

**LIVING STEREO**

<sup>T H E</sup>  
**WMSE**  
*Transmitter*

9 1 . 7 F M

MILWAUKEE, WI • WINTER 1991

STEREO  
STEREO  
STEREO

*It's 'MSE,  
da'ling!*

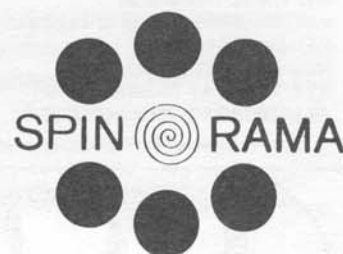


*Inside...*

**F R E E**

**MS  
OE**

Milwaukee School  
of Engineering



**F/i**



# THE WMSE Transmitter

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## MSOE Print Shop

The WMSE Transmitter is published quarterly with a circulation of 5800 and is distributed nationwide, including the following Milwaukee locations:

## Record Stores

Earwaves East Ltd., Atomic Records, Rushmor Ltd., Rose Records, all Radio Doctors, all Mainstream Records.

## Night Clubs

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## Other Locations

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

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## THE MAN FROM



S . P . A . M .

## INFORMATION OVERKILL?

**Y**ikes! The amount of information being passed around is overwhelming. Flyers, posters, newspapers, magazines, junk mail and a bevy of other publications are everywhere.

With the desktop publishing revolution, the profusion of organizational newsletters has been quite remarkable. For example, how about the abundance of medical newsletters out there? I'm sorry, but I can only read so much about hospitals and healthcare before nausea and a severe hammering of the cerebellum kicks in.

Doing monthly bills could take several days if

you took the time to read all of the telephone, credit card and energy company publications. With so much to reading to consume, where do you start? How do you sort out the good from the bad -- the truth from the pork shoulder? Not an easy task for anyone.

It's no wonder kids today have a hard time sitting down and reading a book -- it takes too long! Everything else is condensed and packaged into a pamphlet, short article, poll/statistic or newsletter. Extended reading takes discipline and the ability to block out the rest of the world's distractions. My college roommate always did his Global History reading assignments with the TV on and the cat (Sid) in his lap. For Andy, reciting TV 18's late night programming or remembering to feed Sid was no problem -- history facts, however, just didn't stick as well.

With so many people sending out communication, is anyone receiving? As an editor of one such publication, it makes one wonder...is anyone out there? In a recent issue, I mentioned



that stickers promoting Chicago band Pegboy were appearing on some Illinois tollbooth 40-cent baskets. Although the Pegboy logos have since been removed, Milwaukee's F.S. Camels stickers have suddenly appeared. Maybe somebody is out there. ☐

# SPEAK UP!

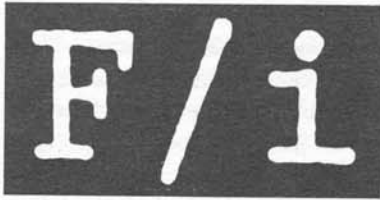
Letters to the Editor

Questions? Beefs? Comments?

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

Support alternative radio in  
Milwaukee...  
Join the WMSE Radio  
Broadcasters Club  
(See back page)

## THE HISTORY: 1982-PRESENT



## THE BAND THAT REFUSED TO DIE

Formed 1982

Richard Franecki, electronics; Greg Kurczewski, guitar; Brian Wensing, synthesizer

**1983:** (- Kurczewski; + Steve Zimmerman, radio sounds)

**1985:** (+ Jan Schober, drums)

**1986:** *Boy Dirt Car / F/i* (RRR)

**1987:** (- Schober; + Kurczewski; + Tom Schnear, Bass) *Why Not Now Alan?* (EP) (RRR)

**1988:** (- Kurczewski; - Schnear) *Space Mantra* (LP) (RRR) (- Zimmerman)

**1989:** (+ Ron Ford, drums; + Grant Richter, synthesizer)

**1990:** *Paradise Out Here* (Human Wreckords) *F/i: the past darkly/the future lightly* (RRR) *Blue Star* (RRR)

**1991:** (- Franecki; + Dale Kaminski; breakup of band; (+ Franecki; + Wensing; + Richter)

guitars, synthesizers and a drum machine to produce cassette tapes of their "experiments." Their only live exposure was limited to such events as a Halloween party featuring the Blackholes.

After Brian Wensing joined in 1982, the band retired its drum machine and started calling themselves F/i. While some still insist that F/i is really short for Fuhrers/Incognito, Franecki maintains that the name F/i has no real meaning.

Early influences included underground industrial pioneers Throbbing Gristle and bands like Whitehouse and Consumer Electronics. Without a "rhythm section," F/i's music in 1982 was based on pure industrial free form sounds.

**1983 - 1985**

The band took its first major turn in 1983 when its guitarist, Kurczewski, left the band and a short wave radio operator, Steve Zimmerman, joined. Using signal generators and other radio devices, Zimmerman pulled sounds from the atmosphere and added them to the terrestrial sound collage. At this point, F/i was producing a soundscape of spacey electronics influenced by German artists (the musical kind!) and bands like Tangerine Dream.

While for the most part still unknown in Milwaukee, F/i was slowly gathering notoriety around the nation and in Europe. Franecki began by sending F/i tapes to *Op* magazine (the forerunner to *Option*), which published reviews of obscure cassettes from bands all over. Not only did he send cassettes to the magazine, he sent them to every band that was reviewed. Thus, a vast communication and trading network began to grow. During this period much of Franecki's freetime was spent on diligent correspondence and reproducing of cassette tapes. A weekend's

worth of free form improvisation sessions could be taped, dubbed and sent out the following week.

In order to experiment with fusing more rock music into their existing sound, F/i in 1985 enlisted Jan Schober, a drummer from popular Milwaukee band The Shemps. Now for the first time a foursome -- featuring Franecki on bass, Wensing on guitar, Zimmerman on electronics and Schober on drums, F/i's evolution took a big jump. "Franecki and Wensing were long time Hawkwind fans, admiring the way those early '70s space rockers made common cause between trance-inducing synthesizer washes and hypnotic guitar riffing. Yet acerbic industrial sounds continued to be felt as an undercurrent," wrote Dave Lührssen on the back cover of F/i's three-record box set of rare and unreleased recordings, *the past darkly/the future lightly*.

**1986 - 1987**

Franecki, a voracious reader of underground-type music magazines, was still sending out 300+ copies of the band's cassettes across the country and to Europe. The chance to break out of the "cassette mode" finally came when Ron Lessard of RRRecords contacted Franecki about possible distribution of F/i's cassettes. This eventually led to a "split" album released in 1986 featuring Milwaukee industrial band *Boy Dirt Car* on one side and F/i on the other.

As F/i maintained its dedication to experimentation and free form space rock, Schober, longing for the frenetic pace of punk and hard rock that he be accustomed to with The Shemps, left the band in 1987. Replacing Schober was Kurczewski, who had since learned to play drums, along with a newcomer, bassist Tom Schnear. During this state of flux another record, *Why Not Now Alan?*, was released.

(Continued on page 4)

**F**ree form collaborations and experimentation with electronics, synthesizers, guitars and radio noises does not usually point to commercial success. For the past decade, Milwaukee's F/i has fought and struggled, often within itself, to maintain its emphasis on exploring strange sounds, seeking out new guitar riffs and boldly going where no band has gone before!

Such a simple concept, but a difficult doctrine to loyally follow. For F/i co-founder Richard Franecki, keeping the band headed in the "wrong" direction has not been that simple. Whenever F/i would begin to take on a conventional sound or "success" formula, Franecki's natural response was, and still is, to reject it.

**1981 - 1982**

The roots of F/i first evolved as the Surfin' Fuhrers in 1981, with Franecki and Greg Kurczewski using

the entire sound spectrum: all the human ear can sense and hear...

16,000

15,000

14,000

13,000

12,000

11,000

10,000

9,000

8,000

7,000

6,000

5,000

4,000

3,000

2,000

1,000

700

400

200

100

50

30 cycles

## F/i: Alive

(Continued from page 3)

### 1988 - 1989

Once again, the urge for a more conventional direction caused a slight schism with the band, prompting both Kurczewski and Schnear to depart. Reduced to a trio, F/i continued toying with eerie industrial/electronic space sounds and released *Space Mantra* on RRR in 1988.

Describing the band as "Blue Cheer with synthesizers," Franecki inadvertently got the attention of ex-Couch Flambeau drummer Ron Ford. Since *Space Mantra*, Zimmerman's role in the band had all but disappeared, leaving Wensing and Franecki looking for other experimental paths to follow. Eventually, Ford's continued interest led to a revamped F/i. In 1989, with Franecki returning to bass and Wensing still on guitar, Ford joined to play drums and another new face, Grant Richter, came on to work the electronics.

The result was another rockestra of meshing guitar riffs and bass lines held together with drums and an electronic glue.

It must be stated, if not already clear, that F/i had no formula for its music. Typical recordings and live shows included "songs" lasting up to twenty minutes or more.

Further, F/i's touring up until that time was limited to small underground Milwaukee clubs, such as the Odd Rock Cafe and the Unicorn.

Despite Franecki's desire to keep F/i as a non-touring band, the group did make a trip to the Boston area to do some shows. But, when the band was offered a chance to play at the Evol 3 Music Festival in Berlin, Germany, Franecki declined. The remainder of the group, however, left for Berlin with bassist John Frankovic of Plasticland taking Franecki's place on bass.

European response was very positive, as evidenced by one German fan who jumped up on stage during the song "Threshold" and proceeded to fill in his own lyrics. This live version was later released on the *Blue Star* EP in 1990. Also released that year, mainly for Europe, was *Paradise Out Here* on the Human Wreckords label and the box set *the past darkly/the future lightly* on RRRRecords.

# ROCK & ROLL

T R I V I A

- **The Clash** requested that their albums *London Calling* and *Sandinista!* be sold at less than standard prices; consequently, Columbia recouped the profit losses from the band's royalties and tour support money.

- As a teenager, Reggae pioneer **Desmond Dekker** ("The Isrealites") worked in the same Jamaican welding shop as **Bob Marley**.

- The intellectual foundation of **Devo** revolved around the band's global contention that man is in a state of genetic and cultural "de-evolution," hence Devo.

- **Dolly Parton's** first solo single was titled "Dumb Blonde" in 1967.

- X's **Exene Cervenka** and **Lydia Lunch**

wrote a book of poetry together called *Adulterers Anonymous* that was issued on Halloween 1982.

- In 1980 members of **Adam & the Ants** left under ex-Sex Pistols manager **Malcolm McLaren** and formed **Bow Wow Wow**.

- Jamaican reggae band **Burning Spear** takes its name from that given to Sixties Kenyan leader Jomo Kenyatta.

- **The Residents**, who moved from Louisiana to San Francisco in the early Seventies, were named after an anonymous tape sent to Warner Bros. was returned to "Residents" at their return address.

- Mississippi-born **Ellas Bates** was nicknamed after a one-string African guitar, the "bo diddley."

## 1991

A gathering of band members in February of 1991 at the Landmark on Milwaukee's east side was the site for a "(gripe) session" where the future and direction of F/i was discussed. When "other factions" in the band insisted on heading towards a more commercial and accessible sound, Franecki quit the band.

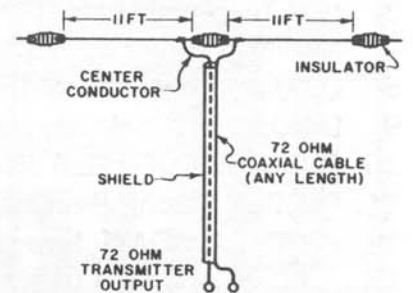
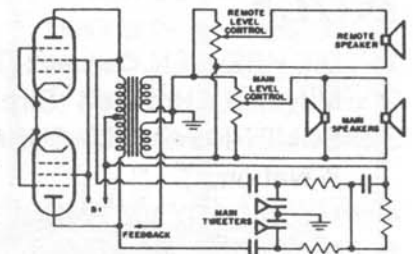
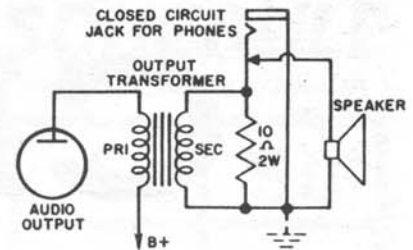
While Franecki immediately turned his attention to a side project, Vocokesh -- which included Jan Schober and Jeff Helwig, the new F/i replaced Franecki with former Plasticland member Dale Kaminski. Although F/i carried on, the band had already been somewhat stagnant before the change. No new material had been worked on for close to a year. During the late summer and fall of 1991, the band eventually broke apart for good, it seemed.

Even though Vocokesh had released an album on RRR in the Spring of 1991, Franecki had still not lost interest in F/i. Along with Wensing and Richter, Franecki recently reformed F/i and nearly enough material has already been completed for a new album on RRR, tentatively titled *Merge Parlor*. F/i has now come full circle,

returning the emphasis to spontaneous free form experimentation with some sampling and "sound bites" -- but no drums. Vocokesh, too, remains active -- an EP featuring two twenty-minute tracks is due for release in early 1992.

Throughout its existence F/i has managed to keep recording costs to a bare minimum by using their own homemade studio. Although sacrificing some quality, F/i has probably been the most prolific recording band around. Without greed for commercial success or acceptance by the masses, Franecki's only real investment has been the time spent doing what he enjoys -- musical creation. Even when sending out hundreds of F/i tapes, his goal was not to sell the band, rather to keep communication lines open with others involved with their own musical "experiments."

It is this modest spirit that keeps F/i in a perpetual state of flux. It also keeps the band in a relative state of anonymity, even in its hometown. Because F/i doesn't force its music on anyone or go out of its way to make you like it, its fans are untypically quite loyal. Be careful, you might like it, too. □



- *Teenage Wasteland Gazette* editor Adny Shernoff along with ex-Total Crud band member Ross the Boss formed punk/metal band **The Dictators** in 1974. Two years later lead singer Handsome Dick Manitoba was nearly killed by transvestite Wayne/Jayne County at New York's CBGB.

- Nope, the **Ramones** are not brothers. Tommy, Johnny, Joey and Dee Dee (the original four) took their name from Phil Ramone, the name briefly used by Paul McCartney when the Beatles were known as the Silver Beatles.

- **Screamin' Jay Hawkins** was a Golden Gloves champion in the early Forties and in 1949 won the middleweight championship of Alaska.

- University of Michigan graduate of art (sculpture and painting) George Frayne, aka. **Commander Cody**, taught for a year at Wisconsin University while playing in the band the Lost Planet Airmen.

- After **Hawkwind** bassist Ian "Lemmy" Kilminster was arrested and imprisoned for possession of amphetamine sulphate during a 1975 U.S. tour, the band decided to fire him; consequently, Lemmy formed

**Motorhead** later that year.

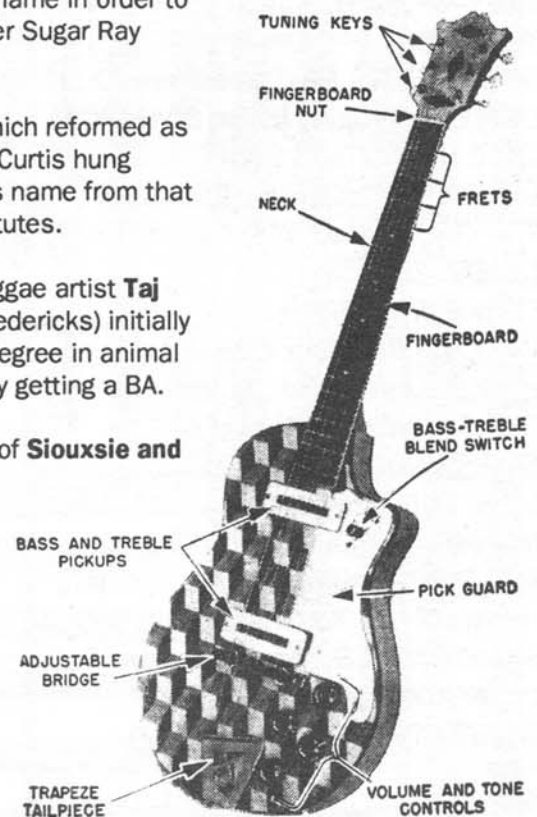
- In the mid-Forties, teenager **Ray Charles** Robinson dropped his last name in order to prevent confusion with boxer Sugar Ray Robinson.

- The UK's **Joy Division**, which reformed as **New Order** after singer Ian Curtis hung himself in 1980, derived its name from that given to Nazi military prostitutes.

- New York born Blues/Reggae artist **Taj Mahal** (Henry Saint Clair Fredericks) initially worked towards a college degree in animal husbandry before eventually getting a BA.

- The original 1976 lineup of **Siouxsie and the Banshees** featured Sid Vicious, who left in 1977 to join the Sex Pistols; Steve Havoc; Marco Parroni, who left in 1977 and later joined Adam & the Ants, and, of course, Siouxsie Sioux.

(Compiled from *The Rolling Stone Encyclopedia of Rock & Roll*)



# CHARTS

## Rock

1. DIE KREUZEN **Cement** (Touch & Go)
2. MINISTRY **Hot Rod** (Sire)
3. SOMETIME SWEET SUSAN "Collide" (EP) (Fifth & National)
4. MY BLOODY VALENTINE **Loveless** (Sire)
5. PIXIES **Trompelemonde** (Elektra)
6. WIR **The First Letter** (Mute)
7. NIRVANA **Never Mind** (DGC)
8. CRAMPS **Look, Mom, No Head** (Restless)
9. DINOSAUR JR. **Whatever** (Sire)
10. SOUNDGARDEN **Bad Motor Finger** (A&M)
11. PEGBOY **Strong Reaction** (1/4 Stick)
12. HAPPY MONDAYS **Live** (Elektra)
13. ELECTRONIC **Feel** (Warner Bros.)
14. DIE WARZAU **Big Electric** (Atlantic)
15. NERVE TWINS **Seven Daze** (Atomic)
16. HOLE **Pretty** (Caroline)
17. HEAD OF DAVID **Seed State** (Mute)
18. THEY MIGHT BE GIANTS **Miscellaneous** (Restless)
19. GODFATHERS **BBC Sessions** (Dutch East)
20. BULLET LAVOLTA **Swan Dive** (RCA)
21. THEE HYPNOTICS **Soul** (RCA)
22. DOUBTING THOMAS **The Infidel** (Wax Trax)
23. THE ORB **Little Fluffy Clouds** (Big Life)
24. DEADSPOT **Pain** (CZ)
25. FUGAZI **Steady Diet** (Dischord)
26. VARIOUS **I'm Your Gun** (Atlantic)
27. POGUES **Essential** (Island)
28. THE SHAMEN **En-tact** (Epic)
29. SMASHING PUMPKINS **Lullaby** (Caroline)
30. MRS. FUN **They Aren't a Trio** (LuLu)
31. MONKS OF DOOM **Meridian** (Baited Breath)
32. THE DISPOSABLE HEREOS OF THE HIPHOPRACY **Television** (4th & Bdwy)
33. THE DWARVES **Thank Heaven** (Sub Pop)
34. LUSH **Nothing Natural** (4AD)
35. SWERVEDRIVER **Raise** (A&M)

## Beatbox

1. PUBLIC ENEMY **Apocalypse '91** (Def Jam)
2. NAUGHTY BY NATURE **Naughty By Nature** (Tommy Boy)
3. QUEEN LATIFAH **Nature Of A Sister** (Tommy Boy)
4. TRIBE CALLED QUEST **Low End Theory** (Jive)
5. PRINCE & THE N.P.G. **Diamonds and Pearls** (Paisley Park)
6. DIGITAL UNDERGROUND **Sons** (Tommy Boy)
7. BIG DADDY KANE **Prince Of Darkness** (Cold Chillin')
8. P.M. DAWN **Heart** (Island)
9. H.E.A.L. **H.E.A.L.** (Elektra)
10. CYPRUS HILL **Cyprus Hill** (Columbia)

## Jazz

1. BRUCE FORMAN **Still Of The Night** (Kame!)
2. JOE SAMPLE **Fancy Dance** (Gazelle)
3. STANLEY CLARKE **Live: 1976-1977** (Epic)
4. TODD EDWARDS (Antiles)
5. CHICK COREA **Beneath The Mask** (GRP)
6. DAVE STAHL **Standard Issue** (Abee Cake)
7. PACO D'RIVERA **Reunion** (Mesador)
8. KIT WATKINS **Sampler** (Lindon)
9. BLAKE/LEE **Stepped** (Owl/Blue Moon)
10. MARCUS ROBERTS **Prayer For Peace** (Novus)

## Folk

1. VARIOUS **Newport Folk Festival** (Red House)
2. MARGO HENNEBACH **Margo Hennebach** (Fireflies & Windows)
3. TOM PAXTON **It Ain't Easy** (Flying Fish)
4. DeDANNANN **1/2 Set In Harlem** (Green Linnet)
5. NATHAN ABSHIRE **The Best of...** (Swallow)
6. DEWEY BALFA **Cajun Legend** (Swallow)
7. THE POGUES **Essential Pogues** (Island)
8. THE CHIEFTAINS **The Bells Of Dublin** (RCA)
9. CHARLIE KING **Food, Phone, Gas, Lodging** (Flying Fish)
10. BATTLEFIELD BAND **New Spring** (Temple)



# 1991 WINTER SCHEDULE

BUSINESS LINE: 414/277-7247 REQUEST LINE: 414/799-1917

|          | M                              | T                              | W                                         | Th                               | F                                             | S                                                                              | Su                                                  |
|----------|--------------------------------|--------------------------------|-------------------------------------------|----------------------------------|-----------------------------------------------|--------------------------------------------------------------------------------|-----------------------------------------------------|
| 6:00 am  | ANDY MILLER<br><i>Rock</i>     | DJ SHARK E.<br><i>Rock</i>     | NATE<br><i>Rock</i>                       | MICHAEL JOHNSTON<br><i>Rock</i>  | EROL<br><i>Rock</i>                           | TIM ISAKSON<br><i>Rock</i>                                                     | JEANNETTE ROSE<br><i>Alternative, new age, jazz</i> |
| 9:00 am  | BEEKER STREET<br><i>Jazz</i>   | JASPER TOAST<br><i>Jazz</i>    | PAUL CEBAR/<br>RICK ISRAEL<br><i>Jazz</i> | JIM GLYNN<br><i>Jazz</i>         | PAT CUMMINGS/<br>BRUCE HOFFMAN<br><i>Jazz</i> | J.K./KEVIN CANNON<br><i>Jazz/Blues</i>                                         | DEWEY GILL<br><i>Big Band</i>                       |
| Noon     | BRIAN KAY<br><i>Rock</i>       | JEFF CASTELAZ<br><i>Rock</i>   | STEVE KELLER<br><i>Rock</i>               | ROB MIDNIGHT<br><i>Rock</i>      | ERNIE AVILA<br><i>Rock</i>                    | BARRY AND GRACE<br><i>Soul/Rap</i>                                             | HARRY SANTIAGO<br><i>Orgullo Latino</i>             |
| 3:00 pm  | ANDRE BOSSEAU<br><i>Rock</i>   | MOT<br><i>Rock</i>             | JOHN GOELZER<br><i>Rock</i>               | RADIO DAVE<br><i>Rock</i>        | DAVE-O<br><i>Rock</i>                         | MICKEY/<br>RICH/<br>NICK<br><i>MOUTH CLUB:<br/>Old and new<br/>alternative</i> | GEORGIO ARGON-DIZZO<br><i>Voice of Italy</i>        |
| 6:00 pm  | CRAWFORD<br><i>Rock</i>        | DALE G.<br><i>Rock</i>         | THE RUDE BOY<br><i>Rock</i>               | JULES<br><i>Rock</i>             | DEWEY GILL<br><i>Rock</i>                     | MARY BARTLEIN<br><i>Instrumentals,<br/>new age, jazz</i>                       | JIM AND PAT<br><i>Classics</i>                      |
| 9:00pm   | STEPHANIE<br><i>Rock</i>       | PAUL HOST<br><i>Rock</i>       | PAT CUMMINGS<br><i>Rock</i>               | BRIAN EDWARDS<br><i>Rock</i>     | JERRY GLOCKA<br><i>Blues After Dark</i>       | PETE ROHDE<br><i>Messe Radio</i>                                               | NITELINGER<br><i>Folk City</i>                      |
| Midnight | JOHNNY POPE<br><i>Soul/Rap</i> | BARRY JOHNSON<br><i>Reggae</i> | K.J. THE D.J.<br><i>Soul/Rap</i>          | JOHNNY/MARCUS<br><i>Soul/Rap</i> | K.J. THE D.J.<br><i>Soul/Rap</i>              |                                                                                | MILW. TALK<br>WOMEN'S MUSIC                         |
|          | SCOTT MERBETH<br><i>Rock</i>   | BEESIDE RADIO<br><i>Rock</i>   | DOUG AND BRYAN<br><i>Rock</i>             | JOE GLO<br><i>Rock</i>           | KEITH ENGWALL<br><i>Rock</i>                  | KIRSTEN HANSEN<br><i>Rock</i>                                                  | MARC KELLUM<br><i>Rock</i>                          |
| 3:00 am  | DEREK DESART<br><i>Rock</i>    | HIPPIE CHICK<br><i>Rock</i>    | ERIC BARCZAK<br><i>Rock</i>               | DOUG AND BRYAN<br><i>Rock</i>    | TED CHAUVIN<br><i>Rock</i>                    | MARK DASKAVITZ<br><i>Rock</i>                                                  | GORDON DURLER<br><i>Rock</i>                        |

# JOIN THE WMSE BROADCASTERS CLUB!

Historically, support for WMSE has come from various individuals and businesses, all of which appreciate the uniqueness of this alternative radio station, mainly through corporate underwriting and WMSE T-shirt sales.

In order to continue to bring the best in alternative music to Milwaukee and surrounding areas, keep the station on the cutting edge of technology, and provide MSOE students with the opportunity to learn about broadcast engineering and improve their communication skills, WMSE needs your support.

When you join the **WMSE Broadcasters Club**, your contribution supports several areas including:

- Signal improvement
- Equipment procurement
- Remote broadcasts from various community events
- Physical improvements to the station
- The *WMSE Transmitter*, the station's publication



## Giving Categories

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Amount \$ \_\_\_\_\_

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Small\_\_ Medium\_\_ Large\_\_ Extra Large\_\_

Mail your contribution to: WMSE, c/o Milwaukee School of Engineering, P.O. Box 644, Milwaukee, WI 53201-0644. Thanks for your support. You have made us the best. Your continued support will make us even better.



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