

The Toxic Adventures Of Kevin Booth
Or "How I Found Heaven In A Cow's Ass And Lived To Talk About It"
An Exclusive Interview With Kevin Booth



Kevin Booth: film-maker, environmentalist, musician and solo artist (with the rather funky Velvet Rut album) and friend to Joe Rogan, Alex Jones and the late, great Bill Hicks. He's the founder of Sacred Cow, The Bill Hicks Foundation For The Rehabilitation Of Wildlife and Access TV. He is, quite frankly, probably too bloody busy to talk to us.

But our intrepid and prolific chain-smoking alcoholic Deputy Editor Kevin Donoghue managed to pin his flailing body down for a while so he could shine a light in his face and ask him some pertinent questions. You lucky people...

Kevin Donoghue: First off, considering you're a self-confessed slow typist, what got you started on the many web pages you run?

Kevin Booth: Well, let's see, Alex Jones' dad is a dentist, and he implanted a microchip in my filling (a Digital Angel built in Austin by Motorola and costing \$99.95 to have installed). All I have to do is stare at the computer screen and I just *will* the websites into existence. I don't recommend it for everybody, but it works for me.

No, I'm a cutter and paster – when I started I'd cut and paste stuff I'd like – I can pluck out little ideas. But if you see the evolution of Sacred Cow, it was pretty cheap when it first started. It was just me putting up pictures and links, and my goal at the very beginning was to get streaming video, but that took me a year just to even figure it out. And by the time I had read all these giant books, learned all these concepts and been to all these seminars, this company came out with software where you just drag a video file and it just encodes it, makes it look great. So I've taken that route, the software route.

KD: You can't be doing all this by yourself, surely.

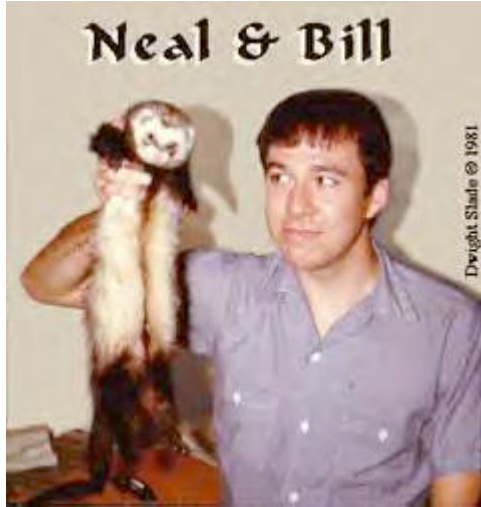
KB: Well, there's Mike Pope here in Austin, a U.T. student, my intern, runs the production stuff. Simon Coyle, born in Ireland and now in Toronto. He designed BillHicks.com, now he's re-designing Sacred Cow. Mike Wright, in London, he's really doing a lot of the new members stuff, all the high-end scripting. He's a really talented kid and has designed this system that can track members and bandwidth and stuff. We're getting slammed with bandwidth. We had one of our servers shut down a few months ago because we were consuming as much as 10 gigs bandwidth a day. Got totally pulled over for speeding by the Bandwidth Police. Actually, in all honesty, we were using a friend's server and whoa, we all got busted. So this Mike is creating a system that's doing technical things, so we've got programs running on the thing and cookies and cupcakes and all kinds of things. And we've got another guy, Tom Brown, who does the CGI scripting and he's in Silicon Valley. Actually went to the same high school as me but graduated a week later, knew who Bill was from Houston. He does the Bill Hicks message board amongst other things. Then there's Trae Booth, my beautiful and smart wife – she does all the organisation (which I suck at), the accounts and the office work. And Frederick Troell, who's in charge of all the shipping and manufacturing stuff. I've got to thank Larry Stern, the technical guy who keeps all my computers so cutting edge that I can't even figure out how to turn them on.

It's mostly a great archive at the moment – we've got over 3 gigs of streaming and broadband video, over 100 hours. All about content, but we're getting style soon. I'm not a style guy; I can't even pick a shirt to go with a pair of jeans. I do claim that I was the first ever guy to have a mullet hairdo – I was trying to look like Flock O Seagulls and a hillbilly at the same time.

KD: Out of all the sites, the one that really caught my eye was The Bill Hicks Foundation For The Rehabilitation Of Wildlife. What started that, and what *is* it with raccoons?

KB: Well not long after Bill died, we did a couple of tribute shows. The first tribute show we did at The Laff Stop in Houston, and the money we raised from that we gave to St Jude's Children's Hospital. I think there's actually a gold plaque there with Bill's name on it now. We did one in Austin, and I just felt like instead of doing something in the name of what killed Bill, just to pick something that Bill loved, and Bill

loved wildlife. He loved raccoons, he actually used to have a pet raccoon. He loved little musky creatures, including women. Little musky women. But, anyway, my ex-girlfriend had been involved with wildlife rescue, so we decided to start a foundation.



We actually used to have a raccoon by the name of Pinecone – she's credited on many of the albums. She was always in the studio, unplugging patch cords and changing the cue settings. One time Pinecone put a raw egg and a stick of butter in my bed and I made her move, told my girlfriend that was it. Damn thing could turn sinks on, run the dishwasher, turn on the garbage disposal – it's great having a pet in your house that can turn on the garbage disposal. We actually had raccoons in the wildlife rescue while Bill was here working on Arizona Bay, and he loved hanging out with them and playing with them. From The Bill Hicks Cancer Fund to The Bill Hicks Raccoon Fund. Seems ridiculous, but there you are.

I guess the more philosophical issue is that it goes with the "People Who Hate People Party". I definitely feel that wildlife is in a terrible state because like Joe Rogan says, "Stupid people outbreed smart people 20-1". Stupid people love to run things over, hunt things, cut down trees and destroy land. Every time a new family is born onto this earth and builds a new house, a little family of animals is getting squashed out of their territory. "We did it with the Indians, and we can do it with them, goddammit..."

It's our destiny, it's our destiny to turn this country into a giant parking lot. So it goes with the whole overpopulation thing. The rescue are taking care of the animals that were displaced and fucked over because all of us white fucking fat people are basically destroying their habitats.

KD: You collaborated with Hicks for more than seventeen years. Which album do you think defines Bill Hicks as a social commentator and comedian?

KB: What album... I guess I'd have to go with Rant In E Minor. I put it together after Bill died. I was trying to make it like The Best Of Bill Hicks that you never heard before. When I was making it, I was thinking, "Okay, there'll be a follow-up real soon". But then on the other side I was going, "God, what if this is the last album for a long time, because of something beyond my control? I'd better throw the kitchen sink in on this one". I felt like I did. I think Bill would be proud of the way Rant In E Minor came out. I get a lot of positive comments about it for the right reasons, about how things segway et cetera... But, you know, to the people that bitched at me for not letting an entire performance of Bill play, all I can say is that when we'd be in the studio when Bill was still alive, and we'd do that, he'd start squirming and say "Oh, this is horrible" or "Take that out" or "I don't want to hear me talk to this audience person..."

Stuff like the famous clip, that's become the total underground clip on the internet which is the "Bill Hicks Loses It At The Chicago Funny Firm", I know Bill would see the humour in that. But he was never really proud of those kinds of moments. He was trying to get a message across, and trimming off the fat is important when you do that. I guess that's what I was on Rant - I was a fat-trimmer, I was a butcher.



KD: The music on Arizona Bay and Rant In E Minor is a new step for a comedy album, giving it that stream-of-consciousness feel. What was the idea behind underscoring the spoken word with music?

KB: That's it, we were trying to underscore a spoken word album, give it a soundtrack like a movie and give it that playability. Let's face it, selling comedy albums is not easy. Not a lot of people will go out and spend twelve dollars on a CD that is just some guy talking. For most parts, you listen to it once or twice, and you're never going to listen to it again. It doesn't endear itself. I always thought that any kind of production has to evolve beyond that "Here's a video, or a recording of this guy just performing" It needs to become more like that a comedian is more of an actor in a movie.

The music in Rant In E Minor, Bill and I did that in just a couple of hours, and he was really sick. It was the day after Christmas, the day before the last day I ever saw him, and we recorded it with the intention of these are the songs that are going to go on Rant In E Minor, but not at all like "this is it, this is the Rant In E Minor recording session". Maybe that's what Bill had in mind, but he didn't let me onto that at all, because we just screwed around. And that turned out to be the last time we would ever play. So it's a pretty flawed recording, a lot of mistakes in the performance, but I tried to fish out the best moments and just make them accentuate the comedy in the right way. Bill knew it'd work, but he never got to hear the music together with the comedy. So I hope I did him proud.

But Arizona Bay, that's the main one. We tried a lot of different directions on that one. We started with the idea of recording the music first, then have Bill doing the comedy over it in the studio. That didn't work. Then recording music and editing already recorded bits of Bill on stage, and that didn't work. So what we ending up doing was editing together a really good comedy album that felt good all by itself and then playing along to it, and cutting it into tracks and moods, and modes and movements. And that was really it. Bill called it his comedic "Dark Side Of The Moon" and it was a new age comedy album.

It's really weird, for different Hicks fans out there, you find that those that think Rant In E Minor is the best comedy album ever think Arizona Bay is kind of self-indulgent. And the people that come up to me and say "Arizona Bay is *it*, it's the *shit!*" are the ones that think that Rant In E Minor is a little too bitter, too harsh. I feel like it's they both fulfill a different little evil sweet tooth that we all have. Bitter and sweet. Bitter is Rant; sweet is Arizona.



KD: Ninja Bachelor Party looks about as independent as it gets. Do you plan on making any more movies, and is it actually possible to get hold of NBP in the UK?

KB: Yeah, Ninja Bachelor Party is about as independent as it gets. The joke about that, was that the more times that we dubbed it, from VHS to VHS to VHS, it looked more and more like animation. In fact, when we got on the 20th generation, it looked like The Simpsons. Thing was, it was actually before The Simpsons. When The Simpsons came out, it was like God!. We felt like we got ripped off a little bit. That's what we were trying to do, and that was to make every single moment into a little joke, no matter what it took. There would be nothing in the film that wasn't a punchline.. No, I've actually worked on other films since then. You can get Ninja Bachelor Party and everything off my website, in British PAL scan format, be on your doorstep in hopefully less than a week. We don't charge for the PAL scan, but we have to charge for the air and also filling out all the little customs forms and the hell that goes with customs and taxes.

Besides this Joe Rogan film I'm working on right now, I have another film in the making about Access TV – it's just taking me a long time to get it together. Mostly money. It's not a lack of ideas, or even characters. It's just that I set out to make my first feature and I end up doing other things. Like this concert show of Joe Rogan, my new boy.

Get the Joe thing out, it's going to be Sacred Cow's first DVD. Hopefully we'll get some Hicks DVDs out and then get back onto my Access movie, which I'm hoping to get Joe involved with a little bit.



KD: Joe Rogan is one of the Sacred Cow Five, is he not? Tell us more.

KB: There were several people that emailed me and said "Hey, have you heard this new comedian?" Joe Rogan, blah-blah-blah, this guy who was on News Radio for 5 years, and I didn't know who he was. And a guy sent me a CD, and I died laughing. And of course, every time somebody says, "Oh, this guy's like a new Bill" or something like that, first thing is "Oh God, I don't want another Bill!"

The point is, I've never been looking to replace Bill. I mean I was more into being just being a music producer and directing videos. Bill just was this guy that cracked me up, I don't know how to explain it. He was a funny guy.

So as usual, I got the "this guy's the next Bill Hicks" thing. But I listened to the album and it truly made me laugh. And it's all because Joe has his own essence and his own voice that really comes through and it really works. And it's so extreme, and he says things you don't agree with and he does do a few Bill Hicks things. But it's weird. I can listen to some comedians that do kind of a Bill thing and it's like a tribute to Bill, and then other people who are just stealing from Bill.

Anyway, I heard he'd just put out an album on Warner Bros and I thought it'd be a great idea to do a "Sane Man" type video of Joe and try to bring a more diverse talent to Sacred Cow. I mean, although Bill Hicks will always be the main man, it shouldn't end there and I know Bill wouldn't have wanted it to. It's all about evolution. The world stops for no man, as Confucius once said.

So somehow I just became best friends with Joe Rogan over the phone. We just hit it off, it was really weird. We went to Houston, shot one of his shows and worked it out doing this concert video of him. I've been putting all I can into it, over the last four months. We shot a bunch of 16mm film for the intro and the outro, we got a huge broadcast quality – hopefully, he says before it's ready – shoot of four of his shows with four camera angles. Pretty big effort. You're going see our conspiracy guy Alex Jones in the intro as George Bush Senior and Joe as George Bush Junior, which I think is pretty cool.

We just seem to hit it off. I mean, Bill was like the part of the relationship that brought the outside world power and new ideas into the circle, and I was the guy that could kind of pull it off and make it happen. Joe and I seem to have that chemistry that I had with Bill. He's kinda all over the place, but he finishes what he starts and that's what's cool about it.



KD: Marble Head Johnson was an offshoot of Year Zero. How do you think the music evolved through the bands?

KB: I wouldn't really say that Marble Head Johnson was an offshoot of Year Zero, but it did have two members in common. Marble Head Johnson originated from me and the drummer from Year Zero Pat Brown just jamming and it was after I had gotten really sick of the big 80s rock n roll set up. I had a Trace Elliott amplifier that was the size of a refrigerator and when we lost our major record deal on Chrysalis, I found myself having to lift this thing upstairs into the rehearsal space. And I said to myself, fuck this, man. I'm not gonna break my back to play in front of ten people. Too much trouble.

But then the octapad came out and we were able to plug it into real drum sampling machines and get authentic sounding drums. In fact, that's what I played on Arizona Bay. Drums are my first instrument, but Arizona Bay is the only thing out there that actually has me drumming on it. But that's me really physically playing an octopad. That was me whacking away and breaking drumsticks. That was really me hitting. So Marble Head Johnson started off as me and Pat Brown just doing all these grooves. After Year Zero fell apart, I just wanted to create this big, beefy sound in a little home studio. I just bought my first 4 track and built the studio. And we just recorded hours and hours of these big heavy grooves. Bill came to town one day, he just started jamming with us, and it just fell into place really fast. Bill put the frosting on the cake, you could say. The whole thing busted out the night the Iraq war started, and Marble Head Johnson was born.

KD: And as a musician, how do you feel about the demise of Napster?

KB: Well, more as a web guy that runs a website than a musician, it just bums me out. I mean, the internet needs to just stay what it is, but I know that even though Napster's gone down that more things are just going to start popping up in its place. And that's what's cool about the internet. It's like a convention. It's a bunch of people that are just going to do whatever the fuck they want to do and they're all connected to each other. And unless you can change the way that laws are passed and the way that court cases happen in this country, then the internet is always going to stay ahead of the law. That's what I think.

The demise of Napster, yes, but are people still file-sharing and all this stuff that they want to be doing? Yes they are. I mean, all the people that I know who used Napster are just using other stuff now. If people want to see something, if they want to hear it, they're going to get it, they're going to find it. You can't stop it. There's just no way. You just can't stop the free flow of ideas. And I know Bill would be the first to agree with that.

To that guy Lars from that band. What's that band? Mega.. Mega-Metal? Metallica, and I like Metallica. And he is a great drummer. Is that really cutting into your profits? Or is it helping to expand your fan-base and making the whole thing better? I mean, if people can't afford to buy the shit that we sell on our website, I would just as soon they got a copy of it from a friend. I mean, the choice is: does this kid not get to see your stuff or hear your stuff just because he doesn't have the money to spend on it? I'd rather him see it or hear it and tell a friend who does have ten bucks.

KD: On Sacred Cow you mention a staggered voluntary blackout across the world on June 21st - how did it go?

KB: Oops, the blackout. You just reminded me. That was yesterday. Well, how I spent my blackout... I spent my blackout in my recording studio with my brand new air conditioner running at 60 degrees and every piece of equipment humming. Guilty, guilty as charged. I guess we didn't teach George Bush a

lesson, or I didn't help. So, I apologise. I'm lame. I try to be an activist, but I'm a lazy activist. I like to tell other people to be an activist. Be a good idea if you're an activist, but I'm going to leave my air conditioner on. Just like Alex Jones with his gun, they can pry my air conditioner out of my hot, clammy hands. And my hands are hot, and I need a lot of air conditioning here in Texas. It's so fucking hot here, man. Anyway, that's how I spent my blackout. (laughs) I spent my blackout running every appliance I have. Duh. I forgot about it, alright? I forgot about it, goddang it – I'm editing! Just opened my electric bill, looks like George Bush gets the last laugh.

At least I got a new air conditioner. Fucking two and a half tonnes. Here, it's just like hard drive space. "I got a 200 gig hard drive, I got a 2.5 tonne carrier A/C. 8500 BTU..." Ah, you see, I knew this guy who was like a housepainter ex convict guy who I used to hang out with. He had different girlfriends. He had one girl he'd hang out with in the summer, because she had a better air conditioner and he had another girl he'd hang out with in the winter coz she had a better heater. He was like "8500 BTU, Will." He called everybody Will. True story.



KD: You're committed to public access TV, something which really hasn't hit the UK. Is public access the last hope for free speech?

KB: Is public access the last hope for free speech? Yes... Oh my God! We're all doomed!

No, I don't know. I don't think anything is the last hope for anything. God, I hope not. And as I watch public access, I think God, I really hope not, it's a piece of shit. It's just the idea is good. My idea, which really started the idea for the movie - my ideas always start off big and end up little... What started off as a worldwide Ted Turner sized TV network has ended up a one-page idea that will never see a penny. It ended up being a website (www.accesspublictv.com).

But I think access is great. It's awesome. It's just the fact that *anyone* can go and make their little TV shows and just say whatever they want on the air, is just amazing. Of course you have these things over here that just go over the line, which'll be in my movie. Like the time this old lady in a wheelchair had this AIDS awareness show. But she put this gay porno on, with guys blowing each other, and they actually took this old lady in a wheelchair to jail. Kind of a big stink in the news. The big film guys, Richard Linklater and Robert Rodriguez, a lot of them started on access. Because even though we have the film school at U.T., you can just get so much hands-on experience there, using the equipment, editing it, and getting the fun of broadcasting it into literally a quarter million homes. Anybody with basic Austin cablevision here gets access and there are a lot of access channels all over the country.

A lot of people would be cool with a nationwide access cable network – which is something I want to do – that takes all the best access programming from all over the world and puts it on one TV station. And have it be like a real TV station, even have it on satellite. There are so many funny, classic things. The problem with access is that nobody with taste weeds through the crap. You'll have someone like Bill Hicks followed by Timmy's soccer game or somebody's wedding. Literally, that's how organised it is. But I guess it adds to the cheapness and charm...

Back to free speech, which is what this was all about. I think this pirate radio thing that's going on right now that Alex Jones is involved with is great. Now that's what I call free speech, people putting up the mini FM transmitters, transmitting these little hellish things while the FCC and the FBI are trying to hunt them down. Alex Jones says, "Just don't put the transmitters in your *house*, thank you..." He's got the whole plan. You can even buy the mini-transmitter from Alex, I think. Alex will personally come to your house and set it up so you can send these little pirate broadcasts of him talking. The end of the world...

KD: You've been a part of the Austin comedy circle for a great many years. Did you ever harbour ambitions to do a bit of stand-up yourself?

KB: I'm not really part of the Austin comedy circle. I mean, I worked with Bill because he was my best friend and I thought he was funny. And he just happened to come to Austin because that's where I lived, and that's where I'd built my studio and it was a great place to hang out and do other stuff and we both had other friends here. But after Bill died, people would say to me "Go see this comedian, go see that comedian" and I really realised that I hated comedy clubs. The whole comedy thing was never really my bag – I was just there because of Bill and it wasn't like I ever set out to be a part of the comedy world.

And for some reason I've never gotten into the local scene here. I've never been accepted as an artist, the Austin Chronicle has never done a story about me. I remain totally anonymous in my own little home town, which is cool. I have my little house on a creek and my little wolf dogs and my middle-age exercise machine.

I can get up in front of a million people and play guitar. But the thought of talking in front of people, ever since Speech Class in Junior High, petrifies me. My dad used to love to prepare me for speeches because he was a big executive and always had to talk at conferences. It was always a big life lesson, you know, the thought of me having to give speeches. He loved the fact that it would terrify me, so because of that I've always been afraid of talking in public. I can get on the radio and talk – it doesn't bother me – get in front of a camera, but going up to a podium, oh God, that single microphone on an empty stage with no instruments or anything behind you. It's like, God, I feel like you do in that dream where you're walking around naked in a ball park or something.

Actually, I never dreamt I was in a ball park. I don't know why I said that. I don't even like organised sports...

KD: Out of the many albums you've produced, music videos you've directed, songs you've written and environmental issues you've addressed, which has been your proudest achievement?

KB: I don't know, probably just dumb stuff like getting these really cool pictures of dolphins. That was cool. I don't know, I don't *know*. Like when I re-did "Sane Man", that was a proud achievement, because I liked what I changed about it or fixed about it, evolved it. My happiest moment is when you finish something and it works and it goes over. Then it's like the high of being on drugs and coming down real fast. It's knowing the next day you're going to wake up and go, "What am I going to do now?"

The Hicks albums are so bittersweet. Those are proud achievements but it was such a lonely victory because I – it sounds ridiculous – but I didn't really have anyone to share that with, of finally getting those Ryko CDs out. The only person I really could have shared that with was Bill. It's a bummer. That's my Valley boy term, I'm a Valley Boy. Time to head west...

KD: If anything, what would you like to add to Sacred Cow?

KB: One of the things I think Sacred Cow is missing is a girl. (Laughs) I like supplying the super high-testosterone stuff to people, and knowing that 99.9% of Hicks fans are guys. That's what's cool about the Joe Rogan thing. Joe Rogan is so testosterone-filled, it's like a titty-dancer convention at his shows. I'm looking at the audience reaction shots, and it's like I can't even find a guy. It's always young, topless dancer looking girls, which, you get no complaints here.

Yeah, I'd like a female artist on Sacred Cow. I don't know what she would be... Poet, actress, musician, something... I'm open to it. I mean, the last version of the Sacred Cow website was like it's all about these five guys: Kevin Booth, Curt Booth, Bill Hicks, Alex Jones, Joe Rogan. And we're going to peel away more of that and Sacred Cow is going to be more of a philosophy and a mixture of these five people and their views and what they do on the site.

KD: You refer to a "life-changing event" on the site. If it's not too personal, could you tell us more about it?

KB: I'm a Libra, I was born October 2nd, same day as my mother was born. My mom just died, four weeks ago, something real intense that I've just been through.

You know my lawyer thinks I'm going insane? I swear to God, after my mom died, I had people here at my house digging – they're actually tunneling under my house right now, because they're putting in this sewer line which the insurance company is paying for. And it was right after my mom died and I was talking to my lawyer and I was saying, "Man, there's like these little men tunneling under my house..." And my lawyer's like "Now, Kevin, you've been through a really traumatic time in your life and I know things don't seem as they appear..." and "You need to calm down, maybe get some medication." And I was, "No, no really, there's little men under my house. They have a Mexican radio playing, I can hear it under my toilet..." "Now Kevin, you've been through a rough time..."

Weird.

KD: What do you think about the Hicks fan-base?

KB: What really bums me out, is when I first got onto the internet - and I wasn't exactly one of the first people to go on the internet - I didn't even know what I website was, and my friends went, "You've got to see this, it's a Bill Hicks website" and I said, "What's a website?" And they showed me this shit and it's like My God... Some guy that I don't know, some guy that Bill didn't know, putting up pictures and writing all this shit and it felt like a kind of weird invasion. My first experiences on the internet were getting really drunk and going to message boards and cursing out all these people.

The weird thing about the Bill Hicks message board, you have all these young guys, they discover Bill and think "I'm like Bill because I hate advertising and so I'm going to use a Bill quote to prove that I'm right about this or that." Really all they are is a bunch of little kids whining about their own personal problems, using Bill like "I wonder what Bill would think about my boss doing *this* to me?" all that shit. And the answer is, I really don't think Bill would care.

I get that all the time, you know. Even some guy at the post office the other day was complaining about the new rate changes and he said "I wonder what Bill Hicks would say about this?" I think Bill Hicks would tell you to pay for the fucking postage and get out of my WAY! That's what Bill Hicks would tell you to do. But people still wonder what Bill would have said about the Oklahoma Bombing, or George W Bush. And it's really strange because people are going "God, I wish this guy that I never knew and never saw perform, that died, I wish he was alive to talk about this thing that I am wondering about..." If you've gone this far with that thought process, you're just one step away from making up your own punchline. Just don't call yourself a comedian, that's all. That's also become my pet peeve through all this. These young kids that are turned on by Bill's social commentary type thing and his social consciousness. It's positive, but they're going "I'm going to become a comedian and say all these things, too". And the problem is that they're just not funny. The important thing is, and all I can say is if anybody out there wants to become a comedian, be funny first. Get the chuckles. (does a Scarface voice) "In America, first you get the laughs, then you get the social consciousness, then you get the women." Not the other way around.



KD: I recently watched The Best Of Alex Jones and I have to say, he's one crazily committed fella. How does he fit into Sacred Cow?

KB: One of the most fun things we did on the website recently was to have Alex Jones doing this ridiculous interview with Noam Chomsky. It's weird because Alex Jones doesn't really *know* anything about Bill Hicks, and he doesn't really care about Bill Hicks, and I get so much angry mail from people going, "How dare you put this gun-nut crazed weirdo guy on the same site with Bill, the sacred Bill Hicks..."

The funny thing about the interview was that Alex doesn't even *know* who Noam Chomsky is and he puts him down and calls him a schill for the New World Order and all this. And knowing that it's going to offend all the Hicksians out there, because Bill said Noam Chomsky was the man, therefore it's a sacred issue. But that's what it's all about. I mean, how boring is it to have *anything* where everybody fucking agrees? You know? It's just boring. Which is why I like having the Bill Hicks anti-gun stuff next to the Alex Jones pro-gun stuff. That to me is what balances it out. That my Libra talking there.

I guess it's like a lot of people can't work out where I'm coming from putting him on the website, he upsets a lot of people and I guess, me growing up with a paranoid schizophrenic, when I turn around and see Alex Jones going on about the end of the world because the Chinese have gotten hold of our blueprints to make missile guidance systems, I don't listen to that and go "Oh my God, I need to go buy a gun and a generator and dig a fucking bomb shelter for myself." I listen to that and go "Oh, that's interesting."

To me it's like Alex Jones is this 24-hour-a-day horror show and the villain is the New World Order. I tie it together with Bill Hicks in that the villain is still the New World Order but Bill is preaching peace and forgiveness and understanding, and Alex Jones is preaching Fight The Man, but in a new way, which infuriates some people. Alex comes across as a total right-wing kicker Rush Limbaugh evil guy that's gonna make a lot of these little, fragile skinny white pale boys run around in mosh pits at Tool concerts. It's gonna offend them down to the bone.

I like Alex because it's funny-entertaining and he is really like that – it's not an act. It just pours out of him 24 hours a day. I think it's a funny counterpoint because it's like Joe Rogan has become the new voice of sanity on the site. Because Bill's dead, and Bill can't address all the issues that are happening in the world today, although it's great to be able to bring up the old material and listen to him talk about it, because it's all applies and still works.

Right before Bill died he told me that he would laugh at me every time I was watching the news. I always think about that because we were both news junkies, Bill really was a CNN junkie as he admitted many times. Alex turns the news into the ultimate horror show and he does use a big ego which makes a lot of people mad and this whole self-serving he's-trying-to-get-famous thing. He's a friend of mine, I think he's

really talented, he's funny, I want to use him in my films and if listening to his crazy theories at least sparks anything like an intelligent debate, then that's cool.

KD: What are your plans for the future?

KB: I guess I already answered that with my access film and getting the Rogan thing out. I think that would be cool for Sacred Cow just to become a massive library of online videos and audio. And you know, then maybe we'll do pay-per-view stuff. It is a commercial entity, all the stuff we do does cost money, but I guess the future is just to keep building on this thing. And I'd like to get more of my wildlife stuff out there too, I just have trouble doing everything I've shot all this other underwater stuff. I love scuba diving and I've got this digital camera that goes underwater. We shot all these beautiful coral reefs and it's a killer video, but I just don't have time to put it together.



Also, I'm working on a book about Bill. It's only been a year and a half in the making. Ken Lieck is ghost-writing it, and it's going to have photos done by a UK photographer Chris Saunders taken of Bill when he was in London.

Basically, the book just came from the interviews – and one of the reasons I did this interview was that you said you weren't going to ask me too many questions about Bill. I've done so many interviews and I've had to answer the same questions so many times. I don't blame anybody, but it's like you do an interview for a big magazine and another big magazine turns around and asks you the exact same questions. And people are constantly saying, "I've just discovered Bill Hicks and I've decided I'm going to – drum roll – write about a book about him! I was wondering if you could help me collect all the stuff. I need you to do all the work for me, Kevin, since you knew him." I finally just said fuck this, I'm going to do my own book. I knew the guy, what if I did a book? Wait a minute, if I didn't know Bill I think I'd probably read that...

So anyway, hopefully we're going to get that out soon. If we don't get a publisher, we'll use Sacred Cow and sell it over the website because I'm not going to get into a situation where a publisher gives the green light, the financing and then they do a marketing survey where they find out none of their people knew who Bill Hicks was and they don't think it'd be a good sell. My philosophy of this book is that even if I sell only one copy, I'll fucking go down the street and Xerox it for people one by one if I have to, but at least get the story out there before I died. And it might as well be my thing, so what the hell? And I want to follow that up with maybe a little British book-signing tour, play Bill videos, maybe Joe Rogan can come over and do some shows, maybe Alex Jones could tag along, do some radio shows.

I'm also planning to do a film about schizophrenia, about my brother Curt and using footage of him as well as about him.

KD: It's been a long interview – you must be knackered. Any parting words for our Toxie readers?

KB: It's all really cool, that Bill has been deified, but it's put me in this weird situation in that every time I work with some new act, everybody goes into the "he's no Bill Hicks" mode. I get it from everybody. Not

even just strangers, people I know. It's just annoying. And I think Joe is living on the fringe of his own evolution. It's not the same path as Bill, nobody's on the same path as Bill and I don't think anybody is on exactly the same path as anybody. A lot of the dummy Hicks critics will be saying, "well he was in a sitcom" and shit like that. There are no set rules. Everybody has to use different means to get from one place to another in their career, to get things to happen. And I tell you, making money never hurts. Joe Rogan's getting all this shit because of his new TV show Fear Factor on NBC.

It's just entertainment, folks, that's all. It's all just entertainment. New World Order, blowjobs, the whole bit – it is all just entertainment and it is just all a ride, just like Bill said. And some people like to make the ride fun, some people like to make the ride scary and some people like to make the ride funny. And we at Sacred Cow are just trying to provide those three basic rides... (laughs)

So, in conclusion, Joe Rogan – funny, Alex Jones – crazy, Bill Hicks – dead, Kevin Booth – hanging by a thread, Sacred Cow – good.

Interview Copyright @ Toxie.com, Troma Entertainment Inc 2001