

OFF THE MAP WEBZINE WINTER 2010 ISSUE 6 THE RAW ISSUE

COVER

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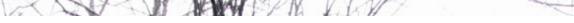
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OTMLETTERFROMTHEEDITORS

The people in our Winter 2010 issue kick started their journeys by making a personal choice to develop their raw talent. Transitioning from building birdhouses to creating massive paintings, evolving from illustrating to couture dress design and even choosing an unpredictable music career over business school each required them to, in some way, shape or form, let go of their unwillingness to put themselves out there. And for many - including ourselves - this is hard to do. Truly creating or performing involves leaving a little bit of yourself in each thing that you complete. After realizing this, you are able to create the best possible melody, poem, or piece of art. In our case, this realization has allowed us to develop new ideas and take on captivating projects all the while creating what we believe to be our best issue yet, encompassing a refined style that we are so proud to call our own.

Tana + Armée





THE AIRPLANE BOYS ARE PREPARING TO TAKE ON THE INTERNATIONAL LIMELIGHT, AS THE STARS ARE QUICKLY ALIGNING IN THEIR FAVOUR.

BY CHELSEY BURNSIDE * PHOTOGRAPHY JALANI MORGAN





ambadina himself. The duo, known by their stage Lounge names Beck Motley and Bon Voyage, is packed; and alrespectively, have been performing though the bill with together since elementary school, tonight's performers and have steadily worked their way features some of Tofrom talent shows and family events ronto's hottest upand-comers, to shooting music videos with their inmost of the crowd that's house production team Neon Gorilla and performing in front of large receptive crowds at the Sound Academy and MOD Club. All the while they have been traveling to meet with high-profile record label executives in the major American entertainment markets: Los Angeles and New York City. The feedback they've been getting from these industry professionals has been encouraging and eye opening, but it's only just the beginning.

squeezed into the Bloor Street venue is here to see the headliners: The Airplane Boys. From the moment the boys hit the stage, the energy level in the venue skyrockets. People are climbing onto tables and couches to get a better view as The Airplane Boys engage their fans by freestyling, crowd surfing and even challenging some audience members to a dance-off. The

"Relationships and our personroom reverberates with the sound of al lives have been sacrificed," says their hip-hop beats, catchy choruses Drakes, 20, the taller and more softand the steady pounding of jumping spoken of the duo. "But we see what feet and clapping hands - not even it takes to make it and that's our pria noise complaint or a visit from the ority. We've got to be doing somepolice could stop the APBs from finishthing right if we've made it this far." ing their set.

Though not blood related, the The Airplane Boys: Mannie Sertwo refer to each other as brothers ranilla and Jason Drakes, have been best friends since their Scarborough and to the band as their "brotherhood." After spending only an hour childhood. And from a young age, with the boys, its clear their closeness they've been tearing up the stage isn't just for show - they finish each with their high energy, avant-garde other's sentences, crack each other music production and conscious rap up with inside jokes and speak in the lyrics that would impress even Kanye

same passionate way about their musical aspirations.

"Going into a partnership, team or any kind of relationship, your ego has to be checked at the door," says Serranilla, 21. "It's made us grow as people, and it's made us grow as brothers."

Their style has grown up with them, evolving into an eclectic mix of hip hop, rap, electro and catchy pop choruses that are guaranteed to stick in their fans' heads. Neither of the boys have had any kind of training; both call themselves "students of life" who are able to learn more from each other and those who have been successful in the music industry than any professional coach. But The Airplane Boys have always known that together they have something special. In combination with the dedication and passion to succeed, Jason, Mannie and the Beau Monde supporting cast hope to eventually reach their ultimate goal: a life long career in the music business.

And The Airplane Boys are in it for life, ready to do whatever it takes to make their dream a reality. Drakes broke the classic 'don't quit your day job' rule last month by leaving his position at a phone company in order to focus on the music full-time.

Although it looks like *The Airplane Boys* are now ready for takeoff, the fear of crash landing always lingers in the back of their minds. After spending almost \$4000 on their first EP, Serranilla admits he still has about 600 unsold copies sitting in a box at the back of his closet. It was a tough introduction to the cutthroat music business; constant reminders that if they don't produce the kind of music people want to listen to, people just aren't going to buy it.

Serranilla also admits to a steep learning curve after the initial product was shelved by *The Airplane Boys* themselves, "We didn't want to mass release half-assed work to represent us because that was no longer our mindset," in reference to the old EP. "And, that's how much value we put into our brand and music. We take pride in it, and we are willing to absorb a minimal debt with the belief that our next body of art will represent the new direction, and the new





sound of The Airplane Boys."

"Being relevant is the hardest, but most important part," says Serranilla, brushing aside his signature tuft of dark curly hair that won't fit into his ponytail. "There are people who were on top of the world four years ago, and now they're coming out with records that people don't even appreciate anymore."

To make matters worse, Drakes make it big - but their up-and-coming was framed while the boys were trycelebrity status doesn't mean it's all ing to promote their first album, by fame and fortune from here. someone who told police there was a "We're ready for the real probgun in the Scarborough home where lems, the negotiations, the business he was living with his family. The boys deals," says Drakes. "Right now we're say they still don't know who set him dealing with, 'Do you know if the up, but after the police raided his rent's going to get paid?'" house and found nothing, Drakes "Do you have bus tickets?" says handed an officer one of their EPs Serranilla. and told her to listen to it. "Do you have gas money?" fin-

"To see my brother go through that incident with thick skin…it toughened me up," says Serranilla.

But even with all the setbacks, the boys aren't afraid to aim as high as possible. Beck Motley and Bon Voyage say they're going to keep infusing their music with timeless yet relevant concepts, and quality, while continuing to create the sound they love.

infusing their music with timeless yet
relevant concepts, and quality, while
continuing to create the sound they
love.
"Kudos to Paul McCartney and
Michael Jackson for doing just that,"
"The stars have been aligning,"
says Drakes. "But I think it's because
we've been working so hard. At this
point, it feels nice not knowing quite
where we're going, but knowing it's

says Serranilla, as Drakes nods in agreement. "The Airplane Boys want to create that same kind of iconic art. We want it bad."

They've been selling out shows, travelling to the entertainment capitals of the world for meetings and are surrounded by an entourage of managers and friends all working tirelessly to ensure *The Airplane Boys* make it big - but their up-and-coming celebrity status doesn't mean it's all fame and fortune from here.

"Do you have gas money?" finishes Drakes.

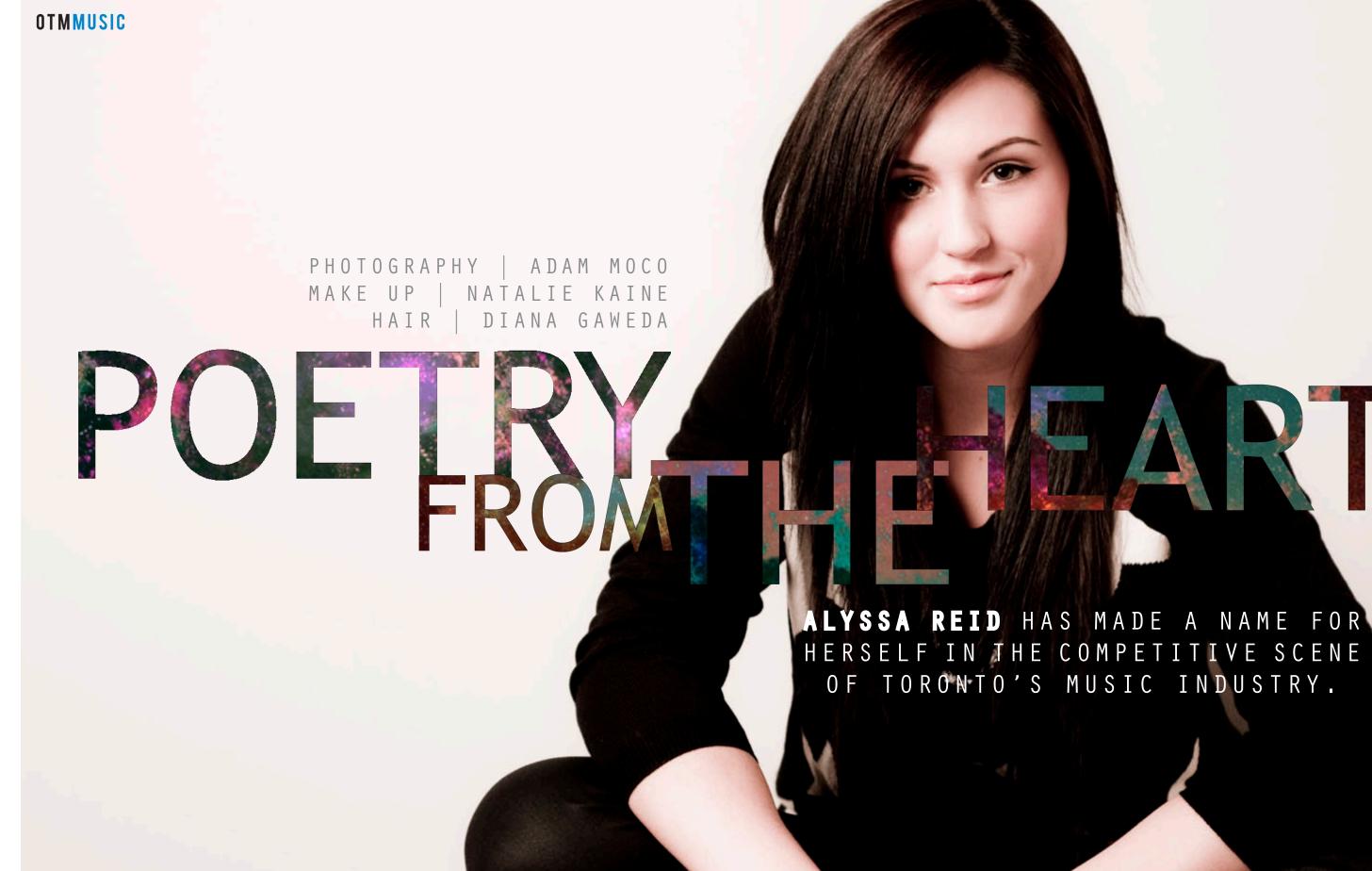
Both boys look at each other and dissolve into laughter. They admit they can't complain - the hours of songwriting, rehearsals, travelling and performances are finally paying off.



WEBSITE WWW.MYSPACE.COM/THEAIRPLANEBOYS

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BY BRIAN BOUDREAU

AR: I was in a performing arts Alyssa Reid is a normal 17-yeargroup when I was 3, and I just old girl - she has Bieber fever and kind of grew up singing. When avidly watches Hannah Montana. I was 9, I entered my first con-But there is something that sets her apart: she has worked her test, and after that I knew that way up to becoming one of Toronit was just what I wanted to do to's most promising young musical for the rest of my life, because acts. A top-six finalist on YTV's The nothing else really appealed to Next Star, Reid has gone on to colme. It's not just singing. There's laborate with big names such as the whole other aspect of be-Emily Osment, Danny Fernandes, ing a performer. At the very Jesse Labelle and The New Cities end of a performance, when for "Pop Goes the World", and to perform at the Teen Read Awards you just can't hear anything, last September. Her new album is but you can just see the crowd due out in the new year, and she and see your own dream - it's hopes to be back on tour once just kind of a moment. again shortly thereafter. Amidst all of her success, Reid remains BB: How have you evolved as surprisingly cool and level-headan artist since you first started; she's just one of us, and she ed? wants it to stay that way. I met up with her at a small photo studio AR: I've definitely evolved as in Toronto, where she shared her a writer and as a musician. thoughts on life and overcoming When I first started singing, it the lies and empty promises that was just with a little karaoke flood the music industry.

Brian Boudreau: How long have you known that you wanted to pursue singing?

machine, and now I've learned how to play piano and guitar. I write or at least co-write all of my own songs, so I've evolved as an artist as well.

BB: How did it feel to be a part of the Teen Read Awards?

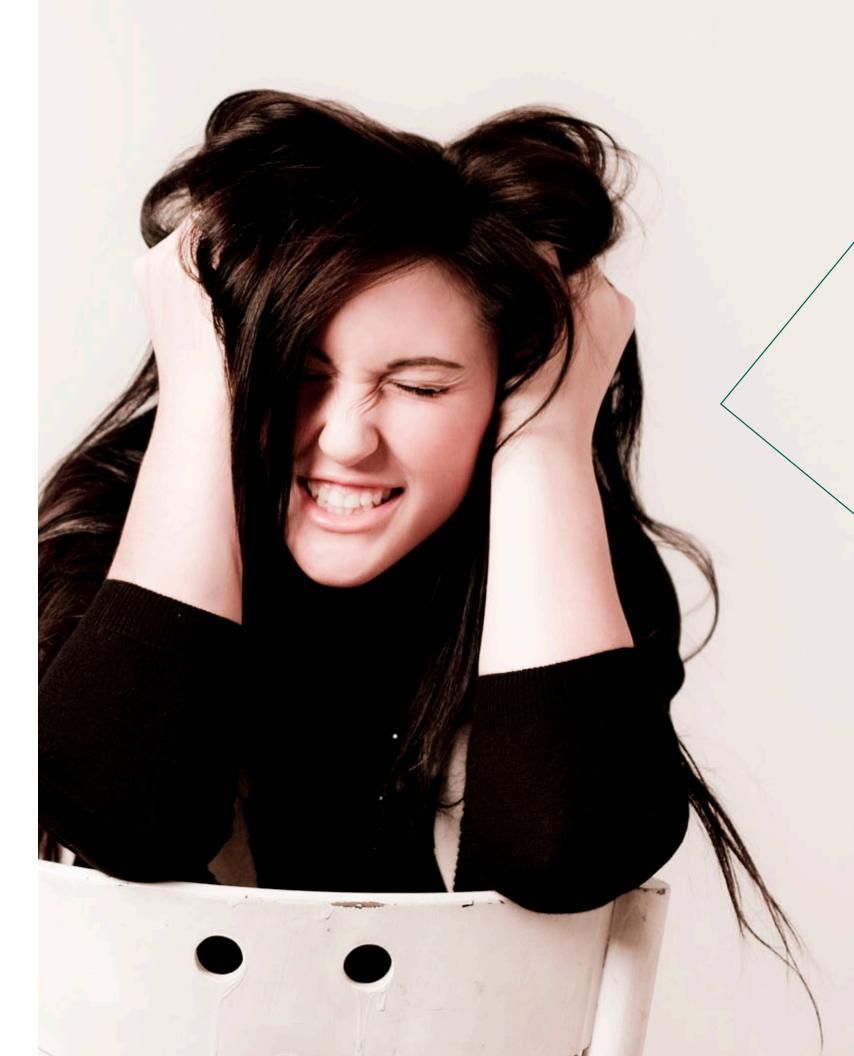
AR: It was amazing. It was cool to be a performer at an event that I was so excited to just go to in the first place. Having read all the books that were up for awards, it was cool that I got to be a part of the event as a performer and to not just be there supporting the authors.

BB: Any other cool things that you are currently doing?

AR: My album should be released in the new year. I cowrote all of the songs on my album, and we're recording another music video fairly soon. I did my first collaboration with a rapper, which I was also really excited about. That song should be going to radio very soon, so I'm excited for that. Hopefully, I will be on tour within the next year again.

BB: What would you say to upand-coming artists in Toronto?

AR: I'd tell them that it's very important to not give up on achieving what you really want. And there's a lot of people who are going to promise you the world and that you are going to have all of these things handed to you if you just sign this piece of paper. In reality, it's a lot of empty promises and it's a lot of work. But if you really want something, you just have to keep going for it.







LOCALINDIE BAND, BRAVESTATION, HAS GOT PEOPLE TALKING. PHOTOGRAPHY BRENDAN SMYTH • PHOTOGRAPHY ASSISTANT | JESSICA LAPPIN-FORTIN

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Derek: I mean, you're trying to create **BY AMANDA CUDA** a sound that's uniquely yours, so we're not really competing per se. We're just trying to create our own following. Their first album was an end of the Andrew: I think the only difference is year project for school, and now, less musical and more just that after Bravestation's latest album is getyou've done everything it's harder for ting killer reviews, even being called people to give a shit about you beone of the best EPs of the year by cause there's so many bands playing some. Take one listen to it and you'll every night that are probably pretty hear why. Their unique dreamy synth good; whereas, if you're in a smaller sound is like a breath of fresh air and location then maybe there's a quardefinitely stands out in Toronto's huge ter of the number of bands. indie scene. We got to have an early Derek: Implicitly, it definitely pushmorning chat with Andrew Heppner, es you to strive to work harder, but Jeremy Rossetti and brothers Derek you're not conscious of it. and Devin Wilson to talk about the Devin: But the more music the better. album, the city and their great fans. always.

Amanda Cuda: What is the best part about being a band in Toronto? Derek: There are a lot of great venues to play at and there are a lot of really great bands to play with. Unsigned indie bands in and around the scene...I think it creates a really vibrant atmosphere.

AC: There are so many musicians and petition made things harder?

bands in this city, do you think that's AC: You've been getting a lot of wellhelped you as a band or has the comdeserved attention from the media with the new album. Has there been Devin: Just in terms of making music, one article or review that made you we use it as inspiration | guess. guys really happy?

AC: What's the first thing you do when you get off stage?

Derek: Usually we'll have a few words with each other to express our joy or dissatisfaction as to how it went.

Devin: And talk to everyone who came out to support, as much as possible. Derek: Thank everyone and grab another drink.



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Devin: All of them. I mean, every time someone says something nice about your art it's pretty exciting. But there's definitely a few that stuck out.

Derek: Raina from Indie Online wrote about us and talked about us as an example of a new wave starting in the wilderness and I thought that was pretty cool because we try to keep a very tribal and woodsy vibe. I liked a line from Off The Radar too. It was like: "Indie rock for critical thinkers." So it's kind of nice that we're not being held as a band that doesn't have anything intelligent or interesting to say.

AC: What is the coolest thing that a fan has ever done or said to you?

Derek: Recently, someone on our Facebook page asked for our lyrics. So that was really cool that she reached out.

Devin: And she was from Los Angeles. And then she was thrilled that we even sent them.

Andrew: I just find that you spend so much time working on something and obviously the idea is that people are going to listen to it, but sometimes you don't believe that that's actually going to be the case. So when people come up and they talk about it, I start feeling happy and I'm like, "Wow. Someone's actually noticing what I'm spending hours doing."

Devin: Seeing some of the same people at every show that we don't personally know really well, but we know them through cyberspace or something. It's insane.

AC: How has the band grown between the two albums?

Derek: On our first record, we were trying to find ourselves, really. And this record, we were a little more elaborate. We took more risks and I think it paid off in the sense that we were trying to be more creative and more daring. Whereas, the first record we kind of played it safe and it was pretty straightforward.

Devin: We embraced our natural sensibilities I think, because on the first one I don't even think it was really us; we were new as a band. It was just like, whatever we wrote we recorded and it was more rock and roll.





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OTMMUSI

WEBSITE WWW.MYSPACE.COM/BRAVESTATION





CRAIG STICKLAND'S BUSINESS PLAN STRUCK THE WRONG CHORD.

BY SARA HAROWITZ • PHOTOGRAPHY | CHRIS PANGAN









ilfrid Laurier University waswaiting, but Craig Stickland never

came. He had a spot in the play. For Stickland, that meant trying his hand at a solo career. business program, his tuition was paid and his name was on a dorm But being a solo artist is foreign to him, so he's still trying to room door. But the day before he was supposed to head off for figure it out. his first year, Stickland realized "It's brand new," he says. "I he wanted to follow a completemiss the dynamic of a band, to ly different path: music. be honest. But being solo is fun. "I realized as I was about to You're on your own schedule; you head off to school that I really get to do what you want to do."

didn't want to do business for Though you would never the rest of my life," the 23-yearknow it from watching him, Stickold musician says. "So I decided land has only played a few shows to take the plunge and not go to since going unaccompanied. His school, and instead pursue mufirst two were at Supermarket in sic full-time." Kensington Market. They were a Stickland way for him to get used to being grew in Up on stage alone - a concept he's Markham, ON where he got still grasping. into music by playing in a high

Stickland grew up in Markham, ON where he got into music by playing in a high school band. He moved to Toronto four years ago, where he became one quarter of the rock/ pop band We Are the Take. Un-

fortunately, the band recently went on hiatus, leaving Stickland with a passion for music and nobody to play it with. So he did what any unfaltering musician would do: find another way to play. For Stickland, that meant trying his hand at a solo career.

kind of weird, actually, to be on stay in the water. stage, after being in a band for four years. Stepping on stage by yourself, you're looking around I'm going to do, to be honest. I'm and asking, 'Where is everybody?'"

well-controlled, making it easy to assume he has years of professional training. But in reality, the singer is practically self-taught.

"I haven't really trained at all, actually," he says. "I took a few singing lessons back in the day...but I didn't really keep up with it...I just kind of learned as I But it's harder than it looks. went."

talent; Stickland can also play MySpace, Twitter and Facebook, the guitar and the piano. But it seems that it has never been because he currently performs easier to be in a band and maralone, the only instrument used ket yourself. But because of that, in his live show is a guitar.

And though he's dipping his is incredibly tough. toes in the solo musician pool, Stickland's not convinced he'll lions and millions of people on

"I may start a new band," he says. "I still don't know what definitely not just going to be up on stage by myself for the rest of His voice is deep, pure and my life. I need to find other people to play with; whether it's going to be just me and a band or it's just going to be a new name, I don't know."

> All Stickland does know is that band or no band, he needs to play music and will do whatever it takes to keep doing so.

In today's social media-ob-And singing isn't his only sessed society full of sites like standing out amongst the masses

"There are millions and mil-



"I strive to write the best songs possible and so hopefully they will speak for themselves."



the internet, so it's very difficult great deal of that ability to the to break through and be an indi- city he now calls home. vidual in a huge sea of people," "Toronto has played a big Stickland says. "It's easy, the tools influence on my life," he says. ing changed a lot...And they say you write about what you know, right? So I found that in moving So how does he set himself to Toronto, I've experienced a lot me write about those experienc-

are all there, but it's also difficult "I remember when I first moved at the same time because there down here I found that my writare so many people out there, all with the same tools that you have." apart? He hopes the music will of new things and it has helped do that for him.

"At the end of the day, great es." songs will speak for themselves, It's hard to say where Stick-I think," says Stickland. "I'm not land will be this time next year saying that I have great songs, because as he knows firsthand, the music business is very uncerbut I strive to write the best songs possible and so hopefully tain. But one thing is for sure: muthey will speak for themselves. sic will always be a part of his Hopefully they'll stand out from life. the rest and people will identify "I think it affects people, with my songs rather than someand it affects me for sure, in a one else's. That's all I can hope way that nothing else does in this world," he says. for. I'm not going to put on a cos-For those who love it like Sticktume."

Stickland's songs are those land, music is an addiction to of love and loss, heartbreak and which there is no antidote. But discovery. He writes about his something tells me he wouldn't own experiences and credits a want to be cured anyway.







SHE'S GOT QUITE A VOICE AND IS PREPPING TO TAKE TORONTO BY STORM WITH THE RELEASE OF HER FORTHCOMING ALBUM.

CLOTHING PROVIDED BY 69 VINTAGE www.69vintage.com

PHOTOGRAPHY | TARA BARTOLINI

MAKE UP | CAT VEITCH

DICE AND IS PREPPING TO

BY OLIVER BANYARD

Allie Hughes is touring Ontario with her band and handing out her new 4-track EP to promote her upcoming debut album set to be released early next year. Though the album will be her first, Allie is a veteran in the Toronto music scene, having played extensively throughout the city over the past few years. She talks candidly about balancing life with her career, making it work, and maturity in shaping her new record.

Oliver Banyard: What have you been up to lately?

Allie Hughes: I've been doing a little Ontario tour to promote my new EP... it's not really an EP, it's just a thing with four songs on it to promote my music.

OB: Who did you take on the road with you?

AH: The full kit and caboodle. We took two cars for the six of us band members. I have an SUV and my violin

player has a car and he usually takes my guitar player. We've been having fun; we were just in Sarnia the other night.

OB: Since you've been playing in and around the city while on tour, what are your favourite Toronto venues?

AH: I've played almost everywhere now. I've had great shows at some places and then terrible shows at those same places. The sound is consistently pretty good at the Horseshoe. I played a show at WrongBar a few weeks ago and that was cool too.

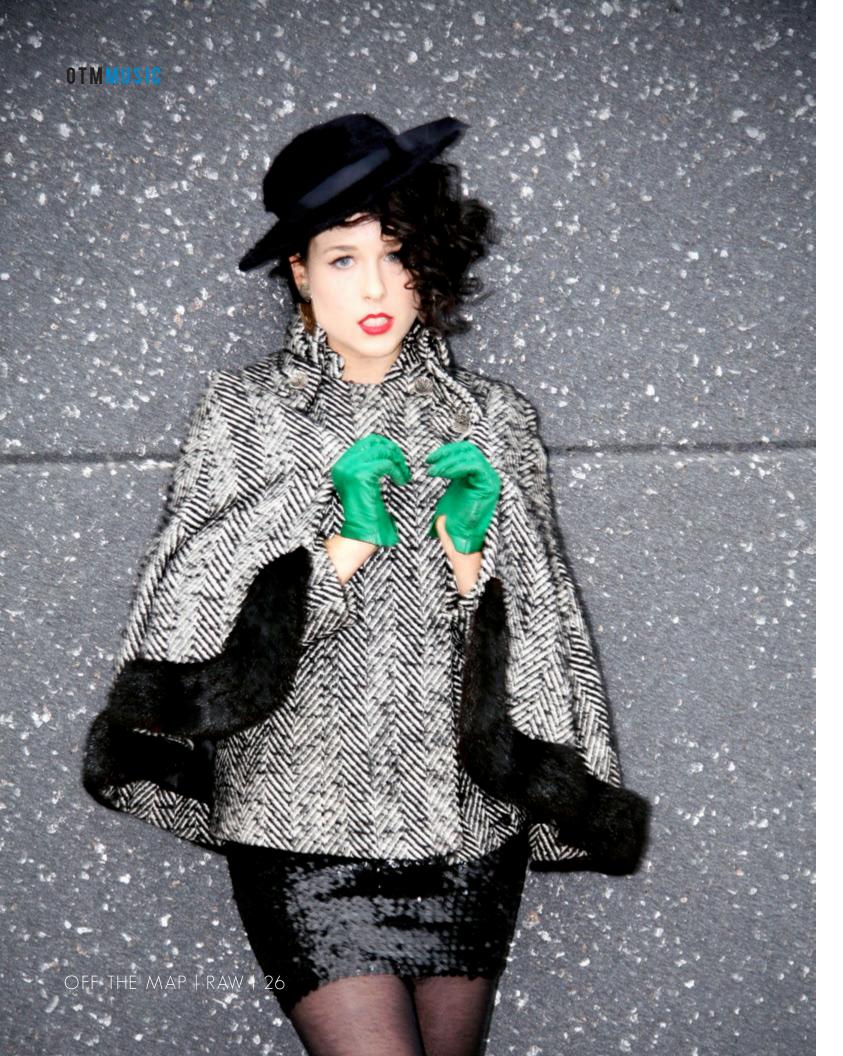
OB: Tell me about the new album.

AH: I worked with Dave Newfeld. It was out of his studio in a location I'm not allowed to disclose...but it was out East. The other songs were made at studios in Toronto with Leon Tahaney, Adam King and Les Cooper. I worked with a bunch of different producers on this album.

OB: This is your first album; how is it different from your past sound?

AH: Things are different now...definitely





different live arrangements and style of music. It was natural evolution. Previously, I had just begun and I didn't really know what I was doing. Especially band and arrangement wise; I had friends who were jazz players and they just did their thing with me. I didn't really have a say in things because I didn't know how to. So I've learned how to be a little bossier and to get across exactly what I want. And to learn what it is that I want as well.

OB: What is it that you want?

AH: I think a lot of artists can relate to this when I say, balance is a strug-AH: I want to have songs that are gle always, in many ways in terms of career and everyday life. Everyday life is making money and trying to eat and not be self-destructive. The work I'm doing at the moment to make money is teaching, catering and background work. Teaching is cool; I work at a great place that pays pretty well, although I only have 11 students. The other things | perform it, | feel | used to be a little are totally spontaneous and some months I'll take work and make monev and I'll be fine. Other months I people to think that I took myself too won't be able to take work because of gigs. Like this month...I don't know how I'll make rent next week. Grants are great though...l just got a demo AH: In terms of the self-indulgent thing, grant and I'm applying for the full album grant.

good and that people enjoy listening to. I tend to write very self-indulgent stuff and I've been able to move away from that a little bit, or at least make it more relatable. I think, to an audience. I hope it's become an overall more enjoyable to experience, whereas before I felt weird. I was singing these really personal lyrics to people who didn't care. Also, in terms of how self-deprecating because I didn't want seriously. But now I do take myself seriously and I just go for it on stage. OB: Who has inspired you in that? I think I'm still learning from myself how

to write good songs, whereas I don't think I knew how to before.

OB: How do you know when you've written a good song?

AH: Something that is catchy and has good lyrics. No music is ever completely groundbreaking, but something that is at least a little bit unique for the time that we're in.

OB: How do you balance your career with everyday life?



WELCOME TO THE HOUSE OF YOUNG EMPIRES - THIS IS YOUR HOME NOW. by sara harowitz • photography | brendan smyth • photography assistant | Jessica Lappin-Fortin

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pire. They won't rule over us, but their music might. This is the pow-

er of Young Empires. The three-piece band based out of Toronto has only been together for one year, but they are already destined for musical sovereignty.

Made up of Matthew Vlahovich, Robert Aaron Ellingson and Jake Palahnuk, Young Empires are on the cusp of what is sure to be international success (and quite possibly world domination). But don't be alarmed, these men are not dictators. If Young Empires have their way, we'll all be living in their danceinfused, feel-good world of musical expression and creativity.

"We want people to feel good," says Ellingson. "And how people feel good is different. Some people feel good when they're dancing, some people feel good when they're sitting by a fire place reading a great

efore long, we are book...What we try to do is have all going to be liv- music that makes you feel good ing under their em- without being so bubblegum pop about it."

> And their music is anything but bubblegum pop. Taking aspects from all of their favourite genres, from disco to electronic to rock to ethnic, Young Empires create a musical style all their own. So unique is this style that they can't even seem to describe it.

> "It's kind of hard to describe your own music because you're creating it, so you can never listen to it from an objective point of view," Ellingson says.

> > The other two agree.

And sure enough, their music is quite difficult to describe, even for an outsider. What initially comes off as electronic pop reveals itself to incorporate strong elements of rock, resulting in a dance-infused, beatheavy mash.

Perhaps Palahnuk said it best when he described their music as "strut-worthy." And indeed, strutting could very well be a listener's reac-





tion. With an ability to create catchy and memorable beats, Young Empires inspire movement. Still, they are quick to define themselves as more than just a club band.

"Given the style of music we play, I think we'd be easily lumped into the party band scene, but we deliberately try to make sure that we're not seen as a party band," says Vlahovich. "Yes, we like to have a good time on stage and put on a good show, but the music is more serious than that."

And that seems to be the name of their game: an impeccable mix of work and play. While friendly and fond of making jokes, these latetwenties guys mean business. They want Young Empires to be their Stones.

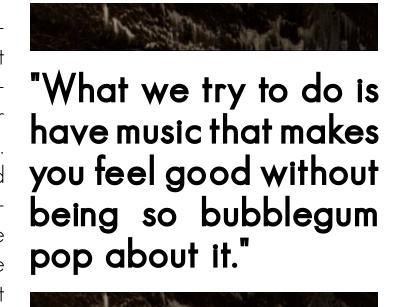
"As much as we make music because we love it, we also do want to make this a career and have always wanted to do music as our full-time professions," Palahnuk says.

"I think success for this band has to have an international component to it because that's one of the things we've strived for - to be able to travel the world with this project and to create fans or to have a fan

base in strange and foreign places," adds Vlahovich.

And considering the kind of attention they have received already, the international level of success they seek appears to be within reach. Not only have they caused a stir in Toronto, their demo song White Doves hit number 8 on popular music blog Hype Machine and also reached number 5 on Last FM's most visited chart; NOW Magazine ranked their 2010 North by North East music festival performance in the top 10 out of 500; they have been featured in high-profile UK publications like Dazed & Confused Magazine; and even recently played a festival with Jamiroquai in Colombia.

And while they will surely be



famous, Young Empires don't seem to care much about the fame. What they really want is to spread their music as far and wide as it will go, sharing their passion for what they do with anyone who will listen.

"I think at the end of the day, as a band you want as many people to hear your music as possible," Ellingson says.

"We're not necessarily the kind of band that needs the positive affirmation from the media saying, 'Hey, this band is good.' I don't care if we're on the cover of magazines, but being on the cover of magazines and having Hype Machine write about us...makes thousands more people hear about our band. So that's everything to us."

Though all three members grew up in cities other than Toronto, Young Empires now call it home. They like this city for its ability to act as a creative and ethnic melting pot, giving bands like theirs the freedom to experiment.

"Young Empires sounds the way it does because we live in Toronto," says Ellingson. "Anything's possible when you're from Toronto because you don't have to sound a certain way."

Young Empires are hoping to release their first album next summer, but eager fans can look forward to a single being released in early 2011. While they worked with producers on some demos in the past, all of their current recordings are self-produced. They intend to produce their own album as well, explaining that they consider it an important part of the artistic process – and they kind of speak their own language anyway.

"We know in our heads what we want the band to sound like but we can't describe it," Vlahovich says. "So it's difficult to work with someone that's not involved in the creative process."

With an album on the horizon and a fan base on the rise, Young Empires are undoubtedly coming into power, and this is just the beginning. All we can do now is stand back and give in to the beat.

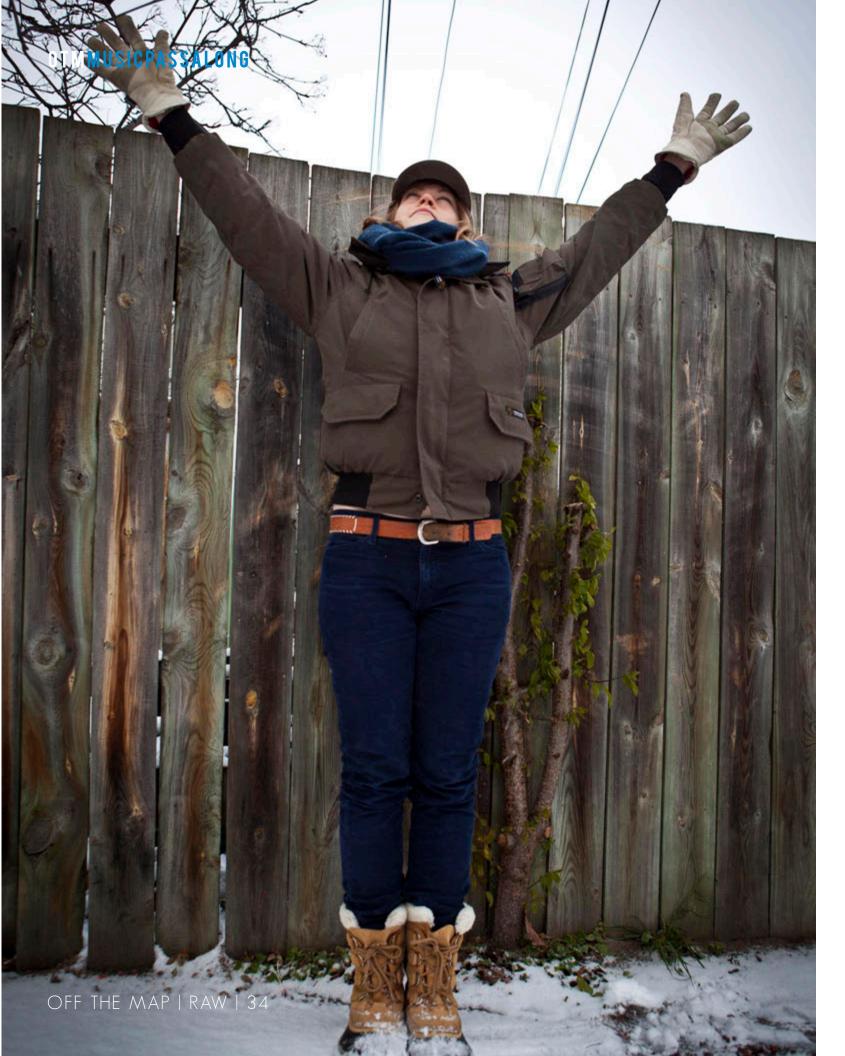




AS THE PASS-ALONG INTERVIEW CONTINUES IN RITUALAND IN TIME, WITH THE TURNING OF ANOTH-ER SEASON OTM GREETS **ANNAMERNIEKS**, LEAD SINGER AND BANJO PLAYER OF THE ALTERNATIVE ROOTS OUTFIT *JOANNA* TO TALK ABOUT HER CREATIVE PROCESS AND THEIR UPCOMING RELEASE.

A Reality

PHOTOGRAPHY | CORBIN SMITH WWW.CORBINSMITH.CA



BY PAUL NORRISH

Paul Norrish: Who is Joanna? Who are the members of your band and what roles do they play in creating your music? Anna Mernieks: Well, Joanna is made

up of two main members: Ol' Joe, the bass player, and Anna, the banjo player. Which is me. I write the songs' lyrics, melodies, chords, structure - the basic song. Joe writes bass to them and tweaks them a bit. There are two more members. Mike Duffield on drums and Laura Bates on fiddle, who are recording with us but don't always play the shows.

PN: When and how did Joanna first get started?

AM: I was seeing a guy who lived with I remember you picked up the banjo Joe about two years ago. I was just pretty fast and began writing songs alhanging out playing banjo alone when most immediately. So, how would you I heard him playing bass downstairs. describe your relationship with your walked downstairs with my banjo and banjo? How does it influence your song asked him if he wanted to be a band. writing process? Has it shaped what We jammed on one of my songs, the sun you write about? wraps round, and he said yes. Once we AM: The banjo is a limitation in a way had about six songs and a few covers because the things I play on it are we started to play shows. Laura came things I can't really play on guitar. onto the scene when Joe was unavail-When I have an idea for a song I alable for a show and I asked her to most have to save it for the banjo beplay fiddle with me. Mike just joined us

recently for the recording. He started playing with us about a month ago.

PN: How do you think someone might describe your music to somebody else?

AM: I hope that people say that it is pleasant. Maybe lonely or comfortable, probably some form of folk, probably something about banjo. People describe things in different ways and I don't always agree. I just hedge and say it's from space and defies genre. I will say for myself that I didn't learn how to play banjo and then write the songs; I learned how to play banjo by writing the songs. It's my favourite way to learn and to write. It works out well

PN: Central to each of the songs in Joanna is your unique style of banjo playing. Because I know you as a friend,

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 \blacklozenge



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cause if I write it on guitar I won't be able to transfer it to banjo and maintain the same atmosphere of the song. So, yeah, the banjo is restricting but fun. I feel like there are a lot more masters of guitar than masters of banjo so it's kind of an exciting area where I can really redefine the boundaries; a lot of banjo players just stick to the oldschool clawhammer style. The overall songwriting process is similar to that on guitar since they're both accompaniment to my vocal melody. The banjo is a bit easier to write on since there's less that I've already done on it. I don't like to write the same song in two different ways when I can avoid it.

PN: You tend to reference nature often in your lyrics. There is an earthy feel that also comes across in *Joanna's* sound. What is the importance of nature to you in your life and why do you sing about it so much in your songs?

AM: I can't really help but reference nature in my lyrics. I grew up pretty much at my cottage. I've always loved exploring nature, walking through the woods, swimming to the bottom of the lake. I'm taking forestry at school so I get to learn a lot of little things about ecosystems, how everything works together. I mean, I feel like I'm part of the ecosystem and I feel like the earth's systems support me, as a being, and us, as part of the earth. I don't think of it in an esoteric way; I think of it more in a practical way. It also just happens to be very beautiful. Being in nature is also a way to get away, and being calm, having time with yourself to revisit your self and how your life is going, how everything around you is doin'. I don't mean to sing about it a lot; it just is how I think. I think the images are beautiful.

PN: I've heard that Joanna plans on recording a full-length soon. When can we expect to hear the record? How and who are you recording with?

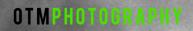
AM: I'm recording seven songs this month, and not really sure how long it will take to get the pressing and everything done. It's very expensive so I haven't decided how I'm going to fundraise or pay for it, or some combination. I'm hoping it'll be out by April. I'm recording in Kensington Market, 6 Nassau, with Joe on bass, Laura on fiddle and Mike on drums. I'm going to play banjo and sing. I have plans to press it to vinyl with a free mp3 included; maybe also sell the mp3s online for those who ditched their turntables.



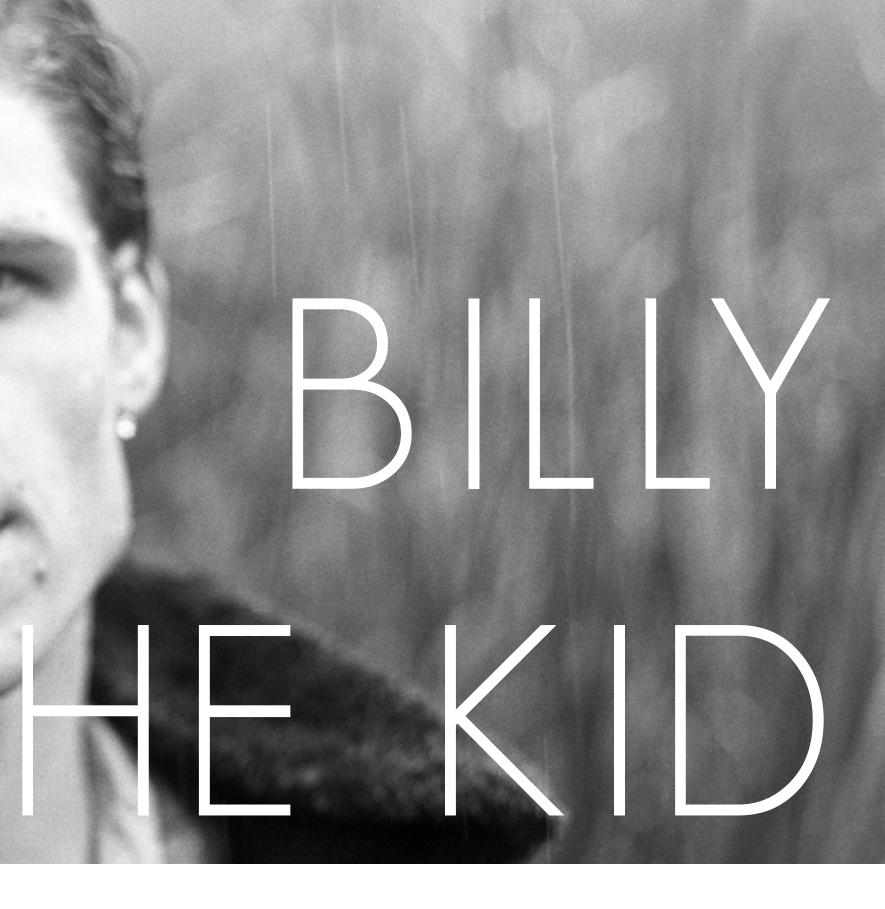


OFF THE MAP I NAW | 37

WEBSITE WWW.MYSPACE.COM/OLDJOANNAMUSIC



PHOTOGRAPHER AARON FRIEND LETTNER CAPTURES HONESTY IN HIS IMAGES WITH NATURAL SUNLIGHT AND 35 MM FILM.



BY BRONTE MARTIN

When I was a little girl, I would venture down my street and walk to the beat of Aaron Friend Lettner's drumming from a few houses down. Little did I know, one day I would be interviewing this talented musician and photographer. Although having never officially met him over all these years, within minutes of beginning the interview, I felt like I was catching up with an old friend. He brings an honest approach to the competitive world of photography and has a grounded view of who he is as a person. With a full cup of steaming tea in hand, I began to get to know the man behind the lens.

► Bronte Martin: When did your experience with photography begin?

Aaron Friend Lettner: I started taking photos in grade 10. We did all dark room stuff like processing and printing. Then I took it again in grade 11. After that I stopped for three years. Then I met a really good friend of mine and I saw photos she took in Burkina Faso and from then on, I don't know, something clicked.

BM: And you just started up again? AFL: Yeah.

BM: Where did you go to school?

AFL: Before Ryerson? I went to Etobicoke School of the Arts for Drama and then I went to the University of Toronto for a year of humanities, which was terrible for me. I'm happy that I went there because I figured out the kind of place I don't want to be. Coming to Ryerson and being in the photography program, I've realized that this is what school is supposed to be like.

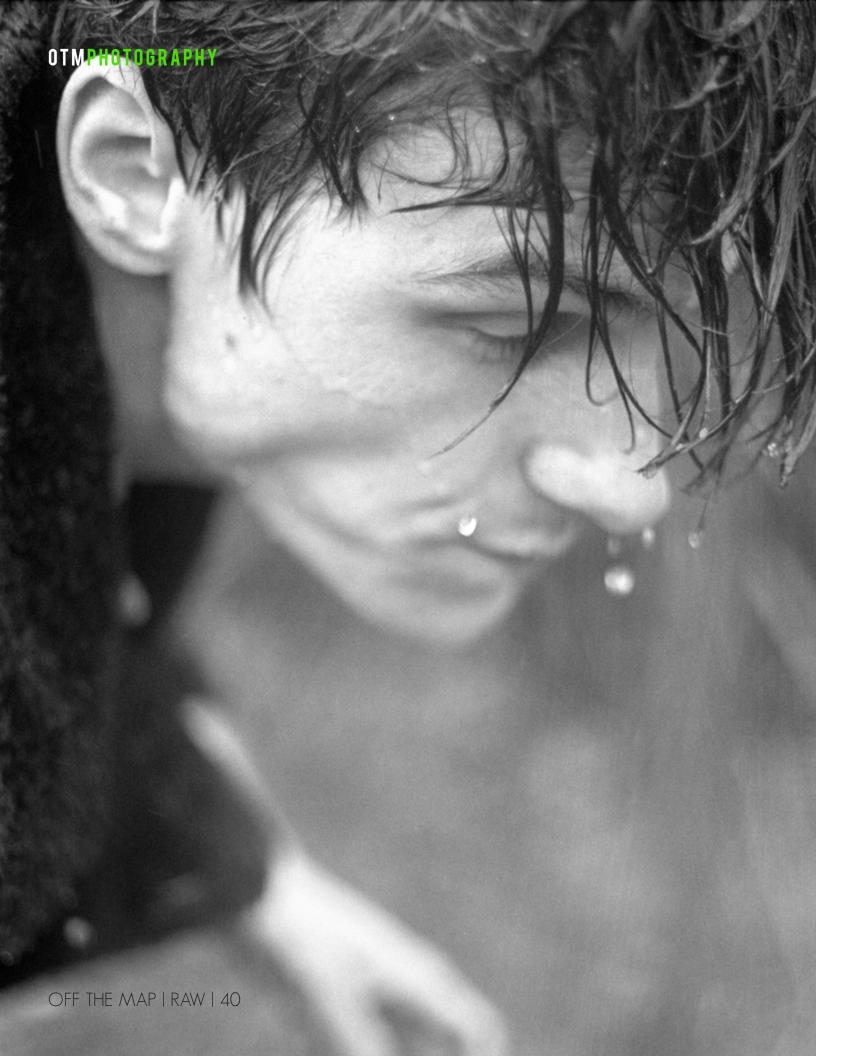
BM: What's your idea of a perfect picture?

AFL: One that's honest. I think that's my highest standard in my own work and in work I admire. That it comes from a truthful place and that it's ... that it's just the way somebody sees that moment. It's not trying to be something that its not or trying to disguise itself.

BM: What's your favourite subject matter to shoot?

AFL: When I started taking photos I just took landscapes; I very rarely





took photos of people. It was easier to shoot landscapes because you didn't expressions, you have weather, sunneed to ask permission. I was shy and light. It changed the direction I was going, for the better I think. the idea of asking strangers if I could take a photo of them made me really BM: What inspires you as a photognervous. Since then I've become more comfortable interacting with people rapher? AFL: [Long Pause] Every time people and trusting that the end result is someask me that question, I always think thing that will represent them in a really truthful way and honest way. Once of this one quote that I read by Helen I realized that, and became confident Levitt. She said, "Everything I ever saw influenced me". I really don't know in my own work, then it wasn't so hard for me to approach people. There are how to say it better. I'm not inspired so many different faces. You get so by one direct thing - definitely people right now - but I think more so, much every time you take a photo of a person. It's really interesting to pholife. If you wait around long enough, tograph someone who you've never something strange is going happen, photographed before, you watch them guaranteed. Just walking around and change through the photos, where at being in Toronto, there's so much that first they're unsure and then by the last you can find. they're more comfortable and maybe BM: Who's your favourite photograthe next time they act like you're not even there at all. pher and why?

proved your photos?

AFL: The first photographer that I was BM: Do you think that transitioning drawn to was Eugene Smith. He really from landscapes to portraiture impushed forth the idea of photojournalism as art. He was kind of obsessive, AFL: I don't know if I'd say it improved which is maybe a bit of a downside my photos. It definitely changed how I because he abandoned his family look at photography and the kind of and started using drugs. But besides photographers I admire. I think there that, he was committed to his work; he are certain landscape photographers fought for the integrity of his images, who probably look at taking pictures how they were presented alongside articles in different magazines and l of landscapes the same way I take

pictures of people. Instead of facial

really admire that. I think being in any kind of position, artistic or not, you have to decide at what point you're going to give up parts of yourself and what's worth fighting for. What I see in him is someone who really cared about what he was doing and believed he could make a difference.

BM: What's your definition of success?

AFL: That's really hard. [Pause] I think what I've always set out to achieve... is to take a photo that just one person could relate to and understand. I'm trying to push past making photos that will only be looked at; I want people to feel something.

BM: What do you plan to do after your graduation?

AFL: I still have three more years of school, so it'll be 2020 or something. [Laughs] No, really it will be 2013, but who knows, the world's supposed to end by 2012 so I might not make it. So, to put it on record, ideally, I'm pushing for an early graduation in 2012 before the world ends [Laughs]. but seriously, it depends on my situation; if there's an opportunity for me to assist somewhere or have my work shown somewhere in Toronto then I will definitely stick around. If not, I want to get out of Toronto and see the rest of the world. The world is insane – it's huge – right now there are people in the busiest square in Tokyo sitting in a coffee shop. When I think about things like that, I want to see everything.

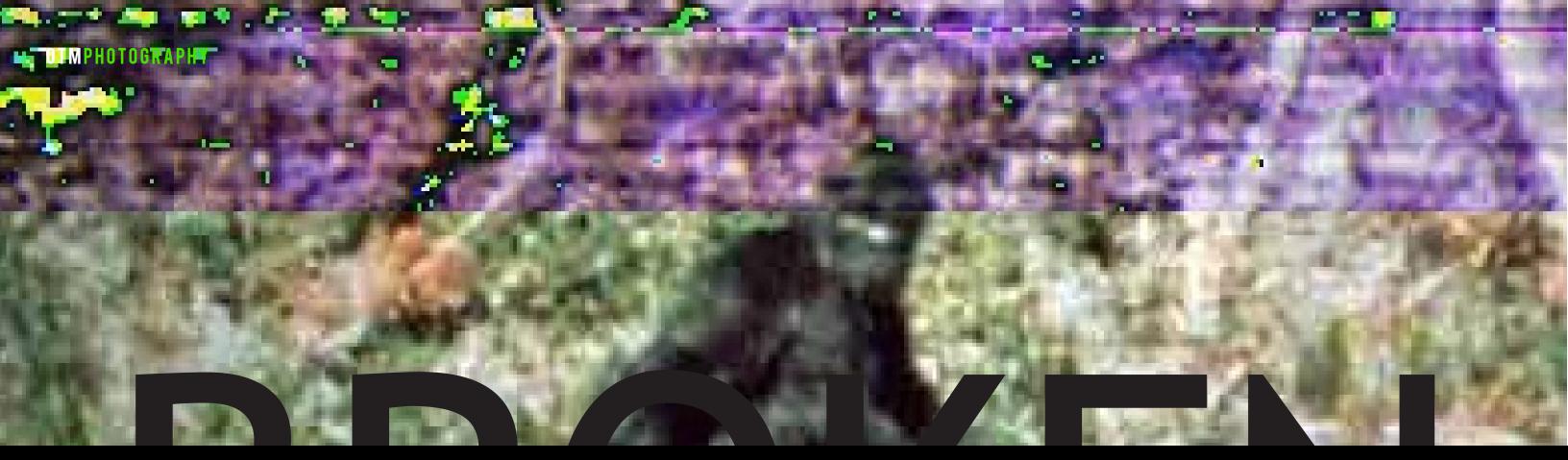
BM: Last question, do you live your life by a motto? If so, what is it?

AFL: [Pause] I think that's changed a lot for me. When I was 16, I wanted to be Jim Morrison; like, that was it. Then, when I was 17, I wanted to be Jack Kerouac. Now. I'm pretty happy just being myself. I can't remember who said it, but there was this quote I read, "Pain is inevitable. Suffering is optional." The gist of it is basically that life isn't easy - once you accept that, you won't be so disappointed all the time. It's been a tough year and this perspective has helped me to get through it. I feel like I'm going into the world a little better prepared now.



WEBSITE WWW.IMAGEARTS.RYERSON.CA/ALETTNER





THERE'S BEAUTY IN THINGS THAT ARE AN INTERVIEW WITH THE CREATORS OF THE MATRIX PROJECT: A COLLECTION OF WORKS THAT SEEKS TO RE-DEFINE HOW WE UNDERSTAND DIGITAL IMAGES.





BY ANDREW WEIR

When we look at computer files whether they are photography, fine art, or contemporary masterpieces like Independence Day - we tend not mess with our conceptual understanding of them. As far as our eyes are concerned, we are looking at a faithful representation. But that isn't really the case. There are processes at work that we take for granted. Michael Raymond Clarke and Kyle Tait are taking on this conventional understanding of computers with their new collection "The Matrix Projects." By introducing error to raw files, they are exposing the processes behind the images. The result is not necessarily an examination of what lies at the base of the image, but how it comes to be.

Andrew Weir: Tell us about the Matrix Project.

KT: That's a hard question to answer. MRC: We started off as photographers Michael Raymond Clarke: It's an artistic and we understood how that language yet tech-savvy collaboration between relates to images. This is us pulling apart Kyle and I. Professors at school and othcomputers and trying to understand er advisors suggested that some of the how these machines work to show us work we were doing was pretty serious visual information. They're not photoand maybe we should look into putting graphs, they're not prints and they're it out and showing it to people - to start not negatives that once scratched, you creating a dialogue with an audience. can't repair. When you damage a com-Right now, it lives as a website. puter image you can do the math and Kyle Tait: It's a catalogue of what we've

been doing. We have a general manifesto to provide a greater context for a lot of our research. In general, we're sort of dicking around and trying to apply our work to a greater context rather than just wasting time in school.

MRC: It was pretty crucial to our understanding of the digital aspect of images that we come from a photographic background and worked in that mode for the first few years at school. We're really now looking into the data behind the images that we were using before. We're looking at the structures behind them and how they exist. It started with a little bit of processing, but lately we've been working physically by taking apart old Nintendo and Sega systems to really re-visualize the data they put out for us to interpret.

AW: Do you consider yourselves photographers first or artists with a strong photography background?

bring it all back together.

KT: Because we were photographers first, we have a strong drive to bring it back to and about photography, but it has relevance to all kinds of different art. Video, photography and audio all end up in this same sort of structure. Whatever we do is relevant to all other media.

AW: On your site, you write that the premise is "a more intuitive and objective look at how the visual languages we use relate to their media of representation." Could you elaborate on this?

MRC: The transition from the analog to the digital world still holds on; we still use the same original language of how to talk about aesthetic beauty, colour, composition and perspective. We look at an image on a computer screen and we interpret it and discuss it in terms of its predecessors in print form. The work that we're doing shows what it actually MRC: Something's wrong with it - my is in terms of its structure. It's not a print, so we can't treat it like a print. It's not a photograph - it's mathematical code arranged into variations of light. It's a lot more technical than simple artistic language can really talk about or dis-CUSS.

AW: What's next?

MRC: We've highlighted areas where we can start getting a lot more intuitive. It works completely differently for every image you choose and each image format chosen to visualize it. And we haven't even really touched video yetthat's a whole other world to get into. KT: ... just a few test runs on the end of

Citizen Kane. "Rosebud!"

MRC: The general consensus when we started showing our work was that it almost has a negative connotation; that it's degrading to the imagery we choose. We choose a beautiful image like Migrant Mother and start showing what the process is behind that image on the screen. But we're not scratching a negative, we're not destroying the image, we're just trying to revisit it. It's the negative connotations that we're trying to be optimistic and intuitive about.

KT: Yeah, you see images like this and say 'What the fuck?'

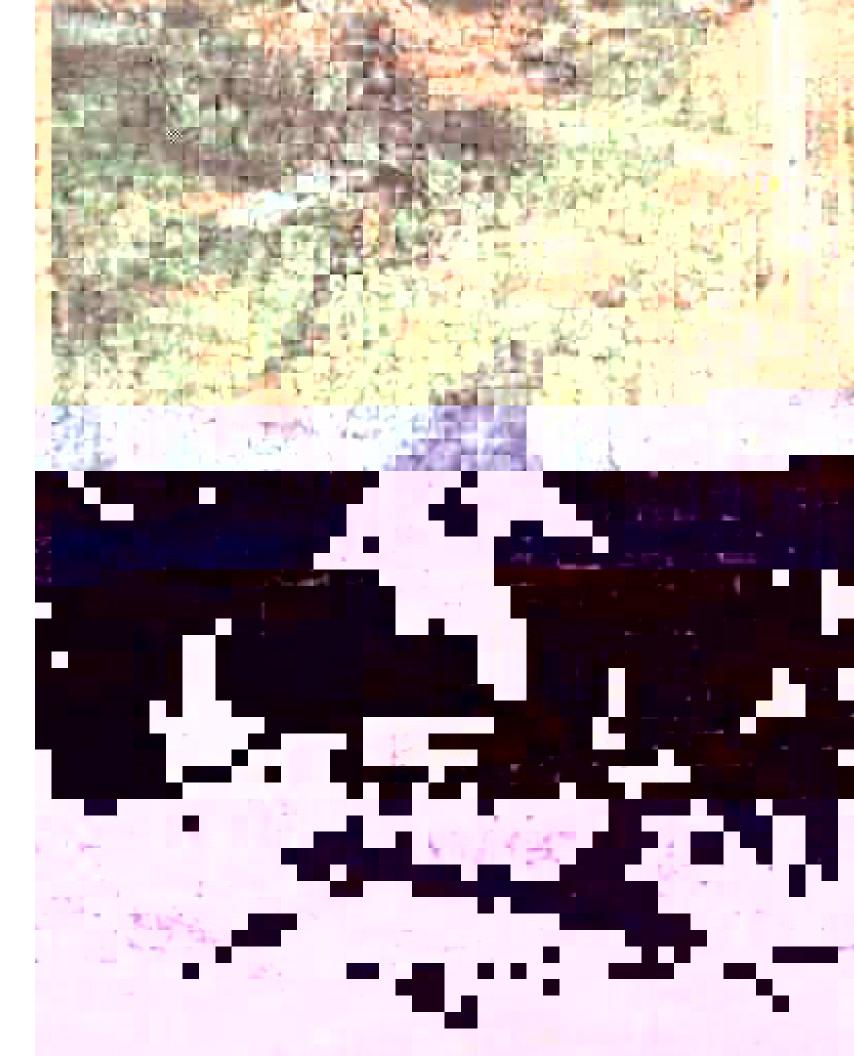
computer messed up.

KT: Something broke.

MRC: It's broken.

KT: We're just trying to break that convention.

MRC: There's beauty in things that are broken.









WEBSITE WWW.THEMATRIXPROJECTS.COM



I LIVE WHERE THE RIVERS COME AND GO AND THE LAKES ARE HARD AS STONE AND THE OCEANS ARE AS FAR AS THE UNKNOWN. WATER WASHES THE FACES WE PUT ON EVERY DAY; IT WASHES OUR SINS AWAY. IMMERSED IN WATER, OUR SENSES RESHAPE: WE SEE DIFFERENTLY, HEAR DIFFERENTLY AND FEEL DIFFERENTLY. I FOUND A LOST LETTER, ABAN-DONED BY ITS SHIP THAT BROUGHT ME OUT TO SEA.

OFF THE MAP | RAW | 47

A PHOTO STORY BY ELISA JULIA GILMOUR

"IF ONLY, IF ONLY A BOAT HAD SAILED, HAD PASSED.



THE SALT WAS, AN AFTERMATH, ON PATH.

THESE WATERS ARE ROUGH AND SO THEY SHOULD, MY FRIEND



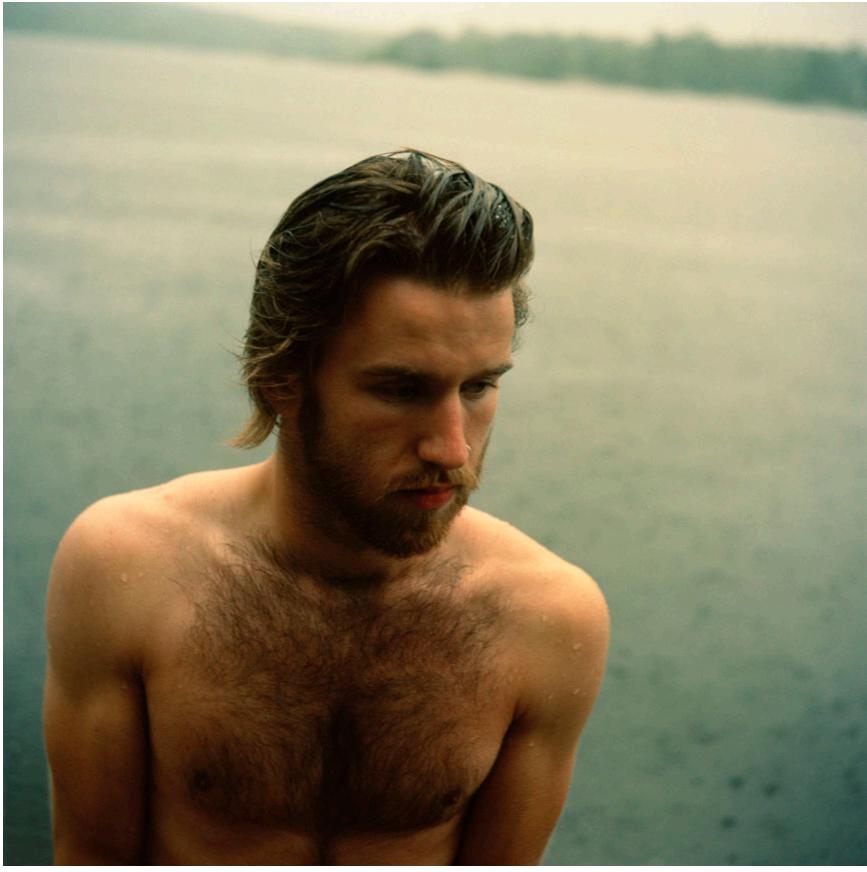
WE WOULD, COULD, SHOULD OPEN. BUILD THE PAST. ALAS.

ONE PAST FOR YOU, FOREVER WITH ME.



MY KIDNEY, GROWN OLD, WARM.





OTM

WHEN YOU REST BESIDE ME, MY SIDES SPLIT."- UNKNOWN



ODRAN EDWARD'S PSYCHEDELIC PAINTINGS ARE TAKING TORONTO BY STORM.

> BY MICHELLE BITRAN PHOTOGRAPHY | TARA BARTOLINI

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OTMART



dran Edward nevplans er "When I do out, it it just goes

wrong," said the 25-year-old artist from the west end of Toronto.

Edward has been painting for the last four years, but he's had a creative streak since he was very young. "I've always been inclined to make things," he said, reminiscing about how he used to make birdhouses with his father, a carpenter, when he was a just a kid. While he's moved on from birdhouses for the backyard, his parents still encourage his artistic pursuits.

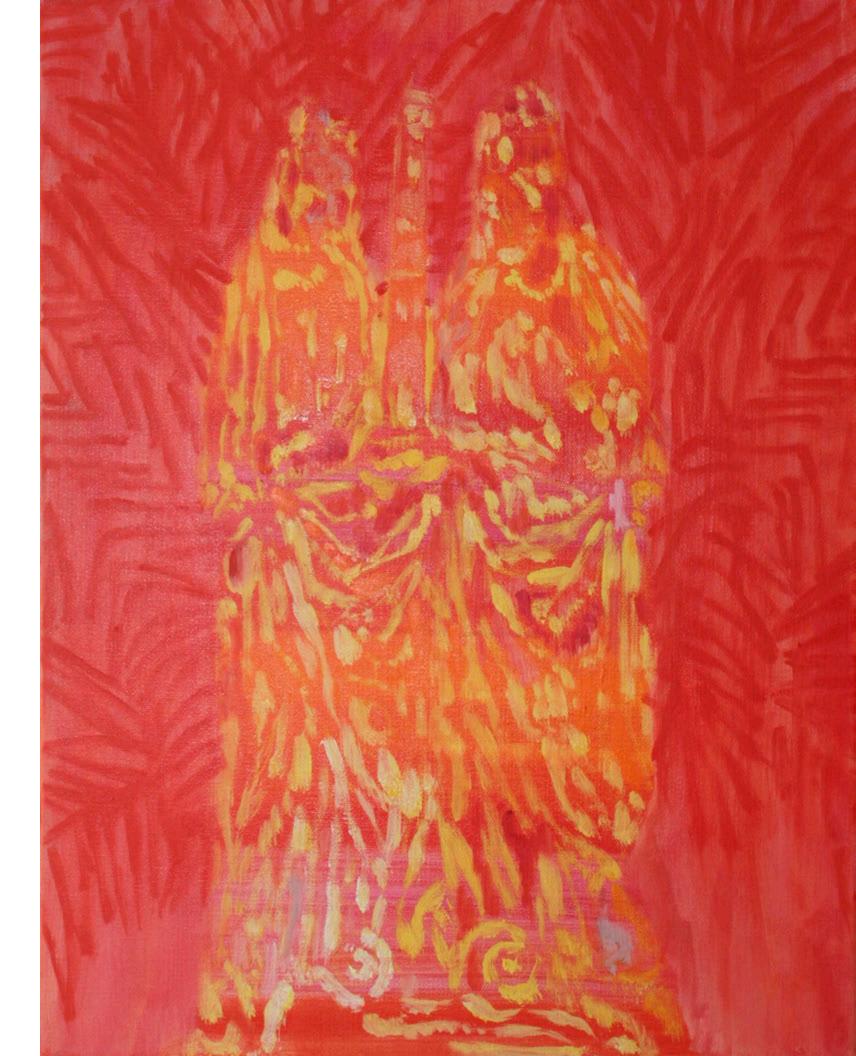
He graduated from Ontario College of Art and Design (OCAD) earlier this year with a degree in drawing and painting. Before that, he studied architec-

ture for three years at George Brown College.

"I'm not sure they liked how anything. [my] art looked," said Edward about his professors at OCAD. plan He does, however, appreciate the grounding he received in art history. "The good thing about OCAD is I was able to figure out what I was genuinely interested in," he said.

> Edward's main influences are Renaissance, Baroque and religious art. And right now, he's into Roman Baroque sculptor and architect Gianlorenzo Bernini. To look at his work, you'd never know it. Edward brings all his influences together into his own unique style.

> "I kind of bridge the gap a bit," he said while trying to categorize his work. Edward's canvasses tend to be lightly coloured in bright pastels and often show abstracted images of women with obscured faces.





"It's usually the body lanand luxury, he described. guage that represents what I Really big canvases and want to capture," said Edward. really tiny canvasses are most And when you look at his pieces, appealing to Edward. "I like exthat certainly rings true. In a cantremes," he said, adding that because wall space in Toronto is limvas that was recently hanging at the Drabinsky Gallery in Yorkville, ited, he often sticks to a smaller canvas so people will be able to a woman clutches a blanket to herself in a pose so heartbreakhang his work in their homes. ing that her facial expression be-He's obviously doing somecomes secondary. thing right because his distinctive

"There's a psychedelic element to my work," said Edward, referring to the bright colours and repeated patterns extending out from around the figures in his art. The mix of colours and patterns represent Edward's exploration of fulfillment, desire, spirituality

"It's good because when i start to hit a weird area in a painting, i'll switch to something else - it allows me to stay excited."

He's obviously doing something right because his distinctive canvasses are starting to pop up in galleries around the city.

When Edward is in the zone, he can complete a painting in as little as an hour. He says the longest it usually takes him to finish a piece is two days of solid work. In fact, Edward often works on as many as ten images at the same time.

"It's good because when I start to hit a weird area in a painting, I'll switch to something else it allows me to stay excited," he said. Edward's creative process generally starts with him taking photos that interest him, sketching them out and transferring the sketches onto a canvas where he

OTMART

starts painting.

Edward doesn't worry about hitting dead ends in any of his paintings. "They just work themselves out," he said, as if it were the most obvious thing in the world. Even though he paints with superhuman speed, Edward maintains a quiet, understated quality - a modesty about his work that makes you feel as if brilliant paintings might "just work themselves out" for everyone who puts a brush to canvas.

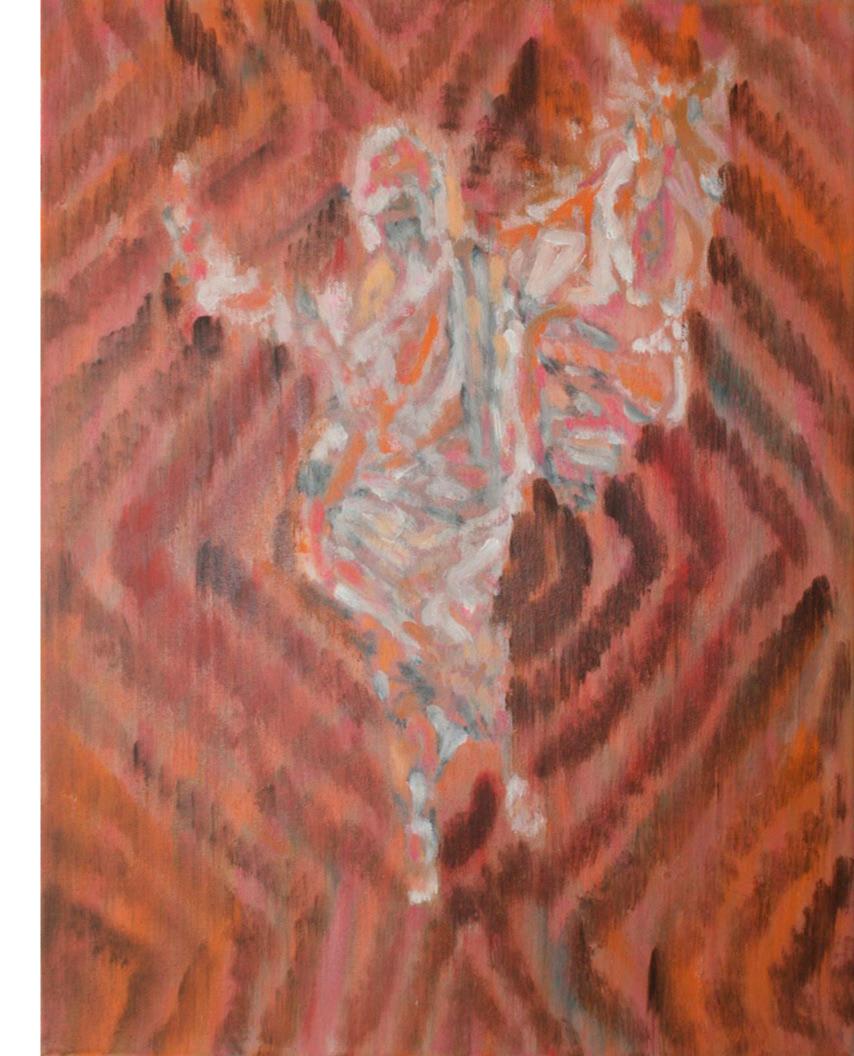
Between his assistant work at *Thrush Holmes Gallery* and painting, Edward doesn't have a lot of down time. But when he does, his favourite spot to visit in Toronto is the *Art Gallery of Ontario*. He's also on the hunt for a new studio space, after his previous one that shared a building with an after-hours club became a bit too much to bear.

Though someday down the road Edward envisions himself

painting in Los Angeles or Berlin, for the time being, he's enjoying the artistic scene that is emerging in Toronto. "I think there's a lot of potential here, a lot of great artists," he said. "I think there's going to be a lot of growth in the next few years."

Edward, with his distinctive, psychedelic, Renaissance-influenced style, is certainly earning himself a place in that growing Toronto art world, though he is characteristically laid back about his mounting success.

For now, he's delving into new territory with his work, using black instead of his usual pastels. Edward is feeling his way through the change in colour scheme, and learning about it as he goes. "It's good not to know too much about what you're doing sometimes," he said. And while that logic may not work for everyone, it's definitely working for him.





HOBOS AND RHINOS AND SHEPHERDS,

MINIATURE MONSTERS AND THEIR MAKERS.

BY AMANDA CUDA • PHOTOGRAPHY | ADAM MOCO





t was already dark out when we material they use to make NUGS. pulled into the parking lot of the Although sculpting was new to them at the time, both Nick and Kevin had alstudio, ready to meet Nick Sianchuk and Kevin Yip, the two innoways had an interest in art, mainly drawvators behind the fun and quirky ing. Kevin explained how they'd pass the little monsters called NUGS. It time in class by filling the pages of tons of was a bit of a surprise when we notebooks with 'drawing wars.' "It's where found two tall, bearded figures one person draws a picture and then the next picture is somehow defeating the picture before," he said.

standing there clad in dark, hooded sweatshirts, backpacks and baseball hats. They were smoking cigarettes with their backs Nick began to laugh as Kevin talked slightly hunched as they tried to keep as about the game, remembering one specific warm as possible on the chilly November war that stood out from the rest. It hapnight. pened during a particularly boring class But as they say, looks can be detaught by a dreadfully monotonous teacher. ceiving; once we went inside, we soon dis-"So, Kevin drew something, and I drew, say, covered that this pair was just as colourful some ninjas to beat them up or something as the tiny creatures they make. like that," he said. "So I get the drawing Shortly after getting out of the cold, back and it's this drawing of the teacher saying 'BORRRING!' and blasting the ninjas away." Needless to say, Kevin won that carefully wrapped in paper towel. He reround

Nick pulled a yellow, child-sized shoebox out of his backpack. It was full of NUGS vealed them by name, one by one. There But once they began to experiment with polymer clay, they discovered that were Two-Headed NUGS, Shepherd NUGS, Hobo NUGS, Chihuahua Pigs, Rhithey both had, what Nick called, a "latent nos, and Roma Tomatoes, just to name a talent" for sculpting. Even so, Kevin described making few. And each one had a story and personality all its own that both Nick and Kevin NUGS as a sort of "series of accidents." described to us with an endearing smile. "You know when you, just on a piece of

By the time they were through, there paper, make a shape and you kind of turn was a large army of the little guys disthat into a drawing or a sketch or someplayed on the table. The crazy part was, thing like that? It's sort of the same thing, this was just a small sample of the mass but only with polymer clay," he said. "We of these miniatures that the pair has made usually just make a shape where it's like over the years. 'Oh! A head can go here and feet can go Nick and Kevin met in high school, here!' And it's kind of like you see a body but it was at Carlton University in Ottawa that you maybe accidentally make."

that a friend introduced them to polymer The Roma Tomatoes, which are little red tomatoes with facial hair that are no clay, which would eventually become the

OTMART

bigger than a grown person's thumb, were an instance of this. Nick explained that one day Kevin had simply decided to make something out of red clay. He ended up moulding a round shape that looked like a tomato. Then he decided to put a moustache on it because he thought it would be funny and what resulted was a tiny, Italian looking veggie. "Roma Tomato!" Nick exclaimed.

But even with legions of monsters to their names, Nick and Kevin always make sure to pay proper respect to the most coveted NUG of all: The Overlord. He was the first creature they ever created, and therefore, gets some special treatment. The Overlord isn't carried in the yellow shoebox along with the masses. He has his own home: a plastic egg, like the kind you would get from a gumball machine. Small pieces of leather also fill the egg, forming padding to protect the fragile monster.

"He's basically our boss," said Nick. "He's not for sale for any price either. He comes to all the shows and he watches over all the other guys and makes sure that everyone's behaving. He cracks the whip," he said.

But there's an eerie thing about The Overlord. Nick said that they've tried to duplicate him a number of times, but they've yet to be successful. "We've tried to recreate him but it just never works," he said. "He's like the God NUG."

The NUGS empire isn't just the mon-

sters themselves, though. Nick also writes and draws storybooks that tell the history of the monsters and stories of the many adventures they have.

"They're like the foreign undiscovered branch on the tree of life," he said about the species. "You have mammals and reptiles and protozoa and NUGS. But all of our scientific papers have been denied."

"They're like the foreign undiscovered branch on the tree of life."

He explained that the creatures are originally from a planet called TooRoo, to which humans can't possibly get. They traveled through interstellar space on an old refrigerator door and, through the use of quantum mechanics, landed on earth. Now they're stuck here.

"They landed in my house! The quantum physics path brought them to the table by my couch," said Nick.

"We're like Clark Kent/Superman," Nick said of the many lives that that both he and Kevin lead as they both have jobs outside of making NUGS. "But not Superman. We're like supermen. Supermen who make NUGS."





WEBSITE WWW.NUGS.CA





FROM FIRST-YEAR COLLEGE PARTIES TO THE SOCIOLOGY OF THE SUBURBS, **SAM CATALFAMO** IS ON A JOURNEY AS A FILMMAKER. BY OLIVER BANYARD • PHOTOGRAPHY | BRENDAN SMYTH • PHOTOGRAPHY ASSISTANT | JESSICA LAPPIN-FORTIN

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OFF THE MAP | RAW | 63

rom humble beginnings as a photography student at the Ontario College of Art and Design, Sam Catalfamo has grown into a much anticied, award-winning filmmaker.

Sam is quick-witted with our into a much anticipated, award-winning filmmaker. conversation; he smiles and makes good eye contact. While he is rel-"Filmmaking is a lot like life...you atively new to filmmaking, he emahave to be very particular about nates a confidence and drive about what you want in the frame," Sam grins and turns to look out the winhis practice that immediately stands out. He describes his work as andow. Composing scenes and comthropological, dealing with notions posing life are two things that Catof stagnancy in society and the recalfamo has been practicing and ognition of growth. getting quite good at; and the re-So far, he has explored these

wards have been great. Four years ago, Sam was enconcepts through stories about teens and young adults finding their placjoying his first year of a four-year photography degree at OCAD. es in society. Sam even envisions al-"First year was great. I played in a ternative societies; such is the case for his award-winning film Teen Getband, took photos and partied...A LOT," he laughs, sheepishly. Sam away. "The concept came from my admits to devoting second year to past," Sam tells, "I used to go to honing his craft; it was then that he began to get into filmmaking. "I real-Mayfield High School. On my lunch ized that I needed more than just breaks a friend and I would escape one still image to tell the stories | out into a farmer's forest and build wanted to tell." The photography forts and hang out. I wanted to share profs at OCAD allowed Sam to purthat with the audience." The story is more than just sue his interests after he convinced

them that films were really just like a
whole lot of photographs in a row.

Now, four years later, Sam
holds the award for Best Live Action
film at the Toronto International Film
Festival (TIFF) Student Showcase this
past fall for his film Teen Getaway.

The story is more than just a nostalgic trip though. Sam de-



scribes today's teenagers as losing themselves as they get caught up in partying and drinking; it is disillusionment. *Teen Getaway* provides a vision of an alternate reality for teens; a reality that came together in a script that took three months for three writers to write.

Since first setting out to make the best film he could, Sam has been fast forwarding through the stages of growth as a filmmaker. "If you're going to be a filmmaker you have to put all of yourself into it," he says, "I feel as though I've definitely sacrificed my youth a little to film." Still, the results have been favourable.

Sam has just finished shooting his next film titled *Public Swim*, about a couple of young adults breaking into the swimming pool at Dundas and Bathurst for a late night dip. "Toronto is one of the biggest places for making films in Ontario...in North America even!" Sam goes on to cite the city for its abundance of talent. "I wouldn't want to be anywhere else right now," he confesses.

l ask him about what the future holds. Two years from now l'm plan



"Filmmaking is a lot like life, you have to be very particular about what you want in the frame."



ning to shoot a feature in the woods... hopefully in B.C. or maybe Ontario." Sam says that he is also interested in setting his feature in the suburban sprawl and focusing on the sociology of the suburbs.

As for right now, he's enjoying the journey he's on. "I'm developing a script...and currently meeting with some big producers," he shares enthusiastically. Sam laughs, "I got a call the other day. Apparently they want to make me citizen of the year in Brampton." Filmmaking is a lot like life - the more you put in the more you get out of it. For Sam Catalfamo, that's more of a reality now than ever before.









MILES MAKES MOVIES A SELF-PROFESSED WEST-COASTER WITH AN EAST-COAST MENTALITY: MILES JAY IS A FILMMAKER WITHOUT BOUNDARIES. BY CHELSEY BURNSIDE • PHOTOGRAPHY THIRTY9STEPS

t's all yours AADY







iles Jay positioned his camera a set on rickety of bleachers to face an airport in

Ghana. He was about to board a plane to begin the long trip back to Canada, but had caught a glimpse of the sun setting behind the airport. He couldn't leave without capturing that perfect closing shot for the documentary he spent a month in Africa making. But before they could get the shot they wanted, Miles and a fellow Ryerson film student, found themselves surrounded by five plain-clothed members of the Ghanaian military holding rifles. `

Now more than a year later, "They thought we were spies," Miles looks back on the memory as says Miles, now 21. "I was like, one of the fondest of his film career. 'Dude, I'm wearing Lululemon, flip-The Vancouver native has infiltrated flops and Ryerson University gear the Toronto film scene since moving right now.' I was the farthest thing to the city four years ago, recently winning an award for best docufrom a spy." mentary at the Young Cuts Film Fes-Nevertheless, their cameras were grabbed, they were thrown tival. His demo reel is breathtaking - it's almost impossible to believe it into the back of a van and taken was filmed by the energetic univeraway to be interrogated. The men

wanted to confiscate their camera - although they had been granted permission to film by a security guard, they had unknowingly been filming on military property.

Miles, an avid filmmaker since the age of 15, had planted a blank tape in the camera earlier just in case. He handed it over without sacrificing any of the footage he'd collected during his time in Ghana. As they were driven back to the airport, he remembers hearing OneRepublic's Apologize playing on the van's radio.

"You could see the beacon of the airport getting closer and closer," recalls Miles, wrapping an arm around his knees as if he were still crouched in the back of the van. "It was just too perfect."

sity student sitting across the couch with boyish good looks and holes in the elbows of his black sweater.

But when Miles starts talking about his projects, it's easy to see how passionate he is about the industry. He left his hometown in pursuit of the bigger opportunities Toronto had to offer, and has now spent a summer filming in New York City for NYLON Magazine and plans to move to Los Angeles in May and eventually go to graduate school there.

"I'm a West Coast person with an East Coast mentality," says Miles, whose father is a director, mother is a set designer and stepmother a producer. "I guess I was always trying to stay away from going into the film industry, but I made my first film and it was very addictive. I couldn't stop myself from doing it again."

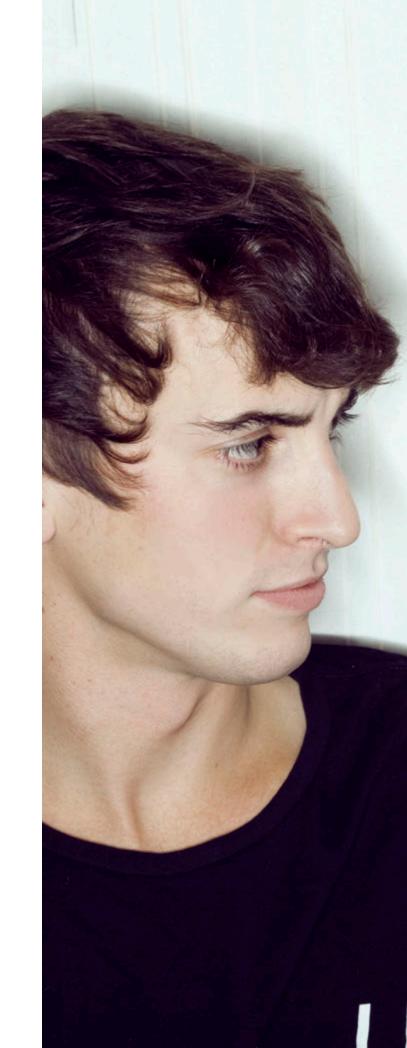
Since that first film, Hitting It Straight, (a play on homosexuality about two golfers that he shot on VHS in Grade 10), Miles' style has veered towards being more dramatic than comedic. He says his films have to be based on something social or political. Even while shooting less artistic things, such as news for *BBC World* and online video content for magazines like *NYLON* and *Spin*, he always finds himself drawn to the epic, standout shots.

"My mom wants me to make things that are light and happy," he says with a laugh. "But other than that, all the feedback I've gotten has been pretty positive so far."

He turns to his friend, who's been quietly working on her laptop across the coffee table. "What do you think, Hannah?"

After a moment of thought she replies, "I feel like you're affected by your dad's criticism."

"Oh yeah, daddy issues," he says jokingly. "Being second-generation in the film industry is a double edged sword. It's taken me a while to get over some critical things he says about my work, but he knows I'm very sensitive and he's thick-



"Being secondgeneration in the film industry is a double edged sword."





ened my skin."

While all the success Miles home and falling asleep beside the has had in the cutthroat industry steady inhale and exhale of his oxyhas earned him a VIP pass into the gen tank. "bottles and models" lifestyle, his "You could feel the weight of films far from reflect the carefree, his house and how intense it was," charming party-boy image he projsays Miles, "Yet he is one of the most charismatic, inspiring people l've ects. His movies are never purely met. He was like a little gem in Little entertainment, and the filmmakers he looks up to are those that are Italy in this tiny house living in such able to combine style and sub- extreme circumstances. I just thought it was a story I needed to tell." stance into a strong message.

And Miles seems to have the And the next story Miles feels ability to do just that. The documencompelled to tell? His current project tary he made in his second year of is, in his words, a "dystopian drama university about a Toronto artist, about addiction to social network-Bill Beeton. living with emphysema ing" that he decided to make after and restrained to a 15-foot tube observing a pattern of dependenin his house was played as a kind cy on voyeurism in himself and his of eulogy at his funeral. Miles says friends. the two months he spent getting to After recently winning the know the man and the conversa- Norman Jewison Filmmaker Award tions they had were some of the from Ryerson (the highest award most memorable and enlightening they give out to film students), Miles has an idea of what he of his life.

One of the most powerful clips wants to see and make next. "I just from Miles' reel shows a black-and- like to see films that challenge my white close-up on the oxygen tubes own perception and ideas," he that fed into the man's nose – a says with a shrug. "It'd be nice to scene from his now award-winning make something that made a perdocumentary, Shade of Grey. Miles son think twice the next time they says the idea for the film came to logged into Facebook." 🔺

him after spending the night in Bill's



VEBSITE WWW.VIMEO.COM/MILESJAY

RISING STAR NOAH REID IS DETERMINED TO MAKE A NAME FOR HIMSELF - EVEN IF HE HAS TO CROSS THE BORDER TO DO IT.

PHOTOGRAPHY | JALANI MORGAN

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WHAT'S IN A NAME2

BY CHELSEY BURNSIDE



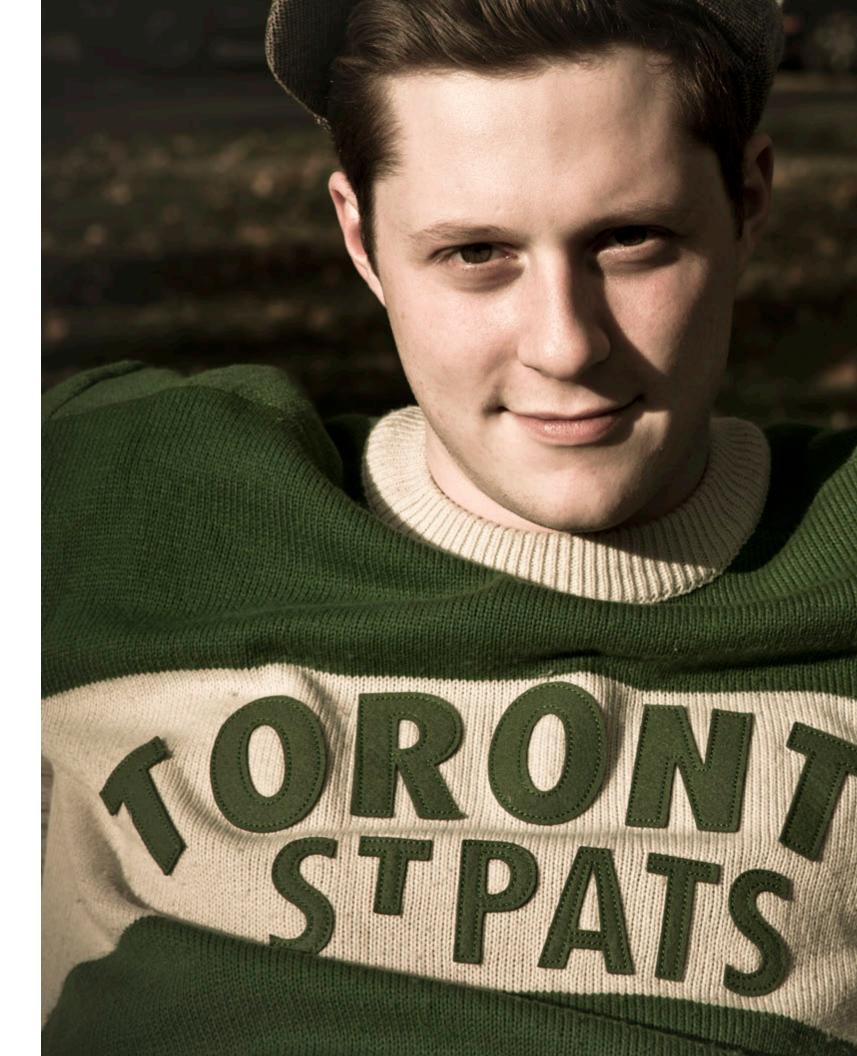
t's the night of the premiere of Score: A Hockey Musical at the Toronto International Film Festival. Noah Reid, the 23-year-old star of the movie, is standing outside of the theatre en-

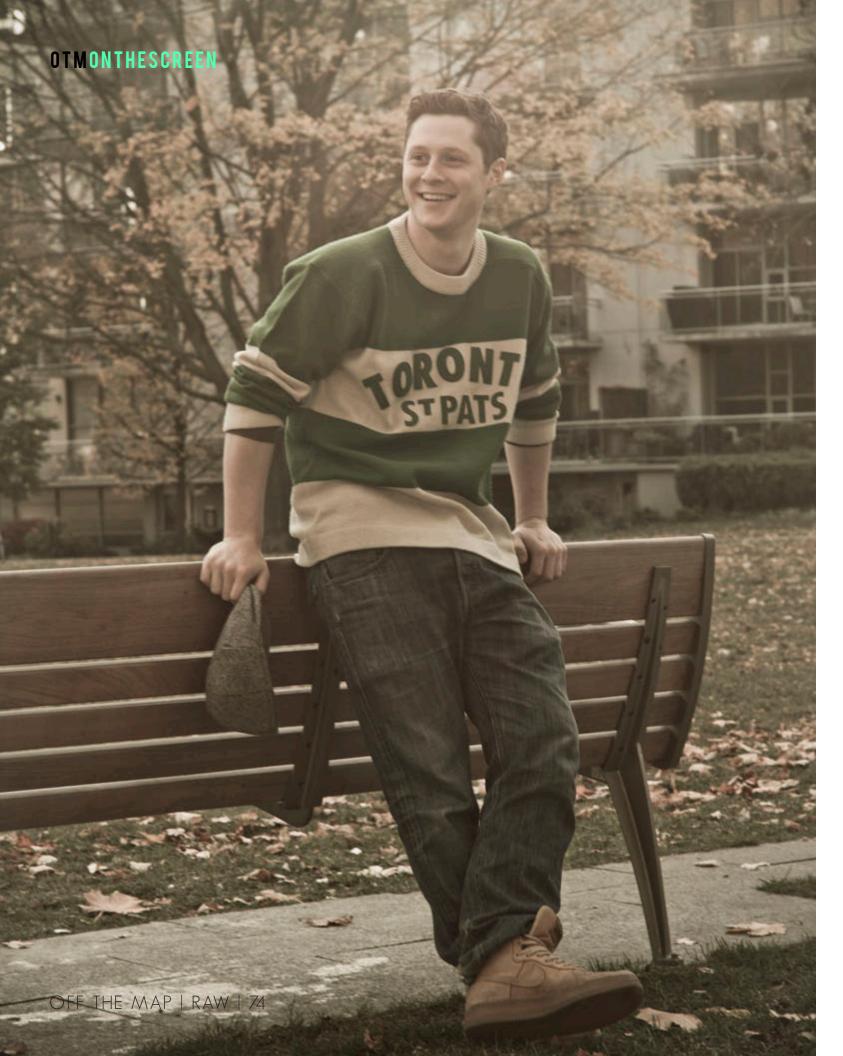
trance surrounded by the entourage of friends he has brought to the opening, underneath a sea of blue posters bearing his face. And although Reid has a resume stacked with sitcoms, thrillers, animated series and *Family Channel* favourites rivaling that of most actors his age, the Toronto native wasn't approached for any autographs – or even recognized by the throngs of moviegoers.

"No one even looked twice," says Reid, laughing. "I actually really enjoy the fact that I haven't been spotted by somebody who doesn't know me, while the people who do are like, 'Hey man, I see your face everywhere.'"

Though Score, a wholesome, feel-good musical on ice, is just about as Canadian as it gets, Reid says that his lack of recognition has to do with the main problem that affects the Canadian theatre industry: it's a lot harder to get your name out as an up-and-comer here than it is in the States. While the fresh-faced National Theatre School graduate has stayed faithful to his Toronto roots with the auditions he's chosen and the roles he's nabbed, he thinks it may be time to venture across the border to try to make a name for himself among Hollywood's scene stealers.

"I think I probably have to see what's in LA," says Reid. "Canadians kind of cringe when they hear that, but my game plan is to focus on film and television. I'm mainly a theatre guy, but I'd like to see what's down south and try to do some big things. I've been reading some incredible scripts and get-





of the Arts. But Reid, who had ting some great auditions now, so we'll see if it plays out." been trained in musical and stage While he's starting to make theatre and was used to performthe transition, beginning with the ing for a large audience, says he finds it hard to watch his older possibility of participating in a TV work because his acting was too series for an American network, it's hard to break out of the Canadian over-the-top for the camera.

bubble. Reid has been immersed in the world of theatre since age six, when he performed in musicals such as Oliver and Beauty and the Beast. The acting bug bit after his first taste of being in front of an audience but, as Reid puts it, "You hit a certain age where singing is not nearly as cool as it was." The budding triple-threat decided to focus on acting instead, which led him to do voice work for cartoons like Pippi Longstocking, Babar, and maybe most notably, the voice of the iconic Franklin the Turtle.

The up-and-comer then startfilm it's not for the people in the ed to get some face time on the room, it's for the people in the camera. I think I was dissipating a silver screen with appearances on Degrassi: The Next Generation lot of energy and had to figure out and Naturally, Sadie, followed by how to harness it into the lens." Noah's list of iconic Canahis time as a regular on Strange dian work doesn't stop there. He Days at Blake Holsey High while he was attending Etobicoke School also originated a role in a Morris

I was playing the room," says Reid. "If I could make the crew members laugh, then that was great. But when you're acting on

"I'd love to walk back into Stratford and go, 'Hey guys, I'd love to play Hamlet!"

Panych production - a feat most recent theatre school grads only dream about - and stripped down (literally) for a role in Soulpepper's *Jitters* by David French. However, Reid finds it frustrating that so much of Canada's talent is forfeited to the U.S. because of their bigger, more glamorous opportunities. He says that after he tries his luck south of the border, he's going to come back home - hopefully having cemented his name into the minds of Canadian directors and casting agents.

Reid's most recent project was filming the pilot episode of a series that is being pitched to an American network. He admits that the fact that he looks a few years younger than his actual age and can believably pull off characters as young as 17 explains why the on-screen parts he's been landing have been geared more towards a teenage audience. He hopes that by crossing into Hollywood territory, he'll be able to break that mold and move on to bigger, more challenging on- and off-screen roles.

"I've certainly lost roles to 'You're great, but we need a name." That's the only trick with this country," says Reid, showcasing his expert theatre know-how while going off on a bit of a tangent. "Geez, we've got these Mirvish theatres downtown, and places like Soulpepper and even Tarragon and Theatre Passe Muraille. There's a great theatre scene here and yet it's so hard to get anybody to come see stuff because there's no star system in Canada."

"I feel like a little bit of name recognition goes a long way. You see guys like the Seth Rogan crew - now people know who they are, so they can just say, 'I wrote this script, let's make it,' says Reid. "I'd love to walk back into Stratford and go, 'Hey guys, I'd love to play Hamlet!"



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HIDING HIS ACCENT BUT NOT HIS TALENT. TORONTO BASED ACTOR **SHANNON KOOK-CHUN** LIGHTS UP THE SMALL SCREEN.

PHOTOGRAPHY | TARA BARTOLINI

STEPS TO

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were some racial issues that my **BY REBECCA BURTON** dad was concerned about. We could get into Canada with amazing points. Since I wanted to be an Shannon Kook-Chun has no trouactor, we checked out Montreal, ble speaking; it's actually the com-Vancouver, and then settled on Toplete opposite, as he often heads ronto because it was a good central place to start off in. When we off into a tangent. This doesn't came, it was the fifth best place make it surprising to discover to live in the world. I don't walk that his range of hobbies includes watching my back as much. It's still photography, salsa dancing and colder in some ways, weather wise martial arts. But behind his wild and personality wise. In South Afhair comes heartfelt words about rica there are very warm people life growing up as a mixed race and it's not the dangerous place person in Toronto after his move people make it out to be. There from Johannesburg, South Africa. are those statistics of all those The actor, who has appeared in crimes but that's not how you feel numerous Canadian television when you're there; it's just someseries, is now a regular on teen thing that's part of your life. drama Degrassi where he plays Zane Park. Shannon opens up to RB: Why do you say Toronto is cold OTM about life on Degrassi, his in personality? family and how speaking out can SKC: I found it very hard to connect help make change.

Rebecca Burton: Why did your family choose to come to Toronto? Shannon Kook-Chun: It was a cultural thing. We thought of America, we thought of Australia. There

with people. They say, 'Canadians are the nicest people in the world." I struggled to get past a certain level of relationship with people, and I was very friendly so people were always very suspicious. But I've developed that same barrier.

People will come up to you in the city and you'll automatically say, 'No thank you,' and keep walking. A lot of the time I was just asking for the time. Maybe because I am a foreigner it was more obvious to me but it seems the city will bring that barrier – that's just Toronto.

RB: Was coming to Canada in any way a culture shock?

SKC: I was never asked what my background was before I came to Canada. I didn't know people found that interesting. I didn't even know if a lot of people in South Africa knew what my background was, as I'm from a mixed family. Canada's a very accepting place; now that I've been to the States, I see that there's much more of a 'greater good' drive here.

RB: Tell us about your experience in South Africa.

SKC: Maybelhad some chips on my shoulders racially because when I came to Canada it gave me per-

spective on some things that were said to me back home. I found things that I wasn't okay with here too. In Canada, I discovered more confidence in myself to speak up, especially in instances where what people have said pissed me off. I think I've learned that from Zane. One of his lines was, 'If you beat up a homophobe that only makes them more homophobic.' It's more about stepping forward to try to understand. When people are uncomfortable with homosexuality, or anything that's different, I say, you might not be into it, but that doesn't mean you need to attack

RB: Tell us about your *Degrassi* character Zane.

SKC: I had my own questions on how to play him because he was gay. But because of the nature of what he was to Riley, I wanted him to be a bit of a rock. I didn't want to stereotype but I wanted to find the best way to tell the story that





was given to me. I've had my own might speak to some people in respect to their own lives. I was very issues with stereotypes - the way Asian men can be portrayed as conscious of giving it its due. But asexual. Some of the roles - you it's give and take; you both have just have to laugh at them. That's to be very comfortable. I might be fun but there are many sides to more comfortable with some things people. It's the same with the gay and Argiris might be more comcommunity; they're not just flamfortable with other things but you boyant men who just want to hit really have to meet in the middle on everything. I just wanted him to because the relationship really is a circle. The director asked, "Does be a guy - there he is. it help that you two are friends?" I RB: Tell us about your co-star Riley wasn't sure what the answer was - yes or no, maybe neither - I still SKC: We spent a lot of time todon't know.

(Argiris Karras).

gether before I ended up lucking out with the role. He slept on my couch, we went out a lot. We don't

on screen romance?

SKC: Dirtier roles, just being more gallivant as much as we used to. honest. Being perfect is just a load He's a good guy, very unique. No of bull. An ideal role may be a mean notes in his heart when he's man with a sense of meaning and a heroic heart. Someone who is with you. honest and able to show the dark RB: How did this change with an and light sides of himself; a man who can express what's boiling SKC: I didn't want to confuse our through his veins. But also to have real-life friendship with the relaa level head and to have clarity tionship of Zane and Riley. I never in the turbulence of what is gowanted to short change the graving on around him, some kind of ity of what the relationship was, impact of moving forward. I don't know who that is though. < especially because I suspected it

RB: What is your ideal role?

OTMBUSINESS

MAKING

TORONTO BORN COMPANY **LUCKYSTUDENT** GIVES POWER TO THE STUDENT VOICE IN THE NAME OF FREE SWAG.

PHOTOGRAPHY | LYNSIE ROBERTS

CENTS

OFF THE MAP | RAW | 81

BY REBECCA BURTON

Student voice is the invisible hand behind the launch of Toronto-born business venture LuckyStudent. What started off in 2006 as a simple idea to get some cheap deals and free stuff for cofounder Jarrell Griarte has blossomed into a mutually beneficial opportunity for students and marketers. Students log on, watch ads, voice their opinions, then get free swag or discounts - and marketers hear these ideas directly. After the company's launch this November, OTM headed to the swanky King St. West office where the youthminded company gathered around to play a morning game of pool. After the office dog, Tank arrived on set, Rebecca Burton sat down with Jarrell Griarte to talk business, the power of youth and why our generation needs LuckyStudent now.

Rebecca Burton: Who are the faces behind LuckyStudent?

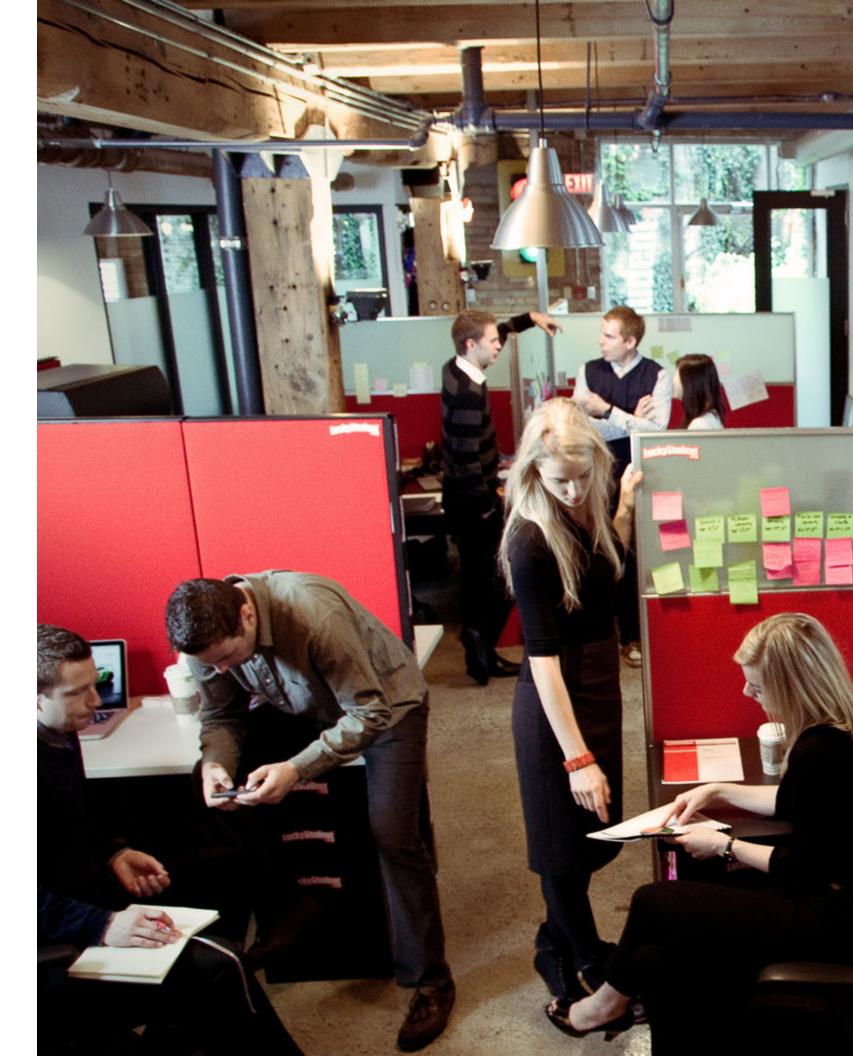
Jarrell Griarte: Since we're just launching, everyone plays an important role, sometimes even doing a little more than what's expected of them. Everyone wears a few hats in the company. There is no single particular face behind the company; it's just the company as a collective.

RB: And it's definitely a very youngminded company...

JG: In order to have a product that would actually be enticing to students, we wanted to have people on the team within that demographic. So sticking between 18 to 34 is who we're concentrating on and who we decided to hire. We found that they have just the right amount of insight since they're properly educated and well versed in the online realm. It was an easy choice.

RB: What inspired the company?

JG: I was online one time looking for something cheap because I didn't really have money - something to do for my anniversary. I couldn't find a place where I could go to get an event cheap or a product inexpensively. I knew I had student discounts but I didn't know where I could go to find them. My dad was helping me out and he said, 'Isn't there a place you could just go online





ers are realizing now the power within this demographic and that's why they're focusing so much on social media, especially on Facebook and Twitter. But they may not be seeing the benefits of it right away because it's hard to measure that campaign. LuckyStudent brings measurable data to the stores. As soon as you watch that ad, you get that coupon and you get to go straight to the store, and it's directly linked to your interactive campaign with LuckyStudent. And I think that's the big difference; you get to see who your audience is and it'll be reflected in sales immediately.

ality over the past four years?

and get them?" My response was no. So he goes, 'Well, what if you made one?' RB: How did that proposal become re-JG: We shopped around and made sure our idea was viable; that it wasn't just an idea that we thought was good. We brought our idea to different people, refined it a bit and found out what marketers really wanted. RB: What did you discover?

JG: We found out that marketers are having a lot of trouble reaching our demographic because we don't watch a lot of TV or listen to the radio anymore. We're online, but we're there for tasks. RB: How will LuckyStudent grow in 10 We're there to Facebook, YouTube, or vears? JG: I don't know. 10 years - wow, that's to browse Twitter, not really listening to advertisers. We decided, why a long time. should advertising always be snuck in with programming? Why don't we just RB: If you could dream.... bring it to the forefront and say 'Watch JG: I don't know how big it could get but I do see us branching out the ad, tell me what you think and get something for it.' Let's bring the marketinto different types of rewards. er and the audience together without Maybe even television. Instead of having to hide behind anything. just watching an ad, you watch a TV

now?

show and provide your feedback on RB: Why is LuckyStudent relevant that. We could be a testing bed for pilot episodes or a testing bed for JG: For students, the cost savings that previously established shows that comes with watching and critiquing an are losing ratings. But 10 years - it's ad will always be relevant. The markethard to say.



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OTMBLOGGERS

PHOTOGRAPHY | TARA BARTOLINI

MAKE UP | CAT VEITCH

OFF THE MAP



NADA ALIC'S MUSIC BLOG, FRIENDS WITH BOTH ARMS, WANTS TO TUCK YOU IN ITS EMBRACE.

BY SARA HAROWITZ

Nada Alic started a music blog in August 2009, as a way to keep in touch with a friend living in San Diego. Sprouting from that humble project, *Friends with Both Arms* (FWBA) has since become a go-to for all things music, generating between 800 and 1200 hits each day. Alic, 24, is a charismatic voice in the world of music blogging. She says she wants everyone to be her friend, and trust me, you'll want to be hers too.

Sara Harowitz: What made you decide to start FWBA?

Nada Alic: I was hanging out with my best friend, who is also a music journalist, and she was leaving for San Diego and I was like, 'Well how are we going to keep in touch?' because we're both really into music. And then I was like, 'Let's start a music blog!' So it just came out of this conversation one night in the summer. We started it and it was

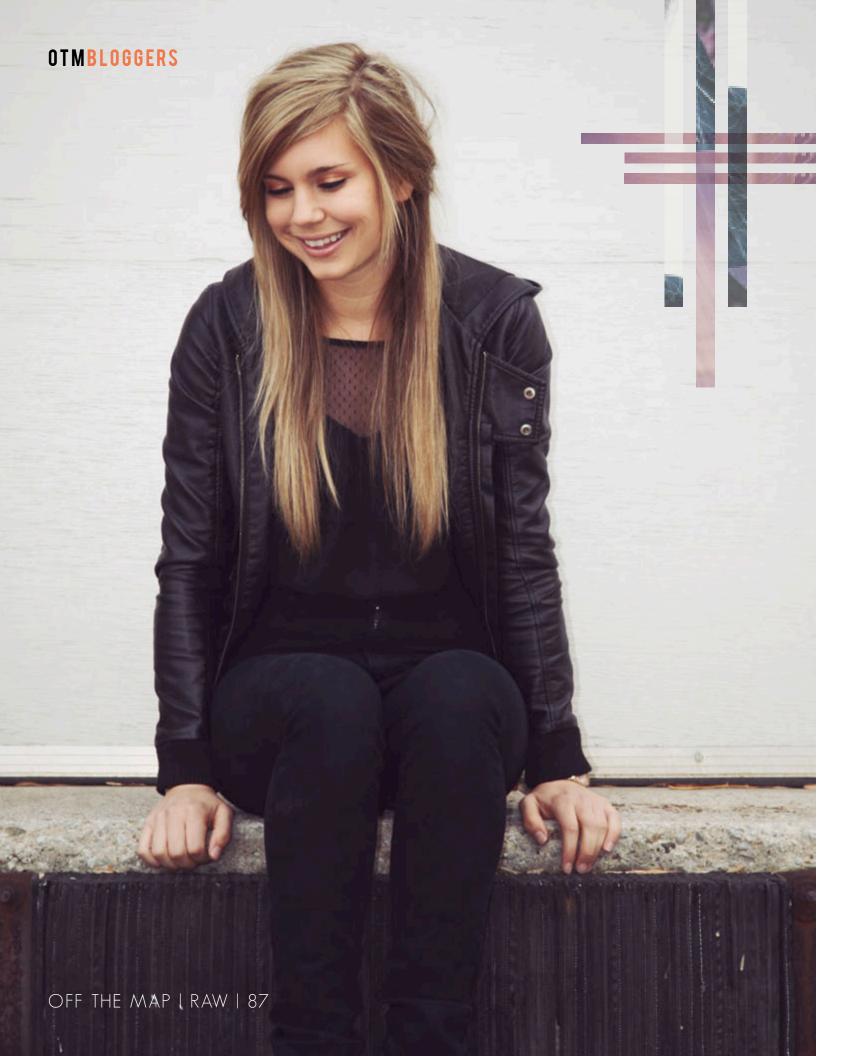
funny because I was all for it; you know those ideas with your friends where everyone's into it? But I was the only one who kept it going! So that's where it started; I always do freelance writing but I didn't want someone to tell me what bands I had to write about ... So it just kind of unravelled into this little thing that I have now.

SH: Was it hard to get started?

NA: Yeah, I mean, it was definitely a few weeks of just sitting in my bedroom like a dork, blogging about bands and trying to set up interviews. Because, with music blogging, when you first start out you have to put in the time – like with anything – to gain a presence on the internet. And so it took me a few months to get recognized by fellow bloggers, publicists or bands. Once that happened and the traffic started coming, it was a lot easier and people kind of knew me by name.

SH: Tell me about the blog's mixtape series.





this glass ceiling with Canadian NA: I didn't want to just be a mubands; I don't really know what it is. sic blog, blogging about random things every day; I wanted to have I always try to spread the word with my niche. So I started this mixtape my friends in the States because I series where I invite artists to make think it's phenomenal what's going mixtapes for my readers and then on here. talk about the art of mixtaping, or mixtapes and songs that were really SH: Why do you think blogging is so important to them.

SH: What do you hope people will NA: I know it's dorky but I love it come away with after visiting your because it allows me to be a part blog? of the culture. I have such a deep NA: I feel like it's this intimate thing respect for other music bloggers as where I'm writing these letters to my a community of people because the friends or something. I just want evcontent is ours. I'm lucky enough that eryone to just be friends with me! I can be a part of this community of people and there's no pretense [Laughs] I want people to be exposed about it - we really just do it beto music that I'm really passionate about, and especially to artists that cause we love the music. I mean, no don't get a lot of exposure. one is making money from this. We make just enough money to pay the SH: How do you think Toronto has server fees ... But with music blogshaped your blog? gers, everything is free content so NA: I really feel like there is such a it's like, 'What can I share with you? Can I guest-blog with you?' We'll tip strong community of artists and it's each other off to new ideas all the just been really inspiring ... I wasn't even aware that all of this was gotime. I get e-mails from bloggers that ing on, but I think that the talent here are like, 'You have to write about this band, they're awesome!' and is incredible. I wish there was a way for me to help them get out of the it's only coming from a place where Canadian bubble because there's we legitimately want to share.

important in today's social networking/citizen journalism age?

OTMBLOGGE

WEBSITE WWW.FRIENDSWITHBOTHARMS.COM



FROM THE EAST COAST TO THE WEST, BI-COASTAL FASHION BLOGGER BETSEY BERGER IS DISTINGUISHED BY HER EFFORTLESS STYLE ON A BUDGET.

> PHOTOGRAPH MAKE



15

CAROL



ROBERTS YN MILA



Development of the second s BY RACHEL MCHOLLISTER

Effortlessly putting pieces together notso-effortlessly is what Betsy Berger is known for. Her impeccable style on a budget makes her not only a thrifty shopper but someone to look out for in the fashion world. She continually inspires others through her blog, Razor Blonde, and her love of fashion from the east coast to the west.

Rachel McHollister: What sets you apart from other fashion forward people?

Betsy Burger: Everybody has their own style; I look for something different and try to be true to myself by wearing things that I really like and reflect my own style. I guess that's what separates everybody. It's their own different vibe; what they like brings out their own style.

RM: Where are your favourite places to shop?

BB: I really still dig Value Village; it is my hunting ground for most of my things. I still do H&M and Zara, but more often it's thrift stores. I try to stay away from more vintage stores because they really know the value of their items. Instead, try to go to the low ball places where

they go, 'Sequins? I don't want sequins,' and I'm like, 'Yes! I do!' I lived in California for a year and I got a ton of stuff when I was down there. They have so many cool vintage flea markets with great finds.

RM: After living on the west coast for a little bit, can you describe how style differs from Los Angeles to Toronto?

BB: It's very different, but Toronto is a stylish city. L.A. and Newport are just so cool; everybody's effortless in their style. Everything they do is so easy going, so that is reflected in their style. They can put anything on. In Toronto, people dress for the weather, that's the greatest difference. In L.A. you can do anything and here I would love to wear certain things all year round, but it's cold.

RM: How has living in LA. changed your style?

BB: I'm into looser clothing now; I love baggy and flowing and I don't like to be constricted. Before L.A., I always found I wore much tighter clothing and was a bit more proper. I'm a lot more casual now and I dress for comfort half the time. Maybe it's my west coast vibe - my baggy shirts and baggy pants.

RM: What is the strangest wardrobe item you have ever bought, aside from the ra-

OTMBLOGGERS

zorblade sunglasses you used to name your blog?

BB: I have a lot of random and strange things in my wardrobe. I have really weird fur things and I don't know how it happened or how I have collected all these fur pieces. My house looks like a costume shop. It's got a lot of really old weird sequin pieces, strange furs and vintage shoes; I like to collect eclectic things. My friends always ask me if I will ever wear any of these pieces and I say, '...but look at how cool it is.' One of the strangest fur pieces I have is my vest that is made of all tails. People are confused by it, but I love it to death.

RM: What is your must have for the winter season?

BB: The epic chunky knits; I love to cozy up in them. I can wear them to work and I can wear them when I get home; I just love sweaters. It's great because chunky knits are so in right now - I'm like, 'Yes, finally!' I've been wearing really weird reindeer sweaters my whole life but now it's cool again. Chunky knits in general are what I'm drawn to.

RM: Who are your influencers in the fashion world?

BB: I read a lot of blogs and some of

the top blogs are amazing. I also love Kate Moss - she is one of my favourite style icons. There are so many cool people to look up to, but Kate Moss is one of those people that can wear anything and be stunning. There is something about that that will always get me. She never really has a lot of makeup on and she is so low key; she can just throw on a pair of jeans and rain boots and she's just so good looking. Haha.

RM: Now that you're back in Toronto, what is your next career move going to be?

BB: I did a lot of digital media stuff with Ashley Rowe and I had a lot of fun with that. It was very creative and I was able to see the entire process of her putting together her spring line and showing it during fashion week. I would really love to get more involved in the creative media side of fashion. I'm currently working at Holt Renfrew as an assistant to a personal shopper. She is really cool and she knows a lot about the business and fashion. She lived in Paris for 15 years and she's super rad. I just really want to learn a lot from her and see where it goes from there. Perhaps I'll go to another position within Holt's, but again, I want to shift to the digital media side. ◀







OFF THE RAG BY NATALIE KAINE + PHOTOGRAPHY

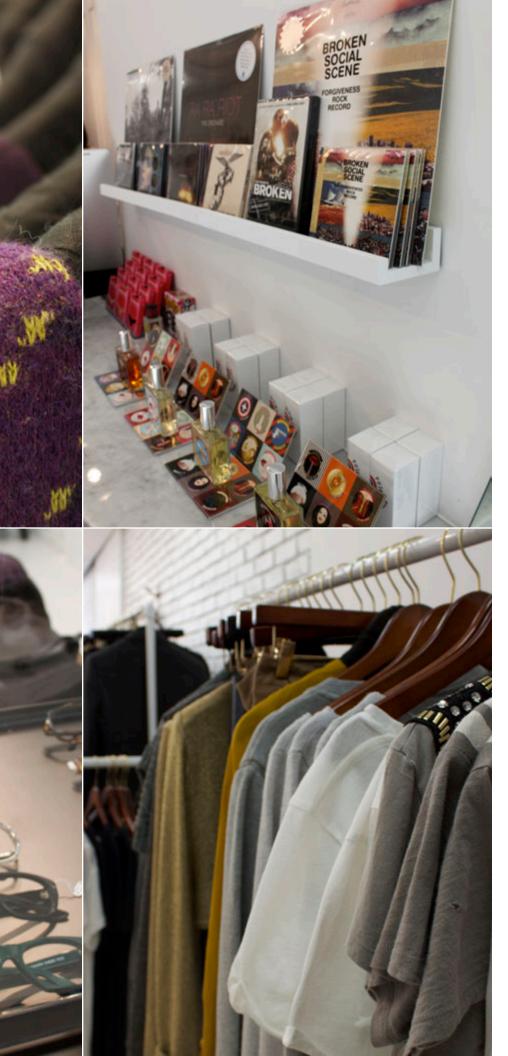
OFF THE MAP | RAW | 93



GLENNA WEDDLE AND **FAITH ORFUS** FILL THE GAP BETWEEN HIGH-END DESIGNER AND AFFORDABLE CLOTHES WHILE BRINGING A QUEEN WEST ATMOSPHERE TO YORKVILLE.

TARA BARTOLINI





OFF THE MAP | RAW | 94

lthough it's nestled bustling on Cumberland Street, known for its fancy bou-

tiques, Rac is On the early morning of the a new and unique contribution to shoot, the two are milling about in loose effortlessly-chic ensembles, the area. Two friends with sturdy tending to things around the store roots in fashion wanted to bring a young and creative edge to and making phone calls. Because Yorkville with undiscovered dethey have so much experience, signers and an inviting experithe pair is very specific about ence. With jewelry prices that what they want and are extremely focused businesswomen (with don't make me gasp and clothes l've never seen before, l'Il defitowering heels to match). Faith nitely be back. has worked as a stylist for many The space has a gallery years, written a book, as well as vibe with fresh white walls accompleted other artistic pursuits, cented with both vintage and while Glenna worked for Holt modern details like huge antlers Renfrew, Winners and Joe Fresh that are used to hang jewelry after attending George Brown College for Fashion Merchandisand the beautiful custom made marble cash desk inspired by the ing. As we talk they emit a sister-ROM's new Crystal wing. "We relike energy, bouncing off each ally just wanted a white canvas other's thoughts. "We both have with lots of light, so the clothes a creative side and we work on would stand out," Faith explains. everything together. We have a

"We wanted something warm, not too polished and with a sort of New York vibe," Glenna adds. There is a sharp attention to detail with quirky little gifts and accessories placed in perfect little stacks around the room.



OFF THE MAP I RAW 1 95

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OTMFASHION

conversation about everything."

The store came about as organically as their friendship formed. In summer 2009 they began talking loosely about opening a store together on Queen West, "We thought it would be fun to start putting it together and the next thing we knew we were writing a business plan," Glenna says. They realized, however, that Oueen West would be very competitive, and heard from a few people that it wouldn't be successful. "We loved the renaissance that was happening in Yorkville - Anthropologie, Serpentine, UPC - and we just thought we could do something different here."

And different they are. It's quite obvious that Glenna and Faith are extremely dedicated to originality. "A lot of designers that are now in the store have been found on blogs and the internet. We're trying to find new design-

ers and nurture careers," Faith explains, "while bringing a sense of individuality by buying only a few of things. We don't want 20 people wearing the same thing, that's not what this is about."

They also want the store to be inviting and relaxed, which certainly can't be said of other Yorkville boutiques. "We want to create a welcoming atmosphere; dressing women is our favourite thing to do, that's why we do this."

Faith interjects, "I hope Glenna and I can help people be more creative and more outgoing with their clothing choices. We want to make that available for all women, not just women that are rich."

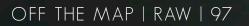
"Cutting edge fashion and friendliness" is what they hope *Rac* will be known for. If the girls themselves are any indication, then there's no doubt it will be.



"We both have a creative side and we work on everything together."



WWW.Facboutique.com







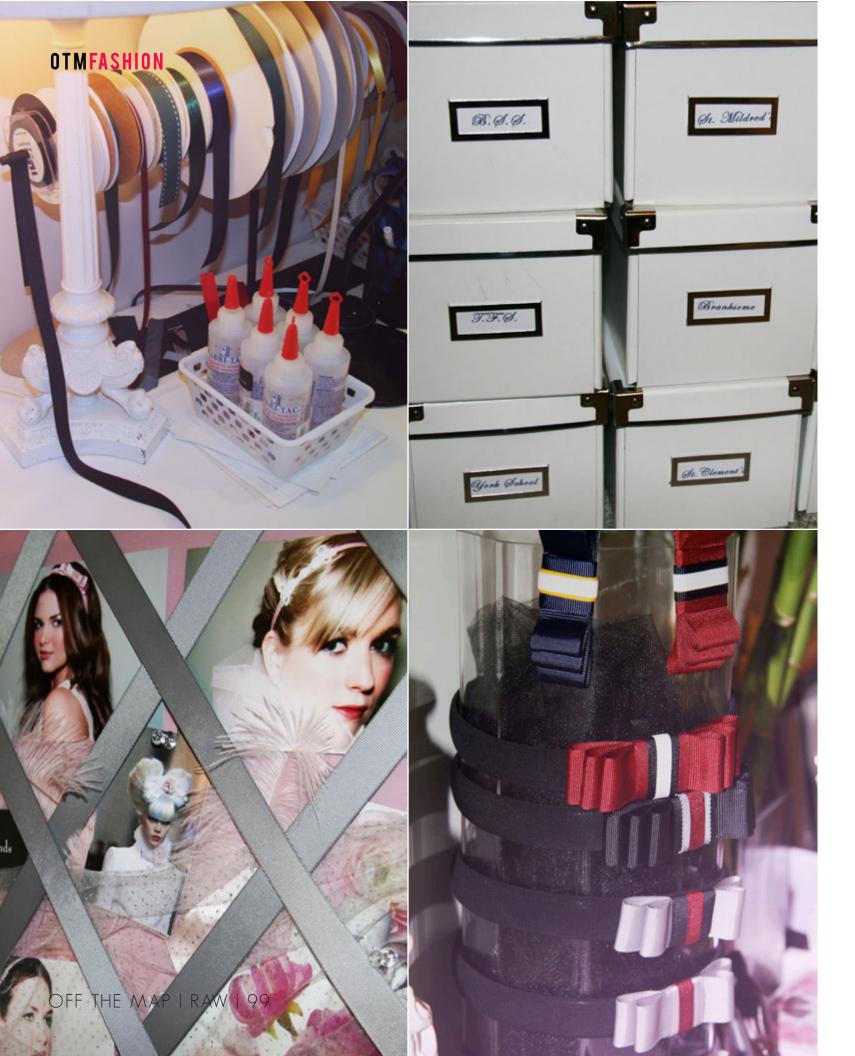
S. P. S.S.

TAKE A BOW

ERIN FITZPATRICK MAKES BEL AMI HEADBANDS A GIRL'S MUST-HAVE.

PHOTOGRAPHY | LYNSIE

OFF THE MAP | RAW | 98



BY KARIZZA SANCHEZ

ALL TO VICE ALL DAMAGE

Erin Fitzpatrick is a part-time science-fanatic and a full-time accessories designer. The Queen's University graduate has a degree in Biology, and still enjoys researching scientific topics that interest her. But her love for fashion has taken precedence. She now spends most of her time on her brainchild, Bel Ami Headbands. The company was officially launched in spring 2009, and since then, she has catapulted her designs into a fashionistas' and private school girls' 'must-have.' I sat down with the 25-year-old beauty to find out how she mastered the science of headpieces.

► Karizza Sanchez: When did you realize you wanted to pursue a career in fashion?

Erin Fitzpatrick: It was probably in my third year at *Queen's University*. It was the year I got involved with *Vogue Charity Fashion Show*. It was also that year that my best friend Sarah and I started a small dress business. We had so much fun; I felt like the thrill I got from creating and designing was more than what I got from working in a lab.

KS: What did winning the Top Independent Designer Award at the Vogue Charity Fashion Show mean to you and to your career?

EF: It proved to me that I could be successful in the realm of fashion. It reinforced what people told me - that I should consider a career in fashion. I mean, it's one thing to be happy with your work, but if you can get other people to like it too, it's a great accomplishment.

KS: What was it like interning for FASH-ION Magazine? What did you learn that helped you develop your business?

EF: It was a great experience; it was a really positive environment. At first, I was scared it would be just like *The Devil Wears Prada*, but it was the opposite. They helped me to develop my talents and skills. They push you to do well. I considered going to school for fashion after I graduated from *Queen's University* but I decided not to because I had already learned most of what I needed to know about the industry from the internship.

KS: Do you make the headbands yourself or do you have a team who helps you with the process?

EF: I design them myself but I have a team who does all the production. They are all amazingly talented girls.

KS: What kind of materials do you use to make the headbands?

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beautiful high quality ribbons that are all made in Japan. I'm very particular with the materials I use because my customers want a certain caliber of headband.

KS: On average, how long does it take to make one of your headbands?

EF: Every piece is different. The metal chain link headband, for example, would probably take about half an hour. It all depends on the design and materials being used. Obviously if the design is more elaborate, it'll take a little longer to make.

KS: How did the collaborations with the Ontario schools come about?

EF: The Bishop Strachan School (BSS), Canada's oldest boarding school for girls, approached me to do a collection for them last fall. From there, I approached other schools. Once I had prestigious schools on my resume, it was easy to approach other schools and build my clientele.

KS: What other projects have you been working on?

EF: I've really been trying to expand my school headbands business, so I've been focusing my attention more on school collections rather than seasonal collections. And right now, I'm considering branching into university hair accessory collections. *Queen's University* has actually shown interest in a collection. They want me to design spirit headbands for the school. I'm also currently designing custom-made crest bracelets for the private schools.

KS: What kind of custom orders have people requested? Describe the most extravagant headband you've made so far.

EF: I've done a fair amount of weddings. I've designed headpieces for brides, maids of honour and flower girls. One bride asked me to design a headpiece for her that had feathers, a crystal broach with rhinestones and netting. That was a very elaborate piece and it looked amazing on her because her dress was sleek and simple. But that wasn't even the most extravagant piece I've been asked to make. One woman approached me about a headpiece she wanted to wear for a wedding she was attending. She wanted tons of feathers coming out of the headpiece. I had to use a mixture of feathers for that order.

KS: Have you ever considered designing for other areas of fashion?

EF: I've thought about doing a skirt collection. I'm always looking for unique, high quality, well fitted skirts... so I thought it would be a great idea to have a line devoted exclusively to this. But, right now for me, it's better to do one thing very well than to lose focus on too many options.



XII CONTRACTOR



SELF-CONFESSED "NATURE JUNKIE" ANETA SOFRONOVA UTILIZES HER EXCEPTIONAL TALENTS TO BRING A UNIQUE APPROACH TO THE ART OF DESIGN.

PHOTOGRAPHY | ADAM MOCO MAKE UP | CAT VEICH • MODEL | JC (SPOT 6)







BY BRONTE MARTIN

For menswear designer Aneta Sofronova, inspiration starts from the ground up. Her creative process begins by photographing nature, which transforms into a hand-drawn illustration that acts as a template for her detail-orientated designs. Aneta's collection targets the "nonconformist cool-guy" who is in no rush to wear daddy's suit - quite yet.

Bronte Martin: You started sewing and sketching at an early age, who was your influence?

Aneta Sofronova: It's weird because no one (other than my dad) in my family was really creative. My mom's a doctor and my dad's a mechanical engineer who did some more creative stuff on the side. A close family friend, who did custom tailoring and interior design, gave me my first serger. I was really excited about the idea of making my own things and literally spent hours up in my room sewing endlessly. Then when I was in grade 11, my school ran an annual fashion show that created 5 looks for, and things just took off from there.

BM: Graduating with a Bachelor's Degree in Fashion Design, why have you decided to focus on creating men's clothing?

AS: There are a few reasons. I did wom-

en's wear until third year at Ryerson when we had to do menswear - most of the girls hated it because they couldn't wear it. Since I grew up with two older brothers, I found designing for men exciting.

BM: How did it feel to see your collection hit the runway at Ryerson's Mass Exodus 2010: In Bloom?

AS: I don't have many words to describe the feeling. I was constantly experiencing flashbacks of the whole year of pulling all-nighters and thinking about my designs 24/7 no matter where I was or what I was doing. It was unreal.

BM: After visiting your website, it is evident that you are extremely multi-talented. Tell me about your interest in illustration.

AS: Illustration was where my creativity began. I was introduced to watercolour by my father and immediately fell in love. We had to take Adobe Illustrator class at Ryerson, which was another thing everyone else disliked yet I found enjoyable. It turns out that this experience was what enabled me to now work in the design office at The Hudson's Bay Company. I began as an intern but after a few weeks, l started getting paid and now I help design for the Olympics and HBC. As much as I love working with the Illustrator program on the computer, I definitely prefer illustrating by hand.

BM: Your photography seems to hover around the idea of nature. Why do you

OTMFASHION

tend to gravitate towards this type of subject matter?

AS: My dad influenced me to get into this kind of photography. If you go through my father's many albums of work, its all flowers and nature so you could say I followed in his footsteps. I see a lot of beauty in organic living things. So I guess you could call me a "nature nerd." I think animals and insects are incredible and yes, *BBC Life* is probably my favorite thing to watch.

BM: Are all of your other interests, including photography and illustration, vehicles that help you create your designs?

AS: Totally. A photograph can easily inspire my designs. I don't take a picture just to have a snapshot of something; I ultimately use it as an influence in my design proccess.

BM: Toronto has many up-and-coming talented designers – what's your edge up on the competition?

AS: Well, my collection is geared towards a busy, city guy who uses his bike as his main source of transportation, as I do. Small details were incorporated - things you can't see from afar that end up making a big difference. For example, I find it so annoying when your headphone cord continuously gets stuck on your handlebars. To fix this, I put a buttonhole on the inside of the pockets so you can run it under the jacket, cardigan or tank. The shorts have a gusset and drop crotch, making them extremely comfortable to ride in. So I think these simple details set me apart from regular menswear designs.

BM: What is your ultimate dream and how do you plan to conquer it?

AS: That's hard to answer since there are so many things I would like to do, including designing swimwear someday. But for now, I want to focus on menswear since it's my top priority. Just like any other designer, I want my own label. I actually got really lucky since my boss at HBC is a designer for my favorite menswear brand, Wings + Horns. So I am learning as much as I can from him, which is an incredible experience. It's such a pleasure to be able to see how he thinks and analyses things. I hope to have a brand like that one day - not a huge, commercial label, but one that is subtle and exclusive that strives for quality with clever yet simple designs.







ONCE UPON A TIME, **CARA CHEUNG** WAS JUST A FASHIONISTA WITH A SKETCHPAD...

PHOTOGRAPHY | ALICE XUE MAKE UP | KATIE MARIE MODEL | RENELLE (SPOT 6)

OFF THE MAP | RAW | 107

OTM



BY LINDSEY MATHER

Now she's armed with a fledgling eveningwear collection and some impressive credentials - Cheung was chosen as one of the featured fashion designers for Toronto's 2011 Rock the Runway fashion show. The event brings young local musicians and designers together in the name of giving back; all funds raised go to War Child Canada, an organization that advocates for children's rights across the globe. Cheung dishes to OTM about being a part of the cause and how she sewed her way to success.

Lindsey Mather: Tell me about this year's Rock the Runway.

Cara Cheung: It's a fashion show for charity. They've got a great spokesperson this year; Brian Bailey is the Special Ambassador. It's at the Royal Ontario Museum, which is an amazing location. They wanted to showcase some up and coming talent so they found a few new designers to show their collections - anywhere from 12 and 24 pieces. Everyone is doing something completely different. It's pretty exciting. Hopefully it goes well - I know the show is getting bigger every year.

LM: Why did you decide to get involved?

CC: One of the organizers approached me and l've never done a show outside of *Ryerson* when I was there for fashion design. It seemed like a good op-





portunity because I think it's gopalette is black, white, gray and ing to attract people who love some blues. Some of the dresses fashion and work in the industry are stretch material, some are silk, and I used some cotton as but also people who don't know as much about fashion but are well, which is unexpected for still interested in helping out. It eveningwear but I found some was a no-brainer. really amazing textures. I wanted the collection to be very comfort-LM: What should we expect from able and glamorous.

your collection?

CC: I'm working on expanding the small collection that I've already

created and it's an eveningwear CC: She's very outgoing, loves collection, so it's all dresses. fashion and isn't afraid to make bold decisions. These are party LM: What is the concept behind dresses; they're meant for speit? cial events so she's someone CC: The theme is glam rock - I'm who loves going out and getting doing my own take on a mix of dressed up. The main thing is that rock and roll elements and high she has to be confident because fashion glam. My concept was to the dresses are body conscious; go super modern; I was inspired they're short, they show off your by architectural shapes and struclegs. I think if you feel comfortture. I mixed simple lines with a able in them and you really work lot of embellishment - a lot of the them, then you'll look awesome work goes into the detail: I used in my dresses. metal studs, Swarovski crystals, and other shiny glamorous sur-LM: Have you always loved fashface design materials. The color ion?

LM: What kind of woman wears your clothes?

CC: For as long as I can remember! I went to a very academic school. There were no sewing classes or anything like that, it was very straightforward, but ever since I was little I always drew people wearing different clothes. I don't know where it came from...probably my mom because she has the most amazing style. I've always been obsessed with clothes but I never knew what went into actually making the stuff. When I graduated from high school it was almost crazy that I went into [fashion design] because as much as I wanted to, I didn't know if it was a realistic career choice for me. I'm glad I decided to go for it!

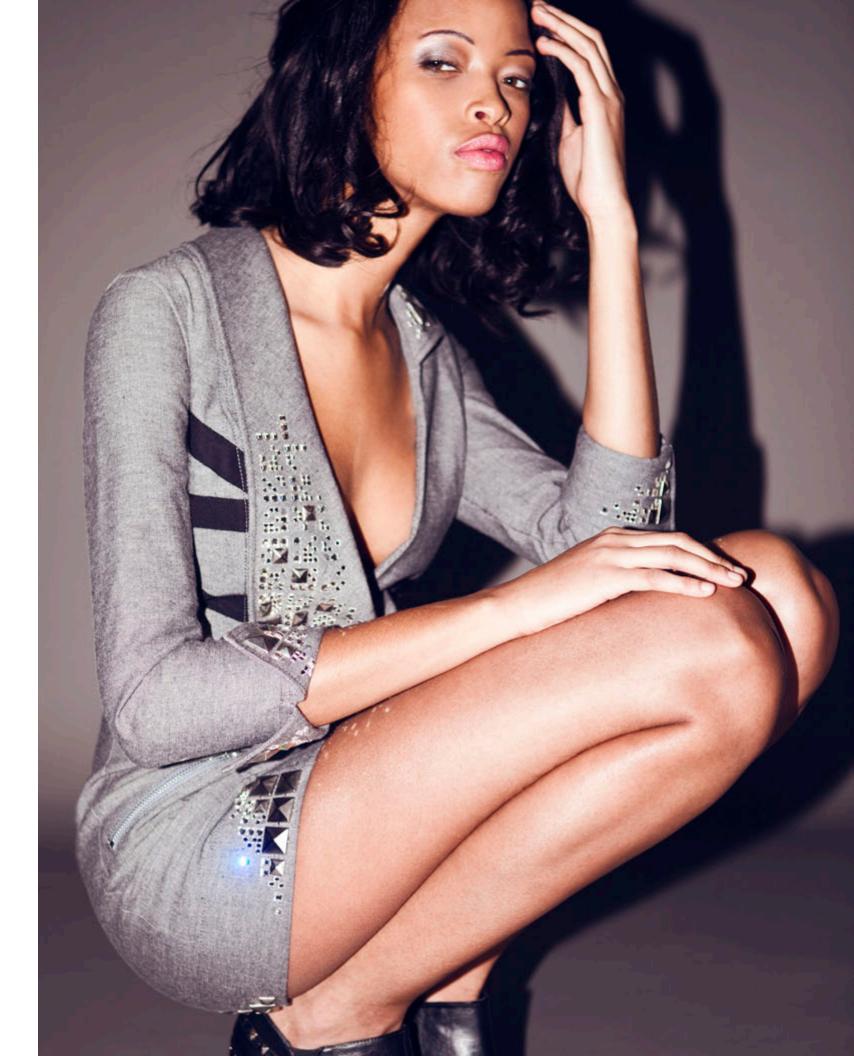
LM: What was it like to make that jump to fashion design at *Ryerson*?

CC: I was petrified. They ask for a portfolio; you need to sew a few pieces before getting in. My very first time sewing was to make those pieces and they were not good – I was hoping they would like my drawings! I came in knowing almost nothing [at the beginning] but I feel like I got better and better. I love hands on things; getting to learn so much that you had no idea about before feels really good.

LM: What is your proudest moment so far?

CC: My biggest accomplishment will probably come at the end of this collection. With it being my first full collection, seeing it go down the *RTR* runway and hopefully starting to sell pieces, will be a good point for me.

Check out Rock the Runway 2011 on Saturday March 5, at the Royal Ontario Museum. For more information and tickets please visit WWW.ROCKTHERUNWAY.CA





FROM RUSSIA WITH

OFF THE MAP | RAW | 112

BY NATALIE KAINE PHOTOGRAPHY | CHRIS PANGAN HAIR | DIANA GAWEDA MAKE UP | NATALIE KAINE JACKET AND BRACELET (CHLOECOMMEPARRIS)



ST. PETERSBURG-BORN MODEL, SERAFIMA (WITH PERHAPS THE COOLEST NAME EVER), THRIVES IN TORONTO'S FASHION SCENE AFTER ONLY MONTHS OF BEING IN CANADA.



otherworldhas ly beauty on the outside, but on the inside as well. One might expect at least a morsel

of snootiness from someone who looks like a blend of Adriana Lima and a Siberian princess, but Serafima is just the opposite. We met in the OTM studio for a down-toearth chat about style, Toronto and the importance of family and friends - and let us not forget - her flourishing career modeling for Elmer Olsen.

After a year of freelance modeling in Russia, a friend of hers with Elmer Olsen recommended she try it for real and got her in contact with agencies in Toronto. "I walked into Elmer on July 7 and got a contract. That was the first agency I went to and I'm really, really, really happy. I've been modeling for about 4 months now." In that time, However, she arrives at the shoot she has done a couple of cam- wearing sizeable heels. When

ima, as her friends paigns, shoots for magazines and call her, not only walked in the Toronto and Montreal fashion weeks. Photo shoots are her favourite though, she says. "You get to go crazy and show your personality; it's really fun. Especially when the clothes are really cool, that's when you enjoy everything."

> For now she is modeling fulltime. "I'm not in school, not yet. I just want to give this a try." Soon she will travel to Milan to work there for two months. She's very passionate about computers and graphic design. "I can edit my own pictures!" she laughs. However, she's thinking about studying language in the future. "I lived in Germany for a while, so I was thinking of re-learning German, and maybe studying French because it's very, very beautiful and many people speak it, especially in fashion."

"My style is minimal, simple dark colours. Definitely comfortable," is how the 17-year-old extrovertanswers the inevitable question.





point that out, she laughs, "I'm just beautiful. I haven't found a really nice place to run here." used to it. I wear heels everywhere. I love finding pairs that are actually comfortable to run around in."

Although she has been living "Family comes first, that's for sure. The people I really trust are all back alone here for four months, Serafima is no stranger to Toronto. She went home. Those people know me more to middle school here and lived in than I do." I ask what makes her happy, the west end of the city with her family, but moved back to Russia expecting an answer like chocolate, for high school. "Of course I love new shoes or a good book. "Hap-Etobicoke, but downtown is where piness is living not only for youreverything happens. You can't get self but for someone else. Money means nothing. You can't buy love. bored. I'm always on Queen Street to go to the agency or for photo-You can't buy health. You can't buy shoots or with friends." friendship." Eloquent words from As much fun as she's having someone so young.

here, she misses the people and During the OTM cover shoot, places of her hometown, St. Petersshe shows none of the hesitanburg. "I used to run along the emcy that usually comes from a new bankment of the Neva River - it's model. She simply brings an energy that makes everyone's experience jovial, dancing and joking between the stunning shots (as the "Happiness is living not only for rest of us secretly exchange looks of amazement). As corny as it may sound, Serafima is the sort of model that makes photographers, stylists, buy love. You can't buy health. makeup artists, editors, designers, You can't buy friendship." art directors (and writers) go home proud.

yourself but for someone else. Money means nothing. You can't



But it's clear that her loved ones are what she misses most.



SILK TOP CHLOECOMMEPARRIS WWW.CHLOECOMMEPARRIS.CA

OFF THE MAP | RAW | 115



OTM

PHOTOGRAPHY | CORY VANDERPLOEG STYLIST | KIRSTEN READER (JUDY INC.) MAKE UP | LIZ ROBERTSON (JUDY INC.) MODEL | NICOLE (SPOT 6)

OFF THE MAP | RAW | 116



Henley Smythe fur skirt Pink Tartan. layered tights American Apparel leopard pouchette Jenny Bird www.jenny-bird.com shooties Chie Mihara

Feather print dress Jonathan + Olivia Presents Topshop, jacket vintage Chanel at the Cat's Meow www.thecatsmeowcouture.com, vintage fur shoulder piece, knee high socks Club Monaco, leopard booties Christian Louboutin at Davids

Lace hentey Smythe faux fur vest Club Monaco e shorts Jonathan + Olivia Presents Topshop grey & tan socks layered Club Monaco vintage earrings at The Cat's Meow wwwthecatsmeowcouture.com shoes Designers Remix Collecttor.

Vintage fur shoulder piece

Pierced sweater Jonathan + Olivia Presents Topshop, skirt Pink Tartan, layered tights American Apparel, vintage Chanel earrings at The Cat's Meow www.thecatsmeowcouture.com, perforated ruched clutch Jenny Bird www.jenny-bird.com, boots Gap Designer Series

> Henley Smythe, fur skirt Pink Tartan vintage Whiting & Davis mesh collo www.thecatsmeowcouture.com, leopard pouchette Jenny Bird www.jenny-bird.com

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Vintage leopard mini dress & vintage Chanel necklace at The Cat's Meow www.thecatsmeowcouture.com, hooded sweatshirt Rick Owens Lilies Jonathan + Olivia, fights American Apparel, necklaces Jenny Bird www.jenny-bird.com, patent and fur clutch Izma, suede boots Stuart Weitzman

vintage Chanel necklace

oots Stuart Weitzman

OFF THE MAP | RAW | 121

Sweater Pink Tartan, fur skirt Izma, tights & socks American Apparel, vintage Chanel earrings at The Cat's Meow www.thecatsmeowcouture.com, booties Balenciaga



Skirt Jonathan + Olivia Presents Topshop, leopard print tank Erin Kleinberg, camel jacket with fur trim Vawk, tights with layered stockings American Apparel, ankle boots Designers Remix Collection

Vintage cashmere dress at The Cat's Meow www.thecatsmeowcouture.com, cropped fur sweater Izma, stockings American Apparel, boots Balenciaga

Cropped fur sweater Izma

BARLING

PHOTOGRAPHY | ALICE XUE STYLIST | CLAUDIA DA PONTE MAKE UP | RHIA AMIO MODEL | LAUREN (FORD)

OFF THE MAP | RAW | 124

10



shirt and jacket American Appare cklace stylist's own

> skirt Rachel by Rachel Roy, cardigan Tara Jarmon, tights Dim, pin Expression, shoes Nine West

OFF THE MAP | RAW | 125



Tank top and cardigan American Apparel, skirt Zara, tights Dim, necklace Expression, boots Jessica Simpson

DEF THE MAPIRAW | 126







op and skirt H&M, ardigan Banana Republic, ights Dim, boots Report

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on the waterfront

PHOTOGRAPHY | DANIEL ROBB STYLIST | JESSE BROOK MAKE UP | GABRIELA SOARES (JUDY INC.) MODEL | JUSTIN MANNING (ELITE)

OFF THE MAP | RAW | 129

Shirt Espirit Collection, jacket Philip Sparks, jeans Levi's,



Tank Fruit of the Loom, jacket Vintage, pants & necklaces, H.E. Homini Emerito by Mango, boots Aldo



Tshirt Espirit Collection, vest, pants & jacket Philip Sparks, belt Vintage, socks H&M, shoes Browns . ?



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Tshirt Espirit Collection, vest, pants & jacket Philip Sparks, belt Vintage, socks H&M, shoes Browns



Sweater Espirit Collection, denim vest Vintage Levi's, wool sweater Vintage, pants Calvin Klein, socks H&M, shoes Converse

OFF THE MAP | RAW | 132

White tee, black shirt and socks H&M, plaid shirt Vintage, jacket Original Penguin by Munsingwear, pants and boots Levi's



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OTM



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OFF THE MAP | RAW | 134

Tank Fruit of the Loom, jacket Vintage, pants & necklaces H.E. Homini Emerito by Mango, boots Aldo

4.



RESERVED

PHOTOGRAPHY | FELIX WONG STYLIST | SANSYRAE ST.MARTIN (PLUTINO GROUP) MAKE UP | VANESSA JARMAN (TRESEMMÉ HAIR CARE FOR PAGEONEMANAGEMENT.CA) MODEL | JULIET (ELITE)

OFF THE MAP | RAW | 135

Glasses Urban Outfitters, sweater Zara Man, dress Alexander McQueen, scarf Diesel



RESERVED

Scarves and leggings H&M, vest Opening Ceremony, stripe vest Zara





Hat and scarf H&M, vest and pants Opening Ceremony, top Kaori

Shorts, dress and jacket Zara, cape and leggings H&M, toque Urban Outfitters



OFF THE MAP | RAW | 137





RECERVED

Glasses Urban Outfitters, sweater Zara Man, dress Alexander McQueen, scarf Diesel



OFF THE MAP | RAW | 139

NIGHTFOX

PHOTOGRAPHY | LYNSIE ROBERTS STYLIST | TOVA MCCALL (JUDY INC.) MAKE UP | MARCIA SHIOTA MODEL | DANIELLE (SUTHERLAND)

> Coat Nine We boots Steve Madden



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Dress chloecommeparris from UPC Boutique, necklace French Connection

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OFF THE MAP | RAW | 141

Coat Kaylee Tankus from UPC Boutique, dress Dolce and Gabbana, necklace Stylist Own

Coat French Connection, dress Allicia Martin Blazer chloecommeparris from UPC Boutique

and In

Pants chloecommeparris from UPC Boutique, shirt Thomas Clothing, boots Joe Fresh, jacket French Connection



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VII.

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OFF THE MAP | RAW | 144

Coat French Connection, dress Dolce and Gabbana

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secrets from your sister

PHOTOGRAPHY | KATERINA SHAVEROVA STYLIST | TOYO TSUCHIYA (JUDY INC.) MAKE UP | CAIT MIZZI (JUDY INC.) MODELS | EDAN & KATE (SUTHERLAND)



On Edan: velvet blazer Jacob, dress headband, belt, leather cuff and leopard print heels H&M, gold tights American Apparel

On Kate: skirt and vest Jacob, lace top American Apparel, fur trimmed leather gloves, beret, and necklace, Expression, tights American Apparel, ankle boots Tahari

OFF THE MAP | RAW | 146

Jacket Jacob, leopard print dress H&M, necklace Expression, gold tights American Apparel, boots Kors Michael Kors





Sweater vest and belt H&M, blouse Jacob, trousers American Apparel, socks American Apparel, cream heels Bebe

On Kate: Vest Jacob, lace top American Apparel, fur trimmed leather gloves, beret and necklace Expression //

On Edan Velvet Blazer Jacob dress, headband and belt H&/

OFF THE MAP I RAW I 148

On Edan: Leopard print jacket and head scarf H&M, fringe dress Jacob, tights American Apparel, boots Kors Michael Kors,

On Kate:

Cape Jacob, blouse Jacob, boots Kors Michael Kors, head scarf Vintage

Leopard print cardigan H&M, blouse and tights American Apparel, skirt and necklace Jacob, wool hat Nine West, ankle boots Steve Madden



PHOTOGRAPHY | DANIEL ROBB STYLIST | TOVA MCCALL (JUDY INC.) MAKE UP | KEVIN SMITH (TRESEMMÉ HAIR CARE, JUDY INC.) MODEL | NICOL ROBLIN (ELMER OLSEN)

OTMFASHION

OFF THE MAP | RAW | 150

WHERE'S YOUR WILL TO BE WEIRD?

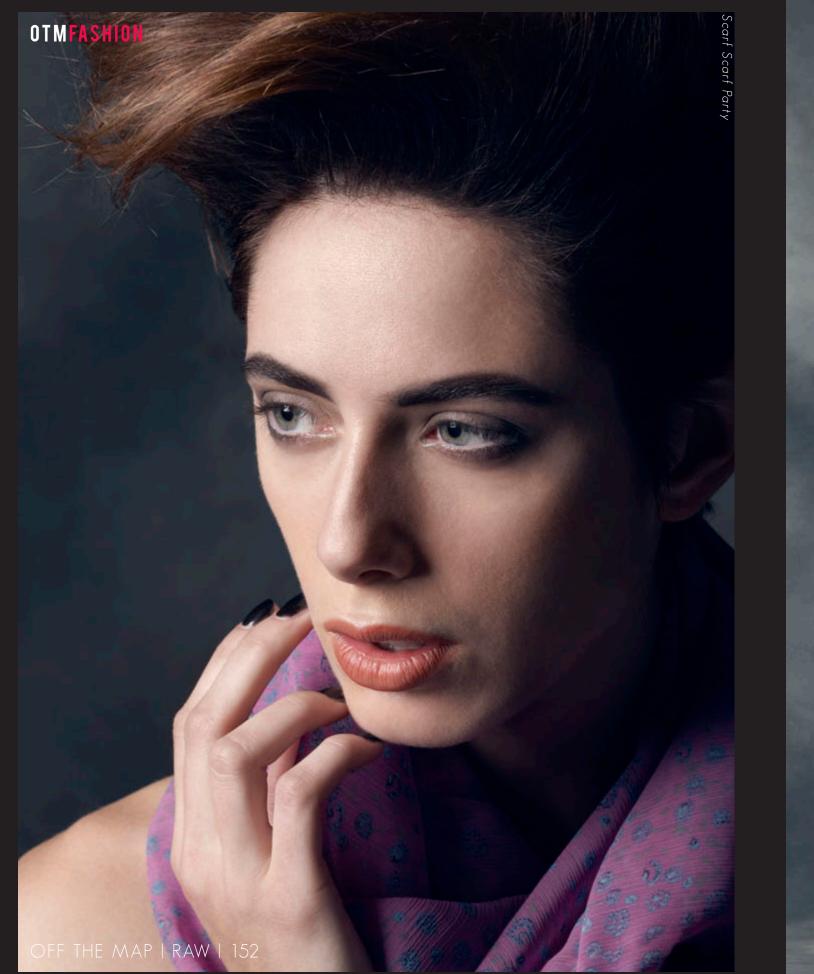
Hat French Connection, dress Free People, vest Zara, shoes Sam Edelman



Scarf Zara, sweater H&M, leggings Diesel, belt and gloves H&M

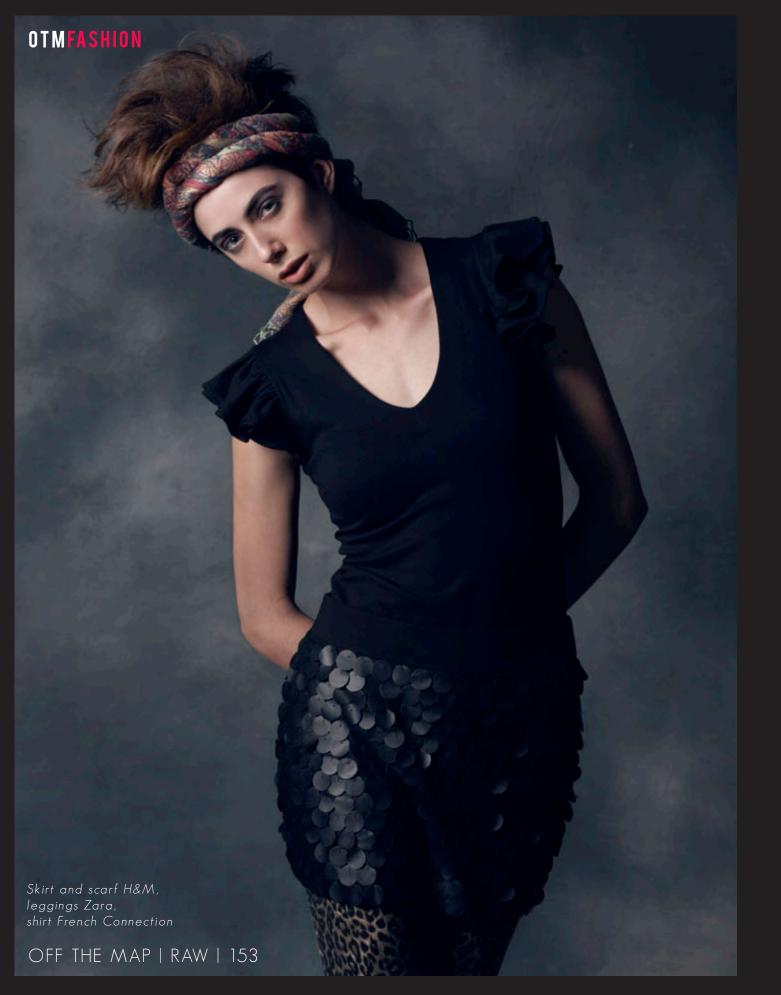


Pants and shirt Zara, shoes Ralph Lauren, vest Michael Kors, gloves H&M





Pants American Apparel, tank H&M, shoes Nine West, cardigan and scarf French Connection, fur vest Michael Kors,



Shoes Steve Madden, skirt Aritzia, shirt and c French Connection, sweater Armani Jean





PHOTOGRAPHY & STYLING | THIRTY9STEPS • MAKE-UP | JANINE BOWEN • MODELS | EDAN (SUTHERLAND), LAUREN (ELITE) & CAITLIN (FORD) CLOTHING FROM AMANDA LEW KEE S/S 2011

















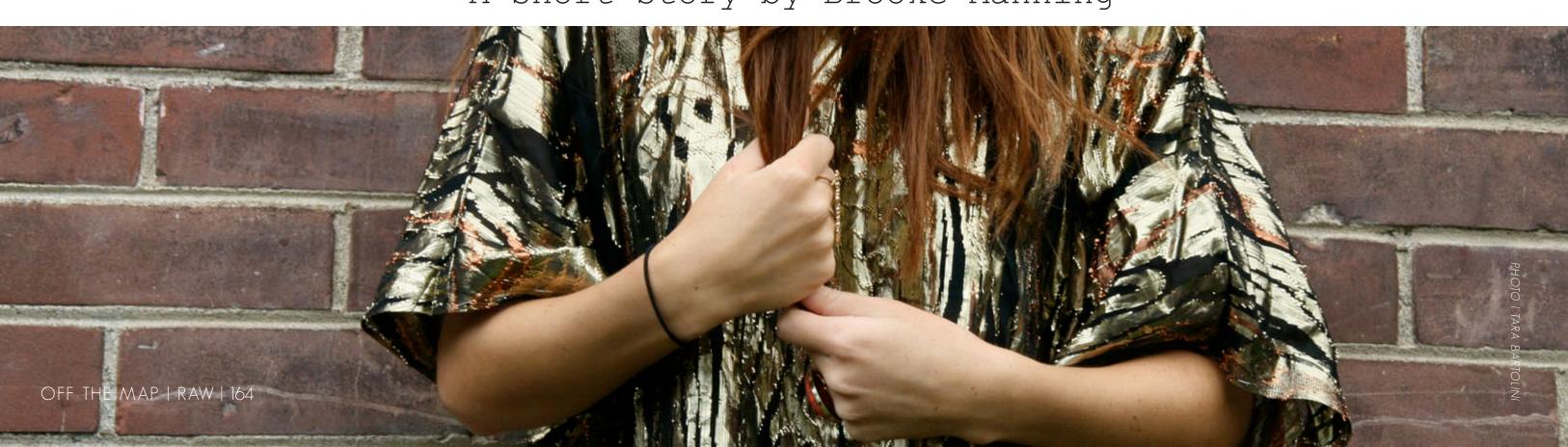








Often, We Cut Our Hair After We Finish Loving A Short Story by Brooke Manning



OTMBLURBS

► Just as the momentum of the bus had finally begun lulling her to sleep, she felt a cold hand on her left shoulder. Wanting to prolong this feeling, she kept her eyes shut and studied the mysterious hand by means of her imagination.

It felt small but delicate, perhaps even skeletal. Its tips were most cold. Its touch lacked confidence. The weight on her shoulder revealed a hint of uncertainty and she wondered if the owner placed it there for comfort only, sensing that there was no immediacy behind its placement. She pictured a small child who had mistaken her for his mother, though she was confident that a mother's face is forever ingrained into a child's mind and so that image escaped her quickly. The frailty in its gesture reminded her of an elderly man whom upon seeing her sleeping face pressed against the window was touched at the similarities between her and his wife when they had first met in 1947. Seeing as this is a rarity, and it had already happened within her life, she let the thought tuck itself back into

her memories where it belonged. Somewhere in all this dreaming, she noted that the hand had left her shoulder. It's lightness made for an easy escape but it's comfort could not be forgotten. Missing it, she opened her eyes to reveal its owner.

Sitting next to her in the aisle seat was a man older than she was. She guessed he was seven years her elder though guessing ages and remembering names had always remained her weakest attributes. His head was pointed towards the floor beside him-gently curled, unwashed brown hair covered the would be visible side of his face. She decided he was not what she had expected and wondered if he had the hands she had been dreaming of. She looked to his lap and saw the unmistakable slender things placed somewhere near his zipper, folded like nervous origami. He was wearing dark jeans. They were tight and rather dirty around the knees but she didn't mind. They skimmed his ankle and highlighted his white socks well. She wandered to his feet. They were

large and slim and mirrored the hands she knew so well. It was clear that this man's hands and feet belonged together, she thought. His shoes were wing tip brogue style dress shoes in black pebble grain leather. Laces passed through five holes though they did not believe in tying any sort of knot once they climbed the eyelet mountain. Wanderers. Finding herself at their plastic covered tips, she had no choice but to make her way towards his face. Stopping at his black t-shirt, she noted the tiny pencil and notebook in his right pocket. It was weathered and worn and embodied the man she was beginning to love.

She hadn't yet made it to his face before he spoke. She kept her eyes on his notebook.

"I am sorry if I woke you. It wasn't my intention."

His voice felt like bath water that was just the right temperature when you get in but needed to be topped off with more hot water after five minutes of soaking. Still, she liked it and didn't want it to end.

"I could tell you were dreaming. Your eyes were shaking about and part of me thought that maybe if I touched part of you I could get in there somehow. I am sorry," he said

though she hoped he was not. Unlike his hands, his words were full of boiled truth. There was a longing in them. She sensed a kettle'd hope of connection. It was the drag of his A's with the R's that gave it away. He sounded like Him with the drag. Maybe that was why she was so thoughtful. She could speak the same if she could just face them, those words...but she didn't feel the need just yet. She didn't want to spout just yet.

Knowing that she wasn't sleeping, though realizing that she was indeed in a dream of some sort, she answered him as best she could. She told him that it was O-K-A-Y. She spelled it with her eyes. She was having a particularly disjointed day. She woke up with the idea that she would pack her things into the smallest bag she could find. She would bring this bag, with her body attached, to the bus-stop. She would look at her options. She wouldn't think too long about them either. She would pick the bus that spoke to her. Perhaps it was the A and the R but she would find herself on a bus to the Buffalo airport. This bus would then take her to Arizona while she still wore her winter coat.

OTMBLURBS

She would sit alone on this bus they called Mega only to wake to the touch of another human of which was the type she would have written about had she seen him in Toronto. If he was coffee shop'd and alone, she would have written about him and his hair. His weathered notebook, his slender hands, and the similarities within them. She recalled the time she saw that one that was currently making her flee to A-R-I-Z-O-N-A. She remembered how the words just fell from his lips into hers. She recalled the staring... the time his eyes held her for the first...how they just looked without blinking for what seemed so long. The time he was trying to impress her and she was doing all she could to hold back from brushing the hair out of his eyes and touching his face. Biting her tongue, drawing blood in order to protect her lips from melting, "You're so Pretty". She recalled how that feeling was different for her. She could smile about it because she rarely ever saw a whole parcel, a whole package, splayed

right in-front of her like she did then, at that bar, in the dark. And then she recalled the bubbled thoughts of kissing him with the kind of gentle pressure that would force collisions of the divine. And she recalled the time they did, and how it felt, and the sounds she made so openly...and the sounds he did. Both brushing hair free from eyes in order to see the look of bitten concupiscent bawdies, all full of sweetened truth. She found herself squeaking on the bus a little. She pined for his mind and his body and those sounds that squeaked out when most vulnerable when in gentle captivity. Mostly she recalled the talking. She recalled the time he spoke in his dream. He had reached to her, touched her hair, held her hand and said, "This Is Love". She had questioned a pardon but he was deep in something other-worldly, his eyes very much R.E.M'd. She didn't sleep much after that but when he woke he reached for her hair once again, brushing it away, he told her he liked her hair most in the morning. She liked how there was no need to ever cut it while with him. It just stopped

growing, at least for her sake. It grew that he was full of thought, or something of the sort. He was deep like towards him. She looked at the man next her. the creases of his years. She could She told him that it was okay that he trust him. His eyes spent time darting put his hand on her shoulder - that he around her hair, studying its mass wanted and cared to reach towards intensely, forming a careful answer something real and warm like a huto her question letter by letter. She found herself amidst a large blue man dreaming against a window on a bus towards the new world. She told sky, setting her gaze upon his nose him it was nice to feel comfort from a for fear she would drift off.

stranger, let alone anyone, after all "No. I don't think you should cut your hair at all. It's the kind of hair the feeling she had just been through. She wanted to tell him that he had the that tangles easily. It's the kind that begs another to help you with it. If grace of an old man with the wonder anything, you should just continue to of a child and that she had fallen in love with his most expressive limbs but let it grow. Let it grow towards othinstead her next outward thought was, ers so they can wrap themselves in "Do you think I should get a haircut?". it. Well, only if you want to. If you She immediately regretted speaking want to cut it, then cut it. " about her hair so un-holy-like but She stared at him for awhile thought herself smart when he turned without speaking. He stared back. to face her for the first time. She al-The bus stopped. She placed her lowed herself to sink into his blues if hand on his left shoulder and liftonly because they were there, and ed herself out of the seat, shufthey looked familiar. fling her body over his towards He studied her hair closely while the aisle.

As if thank-you'd and heavy she took this time to study his face. It with purpose, she removed her would have been very symmetrical if not for the crook in his nose and the hand from his shoulder, got off the bus headed towards the Bufdimple mirroring hers on his left cheek. His skin was pale, tired, and slightly sulfalo Airport and transferred, taklen. Deep lines were forming around ing the 2:10 am Megabus back to his eyes though they reassured her Toronto.

OTMBLURBS

IN THE RAW

Toronto is a fantastic place for eating. Any cuisine from any culture can be found on any street. However, finding a menu made up of mostly raw, unprocessed foods proves more difficult. Thankfully the few places that do exist make up in quality what they lack in quantity. I've compiled a list of my favourite places that can awaken the inner health nut in anyone.

by THE **WANDERLISTER**

01

FRESH. If the name doesn't clue you in to what type of fare you can expect, entering any of the three locations and reading the huge menu on display definitely will. Fresh seems to be a gateway experience to healthier eating for those who survive off convenience diets, as well as a first choice for vegans trying to get their omnivorous friends to go for a meal they can both agree upon.

TRY THIS - GREEN DESTINY SALAD - Tofu steaks, grilled red pepper, jicama, arame, cucumber, toasted almonds, green onions & bean sprouts on salad green. \$11

02

RAWLICIOUS. Once again, the name says it all. With a focus on living foods, nothing on the menu is cooked above 118°F to keep the enzymes, vitamins and minerals of the elements used in each dish intact. Their mission is to offer clean, chemical-free nutrition - without sacrificing taste.

TRY THIS - SUPERFOOD COOKIE - Almonds, goji berry, cacao nibs, pumpkin seeds, sesame seed, banana, walnut, currants, and a dash of agave. \$2.25 each

UVE ORGANIC FOOD BAR. A cozy and colourful eatery that also delivers take-away options to various health food stores around Toronto, LIVE offers gluten-free, vegan and raw options, but emphasizes and encourages everyone, regardless of dietary preferences, to come enjoy their food.

TRY THIS - DETOX SALAD - Kale, arame, dulse, sprouted quinoa, kelp, mixed seeds, avocado, lemon, wheat-free tamari, sprouts. \$11

04

CRUDA CAFE. After grocery shopping for your orgranic apples and kale chips, stop by Cruda Cafe in the St. Lawrence Market. Spanish for "Raw", Cruda offers a colourful and exciting menu of uncooked ideas.

TRY THIS - LAVENDER BANANA CREPES - With raw coconut vegan cream and seasonal fruits. \$6.50

05

URBAN HERBIVORE. For those that think "Having It Your Way" at Harvey's is customization or that Subway is actually "Eating Fresh", a trip to Urban Herbivore in Kensington Market will challenge that.

Here you can create your own salad, sandwich or grain bowl from a huge variety of freshly prepared vegetables, legumes, nuts, seeds and proteins like seitan and tofu.

TRY THIS - CHIMICHURRI SEITAN - A delicious wheat protein marinated in Chimichurri sauce. \$8

06

COMMENSAL. The vegan buffet and salad bar just north of Bay and Dundas has an overwhelming variety of options to choose from. If it's your birthday, you eat for free and your dinner guests receive 10% off. This is helpful since you pay by weight, and the endless options means your plate will be very heavy.

TRY THIS - AVOCADOS in a caper vinaigrette of fresh lemon juice, scallions, olive oil and garlic.

07

RAW FOOD POWER. Holistic nutritionist Megan Telpner organizes an *un*-cooking class with demonstrations on sprouting, fermenting foods and making nut milk. She teaches the health benefits of organic, uncooked and unprocessed foods and explains how they can prevent or heal most of the health challenges we face. You can register at *www.meghantelpner.com* YOU *SHOULD* MAKE FRIENDS WITH SALAD

1. SAM JAMES COFFEE BAR 297 Harbord Street | 647 341 2572

For Harbord Street-ers and West End-ers alike, Sam doesn't need an introduction; his coffee-making skills precede him. However, for those of you that either A: live in a ditch somewhere or B: don't know how to follow your noses to the best dang coffee in the city - here's the sitch (and directions). Located between. Clinton and Manning Street (on Harbord, duh!), is the worlds tiniest coffee bar - emphasis on the "bar" part because that's really all there is in terms of seating. Regardless, people line the street just to get their jittery hands on a cup-a-Joe a la Sam James (a.k.a. Barista to the Stars) SJ's specialty is his cappuccino \$2.75!).

Street Profile HARBORD STREET

AP | RAW | 168.

5. HARBORD HOUSE 150 Harbord Street | 647 430 7365

Harbord Street's answer to Cheers, but less grubby. Offering only Canadian micro-brewed beers on tap and "gastro-pub" fare, with a daily changing menu to ensure what's on hand is seasonal and fresh; don't expect to be eating any corn nuts here! A Harbord House favourite is the pulled pork sandwich; or for something a little lighter, try one of their delicious homemade soups. They'll be glad you came!

2. SPENCE GALLERY 588 Markham Street | 416 795 2787

A quaint little art gallery located in Mirvish Village, just a stone's hrow from Harbord Street, which specializes in contemporary expressions of Caribbean, Latin and African art and culture. For a completely Latin experience, you could start the night with dinner at The Boulevard Café (161 Harbord Street), have a mojito and head-up to Spence for some art gazing. - just saying.

3. SP_CE/HARLOWE BLACK 594 Markham Street | 647 346 7899

The spot to go for the perfect vintage dress is Mirvish Village (seriously). Owner Ashlene has her shop beautifully curated with vintage gems found in New York and Los Angeles. Gorgeous 40's and 50's gowns line the shop all screaming, "Buy me!", with Ashlene's personal favourite being a black and yellow 40's number with a long, flowing train down the back. With new shipments received only twice a month, you better hurry in quick if you want to snatch the perfect New Years 2011 dress - just saying.

4. CHABICHOU 196 Borden St. (at Harbord St.) | 647 430 4942

Chabichou fine cheese and gourmet food is one of Harbord Street's best-kept secrets. Chabichou (also known as Chabichou du Poitou) is a traditional soft, unpasteurized, French goat cheese - meaning this café is very Freeench and home to a ton of delectable cheeses - like Ewenity Eweda Cru (say THAT five times fast), a gouda made from sheep's milk. While the cheese selection is Chab's golden ticket, don't forget to try some of their other delectable snacks and foods. Whether it's a freshly made brioche direct from the oven for brekky or a Chabichou style croque monsieur...with pear! (trust me, it's good) for lunch, their grub can't be beat.

6. LOIRE 119 Harbord St | 416 850 8330

This swanky Parisian resto nestled on the corner of Harbord and Major (formerly home to Italian eatery fave, Olive and Lemon) is a stark, yet cleanly designed room, which is warmed by it's mouth-watering menu of French-fusion fare. This winter, stop in for a plate of their fall-off-the-bone-dee-lish BBQ Braised Beef Short Ribs paired with a rich-bodied glass of red from their extensive wine list.

7. THINGS JAPANESE 128 Harbord Street | 416 967 9797

Suddenly I'm reminded of the Monty Python Cheese Shop sketch in which they don't sell any cheese...Well, that's certainly NOT the case with Things Japanese; you'll be hard pressed to find anything non-Japanese here. They have everything from traditional Japanese tea sets, to exquisite fabrics (and an offering of Kimonos), to gorgeous hand-painted Japanese dolls and figurines and everything Japanese in-between. The perfect place to pick-up a house warming gift or housewares for your own humble abode.



8. 93 HARBORD 93 Harbord Street | 416 922 5914

Just a hop, skip and a jump west of Spadina - on Harbord - sits the street's very own Middle Eastern restaurant, run by executive chef Isam Kaisi. This delectable dinning experience isn't complete without ordering the Mezze Platter, a selection of 6 house-made tapas for \$40. An excellent dining experience for vegetarians agand vegans alike, the Vegetable and Fruit Tagine (\$17) served over steamed couscous is as tantalizing as it is meat and dairy-free. Come try it out, you won't be sorry.

9. RING MUSIC 90 Harbord Street | 416 924 3571

Slated as "Toronto's Guitar Specialists Since 1969, once through the doors of 90 Harbord Street, you'll see why. Walls lined with all-walks of guitar life, they've got acoustic, electric, bass, an array of strings (classical vs. nylon), folk/bluegrass and an offering of amps. Customers of Ring range from music students at U of T to some of Canada's music greats like Gordon Lightfoot and members of Blue Rodeo. Most famous for their repair services, this little music shop has a little something for every music aficionado.

NEXT ISSUE

