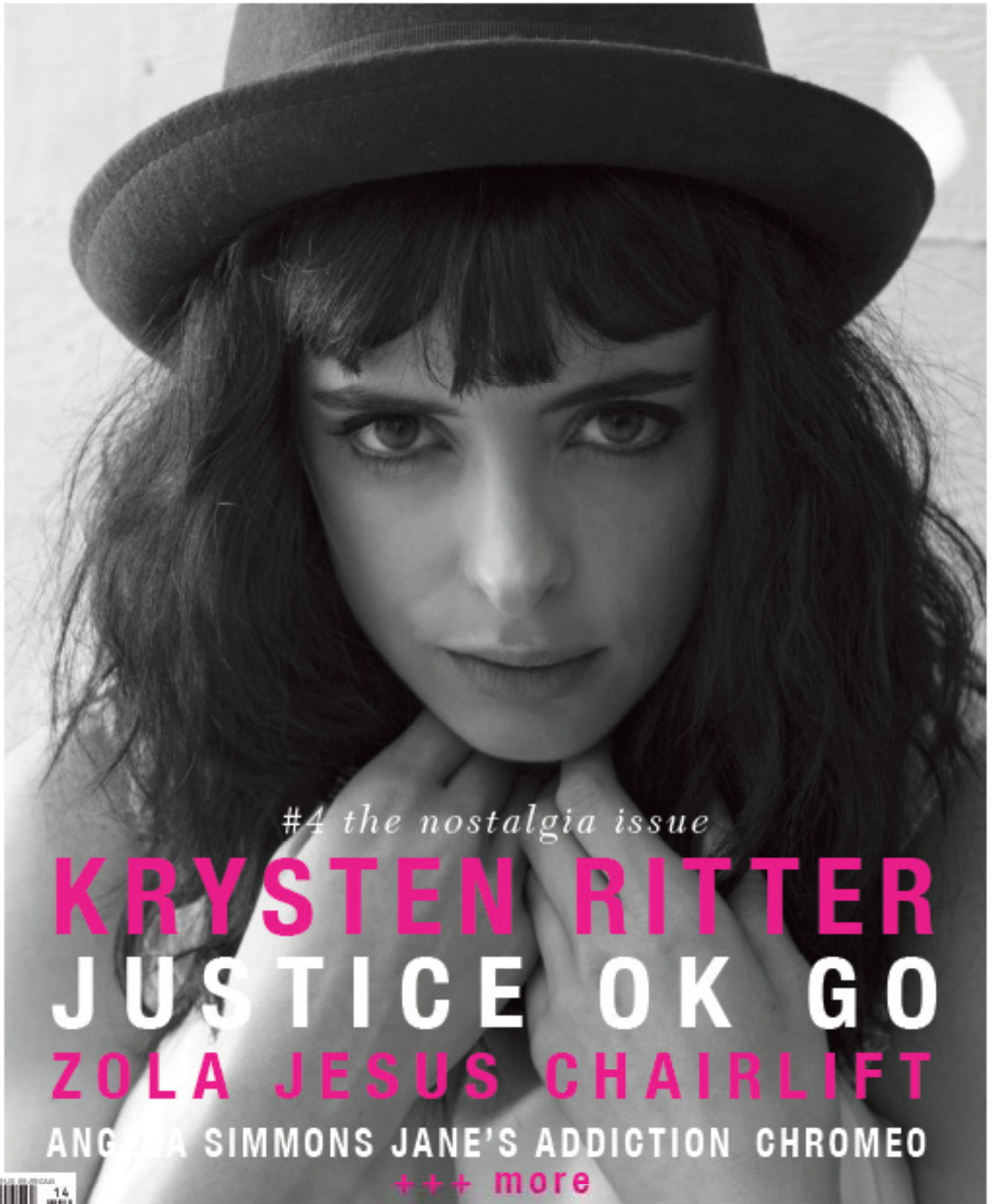


# LADYGUNN



*#4 the nostalgia issue*

**KRYSTEN RITTER**

**JUSTICE OK GO**

**ZOLA JESUS CHAIRLIFT**

ANGELA SIMMONS JANE'S ADDICTION CHROMEO

**+++ more**



Did  
@you  
(open me!)







This is me when I was a baby. Man, I was cute. This is such a nostalgic period in time for me because I did not have any inkling of what it was like to run a magazine, navigate through the world, deal with people, and fend for myself. I mean, someone was still carrying me around all over the place. I had it good.

You know that place in our minds where we reflect back on all those amazing times? It was so fun to go to that place again with all of the artists, musicians, and our staff in this issue. This was one of the easiest issues to put together content-wise, because who does not like to daydream and reminisce about life and memories that have given you butterflies on the inside? It is great to look back on the past and see how you have grown.

Talking with all of the featured artists about their early careers had more meaning to us this time around because we were reminiscing right there along with them! It is great to see careers progress and get bigger and better—just like the magazine.

Thanks for tuning in to our fourth installment, and we hope you look back on this issue with fond memories...

# MASTHEAD

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ILARIA URBINATI

was born in Rome and raised in Paris. She is an LA-based stylist to the stars whose clients include Bradley Cooper, Chris Evans, Armie Hammer, Joel Edgerton, Giovanni Ribisi, Ben Foster, Krysten Ritter, Emmy Rossum, Camilla Belle, Jayma Mays, Nina Dobrev and Mary Elizabeth Winstead. She co-owns and is the buyer for popular LA boutique Confederacy and has co-designed clothing lines with Rebecca Minkoff and Albert Hammond, Jr.

She is nostalgic to a fault, but especially about the 90s. All her favorite movies - *Reality Bites*, *Pretty Woman*, *Beetlejuice*, *Edward Scissorhands*, *Heathers*, *Clueless*, *Stealing Beauty*, *Jerry Maguire*, *Talented Mr. Ripley*, *Say Anything* etc. All my favorite fashions & cultural references - the supermodels, old Guess jeans ads, the big curls, body-con, the ripped jeans, floral dresses with Doc Martens, Winona, Christian Slater's eyebrows, Drew Barrymore in *Poison Ivy*, *90210*, *My -So- Called- Life*, Guns N' Roses and Tom Petty music videos, Johnny Depp & Kate Moss, young Gwyneth, Liv Tyler, Mila Jovovich, minimalist Calvin - it's ALL from the 90s.



BETHANY BRILL

is a freelance hairstylist raised in China and Upstate New York. Bethany has been in New York City since age 19 and she is still amazed by this ever-changing city. She loves her dog, pizza, and Bushwick. Check out her work at [www.bbrill.com](http://www.bbrill.com)

She gets nostalgic over old *My-So-Called-Life* episodes, Mickey Mouse, and Biggie.



DAVID JOSEPH PEREZ

is a native of Los Angeles, California. He studied Philosophy, B.A. at Arizona State University. He relocated to New York City in June 2006 to work as a photo assistant. Since June 2008, he has been freelancing as a commercial and editorial photographer. He likes the blues and learning to speak in silence.

He is nostalgic about daydreaming to the point of annihilation, getting lost in unknown places, and meeting new people.

# WANNA HANG?

photography / RUSSELL KLEYN stylist / BRONWYN WILLIAMS

Hair / BEX BRENT @ Willis York Make Up / RIN VEJSAWARM using MAC

Models / ELLA ESAU, ALANNAH PEARSON, DAISY ++ LUCY HALL @ Red11

Shot in Wellington, NZ.

Thanks! Amelia Pascoe ([www.ameliapascoe.co.nz](http://www.ameliapascoe.co.nz)) and Tom Scrase ([www.tomscrase.com](http://www.tomscrase.com)) for the locations.

Clockwork from top of the page: Ella wears jersey and boots from Hunters & Collectors. Jeans and Bag, Models own. Lucy: Jeans and Hat, Skull singlet, Boots, Hunters & Collectors. Vest, Twenty-seven Names, Daisy: Vintage Leather Dress and T-shirt from Emporium. Boots: Beau Coops. Alannah: Lace top, Lonely Hearts. Boots, Hunters & Collectors Jeffrey Campbell. Shorts and tights, models own.



Clockwork from top of the page:  
Daisy: Vintage bodice and shorts,  
Emporium. Shirt, Undone. Necklace  
models own. Alannah: Top, Lonely  
Hearts. Boots, Jeffrey Campbell  
Hunters & Collectors. Shorts,  
tights and jewelry, Alannah : Skirt,  
Emporium. Silk dress worn as  
top, Undone. Jewelry. Daisy: Top,  
Models own. Skirt, Deryn Schmidt.

Shorts, Vintage from Emporium.  
Bodysuit, Therese Rawsthorne.  
Jewellery, Models own.

# WANNA PLAY?

*Photography / DAVID JOSEPH PEREZ*

*Stylist / JAVIER LEWIS*

*Hair / KIMI YUKI MISAWA*

*Make Up / HARUMI MACHII*

*Hair Assistant / SHERI PINTO*

From left: Trench, Kai-aackman.  
Sunglasses, Linda Farrow. Boots, Messeca.  
Blouse, Candela. Jacket, Nicole Miller.  
Cords, Very.com. Shoe, J. Shoes. Dress,  
Cheap Monday. Belt, Cheap Monday. Boots,  
J. Shoes. Clutch, Reece Hudson.



Opposite page: Jacket, Cynthia Steffe. Blouse, Candela. Sunglasses, Vintage from Odd Twin. This page: Counterclockwise from top: Jacket, Generation Love. Jumpsuit, Eryn Brinie. Necklaces, Delphine-Charlotte Parmentier. Shoes, Nicole Miller. Dress, Vintage. Cuff, Lee Angel. Necklace, Paige Novic. Blouse, Vintage from Meatmarket. Jumper, Jeremy Scott. Shoes, Casadei. Sunglasses, Vintage Odd Twin. Blouse, Candela Cords, Very.com.

# KRYSTEN RITTER

EVERYONE LOVES A BITCH...

ESPECIALLY IN HOLLYWOOD

story / ILARIA URBINATI

photographs / SHANNA FISHER

stylist / ILARIA URBINATI @ THE WALL GROUP

makeup / AMY NADINE @ STARWORKS ARTISTS

hair / ALEX POLILLO @ STARWORKS ARTISTS

Krysten Ritter is a rarity in Hollywood, and with her delicate beauty, talent, and business skills she is a triple threat. She has been able to raise her career to epic proportions with leads in *She's Out Of My League*, *27 Dresses*, and the NBC pilot *Apartment 23*. Her pretty, pale complexion that once sparked Addams Family-related taunts from her seventh grade classmates are the same looks that launched her teenage modeling career. Krysten has stockpiled an impressive amount of jobs in her acting arsenal over the past few years including her cult television role as Jane Margolis in *Breaking Bad*. Before her acting career took off, she was a badass, convict-dating, farm girl who didn't really fit in. Now she's a Hollywood darling. Although rapidly becoming an "it" girl, she has still kept her small town charm. Krysten reminisces with Ladygunn about high school haters, first loves, dishes about her current endeavors—which includes a hint (sort of) to the size of James Van Der Beek's package.

#### *What were you like in high school?*

I was a wreck! I was kind of a bad ass though, too. I wore big jeans, Guns and Roses t-shirts, and combat boots and then graduated to boots and skirts with thigh highs when Clueless came out. After that, I was pretty much always in black and wore an army jacket that I wrote all over in pen about how much I loved my criminal boyfriend (who would beat people up after school). I went to a very small school, and everyone talked so much shit. After I became a model, it got even worse. Modeling wasn't something I sought out; it just happened to me, and I went with it. The girls would make fun of me saying that I "wasn't even pretty," or "how is she even a model?"—that kind of stuff. So I was happy to get they hell out of there. I went to Tokyo for a modeling gig before school let out and missed prom and even my graduation. I heard they had some assembly acknowledging that I wasn't there and said "...and Krysten Ritter who is no longer with us..." so it sounded like I was dead. My Nanny told me that I had no self-

esteem. She said that modeling was the best thing that could have ever happened to me because it gave me self-esteem and also got me out of my house. RIP BETTY PAYNE. LOVE YOU.

#### *What was the first album you ever bought?*

This is embarrassing, but my Dad got me a boom box with a CD player when I was 13 or something. I got the Offspring, Dance Mix 93, and Funk Master Flex. I was also pretty into Nirvana and stuff that my older babysitter turned me on to.

#### *Who was your first crush?*

My high school boyfriend, for sure. I was crushing on him pretty hard when I was in 7th grade and he was in 9th. We were both in the band—which is NOT COOL. I had moved from another school and didn't know any better and his parents made him be in the band. By the time we finally got together in 8th grade, we were no longer in the band and were like Bonnie and Clyde.

#### *What was your first audition like?*

It was the mark of me finally knowing who I was. My modeling agency thought I was bubbly and quirky and funny blah, blah, blah, and they thought I would be right to go out for on-camera work. So they first started me off with commercials. It was an audition for a Dr. Pepper commercial, and I remember them asking me questions and chatting with me, wanting to see my personality on camera. I made them laugh; I danced around like a lunatic. I got the gig and that's when I realized I wanted to try acting. I felt like I finally had control over my life. With modeling, you're a clothing rack—with acting you can always bring your self into whatever the project is, be better, work harder, prepare more, and train your ass off. That commercial never aired, and I never made the money I was promised. I was exposed to all of that scary reality of this business right from the beginning. I got tough and



Silk gown, Dolce and Gabbana.  
Wool Hat, stylist's own.

focused and knew I was going somewhere. I wasn't going to sit back and accept anything else. From then on, it has all been like little stepping-stones.

*You were quite in demand this past pilot season, getting offered a lot of really solid pilots—why the sudden rush of demand for your skills?*

It was kind of a shock to me. I had no idea that people wanted me to be in their TV shows. I wasn't even planning on doing the pilot season as I was pretty happy doing indie movies and was comfortable in that genre and form—specifically the drama of it all. You have to prepare like crazy, jump in, be totally overwhelmed and taken over, and then leave. People had seen *Breaking Bad* and loved it, and that's what a lot of my gigs came from. So it was from people seeing that, or maybe I was just next in the rotation of girls. I have no idea. But I'm definitely grateful.

*What made you eventually decide on Apartment 23?*

I thought the script was funny as hell. The character is like nothing I have ever seen ever—in film or TV. It's so edgy and hilarious. It makes me laugh. I thought this was a show that would either be horrible, die and never be seen, or it would work. Or it would at least get on the air and be as edgy as it sought out to be. I figured either go big or go home. It doesn't suit my personality to be on a show that doesn't excite my personal taste. I like to do a lot of things. I like to write, act, produce, and make music and so. If I'm going to do a show and potentially play a character for years and years, I want it to be exciting. And my show does excite me. I thank my lucky stars for this opportunity and for Nahnatchka Kahn's ingenious, crazy, sick mind.

*Why did you prefer to play the bitch over the good girl role?*

Obviously it's way more fun!

*Your character does some pretty despicable things in the pilot. Did you ever worry about the audience not liking her or you?*

Not really, because that would go against everything I do to prepare for a role. I knew what I was signing up for, and my job is to bring this amazingly well written character to life. As an actor you have to do what's best for

the character, and in this scenario, you have to do what's funny. I can't think about the outcome, and I don't want to change my character. I find it weird when people try to change a character to make them "likable" or worry about what people will say. I love it when actors go for it even if they look ugly. I'll be a bitch, look ugly, or go without make up if the part calls for it. I'll do anything if it gets a laugh. At the end of the day it's all about the work. I just try to bring as much life to my characters as I can. As for Chloe, she doesn't think she's a bitch. And neither do I. She's a fabulous girl with no morals, no filter, and no attachments. She's always got the best intentions or at least intentions to have fun. She's free. I find that fun and refreshing.

*Your producer won an Emmy for Modern Family the night before you started shooting your first episode on set. What was the atmosphere on set that day? Were you excited or did it add pressure to meet those expectations?*

The producer and the director both won Emmys before our very first day of shooting, and it was awesome! It was just an exciting way to start the series. Like, wow, I'm working with people at the top of their game, and they still show up on set early, hungry, and eager to make a great show. It's amazing to work with such high-level, talented people like that. I'm so lucky.

Like a moron, I asked our director Michael Spiller—before the weekend—if he was going to any Emmy parties. We were both saying we were tired, but he said he was going to suck it up, etc. It turns out he was freaking nominated, and then he won! He was so laid back and cool about it all. He never even corrected me for being so naive and not realizing he was nominated—I was so embarrassed... When I saw him Monday, he was humble and fun, and it made me love him even more. He even let me hold his Emmy. That was cool. I tried to photoshop him out of the photo afterwards for fun. Just kidding, I don't have photoshop.

*Everybody loves a comeback and word has it this show will do for James Van Der Beek what How I Met Your Mother did for Neil Patrick Harris. What's it like working with*

*him? Does he play your love interest? Are you two friends outside of work?*

He plays my best friend on the show, and our history is that we dated but his junk was too big for me. How's that for backstory? He is amazing on the show, and I truly think that this will be a big deal for him should the show work. Although I haven't seen Dawson's Creek yet, I feel like I have because he is always telling stories about it. I mean, he's such a sport—he's full on making fun of himself in a really funny way. And wait 'til you see how he can dance!

*You are quite the Hollywood hyphenate these days. You just sold two TV shows, which you co-wrote and are producing—are you allowed to discuss those yet?*

I'm executive producing a show at MTV called *Cassandra's French Finishing School for Boys* by amazing writer named Eric Garcia. He wrote the book, which it is based on. When I originally found the book, I thought it would be a great piece of material to develop for myself to act in. When "bitch" came around it was too good to pass up, so we decided to retool the show and take it to MTV. I am very invested in this project. I consider it to be a female counterpart to *Dexter*, where what would normally be your antagonist is actually your protagonist. This is my first project as a non-acting producer, and I'm loving it. The other show is something I developed and wrote with my bestie, Stephanie Ly-saght, and Charlize Theron recently came on to produce. For me, it's all about creating content in a genre that I love and want more of. Also, working with amazing and inspiring women like Charlize isn't too shabby. We will see what ends up sticking, but I just keep throwing shit out there and waiting to see what sticks.

*Last year you got to see Life Happens, (formerly known as BFF & Baby) the movie you had co-written with a friend for three years, actually make it to screen with some pretty major stars and yourself as the lead. That must have been satisfying...*

It's so beyond amazing to see something come into fruition like that. And it's rare. It was an amazing learning experience for me about how hard, yet attainable projects of this nature are. You just gotta go for it. The movie was

based on some events that my writing partner and I actually went through. It's about two best friends (myself and Kate Bosworth) who are hell bent on having it all—living in a time where women can have the job, the money, the man, and the career—reaping the benefits of everything women before us have built. Then my character gets pregnant, and it throws a wrench in our plans. It's nice to see that side of things: nature versus career and how to handle it, or what it actually means.

It's coming out in 2012! *Life Happens* will open March 30th in New York and L.A. and will expand to additional markets on April 6th. Tell your friends!

*Do you see yourself collaborating behind the scenes (ie, writing, directing or producing) on episodes of Apartment 23 in the future?*

I would love that. I've already been bugging about directing an episode next season, and Natch and the producers seem to be totally down for it. Fingers crossed we get a second season, so I can do just that! I have been keeping a close eye on how the show is run and the direction, but also trying to learn as much as I can from the DP so I can be prepared to set up the shots. I feel totally ready and prepared and am just awaiting word. I feel like directing a show that you are already on is a great place to start. You know the cast and crew and the writing so well. And I feel like I really understand the timing of the show. FINGERS CROSSED!

*There are a handful of ladies these days like yourself: Chelsea Handler, Kristen Wiig, and Whitney Cummings etc., really focusing on funny, strong, and female-centric material. They seem to be flawed characters—bitches, party girls, broke girls, “bridesmaids of dishonor.” It's a nice change from the usual male-scribed, clichéd females we are used to seeing on screen. Are good girls just less appealing for a writer/actress to create?*

I think we are just seeing a lot of left-of-center type girls writing what they know. And the characters are a little flawed and truthful. I'm not complaining! Cookie cutter, cliché characters are boring. These are talented amazing women you are mentioning, and I think it's rad that their strong comedic voices are being heard.

*You are also designing. You co-designed a dress for charity with your friend Corey Lynn Calter and more recently a shoe with Alice & Olivia. How fun was that?*

It was so much fun. What I also found creatively interesting was the budget limitations we had in order to keep everything charitable. I definitely see myself designing a line and venturing out in that way. I just want to design all the clothes I want in my own closet. Ilaria are you in?

*Is fashion something you are interested in pursuing more of? Your Life Happens co-stars Kate Bosworth and Rachel Bilson both launched lines with Mint this year - Jewelmint and Shoemint, respectively). Could you see yourself doing something like that?*

Is there another Mint available? I think I should do a make up Mint with my amazing make up artist Amy Nadine. Who do I call about that?

*With your involvement in TV, movies, writing, producing, fashion, and music—you seem to be building a small empire here, is that the plan?*

I think so. I'm just the kind of girl who likes to keep moving, like a shark. Otherwise, I might die. I want to do it all, and I tend to gravitate towards women who do just that. It's exciting and as an artist it's all the same stuff: expression, exploration, character work, and using your platform to keep growing.

*Not bad for a girl who grew up on a farm tending to chickens and cows. When you need a reality check, do you ever just fly home and shovel some cow dung?*

I'm good on the cow dung. I'm not a fan of poopy. I have a sensitive stomach and a serious gag reflex. Yesterday someone ripped one in Yoga, and I seriously thought I was going to throw up and had to leave. You should see me when I have to pick up Mikey's poop. I nearly throw up every time. Yucky!

*The most re-occurring aspect of all your projects is that you seem to be consistently collaborating with friends. Is that aspect of it important to you or just a coincidence? Does working with friends ever get tricky or just way more fun?*

It does get tricky—and has a time or two—but you learn as you go. I have found that if you decide early on that everyone has a common goal to have fun then you can avoid the awkward stuff that may or may not occur. Personally, I love working with friends because how cool is it when you can come up together? I love my work, I love working, and I love my talented, amazing friends. When you spend so much time working in this business, it's important to me to have my friends around. I also think that collaboration is where it's at. Two heads (or three or four or five) are better than one! Everyone brings something invaluable to the table. We are all learning different things as we go, and it's important to learn from each other, let people shine, and be supportive. I'm gathering a pretty amazing crew of talent around me. Why not go with it?

*Because of your hair and fair complexion combo, you have been compared to a handful of actresses such as Anne Hathaway, Katy Perry, and Zoëy Deschanel. That must get old...*

For a minute there people would come up to me and ask me if I was Anne Hathaway, and then they would ask if I was Zoëy Deschanel, and then Katy Perry. It's pretty bizarre when that happens, and I usually feel like a moron. But they are pretty girls, so I never take offense or anything. But convincing people that you weren't in *500 Days of Summer* can get super awkward. I wish I was—what a great part! Zoëy is heaven in that movie.

*At this point in your career, how often are you getting recognized on the street? Which role do they usually cite? Pretty often at this point—I would say almost daily. It's pretty much nuts for a small town girl like myself. And I seem to get recognized multiple times when I leave the house looking like a shlubby loser. I would say I get recognized from [Confessions of a]Shopaholic, Gilmore Girls, and She's Out of My League, but it's mostly Breaking Bad. I can always*

“FOR ME IT'S ALL ABOUT CREATING CONTENT IN A GENRE THAT I LOVE AND WANT MORE OF.”





Silk dress, Alice and Olivia.  
Thigh highs, American Apparel.

tell when my season of *Breaking Bad* is re-airing or just came out on DVD or Netflix. It's like it comes in waves for that show. People love that show so much and always come up to me raving about the show, and they go on and on. It kinda put me on the map, so I'm really grateful to be a part of such an amazing show.

*You do a lot of comedy but your stint on Breaking Bad blew some serious doors open for you—any more heavier dramas in the works?*

*Breaking Bad* really did open doors for me in so many ways. I still can't believe it. This year, an amazing playwright named Jessica Goldberg offered me the lead in her movie *Refuge*, which she adapted from her play to be her directorial debut. The script was so layered and subtle because it was based on a play. I played a girl whose parents abandoned the family, leaving her to give up all her dreams and raise her younger brother and sister—the brother has brain damage. It was about nothing but the work, and I prepared like crazy because I knew people weren't used to seeing me like that. It's not every day that an amazing, against type piece of material will come your way. My acting teacher Marjorie Ballentine and I spent weeks and weeks breaking down the script and the character arc, and I'm so proud of it. That has been the pinnacle as far as what I find most exciting about acting: stripping down, no hair and make up, no frills, and no luxuries. Just getting back to the basics. I love doing dramatic work and challenging myself in new ways, but I also love to laugh and make people laugh. I hope people continue to let me do both.

*I think we should throw a rock in Tim Burton's window with your reel tied to it. Have you ever done anything crazy to get a director or casting director's attention for a role?*

I have sent a letter or two when I felt like my not playing a role would be some sort of injustice, but I haven't done anything too crazy. But you're right I need to work with Tim Burton! I'm dying to! I myself am strange and unusual, (Lydia in *Beetlejuice*!) and I've been obsessed with him and his aesthetic style forever. I need to get his address and just accidentally on purpose stalk him with my headshot.

Can't I be in *Beetlejuice 2*? Addams Family? I think I could rock Morticia



Addams. My first day of 7th grade at a new school, I got on the bus to all the kids singing the Addams Family song. It sucked at the time, and I hated being made fun of. Being in Addams Family now that I'm all grown up would be the perfect "F U."

*Out of most celebs I've met, you are the least affected out of any I have known—the least "actressy." You seem to go about this in an enthused but rather matter-of-fact way, as though this is just a job like any other. Do you think that has something to do with your farm girl upbringing?*

You're so sweet thank you. I love you. I think my upbringing has something to do with it, for sure. I was raised to waste not want not. If you don't need it don't buy it—that kind of thing. I definitely understand what a luxury it is to be able to do what you love. So I have a strong work ethic and also like to have fun.

*Clichéd question: where do you see yourself in five years? Head of your own studio? Movie star? Oscar? Kids?* I would like to have my own production company made up of all the talented people closest to me. Maybe kids in 5 years. Or a little past that depending on what's going on, but I definitely want a family.

*You just adopted your first pet, the ever-adorable Mikey, who is featured*

*in the shoot. What's it like being a first time parent?!*

Mikey Mohawk! My little man from the streets of K-town. I'm pretty much obsessed with him, which makes me think I'm going to be an annoying, overbearing mom. It's been interesting to adapt to him. My boyfriend and I got him together, so we have had challenges there on how to raise him, etc. It feels so grown up [having a dog]. He's such a great little guy, and I couldn't have asked for a better addition to my life. He's just so sweet and grateful to have a home, and he does tricks!

*Favorite movies of all time?*

*Annie Hall, Manhattan, Tombstone, Coal Miner's Daughter, Grease, Dirty Dancing, Wedding Singer, Alice Doesn't Live Here Anymore, Saw, The Notebook, Bridesmaids, and Anchorman.*

*TV shows?*

*My So Called Life!!*

*Music?*

The National, Bon Iver, Palace Brothers, Neil Young, Band of Horses, Dolly Parton, Pixies, and the Black Keys.

*Lastly, what's your ideal way to spend your very well deserved weekends off?* Heating up the pool and having friends over for wine and pizza! ■

# ANGELA SIMMONS

## A HOUSE OF HER OWN

story + stylist / KOKO NTUEN photographs / CLÉMENT PASCAL

hair / BETHANY BRILL makeup / HARUMI MACHII

Angela Simmons is a socialite with her roots in hip hop royalty. As soon as I met the beautiful woman behind the name, I quickly realized she is a lot more than just the spawn of Run DMC rap legend, Reverend Run. She is also a lot more than just a reality show star, although she is that too, having had quite a presence on MTV's *Run's House* and *Daddy's Girls*. But in a time when reality shows are a dime a dozen, Angela has proven herself to be a daring little diamond with her ambition and talent and is quickly becoming a budding fashion designer and entrepreneur. She's an editor for a self-titled monthly magazine, *Angela's Rundown*, and she—along with sister Vanessa—run the sneaker brand, Pastry, which has recently received props from Hova himself in his hit song "Empire State Of Mind." ("Catch me in the kitchen like Simmons whipping Pastry.") If you want an even longer run down of her roster, you can check out her very public romance with Bow Wow, her nude editorial for PETA, and the weekly images of her living it up that grace almost every blog.

Being in the spotlight since birth is no easy task, and Angela gave Ladygunn some insight on what it is like living so close to the camera lens, and growing up with Rev Run as a daddy.

### What music were you listening to in high school?

In high school, I listened a mixture of the same stuff that I do now, too. I loved Destiny's Child, Avril [Lavigne], Ashlee Simpson, 702, Brandy, Monica, Tyrese, and 112. I loved so many different artists. Mariah Carey was another musician I adored.

### What was it like growing up in front of the cameras? Did this impact your view on the public and the media?

Growing up in front of the cameras was something to get use to, at first. Being in front of the camera for so many years, meant putting a lot of my life out in the public and being in a way really vulnerable. My eyes were opened after being on TV to the media and the public. I don't think I truly realized how much my life was about to change. I didn't realize how many people would recognize me on the street and how much the media either attacks you or raises you up. It was definitely a change. But overall, the experience has been amazing.

### Any plans to record an album?

I mean, never say never. I love music. I wouldn't say I'm an artist, but I love doing what makes me happy. And I LOVE music, so never say never.

### Any plans to foray into acting?

It's not my main focus right now, but I enjoy being in front of the cameras. Living out emotions on camera is really fun!

### How did the fashion world receive you and your sister's line, Pastry, when it first hit the market?

Pastry got a really great reaction at first, and it's now really growing rapidly. Things have been going so well with Pastry. The brand continues to grow and develop more and more. My sister and I have created a shoe line that's so girly and fun. It allows a girl to be a girl. I feel so girly and free wearing Pastry!

### What was your favorite shoe brand growing up?

I loved jelly sandals, and also Converse

was a fun one.

### Do you consider yourself a sneaker head?

I would say when I was younger that I was way more of a sneaker head. I'm crazy for Pastry, though. I've also become a lady in heels! Fashion is everything.

### What's your favorite aspect of Pastry?

I love that we channel so many different females. We cover the sweet, chic, and unique girl. It leaves room to always change it up. That's the kind of female I am. You never know what Pastry is up to next. We are constantly developing.

### What are you working on now?

I'm currently working on a lot of fresh new projects. My clothing line is in the works and a lot of other great things. Books to Movies. So many amazing projects.

### What was it like when you heard Jay-Z name drop pastry in the song "New York"?

That is the coolest thing ever! Who can say that they got a shout out from Jay-Z? It's so freaking cool!!

### How do you handle the paparazzi?

I just let them do what they do. If they find me while I'm out, there's not much I can do. I'm not going to run. I just let them get their shots.

### What is it like dating in Hollywood?

It's like dating anywhere else. The only difference is that everyone knows your business and what's going on. I must say that when you are spotted in Hollywood with anyone you are automatically with them, which is crazy.

### What's your favorite thing about traveling?

Traveling gives me a chance to check out people's styles in different places. I get super inspired by everything I see all around me. I love checking out all the stores all over the world. And I love hotels, foods, and spas, so traveling is the best way to check it all out.

### What do you miss most about being a teenager?

Being a teenager was great. I had it way easier. I miss coming home to cooked meals from my parents, and having fun movie dates with friends. It was so much fun.

### What was the first concert you ever went to?

My first concert was for sure a Run DMC concert. What's cooler than seeing your daddy perform?

### What did you want to be when you were a kid?

Always a fashion designer since I was 9 years old. I always knew.

### Who do you get advice from?

I get advice from my mom and dad all the time. Family advice is priceless. I often go to friends or my best friend. Friends are great. I don't have many, so I cherish the ones I have.

### You are a constant subject in the media. How do you manage all of the media attention?

I often don't know when I'll wind up in the media, but if it's good stuff GREAT. If it's bad, I just let them talk and go on about my day. It's kind of apart of the job I signed up for.

### Do you read blogs?

I try not to often, but I do sometimes. Twitter makes not looking at blogs almost impossible.

### What is one of your favorite childhood memories?

My favorite childhood memory is being young and watching my dad perform from the side of the stage, and traveling with him [from] city to city, sometimes. Another one is Christmas. Christmas was always the best and still is. I have so many amazing memories: building forts with Vanessa and JoJo. We use to build huge forts made out of blankets in our rooms. It would take up all the space in our rooms. I love those days. I was very blessed to have an amazing childhood. ■

Shoulder Cut Out Shirt + Flared Trousers, Richard Chai. Opposite Page: Black Mesh Crop Top and Orange / Fuschia Romper, Timo Weiland.



# JUSTICE

story / HEATHER SEIDLER photography / DAVID URBANKE

Few countries have had such a dominant effect on modern electro music as France. Justice, the most well-liked musical act to come out the French dance circuit since Daft Punk, have after the release of their latest album *Audio, Video, Disco*, attained the certifiable status of electronica titans.

Justice is the Parisian electro synth-pop duo made up of Gaspard Augé and Xavier de Rosnay. After making a big splash at Coachella 2007, Justice caught everyone's attention, partly due to the fact that they aren't just sterile techno machines and primarily because their bombastic stage shows channel the likes of Iron Maiden more than it does DJ music.

Their legendary remix of MGMT's "Electric Feel" won a Grammy Award, securing the world's attention and leading to remixes for "entry-level" artists like U2, Franz Ferdinand, Daft Punk, Britney Spears, Lenny Kravitz and Fatboy Slim.

Despite their immense popularity and the success of their debut, *Cross†*, the Justice duo are a couple of regular lads who dig on heavy metal as well as Snoop. Really, they just want to teach the rock kids to dance again. Xavier and Gaspard sat down with Ladygunn to discuss the new album and impending world domination.

Justice's Grammy-nominated debut carved a place for itself by keeping things simple, as well as by focusing on propulsive, amphetamine-sweaty arena rock textures without feeling the need to dig too deeply into genre specifics or get too serious in demonstrating mainstream appeal. That sheer dedication to damaged decibel meters gave *Cross†* universal acclaim and the rebellious personality that *Audio, Video, Disco* seems willing to abandon for a different insurgency.

Listening to *Cross†* feels like wandering around a deserted factory in the witching hours, haunted machines left on autopilot, diodes and contingent parts clunking away with the dust of everyday life. "The first album, despite its success, was some sort of outsider. Because it's French, it feels weird to be nominated in a Grammy ceremony. Also because it's not an easy record to listen to at first. It's quite simple, but I think it must be disturbing the first time you listen to it," de Rosnay divulges.

Needless to say, this new album is different. With *AVD*, Justice progresses into a more seventies-rock substantive

sound, less distorted buzz-saw synth with compressed bass lines. The album doesn't use too many technical tricks, they found other ways of getting through a four-minute song using unorthodox changes of tempo and keys coleslawed together, overdriven in the right places. It's powerful and driven like a car with no brakes. Pure electronic sonic gold.

The album took Augé and de Rosnay a year and a half to make. They spent the first six months setting up the studio in northern Paris. According to de Rosnay, it was important to them: "The way the studio looks and the type of equipment you use is a great parameter of psychological conditioning. Also, we didn't know much about studio gear, to be honest, and we aren't good technicians, so it took us a lot of time to test things until we found something that would allow us to achieve what we had in mind for this record."

Although they may go down in club music history as harbingers of a new "bass-slapping" pop sound that'll undoubtedly be mimicked for years to come, they don't mind being tossed into the mainstream dance pop arena. To Xavier, the current malaise of popular music like Bieber and Gaga is both part of a generational cycle but also, perhaps, something far more simplistic. "When I was young I didn't have any musical education. I was listening to a lot of what was called at the time 'Gangster Rap'. The first album I bought was B-Style. Back at the time when Snoop was called Snoop Doggy Dog and was convicted for murder. Whether you were listening to Snoop or The Prodigy or when you were feeling like hard rock or rap or electronic, it was all just 'pop music' because that's what was broadcasted at the time on the radio," he says.

D.A.N.C.E, the massive global club hit that filters Jackson 5 arena rock and daft disco through Augé and de Rosnay's sledgehammering electro style, abandoned the dance floor paradigms its era demanded. It even grabbed the attention of Michael Jackson and his reps. "They said it was great and invited us to go to Neverland to spend the night at the theme park and drink some milk and have biscuits with him. We couldn't do it because we were in Germany. So we had to turn it down," de Rosnay recalls. "But it was great. We are so happy that he [Jackson] enjoyed it."

But Jackson wasn't the only one paying attention to Justice. Their humongous hardcore fan base is the stuff of rock legends. Justice fans follow them from city to city, create slash fiction tributes to them, and some diehards forever immortalize the duo on their bodies with tattoos of their



likenesses. “Even just getting the band name [tattooed] is a lot of involvement because what if they hate this new record. We are amazed and we find it great, but at the same time we are thinking, ‘Wow, what if you discover that you hate us one day?’ But at the same time tattoos aren’t meant to be temporary. If it’s significant enough at some point then it’s cool I guess—so long as you don’t regret it later.”

As touring individuals they are no strangers to their own episodes of brouhaha (arrests, firearms, sexual romps) in their offstage life. For instance, there is that now iconic scene from their tour documentary “A Cross the Universe” where, as an homage to Axl Rose, Augé (the hairier half of Justice) drunkenly married a groupie in Las Vegas whom he had met a mere three hours before. They remain married, albeit only legally in the States. Anyone who is awaiting the film adaptation of Mötley Crüe’s “The Dirt” need look no further than Justice,

who’ve made the most decadent rock doc in, well, ever.

For a band who have been quoted as saying they like simple music that provides simple emotions, they sure do compose some hefty electronic beat feasts. Justice does appear to be that rare act equally capable of stimulating the body to dance and the mind to feel.

Justice knows just how to sequence a crossover electro-pop dance album that avoids drag and bounces out of the speakers so fiercely that the sound adheres to its trademark elastic 80s pastiche, so shiny it’s almost reflective. They also have a savvy sense of how to promote their brand. The duo first released the single “Civilization” through the Adidas campaign with Roman Gavras. “What we’re interested in is using a big [vehicle] to release our music without us having to communicate about it. Because when you release a single, especially with around three or four years of inactivity, it’s a lot of work. You have to say like,

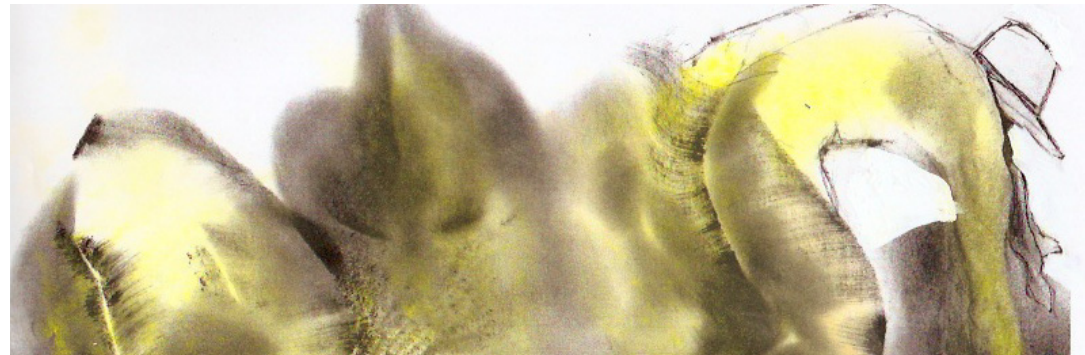
“Hey, remember me?” and you have to communicate. Using advertising like this allows us to come through the back door without having to talk about it. So it was fine with us,” de Rosnay explains. “Advertising is great because you enter the minds of people in a very subliminal way. When you watch advertisements the music is not the first thing you notice. It’s just in the background.”

Far from the unruly, black-clad hell-raisers you might be expecting, there’s actually something quite affable about this pair. It’s not only their cool impeccable manners or sexy accents—it’s more than that. They really seem to be best mates and are sincerely appreciative to be alive and thriving in this disobedient 21st century.

“I think it’s the perfect time to be alive now,” de Rosnay muses. “I feel like if I was born one century ago, I would have died at the age of two.” Good thing he wasn’t. What an INjustice that would have been. ■



# JANE'S ADDICTION



story / HEATHER SEIDLER illustration / AMY PASCHALL

In the nineties, while Nirvana was grabbing the modern-rock playlist crown, Jane's Addiction was embracing the fringe, the outer regions of the alt-rock parade. In 1986, when Jane's Addiction arrived on the L.A. music scene, you might have resented them, been jealous of them, hated them, or loved them, but you definitely knew upon hearing them something would never be the same again.

Through the ensuing decades, Jane's Addiction experienced their fair share of egos, drug abuse and infighting, resulting in a revolving door of bassists and periodic breakups. But the hope remained high that the band would return triumphant, with a champion album worthy of being mentioned in the same breath of their time-honored first two releases. With their latest album *The Great Escape Artist*, the Alterna-Rock torchbearers return in explosive form, an album that by all accounts may return them to their former glory.

One may hesitate to use words like "former" because in no way are these guys simply a part of rock history. Experienced? Pioneers? One of the most established and influential bands in music? Yes, yes, yes. But Jane's Addiction isn't finished yet and they are setting out to prove they are still relevant. Rage Against the Machine guitarist Tom Morello said it best—"Nirvana often gets credit for being the first 'alternative' band to break through, the band that changed music and led rock out of the hair metal wilderness of the '80s. That's just not true. It was Jane's Addiction."

Now the band—which includes founding singer Perry Farrell, guitarist Dave Navarro, bassist Chris Chaney and drummer Stephen Perkins—has reconvened once again for *The Great Escape Artist*, and for a full worldwide tour. Moments after their return to the historic John Ford Amphitheatre I spoke to Perry Farrell & Chris Chaney about paying homage to their past, their evolution as a band and what's to come of their future.

The legendary band has been selling out theatres for more than twenty-four years, but the Ford theatre has particular significance

for the band. They played five legendary back-to-back shows there in 1989, shows which catapulted and solidified them as a Titanic in a sea of sailboats. "This venue to me is like the band. It is an iconic venue—some of the most amazing shows have taken place here. I can't think of a better place to do a few nights when you're in L.A.," says Chaney. "It may not be the biggest—it's not the Staples Center or the Verizon Amphitheatre—but there's something so personal about playing here under the stars. Everyone has a great view. It has an intimate club atmosphere; it is just a powerful place. I think I've always had good shows here."

During the past decade, Jane's Addiction has seen some fluctuations in personnel, founding bassist Eric Avery turned in his walking papers more than once. Over the years many high-profile bassists have climbed aboard: ex-Guns N' Roses Duff McKagan, Flea, TV On The Radio's Dave Sitek, and now Chris Chaney reunites with band. He played on Jane's last album in 2003 *The Strays*.

There's a reason why the band chose to make an album now after eight long years. "What made it a good time for Jane's Addiction's new music is a number of things. I personally remember Perry even saying back after *The Strays* record that he just wanted a body of work to look back on like Zeppelin, who had almost seventy [albums]. You know, every record is special and classic, its own unique thing. You have to keep recording—you're an artist. You can't just do the same thing for over twenty years," Chaney says. "We could've done more records obviously, but there's the break up for so many years, all these different scenarios are the reason why."

Despite their fractious band dynamic in the past, the boys of Jane's seem to be on the same page now. Farrell is high-spirited and enjoying life as much as audiences enjoy their performances. "The world for me is a miracle and a surprise and I am so thankful for my life," says Farrell. "I'm overjoyed that we're working together again. I don't care that we butted heads before as long as when we hit the stage we have a blast along with the fans."

*The Great Escape* is full of new Jane's Addiction sounds — electronic

*Continued on page 96*

# KIMYA DAWSON

story / KOKO NTUEN illustration / NICOLE HANDEL

Some may remember Kimya Dawson as one of the two halves of The Moldy Peaches. Some might remember her for the Juno soundtrack, which garnered her tons of fame and attention that might not have always been welcome. Her voice is iconic and sincere. It mesmerizes.

She most recently released an album entitled *Thunder Thighs* in October of last year—most notably known for its collaborations with Aesop Rock. She also recently worked with the alternative 90s staple, Third Eye Blind. This pretty peach took some time off from writing and performing her infectious indie-folk music to talk to *Ladygunn*.



*How do you get in the zone to collaborate with various people while also dealing with different personalities? Do you have a technique?*

It depends. Sometimes a collaboration begins with a song I have just finished and I ask someone, "Hey, do you wanna come sing on this?" or "Do you wanna come play on it?" From then on, it's pretty simple. Somebody just comes in and adds a little part to something that's already established or they other way around. I've

done stuff with Third Eye Blind, The Mountain Goats, and Ben Kweller where they've called me and said, "Hey. Come sing on this song for us." With the Mountain Goats, I tried to just walk into the studio and start singing while he was recording. Sometimes, it's just like that where it's somebody's song and somebody adds to it. Then other times you're actually writing with someone. I don't really know how to describe it. The Moldy Peaches were really collaborative. Adam and I were just really creatively connected in that way. It wasn't even like a conscious thing. Jeffrey Lewis and I have a really similar song writing style, anyway. It's really easy for us to sit down and consciously make music together as far as writing goes.

*It's so interesting cause to hear you play with Aesop because I'm used to hearing you play with Adam Green and they just sound completely different. So, it'll be interesting to hear you with different people.*

It's interesting to me, too. As we evolve as people, our connections to others change. When I look at Adam and I look at Aesop, they're so different, and I think "Wow. If I'm having this connection, I must have changed." I get e-mails all the time that ask, "When are the Moldy Peaches gonna do something else?" It's hard for me to even wrap my brain around how Adam and my song writing process would be now when we have both evolved so much as people. it's hard to explain to people about how to write songs with other people. Sometimes it just materializes. It's not about necessarily sitting down with a pen and paper and saying, "Let's write an essay." This process is way more spiritual. I don't know, that may not be the right word.

*When was the first time that you realized you could sing or wanted to sing? Did you ever make the decision that this was what you were going to do with your life? Or did it just happen?*

I worked at a record store, and Adam Green was around 12. He used to come into the place where I worked. His parents would just drop him off because he was 12, and they wanted him out of the house. So, they would just bring him to the record store, and he would hang out. I would say, "Yeah, whatever. You can stay here." He had been recording already at that point and would bring me his tapes and songs. It was great. I'm always for supporting kids who are doing art or music. At that point, I had been a camp counselor for a year. I was in my 20s. He was just bringing me all these tapes, which I would listen to. One day, he asked if I wanted to come watch him and his friends play music together. I went to his friend's house, and they made up a fun music part and said, "Oh! You should sing something." I didn't know what to sing, so I sang "Little Bunny Foo Foo" 'cause I was a camp counselor, and I sang it everyday. I just sang it to fit the music they were making, and the one time I sang it we recorded it. He then put it on a tape with a group of other songs he had done. I was like, "Whoa, that's kind of cool. That's me singing a camp song!"

Then he asked me if I wanted to try to record more songs with him. I had been writing for my whole life, so I said, "Yeah, we could try

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story / ERICKA CLEAVENGER photography / COURTESY PARACADUTE RECORDS

OK Go has become a household name after revolutionizing the way music videos are viewed in the industry. Launching them from a small Chicago band to international stardom. Their story is both inspirational and touching, bringing the meaning of success back to the basics. Damian Kulash and Timothy Nordwind first met at a summer arts camp called Interlochen at the ripe age of twelve. After meeting back at the camp every year for four years, they developed a friendship that would change their lives forever. Forming a tight bond over Design, theatre, music, and anything creative, they vowed to continue to peruse the creative genius living inside of them and to never lose touch. They parted ways when Damian attended Brown and Nordwind attended school in Chicago but continued to make mix tapes for each other where they could both be exposed to different types of music they wouldn't have accessed otherwise. With Damian studying Semiotics at Brown and Timothy studying theatre, they developed completely different skills, other than music. In Chicago, Timothy Nordwind reconvened with high school friend, Andy Duncan, where they started a band called Stanley's Joyful Noise, adding drummer Dan Konopka. The three of them played together

as a band, making all of the right connections that would later make the startup of their future band much easier. Kulash finished college and met Timothy Nordwind, Andy Duncan, and Dan Konopka in Chicago, where they formed the band OK Go.

The band began playing shows in '99, becoming well known for their smart pop approach to music as well as the posters they designed and hung around Chicago. Using OK Go as a creative umbrella was something that happened naturally for the band. They didn't see creativity as a pie split in different pieces in which they had to choose—they just did what they loved and took every creative opportunity they saw fitting. Wanting to create and needing money to fund their projects, led them to the decision to sign with a major label. In 2001, they signed to Capital records and went on to create their first self-titled studio album the traditional way. The outcome? A music video that created the "cool guys in leather jackets" image, low album sales, and endless nights on the road. In true Major Label fashion, they moved on to the next band, leaving OK Go behind to fend for themselves. Being contractually promised to a second album, the band went to Sweden to record "Oh

No." Finally free of the micro management of the first record, the band finally was able to make an album that sounded exactly how they had wanted.

The band closed every show from their first album with a choreographed boy-band dance routine to "Cinnamon Lips," sang by bassist Timothy Nordwind. With the release of their second album, they decided to continue the tradition with song "A Million Ways to Be Cruel" inviting Damian's sister Trish, a ten year professional ball room dancer, to come to California and choreograph a dance for them. After making a tape to view their performance, they overdubbed it with music, and sent it out to friends and family. They received great response from people but knew that the label would never agree to something so low budget for an actually video. Even though this was pre youtube, the video was able to make it's way into the hands of Entertainment Weekly who printed an issue claiming the song and video to be on the "top ten things to download" list. Soon talk shows began to call asking them to perform, and other likeminded opportunities came their way creating another year of touring for the boys.

To prove that the video was not a fluke, they flew to Florida to make another video with Damian's sister. Having treadmills come to her in a dream, they rented eight and put them on the ball room floor she had in her back yard. They then recorded their quirky treadmill dance routine for the song "Here it Goes Again," and kept it to themselves for an entire year before releasing it. They were sensitive to their reputation of being the dancing band, still having hopes to create something flashy enough for MTV.

Buy this time, the industry had completely changed. No one was buying records anymore, and yet that still was the only thing labels were looking at. Music Videos then were only considered a marketing tool to sell records, and with OK Go's second album falling short of record sales, their success was overlooked. Their second album was considered 'dead' by the label, and they were ready to return home with somewhat of a broken spirit. They decided to release the treadmill video as an ode to their fans. During this time, they were contacted by a new website called "youtube." It was explained that this new site was dedicated to user based content, and they would like to use their "Here It Goes Again" as the front page video. Not knowing what youtube was, they agreed without much thought. The next night in Moscow, their manager called to tell them their video had received one million views. He called again the next day saying they now had two million views. Then MTV called and asked them to perform their video live at the 2006 MTV music awards.

Having a strong self, the band was able to maintain creative control during some low points of their career. They were able to enter through the back door of success by sticking to what they thought was working for the band. The two videos that led them to international recognition were both made for under \$3,000 American dollars, and they were getting millions and millions of views. This created all sorts of touring and licensing opportunities, allowing them to rocket into next level success, and still the label made them feel like a failure of a band. Having built enough of a name for themselves, the band left their label and was granted the rights back to all their songs and videos. They created their own independent label, called Paracadute Recordings, where they rereleased their third album, *Of The Blue Color Of The Sky*.

Having led the viral video revolution, the fight for personal artistic value, and breaking through the traditional rock and roll schematics, OK Go has showed us that being an artist cannot be defined in one word. Now the masters of their own destiny OK Go continues to embark on their amazing journey as not just musicians, but creative Gods in all artistic ventures. Rulers of their own kingdom with only one expectation: to continue to create beautiful and interesting things that inspire people. It shouldn't be too hard, given their track record.

I met with Timothy Nordwind at his house in Los Angeles California, where he graciously answered a few of my questions on music, the band and upcoming projects.

*OK Go has been a successful band for 13 years. What do you credit as most important in that success?*

Lots of things—the fact that Damian and I went to Interlochen, that we continue to keep in touch, and the fact that Andy Duncan and I were in Chicago at the same time. That we were funded by a major label corporation for ten years and then able to take that control back without any damage. That our friend Jorge told us to work with youtube.

*What are some fundamental things people should consider regarding OK Go?*

That first and foremost we are a band. We are four guys who love being in a band. We love writing, producing playing shows, etc. But at the same time we are four guys with a ton of different ideas and interests. I was a theatre major, Damian was a semiotics major, Dan is very technical and went to school for production, and Andy Ross (who replaced Andy Duncan in 2005) studied electrical engineering at Columbia. It just so happened that all those interests go well with music—whether it be design, or videos, or just interesting projects in general that could be linked under the umbrella of OK Go. People just have a hard time understanding that these are not separate entities. We just bonded over a lot of different things creatively, and we didn't see a reason not to include that in our music project. We are lucky to have picked each other. Everything we have done has been pure creative enjoyment and in no way was a marketing ploy. We just got lucky with our ideas, timing, and execution. We have got to work with advanced technology, with the Pilobolus dance company, throw parades, design shoes, and remake the Muppet theme song, all simultaneous with our music. The more opportunities we get, the more interesting our job becomes. I feel incredibly lucky to have these types of opportunities.

*What advice would you give new bands trying to make careers out of their music?*

There are a couple of basic things. Make sure you love what you are doing, because it is incredibly difficult to make money with music these days. You should find other things you're interested in that you can relate to music. Make sure you respect and like the people you work with not only in a professional sense, but personally too. I cannot tell you the amount of hours we spent shoulder to shoulder in a trashed out van traveling the country. You go on long stretches where you don't sleep, you eat like shit, you're probably losing money, and the only thing you have to look forward to is the time spent on stage and in the studio. If you don't like those things, then you should really rethink what you are doing. I think it starts there. Also, to have good ideas and execute them well. Again it seems obvious, but if you don't have that, then you're already in trouble.

*What are you guys working on now?*

We're getting ready to shoot a new video and begin working on our new album.

*Thank you for talking with me. I'm sure your story will move and inspire many people. I know I'm really happy to see such a talented group of guys who still have their values in the right place. ■*



# DEAR CHROME0

story / KOKO NTUEN photography / YSA PEREZ stylist / RAUL GUERRERO

**Chromeo! Chromeo! Where for art thou, Chromeo? Dripping with digital sex appeal and chatting with Ladygunn is where thou art. This Montreal-based, electro-funk duo has self-described themselves as, “the only successful Arab/Jewish partnership since the dawn of human culture.” These boys have a great sense of humor, as evident in their music video, “When the Night Falls,” which features pregnant ladies as their video vixens. Their style is sexy, their music is sexy, and they are the Canadian kings of their genre. Perhaps known best for their electro-fueled hits, “Needy Girl” and “Fancy Footwork,” their new album, *Business Casual* does not disappoint, in a wonderful portrayal of their progression as artists. We spoke with Dave 1 about their music, impending fame and a few secrets he had yet to share.**

***If you could live in any decade, what decade would it be and why?***

I would like to live in Paris in the 1860s. Well, any time from, like, 1860s to the 1890s—basically, at the end of the 19th century Paris. ‘Cause that’s really the original period for the all those clichés you associate with the French poets and French “decadence.” It’s cheesy because it’s a cliché now, but that is the original period for that. I would love to be transported back to that time. Also, Paris at that time was being remodeled. They were paving all the streets in Paris and creating all those big boulevards that we now see. So, it was a really interesting time for my favorite city in the world.

***Why do you love Paris so much?***

I’ve studied French Literature for 14 years now, so it’s a huge part of my life. That’s what I got my doctorate in. It’s a huge part of my taste. I love the Parisian museums. I also have a lot of friends in Paris. We just lost a good friend of ours, DJ Mehdi. That changes a lot for me cause he was a nucleus of my social circle out there. It makes me sad to think about it, but it’s still my favorite place to be in the world.

***How do you think things have changed since you’ve become more famous? Do you think people have started treating you differently? Do you think you’ve started acting differently?***

I really don’t see us as famous. Famous to me is Hollywood actors, or something like that. We’re still underground musicians. Our stuff doesn’t play on the radio. You don’t see us on TV. We’re just regular dudes. I still take the subway. I walk around everywhere. It’s nothing crazy like that. I don’t really think it’s that different. Maybe when I play a big show somewhere things seem different with being recognized. After the show, you go back into the audience to take pictures and sign autographs and you realize, “Wow. It wasn’t always like this.” But, the thing is that we’re extremely grateful. That’s the only word I can think of. It wasn’t always like this. For years, nobody knew us. We played very small clubs and very small

venues in front of tiny audiences. I’m just grateful. I want to make sure that I show that gratitude by giving fans the best show as possible, the best music possible, and the most free music possible. I want to make sure I’m being nice, being gracious. Anytime someone wants to take a picture, of course I’ll take a picture. I remember when this wasn’t the case, and I was just playing for 10 people and nobody was understanding our music.

***Why do you think people have such a hard time placing your genre of music?***

I think because it’s a risky genre of music because it’s hard to identify. Half of it is retro. Half of a band looks like some nerdy kid in a suit, and half of the band looks like a Puerto Rican thug. Half of what we do is really serious and really musical, and half of what we do is straight up funny and quirky. We combine so many polar opposites on so many different levels that people sometimes have a hard time understanding. Are they doing super serious music? Or are they just making fun? We love this. We do this on purpose. That, to us, is what makes music interesting. If you just do something that is really easy to identify, it’s boring. It’s safe. Safe music is boring. We always thought that it would be interesting to send all those mixed signals and then make music that is at once really fun, really catchy, and really light-hearted, but is actually cerebral, serious, and credible. We have machine experts come up to us and say, “Man, I understand the drum machines and the synthesizers that you use.” We have straight up music nerds come up to us. Yet, at the same time, people will be like, “Oh my god, Momma’s Boy. That’s so funny. That’s me.” If I look at all the bands and all the musicians that I think are interesting, they always have those really ambiguous combinations of opposites to their music—someone like Kanye West. It’s super pop-y, and it’s super insecure at the same time. Or he’s super futuristic and avant-garde, but, also, he’s the one who brought real hip-hop back. Like Justice, is it techno or is it heavy metal? It sounds like techno, but they dress like Spinal Tap. It’s not safe. You’re either making people confused or uncomfortable. You make them wonder, and that’s what I think is interesting in music.

***That juxtaposition between the two, even the way you guys look, people just wouldn’t expect it, and then it just sounds good. So it makes it interesting.***

We don’t look 80s at all. Our music has a big 80s influence, but we don’t dress 80s by any means. It would be so boring if everything poured into one same direction. It’s the same with the Vampire Weekend, for instance. They came out with the whole African-Paul Simon thing but at the same time, the whole preppy-ivy-league thing as well. It was a crazy combination that no one has wrapped their heads around.

***What do you guys specifically reference when making your music?***

There’s no specific reference. We look at all the album covers and we look at old photos and we look at old-fashioned



magazines. We listen to old music then we look at the people now that are doing stuff that we really respect, and that stuff just sits in our brain and gets processed. Then Chromeo songs come out. I can't really explain it specifically in terms of exact references.

### **What was it like when you guys played with Daryl Hall?**

It was really amazing because usually when you meet some of your idols it doesn't go that well. You know, you're always disappointed because you built it up in your head for so many years. So, I came to the point where I don't want to even meet my heroes. I don't even want to meet Prince because I know when I meet Prince, it will be like, "What's he gonna tell me?" When Daryl approached us we were a little bit scared. We just wanted him to know that he was such a huge influence on us. What was incredible is that we clicked on a personal level. We got along with him and shared jokes and anecdotes. What's cool about Daryl is that he really gets Chromeo. He gets us. He gets how not obvious our musical choices are and the risk that we took. He gets the way we pay homage to him, but he always gets how new and different we are. That's what was cool—the actual personal connection that we made with that guy.

### **What makes you nostalgic?**

My character in general is really nostalgic. I'm not a "grass-is-greener" kind of guy. I'm a "grass-was-greener" kind of guy. I don't think that other people have it better than me, but I always think that I have had it better before. I've felt like that way my whole life. P was just making fun of me the other day because when we did a big European tour this summer the schedule was really grueling. There were a lot of fights and a lot of sleepless nights—really great shows and physically tough experiences. Now, when I look back at it, I'm like, "Man, we had so much fun on that European tour." P looked at me like I was a crazy person. We were suffering, and I would say, "Man, I don't know. I just have fun memories of it." It's crazy. I always, always, always think that I had it better before, or that I was happier before, or that things were better before. It's a psychological interest that I have in myself. I'm Jewish so I have the whole neurotic, anxious disposition, and my manager says to enjoy these moments. "You just sold out two Terminal 5s. Enjoy it. You just sold 6,000 tickets. That's amazing." I have other things to worry about, but then I look back a few months later thinking it was all amazing. I can never enjoy things when I experience them but when I look back, it's kind of like the pleasure of an aftertaste. That's just how I am.

I don't think it's a good thing necessarily. I don't recommend it, but my whole life I've been like this.

### **How do you guys think you have evolved since *She's in Control* musically and personally?**

Musically, it's been a huge evolution because *She's in Control* was essentially like a demo. It was like the first time I had ever sang into a microphone. It was the first time I had written songs. It really was the first experiment at making this kind of music because before that we were hip-hop beat makers. We've never done this. *She's in Control* was really just the first try for us. On some songs it kinda worked, and on some songs it really did not work. But luckily we had a track like "Needy Girl" that everything really worked musically. That track went around the world. On the second album, we really learned how to produce better. I learned how to write better songs. We had some bangers out there. P really locked down on synthing. I remember us being really good and hungry tight space. When we did *Fancy Footwork*...oh my god, things were so much better when we did *Fancy Footwork*. I have really fond memories of us being in a really focused headspace and feeling really hungry when we did that album, and also really free, like, "Man, let's just do something." And I think on *Business Casual* we just gave people a more sophisticated or refined version—a more kind of sensitive version of what you have on *Fancy Footwork*. With songs like "Don't Turn the Lights On," they kind of appeal to more of an emotional side that our music didn't have before and also something a little bit more serious than *Business Casual* that gives the music more credibility and depth. At the same time we have "Night by Night" which is really not our biggest song. So, that's kind of our evolution.

### **You sing about a lot of things appeal to women and how they are, like in "Momma's Boy", "Girl is Calling Me a Liar" and "Needy Girl". What's your groupie situation like? Do you get a lot of really hot insecure, complex, beautiful, crazy girls who are trying to date you?**

I've met my share of crazy girls, but I think the idea for us to make this music modern we have to put out lyrics that are not cliché. If you're gonna do a love song or a song about chicks and relationships, for it to be modern or relevant now and for it to be compelling, the idea for us was to tackle it from different perspectives—from this kind of rough, torn, anti-heroic perspective. It's so honest that people don't want to believe it's honest. They think we're joking but we're like, "No, this is really

honest." In electronic music, lyrics are often very secondary. But for us, if you took the lyrics out of these songs, you won't have anything left. In "Needy Girl" and "Momma's Boy," the lyrics are so important. There's even stuff on the new album that are lyrics-driven tracks. It was important for us to come up with that because we felt that could contribute something to our side of music by focusing a lot on the lyrical aspect of it.

### **So you never have a crazy situation when a fan does something super crazy to meet you guys?**

No, we do, but it's actually really sweet though. It's really cute and sweet. They're not like crazy rabbits. It'll be freezing cold, and you'll have this one little girl who waits for three hours outside of the bus. It doesn't really look desperate; it just looks cute. It doesn't look awkward. They're nerdy girls. They're really nerdy and cute and unassuming. Again, it just makes us really grateful.

### **Can you describe your dream girl? And then can you describe P-Thug's Dream Girl?**

P-Thug's dream girl is Celine Dion. I'm not even joking. He has this huge crush on her. He thinks she's really hot. He's completely enamored by her. I can't explain that, but it's the truth. I always thought that the most beautiful woman in the world was my mom. She always seemed like the ideal woman for me. I should also mention my girlfriend because otherwise she's gonna get really upset. I gotta cover my ass there. There are other women out there who are great, but I don't know them so I can't say they're my dream girl. I could tell you great things about how Alexa Chung dresses, but I don't know the girl so maybe I wouldn't even get along with her at all. Maybe we wouldn't have the same interests. I can't tell you about my dream girl until I met her.

### **So take us back to the moment when you and P first met in high school.**

I knew the guy because he was way older than me, so I had seen him around but really had no interaction with him. And then I remember one of his friends asked me if I wanted to jam with them and their other group of friends. In high school, I was one of the only decent guitar players. So, I sat down and jammed with them and I could tell that P was really jealous because he was playing guitar before, and then he got demoted to bass because I was better than him on guitar. He was really upset. I could tell that he didn't want me to come back, but everybody else in that group wanted me to come back. So I did. Ironically, P and I were the ones ending up really clicking and becoming really good buddies. We just really, really hit it off, and he became my best friend. We've been inseparable ever since.

### **Did you take ballroom dancing classes to prepare for "Night by Night"?**

No. I have a confession to make. It's actually not me dancing in that video. I got a double. I did all the quick steps, mind you. I had to go through training for one day, but it's not me dancing in that video. I hope you still like me, and you still want to put me in your magazine. When we shot that video, my double was so short. We were convinced that people would be able to tell since the kid is so short. But no one was able to tell, and people think it's me.

### **What's next for Chromeo?**

We're wrapping up a couple of shows on this tour. We have one more show in LA and one more show in London. After that, we're gonna start working on our next album. So, you're coming to me right now at a very weird time because it's like the end of our big tour. We still have a lot of really big shows coming up. I'm sure I'll be very nostalgic for this time. I'm gonna be very nostalgic of the tour, too, even though during the tour I'm exhausted and working my ass off. However, I'm sure I'll look back to it really fondly.

### **Can you tell us something that you have never told anyone in an interview?**

I don't think I've said in an interview that I sing myself to sleep every night when I sleep alone. When I don't sleep alone it's a problem actually because I can't do it. When I'm by myself, I sing myself to sleep. I'm in my bed, and I'll just sing out loud and just come up with songs, hum a melody, sing songs I like, or try to write songs. I just sing myself to sleep. I never said that ever. It's embarrassing.

### **Oh wow. I don't know how to take that. But you sing so I guess that's what singers do.**

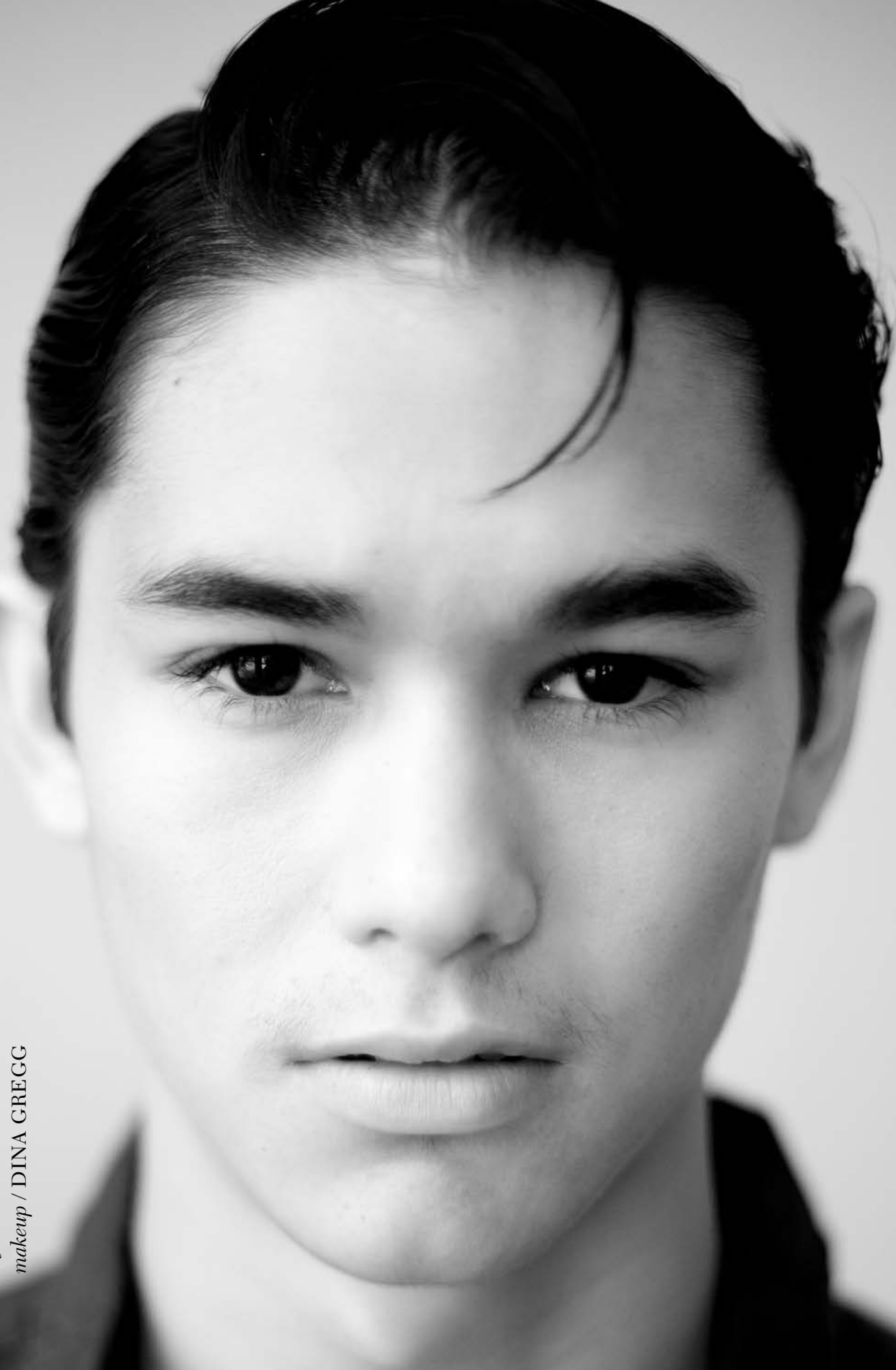
That's the thing, is that I would never sing, really. I started singing because we didn't have anybody to sing our songs. And when we started writing songs people were like, "Why don't you just do it?" I've never considered myself a singer, but ever since I was a kid, I have always sang myself to sleep. ■



P-Thug: Own Clothing. Dave I: Blazer, Best Shirt, Timo Weiland. Pocket Square Besp

# BOOBOO STEWART

story / HEATHER SEIDLER *photography* / JOSHUA SPENCER  
stylist / NATALIE TOREN *hair* / RAMSELL MARTINEZ  
makeup / DINA GREGG



This Page: Shirt, Analog. Opposite Page: Shirt, Chambers, Tie, Vintage. Pants, Tommy Hilfinger. Watch, Collection. Belt + shoes, Talent's own.

Booboo Stewart is a 17-year-old jack-of-all-trades, who stars as Seth Clearwater in *BREAKING DAWN* Part I and Part II, the final installments of the *TWILIGHT* movie franchise. The 1950s gave us the Rat Pack. The '80s, the Brat Pack. The '00's gave us the Wolf Pack. Portraying the youngest shape-shifter of the Quileute pack and lead wolf Jacob's pivotal ally has led to Stewart's rapid rise, but he's not ill-at-ease with the trade-offs that insta-fame demands.

Stewart chatted exclusively with *LADYGUNN* about his memories from the *TWILIGHT* set, his passion for both acting and music, and what it was like playing the lead in his upcoming film *WHITE FROG*.

Born in Beverly Hills, California, Stewart comes from a diverse mix of Chinese, Korean, Japanese, Russian, Scottish and Native American descent. Before he caught the acting bug, Stewart demonstrated his artistic tendencies through music, martial arts and writing comic books. In fact, he still breaks out the guitar to maintain his sanity through all the "*TWILIGHT SAGA*" pandemonium. Stewart was in a band named "Echoes Of Angels," toured with his two sisters Megan and Fivel, and is now working on recording an album.

"The album is called *Change*; it's all about making changes," Stewart explains. "We've been working on it for a while now. Making an album is different. Music is so difficult because you're starting something that's your own. With acting, you go into an audition with a script already there. Music you make all by yourself. You're starting from scratch. It's a way longer process, but it's going well."

Stewart may play a wolf onscreen, but he moves like a ninja in real life. His background in martial arts, including extreme Jiu-Jitsu helped prepare him for his career in acting. "I think the discipline of it is one of the biggest things for me. Sometimes [on set] you'll be waiting for hours and not be doing anything, just waiting to shoot for hours and hours, so having discipline definitely helps a lot."

Martial arts is a family affair, starting with Stewart's stuntman father Nils Allen Stewart, Sr. and extending down to his sisters. "My sisters Megan and Fivel have won the world championships two years in a row, and we've been inducted into the Junior Black Belt hall of fame [in 2004]."

Comfortable as he is throwing punches and kicks, Stewart is still adjusting to the whirlwind that comes with being in a blockbuster movie franchise. But don't be fooled, he's not complaining. The young actor seems parked between gratitude and reluctance about the notoriety that has begun to engulf him. "I kind of knew what I was getting into because *TWILIGHT* and *NEW MOON* had already come out. At the same time, it was still really intimidating. You never really know what to expect sometimes. There are a lot more fans since *ECLIPSE* came out—a lot of new fans. Which is great—and a little daunting."

Stewart's character Seth Clearwater was first introduced in *NEW MOON* and is the most developed werewolf in the *TWILIGHT SAGA*, aside from Jacob Black. "Seth is just an all-around nice guy, the peacemaker," says Stewart. "He's one of the only people who wants everyone to get along. Everyone else is either on the werewolf Quileute side or the vampire side, but for Seth it doesn't matter."

It is clear that, as we speak of his *TWILIGHT* experience, nostalgia sieges his demeanor, and he thinks back to the last day of filming. "It was definitely very sad—well, I don't know if everyone was sad. Some of the crewmembers were ecstatic that they got to go home, but I was definitely sad. I was saddened because I've been involved for about two years now. It was just incredible being on set with everyone though, especially such a big set. It was ridiculous."

Stewart's fondest memories of *Twilight* were born from being part of such an immense cast, "There was an extremely large cast especially when we were filming the wedding scene," he expands. "Just seeing how many cast members there were on set was wild. When you

got on set there were five rows of trailers. I've never seen anything like it and probably never will again. I doubt I'll do a movie this big again. They come along so rarely. This was definitely a once in a lifetime opportunity. It's crazy that I'm so young and still got to be a part of it."

Off the bigscreen, Stewart remains friends with everyone in the Wolf Pack and made friends with some of the new additions to the cast, which includes Lee Pace, Maggie Grace and director Bill Condon, who Stewart describes as a really happy guy. "Everyone was really cool. We had a car while we were filming—[we were] in this tiny little town, so they gave us this car to drive around. Some of the new cast members didn't have a car, so we would drive them to the movies or Walmart...stuff like that."

But the big question for the whole *TWILIGHT* cast—and one Stewart seems acutely aware of—is whether the *TWILIGHT* craze will ever really be over. Sometimes pop culture phenoms dry up faster than a vampire in the sun. Then there are the ones that keep amassing a monolithic army of superfandom that threatens to bury us all. The final movie in the saga doesn't come out until November 2012, and with the so-called "Twihard" fans and their "Twilighter" parents (incidental target market), the phenomenon will go on as long as there are teenage girls with a taste for the candy-coated macabre.

I ask Stewart for his opinion on why the books-turned-films are so beloved. "They're just amazing romance books. People fell in love with the books, the casting is so amazing in terms of characters, and people can watch it with their children and grandchildren. It's a family thing."

The film's "Team Edward/Team Jacob" campaign presented a Sophie's choice to *TWILIGHT* fans, asking them to support one of the two lovers rivaling for the heart of the character Bella, played by Kristen Stewart's—Pattinson [Edward] or Lautner [Jacob.] So I jokingly asked Stewart, which team he's on? "Team Seth!" he says with a smile.

*Continued on page 96*



# PATRICK WOLF

story / HEATHER SEIDLER photography / ERICKA CLEVINGER

Patrick Wolf has long been held up as an example of the best that British alternative music has to offer. Wolf is not your run-of-the-mill singer/songwriter/multi-instrumentalist. There's no doubt the prodigious Wolf is one of our most provocative, most contradictory, most English of singers—both on the fringes of the pop world and the forefront of his craft. And rightfully so, this boy knows his way around a well-crafted idiosyncratic pop song.

Wolf is a master sonic collagist, a virtuoso in the truest sense of the word—this is a man of many accomplishments, of singular talent who can play any instrument he lays his hands on (viola, piano, guitar, dulcimer, Theremin, ukulele, accordion, Celtic harp), who has collaborated with Patti Smith, Tilda Swinton, Marianne Faithfull and Arcade Fire, amongst many others. Wolf released his first album at the age of 19, producing it and all four subsequent albums as a one-man entity.

His fifth studio album, *Lupercalia*, is not just some anodyne, optimistic record, but has a celebratory air that is unshakable. Gone are the dark proclivities for sorrowful poeticisms of his previous albums. Wolf has veered from the meticulously constructed electro-folk of his 2003 debut *Lycanthropy*, finally taking off his masks and merging electronic pop textures with classical training—without the pastiche. *Lupercalia* has created a fluid, romantic confluence with which to fall in love to and may well be the link in the chain everyone's been questing for and amongst Wolf's finest work to date, certainly his most critically acclaimed.

Ladygunn met with the 28-year-old South Londoner on the rooftop of his West Hollywood hotel. On that sunny day a wiser, fresh-faced Wolf discussed the new record, moving on from the past, being madly in love, and why he's finally feeling content.

Consistent across all his records have been themes of isolation, restlessness, the beautiful ugliness of being

disillusioned, and, in his own words, “running away from life.” *Lupercalia* is a confessional baroque-pop album about finding joy and realizing that a life spent escaping is no life at all. “I had someone come into my life who told me I'm better than the way I am right now, that I could do something a lot more beautiful that's true to how I'm living, what I'm doing, who I am. I was shocked right to the core, as any good relationship should do to a person. What love should do is really change you, and change doesn't come easy. There was a lot of shaking up of my identity and personality, which resulted in a lot of happiness, peace and contentedness.”

Comparing *Lupercalia* with any of its predecessors is both inevitable and somewhat pointless: Wolf is an iconoclast artist is so determinedly changeable in his output that it's like comparing an apple with a toaster. The only realistic option is to judge it on its own merits.

“The first album was all over the place. [It] was very much about how you don't need anyone in life. I ran away from home, and I was in Paris one minute, then London, and the next I was homeless in a hostel. But I realized later on that it's okay to ask for help or to become a team with someone, to share, to lean on someone. The message is ‘I can do this alone, but we can do it so much better together.’ Such a simple line, but I think it sums up the whole album in a way.”

“I wanted the next album to be in one place, so it was in Cornwall and it was beautiful—back to nature. This album is the domestic album,” Wolf says. “My environment does hugely affect my writing. When I first started the album, I went to stay with a producer outside of Los Angeles. So California creeps into this album, definitely—hugely. I think, in the sense of the constant sunlight, in comparison to London. If it were London on a sunny day, it would still be brown and gray. I wondered what would happen if I moved somewhere. I knew that I couldn't make the album in London. It needed to be recorded in the sun light, a lot

of light was important to this album. There is a kind of photosynthesis to this record.”

It does feel like a summery record you want around the house for your brightest days of the year. When you listen to a Patrick Wolf album, you're seeing his life reflected in the music. Not surprising, given what's been going on in his personal life, strong romantic bonds, engagement and marriage are all themes in *Lupercalia*. Three years ago, after relationships with both men and women, he met William Pollock, who works at BBC 6 Music, by chance, and it was “love at first sight.”

Wolf smiles. “I'm celebrating love. Who knows what the next album will be? The last album was about suicide, misery, depression and addiction. God knows where I'll go with the next album, but this one is the festival of love.” Hence the title's derivation: “Luper,” means Wolf, and ‘Calia,’ means festival.

Ultimately however, Wolf is quick to clarify that *Lupercalia* should be interpreted as an article drawn from a palette of both light and dark. “I always think that you can't present one emotion without contrasting it with another. It's important to contrast the dark with the light otherwise you have no idea of what you're painting,” he muses. “I have five albums out right now. I think I've gone from tortured to content. In 2012, it will be ten years since my first record. At this point, I've seen the world so many times. I'm becoming less focused on myself and more focused on looking out and enjoying the world and external influences rather than internal influences, in a way.”

In any given one of Wolf's songs he's as likely to use a lute as a 16-bit Atari loop. Each track on the album is muddled throughout with high-flown sonic tchotchkes: handclaps, glass harmonica, Mandolin, rainbow keyboards, Odnes Martenot, Armenian flute, dulcimer, harp and most unusual of all is the Cristal Baschet. There are only five

in the entire world. “It was designed by Isaac Newton. He had this idea for an instrument—everyone laughed at him. Two hundred years later, they found these drawings, constructed the instrument and it worked!” Wolf explains. “It's a ray of crystals that you pull on with wet hands. It's like the glass harmonica, but it's done with cylinder tubes of crystal. You pull on these two big silver funnels. The glass connects to the funnel in a kind of panel, and it resonates through the silver. It's almost like an art piece with the gold, silver and water that forms this armistice with the big sound. What sounds like a synthesizer [on the album] is actually the Cristal Baschet. It's entirely acoustic—there are no synthesizers on the album at all.” The overall effect is something akin to an amped-up ZZ Top with glitter in their beards.

A large part of Patrick Wolf's charm has always been his steadfast refusal to allow his music to be tied down to such reductive nonsense as genres and socially-prescribed stereotypes. Not that that's ever stopped anyone—particularly in his homeland of England.

“When I come to America, I'm not treated as a celebrity. With the interviews I do over here, the journalists focus on the music. I don't feel as much under scrutiny. I think Britain, at the moment, is based on a scandal culture of celebrity and shock value. I know that people think that's an American thing, but the way I perceive things over here is that stereotype doesn't connect at all. It's all about the music. I've had so many conversations in America over the years about who my favorite composers are or who I've been influenced by, my songwriting, the craft of what you do in production. Then I go back to England and they're asking me about this Youtube video or this [personal] breakdown. I've spent two years writing, producing, and touring around an album, for that?

I've turned down many interviews in England because of this reason.”

If something isn't immediately formulaic, it can be ultimately deemed aberrant. “When you're exotic in your own country, you're like a danger. Overseas you're more of a commodity. It's like you're this exotic bird of prey in a cage while in your own country you're like a mutation.”

Though Wolf has reluctantly become an unofficial poster boy for a new wave of convention-defying, devil-may-care artists that push gender and sexual boundaries as well as creative ones, he does not want the real issues to become eclipsed. “It's odd that just because I'm gay, people generally take the focus off of my production and work and writing. My music is not for gay people or straight people or transgenders or blacks or whites. It's for anybody that wants to listen to it. I'm just telling people what's going on in my life, and therefore, I shouldn't be classified as ‘gay artist’ Patrick Wolf. It's bizarre. People don't say ‘black artist Beyoncé.’”

Though Wolf's performances and lifestyle may translate as slightly too out there for the homogenized chart-swallowing masses, he wishes that wasn't synonymous with his music. “They are two prefixes, which I can't stand: gay and flamboyant. It's just when it's attached to your work that it becomes negative. Anyone could call me gay and flamboyant and I would agree, but when it's applied it to my work, it's untrue. My work is different than me. It's what I make and put out to the world. Basically, you can pigeonhole me, but don't pigeonhole the music.” ■

# ZOLA JESUS

story / KOKO NTUEN

photography / JASON BLAKE

*Zola Jesus, an epic name for a creator of epic music. Born Nika-Roza Danilova, this hunter's daughter was raised on venison and pheasant in the Wisconsin woodlands. Her music is as hauntingly beautiful as Zola is herself, with powerful, almost ancient-sounding vocals and dark, jarring sounds. Think Sigur Rós meets Nine Inch Nails! This 4'11 Russian-American songstress borrows from industrial, electronic, goth, and classical genres to create her very unique sound. At only 22, she has already released three EPs and two full-length albums, and has been named an artist to watch out for this year.*

*Do you answer to Zola Jesus? Do you prefer people call you by your birth name Nika?*

I answer to Zola Jesus but my name is Nika, I prefer that.

*How do you think your growing up in near-isolation in the middle of Wisconsin affected your music?*

I don't know exactly how it affected my music. I had a lot of liberation as a child, so I was able to really explore what was inside of me.

*You have a background in opera. What is the difference between the culture of opera music and the culture of indie music? How did opera shape your view of the music industry?*

In the opera world there's really no invention. It's all tradition. And the ideal opera singer is one that nails that traditional form with the most accuracy. In independent music it's completely different. You have this control to use your voice in any way, maybe in ways you never even knew were possible. You're allowed this freedom to make something completely novel and personal. Opera isn't personal or new, it's repertoire.

*Describe in one word what the experience was like recording The Spoils? Stridulum II? and Conatus?*

*The Spoils:* Cathartic

*Stridulum II:* Focused

*Conatus:* War

*Were you surprised by the acclaim you got from Stridulum? Did you think it would affect so many people?*

In some ways, because I knew what I was doing was something that was very different from my previous works. And I was making something with so much effort. But I don't at all think it is my best work or that it is defining for me in any way. It was an experiment in growth.

*Were you nervous when you were recording Conatus?*

I felt so overwhelmed with ideas, feelings, and things to express that I didn't even know where to begin. I felt defeated by myself and what only one woman can do when she wants to make a magnum opus. So, it kind of turned into something else, and that made me kind of nervous.

*What is the biggest difference between your life now and 3 years ago?*

I was in school three years ago, living in a different city.

*Who would you love to tour with?*

Aphex Twin, El-P

*How do you come up with some of the names of your songs? Do you write poetry?*

I hate poetry. The song titles come naturally.

*What was the inspiration behind your song “Shivers”? That song makes me cry!*

That song was very easy to write. I barely even remember writing it—it just fell out of me.

*Your music and stage presence is so captivating. What mindset do you find yourself in when you are performing?*

When I'm on stage I'm just counting down the minutes until it's over. I have terrible performance anxiety.

*Who are your favorite designers?*

Haider Ackermann, Martin Margiela

*What has been the hardest song to perform live?*

*Collapse*—it was written about the audience.

*What are you nostalgic about?*

The unaccountability and innocence of childhood.

*What were you like in High school?*

Disillusioned.

*What were you listening to when you were growing up? What are you listening to now?*

Everything from radio pop to musique concrète. Now it's the same, just more thorough. ■

# CHRIS MASTERSON

TAKING OVER HOLLYWOOD, ONE BEAT AT A TIME.

story + photography / GRANT KLEIN

stylist / CALLAN STOKES

It's Sunday night, and like most people I'm normally sitting on my couch watching reality T.V. and eating something carb-related, but not tonight. Tonight I am on my way to meet Masterson at his loft in Hollywood to begin a ghetto-blasting journey of epic proportions.

I walk into his place and immediately notice a dismantled bunk bed sitting in the corner. Masterson catches me looking at it and quickly adds, "It was for slumber parties." Smiling without giving anything away. Yep, it's going to be a strange week.

We sit down and bullshit about Twitter, guns, and surfing. More seriously, we talk about how one's character can alter drastically during a sudden rise of fame. After five minutes I realize Chris is a pretty deep guy. Masterson looks at you in the eyes when he talks to you, which is a rare trait in Hollywood. He actually makes you feel like you are more important than an incoming text message.

I quickly figure out that the difference between Masterson and the other guy isn't just his good looks. It's his dependability, work ethic and his desire to perfect his craft. Masterson (aka DJ Chris Kennedy – Kennedy, Masterson's middle name.) just flew home from Ireland, slept two hours and he's playing tonight. "I don't ever call in sick. Everyone is so flakey in this industry." See, I told you he was dependable.

Masterson practices seven days a week. When he's not practicing, he's playing clubs. Elbowing his way through an over-saturated market, he plays four-hour sets instead of the normal two. After only six months of playing small venues, he built a big enough party to get offers for larger clubs and he leveraged that to get better nights. Straight-up hustlin' the old fashioned way. You would think his seven seasons on *Malcolm in the Middle* helped him open a few doors as a DJ. It didn't. Even having DJ Mom Jeans (Danny Masterson) as your older brother didn't help. He started off just like everyone else. In a little over a year he went from DJing a small restaurant for twenty people to spinning six nights a week with residencies in L.A., Vegas and beyond.

A good DJ is a wet dream for a club owner. A bad DJ is, well, the auditory form of The Black Death. Owners don't hand out nights to any DJ, famous actor or not. Confidence and timing are marks of good DJ. Control the music, control the audience and control the bar. If people don't dance, they don't have fun, they don't come out, they don't buy booze, and we all know, other than the movie industry, this town runs on music, alcohol and money.

## *Soda Pop at Harvard & Stone*

It's Sunday night and we arrive at Harvard & Stone at around 11pm. A cool, dark club on Hollywood Blvd. reminiscent of the bars you'd see in Downtown LA. Everyone looks strangely familiar and I struggle not to say, "Have I seen you on TV?" A mix of fur coats, cardigans and skinny jeans dress the club. I even spot an imperial mustache. Score.

It's Soda Pop night – a throw-back to a different era – music from '79 and before, no fucking disco. Thank God.

The fun doesn't start until after midnight. Sexually-charged boys and girls stream on to the dance floor like a long pour from a jigger. Jigger what? People start dancing. They are moving. Masterson's eclectic mix makes the floor dance and this younger crowd responds. I mean Elvis Presley? Really? Jackson 5's "ABC" wanders into Stevie Wonder's "Superstition." Is this music really working? Yes, it is. And, let me tell you, the people love it.

Meanwhile, Masterson takes the time to educate me on the origins of ska music and he shows me some old school Desmond Dekker and Jimmy Cliff. The response from the crowd gives me hope in humanity. People really do appreciate good music, the classics. No, you won't hear songs about money, bitches, or Range Rovers at Soda Pop. You'll hear love songs and an occasional funk mash-up. It's romantic. L.A. is listening to some really good music right now and for a brief moment next week doesn't seem like it will suck so hard. I'd say we are off to a good start.



### **Animal at La Descarga**

Monday night, 11pm. We were out until 4am-ish last night. No nights off until Wednesday. I'm already tired. This must be what a waitress feels like when they show up for a night-shift as a stripper.

I walk up the stairs and a model/hostess greets me with a smile like she's known me for years. I'm directed to walk through a closet to get to the club. Yes, you read that correctly. A fucking closet. Just like in *The Chronicles of Narnia*, except James McAvoy isn't dressed up as weird-looking faun jumping around in the snow. The smell of old coats turns into the smell of 5-hour-Energy and vodka. A spiral staircase reveals a beautiful rum bar and all of a sudden, the bass from a tower of speakers is beautifully destroying my vertebrae.

Kennedy opens up with Aha's "Take on Me" and all of a sudden the dance floor wakes up. He quickly moves into Toto's "Africa" and straight to Outkast without a pause for reaction. A drunken girl sings off-key to "Ms. Jackson" while her boob hangs out of her dress. White boys are wearing Compton hats. Only in L.A.

Sorting through songs with the skill of an open-heart surgeon, Masterson heals the people. LA needs good music like they need a good liver, and a great DJ on a Tuesday night is a life support system for an otherwise shitty day. The mixes are fast, the beat-matching quick and the people bleed into the bar. "Stayin' Alive" comes on and the dance floor explodes. Another unexpected "What the fuck" moment, but this is Hollywood, right? It doesn't have to make any sense - it just has to be good.

The set is over. Hollywood has left and the lights come on and sober the room. In less than 10 minutes the beautiful rum bar feels like busy office somewhere in the Valley. The bartenders count the cash and the bottles. It's late, but it's only Monday and we have the whole week in front of us. Where am I again?

### **Hyde Lounge.**

It's Wednesday. It feels like a month from last Sunday. My eyes and liver are in questionable shape at this point.

We get to Hyde at 10:45pm. This place looks like a Star Wars set sans Mark Hamill's bad acting.

The crowd is an interesting mix of people who own Hollywood, and people who want to own Hollywood. The waitresses look like high-

end Bangkok hookers. And something tells me that a few of them are going to "accidentally" get pregnant by some Hollywood producer tonight.

Masterson throws on a little Jay-Z and it doesn't feel old. A big flip-pity-switch to NKOTB (that's New Kids on the Block for the 20 and younger crowd.). The mix feels so wrong, but so right. I'm in musical heaven.



It's midnight and the place fills up. Actors and athletes show up with their black cards and the ladies swarm. Hyde banks on bottle service. Which means a lot of fucking money. According to Masterson, it's usually the guy that orders six bottles that ends up having the balls to put in a song request or two. "Usually Pitbull," he says with a cracked smile.

Tonight is a different night for Masterson. More Hip-Hop, some Electronic. He's showing his versatility. Harder, Better, Faster, Stronger - a musical Terminator. Killing the crowd before they realize what happened. Destroying everything in sight.

It's 2:30am and somehow the club is still packed. There is pressure picking the next song, the night is almost over. The bitches at the club will turn on you like rabid beasts if you don't keep them happy. Genuwine's "Pony" comes on. That song is like the National Anthem of clubs; everyone is going nuts.



It is a perfect night. LA-living at its finest. Masterson destroyed and the crowd responded with a drunk dancing fetish like I've never seen. The air conditioner is slow to catch up and sweat covers the dance floor. A "Chris Kennedy" sticker somehow managed to get stuck to the wooden floors. The bouncer asks me about it. "It was an accident!" I screamed. I lied. DJ Chris Kennedy deserved it. The dance floor needed to re-

member who fucked it so hard.

It's been three long nights and finally Masterson and I slow down. I corner him with a few questions and a cocktail.

**What was your favorite band that you were stoked on seeing as a child?**

Well, I'll tell you that my first concert was Wilson Phillips opening for Richard Marx at Jones Beach. That was pretty tight.

**Did you sing along?**

Yeah, I did. I sang along to both actually. They were both really big

at the time. I was seven and I remember Richard Marx had a jean jacket and a t-shirt with no sleeves. And I was like THAT GUY... he's got long hair in the back and he's a BADASS.

**Can I expect to see that look on you in 2012?**

It's interesting. I keep thinking that someone should bring that look back, but I realize that look never left. We've never stopped seeing that.

**Favorite childhood memory?**

Losing my virginity.

**Really?**

I think so. I mean, it doesn't get a whole lot cooler than "Holy shit I'm having sex now!"

**How old were you?**

13 or 14.

**So you lost your virginity in LA?**

Yeah. I think LA girls are easier.

**Did you have any pull as an actor when you started DJing?**

You'd think it would work to an extent. I do see that sometimes. I see places hire someone like in an early slot, or an opening slot or at an event. They will hire someone who is recognizable to play regardless of how well they play. I just never came across any of that and the places I wanted to play at asked, "Where do you play?" I didn't play anywhere so I said, "Here, if you let me." And they said, "No, we're cool. Thanks."

**So then what happened?**

So I got a little better and someone came up to me one night and asked me if I could play an event. And then I played an event, and then a couple more. Then I started playing opening slots at My House from 10pm to 11pm before some other DJ. The cool thing about the job is [when you start out] you're playing music that you like to get people to dance. So during the learning process, the grind process, opening and playing early and playing shitty places, it's still really fun. You're not shoveling coal or some shit. And so I did that and built it, built it, built it and got it to where I was playing better places at prime spots.

**How did you get the top nights so fast? What's the secret?**

I talked to some DJs who I respected a lot and I asked them about their careers. They all had a similar trajectory on their career paths, the amount of years it took them to get them where they wanted to be. It seemed like it was fair, but it also seemed like it took a long time to get there. I didn't want to spend 10 or 15 years to get there. I didn't want to be that guy, "I've been doing this for 15 years man, that's why I'm here."

I did some math and realized that if I practiced every day instead of practicing for ½ an hour like a lot of people do, I could practice for 1 to 2 hours. I could play every day, and practice in addition to that. And if I could break down techniques that I felt I would be able to achieve at some point, and go over them like Chinese School, really redundant, things would start to click faster.

**So now what? I hear Las Vegas is the Superbowl for DJs. Any LAX > LAS flights in your future?**

Vegas is great. I actually start a residency at Hyde Lounge at The Bellagio starting in January. For me it's all been leading toward that. I get to play for a world audience and the exposure will have me playing all around the world in 2012 (If the Mayans were wrong).

I'm very lucky.

**Craziest thing you've ever seen in a club?**

There was a girl wearing a dress with no underwear and she shit herself right on the dance floor. They had to send in a clean up crew.

**What do you have to say to iPod DJs?**

Nothing. I think that it all has to do with classification. And there are plenty of circumstances where it's totally appropriate for someone to just choose cool songs to play. Who cares, play it on an iPod, play it on CDs.

I think what gets tricky is when people go to a dance club with a huge dance floor and the DJ is using an iPod and volume fading in and out of songs it creates this kind of train wreck, it messes up their rhythm and it's weird. I think there is a disconnect where the patrons and the people dancing and having a good time, don't quite know what's wrong, and it doesn't feel great and they don't have as good of a time. I think that if that becomes super prevalent, and if people don't understand what the difference is, it ruins night-life a bit. So, to iPod DJs, that's cool for a chill environment or lounge music, and I think it should stay there. ■



# M83

story / HEATHER SEIDLER

photographer / ANOUCK BERTIN



Anthony Gonzalez, the French maestro behind M83, has been creating day-dreamy, electro-pop splendor for a decade. M83's latest release, *Hurry Up We're Dreaming*, is a double-album filled with stratospheric synths and joyous dance beats that are as heavily nostalgic as they are retro-futuristic. Gonzalez integrates retrospective feelings with the airy aspects of youth while still encompassing his maximalist side.

Gonzalez makes dense music. On *HUWD* he takes up just about all the sonic space he can—whether he's filling it with voices, guitars, synthesizers or a saxophone. *HUWD* has the monolithic expansiveness and weight of earlier work while adding something identifiably new. It has an ambient diversity and cohesion not normally associated with modular electronica, but still manages to stay firmly entrenched in its dreamy synth pop.

Even though *HUWD* leapt to number 1 on Billboard's electronic charts, it's odd to relegate M83 to the realm of "electronic" music, as the energy and arrangement Gonzalez usually tackles is more in line with the biggest of rock music. Let's face it, electronic music isn't what it used to be. Gonzalez isn't a songwriting-centric artist, but rather a hybrid shorthand for the specific sonic hugeness in a lot of electronic music. You can coin it Indietronica, fair, in terms of how dramatic the sound is. The band named after the spiral galaxy Messier 83, has at last, made a record which befits that; a soundtrack for the end of the world and the birth of new ones.

*Ladygunn* had the honor of speaking openly with Anthony Gonzalez about his new album, moving to Los Angeles and finding happiness at thirty.

*In Hurry Up, We're Dreaming* Gonzalez maneuvers within the twenty-first century musical landscape with ease, culminating everything previously released in M83's decade-long career into a floating dreamscape. The levity of this new material owes something to his upbringing and the indelible memories of things he experienced in his youth. "I had the best childhood ever. I was the happiest kid on the planet," Gonzalez admits. "Because I was so full of joy when I was a kid, I needed to express that through my music on this album. I wanted to capture the feelings of those reflections."

It's not singularly a concept album, rather an archetypal album of two halves. The cover features a boy and a girl sitting in a bed. Gonzalez explains that one side is the spirit of a young boy and the other side is the spirit of a young girl. "It's about how brothers and sisters are different people, but connected by blood and mind. Each track has a sibling on the other disc."

With the hit single "Midnight City", M83 has made one of the best perennial pop songs in recent memory, and it may have been intentional. "My main fear about my music is that it'll get old. I don't want that—I want to avoid that as much as possible. It's going to sound old-fashioned at some point, but I really tried my best to make this album sound as timeless as possible."

When Gonzalez moved from his homeland of Southern France to Los Angeles eighteen months ago, his new surroundings inspired a prolific period of songwriting and musical experimentation. He rented a small cabin rooted in the middle of nowhere and started making music there, on his own. Gone is the darkness and discomfiture that hung around the previous albums. Here in the sunshine, Gonzalez seems confident and full of optimism. "When I made this album I felt emotional, I felt happy, I felt crazy, it was tons of different emotions and feelings. What I hope now is that people listening to the album will feel the same way. All the emotions I felt, I hope people will feel the same while listening to it."

Gonzalez continues, "It's kind of a tribute to my life but it's also a tribute to the people I love, the people who are important to me."

After twenty-nine years in France, what inspired Gonzalez to pack up and relocate to California? "I was bored and just needed a new adventure, something to keep me excited. LA was the perfect place for me. The music scene is incredible." However, early on the transplanted Frenchman realized the sense of isolation that comes with leaving behind all that is familiar, and borne from that isolation was the genesis of the album. "I moved to LA a year and a half ago, right before the making of this album, and at first I felt really lonely in this giant city. I felt sad and homesick, missing my friends and family a lot," he recalls. "That led me to really reflect and

remember my childhood memories. It was necessary for me to do that. I was just turning thirty and I felt almost like it kept me going...to remember all those things."

As Gonzalez sought to synthesize memory into sound and celebrate the power of what dreams could be, he's achieved a brightly melodized musical experience that is as vivid and moving as the memories it hopes to emulate.

Directly after the album was been released, Gonzalez was back in the limelight, taking his sprawling opus to the open road, headlining sold-out shows across America. Despite a decade of performing and touring with indie-giants like Kings of Leon, Depeche Mode and The Killers, performing live still has its marvel. "Sometimes you play a song a million times but when you feel the excitement from the crowd it doesn't matter if we've played it a million times, it's still a great moment," he explains. "When we play live we really try to reinvent the songs—on every tour we try to play the songs different so we can enjoy ourselves while playing it. This is necessary to give a new life to the old material."

Gonzalez put together a dynamic team of musicians to join him on tour, including M83 veteran Morgan Kibby, newcomer Jordan Lawlor and appearances by Zola Jesus and Justin Meldal-Johnsen. "The goal of a performance is to transcend anything beyond primal thought. People go to rock shows to get to that pure, uncomplicated place of transcendence," says Jordan Lawlor. "Anthony is someone who is very much in touch with the whimsy and wonder in life."

M83's music has always been about tiny moments blown out only as big as our capacity to relate to them. More than anything, it's about music as a canvas for emotion and life—an homage to both its enduring and its fleeting moments. "Everything goes so fast, it scares me, but it also makes me feel so alive. Sometimes when you have moments like that on tour or making an album, you realize you have a pretty awesome job. I feel just lucky to be able to do what I love. Not to sound cliché, but I'm thankful, I know it can just stop at any moment and I just love life so much right now. I have nothing to complain about. For those moments of happiness, it's worth it to keep up the fight." ■

# CHAIRLIFT

story / JESS HOLL

photography / ALEX JOHN BECK

stylist / RICK KIM

Chairlift's Caroline Polachek and Patrick Wimberly are hard at work. Since the 2008 release of *Does You Inspire You*—and the catchy “Bruises” that blew up as an iPod commercial soundtrack—they’ve toured; collaborated with the likes of Das Racist, Holy Ghost!, and Washed Out; and wrote the band's second album together. “Do you have the flow chart?” Caroline asks Patrick at one point, hoping to better illustrate the choose-your-own-adventure video they’re planning. This level of dedication to their craft has paid off: Chairlift's sophomore effort is really, well, *Something*.

**You have a new album, three new videos, and are about to go on tour—but since it's the nostalgia issue, want to indulge us about the first time you played live?**

**CAROLINE POLACHEK:** Oh God, the first Chairlift show was awful—

**PATRICK WIMBERLY:** I was not in the band then!

**CP:** We played in a coffee shop in Fort Collins, CO. I wanted to be really cool, so I brought Christmas lights and a tapestry with a sun on it, and was like, “Just for vibe, I’m going to hang these lights around the sun tapestry!” In attendance were [ex-guitarist] Aaron [Pfenning]’s mom, dad, little sister, and his friend, Steven. About halfway through the show, a homeless guy wan-

dered in and attempted to pry the mic away from me while we were playing. He kept saying, “Let me bark! Let me bark!” And I just kept awkwardly wrestling with the mic, trying to sing as if the four people watching wouldn’t notice.

**At first, Chairlift intended to make music for haunted houses. Did you approach the creation of your second album, *Something*, with a theme in mind?**

**CP:** As far as process, I think we’ve really done a 180. The idea of haunted-house music was the creation of something ephemeral that controlled your emotions without you realizing it—something environmental. And now, with this record, we’re putting lyrics, baselines, melodies first—we want it to feel as present as possible, to really be something. It’s positive, it exists, it’s [slaps table] “I’m-awake-and-I’ve-had-five-coffees-dammit-and-I’m-here!”

**What was inspiring you when you were writing the album together?**

**PW:** There were a few scientists I was reading while we were working on the record, and their overwhelming need for discovery really inspired to me. Thinking about the universe kind of terrifies me, but it’s a fear that I like.

**CP:** I made a playlist that’s in keeping with

your nostalgia issue. My favorite vocals and lyrics were from ’60s bands, like Cleaners From Venus, and, me being a synth player, there was a lot of ’80s music as well. I also love Yellow Magic Orchestra; their sounds are atonal and physical, like rocks hitting each other. I wanted to make something of that caliber and that coldness, sounds like ribcages rattling.

**Do you feel like songs are more defined now by the sounds that fill them?**

**CP:** That’s going to be the new paradigm. If you think in terms of classical music, Stravinsky might be Stravinsky because of the way he does the string arrangements. Maybe that’s why LCD Soundsystem is LCD Soundsystem—not because of James Murphy’s vocals, but because of that snare that he uses in all his songs that people unconsciously associate with it. Maybe we’re drifting away from the Rock/Pop voices of the last hundred years toward a new classical techno.

**PW:** So much goes into the recording process now, people do a lot to get their band

to sound like “their band,” with specific production styles and effects. I’ve actually been getting back into Weezer’s first two albums—they were the first band we both saw in concert!—and there are no effects on anything. It’s performance-based: two guitars, drums that sound live, it’s not heavily edited—it’s very much about the songs. Oh—I’m gushing about Weezer!

**As you depart on your world tour, what are you looking forward to?**

**PW:** There’s a certain comfort to being on the road: your life is all laid out for you, you know what you’re doing, day to day.

**CP:** We’re traveling through every season—I’m not a light packer to begin with.

**PW:** This is what I would like to do: I know a mastering engineer who worked with Lil’ Wayne, who travels with his whole posse on a tour bus. Apparently, every morning, the entire crew drives to a mall, buys new clothes, and leaves their old clothes behind!  
**CP:** Someone should follow their trail and collect everything they drop off—talk about nostalgia. ■

On Caroline: White Boston Shirt, Won Hundred. Tan skirt, In God We Trust. Black Leather Gloves, Artists own. On Patrick: Green Army Shirt, Artists own. Organic Washed Denim T-Shirt, VBN. Necklace, Lady Grey Jewelry. Jeans, Vintage Levi's.

# TESSA

Best known for her role as Jackie Cooke on *Veronica Mars*, Tessa has also made appearances on shows like *Cold Case*, *Heroes*, and *Grey's Anatomy*. Born in Cape Town, this lovely lady is of African-American, Mexican, Caucasian, and Central American descent, which explains her striking appearance. It's not the only thing, however, that's striking about her though! *Ladygunn* got the privilege of getting to know what makes Miss Thompson tick.

**Tell me something crazy about yourself.** I've never eaten an egg.

My parents allowed me to be really rigid with the couple things I wanted to be rigid about, as a kid. I didn't want to eat eggs. I didn't want to eat meat. I didn't want to drink milk—I pretty much had a hard time with all animal products as a kid. I also didn't eat eggplants because I thought they were somehow connected.

**So you're still a vegetarian?** You know, not really. I just eat what appeals to me. I've never had a steak. I've never

had a hamburger, but I've had the thalamus gland of a calf. I've had sweetbreads and calf brains, just certain exotic morsels of animal products. But a steak – I have no interest in that.

I also have a sort of pugnacious attitude, so I love saying that I've never done something that's so pedestrian that everyone's done... like eating an egg!

**How long have you been an actress?** Six years, doing film.

**What was your first auditioning experience like?**

My first ever? The first audition that I really remember vividly would probably be the very first job I ever booked. I suppose it's not the first one I remember, but it's the first one I chose to remember because it was a positive experience!

I was auditioning to play a teenage, bootlegger, cross-dresser in 1930, and I was really excited because it was finally a character I could sink my teeth into – not just the

typical girl-next-door that I had been reading for. This was a real character. I remember I stuffed all my hair in a little hat, and I came in posturing. The director, Mark Pellington, took one look at me and said, "Let's read it." It was really comfortable. We read it, and he told me in the room that the part was mine, and that was my first job! It was a great experience.

He had me stick around, and I even got to read with the actresses that would play my love interest. It was amazing seeing the other end of it, sitting in the room, waiting for the other actors to come in to read with me, and seeing how nervous they were. It made me realize how ephemeral the experience is. There is nothing you can do or say to prepare that makes you right for the part. So, the mind games that you play with yourself can be so inane. You just walk in, and no matter what, you are who you are. It was a great thing to realize so early on.

**What was it like the first time you were recognized on the street?**

I was on Franklin Boulevard with my mother, and we were having lunch. I had just finished a season of *Veronica Mars*, but I didn't watch the show when it was on. At the time the show was shooting, I was doing a play at one of the bigger stages in town. I hadn't made the connection that there would be this whole new group of people that would know my work. I was walking on Franklin Boulevard with my mom; we were having lunch, and we passed by this group of girls who were sitting, eating outside. They started whispering, and someone laughed. They were clearly talking about me. I remember saying to my mom, "How rude!" because I thought they were talking shit. She said, "Maybe they saw you on television." It was the first time that it ever occurred to me that it would be the case. I turned around and just looked at them. That's when somebody yelled, "Jackie!"

**Did it make you feel good?** No, it was awful!

**You're involved in a lot of theater. How long have you been doing plays?** Professionally, I did my first real play nine or ten years ago.

**What are your favorite plays?** I have a revolving interest in plays. It depends on the season. I love pretty much

anything by Tennessee Williams, and *The Tempest* is right up there. It's just a beautiful play.

**Who are your favorite actors? Who inspires you?** It's funny. I have a couple of actors that I really admire of course – my Meryl Streeps—however, I tend to be more focused on certain performances I've seen. I'll get obsessed with an actor in a particular role. Like right now to me, Bryan Cranston, on *Breaking Bad* is just astounding. I think he's just so talented. I can't stop watching Bryan Cranston. I have one more episode before I finish this forth season, and then I'll be Cranston-less for a while! I won't know what to do. I really dig him, and I really like Eartha Kitt. I really love Mae West. I love her work as an actress, but I also really love her as an icon. She was way ahead of her time. She had ownership over her branding, and she was writing plays that were banned! I'm really taken by her, presently. When I was little, I was inspired by Lucille Ball. She's awesome. She once said, "I'm not funny; what I am is brave." And it is reflected in her work. She was such a fearless actress.

There are so many people who are doing great work. I'm the same way about actors that I am about music.

**What music are you listening to now?**

Right now I can't stop listening to Little Dragon's new record, *Ritual Union*.

**Do you like working in television?**

Television is hard. The structure of television is very tidy, and I am not a tidy actor. I find it a little constricting, but I do like it. The main thing I've come to realize as an actor is that you're dead in the water if you judge the material. You have to find a way to work with everything and get on with it.

**When did you know that you wanted to become an actress?**

I think I knew as a child, but I think it also came from a fear of commitment! I didn't like the idea of deciding to become just one thing. I can't think of a deliberate moment that I decided to do it. I just started working professionally, and it became clear that this is what I enjoyed doing the most. Also, just living in LA, going into acting made sense. It's like growing up in Michigan and going into the automotive industry. When I was young, I had this sense of wanting to see the world. The truth is, I get to do that with my work in a really beautiful way.

**Talk to me about your part in "For Colored Girls".**

I read the play when I was a little girl. I loved it so much, I remember taking it out of the library on Dekalb in Brooklyn. I don't think I ever returned it! There are passages in that play that are so beautiful. Then the opportunity came up one afternoon on a lark. I was asked to send tape to audition for the

movie. It was an amazing experience. It was challenging for sure. I think that I knew that part so well, and Tyler [Perry] is a master at getting a lot of material in a short amount of time. He is incredible. He works 10-hour days and answers to no one. I was lucky to be around those actors as well. Thandie Newton is incredible and generous, and it was fantastic working with so many talented women that I had connected to. I mean, when I was a kid, I was Janet Jackson circa *Rhythm Nation* for Halloween...twice! I even learned all the choreography.

**The theme of this issue is nostalgia. What are you nostalgic for?**

I am nostalgic for a lot of things! I'm nostalgic for films that were shot on film, for pictures that you have to wait to develop. I'm nostalgic for when women wore hats and gloves and for when people dressed up to travel. I'm nostalgic for when people took trains! I'm so deeply nostalgic. Most of the music I listen to is from a bygone era. I'm wildly nostalgic. What am I not nostalgic about? I can't even think!

We're all inspired by people who have come before us. That seems to be its' own type of nostalgia. You're also trying to immortalize yourself in a certain way – hoping the future will be nostalgic for you.

**Any words of wisdom to leave with us?**

Actually, yes! Something my dad used to tell me that I still think about. "Take a look at your breakfast plate. The chicken was involved, but the pig was committed." ■

# THOMPSON

## LIFE AFTER MARS

story / ANTON HANDEL photography / SHELBY DUNCAN

make-Up / SAMUEL PAUL HAIR / CANDICE BIRNS styling / ANNIE CASTALDI



When his first album *Will the Guns Come Out* debuted early last year, Hanni El Khatib unleashed some pretty fantastic auditory violence onto the world. It's an album he has described as a compilation of songs designed "for anyone who has ever been shot or hit by a train." He's gotten some pretty major exposure with his music recently, having been featured in commercials for Nike and Nissan. We

signed to this label, and now I have a record out!

*Well how has San Francisco, California in general, and the beach environment affected your music?*

I think just growing up in a city that's basically a big mix of all these different things kind of affected me in general—affected my taste and influences. I don't live in a town that's isolated from outside

you tour with people, you create a kind of bond you can only get from traveling day in day out with the same fucking people. You know how it is if you travel with someone for a week, and all of a sudden, you're like best friends forever.

*Did you and your drummer Nikki meet in high school?*

Yeah, pretty much. He is from Santa Cruz, and I was living in San Francisco. I met him through my best friend who now lives in New York but went to the same high school as Nikki. He introduced me to Nikki who is now my drummer.

*How old were you?*

I think he was 16, and I was 17. What's funny, though, is that we went on for years just hanging around. When I was needed to form a band to play a show, I couldn't find a drummer, and then it dawned to me that Nikki used to play the drums in high school and hadn't played in almost five years. Then I asked him to play in the band and said, "Oh man, if I get a practice space and you get a drum kit, would you want to drum in my band?" He was like "Yeah I guess. I don't know...sure?" We played 3 shows together, and then that was it.

*You guys sound really good together. It has a very surf-rock kind of vibe. Did you guys play a lot of squat houses, and punk shows?*

Yeah, we used to play at a lot of house parties—we do still, even to this day. We just played one less than a month ago. We will set up in someone's living room. It's what we like to do. We always do random shit like that.

*What is your favorite 70's rock band?*

Probably Black Sabbath

*How did Nike hear "I Got a Thing"? Did they just approach you and say, "We love it!"?*

It was one of those things where like they liked what I was doing musically and actually asked, "If you could do this song, how would you do it?" I recorded what I would do, and it went from there. They were going to take a song off my record and then went back to that song. They were just stoked on it—that it sounded the exact opposite of the original, and then it worked with the visuals of the commercial. The people at Nike met my manager while they were out drinking, or



hanging out, or something, and it was all a coincidence. I think the head of global marketing was like, "Yeah, you know I am really feeling this music right now." Then my manager said, "Check out this new artist I signed." It just all fell into place right after that moment.

*Do you feel like a rock star?*

No, definitely not. I still have to take out the trash, do my dishes, and pick up my dogs shit. I still carry all my shit around and get my own beer.

*Do you have lots of groupies?*

Um, I don't know. Maybe? There is definitely at every show a weird groupie yelling. It's always so weird.

*What do you do when girls come up to you after a show and say, "You sounded so good! What are you doing later?"*

I would say, "I'm packing all my shit, getting in my van, and getting the fuck out of here!"

*Wow, you would sound like such an asshole, they would probably be like, "What? I was trying to fuck!"*

I am going to start saying that.

*Me too...*

I don't know. We are one of those bands that don't always hang out backstage. We would usually be at a bar hanging around. I feel like we are so accessible. We feel weird back there just hanging around with the guys that pick up the lights and move shit around.

*What are you working on now? Are you working on a music video or your next album?*

Right now we are just touring a bunch to support the record. We just finished a music video for a song, and that guy we took to Alaska ended up making a 12 minute short video. That will be put out in the world soon. The next thing is that I will start recording a new album as soon as I get back from this Europe tour because I have a bunch of new stuff I need to record. When I have time I'm going to be working with this group called Feeding People. They are going to help produce our record—they sound like Sabbath or Jefferson Airplane. ■

# HANNI EL KHATIB

interview / KOKO NTUEN

photography / JOAQUIN PALTING

had a sweet little phone date with Hanni who got nostalgic on seventies style, his parents, and television shows. His wildly charming Californian style made it easy to chat with him about pretty much anything. He opened up about everything we wanted to know most, like skateboarding, rock and roll and what the groupie situation is for such a stud. Turns out, the fellow is pretty oblivious when ladies are trying to get him home. Hope this interview gives all the eligible bachelorettes a clue on how to get this guy to unload his equipment into your trunk after a show.

*When did you start playing music?*

I started messing around when I was pretty young. When I started playing instruments, I was probably 8 or 9, and I was forced to take piano lessons. I was probably about 11 when I got my first electric guitar, maybe? Then I kind of messed around with a bunch of different instruments. I have always had a guitar or a piano lying around. It wasn't until high school that I started experimenting more and then trying to record things or whatever I was doing. Then yeah later on, maybe at 20, I started playing guitar for one of my friend's band and did that on and off. Nothing ever serious—I just picked up on 5 or 6 shows here and there. I was feeling kind of like I needed some sort of creative outlet outside of my old day job. I used to be a designer for years, and then I wanted to do something else. I started playing and writing songs, and then I started recording, which led to playing shows. Then that led to getting

sources of different kinds of music; I pretty much live in a town that has everything you possibly want.

*What about your background? How did your parents meet?*

My mom is Filipino, and my dad is Palestinian. They both met in San Francisco while they were finishing up college, or something like that.

*How do your parents feel about your music? Do they love it?*

Yeah, yeah. They are into it. I mean, I don't know if they fully get it, or whatever, but they definitely enjoy watching what's going on. From afar, they come to they shows and shit, and it's pretty cool. I used to not invite them to shows. It was because I used to play at a shit dive bar at midnight, and people are like fucking wasted—like hammered. It's just weird. I wouldn't be able to do what I do if they were there, so I would have to watch myself. I was kind of waiting for the right show to invite them to, and then we went on tour with Florence and the Machine last year. I said, "Okay, they should go to that. That's more parent friendly!"

*What was it like touring with Florence and the Machine?*

It was awesome. It was really cool because I didn't know what to expect. Then we hit the road, and I had the realization that holy shit you guys are fucking huge. We all kind of clicked right away. They are all really fun people to travel with. They are just cool: no ego, they are not fucking weird, they like to party and hang out. I mean every time they are in L.A., they come see us, and every time we are in the UK, we go see them. You know when



In the world of photography, Tyler Shields is rapidly becoming one of Hollywood's heavyweights. The 29-year old, L.A. based photographer creates video portraits and images that incite both fascination and controversy. Erotic, evocative, edgy, and exceptional are all words to describe his work. But truth is, any number of adjectives or approximations would work, if his work was that crudely reducible. The irreverent world they depict is not a

foreign one, but their precise source is a place hard to pin down. Shields portrays the space between what is and what could be, between what we call reality and what is just beyond, aiming to capture the things you don't see in real life.

## TYLER SHIELDS

imagination, if he thinks his work is disturbing and on trusting his intuition and craftsmanship. Shields is at once humble, straight-talking and acute—major components behind why his work so compelling.

“To me personally, I prefer to show nothing and tell everything,” Shields says.

From the moment Shields picked up

a camera in 2003, he attracted the attention of Hollywood with his no nonsense, no limitations approach to photography, bound only by his own convictions. A former music video director, he began photography by snapping pictures of his actor friends, upon their request. Soon after, Shields emerged as a rising star, shooting the bulk of Hollywood's hippest young talent, usually in unorthodox, semi-scandalous situations—everyone from Hayden Panettiere to Rainn Wilson. Since then he has graduated from rising poster boy for the culty California alterna-art scene to one of the most sought-after talents in America.

His signature photography has become synonymous with wild sometimes violent extremes, sex-drenched joyrides, suggestively playful depravity—featuring unexpected positioning of celebrities leaping from tall buildings, trains and bridges, all shot with subtle or overt dark humor. More than static portraits, his photos often appear as a still from a motion picture, with layers of voyeuristic plots ready to play out before your eyes.

For instance, there's the infamous photo of a blood-streaked Lindsay Lohan brandishing a knife, another of a murderous Mickey Mouse, and Gary Busey in a straightjacket. There is also a long list of odd props: oversized needles, astronaut suits, stuffed bunnies on fire, skeletons, guns, daggers and loads of stripped-down, aggressive glamour. Shields depicts themes of revenge, lust, betrayal, passion, struggle, empowerment, innocence and innocence lost. The lily is not only gilded, but drenched in mud, draped in blood and surrounded by fire.

It is known that Hollywood is often characterized by an inexplicable acuity

of excess. It's also common knowledge that Hollywood starlets are usually represented in magazines as fragile creatures on a pedestal. But Shields gives famous people a chance to own whatever the joke about them is, and to come off looking cool and empowered without gimmicks. It might look as if he has, to a certain degree, built his career on making already beautiful people look more real, rather than more beautiful. All without the aid of Photoshop and other typical tricks of post-production.

“When I finally decided I was going to do this photography thing, I decided I was going to try to be the best at it that I could possibly be,” he explains. “When I made that decision I said I'm going to do what no one else can do. I'm gonna hang upside down, off of bridges, dangle out of windows, set people on fire and go beyond anything of everybody that I know. So I started doing that and people were willing to come along with me.”

It appears that's precisely the case. Young A-list celebrities seem bewitched by Shields, willing to do anything he asks them to. His work offers a distinctly sexual and playfully deviant version of celebrity and beauty. But boundary-pushing expression rarely comes without a price. Shields is no stranger to controversy and his recent shoots with Glee's Heather Morris (displaying a simulated black-eye) and Mischa Barton (licking raw meat) recently incurred a bit of backlash from conformist types simmering with displeasure. It's not the first time critics and activists have been bent on decoding or sensationalizing the messages of his work. However, according to Shields, the glorification of domestic violence and exploitation of women is definitely not his prerogative. “I hold women in higher regard than anyone I know,” Shields explains. “I like dominance, I like control—I like women to be in control. I think that women are much more creative, much more powerful than anyone gives them credit to be.”

People have been in the business of classifying art and assigning names for a long time and rarely are the substantial elements truly brought across in the process. Shields has been doing his own thing as an artist since the beginning, and he isn't concerned with labels or interpretations – except as a source of juxtaposition within his work. His use of imagery tacitly reflects

that all subject matter is fair game.

Blood, for instance, is a recurring theme for Shields. Though blood can be alarming to most people, Shields' intentions are more intimate than shocking. Blood is powerful. Blood can't whisper, by nature it screams. Shields recently created a painting made entirely out of human blood (donated by a slew of his friends) aptly called “The Blood Painting”. While Shields certainly isn't the first photographer to use blood, he's managed to make a niche out of sexualizing it.

Like legendary photographers Ellen Von Unwerth and Guy Bourdin, Shields unequivocally pushes the homogenized waking world towards a world of his own making; it seems he has made a parallel universe of his own, full of fantasy and provocation, complicit with Alice in Wonderland and Henry Miller.

Tyler's shoots and uncurbed concepts can be daringly spontaneous, like the time he drove with an actress to Ensenada [Mexico] in the middle of night, in the midst of a drug warzone, resulting in them being chased by ravenous dogs and shot at. Other times his shoots will be elaborately planned. “There's a shoot right now that I'm working on and we are building a giant contraption for it. It will take a month to build, using mechanics and a motor, in the desert—all for one person, for one shot.”

At a private screening of Shields' video portraits, I spoke to Dianna Agron [GLEE] who's worked with him on several occasions. “Tyler has a terrific talent for pushing boundaries without crossing the line. There's so much texture in his work,” says Agron.

In addition to his career as a photographer and video director, Shields has authored three novels, the first in the series “Smartest Man” was recently published through Amazon and is soon to be adapted into a script. It's also not surprising that Shields is set to direct and star in a potentially very bloody feature film EYES OF A DREAMER, a biopic about Charles



Manson and the Sharon Tate murders.

“The way we're going to do it is gonna be pretty wild. We are going to have the cast live together beforehand. We're rebuilding the original place,” says Shields. “At first I wasn't sure if I was going to do the movie. Then my assistant read the script and said the similarities between me and this guy [Manson] are weird. For instance, the Manson family had a thing where they'd break into people's houses and turn things upside down on the walls and I used to do that when I was a kid. I have this catalogue of knowledge of how to break into things, I haven't been doing that recently—but I know how to.”

Shields is pioneering his way to the forefront of pop culture, but it's as though it is his preternatural sense of what's sinister and what's innocent that separates him from the rest. If you look closely, much of his work seems to contain a dual component, the virtuous and the malignant: the angel in the demon, the demon in the angel. There is something both uncanny and demure about his subject matter. Even when suspended in mid-air defying gravity or surrounded by slabs of metal, buckets of blood, mud, guns and glitter, the propulsive dualities reflect the beauty and the “shadow side” of his subjects.

Is this a commentary on a generation so overwhelmed by the proliferation and commodification of violence that it fails to disturb them?

“I've never been afraid of anything. I made a decision when I was eight that I was never going to be afraid of anything again,” Shields recalls. “So the idea of being scared of success or of what other people expect of me means nothing to me. I hold myself in higher account than anybody ever will.

*Continued on page 96*

# JOYCE MAYNARD

When I initially called up Joyce Maynard to plan out the details of our interview, she noticed that I was calling from an 802 area code. 802 is the area code for Vermont, which 69s the state in which Joyce was born and raised (New Hampshire.) She inquired why I possessed a Vermont number. I told her I grew up there, and she asked where. I told her the name of my childhood stomping ground, which happens to be a town with a less than favorable reputation in New England (the word “scary” is incorporated into the town’s number one nickname), and she responded with a pretty off putting statement. “That town. Wow. Seems like you’ve certainly come a long way then.” I didn’t know how to respond to that, and was unsure whether feel insulted or flattered. I decided on both. Her brashness, which I later attributed to her impressive inability to be dishonest, intimidated me at first. That, in addition to the reputation that she takes up a lot of emotional space, intimidated me a great deal, actually. In fact, I was terrified. This was J.D. Salinger’s ex live-in girlfriend for Christ-sake! And, from reading her second memoir *At Home In The World* which speaks about her nine month long relationship with the iconic author, I knew that J.D. was particularly brash with Joyce’s writing and upbringing, so I almost felt like it was the influence of J.D. himself speaking through Joyce, pseudo-passively aggressively insulting the setting of my childhood. It was surreal and I got nervous, and found myself instantly regressing into my stuttering self of the past (a prior social skill set of mine of which I am not particularly nostalgic for).

But, upon meeting Joyce, I found that she was someone that was far from scary, and instead a warm conversationalist; one that is radiating with charisma. I met her at the Central Brooklyn Museum on a cold and sunny Tuesday morning. She looked like a movie star as she walked up the giant steps, wearing over-sized sunglasses and a fur trimmed coat. She was also wearing green knee high boots, just as she told me she would be. Her stature was small, but as she approached me I could already tell that her personality was not. We got some beverages and grabbed a seat inside the library. She soon inquired about a tattoo on my wrist, which reads, “queen of perseverance.” “What an odd coincidence,” she said with a smirk, “I’m a queen of perseverance, too.” She is indeed, her list of personal experiences reading more like the pages of a gripping novel than the tales of an actual person, which is exactly her methodology when it comes writing: writing memoirs so gripping they could be mistaken for novels and novels so realistic they could be mistaken for memoirs. She’s an enigma, an icon, a legend in her own right, and I was proud to be in her wide-eyed presence. She’s known for dating J.D., but she should be more celebrated (and in most cases is) for publishing two memoirs, multiple novels, being a New York Times reporter, and being a decade long columnist. These are

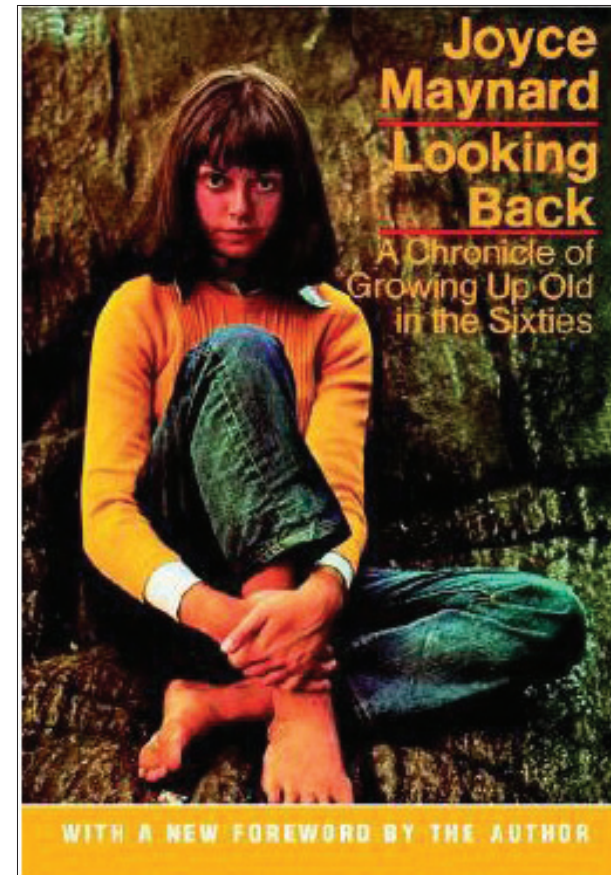
just a few of her impressive accomplishments.

Joyce talked with me about her teen years spent in small town, New Hampshire. “I wasn’t a regular popular girl, and I always wanted a boyfriend but never had one.” It was the late 1960s and Joyce was already a published writer. While her classmates were focused on typical teenage themes like prom and boys, she was busy being a regular contributor to *Seventeen* magazine. Not that she didn’t want to merely focus on prom and boys. “I was a person who would have been unable to call up a boy on the phone but I could send a letter to the editor of the New York Times and say, “I think I should write for you.” This boldness, she tells me, was the result of growing up in what she calls a “writing boot camp.” She tells me her mother was the best storyteller she’s ever met, and that “there was no way to emerge from that household and not know how to tell a story.” It benefit her as much as it hurt her, however. Joyce feels that her parents, her mother in particular, were sort of using Joyce and living vicariously through her. Her mother was “a woman of the fifties. She didn’t get to have a career.” Therefore “she appropriated [my successes] in very unhealthy ways,” including when it came to catching the attention of Cather in *The Rye* author, J.D. Salinger. “My mother felt that she had won the admiration of Salinger!” Joyce also claims that her mother also unintentionally took a part in Joyce’s eating disorders (a struggle that Joyce has not been mute about). “That was a heavy burden to put on a little girl with eating disorders, I was gonna have the body that she [my mother] didn’t have.”

That’s a bit unsettling and disturbing, sort of like a pageant mom, like some sort of writing pageant mom. Speaking of pageants, Joyce once successfully pitched to write a profile of Miss Teenage America for *Seventeen*, in which she covered by attending as a judge. “That was a classic example of me secretly envying those beauty pageant girls that i knew i was never gonna be one of. So i ended up being the judge which is my own kind of revenge I guess. I knew that i wasn’t gonna be a beauty pageant girl, but I could judge the ones that were.” With statements like this, its pretty apparent she still has some kind of image issue. She does not realize her own beauty (which is pretty common among beautiful women, unfortunately.) Even at 58, she was radiantly gorgeous.

We talked a bit about junior high and the like. She mentioned in her essay, *An 18-Year-Old Looks Back On Life* that 5th grade is kind of like “the calm before the storm.” I inquired what she meant by that. “Why, sex of course! For the rest of your life that becomes something that you’re dealing with in some way.” She says this is why her novels often revolve around characters that are around 12 or 13 years old. “They are just leaving an innocent place and going into the world that is full

of sexuality.” When Joyce herself was that age, “Twiggy was popular. I wore really really short skirts, I had a paper dress, I had fishnet stockings.” She was dressed in a chic manner when I met with her, but her outfit was as loud as it was chic. “I was always a wild dresser.. always like to make art and one place to make art is with your own body.” She was a frequent thrift shop shopper back then, and still is to this day. She’s always had her own style, but what has changed over time is trying



to tame it. “ I don’t consult the rules of fashion, I consult the rules of me; that’s one of the nice things that comes with age, stop trying to fit in. I’ve tried so hard to be like other people, I’ve given that one up.” She seemed to be ahead of her time, a bit of a free spirit, and like most free spirits a bit naive. Hitchhiking was her preferred method of transportation in the sixties and seventies, and although it was relatively common at the time, she did have her run in with a fair share of creeps. “There was a guy with a gun in

the back and he said, ‘oh look at the gun.’ I really was clueless....I still am that way a little I guess.”

She contributed to *Seventeen* and *The New York Times* for several years, but it was when she made the cover of the New York times, with a photo of her stylish self sprawled out on the floor of the Yale’s library with her famous essay, *An 18-Year-Old Looks Back on Life* that she blew up and was spring-boarded into success. The publicity and popularity that she received after that article was published was quite overwhelming. “It was a very heavy experience....I think it would be for any 18 year old.” She was constantly being invited to visit LA and NY, modeled for *Mademoiselle Magazine*, and was even asked to audition for Linda Blair’s role in *The Exorcist*. “It was everything that my mother always wanted for me.” Even to this day, not a week goes by in which she doesn’t get recognized for that cover, a cover which shows a very demure doe-eyed 18 year old with downplayed makeup. She looks a little like Shelley Duvall, only hotter.

This cover attracted the attention of J.D. Salinger whose initial written letter was full of as many compliments for Joyce’s writing as it was loaded with warnings of possible exploitation. I asked if J.D. was right, about people trying to exploit teenage Joyce. “Of course he was.. I feel that I was a very vulnerable target and I think that any girl of 18 is very vulnerable.” His first letter to her sparked a correspondence between the two, which eventually escalated to her dropping her life to move in with the reclusive writer for nearly a year.

She published her very first memoir, *Looking Back: A Chronicle of Growing Up Old in the Sixties* when she was just 19. “It was the good girl version. In the 160 pages of my first crack of telling my life story, I left out the fact that I grew up in an alcoholic family, that at the time I was writing this memoir I was suffering from pretty profound eating disorders and that, I, this youth spokesperson of America, had dropped out of my Ivy League school to move in with a 53 year old man who happened to be J.D.

Salinger.” The book was well received by the media, and it was pegged as a sort of coming of age tale for the typical baby boomer.

25 years later in 1998, she published the bad girl version with her 2nd memoir *At Home In The World*, in which she revealed to the public her relationship with J.D., and in which she did not paint him in the most positive of lights. The public did not react very well to this, and many were enraged that she disrespected his desire for privacy. “The attacks were pretty brutal” She tells me, “One thing you cannot do when you publish a book is control what the response will be.” Although one cannot control the response, “I can argue with it and say, ‘wait a second, here’s a woman telling a story of a 53 year old man who seeks out an 18 year old girl and suggests that she drop out of college, leave the world, and go be with him then he sends her away.. and the girl is the one to blame?!”

It made me think of Roman Polanski and Woody Allen, and how these artists were cut a bit more slack than the average Joe when it came to their questionable sexual endeavors, just because they were artists. “Well look at this Penn State story right now. There’s a man who was raping little boys and because he was a coach of the most powerful football team people allowed him to be exempt.” People didn’t want to imagine J.D. Salinger in a bad light, and Joyce revealed her relationship with him with the same amount of remorse and sympathy that J.D. had for her when he kicked her teenage ass out of his house. Keep in mind that she lost her virginity to the man, and he was all she knew of love. The media did not see it this way, and she was kind of treated by the media as some sort of Lolita-like little seductress. “That was far from the case. I was the most naive of 18 year olds. I was an 18 year old who was like a 13 year old in lots of ways. I really thought that i was going off to meet my good friend and my mentor, my teacher...” And she sure looked like a 13 year old at that age too. The cover *At Home In The World* features a photo of Joyce and her mother the weekend that she left to be with with him. “You would think that’s a 13 year old girl in that picture... But I was 18. That girl was about to go off with Salinger.”

Despite the harsh criticism, she has no regrets about her honest memoir. "I'm somebody to react strongly to. I'm a lightning rod. I talk about a lot of things that people don't talk about...I'm not embarrassed to talk about the truth, about what happened." She told me the experience taught her that she no longer needed to be a people pleaser, and that book did little of that. "The adjective most consistently used to describe not just the book but me personally, was 'shameless.' As if we all understand that shameless is a terrible thing to be. That's exactly how I want my children to be: shameless and proud of it!" She may have made a lot of enemies but she did find a friend in Michael Moore. "I could count on one hand the people that really defended me when *At Home In The World* was published, and Michael Moore was one of them." Back in 1998 at the height of her post-publishing storm, Joyce was getting her makeup done to get ready to be on Good Morning America.. Sitting in the chair next to her was Michael, who was also booked to appear on the show that day. She told Michael, "Whenever I am under attack, I pretend I'm you, and sometimes I even put a baseball cap on and I say 'I'm gonna channel my inner Michael Moore right now.'" Joyce and Michael soon became friends, and over dinner Joyce had expressed her desire to delve into documentary film-making, Michael told her that he was working on a new film and that she could help out. The film turned out to be *Bowling For Columbine*.

Due to her close relationship with her readers which is the result of her columns and letters to readers, Joyce can "drive across the United States and never stay at a motel." And Littleton, Colorado was no exception. Joyce was stationed in Littleton at the house of one of her readers doing advance work for *Bowling For Columbine*, researching and scoping out interesting things in the area. One interesting thing she found was arguably the best clip in the film, the infamous Marilyn Manson scene. "I saw that Marilyn Manson was playing [in Denver]...so I just called him [Michael] and said 'Hey. Marilyn Manson is coming to town.'" Despite being responsible for scoping out this pivotal scene, "I did not learn everything there is to learn about documentary film making and I got on Michael Moore's nerves. He's a solo operator."

*Bowling For Columbine* was not Joyce's only brush with movie-making. Her novel *To Die For* became a Gus Van Sant film with the same name in 1995, which starred Nicole Kidman and Matt Dillon. In fact, Joyce even made an appearance in the film as Nicole Kidman's lawyer. And this summer, shooting will begin for another film based on one of Joyce's books, *Labor Day* which was inspired by a dream and written within a matter of days. The movie will be directed by Jason Reitman and will star Kate Winslet and Josh Brolin.

Out of all her many accomplishments, her proudest was when she made the cover of the *New York Times* for a second time, for some serious journalistic and environmentalist work. In 1986, she was living back in New Hampshire and the town she lived in "had been chosen as one of 12 candidates for the first on the planet permanent high nuclear waste dump and nothing was being done to oppose it." She and her now-ex husband

became very active in voicing their opposition to the dump, which prompted her story of it for *The New York Times*. "It was an early environmental story and probably the story that I am proudest of." This lady has so much shit to write about, and has experienced so much, its a bit overwhelming and Joyce is very aware of that. "I'm kind of like this Forrest Gump-like character...Now Forrest Gump is having a nuclear problem, now Forrest Gump is going through menopause..now Forrest Gump is having a divorce."

Forrest Gump also teaches writing courses, some out of her own house and some in Guatemala where she also has a home. So, what is Joyce's advice to the writer of the present? "I think you need not to please the marketplace, not to anticipate the marketplace. You write what you learn to write. Maybe it will work and maybe it doesn't. But even if it doesn't at least you've done what you wanted to do as opposed to not doing what you wanted to do."

And after all she has been through, she still possesses a genuine lust for life and a sort of innocence. During our interview, Joyce kept reaching across the table to fiddle with the wrapping of my iced coffee drink. And she kept getting distracted by my clothing and kept inquiring where I purchased my antler necklace. It was ultra charming; she has this childlike curiosity and given the magnitude of some of her life experiences, its amazingly refreshing. "If I'm not a jaded person now, I guess I never will be," she told me. Joyce gives me hope.

A woman whose led a life that is quite remarkable, loaded with excitement and drama of epic proportions, is naturally most nostalgic for some slower paced experiences." I'm nostalgic about slower times..about letters and conversations and meeting a friend and talking, about not checking my cell phone every few minutes." She is also nostalgic for things that are made by hand, "things that are beyond the reach of technology and there are somethings that technology will never accomplish for us and I'm interested in those." Like pie. She likes making pie quite a bit, and its actually a feature on her author website.

Joyce is quite the complicated lady, and quite the powerhouse. She's a writer since basically birth, a fearless reporter, a fashionista and fierce feminine force. She speaks her mind, she writes with honesty and she makes a mean motherfucking pie. ■



# GROWN UP KIDS

story / ANNE WALLS

My friend Lindsey has the best video game collection. Seriously. Sometimes she lets me play her Gameboy.

She's 30.

My friend Greg is SO GOOD at dodgeball. He always gets picked first and whatever team he's on wins the huge trophy.

He's 33.

I lent Meredith my Wonder Woman t-shirt, the super soft one with the tiny hole in the left sleeve. She better give it back. I'll probably see her at the roller-skating party tonight, so I can get it then.

Oh, I'm 32...a grown-up, in the world's eyes. So then why do I (and the majority of my friends) still live like we're kids?

## WHY WE'RE THE GENERATION WHO DON'T WANNA GROW UP

Photo booths. Kickball leagues. Comic books. Polaroid cameras. Record players. An affinity for Lionel Richie. The business of nostalgia has found a willing consumer base in the twenty and thirty something crowd. More and more "grown ups" are retreating to the toys, music, sports, and culture of their youth (aka the 1980s and 1990s) as they approach (gulp)...middle age. Why?

Is it because our parents worked hard to provide us with everything we could want, including an extended childhood? Is it because the current state of the economy and the ever-worsening global financial situation has left most of us unable to buy houses, invest in 401Ks, or even think about our children's college funds? Is it because Facebook, Twitter, Tumblr, etc have afforded each of us the luxury of being the star of our very own school play, but on an even bigger stage?

Or is it because, simply, it's more fun to not grow up?

My grandparents were Depression survivors (the era, not the mood...well actually, probably both). They were married with kids by the time they were in their early twenties. They worked their butts off to make ends meet, infusing my parents with the drive and wherewithal to make something of themselves. My parents, in turn, were married, home-owning child-havers by their mid-to-late twenties. I'm already done with my twenties, nowhere close to owning a home and childless - unless you count my semi-autistic, special needs dog Ollie.

Does this make me a failure? Or am I just one part of the ever-changing sociological landscape?

Is my generation's penchant for marrying later and procreating even later a backlash to our parents' high divorce rate and the subsequent vagabond existence that my fellow divorced kids and I were subject to? Or did our parents' generation's financial success, while creating a safety net for them, afford us almost TOO many opportunities?

Many would say the latter. Most of my peers have changed career paths at least once or twice already. They've left the financial industry to go to art school, or left the restaurant industry for law school, or left school altogether to try their hand at running a surf camp. An online literary magazine. A fashion line.

And that's precisely the luxury that defines our generation:

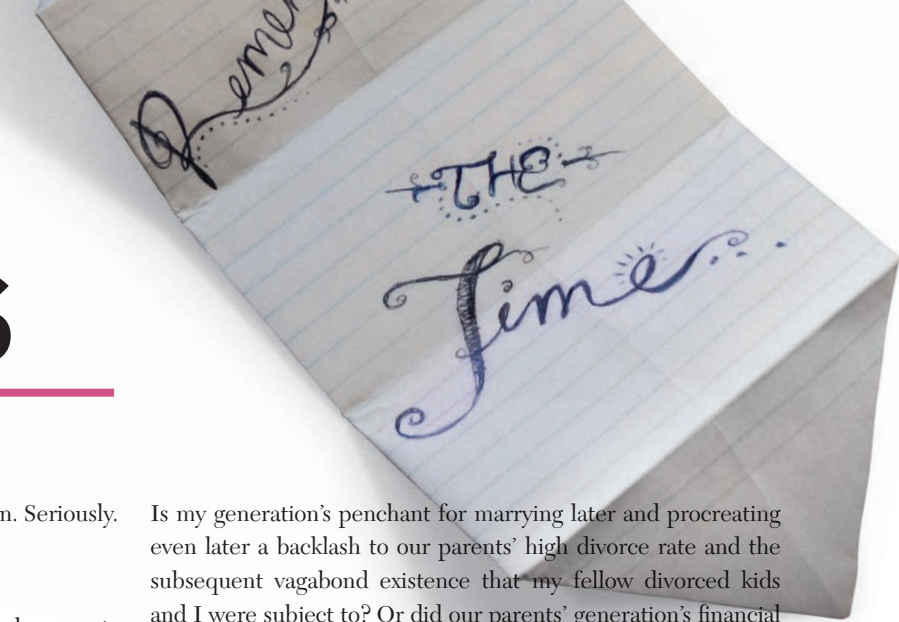
all of our parents' and grandparents' hard work has afforded us the freedom to dream. To invent. To experiment. We are, quite truly, a generation of entrepreneurs. And we're reveling in it. Never before has it been so easy or so tangible to start a business, whether that business is a non-profit, a website, an artistic endeavor, or even a personal empire. Just look at those Kardashians. I jest...sorta.

With everything at our fingertips, there are resources, support, and connectivity beyond our wildest imaginations. Or not, because our imaginations are pretty wild. Just look at what we've made so far: Google. Facebook. The Jersey Shore...oh wait, that was created by forty-year-olds. Phew.

It's this imagination and spirit of childlike wonder that sustains us. And being tuned into our younger, Super Mario-loving selves helps fuel the creative fires. So maybe babies and houses have taken a bit of a backseat to pulling all-nighters launching that website, playing that gig, or writing just a few more pages of that novel. And that's good. Because without the dreamers, society grows stagnant.

This doesn't mean we're never going to get married, have children, maybe plant a lemon tree in our very own backyard. We will...we're just taking the scenic route.

Now if you'll excuse me...I have front row seats for The Muppets Movie. ■



# QUIZ

## Are You Stuck in High School?

Quiz by THE QUIZ LADY

High school is the place where clichés go to die – we all know this. We even knew it when we were actually in high school. And despite that knowledge, we all – even your beloved Quiz Lady herself! – played into the labyrinthine high school code of cliques, unspoken rules, and social headgames while we were there. The question is: now that we’re all grown up and above that sort of nonsense... are some of us still stuck in the high school mindset?

Take this simple quiz to find out!

You’re meeting a friend for lunch at your local Pret-a-Manger. She’s late, and the place is pretty crowded. By the time you pay for your egg salad sandwich, she STILL isn’t there. Do you:

- a) go snag the only empty table?
- b) go snag the only empty table, but be sure to indicate to every single person who walks by that you are definitely, absolutely waiting for someone? You are NOT eating lunch ALONE, for chrissakes!
- c) stand outside and check your cellphone messages, clutching your increasingly gluey sandwich while looking up and down the street for her? Yeah right - like you’d really go sit at a table all by yourself!
- d) sit down at a table with someone you don’t know? Fuck her—she’s late and she can deal with finding a seat when she gets there. And who knows, maybe this guy will turn out to be interesting and not a psychopath who sits alone in Pret-a-Mangers.

e) go eat in the bathroom

You go to a club with some friends on a Saturday night. You’re looking pretty hot, dancing up a storm, and having a great time. You notice a very cute guy across the room who keeps looking your way. Do you:

- a) catch his eye and indicate through clever hand gestures that he should meet you at the bar? Hope he doesn’t just have a lazy eye.
- b) start giggling uncontrollably and run and hide in the Ladies Room
- c) dance in his direction and let the grinding begin?
- d) start doing pushups in the middle of the dance floor? Just ‘cause
- e) point him out to your friend and ask her to go over and see if he wants to dance with you? Not in an obvious way, though. Obviously. Or maybe it should be obvious? Oh, god. What if she screws it up and he thinks SHE’S the one who likes him?? Maybe you should go hide in the Ladies Room.

This girl you work with is such a whiny bitch who never has her act together – she’s always screwing things up for you in meetings and suchlike. One day, she completely drops the ball on a presentation (making you look like an idiot in the process since it’s a team project) and you can’t take it anymore. You:

- a) take her aside and ask if she’d like to talk about what happened and how to avoid similar issues in the future. Who knows—maybe she just needs some help?
- b) write her phone number on the wall in the men’s room under the words TOTAL SLUTBAG
- c) hire a hit man. Duh
- d) sneak a raw shrimp into the back of her desk drawer. Wait, watch, and enjoy
- e) plan an awesome pool party and

invite everyone in the office EXCEPT HER. Make a Facebook album and tag her in every single picture.

You have a wedding to attend in two months but you don’t have a plus one! You’ve got the perfect dress, the perfect shoes... but no one to dance with during “Lady In Red.” Do you:

- a) bring a friend?
- b) beg your friend to set up up with one of HER date’s friends?
- c) suck it up and go alone? Hey, maybe you’ll meet someone there! End up sitting bitterly at your table all night after you realize you are the only single person in the whole damn place besides the groom’s grandmother (and at least SHE was married once) and you fucking hate weddings
- d) take a chance and ask that new guy you met online... ? Best case, it’ll be a good story to tell your kids; worst case, it’ll be a GREAT story to tell your friends!
- e) wait hopefully until the last minute and then stay at home watching *Heathers* over and over in the dark and refuse to come out of your bedroom for three days?

You wake up on the morning of a really important meeting and discover you have a huge pimple on your forehead. Like, volcano huge. You:

- a) put a pirate Bandaid over it. Nothing says “executive” like a pirate Bandaid!
- b) call your Derm for an emergency cortisone shot?
- c) spend an hour slathering on coverup and powder and hope for the best?
- d) wear giant sunglasses to the interview? Never explain why. If directly asked, pretend
- e) call in sick?

A good friend of yours has really changed; it seems like you two don’t have that much in common anymore. You’re sad about it, but sort of tired of trying to relate to her when you sense there isn’t much point. You:

- a) let the friendship fade naturally. It happens—people get older and move in different directions. No hard feelings; that’s just life.
- b) write her a letter describing your feelings. Use stickers. LOTS of stickers.
- c) confront her in the hallway of her apartment building, crying, and insist that you spend all weekend together making cupcakes and doing trust exercises until you feel bonded again.
- d) fuck her boyfriend/husband/wife. Just ‘cause.
- e) get all your mutual friends to call her and try to find out what SHE thinks about the situation. Call each of them every day for a report. When you speak to her yourself, do not under any circumstances acknowledge anything is wrong and, if she asks, deny everything.

You’re on a first date with a guy and it’s going really well. Also, you haven’t gotten laid in like four months, and you want some freaking ACTION. You:

- a) bring him home with you and work that shit out
- b) don’t sleep with him, obviously. Maybe a kiss. But, hello – you have a reputation to think of!
- c) let him get to second base and hope he calls. Write about it in your diary. Watch porn to take the edge off.
- d) punch him in the face
- e) call your friends from the bathroom intermittently throughout dinner to see what they think you should do. Then have sex with him (which, let’s face it, you were going to do anyway) and have endless conversations with the same friends the next day convincing yourself you shouldn’t have. Find a new guy, repeat.

Your parents are out of town for the weekend, and they offer to let you use their house to get a break from the city – and maybe get some work done for a change. You:

- a) throw a HUGE PARTY and invite all the cute guys you know
- b) look through all their drawers, get totally grossed out when you find things you wish you hadn’t, then drink their best scotch until you throw up
- c) stay in your apartment. I mean, hello? Your stuff is there. Not to mention your cats.
- d) sell their stuff, take the money, and move to Cabo. You’re still pretty sure you’re adopted, anyway
- e) paint all the rooms black as a practical joke. What? They can paint it back.

## ANSWER KEY:

**Mostly As:** You’re a very self-confident and well-adjusted individual, who made it through high school and came out the other side ready for life in the real world. (Either that or you’re one of those people who’s been 45 since they were, like, 7.) Regardless, you handle life’s hurdles in an adult way that makes people sit up and think: That chick has her shit together! She doesn’t spend all her time worrying about what other people think of her or whether or not her hair looks ok! Good work. I hope you have actual friends and don’t spend all your free time chatting about your superior intellect and maturity level with a body-pillow.

**Mostly Bs and Cs:** You’re a pretty normal individual who sometimes does her own thing and sometimes needs the reassurance of others. Cue up the Dionne Warwick, because that IS what friends are for. Middle grounders, job well done.

**Mostly Ds:** Um, yeah... did you even GO to High School?

**Mostly Es:** You need to pull it together, sister. Sorry you didn’t make the cheerleading squad or win the death-metal Battle of the Bands or whatever, but it’s time to get over it. You’re a grownup! It’s okay to operate based solely on your own ideas and inspirations. Try it. The people you regularly say “What should I do/I don’t want to go alone!/Do I look fat in this!?” to will appreciate it. Seriously.



Guess what, gang? The Quiz Lady wrote a book and you should order right away! It's about high school and boys and stuff.  
www.kelseyvinkelstein.com  
@zeitlingest

# AT GRANDDAD'S

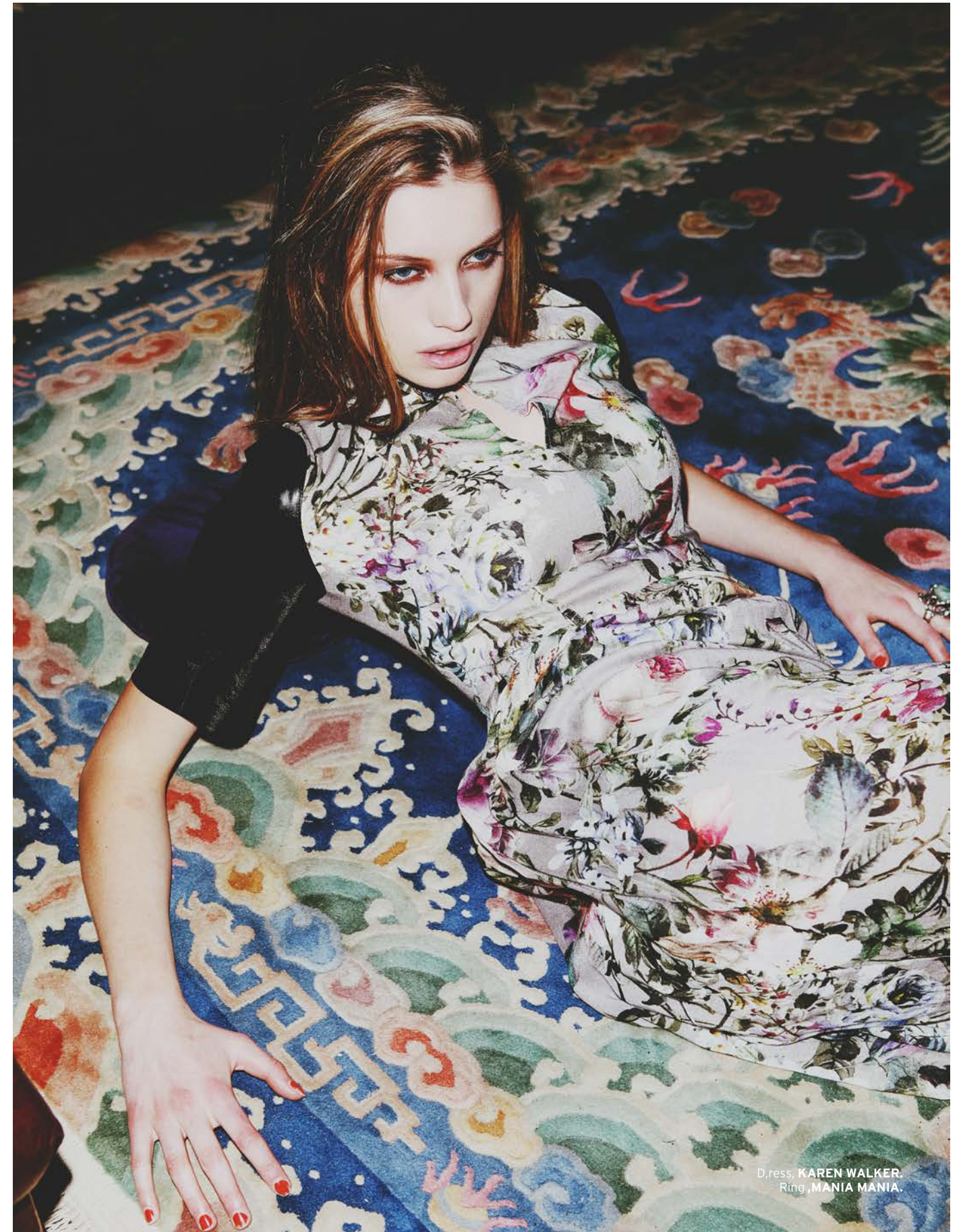
photography / DAVID JAMES stylist / IMOGEN WILSON

makeup + hair / NATALIE BASCAND model / CHLOE GRAHAM @ 62 Models

Dress. RUBY. Ring. MANIA. MANIA



Dress, KAREN WALKER.  
Choker, MANIA MANIA.  
Ring (right), MANIA MANIA.  
Ring (left), ZORA BOYD AT  
WUNDERKAMMER.



D,ress, KAREN WALKER.  
Ring ,MANIA MANIA.

Dress, KAREN WALKER. Choker, MANIA MANIA. Opposite Page: Dress, LONELY HEARTS. Choker and Ring, MANIA MANIA. Ring, ZORA BOYD at WUNDERKAMMER. Shoes, RUBY.





Romper, RUBY. Ring, MANIA MANIA. Socks, STYLISTS OWN. Opposite Page: Dress, MAURIE AND EVE. Choker and Ring, MANIA MANIA. Shoes, RUBY.



## ELLA B.

*What is your fashion inspiration?*

It's ever-changing, but right now I am inspired by Ilona Royce Smithkin. Just her as person because she is batshit crazy in a good way, in the best way.

*Who is the last person you kissed?*

It was so long ago I can't remember. I think I've passed my one year anniversary.

*If you could be doing anything and be anywhere in the world right now what would it be and where would you be?*

I wish I was in Vegas acting as if I was rich and famous.

*What is Ladygunn?*

A magazine that opens readers into a wonderland of creativity.

*What is your favorite thing Imogen was wearing when you guys did this shoot?*

Platforms. They were hot.

*Whats the last thing you ate?*

Schnitzel and chips.

*Whats on your things to do list?*

Pack pink camouflage visor for Sydney holiday.

*Who is your celebrity crush?*

Steve Carrell.

*If you could meet anyone who would it be?*

Anna Piaggi, she is fucking fabulous.

*What song do you want to be listening to right now.*

Rick Astley - "Never Gonna Give You Up."

*Tell us a secret.*

story / KOKO NTUEN

stylist / IMOGEN WILSON

photography / DAVID JAMES

## PEOPLE WE LIKE MODEL INTERVIEWS

## VARSHA

*What is the craziest thing that ever happened to you on set?*

was shooting a campaign video a few weeks back where I had to literally dance for seven hours straight with very few intervals. Laughs. It was so exhausting, but a lot of fun at the same time.

*Who is your favorite client to work for?*

3.1 Phillip Lim.

*Who would you love to work for?*

David Yurman.

*Who is your celebrity crush?*

It's hard to tell if most of them are even straight these days.

*If you could do anything else what would it be?*

I'd be a singer and also help homeless dogs.

*What was the last book you read?*

WABI SABI by Leonard Koren.

*Pants or skirts?*

Pants all the way.

*What was your first kiss?*

A kiss on the cheek in 5th grade.

*What have you learned about the modeling industry since you started working?*

I think the industry can either make you or break you, all you have to remember is to not let that effect your idea of living life. Things will happen if you let go of things and live in the moment.

*Where is your favorite place you've been in the world?*

I haven't been to that many places yet, but out of the ones that I have, New York is my favourite.

*Who would you want to date if you could date anyone in the world?*

Paul McCartney.

*Where is your ideal place to live?*

I'd love to live in my country, Nepal after I finish accomplishing my dreams.

*Do you play any instruments?*

Laughs. None.

*What magazines do you read?*

Vogue, Interview, Rolling Stone... ■

story / KOKO NTUEN

stylist / KIM BROWN

photography / DAVID JOSEPH PEREZ

PEOPLE WE LIKE

# REED+RADER

story / Shanna Fisher photography / REED +RADER

We spoke with Reed + Rader, the Brooklyn based art house made up of blue-haired Pamela Reed and Matthew Rader. Their super-surreal, animated images are bright and dynamic; some being as frightening as they are mesmerizing. Reality mixes with the subconscious with their fashion-fueled photo art, and it's no surprise to learn that the two are influenced by such avant-garde designers as Comme Des Garcons, Yamaoto, and Gareth Pugh. According to their website, the duo enjoys pizza, robots, and Nintendo. Well, who doesn't?! We spoke to them to learn about what else they like and what's behind the mastermind of the visual genius phenomenon that is Reed + Rader.

**How did you transition from still images to animated images? What was the inspiration?**

We've always been heavy into technology and gadgets but it wasn't until Polaroid died that we began to question what was going to be the next step for us. Previous to working in video and animation, we were shooting strictly 4x5, so it was quite a jump to take from under the dark cloth to strictly creating work for a screen, but it was also a very comfortable transition for us as we were already so involved in this world personally.

The inspiration for moving to animation and video was really just trying to figure out what this post print world will be. Screens take advantage of images that move, images don't need to still be on them. Screens are created for moving images, so we wanted to take full advantage of that.

**How did you two team up?**

We met while attending the Art Institute of Pittsburgh in 2002. It's been 9 years now since we've been best friends. Even before we were formally Reed + Rader, we would assist each other on set, when we joined as a team in 2005 nothing really felt different. Everything flows

nicely between us.

**Your work has a sense of childlike-wonder mixed with edgy beauty—are you influenced or nostalgic for things from your youth?**

Absolutely, just like the gif format has nostalgic value, we always try to incorporate elements into the work that make us smile. More than often, they are inspired by video games, stuffed animals, characters—all leading back to our own childhoods.

**Did you know as children that you wanted to be photographers “when you grew up?” When did you realize this is it?**

Growing up, we really had no knowledge that you could do art as a profession. We both come from small blue-collar towns where no one in our family was in the arts. We didn't formally learn how to use a camera probably until we were about 20. Originally we went to college for web design and interior design.

**Your client list includes the likes of V Magazine, V Man, Dazed & Confused, Another Magazine. Do you find they adapt easily to your including animation?**

For the most part, we find that clients are excited about new technology and new mediums to explore online. The internet has a way to share information very quickly, so by having these digital stories that are made for a screen on their websites, they are getting a lot more traffic as it's custom to just their site.

**If you could photograph anyone past or present who would it be?**

We'd love to involve our stuffed animal family (“The Family”) more often in our work.

**Whats a day in the life of Reed and Rader like?**

A non shoot day: wake up, play with cats, email,

drink some tea, cats, email, cats, edit, cats, edit, edit, water the garden, cats, internet, email, cats, pizza, internet, cats, Battlestar Galactica, cats in bed, and sleep.

**Where does the cat fascination come from? Do they inspire your work?**

We have 4 cats: Essy (18), FiFi Bofinkles (10), Xanadu (5) and Brother Bear (2). We are a cat family basically in every way you would expect. Essy has been with Matthew since 5th grade, so she's the Mama in our family. We love our cats dearly, and they do inspire us, sometimes so much to the point of using their sounds or features for our work. Cats are also a good conversation breaker—bring up cats in a room, and you'll get at least 2 other crazy cat lovers. Meow.

**Where do you see yourself in 5 years?**

For us, the key word is interactivity. We want the users to no longer have a passive experience, but we want them to participate in the work. We love the idea of having the viewer become the art director, let them make the choices. These are all ideas we have pursuing and pushing in our work.

**What are you working on right now?**

Right now, we're gearing up for a holiday season of editing, and then putting together ideas for the new year. We will be pushing interaction installations next year in galleries and stores, as well as making online projects where the user will control the images.

**What excites you?**

Just the thought of how quick technology moves and what's in store for us all in the next 5, 10 years is pretty mind blowing. We just want to keep moving with technology, and take advantage of what it offers, and move our work alongside it. ■

PEOPLE WE LIKE

# TY SEGALL

story /ALY VANDER HAYDEN photography /JACK CLARIZIO



From a grimy Laguna Beach surfer kid to a San Francisco garage rock fixture, with four albums and dozens of side projects in between, Ty Segall has certainly helped define and revamp a genre. Grabbing the attention of *Pitchfork*, *Spin*, and *Rolling Stone* with his deluge of harsh, lo-fi records, the 23-year-old artist began his summer with the release of the mellower and “more groove-based” *Goodbye Bread* (2011). After an insane year of touring including FYF, Outside Lands, and a period in Europe, I got to catch up with Segall on the day of his sold-out show at The Bowery Ballroom.

**With *Goodbye Bread*, it's a lot different from your past albums—way more slowed down and relaxed. Why did you go in that direction, or what spurred that?**

Well, I guess just you know, you got to mix it up every once in a while. I just didn't want to make another really like aggressive or abrasive record. I just think I've made mostly those. I wanted to try my hand at focusing on the lyrics, maybe looking at it more seriously. So that's what I was trying to do.

**What's up with the dog on the cover of *Goodbye Bread*?**

My ex-girlfriend found that picture in Denmark, and it was just one of those things where as soon as I saw it I was just like, “That's a record cover.” Because honestly it looks just like the record sounds to me. This vibrant but kind of melancholy, almost sad dog. Like this lovable and awesome dog, but he's kinda sad. I don't know, it just fit.

**What are your creative influences?**

My friends. Watching my friends do awesome

stuff. When you're there watching someone, like I got to watch Thee Oh Sees go from a band where like 50 people were there at their shows, to then all of a sudden I'm at Great American Music Hall in San Francisco with 800 people freaking out. Just that moment of like ‘Holy shit, that's amazing.’ Like that's the kind of thing where I'm like, ‘Fuck, I got to step my game up.’ Or like watching my buddy Mike Donovan from Sic Alps record a vocal track and then play it back and be like, ‘Wow, that's fucking insane.’ You know, that kind of a thing. Plus like all the music I've ever listened to. But, you know, your life and your friends. At least for me.

**What did you listen to in high school?**

In high school I was just really into like '77 punk kind of stuff, and like early 80s hardcore. Also like surf music and rock 'n' roll, garage rock like The Sonics and The Troggs and The Kinks. I was way into The Kinks; they're still like one of my favorite bands. I don't know, I was just a surfer skateboarder kid, so Black Flag and The Ramones, and stuff like that.

**I know you graduated from USF with a degree in Media Studies, but did you ever see yourself becoming a full-time musician?**

No, never. It was never like ‘Oh, I want to be a musician!’ It was like ‘Wow, I really want to put out a record.’ Then once you put out a record it's like ‘Holy shit, now I really want to play some shows.’ Then you're like, ‘Whoa, now I want to go on tour.’ Then you're like, ‘Wait, now I get to make another record!?’ Before you know it then you're like, ‘Holy shit, I'm in New York. I'm on tour, this is what I do as a job.’ It's like ‘What the hell?’ I always thought I was

going to be some like, I don't know. I wanted to be a recording engineer, and I still want to do that, but I always thought I would just work at a clothing store or something like that. I'd be figuring it out for 10 years, that kind of style. So I'm really happy it turned out this way.

**Selling out The Bowery Ballroom, that's wild. Has that ever happened to you before?**

We've sold out places, but this is crazy. It's huge, like we'll play something this size in San Francisco, but that's about it. Maybe LA, but like New York for some reason, it's so crazy. To sell out a show in New York, it's a feat. It's tough here. I remember the first time people moved at our shows here. ‘Cause they were like (crosses arms), ‘Yeah, it's pretty cool. It's got a lot of reverb, I like that. Pretty cool.’ But then there was like, (bobs head), this, and we were like, ‘Oh yeah look at this, I see some heads bobbing!’ And now this, so it's cool. It's awesome. Holy shit. It's pretty fucking cool.

**What do you get when you go to In-N-Out?**

I get a grilled cheese Animal Style, well done fries, a side of peppers—you know—and extra spread. Sometimes if I'm feeling really crazy I'll get a Neapolitan milkshake. Most of the time I stray from that, because it's pretty gnarly. Sometimes I won't get the fries and I'll get two grilled cheeses, one Animal Style and one regular with extra onions. Pretty awesome.

**What's the best advice that you've even been given that you'd like to pass along?**

‘It is better to be kind than right.’ That's something my Dad told me. ■



## DESIGNERS WE LIKE

### REECE HUDSON

photographer / EMILY MALAN

New York City is a tough place. It can chew you up real quick if your head ain't screwed on right. There are a million young designers here, although some [may be] more talented than others, all are passionate about delivering their aesthetic to the world. Therefore, it's extremely refreshing to meet someone who is overcoming the odds, like accessories designer Reece Solomon, for her line Reece Hudson. Having been accepted into the second class of the CFDA's (Council of Fashion Designers of America) fashion incubator program, Reece and her two-year old collection are going places. As opposed to the current world of large quantity fast-fashion, Reece is a designer who truly believes in quality. She keeps it old school and handcrafts her yummy bags [right] here in Manhattan (BUY LOCAL!). [The bags are made with] supple leathers and exotic skins including python and ostrich. I've been following her career since her first collection in 2009, and ever since, I've been really interested in learning more about what makes her tick.

"Who are your favorite bands from the 60's and 70's?" I asked. Without hesitation she replied, "Definitely The Rolling Stones, they are my absolute favorites. Style-wise, music-wise I listen to them all the time when doing drawings and designing in my studio. I listen to a little bit of the Dead. Oh and Jimi Hendrix," she added at the end. While Reece may not tie scarves on her legs or wear psychedelic suits, she has her own distinguished point of view as a designer. Her bags embody a quiet, simple luxury that is both edgy and accessible. She cites familiar style icons from the past including Jane Birkin and Edie Sedgwick as having influences in her designs. As for a more current influence, she is definitely drawn to modern aesthetician Rick Owens. "[He's] one of my favorites. He's been really inspirational to me. The specific aesthetic that he's built is incredible, and so many people have followed in his footsteps."

Reece Solomon mixes the old with the new for her young line, currently redefining what it means to be a young designer in New York. Her bagss are classic, for modern women and are beginning to see more and more establishment attention. Let's hope that 2012 will be as amazing for her as 2011. - KIM BROWN

### SHANA TABOR

Necklace / IN GOD WE TRUST

In God We Trust seems to be the one stop shop for anything retro you may be looking for from sunglasses to hand made jewelry designed by the owner herself Shana Tabor. The store located in the hip Nolita neighborhood has a cozy boutique feel to it with a New England groove. The racks of clothes to the sides feature both women's wear and men's wear. You can find things from basic outerwear to comfy sweaters, skirts, or shorts with intricate designs and patterns to embrace your indie look. In God We Trust also carries other brands with the casual vintage feel from Pendleton, Shennan, and Ritten House. Fancy record players, leather satchels and hand bags adorn the store and of course the In God We Trust jewelry designs and provocative engraved flasks with "Cheers Mother Fucker" on it. The store first opened in the trendy neighborhood of Williamsburg, Brooklyn, followed by two other locations in Nolita and Greenpoint.

**How did you decide to name the store in God We Trust?**

The thought process evolved from a collection of jewelry I was working on that involved US coins.

**Where did you open your first store?**

The first store was on Wythe aver, in Williamsburg. It was total happenstance, I spent alot of time across the street at Café sty Helen. There is, a beacon of light. My future.

Brooke and basically unemployed, my brother lent me 5000\$ and I hit the ground running.

**How would you describe your style?**

Crazy sexy cool

**How would you describe the people that shop at your store?**

Amaze-balls. Just kidding, we have really great customers.

**Who is your favorite designer?**

Not really sure at this point, As far as design goes I more interested in form and color, rather than personality. If I had to pick for spirit, I will say Ozzie Clark.

**What is your favorite thrift store to shop at in NYC?**

Stella Dallas, although I would concenter it a thrift store. It's vintager, but who really cares.

**What are your inspirations?**

My dogs

**Where are you from?**

I was raised in New Hampshire. Live free or die, bitch

**What where you like in high school?**

Total alterna-teen. Shaved head, fish nets, plaid things, doc martins.

**What was the first band you were in love with?**

Wham

**What are you nostalgic about?**



## MUSICIANS WE LIKE

### DEAP VALLY

Deap Vally (n): Hard-rocking, soul-singing, sweaty two-girl blues rock. Lindsey Troy (from the world of singer-songwritery) and Julie Edwards aka Heisenfle (Pity Party) break blues down to its simplest, most fundamental form: beat, melody, and meaning. Lindsey takes the vocal lead, her wails hovering somewhere between the expressive groove of Janis Joplin and the chalkboard scratch of PJ Harvey, while Heisenfle holds down the beat, moving effortlessly between driving punk punch and laid-back breaks.

In December of last year, the two girls met in a how-to-crochet class and the prophesy was nigh. For He did sayeth unto the people that rock shall come, and come it has, in the form of Deap Vally.

**What's with the misspelling?**

J: The proper spelling was taken. So we googled "Deap Vally" and it yielded only one result. That statistically almost impossible, so we took it as a sign.

L: Lots of people have misspelled in the past. Look at the Beatles.

J: Yeah, even "The Who" was initially spelled "The Hoo"

**Many bands are marketed as a two piece, but you two are actually the entire band. Do you plan to keep it this way?**

L: Absolutely. We love the challenge of being a two piece. We really have to bring 200 percent of ourselves to every show. But I quite like the hard work that goes into the entire process. From the writing of the songs, to filing in sounds where they need it.

J: We're the menstruating Black Keys.

**What makes you different from the other girl bands out there?**

J: We're not shrinking violets or daddies girls. We're not afraid to be heavy. We are rock warriors who want to continue the tradition of in-your-face rock and roll.

L: We really want to change the way women in rock are portrayed. Its a dirty and dangerous game, and it take a lot of guts to stand on stage and play real raw music. Every mistake we make is right there in front of them.

J: It's the new feminism or something: we can melt faces all night, and still get dudes to carry our gear.

**You are both beautiful girls. How are you going to handle the male attention once you're rockstars?**

L: Deap Vally Jam Sandwich. Just kidding.

J: Luckily we have pretty different taste in men. So probably only a couple of them will get torn in half. Any takers?

**What bands and singers inspire you from legends to current?**

L: Zeppelin, Motown. We have been dabbling in the old school recording technique of playing to tape. This allows us to emphasize performance dynamics, rather than grid-based precision.

J: There is a beautiful thing that happens when you let go. Just turn on the tape, close your eyes and see what happens. - ERICKA CLEVINGER

Photographer: Shelby Duncan Make Up: Kati KennedyHair: Kimmell Martinez Prop Stylist/Set Design: Lauren Machen



photograph / ANGEL CEBALLOS

## BEAT CONNECTION

Beat Connection is more than just the title of a LCD Soundsystem song. This tropical-psychedelic-pop duo composed of Jordon Koplowitz and Reed Juenger, with help from vocalist Tom Eddy and now drummer Jarred Katz, are trending their way into the electro-surf scene—even if they are from Seattle. Their 2011 debut EP, *Surf Noir*, is self-described as "a labor of love reflecting the wait for the summer months when everyone cuts loose... The first sunny day, getting the girl, slacking off, partying." The guys definitely know how to let us slip back into that perfect summer memory of "waking up to a sunset" during the dreary winter months with these washed-out, dream like tracks. - ALY VANDER HAYDEN



**ALYSON GREENFIELD**

Meet Alyson Greenfield, a mirthful singer with a svelte physique and booming voice who has an unusual talent for playing any instrument she encounters with the utmost confidence. During performance, she plays a glockenspiel while covering Coolio's "Ganster's Paradise," an odd combination that really works for her, and a small Korg for an original song about how "Nothing Is Forever." She also performs with beat boxers, while rapping (yes, she raps) and lately she's been working with a trio of string players.

The virtuoso is surprisingly self-taught. "I didn't study music at all. I had to beg my parents for piano lessons for years." A self purported serious child, Greenfield knew she had to learn the piano. Greenfield has developed an improvisational way of working. "I just go and experiment. New York has really opened me up to experimentation. Before it was just piano and guitar." In performance she doesn't play with a set list. She listens to a sound and improvises.

Greenfield began as a musician while completing her MFA for Creative writing in Alabama. "My thesis was a fantasy memoir that had me and my Amazon women warrior in it and I had wonder women in it who I cut out of her comic." She would spend her down time performing in local hubs and was well received but felt like an outsider. It wasn't till she arrived to New York that she felt she belonged somewhere. "When I came to New York I was like wow! I felt understood here. I felt that people could take me seriously here where I have never experienced anywhere else."

In performance Greenfield explodes with energy, "I am really aware of the audience when I'm playing on stage. I want to show them how fun it is." - KELLY ROBBINS



**KALAE ALL DAY**

Kalae All Day is a performer with soul, and it's obvious from the moment she steps onstage. Hailing from Harlem, she got her start at an early age in the Children's Choir at the Harlem School of the Arts, and her lifelong tie to music is evident in every aspect of her lyrics, soulful rap, rhythmic vocals, and spoken word. Vibes of effortless cool emanate not only from her musical brilliance, but her irrepressible smile, her bright red lipstick, and her inability to hide her ecstasy in the act of performing for her fans. Similar vibes emanate from her handmade accessories, such as her often-worn cassette tape necklaces, products of her accessory line UttaKAOS.

Describing Kalae does little to hold up to her reality, so it makes perfect sense that she would create her own genre in an attempt to define an indefinable style; her self-titled "Aromatic-neohippie-rockstar-soul music" leaves the audience thinking both "what did I just hear?" and "Why does it ever have to stop?" At only 23 years of age, Kalae has already recorded two EPs (*The O.G. EP* and *The Sun, The Moon & The Stars*), a mixtape (*Pass Times & Crass Lines*), and an album entitled *AFROMATIKNEOHIPP IEROCK\*SOLEMUSIK*. In addition, she won the 2010 Brooklyn Bodega Show and Prove, being the only female singer to ever win, and won herself a performance on the main stage of the 2010 Brooklyn Hip Hop Festival. Clearly her impact on the underground Hip-Hop scene is already palpable as she generates more and more fans at every show (she's already performed over 100 shows at popular city venues). Kalae radiates a larger-than-life aura to all those around her; watching her perform feels like watching a volcano about to erupt. At any moment, her career could explode, and when it does, we'll say we saw it coming. - MEGHAN O'CONNOR



**ALLEN STONE**

Allen Stone doesn't immediately remind you of the typical male artist in his genre; he isn't elegantly coiffed or immaculately styled. In fact, his "swagger" harkens closer to the easy freedom of the 70s than the sleek metrosexuals of 2011. As a follow up to *Last To Speak*, this year's eponymous record, released October 4th, has been a runaway sensation. The hit single "Unaware" is a showcase of Stone's solid vocals and thoughtful, magnetic lyrics. During the electrifying live performance of the song, fans held their breath as the bridge led up to his final vocal precipice of "you say that you care" and, completely mesmerized, the crowd cheered as the note powered through the dimly lit venue. Stone's been compared to R&B/Pop heavyweights like Robin Thicke and Justin Timberlake, and is thoroughly humbled by those comparisons: "Sonically, I will take that any day." His falsetto may be a reminder of those artists, but the record isn't filled with "Sexy Back" or "Sex Therapy" tunes. The album is a fine mixture of romance, celebration, and social commentary sailing on a sea of vivid strings, horns and vocals.

Stone has paid his dues, releasing two full-length albums, touring, and booking spots at upcoming music festivals without financial backing or a contract. He may be on to something as signing with a record label in today's musical landscape could prove a veritable mine field for up and comers. He understands that getting a contract isn't the end all to success: "I'm not the type of artist that thinks that you sign to a label and all your worries are healed. There's no formula for music."

Though his dream contract may not be on the horizon, Allen is excited about his future in music, and we are too. - PARICE GRANT

ALYSON GREENFIELD: Photographer: Jasmina Tomic Make-up: Seevon Chau Hair: Gloria Espinoza KALAE ALL DAY: Photographer: Leslie Van Steiten ALLEN STONE: Photographer: Meghan O'Connor Stylist: Gina Schiappacasse. Photo by: Leslie Van Steiten (LeslieVanSteiten.com).

**WHAT WE MISS  
STAFF NOSTALGIA**



**KOKO NTUEN...**

I miss being able to see my sisters and best friends EVERYDAY! We had life so good back when we were growing up in our suburban wonderland. Money, cars, shopping, our parents bankrolled us to no end. Now we have to fend for ourselves.



**SAMANTHA MERLEY...**

I miss those golden days of new-driver freedom with my sister Lesha. She lives far away now, but the years of riding home from school together in her hand-me-down '87 Corolla, wearing out our favorite driving tapes (hello, Teenage Fanclub!), will live in the sunniest spot of my memory forever.

**ALY VANDER HAYDEN...**

I really miss TV shows that were canceled too early. *Twin Peaks*, *Stella*, *My So-Called Life*, *Freaks and Geeks*, and *Arrested Development* are some of the most incredible shows out there. Can we also bring back *Bored to Death* please?



**MICHAEL CORREY...**

My Izzy doll with vomit on it.



**MEGHAN O'CONNOR...**

I miss spontaneous summer roadtrips with my friends, like in this photo when we all went to Chincoteague.

# INSTANT VINTAGE

*photography / DAVID JOSEPH PEREZ*

*stylist / JAVIER LEWIS*

*hair + makeup: KIMIYUKI MISAWA*

*model / KARINA BARTKEVICA @ One Management, NYC*

1950's Silk velvet Cape, Vintage,  
available at ODD TWIN.



Leather Blazer, Mimi Plange. Fur  
Trench, Vintage.  
Shoe, Nicholas Kirkwood. Leather  
Skirt, Stacy Chang.  
Shoe, Nicholas Kirkwood.

Blouse, Kamola. Opposite Page:  
Leather Blazer, Mimi Plange.  
Leather Skirt, Stacy Chang.  
Shoe, Nicholas Kirkwood.





# why occupy?

story / SARAH WRIGLEY

photographs / JOEY REGAN(NY)

photographs / ERICKA CLEVENGER(LA)

In 2011, the word ‘occupy’ has taken on an infinitely more significant definition. The Occupy Wall Street movement began in Wisconsin as an American counterpart to the Arab Spring that brought revolution to the Middle East. The Arab Spring was a fight for democracy—the Occupy movement is a fight for a reestablishing of true democracy.

As a reader, whether you see this word and are immediately turned off, attracted, or feeling a little dubious you cannot deny—whether in accordance with or against the movement—that as a nation we are almost unwittingly becoming more involved in the political system of the United States. Up until September 17, 2011 with the onset of Occupy Wall Street in Zucotti Park a small, largely unknown park in Manhattan’s financial district, political thought and involvement had largely been a dying facet of our society. As

a supposed democracy, our minds are constantly being filled with words like freedom, liberty, and justice; the idea behind a democracy is that we, as people, have the power to decide the route of political legislature or systems that oppress us—that ultimately we should have the power in deciding how our society is constructed. This definition does not, in fact, cross over from a theoretical standpoint to a real life application where more of an indirect or representative democracy is applied—where we select an elite few to represent our specific ideals. What with the unnerving rise of the corporation and capitalism defining American culture, we can find that more and more of a divide is being created between those privileged few who dictate how the country is run and those who are being affected by the oppressive structures put in place. With the unemployment rate around 8.6%, the decline of the stock

market, the housing market, tertiary education fast becoming an almost unattainable corporate commodity, and the illusive American Dream becoming more of a desperate myth we all try to cling to, the need for change is undeniable. Occupy is criticized for its convoluted demands. Why? Because there is so much room for change and growth. The ‘glorious’ America, first world America, the land of the free and brave, is not as perfect as it claims to be. Just this year the Organization for Economic Cooperation and Development ranked the American education systems as average with scores of 14, 17, and 25 out of 34 countries in the survey for reading, science, and math. The Occupy movement also is critiqued as a bunch of privileged white hippies complaining about their ‘first world problems.’ As a supposed first world country shouldn’t we have the best educational systems? Shouldn’t

education be the center of our society rather than corporate consumer culture? Isn’t everyone meant to have a home, a job, stability, or any of the bases of self-respect? Before I get too buried in the endless problems with the American societal and political system, I think it is important—so that the Occupy movement isn’t seen as just a couple month disturbance to be smoothed over by the Next Big Thing in the media—to look at where this society is leading us, what we can do now.

American Youth have adopted the unfortunate title “The Generation of Apathy,” but many of the percentage of participants in Occupy activity are the supposedly disengaged students. To be perfectly honest, as a young, recent immigrant, and non-citizen, I felt like I had nothing to do with American politics in the least. I would often tune out the part of the evening news that focused on the economy or the next corporate funded political race, but after adopting thousands in student debt with the imminent loom of the barren landscape of the housing market I further felt the burden of the wasteland that is the American political climate. After attending numerous marches, labor rallies, sit ins, General Assemblies, and NYC student gatherings, I am riddled with an unshakeable guilt if I find myself straying from my

participation in Occupy’s goings on. It is not a question of personal history—whether one is, in fact privileged or not—but more of a realization of our duty to our fellow Americans (in fear of sounding preachy) that we are all infinitely linked in struggle, that we have a duty to make sure that oppressive structures remain at bay, that the incredibly uneven distribution of wealth become more equalized, and that we, as people, are responsible in ensuring the greatest chance at personal liberties. The sense of community, the joining of old and young, gay and straight, black, white, Asian, Indian, Muslim or Christian that I witnessed down at Zucotti, at the labor and student strikes was something that I had never before witnessed in a city like New York that is known for its brusque nature. Now, at the risk of sounding hippy dippy, I have never before felt such kindness and willingness to share and learn from complete strangers than when I have been down at any Occupy event. Obviously on the contrary, there is a lot of political contention and misguided reasoning behind Occupying, but there are always those few exceptions to any form of political activity. What Occupy does is bring Americans together as a way of attacking the root cause of political aversion by taking the tendencies we, as individuals feel of being largely

ineffectual in making any significant change. When we’re together, we are strong; we have power.

When something is broken, you try to fix it. I think the best way to look at Occupy is not as a hard and fast solution to America’s problems, but a space for open forum, a place for those who suffer under the American system to have their voices heard, who knows how long it will take for an immediate change to occur, but once we find out what is broken, we can make known what grievances the government has laid against us and try to find a way of remedying it whether it be a quick fix or a long term work in progress. While it may appear as though the Occupy movement is reaching its demise on the short shelf life of media attention, what with the evictions and the bitterly convoluted political ideals within this body of activism that boasts a leaderless nature, many different factions or working groups, to use the Occupy term, have cropped up in a much more solid, longer lasting vein of activism that have specified certain aspects of society that they wish to change. Working to change the oppressive structures of our individual worlds is so much more powerful than looking to affect change on a national level. By fixing the fragments, we can hope to fix the whole. ■



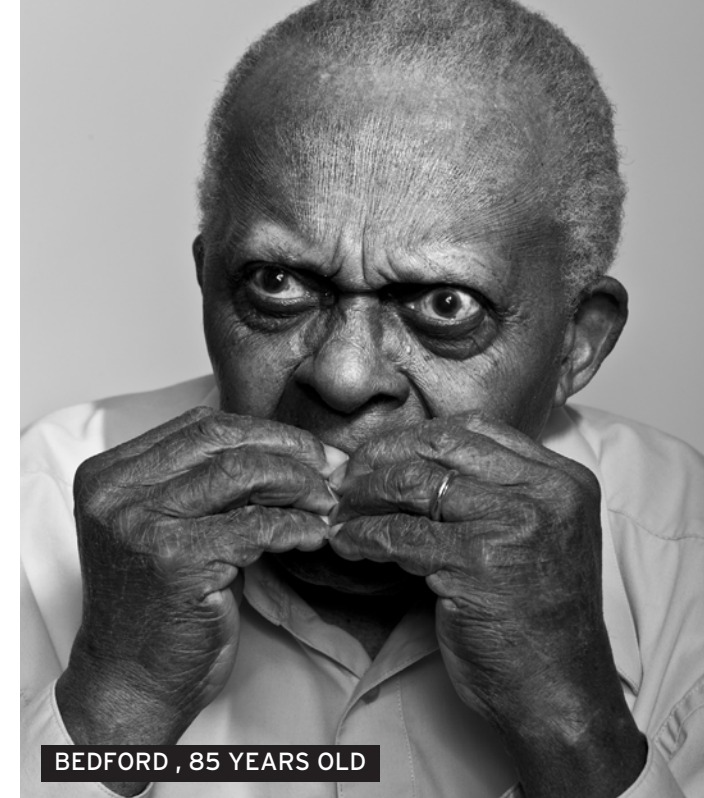
ROSLYN, 70 YEARS OLD



JOEL, 84 YEARS OLD



SARAH, 72 YEARS OLD



BEDFORD, 85 YEARS OLD

# THE KIDS TODAY

photography / PAYAM interviews / KOKO NTUEN SPECIAL THANKS / VILLAGE CARE

## ROSLYN

### Where did you grow up?

Manhattan. I lived on the Lower East Side. Delancey Street. I was a “train baby” when I was little. I used to sit in the window and watch the train goes by.

### When were you born?

February 28, 1942.

### Who was the most memorable president you can think of?

Kennedy. He was for the handicapped people. He had a sister that was retarded, Eunice Shriver.

### What musicians do you like today?

I like Mariah Carey, Madonna, and Lady Gaga.

### Tell us one of your favorite memories.

Traveling with my husband to the Bahamas would definitely be a favorite memory of mine. My husband, his sister, and I all went to the Bahamas together. I had a good time. I gambled on the boat. They had slot machines there. My husband lost \$1,000 in poker. I gave him money and told him not to spend it one place. Apparently

he didn't listen. *Laughs.*

### What would your advice be to young people of the day?

Keep studying. Get your education, because if you don't get a diploma, you can't get a good job.

## BEDFORD

### What is your full name?

Bedford Gunnings Claude Augustus Theodore Reynolds Francis Eaton Junior. That's such a long name. I always forget. That was like six. Seven, eight, nine...

### When were you were born?

November 23, 1926. That puts me at 85 years old.

### What was your favorite era? The fifties, the sixties, the seventies?

After I passed the halfway mark—after I passed fifty—I think I started to really enjoy life because you realize more what's going on, you know in the world, you know how to speak to people, and you know not to speak to them. During the fifties, or right after the fifties I would say was my favorite time. Pretty

## INTERVIEWS WITH SUPER GROWN UP KIDS ABOUT POP CULTURE, THE PAST, AND MOMENTS OF NOSTALGIA.

soon it'll almost be 2050, you know. It's moving—time, it's moving.

### What kind of music do you listen to today, are you into any of the current music like Lady Gaga?

The thing about Lady Gaga is that I hear her beauty and her intellect. She can change her face and look like you never thought, and then she can go back and make her face so ugly that you say, “My god, what is that?” She's just an excellent person. She doesn't go around trying to hurt people. She's just interested in bringing the world to a nice closing. She doesn't want to ruin people.

### What about Kanye West?

I don't know very much about that.

### What about Jay-Z?

What is it, rap? Oh, rap. I think it's all right. Some people like it. That's good.

## JOEL

### How old are you, and when were you born?

I was born June 18, 1926. I'm 84 now, I think.

### What's been the greatest joy of your life?

Well I guess when I was little and lived in the south with my grandmother. Only years later did I realize what a wonderful time that was. I couldn't speak when I was young, and so my parents sent me to live with my grandmother in South Carolina. Florence, South Carolina. The animals on the farm were so fascinating to me that I spent most of my time with the animals and making the sounds that they were making. Then I began talking regular. Every year my sisters and them would come to visit. I had two sisters who would both visit. Every year they'd leave, and every summer they'd be going back. They would say they had to go back to school, and I never understood what that was. I would be say to my grandmother, “I wanna go back to school.” Eventually, she understood. She told my mother that I could speak now, and they took me back. I went to school.

### Have you heard about Facebook?

Oh, the young fellow, about 27 years old who started it, he's making billions of dollars now. Zuckerberg. He's hired a lot of people. Unbelievable.

## SARAH

### When were you born?

I was born on August 9, 1940.

### Name some people you see on TV and who are your favorite stars of today?

What I see on TV mostly is pop stars like rock and roll and musicians, like if I had to pick one it would probably be like the older ones, the ones who have mostly passed on now. I like Elizabeth Taylor. She was just an actor, but rock stars, pop stars, whatever you call them, they're for the young people. If I had to deal with any, it would be with somebody like Usher or Michael Jackson, but he's gone now. I like Stevie Wonder; I thought was very nice. Especially Usher and Stevie Wonder, but Michael was good. I liked him. And that woman...what's her name? She's pregnant.

### Beyonce?

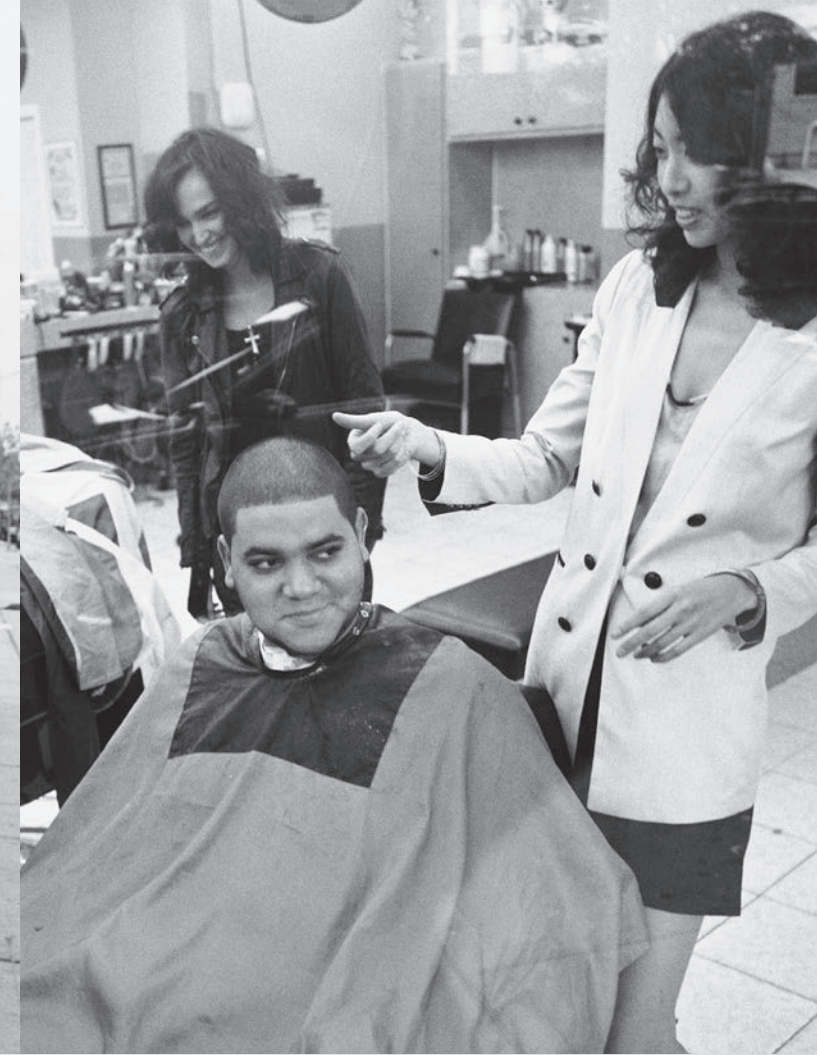
Yeah, Beyonce.

### What is one thing you appreciate about older age?

I don't see nothing good in being my age 'cause there's nothing you can do. You can't work. You're too old to work. You can't do too much. ■

# BUSHWICK GIRLS

photographs / JIRI MAKOVEC    stylist / KIM BROWN  
makeup / HARUMI MACHII    hair / KIMI YUKI MISAWA



Leather jacket, VEDA. Tank top, ZIMMERMAN. Shorts, MAYNARD. Necklace, Vintage from ODD TWIN. Dress worn as top, SURFACE TO AIR. Shorts, ERYN BRINIE. Necklace, Vintage from ODD TWIN. Shoes by MESSECA.

Dress worn as top, SURFACE TO AIR. Shorts, ERYN BRINIE. Necklace, Vintage from ODD TWIN. Grey blazer, ERYN BRINIE. Tank top, GENERATION LOVE. Shorts, ERYN BRINIE. Leather jacket, VEDA. Leather Jacket, VEDA. Tank top, ZIMMERMAN. Shorts, MAYNARD. Necklace, Vintage from ODD TWIN. Leather Jacket, VEDA. PrintedTrousers, KAI-AACKMAN. Blazer, ERYN BRINIE tank top, Shorts, GENERATION LOVE. Shoes, WON HUNDRED.

# ON THE STREET

story / ALY VANDER HAYDEN photography / JACK CLARIZIO



[FROM TOP LEFT] **Hsiang Chin Moe:** *What do you miss?* “This theme park in Japan I used to go to when I was little called Tushimaen.”  
**Hannah Yarowsky:** *What do you miss?* “The moment in time when I was little and used to eat dirt. I guess it helped me in the long run because now I never get sick.”  
**Eugene Michael Santiago:** *What do you miss?* “Wooden doors on buildings. Now everything is just glass.”  
**Chris Santiago:** *What do you miss?* “The startup sound to Super Nintendo.”  
**Rachel Milano:** *What do you miss?* “Christmas being fun.”  
**6. Eugene Lee:** *What do you miss?* “Staying at my grandma’s house in her country town.”  
**Jona Borrnt:** *What do you miss?* “My Little Pony Pink Castle.”  
**Jake Besin and Henri** (“named after de Toulouse-Lautrec because he’s so tiny.”): *What do you miss?* “Simpler times.”  
**T. Downs:** *What do you miss?* “There was a tree knot on the street that I grew up on and in the winter it would fill with water and turn to ice. I would pretend it was a little hockey rink.”

# OUR PARENTS

where we came from..



1. KOKO'S MOM 2. KOKO'S DAD  
 3. SHANNA'S PARENTS. 4. ANNE AND HER MOM. 5. ERICKA'S MOM. 6. ERICKA'S DAD.



story / JACK GLOTTMAN

# FUCK NOSTALGIA

Nostalgia? I don't know, not really for me, man. I was asked to write about an issue related to nostalgia, so I researched around. Here's what I found on Wikipedia: "The term nostalgia describes a yearning for the past, often in idealized form". Hmm. Later it's says it was considered a medical condition. Kind of makes sense, it is pretty coo-coo to yearn for the past, or at least to do it too much. It is the past, by definition it's gone!

It seems like there's a part of us that brings out yearnings for some 'good old days' that have gone

by. It almost seems like the old 'good old days' is just an idea that sometimes we create. The old days were good and also pretty bad. We weren't even around most of those days, so how can we really know? Don't get me wrong. The past is full of lessons and amazing stuff. A creative person will look around and find expressions of creativity in the past, so museums are not a bad thing. Looking back is not bad, just don't overdo it, I guess. Past things are always around and propel the future forward. Learn all you can, but nostalgia? not a great feeling, cause it's always about something



that exists no more, by definition. But it's more than that. People that have done cool stuff are always searching for something, and are hardly never nostalgic. I'm talking about the creative minds that remain relevant over time, in any field, music, science, any creative endeavor. So my point is, why not look for what they were looking for? And they were looking for who they are, not who they were. You know what I mean? ■

YOU WOULD GET *laid* MORE IF YOU LOOKED LIKE THIS.



photographer / KOKO NTUEN

You can't go wrong with a nice horn, great tie and in general, totally together snotty musician look. **Tatum Greenblatt** encompasses all those things and makes us wish for the days guys actually put on aftershave, said things like, "Wanna come to my gig?" in a sleezy way and actually wanted to wear more than just a t-shirt and jeans. Tatum has a look that would make you wanna go down on him backstage of some classy concert at Lincoln Center. I mean, it's still classy if you wear a black designer dress, right?

Tatum's new album *Imprints* comes out on March 13. [TatumGreenblatt.com](http://TatumGreenblatt.com) for all things Tatum. ■



HONEY BUNNEY  
 photography/ BILLY ROOD  
 stylist / HEATHER MAE @  
[chicagoemergingartists.com](http://chicagoemergingartists.com)  
 hair + makeup / KERRE BERRY @  
[chicagoemergingartists.com](http://chicagoemergingartists.com)

**JANES ADDICTION / continued from p.30**

swaggers and darker beats, intricate production (courtesy of Muse-man Rich Costey), a more subtle, textural approach to guitar by axe-man Dave Navarro, and bassists Dave Sitek and Chris Chaney’s explosive, distorted takes on the instrument. Even the title itself implies a shift—an escape—away from what the band used to be. Sure it’s not the same as Ritual de lo Habitual or Nothing’s Shocking. There’s no reinventing the rock’n’roll wheel here, new frontiers for rock aren’t exactly broached, but then again, that’s not the point—they don’t have to. This is the maturity and experience of the newest incarnation of Jane’s Addiction and part of what separates The Great Escape Artist from their previous albums. They have a renewed fire and are going up to bat and swinging hard, twenty years later. Post grunge-alt-rock days, their stage presence still boasts the rare potency of an act that paved their own way and lives up to the road paved. After all, Jane’s Addiction may have invented the 1990s in the same fashion that Dylan did the 60s.

I asked Chaney where he considers they are in their evolution as a band. “I think on the forefront. We just do what we do. We are all influenced by very different people. I think it’s almost four truly different people. Of course everyone is different and we’re all drawing from four very different influences. It’s a unique kind of blend—I don’t know how to describe it other than that,” Chaney answers. “Most of the time you hang out with somebody, your close friend, and you have stuff in common. It’s not that we don’t have anything in common; it’s just that we’re very different people. Dave is different from Perry; I’m very different from Dave or Perry. However musically, we’re like one little family. We’re the foundation of that building. We’re the cement, steel, and mortar.” One of the best Perry Farrell quotes comes from the Legends on Film Rockthology, right before RDLH: “I looked at making a record like making a salad. Janet Jackson, she just gives you lettuce and she calls that a salad. But I give you the croutons, the shredded cabbage, the romaine lettuce, the really good dressing with all the seasoning. I don’t just call lettuce a salad. I think past that.” Suddenly I want some salad. In a world where truly nothing is shocking, Jane’s Addiction have given us something better. ■

**BOOBOO STEWART/ continued from p.39**

Despite being a part of one of the biggest franchises ever (\$2 billion and counting) and the fantasy crush of teen girls following him worldwide Stewart is down-to-earth, eco-friendly, and spends a lot of time doing charity work with sister Fivel. They’ve recently performed shows in support of the Childhelp foundation. “Childhelp [childhelp.org] has been so amazing in saving kid’s lives for over fifty years,” Stewart explains. “They help children who have been previously abused, they get them back on their feet and help them start a new life. They actually have villages where the children can recuperate. There’s one village where my sister and I went where there are about eighty-two kids. There was a school at the village and a bus that can take them to a public school, everything you would need to live comfortably. It’s so amazing—there’s even a petting zoo! The kids love it. Hopefully one day, we’ll be expanding it overseas, but unfortunately it’s just in the States right now.” Unlike some former Mickey Mouse clubbers peacocking through recent movies, Stewart isn’t living in the margins of stereotypical teen movies. With his upcoming role in WHITE FROG [Summer 2012] he tackles the role of playing an autistic teen. The film also stars another onscreen werewolf Tyler Posey, from the MTV series TEEN WOLF.

“I did a lot of research,” Stewart says regarding the role. “All of my research was done on the internet—most of it on YouTube. I tried to read about it at first, but I just couldn’t do it. Luckily, a lot of people with Asperger’s make video blogs, and they talk about what it’s like to have the syndrome. There were some great documentaries that I watched. It was a really nice, yet challenging thing to do.” Whether he’s co-starring in a popular supernatural fantasy aimed at teenage girls or a small indie tear-jerker about Asperger’s, Stewart is a refreshingly regular guy, concerned more about putting everything into his job, rather than perfecting his abs and sculpting his eyebrows. But he always makes time to howl at the moon. ■



TO BE CONTINUED...

**KIMYA DAWSON / continued from p.31**

some of these things that I’ve been writing. We could put some music to it.” He made music for “Nothing Came Out” and “D.2 Boyfriend.” So, when that started we thought, “Oh, wow. We can make songs together. This is really fun.” The songs on the Moldy Peaches album spanned over a bunch of years. I lived in Olympia, and he lived in New York with his parents. He was a kid, and I was not. In the holidays, we would hang out and make a couple songs here and there. When the Moldy Peaches was actually a band that played live, we decided to take a break for a while, and a friend of ours came up to me and told me, “What you’re doing is important and you need to keep doing it.” He said, “I’m gonna give you a guitar and want you to keep making songs. You can’t be reliant on this 18-year-old kid. Your words only have this platform if you have this kid playing guitar for you?” So, I got a little chord book and taught myself 5 chords. They’re still the only ones I know.

*When you sing, are you just like, “I sound so good”? Or after you hear it on a record you’re like, “Oh, that’s awesome”?*

No (laughs). I also grew up—like most people—as one of those kids who was totally embarrassed to sing in front of people. There was one time in high school when my older brother had two friends of his that went with my family on vacation to Vermont to go skiing. My dad had this friend that had a house we could use. We went skiing one weekend, and I was singing in the shower. I came out and my brother’s friends—both of whom I had crushes on—were sitting on the couch and they looked at me [as though saying], “We could hear you.” I almost died. It was the most the embarrassing thing that I could have ever imagined happening.

*What were you listening to when you were a teenager?*

I was listening to a lot of Cat Stevens and a lot of soft rock radio because I graduated from high school in 1990 and lived in a small town where I wasn’t really exposed to music outside of popular music. I listened to a lot of Metallica, too. I was really into the Les Mis soundtrack (laughs). I always loved Paul Simon. I listened to a lot of Melanie and some other folk-singers like that—older folkies. I was obsessed with Sting. I don’t know why I didn’t say that first. I think I had a Sting shirt for everyday of the week. One of the only things I haven’t shared in my life, was a letter I wrote to Sting. Well at some point I was just like “Huh, not so into this guy anymore.” But I loved him.

*What was your first kiss?*

Oh my God. So, [I had] my first kiss [when] I was 18. It was at the end of my first year in college in Boston, and there was this kid who used hang out in Harvard Square. He was one of the main pot dealers there and had no legs and was in a wheelchair. I missed the last subway to my dorm one night, and he told me I could sleep on his floor. This guy also kept a huge meat cleaver under the cushion of his wheelchair because there was this secret drug dealer guy that he had to watch out for. Basically, he [just] stuck his tongue down my throat. Oh my God, that was disgusting. ■

**TYLER SHIELDS / continued from p.57**

I demand from myself more than anybody would ever try to demand out of me. If I don’t work harder than anyone else I know, then I’m disappointed in myself.”

The lens master is in a position now to photograph only people who interest him and that, he says, is precisely what he is doing. Shields has a predilection for forging friendships with the people he photographs. He admits, “Some of my best friends are people I’ve worked with. I don’t like to just photograph somebody and then have that be it. I prefer to bring somebody in. It’s like a family in a sense, it’s weird. I keep a box of tissues in the glove compartment in my car because so many people open up and cry. It’s always been that way with me—has nothing to do with photography. They can tell me anything. I don’t judge anybody. I like to go deep quick.”

As we have come to expect and admire, Shields finds the things and the moments nobody else is really capturing and he operates the old fashioned way: through sweat and blood—just not always his own. Whether you find his material shocking, disturbing or provoking, the fact is Tyler Shields is a shining light at the end of the proverbial tunnel of art mediocrity. The answer to whether or not we can stomach the irreverence is that we just have to: Shields makes his own rules. ■

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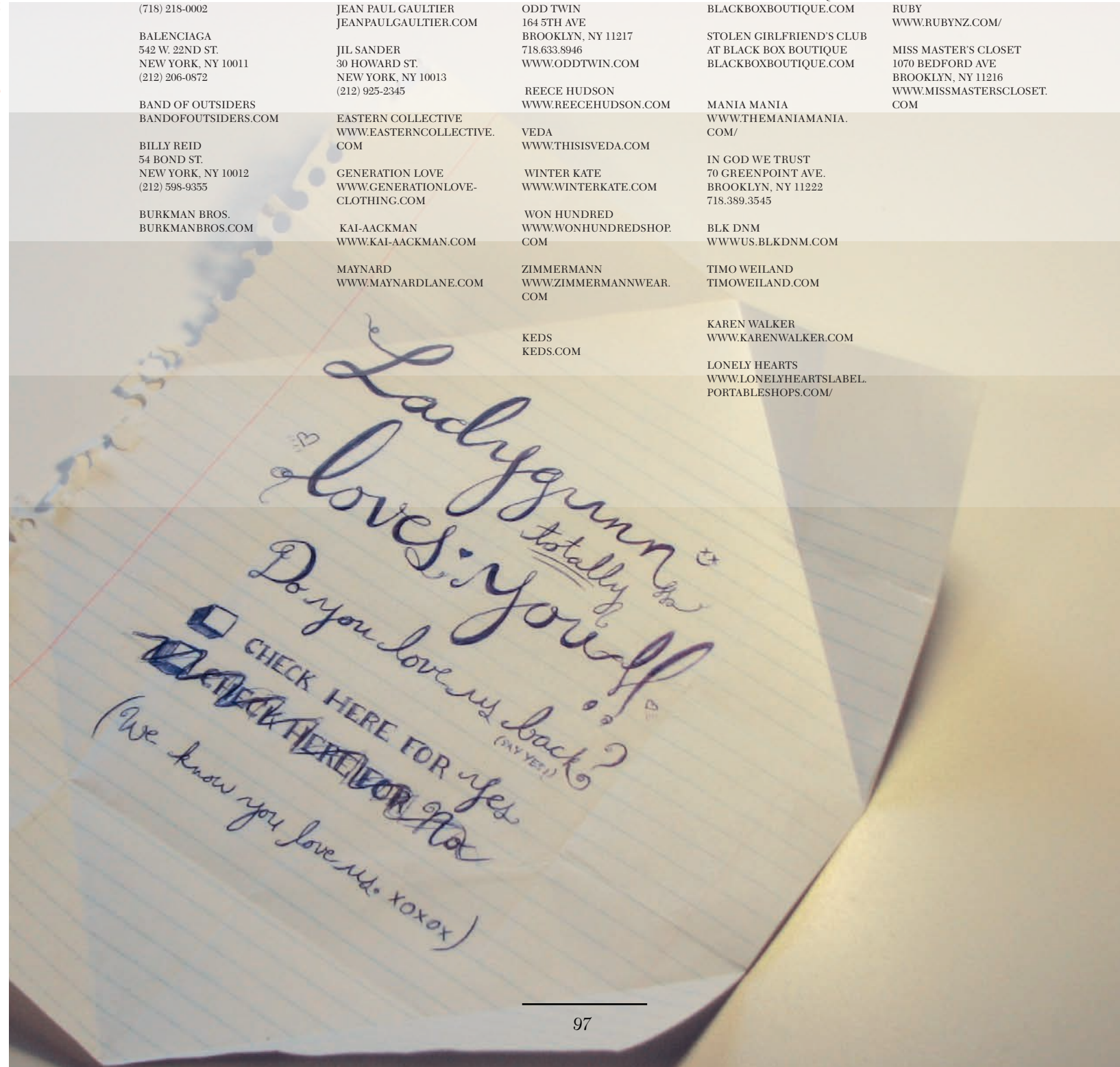
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