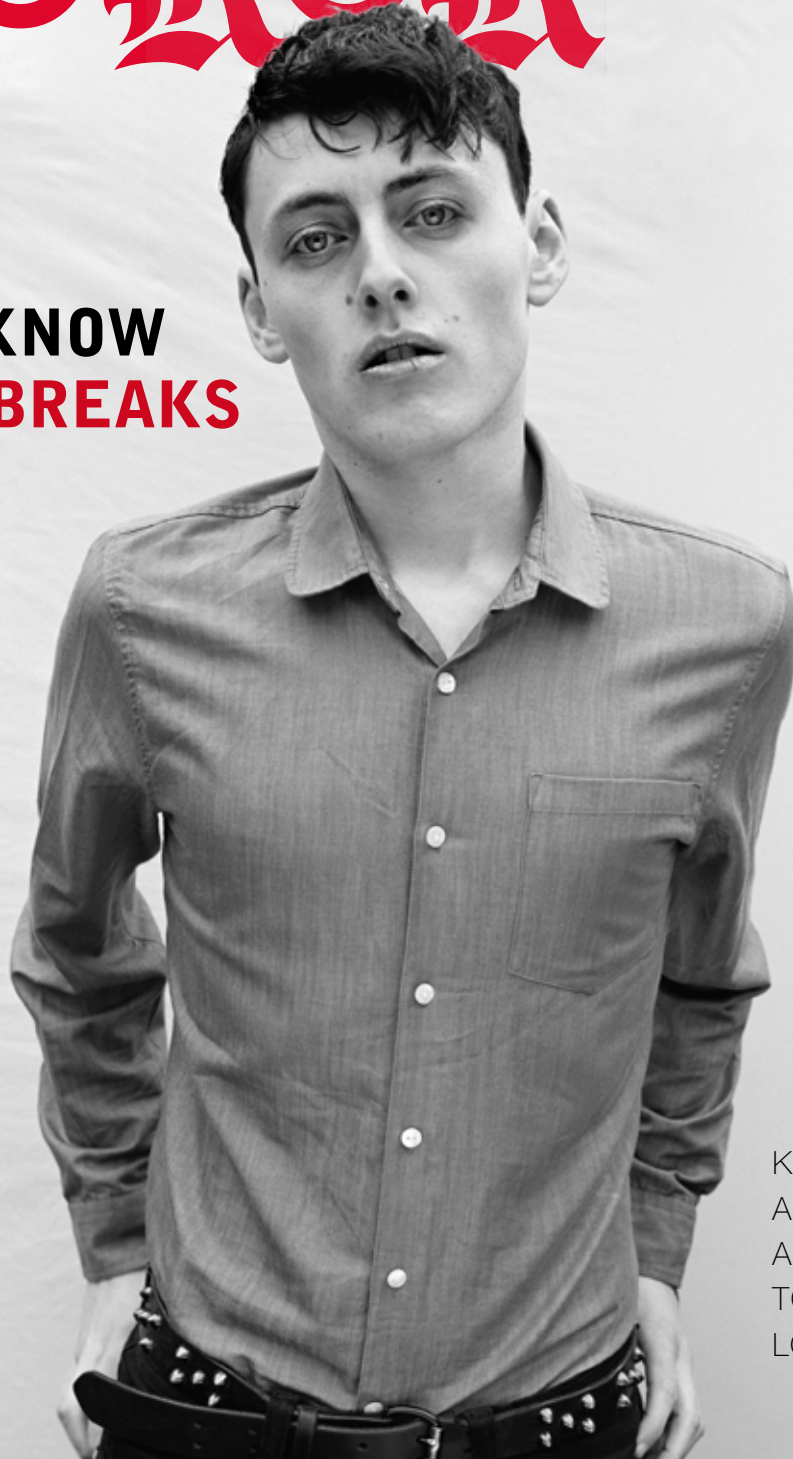


DON'T YOU KNOW THE HEARTBREAKS

global pillage



KING CANNIBAL /
ALEX LAMBRECHTS /
ASHLEIGH SUMNER /
TOKYO NYC &
LONDON SCENE /



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uppror.com

THE UPPROR TRILOGY

Welcome to the third instalment of Uppror.

We are sure we have created our best issue to date and one of our proudest achievements must be in discovering the gem that is - The Heartbreaks. Straight out of Morecambe, they are bringing you some Smiths-style indie pop. We think they're going to blow your mind in the coming months with their brilliant anthemic lyrics.

We also feature the man who created dubstep – King Cannibal – and now he's about to destroy it. We caught up with him just before he departed our shores for his tour of the States.

Next we have Alex Lambrechts - photographer, events organiser, martial arts expert (you heard me!), failing venue doctor (this will make more sense later) and general 'man about town'. Last, but not least, Ashleigh Sumner. Ashleigh is from LA; she's an actress that has appeared in hit US TV shows and independent films and is also an extremely cool artist.

For a blast of inspiration go to our new YouTube page, which at the moment features an exclusive interview by Chris Field with hall of fame legend Nigel Harrison from Blondie. Stay tuned to our new channel for a whole host of exclusive interviews and behind the scenes to our photo shoots.

We have some amazing plans for the future with the magazine issues and live events. Feel free to drop us an email and remember: we are always on the look out for the next big thing.

Jon x

Ps: the best way to stay up-to-date with what we are doing is by adding us as a friend on Facebook or MySpace.

Facebook: www.facebook.com/group.php?gid=4840689235

MySpace: www.myspace.com/upprormagazine

YouTube: www.youtube.com/upprormagazine



The Heartbreaks' music has been compared by some critics to having 'a similar patriotic gutsy zeal, stomping mod-pop which sounds like The Smiths taking a donkey ride with Suede whilst licking ice-cream with Orange Juice.' Indeed this young and prodigious indie four piece from Morecambe know how to deliver an arsenal of unforgettable songs like Jealous Don't You Know or Liar, My Dear. Their über-witty-passionate-killer lyrics are just classic; they will no doubt be a commercial triumph in the months to come. We think they're one of the best bands to emerge on the British music scene in the last decade. The Heartbreaks consist of Matt on vocals/guitar, Deaks on bass, Ryan on guitar and Joe on drums.

T H E H E A R T B R E A K S



Morecambe, the area you grew up in, was it very influential in you forming a band?

Matt: Morecambe is a real strange place. It obviously was a popular destination in the sixties right up to the early eighties. We really grew up on the tail end of its heyday and everything shut down by the time we left. I think forming a band is an excellent way to vent our frustration and anger. It's a really exciting medium to do it in. We sort of happened into The Heartbreaks. We were all in bands before. There wasn't really a moment of inspiration; it was just a natural progression from what we were doing earlier.

Ryan: If you've never been to Morecambe it is hard to explain; it's an out of season, seaside town. You can picture Morecambe when you listen to our single in the lyrics.

Deaks: It's seen better days but supposedly has the fourth best sunset on planet. It's a brilliant place. I don't think we could be from anywhere else really. It's a massive influence on our sound. We're not good at anything else really. We weren't very good in school; can't seem to find a job, so we may as well do this.

You have been compared to The Smiths a lot. How do you feel about that?

Joe: Quite annoyed a lot of the time. But, I mean, the influence is there.

Deaks: It has become a bit of an albatross at the minute. Maybe on record we may sound a bit twee, but when we are live we sound more of a punk band.

Matt: We are influenced by The Smiths; I really like The Smiths. I hope



I THINK FORMING A BAND WAS AN EXCELLENT WAY TO VENT OUR FRUSTRATION AND ANGER

it is not too long before people say, 'That sounds like The Heartbreaks', rather than The Smiths and I think we are arriving at that point now.

Would you say you have a retro style? Looking back rather than forwards?

Matt: I think we look backwards no more than anyone else does. The music now that is so popular is so synthetically international and I think that harkens back to the eighties, which for me was the last time pop music looked forward. Since then it has been a rehash of that and I think now we are at a stage where music is a take on the eighties. I find it funny when it is said our music is derivative...

Joe: We don't sit down and have a meeting and say, "Right we want to sound like this." I think at this time, when I don't think many bands are like us, it has been very natural and organic in our progression in the way we sound.

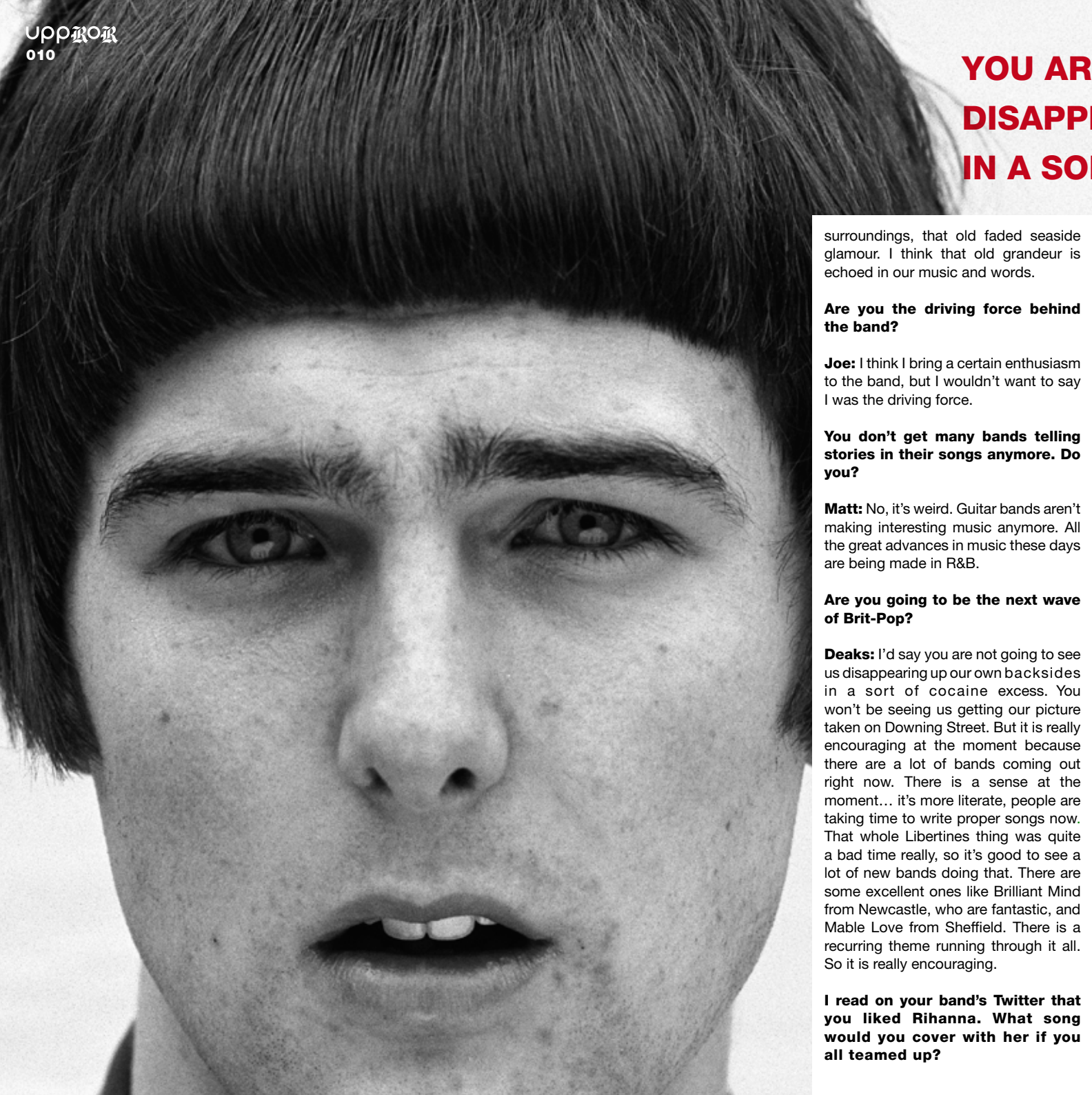
Do you write as a band?

Ryan: Joe writes the songs. He comes to us with the lyrics, the melody and the chords. Then we'll go from there. I write my guitar lines. Put it together that way.

Deaks: We'll learn it acoustically. Then we'll turn that into a full song. Everything gets changed around. The actual songwriting process is a four person thing.

Joe, as you are the main songwriter in the band, where do you get your ideas from?

Joe: It is all things that have happened or have affected me in some way; guilt, frustrations, whatever. I also think we are quite a product of our



YOU ARE NOT GOING TO SEE US DISAPPEARING UP OUR OWN BACKSIDES IN A SORT OF COCAINE EXCESS

surroundings, that old faded seaside glamour. I think that old grandeur is echoed in our music and words.

Are you the driving force behind the band?

Joe: I think I bring a certain enthusiasm to the band, but I wouldn't want to say I was the driving force.

You don't get many bands telling stories in their songs anymore. Do you?

Matt: No, it's weird. Guitar bands aren't making interesting music anymore. All the great advances in music these days are being made in R&B.

Are you going to be the next wave of Brit-Pop?

Deaks: I'd say you are not going to see us disappearing up our own backsides in a sort of cocaine excess. You won't be seeing us getting our picture taken on Downing Street. But it is really encouraging at the moment because there are a lot of bands coming out right now. There is a sense at the moment... it's more literate, people are taking time to write proper songs now. That whole Libertines thing was quite a bad time really, so it's good to see a lot of new bands doing that. There are some excellent ones like Brilliant Mind from Newcastle, who are fantastic, and Mable Love from Sheffield. There is a recurring theme running through it all. So it is really encouraging.

I read on your band's Twitter that you liked Rihanna. What song would you cover with her if you all teamed up?



Matt: Do you read that? I need to do that more... I would want to do Ain't No Mountain High Enough by Marvin Gaye and Tammi Terrell!

Joe: I'd hate to collaborate with Rihanna. I wasn't aware of that twitter page!

Deaks: Maybe not an apt one, but I reckon we could do a good job of 1 Thing by Amerie. I think we could do a good job of that. I'd love to do it!

Ryan: I'd let her decide to be honest. It'll never happen so...

What would be a big break for The Heartbreaks? What do you want to achieve?

Joe: Fulfilling our potential, being the best we could possibly be. As I say, we don't sit down and write, "I want to be doing this in six months." We don't approach it in a careerist manner. We just want to connect with people. Other people getting off on it and going round the country and people responding, that is the most. It is a beautiful thing, an honest

thing. We played in Nottingham last week, never played there before but word had got out down there. The gig was rammed and loads of lads were singing the words along and it was really overwhelming and without embarking on a whole cliché, is what it is all about. That is what I'm in it for. A real buzz.

Ryan: It was great supporting The View at the academy in Manchester; to play in front of such a big crowd. That is the biggest stage and the biggest crowd we've played to. Loved that! It was interesting to see if our sort of sound works on that sort of level. I think it did. The songs came out really well. It really worked.

Matt: I want to release another single soon. I really like the process of doing a single. We did the artwork ourselves; we were really hands on producing it. I think we've created something that has longevity. We put a lot into the aesthetics of it, which I feel not a lot of people do now.

Do you still hand out seaside ice creams at your gigs?

Deaks: Yeah, we have, that's a little touch of home. It was really nice because a lot of people from home turned up for the gig with ice creams. They had turned up just because they were proud of us for being from Morecambe.

Joe: We did that at the single launch in Manchester. I think Deaks told me once he went to see a band who handed out mixtapes. Just stuff they were listening to. I think that's nice, maybe that will happen. We also



I WANT IT TO REALLY
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hand out sticks of rock, I like touches like that. I think it is very important; it is part of our identity. When you watch a band, it is not just listening to them; it is immersing yourself in their world. The sticks of rock are just another way of encouraging people. I think that is very important. So it is not just the music.

What do you think of bands like Suede reforming?

Matt: Reformations don't excite me. I was in a shop this morning and saw The Libertines on the front of the NME. It feels a bit of a cabaret now; it doesn't excite me at all bands getting back together. I think there is a reason bands happen at a certain time and I don't think you should try to recapture it. I saw the Blur documentary and really enjoyed it. Theirs seemed like a really natural conclusion to the band.

I don't think Blur had lost anything, had they?

Matt: No they hadn't, it was really good. For Blur it seemed like a nice finish. Damon Albarn is quite fantastic, a genius.

When will we get to hear an album?

Ryan: We're still working on loads of songs, no thoughts about an album yet. We want the first album to be an important album for people. So we would never rush into it. We'll make sure we have the right songs before we do an album.

Matt: I think we'll make a really good album. I want it to really sound like The Heartbreaks. I really want the album to BE The Heartbreaks, to

really define our sound.

Do you keep in touch or follow what other bands are up to?

Deaks: I don't really go to many gigs. It's normally for friends' bands or when we are playing.

Joe: The last gig I went to was that XFM gig in Manchester when The Cribbs headlined. They were great with Johnny Marr; excellent album. And a band called The Pains of Being Pure at Heart. Ah, and The Raveonettes who I saw at the Ruby Lounge in Manchester. They were magnificent. That's the best gig of recent months.

Matt: The Raveonettes were fantastic. I went to see a band called Performance the other day, they were excellent. Vivian Girls, I paid to go and see them recently too. The Drums, Surfer Blood; I've seen a few bands recently.

How would you describe your debut single Liar, My Dear?

Matt: I think it is quite perverse releasing a song like that. It's a love story between two boys and I think it's quite an interesting thing to release in the current musical climate where people aren't releasing anything with any lyrical integrity. When I listen to it, I think it sounds really organic and natural. I think it is really sad and really funny.

Deaks: It sounds very Morecambe! The guitar sounds like the rain.

The Heartbreaks will be touring throughout the Uk during the Summer and Autumn

www.myspace.com/heartbreaksband

New York 2010.

Pollywood, Time Bombs in Times Square & The New Art Revolution
by Tommy James

The new decade crept in through an unforgiving, brutal and seemingly endless winter. Though it's sometimes difficult to comprehend why the hell they didn't build the greatest city on Earth a few hundred miles further down the East Coast. It's all part of the myriad of extremes and confusion that somehow glue this city together.

Easing slowly out of recession, the locals were just filling up the bars, clubs and lounges again, ordering shots and bottles when a time bomb smoking in Times Square reminds us that we are actually staring permanently down the barrel of a large gun. We're living in the crosshairs on a giant post-modernist target while trying to dodge the bullets of Dodge City itself. More than ever it's survival of the sharpest; a massive hustle through the gridlock and grime from Manhattan to the Bronx, Queens and Brooklyn, but it's where we live and why we love it...

‘We get it on were we live; better have a pass when you cross that bridge, welcome to Brooklyn!

Lil' Kim "Lighters Up" 05

TJ's Brooklyn Playlist Spring 2010

1) LCD Sound System - Dance Yourself Clean

2) Yeasayer - O.N.E.

3) Suffri - Nneka

4) Vampire Weekend - Giving up the Gun

5) On the Waterfront (US 12") - Simple Minds

6) Lighters Up - Lil Kim

7) Pum Pum - Lee Scratch Perry

8) Can you Feel It? - Mr Fingers

9) Slow and Low - Beastie Boys

10) Empathy - Crystal Castles

Take a trip across the bridge and gaze across the East River from the dirty banks of Williamsburg. The city's skyscrapers rise up against a perfect American sky. Spring 2010 has arrived and Bedford Avenue never felt better.

The stores, venues and bars of Williamsburg thrive on the hipster community, originally grown out of an overspill of artists, musicians, and designers priced out of their lofts and studios in the East Village just before the turn of the century. But gentrification was on fast forward here too and the pioneering hipsters morphed into media professionals buying up million dollar condos and pushing "cool" further North, South and East to Flatbush, Greenpoint, Bushwick and beyond. Still, Williamsburg remains wonderfully relevant; a place you can experience a Manhattan sunset from every park, rooftop, bar and street corner, then catch The Heavy, Lee Scratch Perry or LCD Sound System at a tiny Roebling or Berry Street hole in the wall any day of the week.

Bordering "The Burg" at McCarran Park is Greenpoint. Little has changed here in decades and it looks like Chorley* in the 80's; tanning salons, curly perms, betting shops, bakeries and pubs on every corner. The locals, predominantly young, male and Polish shave their heads and wear Fila tracksuits. They tear around the streets in massive SUVs pumping

Techno through oversize subwoofers and narrowly making road kill out of the invading hipsters as they ride aimlessly on their shaky push irons. Yet another ghost bike sprayed white and chained to a lamppost should be more than enough warning to take off those damn iphone headphones while cycling through Greenpoint.

Walking east toward Newton Creek, the streets of nondescript warehouses flanking one of America's most polluted waters hide a fast growing creative community. Lines of throbbing vehicles, lighting trucks, props, catering stands and Winnebagos are surrounded by masses of black cable strewn across the sidewalks. The film studios of "Pollywood" from Calyer Street to Diamond produce high budget music videos for the likes of Beyonce and Green Day. TV shows such as HBO's Flight of the Conchords, the Good Wife, and an endless array of feature films are conceived and filmed locally. On every corner there is a production happening whether it be a car chase sequence for a Bruce Willis movie or a fashion shoot for Vogue or Nylon. In fact there are now so many photographic studios and fashion houses in the vicinity that Ford bought "model apartments" right around the corner...

Now is definitely the time to head north of Prospect Park to The Brooklyn Museum. The featured

exhibition is a gallery of gold-sprayed mannequins eerily draped in extravagant creations by the pioneers of fashion design from the mid 1800's through the 1980's. From Martha Schaeffer to Jacques Doucet to Jean-Philippe Worth, these decadent and extraordinary garments for the modern 1960's woman or Queen Victoria herself are being shown to the public after being secretly hidden from view for decades. In contrast to the stone silence of this style mausoleum, there was a riot of its own going on in the lobby where there was an "after show party" for the exhibition opening. It's art-glam chic for the new breed of young artisans hacking a giant piñata of Andy Warhol's head to dust while crowding the open bars and occasionally being dragged onto a makeshift dance floor by male strippers. The Warholian spirit of celebration and decadence is resurgent and a generation that creates more energy at an art and fashion exhibition than in the mainstream nightclubs of the city may be poised to create a movement for the decade.

Even deeper into Brooklyn, under the subway tracks somewhere in Bushwick, DJ/Producer Greg Wilson is playing at the Market Hotel. It was once a Puerto Rican speakeasy, then a loft space, and now a music venue spattered with graffiti and home to a sound system that vibrates your bones. The ex-pats, the cool kids, locals and old skool New Yorkers

are staying out late to feel the disco beats and remember the forgotten thump of a reel to reel. The bar is a stack of beers in coolers, Vodka and a few mixers strewn on a plastic table. And just like the warehouse parties of yore, the sun is coming in through the cracks in walls as you think you should probably have left four hours ago. Thank god I brought my Raybans... TJ

*Chorley is a nondescript Northern English town.

Brooklyn Bars, Clubs, Venues & Lofts

Sugarland
221 North 9th Street
Brooklyn
NY 11211

Berry Park
4 Berry Street
Brooklyn
NY 11211

Death by Audio
49 South 2nd Street
Brooklyn
NY 11226

Warsaw
261 Driggs Avenue
Brooklyn
NY 11222

Market Hotel
1142 Myrtle Avenue
Brooklyn
NY 11221

LIGHTS CAMERA ACTION



A L E X L A M B R E C H T S

Alex Lambrechts decides he wants an after party for 150 of his friends on Elton John's boat in Cannes.

The only problem is that Elton doesn't know.

With his posse in tow, he heads for the harbour. When they arrive at the boat – all is silent.

After waking David Furnish up and spending 20 minutes in conversation - Alex gets his party with some staff thrown in.

Once you've met Alex Lambrechts, you know everything is possible - the cheek of this man has no bounds.

We still don't know if Elton knows.

I've been around a few times in my life to witness the point
at which someone goes from 'Joe Blow' to 'rock star'



You have such a wide variety of skills that it seems very hard to pin you down. How would you describe yourself?

I'm not sure myself, whilst all the different things I've done have helped shape my character and make me the person I am today. Once I move on from a certain project or stage, I'm really into that next phase. I definitely live in the present and look to the future.

The past is the past; I guess I'm a person who enjoys creative challenges....

Out of all your experiences, what inspired you to pick up a camera?

Just over a year ago, just as I was turning 35, I realized that I hadn't done anything overly challenging for a while, so I asked myself, "Have I peaked?" I decided I

needed to prove to myself that I wasn't an 'old dog' that could no longer learn new tricks, and photography was something which creatively had always scared the hell out of me. I was afraid that if I took a photo, it would be totally lacking in artistic expression and basically suck. I had come back to London to open another restaurant/club, but we had just gone into a recession, not the best time to open a new

business. So I thought now would be the time to pick up a new skill and maybe I can use it to promote my nights and myself, which in turn might help when the time comes to open my new venture.

What are you looking to capture in your photography?

As with most things I've done, I try to do something that hasn't been done before or at least do something with

my own twist and style. I immediately loved street photography and reportage style because of their randomness and unpredictability. I wanted to capture moments in my life in an interesting way, and at the same time using my photography as a promotional tool to help market my nights and share my adventures with friends who may live overseas. Over the past year I have had a lot of fun with photography and believe I will probably take photos for the rest

of my life because there is always something to challenge you creatively about it.

In your bio you talk about people's obsession with celebrities. Having met a few, what have been your best and worst experiences?

I'm not really one for dropping names. I am often invited to host events for famous people in an environment where I am encouraged to invite my

friends and have a great time. I really have only had great experiences with celebrities themselves. What I am not a fan of is the media's and society's fascination with celebrity. I've been around a few times in my life to witness the point at which someone goes from 'Joe Blow' to 'rock star' and I've never seen celebrities as anyone different; they all have belly buttons and grow old too. I do sympathize with them, however, because the media's obsession has forced many



I am in the process of opening a new club in the West End with a strong 'Anti-bottle' policy. I want to make a space where fellow bohemians and misfits can hang without all the 'Banker Wankers' and 'Table Tossers' spraying champagne on their egos. Clubs in London have become greedy and sold themselves out to these twats... it's time to reclaim the night scene.

RECLAIM THE NIGHT



into a world of constant scrutiny. I'm particularly concerned with how this affects the average person's confidence growing up; I feel that when people lose their own identity and begin to idolize another person, they're being sucked off their own lives.

What is the secret to turning around a failing bar or nightclub?

I won't give my secrets away! There are so many facets which require meticulous attention to detail. But I will

say the illusion of success and beautiful people always helps pick things up! I treat my clubs like a living advertisement or campaign: imagine your business is a giant interactive Tom Ford advert; everything must be precise and pleasing to the eye. This world you create must be inspirational but at the same time accessible. That's not to say it should be all bow ties and velvet slippers, on the contrary, each campaign must fit your desired demographic. Branding is perhaps the most important factor I concentrate on.

Have you had some Gordon Ramsey style bar/club nightmares to sort out?

My last nightclub in Australia was raided and shot up by a bikie gang during my official launch party. That was a nightmare! Unfortunately Sydney was and still is going through a violent turf of war with shootings, explosions and murders - too frequent for my liking. After the first incident I attempted to revitalize that business for some months before conceding that it was too difficult

to get it back on its feet. It was also the perfect time to pack my bags and head back to London, which I have always loved and dreamt of coming back too. I guess in a way fate knew best.

Where did the idea for Rock 'n' Roll bowling come from and is there a league we can join?

Rock' n' Roll is the easy part; all my parties have a rock element. I and a few of my friends are crazy

'Big Lebowski' fans. So I threw my birthday party in the bowling alley at Shoreditch House and it was such a hit, everyone including the venue loved it so much, that I was invited to do it on a regular basis. Each one gets bigger and better; I really look forward to it every month. We don't have a league per say, but we do enjoy new people coming and joining in; it's a crazy melting pot of misfits.

Is there a fine line between a

wild party and keeping the venue happy? For example not trashing the joint? Ever crossed it?

Great question. My events can get pretty messy, I've been asked to tone it down a few times, even had to shut down events, but then at the end of the day it's all about finding that sweet balance. In the most part we don't encourage any form of vandalism, but accidents do happen ...

If you could open a bar or

nightclub, in one place in the world, where would it be and why?

LONDON, absolutely LONDON! I think there is a real gap between the luxury clubs of the west end and the dirtier dive bars of the east. We need a middle ground, we need an exciting bohemian den where it doesn't matter how much money you want to spend. Unfortunately London's west end clubs are



London is dying
for a new breed of
clubs to
explode
and I
intend
on
pioneering and
being a part of that
new movement



obsessed with bringing in the big table spenders, the whole scene is geared up towards it, quite frankly I hate it, I despise it. Promoters are paid top dollar to bring models and young girls to these clubs to help mask the fact that the only people spending are these wankers with nothing better to do than waste money showing off and showering themselves in overpriced champagne. London is dying for a new breed of clubs to explode and I intend on pioneering and being a part of that new movement.

Do you still practice your martial arts skills and what was the last time you had to use them?

To be honest I don't really practice or train as much as I'd like to anymore, which is a shame. Luckily I haven't had a fight in a very long time. Martial arts isn't only a physical discipline though, the mental and spiritual aspects are part of my daily life and help guide me everyday.

How difficult is it being a bodyguard

and who was your most interesting client?

The most difficult part of bodyguarding is the boredom and isolation; real life bodyguarding can be real lonely, especially when away on assignment. It's not as exciting as the movies depict, and I guess that's a good thing. I was offered some real hairy assignments and places like Rwanda in the 90's, which I am so glad I turned down. And I've been in some pretty scary situations when looking after

gem merchants. You really had to be on point and all your training and instincts kick in or you can find yourself in hospital or worse pretty quick. The most exciting part for me was the training and I had fun time when working with Tom Cruise and Nicole Kidman. That was like being on a constant holiday! I left that industry after a few years because I realized I wasn't really living a very fruitful life.

Does it surprise you to have had such a diverse career history?

I have always told myself that I won't have only one career. So I'm glad I've done so many things and hope I will continue to try new things until I die.

Imagination and ingenuity: is that the secret to your success?

One of my guiding principals has to be and always has been, "When they Zig, I Zag" and that takes a bit of creativity to make it work. I love finding a different way to do something;

there are so many options in life. Why choose the same that someone else has done? When I used to design furniture I always thought, "There has to be another way to make this. What would someone from another planet do?"

One of the best parties Uppror has been to of late was the birthday bash of club promoter, ex-model and international DJ Wade Crescent at Shoreditch House in east London. Held in the two-lane bowling alley room, you could already anticipate that this wasn't going to be your average birthday party. Wade Crescent is mostly known for his legendary club nights like Rakehell's Revels - a stylish swing club in a 1920s/40s vein; Return to New York - which was at the forefront of the electro-clash scene at the time; and Stunners International - one of the best rock n roll clubs ever. Wade was recently back from LA and wanted to celebrate his birthday in style.

The party started with a round of bowling and Wade spinning some ironic pop and old skool rock tunes. Fantastic pizza was on hand for any early partygoer, which was devoured quickly. There was an interesting mix of people - ranging from fashion models to the extravagantly odd. The wall to wall room of creative talent brought us into contact with Alex Lambrechts, who we have featured in this issue. We found out he had been involved in organising this party. We were also introduced to talented rock n roll jewellery designer Clovis Wilson Copp.

RETURN TO London

**It was
becoming a
dangerous
dance floor**

As time went on the place turned from being a bowling alley to being a dance floor, which you can probably guess had interesting consequences. Anybody who was still eating found there was no room to sit and elbows and legs were flying everywhere. I saw some poor member of the bar staff accidentally get a dancing elbow in the head. It was becoming a dangerous dance floor to say the least.

For the last tune Wade took to the dance floor and ended up rolling around in a mess of friends. Ian, our director of photography, waded in with his camera and caught as much of the action as he could. I'm not sure what the venue thought, but they seemed to be having as good a time as the partygoers.

The after party at some venue (we were just too drunk to know where we were at this point) around Shoreditch was the chill out spot where Wade and his closest were able to wind down - until the moment of having his birthday portrait shot when the room again erupted into a final episode of Sodom and Gomorrah.

If Uppror gave out awards for life and excess – Wade Crescent would be up for the Doctorate.

www.imperfectgentlemen.com
www.stunnersinternational.blogspot.com
www.cloviswc.com



T H E D A R K

Dubstep has become the latest dance floor sound and whatever your view on this latest incarnation of electronic music, one of the few artists that are name checked in this genre is Dylan Richards aka Zilla aka King Cannibal. Signed to seminal independent dance label Ninja Tune, King Cannibal helped set free the dubstep

monster back in 2006 with a heavy mix of drum n bass and dance hall. His own brand of electronic music has since progressed past what is seen commercially as dubstep and is now scaring the hell out of the glow stick waving masses with superb tracks like Murder Us, So...Embrace The Minimum

and Dirt. He has now blasted himself State-side to critical acclaim and his debut album Let the Night Roar has cemented his international presence.

S I D E

You used to be known as Zilla. Why did you change your name?

I had actually only released one track under that name, although I had also done a few remixes as well. When I finally managed to sort my shit out properly, we were going to release some tracks on a US label called Tiger Beat. There was a band over in the States that were using the name Zilla. They were playing thirteen to fifteen minute instrumental wig-outs. We tried speaking to them, but they were so on the stoner scene it was hard to get a single reply out of them, let alone approaching them regarding legal matters. My sound had sort of changed so I was fine about it.

And then you came up with the name King Cannibal.

Whatever name you pick becomes so disassociated from the actual meanings of the words. Back when I used to play under the name Zilla, I used to play Cannonball by the Breeders, so it has all come out of that. It has mutated from that. A lot of my tunes are made from samples, so it is about cannibalizing music as well. Also, I'm thinking in the future if I have to do a photo shoot based on something to do with my name, I can probably get away with wearing a crown more than a full lizard suit.

You have this quite dark, almost horror type persona now which kind of links well with the King Cannibal name. Was this intentional?

I didn't set out to be that way. I like my music to make an impact, to have a forceful nature behind it rather than be a pleasant background noise. Before dubstep took off, which has been using similar sounds, I was a big fan of drum n bass from the late



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FREEZING THE
OTHER HALF WAS
ACTUALLY BURNING.

nineties and things like that. Drum n bass sounded very alien musically and I wanted to know how you make that stuff. How do you make that sound? My music comes a lot from wanting to work with those sort of sounds which people weren't doing so much at that time. I still think I'm doing something different to the vast majority of people doing dubstep at the moment. I've found what people notice in an artist is that having your own sound gets you to so many places.

A radio DJ said he would need to create a new slot on his show called The Darkside to cover your music. Did this make you proud?

That was Eddy Temple-Morris. He was being influenced by some of the tracks he has been listening to from me and Skream. He's been really supportive which has been great and I've listened to his show for years. He has introduced me to a lot people whose records I have been buying like Jagz Kooner, who produced Primal Scream's Exterminator album.

With this dark persona, have you ever thought about a side line in Death Metal?

I am doing some strange metal festival in a few months. A lot of the people I get on with in terms of producers are people from the breakcore scene. The noisy messed up side of drum n bass. It has got the spirit of metal which is what I like, rather than being a bit sort of stayed and boring. My shit is seen as being a bit serious but you can't take the shit too seriously really. I am really serious about each track, but when you start labelling things it becomes, 'Yeah, whatever!' When things become so serious all

you can really do is laugh at it.

How would you describe your style?

It is just everything I'm influenced by musically. It is just whatever sounds good when I do it. But I think it is not enough to make you stand out these days. Especially in electronic music terms, there are so many people where you know what the track is going to sound like before you listen to it. It feeds off itself in that way. So, I just enjoy learning in terms of production and stuff like that. Going back after doing this album and doing more tunes and remixes. At the moment I've learned that my style is about the density of the music. It takes so long to create a track because there are so many layers and things going on. It is not like I can crack a track out in two days; it takes about three weeks.

That leads nicely into my next question. How do you go about building a track?

Obviously drums and bass lines are king pretty much to what I do. I've always been a fan of edits in music. Whether it is like, you know, the old sort of Art of Noise stuff or going into drum n bass or Mantronix hip hop. That has really influenced what I do. I like to have loads of edits in tracks which means again listening to something over and over again just to hammer out every detail of edit - which means my ears get bored of what I'm hearing. I add layer after layer of effects and atmospheric, almost Foley sort of sounds and things like that. I like a lot of movement in my work.

You've travelled the world now. What has been your most

interesting gig?

The Igloo festival I did in Montreal. It was in January this year. Obviously Montreal gets pretty cold. They had all these ice sculptures and ice bars and it was minus thirty when I played, so I've never been quite that cold before. There was a contrast because we were up on a stage having the cold wind blowing in our face and then having these huge heaters behind us. Half of me was freezing, the other half was actually burning. Just keeping the snow off my gear was difficult too. I had like a layer of ice over my stuff.

Was it a laptop set up?

Yeah, and a few other gadgets. There was this great photo of the crowd. It looked like there was a smoke machine, but it was just the sweat hitting the lights and evaporating into a vapour cloud.

Dubstep has really made a leap from being underground to the main stream. How do you see it at the moment?

Well, obviously over the years it has mutated. The first part of the mutation was people making this music and then other people hearing it, liking it, and obviously wanting to hear it out. A lot of the tracks people were making, well you could hear them out but as other people got involved they made them more and more dance floor friendly. It has moved from sub-bass sounds to a lot of mid-range wobbles and stuff like that. It is good, because there is now a nice breadth to the scene in terms of different sounds. There is stuff to like and stuff to hate.

Would you class yourself as dubstep?

No, not really. I don't like to play those nights generally. I find

them quite regressive. There are good nights out there, but the vast majority of them are just sort of Reebok Classic type crowds. People going, 'Bruv, I want to hear some wobbles bruv!' and that sort of thing. Even when I was in Canada, there was this guy going, 'Play something from the UK, represent for the UK!' I was going, 'Well, I am from the UK and I'm playing my own stuff!' But there has been a certain amount of crossover. The Skream's La Roux remix has probably been the biggest commercial hit. I think that was the tipping point in terms of majors getting on board. Recently I was working on a project, which an A&R came to me with, it was a vocal based thing. I got partially into the project and bailed out. It was all good ideas but he was trying to shape the sound too much and I like a lot of space. The whole thing was constantly being boiled down and down. I knew I could make it sound better if he would just let me do what I do. I don't want to exist in that world. It's hard living with yourself musically and enjoy that. There is going to be a huge amount of compromise and I don't want to compromise. Doing King Cannibal is important to me and I don't want to screw this up.

Your Test Icicles remix really put you on the map. Who else would you like to remix?

It is Ninja Tune's twentieth birthday this year and towards the end of the year there is going to be a box set of stuff and I'm quite heavily involved in working on that. I did do something similar for Warp records, but what I'm doing for Ninja is a lot more involved. I can't really mention any more details. Recently I did some remixing for Microsoft; a remix of The Damned's Smash It Up which was for some computer game. It was really good to do because that was a lot of what I was into when I was



younger. Haven't we all been in a crappy punk band at one point or another? I've been in a couple.

You are off to play two dates in the US. Do they get you over there? There is always that feeling America doesn't really get dance music.

They do, but it took them quite a while. I think when Big Beat and Chemical Brothers came out, then we started seeing a change. Even on a less underground level. But the first time I was over there I had a mixed reaction to my shows. Some of the shows that I thought would have done better didn't and the other way round. I thought Seattle would have been pretty cool, but I ended up playing and everyone ended up down the other end of the room at the bar watching me. I had twelve dates over there which was quite good for the first visit. Low End Theory in LA is my favourite club. I played the worst set I've played in ages there last time and everyone was going nuts. Hopefully that doesn't mean I play a good set this time and everyone goes, 'What's he doing? Where are all the mistakes?'

Have you played in New York?

I played in Manhattan. The place we were going to do it at got closed down because of some complaints or something. So we ended up in this weird place where they have matinee shows. It wasn't the best show on the tour by any stretch of the imagination. They had a band playing who were pretty terrible and then they clear everybody out and then you get ready to go on and they open the doors again. There were technical problems and because the show was sponsored and was free anyway, we said just let the people stay and don't kick them out.

Your debut album Let the Night Roar has had good press coverage. Were you expecting it or a bit surprised?

The response to this album has been pretty good; there has been press in places I wouldn't have thought there would have been like The Times. It has got a lot more critical praise than I thought it ever would have got. So, now it is just about making something I'm proud of for the next album.

Did you feel pressured to have this album made?

When I spoke with Ninja, I wasn't even thinking in terms of an album. It was going to be some remixes of people who play my stuff. I obviously hadn't realised all the tracks I had out were on disparate labels. You can't do it, it doesn't work that way. First of all, I was like 'Fuck an album?' Everything I would do for the album, I would question: 'That is cool but is it an album track?' But I really like working in that medium now. There are a lot of albums out, especially in electronic music, that are just collections of singles. Well, that is what they feel like; there is nothing on these albums that is the making of a good album, there is no journey or progression. There was pressure just from me to make a good album. There was no one at the label watching me, waiting on an album. But now I think doing the second one I will probably feel the pressure a little bit more as people have an expectation, even if it is just from one person.

'Let the Night Roar' is out now on Ninja Tune.
www.myspace.com/kingcannibal



B A D N O I S E !

TOKYO BY DANIEL ROBSON

I've been doing more and more live events in Tokyo recently. As I've mentioned before in these hallowed pages, the live scene in Japan isn't too customer-friendly – gigs are expensive and start while most people are still at work; most small venues operate a pay-to-play policy which means they'll stick on any five bands, whether or not they go well together or are even any good; and large venues that host major acts rarely offer a support band. And don't even get me started on the overpriced cardboard cups of foam they hand you when you order a beer.

There are good venues and promoters of course. Just not enough of them. So I've started a couple of new live series where the fans come first – and so far it's going very nicely, thank you.

The first one, Bad Noise!, is really my baby – I handpick every single band myself. The music policy couldn't be simpler: I'll only book bands that are exciting to watch live. Most of these are on indie labels. Highlights have included

the raunch-rock of Royal Cabaret, insane girl-boy punks Jonny, and idiotically catchy pop-punk band Pinky Piglets. So far we've been rammed every month, and each of the bands are finding that most elusive commodity: new fans.

For the other, Rogue Wave, I have a partner. Keith Cahoon is the ex-CEO of Tower Records in Japan, and now owns a forward-thinking publishing company that looks after artists such as Deerhoof, !!! and Brian Eno. The concept behind Rogue Wave is to help break smaller bands by having them open for a major act. That's totally normal in the UK or US, but it rarely happens in Japan, where label politics usually take precedence over fan service.

As I write this, I can't tell you whether Rogue Wave has been successful, because our very first show is tomorrow. We have as our headliner GO!GO!7188, an amazing band that fuse pop, rockabilly, rock and punk with a pinch of traditional Japanese enka, and have had a decent chart run for over a decade. Kinoco Hotel are an all-girl mod-obsessed group with a fun live show; female solo artist Natccu plays catchy post-pop with massive vocals and airtight new-wave rhythms; and

rising indie-rock band Molice make a dark noise reminiscent of Pixies fisting Phil Spector rotten.

In both cases, we've gone out of our way to do the opposite of your typical Tokyo venue promoter. We open as late as possible, keep the ticket prices extremely low and we never charge the bands any money to play. Instead, WE pay THEM – which is of course how it should be.

Also, the venues we use are key. Bad Noise! is held monthly at a scuzzy little bar in Shibuya called The Ruby Room, which is owned by an American guy and has beaten-up equipment, a tiny stage, a dodgy PA and an amazing atmosphere. Rogue Wave is at a new place called Fever, where the sound and sightlines are great and the head booker is flexible.

Crucially, both venues serve real beer. Sometimes it's the little things that really nail it, you know?

* Daniel Robson is a British music journalist and events organiser based in Tokyo. For info about Japanese bands playing in the UK and a free podcast, go to www.itcamefromjapan.co.uk



S U M N E R T I M E

Ashleigh Sumner is a Los Angeles based actress and artist. She makes the most amazing paintings - comparable to an explosion on canvas. She says her paintings are inspired by urban backdrops. As an actor, Sumner has appeared in the popular television drama shows Criminal Minds, CSI: Crime Scene Investigation and Dawson's Creek. Recently she has starred in the comedy movie And Then Came Lola, a loose remake of the classic German film Run Lola Run.

Ashleigh Sumner, actress and painter, what comes first?
I started painting at a very young age and then I started acting at high school. So I guess, in my time line of life, art came first. As far as importance now, they are both equal. There's this funny thing that happens where they kind of balance each other out. When



the acting's going along, the acting comes first. But if that gets slow, the art starts to pick up. Then they kind of do this balancing dance.

How do you find time to pursue both careers?

You just do. You find the time. You know when you love something, like I love art and I love acting, it's like raising a child, you just find time to do it. I have always been drawn to the visual arts and the wonderful thing with acting is it is very collaborative. But for an actor you don't have very much control in the aspect of being cast. You kind of work when someone hires you. When you are a painter it has been nice because I can work any time. I have that control and it is a solitary process which I have enjoyed.

How long does one of your paintings take?

Usually I work in acrylic and I paint in layers and then I finish it in resin. It is a long process. It is a long layering process. Usually it will take four days for a painting.

You have an exhibition at the a.Muse Gallery in San Francisco, how has this been for you?



It's been great! It's wonderful to be in the San Francisco market. The gallery has been very good to me and has also helped open up other opportunities. So it has been a joy.

How would you describe your new film And Then Came Lola?

Well, it's a comedy. It's a sexy lesbian romp, so to speak. That is kind of the tag line for it that everybody uses. It is loosely inspired by the German classic Run Lola Run, but it is much, much, lighter. Our film is a comedy. Run Lola Run is a brilliant drama; I've never seen anything like it. But we take from that like the animation and the playing with time three times to get it right.

How much inspiration did you take from the film for your character?

Our characters are very different. Franka Potente is a fabulous actress I'd like to say that first. Run Lola Run was very serious. I do remember what I did take from Franka's performance, what inspired me, was how she ran. Every time she ran there was an urgency. You never stop acting even when you are running. Just because you are running, doesn't mean you are not... running without any kind of intention and I just remember how she showed a different kind of urgency or a different intention in the way that she ran. So it wasn't always monotonous. So I tried to take that inspiration from the film and apply it to my performance.

Did you get any injuries from all the running?

Yes, I did. I have bad knees from playing basketball. It was a lot of running. We first started when it was just me shooting. It was fourteen hours of running a day. So my knees were shot by the end of it. Oddly enough, they think I also chipped a bone off my ankle which I later discovered with an accident while surfing. They x-rayed my ankle and they think it must have happened on Along Came Lola because the time lines are right. You sacrifice for your art.

What will be your next acting project?

My next immediate acting project is coming up in May. I'm going back to theatre for a little bit. I'm doing a two person show in a very good theatre in Los Angeles that I'm very excited about. It's called The Ice-Breaker and it's a show written by David Rambo, who is a very successful playwright in the US; he's one of the head writers on CSI the TV show.

If you remake another film, what would it be?

I'd remake The Silence of the Lambs; I'm a big Jodie Foster fan. I would also remake Kill Bill.

Your character in And Then Came Lola is never on time. How alike are you to this?

Well, you should know! I was late for the interview....

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DVD
REVIEW



AND THEN CAME LOLA

A colourful, dizzying mash-up of German cult classic Run Lola Run made entirely by lesbians and starring lesbians. And Then Came Lola is a low budget feature film from San Francisco that has been winning accolades at LGBT (Lesbian, Gay, Bisexual & Transgender) festivals across the globe.

The film sees Lola on a desperate trio of bids to get some important photographs to her girlfriend on time because if she doesn't their relationship will get the chop. There's nothing really original about the story and the filmmakers are fully aware of the movie's source material, even down to the animated sequences which they gleefully ape. What's refreshing is that everyone involved in the film wanted to make an out and proud lesbian film, set in a city seemingly populated only by gays and dykes. In one brief scene, a bi-curious couple try currying favour with Lola in the back of a taxi - of course they're tourists and don't belong in this big, bright city of homos. As Lola, Ashleigh Sumner bursts with energy. Both her character's aura of spunkiness and the athleticism she portrays on screen make her a worthy and memorable heroine. The rest of the cast orbit around Lola and her madcap antics - each pitching in the required quirks that set them apart. With few ideas above its station, And Then Came Lola is all too happy to provide gay women with something they haven't had in a long time - a lesbian film free from psychos, suicide, drug abuse and obsession. Will Lola get her girlfriend in the end? You betcha.

AND THEN CAME LOLA - Out Now on DVD and Blu-Ray
Review by Jane McKerron



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Interview for Uppror by Chris Field

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Uppror

uppror.com