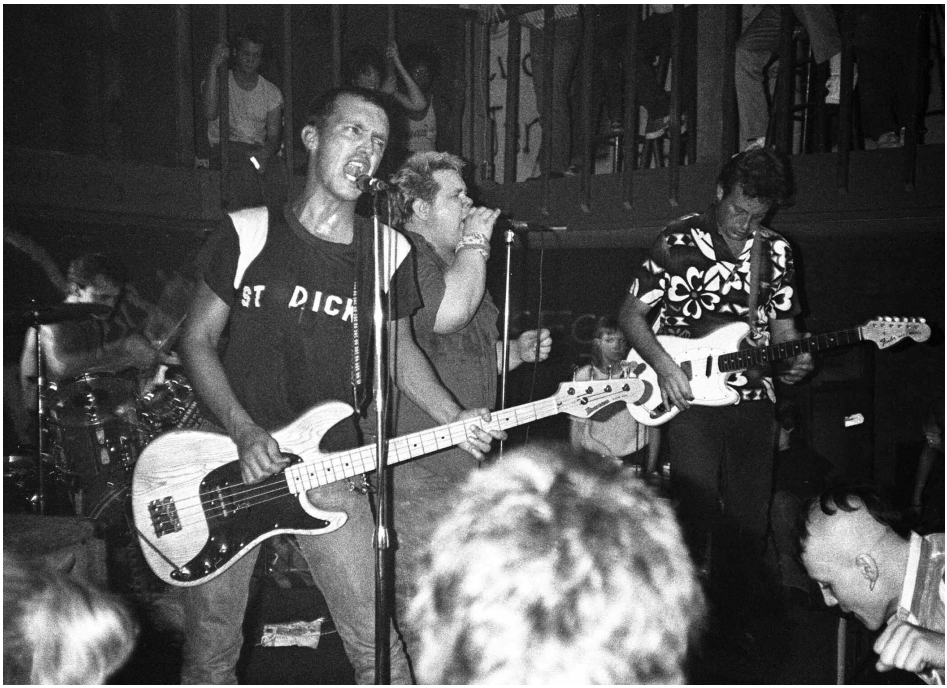
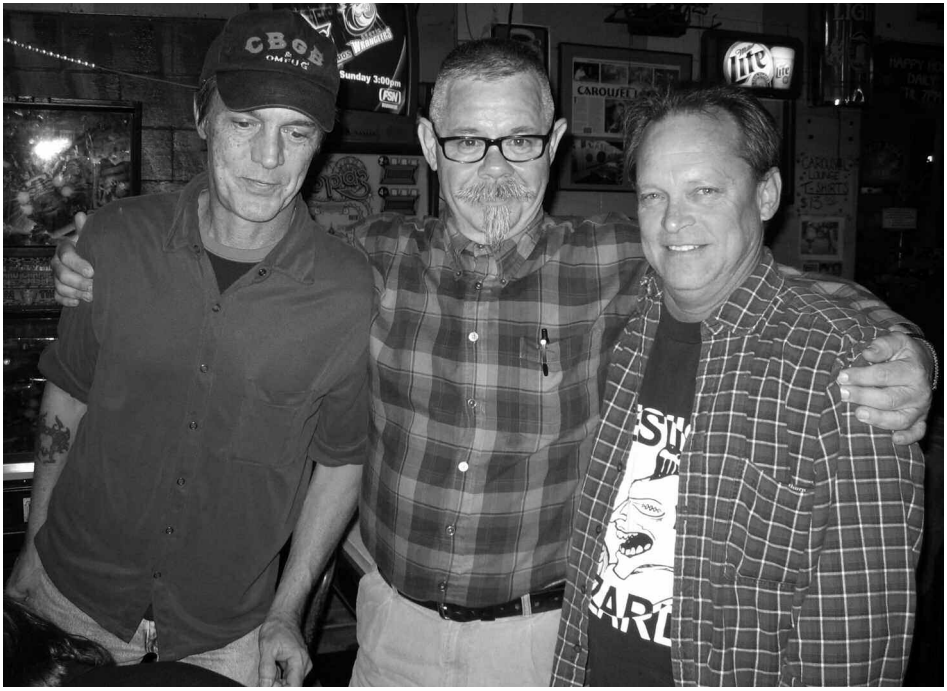

The Dicks





Top: The Dicks in the early 1980s. Photo: Mark Christal. Bottom: The Dicks in 2005. L to R: Buxf Parrot (bass), Gary Floyd (vocals), Pat Deason (drums). Photo: Carlos Lowry.

The Dicks

The Dicks were confrontational right out of the gate. A seminal band, and not just because singer Gary Floyd sometimes threw condoms filled with fake cum into the crowd.

By all accounts, the Dicks challenged their audiences and revealed new possibilities. They made their concerts a hell of an experience and created memorable political music with a sound that was completely their own.

The Dicks formed in Austin in 1980. They relocated to San Francisco and changed personnel halfway through the duration of the group, before breaking up in 1986.

When one thinks of early hardcore punk music in Texas, a small but critical list of bands comes to mind immediately: the Big Boys, Dirty Rotten Imbeciles (DRI), Butthole Surfers, Really Red, the Stains (later renamed MDC), the Offenders and the Dicks. The Dicks first came to the ears of many with a three song 7", *The Dicks Hate the Police*. The band released this 7" in 1980 on their own Radical Records label (by the way, no relation to the more well known R Radical label that Dave Dictor from Stains and MDC created soon after).

The song "The Dicks Hate the Police" is an exceptionally memorable and passionate first statement for a band. These lyrics by guitarist Glen Taylor remain stinging and painful, especially while being delivered in a voice that is both mournful and pissed off at the same time:

> Daddy, Daddy, Daddy
> Proud of his son
> He's got a good job
> Kills niggers and Mexicans
> We'll tell you something and it's true
> If you can't find justice it'll find you

The popular Seattle-based band Mudhoney covered the song as "Hate the Police." This brought the Dicks' music to the attention of many thousands of people that might not have heard them otherwise. However, we remind you that it is always best to go to the source. There are plenty more great tunes where "The Dicks Hate the Police" came from.

The Dicks' music bridges punk with blues, country, and some soul and funk as well. Tempos range from slow and bluesy to ripping fast and finished in under a minute. It all sounds dirty, raw, and urgent. Gary Floyd's soulful voice conveys furious anger and despair, particularly at racial and economic inequalities and abuses of power; he also includes confrontational sexual humor … sometimes all in the same song.

The infectious song "Kill From the Heart," from the 1983 album of the same name, is an anthem for the dispossessed. In the lyrics, Floyd reaches his limit with the run-of-the-mill people around him who have turned boring from college and privilege and insists, "It's from the heart, you need to be shot." The song starts slowly and melodically, but by its end, which arrives in under two minutes, the band is shredding away and Floyd is screaming, "You fuckin' pig! Death is your fate!"

"Rich Daddy" (also on the album *Kill From the Heart*) is one of hardcore's more poignant statements about class and the instability of being poor. The second verse:

> You got money?
> Well, then you're livin' the good life

It seems like everything you touch
Wants to turn to gold
You got nothing?
Well, then you're livin' the sad life
And I guess I won't have nothing
When I'm sick and old
A rich daddy? No! I never had one!
A rich daddy? No! No! I never had one

Dicks concerts were legendary. In a May 15, 2000 article in the *Austin Chronicle* by Raoul Hernandez (titled "Once a Dick, Always a Dick"), the flamboyant Dead Kennedys singer and Alternative Tentacles Records head honcho Jello Biafra recalled:

> The uniqueness and soul of the Dicks really penetrated to me when the Dead Kennedys came through Austin and played the Ritz in 1982 … I was a little late for the show, and walked in, and there was Gary in full drag, a long, long wig, cut-off shorts, and a tight white wifebeater shirt with a great big white bomber bra underneath. Believe me, Gary took on a whole new dimension in drag that was more alarming than anything I've seen him do since. My God, a 300-pound communist drag queen who can sing like Janis Joplin.

Other accounts include tales of Gary pulling handfuls of chocolate frosting out of his panties and throwing them at the crowd. The influential San Francisco-based fanzine *Maximum Rock 'N Roll* caused a stir for the group when they heralded the band on the cover of issue number 6 in 1983. The headline read, "The Dicks: A Commie Faggot Band!??!" When the band toured the United States, their reputation as self-proclaimed "commie faggots" preceded them.

When the Dicks weren't trying to take down the man with songs like "Bourgeois Fascist Pig" (lyrics include "I wanna see you on your knees begging / I wanna see your little kids beheaded"), they were getting under his skin with obnoxious sexual fantasies like "Little Boys Feet" ("Went to the shoestore / Lookin' to meet / Some young boy with a pair of nice feet"). Some of the group's best songs appear only in live versions. Most are on a split 12" (later re-released as a double 7") with the Big Boys, titled *Recorded Live at Raul's Club* (Rat Race Records, 1980). An Alternative Tentacles Records Dicks CD compilation includes a particularly infamous song about anonymous gay sex, "Saturday Night at the Bookstore," which was recorded at Armadillo World Headquarters in 1980. Margaret Moser refers to the song in this booklet, and it is recounted in George Hurchalla's book *Going Underground: American Punk 1979-92*. Hurchalla describes the particularly stunning lyrics and effect of the song:

> The ragged half-talking half-singing "Saturday Night at the Bookstore" was so in-your-face that it made other bands' attempts to shock seem woefully inadequate. A large part of that was the sheer size of Gary Floyd, and the scariness that he just might mean everything he was saying.
>
> "I think I just fucking fell in love with a gloryhole! I think I fucking fell in love with a nameless creep. I'm at the bookstore, I'm at the bookstore, I'm at the bookstore — you're at the bookstore, too, 'cause I seen you, you fucking pig!

> "I seen you and your fat fucking wife coming out of Safeway on a Sunday afternoon and seeing me standing there, but you don't even speak to me. You don't wanna know me, do you? Cause I done sucked your fucking cock through the gloryhole."
>
> "I'm at the bookstore, I'm at the bookstore, I'm at the bookstore—you're at the book store too!"
>
> A beer can was thrown at Floyd, and he didn't miss a beat.
>
> "Hey, I want to suck your dick after the show, motherfucker. Throw another beer can at my ass, and I'll... I seen you at the bookstore! Give good head? I think you do!"

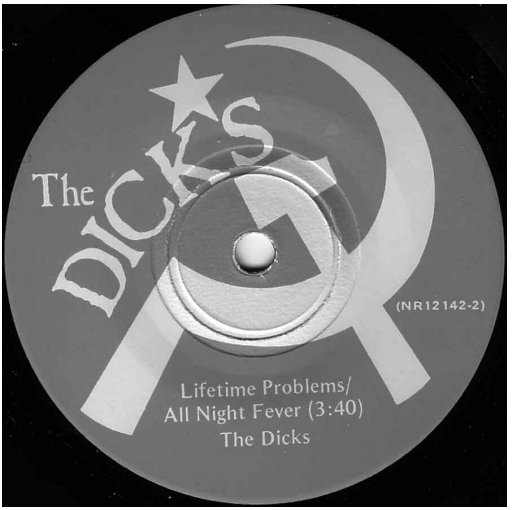
War rears its ugly head a lot in the Dicks' music. For many bands that were alive during the Reagan era, war felt particularly inevitable. Gary Floyd was a little older than others in the band and the hardcore scene. He avoided serving in Vietnam by becoming a Conscientious Objector. Some of his strongest words came in the San Francisco incarnation of the Dicks when the group recorded "I Hope You Get Drafted" for the double LP compilation *P.E.A.C.E.* on R Radical Records – a massive international benefit for anti-nuclear groups and activities worldwide. In the 'zine that came with the record, Gary Floyd explains:

> "I Hope You Get Drafted" was written in a restaurant shortly after the U.S. military takeover of the tiny Caribbean island of Grenada. It was then that I overheard a few high school kids sitting at a table next to our own, upholding the imperialist move as a "neat" thing. Their bragging and laughter, so filled with that "new patriotism" which continues to fester in so many Americans, spoke casually of foxholes, guns, and how much "fun" it would be to fight and "win". As they spoke, my thoughts turned to the television images of dying soldiers and bloodied childrens of the various worldwide conflicts. While nuclear bombs have continued to mount their mighty forces and as the world approaches its breaking point, to hear those who sit in the belly of the beast laugh and cheer a victory made from blood, made me wish that they alone be forced to die in the horror and pain of the wars they endorse.

In the song, Floyd rages: "When you come back with no arms or legs, then you can say war is fun." Perhaps the only hardcore group that matches this level of politically-motivated rage and violent fantasy was the Michigan band the Crucifucks, who the Dicks traveled with during a sprawling "Rock Against Reagan" tour that also included DRI and MDC. The poorly organized, three-month jaunt across the U.S. was miserable by all accounts and in our interview with bass guitarist Buxf Parrot, he details some of the few noteworthy memories from the tour that he hasn't flushed from his head.

Original copies of the Dicks' records are notoriously hard to find. Their first and best album, *Kill From the Heart*, originally issued by SST, is long out of print. The SST label is often said to have lost the masters. The Dicks' later album *These People*, on Alternative Tentacles, is also out of print, as is the live split with the Big Boys. The ultra rare and collectible first single *The Dicks Hate the Police* was bootlegged again recently and the great *Peace?* 7", which contains the song "No Fuckin' War", has recently been officially reissued. A mandatory CD compilation, *The Dicks 1980-86*, on Alternative Tentacles, includes great photos, liner notes, and most of the songs you need, though several crucial tracks are missing. The other releases can be tracked down with some legwork on various MP3 blogs and torrent websites.

For this booklet we wanted to include not just members of the Dicks' Austin line up, but also hear from others who witnessed their Texas years. Tim Kerr of the Big Boys, a band that shared many shows and the aforementioned live split LP with the Dicks, offers a short but sweet recollection. *Austin Chronicle* writer Margaret Moser agreed to a full interview where she describes the musical landscape of Austin leading up the Dicks' formation, as well as the personal impact their music had for her. Photographer Bill Daniel sent us some photos from the Dicks' Texas years and Dave Ensminger and Ryan Richardson scanned examples from their flyer collections. The Dicks' singer Gary Floyd took some questions via e-mail and Dicks bassist Buxf Parrot was interviewed on the phone.



In addition to the interviewees and contributors, a number of others assisted with this booklet. Temporary Services would like to thank: Rachel Koper, Harper Montgomery, Mary Katherine Matalon and Kate Watson of Fluent-Collaborative and testsite, photographers Carlos Lowry and Mark Christal, and Russell Etchen of DOMY books. This booklet was printed in November 2008.

Top: Label from the B-Side of the first 7". Bottom: Band graffiti. Photo by Bill Daniel.

Margaret Moser

Margeret Moser is a senior staff writer for the *Austin Chronicle*. She directs the Austin Music Awards for the South By Southwest (SXSW)[1] festival and has lived in Austin since 1973. Margaret spoke to Marc Fischer from Temporary Services by phone on July 29, 2008.

Temporary Services (TS): What was the Austin music scene like right before the Dicks formed?

Margaret Moser (MM): The music scene was in a very interesting position at that time because the cosmic cowboy thing was really still going pretty strong but it had moved well out of the local range and into national attention, and would soon manifest itself in things like [the film] *Urban Cowboy* … which wasn't really cosmic cowboy but it was still kind of related back then.

TS: I'm sorry, what do you mean by "cosmic cowboy"?

MM: There was a movement that began in the very late 60s in music with an interest in country music, that happened primarily with a lot of California musicians but that also included people like Doug Sahm who was also spending a lot of time traveling between California and Texas. Meanwhile you had this kind of insurgent group of upstarts out of Nashville who were really tired of the old wave of Nashville, and those included guys like Willie Nelson and Waylon Jennings and people like that. So you had this resurgence of interest in country music where rock and roll had been dominating for a while. And then, about 1973 it began to really coalesce here around Austin with Willie Nelson who moved here from Nashville and started big picnics, and various other musicians like Willis Allan Ramsay, B.W. Stevenson, Michael Martin Murphy, people like that. Jerry Jeff Walker was another famous one, and then of course Doug Sahm.

This music was distinguished by old style country with a hippie twist to it. So all of a sudden you had these cocaine cowboy types out there playing music. So this kind of music was how country really got back on its feet in the 70s. But down in Austin it wasn't fading out by the 70s, but it was certainly kind of passé because we had a really strong bubbling blues underground here that was sort of a second generation scene of White kids. A lot of them had moved down here from Dallas, like the Vaughan Brothers [Stevie Ray and Jimmy Vaughan], Doyle Bramhall, Paul Ray, guys like that. So they were very interested in playing blues, which was a very unpopular kind of music – it certainly wasn't the kind of music that was embraced by a lot of the cosmic cowboy types.

The cosmic cowboy type … this was sort of the scene that fueled the Armadillo World Headquarters, even though the Armadillo was a very eclectic place that also booked many well known jazz and fusion type players, as well as straight ahead rock and roll. The Armadillo was a very famous venue in town. As a matter of fact the Dicks played there. One of their very famous shows was recorded live there.

So at the time the Dicks came around, these were the two prevailing types of music

[1] SXSW is described on the festival's website (ww.sxsw.com) thusly: SXSW is a private company based in Austin, Texas, with a year-round staff of professionals dedicated to building and delivering conference and festival events for entertainment and related media industry professionals. Since 1987, SXSW has produced the internationally recognized Music and Media Conference & Festival.

around here. There was this country music and then this kind of upstart blues music. Punk was something wholly different. It just came out of left field. I've always thought of the Dicks as being kind of that second wave of punk that came along that was more the hardcore California-style stuff, even though it was very politically informed. the Dicks came along right in the wake of the Big Boys, who were definitely ahead of the second wave of punk in Austin. When I say that California-style punk or that California influenced punk, which really hadn't been there previously. The original punk scene in Austin was very English-influenced.

TS: Who were some of those English-influenced bands?

MM: They would be the Huns, Standing Waves, the Skunks, the Violators, Terminal Mind, the Chickadiesels.

TS: Where would the influence of someone like Roky Erikson and the 13th Floor Elevators fit within this?

MM: You know he was such an outsider that he could fit into anything, because one of the things about Austin is that Austin tends to really cultivate offbeat styles of music. It couldn't be just country, it had to be this cosmic cowboy country. It couldn't be just blues it had to be Texas blues. It couldn't be just punk, it had to be Texas punk which had its fingers in everything from Bobby Fuller to Buddy Holly. People like the Clash recognized that and the Sex Pistols recognized that when they came through. But here you had Roky Erikson who was sort of the ambassador of everything bizarre and he had been really traveling in his own solar system for a very long time since the 13th Floor Elevators in the late 60s. The cosmic cowboys scene came along in the wake of the psychedelic music scene in Austin and these were very different, and yet related, styles of music. They were related because they were both coming out of youthful communities of followers and fans.

TS: When I think of what the hardcore punk scene created, I think of people needing to book their own shows in order to create all ages shows. Were most of the concerts in Austin happening at bars?

MM: Well they were basically happening at Raul's, because Raul's was pretty much it for the beginning of punk around town. The only exception to that would be block parties or street parties that might be thrown or some sort of off beat festival at one of the local guilds or student coops with kids. Those places were very supportive of punk rock music. But there just weren't very many places to play it, and the community of players was very small and the music communications were fairly limited back then. People depended a lot upon the kind of sociological signs – in other words, you adopted a certain kind of dress or you wore your hair a certain kind of way and that was your signal to somebody else that you knew what this was about. So that if I dyed my hair pink, which I did back then, that was a signal to those walking down the street who understood that language, that I was one of them. So you had limited places that these people could play, but the push to be all ages was really part of that second wave hardcore group. I don't remember that much about it but I do remember that was very much a component of the later bands who were very eager to take this kind of music to younger and younger listeners.

TS: Austin is known as having this huge music industry now, but back then how much of that

was in place? How proactive were the bands in creating their own opportunities, and how much were they relying on what was already there?

MM: Punk was remarkable to see in Austin because it was such a DIY effort. If you were a band you put out your own posters, you booked yourself, you found your own places to play, you developed your own audiences. If you were a fan you had almost a mission to help promote the bands that you liked and the places that you liked. So it would be very common for a band to put out a poster for its own show but maybe three or four other posters out for it too that various fans would do. Seems like everybody had access to a Xerox machine back then and we'd use them liberally. So it was a real DIY thing and there was a real sense of freedom too – that it was music that wasn't owned by anybody and yet it belonged to everybody. Anybody could be a part of it and participate in it any way they chose, as much or as little as they chose.

TS: Say you were going to a Big Boys show in 1980 in Austin. How large of an audience would we be talking about?

MM: Packed!

TS: Were these shows packed because of word of mouth about the music?

MM: Definitely word of mouth about the kind of music being played but especially with the Big Boys you were guaranteed a spectacle, and same thing with the Dicks. Both of these bands really played the theater card to the hilt. There was never a boring show. Thematically they were always very strong and musically they were always very strong. And because both of those bands had very clear ideas of what they wanted to do musically and conceptually, they came across very powerfully on stage.

TS: You had encountered the Dicks singer Gary Floyd before the band started.

MM: Yes. I knew him because he was a regular at a bookstore that I worked at that was a college area bookstore right there on Guadalupe street by the University. He'd come in there every Saturday, and Saturday was one of the days I worked there. I had a habit of picking out the not-average person and chatting them up and he seemed very interesting. He was always coming in wearing these Mao shirts and buttons and things like that so I knew that he was somebody who was a little different. He would always head over to the Communist books and things like that. So he was very pleasant to talk to. I didn't really associate him with the punk scene but fairly early on I was in Raul's one night and I saw him there and we were thrilled to see each other. We had this nice little rapport from the bookstore, so I was a fan of his from very early on, and I remember him telling me how excited he was about putting together the Dicks. Telling me [imitating Gary Floyd's voice], "Oh … and I'm gonna call it the Dicks!" [Laughter] I just loved it.

TS: I read somewhere that he was making flyers for the band …

MM: … before they even existed! This was something that was common. It was considered very fun and innovative to come up with a concept and then publicize your concept. There were a number of bands that existed very kind of off the books, they might have eventually gotten up and played a gig or two, but they existed more in the imagination than onstage. But, not

the Dicks. I think they started out as a pipe dream but eventually became a reality.

TS: And you saw their first show?

MM: Yeah I did. They were opening up for the Big Boys.

TS: Were they a band that arrived fully formed?

MM: Pretty much. They sprang totally like Athena from Zeus' forehead. They were it. You got it right away. First night, I knew what they were all about. It was just a matter of sticking around to see how much sharper they were going to be able to cut that edge. And they did it every time. And their songs were just relentlessly good. They were demanding and commanding and compelling.

TS: How antagonistic or how confrontational were the Dicks lyrics toward the kind of audience that was going to their shows?

MM: The audience wanted to be stirred up. The audience wanted to be egged on. This was particularly an element of the hardcore audience that developed very quickly under the Big Boys' and the Dicks' popularity and the subsequent bands like MDC/Stains and things like that.

TS: It must have been obvious almost immediately from the lyrics that there was no hiding the fact that Gary Floyd was gay.

MM: Oh no, absolutely not. They were so often associated with the Big Boys, and then you had Biscuit, [Randy "Biscuit" Turner – the Big Boys' singer] who was this big ass flaming queen, and had not hidden any of this since well before the punk scene. Biscuit was a figure around town in and among these other scenes. There was this kind of nutty band called the Uranium Savages who specialized in parody music and would do these very elaborate shows with these parody songs and they were hugely popular and could sell out Soap Creek Saloon two nights running on a weekend, and Biscuit was a big fan of that kind of stuff. And there were some other kind of fringy music scenes around that he was very popular in. But very early on, punk, philosophically, seemed to be all about the rejects and the disenfranchised. So it's kind of hard to be the pot calling the kettle black. This guy sitting next to you may be gay but maybe you've been kicked out of the house when you were fourteen years old or something like that. There were a lot of people who felt pretty much out of the normal system or the normal way who found punk and punk rock to be their savior. We always kind of had this joke that we were our own class of people because we didn't really belong so we had punk proms and things like that. Many of us felt like this was more of a family to us than people we had known all of our lives.

TS: Was it an insular enough scene that you wouldn't get say … a big group of kids from the fraternity checking it out, or did these things cross over?

MM: Well, because of where Raul's was located – right there on Guadalupe street – we were pretty much out in the open and everybody liked to hang around in front of the club and so that made us targets for the fraternity guys driving by. And you know, they'd regularly chuck stuff at us, and throw beer cans and fast food stuff. There was a great deal of antagonism going on

between the punk scene and the fraternities. It was pretty much all out war and Biscuit was a particularly vocal proponent of this and regularly would make posters that would egg them on and compare the fraternities to the Ku Klux Klan and things like that.

TS: And of course the Big Boys have the song "Frat Cars."

MM: Yeah. With the fraternities … there was a lot of real tension going on there. I got it as a girl, being dressed up punk and being in the 7-11 sometimes with a group of fraternity guys. They'd start snickering and saying stupid shit. It was a very real kind of harassment, and because of the nature of fraternity boys they always felt much braver about escalating it to a violent level. So that was something that was both provoked and to be avoided.

TS: So it sounds like the music scene was kind of a safe haven from these other parts of Austin culture, or not quite?

MM: Well it was interesting, because at first it was very small and there didn't seem to be much value to it, but as always, money talks, and with the first few shows that came through that made money and got people out, it became apparent that this was a form of music that had inherent value to it – in other words, it could be profited from. So here come your Patti Smiths and here come your Elvis Costellos and here come your Blondies and stuff like that. And the road shows would come in and everyone is having a good time. Newspapers are starting to pop up. Magazines are starting to pop up about this culture and [record] labels are starting to pop up around it, and all of a sudden there's like an entirely new little subculture that's going on with new wave and punk and it was very exhilarating. It was very empowering to be part of that because almost for one of those brief shining moments, like it would be in the 60s, it seemed like you had that power back in your hands again.

TS: When those larger bands came through, would bands like the Dicks or the Big Boys be called to open for them?

MM: It would be more of the poppier bands, like Standing Waves would be one of the ones that would be called on, the Skunks. These were the bands that had a little more of the dancey new wave sound, rather than the hardcore punk. I stress that punk was not around very long before it was polarized by this California influenced stuff. I'd say it was just about two years here before it changed. By the time those bands began to develop those touring circuits and stuff like that there was beginning to be a real distinction between this new wave and then the kind of punk stuff. MTV was more into the new wave kind of stuff than hardcore.

TS: In 1982 the Dicks left Austin and moved to San Francisco. Do you remember what the local reaction to that was?

MM: I think mostly people were pleased that they were going to inflict this Texas hardcore on California, but they were sad that they were leaving because any time, especially in a scene that was still relatively insular and small back then, to take out such a dynamic from it was really gonna change it. And indeed, that radically changed it, because suddenly one of the lynch pins was gone.

TS: It constantly comes up that of the people who are fans of the Dicks, just how rabid they

are about them. When I mentioned on an internet discussion forum that we were going to be doing these interviews about this group, the people who cared were like, "I still listen to them every week!" Do you have a sense of why the Dicks were so meaningful to people and why they've had this impact?

MM: There's a certain kind of band that goes out there and they punch a hole in the envelope and you can't do anything with it. You can't fix it. You can't change it. You can't do anything. You just have to leave it there, and the Dicks were one of those bands. They made their mark and you kind of couldn't really go beyond it. I mean how do you go beyond, "I see your fat fucking wife coming out of Safeway and you're sucking my cock in the glory hole on a Saturday night!" – whatever that line from "Saturday Night at the Bookstore" is. That's still as fucking raw as anything that G.G. Allin or any of those rappers could do and because of gay subtext … the gay text of it, it's still really radical. Rock and roll, for all of its pretensions still has never really come to grips with the whole gay issue, so that's one of the things that I think makes the Dicks still powerful.

Tim Kerr

I saw the Dicks' first show and many more to come. It was at the Armadillo World Headquarters and we were all blown away. The thing I remember most about that night was Glenn going through guitar after guitar. As soon as he handed one off because of broken strings there would be another one handed to him ... it looked like an assembly line gone wrong. [Smile] There was the time that Gary was pulling liver out of his underwear or panties and throwing it at the audience in Raul's, or the time Buxf was standing outside Raul's talking to me and without missing a beat caught the flying beer bottle hurled at us from a frat car and threw it back at the car smashing the back window, then finished his story. What an amazing band.

Tim Kerr in the early 1980s. Photo by Bill Daniel.

Gary Floyd

Gary Floyd sang for the Dicks throughout the band's entire run from 1980-1986. He has performed in numerous bands since the Dicks including Sister Double Happiness, Gary Floyd Band, Black Kali Ma, and most recently has been playing country and blues music in Gary Floyd and the Buddha Brothers. He also produces a great deal of visual art. Gary's painted and drawn-on collages appeared in the show "Wheelchair Epidemic" at Gallery Lombardi in Austin in 2008, along with works by bandmate Buxf Parrot. Floyd currently lives in San Francisco. He answered a few of our questions via e-mail in September and October of 2008.

Temporary Services (TS): Do you remember what first got you interested in music and art? Were you from a creative family? Were your parents supportive of you making music?

Gary Floyd (GF): I was one of those little kids that danced as soon as I could walk. I always loved all music. Once I was four or so we went to a church, but the music was only a guitar and piano. I went to the front and started to show off dancing and the guitar player put me in front of the mic and I sang and loved it.

Then in junior high I had bands. All into high school. My parents loved music, mostly country and Black soul music, which I too loved. Back then I hated country music, and they hated my hippie music, but they totally supported me being in bands and being a musician. I always felt great support from my parents. I miss them as parents and friends.

TS: Who were some of the people or what were some of the things you experienced that first made you want to sing, perform, write songs, and make visual art?

GF: I loved the Beatles and Rolling Stones but I even when young loved John Lee Hooker, Muddy Waters, Fats Domino, later Canned Heat, Johnny Winter, Yoko Ono, Zappa. I had a lot of music in my world before punk.

TS: Austin already had some other punk bands going at the time you started (like the Huns, the Big Boys and the Stains). What was the relationship like between bands in Austin back then? Was it competitive? Were there rivalries? Did you push each other to be more creative or play harder?

GF: I moved to Austin years before punk or the Dicks happened. I was a queer communist hell raiser. I had long hair and listened to blues music. After me and my commie lover broke up, I moved to San Francisco. I saw the Sex Pistols' last show at a big place called the Winterland.

I ended up back in Austin, no longer the good hippie boy I had been. The punk club Raul's had really just started. The Huns came a little later, the Skunks, the Next ... I was in the place every night. About the same time my old friend Biscuit [singer Randy "Biscuit" Turner] started the Big Boys, and Dave [singer Dave Dictor] started the Stains, later MDC. I loved both guys and both bands. We were always watching each other pretty close, and I think we did push each other to be more ... hummm … better, to be more wild and more ourselves. The Dicks made a big deal out of hating the new wave bands, but we were nice.

TS: Did the punk crowd ever offer resistance to your bringing in the blues and country influences in the Dicks' music? It seems like Austin had a very tight scene in the early 1980s and that people were quite open to hearing a lot of different things merging together. What was it

like when you first toured with the Dicks outside of Austin? Were any audiences unusually hostile?

GF: I was not doing the blues and country when I was back in Austin with the Dicks. We moved to San Francisco in 1982 and we were all here, MDC, D.R.I. and lots of other Texas transplants. Then the other three members [of the Dicks] moved back to Texas and I reformed the Dicks [in San Francisco], putting out *These People* and the 45 *Peace?* with the song "No Fuckin' War."

We toured a few times (both [incarnations of the Dicks] did). Some people hated us because I was openly gay and others because we were communist but I never got beat up or any shit like that. Just lucky, I guess.

We soon broke up and the drummer, Lynn Perko, and I started Sister Double Happiness. That is when I started thinking about doing other types of music. When I did my first solo CD with [the label] Glitterhouse in Germany I went all out and did anything I felt like doing: country, blues, folk, etcetera. I have sort of kept that thinking till this day with my band the

Gary Floyd in the early 1980s. Photo by Bill Daniel.

Buddha Brothers.

Austin is now and has always been a very open minded place for music. It's a special place. However, like most places lots of the new rich and their money are fucking things up. But what's new? I still love it.

TS: You were out from the very start of the Dicks. Was homophobia ever a problem? If it was, how did you deal with it? Did any of those macho, sweaty, shirtless skinhead guys in the pit at hardcore shows ever need a little reminding or enlightenment that their style of dancing to the music was perhaps a little more homoerotic than they were ready to accept?

GF: The skins seemed to like the Dicks, or at least they never beat me or any of us up. We were here before the real skin thing started and lots of the kids that went on to be hardcore skinheads were always at our shows and I was always nice to them and treated them with respect. I think they remembered that later and left me alone. I was a communist, but a small "c" communist – not a member or any party or any group. I just wanted all of the people to be taken care of and given health care and equal rights. I believe in working for what you have if you can, and if you can't, you still have health care, a home, and education – food and help. So my being a commie was not something I preached. It was something I tried to live.

In some other cities the skins would say some shit to me, but never so bad that it turned to a fight. I would talk to them and just be natural, respectful, again. I am lucky I think. And sweaty skinheads ... I have limits.

TS: What motivated the move that took the Dicks from Austin to San Francisco? Did the California locations of the labels R Radical, SST, and Alternative Tentacles motivate the move at all? How hard was it to operate in Texas without the presence of record labels like this?

GF: The Dicks first record *Hate the Police* was on our own label – Radical Records. Later the MDC guys started R Radical Records. I never really understood that, but ... whatever. We were on SST before we moved to California, so no, the labels being here had nothing to do with us moving.

It was me that wanted to move. The other guys were happy in Austin. I was happy too but wanted a change. I had my best friend here and was able to move in with him. It was easier for me than for them, so they moved back. Plus, it's the truth that the weather had a lot to do with me wanting to move. It's hot as fucking hell in Texas from March to November – really hot – and I always hated it. San Francisco is known for mild wonderful weather. I loved it. Plus I just felt more pushed to be a better band out here. We had to work harder to keep up and I liked that.

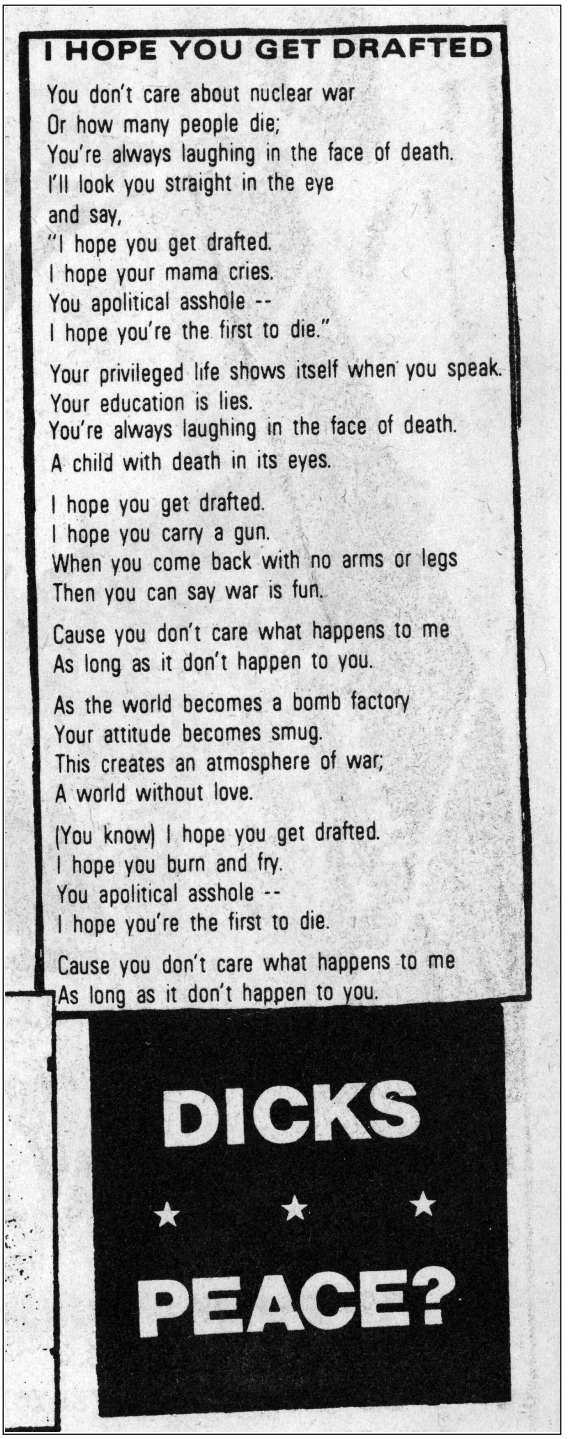
TS: What do you think the comparative strengths and differences were between the Austin and San Francisco line-ups of the Dicks? When you reassembled the band, what did you look for in your collaborators? Has your approach to working with others changed over the years? What qualities make a creative collaboration successful in your view?

GF: I should have never named the second California band the Dicks. That was a mistake on my part. It was not really the Dicks at all, but I wanted to keep doing the songs. I had been the one to come up the name so I felt it was okay.

I wish I had named it something else and done the songs and all that, but I didn't. It hurt the other guys' feelings and caused some bitterness for a while.

But now things are great and we are all brothers and all that. Nobody that counts is mad or bitter now. They were two very different bands. The California Dicks were moving into different music as can be seen on *These People*. Tim Carroll [from the San Francisco lineup] was a really gifted guitar player but he wasn't Glen Taylor [from the Austin lineup]. He was a college boy and could have never understood what the Texas – the real Dicks – were all about. He played great though. Lynn Perko was a great drummer. She and I went on to start Sister Double Happiness. It was fun, but it wasn't the Dicks. Some songs I will always love like "George Jackson", "Off Duty Sailor", "Hope You Get Drafted" and "No Fuckin' War" ... all good songs.

For people to work together, to really collaborate, the music has to be first. First. Not silly bullshit and egos. The music. And me as the boss! Not really?



I HOPE YOU GET DRAFTED

You don't care about nuclear war
Or how many people die;
You're always laughing in the face of death.
I'll look you straight in the eye
and say,
"I hope you get drafted.
I hope your mama cries.
You apolitical asshole --
I hope you're the first to die."

Your privileged life shows itself when you speak.
Your education is lies.
You're always laughing in the face of death.
A child with death in its eyes.

I hope you get drafted.
I hope you carry a gun.
When you come back with no arms or legs
Then you can say war is fun.

Cause you don't care what happens to me
As long as it don't happen to you.

As the world becomes a bomb factory
Your attitude becomes smug.
This creates an atmosphere of war;
A world without love.

(You know) I hope you get drafted.
I hope you burn and fry.
You apolitical asshole --
I hope you're the first to die.

Cause you don't care what happens to me
As long as it don't happen to you.

DICKS

★ ★ ★

PEACE?

Dicks lyrics and layout detail from the R Radical *P.E.A.C.E.* 2LP booklet.

Buxf Parrot

Buxf Parrot played bass guitar in the original Austin formation of The Dicks. Buxf (pronounced 'Buff' – it was a typo that stuck) has also played with the band for recent reunion shows. He currently plays banjo with the Shootin' Pains – a weird Country band that also features original Dicks drummer Pat Deason. The Shootin' Pains retain some of the Dicks' politics and humor with targets that include big oil companies, computers, and, as always, the police. Where the Dicks attacked the police for their racism and violence, the Shootin' Pains mock the law for giving a man a field sobriety test for being a bit intoxicated while operating his paddle boat.

This phone interview was conducted by Marc Fischer from Temporary Services on October 30th and 31st, 2008.

Temporary Services (TS): How did you first get interested in music? What kind of stuff did you grow up listening to? Was bass guitar the first thing you played?

Buxf Parrot (BP): You realize I'm old as shit right?

TS: [Laughter] How old are you now?

BP: I'm 52. I was still poopin' my pants when the Beatles hit the scene and shit … well, I was still shitting my pants 'til about three months ago [laughter], but I was caught up in all that shit, and it was pretty exciting to be about as young as you can be but still understand what music is about. I grew up eating my Cheerios with the Temptations or the Four Tops playing on the radio. So it was kind of an exciting time, but it all grew stale. As I got older, it got ugly and that's sort of what spawned all that punk rock shit, the "Big Box" music of that time, the '70s. The '70s was a great era for movies but it kinda sucks when it came to music and the stuff that you were hearing on the radio.

TS: You're talking about bands like … Boston, the Eagles …

BP: Exactly. Supertramp … we could go on and on. I remember bringing the New York Dolls record to a party and putting it on and all my ex-friends were like, "Eww!!" And you listen to that stuff now and it's really tame. It's like the Sex Pistols' Never Mind The Bollocks. You listen to it now and it's rock 'n roll. It's not that horrible or anything. They used to say, "Oh God, it's awful." I never did get that, the aversion to punk rock.

TS: Was the Dicks the first band you were a part of?

BP: No, no. Me and Glen [Taylor, guitarist of the Dicks] grew up together. We lived just a couple houses away and we had several groups the whole time we were growing up.

TS: Did any of them release records?

BP: No, no. We're talking, we were like sixteen and shit. So we'd play little parties and stuff. Then we had this punk rock band the Panic that played in San Antonio. I think we played like two or three shows or something and it was ridiculous. We'd have some big old fat lady sittin' on a bar stool drunker than shit saying, "You guys are fantabulous! I love you!" and then some other guy is passed out on the pool table or something. Good times, man.

TS: Were you from San Antonio originally?

BP: Well, just Texas. San Antonio is where Glen and I grew up from the time we were about twelve to as soon as we could get out of there.

TS: And is it correct that Gary Floyd [the Dicks' singer] met you and Glen at a show in Austin?

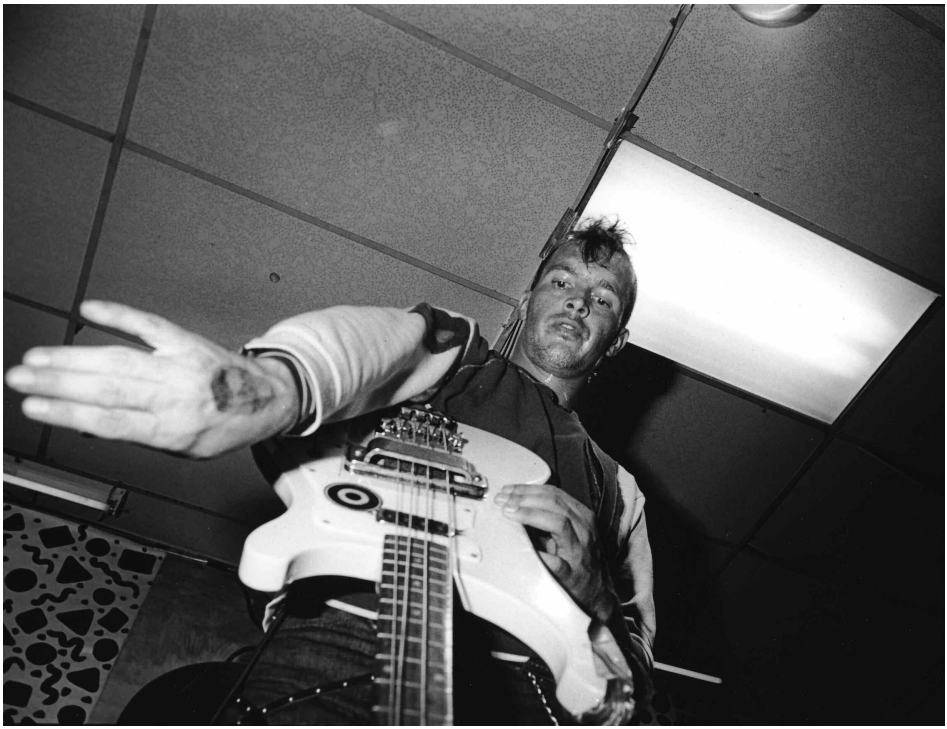
BP: Yeah. Me and Glen… we grew up together and we stayed together until his bitter end. We left San Antonio because it was an awful place, so we moved up here. We liked this place – at least there was a punk rock club we could go to. It was a small scene but it was at least fun.

TS: Do you remember who you went to see when you met Gary?

BP: We'd go see bands like the Huns, the Next, and there were a lot of bad bands that nonetheless were fun to go see, even though they really couldn't play. That wasn't a criterion then.

TS: So how soon after meeting Gary did you guys pack up your stuff and move to Austin?

BP: Well, we had a little falling out here in Austin. We had to leave for … legal reasons, for about a year. But we had met Gary, talked about doing the Dicks, and then we left and said we'd be back. We just had to let things cool down a bit, on the advice of our lawyers. [Laughter] So when we got back, a friend of ours was putting on a Punk Prom show at the Armadillo. We had



Buxf Parrot in the early 1980s. Photo by Bill Daniel.

like two weeks notice, so me, Gary and Glen wrote … we had some of the songs from the Panic and Gary put new words to them like "Bourgeois Fascist Pig." We've actually got a recording of it that I'd be glad to give you.

TS: That would be great. How did you meet Pat Deason [the Dicks' drummer]?

BP: The guy who put the show on – there was another band in town that was leaving and sort of left Pat behind. They moved to Philadelphia and Pat stayed and he was sort of a new drummer that needed a job. We didn't know him at all but Barry, our friend who set all this up, got Pat to play drums with us, and the rest is history, as ugly as that is.

TS: It seems like everything with the Dicks came together very quickly. Did everyone have a shared idea of what the band should sound like?

BP: Well, sort of. We really didn't know. Gary had what we'd call a "poster band." He'd write [a flyer] with "The Dicks" playing at some club that didn't exist on some street that didn't exist on some date that didn't exist. It'd be like Thursday the 3rd, and the 3rd wasn't a Thursday. That kinda shit.

Like I said, we [Buxf and Glen] left for a while but then we came back to Austin and it was sort of like, "You gotta do it." Those first songs at the Armadillo were only two weeks old. We just sort of pulled it out of our ass. And it worked!

Glen was probably the only person in the band that actually knew anything about music. He had what you call the perfect pitch. Even though he couldn't tune his guitar, he could tell you what key a song was in and the exact chords to it. He was just like that, so I would just start doing a bass line and he would come up with a guitar line and Gary would stand there with a pen and paper and write the lyrics down, and it was pretty much like that the whole time we wrote songs – the three years that we existed.

TS: Did Gary write all the lyrics?

BP: Except the ones that I wrote, pretty much, and "Dicks Hate the Police" – Glen wrote that one.

TS: When Gary started coming up with the lyrics, was there ever any dissent in the band about the content?

BP: Hell no. No, that was never a problem with us. We were never afraid of anybody or anything. Like "Dicks Hate the Police", that was not what you'd call a safe song, and "Bourgeois Fascist Pigs" and "Little Boys Feet" – those kind of things were pretty controversial then, as they probably would still be.

TS: Were there any obvious consequences of having songs like that, either in Texas or when you started playing out of the state?

BP: Every critic here hated our guts. We could never get any props whatsoever. [Laughs] The *Chronicle* and all that – they were all writing for *The Texan* at the time – and they really, really hated us. And of course we were real mean to them too, so it was a reciprocating thing. But for the most part we just did what we wanted and if you liked it, "Fuck you", and if you didn't

like it, “Fuck you.” That was Gary’s mantra.

TS: You were still in the group when the “Rock Against Reagan” tour happened.

BP: Yeah, that was the end of the Dicks. That was the tour where we left San Francisco and went to New York and then came back here [Austin] and the three of us stayed here and Gary went back to San Francisco.

TS: Was that the only cross-country tour the Austin line up of the band did?

BP: We had gone to San Francisco a couple years before that and we played all over Texas and Louisiana, played in New Orleans and stuff and really that was about it. But that was enough. We played a lot of cities up in the Northeast and I think we played a couple in Ohio and Pennsylvania and mostly on the Northeast coast.

TS: How did that “Rock Against Reagan” tour come together? It sounds like it was an absolute fiasco.

BP: A bunch of crazy Hippies in San Francisco, when they weren’t smoking bad pot, dreamed up this idea. It was good intentions and shit, but the mix of the bands was terrible and I think they approached MDC and MDC got us on board and then we met up with the Crucifucks. And they were kind of our saving grace because I really, really liked them a lot.

TS: Yeah, the Crucifucks are total heroes.

BP: We played that one album with [the song] “Hinkley Had a Vision” about a billion times and we got to be friends with everybody in the band so it was pretty neat hooking up with them. But the rest of it just … we’d be roomed up, when we weren’t sleeping in a van or on a bus, we were roomed up in some hippy house. DRI were on the southern leg of the tour. Out in New York we played with a couple local bands there that were pretty good but for the most part I think it was pretty much the demise of the Dicks just because we were so sick of doing the songs. But when we got back to Austin, I kind of noticed that while we were gone, we gained more fans, so when we played when we got back, there was a really good crowd, so we were kind of happy about that.

TS: The three months on the road was just an incredible strain?

BP: Yeah! [Laughter] It really was. I tried to forget everything about that tour as much as possible.

TS: Any memorable stories of shows on that tour?

BP: We played this one show, I think in Cincinnati, and the crowd absolutely fucking hated us. And this drunk biker chick gets on stage, and the stage was tiered. It had three levels and on the second level was the PA system, the first was just a step, and the third was a stage. She got up there and grabbed the mic and said something like, “Ya’ll suck! Play Lynyrd Skynyrd!” or something and I just gave her a push, and boy, she toppled all the way down to the bottom. So after the show we were standing out in the alley-way these guys came up and were lookin’

for us and we said, "No, those guys left." And they said, "Aw shit, we were gonna kick their asses. They sucked." And we were like, "Yeah! They sucked. They were a bunch of assholes!" And we stood around, drank a couple beers and talked to them. Of course they were stupid peckerwoods and stuff and then they left. Other than that, the rest just seemed like one city, one show and it was fun in New York City, but the rest was sort of blurred into one big weird Hippy fest.

TS: So then you came back to San Francisco, moved back to Austin, and that was the end of the Austin formation?

BP: Yeah, pretty much so.

TS: How long after that did you and Pat start playing together again?

BP: Well me and Glen formed a couple bands: the Jeffersons, the Knuckleheads. So we stayed back here in Austin. Then we started another band, Trouser Trout – just jamming and crazy songs. We put out just a couple cassettes and a couple vinyl things, but that was about it. It was pre-CD days. For a while Pat played in Trouser Trout, and then he went on to play in Biscuit's band Swine King.

Then Glen didn't really play again for a while until we formed a band Pretty Mouth, which was one of the guitar players in Swine King and then he was playing bass, Glen was on guitar, and I was doing vocals and our friend Brian Magee who's been an Austin fixture forever was playing drums. And that went pretty well. We did a couple of tours, we went up through the Midwest, did Chicago, David Yow from the Jesus Lizard introduced us in Chicago. This was in the mid 1990s. Then we got to meet William Burroughs in Lawrence, Kansas. That was cool.

Gary and Buxf at a Dicks Reunion show in 2005. Photo by Carlos Lowry

TS: There was also a band the Punkaroos?

BP: That was in around 2000. That was after Glen died. That was Pat on drums, me on bass, and the same guy who was in Pretty Mouth playing guitar, Mark Kenyon.

TS: How did Glen die?

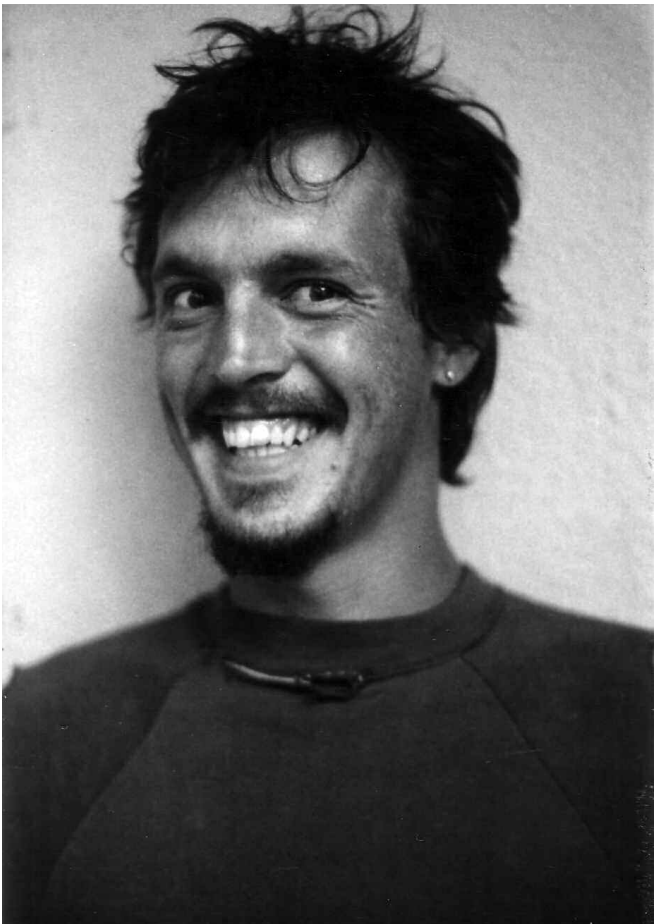
BP: Liver failure. Alcohol abuse. He was a hard drinkin' man. It was sort of sad because at the end he was pretty poor and very few people knew who he was. It got a little blurb in the paper and that was about it. But that last band, the Pretty Mouth band, was really his encore because he had finally, in his whole life, he finally had the guitar rig that he needed. He had a nice Les Paul and a double Marshall stack and was really playing some crazy shit … we actually went to a studio and recorded a 20-song CD but we never put it out because he died right after that and there wasn't really any point in putting it out. We couldn't really tour or promote it or anything. But it does sound real good and Glen is just really peelin' on it. He's just playing some of the best leads you could ever imagine.

TS: Curently you are in the Shootin' Pains with Pat from the Dicks. That's still an active band?

BP: Yeah, we just played a show the other day. It's going slow. People really don't get it or anything, but there again, it's kind of fun to start all over again and play a different kind of music. You lose all your old fans but then you gain some new ones.

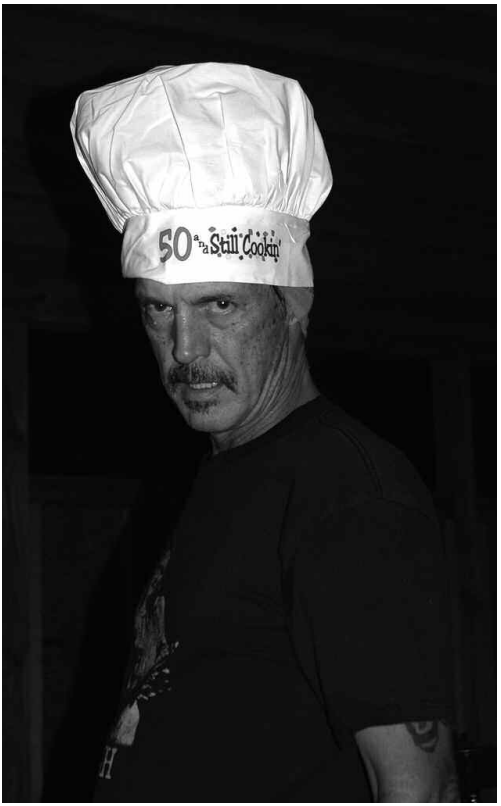
TS: Do you feel like you are constantly asked to uphold the kind of music you were playing 28 years ago?

BP: Yeah. Of course you are. Of course they don't give your new band a chance if you're not doing "Dicks Hate The Police" and that sort of stuff. But me and Gary are doing a new [project], it's sort of like old hillbilly music be-



Above: Buxf in 1983 and (opposite) at a Shootin' Pains show on his 50th birthday. Photos by Carlos Lowry.

cause he's got the voice and I've got the music. He's actually here now and we're doing a couple little home-spun recordings just to kind of see what we want to do before we go in the studio.



TS: So you're actively planning on releasing a record with Gary?

BP: Yeah, and we'll probably go out to San Francisco and do a show out there and probably go into the studio because he's got a friend that has a studio and we wouldn't have to pay. So we could actually take our time and go spend a couple days in the studio and actually cut a new record. And it wouldn't be the Dicks either but it would be the same people … because most of the people in the Shootin' Pains are from the Dicks. So we could go there and do a show, and just bring two extra guys and we can do the Dicks and Shootin' Pains and then he [Gary] can do the Buddha Brothers and we can do a little tour thing.

TS: Is it still enjoyable to play those Dicks songs and do the reunions?

BP: Yeah, as long it's once a year. Any more than that … we were only together for three years. We don't even do a bunch of the songs we used to do because we got sick of them back then. Some of the ones Gary doesn't even want to do and that's fine. I want to keep it fresh so when we do play, we're ready and hungry. If we had to play those songs three times a month throughout the year I think we'd lose a little of the gusto we have.

TS: Does it surprise you to be able to keep working with these same people after so many years? There's something really quite beautiful about that – to be able to reconnect with Pat and Gary.

BP: Yeah, I've pretty much worked in bands with almost all the same people for the last 28 years. At least, always in one of those bands, there has been someone who was in one of the other bands. Like Pat been in 75% of our bands. And he was almost in Pretty Mouth but Pat had other shit to do.

TS: You've been living in Austin pretty much the entire time of all of these groups. Obviously the city has changed enormously to become this international commercial music center.

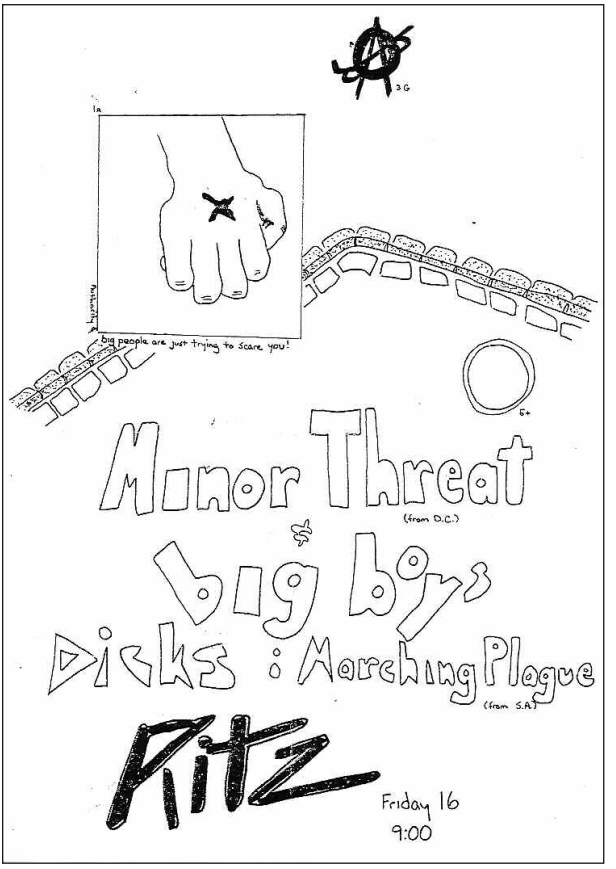
BP: Yes. Yes.

TS: Has that had any impact on how you work or what it means to be a musician there?

BP: Yeah. For one thing the competition is completely outrageous. You really have to have somebody like an agent or somebody that gets your name out there and pushes it. Otherwise, there are so many bands here … unless you really have some professional help it's hard to make a living. Or, not even a living, but just to be able to play a lot to get a following. Nobody in our band has that capability. We just play little happy hours here and there and we're content. I mean it would be nice to have a good following and make money but in Austin that's almost a pipe dream.

TS: Do you find yourself using any of the knowledge from the self-organizing period of hardcore and how that whole music infrastructure got built of people helping each other across the country? Does that still feel relevant to how you work?

BP: Well now you have all those Myspaces and ways to promote yourself at the do-it-yourself level … that's incredible. It is so much more access to get out there. You could sit on Myspace for 24 hours and look at different bands. There's just so much shit out there now. Before it just really wasn't like that. There were a lot of bands in the early Punk rock days but most of those just played in their little city and especially ones in like Kansas; there was no way that they were gonna get out of there unless they… they didn't have the access that they do now. You can pretty much start your own label and do it all on the internet and never have to make a CD or anything. In fact it's kind of useless making a CD or doing any artwork or any of that shit because it all pretty much just goes straight to iTunes and shit like that.



There is still the hardcore listener out there that still likes to buy records and look at the artwork.

TS: Right. Me. [Laughter]

BP: That's how I am. I still have records and stuff. And it seems like back in the old days, you'd buy a record and there might be one or two songs you didn't like, but nowadays you buy a record and there's like one or two songs you do like and the rest is all trash. There are songwriters who just put out record after record and will do everything, they'll record everything. There's no

editing. It doesn't seem like people really think out album themes or anything like that anymore. It's just,"Get as many songs on a record as you can and try to make as much money."

TS: In the past few years, as everyone gets older and develops the ability to get books published and get films made there has been this whole resurgence of interest in the early 1980s hardcore Punk scene. The Dicks appear for about a half a second in the documentary American Hardcore, for example. Are there any misconceptions or incorrect information or things that keep getting repeated over and over again that you think are absolutely off the mark?

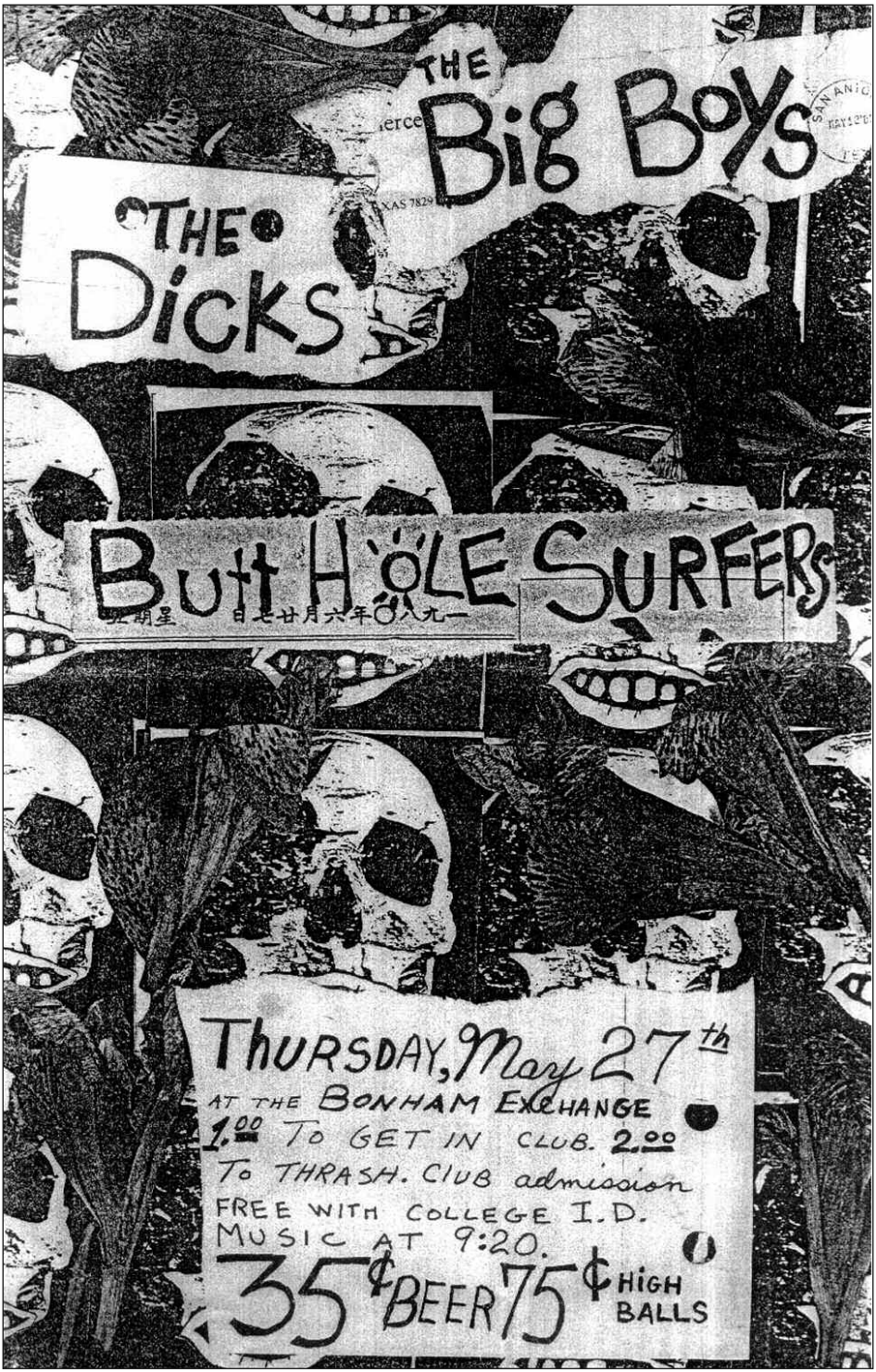
BP: The main thing is that people think we made a bunch of money and man, nothing could be further … SST never paid us a dime. It's ridiculous. People say, "Oh, at least you get royalties, right? From all these people that do covers of your songs like Turbonegro and Jesus Lizard. You got royalties from that right?" Nope. We are definitely not businessmen, that's for sure. And all these other bands … I met this one guy who said, "Yeah, I got $40,000 because Sublime or one of those nouveau Punk rock bands did a cover and sold a million records" and it's just like, "Shit." Of course we got ripped off. There have been tons of bootlegs and all that shit and we never saw any money from that. But we didn't do it for the money. Obviously. But I still get people saying, "You must get a nice fat check" and no, not really.

TS: And all those covers like the Mudhoney cover and the Jesus Lizard cover happened after the band had broken up and the records were out of print so the band wasn't really in a position to reap a lot of rewards from that in the form of Dicks record sales.

BP: Yeah.

TS: Although do you think it helped get the Alternative Tentacles CD compilation released? There certainly must have been some demand from people to hear those songs.

BP: Yeah. They actually did pay, but it never really generated a lot of … I think we got like a check for a thousand dollars each at the very beginning and then after that it has been a hundred dollars here and a hundred there, but that didn't amount to me quitting my job or anything like


THE
Big Boys
THE
Dicks
Butt HOLE SURFERS
一九八四年六月廿七日 星期五
Thursday, May 27th
AT THE BONHAM EXCHANGE
1.00 TO GET IN CLUB. 2.00
TO THRASH. CLUB admission
FREE WITH COLLEGE I.D.
MUSIC AT 9:20.
35¢ BEER 75¢ HIGH
BALLS

that.

It's not like the Dicks were that well known but it's not the quantity but the quality of the people [who listened]. When we got back together and did these shows, there would be a whole range from people in their 50s or 60s down to people in their single digits. It was kind of weird but it's just amazing that 28 years later people still would even give a shit.

TS: Do you have a sense of why people are still so interested or why the music has such resonance for people – particularly maybe younger people who weren't around when the band was active?

BP: It is sort of hard to figure why one band who I thought would be millionaires aren't, and another band who are millionaires sucked. I just think it's probably the quality of the songs. Every now and then I'll get in a nostalgic mood and listen to some Punk rock and feel like, "Man, this shit is really bad. What was I thinking back then?" But if you take it out of context and out of time, it does suck. But some of those Dicks songs you can listen to 28 years later and they're still relevant. I don't know. The music really wasn't what you'd stereotypically think of as Punk rock either. It sort of had some pretty weird elements to it too, and that in and of itself made it stand out from your usual "1-2-3-4" Ramones cover band.

TS: The sense I get, retroactively, is that people perceive that there was a real risk being taken – with Gary's very in your face homosexuality and the sexual and political lyrics.

BP: And being Communists. And being in Texas. Yeah. It was quite interesting when we'd play shows in Dallas and Houston and San Antonio and getting to and from those points. We got arrested a couple times. We actually didn't make a show in Houston because we were in jail that night.

TS: Just from being harassed?

BP: They pulled us over and arrested us for public intoxication even though it was like one o'clock in the afternoon and no one was even drinking. They found some empty cans in the van and off to jail we went. And the cop even said, "I wish you'd run. I'd love to shoot you!" [Laughter] Okey doke! We're in Houston!

TS: And was this something that followed you when you were on tour?

BP: Yeah. And of course frats would come into the clubs we'd play [in Austin] and try to start fights because they were on a dare. "We dare you to go to the punk club!" And of course those guys will knife ya and all that stuff. We were pretty violent though. There is some truth to those legends.

TS: It sounds like the antagonism went both ways.

BP: We were pretty bad, I have to admit. There was a lot of fighting, a lot of shit going on. But it sort of gave it that element … you got away from the safeness. It was sort of like going on a rollercoaster ride on a rollercoaster that had been condemned five times. Yeah, that's the real risk taken.

FRIDAY July 16:

minor threat !

big boys

dicks

the MARCHING

plague

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the

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the (sporting a new look)

pagans

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the

hugh beaumont EXPERIENCE

and

stick men with ray-guns