

Mp3 Butt Boy - Cathedral



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Voted "Cool Composer" by Rolling Stone Magazine's 2003 Cool Issue, Butt Boy writes Techno-Trance, Ambient Dungeon Music. 7 MP3 Songs ELECTRONIC: Ambient, ELECTRONIC: Trance Details: Butt Boy Is Smokin' An interview with Butt Boy by Larry J. Turner Butt Boy, it should be noted, has a smoking fetish. We're sitting in my office in front of the computer ready to begin discussing how a music student evolved into the creator of a new genre of music called Dungeon music. Seated on my ice chest, he smiles and winks as I pull out a cigarette and begin our discussion. This is a rare thing for Butt Boy, this interview. Over the years, we have talked many times about his music and his image, but it almost always has been exclusively about the personae of Butt Boy he has created and rarely about the man himself. The stories and sexual exploits of Butt Boy that one hears about are all true. But the wild Butt Boy the public sees is not all there is to this man. Butt Boy, with his probing blue eyes and slightly naughty grin is a brash, in-your-face, bisexual activist for sexual freedom who isn't afraid to say what he wants. The man behind Butt Boy however is quieter, more thoughtful, and less inclined to tell you anything about himself or his private life. After nearly six years, I finally get the chance to ask the man behind Butt Boy the intimate questions I have always wanted answered. I found Butt Boy's music in a fetish store in Dallas. Sitting in a glass case next to the cock rings and ball stretchers were the four original albums behind a sign that explained they were each written with a different sex act in mind. I bought the last one, "Phalliphilia," expecting little more than the jangling guitars and bad backbeat of seventies porn music. What I got was melody, structure and dark sensuous rhythms that, when I closed my eyes and just listened, brought me to a very nice place. In essence I got well crafted, finely orchestrated music. The fact that it beat fucking to Enya was an extra-added bonus. I found Butt Boy about two years later, in a "leather" bar. I hadn't expected Butt Boy to have grown up in a small East Texas town. And I certainly

hadn't expected that as a child, he dreamed of serving the Baptist church. He attended East Texas State University and graduated with a Bachelor's in music and then did his Master's work in Ft. Worth. Over the next few years, Butt Boy explored the wild gay life. So by day, he was a mild mannered banker while his nights were spent, more often than not, in sexual sin. Butt Boy came back to his musical training by way of the theatre. He did music for several theatre groups, even worked doing shows with Six Flags. Back in Dallas, he became musical director for many theater companies. What he did not do was mix his two lives. His sexuality as well as his naughty theatre work were not discussed at his day job. But all that was about to change. "After years of tricking and being particular about the music I screwed to, I got tired of making compilation tapes of other people's music to fuck by. Since I had been a composition major, I decided to write and record some dark and rhythmic music to play when tricks came over." It was a friend who heard the tape and suggested that Butt Boy try selling it. He was impressed by how well the "head trippy" music fit in with the BDSM scene and asked for a copy. "He suggested that I take out an ad in Drummer magazine and try to sell them," he tells me, all the while watching me as I light another cigarette. "I thought I'd make a few extra bucks a month selling Butt Boy music. I was wrong. The orders came pouring in. Apparently, other people were looking for good sex music too." Butt Boy made his public debut in 1993 at Living in Leather in Houston, where he made copies of his first tape, "Feel the Music," under the table as fast as he was selling them. By the end of that first convention, he was getting offers to sell his wares in leather stores in Houston and Dallas. He followed LIL with his first trip to Chicago and International Mr. Leather. After that initial visit, there was no doubt that there was a market for Butt Boy. "With the first four albums, I was very concerned about giving the fans what they wanted in sex music. I surveyed them to find out what speed, what style, etc. Unfortunately, they all disagreed on what was cool. It depended on what sex act they were doing. Some acts were driven by a beat and some were driven by the head-trip. So I decided to write each album based on a specific sex act. Bondage sex was less beat driven and more about the headspace and Whipping music was more about the beat." By the time "Phalliphilia" came out in 1996, the Butt Boy business was taking up more time than Butt Boy had to give it. What had begun as a musical side project was quickly becoming a business. Artistically, Butt Boy wanted to do more than write music for sex. He had been toying with writing a musical and decided to take time off from Butt Boy to finish what would become his musical, "Temps." "During those two years away from Butt Boy, people never stopped writing and asking me, 'When's the next Butt Boy album

coming out?' Butt Boy fans were still handing me money while theater companies wanted me to work for little or nothing because, unfortunately, people don't support the arts like musical theater." When he returned to Butt Boy, he came back with a different attitude. His time spent writing for other people in theatres had made him weary of writing music for other people. When he began his fifth album, "Cathedral," he asked no one what they wanted. Instead, he focused on his own concept of BDSM. "I was beginning to see BDSM sex as a spiritual ritual between the participants. A religious head trip. This new view of BDSM sex opened my imagination." The three albums that have followed have stuck to this idea. He followed "Cathedral" with 2000's "Instinct," an exploration of the idols of BDSM sex. Next came his ambiguous black-labeled album, "Conundrum". A lush trip into a private fantasy. Butt Boy's eighth album, "Visions" was nominated for a 2003 OutMusic Award for "Outstanding Instrumental Recording". Butt Boy has managed to create a new genre of music called Dungeon music and start his own cottage industry. Now, breaking out of the leather underground, he's making those first steps into mainstream music by being named 2003's "Cool Composer" by Rolling Stone magazine. Sitting in my office, watching me smoke, he is ready to release his much requested "Best Of Butt Boy" album. But, with all his success in the dungeon music world, Butt Boy is once again ready to recreate himself. Dungeon, theatre and dance music are all on his agenda. Where will Butt Boy take his music career now? "I don't know. Light up another cig and we'll discuss it," he grins. You can read about and hear the music of Butt Boy at ButtBoyMusic.com.

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