

---WMUC zine presents ---

R e q u i e m



fall 2023

note from the ZINE DIRECTOR



Weclome to **REQUIEM** zine!!! This fall, **WMUC ZINE** got a makeover. Notable changes include our rebrand to the name **REQUIEM**, or a song to honor the dead. We are also excited to announce the availability of print copies for this semseter's edition. **YIPPEE !!!** While we are incredibly excited to step into a new era of **WMUC ZINE**, we want to acknowledge the amazing past zines which can be found on the **WMUC** website, along with the free online version of this edition. We also made an instagram- (check us @requiem.zine) :) We are so excited to share this edition with you, and hope you enjoy our work! Thanks for reading, **ENJOY ! :)**

-Guinivere

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NextNow Fest: The Culmination of Art at the University of Maryland



NEXT NOW Promotional Flyer



The NextNow Fest, created in 2014 as the continuation of the "Arts for All initiative" leverages the combined power of the arts, technology, and social justice to address the challenges of our time. This past september the NEXTNOW fest celebrated 10 years the University of Maryland with many events occurring at the Clarice Performing Arts Center. Artists from the University and surrounding communities are encouraged to express their creativity and art within a safe creative community, providing a platform for art to connect us. The 2023 NextNow Fest consists of several events, including musical performances, a night market, a rage room, the Maryland Night Live comedy show, and several art exhibitions. The NextNow Fest provides events for anyone no matter your interest or hobbies. There will be an event for you! Many of our peers at the University of Maryland spent countless hours in preparation for the festival. It is vital that as a community we continue to show support for all of the hard work done to make this event so successful.

NextNOW Fest: Marketplace

NextNOW Fest: Raveena

NextNOW Fest: Festival Photobooth

NextNOW Fest: Mobile Rage Room

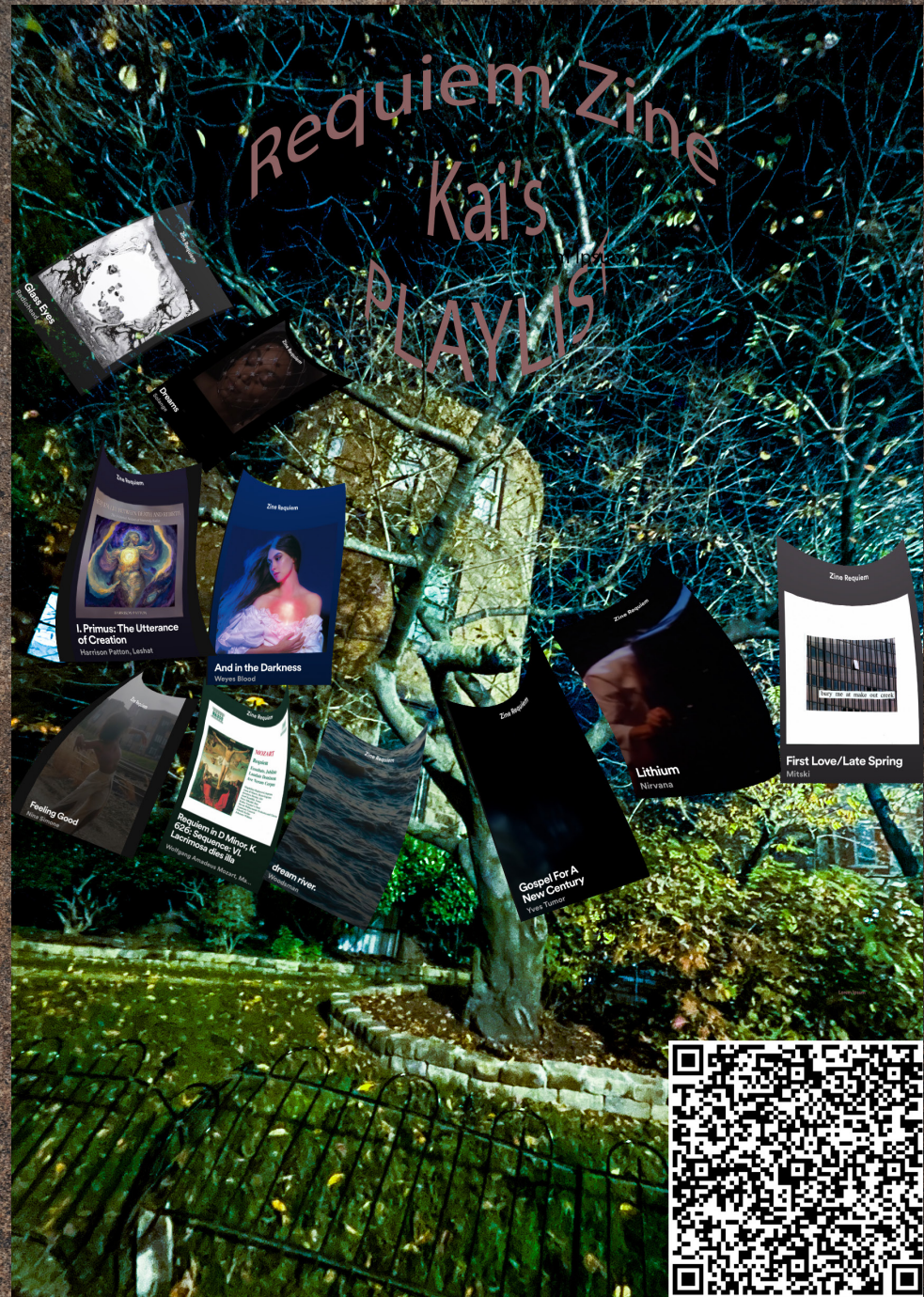


NextNOW Fest: Sudan Archives

NextNOW Fest: WMUC DJ Showcase

NextNOW Fest: Maryland Night Live

NextNOW Fest: Silent Disc-Glow



Gabrielle Pakravan- The Succubus Club

Wednesdays @ 4pm on Digital



Major: Psychology
Show Description: I play gothic music for all of the miserable, lost souls on campus. The Succubus Club covers post-punk, deathrock, gothic rock, darkwave, coldwave, neoclassical, visual kei, some industrial, and whatever else falls into the category of goth. I feel like the term "goth" has lost a lot of meaning over the years especially in online spaces and the subculture has been (ironically) dying out. With The Succubus Club, I try to bring goth to newer audiences and act as a kind of haven for the goths at UMD who still exist.
Dream Co-Host: Eve Ghost, the vocalist and songwriter for my favorite deathrock bands Christ vs. Warhol and Scarlet's Remains. They are one of my biggest musical idols besides Robert Smith (obviously) lol.

How were you introduced to WMUC and how has it shaped your college experience: I wanted to have a college radio show since I was in high school. When I transferred to UMD last year, WMUC was the first thing I got involved in and hosting this show has been the best experience I've had here by far.

Any thoughts on WMUC's role in building community on campus: I've actually met people at local goth shows who recognized my show by name which is weird and insane to me. I think that WMUC's ability to bring people together through music extends way beyond campus which is really cool. Especially in such a small subculture, it's nice to have any sense of community.

Go to gas station snack order: Canned espresso and pistachios.



Chris Savani- The Cauldron

Mondays @ 11pm on FM



Major: Communications
Show Description: I play anything I deem to be heavy music. Whether that means punk, skramz, powerviolence, or any other obscure niche in the metal-adjacent realm. If it's got screaming in it, chances are I play it on my show.
Dream Co-Host: Colin Young of God's Hate and Twitching Tongues. Not only is he ridiculously knowledgeable on the scene of heavy music, he is potentially the most charismatic guy on the planet.

How were you introduced to WMUC and how has it shaped your college experience: I had heard about WMUC through a friend shortly after I transferred here last year. I couldn't be happier that I got involved since it has introduced me to so many cool people who I am glad to call my friends now.

Any thoughts on WMUC's role in building community on campus: The people make WMUC as special as it is. Everyone involved is super laid back, friendly, and always making sure newcomers feel welcomed and comfortable. I think any group or organization that serves as a judgement-free space to explore and discuss your interests is super special. Music especially can be a daunting scene to break into and I think WMUC does a great job of shutting down music elitism and gatekeeping.

Go to gas station snack order: I'm heading straight for a bag of famous amos, a short stack of pizza pringles, and a tall white monster.



Elaine Gao- Slow Fever

Sundays @ 11pm on FM



Major: Computer Science and Immersive Media Design Dual Degree
Show Description: Slow Fever features indie rock music from East Asian bands, predominantly the Taiwanese indie rock scene (it's very cool). I do live translations and break down the Chinese so that our listeners can understand some of the lyrics they're about to hear. I'd like to think it helps in experiencing the songs better, maybe like in the way I personally do as a bilingual person!
Dream Co-Host: Zoro from One Piece because I'm in love with him. If it has to be a real person then Eiichiro Oda (the creator of One Piece) and every week I'll slowly manipulate him into writing me into the plot and making me Zoro's endgame love interest.

How were you introduced to WMUC and how has it shaped your college experience: Patrick (Red Alert) did WMUC his freshman year I believe and I found out about it through him after we reconnected in college. I think my friends Daniella (Eavesdrop-in) and Aneesha (they used to co-host Ekphrasis) also did it that year too. I honestly can't imagine college without it as corny as that sounds. I think it's been the one constant that I've been able to count on in my three years (I didn't have a freshman year due to covid). I love my show!!

Any thoughts on WMUC's role in building community on campus: WMUC is so great. My friends who do college radio at other schools have complained about theirs not being as well flushed out or dedicated and I'm so grateful that WMUC has so much love and care poured into it. It's really got such a great community. I've gotten "I hope you have a good show" and given "I hope you have a great show" enough times over the past three years to know that as a fact.

Go to gas station snack order: Any kind of sour gummy (octopi) and a peace tea.





This collage piece is particularly sentimental to me as it pieces together old items from my personal closet, little trinkets I've been holding on in my purse for years (ie. the cat matchbook), and language I've been keeping hidden in my sacred notebook since high school. The words "heart splayed flat and frail, burgundy and bleeding" signifies the brittle vulnerability you show when your heart is on display, with the scissors on the outer corner of the paper heart demonstrating this idea of penetrating an essence that is very fragile, leaving the world to see the colors you bleed.

Drawing parallels from the transience of lipstick stains and the permanence of a tattoo, then comparing the two with the fleetingness of being sixteen, illustrates the limbo space you're stuck in when you're young and oscillating between the feeling that your grief will last forever whereas the joy you experience feels finite and ephemeral. The imagery of the matches and the naked women is in tandem with the idea that destruction feels necessary to see one's authentic self despite the costs that come from it. To me, this piece intersects my personal nostalgia with the feeling of growing up feeling small, bare, and dazed, but creating beauty in spite of it.

TORO



TORO is shoegaze punk band from Silver Spring, MD. Their new single- Daphne's Room- hit streaming platforms this past October, traveling the airwaves. Check Daphne's Room out now on Spotify!!!



Duplex (The Leper)

I'll be there with bells on,
A clanging mask over my silence.

I was not born silent, it grew over me.
No song can survive such stifling disease.

My words and touch must both be diseased--
Like California rain, too much or not enough.

Too much love can still not be enough.
Love will not make you hold a sick thing.

Love is a sick thing, coughing and embarrassing itself
And reaching for the closest body in the dark.

I reached for the closest body in the dark.
Touched him, felt him wait for it to end.

No more waiting for the end.
I am here with bells on.

-Emily Lovett



INTERVIEW with

RICKY "TEN BEARS" MARTINEZ

by: Ella Buskirk



E: I'm going to start us off by having you say who you are and what kind of creative things you're involved with.

R: My name is Ricky Martinez (@ten_bears). 'Ten Bears' is where most people know me by. I'm kind of all over the place. I do a lot of drawing. I do a lot of flyer work. I do the screen printing stuff for my friends. But I'm also super involved in bands. I play drums in Flowers for the Dead (@fftdmusic) and Colma Kills (@colmakills) and Curb Alert (@genuinecurbalert) and I do drums and vocals for Häuser (@hauser.band), so I do a little bit of singing.

E: So my first question for you right off the bat is, can you explain the origin story behind the name 'Ten Bears'?

R: So I was like 13 and I had this name called Killr Punks. It was just a rip off of this song title by the band Waves. I submitted some artwork at my high school because my teacher wanted me to put it in, like, this art show thing. And I was like, "hey, can you not put Ricky, like, can you put Killr Punks?" And I wrote it down for her, so she got it right. And then on the day of the art show, I went to go see my artwork and I was like, "Oh, why is this spelled wrong?" And then they said, "Well, because we have we can't have killer at a public school, you know, it's not it's not safe or family friendly or whatever."

So then after that I was like, all right, I need to find a new name. And at the time I was playing this video game called World of Warriors. The game I think doesn't exist anymore. There was this character called Ten Bears, and he was like this legendary character that I really wanted to get. And I was like, you know what? I kind of like the sound of that. And, I don't know, I just stole it and it's kind of created its own thing. Like the 'Ten Bears' name is now like its own being. I think it was honestly meant to be. I had my first spiritual moment with that name.



E: It's been cool to see it take on a life of its own. So, I want to talk a little bit about your visual art and also a little bit about your music. But first, I want to ask, how did you get into doing visual art and how did you like start playing drums and playing in bands?

R: Drawing and drumming kind of go hand in hand. I've always liked art because we have a few artists in the family. But right off the bat, being like a kid was like, "I want to be a drummer". I remember this is back when you had direct TV and you were able to record shows and my brothers recorded every single episode of Family Guy. So I think I wanted to watch family Guy, and I ended up stumbling upon Fade to Black by Metallica instead. And I was like, "what the hell is this?" Just like seeing their energy had a huge impression on me.

Thankfully my mom, she works with this one lady who's like insanely rich and they bought their kid a huge drum set and he just didn't want it. So they gave it to my mom. My cousin showed me how to play a bit, but then I got into skateboarding, so I stopped playing drums. I still needed a creative outlet because I wasn't that good at skateboarding, so I just dabbled into drawing a lot because my friends wanted stickers for their skateboards and stuff. And then I was 18 when I was able to save up enough money and buy myself my first drum kit. And from there I just been on a roll with just playing drums all the time.



E: Do you feel like it's hard to find that balance because you're doing a lot of really different things?

R: I've kind of come to the realization that that really is no such thing as balance, because I am trying to do a million different things at the same time. I always I have a 40 minute rule for myself. Every day I draw for 40 minutes and I drum for 40 minutes. We all do like 40 minutes of TikTok scrolling anyways, so you can just substitute it with something you're going to benefit yourself with. I usually make a list of my day in the morning and that usually helps me out.

E: Do you feel like you have like a consistent style as a drummer, or do you feel like you have like different modes for different groups of people?

R: Yeah, I most definitely have different like styles and approaches when it comes to drumming. So I grew up on a lot of garage rock- very basic, simple drumming. And I usually use that approach when I play in Curb Alert or definitely early Häuser stuff was very basic beats, basic punk stuff. But now that I'm in Flowers, thanks to Jessie, she's helped expand my brain as to like what drumming can be. And now I learned all this crazy stuff on the kit. So definitely when I go to Flowers practice, I have to think more outside the box and actually like shine in the right way, but not too much to outshine, you know?



E: Still talking about style; What influences do you think have impacted the way that you draw? Like where do you draw inspiration from?

R: I'm usually really influenced by honestly, just like cartoons. I really like wacky, funny, cute cartoons. And a lot of the old school Scratch and Sniff stickers. I sometimes draw comics and that really old school style is a huge influence.

E: My last question is, What's up next for you? Like, do you have any things in the works that people should know about?

R: Oh yeah, in the background, I'm tattooing. I have my brother (@inkedbyscratch) and my two cousins (@lefthvndbob + @lexx_tattoos) that work at this tattoo shop in Bowie, Maryland. It's called heavy hitters (@heavyhittersink). My older brother has always been my biggest influence, and seeing him and my cousins do it, I was like, "Damn, it's only right for me to follow the path," you know? It's just cool to know that you have family members that all do this one thing and you just tattoo each other. Besides tattooing, I'm always drawing new stuff and doing a lot of music. Plans with Flowers, hopefully a new release with Häuser, and with newer projects that haven't been announced yet. It's really exciting.



How to: a love letter TO THE world

STEP 1: Think about your message
What expression of love are you aligned
with today? A portrait of a loved one?
A prayer to yourself? A poem to the Earth?

STEP 2: transcribe
your message onto
a piece of paper and
fold it into thirds
with your
message
facing in



STEP 3: fold
corner A into the
center... like so...



STEP 4: fold corners
B and C into the center
to meet
up with
corner A



STEP 5: fold corner
D forward and
tuck behind
corners
A, B, and C



STEP 6: seal your
heart with a wet
kiss and intention,
turning this simple
message into a beacon
of love and positive
energy in the
universe.

leave it in an old
tree stump or a
new friends mail-
box or keep it for
yourself... I don't
care... you are over-
flowing w/ love....
use it. ♡

1 - September

The September sky is unforgiving
Fingers reach for the light but the sun is asleep
And I wonder when I'll see it again.
We hide our hands in our pockets for now
And hold our heads high while we can
It's hard to pretend but it won't be long
Before the sun comes out again.
I closed my eyes on our way down
Hearing everything in the city underground
Waiting for my silence to turn into sound.
You can see me breathe in the dark
I can't lie to you for the next few days
But I know the sun will come to save me
And it won't always stay this way.
Give it a few days and my hands will be warm again
The sun will come back for me
I wouldn't have to look at you;
And maybe the sky will forgive me for what I did
When the sun was mourning.

3 - Shoes

The way she'd look in my shoes
I bet she'd rock them better than I do
If she'd ask, I'd take them off
And walk across the asphalt
My soles would turn red but I bet
They'll suit her better than mine do
The way the shoes would look on her
It's all I ever think about
Do you think she knows me?
I'd say I'm a hundred-something miles too far away
And it's been a long one, two, what, six years?
I stopped counting anyway
Regardless, what do you think she'd do with them?
If she wished, she'd do whatever she wanted to
I'd say she'd become the president
She'd build a home on the moon
Maybe save a country or two
Either way, she'd put this pair to good use
I'm too tired to walk anymore
What a waste of rubber and synthetics
Maybe I'm doing the right thing
Guess I'll just leave them by the door.

Poems by Enya Diwakar

2 - Promising blood
to a murderer

If you were a murderer I would
Put your blood-soaked clothes away
And wash you gently
You'd sleep through the night and
For you I'd stay awake
If you were an alcoholic I would
Bet my life on your sobriety
If you were a shrine I would
Kneel until my knees bled
For you I would pray
If I was a blasphemer I would
Kneel and bleed and pray
Kneel and bleed all over again
I would bleed for you
Over and over, I would bleed for you.

Photo by
Carolyn Wood

READING THE DOCS: FINDING ASIAN AMERICAN PARTICIPATION IN PUNK/ METAL/HARDCORE

“FAKE BOOBS FAKE SMILE
FAKE MONEY FAKE FUR
FAKE DIAMOND FAKE MAS-
TERPIECE FAKE ORGASM,” screams the cut-and-paste text on the inside cover of Irene Chien’s 1992 fanzine, aptly titled *Fake!*. When I first leafed through this fanzine at the University of Maryland’s D.C. Punk and Indie Fanzine Collection, I understood its name immediately. I’d once considered starting a fanzine called POSER, drawing from my longtime imposter syndrome as a newly-minted metalhead and ex-token chick on the high school robotics team. Looks like someone beat me to it: fake, poser, same idea.

I consider myself lucky that I can enjoy a punk scene more diverse than what was a generation ago. Wandering into hardcore shows and zine fests in 2023, I find the crowds are no longer as white and male as the old photos suggest. (And my visits to the University’s collections have me putting names to the faces behind the camera: the ‘80s photo zine *Zone V* was distributed by Jim Saah, a Palestinian American high school student.) Still, when the collection’s curator John Davis pulled out stacks of archived zines for me to flip through, I wasn’t expecting to see any familiar names on any zine’s masthead. I wasn’t wrong—all of these zinesters are new to me—but the pattern of plain-American-first-name-

plus-conspicuously-ethnic-last-name is one that feels deeply familiar.

When I first came across *Fake!*, I was looking for Montgomery County-based zines, and the one with the Asian lady on the cover caught my eye. I opened it up and found it was edited by a young woman who lived a few minutes’ drive from my home. “The idea of *Fake!* [comes from] being an imposter,” Irene Chien—now Dr. Chien—explained to the University of Maryland’s Special Collections curator John Davis in a 2017 interview. “I’m like, an Asian American woman, so already not the norm that you see in the D.C. punk scene. Plus I was coming from the suburbs, and I imagined ... everybody who was going to these shows somehow was living some sort of

different, less suburban life.” The Internet hadn’t made it into the household back then. Bands weren’t putting their locations on their Facebook pages as they do now, and the teenaged Chien had no way of knowing that these kids didn’t just live in the punk house.

Today, the stereotype of punks squirming to escape their parents’ white picket fences is well documented. “I want to be stereotyped! I want to be classified!” wail the Descendants,



in a mockery of their parent’s lifestyle: “I don’t want no hippie pad / I want a house just like Mom and Dad.” Yet for many Asian immigrant families, Mom and Dad were the first generation to make it to the American middle class. Stability came first, and a two-car garage was the cherry-on-top of the fulfillment of the American dream. We wanted to be clones. We wanted our suburban homes.

During the past decade, as Asian Americans have flocked to the Washington area,” *The Washington Post* reported in 1991. “Fairfax County schools are now 11.7 percent Asian American, compared with 5 percent in 1980. In Montgomery County, the Asian student population has leaped to 12.5 percent from 5.7 percent a decade ago.” My parents’ families were among this flock—they were still in grade school when the Vietnam War ended, and waves of refugees came to the nation’s capital. My father grew up in Alexandria, my mother in Rockville. While they didn’t participate in D.C. hardcore, they went through high school and college with Bad Brains, Scream, and Fugazi in their backyard. So, statistically, the white kids who hiked to shows from the D.C. suburbs should have had some Asian neighbors. Why didn’t more of them tag along?

Recently, I learned that my Uncle Phong used to frequent the metal scene. I’d just seen *Suicidal Tendencies* in Silver Spring, and was still recovering from the formidable task of convincing my parents I’d be okay going alone. “You like *Suicidal Tendencies*?” asked my uncle, who grew up on the West Coast. “I used to go to their shows. I have one of their T-shirts if you want it, you know, the one with the skull face.” I couldn’t believe my dad was related

to someone so chill. The West Coast underground seemed unbelievable to me anyway, in the way Asian American media described San Francisco as the Fantasy Land of Asianness, the ultimate pilgrimage for us East Coast Asians. For the first time, everyone looks like you.

And that scene had good thrash. “I’m Bored!” Mark Osegueda of Filipino American-founded thrash metal band *Death Angel* whines into the microphone for a music video. They put on an act as bratty as any punk kid, but the headbanging ensemble looks just like my younger cousins. I peruse this side of YouTube indulgently, mesmerized by comments like

@kxnanh2609’s: “I am Vietnamese and saw these guys back in the 80s. I even crowd surfed on stage and walked backstage ... the security guards thought I was them.”



It’s the stories of fans that compel me almost as much as the music, especially fans who look like teenage versions of my aunts and uncles.

There was one Chinese kid who kept popping up in teenage photos of Metallica, Megadeth, Exodus, and their peers: there he was air-guitaring with James Hetfield, sharing beers with Dave Mustaine. I thought he was just some friend at first, and then I learned he was Brian Lew: avid show reviewer, photographer, and editor of his own metal fanzine, *Whiplash*. D.C. hardcore’s Jim Saah, Lew’s pictures resurfaced in many of the online articles I read about the thrash scene. Because he was behind the camera more often than not, it took a little more digging to learn his name.

Likewise, it took some digging to stumble across Mimi Thi Nguyen’s zine *Evolution of a Race Riot*, published from the same area but a different scene.

When Irene Chien mentioned that Fake! Issue 2—the one she never got around to—would have focused on the intersection of race and gender, I immediately thought of Nguyen’s zine. Reading Fake! as published in 1992, I recognized the exhilaration dripping from its pages. It was the spunk of a young woman who’d just discovered feminism, exposed to college critical theory for the first time. It was the attitude with which I drafted my manifesto for ENGL398A. But writing from 1997, Mimi Thi Nguyen and the zine’s contributors expressed their disillusionment with riot grrrl, their experiences as women of color let down by the white-centered “revolution.” I wonder if, should Fake! have persisted, Dr. Chien would have followed a similar path.

I found Evolution of a Race Riot through the POC Zine Project, a fantastic online archive, but nothing matches the excitement that is digging through collections IRL. Walter Benjamin says that art has an aura—so do zines, and thumbing through physical copies at the Clarice Smith Performing Arts Center brings my rabbit-hole (literally) closer to home. I’m not sure where I’m going by scouting out music zines from the Asian diaspora, other than that I find it cool. I’ve only visited a few times, and as a B.S. candidate, I’m very new to this whole idea of humanities research.

But I am very familiar with the importance of documentation—we

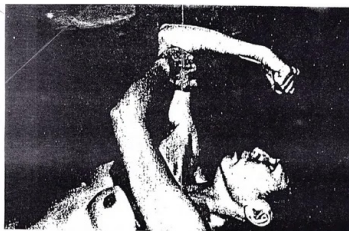
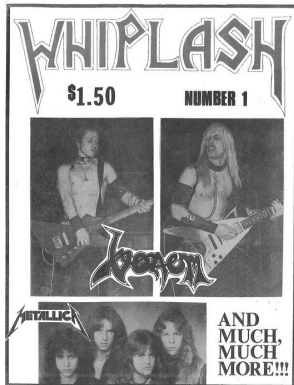
coders hate writing it, but love when it’s written well. And so I must appreciate that music subcultures are a little better-documented thanks to a handful of Asian kids in the scene. The term “Asian American” is one I would not use to describe any artistic category. It’s a political term, a grouping I use to express solidarity but not to assume shared experience, language, or culture. Likewise the zinesters

I’ve curated in my mind have not much in common but their music taste and the continent from which they are diaspora. But it must mean something that these zines—these ephemera—have survived for me to find them and be inspired by them, be it in print or online.

Asian American existence in punk and metal subculture is recorded in ephemera, documented by their own participation. These flyers, fanzines, and photographs justify their presence in a genre presumed to be all-white. For fans like me, born later and looking back, it’s invigorating to see proof that you could have existed in the periphery of hardcore.

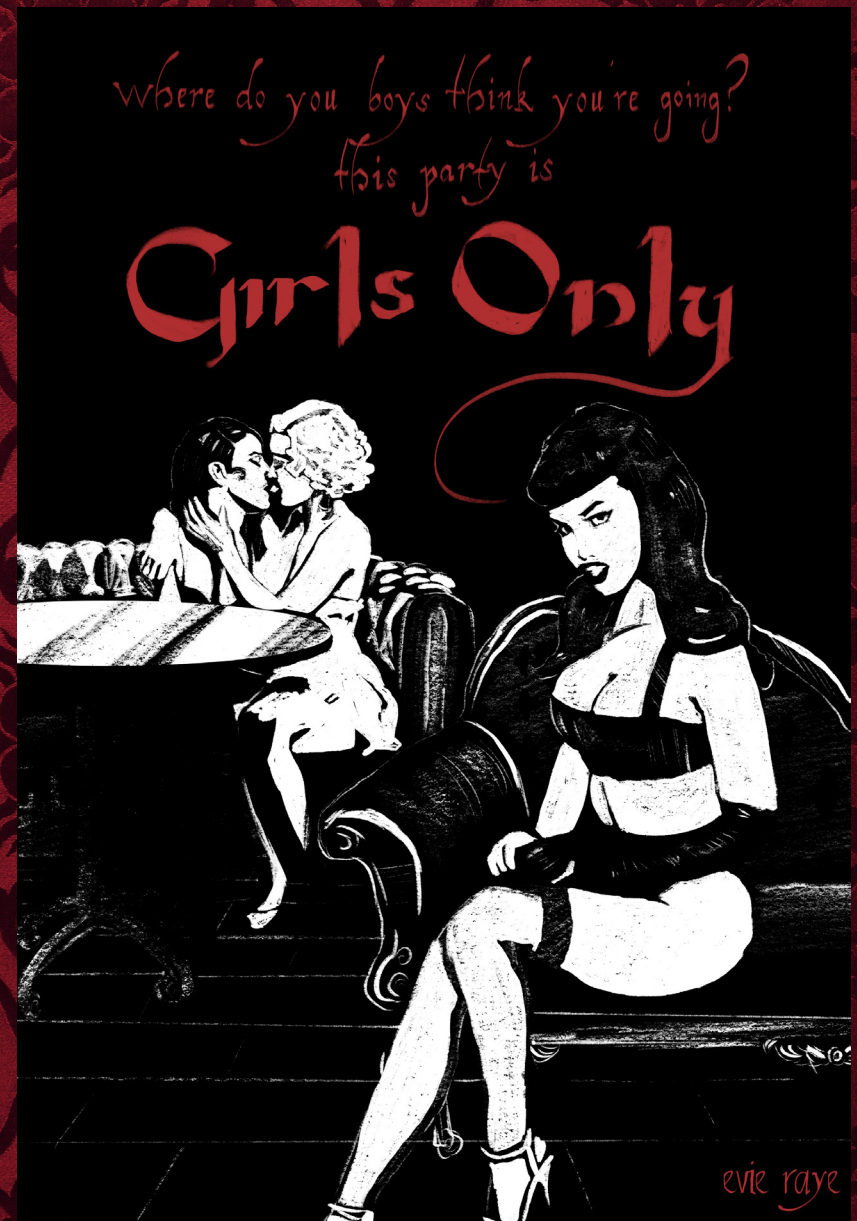
“This is my way into this culture,” Dr. Chien said of editing Fake!—the zine, to her, was proof that her belonging was real. A generation later, trying to break into D.C. hardcore, here I am doing the same thing. I still feel like a poser. But zines are our passports to get in.

-Carol Dinh



evolution of a race riot

Evie Raye



Historic sapphic art is hard to come by and I want to change that! My mission is to embrace sapphic love through vintage poster design.



WMUC Word Search

Artists who have visited
the station edition!

* The starred names
indicate people who have
performed at WMUC's Third
Rail Show :)

X I I V P U H G E M U M I T S K I L M M
T E E N S U I C I D E V K Y Z R D J E H
B A A G Z L U K Z Y E U Q Y H X I S Q W
S S L B E B E A L N X N N U Y R S Z G N
E D E E X K J J K U E D P Z H T M M T A
J P H Y X Z R D H P M A V N T Q E F T E
G F Y T T G D E R V O B H Z I E M J H L
D I S N A I L M A I L A L L M Q B C H C
D Z K E N P Y C K O P R U R S N E Q N M
C A R S E A T H E A D R E S T R R J A N
M G C H P N R P F O V I S K T B M A R O
K U P P L C I S S B O L W I O E E Y U D
S F G M I I J Q Q L R G L X I A N Z D Y
Q P W H C G G S T K K W Z R L C T U N R
K B T Y E O I L Z D E A N J L H P J A U
Y U Z H C L L J K N T O R U E H L B R L
C C G X U N U M F A P Y H H V O A K U B
B B K D B L V P A L V V A Y S U N R D U
P T U T E X P Y P X X P J Q J S C F W P
U U Q D K N G P J O U J P R U E Y Z P I

Word Bank

Alex G*	Alvvays*	Beach House*	Blur
	Car Seat Headrest*		Dismemberment Plan
Don McLean	Duran Duran	Elliott Smith*	Fugazi
Ice Cube	Jay Z	Logic	Mitski*
Snail Mail*		Teen Suicide*	Vundabar

WMUC Throwback Spotlight

"The voice of Washington's hip-hop underground"



College Park, MD -- It's 1991, the beginning of the fall semester, and a group of students at UMD are sick and tired of the lack of good hip-hop on DMV airwaves... So it was time to take matters into their own hands. Using their campus radio station, WMUC, as a stepping stone platform, three students known by their DJ names as The J, Shortcut, and Dominator, founded The Soul Controller Mixshow as what they called an "assault on commercial rap radio."

Every Friday, from 6-9 p.m., a combination of self-proclaimed "Soul C's" would congregate in the studio to preach their gospel of quality rap to the masses. Instead of kicking off the weekend with their peers, they spent their night in the station, unearthing records, bantering over the latest rumors from the scene, hosting interviews, and playing hours of 'real hip-hop'—from the old-school to new-school, underground to above-ground, and everything in-between.



1995



1998

Check out two archived shows from the Soul Controllers!



"We call it grown folks' hip-hop," said DJ Eddie "Bush Head Ed" Smith to the Washington Post in 1999.



From its inception, the show quickly became a hit among underground hip-hop heads in the region. At the time, the WMUC station's signal was 10 watts, meaning it only reached the College Park area and scattered parts of PG County and D.C. But the show had still managed to create a major buzz both on and off campus. In 1994, the national music magazine Vibe shouted out the Soul Controllers for "being one of hip-hop radio's best," and fans of the show were known to ride up and down a strip of the Beltway just to be able to tune in.

In 1995, the Soul Controllers were able to expand their reach when DJs Van Dan, Book, and The J secured a show on Infinity Radio's WPGC-AM, known in the streets as "Flava 1580", but the show only ran for a year.

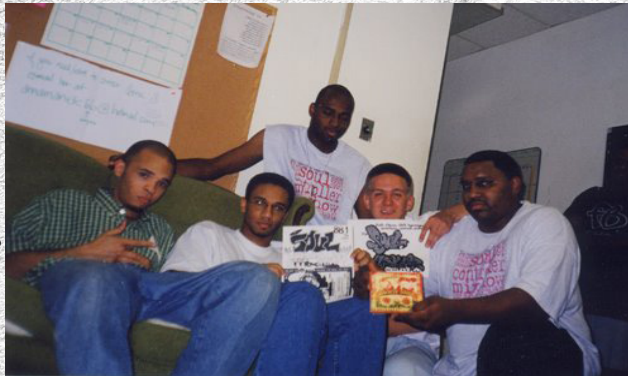
In 1998, the Pipeline Network heard the show during a WMUC internet broadcast and contracted with the Soul Controllers to make the show available on its website. The Soul Controllers were now plugged in and online, available to anyone on the internet!

"Real hip-hop wasn't about commercialism, it was about rocking the party, you know?"



By 2000, only a couple of the show's DJs were students—the majority of the Soul C's still deejaying at WMUC were well past graduated, having to rush from work to the station every Friday in order to start the show on time. It was at this point that DJs Book, Stylus, Mr. Elite, and Bush Head Ed made the decision for the show to leave WMUC to "pursue ways to present the program to a larger audience."

The Soul Controller Mixshow had graduated... but their legacy at WMUC will always be remembered.



"The flyest mixshow in the world!"



Aaron McGruder!

Did you know????

During their time at WMUC the Soul Controllers brought some crazy traction to the station...

In 1993 a relatively unknown Jay Z came to the station with the hip-hop group Original Flavor to record an interview for the show

The Soul C's got THE Biggie Smalls to record a promotional drop for their show

You might've known that Aaron McGruder, the creator of the comic strip and cartoon The Boondocks, is an alum of UMD. You might also know that The Boondocks first premiered in UMD's very own student newspaper The Diamondback. But did you know that he was also one of the core members of the Soul Controllers and very involved in WMUC? Even after The Boondocks took off and McGruder moved to LA, he would still make it a point to drop in on the station and the show.



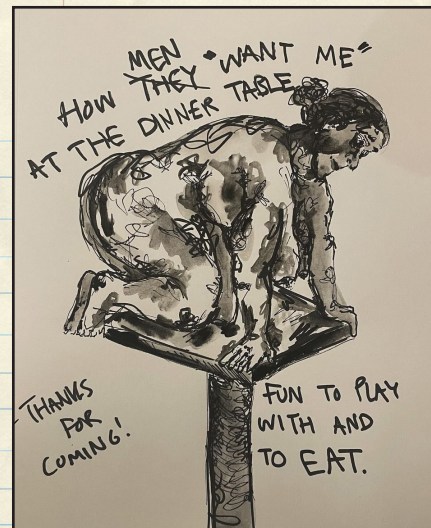
I Took the Wrong Bus to Campus

The bus stops
 Everyone gets up
 "This is the Last stop of the Bus"
 Shouts a Grumpy driver.
 We get out in the cold.
 Only two people remain,
 A tired Mexican janitor
 And myself a,
 Confused college student.
 The tired man leaves the station,
 While I try to look at the stars,
 I can only see OC lights.
 Never been here before.
 After a deep breath
 I say to myself:
 I am lost!!!
 Anxious and dizzy
 The phone rings,
 My uncle asks me
 If I got home
 No is my reply.
 Doing my best, I explain
 My location.
 He will help me with a ride.
 There are some chairs under
 A roof of the station.
 Trying to not wake the
 People sleeping on the floor,
 I reach for a chair.
 Looking around,
 There is a Porche dealership
 In front of us.
 Two rats ran next to me.
 I can feel the sea breeze
 Coming from Corona del Rey.



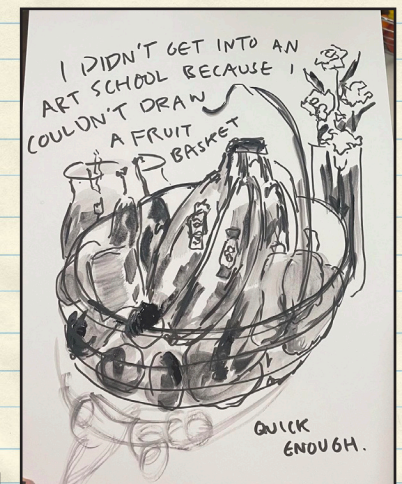
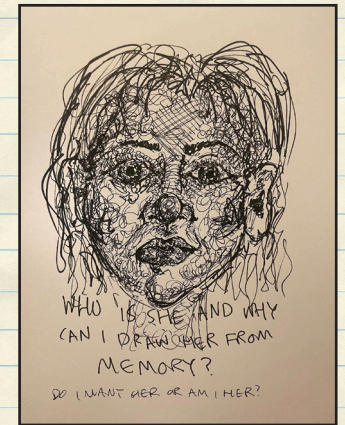
Photos by
 Carolyn Wood

-Sebastian Suarez



Nyomi Fox

@dabbleinscribbles



Mars Belacheau



This painting is channeling growth, metamorphosis and evolution fueled by my own transition and the changes my body was going through while taking T. The bee and the blue and yellow motives are a nod to my mom's bee-keeping farm in Ukraine. This was my first time working with such a big canvas and it felt good to see queerness projected so loudly.

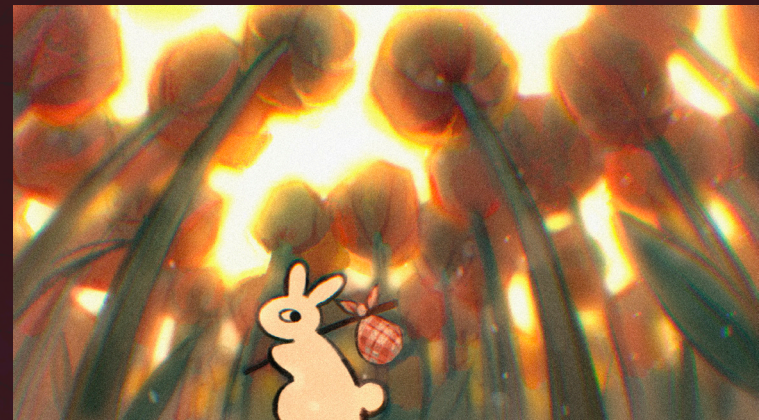
Matt Hernández



All those who actively follow meme trends have seen a stark rise in popularity of identifying with images of small/adorable animals. Most popular amongst femm aligned/ queer individuals is the image of the fawn. In this piece said fawn is used in the timeless question of creationism and divine design. With cis-male heterosexuality often seen as close to godliness, we must question where we and all those considered other, stand. Are we divinely inspired as well or the unfortunate byproduct of creation?



Dani Feng



Haoran Li

no girlfriend

THIRD RAIL Interview

BOMBASTIC CHICKEN

no girlfriend is an alternative trio all made up of umd students. Sarah "Bombastic Chicken" on vocals/guitar, Maya on bass, and Dhruv on drums. Here's a snippet from their interview after their third rail performance on 11/12/23. Here at the WMUC Live room.

How would describe your lyrics?
Sarah: For the lyrics we have, most of them, they're just stories that happen to us in real life, or like just how we feel at the moment. And it's very raw and unfiltered, I would describe it that way.

Tell us your story! How did No Girlfriend come to be?

Maya: So I met Sarah performing at a house event by herself on guitar, and I thought her sound was really cool so I talked to her and I was like, hello, I play bass. So we started exchanging messages and trying to figure out what our sound would be, how we wanted to start our band, and then we eventually found Drew, and then, yeah, just started recording from there.



Our band, we're up to challenges. We're very brave. Brave, yeah. Self-proclaimed. Exactly.
Maya: It's like, no girlfriend? like, that's a challenge. We're swag and we're brave. And silly. And silly.

How would you say that your sound differentiates from Bombastic Chicken to No Girlfriend?

Sarah: I honestly feel very lucky to have met Maya and Dhruv and they're able to like, like my sound. We didn't really have a style change because all three of us sort of enjoy the same kind of music and we just like build off from each other so there wasn't really like, a difference I feel.

Dhruv: Yeah, I think the same. It's also, it's only been two months so a lot of it has been playing a lot of [Sarah's] music and slowly adapting and hopefully making more.

Dhruv: if you have an Instagram you can check us out at no girlfriend without an i because with an i was taken (@nogrlfriend)
 We plan on performing at the Pockets sometime in February. As the next one, and I think up until then, December 8th or 11th? 8th or 16th. 8th or 16th, sometime then we have a show coming up.
Molly: Oh, the Zine show?
Dhruv: The Zine show. Maybe. Never mind, we're not talking about that right now. It's a secret show.



BY: Teresa Montoya

INTERVIEWER:
 Molly Szymanski

"came in like a ghost"



RADIO

A lookback at WMUC happenings this Fall

WMUCFEST

The station hosts its first ever on-campus WMUCFEST with 4 spot-light performances

09 - 16



TRICKED TREATS

10 - 20

Selling homemade baked Halloween themed treats on McKel-din to support the station!



FEMME FATALE

10 - 22



An intimate event for female/non-binary students to share & discuss obscure female/NB artists. Listen to our collaborative playlist!



HALLOWEEN GBM

10-26



The station celebrates spooky season in costume with lots of candy and nostalgic activities :)

REWIND



HOME COMING

11-11



The stars align for the biggest party of the year where radioheads and creatives get crazy in the cold with performances from local group room242. This year's theme: Heaven on earth, inspired by the party's special date :)



12 - 01

THIRD RAIL



Every Sunday at 6PM WMUC entertains downstairs diner patrons with live music from local bands and artists.



RADIOTHON FOR GAZA

The station hosts a special 24 hr broadcast to amplify Palestinian voices, raise funds for humanitarian aid, and combat both Islamophobia and Antisemitism

Requiem Zine

promotional show

12/08



featuring:

doodlebugg



no girlfriend
mannequin fight

doors @4:30pm, music @5-8pm

COLLEGE PARK, MD

dm for addy

\$10

1 purchased ticket = 1 free presale zine
after zine release, use ticket to get yr
printed copy of the fall 2023 edition :)

2024 @ THE CLARICE

The Clarice Smith Performing Arts Center, the biggest building on the UMD campus, houses six different performance venues. From student showcases to critically acclaimed productions, the Clarice hosts a variety of artistic events which are open to the public. Some notable events in the upcoming year are listed below... scan the QR code at the bottom of this page to see the full event calendar.

FEB 2-4: Queens of Sheba

The four black women that form the beating heart of Jessica L. Hagan's knowingly sharp and riotously funny choreopoem, *Queens of Sheba*, demand respect and, with every story told, they earn it. Playful, intellectually rigorous, packed with righteous fury and genuine soul, *Queens of Sheba* is a unique meditation on Black Women's identity, suffering and joy.

FEB 8: Music From the Sole: I Didn't Come to Stay

A tap dance and live music company that blurs the line between concert dance and music performance, *Music From The Sole* celebrates tap's roots in the African diaspora, particularly its connections to Afro-Brazilian dance and music and its lineage to forms like house dance and *passinho* (Brazilian funk).

MARCH 13: Alarm Will Sound: Music for 18 Musicians

"As close to being a rock band as a chamber orchestra can be" (*The New York Times*), *Alarm Will Sound* is a 20-member band with a wide-ranging artistic vision that looks beyond genre—electronic versus acoustic, high-modernist versus pop-influenced, conventional classical concert versus multimedia experience.

MARCH 19-26: Are We At War Yet?

With an air of wit and a twinge of anxiety, Mikhail Durnenkov's *Are We At War Yet* is a distinctly Russian narrative exploring everyday issues like the threat of war and the psychological effects of propaganda. His dark comedy shows audience members that the fabric that holds society and family together is nothing more than gossamer, and it's close to tearing.



To all our contributors: Thank You

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Daniela Locatis (29-30)

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16, 23, 24, 25, 26, 31, 33,
34)
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Hannah Lee (3, 4)
Ella Buskirk (9, 10)
Alexa Boltax (11, 32)
Eva Shannon (17)
Diya Shah (18-22)
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Daniela Locatis (29, 30)

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Ricky Martinez (9, 10)

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34)

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Diya Shah (19-22)
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Kai Bradner (1)

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TORO (7)
No girlfriend (27, 28)
Sarah Zhu (27, 28)

Playlist

Kai Bradner (2)

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WMUC
90.5



Requiem
Zine #1