



OFF THE MAP

FALL 2010

REGENERATION

OFF THE MAP WEBZINE
FALL 2010 ▲ ISSUE 5
THE REGENERATION ISSUE

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SIDER FOR THIRTY9STEPS

OVER THE PAST TWELVE MONTHS, *OFF THE MAP* HAS GROWN INTO MORE THAN WE EVER THOUGHT IT WOULD BE. AS OPPOSED TO BEING UNSURE OF HOW TO CONTINUE, WE ARE NOW ON THE MOST CLEAR AND DIRECT PATH WE HAVE EXPERIENCED THROUGHOUT OUR WHIRLWIND TIME AS EDITORS. THROUGH ALL-NIGHTERS, INSANE SCHEDULES AND ALL TOGETHER TOO MUCH COFFEE, WE HAVE MANAGED TO DISCOVER OUR AESTHETIC AND VOICE AS A TORONTONIAN PUBLICATION. IN THE SAME WAY, UNEXPECTED TURNS OF FATE AND ROLLERCOASTER JOURNEYS HAVE AFFECTED ALL OF OUR FALL 2010 TALENT AND SHAPED THEM TO BE WHO THEY ARE AT THIS MOMENT IN TIME. AFTER A FEW WEEKEND GETAWAYS THIS SUMMER, WE DECIDED TO TERM THIS WHOLE EXPERIENCE AS REGENERATION: A TIME TO TAKE CHANCES AS WE, AND THE TALENT WE ARE FEATURING, CONTINUALLY FOCUS ON DEFINING OUR EVER CHANGING SELVES AND COMING TO TERMS WITH THE SUCCESS THAT WE HAVE CREATED.

Tara & Aimée

FREE SPIRIT

WITH A LITTLE HELP FROM A FRIEND,
DARRELLE LONDON IS ON HER WAY UP.

BY SARA HAROWITZ
PHOTOGRAPHY | ALICE XUE
MAKE UP | NATALIE KAINÉ
CLOTHING BY PRELOVED
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Darrelle London was looking for a way to break into the music biz. She needed an in, a connection, a helping hand.

Well, she got one. And he goes by the little name of Perez Hilton.

Since being discovered by the notorious celebrity blogger, London has been caught in a whirlwind of exposure and success. Not only was she signed to Hilton's personal record label and taken as his date to the *MuchMusic Video Awards*, she also got to play at his MMVA after party; her song "Understand" was featured on the hit TV show *90210*, and she played *Lilith Fair* when it hit Toronto.

Not bad for a 24-year-old whose original plan was to go to law school.

"I thought it was hard at the time, but looking back I think it was a pretty obvious decision," London says about choosing to pursue music over studying law. "I realized this when I got a call from the admissions officer telling me that I got in, and she was expecting me to be so excited and I just wasn't. I felt really guilty because I knew so many other people would be so excited. But that's kind of when I realized that I needed to do music."

Growing up in Acton, ON, London trained in voice and piano from an early age. But she did not always enjoy it.

"I hated practising piano growing

up, and I hated that my parents made me take piano lessons," says London. "But when I realized that I could use it to express myself, it was pretty life changing because that's when I realized that I wanted to do music as a career."

London's music is catchy, bubbly, quirky, and above all, honest. And while it may be hard for some people to be so open with their lyrics, it is a feat that comes easily to London.

"I'm not thinking about the public when I'm writing," she says. "Writing is more about me just getting an emotion and a thought out there for my own therapy. When I'm writing, I'm not really thinking about the audience; I'm just thinking about expressing myself so that I feel better about a situation."

"So it's really easy, and I can't write music in a way that's not honest, because nothing comes out," London continues. "If I tried to write a song about something I've never experienced, I would just get writers' block. So when I'm writing, it's always pretty much because something just happened to me and I need to get it out."

With so many good things happening, London says she cannot help but have a positive outlook - it is a feeling that shines through not only in her music, but also in her personality.

"I hope I never get jaded or anything," she says. "I hope I'll always be grateful no matter what happens. The past few

months have been surreal, so every opportunity that I get I'm so grateful for."

To date, one of London's biggest opportunities has undoubtedly been the *MuchMusic Video Awards* where she got to walk down the red carpet as Perez Hilton's date.

"He was a good date," she says. "It was pretty much the craziest, most surreal night ever. It was a really awesome night for a bunch of reasons. It was super fun, we got ready together, the red carpet was just crazy, backstage was crazy. All of these famous artists were just hanging out in this little central lounge, and everyone was super nice and normal, which was great." London met such big name celebrities as Adam Lambert and Katy Perry, both of whom London says were incredibly sweet.

Though she grew up in Acton, London learned a lot about music and about herself by moving to Toronto.

"I didn't know anyone when I moved here a few years ago, and really quickly I met a group of singer/songwriters who were all doing the same thing I was and had all recently moved to the city," says London. "So just having that network of support and inspiring each other creatively has been really great

"I LOVE TORONTO; I LOVE THE SCENE IN CANADA. I FEEL LIKE THERE IS A LOT OF SUPPORT HERE."

for me."

And while so many Toronto musicians break into the biz and then move away to the States, London has every intention of staying in the Canadian city that has become her home.

"I don't mind the travelling at all," she says of going back and forth between Canada and the US. "I love Toronto; I love the scene in Canada. I feel like there's a lot of support here. Just for example, when Perez Hilton announced that we were working together, I didn't think that people would really care that much, but Canadian press and media have been so supportive. So I'd like to stay based in Toronto."

We think we speak for everyone when we say that we are happy to see her stay. ▲



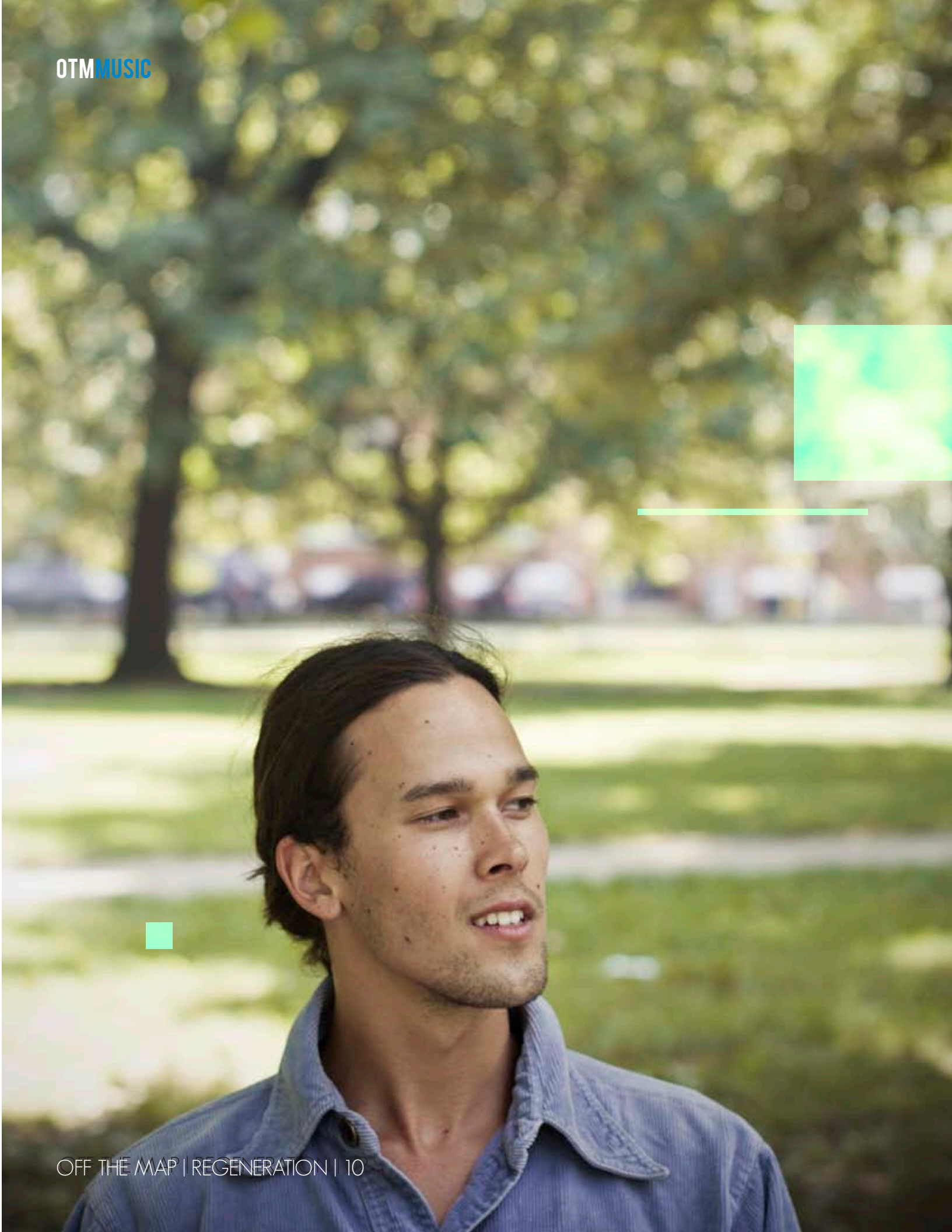


WEBSITE DARRELLELONDON.COM

SELF-REFLECTION, BIRDS, AND RIDING WAVES

*JUSTIN NOZUKA'S MAKING WAVES
WITH HIS SMOOTH POP/R&B SOUND.*

BY OLIVER BANYARD
PHOTOGRAPHY | JALANI MORGAN



I'm sitting at a table in the corner of a loft on King Street. Justin walks over from across the room, water in hand, and sits down across from me and reclines. He's wearing a blue v-neck, jeans and flip-flops. "Dude, I like your owl tattoo," I say, motioning to his upper left arm. Justin smiles, "Thanks man! I got it here in Toronto...I actually saw one of those owls once!" On the topic of birds, he casually continues to tell me a story about a close encounter with a stork that mistook his head for a fish while he was swimming at a cottage. He laughs as he describes the experience. "Yeah man, I was so in tune with nature; it was a really close call."

At 21 years of age, Justin Nozuka is already well into his career, with two albums out to date. He wrote his debut album, *Holly*, when he was only 15 and released it at 18. His sophomore album, titled *You I Wind Land and Sea*, was released this past April under Coalition Records. In addition to touring around the globe, Justin has appeared on *The Late Show with David Letterman*, and has participated in the *Young Artists for Haiti* project. Justin's sound is soulful and intimate. "I get really inspired by Bob Marley and the Wailers, Stevie Wonder and Michael Jackson...I love his spirit." On his latest release, *YWLS*, Justin sings a blend of stories about peace and love.

Behind me at the table, photographers

are setting up. Unfazed, Justin leans closer intently. "Yesterday I was watching a documentary on wave riding," he says enthusiastically. "It's amazing to see these guys ride these massive waves. The way one of the guys described it was that everything works in waves and vibrations: sound waves, all types of waves...the ocean is the same formation as sound waves. The feel, you can't force it...it's spontaneous; it's pure feel! These guys have to feel the wave; they have to get in tune. Everything is straight feel...and that's when the magic happens."

Justin is soft spoken and has a very peaceful vibe about him, much akin to the music he makes. After describing the wave riding, he sits back quietly as I ask him how he goes about writing songs. "Growing up, I would watch the *Backstreet Boys* and idolize the *Spice Girls*. I guess there was something inside me that wanted to make music. So that drove me for a long time. These days, the way I write songs is I let them happen; I just relax and allow life to inspire me. So I try to feel life; I try to experience life. It's interesting...it's a lot harder than I would imagine...living life," he says, looking away for a second. "So these days I've been focusing more on my state of mind, my state of being, my state of living and then music comes out when it's in the right place. When I just live free I write songs for weeks...spontaneous is the way to be in all of life."

Justin's passion for songwriting has paid off for him in recent years. He just returned from a Western European tour, where he played in many amazing venues. "We played this cathedral in the south of France, in this place called Niemi...it's where *Gladiator* was shot. What actually happened in *Gladiator* happened there."

"A PERFORMANCE IS A WAVE,
EACH MOMENT IS A NEW MO-
MENT, AND YOU CAN RIDE IT!"

Justin's live performances are nothing short of memorable for his tight sound and musical charisma. Even more outstanding is the sense of energy that he brings to his shows. "A performance is a wave...each moment is a new moment, and you can ride it. The best moments are when I'm in tune, in the moment, and riding that moment." He smiles, drawing the connection with waves. I ask Justin to expand on these moments and other interesting stories from the road. He's quiet for a bit and then looks up. "I met this photographer at the last show named Lauren Cohen, and she's an older lady. And it's funny...some of these people I've been

meeting, people would consider them crazy. But it's been really nice to actually talk with these people and discover that they have a lot of wisdom inside themselves. I talked to this lady, and we spent the night just talking and vibing. We got each other right away...there was this understanding right off the bat. And every now and then I meet these kinds of people. Being back in Toronto with my brothers, I meet these kinds of people all the time. I'm a big believer that what you are is what you attract...it's like vibrations."

When not on tour, Justin spends his time with his family in Toronto. "I love this city!" he says happily. "I love to hang out with my family and to bike down the streets." Justin smiles as he tells me about his brothers and their band. "My brothers are beautiful artists...we have a group called *Down by Riverside*. We write some beautiful songs." Justin still cites Toronto as an important factor in shaping who he is today. "Things wouldn't have turned out the way they did if I hadn't been in Toronto."

This fall, Justin will be headlining an extensive North American tour, with Alex Cuba and Ry Cummings in the US and *Sweet Thing* in Canada. "I look forward to touring...I see it as a new wave and a new experience." For someone so young, Justin Nozuka has a good handle on waves, both riding and making them, wherever he goes. ▲





BY ROOP GILL
PHOTOGRAPHY | JALANI MORGAN

RAPPER **KIT WEYMAN** DISCUSSES LIFE AND WORLD AROUND HIM, AND OF COURSE HIS DREAMS IN HIS MUSIC. HE SITS DOWN WITH OTM TO RELIVE HIS JOURNEY THROUGH HIS ACTING, THEATRE AND HIS MUSIC CAREER. NOW WE KNOW, WHY HE IS THE ONE TO WATCH OUT FOR.

WHAT HE KNOWS

A group of boys on a TTC bus were being annoying and picking on everyone around. When they picked on teenaged Kit Weyman, he spoke back to them. Kit got off at his bus stop, threw on the hood of his jacket and started walking home. He didn't realize the annoying gang from the bus got off at the same stop until they came up behind him and jumped him, breaking his nose.

"What is the point in being negative and putting up a front?" Kit reflects upon this incident. He changed his graffiti tag name from 'Krone' to 'Noser' and then switched it to 'Knows'. When he started rapping with his cousin, Tosh, he started calling himself 'Kay-nose'. "But then I realized I didn't want to be 'Hey I'm Kaynose, but my name is Kit!'"

So *Kit Knows* was an amalgamation of both for rapper, actor and MC, Kit Weyman.

As an upcoming Toronto rapper, with a successful remix track already under his belt, Kit wasn't always into hip hop. He grew up on *The Beatles* and *Bob Marley*. "But I didn't have a music to which I could say 'That's my

shit". Until he listened to *Digable Planets* at a friend's house one day and found out, he liked that genre of music - a lot.

During his high school years, him and his friends, would share a joint and bump some hip-hop on his speakers. Now they weren't just listening to what was on the radio, but starting discovering the roots of hip hop: *Black Star*, *Jay*, *Nas*, *Common*, *The Roots*, *A Tribe Called Quest* and *Souls of Mischief* among others. Sharing the passion for hip hop, his cousin Tosh and his friend Max would get together and start free-styling in someone's backyard. They never thought about actually making music; the most they would do is a recording on a tape deck. Then Max took off and went hitch-hiking into the Americas, down to Mexico and Guatemala. As he left, Kit and Tosh realized that they were only *Two Left*.

Two Left then started making music and rapping at shows. Korce (a.k.a. Tosh) and Kaynose (a.k.a Kit) had a steady fan base, regular playing opportunities and a great connection on stage. They released their CD in 2006 and had a full house at the Rivoli release party they hosted. "Things were going well," says Kit. "But things change." And they did.

"Tosh is an incredible producer," said Kit. "But he decided to put his tech-savvy skills to use and focus more on the production side of music, which took him away from rapping." And *Two Left* narrowed to one.

In September of the next year, *Two Left* played their last show ever, once again at the Rivoli and at the end of it they introduced what was left of the group: *Kit Knows*.

"LIVING IN TORONTO AND GOING TO AN ARTS SCHOOL [ETOBICOKE SCHOOL OF ARTS] MAKES YOU CONTACTS THAT YOU CAN DEPEND ON AT THIS STAGE OF YOUR LIFE."

Kit started making music and released his first album which was a re-mixtape of European producer *flako's First Space Shit on Moon*. Kit decided to call his album *First Space: Kit on Moon*. He even used similar coloured tones for the CD cover graphics, which were sketched by his friend, Adrian DiLena, a talented artist and a part of a team of other ESA grads who produce the popular online talk show *Late Night In The Bedroom*.

"Living in Toronto and going to an arts school [Etoibcoke School of Arts] makes you contacts that you can depend on at this stage





of your life," he says. Along with having a talented group of friends, Kit also comes from a family of artists and performers. His dad who is a documentary film maker, shares the same artistic passion as his uncle Tiki, who is a carpenter. "I think even his work is art," says Kit about his uncle, "that's why he takes forever to do anything because he is artistic with it."

Although music has always been his first priority and passion, Kit's artistic talents make him an all-rounder. Since grade five, Kit was thrown into the whirlwind of performing arts. He has been doing T.V. shows like *Degrassi*, *Life with Derek* and *Flashpoint*. "I like music more than T.V. (especially at this stage of my life) because it gives you more control," he says.

Along with TV, Kit has also tried to maximize his love for theatre. He attended the Theatre program at Ryerson University for one year and quickly discovered that the audience he wanted to reach, didn't watch plays, "I felt boxed in; I was so constricted. Toiling away in this little room for something I didn't necessarily believe in for an audience I didn't necessarily care about" he says. Coupled with that, his theatre school professors who lived by the motto "this production, right now, is the end of the world," didn't make the experience pleasant. This led to a whirlwind of program changes that finally lead to him studying Creative Writing in Screenplay

at York University. "You go through accepting and rejecting different aspects of your life," says Kit. He has wanted to explore a lot of his talents, but realized that if he focused on more than one thing, he would never reach his full potential. One of the lines in his songs "everything man, hardly anything planned" describes that pretty well.

Currently, he is working on making good songs. "Many rappers get caught up in verses," says Kit. "But they forget to make it into a song." He has enlisted the help of several people throughout production but the contribution of his cousin Tosh's musicality will allow him to produce the soul-stirring, honest music that he is personally drawn to. The *fLako* tape, like his other music, is very spacey, Detroit-inspired in terms of beats, but at the end of the day, he wants his sound to rely on his voice. He also doesn't want to be confined to hip-hop. "How can I only be stuck on a genre I discovered half way through my life?"

With interviews set-up with many big names, regular on-stage opportunities, and immense talent waiting to be unleashed, there is only one more question: When are we going to hear the next album?

"When it's finished." ▲



OTMUSIC



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WEBSITE KITKNOWS.COM

A MAN OF MANY TALENTS

SCOTTY NEWLANDS GIVES EVERYTHING HE'S GOT ON HIS ROAD TO SUCCESS.
PHOTOGRAPHY | TARA BARTOLINI | GROOMING | KATIE MARIE

SCOTTY NEWLANDS HAS BEEN CALLED MANY THINGS THROUGHOUT HIS CAREER: ACTOR, CANADIAN IDOL CONTESTANT, ANTHEM SINGER, AND SOLDIER. HIS MUSIC CAREER WAS GIVEN A KICK START AFTER HE WAS ASKED TO PERFORM THE NATIONAL ANTHEM AT A BLUE JAYS GAME, AND SINCE THEN, HE'S PROBABLY MADE MANY APPEARANCES ON YOUR TELEVISION SET. RIGHT NOW, THOUGH, HE'S WORKING ON HIS POP MUSIC CAREER. HE'S PROMOTING HIS FIRST ALBUM, *NEW ROADS*, AND MAKING A MUSIC VIDEO FOR HIS SONG "THE ROAD." BUT NO MATTER WHAT LABEL HE'S GIVEN THIS WEEK, THERE'S ALWAYS ONE THING YOU CAN CALL HIM: PASSIONATE.

▷ **Amanda Cuda:** Can you tell us anything about your music video?

Scotty Newlands: I guess you could say the story is about a guy whose car breaks down at the side of the road; he ends up walking along, and it's his thoughts about what he's going through. He envisions this beautiful girl, and that becomes his object of affection for the chorus. Then it keeps shooting back to reality, going into a motel for some of it. The premise is that it's a long way to discover the road that leads to this guy. So it's a full exploration of one character; it's not just a simple video. It's meant to be similar to a short film.

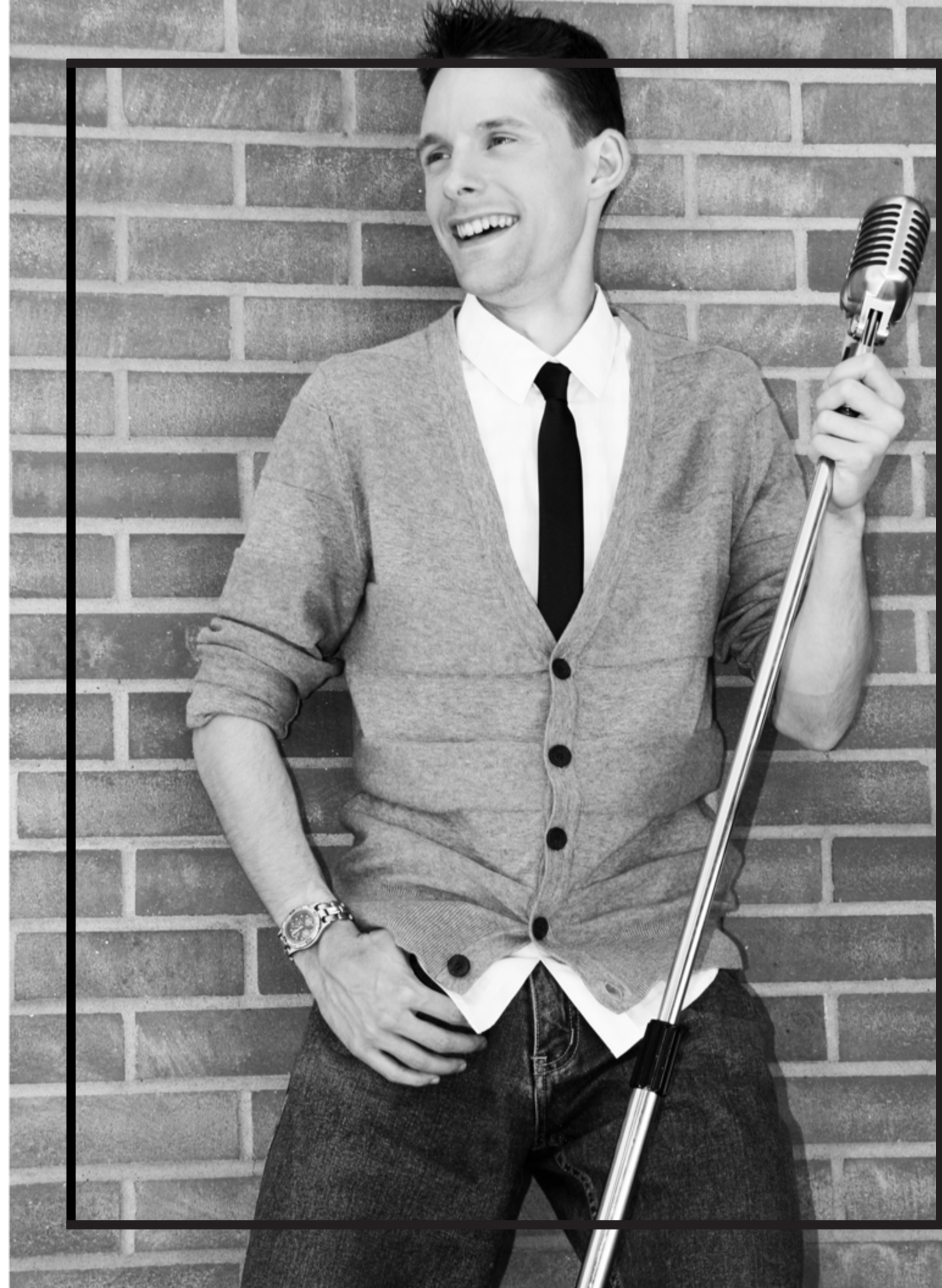
AC: Some people probably recognize you from the first season of *Canadian Idol*. It seems like those auditions are their own little world!

SN: It's a really cool cross section of per-

formance society. You've got performers from all age categories, with different egos, characteristics, and mantras and we're all being judged by four individuals. It's make it or break it - and it's amazing.

AC: Can you tell us a bit about your time in the army?

SN: I enlisted in the army reserve in the summer of 2002. I started as a musician; I was a clarinet player. The interesting thing about my being in the military is it actually helped my music career, because I was recognized as someone who was on *Idol*. We had a Christmas dinner in 2005, and I was asked if I would perform a couple of songs for the group. I put on an hour long show and absolutely amazed people. There were people in attendance, who were in the public affairs department, and because of the



WEBSITE

SCOTTYNEUWLANDS.COM

show, they said, “We have a Canadian Forces Appreciation Day, and it’s coming up for the Blue Jays in June of next year. Would you like to take part in this?” So I did, and I had the general managers of both the Jays and the White Sox almost in tears. Then, that exposure and that positive experience led to the Argos asking me, and the Leafs asking me, and the Raptors, and *Steelback Grand Prix*. And it just went on from there; it really established me as a legitimate anthem singer. They basically labelled me as that. Being a soldier who did it gave me an interesting moniker and really showcased the diversity and talent I possessed - both as a serving member of the Canadian Forces and as a civilian performer. Everything has sort of come as a result of this. It’s interesting to think that something as simple as singing a few songs at a dinner can lead to a completely different dynamic and a brand new reputation.

AC: How has being a musician in Toronto affected your career?

SN: Because I don’t play guitar or anything like that, I can’t just hop on a street corner and start to sing. My music is not catered to the bar scene that is prevalent in Toronto, so I have to be some-

what selective about who I perform for and what the style and genre are. The onus is on me to bring out a good performance, and not just do what I like to call a “karaoke concert.” It’s about you. There’s no band backing you (depending on the gig), so there’s nothing there visually other than you and the speakers - you really have to bring your A-Game. Fortunately, because of my theatre background, I’ve worked on my physicality so that I have more to offer than just sitting on a stool and singing a nice little song; I’m out there, singing the power ballads. I’m going to be hitting people hard and tearing through their souls - allowing my music to affect them.

AC: What is your favourite aspect about being recognized as a performer?

SN: I need everything to leave a lasting impression on the audience. That’s something that just can’t be captured the same way through a recording. It’s about connecting with the audience and really tapping into their souls - once they’ve allowed you in. That’s why I love live performance. I will always be indebted to those who have helped me along the way and allowed me to forge my own path. ◀



PHOTOGRAPHY | BRENDAN SMYTH
MAKE UP | CATHERINE VEITCH

LOSE SIGHT, NOT SOUND

WHILE TORONTO'S MUSIC SCENE FOCUSES ON FOLK AND ALTERNATIVE SOUNDS, TORONTO-BORN BAND **AFTERPARTY** ARE A BREED ALL THEIR OWN. WITH POP ROOTS THAT DELVE INTO PUNK AND GARAGE, THIS FIVE-PIECE BAND KNOWS THERE ARE BOTH UPS AND DOWNS TO BEING DIFFERENT. FORMED IN 2004 BY LEAD SINGER KRISTINA B AND KEYBOARD PLAYER IDAN EREZ, THEY HAVE STARTED TO DEVELOP A STRONG FOLLOWING. *AFTERPARTY'S* DEBUT ALBUM, *THE ARMY YOU GOT*, WHICH FEATURES THE HIT SINGLE "SOFT CITY," HAS BEEN RELEASED, AND NOW THE BAND GETS TO DO WHAT THEY LOVE BEST: PLAY SHOWS. SQUISHED INSIDE AN SUV PARKED IN LIBERTY VILLAGE, I SAT DOWN WITH KRISTINA, DRUMMER KEITH HEPPLER, AND GUITARISTS JUAN CARLOS AND JOSH PARRETT TO TALK ABOUT TORONTO, BEING A POP BAND, AND ULTIMATELY, THEIR UNDYING DEVOTION TO MUSIC. BY SARA HAROWITZ

▷ **Sara Harowitz:** How has Toronto influenced Afterparty?

Juan: Toronto is a city that does not impress easily. Every big act comes by. There's a standard that makes it really competitive. Not competitive in the way of people working against each other, but there's a bar that's set high that is the standard to beat. Whereas if you go to other cities where the music scene's not so big, it's a lot easier to stand out.

SH: Does that make it hard or does it push you?

Keith: It pushes you; it makes you want to do better.

Kristina: But it does get frustrating and discouraging sometimes.

SH: I read that you think pop music has become more about production than musicality. How are you combating that?

Kristina: I think with a lot of pop music, the lyrics don't mean much. They're just kind of

gimmicky, whereas we try to keep our lyrics meaningful and really related to what's going on in our lives.

SH: Describe your music.

Juan: It is a pop band, but it is a rock band. The instrumentation is a classic five piece rock band, and we do use some electronic things, but our song-writing is meant to be pop ... We want to make it very energetic, the music. Music that makes you want to jump around and...

Keith: Party!

SH: This OTM issue is all about discovering yourself and your voice. Can you think of a moment like that for *Afterparty*?

Kristina: I think we still struggle with it.

Juan: I don't think there's a moment where we said, "Oh, this is who we are." Because you can find yourself at that moment, at that place, but then next week, who knows?

Kristina: But that's the beauty of it; you're always changing, always moving ahead.

Juan: Otherwise it becomes sterile and boring.

Keith: I also think when we started playing a lot of shows - being on the road with each other all the time, not where you can play and go home - it really helped us work as a band. Getting outside of the comforts of this city, you start to figure out your sound a little bit more.

SH: What musical acts are influencing you right now?

Keith: Everything, the good and the bad. Take it all in ... Josh is a diehard Justin Bieber fan.

Kristina: Josh, just say something!

Josh: It's true. [Everyone laughs]

Where do you get inspiration from?

Kristina: From day-to-day life, from each other.

SH: Do you feel the community with other Toronto bands?

Kristina: It's a mixed feeling; I think we're a little bit pop-y to totally fit into that mould, but we're friends with those bands and we play shows with them the odd time. But we feel we don't totally fit that.

Keith: We're not a typical Toronto band

with our sound.

Juan: There are not many bands out there that are just trying to be a pop band; it's kind of a dirty word.

SH: Is it hard to separate yourselves from other bands?

Keith: Not us, no. We're not like a lot of the bands around ... But it's tiring. It's tough to be an indie band. When you're on tour, most of what you're doing is not playing music. You're sitting doing something like this interview, and the last thing that we do for the shortest amount of time is play that show. And it's totally worth it, but the other 23 hours of the day can be kind of taxing.

SH: What do you love about music?

Kristina: It brings people together to collaborate and create something.

Keith: I love it all, everything!

Juan: I can't imagine life without music ... It's the only art that's able to translate emotion directly. It's not interpreted through words or images; it's just sounds that are so emotional. I think it touches a nerve that no other art does.

Keith: We'd rather go blind than deaf.◀





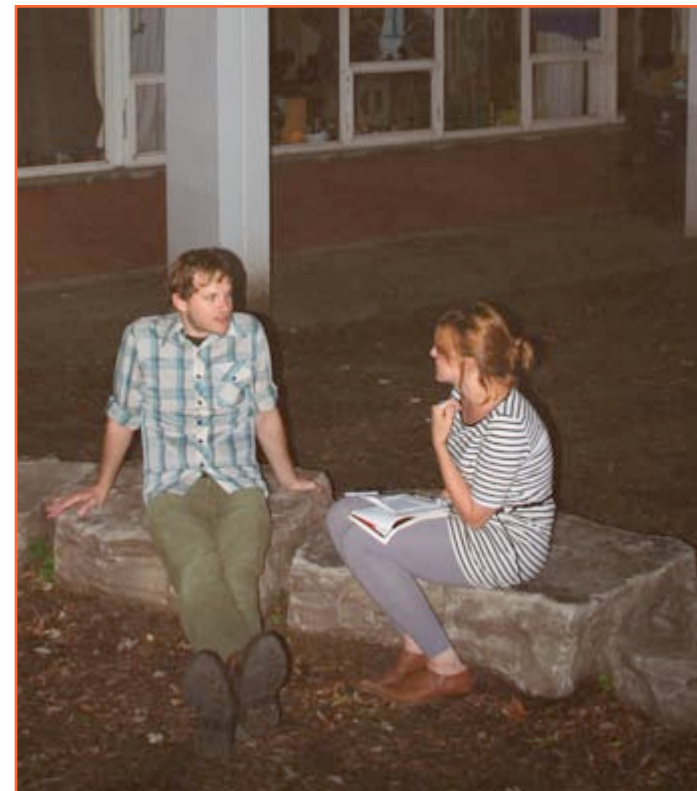
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HE IS BOOK

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WRITTEN BY | ROOP GILL
PHOTOGRAPHY | CHRIS PANGAN

Y UP! THAT'S IT - JUST HIM. **PAUL NORRISH**, AN INDIE MUSICIAN, HAS BEEN SINGING UNDER THE BAND NAME **BOOK** SINCE HE WAS IN HIGH SCHOOL. NOW, AFTER SEVERAL BEDROOM RECORDING EXPERIMENTS AND PROJECTS - HE HAS COME TO RELEASE *(RE)VISIONS* - HE SITS DOWN WITH *LOOM'S* BROOKE MANNING, IN GOOD OLD-FASHIONED OTM PASS ALONG TRADITION, TO TALK ABOUT HIS MUSIC AND ALTERNATE CAREER AMBITIONS OF BECOMING A HYPNOTIST.



Brooke Manning: How did *Book* begin and why the name *Book*?

Paul Norrish: I had a band in high school called *paperkillsrock*. but then I started playing on my own. I used to rent a Boss BR-1180 recorder from *Long and Mcquade* because it was cheap - \$15 a week or \$100 a month - which gave me a deadline to record music. I used the band's equipment in my basement where we practiced and recorded myself; I could be myself and take as long as I wanted. I made it into a bedroom project and then started playing shows outside of high school.

BM: Were you *Book* in high school?

Paul Norrish: Near the end I was. The name came from a play I was writing with a friend for a drama festival that never panned out (I went to an arts school for drama). We thought it would be cool to name different characters in the play after objects to the point where it became more of a name versus the actual object's meaning. Like in band names, how you forget the actual meaning of the band name because the band name transcends it. You think of the band name as the band.





BM: Or you give yourself a name within the band...

PN: Yes and I took that. It was also to remind myself that every story you tell through music is a story and you should not take it seriously.

BM: What is your writing process?

PN: It changes a bit, but I usually come up with a guitar part I really like and then it is always about finding the first main lyric. Once I have that, usually everything comes together really, really fast. But if I don't, then it usually doesn't happen.

BM: Like literally the first line of the song?

PN: Most of the time. Once I have that and feel really comfortable with it, then everything comes together. The problem with this is that when I have the guitar part, I like to sing gibberish over it a lot of the time and sometimes I can't let go of that line. So if I haven't been able to write a song with the first line of gibberish, then I have a bunch of pieces of gibberish sitting around.

BM: And they are tricky to put together?

PN: Yes. And my writing has a lot of to



do with how lyrics sound phonologically, the shape of sound.

BM: It sounds like you are a really organic music maker as opposed to someone who sits down and thinks, "I am really sad. I am going to sit and write about this."

PN: I love bands and live music, but what I really appreciate, and what always has the greatest impact on me is, for whatever reason, when you see somebody who can just be there with their guitar and create something that happens in that moment where it just clicks and everybody becomes fully present (which is probably the reason why I first picked up an acoustic guitar).

That is so much bigger to me than anybody knowing anything about music. Those moments are special to me and I seek them out in my own music.

BM: Every time I have seen you play, that's what you achieve.

PN: Oh thanks!

BM: Who is your biggest musical inspiration?

PN: I think mainly a lot of my friends. I am fortunate enough to have incredibly talented musicians and artists that surround me. Great music is being made locally and I look towards that.

BM: It is always easy to connect with music like that because you see a person behind it.

PN: Sure. And another inspiration is probably *Sun Kil Moon*. Another important thing to me in music is creating mood and trance and I feel like he achieves that. My future ambition is to become a hypnotist.

BM: Oh I forgot you did hypnotherapy. Maybe that's why I am so smitten when you play! What's your greatest

influence outside of music and art: is it hypnotherapy?

PN: Probably. A lot of my own music in the past so far has been about feeling transcendence and growth and being able to objectify circumstances so you can hover above them and realize they're just stories.

BM: How do you feel about being a musician in Toronto?

PN: There is a lot of music out there. One of the great things about playing shows is meeting a lot of musicians; there are so many ways to access so many different types of music. The cool thing about the Toronto scene is that people are open to so many genres. There is definitely a creative spirit.

BM: Do you feel like people help each other out?

PN: I think there is access to help, but I also want to throw back to the Brampton community (and Mississauga). I feel so many great bands came out of the suburbs and it was probably a result of them chilling in their parents' basements because there was nothing to do there.◀





SHARPSHOOTER

HIS PHOTOS MAY BE MAINLY BLACK AND WHITE, BUT **PATRICK MOORE** IS ANYTHING BUT.

BY CHELSEY BURNSIDE

THE STREETS OF TORONTO AND L.A. ARE HIS STUDIO. HE HAS NEVER HIRED A MODEL AND HAS NEVER HAD ANY PROFESSIONAL TRAINING (AND DOESN'T PLAN ON IT). HE TRAVELS AROUND PHOTOGRAPHING CHRISTIAN MOTORCYCLE CLUBS AND EX-CONS, BUT HIS FAVOURITE PHOTO IS STILL ONE OF A BABY AT A BARBECUE. COVERED FROM THE NECK DOWN IN MULTICOLORED TATTOOS, **PATRICK MOORE** OOZES CREATIVITY: WORK FROM HIS DAY JOB AS A VISUAL EFFECTS ARTIST IS USED IN COMMERCIALS FOR COMPANIES LIKE KIA AND NIKE, BUT HIS PASSION IS FILM PHOTOGRAPHY. OTM SITS DOWN WITH THE STREET-LIFE PHOTOGRAPHER AND CREATOR OF *GEMINI* MAG TO GET TO KNOW THE MAN BEHIND THE LENS OF HIS CANON AE-1.

▷ **Chelsey Burnside:** How would you describe your photography style?

Patrick Moore: I guess I would call it portraiture and lifestyle photography. I have some people that influence me, like Boogie - he's from Serbia, but he won a lottery for a Green Card to come to the U.S.; he just started taking photos so that he could get out of war-torn Serbia in the 80s. He and Estevan Oriol are two huge influences; they both shoot on film like I do and in black and white primarily.

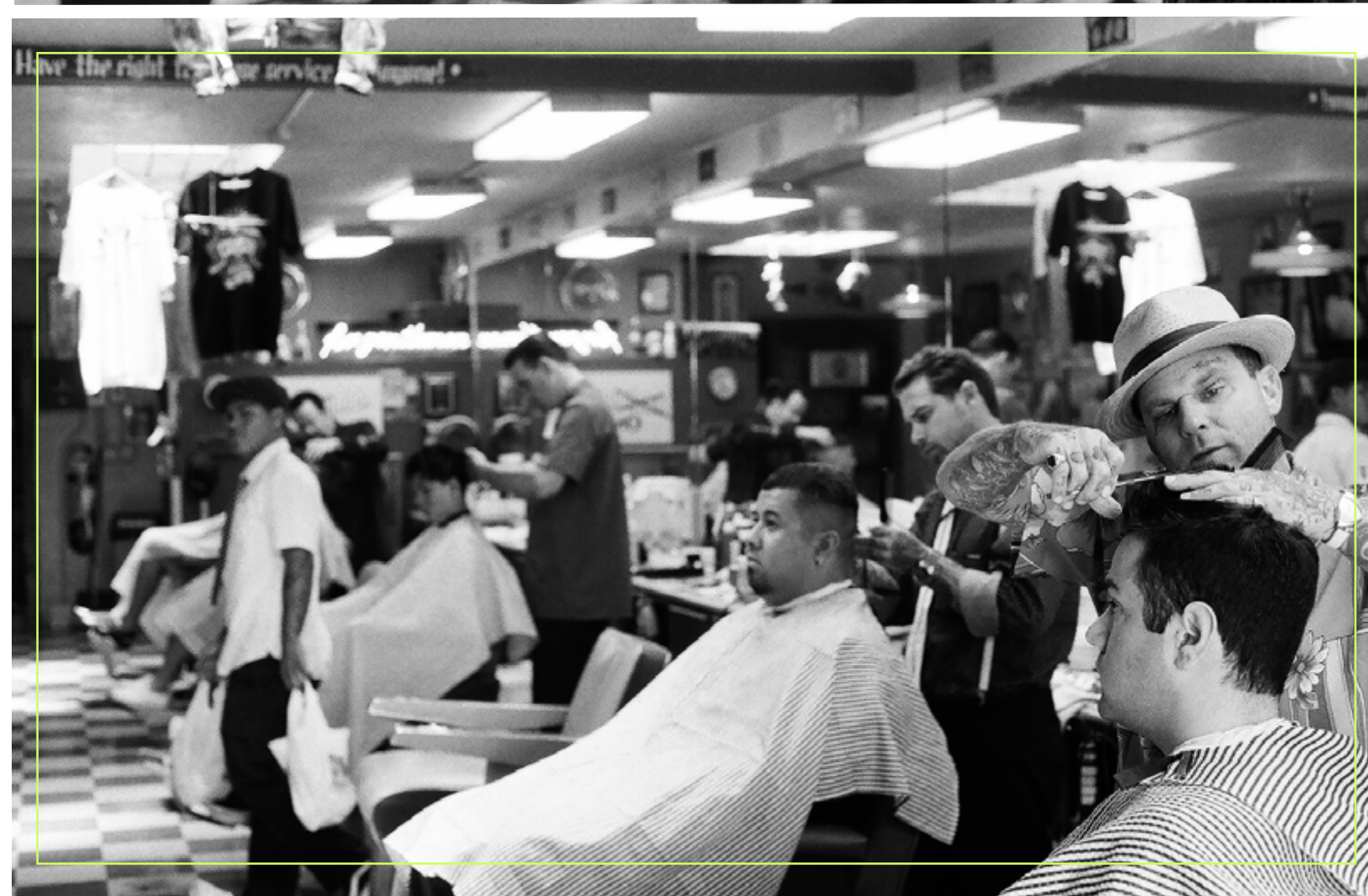
CB: What have been some of your favourite subjects or places to shoot?

PM: L.A. has so much culture, and I've always been interested in it. I've been shooting down there a lot - mainly the Latino culture, some ex-gang members, people who've been to prison, stuff like that. I don't think photos like that are seen

very much anymore, as far as lifestyle photography goes. I'll shoot anyone who's interesting, no matter where they are.

CB: What is your *Gemini Magazine* project all about?

PM: It's another way to put out photography - sometimes it's better to have a tangible element to what you're doing. The internet is so forgettable. I have a couple of other friends that do zines, and I get one of them (Dan of Society Suckers) to do the printing for me. I thought it would be a good idea because growing up in the 90s, I've seen hardcore bands that would always put out zines with band interviews, and I thought that photography could be applied in the same kind of way. It's pretty much just self-promotion. I'm not planning on getting a sponsor or making it glossy or filling it with advertisements.





CB: Do you find that you have a 'type' of person you enjoy photographing?

PM: Anyone that I find interesting, or people who should have their photo taken so that other people can see them. It could tell a story, a look on someone's face or something, but it all depends on what I get them to do while I'm shooting them. 50 per cent of photography is how the person is around you. If you make them awkward, they're going to look awkward.

CB: What do you think your photos say about you?

PM: I guess that I'm a "personal" person - I only shoot people for the most part, and I'll take head shots where I'm only six inches away from the person. I really want to get the personal portrayal in the photo.

CB: What do you think makes a good picture?

PM: Something that gives you a reason to look at it. I've heard a lot of people say they don't think my photos are polished enough because I don't use any lighting, but it all depends on who's looking at it.

CB: How has *Gemini* evolved since Issue One in November?

PM: The first issue I only did 100 copies, and now I do 200 - it's still not a whole lot, but there's a website in the UK that has contacted me about selling it, so since the second issue they've sold it for me as well. Through the website and the zine I've gotten people contacting me wanting me to take their photograph, so that has changed as well.

CB: What is the next step for you in terms of your photography career?

PM: It would be cool to transition to directing, but I'd still take photos. I just want to keep shooting, try to shoot stuff that people want to see. I want to work on getting people to know about who I am and see what I'm doing. I shoot more documentary and lifestyle stuff, so I'd rather have someone know me as my photographs as opposed to that guy who shoots for Rolling Stone every once in a while, you know what I mean? <

CHECK OUT PATRICK'S PHOTOGRAPHY SHOW ON OCTOBER 14, 2010 AT 439 WELLINGTON ST W, SUITE 222, TORONTO, FROM 6-9PM.

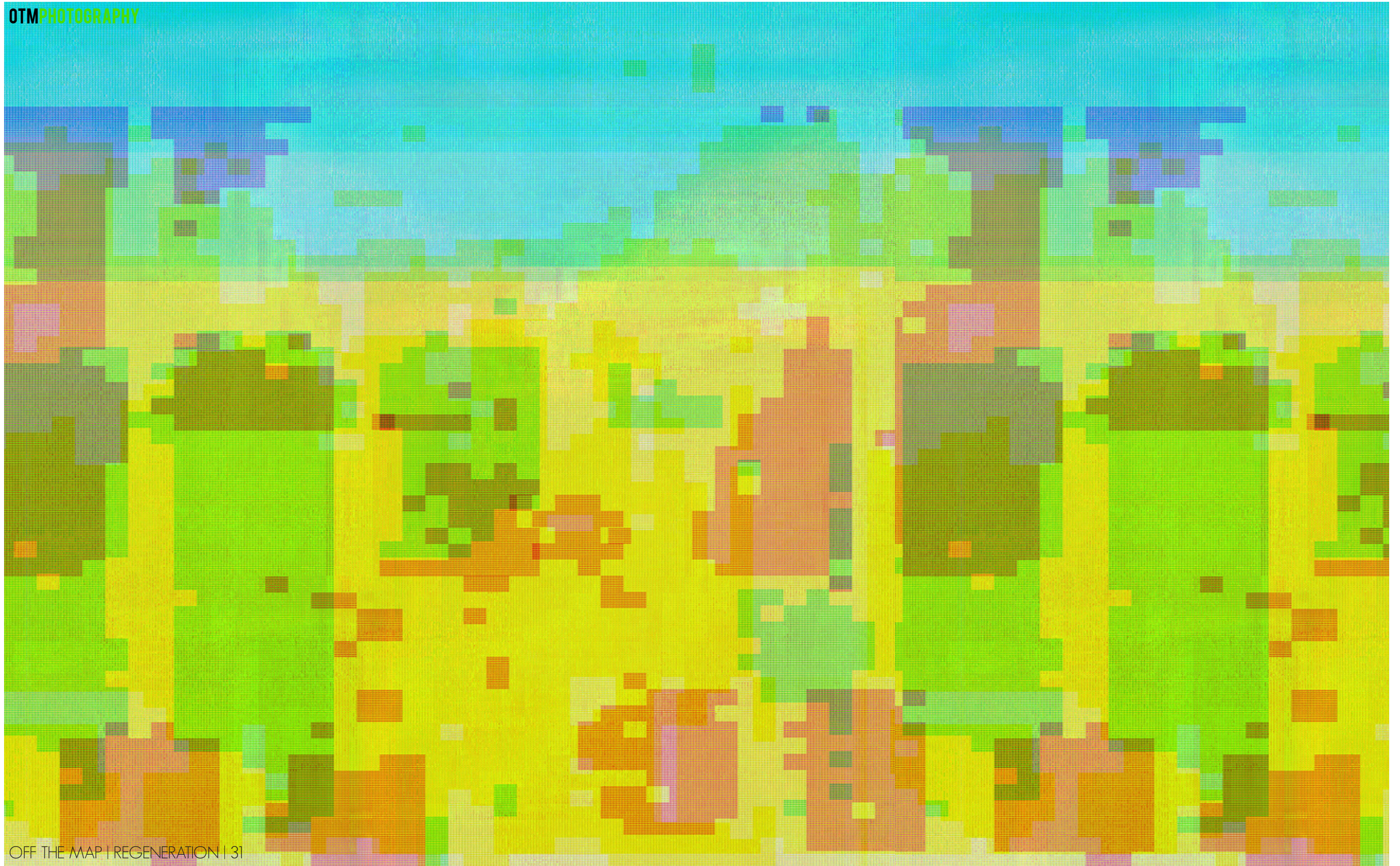


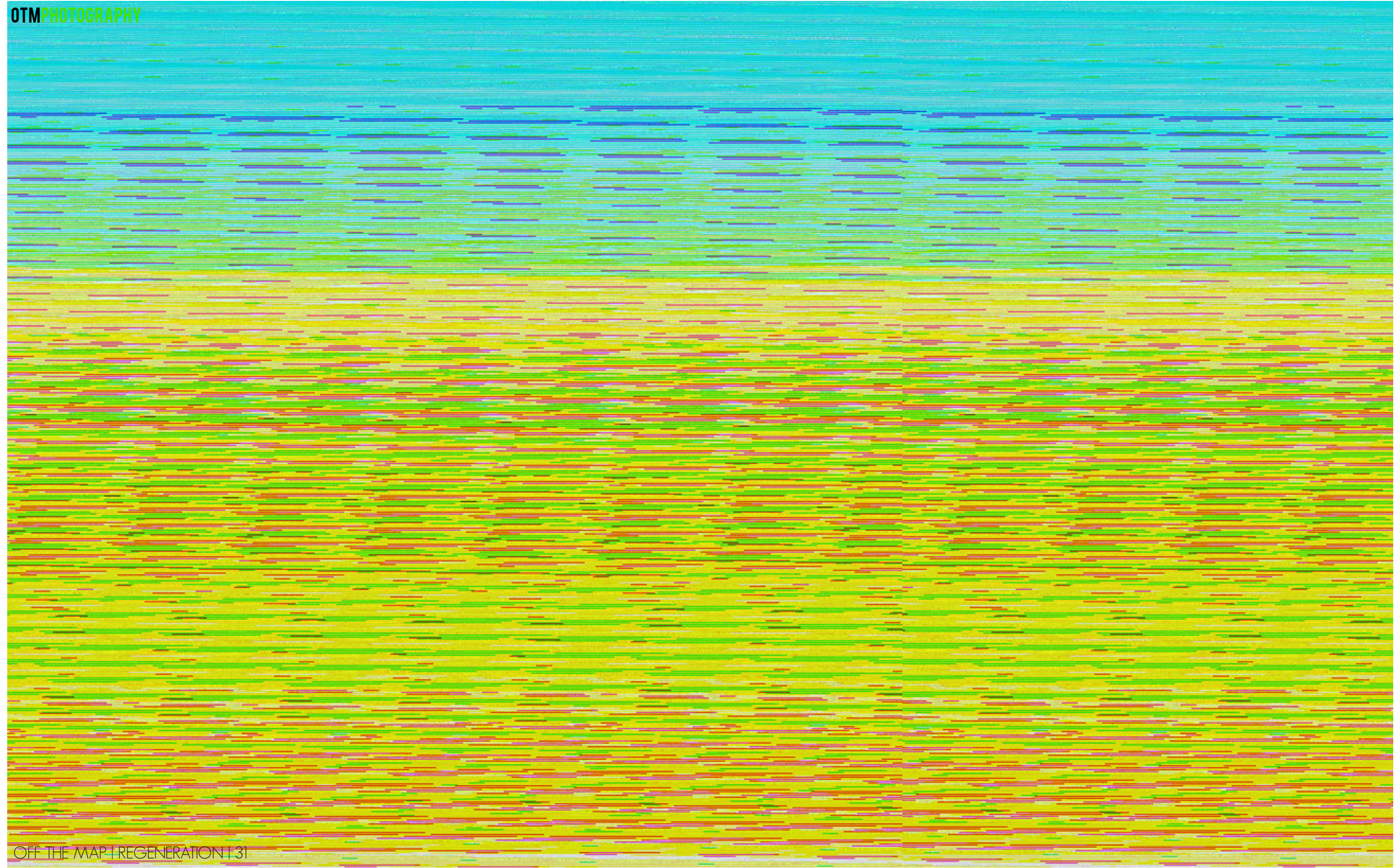
WEBSITE GEMINIMAG.WORDPRESS.COM

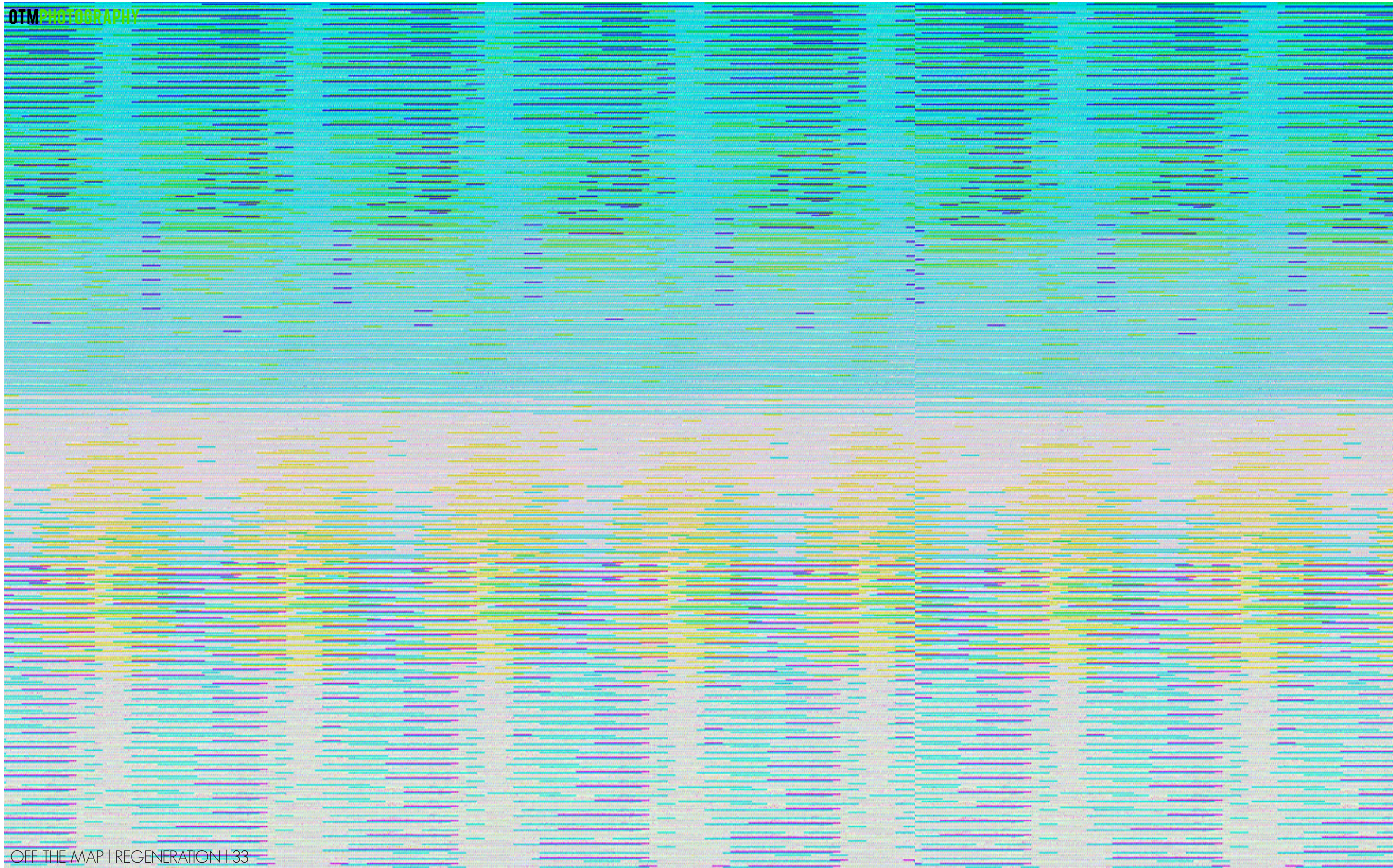
MP_003

Established recently by Kyle Tait and Michael Raymond Clarke, *The Matrix Projects* looks to catalogue ongoing work that use the magnetic and mathematical systems of computers in order to create a more literal and objective dialogue with their subjective languages of interpretation. The premise at hand is not the comparison of technologies per se, but a more intuitive and objective look at how the visual language we use relates to its media of representation.

A PHOTO STORY
BY THE MATRIX PROJECTS

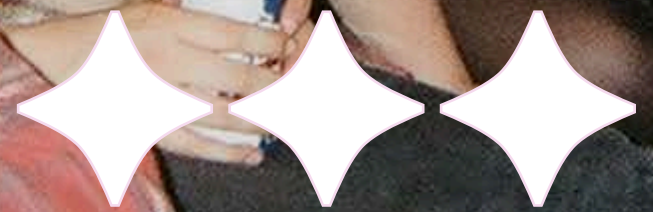






IT IS LOVE

A PHOTO STORY BY BROOKE MANNING



It is something,
to watch your body
with it's eyesclosed,



Dreaming of
love
vulnerably,
just before i sing you

Fed by sweetened moments
of unhindered
unwindow'd
gazing of the mine,

Into yours and the yours into mine-

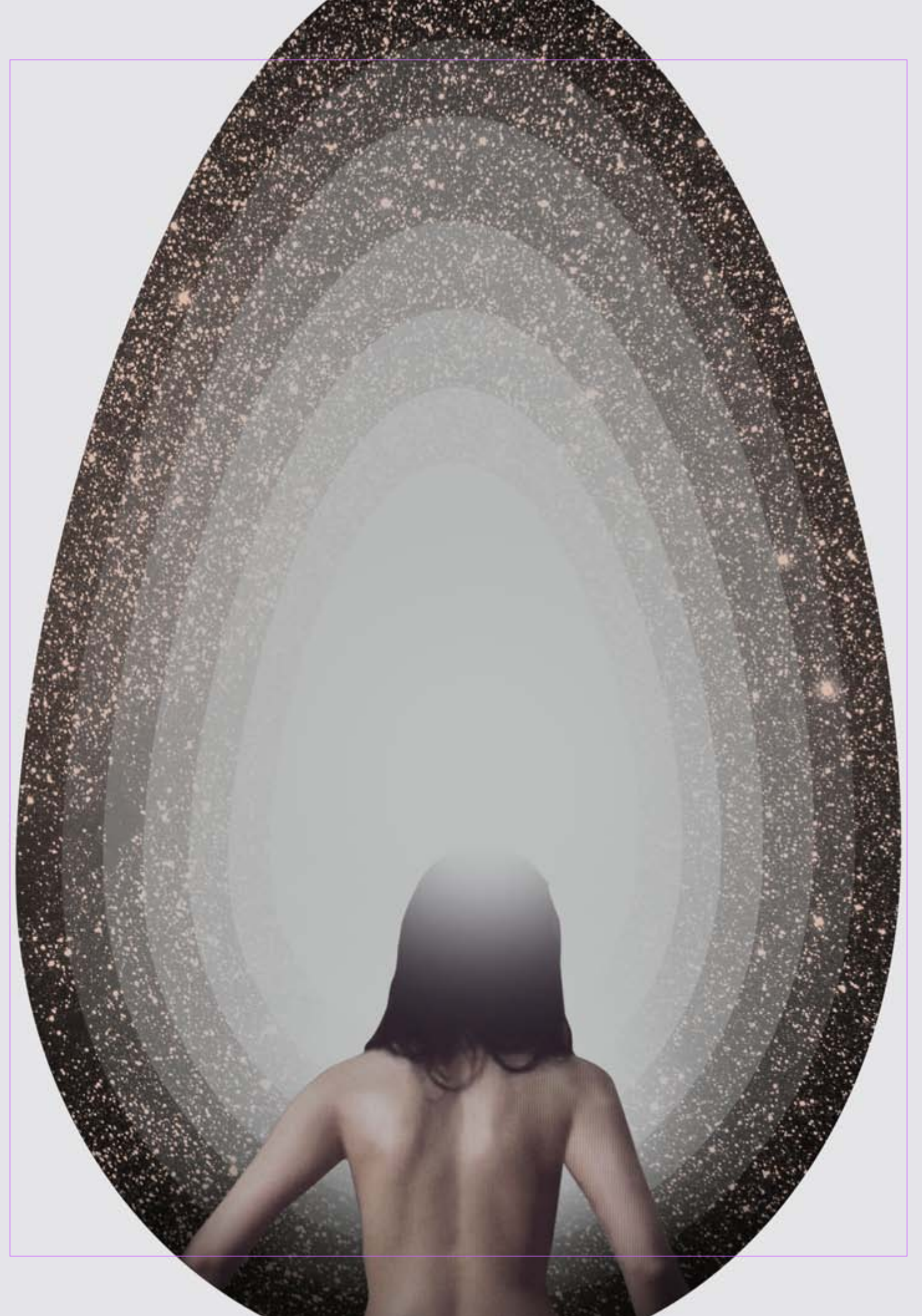
I don't expect your pupils to grow,
but it is the way they dance,

Behind your heavy lid
soul that assures me:
it is love.

COLOURS

THE NEW BEAT'S ROSE BROADBENT DIGS THE EARTH. SHE ALSO QUITE LIKES THE MOON.

IN NEBULAS





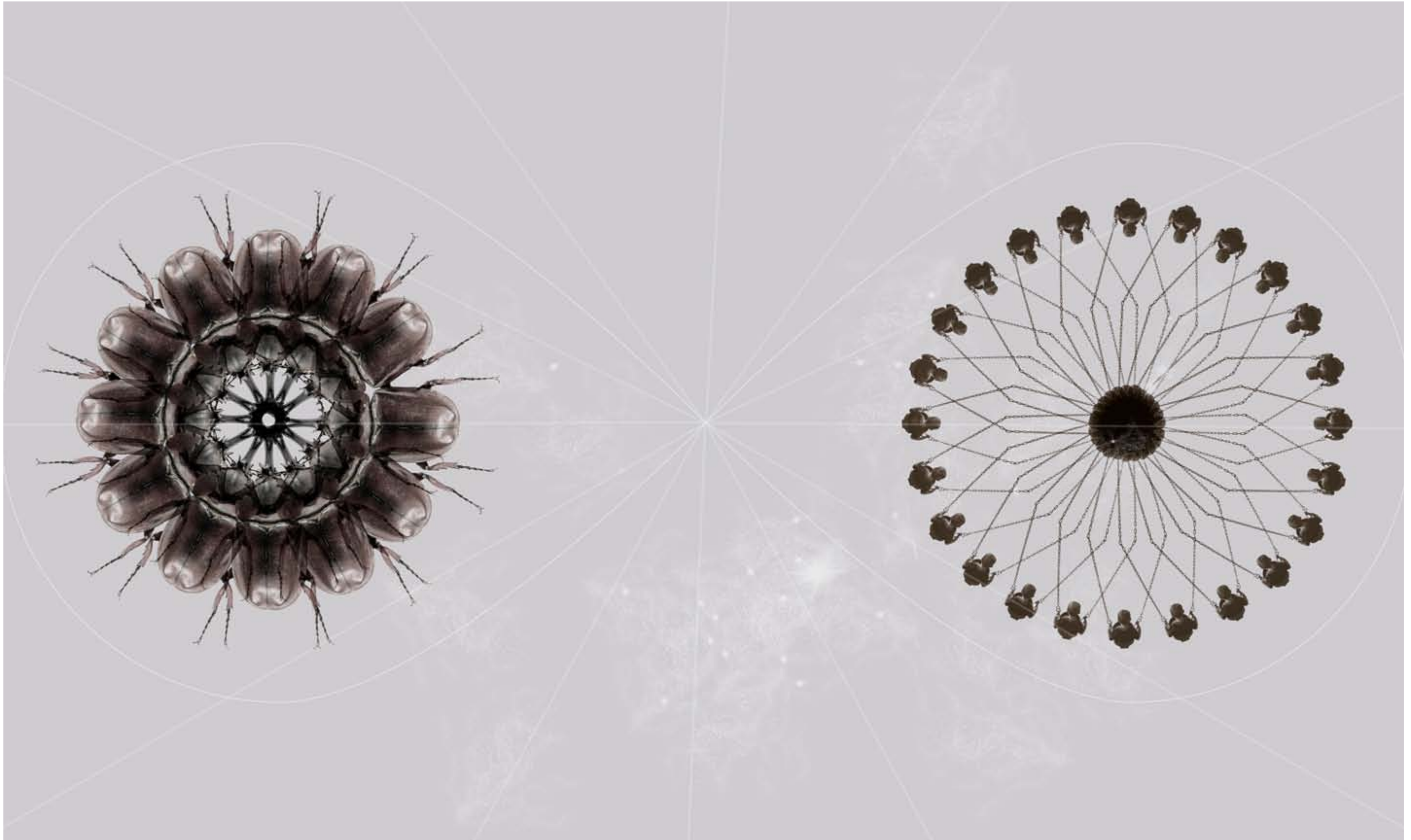
BY ANDREW WEIR

working with her friends and family is enough to bring her back every time—and of course, Toronto's unique chill compounds this pull.

Rose is heavily involved in the Toronto art collective *The New Beat*. The collective's slogan is "video, print, design, web... anything." Their website, in line with the other multimedia work that the group does, has a professional and clean feel. Nevertheless, Rose explains that they are a messy bunch of artists who will literally make anything out of any medium.

So what exactly do they do? To date, they have done much in the way of web design and branding. Among over fifty projects in the last year, clients have included photographer Robert Goshgarian, rapper *Shad K*, skate-

Rose is a Toronto artist and the multi-talented sibling of last month's art feature Justin Broadbent. Although every penny she makes from her art will go to seeing more of the world, she is not planning an escape. No matter what continent she is on, the moon reminds her that she is not that far from home. The thought of living and



board company *Longboard Living* and *Skate4Cancer*. However, the skill set among the seven *New Beat* artists cross photography, filmmaking and fine art.

Rose and her siblings, like many other eclectic artists in the Toronto scene right now, come from London, Ontario.

"There's definitely something in the water there," she says, musing on her hometown's uncanny ability to produce great artists and then set them loose on Toronto. Whatever it is running through the Thames seems to have concentrated its efforts on the Broadbent household. Both of Rose's siblings, Justin and Joy, are über-talented artists living and working at the heart of Toronto's arts and culture scene.

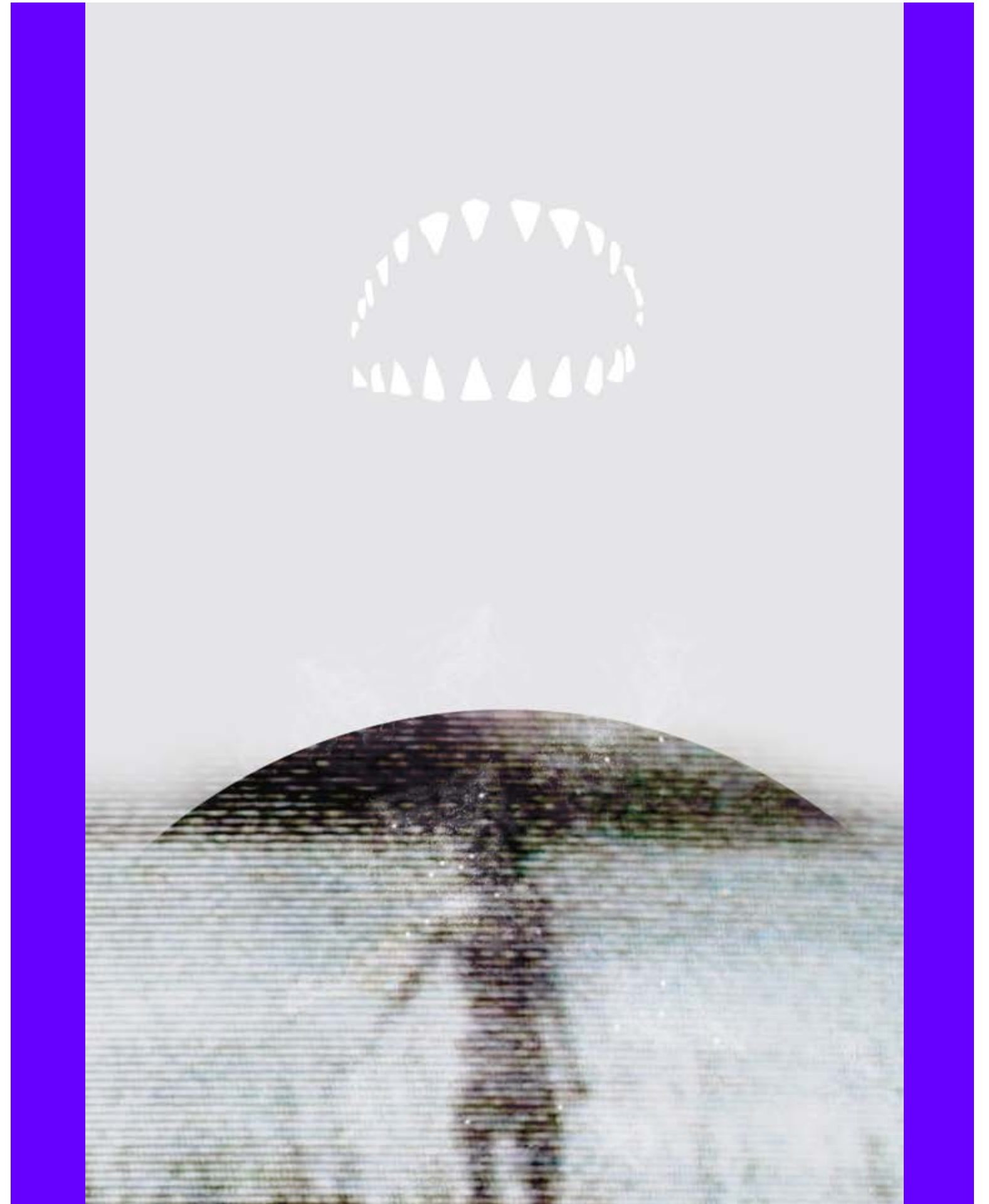
"Justin, Joy and I, when we were growing up, we were always putting on productions," Rose remembers. "I would make art shows in my house and would sell my art to my parents for, like, five cents."

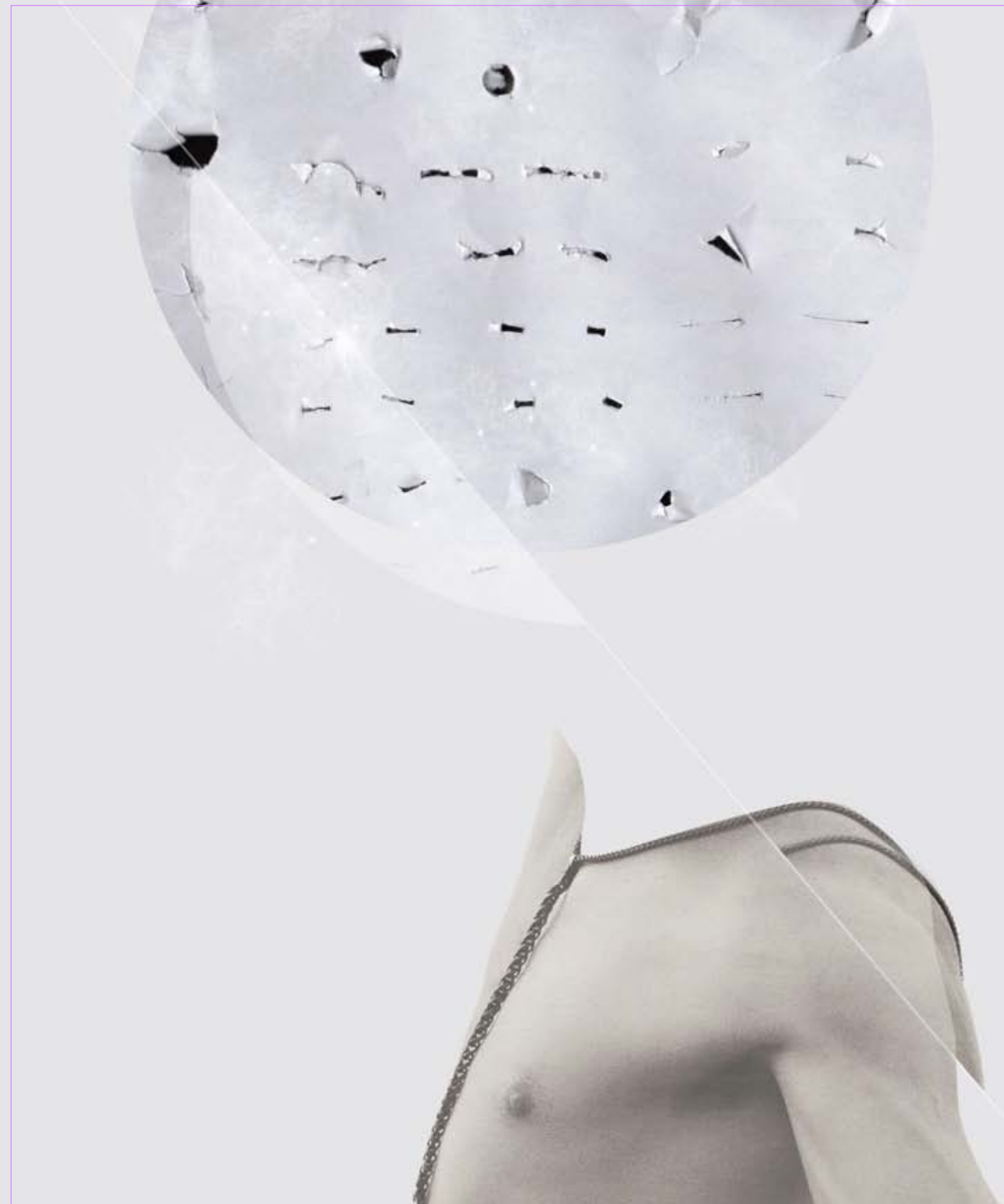
Today, Rose's social and artistic spheres overlap with those of her siblings. Although neither Joy nor Justin is an official member of *The New Beat*, they often help each other out with projects and collaborate.

"WE ARE THIS SMALL COMMUNITY OF PEOPLE WHO ARE SUPER PASSIONATE ABOUT MAKING GOOD THINGS IN THE WORLD."

"Some of my best friends, including my boyfriend, are in *The New Beat*. We are this small community of people who are super passionate about making good things in the world. All of us are really honest, and we just try to make things," she explains. Regarding the "... anything" in their slogan, she says with mounting excitement, "We mean that truly. If you approach us with something creative, we'll try. We'll try for you! We'll do whatever! We'll make anything."

This summer, *The New Beat* got their first studio space. At the time of our interview, the space was a few weeks away from being finished. "I go in this studio once a day and sit here for like





an hour. I love it. I love the environment: it's such a bright, sunny, huge space, and I can see what it will be.

In August, the group was finishing up a new project for *Skate4Cancer* founder Rob Dyer.

"Rob is trying to open up a physical space for *Skate4Cancer* in Toronto. He's been doing *Skate4Cancer* for ten years and hasn't had a physical spot for all of his ideas and the tangible stuff that goes along with them. He's raising money for the center right now. He approached us and said, 'We need the whole package done. We need videos, design, logo... go for it!' So that's our project right now, and it's due in two days," she says, suddenly reminded of the count-down meter adorning the website.

Though Rose's work covers the full range of paint, photo, graphic design, sculpture, and video, she markets herself on *The New Beat* website as a designer, colourist and illustrator.

"Although we have titles, we all work together," she tells me. "When people approach you, they want one face instead of everyone's'. But everyone at *The New Beat* works together. I don't have a specific background in video production— but for every set, I'm there."

In fact, Rose completed her New

Media undergraduate thesis last year at Ryerson University in metal.

"With cutting, hack sawing and bolting metal together, it was one of my favourite pieces ever because of the process. I'm such a hands-on person, and to actually hold this strong thing and be able to manipulate it into what I wanted was the most exciting thing to me. I love drawing, but I have this weird desire for building."

Across her work, earth tones abound. Part of this comes from her experiences travelling across India. "India," she says, "India has rich, intense colours that are covered in years of dust. They are muted, but in a really beautiful way."

"Also, I'm inspired by colours in nebulas," she states; "You can't deny them!"

Rose is very excited for the next phase of *The New Beat*. "Our studio is what we have been waiting for. We will finally be able to be in one room—creative beings, including whoever wants to come in. I definitely see us growing as a team and as a collective. It'll be a huge take-off point for us."

"I see myself staying in Toronto for a long time. I love this city; I really do. We have a great little culture going on. We should be proud."

The New Beat's new studio is located at Bloor and Ossington.▲

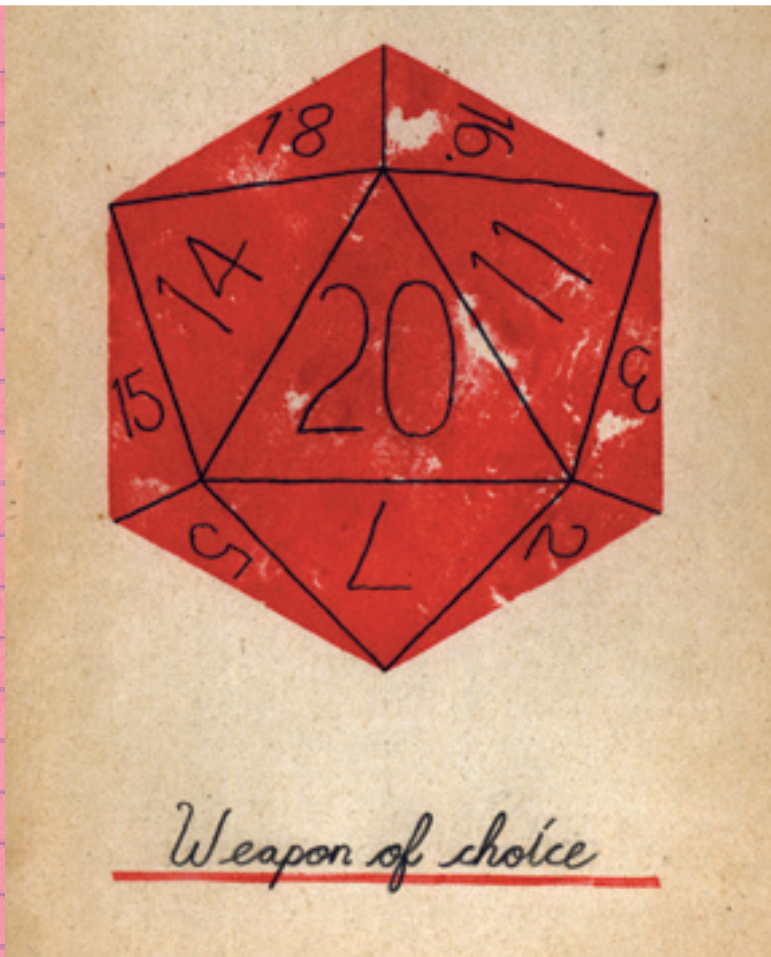
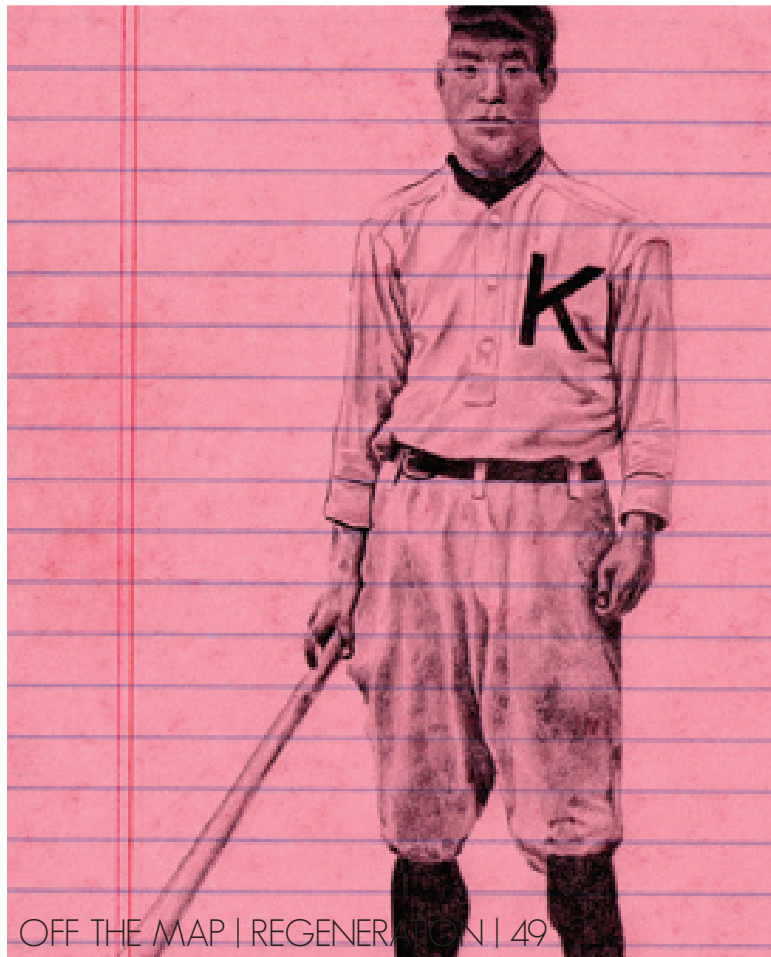
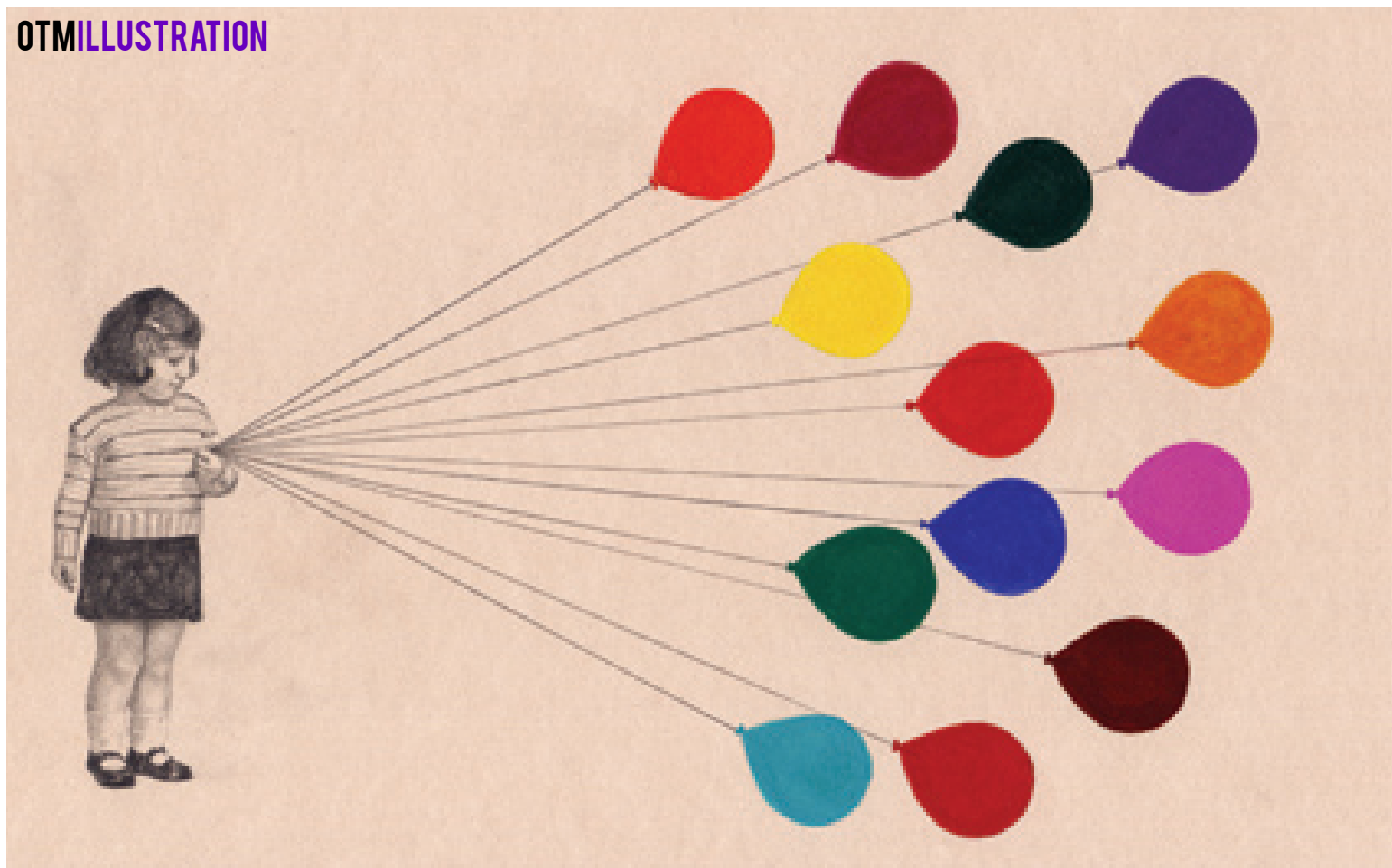


IN PERFECT HARMONY

OTM GETS TO KNOW *TEAM MACHO*, A COLLABORATION OF 5 ZANY ARTISTS, LAUCHIE REID, CHRIS BUCHAN, NICHOLAS AOKI, JACOB LIONEL WHIBLEY, AND STEPHEN APPLEBY-BARR, WHO HAVE SHOWN INTERNATIONALLY AND HAVE A BOOK OF THEIR WORK THAT IS STOCKED IN GALLERIES AROUND THE WORLD.

BY NATALIE KAINE PHOTOGRAPH | TARA BARTOLINI

OTM ILLUSTRATION



To get into their Toronto studio, one must mount and climb through a large window and step down a little ladder. Inside is a basement lair loaded with supplies, pictures, and knick knacks, all strewn about in an organized-chaos sort of fashion. I meet the five guys (most of whom have fully blooming mustaches) while they're all busy with something: priming, drawing, sanding, or chatting with the OTM team. They assemble around a long worktable for the interview. Each question causes an eruption of witty responses and laughs, followed by very thoughtful explanations. They throw hilarious conversation to one another, and I watch it bounce around the room.

The team met in school: Lauchie, Chris, Nick and Steve at Sheridan in Interpretive Illustration and Jacob at OCAD. In class, before they knew each other, Chris and Nick came up with strikingly similar outcomes for a project. "That's when we started hating Chris," Lauchie says. "We all desperately hated one another at some point for varying periods of time. And then we all sort of decided the reason we hated each other was because we actually were interested in talking to each other, and we all had opinions."

"The real collaboration began with the pranks we'd play on the other students and faculty; we started thinking alike," Lauchie continues. One day, they were all sitting in a coffee shop together

doodling and started passing the drawings around in a circle. As a joke, they wrote *Team Macho* in big bubble letters with highlighter. And obviously the name stuck. "It seemed like a really fitting acronym for such a ridiculously competitive style of drawing, and hyper nerdy at the same time."

"EACH PIECE IS A TEAM MACHO PIECE, SO ITS NOT ABOUT THE INDIVIDUAL."

I ask how each member is represented in the work we see. "Well I do most of it," Lauchie jokes. "Actually, more like half and half, me and Nick."

Jacob answers seriously, "It's tough because we mimic each other a lot. It's anonymous; each piece is a *Team Macho* piece, so it's not about the individual."

The anonymity they achieve from being a collective is something they really appreciate. Once finished art school, one is usually supposed to have found a personal niche and style. *Team Macho* is a rebellion against this expectation. Stephen interjects while priming a canvas: "We can work any way we want, anything goes."

OTMILLUSTRATION

There's a lot of freedom to experiment, and you're never pinned down."

Although they all have very different artistic tastes, it seems *Team Macho* as a whole is inspired by a specific type of imagery. Retro pictures and ads, that at a time were the height of banality, are now interesting and eccentric. "Something that's engineered for a certain time, we get to review it after that time," Nick says. Old Sears catalogues, for example. Lauchie shows me a '90s ad that he was just looking at for a Michael Jordan basketball video game. "We treasure the weird stuff that a lot of people have happily forgotten about," he says.

Humour is also important to them, making art that people are allowed to get a chuckle out of. "It's about letting ourselves take jokes seriously and make jokes out of serious stuff," Lauchie explains.

An old and yellowed phone rings during our meeting and Lauchie answers, "*Team Macho*" in a quick tone, as if answering for a band of super heroes, only to proceed with, "Stephen, it's your mother."

I ask what it's like to be an artist in this city.

"Awful."

"Hungry."

"Very hungry."

Through the laughs, Lauchie an-

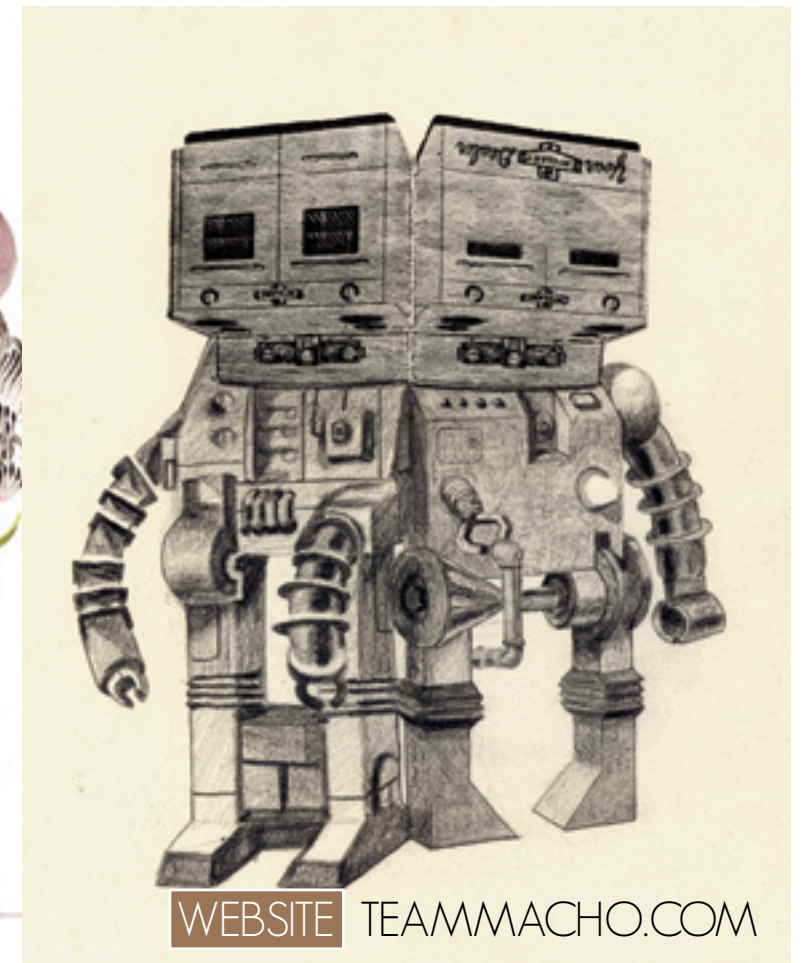
swers, "Probably one of the better cities I've ever encountered for the arts community. Everyone's always busy; there's a serious work ethic and a serious support structure in the city that makes it really easy for people to get together. There are a lot of people here who are willing to buy art for a reasonable price, and there are a lot of artists who are willing to sell art at a reasonable price."

Their next show will be at *Narwhal Art Projects* at the end of October. "It's the biggest place in Toronto we've ever had a solo show," Chris says.

"I don't want to go out of my way and say best show ever, but I'm going to say probably best show ever," Lauchie smiles.

During *Team Macho's* six years together, there have been many who have doubted their longevity. "There are a lot of people who have predicted our doom since day one. The name for our last show was *Kitschy, Gay, and Over in a Second*, and that was a direct quote from someone who came to one of our shows," Jacob says. In spite of the criticism, they have persevered with strong and successful work.

Hopefully people realize that you can do non-classic methods of art and sustain it with the right approach, and *Team Macho* is the perfect example.▲



Flying Colours

ARTIST EUNICE LUK CAPTURES THE HEART OF OTM WITH CHILDISH LINES, A SWEETHEART QUALITY AND AN EAGER USE OF IMAGINATION. BY NATALIE KAINÉ



OTM ILLUSTRATION

On a sunny afternoon in a Yorkville park, we meet Eunice, who appears from behind the trees toting a big smile. The OCAD Illustration student shows around her self-published book, *RUGS*, a dainty collection of artwork, her most recent endeavor. Eunice has participated in multiple exhibitions and zine fairs and has created work for various publications.

▷ **Natalie Kaine: Describe your style and what you like to draw.**

Eunice Luk: You can't really define my style because it's so all over the place, but there's definitely a juvenile and playful feeling. My drawings tend to be whimsical and quirky, and I draw from imagination; fictional creatures are a focus.

NK: What is your favourite medium to work with?

EL: I'm comfortable with a lot of different mediums, so it really depends on what the piece calls for. Lately, I've been working in

printmaking a lot, some letterpress, screen-printing, and even a mixture of both.

NK: How has your style evolved to become what it is now?

EL: By experimenting a lot. Say five years ago, it would be mostly water colour and linework; now it's less linear and more colour blocking, and I'm now doing a lot more printmaking.

NK: How often do you work? What's your process like?

EL: I work the most when there's a project to do; otherwise, I work on personal pieces. At the moment I'm focusing on my independent publishing and making books.

NK: What inspires you to draw?

EL: I draw from everything; a lot of it has to do with everyday life, nothing too crazy; fictional characters doing human things.

NK: What's it like to be an illustrator in Toronto? Does the city influence you?

EL: It's really great because a lot of my friends are really young and we produce a lot of art, and the city really takes it in. There's always a new approach to things, new artists, and opportunities to put yourself out there. ◀

WEBSITE EUNICELUK.COM



ALL GROWN UP

ONCE CHILD STAR ARAYA MENGESHA IS FAR FROM DISAPPEARING INTO THE YTV ARCHIVES.
BY CHELSEY BURNSIDE PHOTOGRAPHY | BRENDAN SMYTH

A ray Mengesha has Jim Carrey to thank for his big break.

Having memorized an entire scene from *The Mask*, then 10-year-old Mengesha entertained his cousins and friends by performing his bit on demand.

"I was a super hyperactive kid," says Mengesha, with a bright smile and a laugh. "As a kid I would watch movies over and over and repeat every line until somebody would tell me to shut up."

Little did he know his antics were worth more than a few laughs at family gatherings. His older cousin was working on the set of a music video when she decided to introduce the charming Mengesha to an agent. He performed his *Mask* monologue (in which Carrey's character gets shot at a club), and the rest is history.

"You can't really lie as a kid," says Mengesha, who is arguably best known for being the co-host of popular *Discovery Kids/YTV* series *Mystery Hunters* at the age of 14. "When I was younger I would just do what felt right and use my own personal experiences unintentionally, not knowing how or why I was doing what I was doing."

Mengesha has graced the silver screen since the age of 10, almost instantly

becoming the "it boy" for commercials in the late '90s. His résumé became jam-packed with enough *Pillsbury Pizza Pop* and *Honeycomb* cereal commercials to make any channel-surfing kid jealous, and then at age 12, Mengesha brought young Simba to life as a member of the original Canadian cast of *Disney's* stage production of *The Lion King*.

Flash forward eleven years, and the Ryerson Theatre School graduate still considers some of his fondest on-set experiences to be the ones he had while filming as a rookie actor in his early teens.

"We were shooting a story about the cenotes [waterholes] in Guatemala," says Mengesha, nostalgic. "We had the shaman come and do a ceremony with us. He had literally just started when thunder cracked and the whole sky just opened up and started pouring rain on us - like something straight out of a movie."

The team took shelter underneath a pyramid and climbed to the top as soon as the rain let up.

"I remember it being the most peaceful, beautiful sight I've ever seen - a rainforest with a giant rainbow and the clearest blue sky. It's one of those moments that become engrained into your memory."

While the Toronto native got his start onscreen, Mengesha has since appeared





in some of the country's biggest stages and most well-known festivals, such as the *Stratford Festival* in 2009 and Toronto's *Luminato Festival of Arts and Creativity* this past June.

After performing in *The Africa Trilogy* for *Luminato*, Mengesha was pinpointed by *Flare Magazine* as a young actor to watch on its list of up-and-comers under 25.

"We were just in rehearsal one day and our stage manager came up and called me aside all excited and said, 'Hey! Want to do *Flare*?' and I was like, '*Flare* who?'" says Mengesha, laughing. "I personally don't read women's fashion magazines, so it was just a great surprise."

Being interviewed by magazines, watching his name roll through the credits at the 2009 *Toronto International Film Festival* and graduating from one of the most prestigious theatre programs in Canada, Mengesha seems to be living the dream. But the level-headed 23-year-old is quick to point out that the life of an actor isn't all red carpets and shielding your face from the paparazzi while sipping your low-fat Venti macchiato.

"There are definite misconceptions about the glamorous lifestyle," he says. "I used to work at a hat store called Big It Up, and because of the show I hosted, people would recognize me and say, 'Hey, aren't you that guy from - wait, what are you doing here? Where's your Benz?'"

And unlike some other Mercedes-

collecting YTV alumni (Frankie Muniz, anyone?), Mengesha's modesty has kept him grounded for over a decade of watching himself onscreen. And he still can't help but judge his performances.

"I still don't like it," he says. "But now I can sit there with an objective eye - I used to just cringe and think I was a loser."

Not that it won't keep him from auditioning. Mengesha, who says he actually doesn't watch much TV, claims his competitive streak makes him crave the audition process more so than filming itself.

The exception to the rule?

"I'd love to film *Mad Men* or *Smallville*, because I'd want to be a superhero or a badass adman."

With big-budget American shows still dominating prime time, Mengesha is considering trying his luck as an actor in the States after making a name for himself in Canada. Ten years from now, he plans on having directed his first feature film, written and produced a screenplay, and directed at least three or four plays.

But for now, he'll stick with transitioning back and forth between acting on screen and on stage. His next role is on *Nikita*, the action-packed new show coming to the CW this fall.

"I've been fortunate to get parts that I'm comfortable and happy with, so I haven't found it that difficult as a young Canadian in the industry yet," he says.

"But talk to me in five years and we'll see." ▲

BREAKING THE MOLD

PHOTOGRAPHY | ALICE XUE
MAKE UP | CATHERINE VEITCH

EXPLORING THE INNOVATIVE MIND OF A 23 YEAR OLD BLOGGER WHO TAKES HER READERS OFF THE BEATEN PATH.



THE FASHION INDUSTRY TODAY MEASURES IDEAL BEAUTY WITH NOTHING BUT A TAPE MEASURE AND A QUICK UP-AND-DOWN GLANCE. NOT A MODEL DOES THE EXACT OPPOSITE. EVER SINCE SEPTEMBER, 2009, **AMANDA DIPASQUALE** WRITES ABOUT ANYTHING FROM FASHION AND BEAUTY TO LIFESTYLE, WITH A UNIQUE TWIST THAT KEEPS HER READERS HOOKED. WITH BIG BROWN EYES AND ENDLESS GOLDEN CURLS, AMANDA BRINGS OUT THE INNER MODEL IN ALL OF US BY FORGETTING THE STEREOTYPES THAT GO HAND-IN-HAND WITH SOCIETY'S PERCEPTIONS OF TRUE BEAUTY. BEING A BIG BELIEVER OF PROMOTING ALL SHAPES AND SIZES, *NOT A MODEL'S* INSPIRATIONAL POSTS CONTINUE TO WIN OVER THE HEARTS OF HER READERS. BY BRONTE MARTIN

▷ **Bronte Martin:** What originally inspired you to start your own blog?

Amanda Di Pasquale: Well, I really enjoy writing, so I thought blogging would be a good outlet if I wasn't going to pursue journalism. On a recent trip to Barcelona, I started thinking about how magazines portray certain women and people in a very specific way, such as an ideal height, age or look. I immediately thought about creating my own blog that could be called *Not A Model*, where I could write about things I'm interested in, such as fashion, beauty, lifestyle and health. Sometimes you read magazines and everyone may not be included or represented, so I wanted to create an alternative to that and thought blogging would be the perfect solution.

BM: What impression do you hope the title *Not A Model* gives to its readers?

ADP: I hope that it gives the reader a proud feeling of not being a model. Not just in a fashion sense, but "not a model" of anything. So it's about creating your own sense of identity and unique physical appearance, and how you want to represent yourself in a way that's not a duplicate of something that has already been created, whether in the media, movies, or television. Almost everything out there is a repetition of something else, so *Not A Model* is simply saying, "I reject that, and I am my own model."

BM: What do you want your audience to learn from your blog?

ADP: Be yourself and find your own way. Don't subscribe to any particular kind of beauty or feel pressured to look a certain way. I find now more than ever, especially for younger girls, the image of being super skinny or super fashionable

according to a certain set of expectations is very important, compared to my teen years that consisted almost solely of *CosmoGirl* instead of all the various social media outlets that are popular today.

BM: Relating to OTM's theme of evolution in this issue, how has *Not A Model* helped you to grow and change as an individual?

ADP: *Not A Model* has definitely helped me become more open. At first, I was a little bit apprehensive about putting myself on the Internet by having a blog and a Twitter account. So as a person, I've tried harder to be more myself and find my "online voice," so people read my blog and meet me in person, and there isn't a big disconnect. They can say, "What I read and what I see is the same." I don't want to be what I'm not online.

BM: You cover everything from fashion to food, with a side of spicy conviction. How does this set you apart from other bloggers?

ADP: I guess in a way it can set me apart in the fact that I don't stick specifically to one theme. I'm not just fashion or just street style like others blogs that are sometimes targeted that way. For *Not A Model*, I want people to kind of "fish around" and see what they like. For example, if you're

interested in health, go read my health post, or if you're just interested in my ramblings on life, read those.

BM: Where do you see yourself in five years?

ADP: In five years, I'll be twenty-eight and would hope that by then I'll have some published pieces. I'd also love to write a screenplay and a novel; I want to try to do some freelance. Also I just graduated from my post-grad in public relations, so I hope to have my career set there. Personally, I want to become much more independent, live on my own and travel the world. When it comes to the blog, I want to keep it up and running. It seems as time goes on, I keep gaining readers, more exposure and receiving lots of positive feedback.

BM: Do you have a favorite motto by which you live your life?

ADP: I always ask people this question, and now you're asking me! Usually my motto in life is to think happy, be happy. I am a huge believer in positive thinking and positive energy. It's all how you look at it. A situation could be bad, but if you can find a way to find the good in it and be positive, you will share that energy with other people. ◀



WHO'S THAT GIRL?

KARLA MOY, AKA *hustleGRL*, IS JUST 18 YEARS OLD BUT WAS BLOGGING LONG BEFORE IT WAS COOL. WITH A LOVE FOR HIP-HOP AND HELP FROM THE REMIX PROJECT, MOY HAS BECOME A MULTIFACETED INTERNET PERSONALITY, HOSTING BOTH HER OWN BLOG AND THE DRAKE FAN SITE. BY DYLAN FRANKS

PHOTOGRAPHY | ALICE XUE
MAKE UP | KATIE MARIE





▷Dylan Franks: When did you first start blogging?

Karla Moy: I started out when I was 12. Then I started the *Drake* fan site, and it grew in popularity. I started getting a lot of questions about myself, so I decided to start my own blog in 2008. I already had an internet presence, so it was easier that way.

DF: How did the fan site turn into Drake's official site?

KM: I guess he just came upon it. Because he's from Toronto and because I have some friends in the industry here, we had some mutual friends. On his MySpace, he used a banner I designed and gave me credit for it. I was walking down Queen Street one day, and *Drake* drove by and was like, "Hey Baby!" He recognized me as *hustleGRL*, and we sort of became friends from there.

DF: What made you want to keep up with all of the work required for the blogs?

KM: With the *Drake* site, I was the only real *Drake* source, so I really had to stay consistent. I had to be up on my grind, so that really motivated me to continue. As for my blog, people always wanted to know what I was up



to, what I was into, so I just wanted to show people more of what I was like.

DF: How did you start working with Much Music?

KM: I was already a correspondent with them for stuff about *Drake*. They had a competition with the 6 top bloggers in Canada. I was a finalist, so I had to get all my people to vote for me, and I ended up winning. I got to stay in a hotel downtown and had backstage access to lots of stuff, so I really had a lot of fun, constantly tweeting and taking pictures. Such an amazing experience; I got to meet a lot of people and it was just so fun.

DF: Do you ever find it intimidating being a younger person trying to establish your online identity?

KM: Not really - at first I was shy, but I think I've grown up pretty quickly so I feel I'm pretty mature. Once I got to know a lot of the people in the industry that I was blogging about, it became easier.

DF: As a blogger, do you think your age worked for you or against you?

KM: I think it worked for me for sure. For example, I did the cover for Lil Wayne's mix tape "No Ceilings," so when blogs would talk about it they would say, "Artwork by *hustleGRL*," and people would click on the link. I think a lot of people were surprised that a 17-year-old girl from Canada did this. I think it attracts a lot of people because I'm so young and so hungry.

DF: Can you tell us a bit about the *Remix Project*?

KM: It's an after school drop-in program that offers three programs: recording arts, creative arts and the art of business. They pick 30 kids in the GTA. They really help you establish yourself and help you find internships and connections in the industry you want to break into. It's run by a guy

"TO ME, HUSTLEGRL IS JUST YOUNG AND HIP AND LOVES EVERYONE AND EVERYTHING."

named Gavin Sheppard. It was actually through the *Remix Project* that I got connected with *Drake*.

DF: How do you envision building the *hustleGRL* brand?

KM: When I first started I didn't really have a vision. I just wanted to inspire younger people. To me, *hustleGRL* is just young and hip and loves everyone and everything. She just wants to spread positivity through the internet, and that's what I try to do.

DF: Where does your love for hip-hop come from?

KM: I think from growing up in an urban area. My cousins and family were into it, and those things just made me who I am today.◀





THE OWNERS OF VINTAGE STORE *PRETTY FREEDOM* BREATHE NEW LIFE INTO OLD VINTAGE.
BY LINDSEY MATHER ▷ PHOTOGRAPHY | LYNISIE ROBERTS ◁ MAKE UP | NATALIE KAINÉ





Junk piled on the curb is considered worthless to most, but not to Helena Brown and Jodee Aguillon. These two entrepreneurs see someone else's forgotten garbage as a brand-new treasure for their vintage store *Pretty Freedom* in Kensington Market.

"All the fixtures that we use in the store are things that we've found—" says Helena.

"Found in the garbage!" Jodee adds.

"—and we just reworked them.

Our cash desk that you saw, the glass case, Jodee found on the side of the road."

"The side of the road! Even the trunk I found toppled over in a snow bank on Queen Street. I cleaned it up, attached some legs," says Jodee, with a snap of his fingers.

Pretty Freedom houses vintage clothes that the owners have given a second chance, just like those old pieces of furniture. Jodee and Helena see each one-of-a-kind piece as a collector's item that should be cherished, making them proudly picky with their merchandise; the two will only sell items they would personally wear.

And wear vintage they do; both Helena and Jodee have a passion for wearing clothes from the past. They love not just the garments but the transformation of a piece from rack to closet and from closet to outfit.

"You can make an outfit with a 1940s blouse, 1990s jeans and 1980s heels; you

can just mix everything together, and that is so much fun," says Helena.

Jodee, on the other hand, loves the search. "I like the aspect of it being kind of like a lottery," he says. "For example, for a men's shirt it's like, 'Oh, f-cking amazing shirt!' and then it doesn't fit. But then when you find one that's the perfect pattern, perfect colour scheme and perfect fit, it's like 'Yay!'"

The witty banter between the partners is entertainment in and of itself. Case in point: as Helena steps away to deal with her lost *iPod*, Jodee jumps at the opportunity to whisper gleefully, "In the meantime, Helena does nothing and ... Jodee does everything." Despite often finishing each others' sentences, or just talking over each other as they tell a story, each person has a distinct area of expertise at *Pretty Freedom*.

"Helena takes care of the black-and-white, logistical, hard facts stuff. I just make things pretty and nice and I smile for the camera," Jodee laughs.

Underneath the owners' obvious enthusiasm lies a strong business foundation. The layout of the store reveals their corporate retail background at *American Apparel*; the clothes are colour blocked and spaced out to ensure that *Pretty Freedom* is easy to navigate. Helena and Jodee also have a strong online presence that makes *Pretty Freedom* even more accessible to customers. *PrettyFreedom.com*, the store's blog, showcases the two's fashion favourites and personal style choices, while their vid-

eos show off their vivid personalities. Daily tweets update customers on store merchandise and big news. These social media platforms have allowed *Pretty Freedom* to garner supportive fans in places as far away as the Philippines and England.

Toronto remains the perfect city for *Pretty Freedom* to grow, says Helena. The market is relatively unsaturated, compared to places like London, England, and people are generally supportive of entrepreneurs, she explains. Competition is not a worry for this duo. Each vintage shop in Toronto has its forte, and because vintage often means one-of-a-kind, there is no worry about overlapping merchandise, they explain. However, it is not just about great clothes for the *Pretty Freedom* partners. They also want to have a strong brand and logo that people will one day recognize as easily as *Starbucks*.

Jodee and Helena recently announced a design collaboration between *Pretty Freedom* and *Anice Jewelry*, inspired by one of their customers, Mackenzie. She was in search of 70s inspired hair clips. While they had none in stock, the owners knew a way to grant Mackenzie her wish: they asked jewellery designer Anice to custom-make some pieces. *PrettyFreedom.com* describes the unique jewellery as “earrings for your hair.” Helena and Jodee hope that this collection, aptly named “the mackenzie,” is just the beginning of future partnerships with designers.

Although *Pretty Freedom* has attracted regular customers, such as Mackenzie, from the very first day, there will be no grand opening party just yet. Jodee and Helena still have a laundry list of plans for *Pretty Freedom*, first and foremost being a move to a new location for the winter months, where they can have more space to expand. The extra room would allow for a studio and an office, perfect for more collaboration with local designers. The duo believes they have a long way to go until they achieve what they always wanted. Both Helena and Jodee do not think they are successful yet. Helena explains, “We haven’t done anything yet; we’re always striving for more.”

This duo could not do without a little bit of humour: “I think it’s a success that we haven’t killed each other yet!” Jodee exclaims.

As the owners look forward to climbing the ladder of success, they will continue to remember the motto that brought them to where they are now, and which sits majestically atop *PrettyFreedom.com*: “Everything deserves a second chance. Especially clothes.” The slogan has inspired their selection of curated vintage, and their outlook on life. Jodee says, “It’s about the possibility of starting over. At the end of the day, if this all goes kaput, we know we’ll have a second chance.” ▲



BLAZING TRAIL

ACCLAIMED FASHION DESIGNER
AMANDA LEW KEE IS FORGING
HER OWN PATH TO SUCCESS,
ONE STITCH AT A TIME.

PHOTOGRAPHY | LYNSE ROBERTS
MAKE UP | LAURA TAVENIER
MODEL | DAJANA (ELMER OLSEN)



THE LUXURIOUS PIECES FROM AMANDA LEW KEE'S MOST RECENT CLOTHING COLLECTION EXUDE EFFORTLESS STYLE: A PERFECT FIT MADE WITH QUALITY MATERIALS IN BLACK, BLACK AND BLACKER. YOU COULD NOT FIND EASIER GARMENTS TO INCORPORATE INTO YOUR TIRED WARDROBE FOR THE FALL. EACH GARMENT IS MADE WITH SOFT NAPPA LEATHER, SOME WITH A TOUCH OF METAL OR MESH, AND ALWAYS WITH HEART. LEW KEE'S INTENSE LOVE FOR HER CRAFT, AND MOST IMPORTANTLY HER CONFIDENCE THAT SHE COULD AND WOULD SUCCEED, HAS FUELLED THE COLLECTION THAT WOWED THE CANADIAN FASHION INDUSTRY. OTM TALKS TO LEW KEE ABOUT WHAT HAPPENS BEHIND THE SEAMS OF HER SUCCESS. BY LINDSEY MATHER

▷ **Lindsey Mather: Why a career in fashion?**

Amanda Lew Kee: I can't imagine myself in any field but fashion design. My choice to pursue a career in fashion was

less of a decision and more of a development of my natural interests.

LM: How do you think you have changed since deciding to attend Ryerson University for a bachelor's degree in design in fashion?

ALK: Somewhere between my second and third year, I found my personal sense of style and place within the industry. Prior to Ryerson, my style was less refined but more free.

LM: Describe your fall 2010 collection.

ALK: My thesis collection was very dark and structured, consisting of 24 separates. I was inspired by the natural characteristics of each material, such as the texture, drape and feel of Nappa leather, against contrasting artificial materials, such as studs, spikes, and exposed zippers.

LM: Any nerves at the debut of your collection at *Mass Exodus 2010*?

ALK: Showing my work as an artist and designer is always nerve-wracking. I was very nervous at my debut, not because of the potential criticism, but because it was my first solo showing.





LM: Where do you find inspiration?

ALK: Inspiration may come from the simplest aesthetic, from the natural characteristics of a material to a more complex concept. For my Spring 2011 collection, I am working to skew the perception, context and connotation of a material from its usual purpose and appearance.

LM: You said in a recent interview at CourtneyCorner.com that you pulled inspiration from “the death and decay within reconstruction” and “the irony of the world falling into disrepair and decline in contrast with the increase of self-indulgence and consumption” for your Fall 2010 collection.

ALK: Designing is a very personal process for me. For Fall 2010 in particular, I found interest in the contrast and similarities that one experiences during a struggle such as the stock crash that struck in 2009. The general public became more cautious in regards to spending habits, while continuing to self-indulge and make up for what had been lost. I wanted to create a collection that did not flaunt exuberance in colour or extravagant design, but rather presented a gentle manifestation of luxury, quality

and workmanship.

LM: What is your biggest accomplishment? Your biggest failure?

ALK: This year as a whole has been my biggest accomplishment - being published in *Flare*, *Nylon*, and the *Toronto Star*, featured in *Holt Renfrew*, dressing Shenae Grimes of *90210*, as well as working with Fritz Helder and the ladies of *Karamel*. I don't consider mistakes or disappointments to be “failures,” but lessons learned.

LM: How has being a Canadian designer helped your career?

ALK: A lot of fresh talent has come out of Canada: *Mark Fast*, *Dsquared*, *Erdem*, and *Rad Hourani*, to name a few. Having this platform of rising designers has helped me align myself along the same notoriety.

LM: What do you love most about being a designer?

ALK: The combination of having a design in mind, the ability to construct the vision, and seeing the piece being worn by another is a priceless feeling. ◀



WITH A "STREET STYLE MEETS FAIRY TALE" IMAGE IN MIND, SMALL-TOWN BORN AND RAISED **PAIGE BOERSMA** IS THE MASTER-MIND BEHIND TORONTO-BASED *BICYCLETTE BOUTIQUE*.

the EXPERIMENT

BY BRONTE MARTIN
PHOTOGRAPHY | LYNSE ROBERTS
MAKE UP | CATHERINE VEITCH

▷ **Bronte Martin: When did your love affair with the world of fashion begin?**

Paige Boersma: Well, right after high school I moved out west and lived in Whistler for about three years. I was then a manager at a coffee shop and got recruited by *Guess* for a management position; so I guess it kind of started there. It was neat in the sense that we were in our own little bubble, so we got to do all our own visual merchandising. This opportunity made me fall in love with the behind-the-scenes aspect. And because of that, attending Ryerson for fashion was my next step.

BM: Why the name *Bicyclette*, and what does it mean to you?

PB: *Bicyclette*, to me, brings to mind an image of stylish European women on their bicycles. They're always so chic, and that's their mode of transportation, how they get around town. I look at it as a mix of urban street style with a whimsical, nostalgic and vintage vibe.

BM: How does *Bicyclette* define you and your future goals?

PB: Ultimately, *Bicyclette* is my future goal. It's been about a year in the making, and I want to have a physical loca-

tion in the next five years. I look at the online store as a steppingstone to that goal and a way for me to explore the target market.

BM: How did you come up with the brilliant idea of what you call "the experiment"?

PB: It just kind of happened; it was last summer that I made the decision that "this is what I want to do, and why not do it now." Then, in my final year of Fashion Communication at Ryerson, I did a thesis project, which they call the "Capstone." You spend a whole year on any subject of your choice, and it's a mix of creative projects and written research. So I decided to take advantage of that opportunity and focus on *Bicyclette*. It evolved on its own, but started with me posing the question: "How can I use social media and the online market to shape my brand and learn from my potential customers?" The final creative project for my thesis was a brand book, and that allowed me to define the entire visual identity for *Bicyclette*, while using the blog as a forum to explore and share various ideas with the online community.

BM: By opening a store for your thesis,





how will your blog assist in achieving your ultimate goal?

PB: The blog has been great for both customer and personal use since I can post questions or images and receive direct feedback and reactions from my readers - which was what I wanted to get out of the experiment. On the other hand, it's been helpful for me to find inspiration, gather those thoughts and put them all in one place, where I can look back a year later and go, "Oh! I remember when I did that."

BM: In order to further your own personal evolution and ultimate success, how does this blog assist you on your journey?

PB: Well, it's essentially a journal. Everything I do goes in there in some context. There have been times that I have ranted and raved when I've gone over hurdles, or have just discovered something new and am extremely excited about it. I look at it as a personal scrapbook, since I am such a visual person. To be able to have that all in one place - it's amazing.

BM: Off The Map showcases young talent with unquestionable edge. What's your edge?

PB: It's offering young women fashion that's different than what's out there right now. I feel like the market is currently saturated by stores like *H&M* and *Forever 21*, which we all love... I mean great prices, right? But I don't want to be walking down the street wearing something that everyone else is, and that's why I began to explore online shopping. I then realized that there aren't any Canadian online shops that offer the smaller, unique brands. If you're ordering from online stores that are based in the US, you have to pay ridiculous shipping fees and unforeseen customs costs. So I would say finding an area in a niche market is my edge, and then capitalizing on the online aspect of it by engaging in constant customer interaction and creating a unique brand experience.

BM: Ideally, how do you envision yourself and your career in the not-so-distant future?

PB: The next year is going to be dedicated to working out all the kinks of the online store, figuring out how it all works. I'll be looking at workflow and continuously discovering new brands, and getting all of that secure. Then eventually I'll begin looking for a store location ... and that's going to be a huge step for *Bicyclette!* ◀

UPTOWN BOY

PHOTOGRAPHY
SARAH BLAIS
HAIR
DIANA GAWEDA
MAKE UP
NATALIE KANE

HOW THIS UP AND COMING
MODEL IS GOING FROM
THE SUBURBS OF TORONTO
TO THE RUNWAYS OF MILAN.





It was just over one year ago when Alex, and his obvious potential as a model, was spotted in his hometown of Markham, Ontario. He was working at *Roots* in his local mall when he noticed a customer that wouldn't stop looking at him.

He didn't think too much of it at first. It was just a normal day at work, after all. He was wearing his usual *Roots* attire - a pair of jeans and a classic *Roots* hoody - and was behind the cash register doing paperwork. Then, after a little bit of shopping, this customer finally came up to him and gave Alex her card. One phone call and a few months later, he signed with the modelling agency *Spot 6*, and now he's on his way to a promising career in the fashion industry.

This wasn't the first time Alex had been approached about modelling, though. People had given him cards before, but between work and going to school in Ottawa, the time never quite felt right. But with school out of the way and having moved back

home to Markham, he figured it was the perfect time to take this chance.

The fashion industry was always something that Alex found appealing. From the magazines to the clothing and, of course, the beautiful people, he'd always had an interest in it all. And now that he's involved in it, he knows that it's exactly where he's supposed to be.

Sitting in the park of his old elementary school, Alex is wearing what he likes to call "elevated basics." A plain black t-shirt, a grey cardigan, dark skinny jeans, and black leather *Jack Purcell* sneakers -- all staples of his simple wardrobe. "Usually no colour," he says about his style. "Black and white. Very plain." And even though he decided to sport some accessories this specific night, simplicity is still the key. The necklace that he's wearing is kind of his own creation. It's a thin, antique-looking gold chain, with a single small feather pendant on it to match. When he bought it, a cluster of feather pendants hung from the chain, but he carefully picked the rest off, leaving only one. It's the perfect complement to his classic, clean look.



"I ALWAYS DO BETTER IN A SHOOT WHERE I CAN FEED OFF THE ENERGY OF THE PEOPLE THAT I AM WORKING WITH."

But plain clothes don't make a plain man. Alex is full of energy. When he finds out that people hang out on the roof of the school, he tries to figure out how to get up there. He thinks of different scenarios, from climbing pipes to hopping on top of garbage bins. (I wouldn't be surprised if he tried out some of those ideas one day.) Even though shy is the last thing you would call Alex, he admits that his first time in front of the camera was pretty nerve wracking. "It definitely was, and definitely is, hard to get used to having a camera there. But with every shoot it gets easier and more fun," he said, "and I always do better in a shoot where I can feed off the energy of the people that I'm working with."

His decision to take the leap into the world of modelling is beginning to pay off. He's currently getting ready for a trip to Milan, with plans to do some work there. "My agency knew that I was willing to up and travel, so they're trying to get me out there," he said. "I got to see a couple of different agencies from Milan, and one said yes, so I decided to take advantage of it and go with it and see if it's the real deal."

But even with plans to work in fashion mega-cities ahead of him, Alex said he hopes to take what he'll learn abroad and apply it back at home. "It's hard competition to say the least," he said about modelling in Toronto, "but hopefully I can go off to Milan, get a lot of experience under my belt, and come back to Toronto and blow everyone away and do an amazing job here."

Although he said he dreams of modelling for years to come, he simply loves fashion and hopes that the opportunities he's about to be given will be a gateway into a lifelong career in the exciting industry. Things may have just begun to take off for Alex, but his drive and his passion are sure to lead him to great things.▲

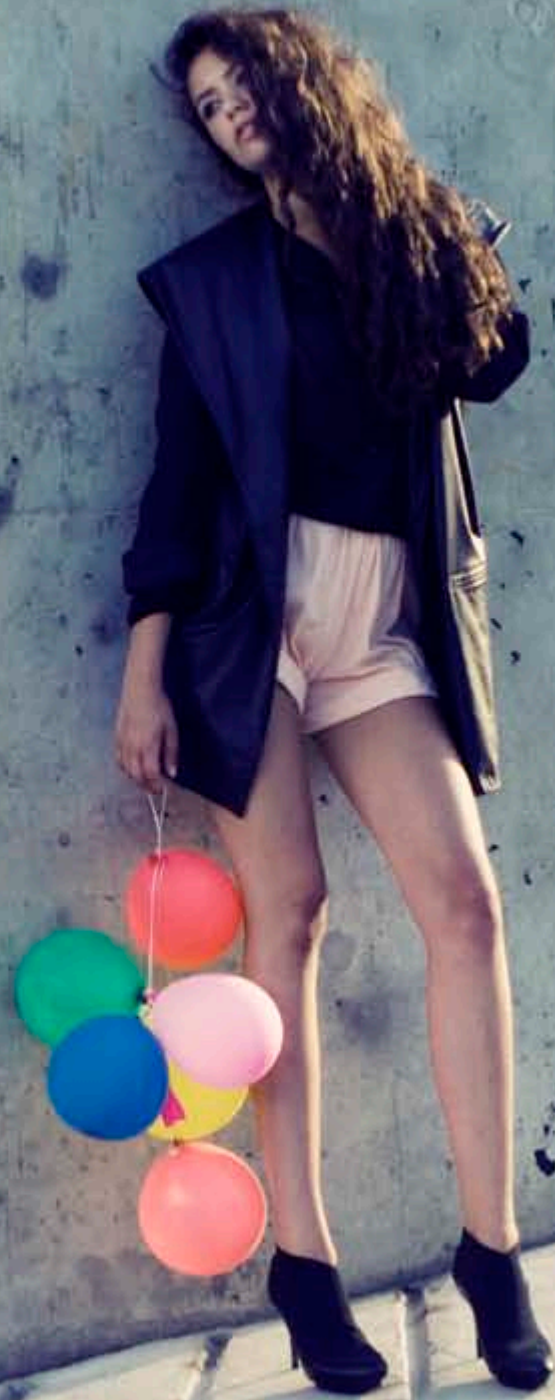




*Model Olivia (Chantale Nadeau)
Styling & makeup by thirty9steps
Jacket by Cult De Laissez Faire,
black shirt by Pink Cobra, pink shorts vintage*

AMOUR
LIBRE

BY THIRTY9STEPS



*Jacket by KTZ, grey body suit
by Pink Cobra & nude shorts
by Pink Cobra*





Silver slouch back dress by Pink Cobra

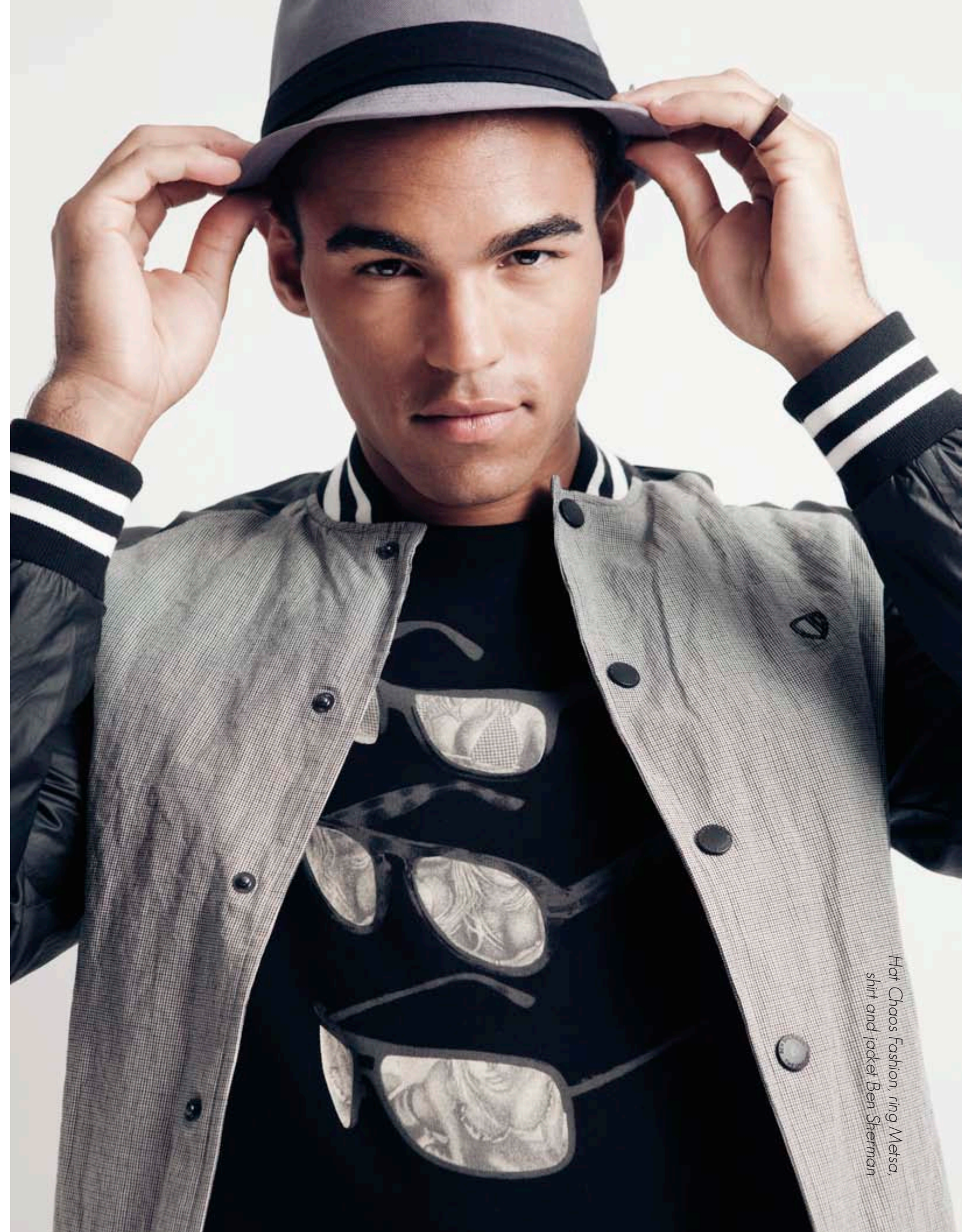


*Silver slouch back
dress by Pink Cobra*

TAKE A BOW



PHOTOGRAPHY | ALICE XUE
STYLIST | TOVA MCCALL (JUDY INC)
MAKE UP | CATHERINE VEITCH
MODELS | FRASER & EAMON (ELMER OLSEN)



*Hat: Chaos Fashion, ring: Meisa,
shirt and jacket: Ben Sherman*



On Fraser: pants rogues Gallery from UPC Boutique,
shirt Calvin Klein, belt Perry Ellis, bowtie Gregory Allen Company, jacket H&M.
On Eamon: pants Pahr, shirt Metsa, bowtie Gregory Allen Company, jacket H&M

Glasses stylist own, shirt Perry Ellis,
pants Fifth Avenue Shoe Repair from UPC Boutique,
shoes Box Fresh, bowtie Gregory Allen Company





Pants H&M, bowtie Gregory Allen Company, cardigan
Ben Sherman, shirt Calvin Klein, shoes Converse





Pants Calvin Klein, shirt Metsa, vest H&M, shoes Timberland, glasses stylist own, bowtie Gregory Allen Company



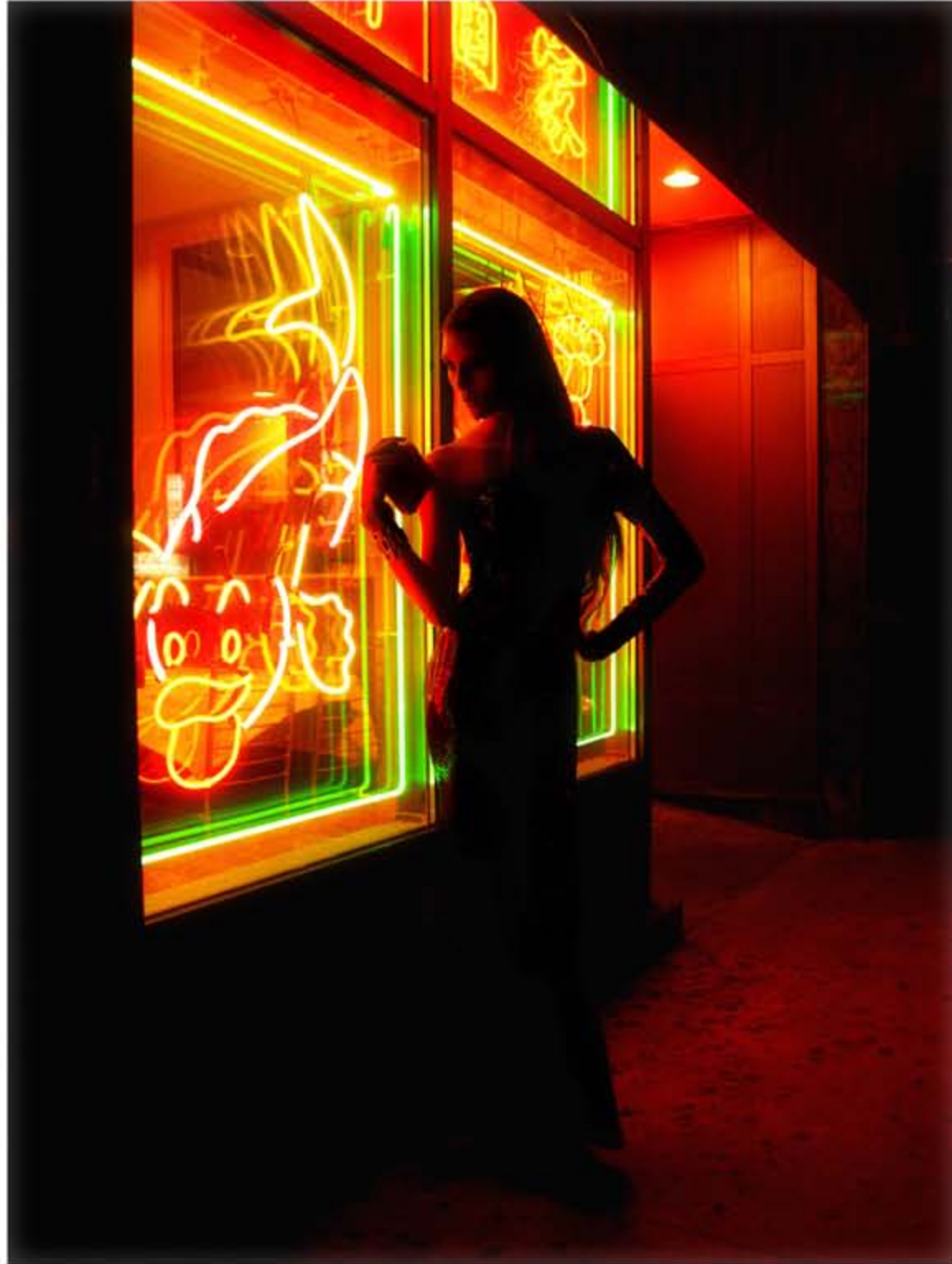
On Eamon: pants Pahr, shirt Metsa, bowtie Gregory Allen Company, jacket H&M. On Fraser: pants rogues Gallery from UPC Boutique, shirt Calvin Klein, belt Perry Ellis, bowtie Gregory Allen Company, jacket H&M.

under these city lights

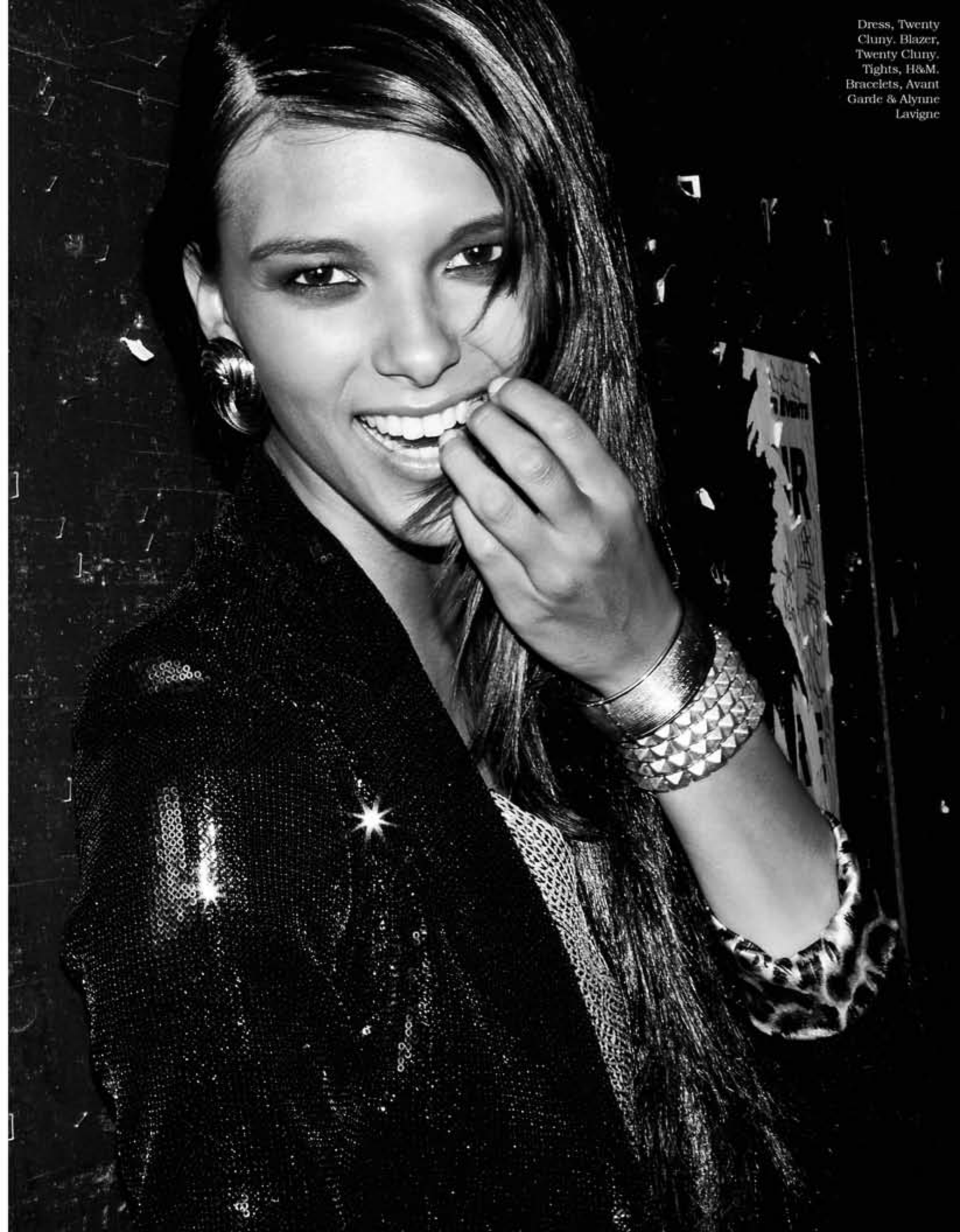
PHOTOGRAPHY | LINDSEY DRENNAN
STYLIST | ALISON TJANG
MAKEUP & HAIR | CHRISTOPHER MOOYER
MODEL | JULIA (NEXT)







Dress, Twenty Cluny. Bracelets, Avant Garde. Clutch, Clara Kasavina

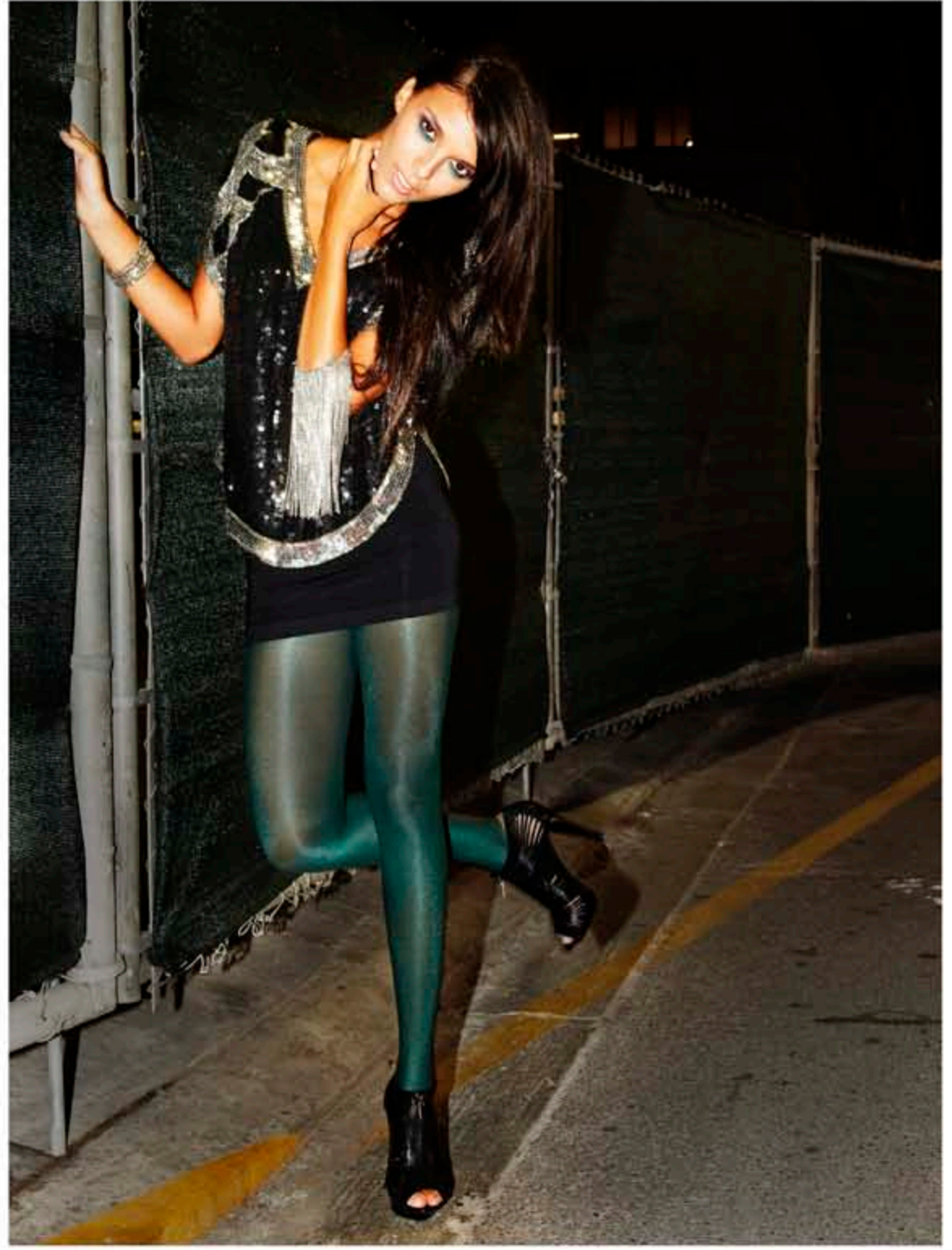


Dress, Twenty Cluny. Blazer, Twenty Cluny. Tights, H&M. Bracelets, Avant Garde & Alynne Lavigne





Top, Beyond
Vintage. Dress
Jor Fresh Style.
Tights, American
Apparel. Jewelry,
Alynn Lavigne.
Shoes, Aldo.
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same as above.





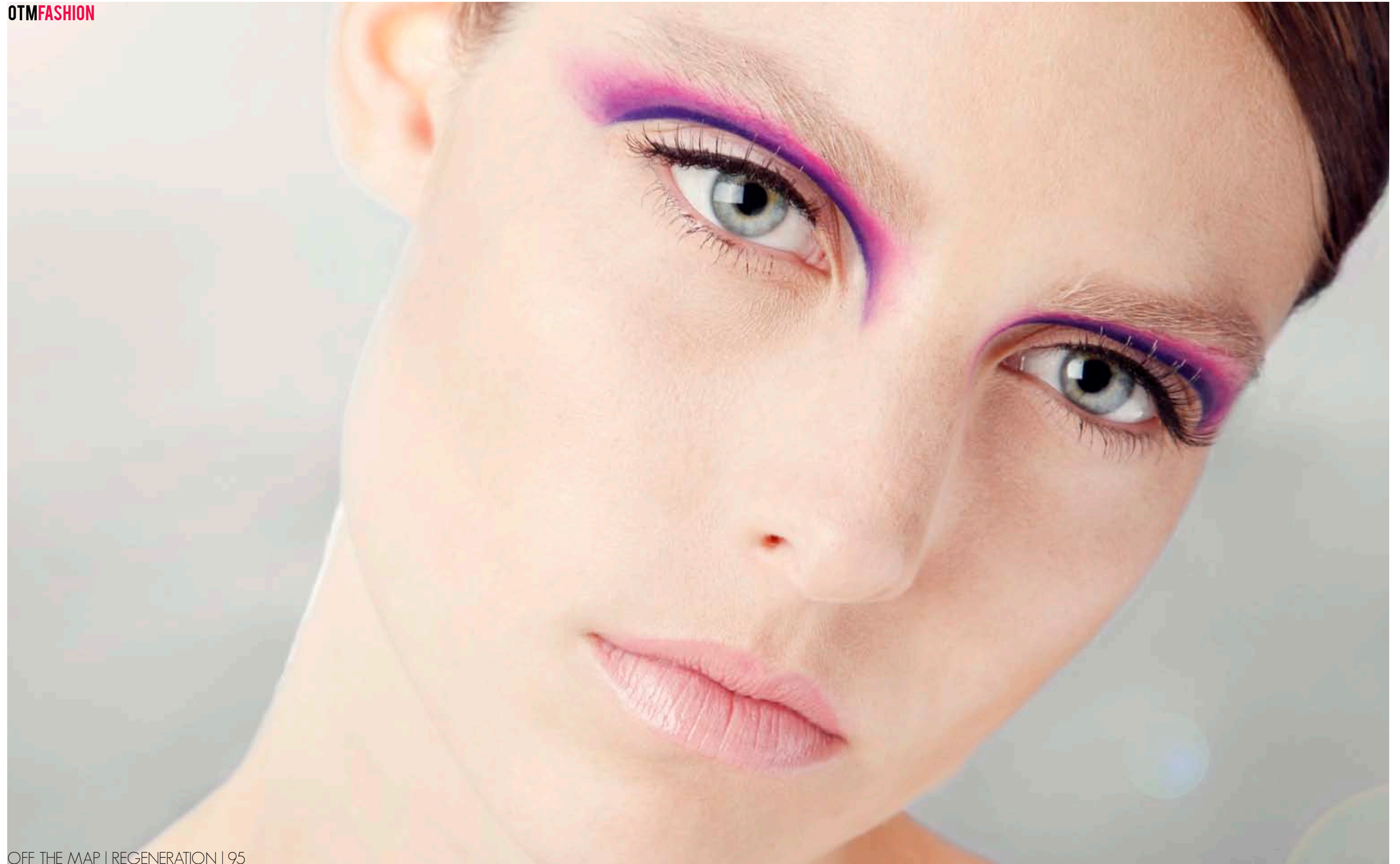
Aussee

PHOTOGRAPHY | MONIQUE WEINDELS
STYLIST | AIMEE LEGAULT
MAKE UP | NATALIE KAINÉ
MODEL | BOBBI BARR (ELMER OLSEN)



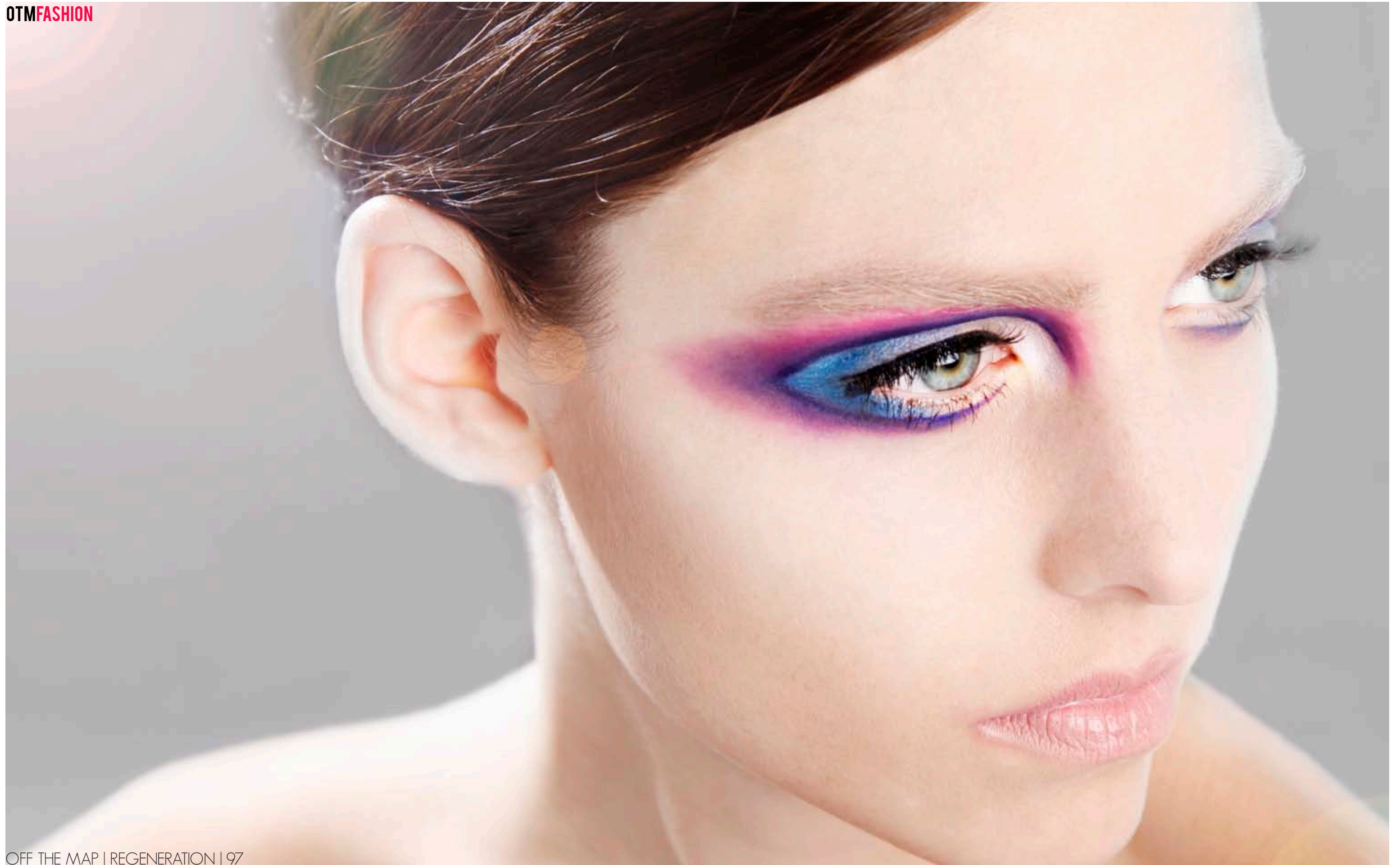


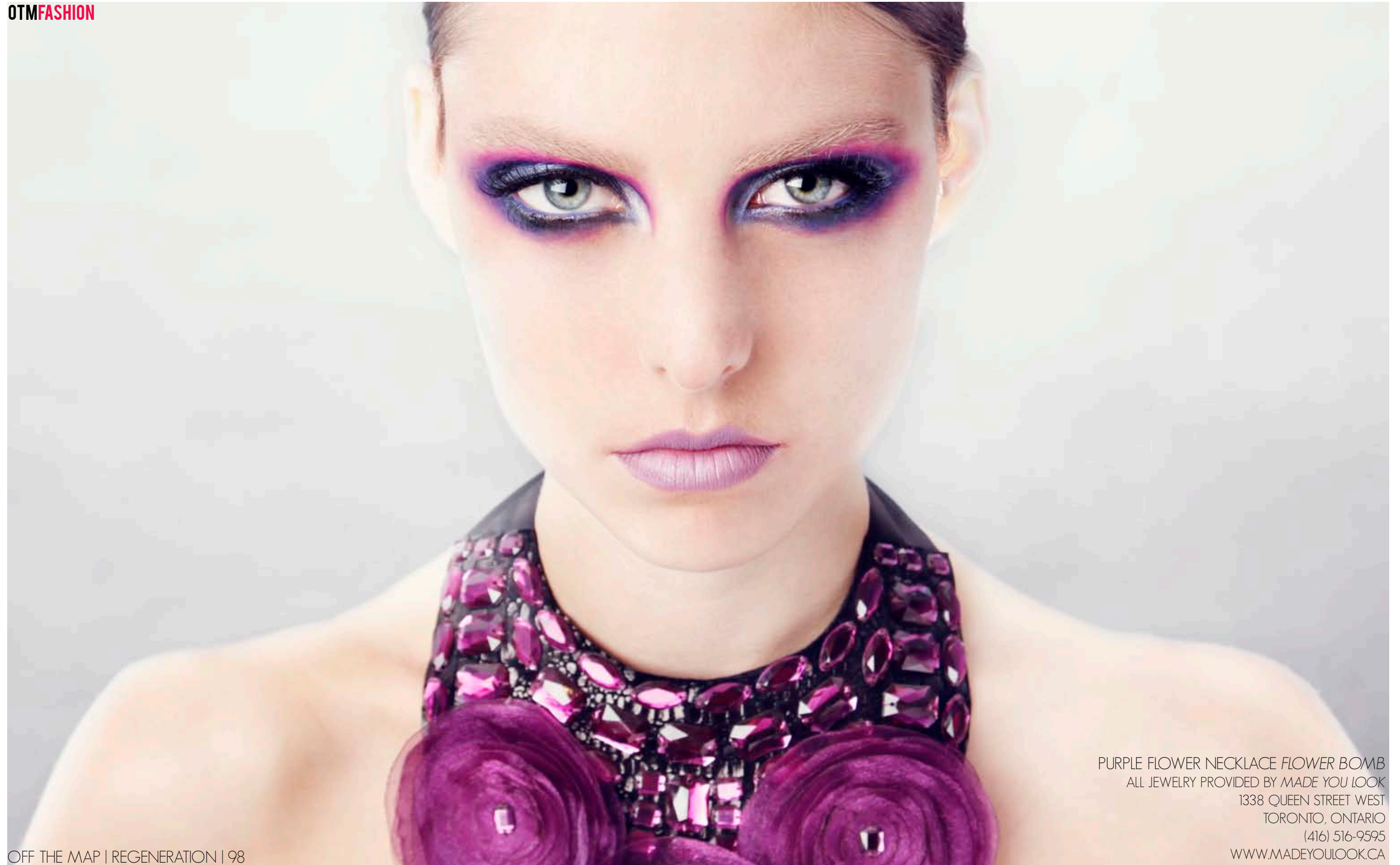
CHAIN & RIBBON NECKLACE ROSETTA STONE





BEADED PURPLE NECKLACE MONIQUE





PURPLE FLOWER NECKLACE *FLOWER BOMB*
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INNOVATION

PHOTOGRAPHY | CORY VANDERPLOEG
STYLIST | LUIS RAJIV (JUDY INC)
MAKE UP | MARCIA SHIOTA
MODEL | MELISSA (FORD)

*Isma muskrat jacket,
Loras dress, Aldo shoes*



*Heidi Ackerman shoulder pad dress,
Fly London shoes, Tardieu hat*

*Izma Bleached coyote vest with hood,
Love Moschino sweater at Magnolia,
Loras grommet skirt, Love Moschino leggings*



*Heidi Ackerman hand knitted hood,
Heidi Ackerman hand knitted scarf,
Lima suede pants*



*Lima bleached coyote vest with hood,
Love Moschino sweater at Magnolia,
Lulus pruned skirt, Love Moschino leggings*





*Gaudet coat,
Dandi Maestro pendent,
Aldo Shoes*

*Izzy Camilleri leather trench coat,
Pringle from Scotland tunic, Izma stole*

NOIR + BLANC

PHOTOGRAPHY | TARA BARTOLINI
STYLIST | AIMEE LEGAULT
MAKE UP | CATHERINE VEITCH
MODEL | AMANDA N (SPOT 6)







Shirt: Jadaflash, skirt & socks: H&M, shoes: Christian Louboutin at Remix Clothing Co. remixclothing.co

Dress H&M



Top Trinity at Bicylette Boutique
www.shopbicylette.ca
bra stylist's own,
skirt H&M





OTM BLURBS

I can believe in the leaves and their
trees and the
death
that consumes each year-

but when the heat leaves brittle bones
and you've grown towards forgetting what it feels like
to be
sweater'd-

when it's been so long
forgotten
away
just Living for months-

unprepared to harvest
a stale, dirty
tiresome-towards-snowy
blanket'd heart,

love is the only verb that is left alive
to bask in;
That sweetened holy swimming
guess
heavily deepened by the look of your
pupils
and the feeling of my limbs
suddenly
woollen.

Poem | Brooke Manning
Illustration | Alex Perlin



WAYS OF LIFE THEN & NOW

We grow and change most rapidly when we are young and impressionable. From where we live and what we do, to how we spend our time or how we spend our money, we all evolve and adapt to our environment in order to thrive.

written by THE WANDERLISTER

01

Then, I shopped for makeup & clothes.
Now I buy stuff for my apartment.

02

Then, my clothes were all pink & turquoise.
Now it's a palette of neutrals.

03

Then, I used to find quantity important.
Now I find quality.

04

Then, I used to read Cosmo.
Now I read Nylon and Paris Vogue.

05

Then, my hobby was going on Facebook.
Now I'm back to reading real books.

06

Then, I used to order pints of cheap beer.
Now I order craft beers like Innis and Gunn, Schneider Weisse and Blanche de Chambly.

07

Then, I always got lost in the city.
Now I hardly need to google map anything.

08

Then, I rented hollywood blockbusters.
Now I love to watch documentaries.

09

Then, I used to buy everything at a mall.
Now I buy from local and independent stores.

10

Then, I tried to please people all the time.
Now I do things for myself, first and foremost.

11

Then, I used to be really impulsive.
Now I like to mull things over for longer.

12

Then, I lost my blackberry almost every day.
Now... well I guess some things never change, do they?





PHOTOGRAPHY | LYNISIE ROBERTS
MAKE UP | JANINE HOLMES (FORD ARTISTS)
STYLIST | CLAUDIA DA PONTE
MODEL | MARIE (ELMER OLSEN)

W A N T T O B E O

NEXT ISSUE