

# Psych Trail

## #9 Mix

Fall  
2014



## ***BUTTHOLE SURFERS SPECIAL***

PLUS

C.A. QUINTET

TERENCE AND DENNIS MCKENNA

REVIEWS... RANTS... AND MORE!!





JUST WHEN YOU THOUGHT IT WAS SAFE TO WIPE.



skateboard

STAY IN BED?

what?



PAUL LEARY

TOO UNDERGROUND MUSIC FOR THE

KEN ERWIN



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SWEATING LOAFS LIVE SURES BUTTHOLE

COMIX SPREAD BY KAYLA SVHLA

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# What Goes On



Butt-hole! Butt-hole! Butt-hole! Butt-hole! Butt-hole! This was often the chanted-request for an encore to bring back on-stage a group of wide-eyed, acid-fried, psych-o-delic punks from Texas, the fucking BUTTHOLE SURFERS! Formed in San Antonio, Texas in 1981 by Gibby Haynes and Paul Leary, the Butthole Surfers started out in the punk scene, but their music certainly cannot be pigeonholed into a genre like punk rock that can often be perceived as being rather limiting. The Butthole Surfers always had a sense of weird about them, even from the very beginning when Gibby Haynes published his "Strange V.D." zine that consisted of images of bizarre medical ailments, some real and some not. Eventually Haynes was caught at his place of employment with these images adding more reason for him to split. Oh, did I mention that Gibby was one of the lead accountants at one of the biggest accounting firms in the United States before splitting to be in a band? Well, I won't go too far into the history of the band as that's all covered in the amazing new book by James Burns entitled "Let's Go To Hell: Scattered Memories Of The Butthole Surfers" (reviewed in this issue). Now when I mention the Butthole Surfers, if the only song you can think of is their 1996 hit "Pepper" that put the spotlight on the band and gave them nationwide mainstream-radio airplay, then you must not be aware of the real gems of the band's output that all of us psychedelic, weird, bizarre-loving freaks relish in the most. I'm speaking of the band's output of albums that spanned most of the 1980's, this is where the experimentation and sonic insanity really shines when you look at the overall output of the Butthole Surfers; Butthole Surfers/A Brown Reason To Live (1983), Psychic Powerless...Another Man's Sac (1984), Cream Corn From The Socket of Davis/Rembrandt Pussyhorse (1985/1986), Locust Abortion Technician (1987), Hairway To Steven (1988)... These are the records that the true freaks and weirdos of Butthole fandom have ingrained into their brains from many nights of sense-heightened turned-on mind-states. The double tribal-like drumming of King and Teresa, Gibby Haynes' wild vocals often sung through a megaphone or various effects, the signature bass guitar style of Jeffrey Pinkus, and of course the schizophrenic masterful psychedelic guitar work of Paul Leary. Songs of concubines, incoherent screaming hillbillies, smoking Elvis Presley's toenails, girls passing gas, white men selling qualludes to monkeys..... the band was as hilarious as the music was innovative. Their live shows were something to be witnessed as well. The psychedelic carnival show that the Buttholes brought to town included a naked dancer, strobe lights, super bizarre video projections being played behind the band, torn up stuffed animals, cockroaches, fire, smoke... When the Butthole Surfers came to town, you got your money's worth, they put on a SHOW. Eventually they'd become one of the highest paid indie bands when it came to their live show, and the band would essentially live on the road for many many years. With the last issue of Psych Trail Mix being the "Chrome Special" on my favorite band of all time, I figured a worthy follow-up would be another "special" type issue on what is probably my second favorite band of all time. Again, I'm not going to tell the whole history of the band as that is covered with great detail in the new book mentioned above. With this special on the Buttholes, you will find some fun features on the band including interviews, bootleg video show reviews, and even a Butthole Surfers comic book spread! Additional features include an interview with Dennis McKenna on all things psychedelic, a discussion with Ken Erwin on his band C.A. Quintet and their 1969 underground psych classic "Trip Thru Hell," book/movie reviews, and of course the ending "rant" where I spill my guts and empty my brain in a no-holding-back therapeutic session of ripping to shreds all the lame things on this planet that give me the douche chills. Without further ado, kick back and delve in on a cool fall evening to the newest edition of Psych Trail Mix - BUTTHOLE SURFERS SPECIAL - ONE-TWO, BUTT-HOLE!



Gibby Haynes backstage @ The Pyramid in NYC - 1984  
© Michael Macioce



# SHOW REVIEWS



**Show: Nik Turner's Hawkwind**

**Venue: PhilaMoca**

**Date/Location: Philadelphia, PA, November 2, 2013**

Nik's set that night as well, he was touring with Spaceseed then. This show took place at a little hole-in-the wall art space in which the band is basically floor level with the crowd, making for quite a unique experience of psychedelic togetherness for sure! After driving in circles trying to find a parking spot, we finally did and I rushed in just as the beginning of "Born To Go" was being blasted as well as a nice billow of pot smoke wafted over me, a good way to start the evening. I asked and it turned out it was the first song, so I was just in time only missing the little "Prelude – Earth Calling" intro. Nik really had a great lineup this time around, notably Nicky Garratt from the punk band U.K. Subs, and Nicky surely brought that punk energy. I also loved Kephera Moon who was on keyboards and very theatrical throughout this psych gathering of misfits and freaks to see the ultimate Hawkwind himself Nik Turner.

As they performed many hits from "Space Ritual," I even got the vibe of Kephera as being a reincarnated Stacia whom used to dance naked onstage during the Hawkwind Space Ritual Tour back in the early 70's, she was doing interpretive dancing throughout her performance on keys behind Nik. The band launched into all the old Hawkwind favorites;

"Time We Left This World Today," "Brainstorm," "Orgone Accumulator," while a killer light show behind the band was displayed containing the silhouette of an afro-haired woman dancing and gyrating with the colors, it was a cool retro sort of style light show that I thought went great with the music. Nik even played a couple cuts off his new record "Space Gypsy," with the single "Fallen Angel" and a trippy mellow number that just sort of lulls you into a positive spacey mood, "Galaxy Rise," which is one of my favorites – I stayed up late into the night playing Space Gypsy when I arrived home and continued the festivities – the new record is EXCELLENT by the way (reviewed in this issue). Friendly as ever, Nik chatted with me after the show on psychedelic matters and kindly posed for a photo with me!

I was quite looking forward to seeing Nik Turner play live again as the last time I saw him perform was a show that I played at back in 2004, where Nik actually came up and joined our band for a few songs on his sax! That was quite the night to remember, forever ingrained into the crevices of my mind. I remember being enthralled with



Photo By: Dave Stevens – gravenimage.us

**Show: Roky Erickson & The Black Angels**

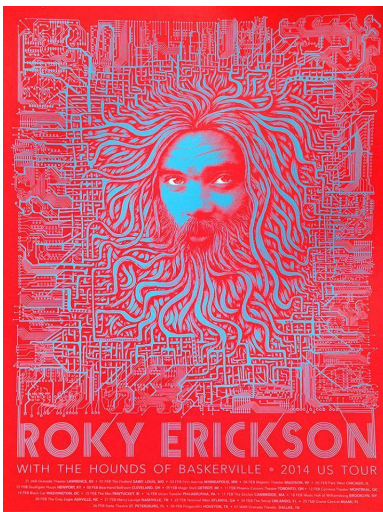
**Venue: Union Transfer**

**Date/Location: Philadelphia, PA, February 6, 2014**

forth, the band didn't just put an outfit on and play a part, they LIVED the message they played in their songs and really believed in a sort of inner-evolution of the mind. Now, I saw the band's legendary singer/guitarist Roky Erickson play back in 2010, and I was stoked just to be there and see the man in person, however apart from one 13<sup>th</sup> Floor Elevators song played in the encore, the set was mainly of Roky's post-Elevators music, which I do love, but I was hoping for a 13<sup>th</sup> Floor soaked set... Well, I got my wish on this cool February evening for the "Winter Psych Storm" direct from Austin, TX! Compared to the Roky of four years ago that I saw, this time around Roky seemed way more together and I was entranced in psychedelic bliss with amazement as Roky NAILED it as far as recalling the lyrics to all the old 13<sup>th</sup> Floor Elevators songs he belted out with ease. I must say, I was not expecting this. NINE of the twelve songs played were 13<sup>th</sup> Floor Elevators songs, it was a dream come true for me and I felt honored and lucky to be witnessing this show. I thought that the Hounds Of Baskerville did a fine job in backing the man of the evening – speaking of... why was Roky opening for the Black Angels, shouldn't it have been

The 13<sup>th</sup> Floor Elevators are in my top 3 bands of all time, they sort of hold a special place in my heart as they were one of the first truly authentic psychedelic bands that I discovered back during high school. We'd stay up all night listening to their records and gaining the insight from Tommy Hall's psychedelic poetry and message he put

the other way around? Anyway, if you are a big fan of Roky and the 13<sup>th</sup> Floor Elevators and you missed this particular tour, then you should just go crawl up into a ball and sob in a heap of regret. Again, compared to the Roky of four years ago, this was a world apart from that performance, again I stress how Roky really nailed the lyrics to all those old favorites. "Kingdom of Heaven" was always one of my favorites, the only thing that was missing of course was the dripping, lysergic guitar work of the late Stacy Sutherland, the band's original guitarist, but hey, let's not be picky here, honestly, I felt lucky to be witnessing this, and my high from the experience floated with me throughout the next few days after the show... OH YEAH, they even played "Slip Inside This House"!!! This song is quite challenging lyrically, but Roky again NAILED his delivery and I love him for it – one of the greats off "Easter Everywhere" from 1967. I did not expect this song! Another highlight of this transporting evening of winter psych enlightenment was when they launched into "Roller Coaster" – the song written by 13thFE leader and psychedelic guru Tommy Hall in which the lyrics speak of the benefits of the psychedelic experience and the mind state it will leave you in after being spit out the other end as you crawl through the abyss. Again, Roky, I love the man, he delivered the lyrics accurately and with conviction – "after you trip life opens up, you start doing what you want to do." Ahhhhh yes, a high point for certain. "Reverberation," "Levitation," "She Lives (in a time of her own)," a perfect evening that I will never forget!



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USA/CANADA TOUR 2014



**Show: Nik Turner's Hawkwind**

**Venue: Boot & Saddle**

**Date/Location: Philadelphia, PA, September 9, 2014**

States. To say the least, it was quite the surprise and treat to get to see Nik play again. This time around he brought a similar lineup including Nicky Garrat from the U.K. Subs once again who kicked things up a bit and added a sort of punk edge to the old Hawkwind numbers, also Kephera Moon, who was at last year's show, came out with Nik again to do synths, interpretive dancing and some backup vocals. Another woman, opposite side of the stage was Ariana Wagaman who also was playing keys like Kephera. Ariana also played the violin at parts throughout the set, and like Kephera, did some interpretive dancing to the old Hawkwind classics. At one point during "Children Of The Sun," both Kephera and Ariana stood behind Nik and enveloped him in dance as he recited the lyrics and played his flute, ending the number with a kiss from the two lovely ladies. I'll also tell you this, at 74 years old, Nik has still got the mojo going and displayed it all too well on stage this September night in the city of Hawkwind-y love. A similar setlist to last year's set, with many of the tunes coming from the "Space Ritual" album, as Nik was trying to re-create the atmosphere of those legendary shows back during the original Hawkwind period. He did play the single "Fallen Angel STS-51-L" off of his new record that was released just last year "Space Gypsy," and this showcased the guitar riffage skills of Nicky Garrat for sure.



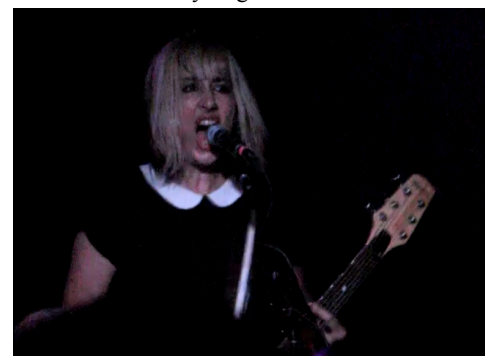
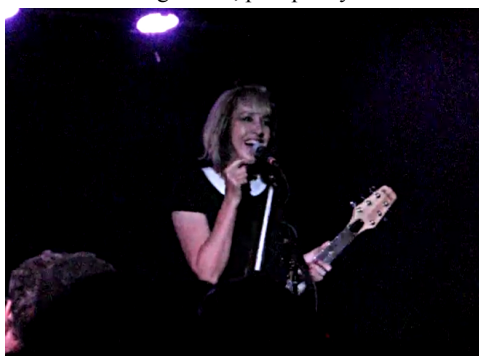
One of the absolute highlights for me was when they broke into a song that was not played on last year's tour, yes "Space Is Deep" from Hawkwind's 1972 album "Doremi Fasol Latido," as well as the live "Space Ritual" album from 1973. I was not expecting this, and it was always one of my all-time favorite Hawkwind songs, and they really re-created the song nicely for this live setting with the talk of space in the first part of the song, then launching into that trippy psychedelic jamming where you're launched right into the abyss as Nik guides you through the trip with his serenading flute playing and the drummer gives those signature fills as played in the original song that make this part of the journey really rock out.... That's the kind of "space rock" that I like, it can have all the trippy synth sounds and all of that, but it must also ROCK, and Nik Turner surely can rock harder than many of today's nerdy alterna-geek guys who are less than half his age! As with last year's show, there was a great light show as well, and of course Kephera and Ariana contributed to the visual aspect of the show with their dancing throughout. Nik displayed great energy throughout the set that was very beefy by the way, clocking in at over an hour and a half! Nik Turner embodies the spirit of psychedelic rock with the camaraderie and good-nature that he displays, you can tell that the man really feeds off the energy of the people. If you missed this tour, you really missed out!

**Show: The Muffs**

**Venue: Boot & Saddle**

**Date/Location: Philadelphia, PA, October 12, 2014**

I had been waiting for this show for quite some time as I've been a Muffs fan for years, but have never had the opportunity to see them play live as these days they're mainly based out on the West Coast – Los Angeles to be exact, and they don't tour too much. They just released a new album called "Whoop Dee Doo," so that may have inspired the Muffs to get out on the road for some shows. There were some record store gigs in late August/early September, then some October shows began to pop up, and luckily Philadelphia turned out to be the last show of their VERY select few East Coast show dates, after this would be Japan at the end of the month for a few gigs. I was at the Boot & Saddle club for the first time a month prior for the Nik Turner show, so I knew this tiny 150 capacity club would be packed sardine-can tight for when the Muffs came to town. The recon paid off as I came to the show knowing that good spots would be scarce. There was a sports event this same day so we got to Broad Street hours in advance to beat the traffic, nabbed a great spot in front of the club, ate at a little diner next door, and scored a cool shirt and some cd's at the thrift shop next to the club for dirt cheap. The place was packed as predicted and I was a bit bummed that their new album was sold out at the merch table, but I did snag it in one-click the next morning (gotta love the internet!). Slurped down some beers and managed to weave into the main room and nab a nice spot as you can see in the photos. The Muffs were TIGHT; original member Ronnie Barnett layed the foundation down nicely with his bass guitar work while long-time member (since '94) Roy McDonald intensely pounded the drums with precision to the rock n' punk energy of the Muffs brand of catchy, infectious, often quite melodic rock. Lead singer/guitarist Kim Shattuck hasn't lost a thing – many times you'll see these bands that you've loved for so many years and their voices sound non-recognizable – not Kim! She still has that signature scream that I love on all the Muffs records. The Muffs ran through the old hits; Lucky Guy, Sad Tomorrow, I'm A Dick among others, plus plenty from their killer new record! Funny stage banter too. Love em'!!!





# BUTTHOLE SURFERS BOOTLEG VIDS... THE CHOICE NUGS



At times we get lucky with some band's live shows being documented on film on a fairly frequent basis throughout their various tours. One of the bands who were no stranger to the road and in fact lived on the road for many years are those freaks from Texas, the Butthole Surfers. The Buttholes were famous for their notorious live stage show consisting of strobe lights, bizarre films being played on projection screens, fire, and who could forget the various facial expressions that psych-guitar God Paul Leary would employ as he ripped the acid-soaked guitar while six foot seven band leader Gibby Haynes would scream his vocals through a mega-phone? Yes, their live show was equally as amusing and entertaining as their music. Luckily, throughout their years on the road, dedicated fans have journeyed to the shows with audio and/or video recording equipment in tow to document the madness. Here I'll explore the various best-of-the-best of the VIDEO documents of the Butt's live shows. There are vast audio recordings as well from their live gigs, and could perhaps be a future installment of the "choice nuggets" series here in Psych Trail Mix. In combing through the many great vids out there I've selected what I believe to be the best in the way of audio and video quality, as well as grading in terms of the craziness/energy of the shows. I give you, Butthole Surfers Bootleg Vids.... The Choice Nugs!

*NOTE: 4-30-87 & 7-4-89 videos are not in my possession. I had the opportunity to view these videos for the purpose of this article.*

**Date: August 25, 1985**

**Venue: City Gardens**

**Location: Trenton, New Jersey**

This one has always been a fave. I received this years ago on a VHS tape from a friend of mine who was at the show, that was a decent copy of the video, however the best quality version that I'll talk about here is the "pre-production" DVD version that was unearthed just a few years ago that features much better video quality and some different camera angles than the post-production vid. Now to the meat n' potatoes, this video is shot with multiple cameras and the audio is directly from the soundboard! Shot at the City Gardens punk dive in Trenton, New Jersey on a hot east coast summer day, the Butthole lineup here is Gibby, Paul, Teresa & King on drums, and Kramer on bass guitar... oh, the strapless bass... ouch! MY back hurts just watching that! But it did add an element of freakiness I think seeing a guy looking like the hunchback of Notre Dame creeping about the stage! Blistering version of the Beatles "Come Together" with Paul on vocals, then Gibby joining on guitar at one point maniacally headbanging. Intense version of "Suicide" showing Gibby can put most of the so-called "hardcore" punk rockers to shame as far as vocals go. Oh the post-production version does include a cover of Donovan's "Hurdy Gurdy Man" and early BHS classic "Hey," so we need a proper mash up of both of these sources at some point!



**Date: October 14, 1985**

**Venue: Doornroosje**

**Location: Nijmegen, Netherlands**

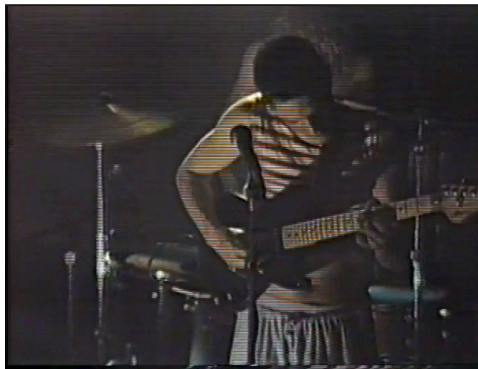
This is a must-have, work of love created by some fans of a show from the band's first stint out to Europe, with this particular show being in the Netherlands. You may have heard about the infamous show two days prior to this one at Pandora's Box Music Festival (see Paul Leary interview in this issue), well this show gives a similar feel with Gibby again employing the use of a chair to stand upon as he sings into the mic, towering even higher above everyone else in the venue and the stage.... This video was put together from a couple of different camera angles shot by different sources; one is a really beautiful side-stage shot of the band, and the other features some good shots from the back of the club, giving you a couple of nice vantage points to view the mayhem from. Oh, and this is SOUNDBOARD audio direct from the master, so the audio is very nice as this sbd mix has the levels on everything set nicely. Lineup features Paul, Gibby, the best drummer configuration the band ever had of course with King and Teresa and their combined stand-up drumming style, and Shockabilly's Kramer on bass who toured with the band for a spell in the early days, for as long as he could endure the madness at least. Think of this as sort of the fan-made "Blind Eye Sees All" of Butthole Surfers bootleg video recordings; around the same era, except with the bass player being Kramer rather than Trevor Malcolm as seen at the concert in Detroit for the Blind Eye vid from Touch & Go.





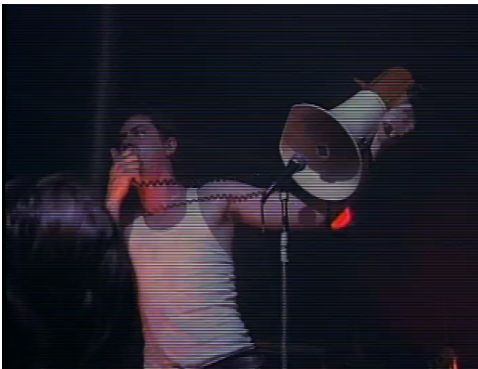
**Date: April 30, 1987**  
**Venue: 9:30 Club**  
**Location: Washington, DC**

This video is a real treat - a HOUSE-CAM video with soundboard audio from the 1987-era of live BHS shows, which has always been a favorite live BHS era of mine. Apparently, this thing was unwatchable until James Burns had it restored from some of the best in the biz as far as video restoration goes, and now it's beyond-watchable! You can see mainly more in the beginning parts of the video some static visual distortions, but it really doesn't detract much, as the performance is killer. The sound is amazing here being directly from the board! Just killer versions of "Roky," "Sweat Loaf," "Pittsburgh To Lebanon" with Gibby lighting the cymbal on fire. Strobe lights, ripping psychedelic effect/delay-laden guitar work from Paul Leary, naked dancing from TA-DA the shit lady. A gem among gems!



**Date: May 15, 1987**  
**Venue: The Rollick**  
**Location: Atlanta, Georgia**

By far THE best audience-shot video from the 1987-era of live BHS show vids! This video has been floating around a bit, but only generated versions. Only recently did the master copy come to light which has been cleaned up by the filmer here. One of the amazing things about this is that the video is so CRYSTAL CLEAR, especially since this was shot back in 1987, so the filmer must've had some nice gear for the time. Most likely an external mic as the sound is really nice on this! TA-DA the shit lady in full form, dancing as the projections play behind her and the strobes blast. Live versions of "Sweat Loaf," "USSA," "Cherub," "100 Million," and many more. Of course Gibby lights the cymbal a-flame to boot! Shot REALLY close to the stage, beautiful quality 87-era Butthole Surfers video!



**Date: July 4, 1989**  
**Venue/Event: '20<sup>th</sup> Annual July 4<sup>th</sup> Smoke-In' - Lafayette Park**  
**Location: Washington, DC**

Very rare/unique live BHS video in that it's shot at a NORML rally at a park in Washington, DC! Apparently, NORML didn't organize the event very well, so the performers and the crowd were left in a bit of danger as they lit up God's green herb in protest to the U.S. government's nonsensical outlawing of it. This vid is incomplete with many of the songs being cut, but the footage here is OH so good, and does feature some full songs. Cops eventually yanked the plug on the band. Some words from Teresa - *"then a little corps of freaks playing drums gathered in the center of the crowd. When their drumming reached an apex, thousands of pre-rolled joints flew up in the air, followed by people lighting up en masse (on the Washington DC mall no less!) you just knew it couldn't last. Later that evening, here came the pigs on the backs of big beautiful horses trotting down the mall. They were coming to save us from marijuana by shutting down the show."* Filmer has a great spot being sort of side/backstage, right near the source of the audio, so the audio is really nice and in-your-face. I love how the vid opens up with a great version of "Ghandi" showing the drumming skills of King & Teresa. Some of the best fire-cymbal bashing from Gibby on film EVER - outdoor show so the flames get as high as the crowd and the band was!





**Date: November 21, 1988**

**Venue: Colony Ballroom at the University Of Maryland**

**Location: College Park, Maryland**

Live BHS videos from the fall of 1988 are quite scarce, but luckily Redman nabs a SWEET steady tripod shot of the entire show from the back of the venue, the venue here being at the Colony Ballroom at the University of Maryland! Did this place know what they were getting into booking the Buttholes?? I love the way this video is shot, as we get some great close-ups and a lot of full stage shots of the entire band as well. Projections shown for the full set, adding to the visual aspect of the show/vid. Plenty of signature BHS strobe-light throughout to illuminate the band and so you can see all those little multi-colored swirling fractals within the flickering light in lysergic-induced bliss. Watch Teresa propel her little body into those drums and rock about as her pig-tails flail about in the strobes! You can tell the filmer is using an external mic for audio as we get some great audio here with minimal crowd noise. "Ghandi," "Paranoid," "1401," among the many songs played, plus killer versions of "Jimi" and "Lou Reed" to close the set!



**Release Date: August 1, 1989**

**Title: 'Entering Texas' (short film)**

**Video: Impact Video Magazine - Volume 1**

This isn't necessarily a live show, but it's a classic short film from the Butthole's hey-day that warrants notice. Alex Winter, you may remember him from "Bill & Ted's Excellent Adventures," does the intro to the hilarious little demented flick here. A family of 3 heads out for a much needed vacay, and as they enter Texas they stumble upon a sign for some good ol' family style BBQ! Little do they know they are entering the compound of the Butthole Surfers! Loads of hilarity here including Gibby masturbating into a frying pan with his LSD-induced semen as the Dad slurps it down after declaring "when in Rome!" Son Jerry Junior runs off into the woods to an abandoned grocery store. Dad goes out to look for him as he's wrapped up and forced to watch a live version of BHS song "Fast" (culled from an alternate take of the song) while his wife joins the madness. Various snippets of BHS songs throughout. Classic!



**Filmed: Late 1988**

**Video: 'Snub Roughs' - BBC TV**

I'm sort of a sucker for the backstage/candid type stuff, at least of my ALL-TIME favorite bands, of which the Buttholes are one. This 2 DVD set offers a plethora of this type of footage, it's like you're hangin' with band! The footage was culled from when a BBC TV film crew went to hang out with the band in Driftwood, Texas during late 1988 to get footage for a segment that would appear on "SNUB-TV." Lots of fun here; loads of footage of the Butthole Surfers partying including as much pot as you think the band smokes, plus more, there's even a daytime excursion with Pinkus behind the wheel on a journey to get some whippits. Gibby and Jeff go in to snag the party favors in a funny moment as Gibby makes a point to point out the "porno" mags that the store is trying to sort of hide in a dark back corner. Gibby is hilarious talking about his parents in the van. Great footage of the band in-studio working on the Jackofficers "Digital Dump" record. Thanks to an old Blast First employee, this behind-the-Butts footage was brought to light!





Exclusive  
Interview With...

PAUL LEARY

Of The BUTTHOLE SURFERS

Paul Leary was co-founder of the Butthole Surfers with Gibby Haynes. For anyone really into the Butthole Surfers, it must be realized that there would be no Butthole Surfers without Paul Leary, he was as integral a member of the band as Gibby Haynes was, no doubt. Paul's guitar sound is one of those that when you hear it, it is instantly recognizable; many times it's sorta kinda' freakin' out all over the place, with bent strings and squeals of anguish, the hyper-intensity battle of cats or other small animals fighting on songs like "Woly Boly," and "USSA," he could also serenade you into psychedelic bliss with echoed-out/flanged sounds of the cosmos such as on "Psychedelic Jam" and the solo of "22 Going On 23." Paul would gain notoriety for his guitar playing skills in his years throughout the Butthole Surfers, and he would also engineer a lot of the band's early records. Paul also added to the stage presence of the Buttholes with his weird, funny facial expressions and gyrations that he would often employ. Paul discusses his days in the Buttholes in an exclusive interview for PTM.



Paul Leary @ The Ritz in Austin, TX  
Photo By: Dixon Edge Coulbourne

**When you guys started out it sounded like you were mainly influenced by the punk scene, and that music, songs like "White Dumb Ugly Poor," "I Hate My Job," but it didn't take long for you guys to get psychedelic... Can you pinpoint how that transformation occurred and what were the influences that creeped in to inspire the weirdness that would escalate on the Butts records?**

I don't remember any specific transformation into psychedelic. There were influences from bands like Throbbing Gristle and Suicide, not to mention older influences like Roky and Status Quo. Some of our earliest recording sessions had songs like "Strangers Die Every Day." We were out to do anything that we could get away with.

**You guys basically lived on the road for years in those early days. What was the hardest part of living like that? What did food or meals usually consist of?**

I remember a Christmas day in Seattle where all we had between us was three eggs. Another time I found an old pack of Saltine crackers under the seat of our van. A really good day included Waffle House. The first time we were in New York City for a month, we had a budget of \$3 each per day for food and beer. A slice was a buck and a beer was a buck, so it was two beers and a slice every day for a month.



Gibby Haynes & Paul Leary @ Pandora's Box Music Festival  
October 12, 1985

**Now, there's the infamous Danceteria show in NYC from February of 1986, the show at Pandora's Music Box Festival in October of 1985... In your opinion, what was the most insane/wild show of the Butthole Surfers history, and why?**

Those two definitely stood out. Danceteria was wild because of the fucking on stage and the destruction of their PA. At Pandora, Gibby was violently hurling chairs into the audience. After the show he was naked and fighting all of the security guards. I was the only one in the band who thought to try and bring any of our equipment back to the hotel. I wasn't able to really get it all back, so I stashed our stuff under a tree in the park. Guitars, clothes, etc. God I love Holland...

**What are your recollections of what went down during the gig at Iguana's in Tijuana, Mexico back in '89?**

That was such a scummy place. The monitor board was by the stage, and it was surrounded with chicken wire, like you see in the movies protecting bands from beer bottles at honky-tonks. But it was protecting the monitor board, and the monitor engineer, who turned our monitors off after about two songs. Either Gibby or I threw a beer at the monitor engineer, and next thing I know, we're all kissing the hoods of cars outside with Federales punching our guts. A cute girl was telling them not

to hit us, which only made them hit us harder. Our equipment came flying out the door in heaps onto the sidewalk. The Federales took Gibby around the corner and worked him over good, then dropped him off in a gang neighborhood.

**You guys toured a ton back in the 80's, there had to have been a time like this... did you ever get to a club where the audience didn't know of the Buttholes and it made for sort of an awkward reception? Group of real backwoods redneck types or anything like that?**

Our first show in Norway they thought they were booking Kramer's band "Shockabilly." Kramer was playing bass for us at the time. After half a song, there were only 3 people left in the room, and they were huddled all the way in the back. We played "The Electric Banana" in Pittsburgh, and after the show the owner came out and said "hell, if I had known you guys were that good, I woulda advertised."

**What are your recollections of the time that you had invited Roky Erickson to the ranch that the band shared? How long did he stay, what did you all do with Roky/talk about with him?**

That was actually before we had our ranch house, when we were living at 1401 Anderson Lane in Austin (hence the song "1401"). Roky's manager brought him over to the house. First thing he did was go to the bathroom, which we had recently painted fluorescent pink. He stayed in there for 45 minutes. When he came out, we gave him a bat in a jar. He never took his eyes off of that bat. I remember his manager driving him away, and Roky was still staring at that bat.

**I'm a big fan, so I gotta ask... I also run the Helios Creed Tribute website - what was it like working with H in '93' on Independent Worm Saloon? Any funny stories or anything about hanging with him?**

I don't remember much about him recording on that album. The studio was in Marin County, a real luxury studio, with John Paul Jones and all the booze we could drink. I have more memories of hanging with Helios when he was living in Hawaii. We paid him a visit, and he had all these tiny chihuahua dogs hanging out. They were very calm for chihuahuas.

**Any inside scoop you could give on upcoming Butthole Surfers activity - shows, albums, releases of any kind?**

I've been wanting to record another album, but we aren't doing anything right now except getting old.

**I see with your band Carny, the name was changed to "Cocky Bitches," any idea when the record may finally be put out?**

That one has been in the works for way too long, but that's what I'm working on right now, and I'm determined to have it finished by the end of the summer. Still not sure what the name of the band will be, I've been trying to get my band mates to like "The Killmoles." Pinkus and I have just finished an album with Buzz and Dale of The Melvins, and so I'm also in The Melvins for a bit. That album should come out in October.



Paul Leary @ The Soap Creek Saloon in Austin, TX  
Photo By: Dixon Edge Coulbourne






# TERENCE AND DENNIS MCKENNA

## Explorations of Inner Space From La Chorrera & Beyond



 erence McKenna, a proponent of the usage of psychedelic drugs for the evolution of human consciousness, has been forever immortalized on the internet, where hours upon hours of his lectures/discussions can be found with a couple clicks of the mouse. Its been over 14 years since Terence passed away, and still people are enthralled and inspired by hearing him speak - yes, his VOICE was one of the main draws, the man just had a way of talking that drew you in. Terence had a way of making you see beyond all the superficial and materialistic bullshit of this world, and instead to dream BIG thoughts and focus on the REAL, the here, the now.... That's probably one of the main things about Terence and why he is so captivating, he inspired THOUGHT. Terence discouraged the mundane existence of rotting away in front of the idiot box worshipping celebrities, or "icons" as he put it. If Terence only knew the depths that mass consumer culture has descended to with the the drastically LOWER standard these days as far as who is considered an "icon" - Kardashian family makes money off people paying attention to them - nuff' said. There's loads out there, but below are some of my favorite Terence McKenna quotes:

**"Well, I'll go to the University, or I'll go to the army, or I'll do something - somebody will tell me, give me a larger purpose." But it's really yourself that is the final orbiter, and if you keep yourself as the final orbiter, you will be less susceptible to infection by cultural illusion. Now the problem with this is that it makes you feel bad to not be infected by cultural illusion, because it's called alienation. The reason we feel alienated is because the society is infantile, trivial, and stupid. So the cost of sanity in this society is a certain level of alienation. I grapple with this because I'm a parent. And I think anybody who has children, you come to this realization, you know-what'll it be? Alienated, cynical intellectual? Or slack-jawed, half-wit consumer of the horseshit being handed down from on high? There is not much choice in there, you see. And we all want our children to be well adjusted; unfortunately, there's nothing to be well adjusted to."**

**"Psychedelics are not illegal because a loving government is concerned that you may jump out the first story window, Psychedelics are illegal because they dissolve phonic structures and culturally laid down novels of behavior and information processing, they open you up to the possibility that everything you know is wrong."**

**"This culture is a shabby lie. If you work like a dog, you get 260 channels of bad television and a German automobile."**



Terence McKenna

**"I always hark back to the words of J.B.S. Haldane, the great British enzymologist, who said 'reality is not only stranger than we suppose, it may be stranger than we can suppose.'"**


**"If the words 'life, liberty, and the pursuit of happiness' don't include the right to experiment with your own consciousness, then the Declaration of Independence isn't worth the hemp it was written on."**

**"Culture is not your friend. Culture is for other people's convenience and the convenience of various institutions, churches, companies, tax collection schemes, what have you. It is not your friend. It insults you. It disempowers you. It uses and abuses you. None of us are well treated by culture."**

**"The internet is light at the end of the tunnel...it is creating a global society...there are others like you...find the others"**

**"We have to stop CONSUMING our culture, we have to CREATE culture. DON'T watch TV, DON'T read magazines, don't even listen to NPR. Create your OWN roadshow. The nexus of space and time where you are - NOW - is the most immediate sector of your universe. And if you're worried about Michael Jackson or Bill Clinton or somebody else, then you are disempowered. You're giving it all away to icons. Icons which are maintained by an electric media so that you want to dress like X or have lips like Y. This is shit-brained, this kind of thinking. That is all cultural diversion. What is real is you, and your friends, your associations, your highs, your orgasms, your hopes, your plans, your fears. And we are told no, you're unimportant, you're peripheral - get a degree, get a job, get a this, get a that, and then you're a player. You don't even want to play that game. You want to reclaim your mind and get it out of the hands of the cultural engineers who want to turn you into a half-baked moron consuming all this trash that's being manufactured out of the bones of a dying world."**



bove is just a taste of the brilliance of Terence McKenna, and I HIGHLY recommend you delving into more of the various lectures/talks that he gave, and there are many of them! He's all over the internet, just go to youtube and do a search and you'll find hours upon hours of Terence McKenna. After all these years people are still enthralled with his thoughts and insights on psychedelics, human consciousness, space and time, among various other topics that he could speak at with ease at length. Perhaps if Terence was the leader of the heads back in the 60's and the main public figure head, then the parent's and authorities wouldn't have been so freaked out... Terence perhaps would have been a tad... less scary than the "man who turned on America" who was booted from Harvard University?

Now, Terence gets most of the spotlight/fame, but what a lot of people don't know.. at least those who have yet to read his "True Hallucinations" novel, is that his brother Dennis McKenna was probably one of, if not THE biggest inspiration upon Terence with an experience that he had in the Amazon jungle at La Chorrera. Dennis McKenna fairly recently wrote a book about his life with his brother Terence that also includes a lengthy dissection on the above mentioned experience at La Chorrera. Dennis' book "Brotherhood Of The Screaming Abyss" makes the perfect companion to his brother Terence's novel True Hallucinations (both reviewed in this issue). I was honored to be able to sit down and have a fascinating discussion with Dennis about his brother Terence, his new book, and just all things psychedelic and MIND in general. Enjoy.

**Was your brother Terence the person who turned you on and got you interested in all things psychedelic?**

Pretty much, yeah. Back in the 60's we were... Have you read the book?

**No Not yet...**

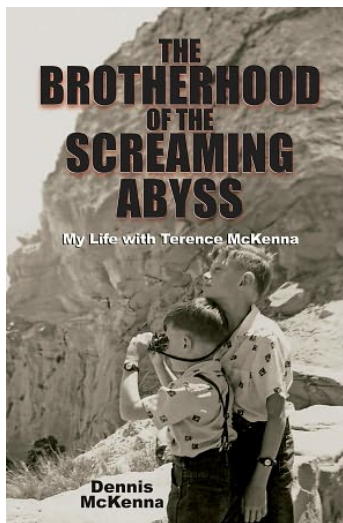
Well you've got to read it, everybody has to read it - Brotherhood of The Screaming Abyss - My Life With Terence McKenna.

**\*Interviewers Note: Book reviewed this issue in "DVD & Book Reviews" section**

Anyway the reason I mention that right away is that yeah, we lived through the 60's, and both of us were fascinated with what you might call the odd, the peculiar. We were science fiction fanatics and we were just interested in the strange things. And when psychedelics came along it just seemed like a dream come true. It was like this is right up our alley. So Terence was 4 years older than me and he was in Berkeley.. he actually left the town we grew up in, Paonia, Colorado, a couple of years before he was due to graduate from high school. He moved out to California with my Aunt and Uncle, so he was out there in the ferment, that would have been 1963 he was out there.... So he was there for this whole cultural ferment.. you know LSD coming on and everything. And I was stuck back in Paonia which was like the ends of the earth, this little Podunk town where nothing was going on at all, so he was my lifeline for that. Pretty much whatever he got interested in he shared with me. By that time we had overcome, or I guess evolved.. matured beyond all of our sibling rivalries and so on that we had like every brothers have I guess, and we were just interested in the same things and sharing a lot of ideas and so on, but most of them coming from him in my direction into this cultural wasteland. When psychedelics came along we knew this had to be important, so we got into it.

**Terence was a big proponent, you know.. a big believer in the internet. It's come quite a long way since he's passed. What are your thoughts on the power of the internet, do you share the same enthusiasm as he did for it?**

Yeah, in some ways I do. It's interesting in the directions it has gone. I think he would be surprised, he would be quite at home with the way it is. And I do to, I think we're going through a transition with the internet and that's probably a transition that's going to last for a while. But back when Terence was kind of at the height of his speaking career in the early 90's he was talking about this stuff, and I don't think anyone imagined that within 10 years really, the stuff that he was talking about would now be reality. And he was comfortable with the idea, and now here we are... And you know, it's only going to put this extension of our nervous system around the globe, and we inhabit this artificial, global, sensorium if you will... This is not anything McLuhan didn't anticipate, and Terry and I were both deeply into McLuhan, another brilliant thinker back at the end of the



60's that Terence picked up on and I also picked up on. He was an amazing cultural philosopher, and his whole shtick was 'media are the extensions of man,' you know, media the extensions of our senses. That's obviously true and he was talking about TV, and at that time nobody knew about computers, but computers and the internet is clearly an extension of the central nervous system. What we don't have is a smoother integration between the biological and the technological interface, but that's evolving in some interesting directions and that's gonna make it either... it's gonna do both it's gonna make the best and the worst, like these technologies always are. All the concern now about privacy and the NSA and all that.. you know we're entering an era where the idea of privacy is just a quaint 19th century you know.. (laughter) fiction sort of.. I mean when all minds are everywhere, privacy kind of goes away.

**That can be a good thing and a bad thing I guess...**

It's good and it's a bad thing yeah.

**It doesn't sit well, but at the same time people won't get away with as much shit I guess... It'll be more transparent with even like people in power you know what I mean?**

Exactly. There'll be that aspect to it and I think there will have to be a certain maturation about what really should be.... I mean if the authorities or law enforcement knows everything you're doing and there's only so many resources, they need to focus on really bad things.... I mean if somebody pops a joint in their bedroom, this is not anything they need to worry about.. and there will be a certain loosening up I think of the perception of personal behavior that doesn't impact other people, particularly they shouldn't worry about it.

**Right, the drug war and all that...**

The drug war is clearly over.. or it will be over.. the flags of surrender are happening. Any reasonable person could see that this was gonna happen. I mean the drug war is an attempt to intervene in history. Our relationship with these plants and these substances is co-evolutionary... this has been going on for 30,000 years, 100,000 years.... It's just built into human behavior.

We're built to seek altered states, inherently there's nothing wrong with that. It's like any technology, it can be used well or used poorly. The interesting thing about Terence in this regard, one of the things... he's been gone for 14 years you know, he died in 2000... it's very interesting to look back, but he's there, he's achieved this weird kind of net immortality, and he's out there, all this stuff is on youtube... I get students all the time.. many of my students take my classes because they've been listening to Terence on youtube.

**Yeah, it's amazing just how much is out there. I remember one video was like 6 hours of Terence McKenna!**

There's tons of stuff out there, and what he says doesn't seem dated, not much. When you think he was saying all this during the 90's, here it is 14 years since he died and it's as fresh as if he'd said it yesterday. So I gotta give him credit for that, he certainly had a feel for the future you know...

**One quote that he had for the internet that I really like was "the internet is the cure for TV." That totally holds true for today.**

Definitely it is. I mean if TV is the kind of one to many, and the cultural meme shapers are the ones who like to think they are.. I mean the internet has put those powers in the hands of everyone.

**You can choose what you want instead of being force-fed...**

Right, choose what you want. And it can't be blocked, it can't be stopped, so totalitarian governments everywhere are in terror of the internet, because their thing is over.

**So you're the one who really got waaay out in La Chorrera..... just HOW weird did things get there... I mean you guys weren't weighing out your doses of mushrooms... just eating fresh local....**



Dennis McKenna

We were eating fresh mushrooms, yes, we were not weighing out our doses. We were way beyond that. Well, again if you read True Hallucinations, my book is kind of the other side of that coin. You really have to read both. True Hallucinations should be read before you read my book.

I dissect La Chorrera in great detail from my point of view in terms of what happened to me.... Or what happened to us. Yeah, I go into it quite a lot in the book and just in trying to figure out what it was and write about it in some rational way. It's a weird... I mean 40 years, you know, 1971 and here were are more than 40 years down stream and I'm still trying to sort it out. And it's kind of strange, a lot, to be recognized in public for you know my psychotic episode (laughter). But hopefully I've done other things since then, I mean I'm known for other



True Hallucinations "Talking Book"  
(the original release - pre-print version from 1984)  
Photo Source: lysergia.com

things. But yeah, there's about 3 or 4 chapters in my book that tries to unpack everything that was going on there... It's hard to talk about. It's interesting about what happened to us because whatever it was that triggered us....triggered it, we, Terry and I were kind of on the same page with whatever was happening you know, and we thought we had a handling on what was happening and we understood each other and we had this whole dynamic going where we thought we were... you know one person was going backward in time, the other was going forward in time... crazy stuff. Our companions were like 'holy shit, these people are whacko and need to be transported to the nearest mental health facility as soon as possible.' Fortunately that wasn't an option and I'm very happy about that. The dynamic, whatever it was, was able to play itself out to come to some resolution before the world concerns like getting out of La Chorrera back to civilization. By the time that came around we'd already more or less reintegrated.

**This might be sort of a silly question... but I'm kind of compelled to ask it for some reason.... I'm sure use of psychedelics wiped out any of these petty sort of feelings... but were you ever sort of envious at all of Terence's fame?**

Well.. no, I don't think so. I don't really think I was. I mean I was actually kind of happy that I was in the background. He was out there, but I could see it took a toll on him. Because he was... he was basically an introvert, and really so am I.. He was out there and he was getting all of this attention, adulation and so on.. and I was kind of happy to let him take it. And I could be a less visible person, but I could be more... I don't

know what the term is, a more mysterious figure in some ways.. I mean we were part of the duopoly and I have to say Terence was always very kind in public about the things he said about me you know, so I got good press you know... Whenever he came up he said you think I'm weird you should talk to my brother (laughter). So I never really felt jealously, not about that... I felt jealously about... sometimes I felt jealously about, and there's a passage in the book about this when we were down in the Amazon in '81, which was the last time we were down there together.. I was feeling a lot of resentment about him because he has joined our expedition, and by that time I was involved in doing graduate work, and I was there to do field work, and I had this whole thing about this is my thing, and a lot of it was about can I go back to the Amazon and not go crazy, 20 years after La Chorrera... and Terence joined us, and I wanted him to join us, but I felt a certain resentment that he had a nice family and a nice place to live, and here I am living in a basement in Vancouver scrounging out my graduate work, you know? It wasn't because of his fame really, I didn't really feel jealously about his fame.

**One interesting thing you said before, and this sort of goes with you being in the background, was when he was making his lectures, or speeches and you would be one of the only people in the audience to sort of challenge him on some of the things he said and kind of go back and forth...**

Right, right... he didn't like to be challenged. And he was very lucky his audiences almost never did... but I knew the rap backwards and forwards, so on the rare occasions when I was there I would sometimes say, well you know this doesn't make any sense (laughter), and he was like well it doesn't have to make sense... But yeah, more people should have challenged him.

**Yeah, didn't he say something like.. it was a funny thing... when you'd challenge him he'd say something like consistency is... what was the quote...**

Consistency is the hobgoblin of small minds...

(Laughter)

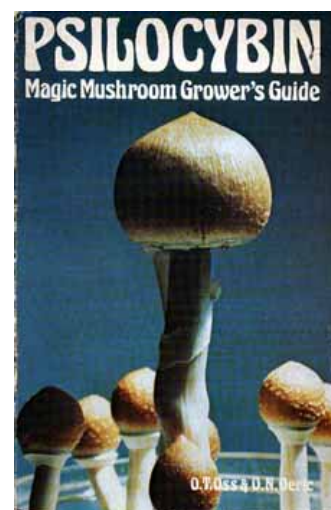
**That's Great... Even if someone is disagreeing with him he's got a comeback.**

Right, right. So just dismiss it you know. Actually that's not his quote, I think it's from Walt Whitman or somebody like that.

**You guys were the first to make the average Joe's guide to home grown mushrooms in 1976... what made you do that, and could you elaborate a bit on the trial and error that you and Terence went through putting that together?**

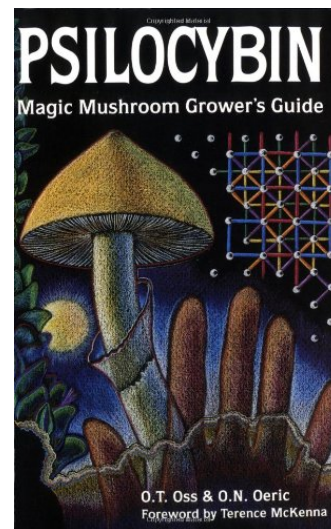
Sure. When we came back from La Chorrera, our motivations for doing that were several. One of them was simply commercial... you know we figured if we could figure out how to grow mushrooms, we might never have to work a day

in our lives... As it turned out that didn't work so well. But I think real genuine motivation was that we wanted to have access to the mushrooms ourselves so that we could go back and you know, visit those places... But we also wanted to get it out there so that other people could have this experience. Because one of the things that



1<sup>st</sup> Edition - 1976

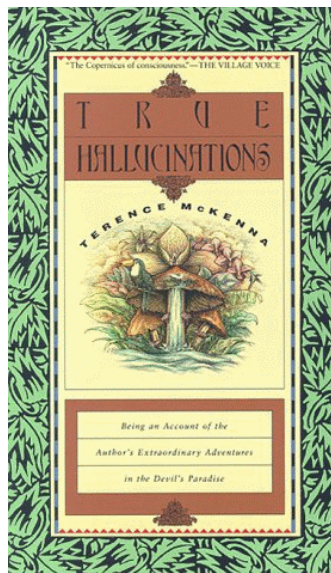
we came back with was that you guys are completely crazy... and when other people take mushrooms do they have these kinds of experiences? And the way to answer those questions was to get it out there to a lot of people. And it turns out they do have these kinds of experiences. I mean some do, some don't. But you don't have to be a fan of Terence McKenna, to have these, you know on high doses of mushrooms these experiences that are really kind of alien and science-fiction-ish, you know very peculiar that way... A lot of people have that. So that raises a whole lot of questions about the structure of reality, how real is this, and what do we mean by reality anyway. But the mushrooms were a tool for exploring these dimensions. And the fact that we could permeate it through society means that those dimensions, whatever they were, those states of consciousness became real to a lot more people



Revised/Updated Edition - 1983

in society, not just a small group of psychedelic voyagers. So yeah, I mean.. it also kind of ties in with what we were trying to do at La Chorrera. We were trying to create an artifact... I mean





True Hallucinations – Print Version  
1993

you have to read True Hallucinations... trying to create an artifact that was essentially the ultimate artifact you know.. and part of what we were told by the Teacher in this prolonged altered state over days and weeks, was that we would invent something you know, that would make everything different. And we thought it was the timewave, and that was more or less Terence's invention, his discovery, invention.. I think more like a discovery. But the other thing we came away with was the determination to figure out how to grow these darn mushrooms, and we figured that out and it did.. it changed society. I mean, out of all our accomplishments I am most proud of that one. And that's the one we had to do under pseudonyms. We didn't own up to it for years... We were underground and published this book, underground, and it did change a lot of things in society. It kind of... it gave everybody with a little bit of cleverness, the cleverness of a 7th grade science student you know, the ability to grow these mushrooms using very simple techniques, and then push off into these dimensions and form their own judgments on what it's really about. So that had ultimate effects throughout society, and ultimately I think very good effects.

**Were you sort of the captain of that ship, with being the one who actually had formal education on botany and such?**

Yeah, I did. We were not living together, I was living in Ft. Collins, Colorado at the time going to school, and Terence was out in Berkeley, but we were in close communication. And I am the one.. I stumbled upon a couple of papers in Mycologia and that was the key. This mycologist from the USDA published a paper on how to grow *Agaricus bisporus* in mason jars. And the idea was how to grow small amounts of mushrooms if you're doing genetic studies or something like that, you can grow a few mushrooms. So I stumbled on that paper and tried it with the *Cubensis* and low and behold it worked, and the rest is history. Terence tells the story in True Hallucinations that he was living in Berkeley and he was mucking around trying to grow mycelium on beds of straw and not having much success, he then went away

for a couple of weeks and got back and went down to the garden shed and all these beds had fruited. But actually that's just utter bullshit (laughter). I figured it out first, I can claim that without apology. And this jar method... and then we kept doing it in the jars for years, not knowing with a little bit of modification you could grow them in beds, and eventually other people figured that out. So there's much more efficient ways to grow mushrooms now, but the jar method still works. If you want to grow a dozen jars, you can pretty much keep enough going to serve yourself and your friends you know... I wouldn't recommend it for mass production.

**Based on your opinion and experiences... the visions and things seen on psychedelics, are they just manifestations of the mind caused by the psychedelic compounds or are they really things that we are seeing b/c the curtain has sort of been lifted and we are seeing what is really always there all around us, but we just can't see it with our normal consciousness..... the valve sort of theory.....**

My opinion is that we don't know (laughter). My opinion is in suspended judgment at the moment, but I think you put your finger on the key question. I mean that is the key question. It's the main challenge. If we're going to understand consciousness, which I think is the challenge for neuroscience, the challenge really for human epistemology, and understanding the way the world is.... that's the question we have to answer. Are these things actually out there in some way and we get to look through the portal and see this, or are these just the confabulations of our brain? And if they're the confabulations of our brain, where does that stop? I mean, what I'm looking at right now, this is the confabulation of my brain too you know. We construct reality. We construct a hallucination and then we proceed to live inside it. You know and I don't think we can say.. and the neuroscientist reductionist view is that this is all just a disturbance of neural chemistry, but I think that's a very shallow view of it because everything you're in, every mode of experience is a brain state of some kind. And the fact that you can tweak your channel a little bit and all this other stuff starts to pore in, what is that about? And why is it.. why is it similar? You know, you could take mushrooms, I can take mushrooms... we come from completely different backgrounds, probably a completely different education and all of that, but chances are, we are going to see things that are very similar in that state. And that's an argument for there is something objectively real about those things. They're not my imagination and too much science fiction. You know, we don't know, we don't know... I think that's the question.. Because if it turns out that this world is real in some way then... I mean in terms if it's actually another place where there are other intelligences and all that, that completely turns around, turns on its head everything that you know.. we think we understand about reality. So, it's a big and important question.

**That was always the fascinating thing, after**

**doing that and having these experiences you think... is that really what's in front of us all the time.. you know, does it just heighten your senses and... I've just always found that part fascinating. Like you said, we don't know for sure yet.. It's just fun to even think about that.**

How do we answer the question, that's the thing. Can we devise an experiment that will answer this question. It's trickier than you might think. I mean Terence used to get into these states... these long dialogues and discussions if you will, with the mushrooms which definitely presents often, as you know.. I mean you don't actually see it, but it's like you're talking to another intelligence, and he'd try and trick it, he'd say show me something that I couldn't possibly know, right.. then I'll know that you're real... you know, I'll know that you're real because I couldn't know that myself. But think about how hard that is to do.. what would meet that criteria. What I couldn't possibly know... Tricky (laughter)

**What kind of music do you enjoy? Do you like psychedelic music?**

You know I'm kind of funny about that. I actually... you'd think I'd be more deeply into music than I am you know... I mean I like music, but it's never been a... I mean in some ways I'm a musical illiterate (laughter) you know. I mean I like different kinds of music, no one particular kind that I like. Music was really important to me when I was younger, before I encountered psychedelics, and I was really into classical music, especially like um.. a hero of mine was Andres Segovia, the classical guitarist. I was sort of into that, and sort of looked down my nose on popular music at the time and just dismissed the whole thing. But then Terence came back from California... This is kind of one of those older to younger brother downloads kind of thing.. So he came back from California and by that time he was kind of full of The Beatles and Bob Dylan, and there was sort of the folk transition into electric music and all that. And he said no, no you should take a look at this, this is not to be dismissed, you should look at this. Because what Dylan's talking about, especially Bob Dylan, I think he was a big influence on both of us and also the early Beatles.. He says 'they're talking about what we're talking about here,' the psychedelic experience, social change, and all of that.



You know, so then I started listening to that and then I could see where it was coming from with a little guidance. But I've never really been a... You know I like the usual gamut of things you know, music from that era; the Grateful Dead, Bob Dylan, The Beatles.. all the old ones.

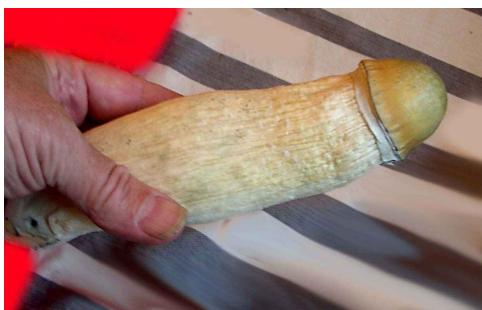
**Just thought I'd ask because surely music goes good with psychedelics.**

It sure does. Yeah. And now I like what you might call trance music or world music, a lot of shamanic music. Didgeridoo for example. For a while when I was younger I was a connoisseur, well I was not a connoisseur, I was interested in Gregorian chant, which is kind of interesting.. not from a religious standpoint, because I rejected all that, but just from a musical standpoint I think that's a really interesting kind of music. It's consciousness altering for sure.

**Well its been said that you can chant yourself into a psychedelic experience, I've heard of that.**

Exactly, and the icaros, the icaros that the ayahuasquero sings or chants, those are songs designed to you know.. boost and drive the psychedelic experience. And I like that, good ones, there's a lot of bad ones out there, but if an ayahuasquero is really good, that makes all the difference. So I like that kind of stuff.

**There's been speculation as to whether or not this is true, but did Terence really basically create the highly potent strain of psilocybin mushroom - the Penis Envy?**



Penis Envy Mushroom

I don't know.. If he did it was accidental. I mean he never tried to do like selection of strains or anything.

**Cross-breeding or anything like that...**

Is that the word on the street....

**Yeah, I've read that people say Terence had a hand in creating it... it's just sort of like a mutation and highly potent strain apparently. It's still cubensis, but people say this is the exception to the "a cube is a cube" rule as far as potency goes.**

Terence never discussed it with me in those terms... That's interesting, it sounds like it's just a mutation. There are some of these other species like Cyanescens and Azurescens and so on that people are growing now and they are orders of magnitude stronger than cubensis.

**Right, the pan-cyans, right?**

Right, the Cyans.

**Those are supposed to be an all-together different experience...**

Well I've taken Cyanescens several times.. and it's pretty much psilocybin, but instead of taking 5 grams, you take 2 grams... and you're right there, I mean it's quite strong. And there is a slight difference, there's other alkaloids in there, they have cysteine and those kinds of things. Who knows what they do, how they affect the experience.

**What do you think is the future for psychedelics right now? I know that MAPS is doing some good work and people like that... Where do you see it all going, I don't know about legalization or... Who knows if that'll ever happen, I mean we can't even get pot through.**

Well, pot, look what's happening with pot.

**Right, it's slowly starting. Sure.**

It's like it goes and goes and goes and you begin to think there's no hope, then the dam begins to give way. You know, we've got 2 states now who have legalized pot. The train has left the station. I'll bet you within 5 years, pot will be virtually legal, you know for recreational use in most states. I don't think that's gonna happen with psychedelics, what I do think is going to happen and what is happening with psychedelics right now is - there's basically 2 ways that psychedelics can find their way into society and in a structured way. One is the religious one, the religious pathway, and that's happening with the UDV and these other ayahuasca churches, the supreme court decisions and all that. So, using psychedelics in religious practices, I think that's not going away and it's gonna expand. The problem is not everyone wants to join a religion, not everyone is religious. And people say well I want to have these experiences in a personal way. And I think the other pathway is medicine, and that's going on as well, the work that is going on mostly with MAPS and also the Heffter Research Institute which is the group I'm associated with. Most of the leading clinicians and researchers on psychedelics right now, they're either already on our board or we're funding their work. So, MAPS is doing great work, but they're much more politically active than we are and they also they've kind of staked out MDMA as their holy grail. They want to get MDMA changed from schedule 1 to schedule 2, and that's the right approach so that it can eventually be a prescription drug for things like PTSD and that kind of thing. Heffter has kind of staked out psilocybin, that's what we're focusing on and we're... we're doing the same thing. I mean we're trying to get psilocybin's schedule status changed so that it can be used in hospice situations and that kind of thing. And then there's ayahuasca which is a much more problematic thing, but I think you'll see that too eventually be integrated into medicine. I think that potentially psychedelics... now that they're respectable, or are getting respectable, they're



**MAPS**  
MULTIDISCIPLINARY ASSOCIATION FOR PSYCHEDELIC STUDIES

being investigated. And I really think they're going to transform medicine in the next 10 years, you know with at least psychotherapy... you know, in a good way because psychotherapy is a mess, it's not very good you know...

**Yeah, I've read that psychedelics can help people accept it if they have cancer or some sort of terminal illness and things like that... hopefully it'll help the mess that we have now you know, just the insanity of the world...**

Yeah, I mean it's not simply for the people who are dying. That's one way you get psilocybin in the back door, it has many other uses. Right now psychiatry is in a state of... really crisis because it relies on these psycho-pharmaceuticals, which are not effective. And the way the whole medical system is structured, people who have PTSD and things like this, they need therapy. And psychedelics are something you use in conjunction with therapy.. You can't just say take 2 and call me in the morning, you know that's just the way that psycho-pharmaceuticals are used, and that's not effective you know...

**Well hopefully with what you guys are doing and what MAPS are doing, that it gets the information out there, because.. and I'm sure you feel the same way, there's such a misconception like with mushrooms you know - people say 'oh yeah, take some mushrooms and get on drugs and be silly and get crazy' - but it's like, no this can actually be a cure for craziness and getting people out of patterns that they're stuck in, maybe make people happier and have a better outlook on life and everything you know...**

Yeah, yeah. But that's the misinformation machine that you're up against. You know, as a culture, we're very nervous about talking about states of consciousness or spirituality, and the reaction is to just put it down.. you know, don't take it seriously if it's mushrooms or if you're getting high it must be frivolous, it can't be a serious practice. But we're umm, slowly, slowly that perception is changing. Like the work that Roland Griffus is doing at Jons Hopkins with psilocybin, not only for people with terminal illness, but he's got a whole thing going with psilocybin to explore spiritual states. And once it gets out... you know he published a landmark paper a few years ago that talked about psilocybin can induce a mystical experience, and the science was so good that nobody really could put it down. You know, even the anti-drug people have to say grudgingly 'well hmmm.. urr actually that was a pretty good study.' (laughter) So keep an eye on those things.



# BUTTHOLESUCKERS

## "SWEATLOAF"

"Well My good Friends As you know..."



"I came to the room where my Mother was AND I inserted my thumb into her vagina AND I inserted my forefinger into her anus proper... AND then I walked ON down the Hall..."



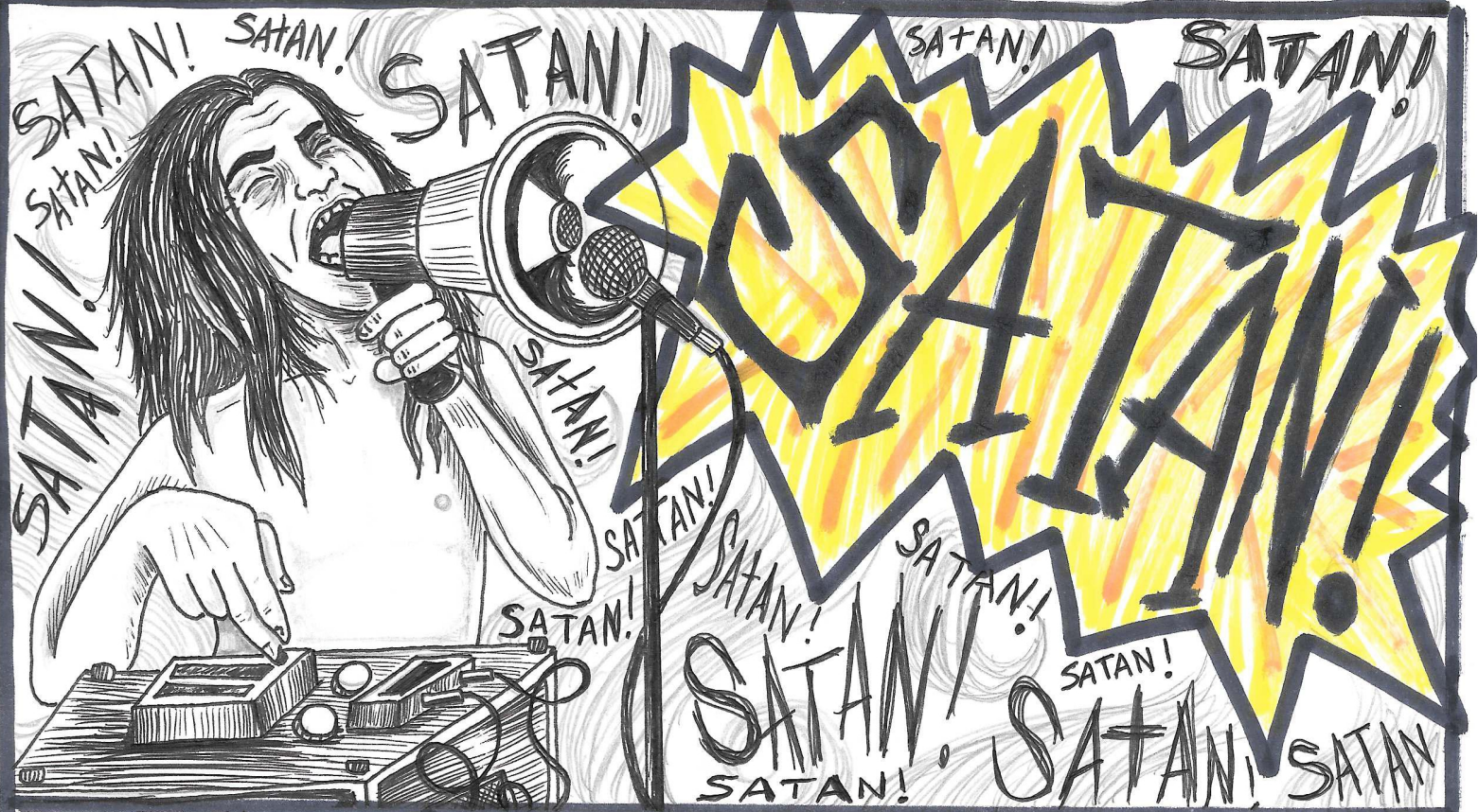
"AND then I came to the room where my Sister was AND I... did the SAME thing than I walked ON Down the Hall..."



"AND then I came to the room where my Father was AND HE Looked at me Deep Down into my DARK green, blue, purple, looks like yellowish, blue, red, KINDA Blackish tinted eyes, and he said..."SON..."









# UNDERGROUND MUSIC FOR THE MIND.....

A CHAT WITH KEN ERWIN ON HIS 1968 PSYCH MASTERPIECE:

## TRIP THRU HELL

In 1969 the "Summer of Love" was in full throttle... consumer culture took over once it was sensed that money could be made, and psychedelic went commercial, and things were soon flooded with "weekend hippies" who liked to dress up on the weekends... these same type of folk probably got into disco when that was around too... However, even when things began to get sniffed out by the mainstream and money and trendy-ness became prevalent, there of course were still those who didn't mind sticking out from the crowd and reaching into the depths of the abyss to create something that may disturb and unsettle a bit... Shake things up, if you will. In the upper Midwest part of the United States in the late 60's, the Twin Cities specifically (Minneapolis, Minnesota) some intrepid folks had a concoction brewing of great originality that was mighty-bit strange compared to the usual brew of psychedelia that was floating around at the time. CA Quintet formed as early as 1964, the band would go through some different members as many bands do, but they really began to evolve into their own about 4 years after the original formation, and in 1968 with the release of their third 45" single containing "Smooth As Silk" and "Dr. Of Philosophy." Their sound was an interesting mix that included the usual guitars, drums, and keyboard was also common during the time, but Ken Erwin upped the ante and bit and threw some trumpet into the mix. I know that many times the nose can curl up a bit from people into rock, especially people into psychedelic rock music when they hear that horns are being implemented into the mix.. However, in the case with the C.A. Quintet, it WORKS, I can tell you this with confidence fellow psych enthusiasts. A case where it didn't work is for example, when the 13<sup>th</sup> Floor Elevators, for whatever godforsaken reason had horns dubbed in after they recorded their "Bull of The Woods" album, the effect just took away from the sound and in that case, the beauty of the songs/lyrical content. I think most would also agree that Arthur Lee and his band Love were successful with the orchestral aspects/implementation into their masterpiece "Forever Changes." Well, I'll go on record saying that the horns when it came to C.A. Quintet were utilized even greater than on "Forever Changes." Their masterpiece would be released in 1968 on the Candy Floss label, and with a title that was most unusual compared to what your typical psych record from the late 60's would be named - "Trip Thru Hell" with its eerie, bizarre sort of album artwork would see a small pressing of under one thousand and not even get national distribution, it would also receive minimal airplay. Ironically, the album wouldn't get its due attention until years later when it was recognized and dug out by psych aficionados, and word quickly spread in their circles of a GEM of 60's psych. A few sub-par sound quality re-releases came out in the 80's, a really nice re-release of the record wouldn't come out until around 1994 under the Sundazed record label who had a love for the music and always take very good care in their re-releases of top 60's psych & beyond.



Ken Erwin – Circa 1969

Ok, so now that you've got the general history, what about the music, right? "Trip Thru Hell" absolutely creates an atmosphere throughout the record and must be listened to from beginning to end to get the full feel of its greatness. The record kicks off with "Trip Thru Hell (part 1)" and goes through different phases, including some ethereal, haunting sort of female vocal chants and a flanged/phased out drum solo before breaking into some killer feedback laden guitar that rivals even some of Hendrix's experimental moments. Tom Pohling was the guitarist and he really shines throughout and is as vital as main singer/songwriter Ken Erwin. The album as a whole really evokes a sort of gloomy, strange, desert-like trip that is incomparable to any other record of the time or since for that matter. "Cold Spider" ends side one of the original vinyl and is another standout song with its shrieking vocals and again some amazing freakout dual-guitar work here from Tom Pohling, a constant vibrating of feedback drone laden with abstract bendy guitar play going in and out all the while killer drumming from Rick Patron. Side 2 opens up with another standout track - "Underground Music," declaring from the start "it's the music for the mind, underground music so fine." Yes, this isn't typical "hippie" type music folks, sometimes ya gotta dig into the underground for the choice nugs and DIG again that trippy, effect-laden, wah-infused, dual-psychedelic guitar work from Tom Pohling on "Underground Music." "Trip Thru Hell (part 2)" wraps up the record, again with those eerie female vocals/chants that accompanied this desert trip from the first track of the record, and ends with a bang up and down through the depths of hell and back with backwards guitar and shrieks and twists and screams that spit you back out the other side of this unique desert trip psych gem.

It's also worth noting that it is worth your while to obtain the now out-of-print Sundazed release of this record as there are some great bonus tracks included like "Dr. Of Philosophy" which could have easily been included in "Trip Thru Hell," and stands up as one of the band's best tracks, a killer version of "I Put A Spell On You" done in the eerie way that evokes the sounds of their album, the sexy/cool "Sadie Lavone" is a great track, and I even dig the little acoustic demo "Bury Me In A Marijuana Field." I was able to track down the mastermind of "Trip Thru Hell," the band's main songwriter/vocalist/trumpet player Ken Erwin to discuss the record as well as some of the bonus tracks I've mentioned. Enjoy!



**How did you come up with the concept of "Trip Thru Hell," if you don't mind elaborating.**

Well where did the concept come from? That is a tough one. If I had to guess ... it came from a mixture of ideas and attitudes that I had about Hell, history, religion, philosophy and music. I always had a thirst for knowledge.... Not data... but knowingness ... they are very different from what I have learned over the years. I read the entire World Book encyclopedia when I was in 7th grade. Found no wisdom there... but a lot of data... It started with "Aardvark." I think I started to make progress in my teens when I came across "epistemology" ... which is that branch of philosophy which investigates the origin, nature, method and limits of human knowledge. It was around then that I came to the conclusion that there is no "Hell" that you go to after your body dies. And that all the "hell" you ever need to experience is right here on earth. War, illness, pollution, meanness, greed, hate, materialism, betrayal, lies, politicians, prejudices, drug addiction .... I could go on... but you all know that list already and most of you could create the list yourself. And most of you have experienced a number of those things on the list. I wrote this album while the Vietnam war was in full swing and many of my friends were hauled off to be sacrificed for the almighty dollar. Luckily they didn't want me. I have learned that religions for the most part are schemes to control populations and enrich the few that control the religion. The Hell concept of the Roman Catholic Church and other "religions" was a concept that was born in the Roman Empire times. (Anyone that cares to go back and study religion will discover that) ...it was a concept created to keep the "loonies on the path"... as Pink Floyd mentioned in Dark Side of the Moon. Keep the regular guy like you and me under control and under their thumb.. I wondered if there really was a devil when I was about 13 or 14 and stood out in a field and called him names and swore at him to see if anything would happen....The only thing that happened



Ken Erwin – Circa 1969



Jim, Ken, Doug - 1968

was that all the birds all flew a little further away from me ... pretty funny looking back on it. But I wrote a song about it back then.... "Painting Satan's Name" I'm painting satin's name on every bathroom wall, I'm trying to pass the message that he don't exist at all..." I have a demo of the song ... but the band never performed it... we played in the bible-belt. I am sorry if that butts-heads with many of the religious philosophies that abound our planet. Well actually I am not sorry... but that is a way to phrase it. I also am sorry if that is contrary to those that play the devil worship game... it might be a fun game... and that is ok with me... whatever game you want to play is fine with me... I like scary movies as well.. I love to get that fear adrenaline rush through my body... And I also have played some pretty ridiculous games over the years... it was a way to pass time here on planet Earth. Now at the risk of sounding like all is doom and gloom here on planet Earth... it is not... it also can be Heaven ... there can be good friendship, love, good fun games, good times, good music, children and family, animals and wild life, nature, and many other things that make life

very enjoyable and worth doing. I even did a calligraphy... which I call wall paper and is in bathroom... it is nothing more than a list of about a hundred things worth living... everything from jumping on the bed to getting a second chance. Sometimes I think people sit on the throne a little longer than they need to as they start reading it... when it happens I think ah success at last! So finally I think I can finally get around to the best answer I can to your question (I had to go through all that above to sort out my thoughts). I think my motivations for the album were many... I wanted to create something unique and utilize and take advantage of the fantastic musicians that I was fortunate enough to work with. They were just amazing each one of them. Why did I work around the "Hell" theme... well I felt it was a subject that touched everyone. Some were scared of it; some were amused by it....But everyone had an opinion on it. I had previously written some music that just seemed to fall in place with the theme... like "Cold Spider" and "Underground Music." So all I had to do to put the album together was write a few more songs and put things in order...

**At the beginning of "Trip Thru Hell Pt. 1" at about the first second of the song you can briefly hear someone's voice, just a short blip. Was that intentional, or just happened to be picked up randomly in-studio?**

Boy you have me stumped on that one. It is so brief that I am tremendously impressed that you even caught it. To be very honest with you I can't remember.... I suppose I could contact Steve Longman...we still communicate on occasion and see if he or anyone else remembers. Personally I think it was a demonic entity that interjected itself into the mix. It sounds like it.. spooky huh?

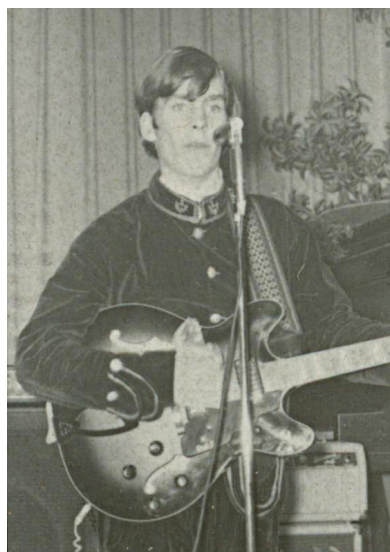
**Trip Thru Hell is an incredibly original work when looking at the 60's psych era. Did you set out to create something so original, or did it just happen to be just what you had set out to create at that point in time?**

No I really set out to create something original, once the other guys in the band saw what I was doing, they got into the spirit of creating as well. I found a recording the other day of us working out Trip Thru Hell in the basement of my parent's house. I remember saying... hey let's not care whether this is commercial or not. Let's just see what we can create. Even Steve Longman the engineer at Dove studio got into the spirit of creativity. Steve was the perfect engineer for us.

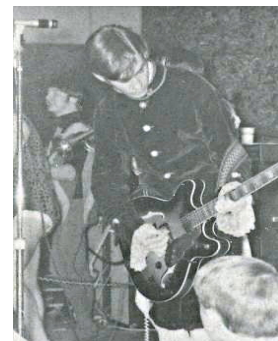
**Some of the guitar work on the album is really wild and experimental, particularly on tracks like "Trip Thru Hell Pt. 1" and the dueling guitar/feedback segment on "Cold Spider." I know it was a long time ago, but what are your memories of how those insane sounds/feedback were created in studio?**

Well the guitar work was all Tom Pohling. I remember him using the mic stands like a violin bow on his guitar. He was just an amazing talent. In all the years I played with Tom, I don't remember him ever making a mistake on his guitar. The two live albums I put out really showcase what he could do. There are a couple of places in that recording that still give me goose bumps.

**You guys obviously didn't fit in with the cliché sort of mainstream sound of peace signs, bell-bottoms and flowers in the hair that much music of the time was acquainted with... you even express it on "Underground Music." Based on that song you seemed to have strong views even back then on the more authentic "real" sort of quality of "underground music"?**



Tom Pohling



Tom Pohling



Rick Patron Onstage

Yep, we marched to the beat of a different drummer... in fact four drummers.. Paul Samuels, Rick Johnson, Rick Patron and Donnie Chapin. Even though we were playing while the worst of the Vietnam War and protests were going on, we never got involved one way or the other with all of that. We didn't like our friends being killed in a war that nobody understood. But we never went the peace sign route. We just enjoyed the benefits of the time... drugs and free love. We were focused on our music. Underground music was in a way I guess my protest song against commercial shallow existence. It goes on today... maybe I was just so in love with music that I resented others that didn't take it to heart. As I have matured, I am wiser now and understand that it is more important to have something to "float your boat"... anything... everyone needs to find something that makes life interesting... Mine was music... just as a note... (as I mentioned drugs) I haven't done any drugs (except alcohol) since 1974... I just couldn't function in life and do them. What other people do is none of my business/concern as long as they are not causing others things that they aren't willing to experience. Now as I get older, I just stick to lite beer and an occasional Summit pale ale ....

**I think the cover artwork is PERFECT for this record. Did you guys have any input, and was this complete before or after the record was done being recorded?**

Actually 100% of the credit needs to go to Rod Eaton who was artistic and the drummer for T.C. Atlantic. They purposely kept us away from the model on the cover. It should be noted that I had input on the credits... not sure why, but I am going to correct that if we re-issue the album again.

**Where did the photo of you guys on horseback on the back of the album come from?**

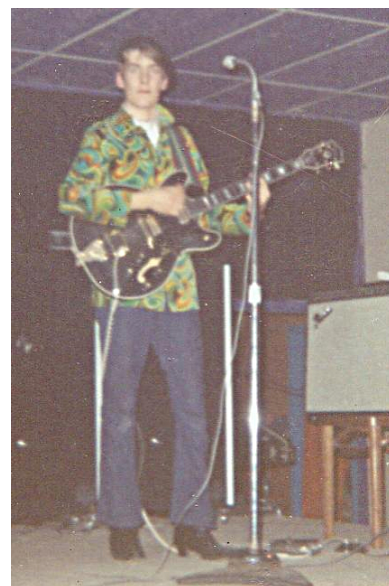
That photo came from a promo shot... It was the idea of a photographer who was doing promo shots for us. Actually the original album just had the front cover in black and white on the back. The horseback shot was added to the Sundazed version.

**Is Sadie Lavone based on a particular person... real or fictional?**

Yes a real lady.... See if I can make a long story short... I was driving a brand new 1968 Chevy out to California.. to deliver it to Doug Reynolds... who got drafted into the marines... I got a ticket for 120 miles an hour in Nebraska (I had slowed down)... when I got to Vegas, I threw a nickel in a slot machine and hit the jackpot.... I figured I couldn't do any better than that... took the cash and went to a bar as the beer was only 75 cents (can you believe that?) anyway... there she was singing in the bar with a small group.... I liked her so much (and even more after a few beers) that I wouldn't even let my eyes wander around on her body... I just stared at her face... she was probably a couple of years older than me... but I was in luv...

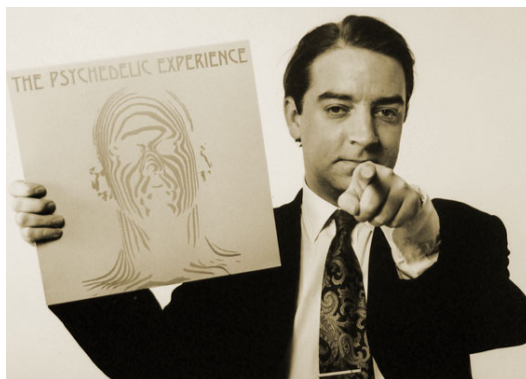
**Dr. Of Philosophy is a fantastic song! Could have maybe fit in with "Trip Thru Hell"? What was the inspiration behind that song?**

Well, yes I really like that song as well....that was my tongue in cheek song... I was always amazed at all the people that had all the answers to things that you couldn't sense, measure or experience. So you really couldn't disprove what they said. And they had all the answers. But usually you wouldn't know if they were right about things until after you died. Back in 1968 ... I was writing about "Dr. of Philosophy" ... now on TV we have "Dr. Phil," he is exactly an example of what I was talking about.



Tom Pohling Onstage

## **R.I.P. Patrick "The Llama" Lundborg**



Recently (summer 2014) it was reported that Patrick Lundborg passed away. Patrick had a passion for all things psychedelic and worked to put out some amazing works through his research. His "Acid Archives" book will remain an amazing resource with its reviews and insight on loads of underground music spanning the 60's through the 70's, and I always find myself picking it up to read about various new discoveries and to discover more great music reviewed within. Luckily, before Patrick passed he

was able to release something that he spent a couple decades of his life researching: "Psychedelia: An Ancient Culture, A Modern Way Of Life." A beefy 500 page book that delves deep into the origins of psychedelia from the past all the way to the present, and it goes through psychedelia not just in music, but even science fiction, movies, literature and more. I also highly recommend his website lysergia.com that contains a wealth of music reviews and loads of interesting articles that you won't

find anywhere else. It's an excellent psychedelic database and I hope it can stay up despite Patrick's unfortunate passing. Patrick had a passion for music and psychedelic culture and he contributed to the psychedelic community during his time on this planet, and I'm sure I will continue to go back and reference the wealth of psych knowledge he left with us. R.I.P. fellow psychedelic adventurer, you will not be forgotten.



# 60'S PSYCH

# & BEYOND



CD



REVIEWS

**Artist: Nik Turner**  
**Album: Space Gypsy**  
**Label: Purple Pyramid**



The first Nik Turner solo record in about 20 years! The wait was worth it as Nik really put together a nice album here. Loads of weirdness and spacey sounds, but it ROCKS, which is a vital element in my opinion and something that's left out of much of the music that is considered "space rock," making for a bit of dullness in many cases in the genre... The single is fantastic here, killer guitar riff and rockin' song "Fallen Angel STS-51-L" about the space shuttle Challenger disaster from 1986. UK Subs Nicky Garratt helps give the sound a punk-like energy with his guitar riffage that shines throughout the record. 'Galaxy Rise' is another favorite - mellow, spacey psych with acoustic guitar and synth for the "ancient-modern" feel and Nik's dream-like flute serenading throughout. "Coming of The Maya" is an 8-minute mind-fucking excursion - eerie slow sort of dirge-like crawl with some great synths. "Time Crypt" is fantastic with driving rhythm section and fuzzed out wah guitar - eerie sort of feel to the song. Over an hour of killer space rock here. I could go on and on, but this is a great record - essential space rock psychedelia from a master of the genre!

**Artist: The Frantics**  
**Album: Relax Your Mind**  
**Label: Collectables**



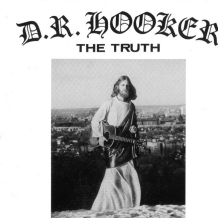
Hailing from Billings, Montana, The Frantics recorded this record in 1968, but it was not released until Collectables released it in 1994! Collectables obtained what are known to be the only known tapes in existence, and it's a tragedy here fellow 60's psych enthusiasts - the master tapes were lost and this version is culled from some tapes that are a bit generated, so the quality is rather sub-par, BUT it doesn't take away from the greatness of this true lost gem of the era. 'Her And Her Mountain' is a standout track - perhaps about mother-nature, featuring some KILLER sustained bendy-fuzz gee-tar and a trippy-ass lead-fuzz guitar riff. "Children of The Night" has some chorus-like eerie chants in it before it breaks into some great jamming. Really no weak tracks on this, and throughout there's some delicious fuzzed-out psych guitar work. "Relax Your Mind," the title track is another stand-out song, killer harmonizing vocals and again that awesome sustained, demented indulgence of blistering 60's fuzz toneage. HIGHLY recommended!

**Artist: The Incredible String Band**  
**Album: The 5,000 Spirits Or The Layers Of The Onion**  
**+The Hangman's Beautiful Daughter (2 CD)**  
**Label: Goofin'**



Great value here with two classic psych-folk records on a 2-disc set. Originally released on Elektra records in 1967/1968, the Goofin label put together a great sounding release of them here. I personally prefer "5,000 Spirits..." - it's trippy, it's a bit whimsical, it's fun... musicianship is excellent - a mystical sort of bliss throughout. "Painting Box" is beautiful with b/g female vocals and the dual acoustic guitar/sitar. "Little Cloud" could be played in a circle of dancing gypsies with it's hand-drumming... totally danceable. Think Syd Barrett's whimsical nature in his early solo works or even Floyd's debut - but add in loads of other instruments. HBD has its standout tracks as well - "Very Cellular Song" is a highlight - a long song, but it goes in parts that seem to flow together nicely that hits you in waves... sort of a post-trip revelatory set of declarations in a beautiful poetic way. Listen to this in the woods!

**Artist: D.R. Hooker**  
**Album: The Truth**  
**Label: Subliminal Sounds**



This is another one I was turned on to thanks to Patrick Lundborg's "Acid Archives" book. A 1972 private press release from Connecticut with Mr. D.R. (Donald R.) Hooker in a long white robe on the cover, it's an interesting and strange look with the "To Mother" dedication on the album art as well. Some incredible guitar work here, with lots of synths and sound effects throughout - take "The Sea" for example with the sounds of the ocean and D.R.'s gripping psych guitar work... There's some beautiful melodic psych with "Falling Asleep" and "Winter," trance-like melodic psych zen meditations... There's a religious overtone to some of the tracks, but it doesn't detract at all from the originality/uniqueness of the album. Totally worth seeking out!!

**Artist: The Pretty Things**  
**Album: The Pretty Things**  
**Label: Snapper Music**



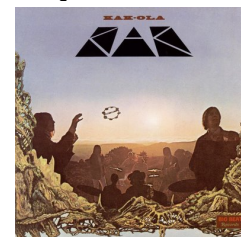
The Pretty Things debut record from 1965 needs no introduction! First off, the album cover really fits here; no one is smiling, Phil May has a slight snarl on his face... wild-man Viv Prince looks slightly demented... Just awesome raucous, raw, trashy r&b... Many songs of course are the Pretties covering their inspirations, the old black blues guys (with an overall nod to their hero - the great Bo Diddley), and doing it with a ferocious intensity... Includes the essential "Roadrunner," I love Viv Prince's drums on this, and the SOUND is so great too; raw, not too produced at all. The Pretties do a version of "Baby Doll" that rivals the original by Chuck Berry, I'd even say I dig the Pretties version more. "Rosalyn" is as raw garage r&b as you can get, and Phil May's scream is a highlight for sure. Snapper release includes a handful of bonus tracks and nice liner notes covering the story of the recording nicely. Essential!

**Artist: The Oxford Circle**  
**Album: Live At The Avalon 1966**  
**Label: Big Beat**



The Oxford Circle are a pre-KAK band from Gary Lee Yoder. Gary would join a later lineup of Blue Cheer, and the drummer here, Paul Whaley would also join Blue Cheer. The band mainly played around San Francisco, but formed in Davis, CA. Recorded in the first year of existence for the famous Avalon Ballroom in San Francisco, this live recording has amazing sound as far as a quality live recording of a band from 1966! Plenty of garagey-rave-up bluesy thrashers with some excellent feedback-play as well (just listen to that extended "Mystic Eyes"!)) The music is totally Yardbirds/Animals influenced for sure. There's some great sustained fuzz guitar breakouts throughout. Play this LOUD for the full effect. Also included here is aptly-titled "Mind Destruction" - a 5+ minute feedback/noise guitar freakout with frenetic drumming - b-side of a single from the bands only studio-recorded output. Great stuff!

**Artist: Kak**  
**Album: Kak-Ola**  
**Label: Big Beat**



Gary Lee Yoder's post-Oxford Circle output from 1969 and it surely doesn't disappoint! Loads of great West Coast psych guitar work on this baby. Real quick, I will say that there's some straight ahead bluesy-rockers that detract from the record a bit, "Disbelievin" for example. "Trieulogy" - my favorite track on the record, well 3 different tracks that blend together nicely as a nice slice of psychedelia should melt together and flow in a lysergic motion - epic guitar leads with good n' plenty o' wah, psychedelic message: 'you don't have to play by society's rules. you don't have to go out and mix with the fools.' Highlight of the record. Big Beat release, so QUALITY is what you get with nice liner notes etc.

**Artist: Lightdreams**  
**Album: Islands In Space**  
**Purchase: [www.islandsinspace.com](http://www.islandsinspace.com)**



Big thanks to Patrick Lundborg's "Acid Archives" book for turning me onto this excellent 1981 private pressed release psych space-rock album w/trippy guitar and effects from B.C. Canada. Just a blissful ride of a positive inner-space trip with the lyrics speaking of outer-space colonization. There's some awesome backwards guitar work here, also accompanied by beautiful acoustic guitar work as well. Amazingly, this was recorded on a 4-track! I highly recommend this very genuine, sincere space rock psychedelia, brilliant work!

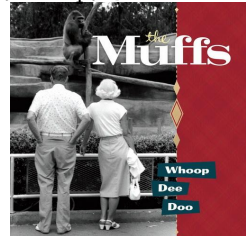


**Artist: Bardo Pond**  
**Album: Peace On Venus**  
**Label: Fire Records**



Philly's own psychedelia baby! Recorded inside their "Lemur House" studios, it's nice to hear the studio versions after Bardo Pond has been playing these songs at live gigs around Philly a bit. Tight track list here with BP's usual heavily distorted guitars with wah and various effects, blissful feedback interlaced with Isobel's ethereal, haunting, vocals. "Taste" is a favorite, having witnessed it live. A beautiful sort of lullaby from Isobel - features that serenading flute that contrasts nice with the fuzzadelic guitar work of the Gibbons brothers. Like its preceding track "Chance," "Before the Moon" is a long spaced out Bardo trip, and another favorite of mine that they've been doing live - here the studio version adds some more effects/echo to Isobel's vocals to nice affect. I'd venture to say that this is probably one of the best records they have ever recorded in their 20+ year existence up to this point!

**Artist: The Muffs**  
**Album: Whoop Dee Doo**  
**Label: Cherry Red/Burger**



The Muffs' first record in 10 years! This record doesn't disappoint as the Muffs give us their unique blend of garagey-punk rock with nods to 60's rock n' roll. They're still catchy as hell, and lead singer/guitarist Kim Shattuck's signature scream hasn't lost a thing as evident on this record. "Take a Take a Me" is a highlight song, fun in the Muffs way and mean at the same time, but in good spirit - and that scream, man I love it - Kim kills Courtney Love's scream any day of the week, and she rocks harder to boot. The single "Weird Boy Next Door" is great - has that little break/interlude Muffs thing in the middle. Oh and this isn't without one of those lovely Muffs ballads with "Forever." If you like the old Muffs records, "Whoop Dee Doo" will not disappoint!

**Artist: Spacemen 3**  
**Album: Playing With Fire**  
**Label: Taang!**



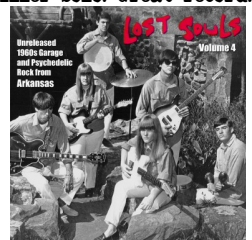
Shoegazer - always thought that name was kinda lame and limiting... Spacemen 3 implement heavily distorted guitars that induce a sort of mesmerizing hypnotic psych-trance infused by white noise with swash and wah. Some beautiful mellow numbers in here as well that give a nice diverse quality to the record overall - "So Hot (Wash Away All My Tears)" is beautiful stuff. "Revolution" builds and builds slowly with uber-fuzzy guitars until the crescendo rock-out at the end. The often soft-spoken lyrics add a nice contrast to their heavy sound - those lyrical poems from Sonic Boom... Bonus track includes a nod to their heroes the 13th Floor Elevators with "May The Circle Remain Unbroken" - titled after the 13th FE song, but totally different...

**Artist: Churchills**  
**Album: Churchills**  
**Label: Hed-Arzi**



I just discovered this 1968 garage-psych rock gem recently of the Churchills from Israel, yes Israel! This is so good that I'm surprised it's not more well-known. From the start of "Open Up Your Eyes" calling upon a chick to trip with him and wake up and "open up yr eyes" - great rhythm and weird sound effects and things throughout. Lots of good fuzz guitar - hits suddenly at times with stinging brain-massaging goodness on songs like "Song From The Sea." Dig the knock on the squares in "Straight People" - starts w/bendy guitar picking and keyboard effects - really hits em' in the lyrics - "laugh at us behind their hands, but they don't understand they're looking through closed eyes" "living in a shell" - even ends with the yenta-like chipmunk-sounding mundane chitter-chatter often evoked from the lame masses. Lots of psychedelic-enlightenment type messages throughout. Diverse little middle-eastern influence as well on "Subsequent Finale." Bonus track "Sunshine Man" is excellent stuff, dig that sustained fuzz, and killer solo! Great record!

**Artist: Various**  
**Album: Lost Souls Volume 4**  
**Label: Psych Of The South**



Harold Ott once again uncovering gems of 60's psych/garage from Arkansas - dug out from under rocks and in dark corners of dusty basements... Harold rescued the acetates and had these babies digitized for our pleasure, all 22 tracks being heard for the first time here. Oh, did I mention the songs are 90% originals? The Federal Union songs kick fucking ass, and I love that steel-stringed raw sound on "A Day Without Time." Steppendog's fuzz-laden "I'm Feeling Down" is another highlight. Great comp + nice 16 page booklet!

## \*\*FEATURE REVIEW\*\*

Artist: **CHROME**

Album: **FEEL IT LIKE A SCIENTIST**

Label: **KING OF SPADES RECORDS**

Ahhh yes, lately its been an amazing time to be a Chrome/Helios Creed fan! Last year we had the killer release of "Half Machine From The Sun" featuring lost Chrome tracks from the original Damon Edge/Helios Creed era of 1979-1980, and now Helios and co. have put out a brand new full length album and it sure does not disappoint! "Feel It Like A Scientist" gives us much of the vintage Chrome sounds that we crave, but also spices it up and keeps it fresh with a primo sounding recording engineered by guitarist Keith Thompson, sorry folks, no vintage 4 or 8 track recorders like the first few Chrome albums! Stellar lineup for the record including of course Helios Creed on guitar, vocals, effects, Keith Thompson on guitar, Tommy Grenas on Moog Synthesizer, Steve "Trash" Fishman on bass, Aleph Omega on drums, and Anne Dromeda on backing/lead vocals. Album kicks off with some signature heavy acid-fuzz from Helios' guitar on "**Nephilims (Help Me!)**," with a catchy riff and demented, unique vocal style from the H man. The single "**Prophecy**" just rocks fucking hard man! The song begins with a snippet from William S. Burroughs that really fits nicely for the intro to this, and the song just has a rocking fucking powerful riff with the lyrics really ringing true on the fragile state of Mother Earth as it is in the present day. "**Lipstick**" is great, some really fucked up distorted vocals with some killer intermittent spacey psych guitar leads that eventually just turns into a trippy bout of Helios' backwards guitar that he has become known over the years to perfect in his guitar genius status. We must not forget long-time Chromie (since 98!) Aleph Omega, some great powerful drumming that just shines in the mix here. Keith Thompson is probably the best 2<sup>nd</sup> guitarist Helios has ever joined forces with and he complements the spaceman quite nicely. "**Something In The Cloud**" really has a sound reminiscent of the old Chrome days, especially the synths from Tommy, that alien like sort of worming churn that totally sounds like it could be the sister song of "Anti-Fade" from the Subterranean Modern comp from 1979. "**Big Brats**" was apparently an old Chrome song that Damon Edge wrote, but it was never recorded. Helios is sure the song gets a proper home here on the new Chrome record, a funny song with appropriately warped effects and sinister vocals that I'm sure would get the nod of approval from Damon. "**The Mind**" is a mind-fuck of a song with a mesmerizing, searing, brain-penetrating-massaging guitar riff and one of my favorites on the album. "**Systems Within Systems**" is another favorite on here and really shows the creative psychedelic wizardry here from Helios - I'm sure everyone went to the "school of Chrome learning" as H twisted the knobs and made this song... how the hell is the man getting those sounds?? It's like the guitar is being churned and fucked every which way to Sunday as distorted sounds perfectly mix with guitar riffage from H. Rock music is dead you say? No, as long as Helios Creed is around there will be rock and roll.. maybe boring radio/arena type rock is dead, yes you hear that shit and it's repetitive as fuck. Psychedelic rock is a 3-dimensional trip through space and time and as long as we've got the masters of the genre around who are still pushing the envelope and boundaries of sound, then we'll get our fill fellow psychedelic adventurers. I could keep going on about this record, but if you're a Chrome fan, you need this... buy it and support Helios, don't just download it!

Oh! In case you're wondering what else Helios Creed has been up to - he recently went on a month long Chrome tour of Europe! Yes, from Italy, to France, to Germany, Spain, Denmark, Norway, Austria and more... Europe was thoroughly CHROMED this past late May through June 2014! If you haven't seen the footage, most DEFINITELY go check it out, probably THE best Chrome tour that Helios has ever done, even more so than the original Chrome reunion tour of 1998. Head to this link & check out all the Chrome European tour footage and see for yourself - <http://www.helioschrome.com/video.html#2014> A very significant video of note that you can see within that link is the first ever PRO-SHOT live Chrome show! Yes, thanks to Barcelona TV, a multi-camera soundboard-feed video was shot of the full Chrome set at the Primavera Festival in Barcelona, Spain! If you're a Chrome fan and aren't satisfied by the output in the last couple years, seek immediate help!



Chrome @ Electrowerkz in London (L To R: Keith Thompson, Helios Creed, Steve Fishman)  
Photo By: David Graham





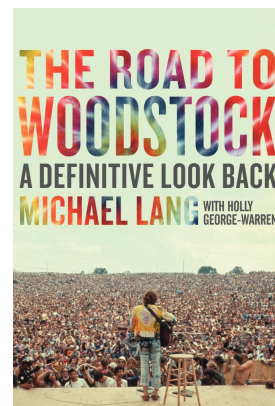
# DVD & BOOK REVIEWS



**Book: The Road To Woodstock**

**Author: Michael Lang**

I had thought that I was late in the game when I started reading this, but apparently it was published only a few years ago! Michael Lang, the main man who had the vision to put together the biggest music festival/gathering of people in one place at one time, recalls all the details, trials, tribulations and joys of the massive task. Michael details his past efforts pre-Woodstock, including setting up a head shop in Florida - and the usual harassment from the authorities of the "long-hairs" and "hippy-types" that were much more prevalent back in the 60's - you ran a much bigger risk of being assaulted for just having long hair back during these times - as one of the townsfolk said as he entered a town-hall meeting to discuss plans for the festival - "well aint he pretty?" Michael does a great job giving all the gritty details about just how much shit they had to go through to even make the festival happen, as well as all the issues that occurred during the festival. The book also includes a "where are they now section" and full setlists for all of the performers who played. THE book to get if you want the full low-down from probably the best inside source when it comes to the legendary festival of 3 days of peace and music.



**Book: Ugly Things #36 & #37**

**Order: [www.ugly-things.com](http://www.ugly-things.com)**

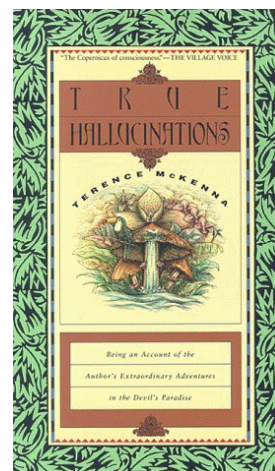
I've said it before and I'll say it again, Ugly Things Magazine was one of THE single biggest inspirations to me as far as lighting the flame under my ass to go ahead and start my own zine! I would read Ugly Things at work and just wanna dig out and seek the music they were writing about, and I've been turned on to many cool bands/music through Mike Stax's publication! Mike gave a speech not too long ago about publishing his fanzine, in which he hit the key point that rings totally true to me; it's all about finding something that makes you want to get out of bed in the morning... something that makes you look forward to getting up out of bed in the morning. And creating a zine is a very rewarding experience that I enjoy greatly, and it surely makes me want to get out of bed in the morning! Anyway, once again UT delivers with a 2 punch knock-out in their last couple issues. Issue #36 features a story that Mike has been working on for years, the story being the fascinating, disturbing and quite sad tale of Craig Smith aka Maitreya Kali. Other features include The Haunted, The Motions and more. UT #37 features a killer monster-sized interview with Phil May of The Pretty Things, interviews with Mac & Marriott of The Small Faces and loads more. Both issues feature the usual beefy sections of music, DVD, & book reviews. If you're into underground 60's rock n' roll, Ugly Things is required reading!



**Book: True Hallucinations**

**Author: Terence McKenna**

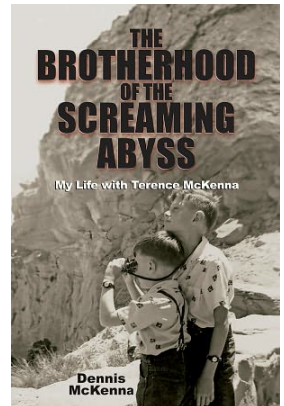
Published in 1993, True Hallucinations chronicles the journey of a brotherhood of psychedelic explorers in their quest to find an exotic, mysterious, DMT-containing psychedelic called "o-o-koo-he" in the Amazon jungle. Their plans change shortly after arrival to La Chorrera when a fertile pasture catches their eye containing abundant amounts of fresh psilocybin mushrooms growing on cow pies. Things begin to get very strange and mind experiments are performed with Terence and the other main central figure of the true-story novel, his brother Dennis, who was 21 years old at the time (4 years younger than Terence). The results of the experiment affected the brothers in various ways, and in the days following the results are displayed; telepathy, insomnia, UFO-encounters, and being spread across the cosmos. This trip from 1971 would have a massive impact on both Terence and Dennis, and this is essential reading for anyone with interest in Terence McKenna. The experience would also lead them to write the first book on how to grow psychedelic mushrooms. A fascinating read, heightened by Terence's vast vocabulary, sense of humor, and super-descriptive accounts of his surroundings. Also, one of Terence's most-accessible works.





**Book: The Brotherhood Of The Screaming Abyss:  
My Life With Terence McKenna**  
**Author: Dennis McKenna**

I was given the advice by Dennis McKenna to read his brother Terence's book "True Hallucinations" BEFORE reading this book recently written by Dennis, and I highly recommend this order to anyone who has yet to read True Hallucinations. However, if you have read True Hallucinations, this is an absolute MUST read and a sort of sequel in many respects to Terence's fascinating tale of psychedelic explorations. This book is as much about Dennis's life story as it is about his life WITH his rather famous (at least with people in-the-know within psychedelic circles) brother Terence. Anyone who has read TH knows that Dennis McKenna was really the sort of instigator I guess you could call it, to all the weird, strange, and bizarre other-worldly events that went down as a result of the "experiment at La Chorrera." Dennis goes into great depth dissecting that event in his book, as Terence only really gives his point of view and how he helped "reintegrate" his brother Dennis back into somewhat normal reality (whatever "reality" really is) in TH. I thoroughly enjoyed reading about Dennis's early life as well and the different things he got himself into including an International hash smuggling conspiracy with the authorities hammering him to dish the dirt on Terence or else! It was interesting reading about his early drug experiences in which Terence of course was much a part of facilitating! La Chorrera, Timewave Zero (Dennis gives his take on this as well), seeking out ayahuasqueros..... must read psych literature here folks!



**\*\*FEATURE REVIEW\*\***

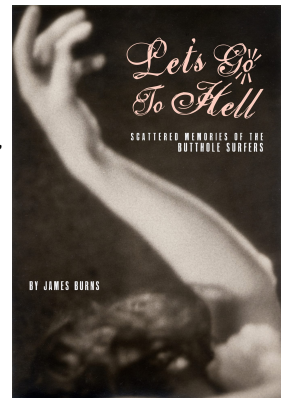
**Book: LET'S GO TO HELL - SCATTERED MEMORIES OF THE BUTTHOLE SURFERS**  
**Author: JAMES BURNS**  
**Order: notsaved1401@gmail.com**

Apparently rock journalist from Rolling Stone, Charles M. Young was in the process of and/or attempting to put together the book on our beloved Buttholes, but he unfortunately passed away this year. I believe that James Burns would have done Chuck proud in retrieving the torch, igniting the cymbal and smashing away in his beefy, detailed book on the Butts. No doubt the hundreds of BHS recordings that James has accumulated over the years helped provide a decent sort of guideline he could go off of for tour periods and different events throughout the band's time. Most all of the live recordings (audio and video) are chronicled on Jim's website, so do check that out - [www.jasonramke.com/bhs/main.php](http://www.jasonramke.com/bhs/main.php) Now, you really can't ask for much more as far as a book on the Butthole Surfers, and I doubt that anyone could have pulled it off with



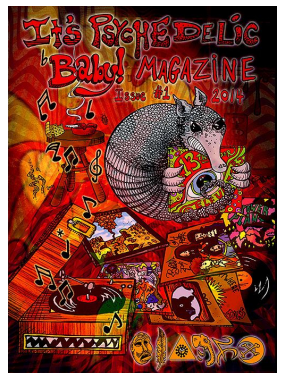
Gibby Haynes  
National Guard Armory  
Clearwater, FL, May 22, 1987  
© Jim Steinfeldt

this much detail as the book is very comprehensive... an impressive feat for a band that never even listed lineup credits or anything on any of their records! Oh, that reminds me, there's a comprehensive discography with record sleeve and promo posters at the end of the book with lineup information and notes on each and every song containing info like first known live performance among other details. Also in the back of the book is the most comprehensive list to date of live Butthole Surfers shows! The book covers the insanity of the Buttholes early life on the road touring, the infamous shows that have aided in the legendary history of the band (yes, the Danceteria show in NYC 1986 is covered in hilarious/glorious fashion with pics!), and all of the details on the dirt of the unfortunate legal battle with indie label Touch & Go. No BHS book would be complete without photos, and Jim has managed to get loads of them, many being amazing exclusives. If you're a fan, this is MUST have. The one stop reference guide to the Butthole Surfers. Could even call it the Butthole Bible!



**Book: It's Psychedelic Baby! Magazine - Issue #1**  
**Order: [psychedelicbaby.blogspot.com](http://psychedelicbaby.blogspot.com)**

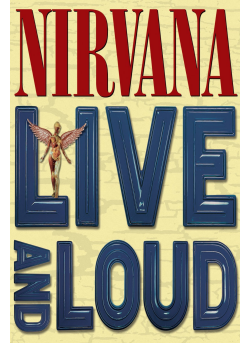
Normally when people start a zine, you see a sort of slow evolution from the first issue on... Many times the first issue looks rather primitive and gruff, I can surely say this for myself seeing the first couple issues of Psych Trail Mix! However, Klemen Breznikar has delved in with a one-punch knockout with the first issue of his mag - It's Psychedelic Baby! Klemen's website, noted above, has loads of interviews with musicians, Klemen decided to put his material into print form to be able to relax, kick back, "roll a joint" as suggested in the intro, & delve into some juicy psych nugs. Klemen's first issue steers its focus onto Texas psych; interviews with Powell St. John, George Kinney of the Golden Dawn, Zakary Thaks, some fascinating memories/insights from Clementine Hall on her time with the 13<sup>th</sup> Floor Elevators, Mike Jensen who played drums for Roky Erickson, gives insight on all things Roky and 13<sup>th</sup> Floor Elevators, Danny Thomas from 13thFE! Yes, Klemen shares the same love for 13thFE as I! Psych Gods COLD SUN featured as well with an interview with Billy Miller. All this and more in this mag that is both chock full of info as well as psychedelically visually stunning! Bravo Klemen!





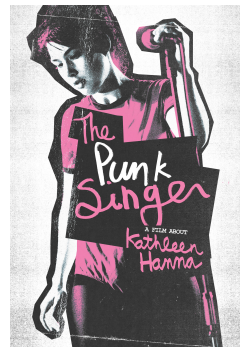
**DVD: Nirvana: Live & Loud**  
**Order: [www.amazon.com](http://www.amazon.com)**

Well it's about time this awesome In Utero era Nirvana show get a proper DVD release! Filmed by MTV on Pier 48 in Seattle, Washington on December 13<sup>th</sup> 1994, this show gets a full DVD release on the 20<sup>th</sup> anniversary of the release of Nirvana's last studio album. I remember being a kid in junior high staying up late to watch this on MTV - yeah, back when MTV actually played MUSIC, good music! The live broadcast back then was shown in truncated form, omitting a good handful of songs (8 to be exact) which are finally shown here with this awesome show in FULL form! One of those songs not shown in the original broadcast is an incredible ELECTRIC version of David Bowie's "Man Who Sold The World," that might even be better than they did at the MTV Unplugged show, Kurt yells out the melody of the song in screams at one point... this one gave me goosebumps. Another standout that is finally available thanks to this is the live version of "All Apologies" from this gig. They end the show with mayhem during "Endless Nameless," Kurt inviting and giving a hand to eager fans who hop on stage as the band destroys the equipment and Kurt spits in the camera & beheads the angel with his guitar! Loads of bonus footage too including rehearsals for the show including Kurt messing around on the drums (he ain't a bad drummer!), live on France TV, Italy TV and more!



**DVD: The Punk Singer**  
**Order: [www.amazon.com](http://www.amazon.com)**

I remember back when I discovered Bikini Kill in my freshman year of high school, I was listening to their song "Suck My Left One" in a technology class (allowed to wear headphones for a "sound experiment" I was doing), and the teacher asked if he could hear what I was listening to... I remember his shocked face squinting in horror as he handed me back the headphones after only a few seconds and asking me "you kiss your mother with that mouth?" Anyway this film is about Kathleen Hanna and of course her band Bikini Kill is talked about as well as her post Bikini Kill efforts, one of course being Le Tigre... I do have a killer story about partying at a Le Tigre concert years ago... but I digress... This documentary was funded by a benefit concert put on by Sonic Youth as well as a kickstarter campaign, sort of in the spirit of the old riot grrrl movement that Kathleen and Bikini Kill were a part of with making their own zines etc... There's loads of awesome archival footage of Bikini Kill in this, I'd love to get my hands on some of the old Bikini Kill shows on video... And no matter what you think about feminism, although you SHOULD support it you fuck... you have to admit that these girls (and guy on guitar) fucking ROCKED! Kathleen reveals in the documentary that she has late-stage lyme disease, and it's sad seeing her suffer, but she's got a good attitude.. Kim Gordon and even Joan Jett make appearances! Well done doc of one of punk rock's most fierce and powerful women!



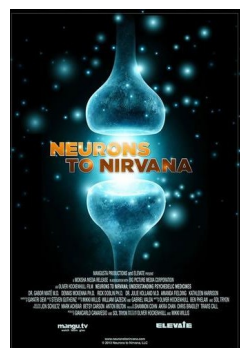
**DVD: I'm Now: The Story of Mudhoney**  
**Order: [www.amazon.com](http://www.amazon.com)**

Going to see Mudhoney in the 9<sup>th</sup> grade (1998) was one of the first real non-arena rock shows that I went to unsupervised. I had been a massive Nirvana fan and read about Mudhoney through them and was instantly hooked. We'd seek out Mudhoney live concert VHS tapes and get thoroughly toasted watching them. Never back then did we think a full on documentary of the band would ever happen. "I'm Now" gives the full on story of the band with interviews from all the original band members and various folks who were associated with them; Kim Gordon and Thurston Moore, Tad Doyle, even Jeff Ament (now of Pearl Jam) who was in Mark Arm's pre-Mudhoney band Green River! I love how there's loads of the MUSIC throughout the doc, which makes it way more fun to watch. We get behind the scenes footage of Mark Arm filling/packaging orders from Sub Pop headquarters, his day job! I found the whole Courtney Love controversy behind the song "Into Yer Shtick" fascinating as well. It's funny, it rocks, see it!!



**DVD: Neurons To Nirvana: Understanding Psychedelic Medicines**  
**Order: [www.amazon.com](http://www.amazon.com)**

Perhaps this is the movie that they should show in grade school for drug education, not the usual cheesy drug scare tactic films that have failed miserably over the years! The hypocrisy of the "drug war" that our government proposes is essentially a big joke at this point. The medical and scientific research is presented here on five different psychedelic substances to educate on using psychedelics as medicines (or for personal spiritual exploration) that can help with various issues such as anxiety, depression, and even alcoholism. This doc should be shown to skeptics who share a blind sort of shunning of any non-corporate (illegal) drugs as it could perhaps change some perceptions on the topic. The film is also visually beautiful with various nature-scenes included in vivid 1080p high-definition video. Great cast of psychedelic luminaries including Dennis McKenna, Kathleen Harrison (former wife of the late Terence McKenna), Ralph Metzner, Rick Doblin (MAPS) and more. Open up your mind...



# BUTTHOLE SURFERS

October 23, 1988

## Exclusive Backstage Interview I-Beam, San Francisco, CA

Fantastic interview with the Butthole Surfers here - backstage at the I-Beam in San Francisco, and the best part is that the interview is given to the Buttholes by super-big FANS of the band, rather than just a regular magazine interview. Lots of juicy little tid-bits here including info on songs/recordings, the band's preference on pot, tripping on stage and loads more Butthole mayhem! Interview is with Paul Leary, Jeff Pinkus, and a brief appearance from Gibby Haynes. Big thanks to Carlos "Cake" Nunez for allowing the exclusive use of this interview to be unveiled for the very first time here in Psych Trail Mix!

Bionic Fonzie- we're from LA, like I said we flew up just to see you guys.

Paul - did you go to the riot last night? It was pretty fucked wasn't it?

Bionic Fonzie - Did you see the cops afterwards?

Paul - I was hiding the whole time.

Bionic Fonzie - we wanted to ask you about some of the songs if we could. One of the first things we were wondering is where "Kuntz" came from?

Paul - Thailand. A friend of ours gave us a tape that she had purchased at a Thai restaurant, and I ran it through a delay, 'cause it said Kuntz.

Bionic Fonzie- Because I hear it was from a North African polk song or something..

Paul - Thai.

Bionic Fonzie - We were also wondering about the Legless Eye?

Paul Leary - I've heard of it before.. refresh my memory.

Cake- God's Favorite Dog, it's that little 2 minute thing at the end, it just goes whaaa whaaa whaaa

Paul - If it's the one I'm thinking of, it's a percolator of our friend's in New York, recorded slowed down to half speed. Does it sound like a percolator slowed down a lot? Kind of spacey?

Cake - Yeah.

Bionic Fonzie - we were also wondering on "O-Men" is it sci-fi man?

Paul - I play drums on the O-Men

Bionic Fonzie- Is that the one that you say is 64 bass drum tracks?

Paul - 64 kick drums..

Bionic Fonzie- What are you saying on the chorus is it sci-fi man?

Paul - Cyborg lust. We saw a band called The Omen. They played a show opening for

Motorhead, and they had this song and you could hear him singing about cyborg lust and it was cool, so we tried to do a cover of it.

Jeff - And it actually was a song too - Cyborg lust, terminate terminate, cyborg lust terminate terminate. We would do it live but we have no helium canisters with us right now.

Paul - Yeah you gotta do nitrous.

Jeff - We practice with it all the time though.

Keef - How many different tracks was Weber recorded on?

Jeff - Weber? I don't know ask Paul.

Keef- Weber, how many guitar tracks are on that?

Paul - Oh.. I don't know.. about.. a few. We did that in Georgia.

Jeff - It was on an 8 track though.

Keef- It was fabulous though, I mean the sound is great.

Paul - You like Weber? Hey you're my kinda guy man. You like all my favorite ones.

Bionic Fonzie- We all like Eindhoven Chicken Masque too.

Paul - Which ones Eindhoven...

Cake - The one with the horn in the beginning.

Paul - Oh yeah yeah..

Bionic Fonzie - Hey did you ever see that ad in Goldmine a few months ago for someone who trades Butthole Surfers tapes?

Jeff & Paul - yeah

Bionic Fonzie - There's like a lot of people out there who are starting to collect tapes of you guys now.

Jeff - was it the guy who claimed he had all the live Butthole shows since 1980?

Bionic Fonzie - Not all of them, but he's got a lot of them. He's got like 50 tapes.

Paul - Man I talked to fuckin three different chicks tonight. (laughter)... Three chicks and I held hands with 2 of them.

Bionic Fonzie- Oh way to go you held hands. (laughter)

Jeff - The Cowboys lost today man. Don't Print that!

Bionic Fonzie - Are you gonna be doing a longer set tomorrow night do you think?

Paul - Yeah, and we're gonna wear matching Scott Hamilton ice skating suits.

Bionic Fonzie - I saw you backstage Friday and you had that, those ringmaster pants on.. Those were rad man, you should wear..

P - We're going to be matching (Paul & Jeff)

Bionic Fonzie - So do you think you'll be getting to LA anymore than like twice a year or...

P - yeah we're gonna go back soon.

Bionic Fonzie- yeah because usually it's like every 6 months. It's kind of a drag, we want you guys here more.

Paul - I was really disappointed in not being able to play, I really wanted to play very badly (speaking of the cancelled show/riot 2 nights prior at Variety Arts Center in LA)

Jeff - I was upset, we had our outfits on and everything.



L To R: Paul, Gibby, Jeff  
Backstage @ Cancelled Variety Arts Center Gig  
Los Angeles, CA  
October 21, 1988



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Bionic Fonzie - We wanted you to play!

Jeff - I was wondering about that friend of yours who collects cassettes, we want a cassette of everyone yelling "bull-shit, bull-shit, bull-shit" So we can put it down on our live album as like live in LA

Bionic Fonzie - He has that, yeah, he has that. I hear you guys all live together in that...

Paul - King lives in Austin, the rest of us live in Driftwood (Texas)

Bionic Fonzie- Is anything ever going to be coming out by the Jack Officers? Was that the Jack Officers on before you guys came out here.

Paul - Yeah, we recorded that in Driftwood.

Keef- Really? At your own home studios? How many tracks do you guys have?

Paul - That's all mostly midi.

Jeff - It's 12 tracks with a computer, which makes 242 tracks.

Keef - That stuff is great.. like midi shit, it's really great.

Jeff - only 12 analogue tracks, but 240 digital tracks.

Paul - Yeah, we got a computer and software and all that shit. Hard disk.. everything.

Keef - That's perfect. It's technology used right.

Bionic Fonzie- What's that story about you in Belgium, that story where you threw up and Gibby slid...

Paul - That's really recent, I'm surprised you heard that.

Bionic Fonzie- We keep up on everything, did you see that magazine, 'The Hole Truth And Nothing Butt' all about you guys?

Paul & Jeff - Yeah, yeah.

Bionic Fonzie - We have a friend that expanded on it.

Jeff - The Belgium story he wrote about me throwin' up?

Paul - He was beating on his bass like this... and all of a sudden he drank a whole beer between songs and he goes blleeaaaaah

Jeff - I hadn't eaten in like 3 days and just this cloud of beer came out. And this guy really liked it a lot because I didn't stop playing he said.

Paul - It was fun... it was a lot of fun. Belgium is a great fuckin' place.

Jeff - Teresa didn't make it there because her passport got lost..

Bionic Fonzie - So when do you guys find time to sleep man?

Paul - All kind of time.. I mean fuck...

Bionic Fonzie - Did you bring Mark Farner this time (the Butthole's dog)

Paul - Yeah she's out in the truck.

Bionic Fonzie - That's cool man. Did you ever bring her on stage?

Paul - I did a long time ago in Houston, but she.. she doesn't need that. She's getting old. She's older than us.

Bionic Fonzie- So you guys have a lot of Grand Funk influence?

Paul - Oh yeah man, sure. I got kicked out of Grand Funk in 1970, I had a canteen of whiskey and a bag of pot and I climbed the fence with Flavio to see the show, and the pigs kicked us out right during "Into The Sun." I loved it, oh man it was great...

Cake - You guys did "Paranoid" once live...

Paul - Oh a lot of times.

Jeff - Yeah, we're gonna do it tomorrow night.

Bionic Fonzie - Are you gonna do "Cherub."

Paul - No, probably not.

Keef- Did you guys ever do "Perry" live?

Paul - Oh we used to a long time ago...

Keef - 'Hello Perry.. he's pretty scary' (laughter)

Paul - That's the stupidest thing. (laughter) You know that guy that was Perry Mason died of cancer?

Cake - Yeah that's why it says "cancer cancer cancer"

Paul - yeah, that's pretty stupid.

Keef - Did you see the cover of the National Enquirer, on the cover is Raymond Burr and he's like 350 pounds, and it says "Raymond Burr:

Diet or Die." It was classic, I really wanted to make a mobile out of it with like cardboard and stuff.

Paul - I really like Ironside and all that shit...

Cake- You guys should cover the theme from Shaft.

Paul - Which ones that? I get that confused with the theme from Baretta where they go 'keep your eye on the sparrow.' (laughter) ' Don't do the crime if you can't do the time.'

Bionic Fonzie - There's also another cool song that would be good for you guys, "Pictures of Matchstick Men."

Paul - Oh, I love that song! I always wanted to do that really bad. Yeah, that's harder than it sounds... It's a harder song to play than it sounds.

Bionic Fonzie - The leads?

Paul - No, the lead is just fine... Just weird chord changes... a lot of different weird parts. I'm sure we could figure it out. Every time I listen to it I'm really stoned, and there's so many parts to that song.

Bionic Fonzie- Are you gonna be releasing anything besides that single soon?

Paul - We're recording an album right now.

Bionic Fonzie - That's great man. That's one of the great things about you guys, you put stuff out so often.

Paul - This is gonna be a good one. Hopefully we're gonna get Bill Laswell to produce it, so it'll sound really good. Hopefully... I'll give him my left nut.

Keef - Where are you guys recording now in San Antonio or...

Paul - We do most of our recording in Driftwood. The last album we did in Dallas...on the same machine that Christopher Cross recorded "Sailing" on. (laughter)

Bionic Fonzie - This guy figured out all the titles to Hairway.. he did...

Cake : yeah it's Jimi, the 2nd one is uh Ricky

Jeff - no, it's not...

Cake - Roky I mean..

Paul - Oh no you were right...

Cake - Ricky, then the next one is "I Saw An X-Ray," "Johnny Smoke," then right after that is "Roky," "Julio Iglesias," "Backass" and "Strawberry."

Paul - Not "Strawberry," you're wrong on "Strawberry." The last one is "The Fast Song." Strawberry hasn't been released yet.



Bionic Fonzie - "Strawberry" hasn't been released yet, then how do we know it?

Paul - If it was on a setlist... we play it.

Cake - And the Jimi guitar solos are just... What does he say during "Graveyard"? What is it 'screaming kitty toys' - something like that or...

Paul - Sweet screamin' Jesus.... I don't.... something like that....

Bionic Fonzie - What about in Jimi, I know it's like 'I'm soiled, soil me'...

Paul - Yeah, I'm soiled. Soil me now...

Keef - And then it's like 'Daddy daddy please don't'

Paul - Don't touch me on my penis or vagina... or.. I don't know what he says.

Keef - None of your songs came tonight... No "BBQ Pope"

Paul - No, no we haven't done that... I like to sing too, I usually end up singing away from the mic.... Gibby comes up with all the words, so all I can do is sing what he talks about, cuz' I don't really come up with anything...

Keef - You guys should do "BBQ Pope" again.

Paul - That's really embarrassing to play. Yeah, that's really embarrassing.. I mean the vocal part, come on man.

Cake - But "Too Parter" is great. That's the most stoned guitar I've ever heard in my life.

Bionic Fonzie - Yeah you had to have been high recording that.

Paul - I'm high when I do everything, I don't wake up without getting high. That's a tragedy.. Fuck man.. we're gonna die. I love pot man, I wanna eat it now.. I wanna eat it instead of smoking it.

Bionic Fonzie- That's one of the things man.. you guys are sincere about it, you get as fucked up as the audience.. you know, that's important.

Paul - You know what's really fun, is fuckin' getting stoned before we play man, that's the only way to play.

Bionic Fonzie - Do you guys ever do acid before you go on?

Paul - Oh yeah! Well, I haven't anymore... I haven't in a year. But we used to do it all the time.

Bionic Fonzie - You haven't taken it in a year?

Paul - I haven't taken acid in a year. We got some really good acid and we still got some at home. I've been meaning to take it but I haven't had the right chance.

Bionic Fonzie- You've gone on stage like that?



Paul Leary @ I-Beam, San Francisco, CA  
October 24, 1988  
© Greg Hubbard

Paul - Oh yeah, mushrooms, acid oh sure...

Bionic Fonzie- We were trying to get mushrooms for this show but...

Paul - You know what's really cool is fuckin' trippin' when ya play and all.. when you got a lot more lights than we got now.. you know the old days when we had lights everywhere it was pretty fun...

Bionic Fonzie - Variety Arts Center was a great place to play.. Do you guys like playing in LA?

Paul - Yeah, until the riot shit.

Bionic Fonzie - Yeah, I heard you don't play San Diego anymore now because of that club...

Paul - They won't pay us there.. there's no place to play in San Diego.

Cake - You guys were gonna play there like 4 months ago, but it didn't happen because the school didn't like the name of the band or something..

Paul - I don't know man.. I don't care... I like San Diego, but there's no place to play for us.

Bionic Fonzie - How often out of the year are you on the road?

Paul - Well it used to be 12 months out of the year, now it's down to about 4 months out of the year. We got a home out in the country and I like to be there.

Bionic Fonzie- Do you like playing live or being in the studio more?

Paul - I like being in the studio the most.. I like playing live, it's just being on the road that I really don't like. That hour and half of playing live is really the most fun thing in the whole world but it's just... it's just grueling. And I'm an old man, I'm older than I look. You know it's tough for an old man...

Bionic Fonzie - it must be hard on Kathleen too, oh we wanted to ask you about her too... when did she start touring around with you guys? Last few times you were in LA you had her with you.

Paul - I guess it's been at least 3 years.

Keef- Where did you guys discover her, is she from Austin too or did she just...

Paul - No, Atlanta Georgia... We lived out in the country in Georgia for a while.. Yeah, it was really nice. But we spent a lot of time in Atlanta, and whenever we'd play in Atlanta it was the wildest fucking place to play in the whole fuckin'.... if you haven't experienced it, it blows New York away... they have these fuckin' nude lesbian wrestling, they fuckin' have naked chicks out there and piss into this thing that they're gonna wrestle in, and people taking pictures of her pissing... these big things of punch and all these people pissin'... and all these dudes wearing women's nighties with tampon strings coming out of their asses and shit...

Jeff - Are you talking about the Cowboys game? (laughter)

Paul - No man I'm talking about the fuckin' Celebrity Club... drag queens fuckin' like this man, with tampon strings coming out of their butts... and kickin' people in... you don't fuck with those guys. Oh man a bunch of shows... there was a fuckin' guy in the audience with a machete swingin' it around man. We went out to the truck.. after we played we took turns standing by the truck with a two by four to protect our truck from the guy with the machete... he came down the sidewalk we like had this standoff, he backed off, then we recognized we're like 'dude we saw you passed out on the sidewalk a couple hours ago,' and he was like 'no I wasn't,' and I was like 'no man I know that was you, you were passed out cold,' and he was like 'only furra second!' (laughter) And we met fuckin' Amy Carter through that club.

Keef & Cake: Yeah, we heard about that!

Paul - We played there one night at the Celebrity Club, the same night as the machete dude, and we went to the boyfriend of Amy Carter's house, his parents were out of town and his sister was wilder than the fuckin'... unbelievable... we went there and waited and Jimmy picked up Amy at 4 in the morning and there was a whole motorcade of Secret Service and Jimmy Carter, and we smoked hash and drank.. and Amy freaked out and took all her luggage out to the garage and Jimmy Carter came out to the garage and was picking up this luggage, and we were like falling on the floor man, I was going to go out there and meet him, but I was really like too stunned, and he had white hair and Rosalyn Carter was wearing these big terry cloth lime green shorts and her butt was about that wide she was like squattin' around and I was like trying to nudge Gibby and I didn't see his ass. Oh yeah, he put his dick all over Amy's purse. And not only that but we saw Jimmy Carter touch the handle of the purse... so there was scrotal, atomic scrotal transfer that night.

Bionic Fonzie - All right! That's something you can't escape now, like he touched it.

Paul - Yeah man, we passed out... we saw Jimmy man, 15 feet from our eyes. I was at the

window lookin' at him like... and he was like picking up Amy's shit and he looked at me and I was like... and he didn't know that Amy's boyfriend's parents were out of town.

Bionic Fonzie - Did you meet any other famous people on the road?

Paul - We met uh, Emilio Estevez, and signed autographs for Eric Heiden, and uh Sandra Bernhard.

Cake- Yeah, she talked about you on TV.

Paul - Yeah, but she hates us now.

Keef - Did you guys ever play Las Vegas?

Paul - We were supposed to and as we were getting on the stage they had us leave.. (laughter)

Bionic Fonzie - That'd be a great town for you guys...

Paul - That's fuckin' sodomy..

Bionic Fonzie - Have you thought about Japan at all?

Paul - Yeah, I'd love to go to Japan, fuck... One of our old bass players married the daughter of Japan's number one fighter pilot ace from World War 2. Saburo Sakai.

Bionic Fonzie - Who is that, what bassist?

Paul - Terence Smart.

Keef - That's way back isn't it?

Paul - Pretty far back.

Keef - Do you have any other videos coming out, have you made any videos?

Paul - We're making a movie soon. I'm gonna have a watermelon over my head the whole time, and we're gonna jackoff into a red hot frying pan, and cut people in half and sew them into halves with other people and snort big old 50 pound bags of coke. That's really stupid, it's a stupid movie, it all happens in Mexico.

Bionic Fonzie- Did you ever see any of the movies Red Kross made?

Paul - No, I saw those guys just the other night, those guys are really fuckin' hysterical. Yeah, those guys... those guys are true cards.

Bionic Fonzie- You ever see them live?

Paul - Oh yeah, we played with them, sure. At the Ritz in New York City. And we're gonna do it again in November. Yeah, it's fun playing with those guys.

Cake- I guess about the Dead Kennedys when you guys opened that show like 7 years ago, Dead Kennedys, TSOL...



Jeff Pinkus @ I-Beam, San Francisco, CA  
October 24, 1988  
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Paul - We did that a bunch of times. We opened for PIL at the Olympic... We opened at the Whiskey for TSOL.. No in fact TSOL opened for us that night, and they were pissed... Yeah I was getting over heroin and I shaved my head and I was fucked up.

Cake- You guys were gonna call yourselves Dicktit, Nicotine Gerbils, the Ashtray Babyheads.

Paul - We were all those, we were the Ashtray Babyheads for a while. We were the Vodka Family Winstons, we were 9 Foot Worm Makes Own Food.... We started out as the Dick Clark Five (laughter) And then it was the Ashtray Babyheads, then the Vodka Family Winstons, then they called us the Butthole Surfers, and every time we played they just kept calling us that.

Keef - Seems like it's worked out pretty well so far though.

Paul-Yeah I think so.

Keef- How long have you guys had all that equipment, how long has Gibby been working with equipment like just get weirdness out of it..

Paul - Oh it's constant for years. We buy a lot of fuckin' recording equipment. We take some on the road.. we got a lot more at home than we would even need to bring out.

Bionic Fonzie- I wanted to ask you, you did a lot of new songs like 4 or 5 new ones, could you tell us the titles of them?

Paul - Ummm....

Cake- One of them from last time was called "James Brown," was that the actual title for it?

Paul- Oh! In the middle of Shah, we did some James Brown.

Bionic Fonzie- Where do you play next?

Paul - Here, tomorrow night.

Bionic Fonzie - After this?

Paul - Portland.

Bionic Fonzie - That must be shitty living in hotel rooms and all..

Paul - Yeah, well you know, we got a nice place to live now. I mean after fuckin' 6 years... 7 years we finally got a good place to live, I mean it's only one house, but it's so nice, it's beautiful man.

Bionic Fonzie- Teresa was saying there's all these deer there and..

Paul - Foxes, roadrunners, raccoons... I hate to leave there man.. I tell you what, when you wake up and you don't hear any sign of man, and your first thing that you do is smoke pot. And the second thing that you do is throw horseshoes, and the third thing you do is drink beer. Then you smoke pot and throw some more horseshoes. Then you record in your studio with a view overlooking this pasture of a yard where there's deer, and green grass, and cactus and walnut trees, oak trees and... huge trees.

Keef - Must be nice to come off a tour like that instead of city shit..

Paul - Oh man! There's no way to describe the scene. It's a good place to live.

Bionic Fonzie - Is Cabbage Teresa?

Paul - No, Teresa left the band for a while, and Cabbage played with us for a while.

Bionic Fonzie - Oh, so Cabbage is someone else?

Paul - Yeah.

Cake - So who is the one in the video, is that Cabbage or Teresa?

Paul - Teresa. I hate that video.

Bionic Fonzie - Really, why's that?

Paul - It's horrible, bad shows.

Bionic Fonzie - There's a part where your guitar goes out in "Lady Sniff."

Paul - Oh that's terrible.

Bionic Fonzie- Are you ever gonna be doing that again?

Paul - Lady Sniff? No.

Bionic Fonzie - Sick of that one?

Paul - No, it's a bad set of stories.. This guy living... I think it was in New York, committed suicide and took lipstick and scrawled Lady Sniff on his chest. And his friends came to the show, and it was just a really bummed scene. It's kinda sad.. I don't know.

Bionic Fonzie - What's that song about? (laughter) that's a challenging question...

Paul - I was going to school, I was just gonna

drive there and it came to me in kind of a weird flash. And I had to turn around and go home and call Gibby and tell him about it. So he came up with the rest.

Bionic Fonzie - You guys have degrees don't you.. in accounting.. you and Gibby have degrees, right?

Paul - Gibby, yeah, Gibby has a degree in accounting and I almost got a masters in business, but then I gave it up.

Bionic Fonzie - I guess that's useful stuff you can apply it when you're in a band...

Paul - What else are you gonna do?

Bionic Fonzie- Yeah, we're going to school, it sucks.

Paul - School's good, I mean like.. dope and pussy.

Cake - Yeah, the Cottage Cheese From The Lips of Death, the version of "Shah Sleeps In Lee Harvey's Grave," remix, what's the difference in that, and how can we get that?

Paul - That's the same mix that's on the record.

Cake - I know "I Hate My Job" is on it...

Paul - "I Hate My Job" is more rare. I think. I'm not sure, but the Shah is the same recording that's on the first record.

Cake- There's a different version of USSA...

Bionic Fonzie: Yeah, that's a cool song. Will you sing it again?

Paul - Maybe, I don't know it takes a whole guitar just to play that song.

Bionic Fonzie- Yeah, how'd you'd get that choo choo choo (interviewer imitates beginning chugging guitar sounds of USSA)

Paul - I tuned the guitar almost an octave low (laughter)

Keef - Till the strings fall off?

Paul - Almost fallin' off.

Keef - Oh in the "O-Men" that blee blee blee... is that just rapid information backwards?

Paul - No, I put on 8 guitar solos.

Bionic Fonzie - 8 guitar solos.. it sounds like a jack in the box or maybe just a cassette real fast..

Paul - It's 8 guitar solos all at once.

Keef - Oh God, that makes it even better.

Paul - That was Christmas Eve and I was all alone in the house, and I always wanted to do all the kick drums, and it didn't come out very good

64 kick drums..

Bionic Fonzie- Man, that's pretty intense weed.

Paul - Oh yeah, that is intense weed.

Bionic Fonzie - Do you guys grow your own or something?

Paul - That's from Texas. And it's fuckin' good.

Bionic Fonzie - Texas weed, do you like that more than like Humboldt or something?

Paul - Well, I don't like anything more than Humboldt, and I don't like anything more than the real ultimate Seattle, the indoor, Seattle, high pressure.. the kind of bud that you can shake and you wind up with this pile of white stuff that you can load into your pipe and get really stupid for a long time. (laughter) This isn't there, but it's pretty fuckin' good to be called from Texas you know, that's pretty respectful.. Well, you know, Texas, yeah, weed, Texas, shit... Humboldt county, Seattle, Texas, all the same category.

Bionic Fonzie- Have you ever played in Mexico?

Paul - No, but we used to claim that we were from Mexico. Man, that was bad, it was tough... We got pulled out of our truck by policemen with machine guns pointed at us, in Belgium.. Our tour manager told them that we tried to rape her. They came and fuckin' arrested us, it was nasty.



Gibby Haynes @ I-Beam, San Francisco, CA  
October 24, 1988  
© Greg Hubbard

Keef - Did you spend the whole time in jail in Belgium?

Paul - No, they... the story was so weak, that all they did was make Gibby's dad wake up at 4 in the morning in Dallas and go buy us 6 plane tickets with a credit card to fly us out of there, and they held us under gun point until we left...

Bionic Fonzie - Yeah, his Dad has his own TV show too, doesn't he?

Paul - Yeah, he's a movie actor too, he was in Robocop... what else does your Dad do Gibby?

Gibby- What's Jerry doin' onstage with all those niggers?

Paul - Oh yeah, that's the best... he was doing this play with like a predominately black cast and Gibby's 80 year old grandmother.. 90 year old grandmother sitting out there in a predominately black audience and all of a sudden she leans over to Gibby and goes "what's Jerry doing onstage with all those niggers?" (Paul employs his best crackly old lady voice impression) (laughter) In the middle of a quiet part of the play. You know.. and it's like everybody going aaaaaaa

Bionic Fonzie - Gibby were you really on Dallas?

Gibby - I was on Dallas.

Bionic Fonzie - Which episode was that, because we wanna tape it man..

Gibby - My Dad, or the one that I was in?

Bionic Fonzie - The one that you were in.

Gibby - I never saw it.

Bionic Fonzie - You never saw it? Well, do you remember the scene or anything?

Gibby - It was in a casino in Vegas. And I was sitting next to the man in Atlantis, Patrick Duffy.

Bionic Fonzie - That's cool, did you get to say anything, did you have any lines?

Gibby - No I just mouthed the words... I sat across the table from a titty dancer.

Paul - Where's that joint? Oh, that joint missed this whole area!

Gibby - Oh yeah, it's getting wailed on.. it's totally getting scooped at.

Paul - Guys, let us down!

Gibby - Don't know where it's going to, total pollution. Look at that.. it's like running like a mile long run.

Paul - It's all-right it's only a 10 dollar joint. I mean what do you want?

Gibby - Yeah people go ssss (Gibby makes long heavy inhalation sound) - as hard as they can on it and it makes like a waahh wahhh wahh just so you can't like smoke it..

Paul - And then they wonder why it goes out and it's like this big old huge air hole..

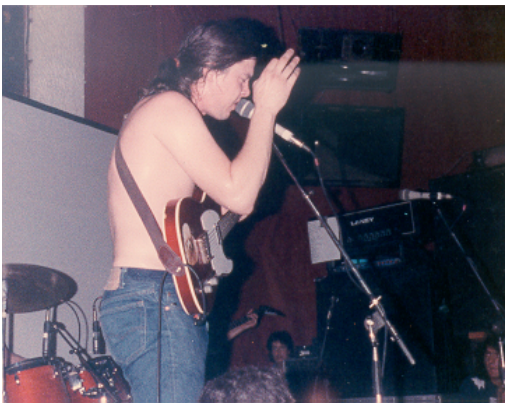
Bionic Fonzie - Do you have a title for the new album you're recording?

Gibby - Electric Larryland (laughter) Have you ever had dip-theria.....well.. ahhh, I have.

Bionic Fonzie- Yeah, that would be a cool song for you guys to cover.. that and "Pictures of Matchstick Men" by Status Quo.

\*coughing





Gibby Haynes @ I-Beam, San Francisco, CA  
October 24, 1988  
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Paul - It's not the best in the world, but it's decent for Texas ya know, that's not bad weed.

Keef- That was a monster hit dude.

Paul - Usually I get weed like that in Texas. We get some good stuff from Mexico, Indica from Mexico for cheap! Eighty dollars an ounce. Yeah, you laugh at eighty dollars an ounce, like I don't smoke no eighty dollars an ounce weed, but this stuff, like gold buds that are tight, few seeds, and just every hit tastes like.. I mean not chemical perfume, like New York Thai or... I mean really fresh, true indica aromatic, fuckin' sinus.. just delightful fuckin'. It happens in Texas sometimes, really good weed at a good price.

Cake- You ever thought of doing an interview for high times?

Paul - We've done many interviews for high times, sure.

Bionic Fonzie - You're on their top 100 list a lot man.

Paul - Yeah, I had my picture fondling my own genitals...

Bionic Fonzie - You guys ever get high and listen to yourselves?

Paul - Well, in the sense that we're stoned when we make it, yes. I like listen to it a million times, and I do the mixing mostly and I get stoned.

Bionic Fonzie - Do you have any favorite songs that you guys have done or...

Paul - Yeah. I kind of like.. Butt.. well we call it "Backass," but I don't know what it is on the last album.. kind of a backwards sounding bass. I like the one about the X-Ray

Bionic Fonzie - "I Saw An X-Ray of A Girl Passing Gas"

Paul - Yeah, then I really like a couple of the songs we're getting ready to.. we recorded a few at home and they sound good, but we're gonna get the Bill Laswell dude to help us out.

Bionic Fonzie- Do you really think it might be

called "Electric Larryland" or....

Paul - We thought about it, maybe if we can get Teresa to pose with about 15 naked geeks. (laughter)

Bionic Fonzie - Are you gonna have the opening thing like 'Have you ever been...'

Paul - No, I'd love to play that song but that's not planned.

Bionic Fonzie - Have you ever done any Hendrix stuff?

Paul - Well, when I was in high school, but not in the Butthole Surfers.

Cake - Is Alternative Tentacles gonna put out cd or EP of your album somehow, or something, some other unreleased stuff? Because Jello said he's got a box full of tapes from you guys.

Paul - I wish I had those tapes...

Cake - You can't get a hold of him?

Paul - No. Well I don't really give a shit, I really don't.

Bionic Fonzie- Do you guys really mind your stuff circulating or are you like uptight about that?

Paul - I'm not uptight at all.. the only time anything bugs me is, probably the thing that bugs me the most is the shitty t-shirts. Because that's my name on a piece of shit, I hate that. If it was at least a different one then I wouldn't mind. I hate em' all.

Bionic Fonzie - Which ones are illegitimate because..

Paul - All of em'

Bionic Fonzie - They're all illegitimate?

Paul - Most of em', I mean like really most of em'

Bionic Fonzie - The one with the guys on surf boards..

Paul - Oh yeah, that's not ours.

Keef - The one with the clown from the PCPPEP is probably the best, the fuck you clown.

Paul - Yeah, but most of those are bootlegs.

Bionic Fonzie- Did Gibby draw that?

Paul - No, I did.

Keef- That's a fabulous drawing in the Cottage Cheese thing..

Paul - Oh yeah, Gibby did all of those. He's been ripped off for a lot shit.. Trombone Taylor ripped him off for a bunch of shit.

Cake - What type of stuff was this, stuff he wrote or drew or....

Paul - He stole his whole record collection which included a lot of rare Suicide, I mean things like.. record collection I'm talking like everything was really cool. I mean that was a long time ago back in the early 80's... Yeah, motherfucker stole it, he stole the artwork to the Cottage Cheese one you were talking about, he stole that.... Yeah, he'll get what's coming someday. We get ripped off all the time.

Bionic Fonzie - Gibby get his megaphone stolen and stuff..

Paul - Man, that's the least of it, if that was all I'd be in good shape.

Bionic Fonzie - Guitars, shit like that.

Paul- No, it's like fifty thousand dollars worth of record money here and there from Europe. You know like, I'm sure you wouldn't know what to do with fifty thousand dollars you know... that's a drag man, some fuckin' assholes driving a nice car. Bands generate a lot of fuckin' dough man, shows and records. Even a band like us.. a lot of money.

Cake -You're one of the most successful indie bands..

Paul - On the road we are. Because record-wise you couldn't even begin to say that, because our record sales are zilch.

Bionic Fonzie - You should sell them on the road man, take them to the shows.

Paul - I'm not a fuckin' record company, I'm a band.

Cake - Is that the reason you guys don't put any information on the albums like the song titles, or the times, or produced by...



Teresa Taylor @ I-Beam, San Francisco, CA  
October 24, 1988  
© Greg Hubbard

Paul - No, the main problem is that our records really don't sound that good, I think that's why we need to get Bill Laswell to produce our record and maybe it'll sound good enough to sell. My favorite band in the whole fuckin' world is the Meat Puppets. And there's like three records of theirs that I really like a lot, and like the last one I think should've sounded better...

But live man, there's nothing to even fuckin' nothin' that touches them with a stick, those guys are the best musicians when they're on the road, those guys have been good for years.

Cake - Have you ever been offered anything from major labels, like any contract or anything like that.

Paul - Sure.

Cake - Did you turn them down right off flat.

Paul - No way (laughter) No, it's hard we just..

Cake- They'd probably make you change the name of the band, right?

Paul - No... I mean we've gotten like 58 page contracts in the mail for a lot of money.. It's just recently that that started. Mostly it's not a direct deal like major label, but like a deal by a label that's owned by and distributed by a major label.

Cake - And you guys would want to be produced by like your own idea of a producer instead of them..

Paul - I want Bill Laswell. I never met him, but I just.. I'm into engineering all our stuff, and I love to do it more than anything, but I don't make things sound as good as a guy like Bill Laswell who gets a good sound. I'd love to not have to worry about it.

Cake - Because he's a really good producer, he's helped out like the Golden Palominos, his own project and things like that..

Paul - Yeah, and like the Blind Idiot God... You know if he can get a sound like that.. that is just.. the tits. Like I'm really hoping for that.

Cake - Your stuff sounds pretty good so far, I mean we're impressed.

Paul - Not really.

Keef - It's enough to where you get used to listening to it over and over again, then you have to see the show, it's a natural extension of it you know.. you want to see it expounded on... but it's just so good on the record, the eclectic nature of all of it.

Bionic Fonzie - If you knew how much energy we focus on your band..

Cake - To us it's the originality you put in like "The O-Men" and "Concubine" and "Eye Of The Chicken," things we've never heard before, you know it's like when we're stoned it...

Paul - Yeah, and we can get away with it... I mean fuck man, we're stoned. If you have a tape recorder and some bullshit sitting around the house and you're stoned and you wanna make some noise... and then have somebody give you some money to put it out on a record. Sure, why not..

Bionic Fonzie - Yeah, well you're the only ones for that to occur to...



Gibby Haynes @ I-Beam, San Francisco, CA  
October 24, 1988  
© Greg Hubbard

Paul - No, it'll happen to anybody.. no it's not easy. I swear to God man, we've paid our fuckin' dues on the road. The truth of the matter is that anybody can do it.

Bionic Fonzie - But you guys have transcended so much, like you've gotten through so many barriers...

Paul - They're smokin' again. I'm high from that last joint. I got stoned off of that last joint (laughter) I got two really awesome hits off that last joint. (laughter) I know what you're thinking about too.

Bionic Fonzie - Does this bug you, I can turn it off...

Gibby - Oh no, I didn't even know it was on.

Paul- If he was bugged you'd know it.

Bionic Fonzie - I like to hold it, it feels good.

Gibby - Cool. The comic strip Dahndi (Gibby says directly into the recorder mic)

Bionic Fonzie - You never explained the rest of that joke earlier - I never said she was crazy I said..

Gibby - I never said she was crazy, I said she was fucking goofy?

Bionic Fonzie - How does the rest of that go?

Gibby - That's the punch line.

Bionic Fonzie - Right, but what's the setup...

Gibby - Oh the setup, I don't know, it's a great joke though.

Paul - Oh it's Kathleen.

Bionic Fonzie- She's cool man.

Paul - Yeah, she rocks.

Bionic Fonzie- Gotta admire what she has to go through.

Keef - Do you guys have any favorite place to play, where the crowds better and you just get off more?

Paul - Actually San Francisco is a pretty fuckin' fun place to play.

Jeff - I think J Elderhill road in Driftwood, Texas is like the finest fucking club ever (laughter) No one ever goes out there.

Paul - Yeah we just serve the sheep when we play.. we got roadrunners in the yard, they fuckin spear the crickets and shit. You know those little weird pea hens? They're running in our yard, foxes, raccoons, bunny rabbits..

Cake - It's like a dream.

Paul - Oh it is. You know on Hairway that first song.

Cake - Jimi

Paul - then it goes into that acoustic...

Cake - yeah, that's insane.

Bionic Fonzie - You gonna do that live?

Paul - Oh we've done that live many times.

Bionic Fonzie- The acoustic part?

Paul - Yeah, not with an acoustic, but we've played it. It doesn't have the sound effects the..

Keef - ahhh, the bowling pins

Bionic Fonzie - Was there a problem at the show when Gibby came out and started complaining, was there a problem with the sound?

Paul - I don't know.. I just close my eyes and like play..

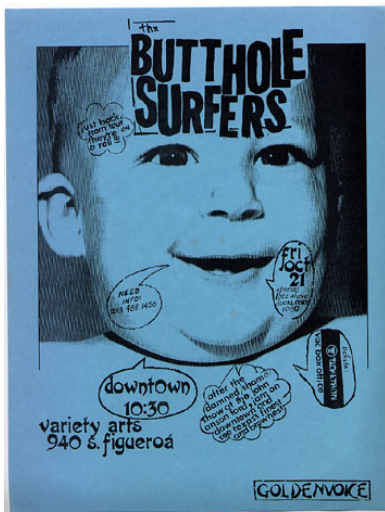
Jeff - The strobe lights and the smoke machines weren't fixed by the guy who said he was gonna fix em'

Bionic Fonzie - Do you guys like playing longer, I mean if you guys could would you play longer sets?



Paul Leary @ I-Beam, San Francisco, CA  
October 24, 1988  
© Greg Hubbard





Flyer For The Cancelled Gig At Variety Arts Center

Paul - We've played long sets we've played like 2 and a half hours on more than a few occasions.

Bionic Fonzie - Do you feel inspired to do that tomorrow night or?

Paul - It happens.. If we're gonna play a long time probably tomorrow would be it because of what happened the night before last in Los Angeles. I mean we were really rearing to go and it's hard to get...

Bionic Fonzie- That was such bullshit, I mean we wanted it so bad.

Cake - They oversold the tickets.

Paul - No they didn't. As a matter of fact, this is for public record, Golden Voice did everything



Backstage @ Cancelled Variety Arts Center Gig  
Los Angeles, CA  
October 21, 1988

by the fuckin' book, they sold a thousand tickets and they stopped selling them, and they let a lot of people outside that they wouldn't let in because they knew of all the trouble the fire department has given them lately. And they did things extremely by the book, extremely, all the tickets were on computer and the fire marshal came in and he was totally fucked because before he would shut the show down he made us.. we had our projections set on the front row of the balcony in the middle, he made them move it back because it was blocking a fire lane, like right the front row in the middle of the balcony, that's where everybody goes when the fire breaks out right? Not to the exit (laughter) And then they say everybodys gotta go outside and do a recount, because there may be some



Paul Leary @ I-Beam, San Francisco, CA  
October 24, 1988  
© Greg Hubbard

people over the.. And by that time they start screaming bullshit over and over again and the police have to come in, in the riot gear and clear the place out.. and then the police were plenty pissed. The police were pissed, because the fire marshal that did it all fuckin' took off. And the police demanded a citation be dealt to the promoter for whatever it was that caused all of LA's downtown police to be devoted to a perfectly sane Butthole Surfers show. And the fire marshal was gone and not one single fireman would testify in witness to any fire code violation or over-selling violation, so the police were pissed at the fire department and wouldn't leave and demanded that the fire marshal come back and there was a big thing between them and it was not the promoter. They've been trying to shut that club down for a long time, and that's it, there'll never be another show there again.

Cake- After this one on Friday.

Paul - No there'll never be another show there.

Cake - That was a great place to see your theatrics pretty much.

Paul - Oh man, I was ready to go. We put a lot into that show.

Keef - All that shit basically depends on what club falls out of favor with the fire department and the cops..

Paul - Yeah, and that was just totally some politics.

Bionic Fonzie - Did you fly up here or drive?

Paul - Yeah, we flew to LA, then drove.

Bionic Fonzie - You got to fly, that's cool.

Paul - Yeah, that's tough just driving all that time. We had too much to do.

Bionic Fonzie - Yeah we flew up. I can't really think of anything else to talk about (laughter)

Paul - That was pretty concise, no?

Bionic Fonzie - Yeah, that was cool man, we just wanted a chance to rap ya know..

Paul - No, that's cool, I enjoyed talking with



Gibby Haynes @ I-Beam, San Francisco, CA  
October 24, 1988  
© Greg Hubbard

you. Not all interviewers are so fun just to talk with. (laughter) Most of em' are like 'so I didn't know what to ask ya so say something' (laughter)

Keef - That's what I was wondering, you know how people always gather around Gibby to get him to go on his spiel..

Paul - Oh, sure.

Keef - Does he ever get a little annoyed, people kind of treat him like an animal they're trying to get him to do tricks or something?

Paul - Uhhh I don't know (laughter) I don't think he gets too annoyed. He doesn't get annoyed, he usually leaves. (laughter)

***Thanks to James Burns for providing the audio so that this could be transcribed to paper in its entirety. Again, I must extend my gratitude and give a huge thanks to Carlos "Cake" Nunez for allowing this unreleased BHS interview to be used for this "Butthole Surfers Special" issue of Psych Trail Mix!***

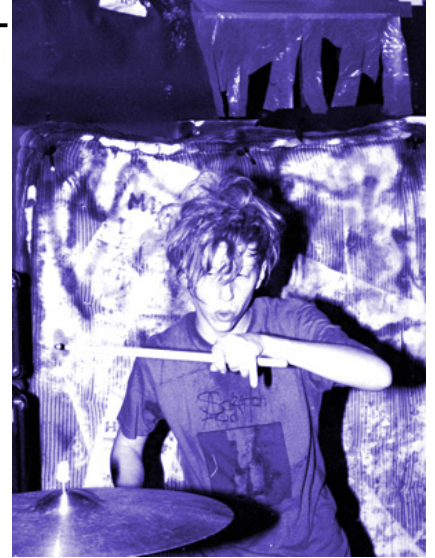


Gibby Haynes & Paul Leary @ I-Beam  
San Francisco, CA  
October 24, 1988  
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# BUTTHOLE SURFERS

## Exclusive Interview With Teresa Taylor

Teresa Taylor, standing next to King Coffey, was a vital element in the sound of the early days of the Butthole Surfers! Teresa had joined the band in 1983 and really helped kick the band's sound up to the next level with the dual-stand-up-drumming alongside King. The evolved drumming sound of the Buttholes is probably first noticed on the song "Something" from the live "PCPPEP" record released in 1984; you really can hear the dynamic combo of Teresa and King with the tribal-like drumming on that song. The live shows with Teresa and King drumming together are nothing short of legendary, and you really have to see the live shows to get an idea of just how great the two of them were together. Teresa was a tiny little thang, but she had the energy of the best of drummers as she propelled her little body into the drums with force and punk attitude that nicely melded this psych/punk combo sound that the Butthole Surfers were delving into right around the time of Teresa's entry into the band. As the only female member of the band, except for their "Naked Lady" dancer who toured with the band for a period of time, Teresa fit right in with this group of Texas freaks who lived on the road like a group of nomads bringing their bizarre show from town to town and turning the punks onto a sound that was bit more three-dimensional than a lot of the "hardcore" going around at the time. I would venture to say that most of the big fans of the Butthole Surfers wouldn't doubt that there was no better drumming on any Butthole Surfers record nor live show for that matter that could match Teresa Taylor and King Coffey's unique combination. Thanks to James Burns who conducted the following interview, I am proud to present the most informative interview about the band that Teresa has ever given in this lengthy fascinating interview with Teresa "Nervosa" Taylor.



Teresa Taylor  
Photo By: Dixon Edge Coulbourne

**First off is I'm kind of confused on how you met Gibby and Paul for the first time, was that from working at the restaurant or...**

Yeah, the Buffalo Gals and Meatjoy had that warehouse on 5<sup>th</sup> Street in downtown Austin, all that property now is like gazillion dollar property, but back then we had this big ass warehouse for forty dollars a month. They had just gotten their new drummer King, and they said they needed a place to practice, so they started coming over there and practicing.

**Now you were in Meat Joy, now where you in Buffalo Gals also?**

No not really, I only played like extra percussion sometimes. I wasn't really in the band. They were really a three piece. Me and Gretchen kind of did an add-on thing. But we worked at the Pine Street Cafe and that was walking distance over to the warehouse. And in that warehouse we ended up... Husker Du played in there.. It was like this claustrophobic.. Gibby had to bend over to not hit his head.. and it was like super hot, there were no windows like totally like a fire death trap....

**Right, and Husker Du, the biggest band in the world back then...**

Right, and like 800 people packed into that death trap. And we were all like ahhh Husker Du is playing in our own house. (laughter)

**So when they started practicing you just kind of got on the drums and started playing and they were like it sounds good.. and you joined?**

One afternoon Gibby was sitting in there in the rehearsal room and he was just fooling around in the rehearsal room, and I came in and sat behind the guy's from the Buffalo

Gals' drum set and I started just playing a little drums to what he was playing on guitar and me and Gibby jammed for like 5 minutes, it was real stupid. But then like 2 days later he was like 'do you wanna be in our band and come to California?' And I was like helllllll yeah.

**Right, I was talking to Jeff and it was like the same thing, when he joined, it was like he was living in a warehouse and had nothing going on and it just seemed like the thing to do. When he got asked he was like 'uh YEAH.'**

We were pretty far along.. he just joined and got to go straight to Europe. And we toured for like three years straight before we met Pinkus.. like just constant grueling horrible tours. When I joined I thought they were real famous because they had met Jello Biafra.

**Right. Now was the EP out at the time, or that was just when they were finishing it up it seemed like?**

We went up to San Antonio and started recording Psychic Powerless, and right around that time it came out, the EP came out. And then around that same time when we did that live show in San Antonio and put out the live EP which was so weird because it was the same songs.

**It's really a move when you need some cash and Alternative Tentacles won't give you any! (laughter)**

We hadn't even written any new songs and it was like just record the same songs live! That'll work (laughter). Yeah, it wasn't Alternative Tentacles that did that, I mean they were our label but when we weren't selling records we went to Subterranean distribution, and the guy was like 'uhhh whatever, I'll try to get the records in the store, but you know how it goes,'

and Gibby and Paul were like 'you gotta fuckin' get our records in the store!' We had to threaten the guy.

**And especially since Biafra was like talking about you guys in every interview back then.**

Yeah, that was cool. They had already hung out with him though that first time they went out there.

**And then they came back to Texas after they went to California and I guess that's when they were kind of floundering until King joined.**

Right, until King joined.

**And I guess he wasn't around too long before you came, I guess he joined just before you came along?**

He just moved to town from Ft. Worth. But we went over to Chris Gates of the Big Boys practice space and got ready for the show, got ready for me playing on the show. And the first show with me was opening for the Dicks at Club Foot.

**And I guess that was somewhere around like Summer of '83?**

I guess so, I guess you're right.

**Because I guess King joined... well he played on the tracks for the album for the first EP before he really was IN the band, and then I guess the Hugh Beaumont Experience kind of disbanded, because they were caught writing bad checks?**

There was also another drummer on the EP. He played on some of the songs..



**Right, and I know Brad Perkins from Marching Plague played on some and then that guy Kevin who was hit in the face with the bottle. (laughter)**

Yeah, I was there. We were right up front and were like aaaahhh. And then he got hit with the bottle and was a big crybaby about it. And I was like fuck him then, he's not punk rock. (laughter)

**That's what everyone said. The sentiment was that it was a horrible thing, and yet everyone said 'he wasn't right for the band.' (laughter)**



Butthole Surfers @ Crescent Ballroom in Tacoma, WA, 4-10-87  
(Teresa in "69" Jersey)  
Photo By: David Duet

Right! Hahaha.... You gotta be able to take a bottle to the head. And you know what and we had those theatrical bottles and they were really expensive, we'd get them at a theatrical supply store like in LA or New York, and we'd be carrying them real delicately.. and you know they would look exactly like Jack Daniels or something and have the label on it. And we'd be all excited, and we were like ok at this point in the show Gibby is gonna knock Teresa over the head with a fake bottle, and I'm like oh great.. so I'm gonna act all hurt and everything.. and he came over and he knocked me, and it fuckin hurt! (laughter) I was like DAMN! Brained me! I thought they were just supposed to...

**If you're a stunt man maybe! (laughter)**

Do you know about Kathy Alexander?

No.

Oh. When we were first playing New York, the whole band's first trip to New York.. there was this girl, she had little short spikey hair, and she would wear a dog collar and she had these home-made Butthole Surfers shirts with like pen drawn on there, and she started showing up like when we would do soundcheck at the clubs, and she would be at the show and she'd be lingering around after the show, she was really wonderful... I mean besides Jello Biafra... when we really got into touring, she was our first fan. And she had this laugh like 'heee wuuu wuuu heee,' like this super awkward laugh that would

like shut the whole room up.. But you know she, like many of our fans, there was something about her that wasn't quite right. And she started following us around, and at all the New York shows, and then she ended up.. when we moved to Athens, Georgia she showed up in this shitty old van herself that she had driven.. oh and she spray painted Butthole Surfers across the side of it.. and we were like Kathy where are you sleeping when you're driving across the country, and she was like 'oh I just pull into a truck stop and sleep.' And we were like oh no. So anyway she was down there in Athens when we were all doing a lot of acid, and she was dropping acid with us but she would never say anything, she'd just laugh and she'd laugh at everything.. She would stare at Gibby and laugh laugh laugh.. But it was right around that time I was going through this phase of reading about women in journalism and Almost Golden with Jessica Savitch and her tragic life had just come out and.. I was reading about her television experiences, and I was talking to Kathy about it one day and she didn't say anything about anything... and a couple of years went by and I can't remember all of it, but we got news that Kathy had gone all the way up town to her Mother's skyscraper and jumped off, and they said that

she got trapped by a fuckin' fire escape on her way down, it was real bad. So then we fuckin' find out that Kathy Alexander's mother is Shana Alexander from 60 Minutes. Saturday Night Live used to make that joke about 'Jane You Ignorant Slut' you know with point and counterpoint and it would be a guy with Shana Alexander back and forth.. When it turned out that that was Kathy's fucking mother and I thought well all that talking that I did about female journalists and she never said that.. I thought bizarre... And as it turned out Shana Alexander had just released a book and it was about the Patty Hearst trial and it was called "Anyone's Daughter." And we found out that in her book it said that Patty Hearst could have

been anyone's daughter, even my beautiful daughter Kathy who I adopted and.. Well, Shana Alexander somehow got in touch with us and said 'I know Kathy loved you all more than anything in this world, and it would really help if I could meet you.' And we were like, wow this is bizarre. So Shana Alexander flies to Austin, she got tranquilized and heavily medicated, and we're so like sort of socially inept... and we're back in this sort of dive bar in Austin, this like biker, hippie bar kind of thing.. just real shitty and one afternoon we went to meet her and she passed around a picture and she was like here's Kathy, one of the last pictures that was taken of us, and she in her Butthole Surfers hand-made t-shirt. In the years since I thought what a fuckin' bizarre trip. And that was what sort of set the tone of these fans that were following us around that were unhinged.

**Yeah, I've met several of them in my travels. (laughter)**

Oh and if you go on... there's some photographs from one of the clubs we used to play in all the time, was called Tin Pan Alley, and in one of the photos was Kathy Alexander with her little dog collar on and she's dancing.. it's the only picture I know of her.

**Yeah, I think I recall the picture.**

Me and Jean had just shaved our heads when those photos were taken. Around the same time as the Scott & Gary show. You know we were totally on acid then.

**Well, I called it, you guys were just about to head out on the road and I state that as like your going away party in the studios of the Scott and Gary show (laughter). But I don't blame the shambolic performance you know there's no monitors in that room. They've performed higher than that.. (laughter)**

We're thinking we're on TV... it was so bizarre it was like what are we even fuckin' doing here? We're on TV and everything was like melting. My friend D. Montgomery, she had died of cancer but the band stayed with her in Austin when we were touring off and on and she was with us in New York and we had just started to trip

and we were like 'D run back to Manhattan and get our dog Farner and bring her here because that's something we can show on TV like look at our dog.' But then we started tripping REAL hard and we were like oh fuck it D's never gonna show back up with the dog. So then we end up filming the whole show and all this heavy shit... and finally hours and hours later D shows up with the dog and she was like.. because she was tripping too and she was



Teresa @ Tin Pan Alley in NYC  
© Keri Pickett - tinpanalley.com/keripickett.com

like 'you wouldn't believe what happened.' And we were like oh yes we do. We believe whatever the fuck you want.. Because like she had gone off on her own like you know trip trying to get that dog. (laughter)

**Yeah, that's kind of a surreal thing, run an errand to grab a dog tripping (laughter)**

Yeah, then five hours later... (laughter), she's like you won't believe what happened, and I'm



Teresa & Gibby on The Scott & Gary Show  
New York City - October 3, 1984

like no I pretty much will.

**Yeah, we were just on TV I'll believe anything (laughter)**

Yeah, hahaha... the worlds gone crazy!

**Bizarro world (laughter)**

Yeah. I was in school.. remember opposite day? And people were like ok it's opposite day and everything you say... like when you mean yes, you have to say no and shit like that... like real stupid. Then years later when I was a punk rocker I was like 'every day is opposite day.'

**Yeah, live in a van (laughter) That's funny that Saturday Night Live skit 'livin in a van down by the river.' You know.. thinking you guys (laughter)**

Whatever is really ugly is really beautiful. (laughter)

**Right, but only three days later when you can tell a story about it.. when you're living it it's not.. it's like you know the shithole I slept in last Tuesday is ok (laughter)**

Chuck Young.. Charles M. Young went to Athens and he was you know gonna write a story or something at the time.. he was maybe gonna write the book at the time, he was gonna come down and do research. And we were like oh this fancy writer is going to come down to our house to do research for this article.. and the next thing we knew, we had gotten this little brand new Sony portable recording device.. I think it recorded on a video-8 cassette if I'm not mistaken. But instead of using some of the section of the tape for video, the whole audio got spread out on the tape. And all of a sudden

we were in the woods in Athens, Georgia and... And then we got it in our head that we were gonna record cicadas. So we were off in the woods.. and you would think for a minute are we in Vietnam? (laughter) And then I remember looking over at Chuck Young and his eyes were real wide and he was all like scared and shit like what are we doing out here? (laughter) And we were like remember Chuck we gotta record cicadas (laughter) And I think they did end up on Hairway that...

**Oh yeah? The Cartoon song track?**

Yeah. Mm hmm

**Yeah, so when you moved to Georgia.. I guess it was around Christmas time and you decided to bail. Was that just the situation got so...**

We were in Seattle at Christmas. And we were staying with a girlfriend of Paul's who was from San Antonio. And it snowed and me and King watched All My Children.. and we were so poor we were like ok we have 6 eggs, so everybody gets one egg to eat for Christmas and you can decide on how you want your egg. I remember I boiled mine because I figured it would be the least waste.. so anyway it was bad as shit and we dropped acid and we were watching this crazy British movie with Terry Thomas called Man With A Top Hat and we were laughing and laughing and we started talking about how we



Teresa on The Scott & Gary Show  
New York City - October 3, 1984

needed to get off the road for a little bit. We start laughing and we're like everyone in Austin hates us and they all think that we sold out and we're big rock stars and they hate us... so we're like where should we move to? And I think someone opened the Atlas and just pointed and we landed on Athens, Georgia, and we started laughing because we're like that's where the B-52's and REM are from. And I thought it was hysterical.. So really that next week we packed up and moved to Athens, Georgia and rented a house. And then people in Austin were even more pissed. And this girl Tammy Knight, she came down to Athens and we told her we were changing the name of the band, we had really come to this decision that we were gonna change the name of the band to Stargazer.. and she was like 'no don't' and she started crying.. and we're like no it's no use Tammy just go ahead and get used to it, the new name is

Stargazer, she was like 'no that's a terrible name,' and we're like no, we're really shooting for the big time now, we're Stargazer.. And she like thought we were serious (laughter)

**It seemed like you guys used to like to do that to fuck with people.**

I feel bad because people like the girls in Frightwig, I heard later that someone would say that Teresa and King really aren't brother and sister.. they had like tears in their eyes and they're like 'yes they are, I know them and they wouldn't lie.' And I started to feel bad. And then later when I would meet someone in my personal life, and I'd be like yeah me and King are brother and sister.. and they'd be like tell me about your childhood. And I'd be like oh it's a big lie.

**You broke down (laughter)... Because I think people still believe it now!**

Yeah, mm hmm

**I feel like a big buzz kill mentioning it. I even wrote – even now someone reading this still believes they're brother and sister. Gibby is always like that in the interviews.. And I was talking to Jeff about that, he had mentioned that Gibby never really liked to give interviews, and if he did it was always just to get a laugh and not to talk about the band.**

We had told Chuck Young for about 5 straight years about.. like San Antonio didn't really have a punk rock scene at all... And Austin had one... Oh, they used to tell... Gibby and Paul would tell Chuck Young all about these bands that would play in San Antonio and they'd give him fake names.. they'd be like 'oh there's this wild scene out in San Antonio and they're all slam dancing... there's like a cripple out there and a girl with one arm, they're all dancing around and like this band and that band are playing, and they were just making up names, Chuck was sitting there with a pen and a little pad you know taking it all down, you know documenting the San Antonio scene. We were thinking he was really going to write an article about the San Antonio scene, and I think years and years later when he found out he was like crushed that we had been such big liars (laughter)

**I have this interview with this radio station in Minneapolis that was I guess conducted at Grant Hart's apartment in like 1984, and Paul was like 'you gotta hear this band Abe Lincoln's Bush and they sick monkey's on the audience' (laughter) And you can hear these guys completely enthralled.**

Yeah, people are like damn things are wild down there (laughter)

**I was thinking, when you guys were in Georgia, and after Kramer had left, then you left and they stayed back in Austin and got Cabbage on drums.**



Oh, well we were living at this club called the Metro in Atlanta, we were playing there and we were literally sleeping on the floors.

**Right, and then after that is when you found the house in Winterville (Georgia) and I guess...**

We already lived the whole time in Winterville, and then when the rental on that house was up we put our stuff in storage at the main record store in Athens. We went up to Atlanta and we were playing different shows at the Celebrity Club where Ru Paul hung out and Larry T, the original club kid guy that moved to New York.

**Yes, right.. Larry Tate. Yep.**

We were playing shows there, and playing shows at this punk, this hardcore club called the Metro and we were sleeping.. I was sleeping like literally on this stage like I had a sleeping bag on the stage and then we would get up in the morning and be like ahhhhhrhg like all miserable (laughter)

**I was confused because I thought that was where Terence.. right when you guys first moved to Georgia is when I thought you lived at the Metroplex and then found the house.. and then I guess were living with the Barbecue Killers for a while and then found the house in Winterville. Is that a wrong chronology?**

No, first we moved to Winterville and hung out with the Barbecue Killers, then we put our stuff in storage at the record store, then we were sleeping at the Metro, and the reason I remember this is because I woke up one morning at the Metro and there was a fucking giant rat in my fuckin' face. I opened up my eyes and I was in contact with this big fuckin' rat.

**So then who was your bass player at the point that you were at the Metroplex? Because I guess that's after Kramer had left and before Jeff had joined?**

Well Kramer didn't really live in Georgia we would pick him up in New York to take him around.. I think.. Oh, we had Trevor Malcolm.

**And then there was Juan right, there was Juan and then Trevor. I mean Juan and Kramer.**

We had to draw straws for who got a bedroom. It was like a 3 bedroom house, there were 5 of us, no there was 6 of us, and we drew straws and I remember thinking if I don't fuckin' draw a bedroom straw I am gonna be at the end of my rope. And then I drew a straw and I got a bedroom. So the whole time we were in Winterville I was like in the bedroom with the door shut. We didn't have any furniture or anything, there was like nothing there.. An 8-track and...

**Just equipment (laughter)**

Right, there was no furniture or anything like

that. I would go in the room and close the door and think like oh thank god.. Then we ended up at the Metro, and I saw that rat. Gibby goes 'do you wanna eat, if you wanna eat you have to go with us now and if you don't wanna eat then you're not going to eat later because we will have already eaten.' And I was like just go ahead, and I went and got on the plane. I called my parents and they wired me money to Atlanta, and I just fuckin' flew home. Then we got the stuff out of storage. My Dad drove me all the way to Georgia and we got the stuff out of storage and I came home and got a job at a restaurant and my goal was to buy a video camera. We had a thing earlier in Georgia where I was asking Gibby if we could by a video camera and he was like 'we never ever buy a video camera.' So I went and got this job in Austin and saved up the money, back then it was like 800 dollars. The kind of video that drags the lights, you know what I mean a spotlight it'll drag it. Shortly after I came back I was horrified that Cabbage was playing.

**Now did you know her before she joined the band?**

We met... umm let's see, I think we met Kathleen and Cabbage with that celebrity crowd.. that would later be club kids.



Teresa @ Continental Club  
Austin, TX  
Photo By: Dixon Edge Coulbourne

**So you met Kathleen in Atlanta, or in Georgia...**

I'm trying to think... I know where we got Kathleen, she was working at Sex World in New York as Ta-Da The Shit Lady, that's where we picked her up and got her, but there was some weird connection because she turned out to be... she had this friend, who I think was in New York with her and that's where we met her because she was Cabbage's... it was kind of this group of people from Atlanta that all went to New York City at the same time, and Ru Paul was one of them, and Larry T..

**And Lady Bunny.**

Lady Claire. There was Lady Bunny, and then there was Lady Claire who was a real woman, like a fag hag. She was a real woman but she acted like a fuckin', you would think she was a drag queen, but she was a real woman. I said Lady Claire how do you make a living? And she said 'I'm an Elvis impersonator and I shoplift.' (laughter)

**She had it down.**

Yeah, it was incredible. Then we played a show at the Celebrity Club with that guy Benjy that died, Benjy.. Jem Cohen made a movie about him... he umm... Or is that Lady Bunny... I get em' mixed up. There was a guy named Benjy and he jumped up and said, after the show he goes 'while ya'll were playin, I jumped right up there on the bar and showed the whole.. I spread my cheeks to show the whole club my ASS-HOLE' (laughter) It was called "The Celebrity Club" with all glitter.. and what was weird was that they weren't just drag queens, they were like drag queens that would like make a dress out of an inflatable life raft, things like that, weird shit. And I guess that later they all merged into the club kids. We met Cabbage... I don't know I get confused about.. Well I wasn't there when they asked Cabbage to play drums, so I'm really not sure if it was in Atlanta or New York.

**But you were familiar with her before she joined the band, through the Easturn Stars?**

Oh yeah Easturn Stars.. Yeah, that's where I met her at the Celebrity Club. Now that you say that I remember, it was the Easturn Stars how I met her.

**So then after, I guess you're a glutton for punishment and you joined the band again (laughter) after...**

I wanted to come back, my whole trip was that I was gonna get a video camera and become a documentary filmmaker. But with the amount of drugs and alcohol that I was doing it never kinda panned out for me.

**But that happens... the band has lost a lot members, everything from trying to set themselves on fire to you know.. to growing up. You know, so that certainly makes sense that you'd wanna, after years of being on the road with no home, you would need a little break, especially around Christmas time.**

Do you know that story about Albini in Chicago?

**No.**

We were somewhere like Kentucky.. like different states have different laws about fireworks. So we were driving through Kentucky at one point.. actually we had found a place on the map called Big Bone Lick Kentucky, and we pulled over because we wanted to go to Big Bone Lick Kentucky, and there was a sign that was like 'Fireworks-Cheap' so we packed up the van with all these fuckin' fireworks and we were not sure what we were gonna.. we thought we would probably set off a few fireworks at each show as we'd go along. That was the plan. So we get to Chicago and they were supposed to have a big show, but the promoter called and he said 'Ya'll will get your guarantee, I'll pay you, but I didn't promote the show because I'm doing Aerosmith at the stadium.' At first we were like whaaat? And then we were like oh we don't have to play and we get paid? And so then he was like 'to throw in

the deal I'll give you all tickets to Aerosmith, front row tickets to Aerosmith.' We were like oh hell yeah! We each had like a liquor bottle in our pocket, and Cory and Lisa from Touch and Go.. and we were all like yeah! And then the "Dude Looks Like A Lady" tour.. and we were all standing up drunk and we were like "duuuude looks like a lay-day!" (laughter) And we had this great time and we were all fucked up and oh we were with Steve Albini. And we were out in the alley after the show, and somehow we ended up just throwing every fucking batch of fireworks out of the back of the van, stacking them into a pile, and the thing was that Albini was supposed to be this bad-ass. And we were like Albini we'll see how bad-ass you are, and Gibby just lit the whole, and it just went bam, bam, bam... and just everywhere sparks and shit, and I remember I started going... I told Cory Rusk, I said 'I'm going to go into the disco,' and he like grabbed me and pulled me back out as I was trying to go toward the fireworks. And I was like 'I'm going into the disco.' (laughter) And Corey was like 'Teresa be careful!' So the cops were there and the fireworks were STILL going off. Oh and the whole deal was the minute he dropped that match, Albini ran like a little girl. And we were like that proves Steve Albini is... But me and Gibby and Jeff we were still like 18, and we had to go to the jailhouse and they brought us in this room and then the cops told Pinkus to get down on his hands and knees and to wipe the poop off the bottom of his shoe with a paper towel. And there was like this whole weird sexual thing going on, the cop was all like 'clean my boot real good.' We were like uhhh how weird. And we were still all drunk. I was like if I get thrown in a women's jail are you all gonna bail me out? One time we were in a Jewish graveyard in the middle of the night in New York and we were walking around and we were all tripping, about 10 people... and I said Gibby if I get arrested what should I do, and he said 'pretend you're a boy.' And everyone was like that's kinda weird, pretend like you're a boy.. I was like I wonder if that would work for me (laughter) I was all afraid of going to a women's jail somewhere and them all just taking off. They were always.. what I want to say is that they were always wonderful gentlemen to me. They protected me from everything.. from all the shit that could've happened, it was always insulated by them wanting to take care of me. And I appreciate that.

**Yeah, and it definitely seemed like it was the band above all.. you know obviously your friendships above everything.. above success (laughter) It gets to point of you know we should all live off of one pot of money and.. you know, that gets hard to do (laughter) I guess it's one for all and all for one ya know? But it's difficult when you're eating an egg for Christmas.**

Yeah. We ran into the Chili Peppers, and they had their first round of success... and Flea told us they all went out and bought a car... like a retro kind of car. We were like nooo... Really the only way we were able to keep recording was to not take money personally... We would have fallen apart.

**But I guess you see a band like Red Hot Chili Peppers getting famous and Jane's Addiction and whoever else, The Pixies and you start to say you know – we're headlining bills with bands that are on major record labels and getting some tour support, and some money and you guys were.. I don't know if it was because of your name or what... it just seemed to be like you know you guys were ignored or you were the dirty little secret that everyone would listen to but nobody would think of ever signing.**

Yeah it was.. You would never dream that we would ever be signed. It was just – how much of a stir we can make of the underground scene. But like bands like Sonic Youth that sold more records than we did, they opened for us because they said when we played we would just shut the place down.. fire, smoke and strobes.. And no one was willing to play after us.. Sonic Youth was like no we'll open.

**Right. I know you guys played that show in San Antonio with them and Firehose, and it was funny to see them below you guys on that bill because it was like you know November of 86' when like Evol and Sister and those records were just coming out when really they were at their biggest point really, and in New York it would have been a more, you would have been more likely to see Sonic Youth as a headliner of a show like that but obviously.. who wants to follow you guys**



Gibby Haynes @ The Pyramid in NYC  
© Michael Macioce

The real awakening was our first trip to Europe. That was a huge awakening because we had been on the road non-stop except for 6 months in Winterville.. for 3 years. And we were treated like shit everywhere we went. And it was just one disaster after another. And people trying not to pay us and just bullshit.. People trying to shut us down and all this.. And we got to Europe and they were like.. Then the record company, we were on the same label as Big Black and Sonic Youth, Blast First Records and we got over there and they were like here's all your separate hotel room keys and this nice ass hotel and they were like we'll do press and you'll be meeting with New Music Express, and at 2 you'll be meeting with this magazine, and different clubs and...

all of a sudden we were like whoa this is like being a rock star.

**Right this is what it's like... it's that bizarro world that you were talking about.**

Oh, you have no idea... They treat bands with a different kind of respect than they did in America at that time.

**Right. And I think when you first went over there, you know the first time you went over there with Kramer.... And I was thinking, when you look at what was on the charts at the time you know Wham! And all that stuff, it was like there wasn't any guitar bands.. It's almost like we're gonna go to Europe with a bunch of guitars (laughter) what are people gonna think of you know seeing a guitar again!**

Right. Nobody was doing heavy guitar leads anymore.. And Paul would get out there and like wahhhh wah wah...

**Right. When he still played that stratocaster that he used to attack (laughter)**

Yeah. Do you know how he got fired from the Pecan Street Cafe?

No.

We were all.. We were like dishwashers. But the waitresses would bring you beer all night long, so you'd get drunker and drunker while you were washing dishes and there was a bell that rang when you opened the back door going into the alley where the dumpster was. And right when the restaurant was closing down the main kitchen supervisor heard that bell and they were like why would somebody be opening the back door at closing time? And they went out there and Paul had neatly made a steak out there.. And he's like I'm gonna go home and cook that steak. They were like you're fired! You put a steak in the alley you stupid nut! (laughter)

**A man's gotta eat! (laughter) I was saying to Jeff when he joined, it's like a fast food existence at that point.**

I fuckin' love Jimmy man. When people ask about when Kathleen was on the road with us how it was having another girl there, I was thinking the other day that I had found solace in Denny's bathrooms. I would go in Denny's bathrooms and I was like ahhh I can decompress for a minute and I'd just hang out in there. And the first day that Kathleen was on tour with us she came in one of those bathrooms and she was like la-de-da and twirling around and I was ohh no, get the fuck outta my bathroom! (laughter)



**I just wanted to veg out to the fan for a little (laughter) Yeah, it's like a luxury at that point from being in the van so long.**

She would masturbate in those bathrooms. One time I looked under the stall to see if she was there, to see if her shoes were under the stall, she had both legs up on the.. I couldn't see any feet, so I said 'Kathleen' and she said 'yeah.' She had her feet up on the walls of the stall. So I was like well I'll just talk to you later (laughter)

**I actually just spoke to her today.**

Oh yeah, how's she doing?

**She's doing well. Yeah, she was walking her pup in the park and she's married...**

She's become real normal now.

**Yeah, you know she was really very open and...**

I met her again on the reunion tour and she was like totally a normal human being. And when she was with us she was reading the book of Urantia. Have you ever read that shit?

**No.**

It starts out and it's like 'this is not the planet earth, it is truly the planet Loo-Foo-La and Christ was a prophet and came to tell us that deep in our hearts we all know we're aliens.' And it's just bizarro shit. And Kathleen would be like studying it and like underlining and highlighting passages. And then she went through that no talking thing. I was like Kathleen you can talk! I was like some people in the world can't talk, but you can fuckin' talk! She would just write down in her little pad what she wanted to say.

**I was just thinking that.. like you're the only other girl that I can relate to, can you please say something (laughter)**

Yeah. She would not say one word for a year.. and when the Madonna craze was really in full swing.. Madonna was touring Europe the same time we were one time... And I was going on and on about Madonna this.. and I was buying magazines at truck stops that had Madonna on them. And then one day we were just driving along in Europe and all of a sudden in the back of the van Kathleen goes "Madonna" (Teresa says it real fast), then she put her hand over her mouth, and she hadn't said anything for a year (laughter). And we were all like whoaaa

**And then you guys were speechless (laughter)**

Yeah. She accidentally let it slip.

**So that was her first word back, "Madonna."**

There was a point when we went to Kathleen's parent's house, well this may have been when I had come home to Austin. I can't even remember if I was there or not.. I think I was. We went to Kathleen's parent's house, and we were like now we're gonna finally find out what

the deal was, if she was like a really strange child, or if she just took acid at some point and.... We went to her house and all the pictures and everything it was like a perfectly normal suburban Atlanta home. There was like normal pictures up on a wall of a child.. And her brother was there and he was a male ballerina. We could tell the parent's were really trying to keep it together, and not fully understand that they had a gay son and that the daughter had gone completely off the hinges. But they were all normal, and they were like trying to keep up the facade. Nothing strange about our daughter, nothing odd (laughter) We were like whaaa

**Yeah, I was always kinda curious about your relationship, as the only other female touring.. and it seemed like you were along for the ride because you never really knew what she was gonna do.. when she was gonna pull out. I guess you were along for the ride as much as the boys were.**

Yeah, sometimes people refer to her as the stripper. And I'm like.. I try to be really clear to people that I was never in a band with a stripper.

**Yeah, that diminishes absolutely..**

Not a stripper at all. She would glue that green beard onto her chin.. Some shows she stood on her head the whole show and shit like that. So we called her the naked dancer. But I never liked it when people would say ya'll had that stripper. I wasn't in a band with a stripper. The weakest part of the barbecue movie is when that woman is dancing in the end, I never liked that part.

**Right, because it was much more than that. I had to explain that to Kathleen because I said.. I posted this really funny picture of Gibby wearing a.. it looks like a Mike Brady wig, or Marlboro Man.. it's kinda like a tight blond perm wig that he's wearing. It's a hilarious photo. It's just hilarious.**

Do you know that he used to put raisins in his teeth? He would look like a big ass hillbilly (laughter) People in the crowd would be like 'I heard they're from Texas.' And he would come out and have big black raisins in his teeth and he

looked all fuckin' gnarley, like from the backwoods of Texas, ya know no dental care.

**That's hilarious. What I wrote under it that photo was 'that's creepier than Ta-Da ever was.' And I guess and Kathleen saw it and she took it to mean like I thought she was creepy and I was like no, it was more explaining like there was.. in her dance there was more of a horror.. it was sexy and creepy you know.. it was all over the spectrum (laughter) You know, it's like she didn't even realize...**

Teenage boys.. that was the first live naked woman they ever saw. And so their jaws would be dropped, but then at the same time they'd be repulsed.

**Yeah, and she didn't seem to get when I first wrote it she just you know.. she misinterpreted what I said.. I was like no there was a creepy-ness, it was sexy and creepy and horror.. and it mixed all sorts of things. And she said 'I never really saw it that way.' It's like wow, how did you see it? (laughter) Because it certainly was... when you are gluing beards to...**

You know when we went snorkeling in Florida?

**No. Oh I think heard that... didn't she like diarrhea on the ship or something?**

Yeah. We went down... every now and then.. you know instead of doing what the Chili Peppers did. You know going out and each buying a car. Sometimes we would treat ourselves to little vacations so that you know it wouldn't be so horrible. So we'd save up a little money as a group and then go do something cool, but you know we always did it together. So we went down to.. we stopped in Key West and looked around, but we kept on going down the Peninsula and we ended up in Key Largo, which was a Humphrey Bogart movie. We rented a little... I don't know what you would call it, cabana... like a thing that had a kitchen in it. It had a couple of rooms and a kitchen and we went to the snorkeling store and bought flippers and snorkelers for everybody and when we got on that boat and then I threw up as soon as we

got out there. I started to throw up in my snorkeler and I thought I was gonna shoot vomit up through the tube into the air... I had to get back on the boat and I was like blaaaah. But that's when the captain started acting real weird, and he had been real nice. He started acting real weird and we came back into shore, then like the whole next day Kathleen was like 'I had a dream that I was gonna have



Butthole Surfers @ Crescent Ballroom in Tacoma, WA, 4-10-87  
(Teresa in "69" Jersey & Kathleen painted & dancing)  
Photo By: David Duet

diarrhea and it came true'. Every now and then she'd say shit like that and we'd have to say what now?? She was like I had a dream that I was gonna have diarrhea and it came true and we were like when? She was like 'I had diarrhea in my hand on that boat and it was so beautiful and I showed it to the captain.' We were like ohh no! (laughter) We all wondered why he was acting weird.

**Yeah, that would explain it! (laughter)**  
**And least you didn't have to feel self conscious anymore.**

Yeah, that throwing up was the least of our problems.

**In case ya thought it was you, you were one upped (laughter)**

Kind of a drag though, because we spent all that money..... Sometimes we'd spend money and try to have a good time, but I think because of some of our issues and alcohol and drugs, we'd end up in the middle of something that we meant to do, but one of us would have some kinda breakdown. And then it would be like oh no we spent money and...

**I've been there. That happens with all families. (laughter)**

It does yeah. Yeah, you think you're gonna have this great trip and you were gonna do something that was gonna be so much fun, and then your like ahhh that didn't turn out.

**Right. Yeah you tried. (laughter) And so when you finally decided that you had had enough, what was your...**

I was in the midst of a full blown nervous breakdown. I was doing drugs.. mostly speed at that time. And going away from the band in Austin and doing speed on the side. I'd come back and be all frazzled.. it was like I'd skip town and show back up and they'd be like 'what have you been doing?' And I'm like nothing! I started having horrible fear of plane crashes. And not only was I gonna crash on the plane, but I was out at my parent's house.. my parent's had gone outta town for like three months, and I was housekeeping out there and I kept like taking cover under tables and stuff because I thought a plane was gonna hit the house... So I wasn't doing well. I ended up clearing up later when I decided to stop drinking and got on medication. And I had brain surgery.

**Right.. and it's always said that you quit the band because of the strobe lights. I mean and that always seemed so simple.**

I'm sure that's not really true.. I told Spin Magazine that because I thought it seemed funny at the time. Well it strange that to this day when they give me an EEG and test me, they put really fast strobe lights on me and it does provoke seizures. I had a ballooned out artery and I said is this because of drugs? And they said no, this particular type of brain aneurysm,

you're born with it, and at any point in your life you can just drop dead, and we only find it in autopsy. So you could sort of look at it two ways like considering everything I'd been through it was a miracle that I just didn't drop dead. I didn't know that I was like a ticking time-bomb. So they showed me this little thing and it looked just like a little roach clip and they said we're



L to R: Teresa & King  
Photo By: Dixon Edge Coulbourne

gonna put this into your brain, and I was like oh ok, weird. (laughter)

**You say so , you're the doctor (laughter)**

Now I read shit about brain chips, and I worry. Alex Jones says that... I better not talk about Alex Jones. He's the crazy conspiracy theorist. He's famous all over the world, but he's based in Austin.

**There was a woman here in New York, I don't know if it got press anywhere else, who went to a psychic 16 years ago who told her she should buy win for life tickets, and she's been buying every day 2 a week for 16 years, and she hit last week.**

Oh my God.

**I was like God! That's creepy! Right, that's creepy. I told my kids, that's the only time a psychic has ever been right. (laughter)**

I knew this girl named Kneel, she spelled it K-ne-e-l... and me and her were hanging out and she was like I need to go to this.. she had tons of money her parents were super rich.... Aspen, Colorado money... she said 'my parents are Maxwell House,' I was like what? She's like yeah, my parents are Maxwell House, I was like dang... And then I sang their little song dwee dee... Their little coffee jingle.. We were going around and she was like I need to go to this psychic so that I can bring back my jam box - I was like what? So we went into this psychic. The psychic said come down the street to this door and bring me a carton of cokes and a carton of cigarettes and I'll tell you your fortune. She did that and she came back.. and Kneel said 'I need you to tell this guy who has my jam box to bring it back.' And the psychic was like it's done, and Kneel was like 'oh I feel so much better.' When we left I was like that was a bunch of bullllll shit. (laughter) And we got to the apartment and this fucking

guy comes to the door all scraggly and he was like 'Kneel I know it's been months but here's your jam box.' And I was like no fuckin way! (laughter)

**I'm fuckin' leaving and I'm not coming back! (laughter) Yeah that's weird that's why when**

**I heard that I was like ya know, that's craziness.. So she's on retired police officer pension and a thousand dollars a week for life, that's not a bad story. So I got my mega millions ticket and (laughter) I appreciate you talking with me.**

Sure man. I just wanna feel like I'm part of all this.

**Absolutely, and this is a labor-of-love. I'm totally not... I've been a fan of the band for so long and this is not any way for me to make money. Obviously, I've been writing it for four years because I want it to be accurate and fun and have input from just about everybody. I mean Gibby won't, but..... (laughter) I mean everybody else...**

Gibby won't do an interview?

**I don't know what happened... He gave Paul his contact info and Paul gave it to me and said to try to contact him. And then I tried to and he never wrote back so I kinda stopped so... I don't want to.... I don't want to disturb any privacy issues he may have or whatever, he doesn't want to talk about it. I was like you know.. you don't wanna let Trevor be the person who defines the legacy, because I really think that this book is... the narrative of it and everything, it really shows the struggles of a band rather than all of the blown up you know... it's better almost to show how much you guys struggled to get to where you were, than it is to have like "This Band Could Be Your Life" which is just so like glossy and not true (laughter)**

A couple of anecdotes.. I do want you to know there's this unspoken code, and this is sort of what happens in a dysfunctional family, but we had a code among us that nobody told what the deal was.... If we knew how Gibby got an inspiration for a lyric, and then later someone said 'hey what's that song about?' We'd be like shhhh... And that was how that song "Perry" came about. Because everybody kept asking



Gibby Haynes @ National Guard Armory in Clearwater, FL  
May 22, 1987  
© Jim Steinfeldt



Gibby what his songs were about, and he was like it's about this it's about that. Oh now.. it was that.. "Sea Ferring"

**Right, it's like a tick farm, it's like.. yeah.**

No, it's on Perry.. 'It's about lovin' yourself, it's about lovin' your mum' that was all because people kept asking us what the songs were about. And we just had an inter-thing where we didn't talk about the... we didn't talk about the way that we came about inspiration, that was a secret. And I can see that Gibby's still... he's an artist, he's a very talented artist. And I think he has trouble letting people inside of that world.

**You know, and a part of me really understands... because of all the inaccuracies you know, and everyone thinks they know what they're talking about. But because I'd been talking to people for so long, a lot of the articles get written and I'm like they could have just gone to my site and gotten quotes straight from the people who were actually there and you know.. who performed.**

I've been telling press that your site has all the dates of the shows, because there was a time early on where I had a little calendar and I was like I'm gonna write down every show and what band we played with. And I think I tried to get that up for a couple years... and I was like all high and drunk and like 'whatever happened to that calendar' (laughter)

**I have like over four hundred recordings you know..**

Wow.

**Yeah, so I've been... really just because I love the band you know not really.. it wasn't like a collection and then I was like, I started doing the site and as I was talking to people I would start to develop a narrative.. you know it was a lot of bad rap because of the lawsuit and you always felt like you had to justify you know.. my love for the band to people and I was like you know what I'm gonna write it down and like see.. show people why you know you guys were more important than you're given recognition for, and I started doing that and I got like five pages in and I was happy with it, but I never really knew the story of the band. The more I started talking to people I got the narrative down.. Except for the Georgia part, which you threw a monkey wrench in (laughter) I spoke to Cheryl Dire for a while and just a lot of people who... Terry Tolken and just a lot of people who got the narrative down, and I was like you know what I'm gonna start writing... and I just started asking Paul and King casually over the website... questions and you chimed in a couple times and...**



forum... you know.. what's it called a thread that was called the book...

**You know, so I just started asking questions and Paul and King really ya know were helpful. And finally Paul contacted me out of the blue and was like 'look if you're gonna write this it might as well be accurate, so go fire away!' (laughter) And he was really helpful. So through that I think I got the narrative pretty straight as far as where you were and when.. and a lot of that through the dates of the shows and through talking to people as well. Because obviously people's memories.. I mean no one was really keeping track. (laughter) I was thinking if Chuck Young couldn't do it, you know... it was like, I'm pretty humble about it because like you know Chuck was pretty close to you guys, and he couldn't pull it off.**

He had stacks of these little notepads, that was just full of notes.

**Yeah, I think it's almost better that I'm separated because you know when Gibby and Paul were talking about the San Antonio scene and mentioning all these fake bands (laughter) it's like you have to weed through that a little bit. You know if you're too close you almost get...**

He tried, he thought that he was in the fold, and that we were being dead serious. And it got to be kind of a game where we were like thinking up things to tell Chuck Young.

**Right, so it's almost better that... I met some guy the other day and it came up that I was writing something, and he's like 'what makes you the authority?' And I guess like the fact that I'm outside of this all sort of... (laughter)**

You didn't have to go through all the bullshit that Chuck Young did.

**I got twelve different versions of the story, but they're from all the people who were there, and I can kinda widdle it down to some sort of.. rather than having to go research Abe Lincoln's Bush (laughter) So I do**



**appreciate....**

I'm glad I got to tell you about that.. being in Seattle, pointing at the map. Because people are like, how on earth did ya'll end up in Athens, Georgia?

**Yeah, it always seemed like it was the REM connection.**

It was totally random.

**(laughter) that's funny...**

Once we got there we realized that people there just worship Michael Stipe. And it got us into that vein of...

**I always thought the relationship of you to like REM is funny because they were able to get popular with that southern thing, and you guys had that southern thing and were always really struggling, you know you almost look at Michael Stipe like, we can do it! (laughter)**

Yeah. Well we weren't... we just weren't... I don't know what to say. I was thinking about that song 'everybody hurts'..... whenever we did 'this one goes out to the one I love,' the best part we did on that was Gibby would pour the alcohol on the cymbal... and go "firrrrrr"

**(laughter) and smash it... I always love when you guys played that festival and they were just across the way and you played the song again after years.. that's great.**

They could hear us from over there (laughter)

**Those fans in the back were hearing in stereo... (laughter) quadraphonic**

You heard the story about Amy Carter right?

No.

There was a girl in Atlanta who was like 'Amy Carter this and...'

**Oh yeah! Right right right... about Gibby fucking her suitcase.**

Yeah, and all these Secret Service cars pulled up and we were so stoned on hash and watching Live Aid on TV, it was the day Live Aid aired and there was all this hash smoke and we thought this girl was crazy talking about Amy Carter, then all of a sudden Amy Carter comes down the stairs, all these Secret Service pull up, and there's like a cloud of hash smoke, we open the door to the garage and all of the Butthole Surfers are standing there you know.. in a line and there's Jimmy and Roslyn Carter. (laughter) it's just bizarre! (laughter)

**Like you said... it's opposites**

I kind of followed the thing on the

Gibby Haynes & Fire @ National Guard Armory in Clearwater, FL  
May 22, 1987  
© Jim Steinfeldt

day... everything that's ugly is beautiful (laughter)

Yeah, and I saw him and... you know sometimes when you see someone famous, they're so recognizable that they look like a cardboard cutout of themselves.. This is like three in the morning.. and the deal was that they thought Amy's parents weren't home, that they were totally out of town and she was upstairs with a boy. And she didn't know who we were, but later we heard that she said 'oh I remember when the Butthole Surfers were over and I hung out with them.' She was a lot younger than we were. It was just bizarre. I mean how many people get to stand face to face with a president? And it would be our whole fuckin' band standing there.

At least you know that's the one place the cops aren't going to raid.  
(laughter)

Right. While we were smoking hash... the Secret Service guys...

(laughter)

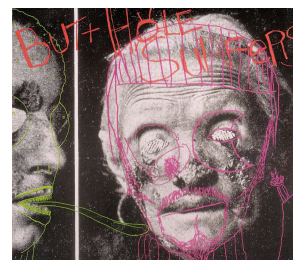


L to R: King & Teresa  
Photo By: Dixon Edge Coulbourn

## BUTTHOLE SURFERS Discography With Teresa Taylor

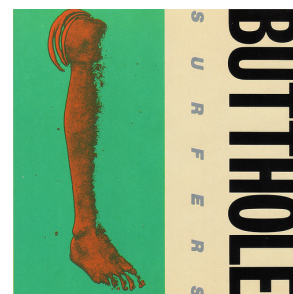
### Psychic... Powerless... Another Man's Sac (1985)

- |                        |                     |
|------------------------|---------------------|
| 1.) Concubine          | 7.) Lady Sniff      |
| 2.) Eye Of The Chicken | 8.) Cherub          |
| 3.) Dum Dum            | 9.) Mexican Caravan |
| 4.) Woly Boly          | 10.) Cowboy Bob     |
| 5.) Negro Observer     | 11.) Gary Floyd     |
| 6.) Butthole Surfer    |                     |



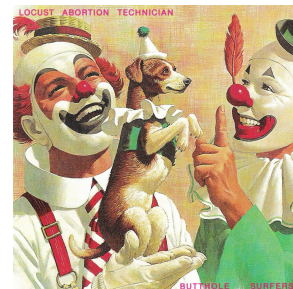
### Cream Corn From The Socket Of Davis/ Rembrandt Pussyhorse (1985/1986)

- |                               |                             |
|-------------------------------|-----------------------------|
| 1.) Moving To Florida         | 3.) To Parter               |
| 2.) Comb                      | 4.) Tornadoes               |
| 1.) Creep In The Cellar       | 6.) Perry                   |
| 2.) Sea Ferring               | 7.) Whirling Hall Of Knives |
| 3.) American Woman            | 8.) Mark Says Alright       |
| 4.) Waiting For Jimmy To Kick | 9.) In The Cellar           |
| 5.) Strangers Die Everyday    |                             |



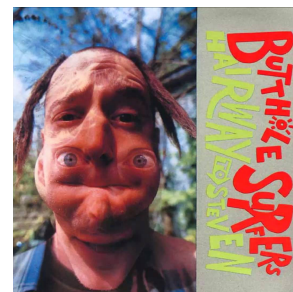
### Locust Abortion Technician (1987)

- |                          |                     |
|--------------------------|---------------------|
| 1.) Sweat Loaf           | 7.) U.S.S.A.        |
| 2.) Graveyard            | 8.) Kuntz           |
| 3.) Pittsburg To Lebanon | 9.) The O-Men       |
| 4.) Weber                | 10.) Graveyard      |
| 5.) Hay                  | 11.) 22 Going On 23 |
| 6.) Human Cannonball     |                     |



### Hairway To Steven (1988)

- |                       |             |
|-----------------------|-------------|
| 1.) Jimi/Cartoon Song | 5.) Roky    |
| 2.) Ricky             | 6.) Julio   |
| 3.) X-Ray             | 7.) Backass |
| 4.) Johnny Smoke      | 8.) Fast    |







### COMBINING CELEBRITY COUPLE'S NAMES

"Brangelina," "Kimye"..... it's enough with combining celebrities' names. Let's not give another way to idolize and prop up celebrities so that the infantile brainless masses have yet another method to worship at the throne of US Weekly or whatever other brain-zapping rag that you see in the checkout aisle of every grocery store across the country. With the internet, the world virtually at your fingertips, we still have people who can not get enough and continue to gobble up the latest on the "Kardashians," and their nauseating, douchebaggery, trendy, did I mention BORING lives?!?! Are people REALLY that bored with themselves that they cannot find anything of interest other than "celeb" gossip. THE INTERNET people, you can find ANYTHING, if you can't find something you're into in today's day and age you're digging your own grave.

### GET OVER THE GAY THING ALREADY PEOPLE

I probably sound like a broken record with this one, but people REALLY need to get over the gay thing! There are still those among us who have an immature elementary school yard mentality that being a homosexual is just "icky" and not right to them. Do these same people also still believe that kissing a girl or boy will give you "cooties"? Gay people are here, and they ain't goin' away, get used to it, learn to live with it! You don't agree with gay marriage? Well then don't have one! Hell, don't even attend one! "I believe marriage is between a man and a woman!" Ok, that's fine, you have every right to believe that, but just because you "believe" something doesn't mean it's true or should be law!

### PEOPLE CLAIMING THEY'RE "REAL"

Could we stop it with this shit already? It'd be nice if people would stop adopting their diction through reality TV shows and horrible music. "I'm real, all the others is fake, I'm the realest!" SHUT THE FUCK UP! Sit there and think in that little pea-brained one-dimensional mind of yours, if that's possible, and grasp the sheer size/infinity of the universe and realize how insignificant you are, then come and explain to me why I should give a shit about hearing you claim you're "real." Funny thing is that all the people who run around all day claiming they're "real" are usually the phoniest of the herd, trying to prove something because they have nothing going on in the way of a hobby or a LIFE!

### BEYONCE IS NOT AN ARTIST

Yeah, I said it. Stop with your internal dialogue of "well just because you don't like it doesn't mean other people don't and that it's not good." It's SHIT, total shit. Beyonce is not an artist, her "music" sucks ass if you even want to call it music, let's stop pretending. The main point - she is not an ARTIST! Beyonce is a corporate shill.... It's like Bill Hicks said, "you do a commercial, you're off the artistic roll call forever, end of story." Well Beyonce didn't just do A commercial, there's like fuckin' twenty-something of them! The billions of dollars aren't enough, her dumbass needs to hawk fuckin' pepsis too? And it ain't just Beyonce; Britney Spears and Pink were actually in a pepsis commercial with Beyonce in 2004 - all three of them; soul-less, corporate, product-hawkin' hacks with no conscience or brain between the lot of em' These people aren't artists and certainly not musicians, they're business people - it's all about marketing and image, not talent and substance.

### "OPEN-CARRY" DOUCHEBAGS

Luckily, I've never had the displeasure of running into these rednecks in public; store, restaurant, filling my gas tank... But they're out there! What is it with these guys?? Now, I know it's cliché to say this, and it's used a lot.. but it has got to be a penis size issue, right? These guys are so teeny-tiny that they need a big ol' gun strapped to them to give them the feeling that they have another "member" strapped below their waists, one that is larger than their natural "God Given" one... Hell, these guys probably think God gave them their fuckin' guns too! Funny thing is that no one has ever tried to take their guns away... they're wading in paranoia all the way up to their ten gallon trousers.

### SELFIES

"Selfie"?? Are we now taking our cues from teeny boppers? It's funny how even grown adults have adopted this word now... No need to elaborate further here.

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