



the Convent meets a god among men A.K.A. Jim Thirwell

The A. K. A. 's could go on forever: A. K. A. Clint Ruin, Philip Toss, Karl Satan, Scraping Foetus off the Wheel, Foetus-Art-Terrorism to name a few, working as constantly as his name changes. He's busy at the moment completing a particularly great album with Roli Mosimam. Roli's an ex-Swan, one in fact that contributed to the amazing HEAVY drum sound the Swans were (are) famous for. Equally amazing & HEAVY is the sound that he and Clint get as Wiseblood. When, you may be asking yourself, will this amazing album be available?

Jim: Hopefully, it'll come out, it's planned to come out late summer... Like all my releases gets put back and back so it's projected for then but it's only, we've still got work to do on it. 4 tracks to mix, quite a lot to record.

C: And that's with Roli and Norm (Westberg - a Swan)?

Jim: Well Norm only plays on 1 track. We might be bringing in some other people, I've got a few people in mind that I want to work with. I want to kind of think the people I've got in mind and maybe tailor tracks to what they're best at and sort of work the way that I want to use them so it'll be more closely collaborative.

C: You were talking earlier about recording while you're here in L.A.

Jim: We're going to be recording a song Tuesday at this place with an incredible live room, a huge live room, gonna have 5 drummers all playing the same beat. It's called Stinkfist.

Stinkfist was originally a Clint Ruin/ Lydia Lunch collaboration recently expanded to include a 5 piece "drum corp" comprised of Cliff Martinez (Red Hot Chili Peppers), Spit Stix (Fear), Don Bonebrake (X), a guy named Neil, and a guy whose name I don't know (sorry).



Jim: Basically it's our (Clint/ Lydia) project, the original recording of it was I played the drums and we both improvised vocals and performed over the top of it so it was like conceived as a backing track. It was originally intended we were gonna play it with Neubauten but that didn't come off, but we recorded it together, then about 6 months later we sort of expanded it into an entire set, different aspects of the same theme and live it was us improvising. We did that at the end of '83, we just wanted to document this and release it on a 12". It's gonna have the 1st version on the one side and this new Stinkfiat on the other.

C: Are there plans for any more Stinkfiat projects?

Jim: We did all these other songs one of which was "Stumbo" the original version of "Stumbo" which then became a Wischlood song, and then became another Wischlood song, so we recorded it 3 times. There was a few others but they were more kind of rhythmic atmospheres that got built up and we had this guy Cliff (Martinez) play over the top too and used a lot of basically found good sounding stuff to hit - kind of a similar idea to the Creeps, just left a trail of wreckage behind. A gig we played in Portland was really good - that was like the last date, it was pretty wild. It was in a church and it was really badly promoted because the original venue fell through on the day of the show then they changed it to this church but they didn't even put up signs saying where it's been moved to. So the audience ended up invading the stage and Cliff got put in one of his drums and then the police came so we just ran out the back door while the battling practice broke out. That was pretty chaotic.

C: Did you have to leave all your stuff there?

Jim: Well it was just stuff we were gonna leave anyway, we didn't really travel with much. It just ended up that the police came because they had reports of a woman being tortured inside.

As well as working with Lydia and Roli, Jim has worked with Coil on their great album "Scatology", Nurse with Wound, Swans on their best album "Cop", Einsturzende Neubauten, and Sonic Youth. He's done live performances with Lydia, Nick Cave and Marc Almond under the guise of "The Immaculate Consumptive". He's done the soundtrack and appeared in the notorious Richard Kern film "Right Side of my Brain" and popped up in some very unlikely places including Orange Juice and The The albums, and at Soft Cell's very memorable L.A. shows as well as a one off with Marc Almond under the name "Bruise N Chain".

Jim: Bruise N Chain was a thing we just did once, it was this small set we did supporting Cabaret Voltaire at this gig. We did about 4 songs and it was really impromptu, one of the songs was just we just got like a walkman and just went (sound of snapping fingers) and that was the backing track and Marc sang this song over it and I played this really awful guitar and that was just once.

"In some cases the collaborations go further than playing on or producing an album, take Einsturzende Neubauten for instance:

Jim: Neubauten, I worked with them quite extensively a long time ago.....

C: You helped them put out Strategies Against Architecture?

Jim: Yeah, I saw them in Berlin and it was absolutely amazing, so fantastic that I really wanted to do something with them, just like make sure their records got released, get them over to England and stuff so we talked about it and originally I wanted to re-release "Durstiges Tier" as a 12". I couldn't get a license, in England, but then we decided to instead do this compilation LP like a new production and stuff as the 1st British release and then while we were working on getting that together Some Bizarre asked me to be on their label and I said yeah if they signed Neubauten as well as like a proviso which they didn't mind at all. Then Some Bizarre decided they didn't want to release that compilation record, they wanted to do a fresh thing, which we



were working on so we took it to Mute in the end. It was originally gonna be on a label that I set up called HARDT which was ah... but that fell through, never released anything on Hardt just got some stationary, that was the only release.

C: Are there any plans to do any more collaborative live shows or band type projects?

Jim: I constantly have entertained the thought but it's a matter of finding the right people for it really and I'm really selective about who it should be, but it's not inconceivable that it could happen... very soon actually. I'd like something grungy, really grungy... There's good points and bad points about it, I mean it's a matter of whether you respect the other person's input or not, whether you trust them with the whole thing I mean I find it quite hard to collaborate on projects. I wouldn't say I was necessarily good to work with.

C: Then again you've worked with so many other people...

Jim: I don't know, I like working with a lot of diverse people,



see what's going on, I like seeing how other people work and stuff.

C: Were you ever in a "band" as opposed to working with other people?

Jim: I was in a band before Foetus stuff but we never... I hated being in a band just because it's such a drag carrying equipment around, rehearsing, having to put up with their lousy ideas, you know, democracy...

C: Trying to find someone that thinks on the same level?

Jim: Yeah exactly and bearable human beings, that's a consuming process.

If you were lucky enough to catch Scraping Foetus off the Wheel's live show this time around you were able to see that the lack of a live band does not hurt the performance at all. For someone like Jim Thirwell it could be more of a problem to get a band to try and get the sound he achieves on backing tapes. Of course, the tapes are all Foetus. This show was a visual onslaught as well, lots of smoke, strobes and pigheads:

Jim: I guess I did the visuals for the show, it was like we went and got the pigheads from Farmer John's and hung them and I did the lighting design and taught the lighting guys what to do, got the smoke machines and someone to operate that. I also got into hiring 6 extra ACL's which is aircraft landing (lights) and 2 strobes to sort of set it off cause I know exactly how I want it to look each time so I'm getting better at working out and communicating exactly what extras I'll need and shit like that. I like to use as few colors as possible so it's like mainly white on white. I think it should definitely blind the audience.

C: After your last L.A. visit (in '85) there was something called "Stream of Consciousness Man", what was that all about?

Jim: That's something I aspire to, that's something I did for a while... I wish I was a Stream of Consciousness Man, it's like the opposite of neuroses, the opposite of neurotic and at the moment I'm a total neurotic so I'm the exact opposite of the Stream of Consciousness Man which is very unfortunate. I'm just trying both sides of the same coin.

SAY WHAT YOU MEAN AND SAY IT MEAN - PASS ME
ANOTHER NAIL

C: What was the deal with the Helsinki Jail 8-7-85 notes on the Nail LP?



Jim: That was to clarify a lot of those concepts and stuff. There's a lot of other writing and I had to expand on the whole thing, just draw all the things together... I wanted to make clearer the thread going through and discuss the nature of oppression and stuff. It was very ironic because it was written in jail in Helsinki. It was a big mistake because there was a gram of speed in this pack of contracts that I had which I didn't know, it was there and it must've been in there for about a year or something so I had the contracts with me so they found it and I didn't know it was there and I was horrified, it was just a big stupid mistake, I don't know, it was totally unintentional and they sort of... I was just saying what a mistake it was and they believed me but they had to press charges. It was like on the front page of the newspaper "ROCKSTAR ARRESTED".

I'M GOD, I'M JESUS, I'M SATAN

C: On the album "Nail" there's a song about Manson and the Family (DI -9026), it seems that many people are interested in the Family these days.

Jim: It's not so much a comment on Manson as comment on comments on Manson but I mean I'm as interested as the next guy but I kind of think a lot of what's built up about it really is a bit laughable I mean the whole hype, and people... I can't find it weird when they've got some people wearing Manson t-shirts and stuff you know it's like, JESUS. For a while in London a few years ago everyone was wearing Manson t-shirts there it was just so funny, cause they're all such fucking wimps, it's just like this pose I mean it's ridiculous.

So all I gotta say is -
 PEOPLE WHO ACT AS DICKS MUST EXPECT TO BE TREATED
 AS SUCH - SUFFOCATE or VEGETATE or ANNIHILATE or
 DECIMATE - THE TWO MOST DESTRUCTIVE EMOTIONS ARE
 FEAR AND GUILT - NO REMORSE, NO FEAR, NO GUILT!!!!
 PASS ME ANOTHER NAIL!!!!



Evocation At 10-27-85 415.2 PC.

DAMAGE TO JAIL PROPERTY: Every person who maliciously injures or destroys jail property of the City of Whittier People of the State of California seeking support by any one interested in knowing
CAUTION vs. any failure to appear in the event I am apprehended outside **TOAD PRESSE 86**
RECEIPT OF 10% BAIL DEPOSIT the full story. **PROPERTY:** The reverse side of this
 Convent/Movement California. **AGREEMENT TO APPEAR** is subject to a fine of **AND**
 form shows a complete list of all property taken from All equipment confiscated in the Oct. 26, 85
 police action involving Convent **INSTRUCTIONS TO THE PRISONER**
\$10,000.00 or imprisonment in the state prison members **RELEASE AGREEMENT** [Laughs]
APPEARANCE BOND for up to five years, or both. (Ref. Sec. 448A, 606 and 4600 of State Penal Code).
 has finally been returned after **BAIL DEPOSIT RECEIPT** you and is your receipt:
 I also agree not to leave California **(415 music)** a harassing amount of time
 We are currently preparing to take action **FOR MISDEMEANORS ONLY**
WHEN BAIL SET without first obtaining the court's permission **IS MORE THAN \$150)**
 against our persecutors, and I waive extradition now for: manipulating true-to-life sounds