FROM WHEE CRAPIN, THIRLWELL, INTERVIEW BY RUS

PHOTO BY RUS
Jim Thirlwell (a.k.a. Clint Ruin, Wiseblood, Steroid Maximus) is the brain behind the highly eccentric and original musical phe

What's interesting about that "Black Ado

For various reasons, mainstey. I was playing in my band well, too, which was something I always wanted to do. Just the overlapping tones I like. It sort of builds up.

As you can see if you compare it to traditional American styles, blues, and re

The beginning of the CD has a lot to be said about it. Have you been list

So, they're listening to me.

Yeah, that's Foetus Clearwater Revival. I was listening to some fly Coober at that point and that was sort of an influence, along with Mark Ribot, a great guitarist who worked with everyone from Tom Waits to Keith Richards to Lounge Lizards.

I don't want to say you discovered noise as music, but your music is very brethtain.

in that it's meant to make a point by stretching the realm of your musical imagination.

I've always found my music pretty accessible. Not at all maybe, but in my ideal world it's totally pop music. I never found it inaccessible. It's just that the way I organize sound does seem to be anathema to the usual repetitious

As far as I'm concerned the cellphone and the plastic stuff and things like that.

How would you say that your lyrical or musical influence has developed for you over the years?

Well, I think certain themes have always pervaded my work. I like to make an aesthetic. I try to repeat myself, however, the whole thing is pretty autobiographical. So there are recurr

Things like sex, death, and revenge. And all the fun things.

As far as I'm concerned the cellphone and the plastic things that are in the foreground of my mind. That's why I don't leave the house that much.

How would you like to think your music will be looked at ten years from now?

I think basically the cream will rise to the top in historical perspective. I feel like I've never compromised, so I don't like to be pigeonholed into any category. I consider what I do to be Foetus music. What is important is that I am trying to be a second rate Nine Inch Nails. I mean, I've been doing this for fifteen, sixteen years.

You're going to use the fact drug" came out, I said, "Wait a minute, that's Foetus's "Verklamt"! It has the same kind of me

Yeah, well, Trent's said nice stuff. He ac

You could think about use of horns. How do the brass instruments help color the music in a way that electronics can't?

I think it leaves a lot more real, as opposed to sampling. My use of brass goes way back to my second album from 1982 (Ach) where I felt the need for a brass section. I really became a bit of a brass nut and got taugh the rudiments of it, and then—I was working eight track then—multi-track. It was all bounced down and created a brass section. I don't know, I've always been drawn to that.

People may or may not that you've never been a huge potter or an incredible user of people. It ranges from Daniel Ash to Front 242 to Red Hot Chili Peppers to Sonic Youth... Why do you think they come to you for help?

I think I'm like a master $%. I think I'm like a master $%.