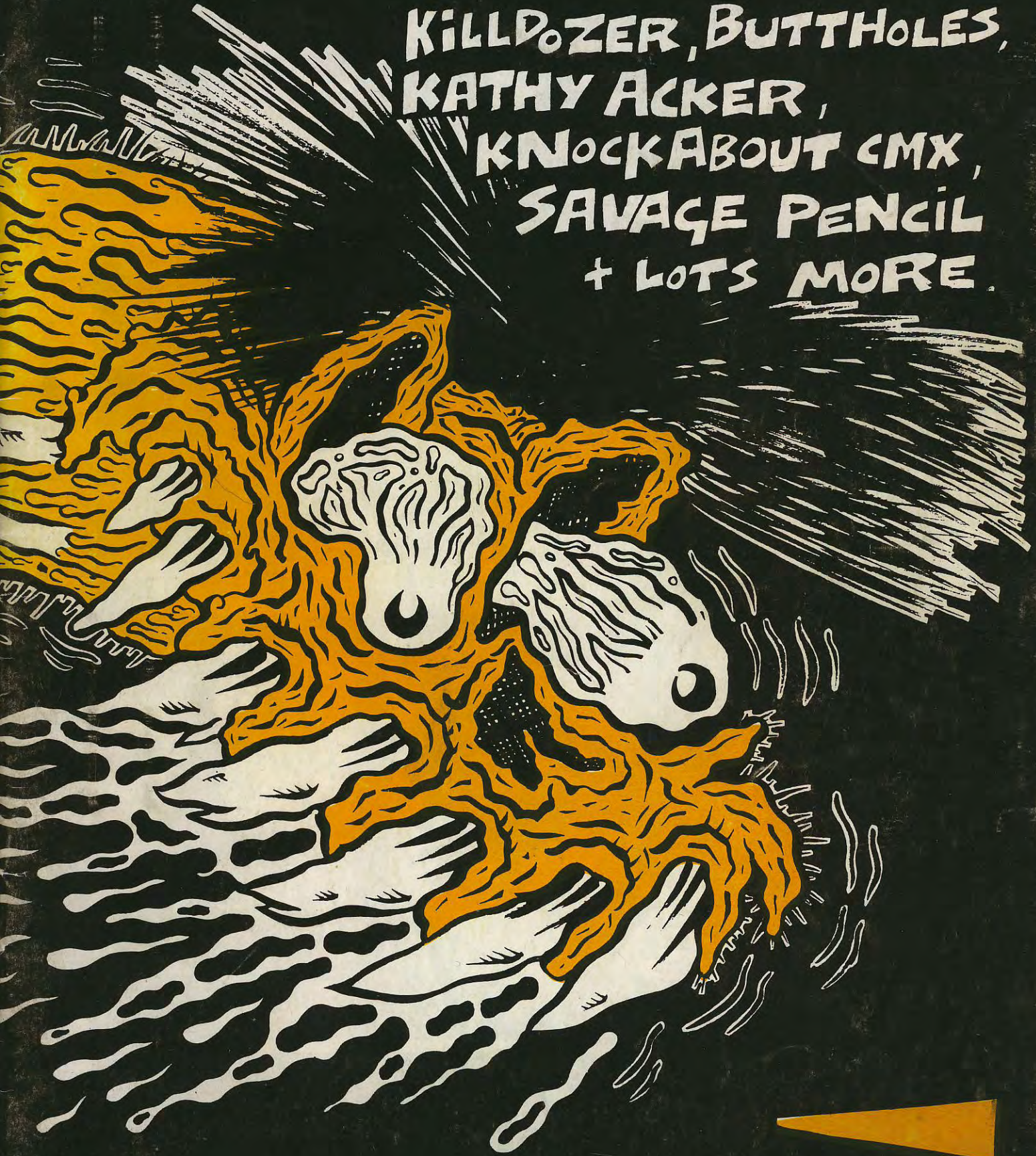


TRIPPING YARNS

2.

KILLDOZER, BUTTHOLES,
KATHY ACKER,
KNOCKABOUT CMX,
SAVAGE PENCIL
+ LOTS MORE.



An interview with King mainly, but some other dudes say a few things

The interrogation took place after the show at The Clarendon, London, and was administered by Ali, a publication called "Fat and Sweaty" also took part in the long and extremely painful process of exaction.



Britt Jolie



TY: My questions have dissolved in the heat!

FS: Is this the first country you've been to on this tour?

KK: Yeah, apart from the United States. We've played New England - that's pretty foreign to us! We've come all the way from Texas - different customs, different foods, and of course different people!

FS: A lot of your covers have faces on, any particular interest in faces?

TY:

KK: I don't know, I guess photographs are a lot more intense, the images are strong. Truth is stranger than fiction. Look at most people's faces and see how completely psychotic most people are, most of my friends most of my family, most of everybody I know, are truly insane, you're partly insane. You guys are partly insane you probably see a psychiatrist.

FS: No, that seems to be a very American thing.

KK: Could be, it's a more affluent culture, more people can afford psychiatrists. It's really trendy, up-and-coming psychiatrists, you must try and be a patient of theirs, you know?

TY: Do you see a psychiatrist, or analyst. Do you have any weird neurosis?

KK: Sure, I hate people! That's a big one! I'm afraid of crowds of people I don't know, I hate a lot of things. I'm pretty antisocial, which is pretty uncool - we're living in a world of 4 billion people, but one tries. HA, HA, HA.....(fake laugh)

FS: Why is there very little information on your records?

KK: There is no real effort to confuse, but a record is a record is a record. It shouldn't have to be a manifesto of some well thought-out academic, it's a continuum of ideas over the years. The recordings on a

record are nothing more, they shouldn't have to be anything more. We try and dampen down the whole band idea.

TY: Yeah, you've had a lot different people, but your line-up is pretty much the same as two years ago, when you came over the first time, your sister's back on drums, the only difference is Kramer's not on bass.

KK: Actually, Kramer was never really a fully-fledged band member. We had this tour in Europe coming up, and our bass player just left. We knew Kraymer and he wanted to go to Europe again, so he stepped in for just that tour only. At that time we were bass playerless, but Jeff came in about two years ago and he's been with us ever since. He's been consistent.

TY: So why did your sister leave the band back then?

KK: She was just tired of touring. Until recently - for the past three years we just toured all the time. We didn't have a house or anything, we just got in the van and kept travelling and travelling, and Theresa was sick of it. So she quit around Christmas time, and she wanted to be with the family, she quit it was cool, but then we moved back to Austin.

FS: And you chucked the other drummer out cos she was too smelly?

KK: After Theresa left we got a friend of our's called Cabbage, from Atlanta, to play. She refused to bath - when you're in a van it gets kinda crucial, hygiene is pretty important!

TY: Is there any truth in the rumour that you're one of the biggest independent bands in the States now??!

KK: HA, HA, HA, (etc.) Is it true? No, we're pretty small-fry in Europe, you know, and we're pretty small-fry in the U.S. compared to the

SMITHS or ZEPPELIN or something.
TY: The Smiths have signed to a so-called major label now (before the split) though. I'm talking about the independent scene.

KK: We're really lucky, what can I say? We make a point of trying to make a living out of the band, none of us have dish-washing jobs, we try to focus on the band, we live in a commune. We all live in the same house pretty much, except me !!! But the rest of the band all live together

TY: Where do you live anyway?

KK: Austin, Texas - HOLLYWOOD !!!

TY: Ha, ha, ha.... So do you dig it there or do you prefer it over here?

KK: Well, most of us have family in Texas. It's very convenient, we got a lot of friends there. Most of the world's getting ruined though, Austin tends to be really cool, lots of trees, lots of rolling hills, lotsa grass. Now it's getting taken over concrete all over the place. It's losing its charm, but almost everywhere in the U.S. is like that, so I'd leave in a second if I knew a cool place to go to.

TY: So you're into places like Wales?

KK: England's a really cool country, Wales is really cool, kinda boring though, in a way. Not to say that Texas is a dynamo of excitement, it definitely isn't, but everything closes down really early here you know, I'm used to staying up really late, watching cable TV.

TY: What about Holland? They have all that kind of shit there, everything starts at about ten thirty and doesn't stop till you fall over

KK: But the people are so blasé there. They're so cool that they don't care. I could probably take a hatchet and murder somebody in this room, and they'd probably go "HO, HO, he just murdered someone."

FS: Any reason for the two tracks on GOD'S FAVOURITE DOG being instrumental?

KK: It just happened that way. They were songs that we were working on, they didn't need vocals, I thought. They were cool as they were.

TY: So how did the exchange review thing in PLAYBOY come about?

KK: So did that come out over here? I've only seen the American one.

TY: Yeah, I think so. I was shown a copy, I'm not sure where it was from.

KK: We've got a really good friend called Charles. M. Young, who used to work for ROLLING STONE. Now he's working for PLAYBOY 'n' stuff. He's taken a big liking to us. Fortunately he's a really good critic, an influential critic. So, he works on the PLAYBOY staff and he's really strong-armed into getting Gibby into PLAYBOY.

FS: Is there any message contained in the films shown while you're on stage?

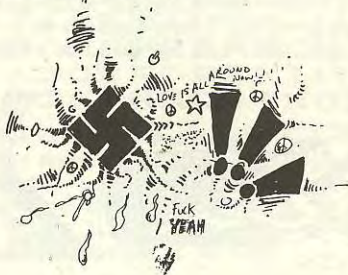
KK: HA, no!!.....It would be really ridiculous if I said there was. I could like think of something about the fatality of the world or something....No. There is definitely no message.

TY: I was wondering whether your LP titles could be anagrams for something else? It doesn't seem that likely though.

KK: No. It's just too much everything, too much beer, too much LSD, too much food, too much sleep, too much nothing, too much badness, you know? That's about all !!

FS: What do you think about being referred to as acid-casualties by the media all the time?

KK: It's funny. I really can't comment on what people say about us. I don't really care, I guess it's funny, people need some kind of label to drop people into. Acid casualties sounds interesting...



TY: What's all this stuff about your new record, being able to choose the beginning, middle and end !?

KK: Sure. No, actually I've not heard about it at all, but it sounds great. Maybe Gibby wants to do it, I don't know.

TY: So it's a fragment of someone's imagination

KK: So you can pick any song, beginning middle or end? Yeah, we're really into weird grooves and things, records with grooves running side-by-side so when you play the record you're not sure which song is going to be on. It's kinda cool, but there are no plans for it really

TY: What's behind the animosity between you and Jello Biafra. For example he publicly slagged you off in MRR for ripping him off

KK: It all comes down to money. Jello Biafra's a really nice guy. He's really cool. We just had some disagreements with Alternative Tentacles and since he's pretty influential with the label we had some disagreements. But as a person he's really cool.

FS: You were on the P.E.A.C.E. compilation but you seem pretty out of step with the rest of those bands?

KK: You know politics, you can scream it and make huge posters, or you can do stuff. We're friends with M.D.C. It seemed like a good cause, a good record to be on.

KK: Terry Terry... What happened to your face ?!!

TERRY: I've got A.L.D.S. it's for your own protection!

KK: I'm sorry..

TERRY: I'll be dead in a year....

TY: How do you think these larger shows compare to the smaller shows you did the first time you were over, for example, the Ambulance Station gig.

KK: I prefer good shows over bad shows



obviously. I really enjoyed the Ambulance Station show, cos that was a really cool show. Last time we played this place it was really terrible. I enjoy crowds when we play big or small. If we played good then it's a good show.

TY: You've had problems in the past; the Harrow thing, and you got ejected from the country last time. Why?

KK: We didn't have the right working papers. We got here and our management said "Just tell them you're in a band, and you wanna play a few shows and your papers will be waiting." And they weren't there. They were really cool to us and gave us a 48 hour pass, to get our papers sorted out. During the meantime we played here.

TY: What was Gibby's bit part in Dallas?

KK: That's still filmed, parts of it are in Dallas. His dad had a role, Gibby played an extra. He ate a steak, while J. R. Ewing walked past in a restaurant. Gibby said "I could eat a steak".

FS: How do you feel about using backing tapes live?

KK: We don't do it that much - the vocals you can't sing and "Kuntz" to give us a breather and Cathleen a dance solo

FS: When did you get her into the show?

KK: She's a friend of Cabbage. She wanted to dance and stuff and she worked at Sex World in New York, she did dancing there. She was cool.

FS: Anyone ever got upset about her dancing?



TY: You've changed around from record company to record company. What's with this latest change from Fundamental to Blast First?

KK: Cos all the record companies we've ever dealt with in Europe, have been total.....they've ripped us off for money - even Alternative Tentacles. They're still pressing that record and not paying us for it. That's the truth. I love Jello but that's the truth, we never got paid a dime in Europe for REMBRANDT PUSSY HORSE or CREAM CORN.

Paul Smith's really cool, he's worked with friends of ours. SONIC YOUTH and SCRATCH ACID speak highly of him, he's gone above and beyond the call of duty, he's been



really patient with us, smiling, trying to make us happy. We can be screaming assholes if we wanna be. He's doing a good job as far as promotion. It's a good record label I think.

FS: Something indecipherable....

KK: Do our gigs smell of what!!!?.....

The amp blew up halfway through the show, that was devastating. We just had to downgrade the quality, and mosh on.

TY: What was Gibby's performance art-piece "HOLD THE PICKLES

AT AUSCHWITZ", about?

KK: Well, it was when punk rock was still cool, '78 'n' stuff. This was in San Antonio, he was going to collage. He got all these bodies on the floor and then he taped them with that police tape. So he had 50 of these taped out homicide bodies, and he put them on the floor as an installment for his art work piece. And he called the piece "HOLD THE PICKLES AT AUSCHWITZ". The university got really out ragged and made him censor it 'cause of the word "AUSCHWITZ".

TY: You got any new vinyl coming out over here?

KK: In the States, yeah I don't think it's going to come out over here. It's a disco/night club 12" remix of "BARRACUDA" by Heart, with this U.S. comedian on vocals. It's total like cheese disco, TOTAL DISCO. We went out of our way to make it sound good. We went to a good studio and had hand clapping and cow bells!

TY: So the plan is to break into the charts?

KK: That'd be cool. It's like a challenge, "let's make a disco record!!" It's OK - I'm kinda disappointed by it though.

TY: So are you having any interest from major labels?

KK: Hell fucking no! We're so anti-

major label, the band as a concept. They're not going to say BUTTHOLE SURFERS over mainstream radio in the U.S. They may say it on the BBC. I don't know. There is no chance for mainstream success. It would be cool I'd love to be No.1 in the U.S. and stuff, just to see the label in the charts and stuff. Whitney Houston, Dire Straits, Butthole Surfers, whatever. That'd be really cool.

FS: What's bead-pulling?

KK: The bead-pulling bands north of Houston. I think it's a reference to Ben-Wa balls, y'know? Hey Paul - what's bead-pulling?

PAUL: STINKY BEADS!!!?..... There's this whole rash of bands back in the early '80s that were bead-pulling bands. They were called stinky beads, y'know? Have you ever seen five tennis-balls come out of a guy's ass, and you don't know after the fourth one, whether or not the last one's going to come out or not. But you keep pulling the string. Then ya got STINKY BEADS!

TY: Wow!

FS: Not really the kinda thing that gets done to much over here!

PAUL: Yeah, Houston's different they got a lot of humidity and heat... And WICKED police!!

FS: Where did you steal "KUNTZ" from?

KK: A friend of ours went to a Tai restaurant....and he gave us a tape and when we heard the song we cracked up, thought we HAD to put it on record and Paul slaved over it and ran it through digital delays and stuff. It's sorta like ripping off a culture.

FS: What does it translate to?

KK: I've no idea. I don't speak Taiwanese. It's a good song though.

TY: Do you intentionally rip off SIGUE SIGUE SPUTNIK on "HUMAN CANNON BALL"?

KK: WOW! No! That's great I've never heard that before, why do you say that?

TY: The way the drums start, the... Gibby's voice is speeded up and slowed down.

KK: HA, HA, HA. That's really hysterical, I love S.S.S. I've never heard their records or any thing, just as a concept. I saw one of their videos. Err... one of the worst, a tribute to the BANANA SPLITS or something. So horrible, yet it was great cos it was so bad. Really cool that the record company were giving them thousands of pounds to do it. Actually as a matter of fact I was trying to rip off the JESUS & MARY CHAIN, the way I do the drums to that. It was when they first came out, "Wow - two drums, I can do the same thing." But I played it too fast. It's much more of a J&MC tribute. (GENERAL SUSTAINED LAUGHTER FROM EVERYONE)

KK: That was all tongue in cheek there.

TY: Whose idea was it to rip off BLACK SABBATH's "SWEET LEAF" on "SWEAT LOAF"?

KK: We thought it would be funny so we jammed on it.

TY: I didn't realise until he told me, I'm not an ageing hippy!

MARK: What did you call me!!!!?

CONTINUED ON Pg. 7.

KK: You mean nudity on stage? That's really curious.

TY: Only a naked female, any plans for a nude male?

KK: Cool, man. Show me a nude man that wants to dance on stage for us, who is as cool as Cathleen. Cathleen is a really great dancer, a performer. I don't think what she's doing is sexist, just because she is naked it isn't an anti-female statement. It's what she wants to do. She's really cool to watch great movement, a good dancer, she really expresses herself well. I don't think it's exploiting women. In fact the BEASTIE BOYS fucking ripped us off and they've turned it into a really sexist thing. We played a show in New York with Cathleen about a year and a half ago, and their manager was there and came back stage, and said "That was a really cool show". And on their next tour they have a dancer on stage, a regular titty dancer in a cage, stupid bullshit nonsense, ripping off Cathleen, but nowhere near as cool.

FS: So you've no plans for a hydraulic penis?

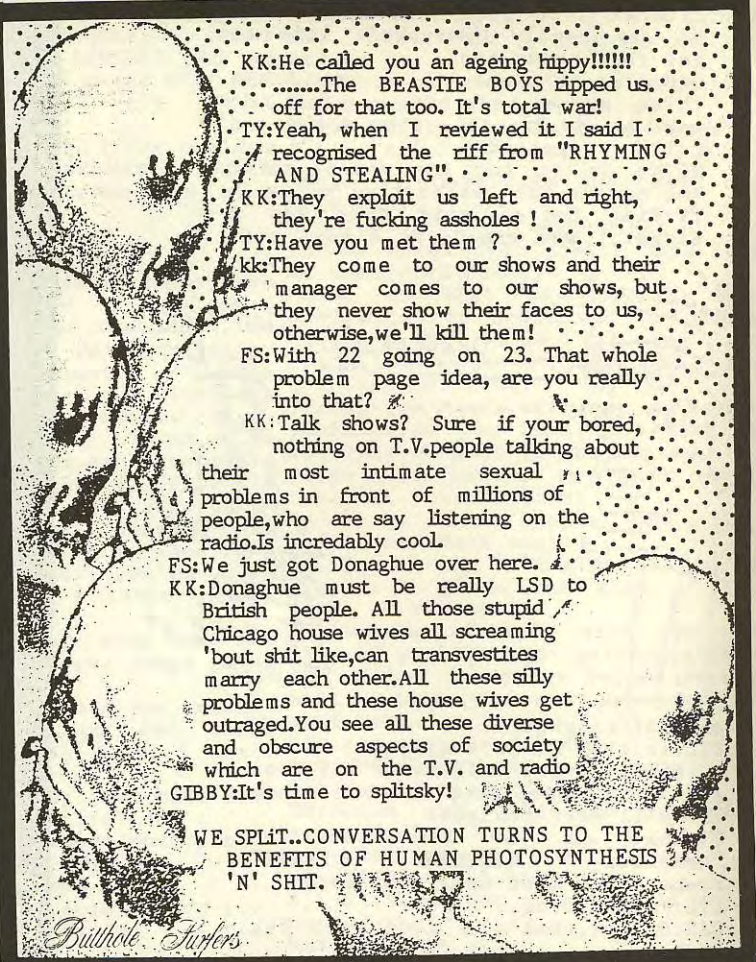
TY: There isn't really very much you can do with a twelve foot hydraulic penis!!

KK: HA, HA, HA. It's funny they've gone through all the motions to have a twelve foot hydraulic penis on stage. It takes a lot of work you know. An 'A' for effort - maybe not for the concept but an 'A' for effort.

OH NO! I'VE SLEPT RIGHT THROUGH THE 20TH CENTURY - MUST GET A HAIRCUT.



© ALAN SMITH '87.



KK:He called you an ageing fuppy!!!!!!
.....The BEASTIE BOYS ripped us off for that too. It's total war!
TY:Yeah, when I reviewed it I said I recognised the riff from "RHYMING AND STEALING".
KK:They exploit us left and right, they're fucking assholes!
TY:Have you met them?
kk:They come to our shows and their manager comes to our shows, but they never show their faces to us, otherwise,we'll kill them!
FS:With 22 going on 23. That whole problem page idea, are you really into that?
KK:Talk shows? Sure if your bored, nothing on T.V.people talking about their most intimate sexual problems in front of millions of people,who are say listening on the radio.Is incredibly cool.
FS:We just got Donaghue over here.
KK:Donaghue must be really LSD to British people. All those stupid Chicago house wives all screaming 'bout shit like,can transvestites marry each other.All these silly problems and these house wives get outraged.You see all these diverse and obscure aspects of society which are on the T.V. and radio
GIBBY:It's time to splitsky!

WE SPLIT..CONVERSATION TURNS TO THE BENEFITS OF HUMAN PHOTOSYNTHESIS 'N' SHIT.

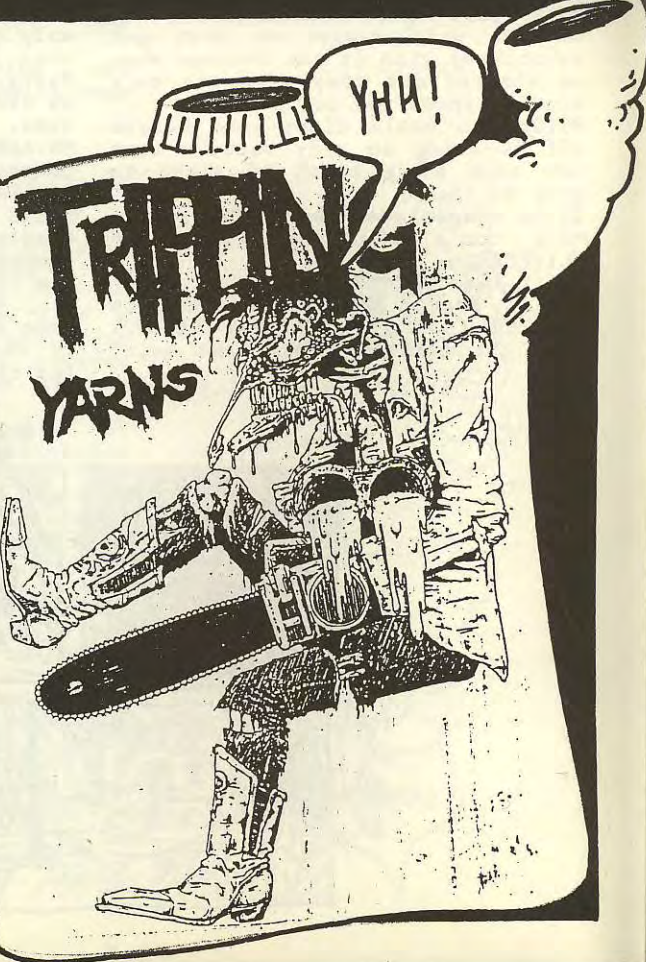
Bullhole Tufflers

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