

WANTED

A MAG



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Jason's love for photography began at age ten when he started using a plastic camera given to him by his father. These first pictures turned out as blurred 4x6 abstracts of color and light. He had to explain to people what was in most of his photographs, but knew that he was on to something great.

After growing up in sunny California, Jason returned home to New York City where he lives and works.

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"It is better to fail in originality than to succeed in imitation".

- Herman Melville, *Moby Dick*

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Ruta Geomintas

Interview by by Polly ReSin

Photographer Ross Shields

she is eloquent and gracious. Luckily through the astute guidance of her teachers she is also is making a successful journey from shy six year old to the very real make believe of a contemporary actress. With the panache for playing roles portraying suffering women there is also humour and humility, describing herself as a messy dresser too smartly attired for her own birthday outing.



PR: Your PR told me it was your birthday today, is that why you're so dressed up?

RG: There's a joke among my friends and family that I'm quite scruffy so tonight as a challenge I tried to make an effort. We are meeting to celebrate later at Slim Jimis in Islington. While I was on the train from Kent to London coming here though this woman sitting opposite asked 'are you in a show?' I was putting on make up trying to make myself girlier, that's really not a good sign is it? I must have overdone it a bit.

PR: Wikipedia says your birthday is in May

RG: Does it? I have had so many conjugations of my birthday; in one newspaper they quoted me as being thirty-nine the following week it was eighteen. I quite like the continued mix up but I don't know where they get this stuff.

PR: Your name is of Lithuanian origin, yet your accent is pure English Home Counties, what's that about?

RG: I was educated here and have a very English accent yes but most people meeting me for the first time expect an Eastern European of some sort. My dad was born in Lithuania and moved to America. He very much kept up the Lithuanian spirit however, myself and sisters all have Lithuanian names. Our parents moved around a lot and

when I was kid they eventually settled in England. I was about five or six when they decided to live in Buckinghamshire.

PR: Are all your family in the creative arts or are you a Black sheep?

RG: My parents run a furniture company, my eldest sister is a doctor and then there's a teacher and an estate agent. I'm the little attention seeker, the black sheep. They are all really supportive though.

PR: Was there any defining moment when you knew that acting was what you wanted to do for a living?

RG: I was quite a shy child at primary school and to bring me out of my shell when I was about six my teacher put me in the school play. I was so happy to be picked for something and I still remember my one line "its not our fault the war is on". It took a few years after that though for me to want to get up and try again for more school parts. Unfortunately when I finally did have the confidence my school became very oppressive about it because I was by then a bit of a troublesome child.

Eventually I did go on to train properly at Drama Centre from where I graduated about five years ago.

PR: You will have performed in two major historical dramas since leaving Drama College; do you have an affinity for playing historical roles?

RG: Yes I do. Obviously you are alluding to the Tudors, which I did just after finishing Drama College plus presently the Borgias, which I am going into rehearsal for. I particularly feel a strong connection to anything to do with the Second World

War, it's mainly due to my father and his family having left Lithuania during that war but my acting teacher at Drama Centre was Jewish and had been in a concentration camp. I think that era in time is especially potent for me.

I really relish as an actor trying to make believable what's make believe and when it's based on historical fact you feel you have such a duty to adhere to what really happened. When I did my research on Elizabeth Blount for the Tudors it was really heartbreaking knowing that there was a real woman at that time that had gone through all the things that she had gone through.

My character Ursula in the Borgias is fictional but none the less a rigorous challenge. She is a beaten wife who falls in love with the Pope's son, Ursula is quite vulnerable but idealistic with dreamy tendencies while stuck in a distressed situation. Jeremy Irons plays the Pope but most of my scenes are with an actor called François Arnaud who plays his son. My first scene is whilst dancing and the chorographer is Hungarian she is fantastic; there is a language barrier, which is making it fun though. It's just been very funny trying to describe steps as we go along trying to practice them. I can't quite believe though what a foul family they were. Supposedly devout in all religious matters and leaving a huge body of divine works all tainted by terror and blood. It really is a fascinating story, conflict within conflict, episodes of excellent drama from which we draw

out these characters realities.

The Borgias takes me right up until December and I've been contracted to the show for another year after this.

PR: On leaving Drama Centre how long before you began getting parts that you could classify yourself as a...

RG: 'Real actress' you mean. Soon after leaving college I had to fill out a form on the way to America, it asked what occupation are you? I felt too cheesy to put Actress, so I put student. Then some time later after the first play I was paid to be in another trip was necessary. I had to fill out another form and this time I was very clear I was an Actress. If you talk to any actor they will remember that moment that they realised they were an actor or actress it's the first time you get paid for the work you love doing. It's amazing you can't quite believe it. For so long it's almost a hobby, some thing you just do because you love it but when someone actually gives you money for it, I had done a couple of episodes of 'Waking the Dead' when I was at drama school and I couldn't quite believe myself sitting opposite Trevor Eve and Sue Johnston it kind of just felt so natural like home that I should been there.

PR: Who in your career has been the most influential mentor?

RG: My first mentor I think will be my mentor for the rest of my life and was my acting teacher Reuven Adiv. He died while I was at drama school, he was a guru, an insanely richly learned man, he is still always there with me each day I

face the world.

When I did the Tudors I was so excited to be working with Sam Neil, watching his serene calmness was a gift. It always looked like he hadn't done much work to find the right place an incredibly instinctual actor.

Within my drama training we were asked to do a hell of a lot of work to prepare enormously by trying everything out beforehand. Every avenue was to be explored and then when you had something you were asked to throw it away. Watching Sam Neil he seemed so cool he just walked on and did it, working with him has been quite a formative experience.

If you were to ask which is my favourite actress of course it would be Meryl Streep. Every time I watch her I think how did you do that, how are you making me believe you so much?

PR: What have you been working on this past year?

RG: I finished working on a feature last year 'Prowl' a horror film that was three weeks of terror at the end of which I survived.

It's an art house movie though I'm not sure that was the original intention. The director Patrik Syversen is Norwegian; I did another feature with him in LA, called 'Exteriors'.

After Prowl finished I went on to shoot 'Lip Service' for BBC3, it's about the sex and love lives of three twenty-something lesbians living in contemporary Glasgow. I play Frankie an irreverent and provoc-

tive photographer who avoids commitment at all turns.

The show comes out in October and was amazing right from start to finish. I got the breakdown through while in Bulgaria and was told I would have to audition the same day I returned to London after wrapping on 'Prowl'. Reading the script it was obvious Frankie was a great edgy creative character, I went to the audition straight from the plane pretty much covered in blood from the previous shoot and just sat in the room. Because I was just so like whatever and exhausted I thought I'm hardly likely to be picked. Wrong, I got Frankie I guess because of exhaustion and attitude and from there onwards it was a brilliant, the team, the part, the work. We were in Glasgow for months and the shoot was intense, I think we only went out twice the whole time.

One morning I was walking from my hotel room to the studio which was just across the road and I realised I actually hadn't been outside anywhere else except for that one short walk for weeks. I didn't leave merchant city for four months.

PR: Of the parts that you have done do you have any favourites?

RG: Frankie definitely stands out but I get enjoyment from everything I do because each of the characters is an exploration. Frankie was a challenge to work with as a character as her emotional journey was so strong. We do have a lot of similarities but there were times when I would think I have no idea why she is

on within her and that was quite stretching. Frankie is incredibly dark even when she is playing her light scenes she has all this burning anger from a huge past that she is dragging along with her. The way I work is with the whole of a character, I'm not an actor that walks into a scene says lines and then leaves, that's why it was a challenge because it was the whole of Frankie to develop and work with.

PR: How long then does it take you to leave a role like that behind once shooting is over?

RG: Once I wrap the job I just go home. My family having known me as the wacky artist just bring me right down to ground. I can't be pretentious they are my fail-safe I go home have a roast dinner and hang out with my friends.

I've been lucky this year as I've gone from playing Frankie in Lip Service to playing a ditzy American model in a film, *T in the Park* to Ursula in the *Borgias* its been incredible.

T in the Park was a comedy and the ditzy American blonde I play doesn't realise quite how stupid she is so while everyone else around her pokes fun she is like oh yeah, really yeah. That was fun to play after playing two really dark parts; I had a lot of fun playing her. It just happens in the past I've received emotionally darker characters but I don't know what if anything that says about me. The best and worst three years of my life were at Drama Centre I would come home yellow and emaciated but elated, it broke you to then remake you. The industry is really hard and it readied me for that, you can never

be fully prepared for what it is going to give. So as intense as Drama Centre was I am really glad I went through as much as I did. The fear and insecurity never really goes away you just get better at living with it, but what the teaching doesn't give you is the experience of 'business' in the industry. Yes, it gives you the craft of acting and the self preservation skills to persevere but afterwards in work when it comes to the 'business' a whole new range of experiences slowly dawns. How you have to get seen, making people see you in a different light that's as equally hard to train for. It's funny you have seen me at my most dressed up, I am really quite a messy dresser that was one of the great things about playing Frankie, I spent almost the entire shoot in my own clothes. Tonight you see me dressed so smart its funny being here to talk about being me and really I'm not this smartly dressed so it's not quite me but I like that.

PR: Do you recall the best piece of advice you have ever been given?

RG: Yes, I spoke to my acting tutor the night before he died, he told me, "never be afraid to say what you think and never be afraid to show who you are."

/// Rata will next be seen in *Lip Service* on BBC 3 in mid-October.



interview by POLLY RESIN

photographer ROSS SHIELDS

stylist CLAIRE FRANCES

hair & make up JESSICA MARY CHEETHAM

silk blouse by EDUN (<http://www.edun.com/>)

tights - stylist's

boots - RUTA's

KAREN DAVID

Interview by Polly ReSin



Photographer Ross Shields

Bitten early by a dream to be Olivia Newton John, Karen David is proud to be a homework girl. Whether this means flying from a luxury of Bora Bora having finished her latest Hollywood feature, to suffer the cuts by a thousand hail stones on a West Yorkshire Moor or steal time between scenes to lay down ideas for a new album. She resolutely believes in the power of hard work and embraces the future unknown.

PR Your heritage is very unique; I wanted to start by asking if you would elaborate on how it translated going to live in Canada

KD My sister and I both come from a little village Shilong in Meghalaya. Its not a village anymore the population has grown immensely, it's right on the foothills of the Himalayas. The tribe that inhabits the area are one of the few remaining Matriarchal societies in the world. As you start to get older you embrace these quirks but as a child you want to fit in and when we moved to Canada it was too hard to explain; 'Hi there, I'm a Himalayan, Chinese, Indian from a matriarchal society

sort of girl. Where everything passes to the youngest daughter and the children take their mothers maiden name.' My sister and I grew up with different last names and none of the kids in Toronto could understand, they would look at you and say 'Your Weird'

My dad was a cricket player who had a very promising career in India he played in test matches at seventeen. After developing tendonitis in his hands it forced him to retire with his dreams dashed. As all South Asian kids do he then went into finance got a job in England, which while he was in was transferred to Canada. Then my parents decided to settle there.

It was really tough for them because they had all the comforts of living in India with servants and had very good jobs. It was a big risk, they were only allowed twenty dollars on entry to Canada. They had to relinquish everything they had in India when they came. Actually they arrived with eighteen dollars but the emigration officer felt sorry for them as Mum had a new born baby, me, so he said ok twenty and gave them two dollars. They built their lives on twenty dollars, which has been really inspiring for my sister and I.

PR Do you still have strong connections to the family you all left?

JD Oh yes my father has family in South

India and my mother has family in Shilong. I have family in China that I have never met but receive pictures from all the time. There's a lovely picture of my Grandfather, he looks quintessentially Chinese and I do not but it reminds me I should celebrate my varied background.

PR There's a constant duality to your life that appears to make you a natural for crossing borders, do you recognise this?

KD I'd like to say it plays a part but where it really started off was with Olivia Newton John. I come from a very musical family but with little opportunity back in India, some of my dad's uncles were Bollywood musicians in the famous



Gemini Studio's so they would play strings, Tablas, percussion. My father on the other hand was encouraged to do something sensible like doctor, lawyer, accountant. My whole family are now bankers and I am the black sheep.

In both Chinese and Indian tradition when it comes to academics and work ethic working hard it is engrained in you right from the start. We are always taught to work hard but be humble and quietly ambitious. When I told my parents I wanted to sing and act I was a little girl, I was five.

PR Do you remember the very first thing you saw on stage?

KD (with no hesitation, laughs) It was Marie and Donny Osmond, my mum was so in love with them. Every week they took me to free concerts, after Marie and Donny it was Neil Sedaka I didn't know any of these people but I was grateful they showed me different kinds of music. I saw Cool and the Gang, Smokey Robinson the O Jays all of that.

My sister is significantly older than me so when we were growing up she would baby sit and what she watched on TV I had too whatever she listened to I had too. One day she played me Xanadu and I was enthralled, this was the best thing I'd heard in my life. A beautiful princess (Olivia Newton John) she was so different with blonde hair and blue eyes I wanted to be her so much. Everything about her was magical and she lit up the whole screen when she sang Xanadu. I said I want to sing like this woman I want to act like this woman and it bit me and stayed and I remember saying I was really serious about

this. As a five year old my parents just said yes but also pointed out they had no connections in the music or film industry so I was going to have to work hard and show initiative.

Later on my sister saw this AD for cute kid work and I cut it out of the paper took it to my parents room where the phone was and called myself because I thought that would prove to mum and dad it was what I wanted to do. That was the start

PR You attended Music College before going seriously into acting though?

KD Yes I went to Berklee College of music to do Jazz and Gospel

PR Why not go straight to acting school?

KD I had a plan; I knew I was going in the right direction. I also know that plans change and you can't always foresee the changes coming. I was really fortunate to have met inspiring people at the right times that always said nothing is impossible everything is possible.

At school I got bullied a lot there was resistance to my positive outlook on the world both in Canada and here in England, I had a horrible acne problem and these ridiculous pink spectacle rimmed glasses, I would hide behind my hair. I was different a bit of this a bit of that and I went to a catholic school. My mum had tried sending me to Chinese school that didn't work out and the other kids would call me the 'dark ghost of China'. We didn't speak Hindi so didn't fit into the Indian family model either. As a kid that was tough, I just wanted to fit in. I think I wanted to prove to myself that I could

be somebody not necessarily famous but make something of myself.

PR Music and acting did these offer you an alternative way to look at yourself?

KD They were an escape to be other, when I acted I could be something else but me.

Now I look back and I laugh it doesn't seem such a big problem but at the time it felt huge. When a teacher would ask in a class what's your dream I'd say I want to go to Berklee College of Music and all the kids would look at me and go you can't do that it's so expensive, no one can do that you can't, you can't, you can't. I kept quiet and carried on got my grades worked hard, as that's how mum and dad taught me, to carry on with your work and let them say what they want to say.

In the end I went for it I had nothing to lose the more they said I can't the more I put in and actually they did me a favour. My teachers were so inspiring and encouraging I realise now the importance of having good mentors and teachers.

PR Olivia Newton John could be said to have been your first mentor, as you have said she was the first inspiration. Do you still hold these affections, I guess they have changed?

KD (like a secret wish revealed) If I met her now I would probably pass out. She was certainly the catapult.

The one thing I wanted to do as I'm a nerd, the homework girl you could call me, I did my research, trained, paid my dues and learnt music and acting. Later on if I was successful I didn't want the critics and naysayers to say she's another

actress who wants to be a singer or she is another singer wants to be an actress. Those two motivations and passions came from a genuine place when I was a child, I always wanted to do both. I studied music classically first then went on to jazz and gospel. I wanted to learn and work with other immensely talented musicians to be as creative and musical as I could.

I get teased a lot even to this day I get teased a lot for being open minded sometimes people think I'm naive or gullible as I always see the glass half full call it what you want. At the end of the day they are great day jobs, I get so much from filming in different locations or writing music with AR Rahman in his Chennai studios. Different inspiration is all around me and I am just very lucky to be doing what I am doing.

PR What makes the collaborations you pursue work for you?

KD I love working together as a team because I think two heads are better than one.

PR Are there areas of collaboration that are difficult for you. That you have had to learn to navigate?

KD I always think that writing music especially is like a blind date because when you are meeting a songwriter for the first time you don't know what is going to happen.

Is it going to go really well or really wrong? I have only had two instances were that has been the case but as you start to write with more and more people you learn more about yourself. Then you

looking for and have a better chance of getting what you want.

My sound I call exotic pop because it is now important for me to embrace all the quirks about myself, about my background that I used to try to escape from. To celebrate them using more mainstream pop influences from growing up in a western world.

PR What are you most proud of within the body of work you have created?

KD In my acting, things started to really change for me when I did a short film with Kevin Macdonald and all of a sudden I'm in a helicopter with this great director and John Mathieson who shot *Gladiator* it was a bit surreal.

After that even though working with Steven Segal was a different learning experience in itself I started to notice the people I am working with are either people of quality or people who are quite well known. Next I got the *Colour of Magic* and that was a real defining moment for me. Terry Pratchett's books I read as a kid growing up and all of a sudden playing the dragon lady and hanging upside down fighting David Jason and Jeremy Irons it was such a great buzz to be working with these people.

PR Is that the work you are most proud of?

KD I would say *Colour of Magic* and working with Kevin Macdonald. Another little moment though for me was the tiny role I had in 'Batman Begins' blink and you'll miss me, you see my name in the credits for longer. You have got a start

somewhere right and Christopher Nolan was in every casting no matter how big or small the part, he was there. When I went for my final casting originally it was for five scenes but got cut down, victim to the editing process. However I got to work for two weeks on *Batman* and I'll never forget when I got an invite to the premiere. Even though you only see me for like two seconds when I saw my name in the credits it really solidified in my heart that I had to follow through with my childhood dreams.

When I got *Scorpion King* it happened so quickly I was busy filming the *Colour of Magic* and they were looking for girls in LA and London, I got a call and they offered it to me it was like a lottery ticket to get a role like that in a Hollywood film with a big franchise and ever since then touch wood it's been all systems go.

PR Do you take that attitude in to your music?

KD Acting has definitely made me a better songwriter, storytelling with the sounds, instruments, the different layers have a personality of themselves. One thing I learnt from working with A.R. Rahman is that each instrument has a unique voice unto itself telling different parts of the story.

I always get asked would you ever give up your music for your acting and vice versa, I don't know. I don't think I could because they both feed me creatively and they have both intrinsically fitted together since I was a little girl. It's a juggling act and I won't lie I've had some pretty fancy juggling to do. You work so hard to get to

a point for these things to start to happen and then it's like someone up there says ok this is what you wanted and starts firing tennis balls at you. Your response is going boom, boom, boom trying not to miss any and it's challenging.

PR Do you find that one creative need will surface while you are participating in another?

KD The acting inspires me so much to write I always carry my Mac book and Dictaphone with me. Because acting pushes me to write I have been itching to go back to the studio for the past year. I've had such a punishing schedule there hasn't been the time.

The best thing I can do is to lay ideas down on my computer between scenes where I have maybe an hour or two. It's so exciting going back into the studio with all the ideas I've had and that they're waiting for me.

PR There's a definite feeling that you love action, movement in all you do, where do you find your peace?

KD When you're a teenager or in your early twenties you want to do everything at once and as you start getting older in your mid to late twenties you begin to understand you can't do everything at once can't please everyone at the same time.

This past year has been increasingly like this, for instance one email I'll cc up to fourteen people, I've got management in LA, management here, I have my music stuff, my acting PR.

I won't lie to you there have been times

where I'll say to my mom on the phone 'I'm overwhelmed, this is what I want to do but how am I going to do it all'. She says 'well you can't, you just got to remind yourself you're not superwoman'. Finding that balance has become more and more important for me.

PR What's next, where are you going?

KD Every actress dreams of a script like *Monsters Ball* you know the role Halle Berry played or Charlize Theron in *Monster*. If you get lucky you get to do those types of roles and if I look at what I have done so far as an actor I feel I've worked a good range of parts, had a great set of experiences working with varied directors. I'd like to continue that, I'm finishing a new album; I want to keep writing music.

The album is to be called 'Girl in the Pink Glasses' it's about those glasses I wore as a teenager and how I wished I looked through them instead of at the time hiding. The title song pretty much sums up what it's like growing up being a bit different, it's funny when you start to write very personal things they become universal.

When moments get tough, I remember that little girl watching with her sister and the very innocent place that the love and desire to sing, to make music and act came from. I learnt to embrace the unknown, Xanadu. I hope that can continue.

/// Karen can currently be seen on BBC 1 in *Waterloo Road* and her single *Hypnotize* is out now. Karen's album *The Girl in the Pink Glasses* will be released in 2011.

interview by POLLY RESIN

photographer ROSS SHIELDS

stylist CLAIRE FRANCES

hair & make up JESSICA MARY CHEETHAM

dress by ALICE TEMPERLEY (www.temperleylondon.com)

tights - Stylist's

KAREN DAVID's website - www.karendavid.com

Interview by Daniel Alonso

Ursula 1000

Photographer Richard Majchrzak



Fuzz –
n. a mass or coating of fine, light fibers, hairs, or particles; down: the fuzz on a peach.
v. fuzzed, fuzz·ing, fuzz·es

1. To cover with fine, light fibers, hairs, or particles.
2. To make blurred or indistinct: fuzzing the difference between the two candidates; worked quickly to fuzz up the details of the scandal.
3. To become blurred or obscure.

Ursula 1000 is the alter ego of Brooklyn based producer/DJ Alex Gimeno. However, you would be hard pressed trying to categorize his brand of music. Both his albums and mix sessions have taken on a broad scope of retro tinged spy grooves, bumping Latin disco-funk, hints of post-punk, electro, go-go, and sleazy glam rock.

His collaborations with Dr. Luke, Shag, Cristina, Los Amigos Invisibles, Misty Roses, Federico Aubele to name a few, brought forth sheer magic on his four previous albums — The Now Sound of Ursula 1000, Kinda' Kinky, Here Comes Tomorrow and Mystics.

On his upcoming E.P entitled FUZZ, Gimeno tackles the garage rock sounds of the mid-late 1960's. Named after the guitarist's fuzz pedal, (the tool used to produce a rich form of sonic distortion) FUZZ drips in snarling guitars, savage drums and creepy Farfisa organs. Inspired by the genre's elder statesmen like Count Five and The Sonics to revivalists like The Gruesomes, Ursula 1000 takes his obsession with the period's soundtrack and flips it for a new generation of listeners.

The E.P features the incomparable Fred Schneider from The B-52s on opening song, "Hey You!" In the late '70s, Schneider and his Athens, GA party band paved the way of mixing B-movie retro trashiness with punk/new wave.

Decades later, Ursula can be found doing the same thing with his blending of vintage grooves and modern electronica. But how did their unique collaboration come about? As with most chance encounters, serendipity was in the air, literally. "We were on a flight together; I had just DJ'ed in Milwaukee, I believe. When I got on the plane, there he was sitting in business class by himself.

We have a mutual friend who had been trying to get me to mix B-52s stuff. When we finally landed in New York, I had a good icebreaker so I approached him. I mentioned how I was a big fan." However, Gimeno was somewhat taken aback when the "Rock Lobster" singer turned out to be a fan of his own work. "I don't know if he said he had all of my records but he did say he had a ton, I thought, oh shit, crazy. But then again he is an avid collector and DJ in his own right. I figured it wasn't so out of the ordinary that he would dig it. And from there we just swapped info."

Shortly after that initial meeting, Ursula 1000 was approached to do a remix for Schneider's side project, The Superions. "Totally Nude Island" was their debut single that was released in late 2008.

"It came out pretty cool," Gimeno says in a modest tone. "I was just given this a cappella and it was Fred reading a weird, twisted Hawaiian love poem. Looking back, I could have gone anywhere with it."

But where is Ursula 1000 going now? Delving into the raw and primitive realm of garage rock, naturally. "I'm just fascinated by that period," Ursula enthusiastically states. "My first couple of records I was trying to focus on the more polished, groovier end of the '60s sound.

The bossa nova, Barbarella-soundtrack kinda stuff. With this album, I went back to the 60s; I don't know what it is about that time.

Now, looking back on it they are calling that era 'garage-punk', a lot of The Sonics stuff and groups like that. But at the time when those records came out, I am not quite sure what they were calling it. It was so trashy and so different than what was being played on the radio; it was not polished sounding whatsoever. I especially wonder how Beatles fans or Rolling Stones fans reacted to those types of albums. The bands I was inspired by did not have the type of budget to go into the studio and make a big, clean production. And I am talking as early as '63 and '64."

Gimeno brings up an interesting point during our conversation, wondering if the now revered genre of "garage punk" was born out of necessity. "What I am curious about is if these obscure bands wanted to actually make a sound that was more polished and put together but simply did not have the resources to do so. The end product was this really rough sound that over four decades later we are finding to be brilliant."

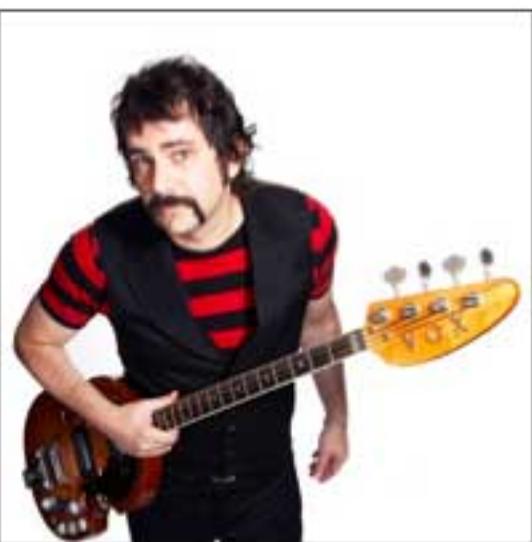
However, this mix of high and low his isn't only specific to the world of rock and roll. It can even be heard in old reggae and ska records. "Interestingly enough, the reggae musicians didn't have the budget to purchase new tapes so they

would record over existing tapes creating a scratchy, hissy sound in the process.

The idea is very similar to what was going on with Andy Warhol's silkscreen prints at the time. Just because some of the images were off-register or not crystal clear did not mean they were discarded. The accidents worked by adding another dimension and creating a new dynamic when appearing next to the flawless elements. Crazy accidents . . ."

Ever the jack-of-all-trades, FUZZ is not the only project keeping Ursula 1000 occupied these days. When he is not traveling the globe DJing at places like The Fabric and The Big Chill Festival, he can be found spinning at his home residencies at Trophy Bar and The Commodore. If that was not enough, he also has a radio show, Guilty Pleasures on BrooklynRadio.com where he plays an obscure selection of songs from his extensive record library.

And if you find yourself in the presence of Ursula 1000, don't ask him what he is listening to. "Oh, don't ask me that! I listen to a million things. It's easier asking me 'what did you listen to . . . today?' I have about 15,000 records at home that I can always look to for some type of inspiration. Or I try and find new stuff and re-school myself."

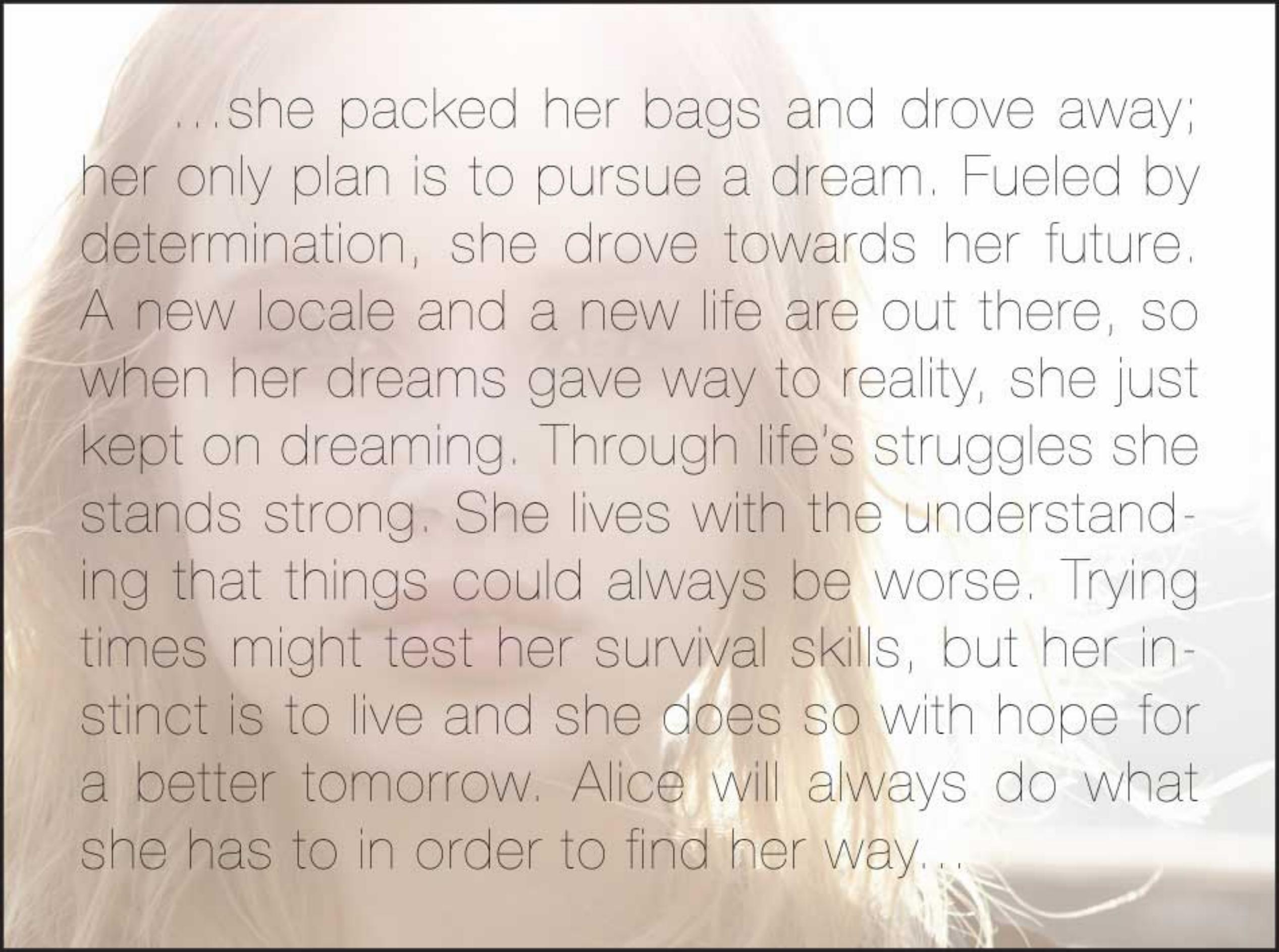


interview by DANIEL ALONSO

photographer RICHARD MAJCHRZAK

stylist MARISSA GIMENO

pants and vest by CRAIG ROBINSON www.craigrobinsonnyc.com



...she packed her bags and drove away; her only plan is to pursue a dream. Fueled by determination, she drove towards her future. A new locale and a new life are out there, so when her dreams gave way to reality, she just kept on dreaming. Through life's struggles she stands strong. She lives with the understanding that things could always be worse. Trying times might test her survival skills, but her instinct is to live and she does so with hope for a better tomorrow. Alice will always do what she has to in order to find her way...

A HOME AT THE END OF THE WORLD
A PORTFOLIO BY MICHAEL SANDERS













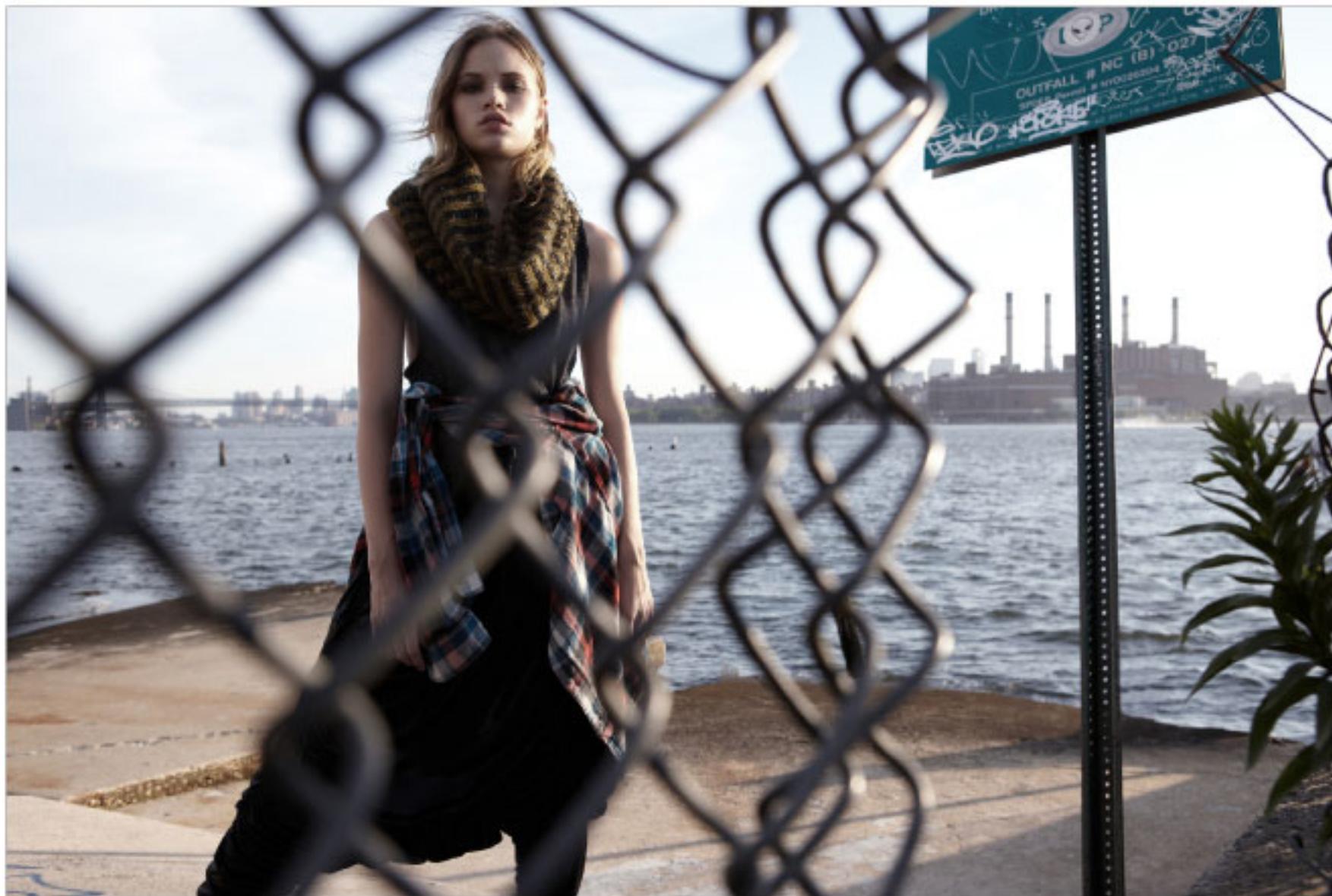




















p 35-36 grey multi zip coat by PARKCHOONMOO, stripped sweater by A.P.C., plaid skirt ANGLOMANIA by VIVIENNE WESTWOOD, socks by CALVIN KLEIN, boots through entire series by JUNYA WATANABE

p 37-38 black wool coat with fur trim MIU MIU

p 39-40 multi color scarf top by ISSEY MIYAKE, patchwork t-shirt by MALENE BIRGER, plaid shirt by RIVIERA CLUB, gloves by LOVE SAVES THE DAY NYC

p 41-42 transparent tank top by MALENE BIRGER, black wool shorts by COMMES des GARCONS

p 43-44 putty draped dress by OHNE TITEL, sunglasses by LINDA FARROW

p 45-46 t-shirt by GAP, camouflage shorts by KAUFMAN'S MILITARY NYC

p 47-48 floral print dress by RALPH LAUREN, knot tunic by RISTO BIMBLOSKI, combat boots by JUNYA WATANABE

p 49-50 fur jacket with leather sleeves by ELISE OVERLAND

p 51-52 same as above

p 53-54 dress by JUNYA WATANABE, check shirt from BESPOKEN

p 55-56 same as above

p 57-58 cowl neck knit piece by ALEXANDER WANG, sleeveless knit top by MALENE BIRGER, plaid shirt (at waist) by RIVIERA CLUB, black 'liquid' drop pant by ISSEY MIYAKE

p 59-60 -

p 61-62 multi color scarf top by ISSEY MIYAKE, patchwork t-shirt MALENE BIRGER, plaid shirt by RIVIERA CLUB, gloves by LOVE SAVES THE DAY NYC, lace handkerchief skirt by BURBERRY PROSUM

p 63-64 military multi pleated cardigan by OHNE TITEL, leopard print dress by MALENE BIRGER, fur as a blanket by J MENDEL

p 65-66 black nylon anorak from GAP, t-shirt from GAP, all buttons and decals sewn onto coat from Love Saves The Day NYC

credits

- photographer MICHAEL SANDERS
- writer KIMIE O'NEILL
- editor JOHN SLATTERY @ Bryan Bantry NYC
- make up MIKE POTTER @ Defacto NYC
- hair AYUMI YAMAMOTO @ Defacto NYC
- prop stylist LISA LEE / llee19@mac.com
- moder MAC @ IMG NYC & Tallulah & Phil



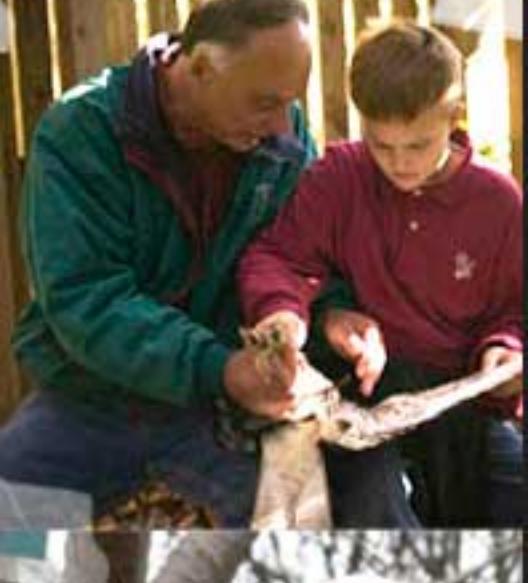
by STEPH THOMPSON

a reason to smile:
green chimneys strives to
help kids soar



I want to wake up every morning and be like Noah on his Ark with my backyard filled with the animal kingdom. Once again Moncler has joined hands with Green Chimneys by giving a donation to make a more peaceful world possible for its children and animals.

Bruce Weber



When a student takes leave of the Green Chimneys School for Little Folk in Brewster, New York, there is a tradition that has been established, to allow them to let loose a rehabilitated Bird of Prey.

"It is symbolic," says the school's 81-year-old founder and managing director Dr. Samuel B. Ross Jr., better known to all and sundry as Rollo. "Like the child, the bird can go out and live a long life, can have the freedom it really deserves."

Rehabilitation of kids with emotional, behavioral and learning disabilities who fall through the cracks of even the special needs programs of public or private schools across the New York metropolitan area and beyond has been the mission of Green Chimneys since it opened the doors to its 75-acre farm back in June of 1948.

At least fifteen thousand kids, admitted anywhere from age six to 14, have come and gone through those doors, spending between nine months and two years at the year-round facility, now an expansive 200 acres, to, as Rollo puts it, "find a good reason to believe what they didn't believe before coming; that they will go on to become a successful adult."

How has the school managed to achieve this incredible mission, to thrive where others have failed? Simply, it offers good

old wholesome farm life to inner city and suburban kids, waking them at 7 a.m. to do chores on the property that include caring for the nearly 300 animals on site including cows, chickens, ducks, geese, goats, emus, rabbits, llamas, pigs (Vietnamese potbelly pigs as well as regular ones), donkeys, a variety of horses and, of course, 50 or more Birds of Prey held in captivity at Green Chimneys only because of disabilities.

From shoveling manure to collecting eggs from the chickens that get sold at Green Chimneys' Country Store or hoeing in the school's organic garden, kids are given a responsibility to care for animals and the environment, which Rollo believes offers crucial motivation for success.

"Animals are so important because they respond to people who love and take care of them, they say to kids who have been told they're no good, 'if I didn't have you taking care of me, where would I be?'

That feeling, he believes, and rightly so if the letters that come pouring in thanking him for helping not only students but interns too are any indication, helps give kids headed for disaster more than a fighting chance at making it. And, importantly, it gives kids who often have

had trouble connecting with their peers a common goal.

Potential students are referred to Green Chimneys mainly through special education committees seeking programs for kids that the regular systems don't serve. Although they come mainly from New York State, there are some admitted from Connecticut and, occasionally, New Jersey. Rather than a long-term school option, Green Chimneys is intended as a short-term placement for students with severe issues dealing with peers or families, kids who have been placed in psychiatric facilities or hospitals, with the goal that living and learning in an environment where people are trained to work with the problems they're exhibiting, they will be able to successfully return to the mainstream school system.

In addition to the main Brewster campus, Green Chimneys has expanded over the years into a full multi-service agency that includes a 350-acre Clearpool Education Center, which serves as an environmental education "second campus" for public schools and other human service organizations; a community-based nursery school; a summer day camp; and a runaway and homeless shelter in New York City focused on programs for gay

and lesbian adolescents.

All of the programs are intended, Rollo says, "to enrich the lives of children and mobilize their strengths."

Green Chimneys is aided in its mission by generous donations and, increasingly over the years, by the attentions of celebrities like photographer Bruce Weber who are bowled over by the organization and want to help. Mr. Weber has been a fan since he first did a shoot at the school years back and, recently, when asked to shoot an ad campaign for Milan-based outerwear company Moncler, he asked that the campaign feature his favorite charity and spark a donation to the cause.

The ads, now being featured in major magazines including a 20-page spread in *Vanity Fair*, highlight among other things the service dogs Green Chimneys trains sporting Moncler's signature down ski jackets.

Mr. Weber was honored at a Green Chimney's 2010 gala in the Spring, which was attended by a star-studded crowd including Ralph Lauren, CZ Guest, Ingrid Sischy and Susan Brandt.

For more information or to donate to Green Chimneys, check out their website at www.greenchimneys.org.

At least fifteen thousand kids, have come and gone through these doors, to "find a good reason to believe what they didn't believe before coming; that they will go on to become a successful adult."

images in collage: Bruce Weber, Moncler Fall/Winter 2010/11 Ad campaign,
children at Green Chimneys, Dr. Ross and Myra Ross with Spike, dogs from
East Coast Assistance Dogs (ECAD)

for more information or to donate to Green Chimneys, check out their
website at www.greenchimneys.org



Interview with
Stephen Courter
author of *An Aisle Seat*

by

KIMIE O'NEILL

Fashion press representative by day, film fanatic by night, Stephen Courter started the website www.anaisleseat.com to offer a web list of the latest films hitting theaters, and the reviews that he writes for them.

"The noisiest and most distracting foods seem to have become the most popular at the movies. Who's idea was that?" Stephen Courter informed me of some of his movie-going pet peeves over coffee one morning in the East Village (others include talking and cell phone glow). "I really connect when I am at the movies so anything that cuts that connection really irritates me... I hate disturbing people's connection to a movie so I always sit on the Aisle Seat." An Aisle Seat, for that reason, is the name Courter gave to his website, an assemblage of movie reviews that Courter writes himself. The reviews are short, witty, and written with the movie-goer in mind. A self-proclaimed cinephile, Courter sees up to fifteen films per week, reviewing only those deserving. His passion for film is evident as he speaks; it is clear that Courter prefers to spend his time watching movies. However, he does not work in the film industry. A partner

at fashion label Ohne Titel, for Stephen Courter film is an extra-curricular.

It is refreshing to meet someone so passionate about an interest that he dedicates his free time to its pursuit. Press screenings break up Courter's workdays as well as his weekends. The amount of time he spends each week watching films easily tallies to the amount of hours one would spend working a second job, but he loves it. For Courter, watching a movie can be just as exciting as a good party, or it can be a relaxing way to end a bad day. When a friend of his recently asked if he ever tired of watching movies, he was shocked, "I wonder if that person really knows me if they asked that question. It's like asking a foodie if they get sick of eating or if a DJ gets sick of music. Dumb question."

Stephen Courter traces his love of film back to childhood, "I was raised in the mountains and I had a big imagination that needed more than trees and horses."

He cites Love Story, Kramer vs. Kramer, and Star Wars as memorable movie experiences from his childhood. These days, Courter tends to focus on indie films and documentaries. "The film I am always looking for is that rare independent film with no advertising budget that might play at the IFC's smallest screen and get no attention even though it is amazing - films like Prodigal Sons and October Country from this year. It's those films that I most want to support and bring to people's attention."

Unlike many movie-goers, Courter does not frequent films to escape reality. Instead, he prefers to watch films of substance, films that offer a sense of reality, and films from which he can learn. As we spoke, he lamented how no one would join him to see Family Affair, an upcoming documentary about incest. Courter explained that he likes to go to the movies

"I hate disturbing people's connection to a movie so I always sit on the Aisle Seat"

with friends, especially those with admirable taste in film, so they can discuss the movies together afterwards.

Inspired by the lack of dependable film reviews, Courter started his website a couple of years ago. "I have always been irritated by the majority of film reviews. I usually find them misleading, biased, dishonest and off-track," Courter mentioned a weekly culture magazine (though he wouldn't name which) as especially aggravating, "If they give a film a high rating, I am almost sure to walk out." And after years of movie-going, Courter has learned to give a film one hour. If he hasn't found himself interested by then, he actually will walk out.

Courter's reviews are not heavy, pretentious, reflective critiques. Rather, they are quick synopses of a film's merits (and sometimes lack thereof). His straightforward style is inspired in part by Quentin Crisp, who wrote film reviews for Christopher Street magazine during the 1980s. Courter's objective is to offer reviews from the perspective of a movie-goer, not a film critic. He constantly updates the movie listing on his website, so the site's merits extend beyond its honest reviews. An Aisle Seat also proves an excellent resource by which to learn about indie, low-budget, or limited release films you may never have heard about.

PHIL BICKER

Phil Bicker is an internationally renowned creative director, designer and photo editor who has worked for editorial, advertising, fashion and art clients. Phil initially established himself as an art director at The Face in London where he gave many now established photographers their first commissions. He art directed Creative Camera Magazine for a number of years; as creative director of Vogue Hommes International he encouraged fine art photographers to create fashion stories. Since moving to New York, he has worked for a diverse client base including Calvin Klein, BBH on the Levis account and until recently, was creative director at The Fader. He continues to place photography at the center of his creative endeavors splitting his time at Magnum Photos and Time magazine.



DA Can you describe your professional and personal background – when were you first attracted to fashion and art?

PB I grew up in the suburbs of London and went to school and college there before going on to study at the London College of Printing. I developed an interest in collage, was introduced to the work of Kurt Schwitters and more contemporary artist/illustrators like Russell Mills. I thought that I would pursue this as my medium of choice.

DA When did you realize you would be able to pursue a career in the industry?

PB After graduation, I was probably the last of my class to get any kind of work; as a collage artist/illustrator opportunities were scarce. I did one-off commissions for socially conscious magazines like *New Internationalist* and for *Literary Review*. I also did some unpaid work for an independent left wing magazine, *Undercurrents*. But this wasn't enough work to survive and I certainly didn't have a back up plan. A college friend recommended me for a junior layout position on a free magazine and (through a connection made there) she and I worked on a series of catalogues for the fashion journalism course at St Martins College. I then applied for and got a part time layout job at *City Limits* (a weekly, London listings magazine) where I was introduced to Neville Brody. At the time, the influential typographer and designer was designing the magazine's covers.

Neville, whose work was constantly plagiarized, liked the fact that my work came from a place outside his influence and hired me to work with him on a magazine prototype, *Vive*, for IPC and then to art direct *New Socialist* (the Labour Party's magazine which he had redesigned). He then recommended me for the Art Director position at *The Face*, the magazine where he had made his name.

DA What inspires you when developing a concept – music, film, and fine art? Or do you find it is more a collaboration between you and your team?

PB My design and art direction work has evolved with the image, most often photography, front and center. My process starts with a combination of involved research and intuitive exploration — a mix of the practical and the poetic. From this basis I can outline the project, define potential directions and explain my thoughts to others. Once a photographer is involved it becomes very much a collaborative process. At the commissioning stage there is a delicate balance between communication, organization, expectation, and leaving/creating space for. While at the design and layout stage the hope is to execute using the strongest imagery in the most compelling way whilst still delivering the idea and content of the story.

DA What do you look for when choosing a photographer to work with on a story?

PB It depends on the project but most often I am drawn to photographers

who have a strong personal vision and personal project work. I also look for photographers with an understanding of light, composition, a developed aesthetic and a relevant skill-set to execute within the parameters of the project.

I also look for photographers who are willing to push themselves. Equally important, I look for those equipped with the best disposition and temperament for a particular project.

DA How has the downturn in the economy affected your creative process, if at all?

PB I feel that when the economy is suffering there is a need to be creative and resourceful. Personally I have been fortunate that despite the economic downturn I have continued to find creative and exciting challenges. Since leaving *The Fader* earlier this year I have split my time between *Magnum Photos* where I am creative director and *Time Magazine* where I am photo editor.

DA During your time at *The Face*, you have been described as opening up the magazine to a new generation of innovative talent in the late '80s and early '90s. How do you describe your knack for discovering new talent?

PB I don't think editors and creative directors discover talent, I believe that photographers (and other talents) discover themselves. Editors and creative directors can offer opportunities, platforms, encouragement and direction. But often in maintaining the status quo

I don't think editors and creative directors discover talent, I believe that talents discover themselves. Editors and creative directors can offer opportunities, platforms, encouragement and direction.

these editors and creative directors deny opportunity for those with strong and individual voices. It is not difficult to see the talent. It's a case of being brave enough to support it before it has received the acceptance of others.

DA All these years later, why has the photographic medium remained so significant to you?

PB I have worked across many areas of photography, built relationships and collaborated in different ways to different ends. As a designer, creative director and as a photo editor, in editorial, publishing, advertising and beyond I have assumed different roles within the process, faced different challenges and conceived different solutions. My experience has been invaluable and informs my process. I continue to try to create work that has relevance and is compelling, to offer opportunity for photographers to make work that has the potential to make a difference. New technology and new digital forms offer further creative potential and I am inspired by these possibilities – exploring them to extend form

content and approaches for photography in different ways.

DA Lastly, is there anything you have not yet done that you would like to accomplish?

PB The big picture fascinates me. Building platforms, partnering across different areas and collaborating with creative talents with expertise in different disciplines to create environments/projects that are strong in all aspects – from concept to structure, which communicate through image (photography and illustration) writing design and typography and which deliver a stimulating user/reader experience.

As a creative director, designer and photo editor my desire is to extend my creative process to an umbrella structure and to add writing and editing to my own work flow so as to give myself the opportunity to start the creative process from any angle and to have a holistic vision for its outcome. Initiatives at *Magnum Photos* and developments at *Time* hold the potential for this to become a reality. Exciting times lay ahead.

Season of Change

by

KIMIE O'NEILL

As the last decade came to a close, we saw many a media outlet review the decade in fashion. From *Vogue*, to *Style.com*, to countless fashion blogs and beyond, images of the last decade's trends were ubiquitous, and they left us all pondering what changes the fashion industry will weather in the decade to come. Considering the recent technological and media booms that have left the fashion world in a frenzy (read: the rise of the fashion blogger, the "fast fashion" fad, and live-streamed runway shows), not to mention the effect the global economic crisis has had on the industry, it is inevitable that, ready or not, some big changes are going to come. As countless leaders of the fashion industry mourn the exclusive fashion world of yore, and as books like *Dana Thomas's Deluxe: How Luxury Lost its Luster* and *Teri Agins' The End of Fashion* are published, it is becoming difficult not to worry for fashion's future (as well as for the futures of those of us just starting out in the industry). Already a full fashion year into this new decade, some defining trends have begun to

surface. During the upcoming Spring 2011 shows, it will be interesting to watch which will stick as we anticipate what is in store for fashion's next few years to come.

The fashion industry as we know it began around the turn of the 20th century with couturiers who made custom tailored designs to meet the needs of their clients. Sometime mid-century, haute-couture gave way to ready-to-wear collections that were more accessible and affordable for the general public, and also more lucrative for the design houses themselves. Since then, the fashion world has run one season ahead

of the real world; Spring collections are shown the previous Fall, and Fall collections are shown in the Spring. Until recently, only fashion industry insiders were privy to the new trends and designs shown on the runways; however, due to the recent internet media boom, this information is now easily accessible to the general public just as soon as it is to the industry leaders.

Some of these leaders have cited the media boom as the beginning of the demise of fashion. While the industry is certainly not what it was just a decade ago, it is hard to deny that this instantaneous access to fashion news and information has awakened an interest amongst many who may not have otherwise been exposed to the world of fashion. The onslaught of fashion and style blogs and websites demonstrates a democratization of an industry that has often been considered superficial and elitist. Despite the changes the fashion industry will have to make to adapt to this new phenomenon, the increased interest in fashion could be viewed optimistically. While they may be controversial new members of the fashion crowd, it will most likely be this set of bloggers, tweeters, and fashion geeks (so many of them members of the younger generations) who will keep the industry afloat in coming years.

The more disconcerting symptom of the media boom has been the rise of "fast fashion". Images of the latest runway looks are now available immediately following the shows, offering anyone a sneak peak at the coming season's trends. Middle and low end retailers

with in-house brands have started using this information to design close approximations of the latest fashion trends and bring them to closets worldwide before the original designer collections even hit stores. While the wide-spread availability of these trends provides yet another example of the democratization of fashion, it must also be said that seeing them so prevalently displayed detracts from the originality and artfulness of the true designer pieces. With fashion-forward pieces so readily available at any price point, street styles have become quirky combinations of high and low brow pieces. The rise in popularity of street style photography has made it possible to follow what trends are emerging across the globe. It's not uncommon to find photos of college girls dressed head to toe in pieces from their local discount retailer, save for an amazing designer jacket they purchased.

at the sample sale their favorite blogger tweeted about. While it can be inspiring to peruse such myriad takes on fashion, street style culture does prompt one to consider the difference between fashion and style. Someone might understand the trends of the moment, but if they are not aware of the origins of said trends can they still be considered fashionable? Furthermore, does one have to be wearing designer pieces to be considered fashionable?

These days, the question of what is fashionable extends far beyond where next season's hemlines will fall. As cities across the globe have been adding fashion weeks to their cultural repertoires, and as each of these fashion weeks have been filled with labels old and new, there is a sea of fashion from which to take inspiration. The media has been inundated with fashions for everyone, and fashion editors have found themselves able to create looks based on nearly any visual inspiration. That said, it seems there may not be a democratization of fashion so much as there is a democratization of style. Factor in "fast fashion" in addition to staple wardrobe basics and the question no longer seems to focus on what you wear, but rather how you wear it.

Fashion bloggers have been criticized by fashion editors for representing only a personalized perspective on fashion. Generally speaking, this is true. However, it serves more as a reminder that fashion, like any other creative outlet, is purely objective. The point that fashion bloggers are illuminating is that fashion is not only an expression of the designer's creativity, but can also serve its wearer as an outlet of self-expression. Contemporary trend-setters – Alexa Chung, Kate Lanphear, Shala Monroque – are heralded more for their uniquely individual styles than they are for using fashion as a status symbol. The fear that many fashion editors must certainly have is that their own penchant for fashion and styling will now have to compete with that of a new bounty of amateur fashion bloggers. There is no reason that a fourteen-year-old can't have the same talent for fashion that a seasoned fashion editor does. However,

talent can never replace experience, nor can it replace industry position; and this is what will, at least for the time being, maintain the fashion industry's established mold.

When the media boom began last decade, the new technological advancements embraced by younger generations seemed to inspire a more youthful approach to life and fashion. Short skirts, tight pants, midriff-baring tops, and everything glitzy and glamorous became the trends *du jour*. Looking back to Fall 2000, Marc Jacobs at Louis Vuitton showed a sequined minidress with plunging neckline, Stella McCartney at Chloe showed an even shorter cut out tube dress, and Miuccia Prada showed a fitted dress with childlike floral designs. Fast forward to Fall 2005, and these youthful tendencies had manifested themselves to an even greater degree. Pheobe Philo made a name for herself at Chloe thanks to casual, street sensible pieces that were easily layered. Stella McCartney was showing boxy tunic dresses with thigh-high boots, and Marc Jacobs

showed brightly colored cocktail dresses appropriate for a junior prom. Whether inspired by the economic crisis, or possibly just as a backlash to the young celebrities and celebrity-bloggers that seemed to dominate the last decade, 2010 saw a resurgence of mature style. Initiated by Pheobe Philo's celebrated Spring 2010 collection for Celine, established designers like Marc Jacobs, Miuccia Prada, and Hannah MacGibbon at Chloe followed suit for Fall by adopting more sophisticated aesthetics. The ladylike silhouettes shown at Louis Vuitton and Prada have overtaken the pages of fashion magazines, and the classic separates shown at Chloe are being heralded for bringing pants (as opposed to leggings) back in style. Countless other labels still offer the complicated layers and asymmetrical hemlines with all the youth appeal, but it is hard to envision the younger fashion generation embracing the sophisticated style that has become this season's dominant trend. Maybe this is the industry attempting its return to exclusivity. There will, without a doubt, be myriad changes to the fashion industry over the course of the next decade. Fashion houses have already begun to respond to new media technologies with live-streamed runway shows and iPhone applications that allow one to shop-by-phone. It is impossible to predict what other changes the industry will undergo, but this is an undeniably exciting time for fashion. During the next ten years, the fashion bloggers of today could become the industry leaders of tomorrow, and a more conservative style might begin to dominate. Regardless, we are heading into a new decade and it is time to accept that this decade's greatest new fashion trend might be *change*.

getting personal

THE MOST WANTED
FASHION

Fall 2010

photographed by

JASON BROWNRIEGE

ANTONY CROOK

RICK HAYLOR

CAMERON KRONE

DAYMION MARDEL

featuring

ERIN @ 1 model management

FIFI @ Elite, New York

KENZA @ Elite, New York

SHEINA @ Muse, New York

VALERIE @ Select, London

presenting

3.1 by PHILLIP LIM

BIADISPOSITION

ALEXANDER WANG

ALTUZAKRA

AMERICAN APAREL

APERCU

BARBARA BUI

BETSEY JOHNSON

BROCHU WALKER

BURBERRY PRORSUM

CALVIN KLEIN

CANDELA

CHARLOTTE OLYMPIA

CHRIS BENZ

CHRISTIAN LOUBOUTIN

CLAIRE LOPEMAN

COACH

COMMES DES GARCONS

DOLCE & GABBANA

ELEY KISHIMOTO

ELISE OVERLAND

FELDER FELDER

GAP

GRAHAM BLACK

HELMUT LANG

IRWIN & JORDAN

ISSEY MIYAKE

J MENDEL

JANE OH

JEN KAO

JOSE DURAN

JUNUA WATANABE

KIMBERLY OVITZ

LD TUTTLE

LARUICCI

LOUISE GOLDIN

MANDY COON

MALENE BIRGER

MARCUS LUPFER

MARY KATANZOU

MELANDRIONO

MIU MIU

MONEYONTHEROCK\$

OHNE TITEL

PARKCHOONMOO

RISTO BIMBLOSKI

SKOTT KAY

SEQUIN

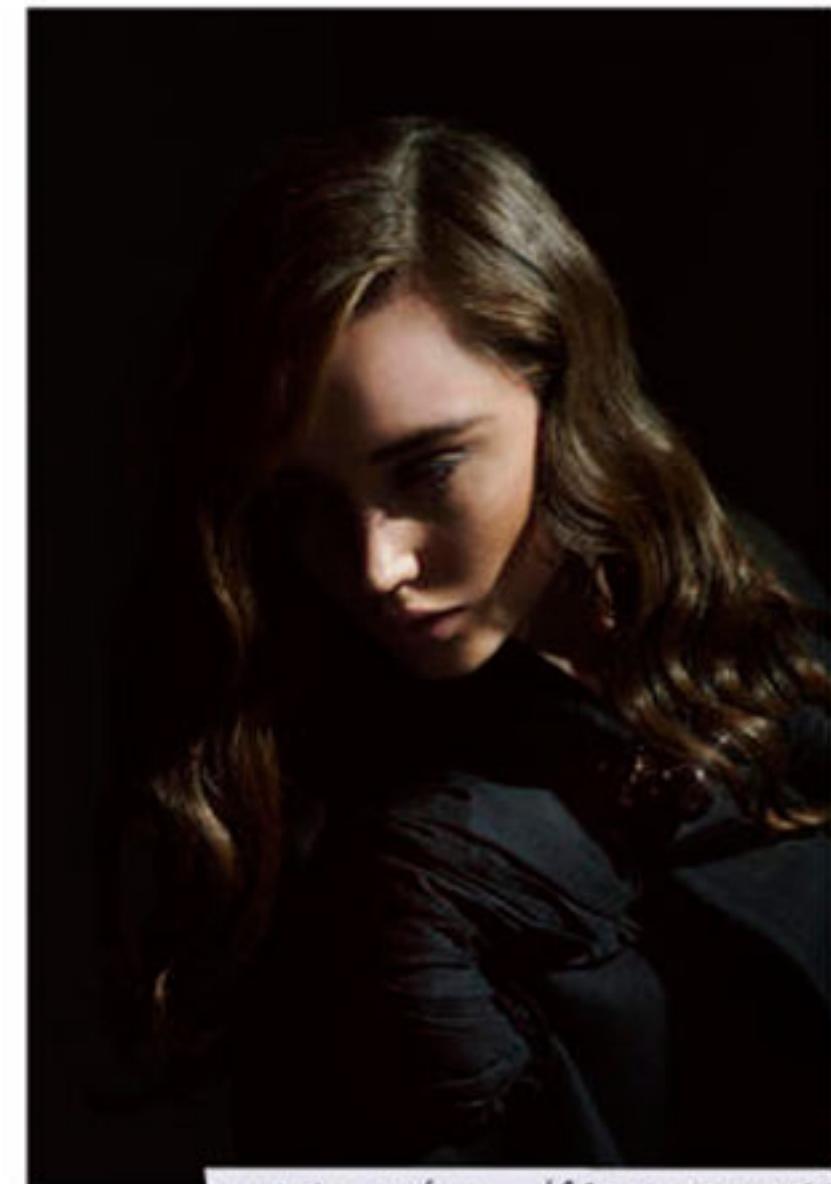
SOCIETY FOR RATIONAL DRESS

TAO COMMES DES GARCONS

photographer CAMERON KRONE

- CREAM LEGGINGS by OHNE TITEL
- boots by IL D TUTTLE





photographer JASON BROWNRIGG

-Jacket by COMME DES GARCONS

-Necklace by SEQUIN



photographer ANTONY CROOK
- bodysuit by FEIDER FELDER



photographer RICK HAYLOR
- tunic by IRWINK JORDAN
- skirt, scarf & lace hem by TAO COMME DES GARCONS



photographer - DAYMON MARDEL
- dress by ALTUZARRA
- bracelets by SCOTT KAY



photographer RICK HAYLOR
- cardigan SOCIETY FOR RATIONAL DRESS
- skirt by CHRIS BENZ



photographer CAMERON KRONE
- python bag by COACH



photographer ANTHONY CROOK

-tunic dress & boot cut trousers by FEIDER FELDER

-shoes by MECHANTE for WILLIAM TEMPEST



photographer DAYMION MARDEL
- black & white stripe jumpsuit by
MONEY ON THE ROCKS\$.



photographer RICK HAYLOR

- indigo cotton blouse with knotted shoulder detail & lace lined drawstring pouch by TAO COMMES DES GARCONS
- red & green/navy wool lightly padded plaid shorts by COMMES DES GARCONS
- black & white striped cardigan by BROCHU WALKER





photographer CAMERON KRONE

- multi pleated skirt by MALENE BIRGER
- jacket by ALADISPOSITION
- NECKlace by SEQUIN
- boots by LD TUTTLE

photographer JASON BROWNRIGG

- Navy & red sleeveless blazer by ELISE OVERLAND
- Wool skirt with tab closure by ALTUZARRA
- Gloves by BURBERRY PRORSUM
- Badge cuff by JEN KAO



photographer DAMION MARDEL

- Dress by ALTUZARRA
- Bracelets by SCOTT KAY





photographer - RICK HAYLOR

black cardigan by TAO COMMES DES GARCONS
Red & black sweater by BETSEY JOHNSON

- white sheer skirt w/ bubble padding by
COMMES DES GARCONS



-photographer - ANTONY CROOK
-dress by MARY KATANZOU
-shoes by CHARLOTTE OLYMPIA



- photographer CAMERON KRONE

- wool/Neoprene jacket with extended shoulders by PARKCHOONMOO

- NECKLACE by SERQUIN



photographer CAMERON KRONE

- black & white tank top by SOCIETY FOR RATIONAL PRESS
- skirt by RISTO BIMBLOSKI
- wool dress worn as a cape by MALENE BIRGER
- Necklace by SERVUIN



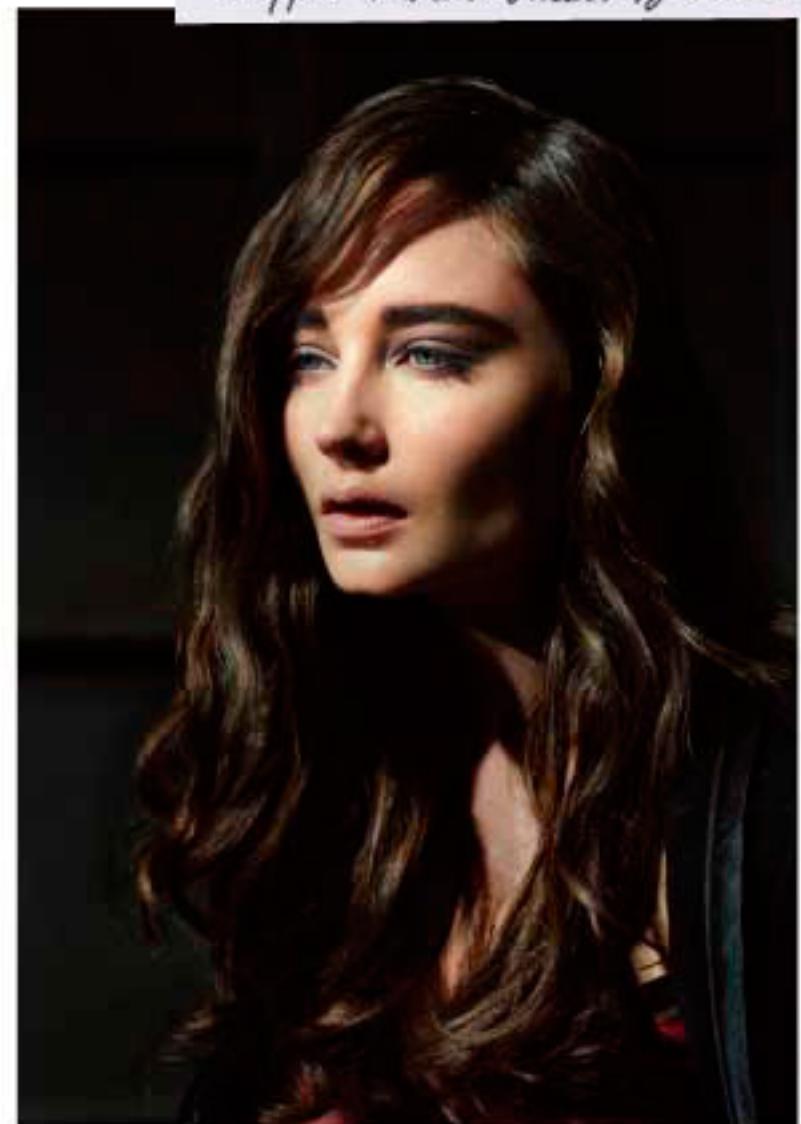
photographer RICK HAYLOR

- white polyester sheer jacket w/bubble padding
by COMMES DES GARCONS
- baby pink transparent tank top by CANDELA



photographer JASON BROWNTEG

- bodysuit by JEN KAO
- necklace by SEQUIN
- cropped tuxedo jacket by DOLCE & GABBANA



photographer - PAYMION MARDEL

- Leather dress by MANDY COON
- bracelets by SCOTT KAY



photographer CAMERON KRONE

- ink eel skirt & Motorcycle jacket by ELISE OVERLAND
- black dress w/ transparent panels by ISSEY MIYAKE
- Necklace by SEQUIN





photographer ANTHONY CROOK
- coat & skirt by MARCUS LUPFER

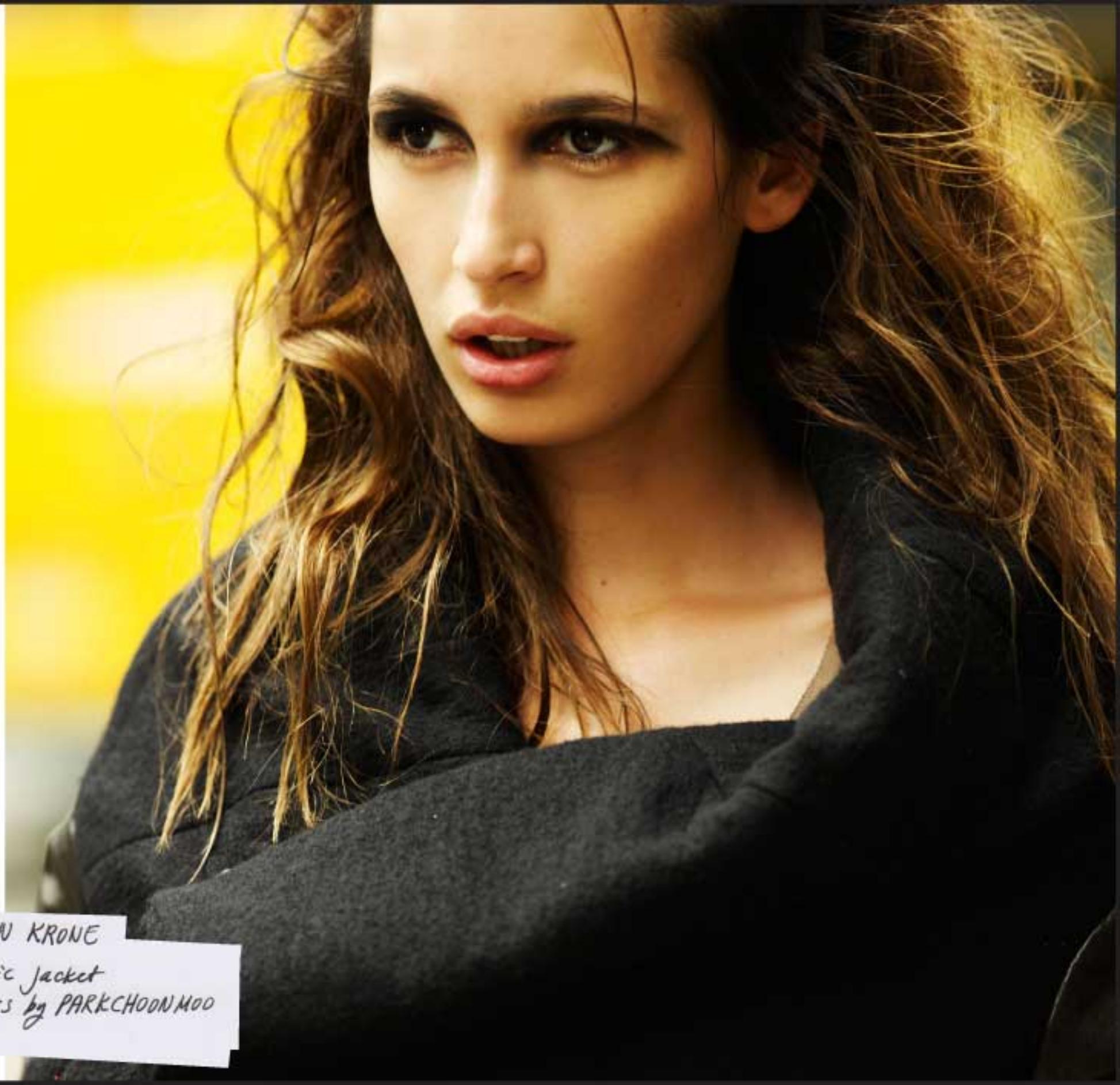
photographer RICK HAYLOR

- plaid puffy vest by COMMES DES GARCONS
- sweater by BETSEY JOHNSON
- burnt orange skirt by CHRIS BENZ





photographer DAYMION MARDEL
- Jumpsuit 3.1 PHILLIP LIM
- Shoes by CHRISTIAN LOUBOUTIN
- Necklace by SCOTT KAY



photographer CAMERON KRONE
-wool assymetric jacket
w/zipfront dress by PARKCHOONMOO



photographer RICK HAYLOR
- fragrance by LOVE, CHLOE



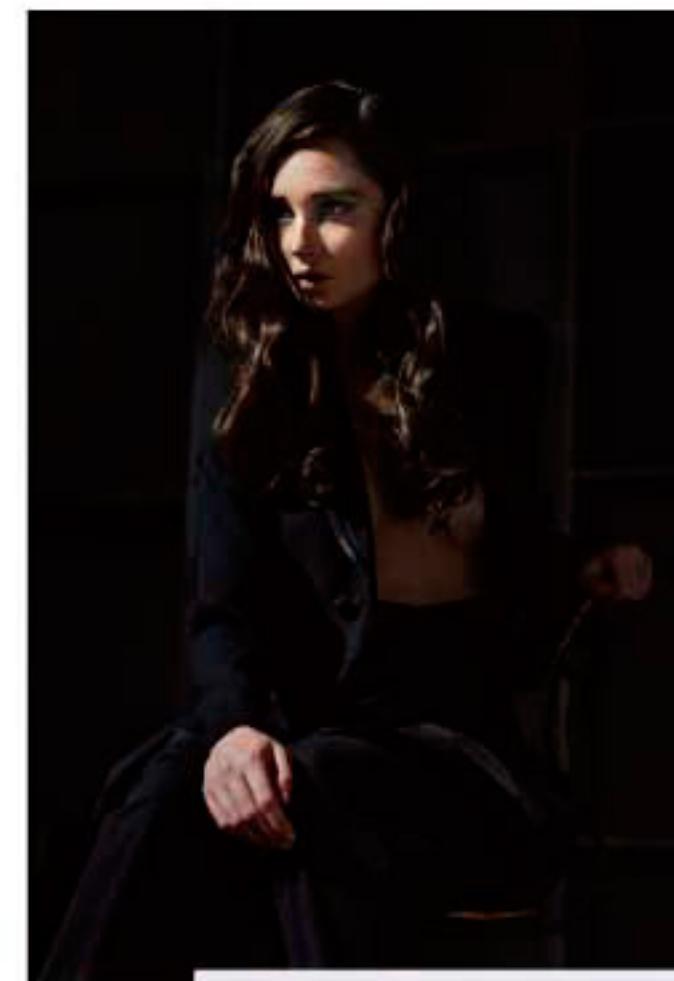
photographer - JASON BROWNRIGG

- coat by CALVIN KLEIN
- gloves & boots by BURBERRY PRORSUM
- tights by OHNE TITEL

- blouse by JANE OH
- skirt by EISE OVERLAND



photographer DAVINION MARDEL
- dress by KIMBERLY OVITZ



photographer JASON BROWNREIGG
- tuxedo jacket by DOLCE & GABBANA
- trousers by JOSE DURAN
- belt by OHNE TITEL



photographer DAYMION MARDEL

-wool jacket with leather sleeves by BARBARA BAI
-shorts by BURBERRY PRORSUM
-shoes by CHRISTIAN LOUBOUTIN



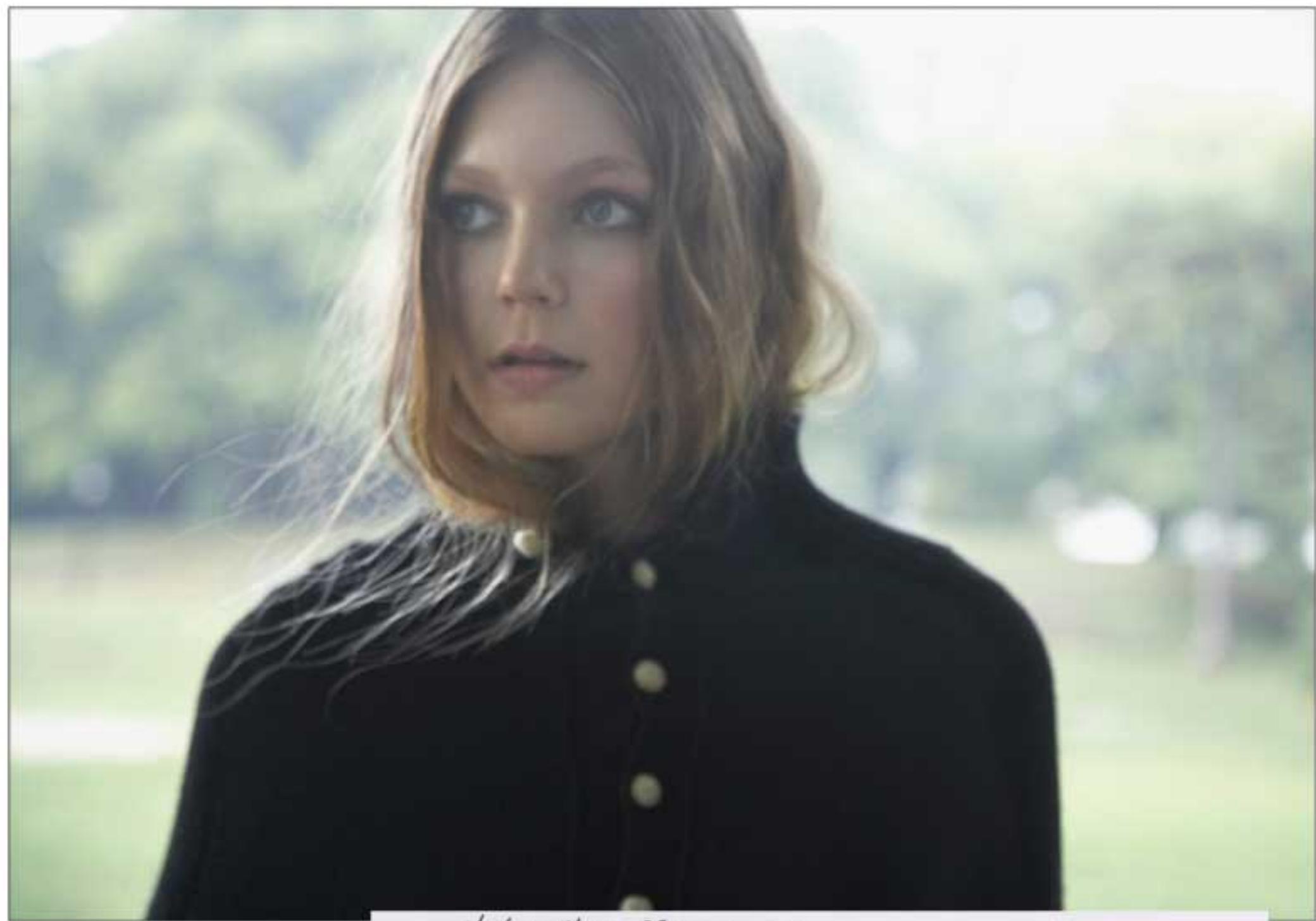
photographer CAMERON KRONE
-knit dress w/asymmetric zippers by MALENE BIRGER
-bracelets & necklace by SEQUIN



photographer RICK HAYLOR
- plaid quilted vest by COMMES DES GARCONS
- Marilyn Monroe sweater by DOLSEY JOHNSON

photographer DAYMION MARDEL
-dress KIMBERLY OVITZ
-bracelets by SCOTT KAY





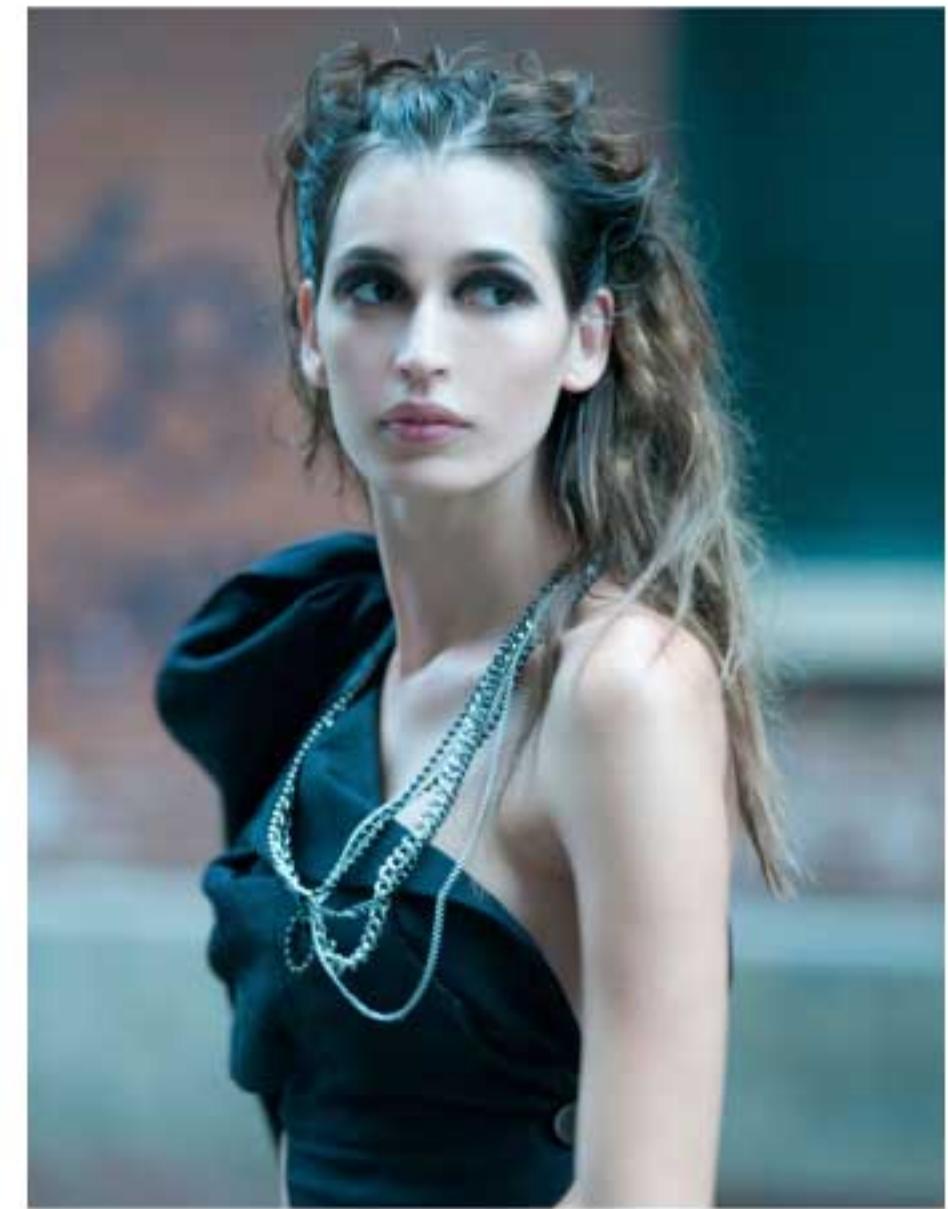
photographed RICK HAYLOR

- black knit cardigan by TAD COMME DES GARCONS



photographer RICK HAYLOR

-bark print top by IRWIN & JORDAN
-black crewneck by GAP
-shoes & skirt by TAD COMME DES GARCONS

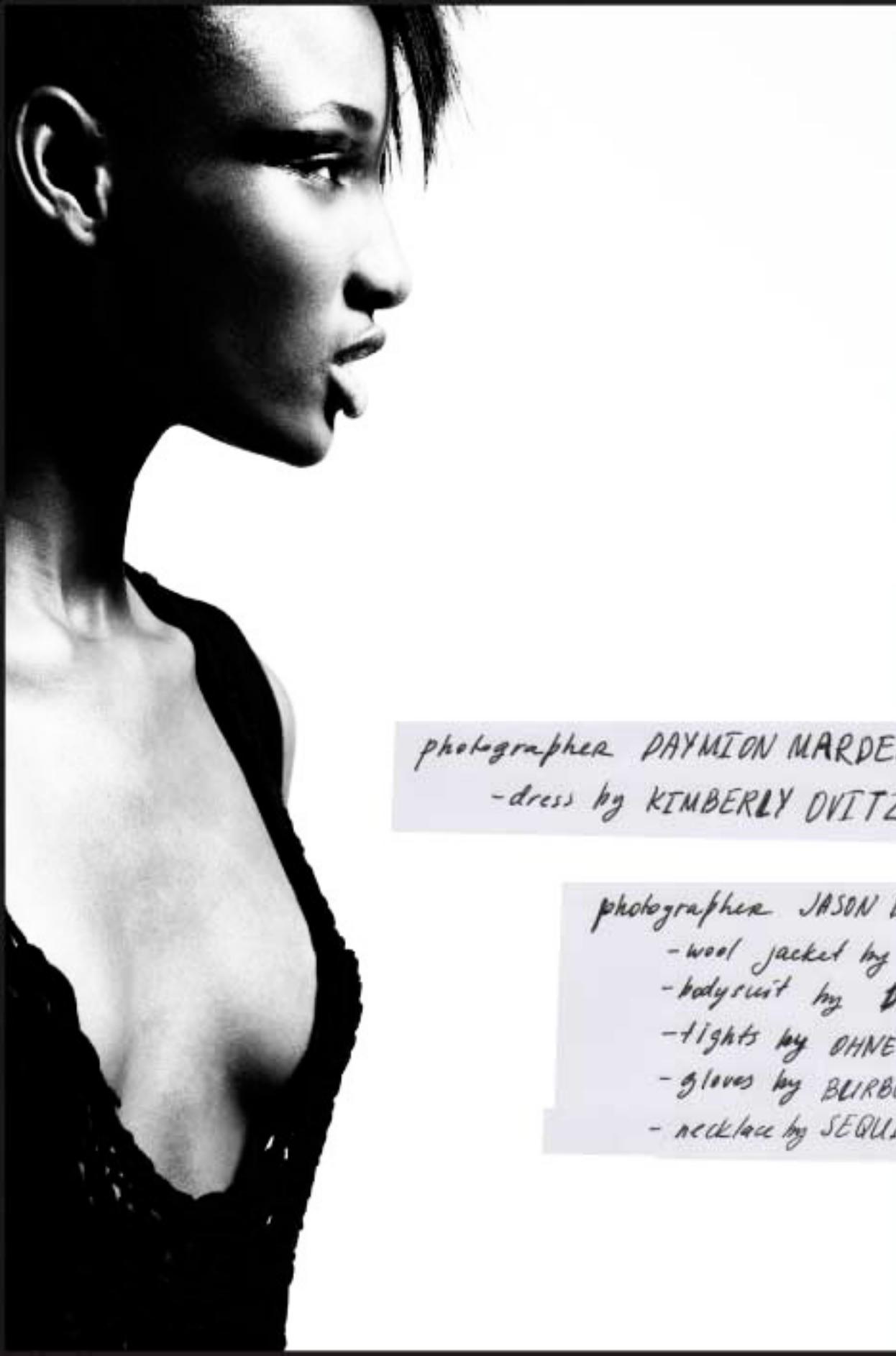


photographer CAMERON KRONE

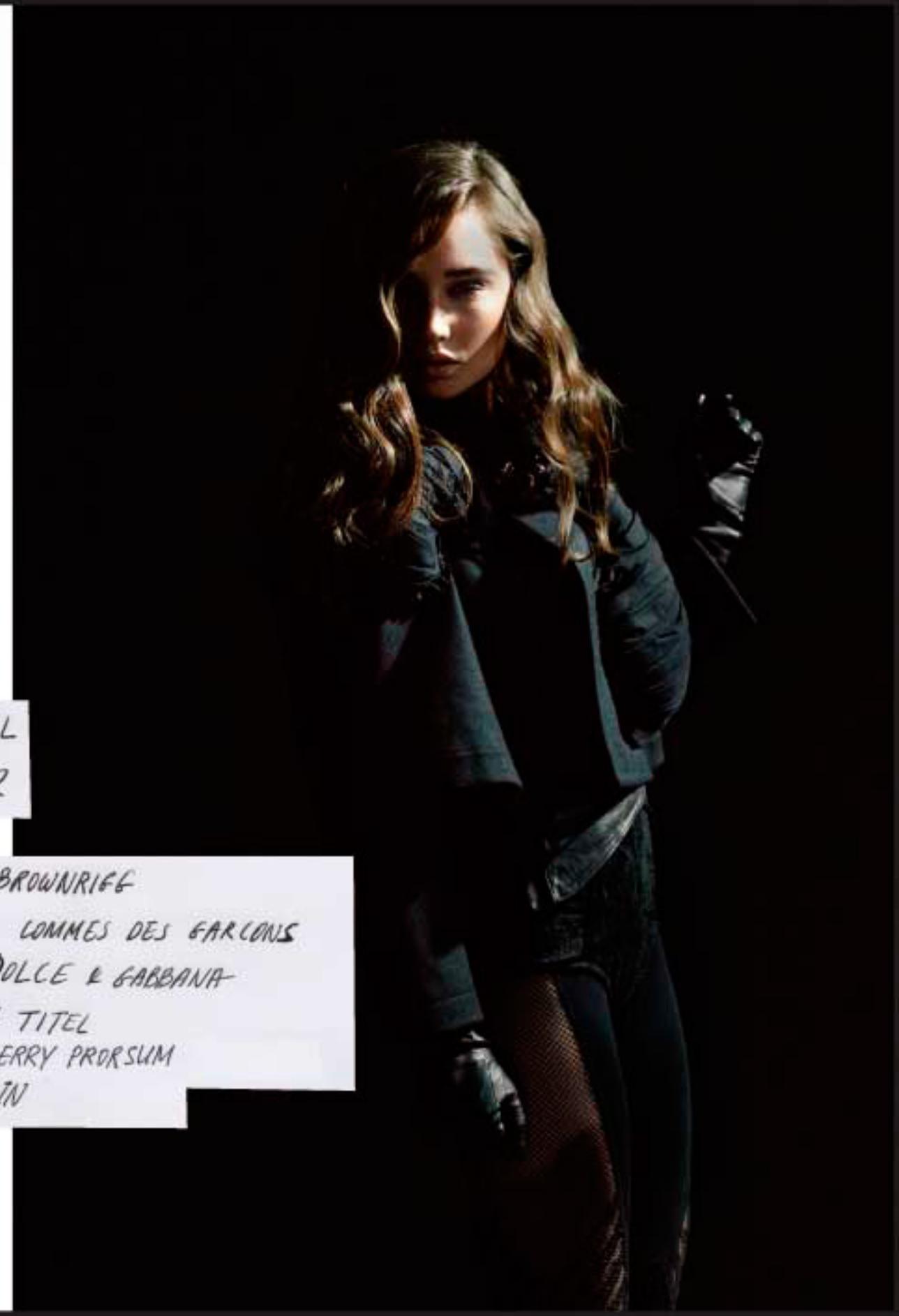
-one shoulder jacket by ALA DISPOSITION
-necklace by SEQUIN



photographer ANTONY CROOK
- dress by CLOIRE LOPEMAN



photographer PAYMION MARDEL
-dress by KIMBERLY DITZ



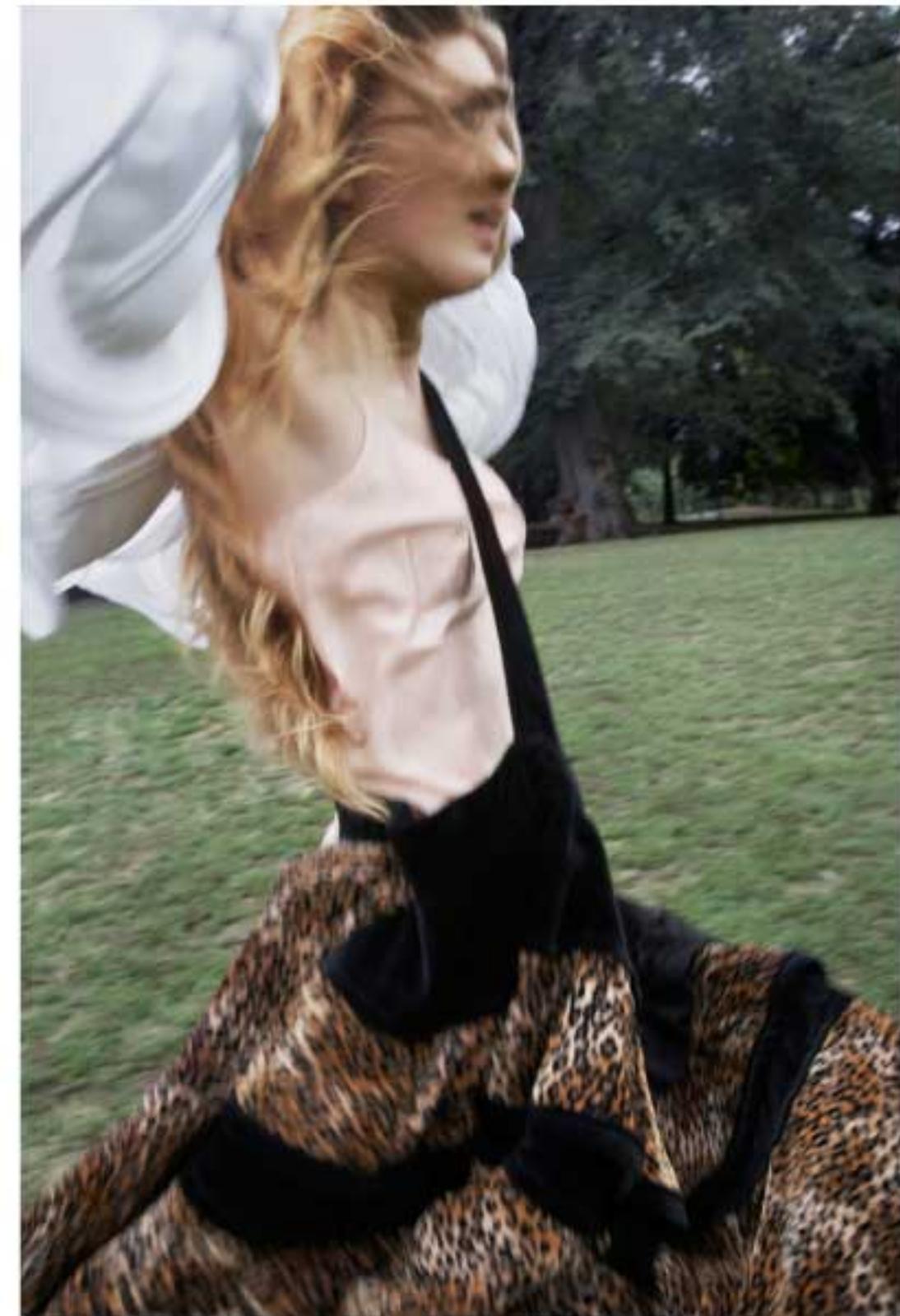
photographer JASON BROWNE
-wool jacket by COMMES DES GARCONS
-bodysuit by DOLCE & GABBANA
-tights by OHNE TITEL
-gloves by BURBERRY PRORSUM
-necklace by SEQUIN

-photographer RICK HAYLOR

-leopard skirt by TAO COMMES DES GARCONS

white bubble jacket by COMMES DES GARCONS

- baby pink slip by CANDELA





-photographer RICK HAYLOR
-leopard skirt by TAO COMMES DES GARCONS
-socks by TAO COMMES DES GARCONS



photographed by JASON BROWN RIGG

- Knit dress by JEN KAO
- Shoes by CALVIN KLEIN

- gloves by BURBERRY PRORSUM

- bracelets by SEQUIN



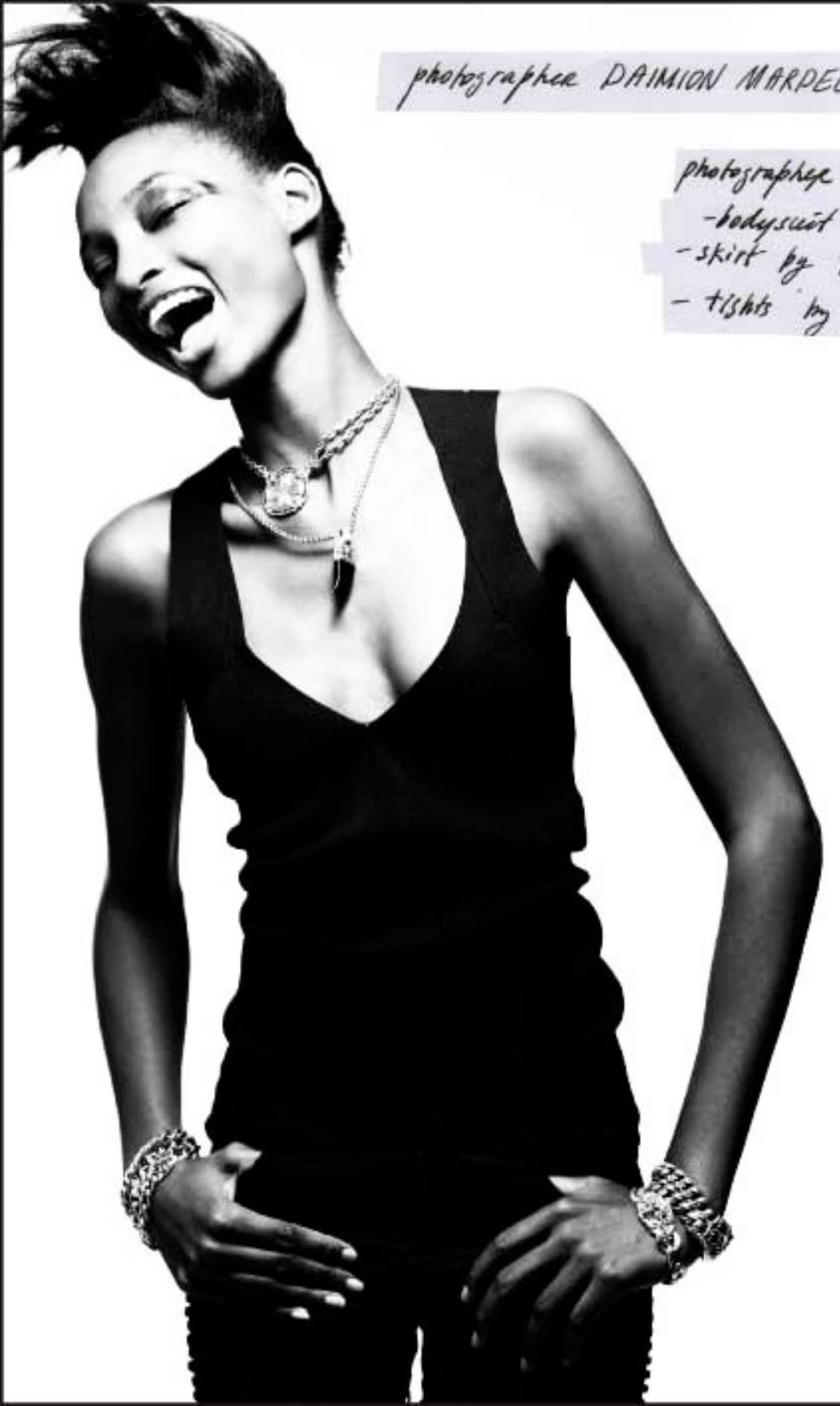
- black feather jacket by ISSEY MIYAKE
- stretch wool skirt by JOSE DURAN

photographer ANTONY CROOK

-jacket by LOUISE GOLDIN
-shoes by LARA BOHINC



photographer DAYMION MARDEL
-gloves & dress by MELANDRINO
-bracelets by SCOTT KAY



photographer DAIMION MARDEL

photographer JASON BROWN RIGG

- bodysuit by JEN KAO

- skirt by TAO COMME DES GARCONS

- tights by OHNE TITEL





photographer ANTHONY CROOK
- dress by ELEY KISHIMOTO

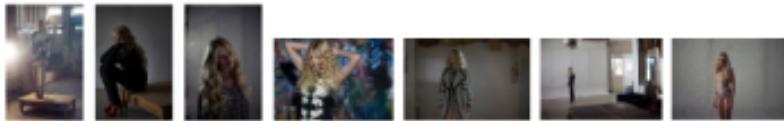


photographer CAMERON KRONE
- jacket by HELMUT LANG
- python bag by COACH
- flights by OHNE TITEL
- boots by LD TUTTLE

credits



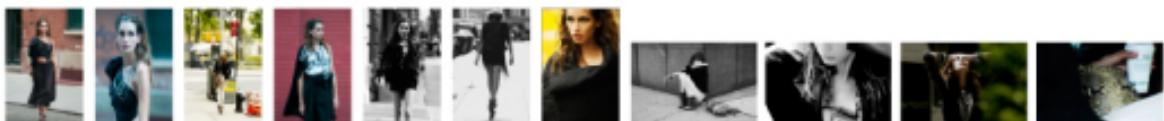
Photographer JASON BROWNRIGG / Editor JOHN SLATTERY / Hair DAVID CRUZ @ raybrownpro.com / Make Up ANGIE PARKER using NARS @ raybrownpro.com / Model ERIN @ 1 Model Management



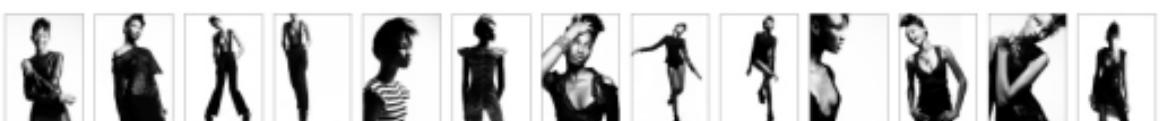
Photographer ANTONY CROOK / Editor AMECHI IHENACHO / Hair & Make Up SANDRA BERMINGHAM / Model VALERIE @ Select, London / Special thanks to the Pattern Market Studio, London



Photographer RICK HAYLOR / Editor JOHN SLATTERY / Hair DAVID CRUZ @ raybrownpro.com / Make Up ANGIE PARKER @ raybrownpro.com / Model FIFI NEWBURY @ Elite, New York



Photographer CAMERON KRONE / Editor JOHN SLATTERY / Hair COLIN GOLD using L'oreal Elnett Hairspray @ Joe Management / Make up REGINA HARRIS / Model KENZA @ Elite, New York



Photographer DRYMION MARDEL / Editor NICK NELSON / Hair DAVID CRUZ @raybrownpro.com / Make Up REGINA HARRIS using MAC Pro / Model SHEINA @ Muse, New York



WANTED

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