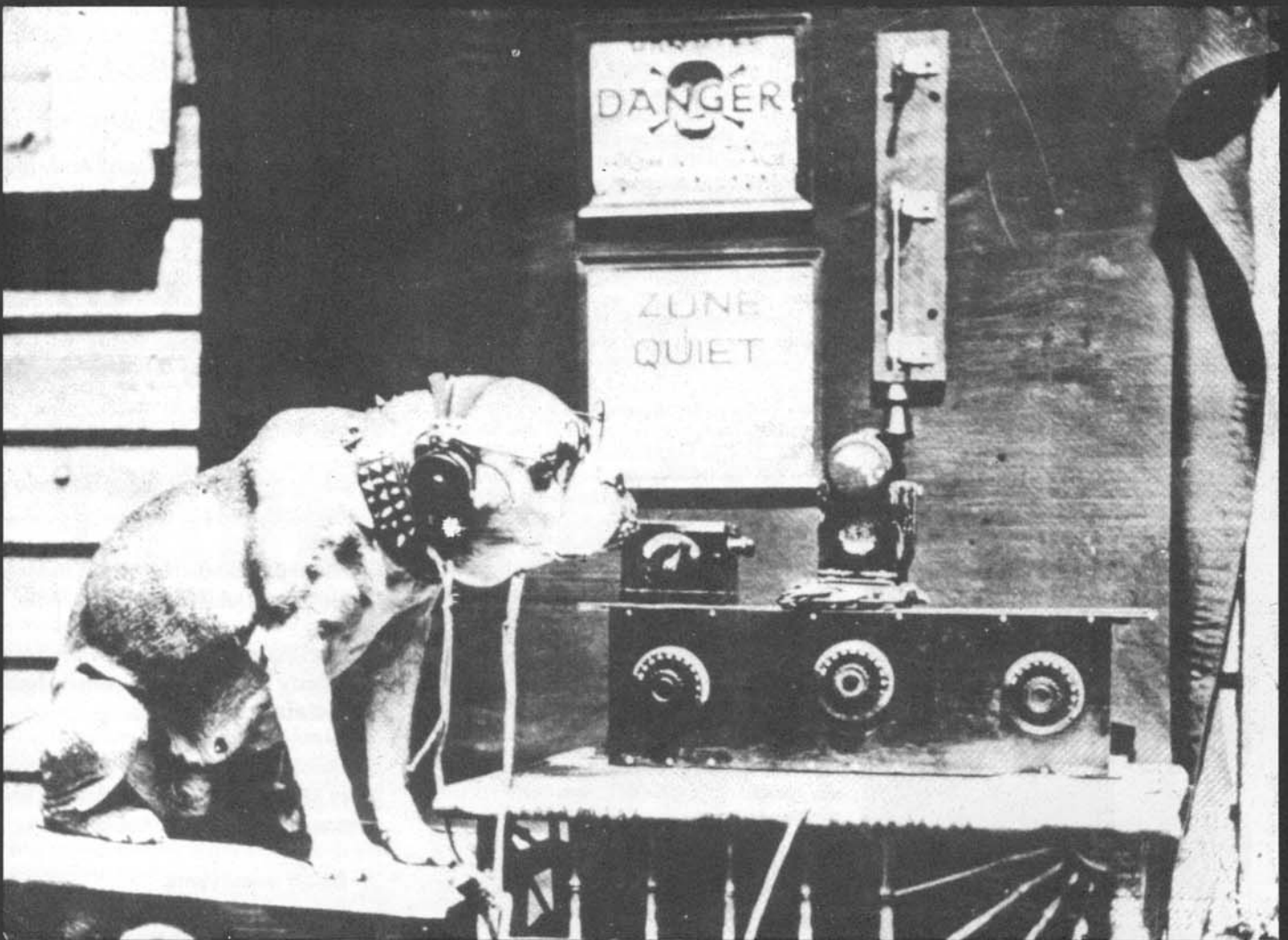


# The WMSE Transmitter

MS MILWAUKEE SCHOOL  
OF ENGINEERING

JUNE/JULY  
1991



91.7FM • MILWAUKEE, WI

# The WMSE Transmitter

Volume 2, Number 2

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Designer and Editor

John "Nick" Kinney

Graphic Assistance

Marcia Sinner

Printing

MSOE Print Shop

Contributors

Paul Host

Brian Edwards

Stephanie Soltes

Brian Edwards

Jerry Glocka

Photographer

Mark Heinz

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## Record Stores

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Rush-mor Ltd., all Radio Doctors, all

Mainstream Records.

## Night Clubs

Esoteria, Mad Planet, Shank Hall,

The Toad Cafe, Unicorn.

## Other locations

Kinko's Copies, Starship

## WMSE STAFF

General Manager

Bob Betts

Music Director

Paul Host

Music Department

Tom Crawford

Brian Edwards

Kirsten Hansen

John Kinney

Pete Rohde

Stephanie Soltes

Engineering

Marc Kellom

Dave Popovich

Kevin Oleniczak

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

Address all correspondence to:

The WMSE Transmitter

c/o Milwaukee School of Engineering

P.O. Box 644

Milwaukee, WI 53201-0644

414/277-7247 (Business Line)

414/799-1917 (Request Line)

# MAN FROM S.P.A.M.

Milwaukee has beer -- back in Austin, Minnesota we have SPAM. Yes, SPAM, the champagne of meat products. Thus, considering my roots and my inherited love for canned pork shoulder, this column has been swinefully titled MAN FROM S.P.A.M. In actuality, it is merely a shameless method of grabbing attention to what might otherwise be known as "From the Editor," "Editor's Letter," or, my original choice, "Editor's Drivel."

## MEDIA ANALYSIS:

A belated thank you to **Tim Forkes** of the *Shepherd Express* for choosing WMSE as the clear winner of the Forkes Award in the category of Radio Station of the Year. Mr. Forkes' awards were a personal list compiled in the February 14th issue in lieu of the 1990 WAMI awards. Hopefully, the 1991 WAMIs will take place and we can once again see sights like 6'8", 280lb **Tony Mandarich** chatting with rock 'n roll queen **Ruby Starr** or hear **Art Kumbalek** announce that **Warp "Focking" Drive** has won the Heavy Metal Award.

This past March WMSE received a tremendous amount of press, mostly in honor of our 10th anniversary. Articles in the *Milwaukee Journal*, *Shepherd Express* and *The Newsletter* were generally very positive and full of praise for WMSE and alternative radio. It is nice to know that this type of support is out there. Also, WMSE music director **Paul Host** was ranked by the *Shepherd Express* to be among the 20 most interesting Milwaukeeans on the music scene. In fact, he ranked just behind good ol' **Gus** from the Unicorn. Maybe Paul needs a beard and a tattoo.

However, along with all the thank-yous, I do have one little peeve to get off my chest. In the April issue of *The Newsletter* under **Scott Wooldridge's** column titled "Warm N' Cuddly Ed Notes," Scott reveals that **John Kruth's** Friday morning radio show is no more "due to the station's inability to reschedule it after Kruth got a day job." Later, he suggests that fans should contact the station and "ask them to find a way to get Kruth back on the air." Yes, John Kruth did do an eclectic and entertaining show, and, yes, it's true WMSE could not reschedule his show; however, please understand that WMSE is not a high-strung ratings-mongering station that hires and fires based on popularity. At WMSE, no one is a celebrity deserving of special treatment. Besides, if **Don Majkowski** decided to become a preacher on Sundays, would the Packers be able to rearrange their game schedule?

## MORE SPAM:

Minneapolis' **The Dragmonds** recently released *Angel Boots*, available on CD, cassette and LP. These former Spam City rockers are on the Crackpot label.

Fans of Milwaukee's **Wild Kingdom** waiting to hear new material on WMSE will have to wait until a record company deal can be struck. To date, the band continues to shop their tape around to record companies.

Whether or not the band itself is responsible I don't know, but Chicago's **Pegboy** has been getting a lot of free advertising from the Illinois tollways. Next time you throw 40¢ into the basket, look for their logo. I'm sure most people seeing the sticker wonder "What the heck is a PEGBOY?"

Due to unforeseen circumstances (a new job), I will no longer be able to continue my Thursday evening shows on WMSE.irate fans should contact Scott Wooldridge at *The Newsletter* for guidance. I will, however, be a regular once-a-month guest dj on **Mickey's Mouth Club** (Saturdays from 3-6pm).

Speaking of Mr. Mickey, look for a European flavor to his show after he returns from touring Germany, France and England. Mr. Mickey will no doubt return with some musical souvenirs to play.

**Tom Crawford** has returned to his regular shift on Monday evenings from 5-7:30pm. Crawford, who recently got himself hitched, had been on the WMSE disabled list after extensive foot surgery.

## ALUMNI NOTES:

Former dj/engineer **John Konitzer** recently married Lynn Phillips. John, an Electrical Engineering graduate of MSOE, works for Tetra-Pak in St. Paul, MN as a field service engineer.

Former metal dj and MSOE alumnus **Roland "Mad Rol" Stibbe** continues to work in Seattle at Boeing. Mad Rol keeps in touch with postcards to 'MSE. What a guy.

## IN CONCLUSION:

If you are interested in submitting material to WMSE for airplay, please read the article by **Brian Edwards** on page 5. To make this system work, we need your cooperation.

The WMSE music department hopes you take the opportunity to listen for and appreciate the new music being presented on WMSE. Our intent at WMSE is to enlighten the listener to the wide variety of alternative music that is around on a local, national and worldwide basis.

John "Nick" Kinney, Editor

## Top Ten Pet Peeves of 'MSE Djs

Compiled by Dale G. and Andy Miller

**10. Having to suppress constant urge to lock self in studio and do a 10 hour Madonna-thon.**

**9. When the mayor makes you let him sing the Summerfest Polka live on your show.**

**8. Carrying home all that fan mail.**

**7. Biting your tongue clean off while you're reading the news.**

**6. When people on the street mistake you for Tim Curry of Rocky Horror fame.**

**5. Getting clothes and jewelry torn from your body by hoards of overzealous fans immediately after show.**

**4. Accidentally leaving your "Smell Our Dairy Air" t-shirt in the studio and knowing darn well you'll never see it again.**

**3. On-air aneurysms.**

**2. Discovering that frequent exposure to station's massive power output has rendered you sterile.**

**1. Having to deal with realization that your voice will never be as cool as Bob Betts'.**

BAN  
THE  
BOX



## WMSE MAKES CHANGES

During the past year, many changes have taken place at WMSE. The bulk of these improvements and additions have taken place through the volunteer efforts of station personnel. Many of these changes have a direct effect on the station's ability to communicate with the city of Milwaukee.

A list of goals accomplished at WMSE in the past year follows:

- A return to 24-hour broadcasting began March 18, 1991.
- Creation of *The WMSE Transmitter*, which now has a circulation of over 5,800.
- Institution of training program for new djs.
- Acquisition of new equipment: cartridge recording deck, two studio quality cassette decks, new microphones and stands.
- Three successful benefit concerts.
- 10th Anniversary celebration honoring current and former djs and engineers.
- Awarding of EVERETT B. COBB WMSE Distinguished Staff awards to six staff members.
- Remodeling of station office area.
- New CD racks.
- A hard cable system from the station to transmitter in place of phone lines.
- Installation of AIR CONDITIONING!

Much of the spirit and determination that makes a volunteer operation vibrant is the backing it receives from those it serves, and, therefore, we greatly appreciate your continued support of WMSE and alternative radio. ☐

## MICHAEL BRENNAN RETURNS

By Brian Edwards

Two years ago Michael Brennan was another struggling musician until a strange twist of fate turned things around for him. "I've always been a poor musician, but the way I got the money to afford better musical equipment was that I took a dive off of a second story porch," said Michael, "I leaned against a rail and it gave way and I went headlong into the ground. I shattered my clavicle and broke several ribs, so I was incapacitated for about a year. After about a year and a half I was able to afford new instruments and recording equipment. After not being able to do anything at all for so long I finally picked up my guitar and began to play with a fury and a frenzy. We take so much for granted. When things are taken away from us and we have that other chance, we just take it for all it's worth."

Not only does Michael write all his music and lyrics, he also plays all of the instruments on his recordings. "It sort of became necessity is the mother of invention. I tried to get other musicians to play on my tapes, but it was very difficult to coordinate and expensive. Over the years, I built up an 8-track recording studio and one thing led to another. I mainly started out just playing guitar and singing."

When Michael plays out live he does have a backup band. Such well known musicians Peter Buffet, Brian Ritchie, Mike Hoffman and WMSE's Jim Glynn have been involved at one time or another.

Michael's lyrics tend to center upon life in general, perhaps even on the spiritual side. His vocals are mature, ranging from soothing to powerful, while the instruments provide a diverse mix from almost New Ageish through rock to even a funky beat. Michael, a supporter of environmental and humanitarian issues, continues to work on new material. Listen for it on WMSE. ☐

## GRINNIN' WITH JYM

By John "Nick" Kinney

One of Milwaukee's premier folk artists is at it again. Jym Mooney's last recording was 1985's *The Lines Are Open* where caffeine, chocolate chip cookies and college were fair game. This time around Jym is singing about relationships, love and holidays on his cassette-only release of *It Ain't A Sin To Grin*.

Holidays? Yes, Holidays. Jym's excitement for Groundhog Day on "Groundhog" seems ridiculous until he explains it's importance:

Groundhog, Groundhog, tell me what you see  
Will it be Bermuda shorts or  
red long johns for me?



Other important issues attacked on this tape include cats, spoons and marijuana. Much of the song material relates to relationships, whether it be parents, kids, high school buddies or, of course, the wife. In the case of "Spoons," Aunt Jan has a fascination for finding spoons at flea markets, while in "Me and the Cats," Jym does his best to put up with the cats he got married to along with his wife:

Now I sit in my chair  
and he sits in his, and we ignore each other  
and mind our own biz  
Ya, Me and the cats, we get along fine  
I let 'em do their thing, they let me do mine.

In comparison with *The Lines Are Open* where Jym comes off as somewhat of a fun-lovin', beer drinkin' lazy type of guy with a guitar in his hand, *It Ain't A Sin To Grin* reveals the 1990's Jym to be a family man bent on pleasing and appeasing those around him -- rather than himself. But don't be fooled, Jym is definitely a folkie at heart, as "Mary, Mary Revolutionary How Does Your Garden Grow?" and "The New Jolly Bar Blues" prove to the listener.

It's refreshing to listen to a set of songs that makes you feel good about life. The issues are not political or satirical -- just simple things and the importance that the people around us play in our lives. How we accept or put up with them makes all the difference. That's right, it ain't a sin to grin. ☐

For more information, contact: MOO-TOWN Productions, P.O. Box 92881, Milwaukee, WI 53202

## DARE DAMON

Cold Breath. Bleed and Adjust. Played at loud volumes in a dark smoky room, Dare Damon's music takes on a shadowy but biting form. This is not music you put in your boom box and bring down to the beach. Take their tape down to the basement and make sure to wear black.

Going beyond the gloom and doom sound and avoiding the new found industrial/pop/glitzy of Sisters of Mercy, Dare Damon bleeds with metallic guitar riffs that growl, screech and wind-up and down the scale. Vocals, despite the heavy guitar backdrop, are not screams, chants or rumblings from a grunge-core crooner. The problem lies in the seeming lack of emotion to the words being sung -- the punch is there, but the effect is not lasting.

The musical genre that Dare Damon exudes is a tough one to crack due to the market glut. With a little added "something" the band has the potential to stand out -- it begs for the energy of a live performance. ☐





**G.G.F.H.  
Eclipse  
(Peaceville)**

By Paul Host

One of the latest offerings from Peaceville/Revolver, a metal/grind/core sometimes industrial/shockrock/dance label (for all of us label conscious Americans), is G.G.F.H. from Oakland, CA. They bring us tons of samples of reality from life's underbelly. There's spooky cyberpunk "I sing through the blender" vocals, with a guitar solo here and there among the industrial noodlings and samples.

My favorite is their cover of Black Flag's "Nothing Left Inside." It starts out with a soothing new age guy urging you to relax, then into a sorta Liabach at less than prescribed RPMs along with grumpy Tibetan monks doing Black Flag. The song ends with a warning for parents about how the cookie monster is the devil and your child is a happy meal away from purgatory -- kinda like Channel 30 with a skip in it. If you like the Wax Pack stuff, check this out. □

**KITCHENS OF  
DISTINCTION  
Quick As  
Rainbows (EP)  
(A&M)**

By Stephanle

Is there something wrong with me? Take my temperature. It's another gloriously beautiful piece of pop music. Bear in mind these vocals -- the kind you can "fall in love with," real Psychedelic Furs/Michael Stipe (except not as whiney and nasal) vocals. This is such a nice floaty pop record, not one track is filler. Important for all of us consumers of music quite sick of dropping 15 bucks on a CD that's lame. I, however, recommend CD singles like this. And it isn't even that rocking gut level punch and fuzz that I usually go for. Upcoming album is called *Strange Free World* and I couldn't argue one bit. □

**BEAT  
HAPPENING  
DREAMY  
(Sup Pop)**

By Stephanle

Incredible, that Sub Pop goes out on a limb to put this record out. Are they? Have they? Produced by thee Steve Fisk -- groovy, solid producer dude, you can't go wrong with him. This isn't like Tad, Nirvana or Soundgarden or like the other heavy intense thick as pea soup rock Sub Pop stuff they normally do.

What is it? If Herman Munster liked to sing-along with a lot of Cramps records (like, I sing-along with Abba records), it would sound like Beat Happening. It's fab, fuzzy, a modern Link Wray strummin' "charges" of guitars with such a weird deep voice singing about a "Hot Chocolate Boy." Also listen to "Me Untamed." What the heck? It's a goofy mix. In this god-awful-so much-uncreative music-world-we-live-in, this is odd and lovely. These people make all the noise on this record, Hi Calvin! The joke around here is that the cover looks like one of those unfocused Jandek album jackets. □

**MY BLOODY  
VALENTINE  
Tremolo (EP)  
(Sire/WB)**

By Stephanle

Yet another floaty pop thing -- a lot of EP's from this band, not enough full length albums. Only four tracks here -- 18:44 time, 18:44 minutes of ecstasy, bliss, dream, moany, post-coital, liquid ooze yum. Try "Honey Power" and let it glide right into "Moon Song." And you thought there was no good music on major labels? □

**SPACEMEN 3  
Recurring  
(RCA/Fire)**

By Stephanle

Two core original Spacemen 3 members left: Sonic Boom and Jason, and they seem to be the ones that made all the music previously ('cause it sounds like they're carrying their original sound). Their original sound -- not an aggressive ear canal attack -- it's a subtle kind of submission to their music. Walk softly and carry a great big guitar. A great quiet hypnotizing monster, gloriously (gulp!) beautiful? Try "Big City" and "When Tomorrow Hits." □

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5 ft. swing. 0. 035  
DEER Rifle or Shot Gun  
WANTED: Will trade for 6 mo.  
old Kirby Vacuum, used  
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6 or more  
DOWNRIGGERS: 2 electric  
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SCOOTER

**blues  
reviews**

**SON HOUSE  
Delta Blues**

The Original Library  
of Congress Sessions  
From Field Recordings  
1941-1942



**SON HOUSE  
Delta Blues  
(Biograph)**

By Jerry Glocka

Knock CDs and the death knell they have sounded for vinyl LPs all you want, but without the CD revolution that is currently underway many of us would not be enjoying some of the great lost and forgotten blues music that's been unearthed and restored over the past several years.

Last year's re-issue of the complete works of Robert Johnson by CBS Records is but one example of previously rare and out-of-print recordings being rescued from the dusty vaults of time and given new life (never mind the quick and easy profits for the record companies -- we all stand to profit by having this ancient music preserved).

Now, from New York based Biograph Records comes -- among other lost collections of blues and jazz -- Son House *Delta Blues*. Contained herein are 15 original "field" recordings made by Alan and Elizabeth Lomax during 1941 and 1942 for the Library of Congress Archive of American Folk Song.

Produced by Arnold Caplin, Biograph's label chief, these recordings have been painstakingly transferred from the original acetate lacquers to the digital format. Although no amount of technology can make music recorded almost fifty years ago sound modern dynamic, the mere fact that they have been moved to a more permanent format and will be accessible to future generations is reason enough to cheer.

Eddie James House, Jr. began recording his primeval blues in the early 1930's at the insistence of his friend, Charlie Patton. However, as the Depression wore on, many record companies drastically cut back on their sessions and the rural black musicians were the first to be left out in the cold.

In 1941, prompted by his interest in the black folk music of the Mississippi delta, Alan Lomax came to the delta to record the raw primitive blues that was inspiring Robert Johnson, Muddy Waters and others. His research found that the music of Son House and Willie Brown was extremely popular and influential during the 1930's even though there were no recordings being made of these



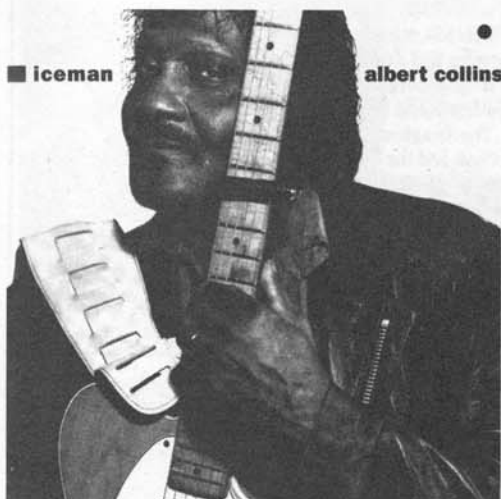
seminal artists. In August of that year Lomax recorded the first five tracks appearing on this release at Clack's Store near Lake Cormorant, Mississippi. Although the pops and hisses have been removed, the sounds of a train whistle blowing and that of a baby crying in the background have been left in to enhance and preserve the flavor of these unadorned, early blues.

Included in those sessions were "Levee Camp Blues," "Government Fleet Blues" and "Walking Blues" -- the latter of which shouldn't be confused with the Robert Johnson song of the same name. This one has different lyrics, a more ominous tone and has appeared at times under the title "Death Letter." Accompanying House on these first six tracks were, at various times, Fiddlin' Joe Martin on mandolin, Willie Brown on guitar and Leroy Williams on harmonica.

The remaining tracks, which include "Special Rider Blues," "Depot Blues" and "Country Farm Blues" were recorded a year later in Robinsonville, Mississippi in collaboration with Fisk University in Nashville, Tennessee. They feature Son House alone on vocals and guitar and are as deep and haunting a blues you will find anywhere.

Together, these rudimentary sounds represent the foundation and root of all American music. Music that had its genesis in the poor back-country towns of the Mississippi delta, spread north to Chicago, south to New Orleans and along the way gave birth to or heavily influenced folk, jazz, R&B, country and rock & roll.

Primal sounds from the Father of the Blues -- check it out. □



iceman

albert collins

## ALBERT COLLINS Iceman (Charisma)

By Jerry Glocka

Long overdue but finally in the stores is the new studio release from Albert Collins. Entitled *Iceman*, it follows in Mr. Freeze's long standing tradition of naming his albums after "oh, so cool" themes (i.e., *Icepickin'*, *Frostbite*, *Frozen Alive*, etc.). In addition, it includes plenty of his signature, white-hot blues guitar playing and singing.

Backed once again by the Uptown Horns and several notable side-people, *Iceman* churns with a funkier groove than *Cold Snap*, his last jazz/blues flavored effort of 1986. That effort was tempered by the smooth Hammond organ work of jazz great Jimmy McGriff and was one of his best.

This set opens and closes with the instrumental "Mr. Collins, Mr. Collins," which establishes the soulful tone as backup singers implore Mr. Collins "please, don't play so loud." Of course, he immediately proceeds to peel off his patented, slashing telecaster runs with wild abandon.

In between is vintage Albert Collins material -- from the uptempo Texas-style blues of "Iceman," "Traveling South" and "Blues For Gabe" to the slow blues of "I'm Beginning To Wonder" and the advisory "Don't Mistake Kindness For Weakness." In a bit more funkier vein are "Head Rag" and "Put The Shoe On The Other Foot."

Assisting Albert on this release are three different

From the Desk of  
Brian



To: **Bands and musicians with recorded material**  
From: **Brian Edwards, local music director**  
Subject: **Carting of taped material for airplay on WMSE**

I've been playing local music on my shows for over three years now and the question that I'm asked most often is "Can you play 'Boys Don't Cry' by the Cure?" The second most asked question, however, is from local musicians: "If I want to get radio airplay what should I do?" It's obvious that bands just starting out usually cannot afford to produce an album or CD by themselves, nor can they afford expensive multi-track digital studio recording time. That leaves only one option (well ok, two, but live airplay is really inconvenient for 3am requests): tape. We receive at least ten cassettes per week from local musicians. To make airplay practical, we need to download (re-record) the music to cartridge. This process initially sounds simple, but to preview a song, listen for airability, time it, set recording levels and noise reduction(s), record, log and label it, we have invested up to an hour of time for one song.

After being appointed local music director, the WMSE music department and I sat down and established some guidelines to make music carting faster and more efficient. Most of the time-saving responsibility will rely on the band's cooperation and patience.

(clip and save)

1. Titles and band info should be neatly printed or typed.
2. Include biographical information about the band as well as the name and phone number of person to contact for questions.
3. Preferred cuts should be indicated.
4. All cuts **MUST BE TIMED**.
5. Cuts should be limited to five minutes.
6. Reel to reel should be 7 1/2 ips. 1/4" half track.
7. Recording should be of the **BEST QUALITY POSSIBLE**.
8. All recordings submitted to WMSE become property of WMSE and cannot be returned (do not send masters!).
9. WMSE reserves the right to refuse any music for whatever reason.
10. Music carting will take a **MINIMUM OF TWO (2) WEEKS**.

To submit a tape, record or CD, mail it to the following address:

**WMSE Music Department**  
**324 East Juneau Avenue**  
**Milwaukee, Wisconsin 53202**

or

bring it to the station at the above address during business hours **only** (Monday - Friday, 8am - 4:30pm). Please note that WMSE is located within a secured campus dormitory; therefore, be prepared to give identification upon entering the building. Recorded material can be left in the black WMSE MUSIC DEPARTMENT drop box located in the "C" studio across from the station entrance. This cabinet is locked and checked regularly and tapes are logged as they are received. To maintain accountability and consistent sound quality a copy should always be provided to the WMSE music department, as carting of music is performed by music department personnel.

*Just another step in improving our service to the local musician.*

Thank you,

Brian

Brian Edwards

guitarists, one being Debbie Davis, a woman he's toured with in the recent past. Also on hand are Eddie Harsch on organ and Johnny B. Gayden -- and original "Icebreaker" on bass.

While thoroughly enjoyable, *Iceman* lacks some of the witty, comical songs that Albert's written and covered in the past. No "Master Charge," "Dirty Dishes" or "Snowed In" here, although "The Hawk" does provide a rather whimsical look at the early days in Chicago.

For a strong dose of soul-charged Chicago blues by way of Texas, nobody beats the "Iceman" for delivering the goods. □

## ROCK

1. VIOLENT FEMMES **Do Birds Sing?** (Slash)
2. GANG OF FOUR **Mall** (Polydor)
3. BODEANS **Black and White** (Slash)
4. CONSOLIDATED **Friendly Facism** (Nettwerk)
5. NOVA MOB **The Last Days of Pompeii** (Rough Trade)
6. XYMOX **Phoenix** (Wing/Mercury)
7. URGE OVERKILL **Supersonic Storybook** (Touch and Go)
8. JOHN WESLEY HARDING **The Name Above the Title** (Sire)
9. DRIVIN' 'N CRYIN' **Fly Me Courageous** (Island)
10. THE GOTHICS "Richie's Back In Town!" (7") (Susstones)
11. JOHN S. HALL & KRAMER **Real Men** (Shimmy)
12. THE DRAGHOUNDS **Angel Boots** (Crackpot)
13. SPIREA X "Chloride Dream" (7") (4AD)
14. FLAT DUO JETS **Go Go Harlem Baby** (Sky)
15. THE MIGHTY DEER LICK "She's My Chemist" (7") (Sub-Atomic)
16. 808 STATE **Ex:EI** (Tommy Boy)
17. THE GREAT GAYLORD WITH THE A-BONES "Squat With Me Baby" (7") (Norton)
18. MEKONS **Curse of the Mekons** (Blast First)
19. KITCHENS OF DISTICTION **Strange Free World** (A&M)
20. SPACEMEN 3 **Recurring** (BMG/RCA)
21. SYD BARRETT **Peel Sessions** (Dutch East)
22. FUNERAL PARTY **Funeral Party** (EP) (Soundbox)
23. LEGENDARY STARDUST COWBOY "Relaxation" (7") (Norton)
24. TREPONEM PAL **Aggravation** (Road Racer)
25. SPRINGHOUSE **Land Falls** (Caroline)
26. SWAINS "Don't Call Us" (12") (KK)
27. MOON CALVES (7") (Merkin)
28. ELEVENTH DREAM DAY **Lived To Tell** (Atlantic)
29. COIL **Loves Secret Domain** (Wax Trax)
30. NO MAN "Diamond Back" (7") (SST)
31. FLESHEATERS **Dragstrip Riot** (SST)
32. BEAT HAPPENING **Dreamy** (Sub Pop)
33. ABECEDARIANS **Other Side of the Fence** (IPR)
34. FIREHOSE **Flannel** (CBS)
35. WOBBLE TEST **Wobble Test** (Local)

## WORLD, SOUL/RAP, JAZZ, BLUES AND FOLK

## WORLD

1. VARIOUS **Pay It All Back, Vol. III** (On-U)
2. BIM SKALA BIM **How's It Goin'?**
3. MICKEY DREAD **Best Sellers** (Ryko)
4. SAFIRE **Hot Flash** (Alligator)
5. ASWAD **Wicked** (Mango)
6. VARIOUS **Des Voix Bulgares** (Fontana)
7. JOLLY BOYS **Sunshine** (Ryko)
8. MOUTH MUSIC **Mouth Music** (Ryko)
9. NATHAN **Your Momma** (Rounder)
10. MISS LUBA **Miss Luba** (Polydor)

## SOUL/RAP

1. LL COOL J **Mamma Said Knock You Out** (Def Jam)
2. TERMINATOR X **Valley of the Jeep Beats** (CBS)
3. ICE T "Og" (12") (Sire)
4. DIGITAL UNDERGROUND **Nuttin' Nis Funky** (Tommy Boy)
5. 3RD BASS **Derelicts of Dialect** (Def Jam)
6. BOOGIE DOWN PRODUCTIONS **Live** (Jive)
7. DADDY FREDDY **Stress** (Chrysalis)
8. KINGS OF SWING "I Love Ya" (12")
9. LIFER'S GROUP **Real Deal** (Hollywood)
10. KMD **Mr. Hood** (Elektra)

## JAZZ

1. MADGUISE **Madguise** (Local CD)
2. BILLY CHILDS **April** (Windham Hill)
3. VARIOUS **Jazzin' Baby Blues** (Biograph)
4. CARMEN MCRAE **Sarah - Dedicated To You** (Novus)
5. TUCK & PATTI **Dream** (Windham Hill)
6. REBIRTH BRASS BAND **Live** (Rounder)
7. WORLD SAX QUARTET **Metamorphosis** (Elektra)
8. ELLIS MARSALLIS **Piano In E** (Rounder)
9. VARIOUS **Aerial** (Aerial)
10. RAY OBIEDO **Iguana** (Windham Hill)

## SUGGESTED

12. THE DRAGHOUNDS **Angel Boots** (Crackpot)

The debut from this Minneapolis' based band is full of rock 'n roll with blues, punk and country influences -- a whole 55+ minutes worth. Available on CD, cassette and double LP, the music presented is inspiring and soulful, with plenty of barbed hooks and lures to catch you. In the past, The Draghounds have been compared to The Clash and the Violent Femmes; however, listen to *Angel Boots* and other names might come to mind, like Johnny Cash or The Replacements or Hank Williams or Motorhead or Madonna or Phil Donahue or... After waiting about 5 years to put out an album, *Angel Boots* is almost like a greatest hits record.



## BLUES

1. IRMA THOMAS **Live Simply the Best** (Rounder)
2. DUKE ROBILLARD **Turn It Around** (Rounder)
3. KENNY NEAL **Walk On Fire** (Alligator)
4. ELVIN BISHOP **Don't Let the Bossman...**
5. ALBERT COLLINS **Iceman** (Charisma)
6. LITTLE CHARLIE AND THE NIGHTCATS **Captured Live** (Alligator)
7. SON HOUSE **Delta Blues** (Biograph)
8. JOE LOUIS WALKER **Live At Slim's** (Hightone)
9. EDDIE CLEARWATER **Real Good Time Live** (Rooster)
10. WALTER WOLFMAN WASHINGTON **Wolf At the Door** (Rounder)

## FOLK

1. BOB DYLAN **Bootleg Series** (Columbia)
2. JYM MOONEY **It Ain't a Sin To Grin** (Moo-Town)
3. BROTHERS FIGARO **Gypsy Beat** (Geffen)
4. PHIL HEYWOOD **Some Summer Day** (Atomic Theory)
5. CHRIS PROCTOR **Steel String Stories** (Flying Fish)
6. BRYAN BOWERS **For You** (Flying Fish)
7. PHRANC **Positively Phranc** (Island)
8. BOILED IN LEAD **Orb** (Atomic Theory)
9. BRIAN MCNEILL **The Busker** (Temple)
10. JOHN O'CONNER **Unravelin'** (Flying Fish)

# WMSE: MILWAUKEE'S ALTERNATIVE

## WMSE 91.7 FM

MILWAUKEE SCHOOL OF ENGINEERING

MILWAUKEE, WISCONSIN

☐ ROCK

☒ SOUL

☐ JAZZ

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
MIDNIGHT	JEFF CASTELAZ	PATRICK OBENAUF	GEORGE GUTIEREZ	PETE ROTH	KEITH ENG WALL	KIRSTEN HANSEN	MARC KELLOM
3:00AM	DEMPSEY	KEVIN	PAUL SCHRANK	GORDON DURLER	SCOTT MERBETH	MARC DASKAVITZ	JEANNETTE ROSE
6:00AM	ANDY MILLER	BRIAN EDWARDS	NATE	TED KULWICKI	EROL	TIM ISAKSON	JASON BRINK
9:00AM	TOM TRUEL	JASPER TOAST	PAUL CEBAR/ RICK ISRAEL	JIM GLYNN	PAT CUMMINGS/ BRUCE HOFFMAN	J.K.	BIG BAND WITH DEWEY GILL
NOON	BRIAN KAY	JASON BRINK	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 + UNCLE RICH	VOICE OF ITALY W/ GEORGIO ARGONDIZZO
5:00PM	CRAWFORD	DALE G.	THE RUDE BOY	JULES	DEWEY GILL	INSTRUMENTALS WITH MARY BARTLEIN	CLASSICS WITH JIM & PAT
7:30PM	STEPHANIE	PAUL HOST	MARKEE	BRIAN EDWARDS	JERRY GLOCKA	MESSE RADIO W/ PETE ROHDE	FOLK CITY W/ NITELINGER
10:00PM	JOHNNY POPE	REGGAE W/ BARRY JOHNSON	KJ. THE D.J.	JOHNNY POPE	KJ. THE D.J.		WOMEN'S RADIO





Pre-concert nourishment: PEGBOY's John Haggerty and Fred Fischer from 3 ON FIRE check out the food spread prepared by WMSE's Stephanie.

↓  
**PEGBOY**

PHOTOS  
BY  
MARK  
HEINZ



**WMSE  
10TH  
ANNIVERSARY  
BENEFIT  
CONCERT**

**MARCH 15,  
1991**

↓  
**APEMAN**



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**DRAGHOUNDS**



**MS  
OE**

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

Address Correction Requested

↓  
**Chris Twinning, aka. THE  
MUCKRAKER, and WMSE's Nick.**



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