

ESCAPEMAG



ANGEL UNGWE & HAUWA LAWAL

Creators of the Spotlight

Meshkiew | Twoglazzes | Amy Odili | Frosty Papito | Firstklaz | Davina Otogie | Alison Cole | Sam Adedoyin | Mösirè' | La Riene' Yosé | Kozii | Podoski | George Emperor | Villager Clothing UK | AFWN 2025 | The Fisherman | Escape Marketplace

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From the Editor

EscapeMag Issue 12 — The Creator Edition

Every issue of EscapeMag has its own vibe, you know? Its own feeling, its own story to tell.

But Issue 12? This one hits different. There's a generation creating across Africa right now, in real time, and honestly, it feels like the world is finally paying attention the way we've always deserved. This edition is us trying to capture that moment with the honesty and weight it deserves.

From Angel Unigwe's growth and Hauwa Lawal's creative commentary, to the filmmakers, the brilliant weirdos, the understated powerhouses, and the voices building a digital continent, this issue celebrates creators who stopped waiting for permission. They're building their own tables now.

We shaped this magazine with Solvent Digital as our Editorial Partner, a team whose vision and discipline made every shoot, every setup, every final image better than we imagined. They didn't just help; they pushed us forward.

As EscapeMag grows, so does everything around it.

Which is why I'm excited to announce: **Escape Marketplace is launching soon.**

It's a platform for the creative economy we cover every day. A place where designers, artists, filmmakers, and makers can actually earn from what they create. No hoops to jump through. No gatekeepers. Just: *creativity - product - money in your pocket.*

To Lead City University, thank you. Your support means everything, and you get it. You understand what it takes to back young African talent. This generation needs institutions that stand with the culture, not just watch from the sidelines. You've shown up.

EscapeMag started as a magazine.

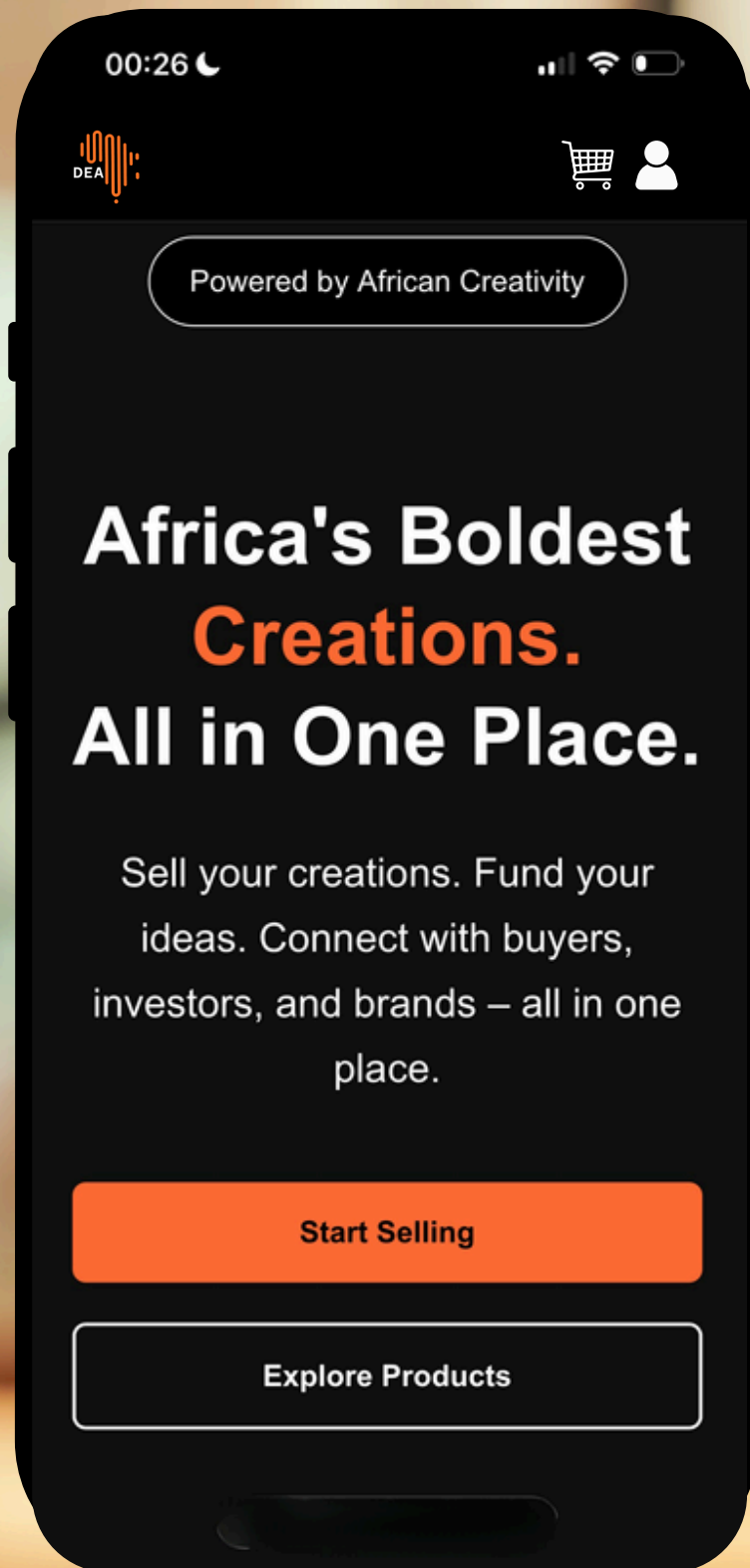
Today? It's a platform, a community, an archive, a connector, and a mirror for everyone brave enough to create in a country that doesn't always make it easy.

Issue 12 is our love letter to the creators shaping the internet, the culture, the continent, and whatever comes next.

Welcome to the Creator Edition.

Welcome to what's next.

THE ESCAPEMAG TEAM



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Firstklaz

The Anatomy of a Fresh Sound

A new voice rising from the North, FirstKlaz mixes traditional Arewa instruments with modern street vibe, creating a sound that feels nostalgic, fresh, and unmistakably his.



By Okiki Laoye | Photography by Strange Village Studios



Collaboration has made me learn other processes of carrying out my art... it has to be impactful.

FirstKlaz is one of those artists you hear once and right away know he's bringing something new to the table. Not loud, not overhyped, not doing too much, just a young creative who clearly understands his cultural roots and knows how to flip them into something the internet has never seen before.

The first thing that stands out is the sound. That Arewa vibe, those traditional instruments, the chants, the city drums, blending so naturally that you don't even realise you're listening to two worlds at once. When I asked him how he balances it, he said, *"I try to make sure I'm not really going off from what the people want... I want people to get a nostalgic feeling whenever they listen to my sound."*

And you can hear that intention everywhere. He's new, but he's not experimenting blindly. He knows exactly what he wants to sound like. His collaborations say the same thing. Iliya Music, older Arewa vocalists, streamers, creatives... he moves with people who understand his zone. *"My collab has to be organic,"* he told me. *"It has to be exactly how I'm feeling at that particular time."*

That's the difference between hype and vision, his process is built on instinct, not noise.

Even in the production, you can tell he's a student of the craft. He creates alone with his producer most times. No chaos, no crowd, no pressure. *"We get a rhythm, try different progressions, and when we pick the one that sits well, I record melodies on my phone and turn them to words."*

Clean, simple, intentional.

Then there's the visuals, one of the reasons he's blowing up fast. His videos feel cinematic yet still grounded in Arewa culture, then he infuses cowboys setting, mafia looks, old-school street energy, classic cars, the hyena clips, the nostalgic color grading. He sees the song before he films it. *"For each song, I lock in and go to that zone... I see colors and pictures, then bring them to life."*


You can tell he's a real creative, not just an artist looking for a hit. Everything aligns: the music, the fashion, the mood, the world-building.

"I'm very intentional about how I look, each dance step, how people appear in the visuals... it has to blend with the music and the mood."

He's also the rare kind of newcomer who knows collaboration is a superpower.

"Collaboration has made me learn other processes of carrying out my art... it has to be impactful."



A man with dark skin, wearing a black hoodie, is holding a doll with a pale green face and large blue eyes. The doll is wearing a blue denim jumpsuit. The background is a solid dark red color.

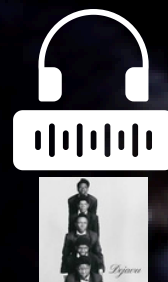
And of course, the green-faced doll. One of the most interesting symbols in his brand. When I asked about it, he went straight into story mode. *"I used to have a lady... she introduced me to horror movies, and one stood out. Later I saw the doll in a store and it reminded me of the movie. I got it and named it after her."*

It's sentimental, unexpected, quirky, but it fits him perfectly. A creative with a sense of humor, memory, and symbolism.

He's early in the journey, but everything hints at a strong future. He's experimenting but he's not lost, rooted but not boxed in, fresh but not confused about direction. It's rare to see a new artist arrive with this much clarity.

He's just starting in the spotlight, but you can already tell he knows what he's doing.

And honestly? He's on the right track.



MÖSIRÈ

A Voice in Many Shades

By Okiki Laoye



When our Managing Editor, Sam, sent me Mösirè's EPK, I opened it expecting the usual—good vocals, clean visuals, maybe a promising record. What I didn't expect was a sound that felt like a moodboard of emotions, stitched together with intention and instinct. One song in and I already knew: this girl is worth talking about.

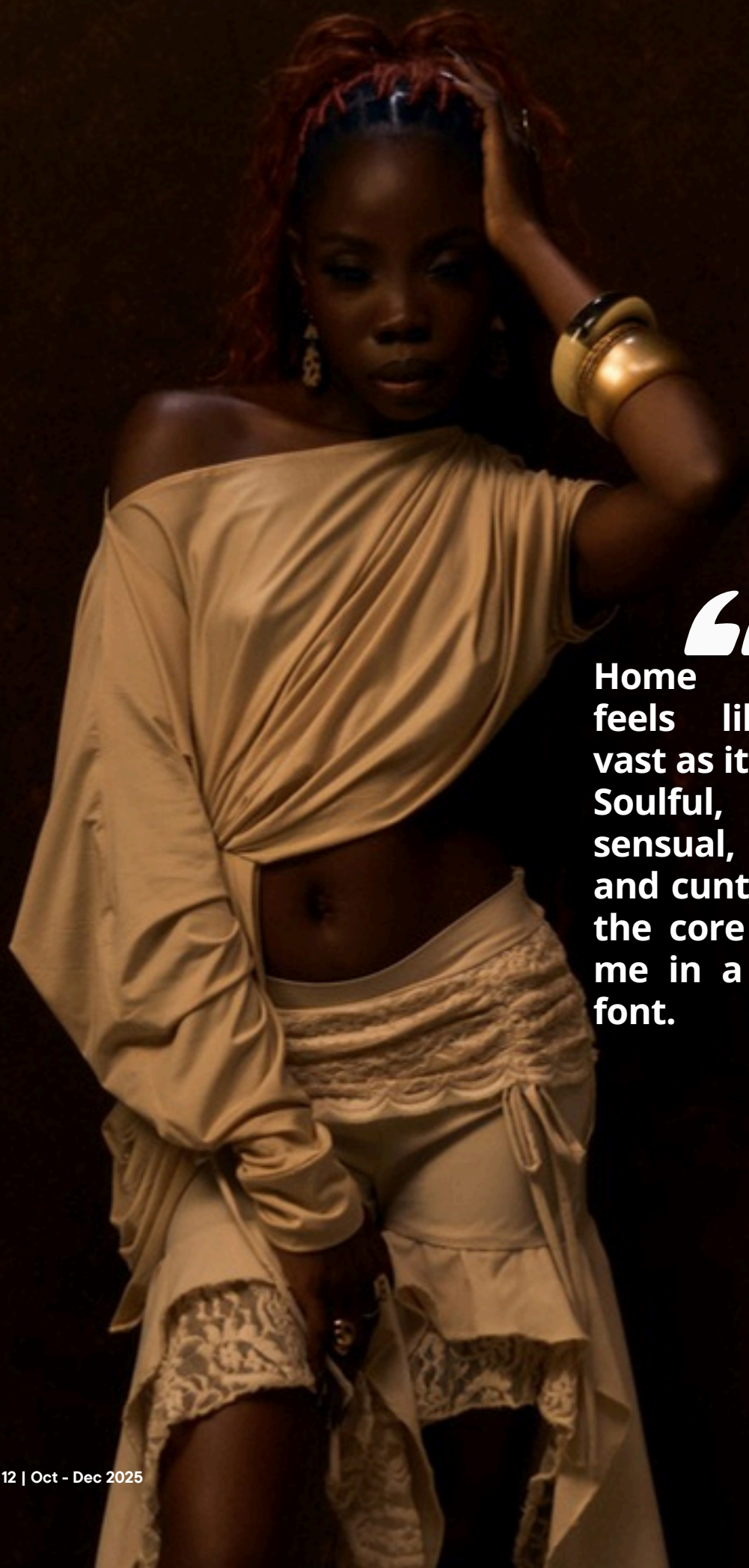
Mösirè makes music the way some people breathe; soft one moment, volatile the next, always honest. She told us, "It's always a dance with the different sides of me and the rhythm." And that's exactly what her music feels like an internal dance, half fire, half confession.

Listening to *Skin* and *Never*, you hear a different kind of vulnerability, not the cliché kind, but a woman learning the temperature of her own voice. She explained, "Where *Skin* leaned into vulnerability in a soft way, *Never* was more daring... taking a darker tone." I agree.

She's not afraid to walk that thin line between sensuality and honesty. In fact, she admitted releasing those songs felt like "walking around naked", but she still did it because, as she said, "I love my art more."

What strikes me most is her fluidity. Some artists hide behind genre; Mösirè bends it. She moves through R&B, Dancehall, Soul, Pop, and Afro without losing herself. When I asked what "home" sounds like for her, she said something that has stayed with me:





“

Home is what feels like me... vast as it's precise. Soulful, nostalgic, sensual, volatile and cunt — but at the core of it, it's me in a different font.



That line alone tells you she's not here to fit into the industry; she's here to build her own corner of it.

And when I pushed about what's next; softness, rebellion, desire, freedom, she just smiled through her answer:

"All of them, tbh. You'll just have to wait and see."

Mösirè is unfolding. Slowly, deliberately, beautifully.
And we're watching in 4k.



[READ FULL INTERVIEW HERE](#)

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Meshkiefy

Mockumentaries, Humour & the
Art of Friendly Chaos

Meshkiew (Ebeniro Somto) is a Nigerian digital storyteller, content creator, writer and co-founder of Udumedia. Known for POV “mockumentary” videos that make awkward feel an artform, he writes, directs and performs content that mixes slapstick, humility and a keen eye for human oddities. With a large, engaged following, he’s also a sought-after speaker at creative events.



The first thing you notice about Meshkiew is how much the man and his content move in the same rhythm. He arrived at the studio like he arrives on camera: a vibe. From the second he stepped out of his car to the minute he left, the energy was the thing, slapstick rhetoric, oddball perspectives, the same face, the same timing. That continuity is rare: some creators perform; he is his performance.

Meshkiew is proof that chaos can be a method. What looks like pure spontaneity on camera is actually the result of sharp observation. He studies people, clocks their quirks, sketches a POV in his head, and then lets everyday awkwardness bloom into something intentional. His mockumentary style isn't random humour; it's controlled chaos, improv guided by instinct and a clear sense of what he wants the moment to say. It's why his content feels wild but never sloppy, the madness has structure.

There's humility under his comedy. He jokes about poverty as the origin story; *"It all started from the day I was born... started from poverty"*, and he owns that background as fuel. He observes people the way a documentarian observes subjects: curious, patient, mischievous. That observation becomes material. He doesn't storyboard every laugh. "The only part I script... is where I tell myself the POV I want to do," he explains. The rest he leaves to the room, the people, the moment.



Meshkey is a study in contrast: sometimes quiet, genuinely watching; sometimes loud, freewheeling, and theatrical. He admits he used to sulk at critics, but now understands the work is meant to discomfort as much as to amuse. "My biggest fear is being misunderstood," he says, and there's tenderness in that line. He's not chasing easy likes; he's making people uneasy in ways that prompt recognition. That awkwardness is intentional: it's designed to make you squirm, then think.

He believes in reaching people directly. When asked if he'd ever take the mockumentary to a live stage, he half-joked and half-planned: yes, he can do it, *"I go on live and people see it"*, and he's thinking about how the form changes in front of an audience. The performer in him is hungry for the immediacy of a room; the writer in him wants the craft to survive scrutiny.

His creative advice is the kind that sounds simple until you realise how rare it is: know your point of view, study humans, and don't drown in everybody's opinions. He flips the interviewer's questions into a line of riffing, testing the moment and then letting it breathe. *"You can't script the awkward,"* he seems to say without spelling it out. And that's the lesson: some things need the looseness of real life to reveal their truth.

Meshkiew's work is funny because he refuses to be safe. He's not performing a curated persona, he's amplifying human discomfort until it becomes recognisable comedy. He's a mirror you can't look away from, a friend who points out your small hypocrisies and then invites you to laugh.

This is a fraction of the man and his method. For the full chaos and the jokes that go sideways, watch the full interview now on EscapeMag's YouTube.



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Interview Question: Israel Olurunisola

Interviewer: Akinkunmi Alamu

BTS: Beeh Oluwaseun, Adaobi Okonji



Davina Otagie

The Art of Saying Nothing



Davina Otogie is a Nigerian actress, beauty and fashion model, and content creator known for her comedic silent reactions and expressive, meme-worthy facial performances. With a strong presence on Instagram and X, she has built a brand around wordless humour, modelling versatility, and collaborations across Nigeria's creator scene. A law graduate and self-described "Child of God," she splits her time between Lagos and Port Harcourt while continuing to grow her influence across beauty, fashion, and comedic content.



I've always found Davina Otogie fascinating. Her content doesn't rely on words, at all. The comedy sits entirely in her silence, in the way her face contorts into disbelief, judgement, or chaos without a single line spoken. The first time I saw her content was in a collaboration where the creator beside her was talking enthusiastically, selling the joke, pushing the energy... but Davina carried the entire video with one expression.

Khaby Lame walked so Davina could run Nigeria's humour economy without opening her mouth.

So when she showed up for our shoot, we weren't even expecting her. She arrived with Twoglazzes, someone I'd seen her collaborate with countless times. The moment I saw her I said, "You're the girl with the face," and immediately, she did the face. No warm-up. No hesitation. Just the expression that has made her entire brand iconic.

The idea to feature her in the magazine actually came up spontaneously. She wasn't prepared, she told us. And she warned, quite seriously, that she wasn't going to speak. So we improvised. We crafted a silent interview style around her persona, checked with the stylists on set, and within minutes, we had a look whipped together. She cleared with her management. We were good to go.





And true to brand...

she didn't say a single word.
Yet somehow, through her expressions, she said everything.

During the interview, every question we asked was answered with a look:

A raised brow.
A side-eye.
A slow blink.
A "don't stress me" stare.
A "be for real" expression.
A "next question" glare.

And occasionally, a smirk that lasted half a second before it disappeared.

It became a performance.
A language.

A whole conversation without sound.

And it reminded me why she stands out. Silence is not easy. Expression-based content is not easy. You have to be intentional, consistent, and creative enough to collaborate with different personalities and still feel fresh every time. Davina has mastered that. Her reactions never feel repetitive. She adjusts her face, timing, energy, effortlessly.

That kind of comedic control is discipline.

And don't let the humour fool you: her face card is strong. Beauty brands gravitate toward her clean, expressive look. Models who can communicate emotion without speaking are rare, and she knows exactly how to use that talent.

What I enjoyed most on set was how committed she was to staying in character. Even when we tried to get a smile, she held the stare. When the interviewer teased her, she gave him that "don't push it" look. When we hinted at a date, she hit him with the expression, the universal Nigerian "Oga please."

Her silence became the punchline.
Her reactions became the quote.
Her expressions became the story.

Davina Otogie is proof that creativity has no single formula. Some people speak. Some perform. Some storytell. She does all three, with her face.

Her lane is her own.
Her brand is clear.
Her impact is silent but loud.

This is just a glimpse of her world.
The real show is in the full interview, where the questions speak, and her expressions answer.

Watch it now on EscapeMag's YouTube.



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AMY ODILI

Soft Power, Real Discipline



Amy Odili is a Nigerian beauty, lifestyle, and fashion influencer whose work sits at the intersection of discipline, authenticity, and soft femininity. A content creator and model, she has collaborated with major brands like Spotify and FashionNova, building her audience with slow, steady intention. Known for her nurturing personality and strong personal values, Amy continues to grow as a creator while staying grounded in her faith, family, and respect for meaningful partnerships.

The first time Amy Odili landed on my radar, it was by accident, or maybe intuition. Our managing editor sent me a post from one of our photographers who she had recently worked with, and there it was: bright colours, clean lines, and the kind of energy that steals attention without trying. Amy on a tennis court, dressed like a fit-fam Lagos baddie, posing with the quiet confidence of someone who doesn't beg the spotlight; she just stands there, and it comes to her.

I went through her page and realised something instantly: Amy is one of those creatives who the masses might not know by name, but the industry knows very well. She's the face brands call when they want the job done right. She's the presence that elevates a shoot. She works hard, collaborates even harder, and shows up consistently, without the noise or theatrics.

So we knew we had to feature her in this edition.

We got her sizes, pulled fits, locked the date. Then Lagos did what Lagos does, a clash came up on her shoot day. But after what felt like one million calls between her and the managing editor, Amy still made it. That alone told me everything I needed to know: she takes her work seriously. She honours her commitments. She's soft, yes, but she has backbone.

Off-camera, she calls herself a certified homebody. *"I'm the last born... I like my space. I like being indoors,"* she says, laughing at how her job pulls her outside more than she would prefer. But that contrast, the introverted girl who thrives in front of a lens, is part of her magic. On set, she relaxes quickly, embraces direction easily, and carries herself with the gentle confidence typical of last-borns who grew up surrounded by older siblings.



Her journey into content creation began at 13, binge-watching Tyra Banks' America's Next Top Model. *"I watched like 13 seasons,"* she admits proudly. Petite and not fitting the runway height requirements, she pivoted into photo and video modelling. Instagram became her canvas, DIY outfits, chopped-up dresses turned crop tops, homemade visuals before the term 'content creator' even became mainstream.



But she didn't hit instantly. And when boredom hit, she didn't force it. She left content creation entirely and went into real estate for two years. A completely different world. *"I just wanted to try something else... but the corporate world wasn't for me,"* she says. It took stepping away for her to realise what she really wanted.

When she came back in 2022, she came back intentionally, no shortcuts, no pretence, no rush. *"I worked at my own pace. Brick by brick,"* she says. That patience paid off. Today she collaborates with brands like Spotify, FashionNova, and others who value her presence, not just her numbers.

But what truly separates Amy is her value system.

Respect is her love language. Alignment is her boundary. Faith is her foundation.



"I value respect more than anything," she says. *"The way a brand approaches you tells you how they will treat you when you start working together."* That energy guides her partnerships. She isn't transactional. She builds relationships. She forms community, not clout circles.

Her femininity, often described as a defining part of her presence, is something she doesn't perform, she lives it. *"I was raised to be soft,"* she says. Not weak. Not pretentious. Just authentic. And that authenticity is what she wants young women to learn from her: *"Take it easy on yourself. Don't rush. Be yourself. Everything you want will come naturally."*

But if there's one thing Amy doesn't shy away from, it's faith.

She speaks about God openly, without flinching. In an industry where many hide or minimise their spirituality, she stands firm:

"I have a personal relationship with God... He guides me." When we ask her to describe herself in one word, she doesn't think twice.

"God-fearing." Simple. Clear. Foundational. "From that comes so many other things," she adds, and it shows.

Amy Odili is the quiet force proving that softness can be power, that discipline doesn't need noise, and that authenticity will always outlast an aesthetic.

This is just a glimpse of her journey.

For the full conversation, watch the full interview now on EscapeMag's YouTube.



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TwoGlazzes

CRINGE AS CRAFT



TwoGlazess, born Ikenna Divine, is a Nigerian content creator known for his signature cringe-comedy skits and viral “shame ambassador” persona. With a name born from wearing two pairs of glasses in secondary school, he has turned awkwardness into a distinct brand. When he isn’t acting, he runs a car-parts business and experiments with fashion, storytelling and unscripted comedy across Instagram and TikTok.



Sometimes, you meet a creator and the first thing that hits you is the name: TwoGlazess. It’s funny, catchy, unserious. But then you quickly realise it has nothing to do with the man in front of you. His content is wild and shame-inducing; he plays characters the audience can’t help but pity. But in real life? He’s composed. He speaks in polished sentences. And he carries himself like someone who knows exactly what he’s doing. The duality is almost cinematic.

The day of the shoot, he had an accident, a slight damage to his car on the way in. That alone could’ve been its own skit. The delay came from the Lekki-Ajah traffic, Nigeria’s most consistent villain. But when he arrived, it was without the exaggerated awkwardness we associate with him. Clean. Calm. Ready. In full “outside character” mode. That alone showed how deeply he commits to the persona he plays online.



It's why the internet calls him the "shame ambassador." His content is built around that cringe you feel in your stomach when someone is trying too hard, or when a situation is clearly slipping out of control. And he knows it. He said one of the smartest things during the interview without even blinking:

"A video is only cringe until people understand it. One like, zero comments; cringe. A million likes? Suddenly it's creative."

That's someone who understands both the craft and the psychology of the audience.

His origin story is a classic:

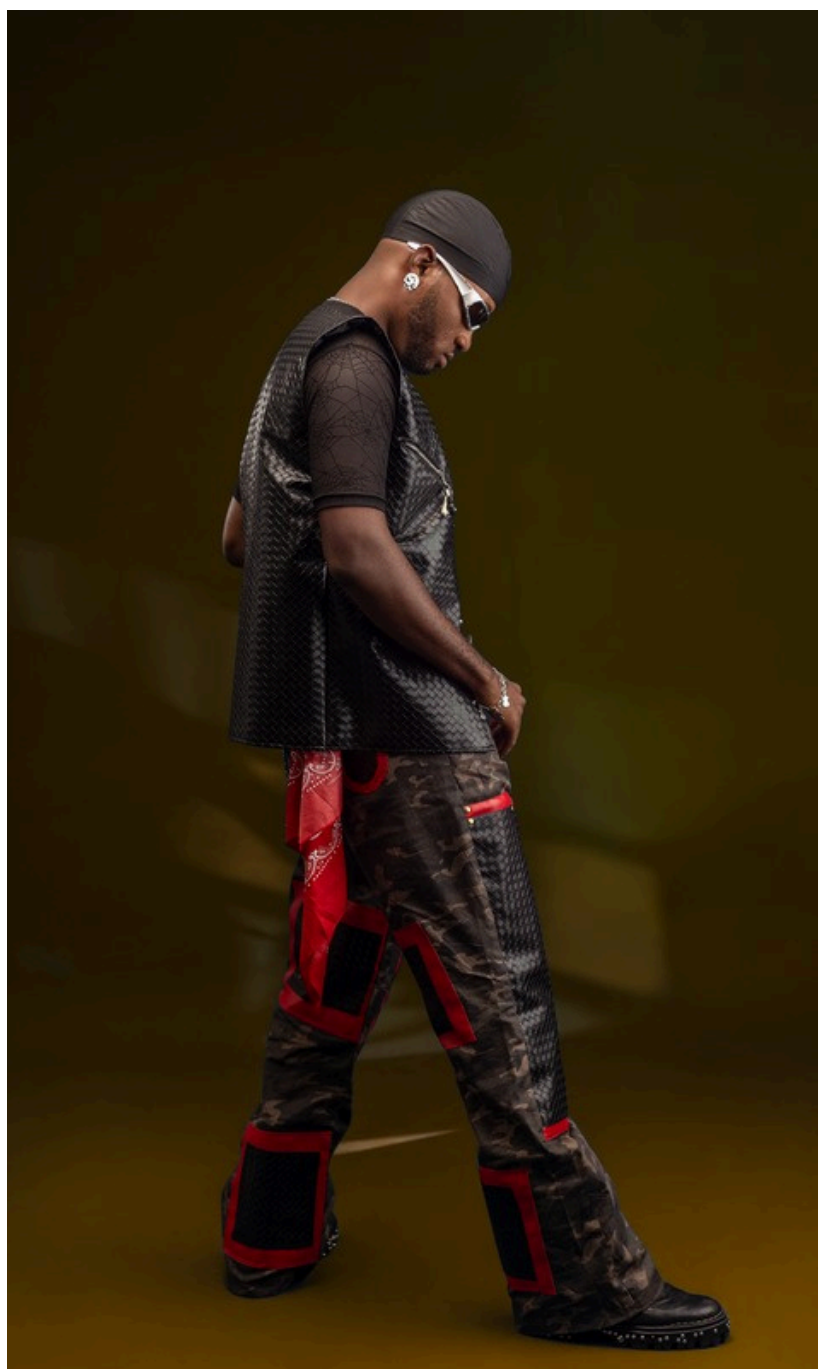
He wore prescribed tiny glasses in school because he needed them to see. But he also wanted the fashionable big-frame glasses that were trending at the time. He couldn't afford to replace the prescription, so he wore the small glasses under the big empty frames. That image alone explains the brand. His classmates called him "two eye glass." Years later, he flipped it into power: TwoGlazzes.

WATCH

On set, he talked to the interviewer about how he blends unseriousness with intention. His answer was simple:

"Being unserious comes naturally. I know when to switch it on and off."

And unlike most creators who treat the craft like a theatre play, he rarely scripts. He flows. *"There was no plan,"* he said about one of his favourite videos. *"I just thought of something there, and it flowed."* That spontaneity is why his characters feel like people you've met before, someone's cousin, someone's neighbour, someone's embarrassment.



“

A video is only cringe until people understand it. One like, zero comments; cringe. A million likes? Suddenly it's creative.



But behind the chaos is discipline. He works. He's entrepreneurial. He sells car parts; real business, real hustle, while still building a distinct comedy brand. His iconic dashiki is not just a costume; it's a psychological switch. He said it clearly: *"I act better when I know the people there. When I'm in a new environment, I need the costume before I enter."* It's character armor. It separates Divine from TwoGlazzes.

He's also honest about his dreams. When asked where he wants this to go, he didn't bother sugarcoating: He wants to act. Specifically romance movies. For a reason that was so unserious it was, ironically, very serious, *"They pay people to kiss,"* he said, deadpan.

That's TwoGlazzes. He'll tell you the truth with a straight face and let you decide whether to laugh or think. Usually, you do both.

He also talked about consistency. *"Keep doing what you're doing. It takes time,"* he said. His career is proof. Long before the views came, he was doing the same type of comedy, the same POV awkwardness, the same shameless characters.

He believes originality is everything: *"Be the person they think of when an idea comes to mind."*

What makes him compelling isn't just the humour, it's the fact that the man behind the cringe is the opposite. Observant. Focused. Composed. He plays foolishness like an instrument, but he's not flattered by fame and doesn't exaggerate who he is. *"I'm a normal human being,"* he said when asked to describe himself outside content creation. *"I wake up, do my chores, pray to God, carry out my day."*

And yet, when it's time to perform, the character appears, the cringe, the awkwardness, the man you can't look away from even when you want to. Cringe is his craft. Chaos is his structure. And the dashiki is his uniform.

All of this is just the surface.

For the full episode, the jokes, the unseriousness, the randomness, watch the full interview now on [EscapeMag's YouTube](#).



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Frosty Papito

The Cinematic Mind of a Creator



Frosty Papito, born Ebeniro Somto, is a Nigerian filmmaker, content creator, commercial model, and event director known for his cinematic skits and travel-inspired visuals. With over 650k followers on TikTok, he has grown into one of the most recognizable young creators redefining entertainment across digital platforms. He is also the founder of Frosty Car Fest, a major automotive event that blends culture, tourism, and creative storytelling.

Like many creators of this generation, the COVID-19 lockdown became the unexpected spark that kickstarted his journey. But with Frosty Papito, you can tell instantly that he didn't land in content creation game by accident, he stepped into it with intention.

When he walked into our studio, he had the same vibe you get from watching his content: calm, easygoing, and deeply composed. A cool guy, but not performative about it. He went straight to styling, straight to the interview, and did everything with that collected presence that says: I know exactly what I'm doing. That Frosty Papito energy carried effortlessly through the shoot.

I've always found his content fascinating. He doesn't just record skits, he builds scenarios. He places himself in imagined moments, some always involving his mysterious "babe" we've never seen but all feel like we somehow know. One day he's caught in an airport situation, the next he's in a hotel hallway texting her, or riding through a city imagining her reaction. His videos feel like short films disguised as skits.

And when you look closely, you see it: the shots, the angles, the pacing, the music, everything is intentional. He rarely shoots like the typical TikTok creator. He frames moments. He creates mood. There's a cinematic texture to his storytelling.

During his interview, he said something that explains it perfectly: "Content didn't just find me — I chose it."

He knew exactly what he wanted to be. Not just a creator. A filmmaker.

His love for travel ties into that. "I like traveling to new places... new culture inspires me to create new things," he said. But even that loops back to filmmaking. Tourism isn't a separate hobby, it's research. It's reference material. It's world-building fuel.

When asked to choose between filmmaking and tourism, he didn't hesitate:

"Filmmaking... without it I don't think I'd be traveling that much."


That clarity is rare in this space. A lot of creatives enter the industry without a plan, drifting from trend to trend, but Frosty is the opposite. Everything connects. Every project leads back to film.

Even his event, *Frosty Car Fest*, has a narrative purpose. He told us:

"There's a reason I do events... I want to make films about the events, my journey, everything."

He's building culture in Enugu because it gives context to the films he plans to make. Again, nothing is random.





One of my favourite moments during the interview was when he gave what I think is one of the realest pieces of creator advice:

"Don't listen to too many advice." He said it with that authentic "I've learned this the hard way" tone.

"If you get 20 advice, use two... filter them. Do you." And then he added what every young creator needs to hear: "Know what you want. Have a picture of how you want people to perceive you."

That's the difference between being a content creator and being an artist.

placing a phone down in his room and recording. But as his craft evolved, so did the expenses. Better gear, bigger ideas, more detailed production.

"Sometimes I ask myself, why did we get here?" he said, laughing.

Today, brand deals fund the vision. But his advice for emerging creators was simple and solid: *"Save your money and reinvest in yourself... your first few years should be about building your craft and building a team."*

And that's what he's doing now, surrounding himself with people who share the vision, not just friends helping out for vibes.

Before we wrapped up, I asked him what a *"Frosty Papito moment"* looks like. He smiled and said: *"Love and peace."* He threw Rwanda into the mix, then switched gears:

"But for the rugged side? You need to drive something like a BMW X5 Competition." That's his style, a balance of peace and edge, softness and grit, tourism and street energy, filmmaking and lifestyle.

Frosty Papito is not just creating content anymore, he's creating a world. A visual language. A cinematic identity. Some creators perform for the camera. He designs for it.

And this story is just the beginning. For the full conversation, where the layers of his filmmaking mind really open up, watch the full interview now on EscapeMag's YouTube.





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PLAY DRESS UP

A Night Where Everyone Was the Main Character

By Okiki Laoye

I got looped into a work call with Alison Cole of Villager Clothing, and somewhere along the line it shifted into a full creative exchange. He started showing me his moodboards, sketches, and bits of his new collection, letting me into the Villager universe piece by piece. That was the first time he mentioned an event he was planning, something he wanted EscapeMag to cover. Even then, just from the way he spoke about it, I knew it wasn't going to be a regular fashion event.

"Play Dress Up," he said, almost too casually for something this special.

The concept hit immediately: a fashion gathering without hierarchy, ego, or velvet ropes. A Met Gala for everyone else, except, as Alison insists, "I wouldn't call it anti-anything. It's PRO-EXPRESSION."

He wanted a room where everyday people feel just as important as celebrities, where *"fashion heads, style rebels, and wardrobe visionaries"* finally have a stage built for them, not around them.

And when the event finally held, even from afar, you could tell it was electric.

Alison broke it down simply:

"Rebellion in fashion means being yourself in a world where it's so easy to copy. Dressing how you want without looking back."

Play Dress Up gave people that freedom; a platform to show up in their boldest selves, without judgment, without the unspoken rules that often guard the doors of traditional fashion spaces. What made the event powerful wasn't just the styling; it was the emotion behind every look.







Alison shared one moment that stuck with him:
"I heard a girl talk about wearing her dad's traditional hat to the event... Creating beautiful memories in this short life is important. If we can facilitate that through fashion, why not?"

That's the heart of Play Dress Up, not spectacle, but sentiment.

Even more striking was the intentional removal of hierarchy.

In Alison's words, *"In this Village, we are all as important as the other. We wanted a warm atmosphere... a safe space where everyone feels seen."*





Stylists stood beside students. Designers danced beside influencers. Everyday people shared the spotlight with rising stars. No VIP lines, no elite sections — just fashion as communion.

And this is only the beginning.

The first edition took place in London, but the vision? Much larger.

"We're building something global," Alison said. "Lagos, Paris, New York, Manchester, Atlanta, Amsterdam... we're coming."

With Villager Clothing and Play Dress Up, Alison is quietly constructing a global creative community: inclusive, expressive, borderless. And if the energy of this first event is anything to go by, the world is about to witness something unforgettable.





PLAY DRESS UP came to life exactly the way Alison envisioned it: honest, expressive, beautifully human. It reminded me that fashion doesn't start on runways, it starts with people. And if this first edition is anything to go by, Villager isn't just creating events; they're building culture.

For the full insight into the vision behind the movement, read our complete interview with Alison on the EscapeMag Blog.

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Angel Unigwe


The Weight of Becoming



Angel Oninichi Unigwe is a Nigerian actress, model, presenter, and creative who began acting at ten years old. Born on June 27, 2005, she has spent over a decade balancing school, childhood, and an accelerating Nollywood career.

With roles in *Light in the Dark*, *Strain*, *The One Who Stole My Heart* and more, Angel has evolved from child star to one of the most expressive young talents of her generation. Her work has earned her several awards, including the AMVCA Trailblazer Award.

Raised in a family of entertainers and guided by her mother, Angel is creating her own space, one that is rooted in vulnerability, emotional depth, and a thriving community of “Sunshine Divas.” From film sets to digital platforms, she continues to expand her voice and redefine what it means to grow up in the spotlight.



There's something about people who start early, they don't just grow up, they grow through. Angel Unigwe is one of those people. When she walked onto our set that morning, still smiling from the car door, still teasing the stylist about taking the clothes, still hugging the room with that warm confidence she carries so easily, it clicked instantly: this girl has lived a full creative lifetime before even turning twenty.

We were supposed to have her in Issue 11, but timing didn't align. Months later, standing in front of us, already bonded with the Glam team, cracking jokes, easing into her fits like she'd been here before, I understood why the wait had to happen. Angel arrived in her own time, in the state of becoming that this story needed.

Angel says she's been in the industry for 16 years, not because she started acting at birth, but because life began handing her scripts long before she understood what a spotlight meant. From commercial modeling as a child, to her first nervous audition no one seemed to notice was nervous, she has always been performing, always adjusting, always balancing school, work, identity, and expectation. And if there's anything she admits to still searching for, it's a social life. *"I don't think I have one,"* she laughs, half joking, half honest, the way young veterans often are.

But where some people crumble under early pressure, Angel built her own rhythm. Today, she's become more than just an actress; she's a community, a home for thousands who call themselves her Sunshine Divas. Not a crowd. Not followers. A community. People who talk to her, challenge her, inspire her, and offer a mirror where she can see herself more clearly. And in return, she pours back stories that resonate with them. Stories that feel lived-in. Stories that feel like her.

When she talks about her AMVCA Trailblazer award, she describes it with that same childlike shock, as if winning wasn't the surprising part, but the moment she realised how many people had been watching her grow. It isn't the award that moved her; it was the recognition that her voice carried further than she expected. *"I felt watched,"* she says, not in a pressured way, but in a way that affirmed her path.

And maybe that's why she's so good at vulnerability. Angel is an emotional actor in the truest form; not dramatic emotional, but present emotional. The kind whose tears come from memory, whose quiet moments come from instinct, whose depth comes from the way she studies people in real life.

“

**...our voices are our
currency.**





She says acting is one of the most vulnerable things a human can do, walking in different skins, borrowing another person's wounds, and then having to breathe yourself back into your own body after the director calls "cut." It's heavy work. But for her, emotional sensitivity isn't a weakness anymore. It's leverage.

She lights up when she talks about *Omoni Oboli*, the mentor she first met over the phone, the woman who called her out of nowhere to give her flowers and then cast her in her first YouTube project. The way Angel describes it, it feels less like a professional connection and more like an adoption. "*I'm her baby*," she says, with the humility of someone who still gets overwhelmed by the kindness of others.




Success, for Angel, isn't the applause. It's growth. It's consistency. It's telling stories truthfully, whether on film or on platforms like YouTube that people once dismissed. She loves that "Love in Every Word" broke that bias and opened new doors for young talents. It proved that good storytelling doesn't need a traditional stage; it just needs impact.

And when we ask what she would tell younger creatives, she doesn't hesitate:

Always bet on yourself. Protect your worth. Build thick skin, then jazz up. Keep growing. Keep discovering. Keep inspiring yourself, because if you can't see the opportunity in you, no one else will.

But nothing reveals Angel's growth like the way she talks about her generation. She wears her Gen Z audacity proudly, the refusal to keep quiet, the hunger to create differently, the courage to question everything. In her words, *"our voices are our currency,"* and this new wave of creatives is no longer waiting for permission to build.



Angel Unigwe is the definition of a young woman stepping fully into her becoming, unhurried, unshaken, and unafraid to feel everything deeply.

This is just a fragment of her story.

For the full conversation; the laughter, the honesty, the wild moments, the revelations, watch the full interview now on EscapeMag's YouTube.



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Hauwa Lawal

Observing the Noise



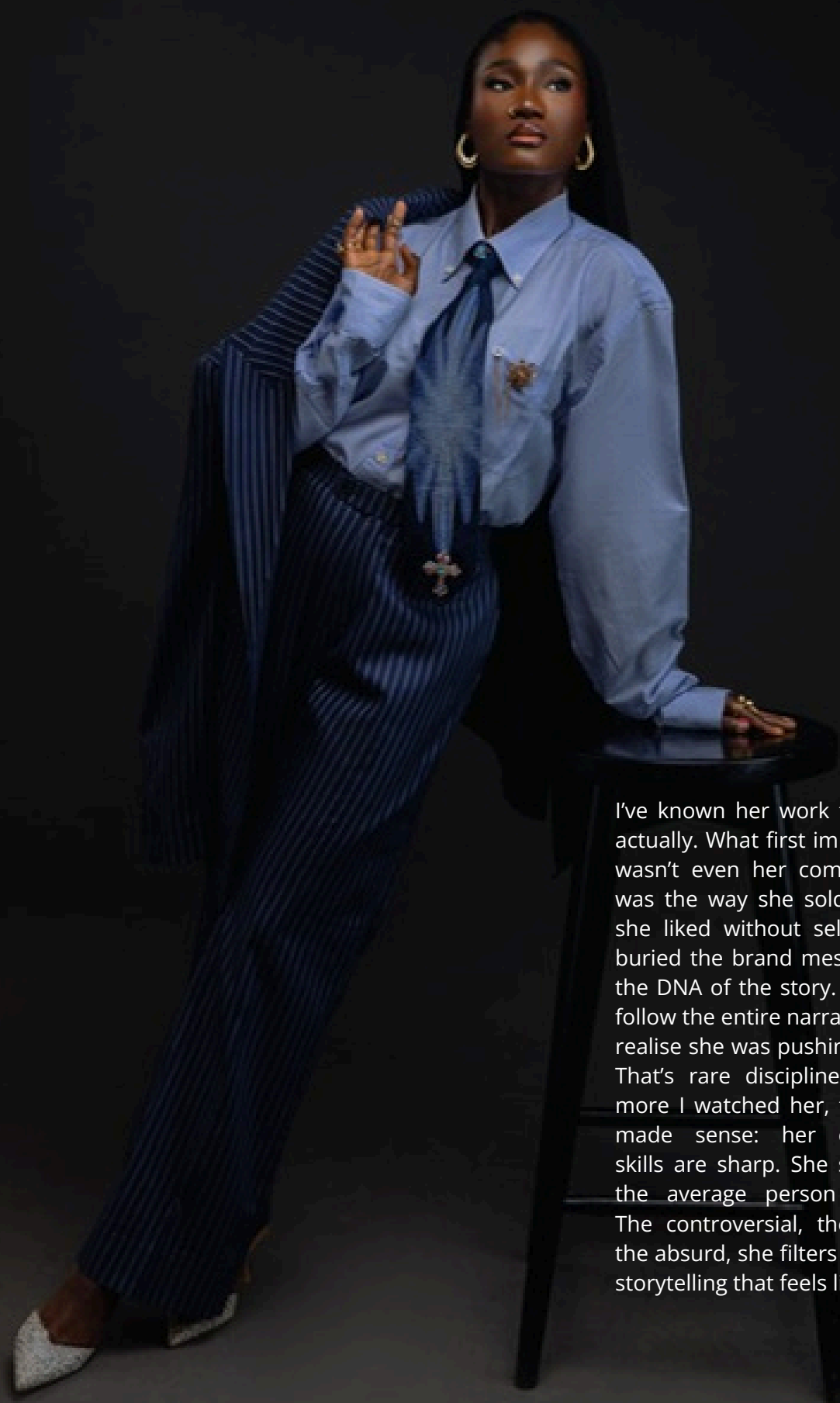
Hauwa Lawal is a Nigerian digital content specialist, writer, screenwriter, and social media personality whose storytelling blends humour, honesty, and social commentary. Known for spotlighting the everyday realities of Nigerian women, she has built a wide community across X, Instagram and TikTok. A trained journalist with degrees from India, Germany, and Turkey,

Hauwa began her career at KraksTV before branching out to create her own unique brand of relatable, impactful content. Her work has earned her recognition, including a Future Awards Africa honour. Bold, observant, and unapologetically real, Hauwa's voice continues to shape culture, conversation, and community.




I stumbled on a video of Hauwa a while back, one where she was talking about how Nigeria acknowledges disabled people but doesn't actually account for them. The casual sharpness of her words stayed with me. Maybe because I grew up seeing all the ramps, disabled parking slots and accessibility rules built into everyday life in films and abroad. Maybe because I've always known how invisible that conversation is here. But that clip was one of the final nudges that made us commit to a Content Creator Edition. Her voice felt necessary.

When she arrived at the shoot; early, calm, welcoming, she had this aura that quietly observed the room before settling in. She was polite, collected, and trying to read the energy around her. When she got into a fit she felt good in, she loosened up. We got more jokes, more expressions, more Hauwa. People love her for that, the way she blends wit, social commentary, satire, and a point of view that isn't always agreed on but is almost always fair.



I've known her work for a while, actually. What first impressed me wasn't even her commentary; it was the way she sold a product she liked without selling it. She buried the brand message inside the DNA of the story. You had to follow the entire narrative to even realise she was pushing anything. That's rare discipline. Then the more I watched her, the more it made sense: her observation skills are sharp. She sees angles the average person overlooks. The controversial, the relatable, the absurd, she filters all of it into storytelling that feels lived-in.



On set, the moment I offered her food, her mood lifted a bit higher. Later, watching the interview, everything clicked. Hauwa takes food seriously, not in a pretentious way, but because food genuinely elevates her spirit. In her words, “First of all, it’s food. Once I eat...” And suddenly, the world gets lighter. That duality, firm in her opinions, goofy at heart, is exactly what makes her stand out.

When she introduced herself on camera with, *“I am a content creator, writer, screenwriter... and occasionally not quite okay,”* everyone laughed. But beneath the humour is a woman who observes society with intentionality. *“In Nigeria, if you don’t laugh, you’ll cry,”* she said. *“Sometimes you have to laugh before you burst into tears.”* For her, storytelling is survival, expression, and record-keeping of our collective madness.

“

Effortless things look effortless, but there's a lot of effort.

Her passion for social issues, especially disability inclusion, isn't a performance. It comes from observation and empathy. She said, *"Life is difficult for everyone in Nigeria. But it's extra difficult for people with disabilities."* And she presses the simplest, most practical solutions: ask questions, demand ramps, learn sign language, back up people who are speaking up. It's small contributions that build culture. That's how change begins.

When we talked about her Future Awards Africa nomination, she laughed and said she initially assumed it was *"another Hauwa."* But that nomination affirmed what many already knew: people are watching. People are listening. People are learning. What she does is not just content, it's commentary with impact.

Her future? Still storytelling. *"I want to tell stories the world will listen to,"* she said. *"I want to be 60 and still be goofy."* And it suits her, this balance of humour and sharpness, softness and critique.

In person, she's a communicator. She flipped the interview halfway and started analysing the interviewer; his outfit, his boldness, his spontaneity. That's Hauwa: always observing, always finding the story within the moment.





Her process is not random either. She writes everything. “Effortless things look effortless, but there’s a lot of effort,” she said. And it shows. Every skit, every commentary, every story carries intention beneath the chaos.

Hauwa Lawal is the kind of creator you look at and think, we made the right person a star.

Her voice is honest. Her humour is disarming. Her perspective is needed.

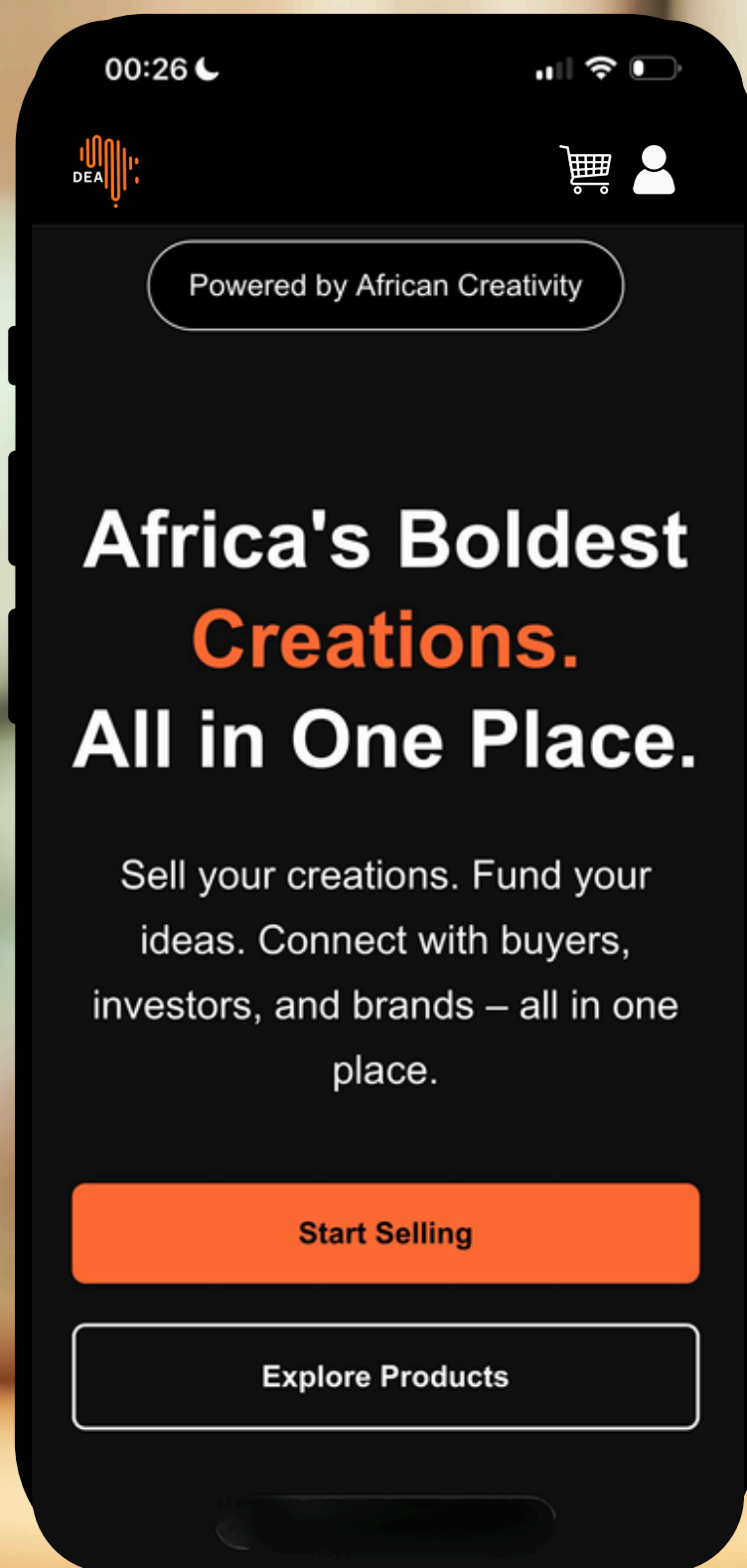
And her impact, especially on how we see ourselves and our society, is only just beginning.

This is a fraction of her story.

For the full conversation, the humour, the sharpness, the improvised chaos; watch the full interview now on EscapeMag’s YouTube.







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ALISON COLE

Building a Global Village

By Okiki Laoye | Photography by Perry Jiggy.



It was 2:00AM — one of those late nights where Escape isn't just the magazine; it's the mindset. I was deep into work when my phone lit up. Ottunba, one of our creative writers, was calling.

"Kiki, you're awake, right? I want to loop you into a call with Villager Clothing."

I didn't know what I was stepping into, but I trusted the timing. I said yes.

Minutes later, I was on a call with Alison Cole; calm, articulate, and carrying the kind of creative energy that isn't loud but undeniably certain. Within five minutes, I knew this wasn't going to be a one-off feature. There was too much vision here, too much weight behind every idea.

That night was the start of something.

We agreed almost immediately that we needed to create something meaningful with Villager: a fashion film, a documentary-style editorial, something that felt like the brand: raw, reflective, global. We sent over a moodboard for his shoot and forwarded his interview questions. He sent his answers back in video form; honest, unfiltered, grounded in purpose.

As I watched the footage, the story unfolded.

Alison introduced himself simply: a creator who writes, makes films, designs clothes, and somehow holds all these expressions together without diluting any of them. Villager, he explained, was born from a phone call with his brothers in China, a three-hour conversation that reshaped his entire artistic path.

“

We don't just want to sell clothes. We want a safe space where shared humanity is the only thing that matters. Events across 20 countries in a year... showing all the different communities that make up this village.



"They'd found a manufacturer that made really good quality clothes," he said. "But they wanted to be part of it now... So I had to let *Yoga Gangster* (a previous project he was working on) go and pursue Villager. The name celebrates our humble beginnings — boys from Northern Nigeria, where making it out feels like a 1% chance."

For him, villager isn't an insult — it's an origin story.

"A place of humble beginnings," he said. "Starting out small... celebrating small wins."

He spoke about those early days with the sincerity of someone who hasn't forgotten where the fire started.

"Even till tomorrow, if we get one order a day, I'm happy. I'll happily go and post it. That's what the brand stands for."

As a writer and filmmaker, Alison sees clothing as extension of storytelling. "I see the clothes like my notebook," he said. "I'm trying to bring back forgotten memories; kids making paper planes, flying kites... nostalgia."

This is what makes Villager feel different. It's not just apparel; it's documentation a narrative stitched into fabric.

What struck me most was how global his movement already is.


"We launched in England," he explained, "but we're spreading out now. Two warehouses in America — Texas and Atlanta — my brother in Manchester, another in Nigeria. We're trying to be everywhere. A global village."

There's a quiet confidence he carries, not boastful, just certain. When I asked about a moment that captures Villager's spirit, he couldn't pick one.

"There are many," he said. "Seeing our plans from January becoming real... meeting people in China who connected with the brand... feeling the community grow. The goal is happening in real time."

And he's right, African creativity is already rewriting global fashion.





"It's happening in our faces," he said. "African designers are at the Met Gala. Villager will be a key part of that. From our designs to our plans, it's inevitable."

His boldest vision is simple but expansive:

"Create timeless pieces. Build a global community. We don't just want to sell clothes. We want a safe space where shared humanity is the only thing that matters. Events across 20 countries in a year... showing all the different communities that make up this village."

Then he laughed and added, *"And maybe collaborate with Kanye West. That would top everything off."*

Watching the interview, it became clear why that 2AM call mattered. Villager is a movement. And this is only the beginning. Escape Mag will be there for the chapters ahead, because some stories aren't meant for a single feature. They're meant to grow with you.

And Villager is one of them.

Sam Adedoyin (AyRubber)

Building Platforms, Not Gates



By Okiki Laoye | Photography by Perry Jiggy.



There's something very familiar about Sam Adedoyin's journey, that feeling of knowing you have the range, the talent, the instinct, but never quite finding the space to use it fully. His story reads like that of every creative who kept pushing, reinventing, and recalibrating... until the path finally aligned with their purpose.

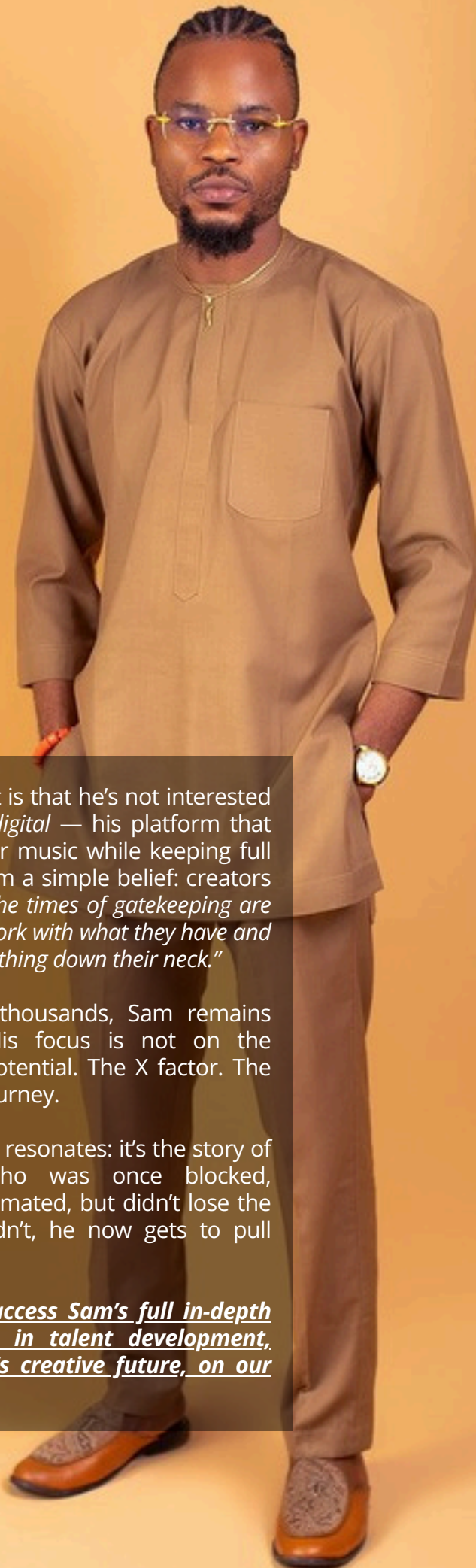
Before he became the man behind *Teamsam* and a network managing thousands of creators across Africa and Europe, Sam was simply a broadcaster trying to do things the right way. But, as he puts it, *"when people notice you're better than them, they lay roadblocks instead of empowering your path."* That moment of frustration became his turning point, his ginger, and eventually, his engine.

He walked away from the politics of the media world and returned to his first love: dance. Helping young dancers on his street find visibility, booking them for church events, street concerts, and small performances, became the seed of something bigger. "I just wanted to help people, but I didn't know where or how. When I saw them happy and fulfilled, it gave me a new purpose," he says.

That purpose eventually evolved into *Teamsam*, a creative ecosystem built on growth, not clout. Sam is very clear about what most talent managers get wrong: *"If you only work with creators after they blow, how will you impact them?"* For him, the magic is in finding potential before it becomes obvious, in taking someone with raw energy and helping them sharpen it into results.

His philosophy is unashamedly growth-first. *"Growth is underrated. People don't have the right tools or strategies, so they look for shortcuts. We build from the ground up."*

And his views on Nigeria's creative economy are equally direct. Sam believes the future hinges on structure: monetisation, government support, creator-friendly policies, and an industry that rewards talent, not just hype. *"If the creative economy is properly invested in, it can wipe out unemployment among young adults,"* he argues, a bold claim, but one backed by years of watching creators turn visibility into livelihoods.



What makes Sam different is that he's not interested in gatekeeping. *Teamsamdigital* — his platform that helps artists promote their music while keeping full royalty control- comes from a simple belief: creators should own their work. *"The times of gatekeeping are over. Now people need to work with what they have and grow without someone breathing down their neck."*

For someone managing thousands, Sam remains surprisingly grounded. His focus is not on the numbers, it's long-term potential. The X factor. The willingness to grow. The journey.

Maybe that's why his story resonates: it's the story of a builder. Someone who was once blocked, overlooked, and underestimated, but didn't lose the plot. And because he didn't, he now gets to pull others up with him.

EscapeMag readers can access Sam's full in-depth interview, a masterclass in talent development, monetisation, and Africa's creative future, on our blog.



LA REINE YOSÉ

A Queen in Motion

By Joey Average

La Reine Yosé is a Cameroonian Afrosoul and Hip-Hop artist whose music fuses Makossa, Afrobeat, and soul into a bold, cross-cultural sound. She began singing at six, later moved across Cameroon, Nigeria, and Germany, and has collaborated with a range of producers and artists along the way. She also runs the Queen of Hearts Foundation, supporting children, single mothers, and widows. Her EP *Tears and Laughter* and her single *Accelerate* featuring Portable solidify her as one of the most intentional and resonant voices shaping today's African soundscape.

There are artists you stumble on by accident, and there are artists you discover and immediately wonder why the world isn't talking loudly enough about them. La Reine Yosé falls into the latter category. I've spent enough time around hip-hop and African rhythm to know when someone understands the fundamentals, not the trend, not the imitation, but the culture. And the first time I sat with her music, I heard the culture instantly.





The pidgin switches.
The Makossa pulses.
The Hip-Hop cadence.
The storytelling spirit.
The soul beneath everything.

I found myself scrolling through her Spotify more than expected, pausing after a few tracks with that familiar “wow... she really knows what she’s doing here” feeling. It was refreshing, surprising, and grounding, the mark of someone who carries multiple worlds in her voice and blends them effortlessly.

Her cross-continental background explains it. She told us, *“Cameroon gave me Makossa. Nigeria strengthened my Afrobeat and Hip-Hop side. And Germany gave me the freedom to experiment.”*

That summary alone carries three lifetimes of sound.

And you hear it.

Hip-hop has always been the music of lived experience, and one thing about the culture is simple: it doesn’t matter the language, the more culturally rooted the expression, the better the record. Yosé understands that intuitively. Her music doesn’t try to sound global. It sounds true, and that honesty is what makes it global.

She takes her authenticity seriously. She said, *“I know a song feels like me when it connects emotionally, when I can feel my story inside it.”*

That’s the beauty of artists who survived something, their music refuses to lie.

Growing up, she performed in choirs, girl groups, and college collectives. That little girl, the one who loved Missy Elliot covers and girl group harmonies, would be shocked, but incredibly proud of the woman she’s become. Yosé said it herself:

“She’d see how her pain and her voice became her power.”



And the pain is part of the music. Tears and Laughter, her latest EP, carries the weight of childhood trauma, healing, and rebirth. *"It's about surviving and still finding laughter at the end of it all,"* she said, a statement that speaks to both her art and her life. When an artist has lived what they're singing, you can hear it, every line, every tremor, every drum hit lands differently.

What I find even more impressive is how she pairs her artistry with advocacy. Her Queen of Hearts Foundation supports children, single mothers, and widows in Africa. She doesn't separate the two worlds.

"My art and advocacy are connected," she explained. *"They both come from wanting to heal and empower others."*

It's a rare type of alignment, the kind that can't be faked.

Her collaboration spirit is also unmatched. When I saw Portable's name on Accelerate, I blinked twice. But her reasoning made perfect sense. "People see one version of him online, but in person, he's genuine, down-to-earth, talented." Their sessions were organic, spontaneous. No ego. No boundaries. Just raw artistry.

Few African artists merge cultures the way she does, and even fewer have her command of hip-hop's emotional discipline. She raps, she sings, she storytells, she heals, she builds community. She's lived in three countries, carries three identities, and honours all of them equally.

And that's why her feature here matters.

She's one of the ones who should be more celebrated, one of the ones whose cultural depth deserves louder rooms and wider stages. And I'm glad this feature happened now, because it's only up from here.

This is just a taste of her world.

For more of her story, rhythm, and fire, visit her Spotify, stream her EP, and tap into the community that already knows her worth. Read her full interview on our blo.

KOZII

The Quiet Fire

By Joey Average | Photography by Philippe Edmonds

Kozii is a Lagos-born, Canada-based rapper whose calm, introspective hip-hop blends Afrobeats rhythm with global rap influences. His music carries the quiet weight of someone who feels deeply, thinks constantly, and writes like it's survival.



Kozii found us the way many real ones do these days, through a DM. But it wasn't the message that caught my attention; it was the hunger behind it. The curiosity. The way he typed like someone who knows exactly what he wants but isn't loud about it. You can tell when an artist's moves are calculated, when the grind is intentional. Kozii is that guy.

A Nigerian boy grinding abroad, but still keeping Lagos tucked in his voice. A rapper who sounds like he's been here before, yet fully rooted in where he's trying to go. His sound is refreshing because it doesn't chase the noise, it sits in the quiet, where truth is louder.

"Hip-hop gave me a language for the things that weren't said out loud," he told us. And you hear that every time he raps. There's reflection, restraint, a calmness that feels almost spiritual. When he says he writes from stillness, *"where doubt, faith, fear and clarity sit at the same table"*, you believe him.

And then there's *Destiny*, the new joint that made me sit up. Bouncy, rhythmic, nostalgic rap that reminds you of a time when hip-hop had identity, when you could tell who was talking without checking the credits.



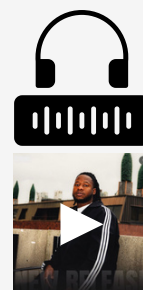


[READ FULL INTERVIEW HERE](#)

His co-sign from The Game wasn't luck. His CBC interview wasn't coincidence. These are markers of someone slowly finding his lane and accelerating with purpose. *"Every song is a step toward who I'm meant to be,"* he said, and honestly, you feel that.

Kozii is early in his journey, but the direction is clear. The voice is clear. The intent is clear. And when all those things align in an artist, the only thing left between him and the world is time.

And trust me, his time is coming.





By Joey Average

Podoski

Finding His Lane

The first time Podoski appeared in our Instagram DMs, it wasn't the message that caught my attention, it was the energy behind it. Persistent, hungry, intentional. The kind of young artist who already understands that talent matters, but drive is what gets you through the door.

And then there's the mask — his signature shield — a reminder that identity for him isn't just what you see, it's what he's building.

Podoski's journey started early. "From my young days of idolizing Michael Jackson, I always knew I wanted to be on stage," he told us. But the real turning point came in the 2010s, watching young Nigerian artists break out and realizing, "If these guys can do it, why can't I?"

Ironically, insecurities pushed him away from the mic and into production, but that detour became the very thing that brought him home.

"Production brought me back to my voice," he said. "My sound had character, not flaws. Trusting my voice became less about sounding like others and more about owning who I am."



His sound today is a whole mix of emotion, vibe, memory, shaped by influences from Michael Jackson to Wizkid without being confined by any of them.

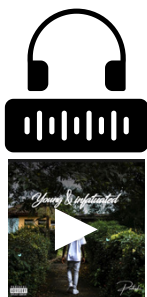
"Finding my own lane means evolving into a sound that feels authentic to me," he said. *"When people hear my music, I want it to connect."*

And even early wins hinted at his trajectory. His first track "ABENA" hit No. 1 on ReverbNation in Benin City. *"People around me started paying more attention,"* he recalled. *"The respect for my craft grew."*

But beneath the ambition is a simple philosophy:

"The biggest lesson I've learned is to be brave enough to be original, and patient enough to grow."

That's why his next project matters. It's the moment we'll see how far he's come, not just as a kid with talent and a mask, but as an artist truly carving his lane. And if his drive is anything to go by, he's already well on his way.



[READ FULL INTERVIEW HERE](#)



The Fisherman and Zoey Martinson's Vision

By Israel Olorunisola

If Ghanaian folklore ever leapt from the pages of a storybook and splashed onto the big screen, it might look and feel like Zoey Martinson's *The Fisherman*. Winner of the Fellini Medal at the 81st Venice Film Festival, this magical realist comedy is a cinematic love letter to tradition, imagination, and the indomitable Ghanaian spirit.



The plot is driven by Atta Oko (RICKY ADELAYITAR), a retired fisherman whose life takes an unexpected turn when he meets an opinionated, bougie talking fish. What follows is a delightfully offbeat adventure to Accra, a journey that's equal parts laughter, magic, and cultural reflection. With his trio of quirky Gen Z "Associates" by his side, Atta sets out to chase his dream of owning a boat, all while learning to navigate the chaos and contradictions that follows.

From its very first frames, The Fisherman feels like something out of a fable. It shimmers with color and texture, from the golden light on Ghana's coastlines to the streets of Accra, evoking the warmth and whimsy of childhood folktales told under the moonlight.

However, beneath the laughter and magical talking fish is a more personal theme. Martinson's inspiration grew from her own time spent in a fishing village in Keta, where she witnessed firsthand the erosion of both land and culture due to climate change and rapid development. Through the film's fantastical lens, she shines a light on the global forces reshaping local lives, and does so with compassion, wit, and a deep respect for Ghana.

"The impact of this film," Martinson has said, "is to introduce people to a story that has never been told from voices that have been missing in cinema." And indeed, The Fisherman feels revolutionary in its softness, a portrait of African life that celebrates joy, resilience, and imagination, rather than dwelling solely on struggle.

Its success on the international stage, from Venice to Los Angeles, Rome to Cape Cod, signals a hunger for African stories told with humor and heart. It's a film that delights as it enlightens, reminding audiences everywhere that dreams, no matter how small or fish-shaped, can still ripple into something extraordinary.



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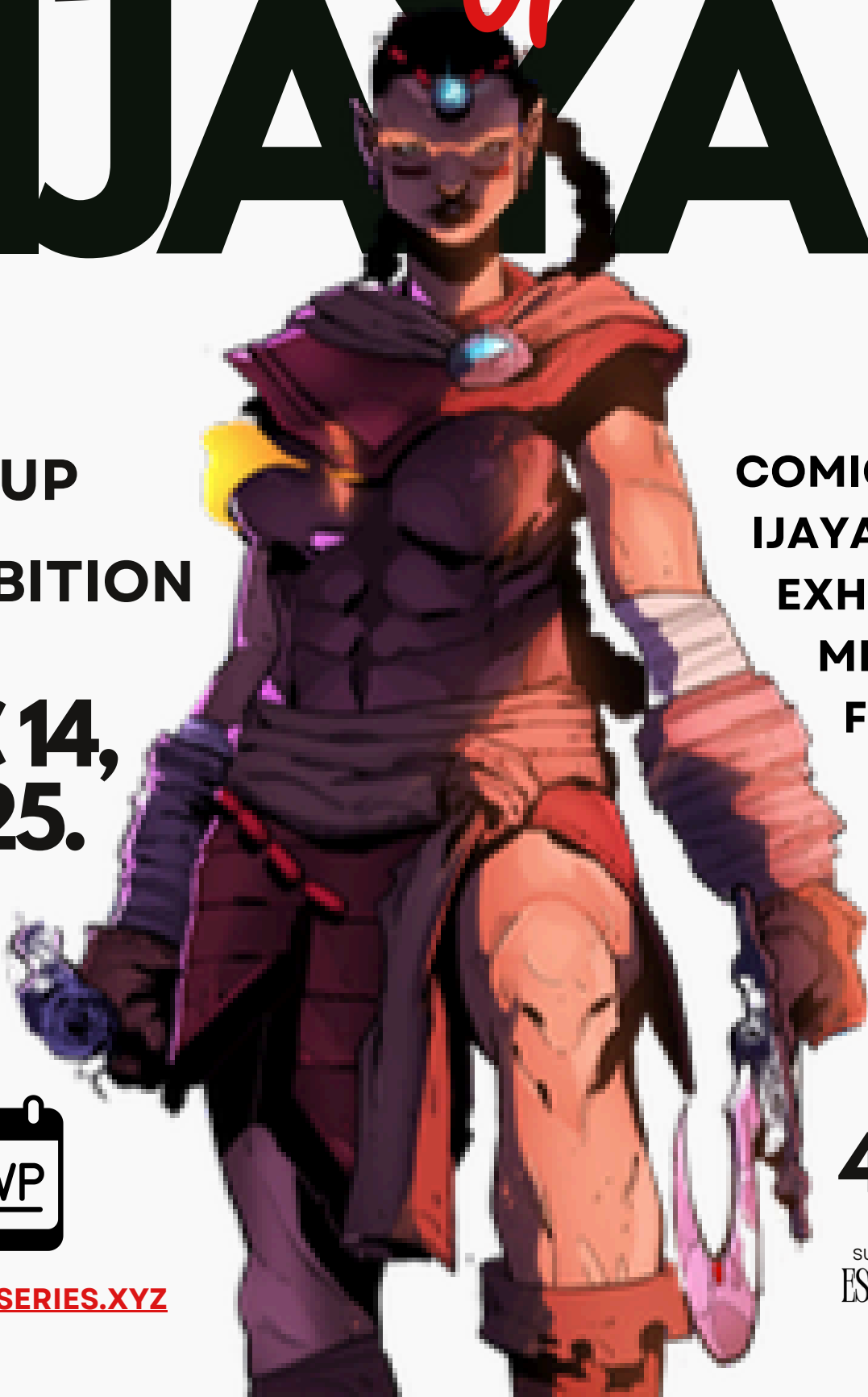
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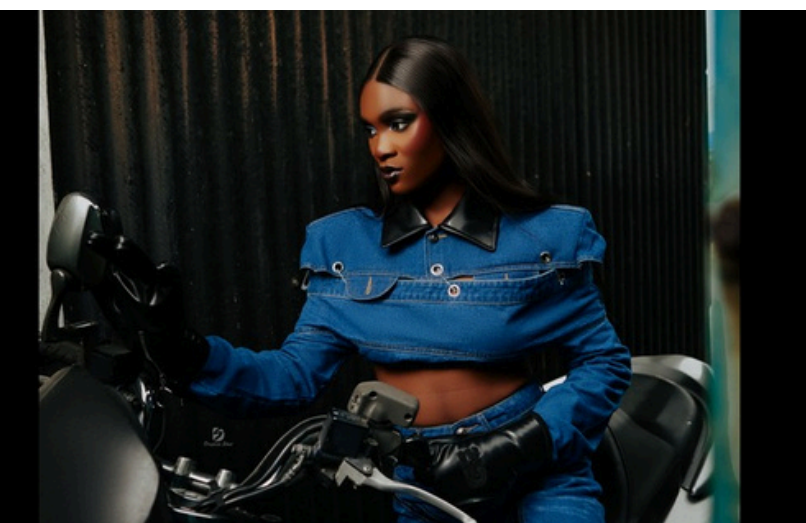
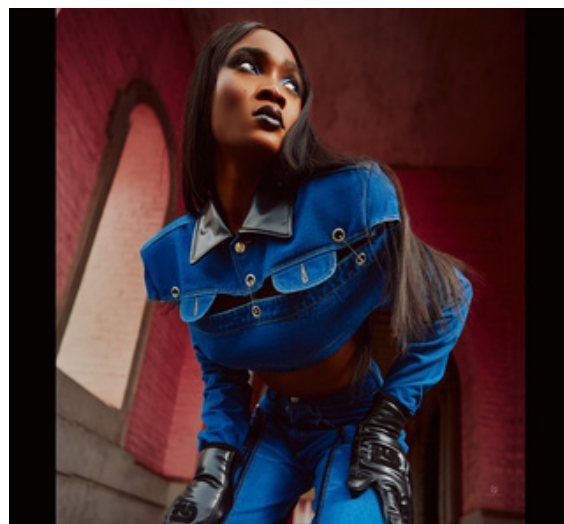
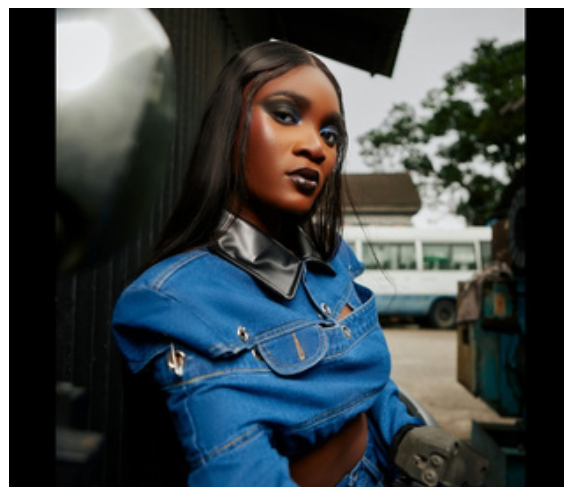


GEORGE EMPEROR

Bold Beyond Imagination

By Okiki Laoye

Founded by George Iyobosa Aigbogu, George Emperor is a luxury streetwear house rooted in Benin City and refined in Lagos. A brand built on bold imagination, cultural fusion, and the fearless pursuit of self-expression.



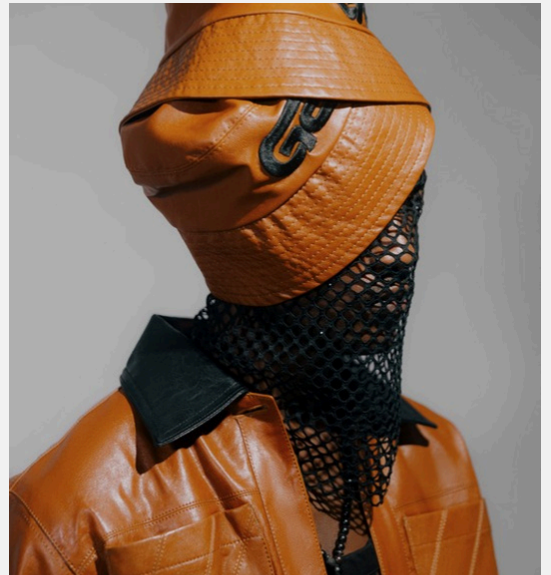
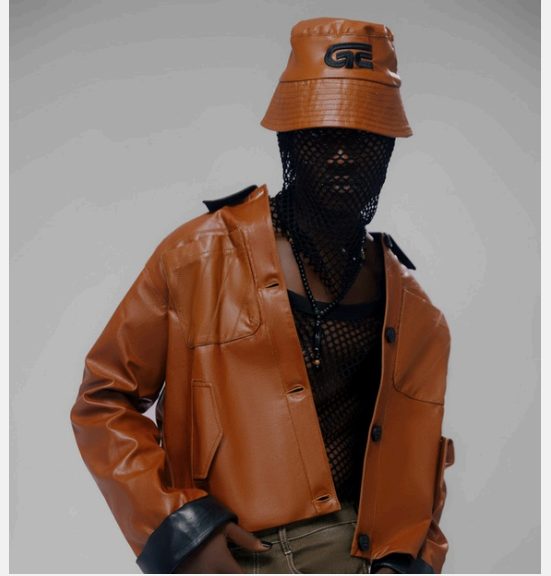
Some brands create clothes. Others create culture. George Emperor belongs to the second category.

Born in Benin City and now rooted in Lagos, the house was founded by George Iyobosa Aigbogu—a designer who understands that luxury streetwear is more than silhouettes and stitching. It's attitude. It's identity. It's a language that blends rebellion with elegance, street energy with refined craftsmanship.

Every George Emperor piece feels like a declaration: Be bold. Be fearless. Be yourself, beyond imagination. It's the kind of design philosophy that instantly caught our attention when our stylist BlackSun and the Sunspace Collective brought them into our creative circle. Their synergy is unreal, two forces shaping fashion through storytelling, experimentation, and intention.







We're excited to collaborate, celebrate their journey, and share their work with the Digital Escape Creative community.

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This Xmas, gift yourself or a loved one a great sounding speaker for a pleasurable musical experience!

WHAT REALLY HAPPENS WHEN YOU STOP PRIORITISING YOUR HEALTH

You prioritise your lifestyle — but are you prioritising your health too?

BY DR NKEM ANDREA OBI

MEDICAL DOCTOR, NUTRITIONIST CONSULTANT
FOUNDER OF M&D HEALTH



In Nigeria, we like enjoyment. We can *oblee* (*over-prioritise*) life parties, soft life, outfits, vibes but somehow the same energy doesn't always reach our health.

But here's the truth: your body keeps the receipts. Every time you side-eye your health, it notes it down... and eventually, it replies.

So what actually happens when you don't *oblee* your health?

1. Your Energy Starts to Crash

Skipping meals, poor sleep, no hydration, zero exercise your body will simply slow down. You'll start feeling tired for no reason, lacking motivation, and dragging your feet through the day.

2. Stress Takes Over Like a Landlord

When you don't check yourself mentally and physically, stress hormones increase. You become irritable, anxious, reactive, and small issues suddenly feel big.

Your body is basically saying, "I can't do this anymore."

3. Your Gut Begins to Misbehave

Unhealthy eating, irregular meals, or living on shawarma and vibes will stress your digestive system. Expect bloating, constipation, heartburn, and unpredictable toilet visits.

Your stomach is not a dustbin treat it with sense.

4. Your Immune System Goes on Strike

Ignoring your health weakens your immunity. You catch infections easily, recover slower, and feel “sick-ish” even when you can’t place the exact problem.

5. Hormones Become Confused

Late nights, stress, poor diet, no rest... Guess what? Your hormones start misbehaving mood swings, irregular periods, acne, weight changes, and random emotional chaos.

6. Silent Conditions Start Forming

High blood pressure, high cholesterol, diabetes risk, liver issues they don’t show symptoms at first. They hide.

But when they finally announce themselves? They announce LOUD.

7. Your Skin Starts Telling Your Secrets

Your skin is the loudest whistleblower. When you don’t oblee your health, expect:

- breakouts
- dull complexion
- dryness
- dark circles
- premature aging

No amount of filter can hide a body that’s stressed inside.

So Ask Yourself... Are you obleeing your health the same way you oblee your lifestyle?

You can go to every party, take trips, buy outfits, catch vibes but without health, enjoyment becomes struggle.

How to Start Obleeing Your Health Today

- Drink water like an adult
- Sleep at least 7 hours
- Eat real food, not vibes
- Move your body
- Do routine health checks
- Manage stress
- Set boundaries
- Rest without guilt

Oblee your lifestyle, yes.

But oblee your health even more because when your health cashes out, your whole life cashes out.



How Escape Marketplace Is Rewriting the Creative Economy

By Okiki Laoye

Picture this:

You're 21 or 27. You wake up in your childhood bedroom again, not because you're lazy, not because you're unfocused, but because survival dragged you back home. Rent is heavy. Food is heavy. Even breathing in this economy feels like premium content.

You have talent, real talent.

You can draw. You can sew. You can design. You can sculpt. You create the kind of work people double-tap a thousand times but never pay for. And as brilliant as you are, the country is not built for you.

Not for creatives.

Not for dreamers.

Not for anyone trying to build something from nothing.

So you get a job. A job that pays just enough to keep you alive but kills your spark slowly.

And that's how many dreams die in silence — not because creatives aren't gifted, but because the system was never designed for them to win.

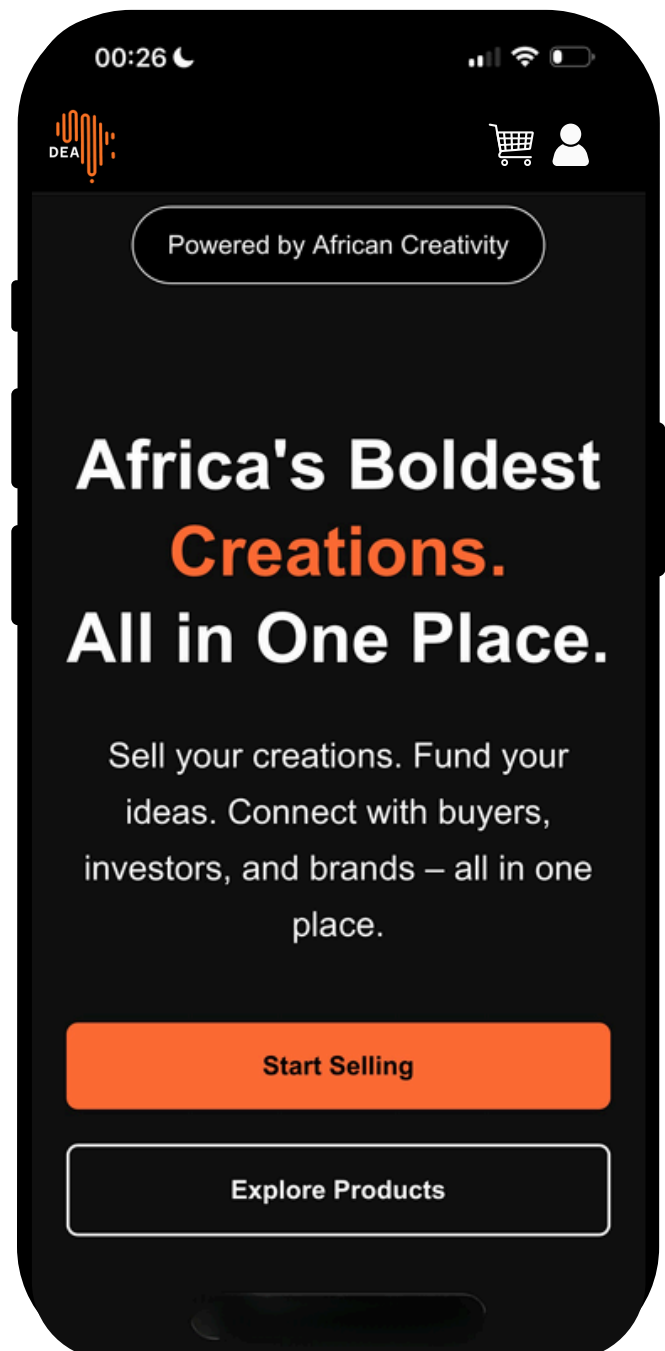
Escape Marketplace was built for this exact moment.

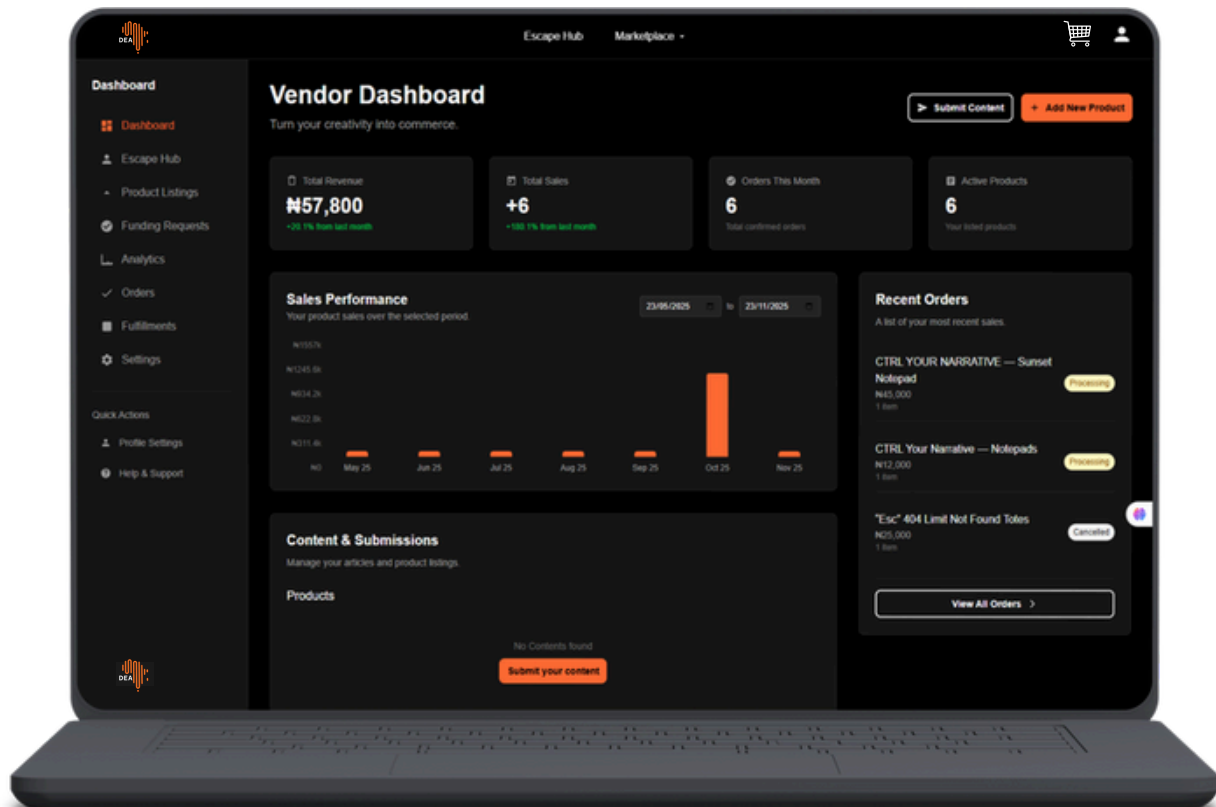
THE PLATFORM THAT SAYS: "GET PAID FOR WHAT YOU CAN CREATE."

Escape Marketplace exists to change the way creatives operate, not in Lagos, not in Africa alone, but globally.

The core idea is simple:

If you can create it, you should earn from it.





Here's how it works:

Upload your art, design, photography, sketches, concepts, anything.

If you can imagine it, you can list it.

Use our mockup tools to turn your idea into a sellable product

Tote bags. Prints. Sculptures. Stickers. Clothing designs. Merch. Your creativity becomes inventory, instantly.

Escape Marketplace handles the production.

We've partnered with manufacturers and production facilities.

You don't spend a kobo until someone orders your product.
They get paid when orders roll in.

You create → someone buys → factory produces → you earn.
Simple. Fair. Impactful.

We even handle logistics.

You never have to touch packaging tape or chase dispatch riders again.

This is an ecosystem designed to remove barriers, because the biggest barrier for creatives has always been capital.

IT'S MORE THAN A MARKETPLACE — IT'S A CREATIVE HOME

Escape Marketplace is not just a store.
It's a place to build a brand.

Upload videos of your process

Let people see how your hands move, how ideas form, how your work becomes real.

Write blogs about your craft

Tell your story. Document your journey. Build intimacy with your audience.

Connect with buyers, fans, collectors

Creators aren't just selling products, they're building communities.

THE BRAND BOUNTY SYSTEM — WHERE OPPORTUNITIES FIND YOU

This is one of the platform's most powerful features.

Brands can drop briefs and call for submissions in real-time:

- Need a logo? Best sketch wins the job.
- Need a campaign shoot? Best Moodboard gets the contract.
- Need a quick concept for a shoot? The creator with the sharpest idea gets paid.

AND FOR THE FIRST TIME — INVESTORS CAN FUND CREATIVES DIRECTLY

Small creators and young entrepreneurs struggle because ideas need capital.

So we built a system that lets investors:

- fund production
- support creatives with potential
- help small sellers scale
- and earn ROI

A win-win ecosystem — where creativity can finally meet capital in a clean, structured way.

ESCAPEMAG + ESCAPE MARKETPLACE = ONE CREATIVE UNIVERSE

EscapeMag will live inside the Marketplace too:

- Features
- Interviews
- Spotlights
- Trending creators
- New releases
- Behind-the-scenes content

If you're building your creative career, Escape Marketplace becomes your home.

If you're watching the culture, EscapeMag becomes your guide.

One ecosystem.

One narrative.

One platform changing the way creativity works in Africa.

THE TIMELINE:

- Beta: December – March
- Public Launch: Q2 2025
- Mobile App: February (iOS + Android) Web app runs through beta.

THE MISSION

To pay creatives.

To free creatives.

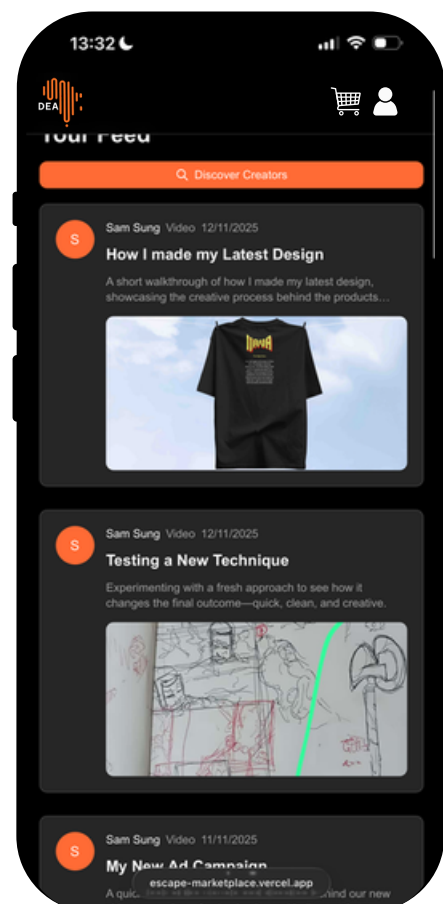
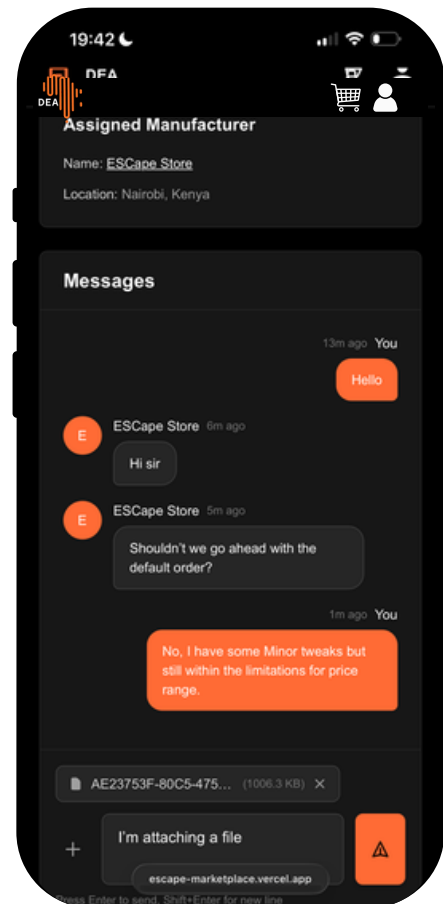
To give them a platform where their work doesn't just go viral — it earns.

Escape Marketplace is the future of creative commerce.

A digital market for artists, designers, filmmakers, photographers, writers, and everyone in between.

A world where creativity survives the economy.

Create. Upload. Earn. — sustainably.



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