. Paul Host, WMSE's current music director and a survivor of all the turmoil, notes that, "It was a real shame that more restraint couldn't have been shown by all parties involved...that it got as nasty as it did, because, after all was said and done, WMSE was still the only place in town that allowed its djs the freedom to program their own shows."

Those that left simply gave way to others who continued to serve up the new and challenging music. Jim Copeland became "the Monk of Punk"; Chris Levey, Barry Johnson and Glen Allen continued to provide soul and funk; while Declan, Neil Mickey, Scott Ruud, Andre and Mary Bartlein pressed on with the other "new music" that was arriving in ever increasing numbers and diversity. As things started to settle down, the public realized there still was an alternative to found on the city's air-waves. Milwaukee Magazine as well as both newspapers continued to give coverage and attention to WMSE and its personnel. In 1982, the Milwaukee Journal's reader poll ranked WMSE second in popularity among all of the area radio stations. In 1983, it was ranked first.

Aside from the block format, none of the other commercial mutations proposed by Doug Geren ever fully materialized; however, personality conflicts with station personnel continued to exist and Geren, after graduating in 1983, also left. Replacing him was Bob Betts, a veteran of many Milwaukee radio stations in the 1950's through the 70's. His low-key approach was much better suited to



Maintaining and updating station equipment is a never ending battle. WMSE engineer Dave Popovich is shown struggling with a fussy tape deck.

managing the ever changing mix of students and volunteers. Clearly, it was this mix of people and their divergent musical tastes that continued to keep WMSE's programming adventurous and interesting.

While people like John Rama, Doc Reef, Rich Kirchen, Commander Todd, Bob Baird and others would be missed, the ongoing evolution of alternative music during the

Soltes, Pete Rohde, Brian Edwards and John Kinney, this group presses on to keep WMSE in the forefront of alternative radio.

Except for local cassette music, which is transferred to tape cartridges, all of the CD's and LP's are played direct. While this allows for mis-cues and noisy records to be aired, it also provides for maximum spontaneity and creativity. Since there are no playlists or scripts to follow, what you hear on a particular show is totally the result of that djs mood and vision.

One genre of music that wasn't mentioned earlier is "heavy metal". Once featured regularly on late evening shows, it was removed permanently in March of 1988. Metal had gained a small but quite loyal following at the station over the years. However, by 1987 certain metal bands and their records were getting bad reputations. By the momentum of conservative lobbyist groups in Washington, a reckless paranoia over heavy metal and it's purported "satanic and drug crazed messages" began to mushroom. Metal djs were warned not play any music that contained objectionable lyrics or made overt references to sex, drugs and satanic themes. This was a bit hard to swallow since many other forms of music down through the ages have at one time or another dealt with those

the alternative sounds of WMSE would now only be heard from 6 AM - midnight.

In October of that year, Pete Christensen, a member of the staff since late 1981, gave up his weekday morning shows to pursue comedy interests outside of Wisconsin. In his place came people like Brian Edwards, Nate, Erol Royal and for a time, Andre. Edwards' shows are noted for giving high priority to promoting and playing music from local area bands and musicians.

Speaking of local musicians, several have had or still do have shows on WMSE. Mark McCraw, currently managing the BoDeans, did blues and rock shows in '81 and '82, Steve Cohen of Leroy Airmaster did a blues show for several years during the mid 80's and John Kruth just recently discontinued his Friday morning jazz show. Paul Cebal and Jim Glynn can still be found spinning a wild assortment of jazz, R&B, blues and world music on weekday mornings. The rest of the people who make up WMSE today consist of a roughly equal mix of MSOE students and outside volunteers.

While the students who make up the dj and engineering staff do eventually move on, many of the outside volunteers and MSOE alumni have been with the station for a number of years. Their devotion and commitment have helped bring a certain stability and maturity to the station. Yes, there are still lapses of professionalism from time to time, but as a whole this group of individuals knows that it is in their best interests to cooperate with the school and act responsibly. Taking idealistic stands, as this history has shown, is the quickest way to not have a radio show. Although that may seem gutless to some, when you're as passionate about delivering bold and adventurous music as these folks are, you make some concessions.

While the school has shown some rather reactionary tendencies in the past, they too have lightened up and shown a willingness to share and discuss their views and concerns with the staff. In the fall of 1989, Rod Gnerlich was named MSOE Executive Director of Public Relations, with WMSE included in his area of responsibility. As a liaison between the school and the radio station he has done much to foster a positive relationship.

He formed an "executive committee" to formally address the need for an open exchange of ideas. Made up of interested station personnel and school administrators, the committee meets once a month to discuss staff concerns, improvement ideas, future needs, etc. While some improvements, by their nature, are still extraordinarily slow in coming, others have happened relatively fast. Gnerlich has announced that the return of 24 hour-a-day broadcasting will begin on March 18, 1991. Also, efforts to improve signal quality are in the works.

Now, as WMSE prepares to enter its second decade of operation, it looks forward to continued growth and evolution. It will hold as its doctrine the original mission charted by the radio broadcasters club back in 1981: "To offer worthwhile programming that is thoughtful, inventive and unique. To educate and inform as well as entertain the listener."

As stated earlier, the strength of WMSE lies primarily with it's people. The 50 plus djs who come on the air week after week to share their musical views with the community, the engineering staff and the music department receive no pay — only the satisfaction of knowing that what they do provides an invaluable and, hopefully, appreciated community service. One that is vital and necessary to a community this size.

Although you may not like everything you hear on WMSE, you might one day find something that surprises you and opens your ears and mind to something different. Something that might make you curious and willing to seek out some more of the vibrant and critical new music that is out there today. Music presently ignored by commercial radio stations. Music that will continue to be broadcast from the Milwaukee School of Engineering and heard on 91.7 FM — WMSE.



Current music department members Paul Host, Stephanie Soltes, and John "Nick" Kinney relax before beginning the bi-monthly task of labeling, reviewing and filing the latest additions to the WMSE music library.

1980's would be delivered by other, equally capable individuals. Tom Crawford, Markey D., John Konitzer, KJ the DJ, John "Nick" Kinney, J.K., Dick Nitelinger, Stephanie, Liela and many others would all impart their own individual stamp on WMSE.

The engineering staff — manned exclusively by students — continued to make improvements to the sound of WMSE. In addition to the day to day up-keep of the transmitter and other equipment, they made periodic upgrades to the main board, repaired tape decks and turntables and made occasional modifications to the physical layout of the studios. Special mention should be made of Dave Popovich, who has over the years, contributed significant amounts of time and equipment to the betterment of the station. Brian Pettid, Tom Tretheway, John Konitzer (who dedicated a good portion of his MSOE grade-point average to the station), Glen Popple, Joel Anderson, Dave Popovich, Marc Kellom and many others all made valuable behind the scenes contributions to WMSE.

In late 1984, the station acquired a compact disc player and became one of the few stations in town to broadcast compact discs. Although having only two compact discs to play at that time — Elvis Costello and Earl Klugh, WMSE's CD library has since grown to well over 2000 titles. This, combined with an already enormous collection LP's and local tapes gives WMSE what truly has to be the largest and most varied on-air library in Milwaukee. It is a library that encompasses almost all musical genres. Alternative rock, album rock, imports, rap & soul, reggae, blues, jazz, new-age, folk, cajun, world beat, movie soundtracks and classical recordings are all within the immediate confines of the broadcast studios, giving each DJ the sonic "palette" to create whatever aural painting he or she chooses.

At times this can be a daunting task. The sheer volume of new and old music which has been flooding the WMSE studios lately has been staggering. Throughout the years, the task of cataloging, reviewing, labeling and filing the reams of records and cd's has been willingly and religiously accepted by current and former members of the WMSE music department. Led by music director Paul Host and with considerable assistance from Stephanie

very topics.

The resulting "grey area" surrounding metal programming made it difficult for djs like Mad Rol, Chris Moore, Peter Mehn, Lana (LP) and others to program their shows. Soon, they were being asked not to play any "metal" at all. When "metal" LP's and CD's were pulled from the station library, a few djs quit in protest, while others were fired after continuing to play metal from their personal collections. Again, what defined metal from hard rock was a bit fuzzy. Judas Priest, Metallica, Anthrax and Iron Maiden were out but Whitesnake, Van Halen and Def Leppard were in?

When angry phone calls and letters began arriving — some threatening the use of violence, the school administration decided to officially ban metal and eliminate it's time slot. This was then picked up by the press and, in turn, fueled more protests of censorship and obstruction of creative freedoms. In retrospect, if metal had to go it might have been better to quietly phase it out, rather than declare an outright ban on an entire genre of music. However, as noted before, it is MSOE that holds the FCC license and it is therefore their prerogative to set policy regarding what is broadcast.

In any event, things did eventually settle down and WMSE — in spite of losing heavy metal music — continued to offer the public challenging new music that was still light years ahead of what the other stations in town were playing. But, once again, the sea got a little stormy...

In February of 1989, citing safety and security reasons, the school abruptly decided to switch from a 24 hour to an 18 hour broadcast day. The station would be off the air from midnight to 6 AM, the rap & soul shows would be trimmed from 3 to 2 hours and shifted to a 10 PM to midnight time slot, and many other djs would have their shows rescheduled and/or trimmed to 2 1/2 hours. This, of course, met with considerable opposition from many members of the dj and engineering staff. While listenership does tend to drop off after midnight, there was still a sizeable portion of community who counted on hearing alternative music during those wee hours. Another consideration, argued station engineers, was that re-cycling the equipment on and off every night would incur increased wear and tear on the transmitter. Nevertheless,

24 HOUR PROGRAMMING TO RETURN ON MARCH 18TH

WMSE 91.7 FM

MILWAUKEE SCHOOL OF ENGINEERING

MILWAUKEE, WISCONSIN

☐ ROCK
☒ SOUL
☐ JAZZ

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
MIDNIGHT	ERIC	T.B.A.	T.B.A.	PETE ROTH	KEVIN OLENICZAK	KIRSTEN HANSEN	MARC KELLOM
3:00AM	T.B.A.	T.B.A.	T.B.A.	T.B.A.	MARK DASKAVITZ	T.B.A.	T.B.A.
6:00AM	ANDY MILLER	BRIAN EDWARDS	NATE	BRIAN EDWARDS	EROL	TIM ISAKSON	T.B.A.
9:00AM	TOM TRUEL	JASPER TOAST	PAUL CEBAR/ RICK ISRAEL	JIM GLYNN	T.B.A.	J.K.	BIG BAND WITH DEWEY GILL
NOON	BRIAN KAY	RON ROEDER	STEVE KELLER	PAUL HERZOG	ERNIE AVILA	BARRY & GRACE	ORGULLO LATINO W/ HARRY SANTIAGO
2:30PM	ANDRÉ	MOT	JOHN GOELZER	RADIO DAVE	DAVE-O	MICKEY'S MOUSE CLUB	VOICE OF ITALY W/ GEORGIO ARGONDISSO
5:00PM	CRAWFORD	DALE G.	THE RUDE BODY	JULES	DEWEY GILL	INSTRUMENTALS WITH MARY BARTLEIN	CLASSICS WITH JIM & PAT
7:30PM	STEPHANIE	PAUL HOST	MARKEE	NICK	JERRY GLOCKA	MESSE RADIO W/ PETE ROHDE	FOLK CITY W/ NITELINGER
10:00PM	JOHNNY POPE	REGGAE W/ BARRY JOHNSON	K.J. THE D.J.	JOHNNY POPE	K.J. THE D.J.		MILW. TALK WOMEN'S RADIO

WMSSE TOP 35

MARCH 1991

- | | |
|--|--|
| 1. POP WILL EAT ITSELF Cure For Sanity (Atlantic) | 17. A.S.F. Zombiefied (12") (Anagram) |
| (BMG) | 18. INFRASTRUCTURE Infrastructure |
| 2. FRONT 242 Tyranny (Epic) | (local tape) |
| 3. SOUP DRAGONS Mother Universe (12") | 19. PHILLY 5 Trilogy (Cargo) |
| (Big Life) | 20. LAUGHING SOUP DISH Overground (Vox) |
| 4. VICTOR DE LORENZO Peter Corey | 21. KITCHENS OF DISTINCTION Free World |
| (Chameleon) | (A&M) |
| 5. GOTHICS Richie's Back (7") (Susstones) | 22. DANIEL ASH Coming Down (BMG) |
| 6. VARIOUS ARTISTS Ruttles Tribute | 23. SPOONER Fugitive Dance (Dali) |
| (Shimmy) | 24. BAD MUTHAGOOSE Bad Muthagoose |
| 7. SCREAMING TREES Uncle Anesthesia | (Alpha) |
| (Epic) | 25. ABECEDARIANS Other Side (IPR) |
| 8. ELEVENTH DREAM DAY Lived To Tell | 26. NAIVE Switch Blade (MRR) |
| (Atlantic) | 27. SHIVERHEAD Darkhouse (local tape) |
| 9. JESUS JONES Doubt (SBK) | 28. JACK SCRATCH A Strange (7") |
| 10. MANUFACTURE Measured Response (12") | 29. ARTILLERY MEN 9G (12") (Metamerism) |
| (Nettwerk) | 30. BIG TROUBLE HOUSE Mouthful (Comm 3) |
| 11. CHRIS CONNELLY Stowaway (12") | 31. NO FX Ribbed (Epitaph) |
| (Wax Trax) | 32. BOILED IN LEAD Orb (Atomic Theory) |
| 12. PERFECT DISASTER Heaven Scent (Fire) | 33. LAST POETS Freedom Expression |
| 13. NOVA MOB Admiral (12") (Rough Trade) | (Celluloid) |
| 14. MATERIAL ISSUE International Pop | 34. DARKSIDE All That Noise (RCA) |
| Overthrow (Mercury) | 35. SIOUXSIE & THE BANSHEES Peel |
| 15. PAIN TEENS Born (Trance) | Sessions (Strange Fruit) |
| 16. DRIVIN' 'N CRYIN' Fly Me Courageous | |

SOUL/RAP

1. ICE CUBE **Endangered Species** (Priority)
2. ICE-T **Hustler** (12") (WB)
3. STETSASONIC **Blood, Sweat** (Tommy Boy)
4. DEVICE **What Is Sadness** (12") (Arista)
5. BROTHER MAKES 3 **Wanna Dance** (12") (Cardiac)

JAZZ

1. RAHSSAAN ROLAND KIRK **Cried Fire** (Virgin)
2. EDDIE HARRIS **Two Cities** (Virgin)
3. S. LACY & M. WALDRON **Hot House** (RCA)
4. EVERGREEN JAZZ BAND **Trust Me** (Stomp Off)
5. CANNONBALL ADDERLY **Radio Nights** (Virgin)

WORLD

1. ASWAD **Too Wicked** (Mango)
2. BOB MARLEY **Talkin' Blues** (Island)
3. JOLLY BOYS **Sunshine & Water** (Ryko)
4. VARIOUS ARTISTS **Jamaica Go-Go** (Mango)
5. DAN DEL SANTO **Nyash** (Flying Fish)

jeux armes!

FIF

FRIDAY OCTOBER 13 / FRIDAY

Violent Femmes

PMT

PIONEERS OF MODERN TYPOGRAPHY
"THE INTERVIEW PERFORMANCE"
with host Dave Luhrssen

BLACK

WU

MUSIQUE FORMIDABLE

BIG D-FAUN

Couch Flambeau

SATURDAY, JANUARY 10
CAFE VOLTAIRE

JOKER'S HENCHMEN

BLOW POPS

THE WOOLDRIDGE BROS.

TOAD CAFE

SAT. AUG. 4

G. WEBBS ART EXPERIENCE!!

Witness
The DEATH of a CAR and the RELEASE of VIDEO

MS OE The WMSE Transmitter
c/o Milwaukee School of Engineering
P.O. Box 644
Milwaukee, Wisconsin 53201-0644

Address Correction Requested