URBAN GUERRILLA ZINE

Issue #12
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D.I.Y.
Underground ZINE

MUSIC, PHOTOS,
ZINES, FILMS,
COLUMNS,
WINGNUTS, +
FRIED BANANAS!!!
Welcome to yet another issue of UGZ, and don't ever think for a moment that your loyalty isn't appreciated, because, well, that's a fucked up way of thinking. The truth is, this zine would not have made it to Issue #12 without some of our readers/contributors stepping up to put in the energy that's needed to do a zine like this one. That said, I have to say that your editor (a loose definition for sure) is for the first time at odds with some of the contributions in this issue, and I only point this out as a challenge to anyone who feels the same. You can contribute response columns, articles, etc. to the next issue of UGZ, but if you don't, then please don't talk any shit, because that's all it will ever be... Paz, JAY PMB#419, 1442 Walnut St., Berkeley, CA 94709, USA

"We condemn all military action! The power and the destruction! The force used against our will! The useless blood they spill! The guns and bombs are very real! They're meant for use against you and me! And maybe you'll soon discover! That it's not for defense or any peaceful matter! Like sheep you go in for the slaughter! You don't even bother to ask what for!"
Crucifix "How When and Where"

This issue's contributors
Jay: Okay, here goes question number one. Are you originally from the Bay Area?
West: No.
Jay: Okay, here (Laughter) goes question number two. Where in the Bay Area are you now?
West: I grew up in Alameda. That was many moons ago. I went to grammar school and high school there.
Jake: Where did you first start booking and promoting punk shows?
West: Okay, actually I was managing a band called VITARI E. They were a band out of Canada. They were new. They put out an album, a record called "Vitamin E". At any rate, the band leader, the song writer went to New York with some people. One of which was Freddie Hughes who used to sign anything. He had a big R&B hit, "Sens My Baby Bach", which is an all-time favorite. At any rate, he was the only one who wasn't signed to anything and his particular song turned out to be the hit. Anyway, he came back from New York with an album, but no band. So I helped him put a band together. The point in the story is that I went to this gig with him one time and suddenly there were three people there who said they were the manager. So I contacted the band leader, and he recommended, and I just walked away from it. A couple of months later a friend of mine said, "Hey, let's do something. Let's go back over there." I said, "Let's go back to Keystone." He said, "Yes, there's a band over in the city I'd like to catch." I think it was THE MUTANTS, and the energy that was happening was totally impressive. I wanted more of that. The rock scene was pretty much big-band concerts, and you knew, the biggest shows in the history of the world. You get a real sense with the glue that you can really see the act. I went to the show and really got turned on to THE MUTANTS, and at the same time the rehearsal space I had for VITARI E...I just auditioned for other bands. Ted Falcons responded, and the band came in there to rehearse. We tested Falcons took me to a warehouse gig on Third Street, and there were lots of bands playing. Anyway, the scene really turned me on. There was pretty much nothing else happening. The rock scene was pretty much rock stars. It was this around 1967. I started doing shows. My first show was at San Pedro and Norton. It's now a Carnivore place.
Jake: Can we play it?
West: Yeah. I started doing shows. However, I think the first shows I did were at the Blue Giraffe in Berkeley. I knew the person who was running the club, and he asked me if I would like to do some punk rock. He said he would, and we did early shows with all the bands of the time. There was THE OFFS, D.E.A.D. KENNEDYS, MUTANTS, and so on. The whole punk scene was at the Wabash. That was the only place you could play so
Wes: They were so nervous and taken on guard that they thought they was being tricked. They was looking at each other, going: "What the hell?" he said. But the next time they were ready. He got a lot of results in the race. At any rate, the first season, when the East End of a place called... Albatroze. Originally it was a post office, and I was a "Sailor" in the club. They had rented it to someone who was doing a lot of things in the club. The movie "Never on Sunday" that brought about a big Greek dance that was the craze for a while. We came across those. The most notable of which were the AVERAGEs and the DES. They both played there, and they both drew large crowds. I was always there, even when they played there, and I'd get calls from all over from bands that wanted to play there. Most notable of which was the GEMINI, which I had a band there. I had never before heard of them. When I was still a kid, I played on the streets with a band called "The Monotones." We were the best I can remember. Someone was making a movie called "Lover, Letter, Letter," and I was able to go to a lot of jazz clubs and see a lot of bands. I was just a kid, and I was able to go to a lot of jazz clubs and see a lot of bands. The next day I went around trying to learn as much as I could of it. I was taking in every jazz club I could find. I was learning about bands and bands and bands. We'd get into a lot of trouble, and it was a lot of fun. We'd get into a lot of trouble, and it was a lot of fun. We'd get into a lot of trouble, and it was a lot of fun. We'd get into a lot of trouble, and it was a lot of fun.

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I work on this one year, by the time I called the permit it was already approved by the city council. Anyway, the show was bad, and basically we were really bad. There were four bands. One was EXQUISITE, and one was SUICIDEAL, and the guys were talking about changing the show. Springsteen, probably the best band we had on that tour, was some go crazy, and I gave it that SUICIDEAL, don't play. (Laughter). Well, theision came over, and I explained to him that the best thing to do was just let them play, and I would guarantee that they would be good. They don't play. That gives you anything. Anyway, he let them go and they played. They was, I guess, turning point in history. As far as making money, 10,000 points per week.
A Communique From The Cueva Haus,
Formerly the Haus of Murder
DOGTOWN, USA
Oakland!

I originally planned on submitting only an interview with the infamous Anarchy AI to Jay for this edition of Urban Guerrilla. However, I felt that not enough rational attention and discussion has taken place in the Oakland "punk scene" after the 9-11 tragedies to justify my submitting what is certainly intriguing, but admittedly fairly light reading on its own.

There are many reasons for anger towards the United States. I would say "you could write a book", but people HAVE written books, thousands of them, outlining the vast and complex reasons for continued oppression in the world. You can find and read those on your own time. To keep things short, this is a brief article outlining some of the factors that lead to the attacks on the Trade Center towers and Pentagon. This is all just factual information, delivered with very little of my own opinion injected into the mix. Just so you know my opinion: without U.S. support, I don't believe that the groups that perpetuated the attacks of 9-11 would have existed, or even if they did, would have been powerful enough to carry out such an attack. The unfortunate victims in the game of the rich elite were, as usual, janitors and data entry clerks, people who were innocent victims of a complicated situation most of them probably weren't even aware of. The complete story is not presented here. What is contested in particular is the notion that the U.S. actions in Afghanistan that led to the creation of Al Qaeda, the Taliban and other groups were good in intention. I also don't believe that the horrible violence U.S. policy caused there, violence that has now spilled onto our shores, was an unintended consequence of necessary action to "protect" anyone or anything besides the interests of rich people. That being said, read on....

The United States has historically been isolationist in rhetoric and domestic policy. However, it is also a nation which was born out of massive scale colonial imperialism and continues to prosper mainly through economic and military dominance around the world. While quick with libertarian criticism of the domestic and foreign policies of other nations, the United States is also the only state actor ever branded a terrorist (or, more precisely, found guilty of the more diplomatic term "unlawful use of force" in Nicaragua) by the World Court at the Hague. This judgement was contemptuously rejected by the United States when it was handed down, and the U.S. simply responded with increased illegal offensives.

U.S. comfort with hypocrisy in policy has made the famous Winston Churchill quote "the enemy of my enemy is my friend" the most often adopted tool in the pursuit of U.S. interests. It has also made blaming blame elsewhere for negative outcomes resulting from the utilization of this strategy a normal part of U.S. foreign policy.

In a fashion similar to many other examples in history, including numerous South Asian regional examples, the United States exploited the interests of certain groups, both inside and outside of Afghanistan to influence conditions surrounding the Soviet Union's 1979 to 1989 war there. Covert U.S. agitation was partly responsible for the Soviet Union's invasion, and nearly completely caused its failure over the course of the war. As has often occurred in various circumstances within the South Asian region and elsewhere, the United States' mishandling of a delicate political situation has led to tremendous regional destabilization, upheaval and civil war within the borders of Afghanistan, and ultimately to greater global problems. In particular, U.S. policies in Afghanistan created powerful groups of so-called Islamic "holy warriors" or mujahideen. In a familiar pattern, the United States, in the
wake of Soviet defeat, directly supported warring mujihideen factions in an unsuccessful attempt to centralize power in a fundamentalist Islamic group which could be made friendly to U.S. interests. During this time, the U.S. and its regional partner, Pakistan, backed one mujihideen group in particular called the Taliban in an attempt to create a totalitarian regime which would cater to the U.S. in the region. U.S. policy makers knew their strategy would lead to horrible slaughter, human rights abuses and oppression in Afghanistan, and accepted these facts as so called "collateral damage" in achieving what they perceived as a greater goal.

The United States' foremost assistant in covert operations in Afghanistan was Pakistan's ISI, or Inter Services Intelligence agency, who were trained by the "CIA and the French SDECE" (Rahul Bedi, Sydney Morning Herald September 27, 2001). During the Soviet occupation, the CIA and ISI favored building up Islamic fundamentalist warriors, or "mujihideen" to fight against the Soviet army. These factors were funded and trained either directly by the CIA or in tandem with Pakistan's ISI. According to a wide array of sources "the ISI ran the mujihideen in their decades-long fight against the Soviets in Afghanistan" (Bedi) throughout the 80's. Many of these mujihideen were non-indigenous people recruited from throughout the Islamic world to fight in Afghanistan. Selig Harrison of the Woodrow Wilson International Center for Scholars was an advisor to the CIA during the Soviet period of conflict in Afghanistan. At the time a senior associate of the Carnegie Endowment for International Peace, Harrison says "They (the CIA) told me these people (the mujihideen) were fanatical, and the more fierce they were the more fiercely they would fight the Soviets. I warned them that we were creating a monster." Harrison also notes that "the CIA made a historic mistake in encouraging Islamic groups from all over the world to come to Afghanistan" (Times of India, 2001).

Many others do not share Harrison's view that the CIA "made a mistake", or were not capable of foreseeing the likelihood of a horrific outcome when enlisting "fanatical" religious fundamentalists to fight a bloody war. These groups with what one could fairly easily call "fanatical" goals and "fanatical" beliefs were in the context of mainstream Islamic belief; well funded by the U.S. and other non-Afghan groups, trained by American forces and armed to the teeth with cutting edge American weapons.

Metaphorically speaking, this technique could be considered about as safe and logical as giving Pat Robertson, Operation Rescue and David Koresh enormous arsenals, training and funding. In this light, arguments that the brutal outcomes were an "honest mistake", that the CIA had no idea that this policy was almost guaranteed to result in unbridled violence of some kind, seem pretty far flung. These groups, groups violent as a "fanatical" group, were universally committed to fighting the Soviets until the death, but otherwise were largely fraticious and even unpredictable. For example, among those welcomed by the United States as a warrior and source of funding for the resistance against Soviet forces in Afghanistan was the wealthy Saudi Osama bin Laden, now viewed widely as a dangerous terrorist and murderer. At the time, bin Laden was given free access throughout Afghanistan by both the CIA and the ISI in addition to training and access to weapons. Although the global consequences may not have been anticipated, much of the horrific outcome, including infighting among armed groups and terrible oppression of the Afghan people, was doubtless anticipated. As is detailed shortly, while oppression of the people of Afghanistan may have been regarded as an unfortunate side effect, factional infighting was in fact an actively pursued consequence of the US "enemy of my enemy is my friend" strategy of U.S. foreign policy. As CIA Director William Casey said during the Soviet war in Afghanistan, this was "the kind of thing we should be doing". (James Ingalls, Z Magazine, 2001) As American lives were not at stake, and political consequences at home were minimized.

James Ingalls, a member of the Board of Directors of the Afghan Women's Mission, and Staff Scientist at the California Institute of Technology, suggests that "President Carter gave the green light for covert support to the mujihiden six months before the December 1979 invasion of Afghanistan by the Soviet army. (Z Magazine, 2001) This points to a clear U.S. interest in luring the Soviet Union into a debilitating war in that region. If the intentions still seemed unclear, Zbigniew Brzezinski, then National Security Advisor, repeated as saying that the reason behind this particular policy move was "drawing the Russians into the Afghan trap." (James Ingalls, Z Magazine, 2001) After 10 brutal years, U.S. policy objective was reached and the Soviet Union's army retreated in disgrace. Many people, possibly rightly, attribute the collapse of the Soviet Union shortly thereafter to this defeat. Although 12,000 Soviet troops died compared to 50,000 U.S. troops in the Vietnam War, this was a terribly demoralizing defeat for an already miserable population. After the end of the Soviet war, Afghanistan plunged into chaos, and the next phase of direct involvement for the United States began. During this phase of operations, the CIA took advantage of funding for so-called "human rights groups" which had ballooned out of the control of the Reagan and Bush administrations and "began supplying the mujihideen directly". (Ingalls) According to the chief of the ISI's Afghanistan branch Mohammad Youssaf, the goal of this operational phase was to "play on differences between the various factions and their commanders," in an effort to "curb the power of the factions and make way for an unknown "Transition Regime." (Ingalls) This so-called "Transition Regime" was like-ly the Taliban, a group of fundamentalist Islamic scholars with a spiritual and military base located in the southern Afghanistan city of Kandahar.

After considering the vast destabilizing effects that creating and arming the mujihideen groups would cause for Afghanistan's neighbors, it is interesting to question and consider the role of Afghanistan's southern neighbor Pakistan. What reason would Pakistan have for aiding U.S. interests through ISI cooperation with the CIA, thus playing such a large role in orchestrating chaos along its northern borders? In fact, the reasons were clear and quite transparently forthcoming. Pakistan had a strong and clear interest in the destruction of Soviet encroachment in the region, and also had an interest, for a multitude of economic and political reasons, legal and illegal, in exerting greater control over Afghanistan's land and policy. Initially, Pakistan's ISI provided invaluable to the CIA in assisting with the creation and support of the mujihideen. Once the Soviets had been defeated by mujihideen groups, there is definitive proof that Pakistan actively supported the centralization of power in the Taliban with logistical, financial, intelligence and other military support. (Human Rights Watch, July 2001, Vol. 13, No. 3)

If you are interested in a job at the CIA, check out: http://www.cia.gov/cia/employment/operational.htm

Just kidding, I hope nobody actually wants a job there. Scary if all this comes off as a call for a book; a bit heavy and preachy, but the possible outcome at this point go from bad to worse. We all have to understand that we live in a world where the most destructive technology ever created by humanity is theoretically accessible to virtually anyone, and that total destruction is, ultimately and unfortunately, highly likely in our lifetimes. The only way to fight is to discuss, debate and form collectives and groups which elevate
our voices to counter those voices and forces of destruction. Alright, I'm off the soapbox. A couple last thoughts:

"If we want to have justice, we must look at terrorism in all its forms, including state terrorism, in order to give the victims a place and survivors a sense of justice. The deaths of all people have the same value, whether they are the deaths of the innocents in the United States or the genocide deaths of 200,000 in Guatemala, 83 percent of whom were the indigenous peoples. This is why we must approach terrorism from an ethical platform. To eliminate terrorism, we must create appropriate tribunals to judge those who are responsible, regardless of who they are. In Guatemala, we have supported the International Criminal Court."


How can we really fight terrorism? Only by attacking its root causes: poverty, injustice, ignorance and inequality, and demonstrating a commitment to fairness and international law. Am I a fucking hippie or what?

Yours in total war,
Paul Cruevo

Photos: Susan 2001

BORN/DEAD
Live at Mission Records
San Francisco

PAUL CRUEVO
BRYAN
LUNATIC
"Kill the Business" - ANTISEEN

The economics of punk rock is extremely interesting, as it is caught up in so much of the philosophy and means different things to different people with a different intensity as in any other kind of music or fandom. We have our rules, and we apply them.

A punk band is basically a capitalist endeavor, and a facet of the entertainment business. A band is a company and the product makes a profit or doesn't. The details and objectives fluctuate, but that's the deal. Gigs, records and merchandising cost money to make and buy, so the business part is a nasty fact that needs to be confronted. Strangely enough, none of the bands that are self proclaimed communists or anarchists ever offer to split their gig money equally between all the bands they play with, or divide their royalties equally among everyone that works at the record company. It does seem to matter what record label a punk band is, so i will try to go into that. It is the entertainment dollar, and punk rock has never been much different. The aspects that set aside punk rock from the rest of the entertainment or music world would be:

1) Low prices for shows and merchandise. Wise business decision. Drive the price down and the units sell more. Low prices also increase speculation and reduce dissatisfaction with the quality of the event or product, i.e., you get what you pay for.
2) The "do-it-yourself" ethic. This is America, and what could be more entrepreneurial than starting your own business?
3) Obnoxious sounding music and incendiary ideas. When I first was listening to punk, I figured the reason it wasn't on the radio was either that it was too intense for the ears of the listeners, or the stuff they were singing about would blow people's minds. To some extent it may be true, but record executives are getting more and more used to listening to crazy shit and running it up the flagpole. Generally, the A&R types have ears trained by parrots. They sign bands that sound like bands that are currently selling big. That happens on all levels. I am listening to a compilation sampler CD by a popular independent label as we speak, and they should be sued for ripping off the mediocre bands that came before them.

The attitude with newer bands is that they don't want to be rockstars, and that extends to sometimes not even taking money for their merchandise or just playing for gas money and only later when they realize either their "worth" or that they go to the later extreme of greed. Some bands are business conscious, and some aren't. O.k., here's is a measuring stick. T-shirts. They either cost $5 for the total D.I.Y band or $25 for the arena rock band. Why not $10 across the board? They get cheaper the more you make anyway.... I, like a lot of people would rather we raised postage stamps to 50c now and got it over with and didn't raise it for another couple decades and solved some kind of
world problem with the money that was used. Some median between obscurity and fame should be reached by these bands, ideally, and they should remain there.

The lines are blurry with independent vs. major labels because some independent labels are really damn big and sell lots of records, and some operate in the same manner as the big guys. Some of the earmarks would be parties, promotional CDs, junkets, contests, publicity, and probably cocaine.

Maybe the label didn't give the band enough money to record something they were proud of, or another band at the label was a bigger priority at the time? That could be any label, but those reasons affect why a band would choose or leave a label. On the bigger scale, some of this and the fact that the big guys are in an easier position to sell a lot, can "take a band for the next level" it might work, unless they pull a Jawbreaker who signed to Geffen and recorded an album that sounded more like the psychedelic furs, alienating the people that didn't already jump ship when they signed in the first place, or as Bad Religion stated in an interview before the release of "Into The Unknown", they would be "selling out" by releasing the same kind of record their fans are used to. The band may choose not to pander to their fans and make music they are more excited about rather than what the audiences expect. That equates to a big sales flop on any label, but not necessarily an artistic failure...

My beef with major labels or any labels is the same: it just doesn't seem fair. I would go out on a limb here and equate fair with punk. If a band sells hundreds of records, they should get hundreds of dollars, etc. when an artist sells enough of a release to make an independant label rich on a major label, and it doesn't meet their expectations, it is looked upon as a failure, the band may get "dropped", the $ isn't "recouped"; bad things happen. In the eyes of the punks that they have forsaken, the band "sold out to get rich," but in reality they may be worse off. I disagree with the way most of them do business.

On the other hand, however, when a band releases a record on an independant label that a lot of people could conceivably buy, and go on tour to "support", i.e. sell it, and the indie label doesn't get the record in the stores, or advertise it, that is a bad scenario also. To these frustrated bands, the distribution and advertising of a big label is enticing. To these bands is seems fair that their records would be sitting in stores so people could buy them if they wanted to. The bands in this situation aren't quite up to snuff. I disagree with the way most of them do business.

So how do I feel? Are major labels bad? Probably, unless a band sells a lot of records, because they have to pay for all of that free shit the record company gives away in the long run, and they will earn the scorn of the d.i.y. community. Unless you are FUGAZI. They are really rich. Boy do they have a lot of money! It worked for them, and it may not have worked on a label they didn't own, but it probably wouldn't work for your band, my friend, even if you were on the same record label (DISCHORD), because the kind of promotion that they do doesn't sell records. There are a lot of non-FUGAZI sales flos on that label, which is OK by me if the music is good, but a band might get frustrated. Since they had a certain fan base coming into it, it was wise for them to stay on their own label, since they can pay themselves twice as much in royalties if you want to be part of the solution, as a major label would. Conversely, buy an independantly made stereo system, they don't have to sell as much, good tem. In the put yourself in their shoes doing the same thing now, and with a dept, my sister was in a McDonald's rabid fan base, and the internet, these commercial, and all my political days it is pretty feasible, but for a activist friends called me up excitedly band that cant guarantee sales, it is to tell me that they'd seen it, but none of them were the least bit bothered.

When doing your xmas shopping, that she was hawkung corporate deathkeep in mind that you vote with your burgers. I think MTV sucks, but I'd money. If I get my younger sister an watch it if my friends were on it! It URKO 7 inch instead of that BRITNEY used to be the only punk stock stuff on SPEARS CD, she will be confused and maybe cry. So I buy the fucking CD and the Bertelsmann Music Group gets is what is recorded on an album, but that much richer. Sorry guys. You vote the label it is on is really the artist's with your wallet. That is why I cant business, I can't bring myself to condenm the Warner Brothers of the demi anyone for it because I am aware world, because they get some of my of the frustrations that lead to it and entertainment dollar, either at the the fact that it isn't always a good deal bookstoe, the record store, or the them. Whatever. You see, for every SONY Playstation game sold, that's punk bands SONY doesn't have to sign to get your money. I have yet to see a video game made by an independant company. Also look to see if your stereo is made by RCA, or SONY, Fracas
"After we signed to the majors, in that limbo with the champagne, women and coke, it felt like the revolution was over and we had won."

-Jerry Garcia of the Grateful Dead

The nature of the world we live in right now creates an environment in which nearly every interaction that you have, even in your personal life, is some type of financial transaction. I think in a lot of ways we all feel an emptiness at some point in our lives, a yearning for some greater meaning or some magical change that can make that loneliness go away. Instead of a real solution, you're inundated with thousands of images a day, offering to make you sexually appealing and comfortable with yourself through drinking certain beverages, wearing certain clothes, believing in certain things, or obtaining certain products. Social identifiers are brand names: Dickies vs. Versace, King Cobra vs. Sierra Nevada, Epitaph vs. Sony. You build yourself a little castle of self-righteousness, attempting to fill the void in your soul with products of various persuasions, convincing yourself that somehow your product choices have made you a better person than others. You have "realizations" that other people are somehow luckier for making their own, obviously inferior or otherwise flawed product decisions. You start to hate the types of social identifiers that are outside of what is becoming the increasingly limited scope of your point of view.

Later on in life, you start to feel like you made some serious mistakes, but you can't quite figure out what they were. You realize that you still feel empty inside. After all this work, you aren't satisfied. Something is really wrong here. You start to blame your family, take up with another person behind your significant other's back and buy an automobile product that indicates your youthful virility. Life sucks. Many of your silly daydreams have failed to come true, and the only thing that's for sure is that your car payment's due. Your significant other is taking out a $600 haircut. From the couch at your work buddy's house, you can now also rely on child support payments being due. You wish you were dead, and go out to get some ice cream after seeing a commercial which features a happy couple eating something together.

This is a lonely, alienating, fucked up world to live in. Part of human nature is combative, violent and cruel, and those are the parts that are held as admirable standards in our culture. Compete and win, conquer and succeed, plunder and plow. And amidst the harsh realities we exist in, all of us, whether DIY East Bay super punks, some random dude on the Bart train or whoever else, use the identification methods (just varying the identifiers) to exclude others from our range of social contact and thought process. We perceive other people and the systems we see as beyond our control for our predicaments, feelings of loneliness and failure to accomplish our dreams. Some people lose it and kill themselves, or go off and smoke crack. We justify away our social inadequacies in myriad ways. At different points in our lives, in various ways, many people really try to themselves and figure out what's missing.

Chances are, if you're reading this, you're the kind person who's at least spent some of your life attempting to "figure it out," to find that magic escape from the slow death of life. Lots of ideas sound good to those of us who like notions of egalitarian freedom, and they seem pretty black and white. The government sucks, capitalism is lame, anarchism seems cool, and so does socialism. You hope that somewhere in there there's some solution that will take away that nagging, empty feeling deep inside of you, make you feel better, resolve things.

Here's the problem: wholesale acceptance of one ideology over another has little impact, and often backfires. As an individual, just because your products of preference are punk records and Corhart's instead of Ian Doctor's and Britney Spears CDs doesn't mean that your superior taste elevates you from the fray. On a grand level, your contribution to the global economic exchange is no different than any other. Obviously, it seems that supporting so-called "independent" music by pouring significant financial support into similar types of businesses. Personally, I feel there's some validity to that argument. But overall, the independent music business is the laughingstock of the greater music world, and when the chance, bullshite aside, most people in these scenes will give everything up to the greater music world at the first opportunity. Cases
CRUERO

DOG TOWN
~ VS ~
WEST' MAC

At the CW Saloon

Photos by Sam Atakra

NIGEL PEPPERCOCK
Back Issues! A few left!

This issue has interviews with FLEAS AND LICE, Icki Warman, columna, reviews, photos from the East Bay scene, bands like THE FLESHIES, CUREUP, PIG IRON, TOOTHACHE, and the RED STARS! This was our first offset issue, even though none seems to realize it was nothing compared to this issue. This issue also marked a turning point for UGZ, which may or may not be a good thing. The Seeze and scene-related issues began to replace a lot of the politics that themselves were never really developed all the way, it also marked us moving away from Absolutely Zippo style layout. Each back issue is $1.50 per back issue, or this for $2! You can mix & match with issue #9 & #10 but to get the comp costs more.

REBEKAH A. SENIOR CREW OF THE SENDS THE MESSAGE TO ALL YOU EMO, PERSONAL STYLISTS, DON'T KNOW THE DIFFERENCE BETWEEN JOURNALS AND ZINES, POP AND PUNK, MAINSTREAM AND UNDERGROUND, BLACK AND WHITE, DAY AND NIGHT, ETC. THIS ISSUE HAS COLUMN BY MR. BRADFORD, INTERVIEWS WITH SOCIAL INFESTATION, TIED UP FALCON CATHETER, SLOWDEATH, PLUS A REVIEW AND SCENE PEOPLE PHOTOS FROM BANDS LIKE LANA DRAKE & EXTENDED AID, MURDERS TAKE NO HOLIDAY, AND A BUNCH OF OTHER STUFF! $1.50 PER BACK ISSUE! OR 2 FOR $2, AND YOU CAN MIX & MATCH WITH #9 & #10, BUT THE COMP IS NOT INCLUDED, MOO! THERE WERE ALL KINDS OF WEIRD PRINTING ISSUES. MORE PUNK, RIGHT? THIS ZINE IS BEG TO SET THE STAGE FOR THE EAST BAY PUNK CRUSADES!

Cover art by BRADY DOYLE, cover by Hawk to go along with columns by Aaron Caminiti, Jay Frankie, Lon Brainard, Jay Dead, & JAY "UGO" Tommey. There are photos of local shows from the past and present, plus a lot of reviews and big fat guy's to the "Phone" Sony Punks. This issue came with a 27 track CD compilation. All for only $4 postage paid. Back issues are available for $1.50 each or 2 for $3 and to get the CD while supplies last, on Da Comp Used & GURPLE, SOCIAL INFESTATION, CATHETER, LANA DRAKE, MUSICAL INSTRUMENT TIME, ZERO, MTD, 3RD ESTATE, ASTING QT, DISCOTHEQUE, BAYFEEL, and more.

If you buy two back issues, then you can also order the UGZ Compilation #1 for an extra $2 AND you can stay in touch by checking out our website www.ugz.com.

APHEMS - "The Guiltless Threat of" - EP

Double Vision, OFF these guys are not to be underestimated with Dax Valenti of deceptively celebratory Hard Rock n' Roll sounds or cutting edge blackwashings accompanied with somberness and greed. You cannot complain from any sense of ono violence influencing the basic of involvement复习 any sense of Space hypermodern, Dax Valenti's Hard Rock n' Roll is a prodigious group. He would always include his own back (V/H/S & APHEMS) on the album, which is in the dark, where it belongs, but the album is a band's light up in the dark, somewhere over another we could touch his soul with a dark soul. Since I've got the back killed, Ann is blood and blood, if you are a band together, which is more of most of the people had this still will say to us and this does not mean that we've come to the belief of our former bands. The former bands are only better than them, especially the folks that don't like us, because when we come back, APHEMS has been making its way in the back because we are talking about EXPRESSIONS AND MIND GAMES and no more fucking PUNK. So any other way I might have given APHEMS haven put out a really well defined and delicious album, and I like it, all leading up to a major release to combine with their first hit, no, they put it all weight, nicely and without one. Everything is in the full file, called as "The Throes of These Eyes" the band who are to FUTURE SHOCK/compared with EXPRESSIONS AND MIND GAMES and no more fucking PUNK. So any other way I might have given APHEMS haven put out a really well defined and delicious album, and I like it, all leading up to a major release to combine with their first hit, no, they put it all weight, nicely and without one. 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I think it's safe to say that you can find a place to burrow in the heart of the city. I was just looking at a map of Berlin and found a place that looks promising. It's called the "Naked Truth," a small, cozy café on a quiet street. It's the perfect spot for a quiet afternoon or evening. I hope you enjoy your stay in Berlin and have fun exploring the city. It's full of history and culture, and I'm sure you'll find something that catches your fancy. Good luck with your research, and feel free to ask if you need any more information. I always love hearing about new places to visit! 

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I'm also curious about the mention of "Dadaism." It's an interesting art movement that emerged in the early 20th century, and it sounds like it has connections to Berlin. I would love to learn more about the movement and its influence on art and culture. If you have any resources or links to share, I'd be very grateful. Keep up the great work! I'm excited to see where your research takes you next! 

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I hope you're having a great time exploring Berlin and enjoying all the amazing things this city has to offer. If you need any more information or recommendations, please don't hesitate to ask. I always enjoy hearing about new places and experiences. Have a wonderful day, and keep exploring! 

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I'm so glad to hear that you're enjoying your research in Berlin! It's such a fascinating city with so much history and culture. I hope you're finding everything you're looking for and learning a lot along the way. If you have any questions or need suggestions for your next stop, feel free to ask. I always enjoy hearing about new places and experiences. Keep up the great work! I'm looking forward to hearing about your next adventure! 

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THE MEETING OF THE WORLD'S GREATS

TENNIS - The All-England Lawn Tennis Championship

The annual meeting of the world's greatest tennis players brings together the best of the best in a series of highly competitive matches. This year's tournament promises to be no exception, with top players from around the globe descending upon Wimbledon to vie for the coveted trophy. The matches are played on grass courts under the famous Centre Court roof, providing a unique and picturesque setting for the world's premier tennis event. Spectators from all over the world gather to witness the epic showdowns, making this not just a sporting event, but a cultural spectacle as well. Whether you're a die-hard tennis aficionado or simply a fan of the sport, the All-England Lawn Tennis Championship is an unmissable experience.
This was our return to booking shows after the UGO record release show at Burnt Ramen in June. That show taught us quite a few lessons for sure, and luckily we were able to take some of those lessons and apply them to the rest of the shows we had planned for 2001. What’s also pretty lucky is that Thee Evil Labs was just as enthusiastic as I was about organizing our first ever Punk Movie Night at Gilman. Let’s actually approached me about organizing such an event after checking out a few of my columns in MINN. Once we settled on a handful of guidelines for how the evening should take shape, he quickly secured the night we wanted at Gilman (After some debate with a few of the less-than-enthusiastic volunteers at the club), and soon after we were able to confirm the all-important line-up. TRAGEDY. TRAGEDY also happens to be one of my favorite bands as well, and so that booking ensured a positive energy that’s good to experience at the beginning stages of planning an event like Punk Movie Night. Later we added FUNERAL, which is a new band featuring Todd TRAGEDY on drums and Frank ATROCIOUS MADNESS on bass, for what would be our first Bay Area show. Finally, we booked San Diego’s RUN FOR YOUR F*CKING LIFE, which was a recommendation from Mike Thorn who was stalked about their newest (at the time) record. As far as films went, I knew from the start that I wanted to show some Nick Zedd films, but I really wanted his permission to do so, and I was also interested in getting a new film to debut if it was at all possible. Well, both things happened, and I was storied to see the latter. I was also interested in showing some of the work of local filmmaker Bob Maricic, as well as having an encore showing of Martin Scorsese’s film “Behind The Screams.” The last time Martin showed his film at Gilman it had to be projected off of Arwen Curry’s shower curtain via a video projector that Sean Sullivan had to borrow sort of last minute, and in general it was all kind of put together last minute. This time Gilman was equipped with a new screen and their own video projector, and more important-ly we had a designated time slot for which to show the film, which could allow for some questions from the audience. Martin was there of course to answer them, although somewhat reluctantly, but in the end it turned out to be one of the positive highlights of the evening. Initially everything went wrong, but, in the end it all worked itself out, and the evening was better and more special because of some of the obstacles we had to overcome. TRAGEDY crushed, but the turn out was really turning good.
Rampaging Insane Depravity Fest - 2001
November 30th at Gilman in Berkeley, December 1st at Mission in San Francisco. December 2nd at Burnt Ramen Studios in Richmond / All Ages / $5

Original Bills with changes noted

Day One:
- Shitlist (Seattle, WA)
- Atrocious Madness (Portland, OR)
- Fuerza X (Seattle)
- Catheter (Denver, CO)
- Switch (Austin, TX)

Date Force (San Francisco) in the Gilman Store
Voetsek (San Francisco) in front of the girl’s bathroom

Day Two:
- Catheter
- Warmachine (Portland, OR)
  - Warmachine cancelled, replaced by Atrocious Madness
- Brainoil (Oakland)
- Wendy O. Waters (Oakland)
- BLOWN TO BITS (San Francisco)
- Fuerza X
- Reagan 88 (Los Angeles, CA)
  - Reagan 88 cancelled and replaced by Elephant Man (Redwood City/San Francisco)

Day Three:
- Nigel Peppercock (Oakland)
- Catheter
- Shitlist
- Iron Lung (Reno, NV)
  - Iron Lung cancelled and replaced by Razoo from Seattle (Formerly Decrepit)
- Cruved (Daytown, UMA)
- Switch
- Voice

Day Four:
- Dysfuction (Hillbrow, CA)
- Master of Ceremonies: The Crimson Baron

This was our first ever attempt at doing a fest, and although it originated one day at the old UOZ HQ in Oakland, on 40th Street, it quickly became a group effort with many organizers and points of view being thrown into the mix. Initially it was a collaboration between Loki’s Pentagram Mafia and the UOZ, which was the same team that did Punk Movie Night. We later asked Mike Thorn and RRR to join the effort, and later still we incorporated Marcus and his crowd of Pyrate Punks. By the time we ran ads, and began to flyer for the shows, it became “RRR Presents, along with the Ear2theGround Punks”. The Ear2theGround Punks are for the purposes of booking shows and organizing events such as this one, Urban Guerrilla Zine, Pyrate Punks, Pentagram Mafia, and even a majority of the local bands.

The actual R.I.D. Fest was not the mind blowing success I would have wished it to be, but it was a success in some small way, not laying an egg attendance wise on any of the three days (Sure we could have done better, but when you consider the rain storms and other factors, MDC tours and bullshit like that, that you are to be pleased), and most of all it was a success in the way the audience at all three shows was diverse in terms of social backgrounds and attitudes, which is something you don’t see often enough at Bay Area punk shows. Musically I challenge you to find better performances all year than those put down by Catheter on Friday, BLOWN TO BITS on Saturday, and Shitlist on Sunday. Nigel Peppercock brought everything to a close with a set of pure mayhem (Along with plenty of audience participation), including floor, eggs, firecrackers, flares, bamboo birdcages, condoms, and a bunch of other unidentified creams and liquids. Rampaging Insane Depravity, definitely.
RAMPAGING INSANE DEPRAVITY FEST
DAY THREE
Burnt Ramen Studios

SBITCH
From Austin, Texas

Two days of making a statement, and there aren't many punx that would argue with their methods.

We need more bands like SBITCH in these parts. They'll be back soon, so...be there!

The R.I.D. fest featured one of the most diverse cross sections of punx we've seen in a while. That is the real success of the entire weekend.

CATHETER crushes, yet again! Three days straight, and still no mercy.

NICK delivers a brutal dose of spoken word.

Photos by: Sam Bortnick
This was, according to Joe, their last show, and if so then they went out with a blast. The pit was going off & John The Baker was making sure that their performance will be heard again some day on a final live CD. Only £1.50 was this good in the past year.