

LeMOF

The full story of Alexandre "Alex Mof" Moffet, Québec-born DJ, producer, videographer, event founder, educator, and community builder from Vancouver, Canada. Fifteen-plus years of underground music, rave culture, media production, and independent creative entrepreneurship. This is not a career built on one lane. It

is a lifetime spent inside music from every angle.



Who Is LeMOF?

Alexandre "Alex Mof" Moffet operates under three creative identities : **imalexmof**, **LeMOF** and **LeMOF710**, that together represent the full breadth of his artistic and entrepreneurial practice. Born in Québec and based in Vancouver, Canada, Alex has spent more than 15 years building, performing, documenting, educating, and organizing within underground music culture and independent creative communities.

His career has never fit into one lane. He has moved fluidly through underground raves, festival stages, Montréal music platforms, international DJ bookings, media production, Punjabi film and music video work, action-sport documentation, live-streamed album production, and artist development ecosystems. At every stage, the throughline has remained constant: build the room, share the knowledge, document the process, and bring people with you.

LeMOF is not simply a producer name. It is the result of a lifetime spent approaching music and creative culture from every possible angle, as a student, player, engineer, DJ, promoter, writer, videographer, director, educator, label builder, and community organizer. The name carries the weight of all of it.

DJ & Producer

15+ years of performance history across Canada, the US, and internationally

Media Creator

30M+ views across music videos, festival docs, and branded campaigns

Educator & Builder

Founder of Behind The BPM and The Bakers Producer Pool

Community Leader

1,800+ Twitch followers built around open-studio live production

The Foundation: Military Cadets & Formal Music Training

Long before the clubs, the festivals, the blogs, the cameras, and the online communities, there was structure. From ages 11 to 17, Alex trained through military cadets, attending music classes three to four days a week and practicing constantly. As both a trumpet player and percussionist, he spent years inside rigorous formal music training, rehearsals, music theory, ensemble work, and full summer music camps that demanded discipline and commitment at an age when most kids were just playing video games.

During that period, Alex also completed training in **musical direction and arrangement**, while learning how to teach brass and percussion instruments to other students. That experience gave him something most producers and DJs never develop early: a deep, practical understanding of how music is architecturally constructed, how ensembles function as systems, how leadership sounds from inside the group, and how to communicate musical ideas clearly to other players.

That foundation, discipline, performance experience, leadership, arrangement skills, and a practical understanding of how music is built and taught, became the bedrock upon which everything else was built. It is the reason his approach to production, mentorship, and music education is grounded in real craft rather than surface-level technique. The years spent in cadets were not a detour from the music career. They were the beginning of it.

Trading Yard Work for Studio Time

At 12 years old, Alex found his first real doorway into studio culture, not through industry connections, not through school, and not through money. Producer and musician **Jason Lang** lived on the same street. Alex knocked on his door and made a deal: he would cut grass, do yard work, and pick up dog poop in exchange for studio time. That was where it started.

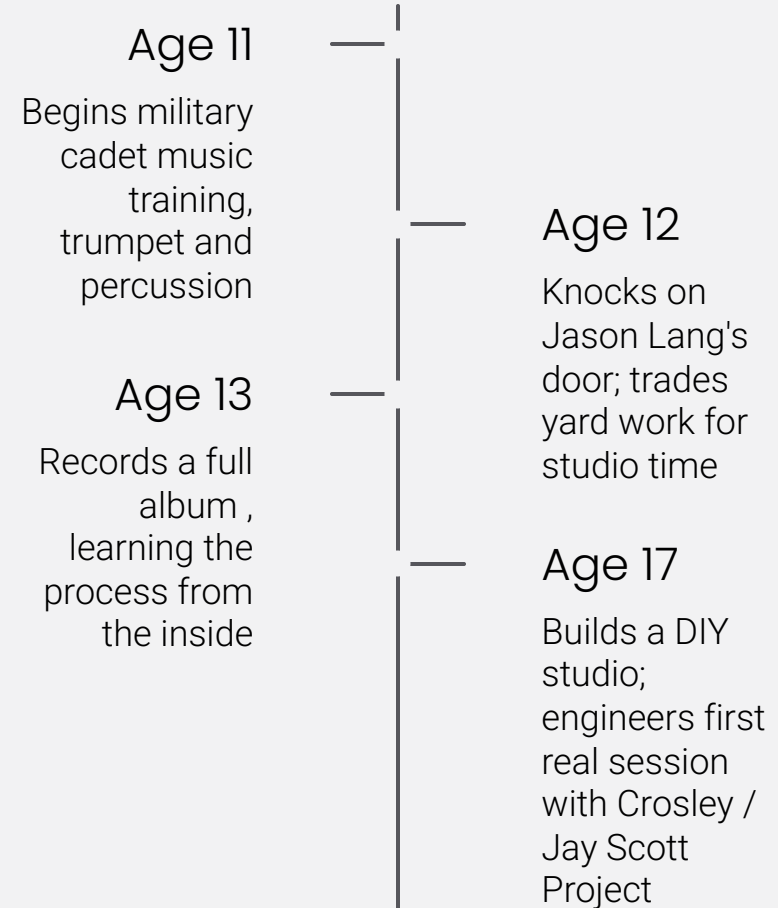
By 13, Alex was already recording a full album, learning the recording process from the inside rather than waiting for permission to enter the industry. That early experience of being inside the creative and technical process, hearing the raw tracks, watching decisions get made, understanding how sound becomes a record, planted a perspective that would never leave him.

By 17, he had built a rough DIY recording studio setup and was recording himself and his friends for the love of it. That same year, he took on his first real engineering gig, recording the punk band **Crosley** (Jay Scott Project). It marked the beginning of his hands-on work not only as an artist, but also as a recording engineer, a dual identity that would define his approach to creative work for the next decade and beyond.



Before LeMOF, LeMOF710, Behind The BPM, or The Bakers Producer Pool, the foundation was already there: practice, hustle, curiosity, and a willingness to work for access to the room.

The Early Hustle Timeline



Montréal Underground: Le Mothership

Alex's entry into the wider music scene came through Montréal's underground culture. In the mid-2000s, he became an artist and writer for **Le Mothership**, a Montréal-based music platform at the centre of the city's emerging electro and bass music movement. Le Mothership was more than a blog. It was a discovery engine for scenes that had not yet broken through to mainstream visibility, a hub for artists, writers, and community members who cared about the music before the industry had any interest in it.

That period placed Alex close to artists who would later help define Canadian electronic music. Through Le Mothership, he was connected to early projects such as **Dooze Jackers**, tied to the artist who would later become internationally recognized as **Snails**. Witnessing local experiments grow into internationally recognized careers gave Alex a first-hand education in artist development, DIY promotion, and how underground scenes are built long before the industry pays attention. It was a formative lesson in the power of documenting and championing artists early, a lesson that would shape every subsequent creative endeavour.

His role at Le Mothership was not passive. He was writing, creating, engaging with the community, and developing his own artistic voice at the same time. The dual identity of documenter and creator, insider and observer, became a defining characteristic of his work. He was never just watching. He was always building something at the same time.

Mess With The Best & Building Underground Infrastructure

As his role in the Montréal scene grew, Alex moved from documenting culture to actively building it. He founded **Mess With The Best**, also known as **MWTB**, an event, media, and music platform that became a genuine part of Montréal's underground electronic music ecosystem. MWTB was not a single event or a simple promotional vehicle. It was an infrastructure project: organizing events, promoting artists, documenting performances, developing community, and creating systems that went beyond individual parties.

Alex also founded **The Secret Skins Party**, one of the event concepts connected to the MWTB era. After Alex sold Mess With The Best, the platform eventually became part of the foundation that led into **Valhalla Music Festival**, one of Canada's notable independent electronic music festival stories. That lineage matters because the work did not disappear when Alex moved on. It became part of something larger. The infrastructure he built was real enough to outlast his direct involvement and evolve into something that reached thousands of people.

MWTB represents an important pattern that recurs throughout Alex's story: he does not just participate in scenes. He builds the containers that make scenes possible. He identifies what is missing, a platform, a venue, a community, a resource, and he creates it, often before anyone else has recognized the need or found the budget to do it properly.

Mess With The Best (MWTB)

Event, media, and music platform at the centre of Montréal's underground electronic music community, organizing events, promoting artists, and building infrastructure beyond individual shows.

The Secret Skins Party

One of the event concepts born from the MWTB era, a creative extension of the underground culture Alex was actively building and documenting in Montréal.

Legacy: Valhalla Music Festival

After Alex sold MWTB, the platform's foundation contributed to the evolution of Valhalla Music Festival, proving the infrastructure he built was real enough to grow beyond him.

A Decade of DJ Performances Across Canada and Beyond

Starting in 2007, Alex began hosting underground raves and DJing across Québec. What followed was more than a decade of performances across Canada and internationally, from basement raves and local underground events to private high-profile bookings, major festivals, and international club dates. His performance career built steadily and deliberately, driven not by chasing trends but by developing a sound, a reputation, and a network rooted in real culture.

His performance history includes headlining **La Fête de la Musique** in Montréal with **Black Tiger Sex Machine** opening the show, a credit that speaks to the level of artist Alex was performing alongside at the height of his DJ career. He also DJ'd a private New Year's Eve event for **Dana White** in Whistler and performed alongside **Adham Shaikh** at **Shambhala Music Festival**, one of Canada's most beloved and respected independent music events.

His DJ career also brought him to Taiwan, including performances at **Triangle Nightclub** and **Rooftop Sessions** in Taipei, expanding his reach well beyond the Canadian underground circuit. His broader performance geography includes Montréal, Toronto, Ottawa, New York City, Vancouver, Whistler, Taipei, Squamish, and beyond. Each market represented a different audience, a different sound culture, and a different set of relationships that deepened his understanding of how music moves across communities.

Performance Highlights at a Glance



La Fête de la Musique – Montréal

Headlined with **Black Tiger Sex Machine** opening the show. One of the most significant DJ bookings of the Montréal chapter.



Private NYE – Whistler

Performed a private New Year's Eve event for **Dana White** in Whistler. a high-profile booking outside the festival circuit entirely.



Shambhala Music Festival

Performed alongside **Adham Shaikh** at one of Canada's most beloved independent music events, a genuine underground milestone.



Taipei, Taiwan

International dates at **Triangle Nightclub** and **Rooftop Sessions**, bringing the LeMOF sound to Asian club and live music culture.

The Media Pivot: Alex Mof, Videographer & Director

In 2013, Alex made a major pivot into media production under the name **Alex Mof**. Without leaving music behind, he built a parallel career as a videographer, photographer, editor, director, and tour media creator. This was not a departure from his creative identity. it was an extension of it. The same instinct that drove him to document underground scenes for Le Mothership now powered a professional media practice with real clients, real credits, and real reach.

His work spans music videos, festival recaps, documentaries, commercials, branded campaigns, and live concert production, with more than **30 million views across platforms**. His credits include media and artist documentation for **Shambhala Music Festival**, branded video work for the **City of Vancouver**, tour footage for **Steve-O**, and music and video projects connected to **Snotty Nose Rez Kids**, one of Canada's most important Indigenous hip-hop acts.

Around the same time he began working with Snotty Nose Rez Kids, Alex was also doing work in the **Punjabi film and music industry**, including projects connected to a **Babbu Maan movie** and a **Harbhajan Mann music video**. This period expanded his media practice well beyond electronic music and underground culture, bringing him into larger film, music video, and cross-cultural production environments that demanded a completely different set of skills and sensibilities.

Media Credits & Production Scale

30M+

Total Views

Across platforms for music videos, festival docs, and branded campaigns

7

Camera Operators

Maximum crew size directed through WeFilmLiveConcerts multi-camera productions

Key Media Credits

- **Shambhala Music Festival** - artist and event documentation
- **City of Vancouver** - branded video campaigns
- **Steve-O** - tour media and footage
- **Snotty Nose Rez Kids** - music and video projects
- **Babbu Maan Movie** - Punjabi film production
- **Harbhajan Mann** - music video production
- **WeFilmLiveConcerts** - multi-camera live concert direction
- **Concrete Wave Magazine** - action-sport and culture documentation

Documenting Underground Communities

Through platforms including **Concrete Wave Magazine**, **SkateSlate**, **33mag**, and his own platform **FuckitEnjoy**, Alex documented underground communities, action-sport culture, downhill skateboarding, music scenes, and live events with a style rooted in real scenes, real people, high-energy environments, and zero fake industry polish. These were not sanitized branded content plays. They were authentic documents of subcultures that deserved to be captured on their own terms.

FuckitEnjoy in particular was an expression of creative freedom, a self-directed platform that let Alex document the things he cared about without editorial compromise or commercial pressure. It extended the same ethos he had developed at Le Mothership: get close to the real thing, capture it honestly, and share it with the people who care.

The range of communities Alex has documented across his media career, electronic music, Indigenous hip-hop, Punjabi film and music, downhill skateboarding, festival culture, action sports, reflects a creative curiosity that refuses to be contained by genre or category. Each community gave him a different lens, a different set of relationships, and a different understanding of how culture is built and documented at the grassroots level. That breadth is not a distraction from his artistic identity. It is the source of it.



Concrete Wave Magazine

Downhill skateboarding and action-sport culture documented with authenticity and energy



SkateSlate & 33mag

Underground community documentation across action sports and lifestyle culture



FuckitEnjoy

Alex's own self-directed platform for honest, uncompromised cultural documentation

The Return to Music: LeMOF & Behind The BPM

After years of working across music, media, and underground culture, Alex returned fully to music creation under the name **LeMOF**, building a new and deliberate chapter through his independent imprint **Behind The BPM**. This was not a restart. It was a consolidation, bringing together everything learned across cadet music training, underground raves, media production, festival stages, and cross-cultural creative work into a singular, focused artistic identity.

Behind The BPM is built on a simple but powerful idea: the real work happens behind the beats per minute. It happens in the process, the decisions, the systems, the relationships, the failures, and the lessons that most artists never get to see, because the industry has historically kept those things hidden behind closed studio doors, exclusive networks, and financial barriers to entry. Behind The BPM exists to change that equation.

The imprint is both a creative home and a philosophical statement. It says that the process matters as much as the product. That transparency is a form of artistry. That sharing real knowledge is not a threat to competitive advantage, it is the foundation of a stronger, more sustainable creative community. Under the Behind The BPM banner, LeMOF produces music, builds systems, develops artists, and documents the creative process in ways that are accessible, honest, and genuinely useful to independent creators at every stage of their journey.

Uno Un: A Live Album Built in Public

What Made Uno Un Different

→ Fully Public Process

Every session, from songwriting decisions to mix revisions, was open to live Twitch viewers from start to finish

→ Real Creative Conversations

Business discussions, creative doubts, technical problems, and sound design choices shared openly and honestly

→ Community-Integrated

The audience was part of the process, giving feedback, asking questions, and witnessing the reality of independent music production

→ Full Production Credit

Alex produced, arranged, mixed, and developed the entire album independently under the LeMOF name

In 2025, Alex produced, arranged, mixed, and developed his album **Uno Un** entirely live on Twitch. The process was open to the public from start to finish, not as a marketing stunt, but as a genuine act of creative transparency. Songwriting decisions, sound design, mix revisions, business conversations, creative doubts, technical problems, and the unglamorous reality of independent music production were all shared in real time with a live audience.

Uno Un was not just an album. It was a demonstration. It demonstrated that professional-quality music can be built independently, transparently, and with community involvement at every stage. It challenged the idea that artistic credibility requires secrecy, that the studio must remain a black box, and that the creative process is something to be hidden until a polished product is ready for consumption.

The album was also the catalyst that solidified the **LeMOF710** Twitch community, now at **1,800+ followers**, built around live production, music feedback, mentorship, and open-studio creative work. The community that gathered around the making of Uno Un became the foundation for Alex's most ambitious ongoing project: The Bakers Producer Pool.

LeMOF710: The Open Studio on Twitch

LeMOF710 is the Twitch channel where Alex's mission happens live. With over **1,800 followers** and a growing, engaged community, the stream is not conventional content creation. It is an open studio, a space where the boundary between creator and audience is intentionally dissolved. Alex produces music, gives real-time feedback on listener submissions, breaks down creative decisions, shares industry knowledge, builds visual assets, develops releases, and brings the community into the process as it actually unfolds.

The LeMOF710 stream operates on the premise that the most valuable thing a creator can share is not a polished final product, it is the thinking, the process, and the real-time problem-solving that produces that product. Viewers do not just watch a DJ or producer perform. They watch a creative professional navigate the actual challenges of independent music: deciding when a mix is finished, figuring out how to approach a release, managing creative doubt, and making the thousands of small decisions that never appear in the final track but determine its quality entirely.

The community built around LeMOF710 is not passive. It asks questions, submits music for feedback, engages in creative conversations, and holds Alex accountable to the values of transparency and genuine knowledge-sharing that the channel was built on. That active, reciprocal relationship is the foundation of everything The Bakers Producer Pool was designed to formalize and expand.

The Bakers Producer Pool: A Creative Ecosystem

The Bakers Producer Pool is Alex's most ambitious and comprehensive project, a creative ecosystem for independent artists and producers who want real information, real feedback, real tools, and real community without institutional gatekeeping. It combines live music feedback, a structured education program, mentorship access, cartoon-driven branding, clothing, documentation, and community building into one independent artist development system that operates entirely outside the traditional industry infrastructure.

At its core, The Bakers Producer Pool exists to make the information usually hidden behind closed studio doors more accessible and more equitably distributed. It is built for producers, beatmakers, DJs, artists, and independent creators who are trying to grow without fake industry talk, shortcuts, or gatekeeping, people who want the real curriculum, not the highlight reel version of someone else's success story.



Live Feedback

Real-time music feedback sessions on stream — honest, constructive, and grounded in actual craft



12-Module Education

A structured curriculum covering the full landscape of independent music production and release



Mentorship Access

Direct access to Alex and collaborating artists for guidance beyond the structured program



Community & Culture

Cartoon-driven branding, clothing, documentation, and a genuine community of independent creators

What The Bakers Producer Pool Is Built For

Real Information

Access honest, industry-ready guidance

Real Tools

Practical resources for production and release



Real Feedback

Receive candid critique to improve craft

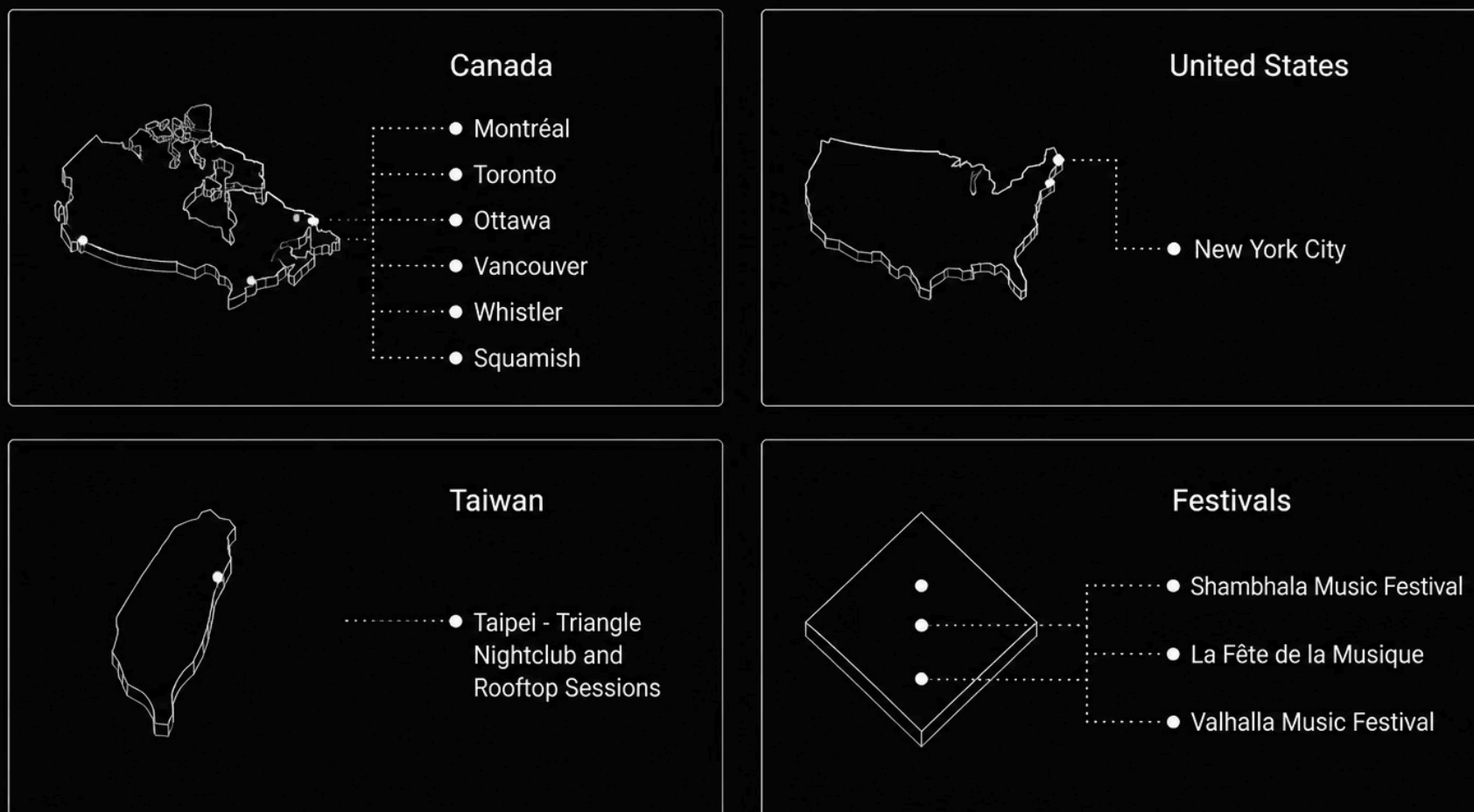
Real Community

Connect with supportive peers and collaborators

The Bakers Producer Pool is deliberately structured around four pillars that address the most common barriers independent artists face: lack of access to honest industry information, absence of genuine constructive feedback, limited access to professional-grade tools and workflows, and isolation from a community of peers who are doing the same work. Each pillar is designed not as a standalone offering but as part of an integrated system where each element reinforces the others. Real information makes feedback more valuable. Real feedback makes tools more meaningful. Real tools make community stronger. The full ecosystem is greater than the sum of its parts, and that is precisely the point.

Performance Geography: Where LeMOF Has Been

Over more than a decade of active DJ performance, Alex's bookings have taken him across a genuinely diverse geography, from underground basement raves in Québec to international club dates in Taiwan, with a wide range of festival stages, private events, and club bookings in between. Each market represents not just a gig, but a relationship, with promoters, artists, audiences, and scenes that contributed to his development as both a performer and a cultural builder.



The breadth of this geography reflects something important about Alex's approach to a DJ career. He did not build in one city or one scene. He moved, physically and culturally, bringing his sound to different audiences and bringing what he learned in each context back into his ongoing development as an artist. The international experience in particular, especially the Taiwan dates, expanded his understanding of how electronic music culture functions across different languages, contexts, and communities.

The Mission: Remove the Gatekeeping

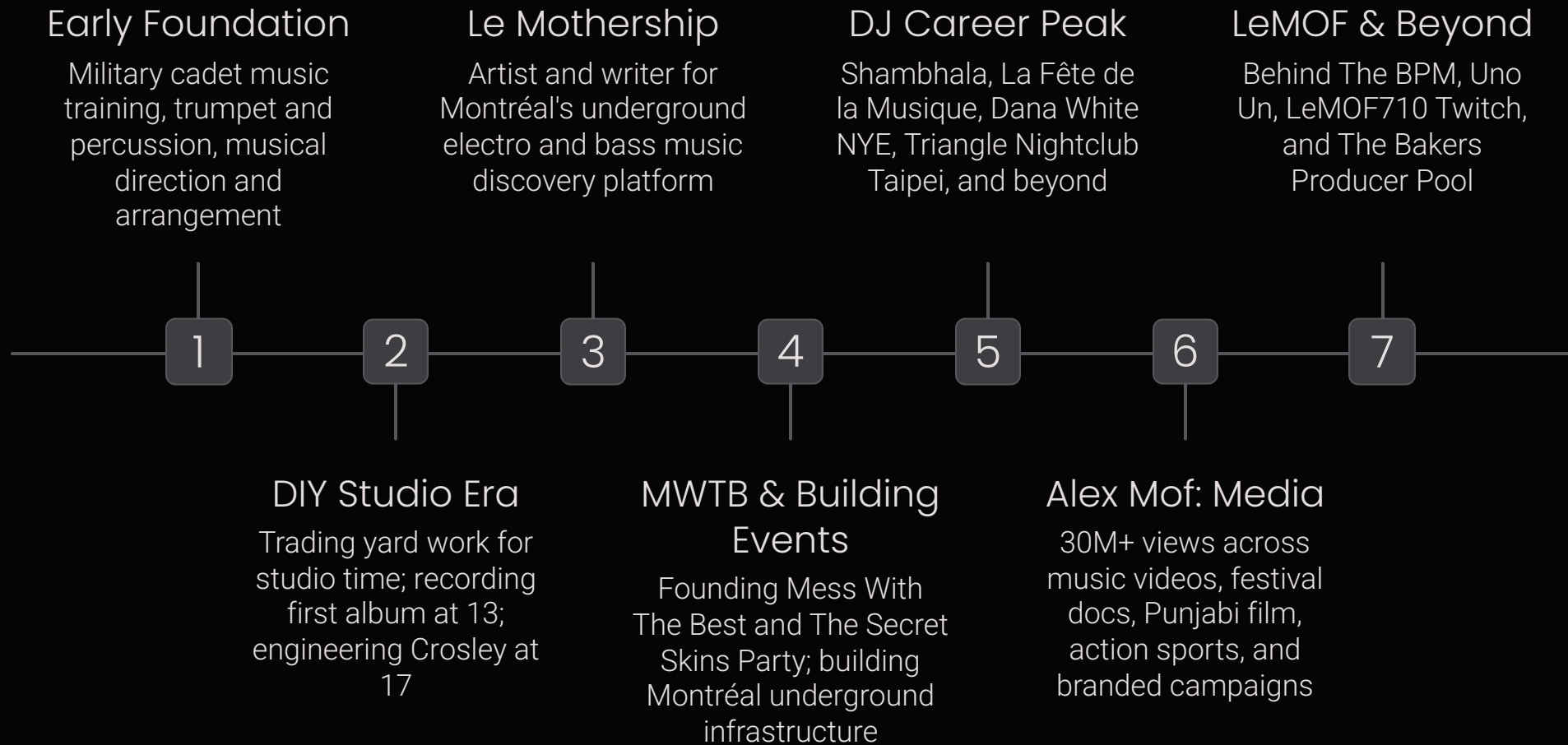
Remove the gatekeeping. Share real knowledge. Build stronger artists. Prove that vision, consistency, and community can beat budget.

This statement is not a slogan. It is the operational philosophy that has guided every chapter of Alex's career, from knocking on Jason Lang's door at 12, to building MWTB, to producing Uno Un live on Twitch, to developing The Bakers Producer Pool. The thread connecting all of it is a refusal to accept that access to real knowledge, real tools, and real community should be determined by budget, connections, or proximity to institutional power.

Gatekeeping in the music industry takes many forms: the producer who won't share their signal chain, the label that keeps its A&R criteria deliberately vague, the festival that books the same networks year after year, the mentor who withholds the practical information that would actually help. Alex has encountered every version of this throughout his career, and his response has always been the same, build the alternative. Create the room that didn't exist. Share what should have been shared.

The mission is not altruistic in the passive sense. It is strategic and visionary. A music community made up of stronger, better-informed, more-connected independent artists is a healthier music community for everyone in it, including the artists, the labels, the festivals, the venues, and the audiences. The Bakers Producer Pool, Behind The BPM, and LeMOF710 are all expressions of the same bet: that transparency, community, and genuine craft will ultimately outlast gatekeeping, exclusivity, and manufactured scarcity of information.

15+ Years: A Career in Chapters



Across every chapter — cadet music training, DIY studio work, Montréal raves, Le Mothership, Mess With The Best, international DJ performances, festival media, Punjabi film and music video work, action-sports documentation, Behind The BPM, and The Bakers Producer Pool, Alex's work has stayed connected by the same thread: build the room, share the knowledge, document the process, and bring people with you. The chapters look different on the surface. The philosophy underneath has never changed.

LeMOF: Built by Hand, Built to Last

From trading yard work for studio time at 12, to recording a full album at 13, to building underground platforms in Montréal, to producing live in front of a growing online community, Alexandre Moffet's story is one of persistence, reinvention, and independent culture built entirely by hand. There was no trust fund, no industry connection that opened the first door, no institutional backing that made any of this easier. There was curiosity, discipline, a willingness to work for access, and an unshakeable commitment to doing the real thing instead of waiting for permission.

LeMOF is not just a producer name. It is the result of a lifetime spent inside music from every angle: student, player, engineer, DJ, promoter, writer, videographer, director, educator, label builder, and community organizer. Each identity was developed through real work, real relationships, and real experiences in real scenes, not through self-promotion or manufactured narrative. The credibility is embedded in the process itself.

What Alex is building now with Behind The BPM, LeMOF710, and The Bakers Producer Pool is the logical culmination of everything that came before. It is what happens when someone who has genuinely been inside music from every angle decides to make that access available to the next generation of independent artists. It is the room that he had to knock on strangers doors to find, now rebuilt and left open for anyone willing to do the work.

For Bookings

DJ performances, festival stages, and live events, LeMOF brings more than 15 years of performance experience and a sound rooted in underground culture

For Collaborations

Production, arrangement, media creation, and creative partnerships, Behind The BPM is open to artists who align with the mission

For The Community

Find LeMOF710 on Twitch and The Bakers Producer Pool, the open studio is live, the information is real, and the community is growing