

OFF THE MAP

A young man and woman are posing together against a plain white background. The woman, on the left, has long, dark, wavy hair and is wearing a black top. She is blowing a large, translucent pink bubble gum bubble. The man, on the right, has short dark hair and is wearing a dark grey t-shirt. He is smiling and has his right arm around the woman's shoulder. The overall mood is playful and intimate.

SUMMER 2010

LIVING ON THE EDGE

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model NADINE (NEXT), MICHAEL (FORD)
PHOTOGRAPHED BY TARA BARTOLINI
STYLIST AIMEE LEGAULT
MAKE UP MARCIA SHIOTA

IN THIS PHOTO: MODEL EMILY (FORD)
PHOTOGRAPHED BY TARA BARTOLINI
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WE ARE OTM

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THE PRODUCTION OF *OFF THE MAP*'S FOURTH ISSUE BEGAN AS SUMMER WEATHER HIT TORONTO. WITH THE END OF EXAMS AND A SUNSHINE-FILLED HEAT WAVE CAME THE TIME TO MAKE A DECISION: WOULD *OFF THE MAP* BE OUR PRIMARY FOCUS? WE DECIDED TO TAKE A RISK AND COMPLETELY CONCENTRATE OUR ENERGY ON ONE THING, FOR ONCE, AND WE COULDN'T BE HAPPIER WITH THE OUTCOME. SIMILARLY, THIS IS A DECISION THAT ALL OF OUR FEATURES AND PROFILES HAVE HAD TO MAKE AT ONE POINT IN THEIR CAREERS. AS A RESULT, THEY ARE ALL ON A CLEAR PATH TO SUCCESS, HOWEVER THEY CHOOSE TO DEFINE IT, BOTH IN TORONTO AND ACROSS THE WORLD.

 TARA & AIMEE



PHOTO BY CALEN DRINNAN



WILD CAT ROCK & ROLL

YOUNG RIVAL PLAYS ITS OWN VERSION OF ROCK & ROLL. BY SARA HAROWITZ | PHOTOGRAPHED BY OLIVER BANYARD



WWW.MYSPACE.COM/YOUNGRIVAL

▼ Ever heard of “wildcat rock ‘n’ roll”?

Well, neither had garage rock band *Young Rival* until its set during a Calgary show caught the eye of a rapper named *Subtitle*. At the concert, where *Subtitle* was also performing, the rapper loved *Young Rival*’s set so much that he had to approach the band after.

“When we got off stage, *Subtitle* was like, ‘Man, that was like, wildcat rock ‘n’ roll!’” says lead singer and guitarist Aron D’Alesio. “He was all about it; he loved it, and that’s what he referred to it as. And we were like, ‘wildcat rock ‘n’ roll?’”

“That sounded so cool, ‘wildcat rock ‘n’ roll,’ - that’s amazing,” says bass player John Smith.

“[We thought], ‘we’ll take that; we’ll call that our own,’” adds Noah Fralick, the band’s drummer.

The name has come to define their style of garage punk rock music. Influenced by bands like *the Kinks* and *the Rolling Stones*, *Young Rival* has mastered its own version of rock ‘n’ roll and is not afraid to take it in new directions.

“Those are bands we grew up listening to,” Aron says. “That’s where we come from. Where we’re going is a separate thing, but we’re rooted in that sort of material and that style of song writing.”

“I think we’ve always been a band that embraces risk,” says Noah. “A part of us has always had that youth and naivety and kind of just doing things, even if they don’t necessarily feel right, and sorting it out after.”

This youthful outlook runs through their music, their lyrics, and even their band name.

“We had a lot of frustrations with the music business and with just the way bands are marketed and thought we really had something to offer,” Noah says. “We’re pretty competitive guys, and we’re really ambitious, so I think that *Young Rival* is a suitable name for us because it expresses an attitude that we share.”

Born and raised in Hamilton, the three guys have always had a competitive nature.

“We’re very proud to be from Hamilton, and there’s a healthy rivalry between Hamilton and Toronto in a lot of ways, mostly between our two football teams,” Noah says as the room erupts into laughter. “But I think that despite that rivalry, Toronto’s a city that we always love coming to, and over the years we’ve made a lot of good friends here.” The others agree.

“[Toronto’s] got a feeling to it,” says John. “It’s hard for some cities to develop that kind of thing, but there’s definitely that – whatever that is – in Toronto for sure.”

Whether talking about the importance of following your dreams or drooling over street meat (“The sweet hot dog vendor at Spadina and Queen!” Noah suggests), the guys of *Young*

Rival are friendly, honest, and down-to-earth.

Considering the Canadian music industry has such a small window of success for a large number of hopeful bands, it would be easy for *Young Rival* to use its Hamilton competitiveness to turn against other musicians. Instead, they enjoy the company of their fellow artists, supporting them and getting support in return.

“We have met and become friends with lots of people, and it’s neat to see everyone grow up,” Noah says. “You see where the bands end up, and you can monitor where everybody’s at. It’s pretty exciting.”

Already successful and hungry for more, *Young Rival* understands the risks people have to take to follow their dreams.

“I think being in a band is a big risk,” says Noah, as the other two murmur in agreement. “I think that’s important, and that people should never feel afraid to live an unconventional lifestyle; just do what you love, and you’ll find a way to make money at it eventually.”

Deeply dedicated to their craft, John, Aron and Noah really get going when asked what they love about music.

First, John recalls a quote that he read on a friend’s Facebook profile.

“It was a quote that said, ‘Music makes life make sense,’ and I love that,” he says. “Sometimes you hear a song at the right time and the right place, and it just makes sense to what’s going on in your life.”

“I think it’s one of the only things that excites me,” Noah says. “Not to say that I’m super depressed.” The room breaks out into laughter again. “But it’s a really unique feeling,” he continues. “You can lose yourself. There are not a lot of things that do that for me or for the three of us. It just feels really good.”

Aron nods.

And you can take negative stuff that’s going on in your life and try to make it something really positive and write a song about it,” he says. “And you look back on it and think, ‘Wow that was a really good experience.’ That’s a really cool thing - that all your negative experiences become muses.”

Then Noah speaks again, and this time it is one little sentence that somehow manages to define the true purpose of music, to capture that youthful outlook the band keeps talking about, and to prove why *Young Rival* has lasting power in this business.

He says it casually, and it hangs in the air for a second before disappearing.

“It’s one of the only aspects of my life where I can still dream, you know?”

Yeah, we know. ▲



THAT

TANGY ZANGY

FOLKSY TWANG

MATT PAXTON'S MUSIC IS A SWEET TREAT.

BY SARA HAROWITZ | PHOTOGRAPHED BY OLIVER BANYARD

▼ Matt Paxton didn’t always know he wanted to be a folk singer. It wasn’t something planned or prepared. He loved folk music thanks to Bob Dylan, who he actually met on the set of a movie when he was just a year old, but it took him years to realize that folk was where his heart was headed.

“I didn’t know I wanted to be a folk musician, but I knew I wanted to be in the arts,” Paxton said. “I didn’t know if I was going to be in a grunge band in the ‘90s, or if I was going to start a pop/punk band in the new millennium.”

Eventually, though, he found his niche in folk and started taking it seriously back in 2003.

And while it is an area in which he excels, Paxton is quick to admit that folk music is no easy feat. While the underground folk scene is alive, mainstream music still focuses on pop and rock.

“I feel like I’m flowing upstream instead of following the herd,” Paxton said. “And it’s hard work, and I think you just have to put your time into it and not expect anything to happen right away. You have to be patient. Especially by yourself, you’re kind of like your own critic, your own boss.”

The Hamilton, Ontario native has been hopping back and forth between his hometown and Toronto, and it shows in his music. His first album, *Back Home in the Village*, has a definite Hamilton-esque feel to it, with quiet guitar twangs and simple but important lyrics. But his new album has much more of a Toronto vibe.

“I think in my first album it’s apparent that - you know, you knew where I was from,” he said. “But for the last record, I was living in Toronto the whole time, so I’m sure people are going to think I’m from Toronto after hearing it. I’ve got a new song off the new record called ‘King Station’, and nobody in Hamilton knows what that’s about!”

Paxton’s new album, *Until the Sky Begins to Change*, is due out in fall 2010. While *Back Home in the Village* is very focused on a full-band arrangement, his new record is much more individual.

“I think it’s going back to my having a more literate album in mind,” Paxton said. “Last time it was as if I were writing around the band, writing sounds and arrangements - almost as if I were writing for a movie. This one feels like I’m writing my own novel.”

For Paxton, lyrics are the most important part of any song. And each song is not just a song; it is one part of a whole.

“When recording or thinking of making a record, I tend to come up with the whole record, not just songs to throw into a big collection,” he said. “I like to think about the big picture. In that sense, I already have themes going through my mind when I begin. So the lyrics definitely come first for me, and then the melody comes after.”

Until the new album is released, Paxton is enjoying playing shows (in the past he has opened for acts such as Jason Collett). This summer is sure to be one of his best, as his long-time dream of playing the Winnipeg Folk Festival is set to come true.

“Winnipeg Folk Festival should happen this summer; I’m just waiting to hear back on my gig confirmation,” he said. “So now I need a new goal, I guess...maybe meeting Wayne Gretzky!” He starts to laugh. Among musical inspirations like Bob Dylan and Leonard Cohen, Paxton cites The Great One as a major influence.


A man of many talents, Paxton is also heavily into design and is a writer. He went to school for both art and design and journalism, and both times he had to drop out before finishing so that he could focus on music. Both were big risks for him, but that is what following your dreams is all about.

“I guess that was the big decision - to actually make music my career and start touring, and then start recording with a more serious mindset, instead of just doing it on the side or as a hobby,” he said. “So this is what I do full-time now.”

And so far it is working out very well for the young artist. Met with tons of critical acclaim for *Back Home in the Village*, Paxton is definitely on his way up. With lyrics that are painfully truthful and heartbreakingly sweet, he is sure to steal the hearts of music lovers all over.

And if you want to steal his heart, we’ve got the inside scoop: he loves Tangy Zangys candy; he mentioned at the end of his interview that he was on his way to a Harbord convenience store where he knows they are well stocked. So to re-cap: Paxton makes great music, and he loves Bob Dylan, Wayne Gretzky, and Tangy Zangys. Yup, we’re in love. ▲





NOT EVERYONE HAS WHAT IT
TAKES TO MAKE IT AS A MUSICIAN,
BUT THIS 'HONEY DO.'

PHOTOGRAPHED BY LYSIE ROBERTS | MAKE UP LAURA TAVENIER

MELODIES & MELONS

I WAS FIRST INTRODUCED TO **MEGAN BONNELL'S** MUSIC WHEN I SAW HER OPEN FOR VANCOUVER INDIE BAND *BRASSTRONAUT* AT SNEAKY DEE'S. HER MUSIC IMMEDIATELY WON OVER MY FRIENDS AND ME. SOFT BUT POWERFUL, BONNELL'S SIMPLE PIANO MELODIES AND PASSIONATE VOCALS CREATE A DYNAMIC SOUND. SHE WAS RAISED IN THE COUNTRY BUT MOVED TO TORONTO TO ATTEND U OF T. SHE USED TO BE IN A BAND CALLED *REILY*, BUT WHEN ALL OF THE MEMBERS WENT THEIR OWN WAYS SHE DECIDED TO TRY A SOLO CAREER. WITH A BUBBLY PERSONALITY AND AN INFECTIOUS GIGGLE, BONNELL IS HARD NOT TO LIKE. SHE IS PLANNING A CROSS-CANADA TOUR FOR SEPTEMBER, SO KEEP YOUR EYES OPEN FOR HER. I SAT DOWN WITH BONNELL, 24, TO TALK ABOUT EVERYTHING FROM MUSIC TO SOUR MELON. *BY SARA HAROWITZ*

▷ **Sara Harowitz: When did you first fall in love with music?**

Megan Bonnell: When I was as young as four, my grandparents had a record player. My sister and I would go over there all the time, and we'd head to the basement and put on "I've Got Rhythm" and dance the Charleston. That was the first time that I actually connected with music and got excited and fell in love with it. The piano on that record is amazing and that sparked my interest. It made me want to learn piano, but I never actually took lessons. I taught myself by ear.

SH: Was it a shock moving to Toronto from the country?

MB: When I first moved into residence at U of T, I wasn't that well-acquainted with Toronto. My dad took the route up through Chinatown and there were people everywhere, and I started crying [laughs]. But that was a long time ago. Now I really love Toronto.

SH: How has Toronto helped shape you as a musician?

MB: I'm not sure how it's directly shaped me as a musician, but just the fact that there's so much music, and it's all so good, has definitely shaped my ear and how I write music.

SH: Your music is so simple and organic but at the same time has a lot of depth. Where does your inspiration come from?

MB: I think the fact that I haven't been trained on the piano helps because I sort of hear something and then go with it.

SH: I read on your MySpace that you love puns. What's your favourite one?

MB: [Laughs] They're all going to sound stupid. One

I can remember that's really not even funny was from my sister's wedding, after everyone had gone home except for my best friend and me and our dates, and there were these remnants of what was a fruit platter on the kitchen counter. There was honeydew, and I was really excited so I threw a piece in my mouth, and it ended up being sour and rotten from sitting in the sun all day. As soon as I threw it in my mouth, my friend saw and said, 'Honeydew!' and was so excited that she grabbed a piece to put in her mouth, and I said, 'Honey don't!' And then we all burst out laughing.

SH: This issue of OTM is all about taking chances and living on the edge to pursue your dreams and get to where you want to be. What would you say is the biggest risk you've taken to get to where you are today?

MB: I would say the first time that I toured across Canada with *Reily*. It was quite the adventure. We had a few flat tires and had nowhere to stay sometimes. It's a little bit nerve-racking when you don't know what to expect, especially when it's your first time. But I'm so grateful for it because I had no idea how beautiful some parts of the country are.

SH: What's something quirky about yourself that not many people would know about that you can share with the readers of OTM?

MB: I have really long toes - longer than my fingers! My friends make fun of me.

SH: What do you love about music?

MB: When I was growing up my dad would always play *the Beatles*. Even when you're young, it's not something that you need to understand; it's just a feeling that it provides you with. I hope whenever I'm playing a show that I put a feeling inside someone - instil something that inspires them or brings out a feeling in them that they didn't have before they started listening. I just love the power that [music] has. <





THE NEXT GIRL



OTM SITS DOWN WITH THE NEXT BIG THING IN POP.

BY AMANDA CUDA | PHOTOGRAPHED BY TARA BARTOLINI | MAKE UP NATALIE KAINÉ



DON'T BE FOOLED BY HER SWEET LOOKS - **HILARY WEAVER** IS A FORCE TO BE RECKONED WITH. SHE'S WON A SLEW OF AWARDS, WAS A BACKGROUND PERFORMER IN *CAMP ROCK 2*, AND RELEASED HER FIRST ALBUM, *TELL THE NEXT GIRL*, EARLIER THIS YEAR. OH YEAH, AND SHE JUST TURNED 19.

▷**Amanda Cuda: Can you remember the moment when you decided that you wanted to have a career as a musician?**

HW: The first time that I went into a real live recording studio to record a Christmas song for my singing teacher in December 2007 was pretty much when I realized what I really wanted to do. That one moment, when I first heard my voice recorded, had a real effect on me and really inspired me to be where I am today.

AC: What sort of risks have you taken to make a name for yourself?

HW: Every time that I go out on stage, I'm taking a risk. And every time someone hears my music, I pop out the question and see whether they're going to accept who I am as an artist and who I am for me.

AC: What do you consider your greatest accomplishments so far?

HW: The release of my first album has been such a thrill. It's a shock that I actually have an album out. With all of my team's hard work over the past two years, we've been building it up to reflect all of the experiences of my life. It's come out into a great, great thing. Also, I had a dream of going to L.A., and I, completely unexpectedly, won an award for Best Female Vocal which meant I got to travel there to accept it. Then, *ET Canada* did a profile on me accepting the award in L.A.!

AC: Where do you get inspiration for your songs?

HW: For this album, a lot of my inspirations have just been from my life experiences with relationships and multiple things that I've had to go through with family. On this album I also wanted to put some-

thing on there that would be a really good source of girl motivation and self-esteem because that is important to me.

AC: Is being a good role model for younger girls something that you think about?

HW: Yeah, it's a huge thing for me. If you're going to have this type of career, you have to learn to accept that you will be a role model. That's why I wanted to incorporate female empowerment into my music so that girls know that I'm not only doing it for the career - I'm doing it to inspire them to just be themselves and find their inner beauty.

AC: Who is someone you would love to record with?

HW: I love all types of music and it's hard to pick just one person from all the current music out there and the oldies as well. I'd love to record a song with Michael Bublé as I think he is just great! A huge inspiration right now for me is Miley Cyrus. Even though she's so young, the amount of stuff that she's accomplished and the amount of sustainability her career has is a huge inspiration to me. To her, she may not necessarily see how much of an impact she has on people, but she's a huge inspiration to me as who she is, and who she's become. There are so many others I'd love to sing with.

AC: What do you hope people are thinking after hearing your songs for the first time?

HW: I really hope that the messages in the songs are connecting to other people and that it's making a difference in someone else's life. Most of all, I just hope they enjoy it and that they have some fun with my music.◁



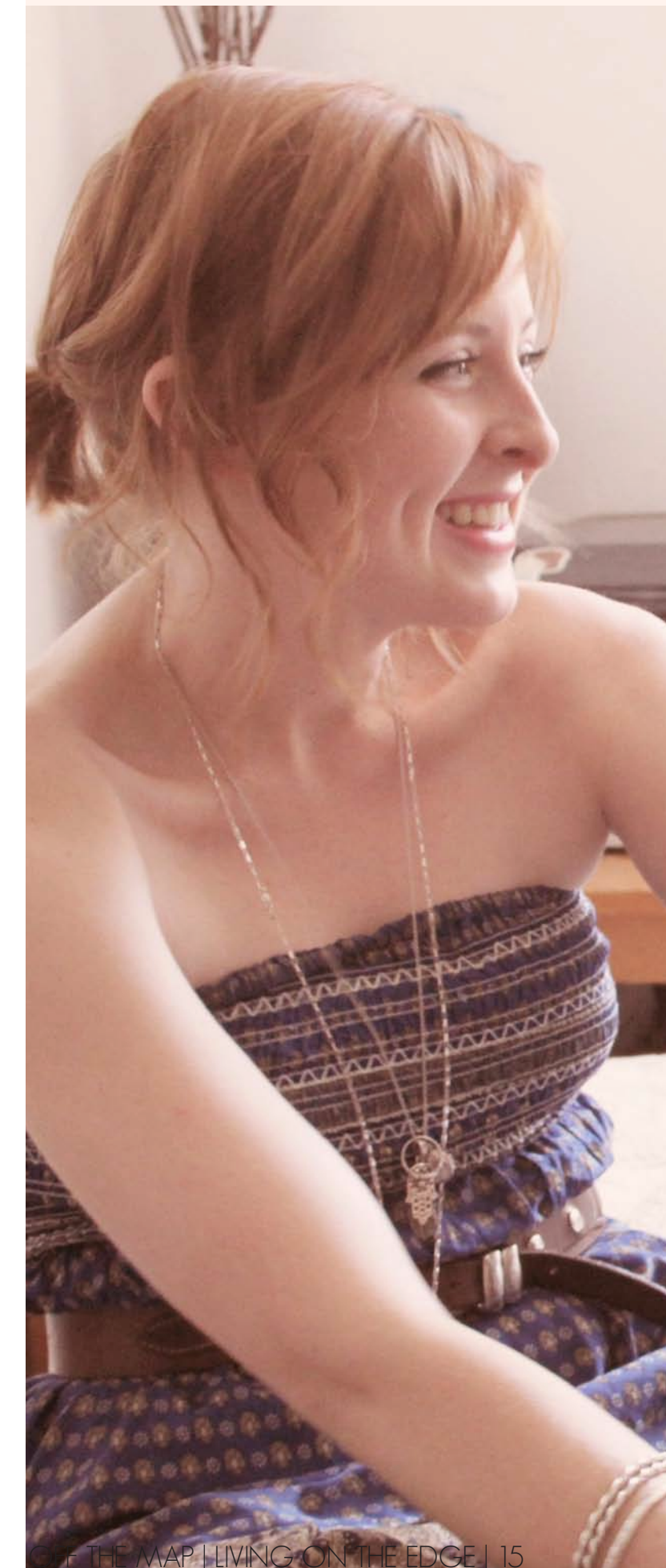
WWW.HILARYWEAVER.COM

SWEET DOOM // DREAM DRONE

THAT'S HOW **BROOKE MANNING**, WHO PERFORMS UNDER THE MONIKER *LOOM*, DESCRIBES HER MUSIC. IT IS A HARD CONCEPT TO CONVEY, BUT AS SHE SITS DOWN TO CHAT WITH MAYA POTEPSKI (A.K.A. *PRINCESS CENTURY*), THE OTM TEAM WATCHES A FRESH, UNIQUE AND DEEP CONVERSATION ABOUT MUSIC COME TO LIFE. IN THIS ISSUE'S PASS ALONG, THE TWO LADIES TALK ABOUT THEIR LOVE FOR THEIR MUSIC, WITH MAYA FACILITATING THE DISCUSSION AS BROOKE TALKS ABOUT HER MUSIC, HER MISINTERPRETED 'SWEET' PERSONALITY AND HER INFLUENCES, WHICH INCLUDE, BUT ARE NOT LIMITED TO, *BLACK SABBATH*, *JESUS AND MARY CHAIN*, K-RECORDS, THE 60'S, AND FILM.

BY ROOP GILL | PHOTOGRAPHED BY TARA BARTOLINI | MAKE UP LAURA TAVENIER





▷ **Maya Potepski: Explain how your sounds have been influenced by those artists.**

Brooke Manning: I'll start by mentioning K-records, a label I got into at a pretty young age. They harbored a bunch of people that had strange idiosyncrasies and I could really relate to that when I was younger. They made me feel confident and like I could have a place to put my music.

MP: And the other bands?

BM: I fixate on listening to music with headphones and making it extremely personal. There is something I can really relate to with both *Jesus and Mary Chain* and *Black Sabbath* (especially *Black Sabbath*) because it's the type of band your mother doesn't want you to start listening to when you are eight years old. But I remember going under covers and listening to my little tapes at 3 o'clock in the morning.

MP: When you were eight! Really? I started listening to Black Sabbath two years ago.

BM: I was really young. I probably shouldn't have been listening to it, but I feel like it gave me a lot of insight into the stuff I could make, though I am only realizing and owning those thoughts just now in my life. And as for film influences, Maya Daren is always in my head. I see her on the back of my eyelids. So I was influenced heavily by her and by Victor Erice, a Spanish film maker.

MP: How did those bands and artists affect your instrumentation and the way you sing?

BM: I grew up singing in choirs, since I was about five. I was always taught to sing in a very particular way - with my mouth open and the 'O' as the purest sound possible. The best thing for me was to forget all of that and sing from my heart, so I don't do those things anymore. I don't know how I am influenced by these bands sound-wise; they're more an influence in my writing.

MP: So you've been writing this new record for the past year, right? I know you did some studio recording for a short film that is going to be in the Toronto International Film Festival - that's cool! Did you like being in the studio? Do you want to record this record in a studio, or do you want to be done in your bedroom?

BM: There are going to be three different versions of the album. I'm making a cassette, CD and a 7".

I am recording the cassette in my bedroom. It's proving to be incredibly personal, both in process and nature...like a note book or journal. I think it's important for people to see the process, and I want to remain intimate with people in that way. That'll just be me. That cassette.

MP: You do it yourself on a tape recorder?

BM: Yep. I bought a karaoke machine from Goodwill that doubles as a recorder/dubber. The 7" will be a home studio recording, but the CD will be something that's so new to me - it'll be rehearsed. That is something I have never done before. I don't even rehearse before I play shows. I like mistakes.

MP: Why is it important to you to release something on a tape or record? Most people won't be bothered to record a tape.

BM: I was in a store in Belleville the other day trying to buy another tape player. I went in and asked, "Do you have a tape machine?" She told me, "Tapes are obsolete - no one listens to tapes anymore!" "Well I do," I said. She said, "You're the only one!" But people do listen to tapes; there is a cassette community. Conserving it is so precious and also so time consuming. You have to be engaged to listen to a medium like that because it's so tactile.

MP: You mean because you have to flip a record?

BM: Yeah - you have to get off your bed and flip a record. It's never really background noise -- you notice when it goes off. You notice when the tape clicks and you have to switch it. I want to engage my listeners like that. I want the people that listen to my recordings to want to get up and switch sides.

MP: So you demand the listener sit with you?

BM: Not demand, but I would really like that. I usually listen to music that way - proper time and space and attention.

MP: I have noticed that you repeat a lot of phrases and melodies in your song-writing. I was wondering if that's something you do consciously...

BM: I didn't at first... because it's stream of conscious writing. I just sit down when I get the urge to write. Because I am often singing to someone,





I end up repeating myself. It's like I say it for myself, the other person, the people listening, and the ones that don't hear it.

MP: I think repetition is one of the most interesting ways of song-writing. What does Loom mean? How did you get to that name?

BM: I was struggling with whether I should call it anything. Then I realized that all my life, with music and art, there has always been something that bubbles in me and needs to get out. It is almost like it's floating above me all the time. It is the term I use to describe the thing that is within me - wild, creative energy... that truly feels so close to the universe that it's scary... it scares me..

MP: So it's like a part of you that is a creative character within itself?

BM: I am hesitant to call it a character, though, because then people think it is something outside yourself. It is something that's in me but it is something that I rarely share openly.

MP: So Loom is like a place you go to?

BM: Yeah. Yes. Loom is a place I go to... but no... it's a more place that finds me. I don't travel there.

MP: Does it happen every time you have a show?

BM: No, not at all. When it's right, it feels really good...but I can't force it. It happens more now through because I don't let my nerves get in the way. I just feel more in tune with the universe right now, I guess.<

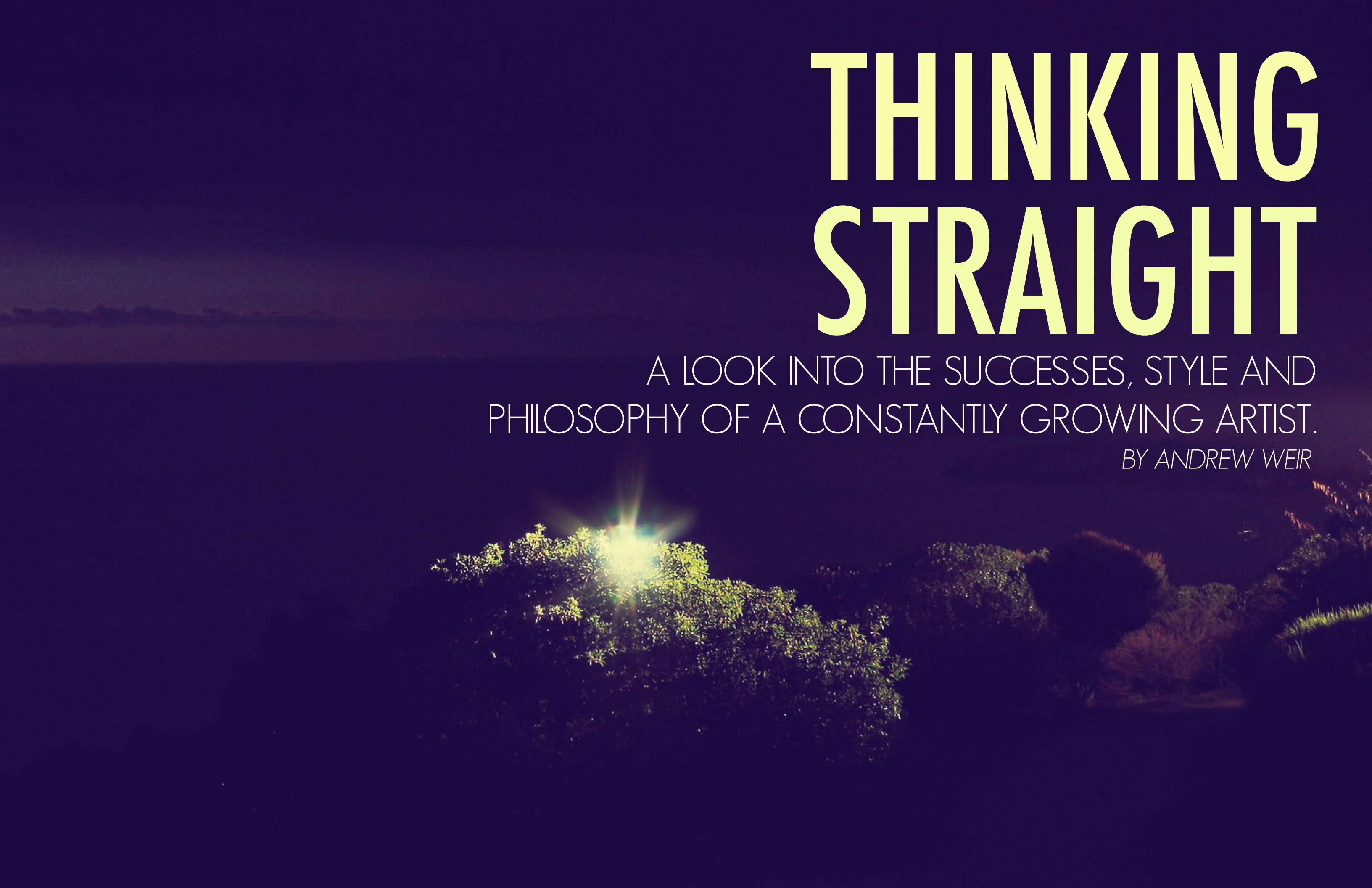
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OWLEYESCROWSFEET

THINKING STRAIGHT

A LOOK INTO THE SUCCESSES, STYLE AND
PHILOSOPHY OF A CONSTANTLY GROWING ARTIST.

BY ANDREW WEIR



▼ Justin Broadbent is taking a break, and that's okay. After having several projects on the go for a while, he is looking for a bit of a lull, even if it's just a short one. Though he might insist that he is old, Broadbent is a great example of a young Toronto artist achieving real success—no matter how you define the term.

Life as a freelance artist comes with incredible freedoms, but it is not stress free. In fact, Broadbent hasn't really finished stressing about last summer.

Flashback: August 2009, standing half way down the stairs to Toronto's unused Lower Bay station, Justin Broadbent tries his best to coherently explain his work to MTV's cameras. With help from a production team, he has just spent two days transforming an entire subway station into five different environments.

He can no longer think straight. He manages to stammer out: "for me it's, you know, er... life is really about paying attention." Though a mixture of excitement and sleep deprivation prevents him from introducing his installation as well he might like, it doesn't matter. The exhibit, commissioned by *Absolut Vodka* and titled, "In An Absolut World, Opportunities Always Pop Up," is a huge success—both critically and as a personal achievement.

"I took on a 15,000 square foot installation on my own. Too big," he says. "To this day, I get stressed out thinking about it. It was about four months worth of work, and we had two days to set up." The installation turned a derelict subway platform and

several trains into a whole other world. One train was filled with a jungle and populated by images of cute cats (in an Absolut world...), another glowed red from lights hanging on chandeliers.

Holistically, Broadbent's work defies simple categorization. He is a photographer, videographer, graphic designer, illustrator - the list goes on. His Absolut installation allowed him to synthesize a wide range of his artistic pursuits. "[Installation art] involves every aspect of my creativity: design, photography, writing, people's experience, and sound. It's everything I love combined into one moment. Too challenging, and too awesome."

True to his commercial beginnings after university, Broadbent currently does a lot of work for the music industry—mostly in the form of cover artwork and posters. He has done cover art for artists like *Shad*, *Classified*, and *Wooden Sky*. However, in the past year, he has quickly taken to music video production.

With fellow London native Michael Leach, he formed the production company "Hot Dog Garbage". Last summer, the two were nominated for an MMVA for their video for *Shad's* "The Old Prince Still Lives at Home". Around the same time, they created a video for *Metric's* single "Sick Muse," which has since been viewed almost two million times online.

Broadbent's favorite client is Canadian rapper and good friend *Shad*. "*Shad* is such a good dude," he says, "so fun to work with—so inspiring and encouraging. His lyrics are incredible... I've never been so con-





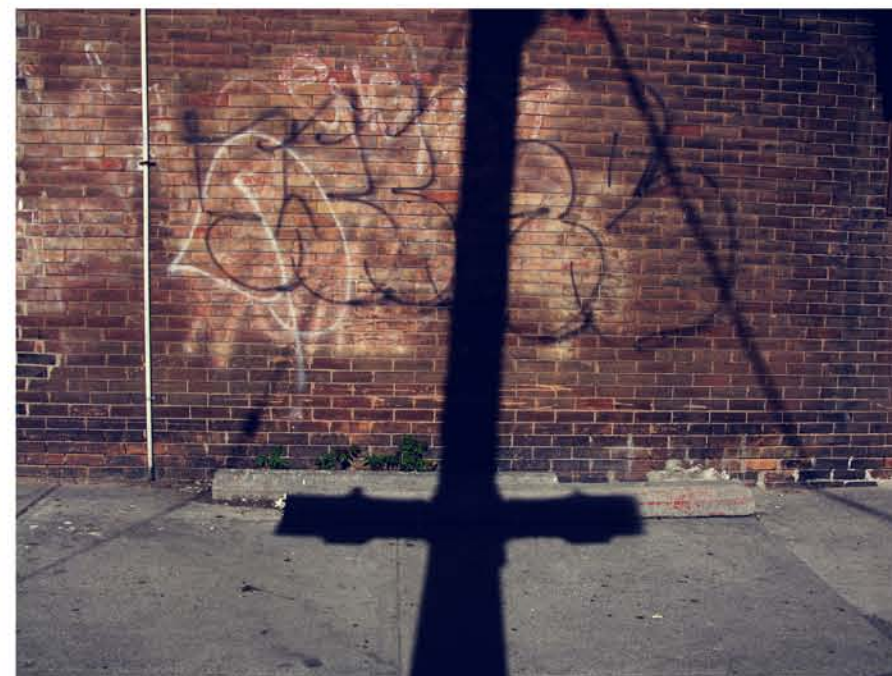


nected with somebody.”

In fact, Broadbent identifies his latest project for *Shad*—cover art for the album *TSOL*—as representative of his creativity.

“It’s a young boy holding on to a fence, and over top of him are the letters *TSOL*, an acronym that *Shad* has many answers for. I had this Eureka moment while I was lying in bed, and I was like T...S...O...L... those are the shapes of Tetris! The next day I realized that Tetris is a game that’s about not putting up walls. It’s the perfect metaphor for what *Shad* stands for. The cover is brown and vintage, but it’s got these pastel Tetris letters on top... That’s the sort of thing at the heart of my work: an exciting realness that is also playful.”

Broadbent’s photography is reminiscent of Terry Richardson. The artists share a penchant for the candid, the honest and the raw. However, Broadbent points out that there is “definitely a me side” to his work. He often draws on top of them or adds multiple visual layers, adding a personal and playful touch.



Given his impressive list of clients and time spent in the spotlight, Broadbent has quickly attained a level of success that art students often dream of. But success is a slippery term. Like many artists, Broadbent’s measure of success has never been fully monetary. If success is instead about exposure, then we live in a period when one can attain extraordinary success online without making any money at all.

“Successful artists are those who push themselves constantly,” he suggests, “and don’t fall into the traps of the things they’ve always done and feel they have to stick to. I think you’re successful if you’re constantly moving and constantly trying new things.”

This sort of continual development is evident in Broadbent’s tendency to move from one medium to the next; following whichever way his creative impulses take him. It is a nice philosophy—especially since it has allowed him to make a living off of his work.

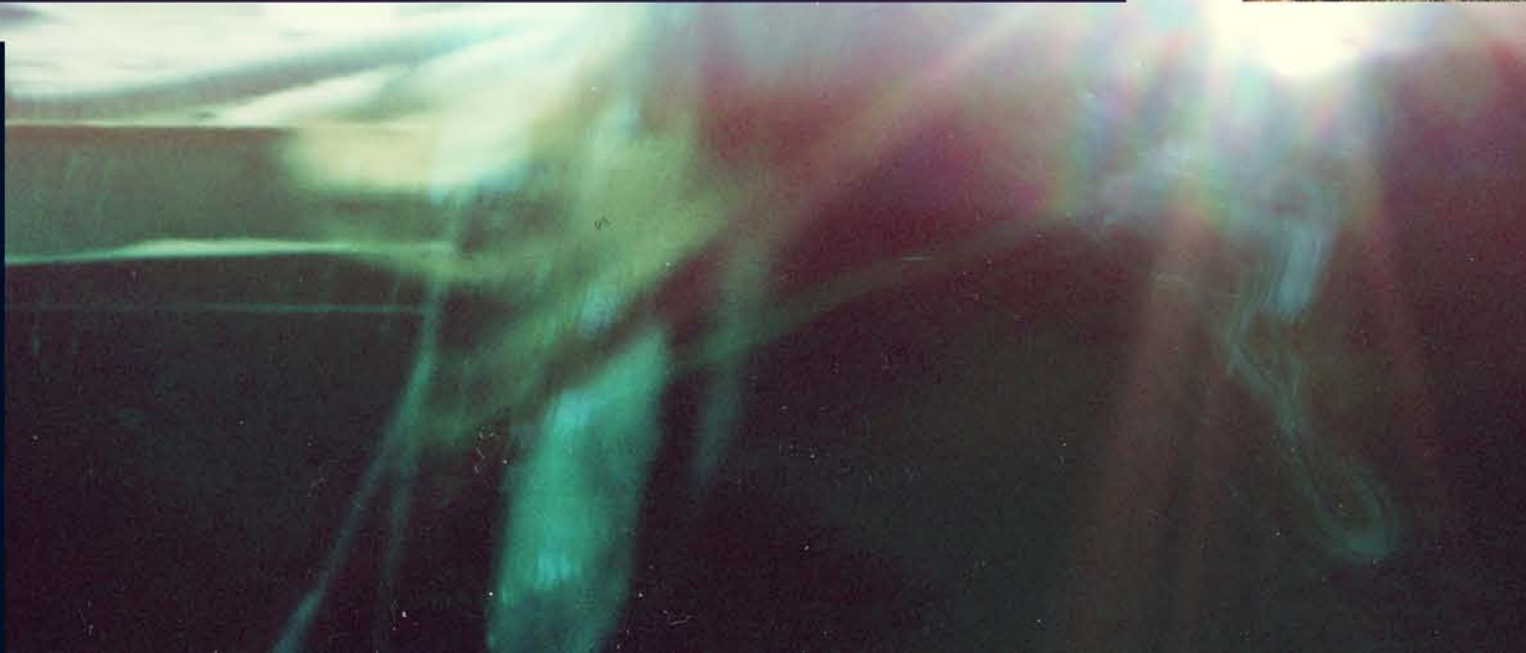
His ideal future project is a feature film: “I think that I will make a feature film that will be quite strange... I would break some boundaries, or I’d try to. It’s an amalgamation of everything I love: I get to photograph, play with sound, meet actors, document—all the things I really like to do anyways.”

“I wouldn’t call myself a writer,” he says, when asked if he would write his feature, “but I definitely don’t consider myself ‘not’ a writer. I think that, in a way, everyone’s a writer in life. So yes, I would probably write my own film. Ha.”

Though for once Justin is without any deadlines, it won’t be long before he creates something that will thrust him into the public spotlight—whether he likes it or not. ▲



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Le Vide

A PHOTO STORY BY MOIRA NESS











How To Sleepwalk Your Dog (or) How To Make Two Ends Meet (or) The Sum Of My Banal Existence (or) What I Did Wrong In The First Three Eights Of My Life Resolved Into A Quarter Life Crisis Represented In Film Emulsion (or) Chin Up, Kid

How To Sleepwalk Your Dog (or) How To Make Two Ends Meet (or) The Sum Of My Banal Existence (or) What I Did Wrong In The First Three Eights Of My Life Resolved Into A Quarter Life Crisis Represented In Film Emulsion (or) Chin Up, Kid

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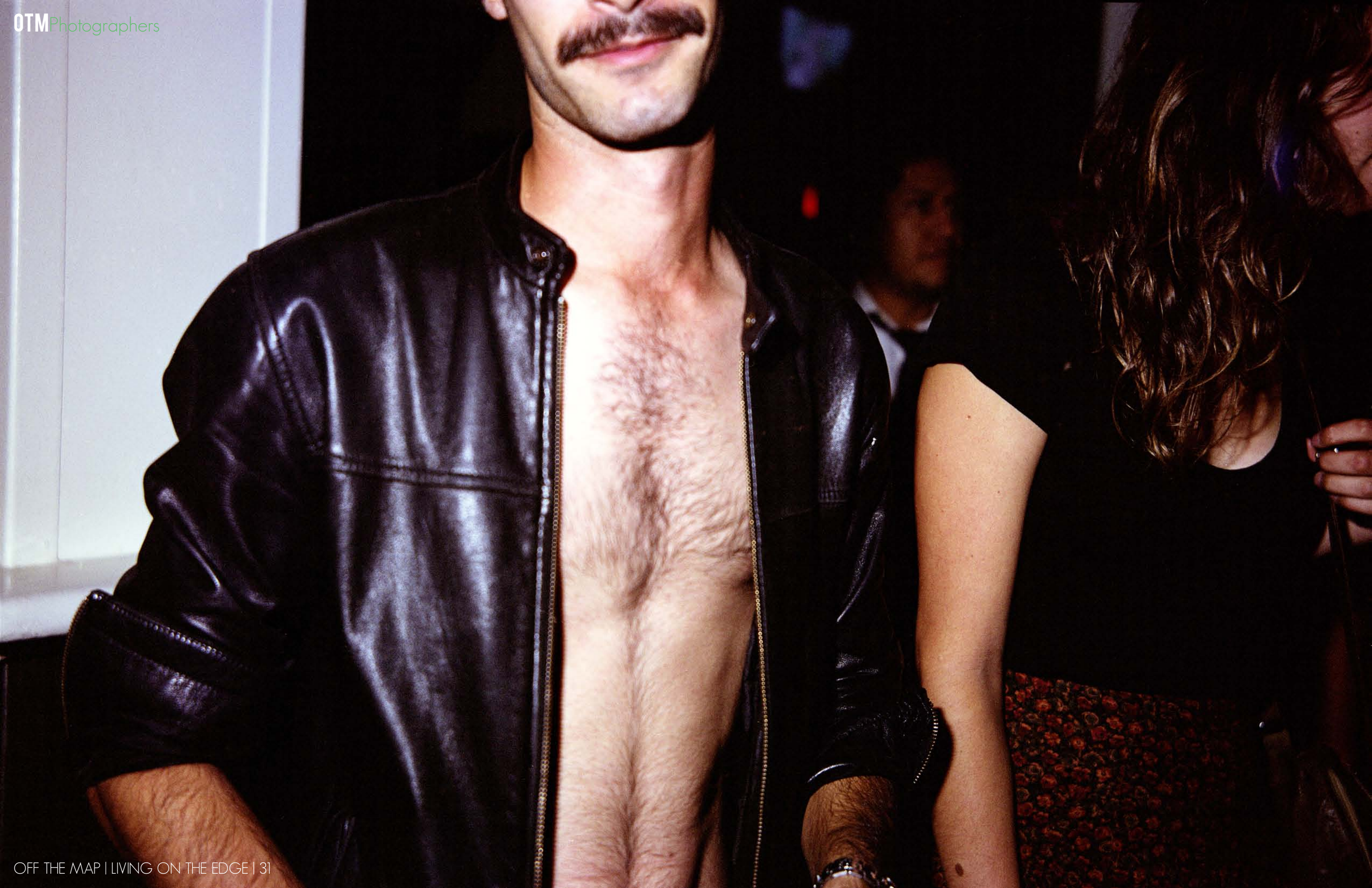


A PHOTO STORY BY NATHAN CYPRYS

How To Sleepwalk Your Dog (or) How To Make Two Ends Meet (or) The Sum Of My Banal Existence (or) What I Did Wrong In The First Three Eights Of My Life Resolved Into A Quarter Life Crisis Represented In Film Emulsion (or) Chin Up, Kid













WWW.ARTDIED.COM

BLOOD & BUNNIES

OCAD ILLUSTRATION GRADUATE **SHEN PLUM** CREATES CUTESY CHARACTERS MADE OF INTENSELY PRECISE LINE WORK WITH MISCHIEVOUS DETAILS. *BY NATALIE KAINÉ*

▼ “I guess I consider myself silly sometimes...” Shen shyly tells me during our phone interview, “More like quirky.” I ask about this because of the playful quality of her work; small animals wearing hip outfits, peculiar textual elements, and foxes and wolves going about their human lives - all depicted in a bright palette.

Animals have no special meaning to her: “I just really like them,” she says. Her inspirations are “animals, nature stuff, fashion, weird images, horror movies... I browse through tons of images daily. I like weird things and combining this and that.” I inquire about commonalities among these pictures. “I find that a lot of the images I collect have a hairy, witchy, dark, colourful quality,” she explains.

Although she began as an avid painter, Shen now focuses exclusively on line work. “I used to paint everything,” she says, “but now I love making line work much more.” Each piece is incredibly detailed, with thousands of lines and dashes that create a light and child-like feel. “I love details, and pen and ink is a great medium to control that with. And it’s not messy; I like it clean,” she tells me. The multi-element and animal-istic aesthetic of Native art comes to mind when viewing her work, but it’s wrapped in Asian culture and boxed in vibrant imagination.

My favourite part of Shen’s work is her use of amusing juxtapositions, which seem to fit her arbitrary interests. Throughout the interview, the subject of rabbits comes up a few times. In her life she has owned 6 or 7 and is hoping to get another one. “I just love them,” she says. “I wouldn’t want any other pet.” She also tells me how much she loves going to Riverdale Farm and observing the animals. Shen also has a passion for horror films. Although she doesn’t mention any specific titles, she watches them all the time. She loves white chocolate, indie and electro music, and singing when she’s alone.

Shen has done little editorial work but loves to make pieces for T shirts and has collaborated with international companies: “I’ve worked with *Graniph* from Japan, *Supersuperficial*, and *CCKT* from the UK.” You can tell she’s passionate about creating work for T shirts, and her work embodies it. “It would be fun if I ran into a stranger wearing a T shirt with my drawings on it,” she says.

When she isn’t drawing, Shen likes to go for walks and explore different areas of the city. “I love Kensington Market; it’s like Hong Kong, very alive and packed together.” Shen was born in Hong Kong and lived there until 2001. She also frequents China town, High Park, Rainbow Cinema, and the Antique Market. “I love Toronto, but it’s still very young in terms of art. But there is a lot of potential, and it’s great to be a part of it.”

I ask what she would ideally be doing in the future. “Just working as an illustrator and traveling,” she says, casually, “and I want to make more T shirts.”

As we chat, Shen seems very reserved and doesn’t elaborate without prompting. Although she’s very friendly, it’s hard to get to know her through a phone call. Sometimes artists’ work reveals more about them than their actual personality. If this is the case for Shen, then I like her; I like her a lot. ▲



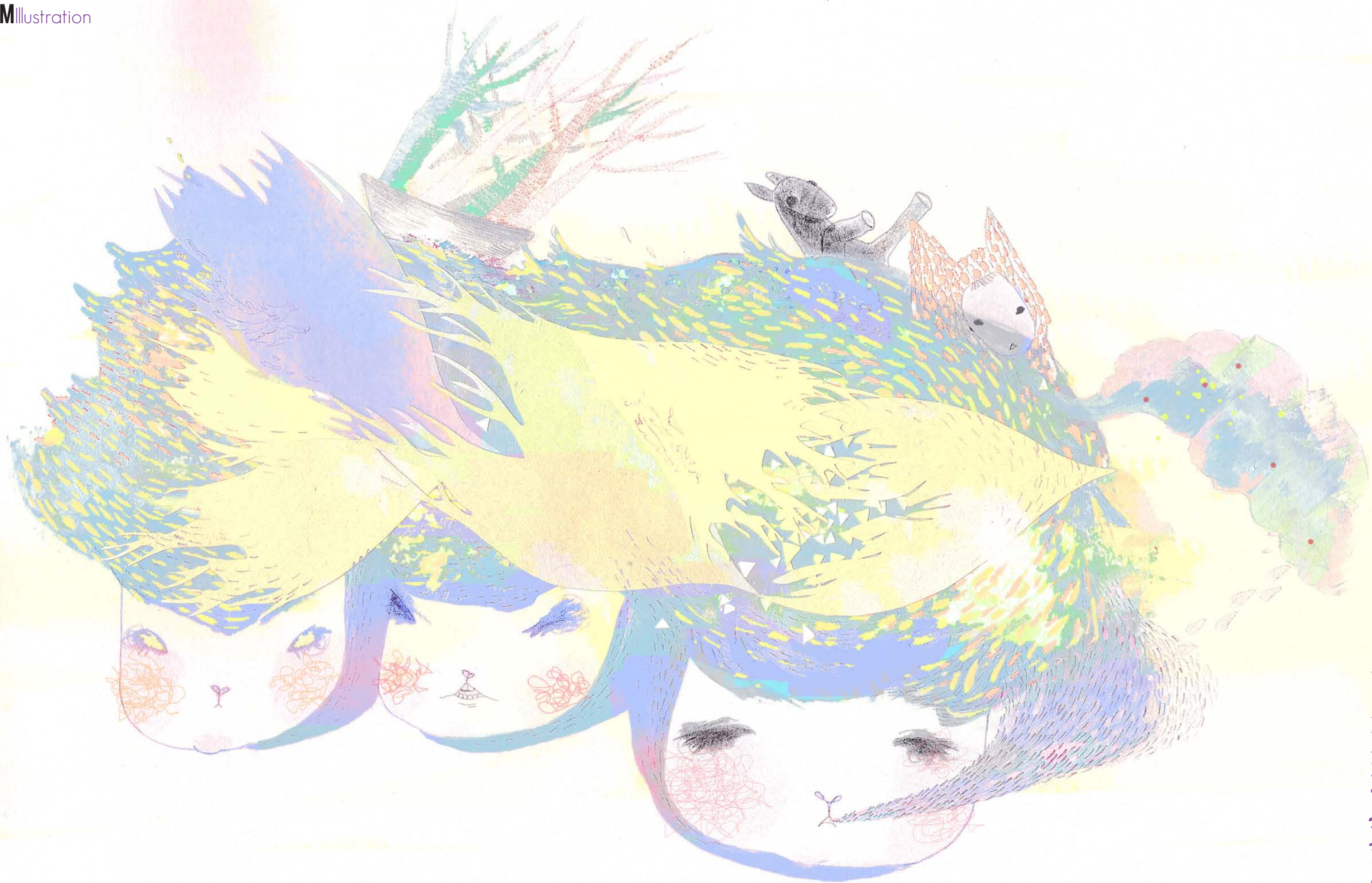


ILLUSTRATION HER WAY

SHE'S A GRAPHIC DESIGNER, ILLUSTRATOR, AND RECENT FASHION COMMUNICATION GRADUATE; ALEX PERLIN IS MAKING A NAME FOR HERSELF WITH HER CREATIONS IN TORONTO, AND SHE'S ONLY JUST GETTING STARTED. WE SAT DOWN WITH ALEX TO ASK HER ABOUT HER ILLUSTRATION STYLE, FINDING INSPIRATION IN TORONTO, AND TAKING RISKS.

BY OLIVER BANYARD





▷ **Oliver Banyard: When did you start to see your style take shape?**

Alex Perlin: I've always sort of drawn fashion type figures, and I had a lot of art teachers when I was growing up that said, "That's not the way women are supposed to look" and really tried to discourage it. I think it's always been part of my style. When I came to *Ryerson University*, I started practicing more and more and had people around me who were really into pushing us in terms of our illustration styles. Then I started to see it come together and be proud of it, rather than try to get away from it.

OB: Your digital and non-digital illustration styles are very similar; why do you think that is?

AP: I think it's because I incorporate a lot of hand drawn elements in the digital illustration. I don't really like the aesthetic of something that's completely computer generated. I think it's unique and shows more skill if you can do something that combines hand drawn elements as well. I like the same things for both digital and non-digital, so they translate into both.

OB: What is your favourite medium to work with?

AP: I have a really hard time with that question. I like watercolours a lot because there's a lot you can do with them, especially when doing fashion illustration. They translate well into the fabrics and the garments. So I think there's a really nice fluid quality to them, and there are lots of little neat tricks you can do with watercolours. They're more forgiving too.

OB: How has living in Toronto shaped your work?

AP: There's a lot to draw from around Toronto, and I realized that this community is a lot smaller than I would have imagined. Coming from a smaller city, I thought Toronto would be really intimidating, but while being here, I started seeing connections between people and social networks. Also, in terms of design aesthetic, I think there's a lot going on here, and that gives inspiration for different styles.

OB: Where do you like to go in the city to relax or draw inspiration from?

AP: I like the urban aspects of the city. I get inspiration from the subway; I'm usually peeking over my book and looking at people. I also really like the out of the way areas. I go to Riverdale Farm a lot and do sketching there, and there's a lot of wilderness in the Mt. Pleasant Cemetery area, so I like getting that escape from the urban aspects. I think that combination helps inspire creativity.

OB: Has there ever been a time when you've had to take a risk?

AP: When I started my business last summer, I did it through a government program that has restrictions on how many hours you can work outside of it which caused me to put all of my time and energy into it. That was a risk because I didn't know if I would be able to make any money from it, and I didn't know if I was going to be able to make the right connections. I had to put money into trade shows and things like that. But I think just having that drive to push you forward is really what you need; you need to be hungry to get really interesting things done.◀

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TWO SLEEPLESS WEEKS

WALKING THE RUNWAYS OF FASHION WEEK IS JUST WHAT PAYS THE BILLS FOR **ELYSE SAUNDERS**, WHOSE OTHER TRUE PASSION IS THE PLAYFULLY ECCENTRIC ARTWORK SHE DOES IN HER DOWN TIME. *BY CHELSEY BURNSIDE*





EXHAUSTED AFTER HOURS AND HOURS OF BEING ON THE SET OF A PHOTO SHOOT OR WALKING IN A READY-TO-WEAR FASHION SHOW, MOST MODELS WOULD MAKE A BEELINE FOR THEIR HOTEL BEDS. BUT FOR ELYSE SAUNDERS, A FEW ART SUPPLIES, SOME EXTRA PHOTO PAPER FROM A SHOOT AND A LITTLE INSPIRATION IS ALL IT TAKES TO TURN A HOTEL ROOM INTO A MAKESHIFT STUDIO WHILE TRAVELING. SKETCHBOOK RARELY OUT OF REACH, SAUNDERS, 21, FINDS TIME BACKSTAGE IN THE MAKEUP CHAIR OR IN HER CURRENT NEW YORK CITY APARTMENT TO WORK ON HER “WHIMSICAL” STYLE OF ILLUSTRATION, OFTEN THE RESULT OF A WEIRD DREAM OR CHARACTER SHE MET. SAUNDERS IS DETERMINED TO BE EQUAL PARTS MODEL AND ILLUSTRATOR, EVEN IF IT MEANS NOT SLEEPING FOR A COUPLE OF WEEKS.

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

Elyse Saunders: I do a lot of pen and ink but sometimes I experiment with mixed medium pieces made from different paints, papers, objects, glass etc. I usually keep it whimsical, but with a not-so-innocent undertone. It's not always decrepit old monsters - I do a lot of satire and stuff you can laugh at. I'll wake up with ideas from a crazy dream or make up a character based on a newspaper story, like a personal ad.

CB: When did you realize it was a passion of yours?

ES: There's a story and meaning behind each one of my pieces, usually a commentary on society or people and their relationship to nature. I've had a sketchbook since I was five – I've always been the creative type.

CB: How would you describe your illustration style?

ES: I do a lot of pen and ink but sometimes I experiment with mixed medium pieces made from different paints, papers, objects, glass etc. I usually keep it whimsical, but with a not-so-innocent undertone. It's not always decrepit old monsters - I do a lot of satire and stuff you can laugh at. I'll wake up with ideas from a crazy dream or make up a character based on a newspaper story, like a personal ad.

CB: Do you have any other illustrators or artists that inspire you?

ES: I have two favourite illustrators right now: Brian Froud and Tom Kidd. Since I was 10, I've also loved Erte for the way he can embody the essence of a word in the images he creates, often with a nudge towards

classic Greek-archetypal women. I also draw inspiration from older artists like Dahli. Oh, and I love Tim Burton.

CB: Does art ever take a backseat to modeling, or vice versa?

ES: Not really. Wherever I go, I always have a sketchbook. Whether getting my hair and makeup done or waiting around at a shoot, I'm constantly drawing. There was a bunch of leftover photo paper I got to keep from a photo shoot, and I ended up making a giant painting in my hotel room.

CB: Do the runway shows or photo shoots you're in inspire any of your artwork?

ES: They do - it's one of the beautiful things about living in New York. You're constantly surrounded by the most creative and inspiring people. Even the way the homeless dress themselves here can influence me, like making crazy hats out of plastic bags.

CB: Have the places you've travelled to influenced your illustrations at all?

ES: Yes, definitely. Traveling opens your mind and changes your perspective on everything. Meeting people from different cultures is always an eye-opening experience.

CB: How long does it take you to complete one of your illustrations?

ES: It really depends on the size or the flow of energy. It can take anywhere between 8 and 48 hours worth of time. That's not talking about the larger end of the scale though.

CB: Is there a specific place or mood you have to be in when you draw?

ES: I usually just have to be on my own - there's no specific place. I like to spread my stuff out everywhere when I work though. I spend most of my time curled up in a ball on the floor, like a kid.

CB: Do you think blogging is the best way for young artists to get their talent noticed?

ES: Yeah, I do. If you're not doing something to put yourself out there, no one's going to take notice. I started my blog, Tree and Treasure, last December in Tokyo. I had a lot of time to kill, so I started one just for kicks, and then it started going in a more artistic direction.

CB: Do you feel as though you're currently “living on the edge” as an artist and model?

ES: If not sleeping for two weeks counts, then yep, I'm there. <

TREEANDTREASURE.BLOG.COM



DEGRASSI'S **AISLINN PAUL** SUCCESSFULLY
JUGGLES TWO LIVES YET KEEPS IT REAL.

PHOTOGRAPHED BY ALICE XUE | MAKE UP NATALIE KAINÉ

STRIKING BALANCE



▼ She wakes up bright and early at 6:30 a.m. She puts herself together and hops onto the subway to go to school. As a dance major at an arts high school in Toronto, she attends her classes. She comes home, does her homework, watches T.V., and repeats the same routine for rest of the week.

But the next week is different. She wakes up bright and early at 6:30 a.m. She puts herself together and shows up on the set of *Degrassi*. Her short, curly hair is transformed into long locks. Big, round glasses are thrown on her face. She gets on set and plays the part of Clare Edwards. After the day is done, 16-year-old Aislinn Paul comes home, does her homework, watches T.V., and repeats this routine for rest of the week.

"It's not new or special for me," says Aislinn. "It's what I have always done, and it's what my parents did."

The only child of actors Brian Paul and Deborah Tennant, Aislinn has been accompanying her parents at auditions since she was a little kid. Because auditions were only an hour long, finding a baby-sitter was a hassle, so her parents took her with them. Aislinn would sit outside, quietly waiting for them until they were done.

One of those times, a casting director saw Aislinn and asked her mom if she could audition for a commercial. They turned down the audition because Aislinn was almost late for her ballet class.

"But I have done many auditions in my time," says Aislinn, "some of which were terrible."

Aislinn recalls one in particular: five kids were lined up for a non-speaking role, Aislinn being one of them. The casting director was asking them all a series of questions like, "What's your favourite game? What do you like to do? What T.V. shows do you watch?" When

he fired the questions at Aislinn, she honestly responded, "You ask way too many questions!"

The casting director took her outside, handed her over to her dad, and she obviously didn't get the part.

"My parents have always told me that acting isn't my life yet – it's something I can do for fun," says Aislinn, "so I learned not to take rejection like that to heart."

While there were some rejections, Aislinn started appearing on T.V. at the very young age of six when she landed an appearance on her first T.V. show, *The Famous Jet Jackson*. She then got wrapped up in a whirlwind of television series, movies and shows.

As a young actor juggling school and a career, Aislinn took many chances. At the start of middle school, she took off to Los Angeles to shoot a T.V. series, *Tell Me You Love Me*, for four months. Not only was she missing school and an opportunity to make friends with classmates, she was also living in a city where no one knew her and the traffic was horrible.

"My poor mother!" says Aislinn. "I made her drive me everywhere, and roads in L.A. are scary."

When she got back to continue her school year, all of the thirty kids in her class already knew each other, and Aislinn was a stranger. At least she usually doesn't have to deal with people judging her for being an actress.

"I don't bring it up unless I know the person well," says Aislinn, very cautious of not letting her T.V. presence overshadow her.

Even when she is walking around Toronto with her co-star and closest friend on *Degrassi*, Melinda Shankar, who plays Alli, and people ask Melinda for pictures and autographs, they don't recognize the short-haired Aislinn, who looks very different from her character Clare. Aislinn just stands to the side, enjoying her

different real-life avatar and offers to hold the camera for *Degrassi* fans.

Although people don't recognize her on the street, everyone took note of Aislinn when she landed a permanent part on *Degrassi*. She auditioned to play Darcy's younger sister for the sixth season. She got the part and did a few episodes. Her agent told her this might become a regular gig.

"Nah, that's not possible," responded Aislinn; but Clare Edwards became a regular part of *Degrassi*.

Aislinn enjoys playing Clare's character and draws on the similarities and differences between the two of them.

"I am more relaxed than Clare, and I am smart - but not that smart," she says.

She has noticed that her character on the show is having implications on her personality in real life.

"A lot of people have been remarking on the fact that my school work is really organized now," she says. But not all the good characteristics have transferred over: "I think I have given Clare a bit of O.C.D. on the show, and that has made my O.C.D. in real life even worse."

Using the directorial leverage she is given, Aislinn has also instilled a personal flavour in the character she plays. "Clare is gaining more of a sarcastic outlook on life, which is the way I work," she says.

With a cast that is very tightly knit and has a great dynamic, Aislinn is often treated as the 'baby'. At the same time, she is the subject of jokes that she is the most mature of all of them. But acting isn't the only exposure she has had that's increased her mature thinking.

With the *Degrassi* cast, Aislinn volunteered with *Free the Children* in Ecuador. They worked on finishing a kitchen and getting a clean water supply (which involved catching rain water and purifying it). The team also

worked on a mural while they were there – a project Aislinn spent most of her time on.

"It opens your view of field to the world," she says about her time in Ecuador, struggling to find words to describe the experience. "It is amazing to get to go and see something that's wrong and help to fix it."

Later this summer, while she is on a short filming hiatus for the tenth season of *Degrassi*, Aislinn will be taking a trip to India to work on another project with *Free the Children*. With *Degrassi's* move to its new home of *MuchMusic* and new episodes airing Monday through Thursday for six weeks starting on July 19, Aislinn is glad to have the opportunity to help others alongside fourteen of her cast mates.

Even though it gets hectic to manage school and work and dance classes, Aislinn says she wouldn't change her life. "I have gone through several phases of wanting to become a doctor, a ballet dancer, a marine biologist – but I have realized that if I am not acting, I'll develop a split personality and go crazy."

With acting in her genes and a very confident, mature attitude, Aislinn is hitting all the right spots for a good acting career. But what does the future hold for her? "Ah! I am just trying to get through one day at a time. Hopefully my future will work out on its own." ▲

FOLLOW AISLINN
ON TWITTER AT
TWITTER.COM/
AISLINNPAUL



A woman with dark hair pulled back, wearing a floral-patterned tank top over a grey tube top and denim shorts, stands behind a chain-link fence. She is looking directly at the camera with a slight smile. The background shows a grassy area, trees, and a white building under bright sunlight.

scene stealer

**WITH COMEDY TROUPE, *NOCTURNAL EMISSIONS*, GAINING RAPID POPULARITY, SAFFRON CASSADAY IS A COMEDY QUEEN TO WATCH OUT FOR.
*PHOTOGRAPHED BY TARA BARTOLINI | MAKE UP NATALIE KAINÉ***

SAFFRON CASSADAY

SKIPPED CLASSES IN HIGH SCHOOL, BUT SHE WOULD NEVER MISS A CHOIR PRACTICE OR A MUSICAL REHEARSAL. NO MATTER HOW BADASS SHE WAS, SHE WAS NEVER READY TO GIVE UP HER CHOIR SOLO OR LEAD IN THE MUSICAL. EVEN AFTER GRADUATING FROM HIGH SCHOOL, SHE WASN'T INTERESTED IN GOING TO UNIVERSITY RIGHT AWAY, SO SHE APPLIED TO A BUNCH OF THEATRE AND ACTING SCHOOLS IN NEW YORK CITY FOR FUN. ONE OF HER DRAMA TEACHERS, WHO GAVE HER A REFERENCE LETTER, TOLD HER SHE WASN'T GOING TO GET IN. BUT SHE DID. AND SHE GOT INTO ONE OF THE BEST OUT THERE – *LEE STRASBERG THEATRE AND FILM INSTITUTE*. STUDYING AMONG SOAP OPERA ARTISTS FROM SOUTH AMERICA, THEATRE ACTORS FROM ENGLAND, AND MODELS AND SOCIALITES FROM NEW YORK AND L.A., SAFFRON DISCOVERED THAT COMEDY WAS WHAT SHE WAS GOOD AT. *BY ROOP GILL*

▷ **Roop Gill: Other than having a great sense of humour, why did you pick comedy as your genre?**

Saffron Cassaday: Several reasons. I don't like to take myself too seriously. I like to laugh. Doing comedy is a great way to be around comedy writers and comedians. Horror and comedy are two genres that can be produced relatively inexpensively. I'd rather make people laugh than show my boobies and die a bloody death in the first scene.

RG: How did being a Toronto girl help you develop a sense of humour?

SC: Canadians have a great sense of humour in general. Toronto specifically is such a great city for comedy because there are so many opportunities, like *Second City* and *Yuk Yuk's*. I was 13 when I went to my first Yuk-Yuk's show, and at this point I have seen almost every comedian in the city. I try to see at least one comedy show a week.

RG: You have your *YouTube* Chanel, the *Funny or Die* website and of course *Nocturnal Emissions*. Which one is your favourite?

SC: Most of my passion and energy goes towards *Nocturnal Emissions*. It is my first true love in terms of my comedic acting career. And, like many true loves, I hope we stay together forever and ever. And if we do break up, I hope we can still stay friends and have sex sometimes.

RG: You obviously have a lot of fans, but I am sure there are people who just don't find your jokes funny and make it clear. How do you handle that?

SC: Sometimes our videos offend people, so I always apologize, but I don't really take it back. If I do a video I think is funny, I want to stand by it. Otherwise, I would feel like an idiot. <1



A man with dark hair, wearing a black jacket and tan pants, stands in front of a wall covered in colorful graffiti. The graffiti includes large, stylized letters and abstract shapes in red, blue, yellow, and green. The man is looking directly at the camera with a neutral expression. The ground is dirt and gravel.

LEAFS AND

FILMMAKER **JOSEPH ZENTIL** IS QUICKLY DEVELOPING A NAME FOR HIMSELF IN BOTH CANADA AND THE UNITED STATES. BY ANDREW WEIR | PHOTOGRAPHED BY TARA BARTOLINI

BOUNDS



▼ It is 2008. 19-year-old director Joseph Zentil can see the helicopter. He panics. He and his crew are shooting at the Docks, and it will only be a few moments before the thing lands. They only have one shot at this, and they are in the middle of the wrong take. Rapper *George Reefah* is busy throwing dollar bills at the camera from the hood of a Porsche. Zentil picks up his megaphone and shouts to everyone to change what they are doing. Somehow they reset the take. As the helicopter lands, and in a moment of improvisation, Reefah starts heading towards it. He hops a short barrier to the landing area, and Zentil's heart skips a beat. It makes for an awesome take, but he comes a little too close to getting his arm chopped off. The video, for Reefah's song "Paparazzi", will be the biggest music video shot in Toronto in ten years.

But that's ancient history. Zentil, now 21, has just returned from *Beverly Hills Film Festival*, where his latest short premiered. In few years, his career has undergone the type of major transformation that usually occurs over decades. Look out for this guy: he's young, extremely talented and knows how to get things done.

"I'd say I'm a narrative filmmaker with an affinity towards dramatic films," he describes himself.

Zentil's work is at this point inexorably linked to music. Growing up in Toronto, he played in a few bands and photographed more. "When I wasn't playing," he says, "I was taking photos of the band."

But soon after graduating high school, like many other Toronto artists, Zentil felt New York calling him from a distance. "The transition wasn't so much a transition," he says, "because I never really fit in Toronto—it felt more like coming home." Alas, New York, you've done it again.

Although Zentil pursued photography in the big apple, music video production became a powerful interest of his. "They sort of lack in narrative, because your opportunity to tell stories is very limited. But it also encompasses everything I love about still photography – its very image based." During his undergrad at the *School of Visual Arts*, he developed a distinct style, gravitating towards the Neo-'90s aesthetic—not dissimilar to the feel of *Notorious B.I.G.'s* "Hypnotize".

It wasn't long before he began adding big names to his portfolio. In addition to Reefah, he has since done videos for *Young Money*, *Backstabbers Inc.*, and *the Johnstones*.

Music plays an important part of Zentil's latest short, *I'm Only Sleeping*. The film, which premiered in April in Beverly Hills, is about a teenager who escapes his troubles at home by getting deep into the New York music scene. As described by Joseph, it is the back story of Clyde, a supporting character in the a full length feature of the same name that he has been writing for the past five years.

"The film's about a moderately successful rock band in Brooklyn and its struggles. There's a love triangle between the guitar player, the lead singer and this girl named Scarlett. As well, it explores the relationships of some of the other members through the examination

of the contrast between classes and the occasional peek into the bourgeois home life of some the characters. I got to take a lot of my personal experiences I had on the road, or situations I experienced with some of my friends, and bring it all into this."

Zentil has yet to turn his back on Toronto. One of the things he has come to appreciate is the financial support available to young Canadian talent, through such programs as much (*Video*)*Fact* (<http://www.videofact.ca/>) and *Factor* (<http://www.factor.ca/>). For instance, he says, "With *the Johnstones* were able to spend around \$10,000 or \$15,000 for a video. But just to do something crazy and fun with those guys is really awesome." He laments that most American bands that contact him do not have the budget for elaborate videos.

Indeed, he feels that finding adequate funding is the most challenging aspect of pursuing a career in film. "The minimum you're looking at to make a feature film on a shitty digital camera with an amazing deal on sound and no-name actors is over a hundred grand." He reports that he is looking for three to five million dollars for his next project.

"I'm not a business guy; I didn't go to school for business, and that's not what I enjoy doing. But I'm finding myself meeting with investors, putting together business plans and talking to producers. I just want to be on set."

"Knowing Joe personally brings new meaning to his work," says Michael Lynch, an old friend of Zentil's and manager of his web presence. "His character is all over it. I think he's one of those people that you can really place the 'artist' label on and genuinely believe it. I have no doubt that we'll all be seeing a lot of Joe in the near future, whether you know him or not."

Zentil is a pretty serious filmmaker. Nevertheless, he admits that deep down he has a great deal of suppressed humour. You can catch a glimpse of it in a short film he made around five years ago called *It Kills!*, inspired by the 1970's & 1980s horror and exploitation genres; it is rife with gratuitous violence and nudity.

"I'm not much of a comedy guy," he says, "but for some reason, within this genre, I'm inspired to do things that are more on the comedic side. I guess it's a way to exercise this sadistic humor I have bottled up that I just want to get out."

Apart from his feature work, Zentil is currently working with several others under the name *Laundry Service Media* producing commercial work. They recently completed a viral spots for *Coca-Cola*, *Guitar Center* and *Metrocast*.

"So now I'm in this really transitional period," he says, "discovering my voice and really deciding what I want to tell people. What's my story? What's my opinion? How do I illustrate my opinions? I'm about to start writing my next screenplay, and I want to do something really personal and want to do something that really has a lot of me in it." ▲



AN INSIDE LOOK
AT THE INNER
WORKINGS OF
KATE KILGOUR'S
NEWFANGLED
"DIARY"

PHOTOGRAPHED BY TARA BARTOLINI | MAKE UP NATALIE KANE

CAMPFIRE CIRCUS



KATE KILGOUR HAS BEEN PUTTING PEN TO PAPER SINCE SHE WAS A KID, RECORDING EVERY SECOND OF HER LIFE—IF SHE MISSED A DAY, SHE HAD TO MAKE IT UP LATER. NOW, KILGOUR HAS A NEW OUTLET: HER BLOG, *CAMPFIRE CIRCUS*, WHERE ANYTHING IN THE CYBER WORLD IS FAIR GAME FOR HER POSTS. THE TOPICS CHANGE, WHILE ONE THING REMAINS CONSTANT: KILGOUR'S LOVE FOR THE WRITTEN WORD. BY LINDSEY MATHER

►**Lindsey Mather: Tell us a little bit about your blog.**

Kate Kilgour: I just try to talk about everything that I find cool and interesting. It's not anything super specific - fashion and music mostly, and interesting links I find.

LM: What are you drawn to for blog posts?

KK: I definitely try to stay away from stuff that I think everyone's already seen or heard about, so it could be really random. I remember yesterday I was blogging about these Filipino rappers—they're having battles. I just found that on someone's blog and thought it was so fun, even though they are so crude and non-PC.

LM: Where do you find inspiration?

KK: I spend a lot of time online—blog to blog to blog - and magazines. Just stuff that I see; especially being back in Toronto, I'm out meeting people and out walking around and talking. Recently, I've been trying to make it a lot more about Toronto. I actually haven't been living in Toronto for so long because I've been at school. It's like a fresh city to me now. I went to high school here so I have a huge network of friends, which I love. It's very comfortable.

LM: Is blogging just a hobby?

KK: I don't know if I'd ever be able to get paid for it, but it's really fun to just keep writing. It keeps me in touch with a lot that's going on, and it's a good outlet. For getting jobs, it's nice to have an online presence, instead of trying to write about yourself in a cover letter. I find a blog says a lot about you.

LM: Are you part of the Toronto blogger community?

KK: Toronto's such a teeny city. Here's a blogger coincidence: I use a theme on *Tumblr* by doinwork - that's his name. Turns out he's one of my good

friends' brothers. We had this online dialogue, and we finally met in person a few weeks ago.

LM: What's the story behind the name *Campfire Circus*?

KK: Last year, when I was living in Europe, I was with two of my best guy friends and they were playing some silly computer game—similar to *Settlers of Catan* or *RISK* or something—where you had to conquer. My job, because I wasn't playing, was to name the new cities, and that was a random name I thought of.

LM: What do you hope to achieve with *Campfire Circus*?

KK: It's not a conscious goal at all; I just hope I introduce new things to people. A lot of people don't spend as much time going from blog to blog and downloading music as I do. I just go on benders where I'm on my computer for hours.

LM: When did you start blogging?

KK: I started blogging when I was in Oslo. My first post was about a Norwegian band called *My Little Pony*. I thought they were so cool. I wanted to introduce them to my friends at home, so I thought this would be a good way to do it. I missed writing, I think.

LM: Before blogging, did you write in a journal?

KK: I was an obsessive diary keeper. When I moved to Canada in seventh grade I got a journal and wrote everyday in journals until grade 11. Four years of my life, everyday. I still have all my old calendars too. I still do that, I have to write down what I do every day.

LM: Is *Campfire Circus* your new diary?

KK: Yeah, sort of. I call myself a digital hoarder. I hate getting rid of music and photos, and I always have a million tabs open. So at least with the blog I can write about it, so it's there and permanent and I won't lose it. ◀

katekilgour.tumblr.com



ME TO TAKE LA

OFF THE MAP UNRAVELS THE BLOG
LA BABE TO FIND AN AMBITIOUS YOUNG
WOMAN BEHIND THE COMPUTER SCREEN.

PHOTOGRAPHED BY TARA BARTOLINI | MAKE UP NATALIE KAINÉ

JULIA KUKUSHKINA IS A WOMAN OF HER OWN MAKING—LITERALLY. SHE CUTS UP THRIFT STORE FINDS TO MAKE COMPLETELY NEW OUTFITS AND USES PHOTOGRAPHS FROM ALL OVER THE WEB TO ILLUSTRATE HER STYLE INSPIRATIONS. AS A RESULT, JULIA IS A RISING STAR IN THE BLOGOSPHERE; SHE GETS MORE THAN 1,000 NEW VIEWERS A DAY. NOW, KUKUSHKINA IS GETTING IN FRONT OF THE CAMERA. BY LINDSEY MATHER

▷ **Lindsey Mather:** Tell me about **LA BABE**.

Julia Kukushkina: At first, I admired blogs and collected pictures for a long time. Then, my friend was like, "Just make a blog; start doing it...I think people would really want to hear what you have to say." If you look back to the beginning of the blog, it just kind of started with random articles, and then I started updating more pictures on it. That's when I started my lookbook and got a lot of fans on there, and they started visiting my blog and that gave them inspiration.

LM: Tell me about your *lookbook.nu* page.

JK: My page got blown up out of nowhere because I kind of just started doing it. I was in London, ON the whole year going to university, and I was doing photo shoots of my outfits for the day in my little dorm room.

LM: Where does the name **LA BABE** come from?

JK: I started talking to someone at the beginning of the year. We were very far from each other, but we got along really well because we both had this drive to one day move to L.A. and do something really big. He would always call me "L.A. Babe", and I was like, why don't I call my blog LA BABE? And I did, and everyone started calling it "la babe" because you can't really tell, right? So I just started playing along with it; I was

like, yeah, it's "la babe."

LM: When did you know you loved fashion?

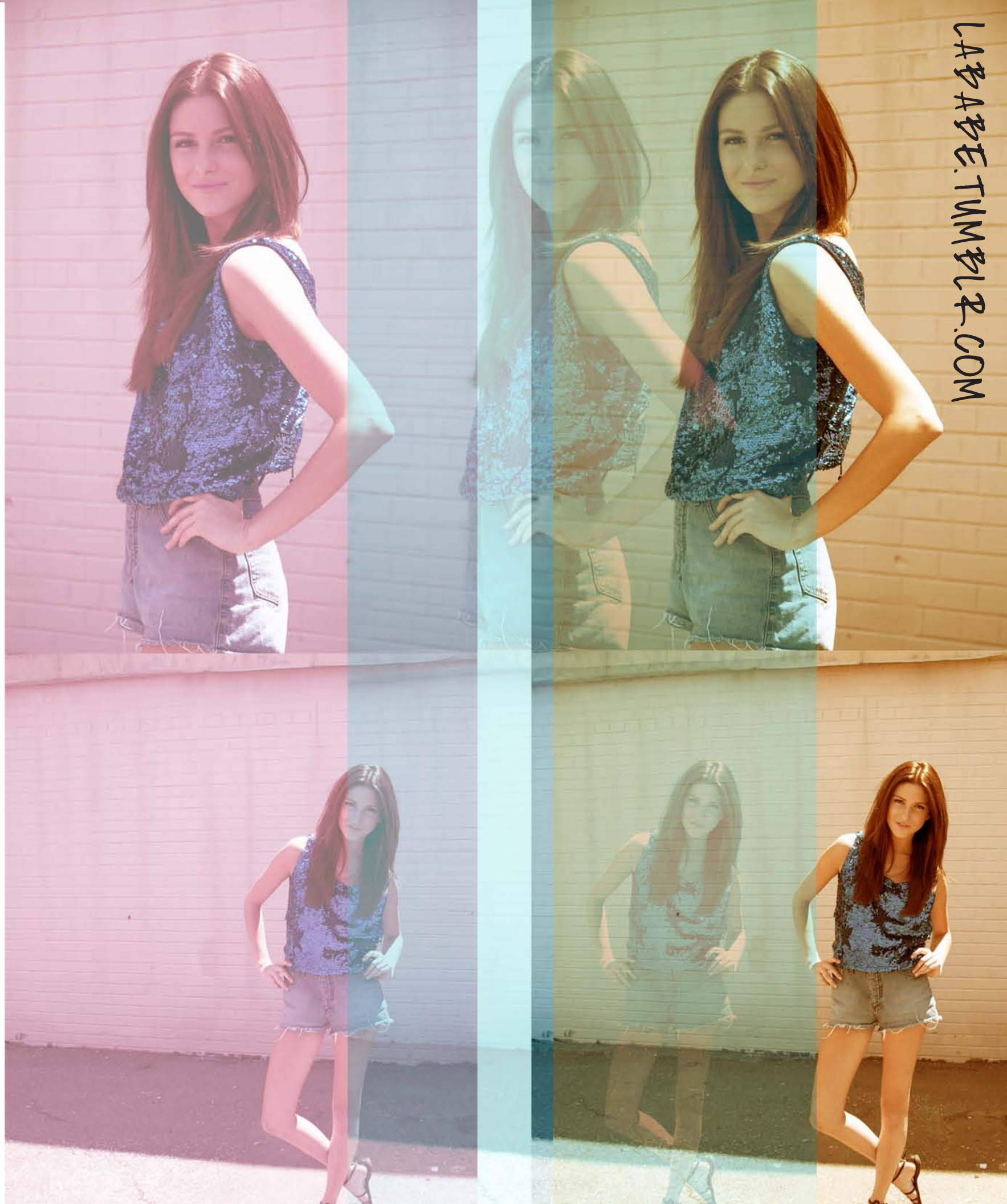
JK: I feel like I've loved fashion my whole life, ever since I had my first Barbie. I was obsessed with Barbies when I was a kid, and my older sister used to sew outfits for me. She taught me how to sew, and that's when I started making my own clothes.

LM: Do you prefer to rework clothes?

JK: Oh yeah, for sure. It's so much more fun because you get to wear something that no one else has. If I go out and somebody has something that I'm wearing, or I see something that's similar, it's so unoriginal—you don't want to be wearing the exact same thing your friend is wearing! Most of the time, people ask me, "Those jeans look so great; where did you get them?" I'm just like, "I made them myself. If you want I can make you a pair, but you won't find them anywhere else."

LM: So you want to model too?

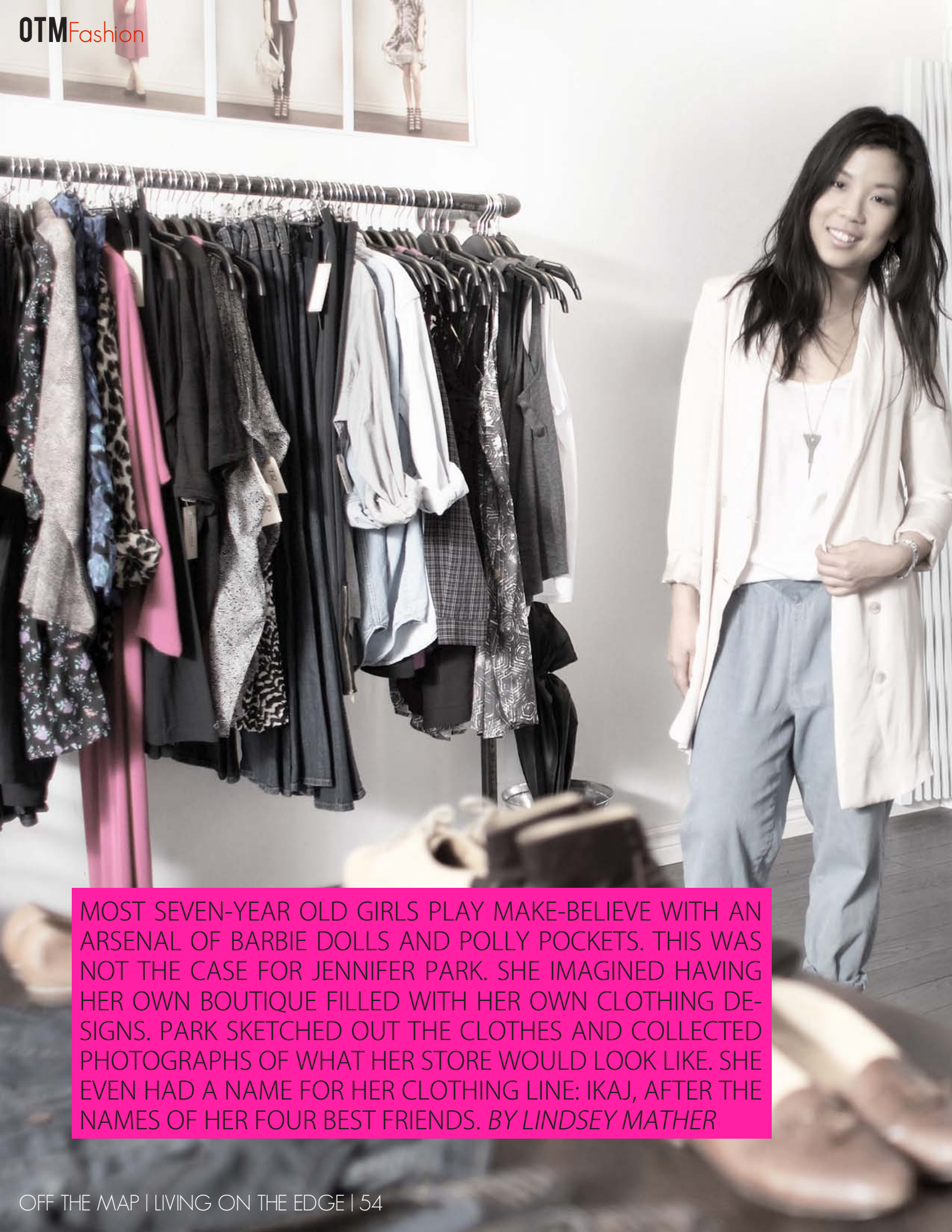
JK: I went to *Elmer Olsen Models* a couple of weeks ago and got signed with the agency. I went in there, and I was so nervous and was like, it's either I make it or break it. I've been working on my blog for so long that it's inspired me to have this confidence to go out there and be like, "I'm so into everything fashion is that I want to be a part of it in any way I can." ◀



NOW & THEN



OTM FOLLOWS **JENNIFER PARK'S** EVOLUTION FROM CHILDHOOD DREAMS TO GROWN-UP SUCCESS. PHOTOGRAPHED BY DANIEL ROBB | MAKE UP NATALIE KAINÉ



MOST SEVEN-YEAR OLD GIRLS PLAY MAKE-BELIEVE WITH AN ARSENAL OF BARBIE DOLLS AND POLLY POCKETS. THIS WAS NOT THE CASE FOR JENNIFER PARK. SHE IMAGINED HAVING HER OWN BOUTIQUE FILLED WITH HER OWN CLOTHING DESIGNS. PARK SKETCHED OUT THE CLOTHES AND COLLECTED PHOTOGRAPHS OF WHAT HER STORE WOULD LOOK LIKE. SHE EVEN HAD A NAME FOR HER CLOTHING LINE: IKAJ, AFTER THE NAMES OF HER FOUR BEST FRIENDS. BY LINDSEY MATHER

▼ It would be many years before Park would make that childhood dream a reality. First she attended the *Ryerson University School of Fashion*, where she learned the fundamentals of clothing design. Next, Park was off to Montreal to design for *Le Chateau*.

"The best way to learn is to just go out there and get hands-on experience," she says.

After spending two years at *Le Chateau* in Montreal, Park missed Toronto and desired to go out on her own. It was a risk to leave her steady job, but she knew Toronto would be the perfect home for her boutique, what with the vast room for growth in its many diverse neighborhoods.

"It is still a smaller city compared to New York or London, but there is a lot of talent here. There are a lot of people who really help each other out; no one is really aggressive or competitive. Especially in my area, there is a real sense of community," Park says.

Park did not have the business savvy, but she had that seven-year-old vision; she wanted to be her own boss. Her parents already owned a space on Broadview Avenue, so Park enlisted the help of her family to renovate the space; dark wood floors against clean, white walls became the perfect minimalist background for the eclectic furniture Park brought into her store. Antique fans sit on top of big wood tables and bookshelves whose paint jobs have almost worn away. Clothes hang on gunmetal gray pipes next to sleek modern mirrors. Above it all, a chandelier hangs delicately from the ceiling, a web of thin metal and round bulbs of light.

Park wanted to let the clothes speak for themselves, hence the name Park chose for her boutique: *Tabula Rasa*, "a clean slate" in Latin. The space is a mix of new and old, just like the merchandise; Park loves both vintage clothes and new pieces.

"My personal style is a mix of vintage and new. From designer to the unknown, I like to keep it fresh and relevant, with my own personal touch," says Park.

She handpicks every single vintage item in the store, and pairs it with up and coming independent labels from New York, Toronto, and Australia. Park also says she dresses different every day. From minimal and androgynous to chic and sophisticated, her effortless style is directly reflected in the store's overall aesthetic.

Both vintage and new hang side by side on those rusted pipes to show how the clothes can be worn together. In fact, Park swears most people would not be able to tell the difference between what is old and what is new.

Park handpicks every piece, and if it needs a little tweaking, she grabs a needle and thread. She sews her own label onto every second-hand piece and will shorten a hem or take in a blouse where it's needed. Taking the time to personalize each piece is worth the time for Park. "It gives a sense of renewal to the item, almost like a second chance," she says.

Park draws from many different inspirations when buying clothes for her store: runway shows, advertisements, the red carpet, and blogs, to name a few. Her friends are also big influences on her style.

In April of this year, Park opened *Tabula Rasa*. She wanted her store to have a good vibe where customers feel comfortable to try on clothes and ask questions the second they walked in.

"What makes my store very Toronto is that it's very friendly and approachable," she explains.

After hearing complaints that there is no men's store equivalent in the city, Park hopes to expand with another boutique that features the same unique mix of vintage and new, but for guys. Her big dream though, as an adult, is to open a store in New York City, another city that inspires her.

"I love New York, and I particularly love Brooklyn, and there are great areas like Williamsburg that every time I go I feel like, 'Oh, I don't want to leave; I feel like I'm home'. I wanted to bring that to my neighborhood."

We think her seven-year-old self would be proud. ▲



WWW.TABULARASACLOTHING.COM



SOMETHING FROM NOTHING

TORONTO FASHION DESIGNER
CRISTINA SABAUDUC IS MAKING
CONSTRUCTION CHIC WITH HER
NEW LINE OF ART-TO-WEAR.

PHOTOGRAPHED BY LYNIE ROBERTS | MAKE UP TAMI EL SOMBATI Judy Inc, for TRESemmé Hair

MAGNETS AND IRON FILINGS DECORATE HEMLINES IN THE PLACE OF EMBELLISHMENTS AND LACE. CHICKEN WIRE HAS BEEN SHAPED INTO CORSET-STYLE BODICES AND GIRLY RUFFLES. FLOUNCY, STRAPLESS DRESSES ARE CRAFTED ENTIRELY OF PAINTED SILICONE CAULKING - YES, THE SAME SILICONE CAULKING THAT KEEPS YOUR BATHTUB FROM LEAKING. AT THE AGE OF 22, **CRISTINA SABADUC** IS BLAZING A FASHION TRAIL FOR YOUNG CANADIAN DESIGNERS, USING MATERIALS YOU'D BE MORE LIKELY TO FIND ON A CONSTRUCTION SITE THAN ON ANY RUNWAY. NAMED 'MOST CREATIVE' AT TORONTO'S ALTERNATIVE FASHION WEEK BY NOW MAGAZINE FOR HER *ROMANDIN* LINE (A HYBRID OF "ROMANCE" AND "INDUSTRIAL"), SABADUC IS WELL ON HER WAY TO TAKING OVER THE INTERNATIONAL FASHION SCENE WITH HER WEARABLE ARTWORK. *BY CHELSEY BURNSIDE*

▷ **Chelsey Burnside: What was the inspiration behind your *Romandin* collection?**

Cristina Sabaiduc: The *Romandin* brand is about looking at very alternative materials, things that are common in our industrial society but not common to fashion, and fusing that with girly, feminine silhouettes. I think a common conception about art-to-wear is that you can't actually wear it, and I want to break through that and make art-to-wear actually wearable.

CB: Where do you get the ideas for your materials?

CS: A little bit of everywhere. I roam *Canadian Tire* a lot to see what I can use from there, and I'm always looking at more of what you might call male-dominated industries - looking at the materials used to make buildings, or what you would use to renovate your house, and applying them to fashion.

CB: What have been some of the highlights of your fashion design career to date?

CS: Living in New York, definitely. I worked at *Carolina Herrera*, and I have to say one of the times I couldn't hold back my emotion was when I saw the first look come out in the show. It had a neck detail that I had helped create and turn into three pieces - a cocktail dress, a shirt and a floor-length gown. It was really cool to see it as part of a big label in the tents of New York Fashion Week and know that I had something to do with it.

CB: Has there been a most challenging piece for you to create?

CS: Not just one, but there've been more difficult concepts like the magnets in both seasons. They interest me so much, and there's so much you can do with them. The constant movement and motion

that they create is really interesting, but I'm limited by my own abilities. I'm not an engineer, so if I understood them more I could have done a lot more with them. It's an experiment every time because the materials are so unconventional... a new adventure.

CB: Are there any disadvantages to being a young, Canadian designer in the industry?

CS: You have to understand the market. In any situation, you can thrive and succeed in the market if you understand it, and the Canadian market is a lot smaller than others. I moved here when I was young, and I've been very fortunate to have had the opportunities I've had [in Canada], but at the same time the European fashion scene is calling my name.

CB: Were you ever afraid that *Romandin* wouldn't be well-received by the audience?

CS: All designers have their moments, but I think slight insecurities and moments like that make you a better designer. I really focus on quality and workmanship, and that fused with my design aesthetic I think people appreciate. I'm not just throwing stuff on a mannequin and saying, "oh, it's wearable art." I'm really taking the time to realize that it is clothing at the end of the day, and that it does need to be worn properly.

CB: How would you define "living on the edge" as a designer?

CS: I think it has a lot to do with designing what you want and taking those risks, because I think fashion is all about risk and moving forward, going places that no one's ventured before. That's what keeps everyone's eyes on you. It could get really boring if we didn't keep pushing it. <◁





DR. DESIGN

THE INNOVATIVE AND COMPELLING RECENT GRADUATE OF *RYERSON UNIVERSITY SCHOOL OF FASHION*, **DÉSIRÉ BARA-ASSI**, HAS COME A LONG WAY. FIVE YEARS AGO, THE OTTAWA NATIVE WAS A HOPEFUL MEDICAL STUDENT. SINCE, HE HAS FOLLOWED HIS INSPIRATIONS AND MORPHED INTO A TALENTED AND UNIQUE TORONTO DESIGNER. HE CHATS WITH OTM ABOUT THIS JOURNEY, THIS CITY, AND HIS 4TH YEAR COLLECTION. *BY NATALIE KAINÉ*

PHOTOGRAPHED BY LYNIS ROBERTS

MAKE UP SHOBANNA LAKKAVALLY

MODELS ALEXANDRA, JENNIFER J, & KAMILA (NEXT)

► **Natalie Kaine: What influenced your collection?**

Désiré Bara-Assi: I took a trip to Europe last summer, and my first stop was London. I got caught up in the Changing of the Guard parade in front of Buckingham Palace, and I saw the military uniforms coming towards me, and it was that whole colour palette - the black, red and white - and I said I had to use that.

NK: You were planning on studying medicine. How has this affected your aesthetic?

DBA: I've always had a fascination with human bodies and anatomy. I guess this has made it so that I take garment construction with a more technical approach, kind of like garment surgery.

NK: How has Toronto influenced your growth and education as a designer?

DBA: It allowed me to break out of my shell and explore different options; kind of look around and become a well-rounded person. You get a little bit sheltered living Ottawa.

NK: Describe a moment where you've 'lived on the edge' as a designer.

DBA: Choosing to be a designer was definitely a risk, because it's such an unpredictable field. Starting from wanting to be a doctor and then transitioning to something so artistic was my leap of faith.

In terms of the collection, using leather and trying to make it look feminine and not too bondage-y was a pretty hard task. I didn't want to make my models look like dominatrixes walking down the runway.

NK: Tell me about the first garment you ever designed and created.

DBA: That was for my *Ryerson* portfolio. I had never sewn anything. My mom and I went on a mad trip to *Fabricland* and she said "Pick three Vogue patterns, and you're going to cut, and you're going to sew," and I was like, "Okay..." Next thing you know I made this hideous flouncy dress; it looked like bubble gum vomit. It was the worst thing ever, but it worked.

NK: What would your advice be for someone interested in fashion design?

DBA: Just do it if you're interested and want to see what it's about, and if it's not for you, just bail. If you're not made for it, don't even try to force yourself to stay; it's not worth it if you don't love it or if you in it for the wrong reasons. It looks like glitz and glamour but it's definitely hard work

NK: What's your most prized possession?

DBA: This is so embarrassing; I have this little toy clown, named Bozo, which I had when I was a kid. If anything ever happened to him, I think I would die. He's nowhere to be seen, but he's there at all times. He watches over me. Creepy, I know!

NK: What do you want to be known for?

DBA: I want to be known as creative, well-rounded and kind-hearted. I'm not a fan of these evil fashion personas people tend to associate with the industry. I'd like to think I'm a nice guy so hopefully that in combination with my love of fashion will lead people to know me as a fashionista who has a good head on his shoulders and a smile on his face. <1



AN ASSERTIVE AND CAPTIVATING **NADINE** OF NEXT MODELS SITS DOWN WITH OTM FOR AN EXPANSIVE TALK OF TRAVEL, STYLE, AND WANDERING. BY NATALIE KAINÉ

▼ It's immediately obvious that Nadine is no stranger to fashion. As we chat, her 4 years in the industry seep through every word and can account for her confidence and bold energy. With each lengthy answer comes sweeping hand gestures, and her countless chunky rings and bracelets dance in the air.

Her career began at the age of 18 when she was scouted in the food court at the Toronto Eaton Centre. On a break from working at *Hollister*, Nadine was approached by a man who she almost walked away from, but after seeing his card and a quick discussion, she was taking Polaroids at the agency the next day. That summer, she began travelling and has since worked in Hong Kong, Singapore, Malaysia, Thailand, and Tokyo. "I've done the Asia tour quite a few times now," she explains. "I do a lot of beauty and editorial, and I did a lot of TV commercials while I was in Asia."

I ask if she's in school, and she immediately laughs. "I tried... I did a year and a half at U of T," she says (studying business). "I'm not saying school is not important, and it's definitely good for some people, but I'm not a very linear person, so it's kind of insane that I ended up in commerce." She's currently modelling full time and "wandering the other half".

"I'm a wanderer," she laughs. "My favourite thing to do is go wander and bring my camera," she says, as she describes her passion for photography and travelling. "I love the way I get to travel. I stay in a place for a couple months at a time, and I'm able to immerse myself in the culture," rather than doing all of the "touristy stuff".

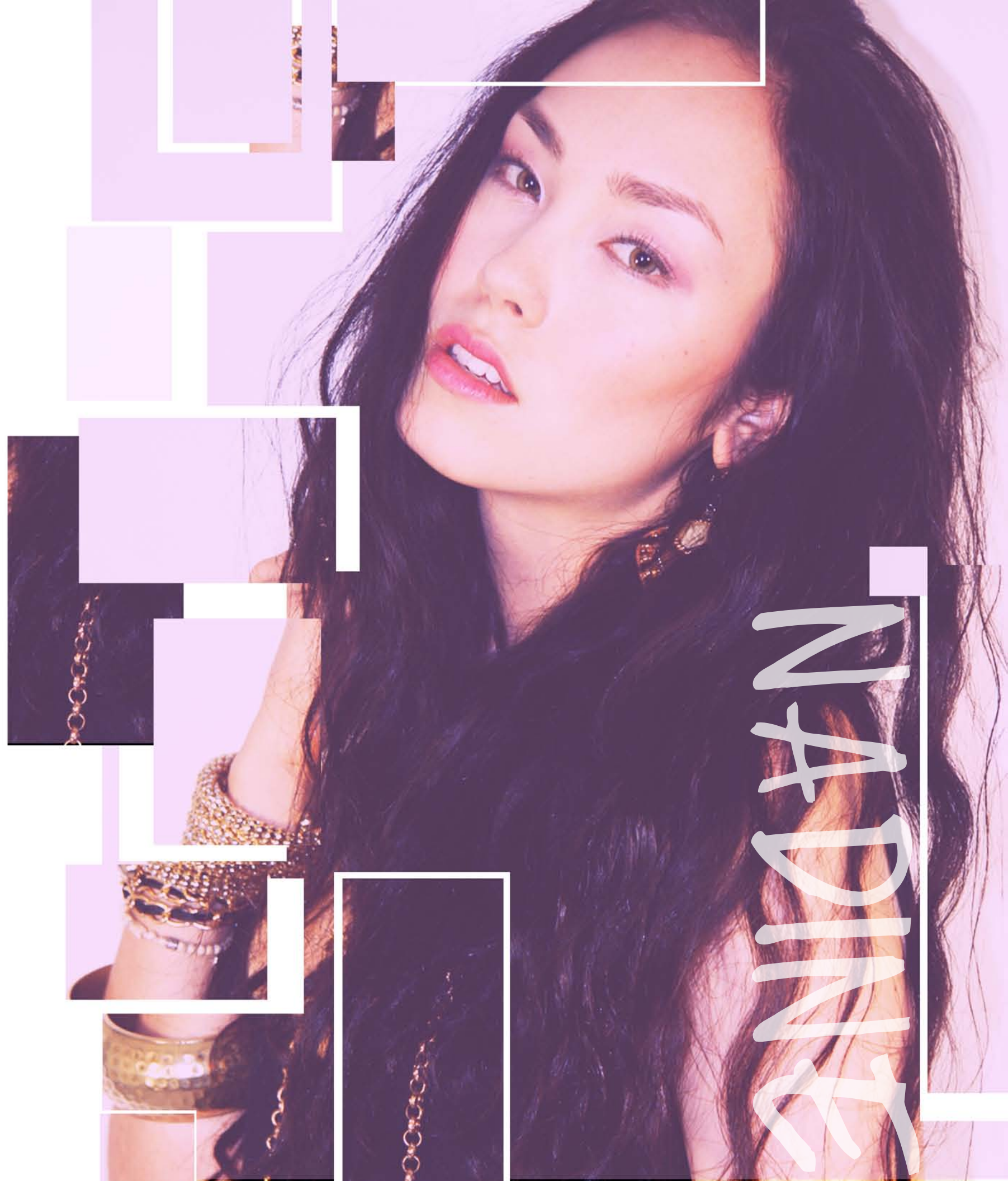
Throughout the interview, I'm entranced by layers of gleaming jewelry and a waterfall of wild, raven waves spilling from under her black fedora; she has a unique look. "I can't handle looking like someone else...

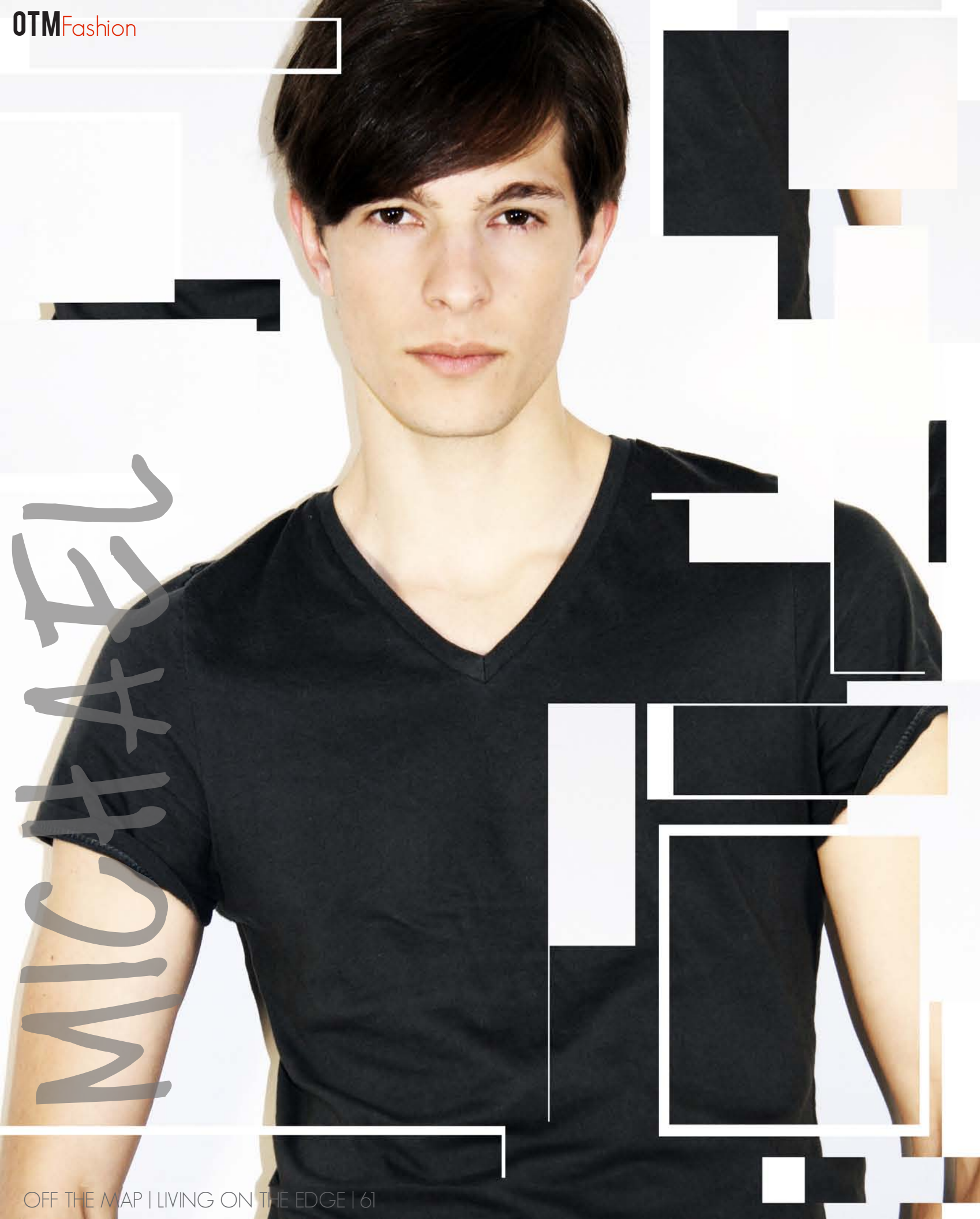
that's why I like to buy all my stuff in Asia," she jokes. "My main thing about style is personal expression; sometimes I don't mind leaving the house looking like a freak." I ask about her last clothing or accessory purchase, and she retrieves a long gold statement necklace from beneath an insect-pattered scarf. "I should talk about this," she smiles. She tells me about a Toronto jewelry brand called *Speech*, designed by a friend of hers who recently gave her this piece.

"I have such random taste in music; picking a favourite is kind of hard..." she replies when asked about her favourite music. It later becomes clear why she couldn't name one specific artist. Throughout the shoot, she plays music from her own iPod, mostly fierce electro remixes of artists like *La Roux* and *Ellie Goulding*. However, she easily names her favourite possession: her teddy bear. "When you're travelling, you don't really have much else, and it's not like it can get up and walk out," she states, surprisingly serious.

After 13 months of travelling, Nadine has finally returned home. "Going away made me realize that Toronto is so multifaceted, because a lot of the cities I've been to just don't have a wide range of cultures." She talks about her favourite places in the city: "I obviously love Kensington, St. Lawrence Market and Queen St. West, and we have a lot of really great parks." Leaving Toronto right after high school was a big risk, she says. Living on the edge, for her, was not going to university or following the norm as all of her friends did.

"I would love to keep travelling, keep meeting new people, learning, and taking pictures," she says about her future plans. With such a colourful presence and strong independence, it seems Nadine will find success wherever she chooses to roam. ▲





WHEN HE WAS FIRST DISCOVERED FOUR YEARS AGO, **MICHAEL** ONLY KNEW FORD AS A CAR COMPANY, NOT THE MOST RECOGNIZABLE MODELLING AGENCY IN THE WORLD. HENCE HIS CONFUSION WHEN HE WAS HANDED A CARD THAT SAID FORD ON IT AND ASKED IF HE'D EVER THOUGHT OF MODELLING. SINCE THEN, HE'S WALKED FOR *DIESEL* AND *HUGO BOSS*, APPEARED IN *LUSH MAGAZINE*, DONE CAMPAIGNS FOR *GARAGE* AND *ADIDAS*, AND TRAVELED THROUGHOUT THE US AND EUROPE. BY NATALIE KAINE

▼ "Whatever comes, comes," he says, referring to his personality. "I'm a very boring person," he laughs. His easy-going nature and light sense of humour make him very fun to chat with, and every answer is punctuated with a charming Italian smile.

Education has been important to him throughout his modelling work. "I went to *Seneca College* and got my diploma in business, but I always wanted to get my degree." And he's currently working on that through correspondence, because of his travels. "When I was in New York for Fashion Week, I did a fashion show in the morning and then went to the library in the afternoon." However, he's not sure where this business degree will take him.

I ask how he would describe his personal style, and right away he says, "Normal," with a chuckle, but tells me he's become more aware of fashion in the last couple years: "I throw on a fedora every now and then. I like to be stylish but not over the top." He also talks about his thing for Prada: "It's amazing and very sleek. When you're wearing Prada, you know it's Prada."

With no hesitation, he names *The Godfather: Part 2* as his favourite movie. "But you know what I do love Titanic," he smiles, "but definitely The Godfather - go back to my Italian roots," he jokes. He goes on to tell me about his love for country music, *Goosebumps* books by R.L. Stein, Brazilian models, *Harry Potter*, a fascination with Hawaii, and an intense addiction to chocolate.

Other than working, Michael spends most of his time with friends or playing sports, or both. "The group of friends I have are from elementary school - literally Grade 1. We like to go out, play football, golf, hockey - the stuff we've always been doing." He also likes going to the gym and jogging around the neighbourhood in the summer: "I really like skipping, although I'm not as good as I used to be," he laughs.

Because he lives in Richmond Hill, when he comes to Toronto it's usually just for work. "I like the suburb life, so when I come downtown it can be overwhelming. But I do like the St Lawrence Market, and Harbourfront is really nice." Similar to his fellow cover model Nadine, leaving home was his biggest risk. "No one thought I could do it," he says about his two-month stint in Milan. "I get homesick really easily. Thank God it was in Italy, and I could speak the language and get by."

"I would definitely be a Ninja Turtle," he says, after I ask what cartoon character best represents him. "Leonardo for sure; he's the leader, and when I go out with friends I'm the instigator." After pausing for a moment he continues, "And he wears blue and that's my favourite colour...and he has a wicked sword!" After our amusing and laughter-filled little chat, boring is the last word I would use to describe Michael. ▲

I DON'T
KNOW
ABOUT
YOU,
BUT I
CAME TO
DANCE...

PHOTOGRAPHED BY ALICE XUE
STYLIST AIMEE LEGAULT
MAKE UP NATALIE KAINÉ
MODEL JEANNINE (FORD)









HOODIE ALICIA MARTIN







SKIRT ALLICIA MARTIN
TOP TABULA RASA

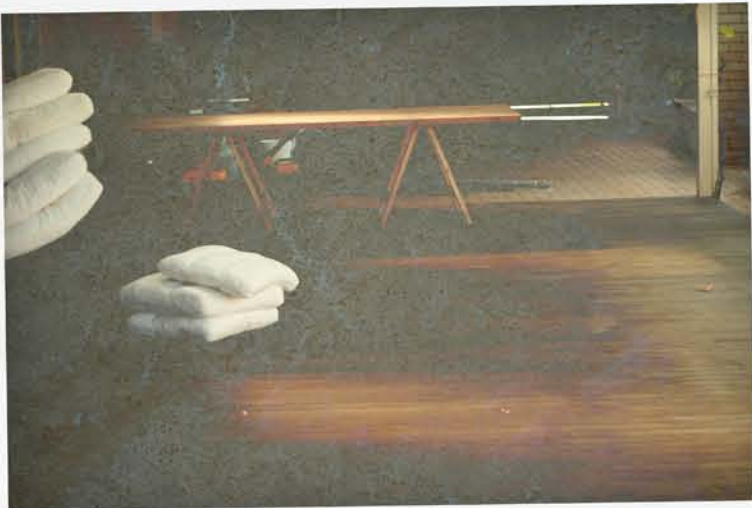




BODYSUIT & SKIRT *ALLICIA MARTIN*
BELT *CARA CHEUNG*
ALL CLOTHING, OTHERWISE MENTIONED, STYLIST'S OWN.

DAYDREAMERS.

PHOTOGRAPHED BY CHRIS PANGAN | STYLIST & MAKE UP SHAYE PRESTON | MODEL LORNA









DRESS SHAYE PRESTON



it was something else.





ALL CLOTHING, OTHERWISE MENTIONED, STYLIST'S OWN.

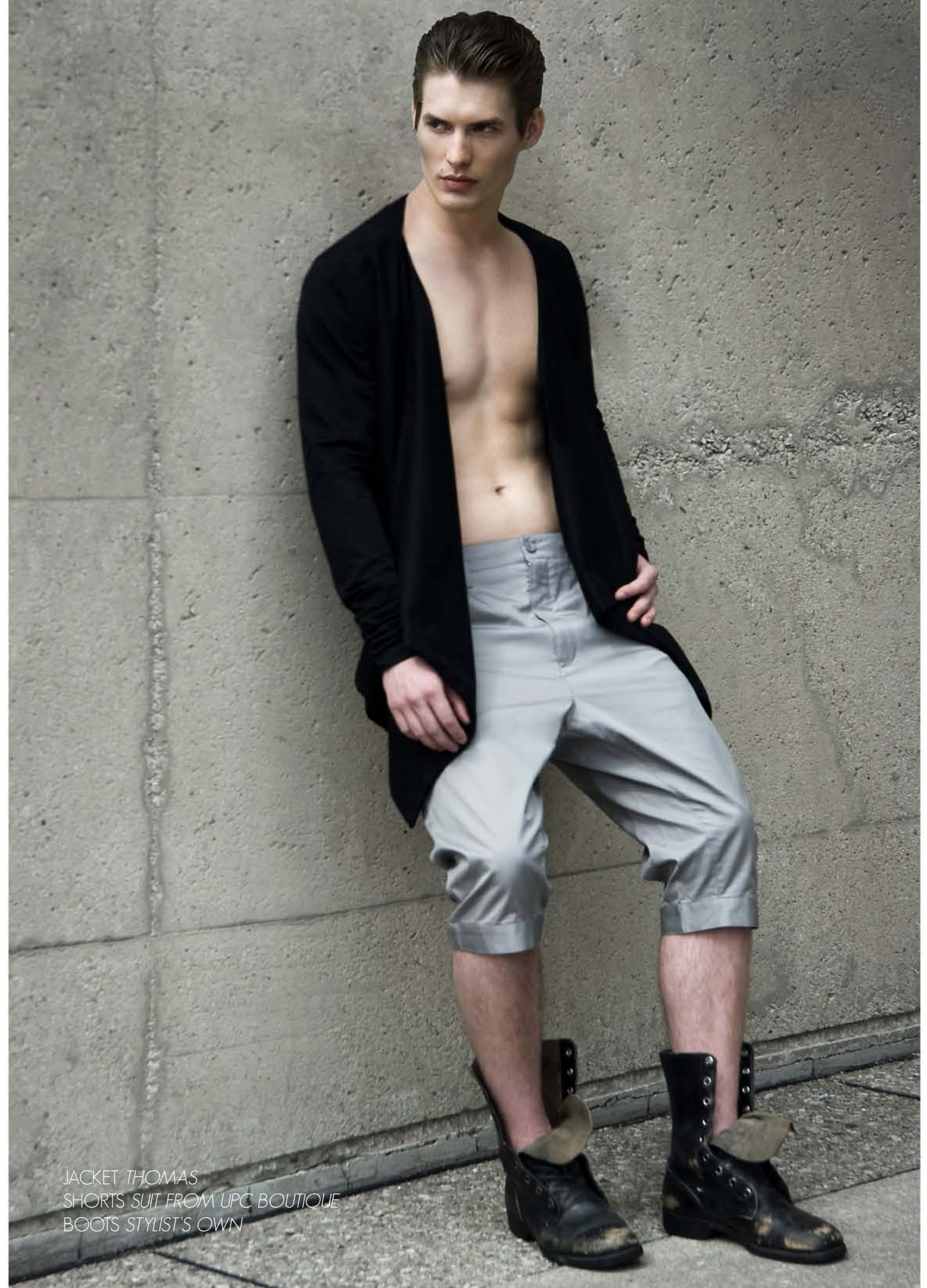


DEAD IS IN

PHOTOGRAPHED BY LYSIE ROBERTS
STYLIST TOVA MCCALL, Judy Inc.
MAKE UP TAMI EL SOMBATI Judy Inc,
for TRESemmé Hair
MODEL PAUL T (SPOT 6)

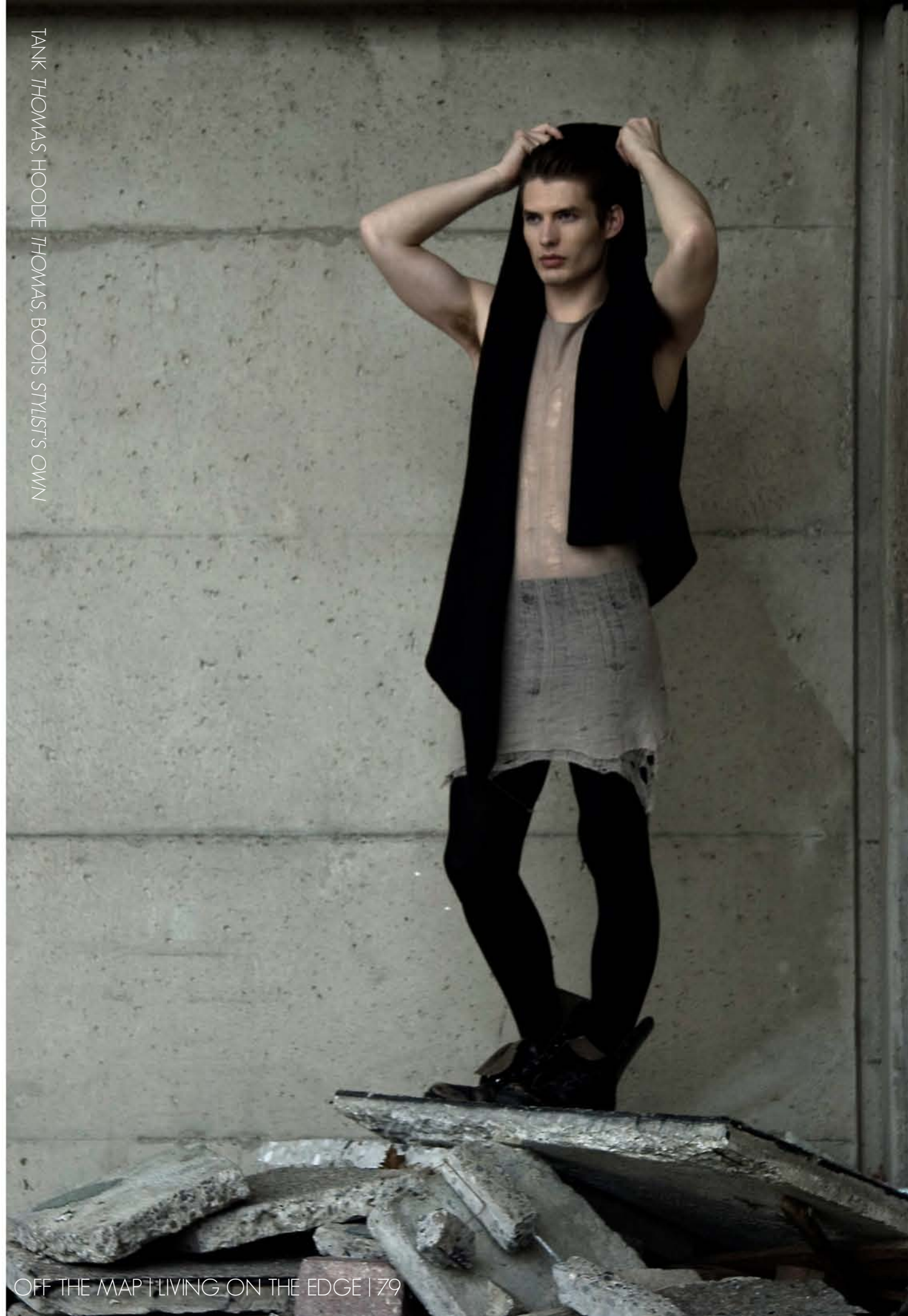


CARDIGAN PHILIP SPARKS FROM UPC BOUTIQUE

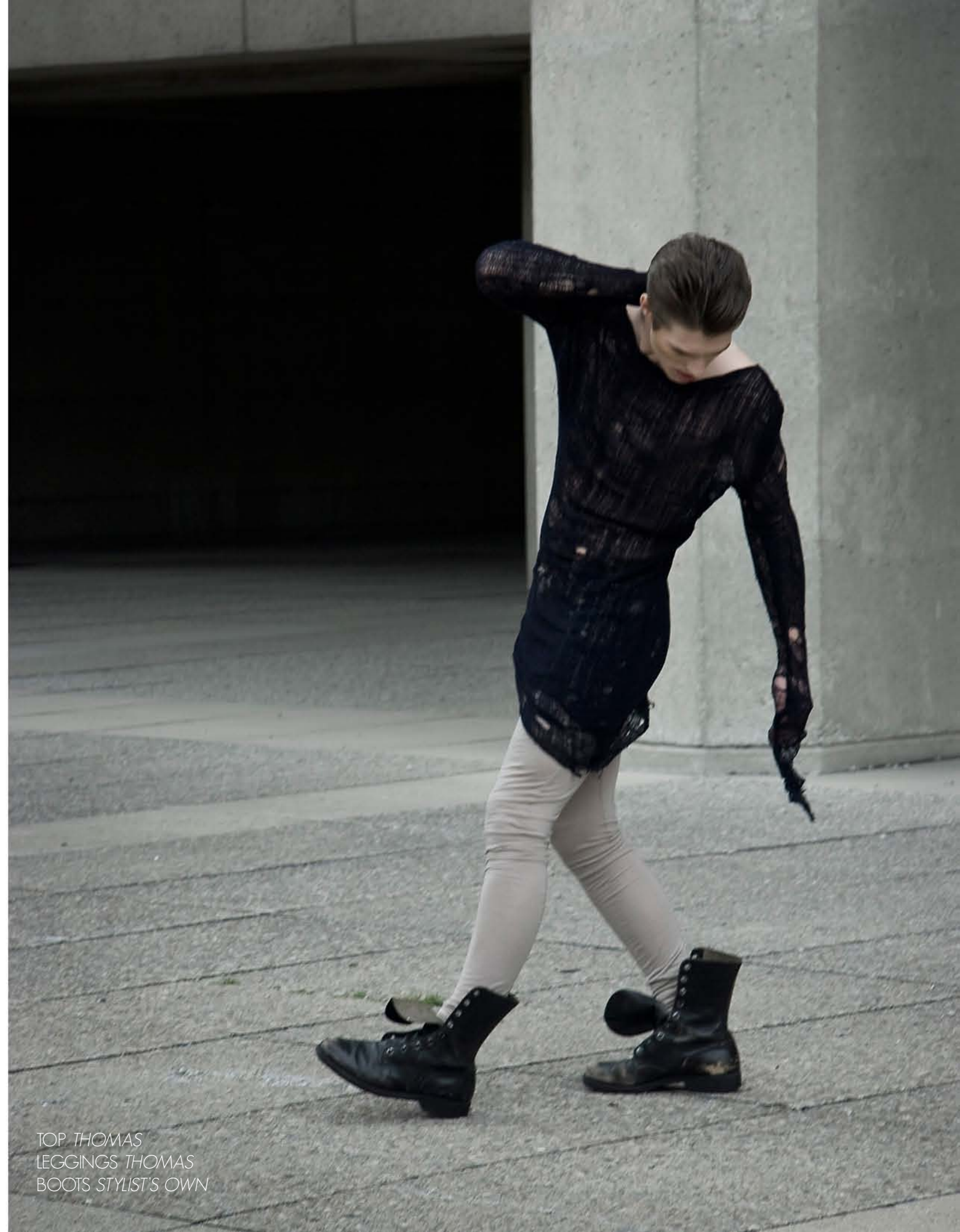


JACKET THOMAS
SHORTS SUIT FROM UPC BOUTIQUE
BOOTS STYLIST'S OWN

TANK THOMAS, HOODE THOMAS, BOOTS STYLIST'S OWN

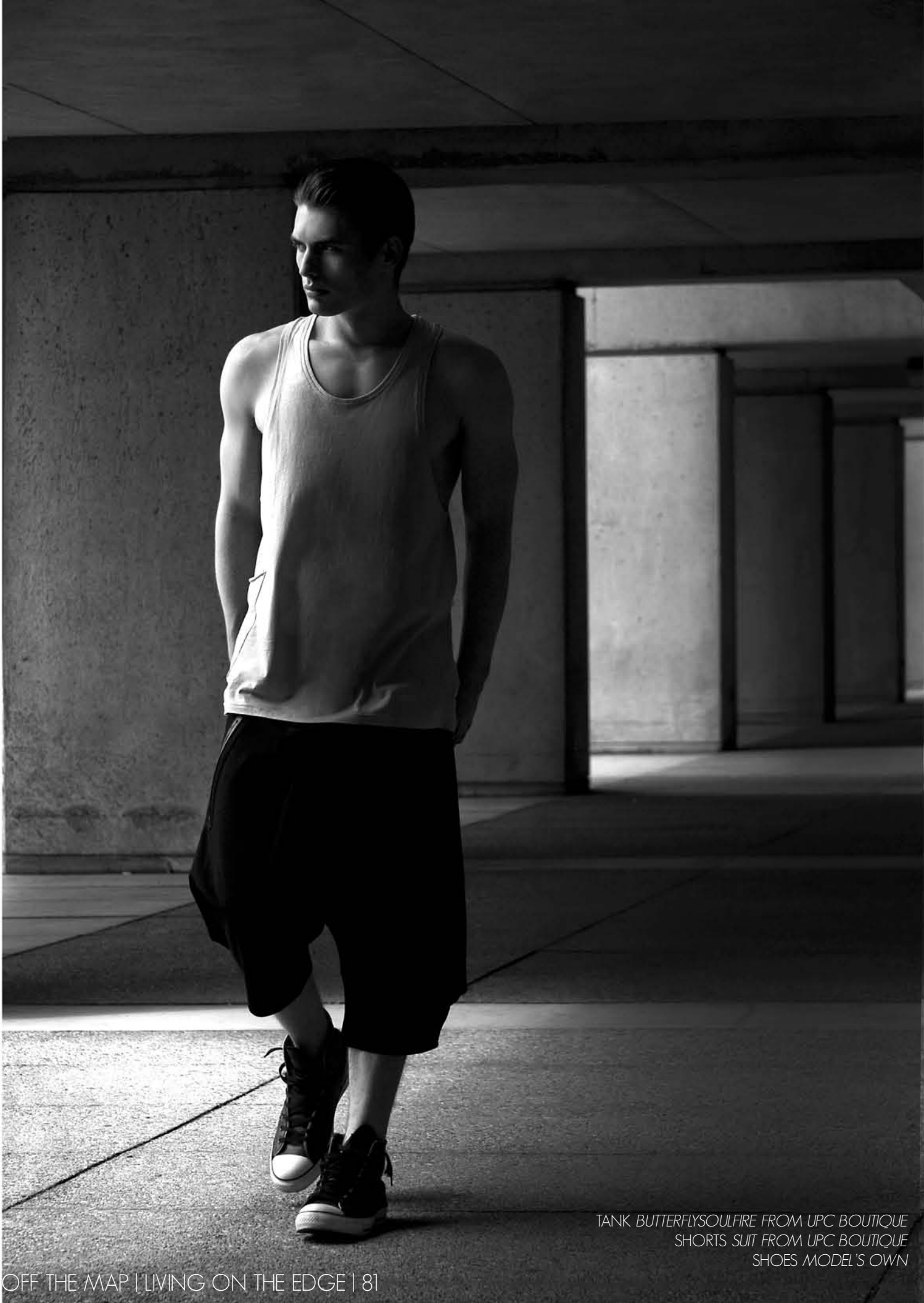


OFF THE MAP | LIVING ON THE EDGE | 79



TOP THOMAS
LEGGINGS THOMAS
BOOTS STYLIST'S OWN



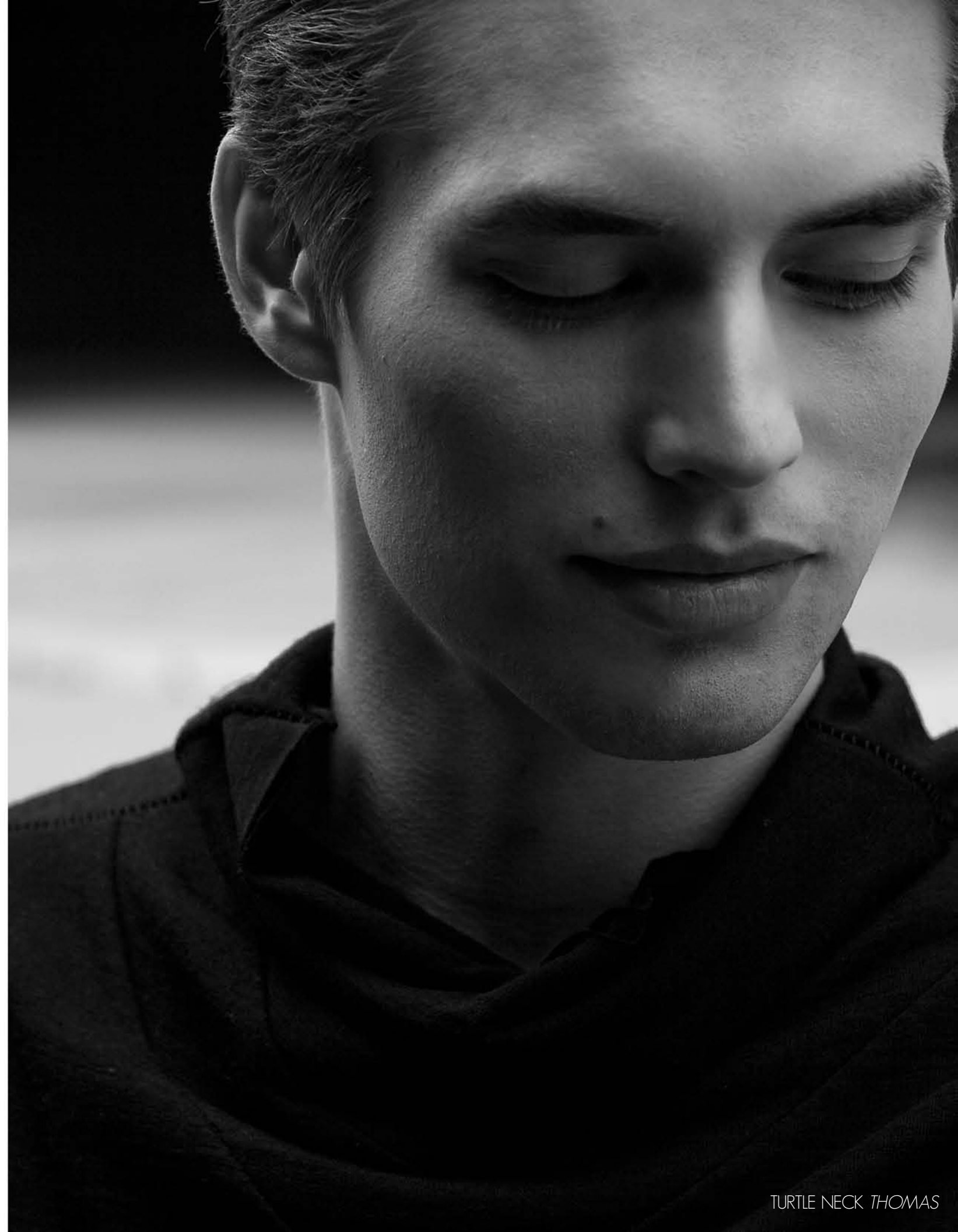


TANK BUTTERFLYSOULFIRE FROM UPC BOUTIQUE
SHORTS SUIT FROM UPC BOUTIQUE
SHOES MODEL'S OWN



CARDIGAN PHILIP SPARKS FROM UPC BOUTIQUE
HAREM PANTS THOMAS
BOOTS STYLIST'S OWN

CARDIGAN PHILIP SPARKS FROM UPC BOUTIQUE
HAREM PANTS THOMAS
BOOTS STYLIST'S OWN





BALMY DAY

PHOTOGRAPHED BY TARA BARTOLINI | STYLIST AIMEE LEGAULT
MAKE UP TAMI EL SOMBATI Judy Inc, for TRESemmé Hair
MODELS EMILY & IAIN (FORD), JUSTIN (ELMER OLSEN)



ON EMILY: TOP COURTNEY de VRIES, SHORTS CHLOE COMME PARRIS
ON JUSTIN: BRACELET BY AMANDALEWKEE



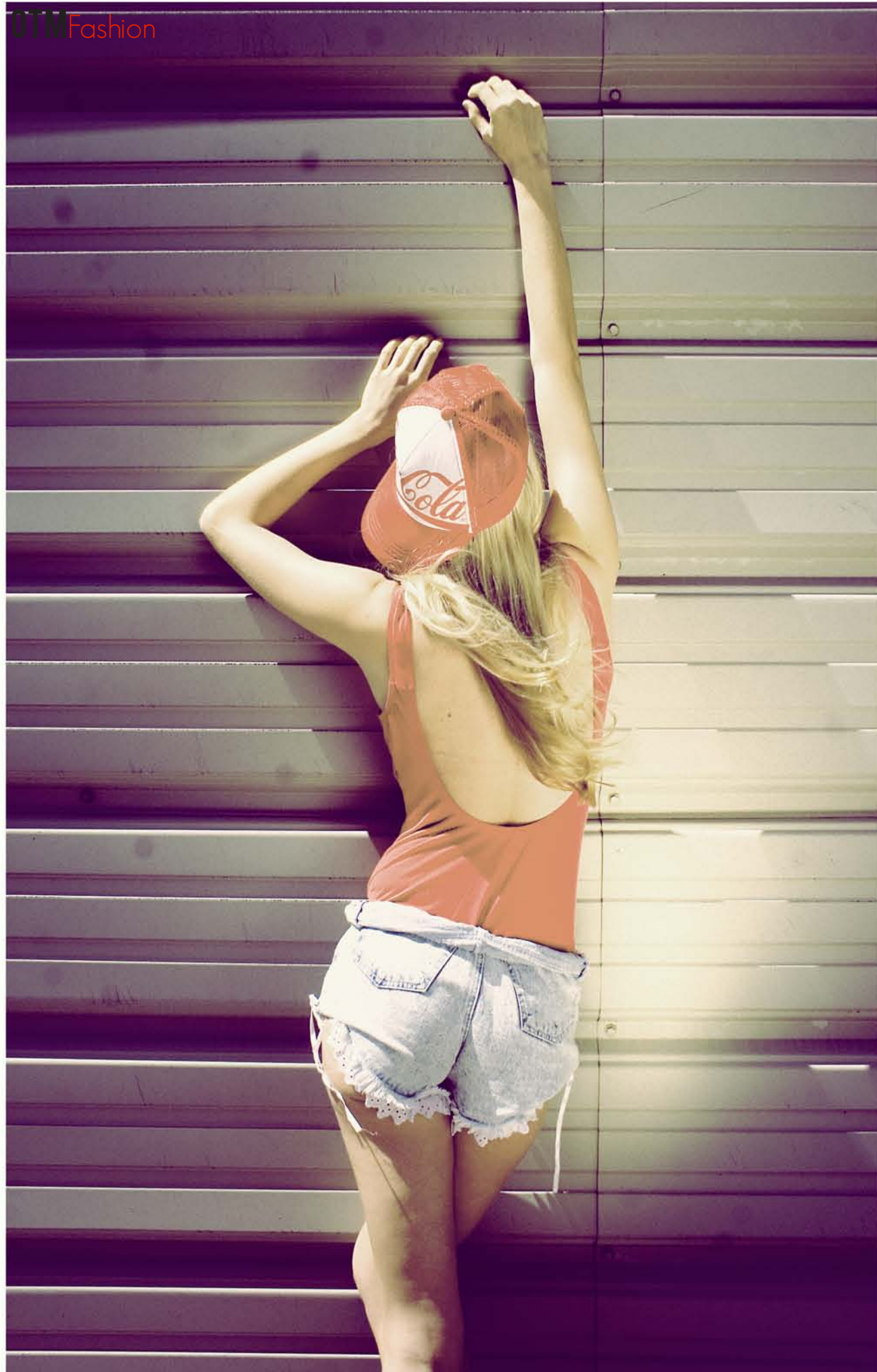












TIME KILLED.

*PHOTOGRAPHED BY THIRTY9STEPS | STYLIST DAWM LAM
MAKE UP TAMI EL SOMBATI Judy Inc, for TRESemmé Hair*



*MODEL ALEX (NEXT) SPORTING A
MICKEY MOUSE VINTAGE ONE
PIECE AND VINTAGE JEAN
SHORTS.*

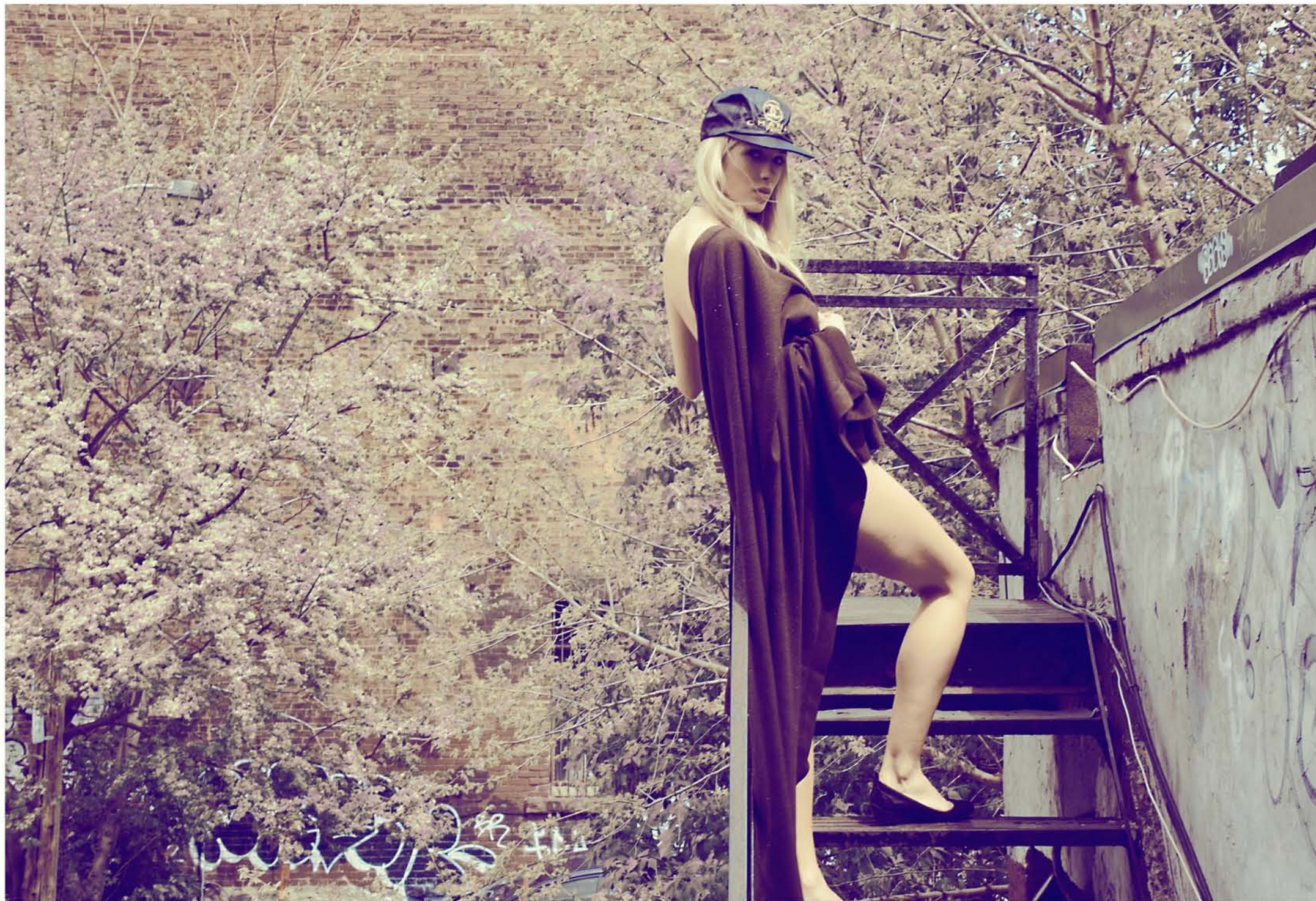


ALEX WEARING VINTAGE DIOR ONE PIECE.

*A SUMMER DAZE, FILLED WITH
BLACK ROSE BOUQUETS,
A STING RAY NAMED CHARLES,
AND A CIRCUS WITH A MAZE.*

ALEX WEARING VINTAGE BODY GLOVE ONE PIECE.





ALEX IN VINTAGE CHANEL SPORTS CAP • MODELS OWN SHOES



ALEX IN VINTAGE CHANEL SPORTS CAP . MODELS OWN SHOES





ALEX IN B&W VINTAGE ONE PIECE WITH AMANDALEWKEE JEWELRY

AFTER MIDNIGHT

PHOTOGRAPHED BY TARA BARTOLINI

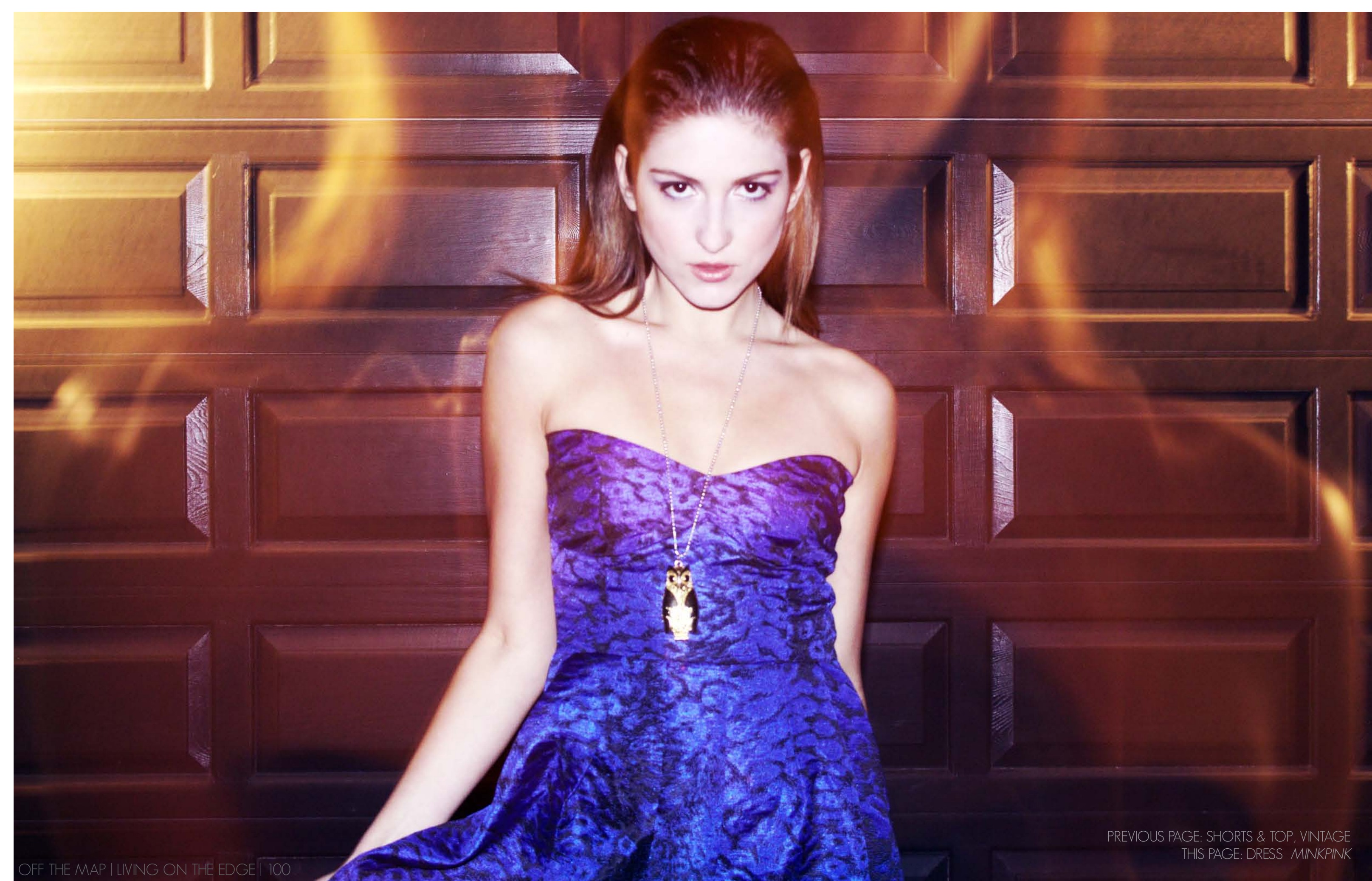
STYLIST AIMEE LEGAULT

MAKE UP MARCIA SHIOTA

MODEL JULIA K (ELMER OLSEN)

ALL CLOTHING PROVIDED BY TABULA RASA

WWW.TABULARASACLOTHING.COM



PREVIOUS PAGE: SHORTS & TOP, VINTAGE
THIS PAGE: DRESS MINKPINK







TOP STYLIST'S OWN, SKIRT VINIAGE, BEREI LE PETIT BEREI



TANK ALTERNATIVE APPAREL
SKIRT VINTAGE
NECKLACE STYLISTS OWN



TANK MINK PINK
DENIM VEST VINTAGE



BY ANNE-LISE DUGAS
PHOTOGRAPHED BY ALICE XUE

CEMENT WALLFLOWER

Crawling ivy, you shut the sunlight out of my window
I was welcomingly imprisoned by your
Tongue like wine, Red Raptured roses
Cover me, you're beautiful
I could bite through you, and you could usher poison

{Wallflower, so shy
I feel all the things you're not saying

Ce-Ce-Cement, eyes
In your void I drift}x2

You want skin as smooth as marble, but you keep sliding down the walls
Wallflower, are you trapped, or are you doing it for fun?
Grating your skin against the gravel
My knuckles are knotted in your hair
Lock me in to my own window, possessive petal
Karma coaxes me under your
Allure like ice
Cold and I fall through you.

{Wallflower, why
Do you hang there dripping from branches

Ce-Ce-Cement eyes
Cold, and I am caught in limbo}x2

My hands slipped on your rope, and I got nicked by your thorns
On the way down, when I climbed, wallflower

Cold and they catch me, cold and they catch me
When my head cracked open on cement, wallflower

My hands slipped on your rope, and I got nicked by your thorns
On the way down, when I climbed, wallflower

Cold and they catch me, cold and they catch me
When my head cracked open on cement, wallflower



RISKS I AM WILLING TO TAKE

01

Walking home alone at night. The only fear I have walking home on Queen West at 3:30 am on a Friday night is getting puked on by a 17 year old girl outside of The Social.

02

Having food and beverages around my laptop. Despite having a bad track record with liquids and my keyboard, I still eat my breakfast and dinner while I watch episodes of Community on NinjaVideo.

03

Drinking in public. On the streetcar, in the park, walking down the sidewalk... and once at the Science Centre.

04



Buying furniture from the Salvation Army. I found two retro chairs that I named Thelma and Louise; and although I have no idea where they came from, or what they did in their previous lives, I sit on them as if I had bought them brand new.

05

Sneaking on through the back doors of the streetcar when I don't have a metro pass. Sometimes it's just too cramped at the front to exert the effort of paying.

06

Riding a bike without a helmet.

Yes. I am one of those people that will choose style over safety.



07

Swapping tags at Value Village. In my defense, they've really marked up the prices; it's only fair!

08

Going to Asian nail salons. I have no idea what their hygienic standards are, but I choose not question my \$35 mani/pedi deal.

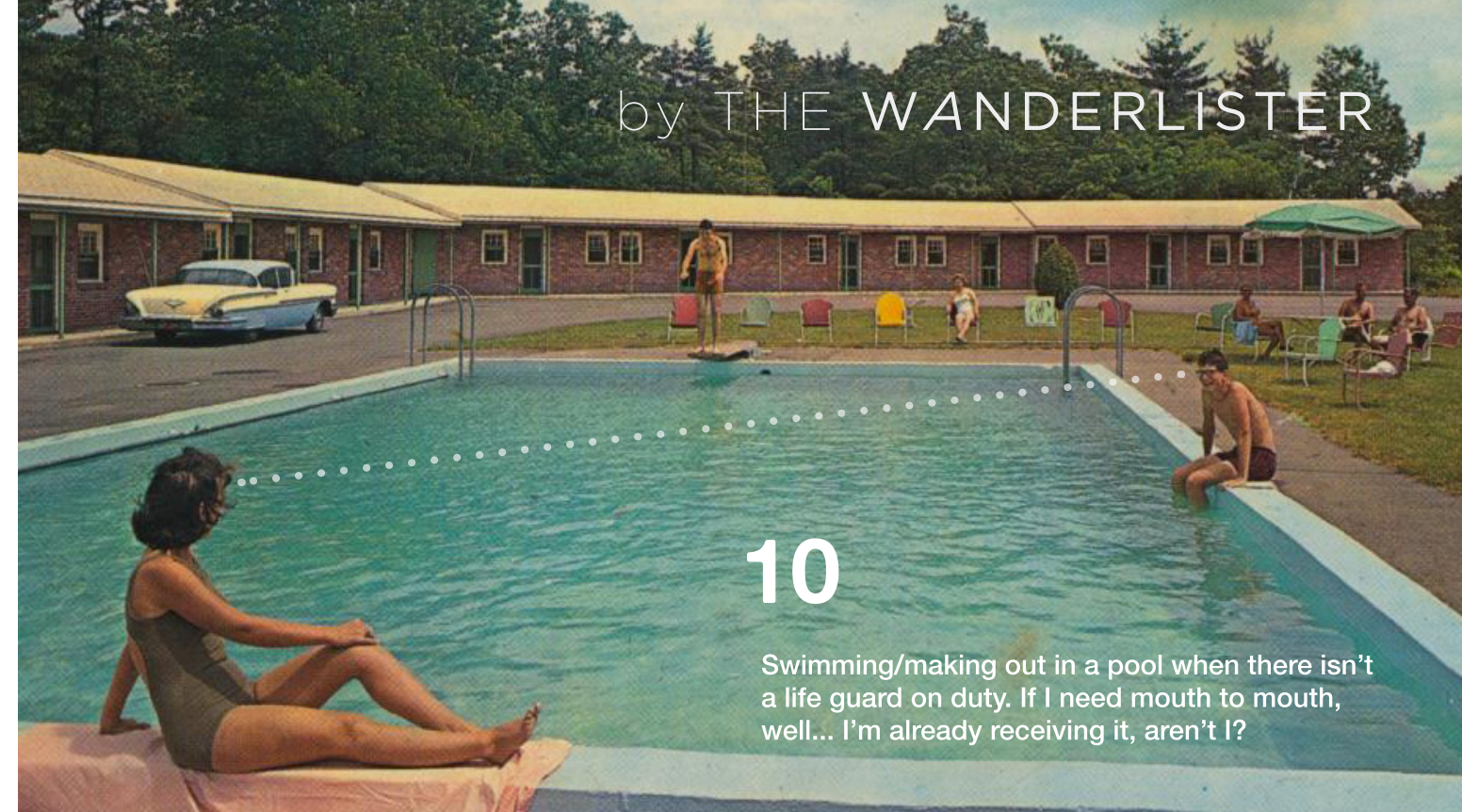
09

Letting my friends go on my Facebook to creep their ex-boyfriends' new girlfriends. I can almost guarantee that they will change my status to something ridiculous.

by THE WANDERLISTER

10

Swimming/making out in a pool when there isn't a life guard on duty. If I need mouth to mouth, well... I'm already receiving it, aren't I?



11

Jaywalking. As long as you don't do it right in front of a cop, like I once did (smart!), and if you look both ways (actually smart), there's nothing risky about it.

12

Giving boys my real number. If I'm not interested, I can always enforce the Barney Stinson Lemon Law.



Looking for a curated selection of refurbished furniture? **G.U.F.F** offers fun finds at reasonable prices. Watch them at work varnishing or sanding at the back of the store as you browse.

Brimming with amazing finds, **Gadabout** is so much more than a vintage store. This collectors paradise houses drawers of everything from vintage postcards and diner menus to airplane parts and antique office supplies. Everything in the store comes directly from owner Victoria’s catalogue of sources so nothing has been sitting on a warehouse floor. Gadabout is definitely for the serious vintage buffs.

Favoured by locals for their huevos and french toast, **OKOK** offers the traditional diner experience in a laid back environment. Stop in for a cheeseburger for lunch and sit on the patio to take in Leslieville’s laidback pace.

In **The Groove Records** owner, Sheldon, is a former graphic designer who turned his personal record collection into a business 6 years ago. Serving mainly collectors and younger vinyl enthusiasts the shop is packed with Brit rock and soul classics, kept in the back “Soul Shack”.

The Ceili Cottage is an Irish pub done right. Sectioned into two rooms, the aged furniture creates the cottage-like atmosphere. Stop in for a pint!

Parts Gallery hosts a huge roster of artists working in a mixture of mediums and is run by artists themselves.

For dinner stop in at Barrio and try the bison and scallops, co-owner Ray’s favourite. With an ever-changing menu **Barrio** keeps fine dining in Leslieville fresh.



PLACING **LESLIEVILLE** ON THE MAP:
TAKE A LOOK AT OUR GO TO PLACES
FOR FOOD, DRINKS, ART AND
SHOPPING. *by DYLAN FRANKS*

NEXT ISSUE

FALL 2010

