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**Remixer/
Producer/
Artist
Jim "Foetus"**

**FROM
THE
DARK SIDE**



**Thirlwell
Throws a
Monkey
Wrench
in the
Alternative
Scene**

By Darren Ressler

There's been a name popping up on the remix front over the past year or so. To some, it's a new one: Jim Thirlwell. But to others with a broader musical knowledge, they're already aware that Thirlwell is a seasoned pro who over the past decade has crafted some of the world's most experimental and progressive music.

He's dabbled in industrial dance, as heard in Wiseblood's "Stumbo," worked with soundtracks and has helmed a countless list of productions. Since arriving in America from Melbourne, Australia, in 1984, Thirlwell has worked under his own moniker and various others (Wiseblood, Foetus, Clint Ruin, Steroid Maximus, etc.), which were crafted to depict the mood of the project. He's also collaborated and worked with a slew of avant garde artists, such as Lydia

Lunch and Richard Kern, as well as bands such as The The, Coil, Nurse with Wound, Marc Almond and many others.

But over the past year or so, Thirlwell has expanded his base into the dance realm from his present headquarters in Brooklyn, New York. Recently, he remixed Prong's "Prove You Wrong" for dancefloor appeal — no mean feat considering they're a crunching speed metal group — and he's also pumped up dance tracks for EMF, Red Hot Chili Peppers, industrial supergroup Murder Inc., Jarboe (of the Swans) and countless others. And while many involved in remixes focus on that one particular field or perhaps DJing to stay fresh, Thirlwell remains quite active as a producer of rock-oriented bands and an artist in his own right.

At the moment, Thirlwell's alter ego,

Foetus, has a double-live album out, *Male* (Big Cat), and he's also finished putting together a 15-song indie rock compilation for Big Cat, *Mesomorph Enduros*, featuring Cop Shoot Cop, Jesus Lizard, Pain Teens and others. Also forthcoming are production projects for Silverfish, The Beyond and more remixes. As Thirlwell puts it, he wants to continue working on big projects and smaller ones which will simultaneously keep his music vital on the major and indie front. Ideally, this two-pronged assault will allow him to reach a variety of people. While he slavishly works in the studio, Thirlwell is prepping for a new Foetus LP, due sometime next year and he's itching to head out on the road. But this all has to wait until he can clear his busy remix schedule.

"In the music that I'm doing now, I don't see any direct influences from anyone — I pretty much influence myself," Thirlwell says. "I've done so much stuff that I think my work continues on what I've done before and takes it to a new place with each production. When I look back to my early stuff, I definitely see some influences in there. Namely, there's some compositional styles in there from John Cage and Steve Reich."

Thirlwell's style is one which is continually in transition and his desire to meander between dance and rock seems insatiable. As he says in an exclusive *DJ Times* interview, "I would say that my style is evolutionary. Usually, whatever the past thing that I've done is my favorite thing for the moment." But don't ask Mr. Foetus for any stories about working in the studio; he says that the glamour aspect is all a facade

