

**I know! So who's your second slap bass icon?**  
I'm gonna jumble it up a bit. Flea.

**Who would win a slap down between Thundercat and Flea?**  
His Fleanness, hands down. There's some heart behind that man. Some serious heart behind what he plays. I wouldn't wanna have a slap down with him though! Flea's like a musical butterfly.

**Definitely. Who's next?**  
Bootsy (Collins), naturally. His breathing is probably funky. But here's the thing—he wouldn't always slap. Slapping came as a byproduct of what I think was going on at the time, but Bootsy is just someone that embodied the funk.

**I hope that Level 42's Mark King is going to be inducted into your hall of fame too.**  
Oh man that would be beautiful!

**He had that machine gun style going on. A lot of semiquavers, a lot of 16th notes. A lot of slap.**  
You listen to his synthesising lines and the arpeggios and it's the same thing as what the other guys did with the funk box. They sounded like a train. You don't get a chance to really sit and appreciate that music because it's from an era that is either getting shoved down your throat or not getting played at all.

**Right on. So then TC, who's your last four fingered friend?**  
I feel like this isn't fair.

**Slap bass isn't fair.**  
Ahh, man! Well, to me, Stanley Clarke is like the slap punk. That's the guy that made me understand that I can be who I am. It's funny because people have always had different opinions about it. You get the guys that listen to Stanley and can hear his genius. Then you got guys that go 'man, I don't like Stanley's slap it's just too weird!' And I'm sitting here going like you gotta be kidding me! He's my hero.

**Finally, you sometimes wear an Indian headdress. If we could get you, Jamiroquai, and the Village People dude together for a world tour, would you do it?**  
Oh man that would be hilarious; Awesome. The slaptastic voyage!

Text TIM NOAKES  
Photography MAGDA WOSINSKA

## BLEEDING KNEES CLUB

SONGS ABOUT VIRGINS FROM TWO BOYS DOWN UNDER

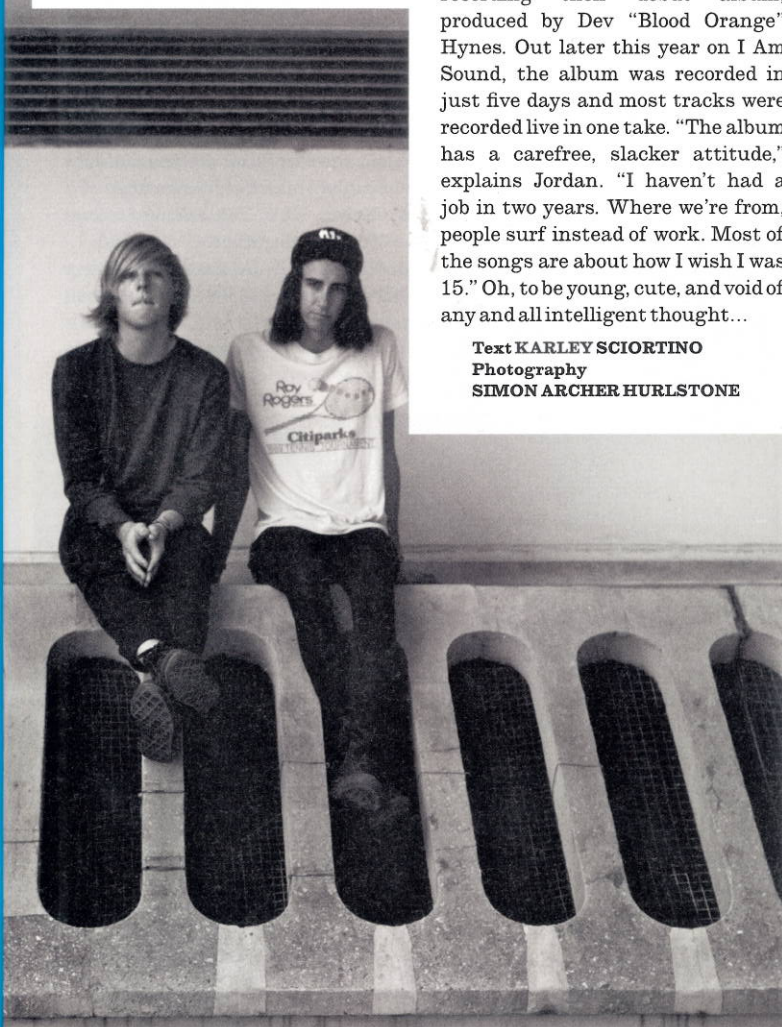
Bleeding Knees Club are a pair of 21-year-old beach bums from Australia's Gold Coast. They write short, fast garage tunes that combine the protopunk of the New York Dolls with the early 60s romantic bliss of Del Shannon — classic rock songs about girls and having fun with no pretension.

"We had nothing to do, and there was a drum kit lying around, so we formed a band," says drummer Alex Wall of the band's musical genesis last year. "We played a show two weeks later after we'd written four songs. Our set was only six minutes long but people seemed to like it." To date BKC have released one EP, provocatively titled "Virginity".

"We're not virgins," guitarist Jordan Malane makes clear. "But our manager, who is our friend from school, is. He said he lost his virginity to this chick at one of our shows, but then we found out he was lying and that they just slept in the same bed, so we decided to dedicate the EP to him." He shrugs. "I had sex for the first time when I was seven."

The pair recently finished recording their debut album, produced by Dev "Blood Orange" Hynes. Out later this year on I Am Sound, the album was recorded in just five days and most tracks were recorded live in one take. "The album has a carefree, slacker attitude," explains Jordan. "I haven't had a job in two years. Where we're from, people surf instead of work. Most of the songs are about how I wish I was 15." Oh, to be young, cute, and void of any and all intelligent thought...

Text KARLEY SCIORTINO  
Photography SIMON ARCHER HURLSTONE



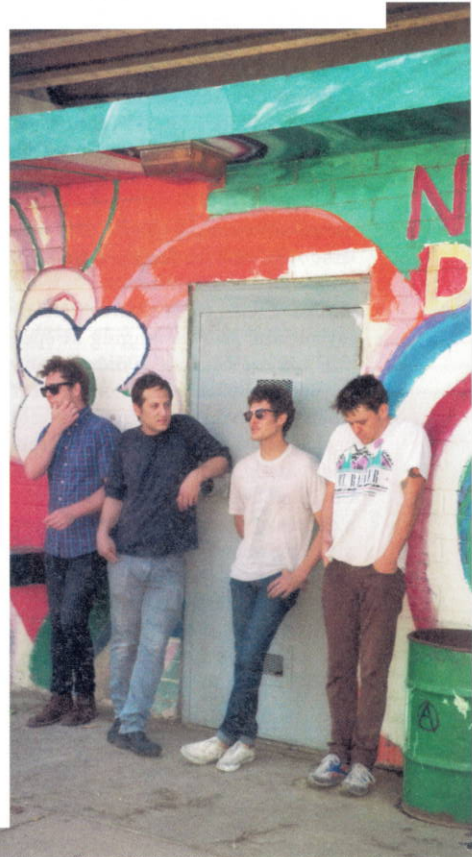
## SLEEP ∞ OVER

MUSIC FOR TOMORROW, AND THE NEXT DAY, AND THE DAY AFTER THAT...

"I was the only girl in a band full of bro dogs and I was going crazy," says Stefanie Franciotti about her time as frontwoman of local Texas shoegazers Silver Pines. "I loved my band, but it was hard to get my ideas across working with that number of people who were all extremely opinionated." So she created Sleep ∞ Over in early 2010 as a way to showcase her love of distorted synths and treacle-slow beats: "I hit up some friends of mine that weren't doing music at the time and situated everyone with equipment so that when we started, we got to skip through a lot of figuring out our sound and got right into making jams."

Two cassettes and three 7"s later, released via an assortment of labels including Night People and Light Lodge, she has found a home in LA's Hippos In Tanks, who will release her debut album *Forever* at the end of September. Along the way she lost the bandmates, but becoming a solo artist has afforded her the space to play out her fascination with endlessness. "The infinity sign symbolically possesses meaning that we as human beings can never clearly define. We cannot discover empirically what 'forever' is, but we can experience it as an undeniable internal truth. I'm attracted to learning what that idea means for me."

Text RUTH SAXELBY  
Photography KATHERINE SQUIER



## PLATEAUS

TOTALLY BEACHIN'

Best Coast, Surfer Blood, Wavves... It's fair to say that the one thing that has always defined the Californian rock scene, particularly in the last couple of years, is the beach. But while some bands might just give up completely and try their hand at doom metal, Plateaus, a San Diego four-piece making Vaselines style fuzz, are having a laugh with it. "The name Plateaus is kind of tongue in cheek" explains drummer Jon Greene, one of the driving forces behind the band. "So many groups in So Cal have become stagnant and all sound the same. We're just calling ourselves this because the music has Plateaued". Ouch. They're not mentioning any names but it's safe to say that the biggest groups in the area are safe (for now).

All the band members (guitarist and vocalist, Kevin Gist, Chris Rosi on guitar and Elliott Moller on Bass) have been working in and around the area for years and Greene has produced and played in bands including Dum Dum Girls, Crocodiles and The Soft Pack. Keeping things in the family, they're touring with another two summer lovin' Art Fag bands, Bleached (featuring members of Mika Miko) and Heavy Hawaii for the rest of the year. "I've learned so much from working with these bands," he says, on a sunnier note "Now we just want to get our songs out and tour! Being on the road is the best feeling. You get to see so much and meet so many cool people!"

Text SIAN ROWE  
Photography SARAH BRADHAM