From A to Z and never again, JACK BARRON decides to take alphabet soup with the man inside the Foetus, CLINT RUIN. Porky scratchings by PETER ANDERSON
TO HAMMER the point home again, Dr. John Ruin is about to unlease his criminal record on a world which isn’t equipped to take the shock.

The work in question is an album called ‘Nail!’ Performed by his Scraping Feetus Off The Wheel project, the work is a mockumentary with a mad population of sadists, murderers, rapists, shit-estaters and general pervets.

And if you’re fed up to the back teeth with the prevailing bad taste of pop propaganda, I suggest you put ‘Nail!’ at the very front of your ears pronto. Chint, who has been known to use the assumed name of Jim Thirlwell, is of course no stranger to controversy. Last year, for instance, pictures of him being crucified—which was purely to promote the SNOTWOG album ‘Holy’—were banned by many music outlets who didn’t think it was funny since the pictures were not at all funny.

In the public’s imagination Chint remains something of a monster: a drug-crazed, racist, child-molesting blasphemer. Yet on those rare occasions I’ve seen him socialising, with or without his friend Lydia Lunch, he’s seemed very quiet and reticent to make a happy observer to the chaos surrounding him instead of adding to it.

For today’s in the Some Beazle office that impression is intact as we go through the alphabet of being a Feoosta...

A

THEISM: ‘It doesn’t mean anything to me. I suggest a willful rejection of religion, but I don’t feel strongly enough about it to reject it. I have room for a springboard and something I use for analogy. So maybe the “A” we should concentrate on is for analogy, which I do a lot in terms of satirical exercises to express what I think. These extremes don’t necessarily reflect my lifestyle literally, they are transparent onto my lifestyle. For example the idea of “Hole” of using heaven and hell imagery might be cliché, and it is not the result of being a frustrated Catholic, but it illuminates nearly which...

B

HULLSHIT: “I wouldn’t want to persuade people I’m not full bullshit. The only reason the people which is not bullshit about me is because I myself is myself. I believe pure and simple to myself and I don’t feel the need to succumb to other people’s interpretations of me. I know what I’m saying and I think I’ve said it very clearly and correctly. That’s it.”

C

LICHES: “These don’t crop up consistently, I’ve short of lyrics or melodies. The musical clichés or lyrical pronouncements appear because I have too much to associate with them. I then twist these clichés around, put them in a strange context, so I can do a point or home or disbelieving...” For example the surf clichés on ‘Satan’s Place.’ This is a “slee” song which manages the bone of Beach Boys style vocals with lyrics like “I’m gonna ride the wild surf in the bowels of the sea I’ll hang on (on the tail wave) in hell.” As soon as you hear that surf sound, it unmakes a thousand associations from the past. I like to plunge into that to evince an unreal atmosphere. The whole thing shies the irony completely which is why it’s so comical and comical harmony.”

D

DESCENT INTO THE INFERNO: That’s when the whole album ‘Nail!’ is about when I was staying in LA it’s like putting into action what Graham Nash or something—which was late ’73. It was like one of the worst periods of my life, absolutely depressingly I spent a lot of time in the house, pacing back and forth, throwing darts in the air and watching MTV. It was an extreme culture shock, like being sent to the moon. “A lot of the lyrics were taken from screw-up bits of political which I found on the floor after being utterly beautiful to nothing them the night before. I used this in a few places with LA and my reference to it, for example, ‘An education for the rich’ is a bit from a newspaper article. And nothing is its creative process...”

E

CODDLING: “I believe I’m not real into it but I’m doing quite an interesting observation that on a personal or social level, I am fairly shy and reserved-ish most of the time. My music allows me to get more of myself and some of my personal parts of my personality which don’t rear their heads in social situations. Because I can articulate negative emotions on record it makes me a calmer person, it cools me from getting out and shooting people.”

F

FLAGELATION: “I’m not real into it but I’m doing quite an interesting observation that on a personal or social level, I am fairly shy and reserved-ish most of the time. My music allows me to get more of myself and some of my personal parts of my personality which don’t rear their heads in social situations. Because I can articulate negative emotions on record it makes me a calmer person, it cools me from getting out and shooting people.”

G

GREYSON: “Greyson is a tough word, though I like greyson because as a concept it’s confusing. It does that make the phrase ‘greyson’ as opposed to ‘food greyson’? If it was 50 times maybe I’d get the message, which is right because I can’t associate it with any personal experience anyway.”

H

MASON: “Yeesh, there’s song on ‘Nail!’ which deals with the subject of Charles Manso, it’s called ‘DI-1.926’ which was the telephone number of the Grand Rapids, Michigan, Charles Manso all at I do respect the power he wielded and his personal charisma. Also within the scope of that song I’m kinda taking the piss a bit with lines like ‘You wanna get some kicks off the Grand Rapids, Michigan, Charles Manso all at I do respect the power he wielded and his personal charisma. Also within the scope of that song I’m kinda taking the piss a bit with lines like ‘You wanna get some kicks off the...’”

I

NAIL: “The simplest, strongest term ever coined in the whole world of approximation and the relationship between approximation and power. The question is where does the power hold? Power is the constant sense of approximation which is like this mythical heaven...”

J

THIRLWE: “What! Will we be and loss... loss of what...? What do you mean?”

K

NERD: “The characters in my songs have been created to paint a moral point about something, which doesn’t necessarily conclude. Take ‘Pigfeet’ on the new album as an example.”

L

POMPEO: “Pompeo is touring up and down the West Coast of America with his girlfriend. They’re picking up hitch hikers, killing them and then burning them in shallow grave...”

M

LICHES: “I believe I’m not real into it but I’m doing quite an interesting observation that on a personal or social level, I am fairly shy and reserved-ish most of the time. My music allows me to get more of myself and some of my personal parts of my personality which don’t rear their heads in social situations. Because I can articulate negative emotions on record it makes me a calmer person, it cools me from getting out and shooting people.”

N

LUDICIOUS: “I’ll pass on that one as well after all it’s none of your business...”

O

MASSON: “Yeah, there’s song on ‘Nail!’ which deals with the subject of Charles Manso, it’s called ‘DI-1.926’ which was the telephone number of the Grand Rapids, Michigan, Charles Manso all at I do respect the power he wielded and his personal charisma. Also within the scope of that song I’m kinda taking the piss a bit with lines like ‘You wanna get some kicks off the Grand Rapids, Michigan, Charles Manso all at I do respect the power he wielded and his personal charisma. Also within the scope of that song I’m kinda taking the piss a bit with lines like ‘You wanna get some kicks off the...’”

P

SOMEONE (IN AN INSTRUMENTAL AVERAGE WHERE MAYBE HOLLY MEETS FID) “It was just like a Pigeon Cove success story. It’s a mythical place of Foucault invention which is supposed to be an oracle from all the expression, hedonism and power tinged (from the title)...”

R

STOP: “It’s like a mythical Garden Of Eden but it’s not said whether this is on earth or in the pages hereafter. Above, I’ve portrayed it in a business of snail. But at the same time it’s not my debt it’s a break...”

S

RESTRICTIONS: “So far as music goes, the only restrictions that I perceive come from the fact that I can only deal with one adventure in one song. And family enough that’s what party makes me feel carrying on in this...”

T

RENSATURALGALACTICUSALOMASOMIC: “Hey we’re going back in a bit here! That’s from the song ‘Wash It All Off’ which is a migration song about a relationship but it’s neither his nor her love song. That’s what I mean. How does so-masician relate to my personal life? Well I don’t think people should have any idea what I’m about personally. I don’t think I love anyone anything. If they buy my records, I don’t think they have any idea what I’m about personally. I don’t think they have any idea what I’m about personally. If they buy my records, I don’t think they have any idea what I’m about personally. I don’t think they have any idea...”

Z

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EXTRAVAGANZA: “The throne of Agony.” A line with the rest of ‘Nail!’ the particular example of approximation but of the expressive part. By that mean the form of approximation which is self-inflicted. I often notice in retrospect that when making a record, I take the path of the least resistance, the whole Widebloom phenomenon of proving a body into the ground unnecessarily. I have the idea that people can only write when they’re so sick of people, including myself, wallow in their own depression. I think that’s dear...”

UNRINA TRACT: “In the simplest, strongest term ever coined in the whole world of approximation and the relationship between approximation and power. The question is where does the power hold? Plus there is the characteristic sense of approximation which is like this mythical heaven...”

VIRGIN (RECORDS): “How did you know down they’re true that I was meant to work for Virgin. When I first got the publishing house for a couple of months, just checking what was happening. Then I was tapping at department stores. Getting up picking pergola like that. After all I got a job at Virgin working behind the singles counter in a shop and was given the task of ordering independent records for the Virgin catalogue. This meant that I’m now not to do and financed Studio time. Then I got a job at Virgin with Richard Branson’s ‘you’re having a baby’...”

WIREHEAD: “The book is by Flannery O’Connor and the main character in the story suffers a religious conversion. There is no basis of the truth for the character of Chris a reaction against the phoney preacher he’s encountering. There are also things that go wrong with him which gets twisted and he exits the parts by initially doing away with himself and then burning the character on himself.”

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I don’t think I react well in public on the songs, though I can have a certain extent to it’s talking about my personal psychic’s couch and doing a public analysis of myself. This is why the songs have a rather rigorous editing process, to tear out the floppy elements and put in the necessary material..."