

JT: mmm. 'Science magazine, eh?

VJ: Yeah, they had this article years ago and they talked about what the future of mankind would look like and they had this illustrated picture that our knees would go backwards and we'd lose most of our toes and our feet would turn into horse hooves and we'd develop wings and our torsos would look more like a cross between a horse and a chicken.

JT: Well, how long is this gonna take?

VJ: What?

JT: Those developments. Like a million years?

VJ: Yeah, so I'm wondering what you think...

JT: We're not even gonna be around.

VJ: As what we've developed from the trilobites into what we are now, what you think...

JT: Well I read a book which composites a totally different view on evolution which is "Age of Spiritual Machines" by Ray Kurzweil. Basically his take, he's a Futurist, and he projected to the end of this century we might not even have human form at all. Basically the way that we are forging our own evolution by merging with computers and have, like, computer pals. As it is there's gonna be a certain point at which the computing speed will equal the human brain and as soon as that happens it will surpass it really quickly because it's gonna be easily reproducible and then at this pace computer capacity is doubling every year and now that is sped up to maybe every 8 months and that's about \$1000 a day if you calculate it in computer costs.

So, working with nano-technology and nanobots and stuff like that, we slowly have parts of us replaced with molecular computing systems and we'll be conducting our business in cyber space where there will be a point at which we'll be facing these ethical questions of do we need our bodies because we can download our brain and then is that person that you leave behind once you've downloaded his brain, is he gonna be too happy to have his body disposed of that you'll live on this different form and you'll merge with your computer pal who is gonna be, like, your computer won't be sitting at the table anymore, it will be like something that will be inbedded in you or like this person who you talk

Scraping Foetus off the Page

Foreign Correspondant Vagina Jones speaks with Industrial Impresario J.G. Thirlwell



to will retain knowledge or knowledge about you and become your pal and you will merge with that person and I think in a couple hundred years time, this planet might not even see anyone.

VJ: You think it's just gonna take a couple hundred years?

JT: That's what Kurzweil predicts.

VJ: What do you think?

JT: It sounds pretty believable to me. This book is amazing.

VJ: That's frightening.

JT: I thought it was fantastic

VJ: You think so, just getting rid of the body...

JT: Yeah, I could program all my stuff, yeah, reprogram my feelings, basically, they're isolating separate parts of the brain, like, what is the part of the brain that is maybe stimulated by what is considered a spiritual awakening, or this specific piece of pleasure or this specific... what happens when you've got a button and you can just trigger that...

VJ: "Do Androids Dream of Electric Sheep"

JT: I haven't read that, I don't know.

VJ: "Blade Runner"

JT: Yeah.

VJ: They have mood machines in that

book and movie

JT: Hmmmm. I mean are you just gonna push the pleasure center over and over and over or are you gonna have it modulated, I mean, that's addictive behavior, I guess. But, uh, I don't think we're gonna be turning into chickens and stuff like that.
(Both laugh.)

VJ: there is this movement I read on the internet it's called "Where are the Robots they promised us" Have you seen that?

JT: No

VJ: There's a bunch of people upset about reading and watching TV and hearing rumors about Robots doing everything for us and now that we're in the year 2001 we have little robots, but there's not...

JT: I think that they're there and I think that they're kind of omnipresent, you know, and that they're...

VJ: Probably more than we think.

JT: It is basically a lot of what the Unibomber was writing about. It's too late. We've already started that shit. But compare life now to say 10-15 years ago in terms of everyone having a computer. I have several. I can't imagine my life with out being able to interface with the world, in fact I prefer it that way. I live in a cocoon that I've created. In NY where if the phones go out or the elec-

tricity goes out, I'm totally at a loss. I have created this little push button world around me now it's gotten to the point where with out evolution, which is created by your dependence on computers and the miniaturization of computers, say, the omnipresence of cell phone, I mean it gets to a certain point where you can resist, but the way the world is evolving that your expected to be on call at all times because if your not, maybe you're gonna miss or loose out on an important piece of work, because everyone is accessible at all times and thats how it evolves and it ensnares you and you can resist as much as you like but it's ensnaring a lot of people who might resist it, myself included. I'm holding out, I'm one of the last holdouts on having a cellphone and I know that I'm gonna have to break down and do it. You know thats how the evolution is getting you. And that's within our lifetime. I look at say, my mother's lifetime, she grew up on a farm where they didn't even have a car, they had a horse and fucking buggy. they didn't even have electricity. Now she's got grandchildren who are virtually born with a mouse in their hands.

VJ: It seems a bit inhuman the way we're evolving.

JT: Well, another thing is that evolution is happening incredibly fast with the big bang cause with in a few seconds you had all these incredible momentous things form with in a few seconds and then it took billions of years for all this other shit to happen and now we're coming up to another momentous acceleration of evolution...

VJ: Destroying itself

JT: Look at the species that are dropping like flies. Look at the shit thats forming. Look at the evolution that we're causing with genetic splicing and...

VJ: We want to kill ourselves, but we're struggling...

JT: I don't know if we want to kill ourselves, but it's really heavily accelerated.

VJ: Cloning. And with crossing genes with sheep and broccoli. Have you heard that one?

JT: Yeah, theres a lot of weird splicing and I think thats exciting, but you don't know what the genetic fall out of that is or not even genetic, the repercussions of all those things down the eco systems and

fragile eco system that might just shift a tiny degree and then all the shock waves that are caused by that down the line. And then you have to compensated somewhere for that.

VJ: It's a little bit unsettling what you've just said.

JT: Hmm.

VJ: Yeah, hehheh. The Subgeniuses, we're very, well, you have one of the books, right?

"Well, I find that there's enough unwelcome visitors that grow on me now and then that I don't need to invite more along for the ride. You get to a certain point in your life where things just start growing."

JT: Yeah, the book before that.

VJ: Have you read it?

JT: I haven't read it cover to cover, I've read bits of it, it doesn't seem like the sort of thing you read cover to cover.

VJ: Some do.

JT: It's all about Slack, right?

VJ: Yeah! Well, it's, theres alot of similarities I saw in reading some Anton Levay, in the "Do What Thou Will" and "Enjoy life now" and quit worrying about what's going to happen. Just have fun and go to town. theres also lots of believing that theres this huge joke that we're apart of and some people get it and some people don't. Have you seen "The Matrix?"

JT: Yeah.

VJ: It's a big Subgenius movie. What did you think about that movie?

JT: I think it's great.

VJ: Yeah, it's fucking fantastic. I about cried when I saw it. It's encapsulated much of what I think, however if a Subgenius made it, everyone would be laughing at the end.

JT: I had an audience with Dr. Lavey

once. I went to his house.

VJ: Yeah?

JT: He was a funny guy. I think he had more of a sense of humor than people were willing to see, especially about the whole thing and I think he played it up a bit.

VJ: Yeah, sure, well he was into cabarets and theater wasn't he?

JT: Yeah. Well, while we were sitting in his kitchen, I said to him at one point have you ever worked with MIDI and as if to dispel that he was like I don't need that and then he went on to do this impromptu half hour performance on all these keyboards and drum machines and made this thing up and it was amazing, this performance was fantastic!

VJ: Well, OK; here's another thing I'm wondering. I like to do these little experiments where I take the most intense part of a song and start off with that and then push it and see how much more intense I can get and then see if I could get away with that legally. As far as the shows I do with blowing things up and running around naked and I'm wondering if you didn't have to worry about, and maybe you don't consider this at all, if you didn't have to worry about death on your person or anyone elses, going to jail, or any repercussions, what would you do? Would you go further? And how would you go further? In music and performance.

JT: Music and performance? I don't know, I've taken it pretty far out there in that



realm and it's usually that I've been in a state of oblivion at the time and ended up in hospitals and ended up in what I thought were great states because I thought that they would show true to my emotional state, but it's just bullshit. It's bullshit.

VJ: You mean acting it out.

JT: And what's my deepest truth comes through a variety of filters, mirrors, smoke, literally sometimes and the machine gun tariff through which I chose to pass my rations, as opposed to a 100% exposition and vomiting of everything forth because it's a refinement, it's channeling everything down to a pinprick and that's where the explosion happens.

VJ: Till it's that pure pearl.

JT: Yeah. And that's an elusive place to get to and it's what happens when all the circumstances are right and thought out and focussed takes a lot of preparation.

VJ: Transcending.

JT: Yeah, and then I go to that transcending state and that's what it's all about.

VJ: Yeah!

JT: and I've gotten to it a couple times on this tour. It doesn't happen every night.

VJ: Is there another way you get there besides performing?

JT: No, that's the purest way of doing it.

VJ: Performing.



JT: Yeah.

VJ: Cause it's raw, isn't it?

JT: Yeah, because I've made all the decisions about how it's gonna sound and look and what I'm trying to say and everything about it. I mean, it's about as honest as I can get. and that's a spiritual thing.

VJ: Yeah! That's it!

JT: A very spiritual place to be. That's "Flow."

VJ: That's what I would call "That's Fucking Living!"

JT: I don't wanna hurt a bunch of people in the venue or blow it up. That'd probably be fun too, but that's not what I really wanna do. I'd rather seduce the hell out of 'em.

VJ: I wanna confuse 'em.

JT: I want 'em to have an orgasm.

VJ: Yeah, yeah. Have you done musicals?

JT: I think that all my stuff is like musicals.

VJ: Yeah, true.

JT: When I was mixing "Flow" I was thinkin, Man, I could hear this on Broadway. It's like different characters taking on different songs and a lot of my stuff has sort of been that way and I could see reshuffling a lot of my works in that way and I think a lot of my pieces sound like Broadway songs.

VJ: Do you write stories or have you written anything like a play or a screen play?

JT: No, I've written a little libretto into my works and things like that, but I'd be curious to work with someone on... I could totally see someone like turning a sort of like, Tim Glass theme to one of my songs. Maybe on roller skates.
(He smiles.)

VJ: Yeah. cheerleaders! or Jeerleaders!!
(We're both cracking up.)

JT: I had this concept "Foetus on the Beach" many years ago which was gonna be a triple album and it was a kind of postapocalyptic "West Side Story..."

VJ: Oh killer!!

JT: but then Mad Max 2 came out and it was like the exact same fucking thing. It

was very similar to what "Foetus on the Beach" was gonna be about except everyone was affected by radiation in such a way that they could only sing, they couldn't talk.

VJ: They couldn't what?

JT: They could only talk to each other through song.

VJ: You know Billy Joel's first language was whistling, but his parents beat him senseless till he learned how to talk. So, who would be in your cast?

JT: I'd beat Billy Joel senseless now.

VJ: So, who would be in your cast?

JT: The cast? Oh Bernadette Peters maybe. (Jim is laughing)

VJ: Your pulling my chain!

JT: (still laughing) Bernadette Peters, Eva Kier

VJ: Keanu Reeves?

JT: Nah. Micheal Shipling? That his name? Lord of the dance. Michael Flatling?

VJ: Who's that? Riverdance? (We're both loosing it by now) Is that what you said?

JT: Yeah, the Riverdance version.

VJ: "Foetus on the Riverdance" (we've lost it by now in a pool of giggles. Just you imagine a giggling Foetus. Quite charming, actually)

JT: Yeah, something like that. Maybe one number.

VJ: Yeah, well, just because Mad Max 2 happened, I mean, you didn't do it yet.

JT: Nah, you gotta keep your sense of disbelief going through something like that. It's a big enough deal for me to put a brass section together for now.

VJ: What projects are you working on when you get home?

JT: Well, I'm about three quarters of the way through my new Steroid Maximus album which is one of my instrumental projects and then I'm gonna work on another Manorexia album and more Foetus material and that's about enough for now.

VJ: Cool. Thank you.

JT: Thank you.