

OFF THE MAP

ISSUE 07



STRENGTH IN NUMBERS

OFF THE MAP WEBZINE
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STRENGTH IN NUMBERS

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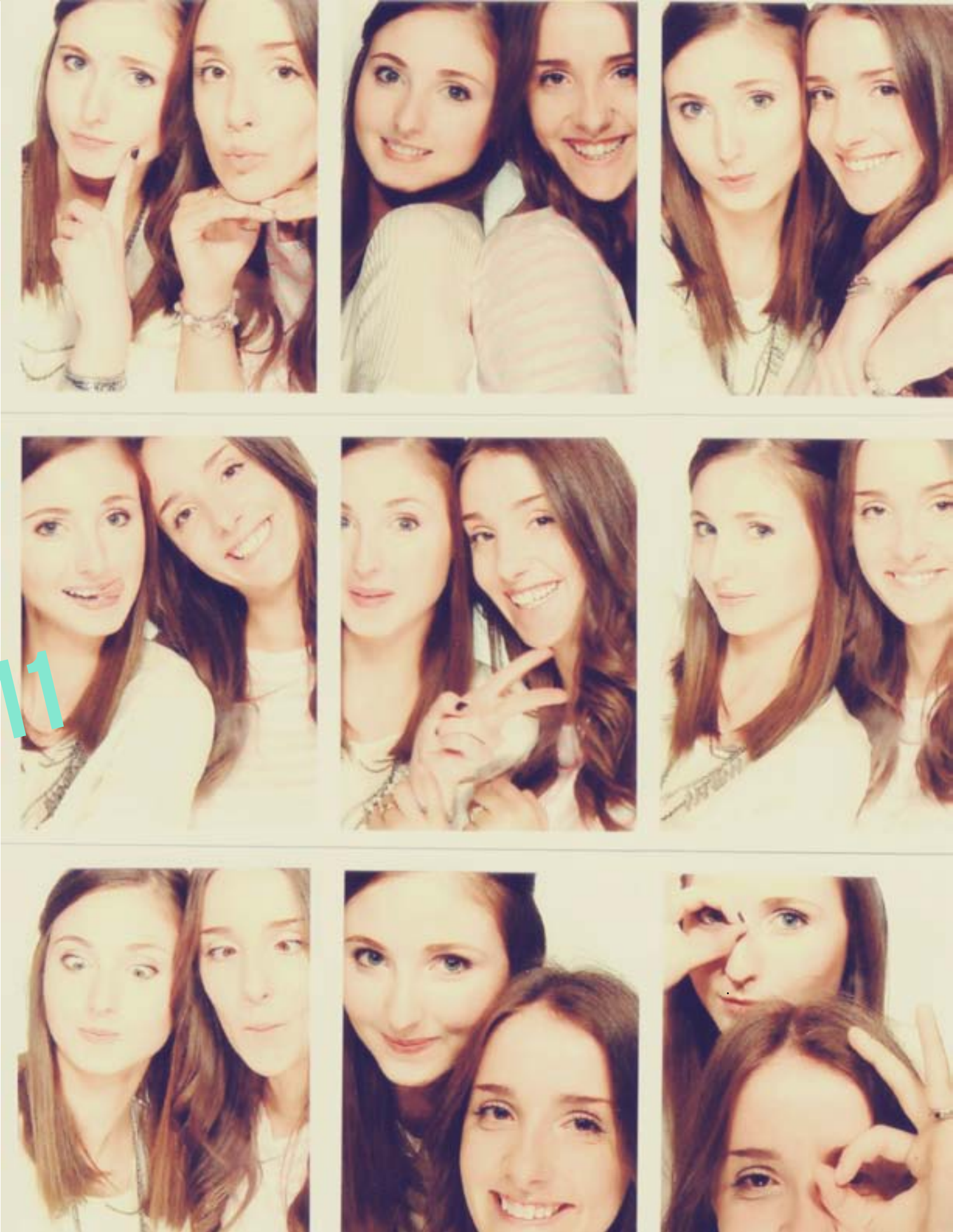
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WE
ARE
OTM

How many times have you heard the saying, 'There's strength in numbers'? We're going to go with a lot and probably in many different contexts. After deciding who would be a part of our seventh issue and finally interviewing them, we knew this saying was actually true and that we had to integrate it some way. Be it through collaborations between clothing lines and DJs, pulling favours from friends and fellow up-and-comers or creating a team of people you genuinely want to be surrounded by, working on a team has noticeably been an integral part of each of our features' and profiles' processes in transforming their visions into realities. Working with the many people that we do is also a vital part of bringing each issue of OTM to life. Our team of contributing make-up artists, photographers, stylists, videographers and writers generously volunteer their time because they believe in creating the same community surrounding Toronto talent as we do. They are the sole reason why we can make each issue happen. We are sure that everyone in this issue would chime in to say a big THANK YOU from the top of the C.N. Tower to anyone who has helped us on our crazy journey. We have most definitely produced better works because of our collaborations.

Tara & Aumée

2011



GET UP

AND DANCE

WHEN MOOKIE AND THE LOYALISTS TAKE THE STAGE,
DON'T EXPECT TO BE SITTING AND HEAD-BOBBING FOR LONG.

BY CHELSEY BURNSIDE | PHOTOGRAPHY BY MATTHEW TAMMARO | GROOMING NATALIE KAINÉ

It's a Saturday night in mid-February at the London Music Club, and Mookie and the Loyalists have taken the stage. Positioned in front of a modest audience of about 60 people sitting around tables, the

group of handsome, impeccably-dressed young men has one goal in mind: to get everyone in the room on their feet and dancing by the time they strum their final chords. The band grooves and shakes through its set, and sure enough, just as they predicted, by the end of the night the entire room is salsa dancing. From conga lines to crowd surfing, audience interaction defines the *MATL* live experience.

"There just needs to be more of that at live shows," says front man Mookie Morris, his husky speaking voice notably quieter than his powerhouse onstage vocals. "You go to a heavy metal

show and everyone head bangs and moshes, but you go to a *Kings of Leon* or *the Strokes* concert and nobody really knows what to do. They awkwardly stand next to each other instead of grabbing someone's hand and doing the twist with them."

The band consists of Morris and his "Loyalists" (Sean Fischer and Lewis Spring) and has yet to celebrate its first birthday, but has been signed to *Sony Music Entertainment Canada*. Nonetheless, their schedule is jam-packed with shows, rehearsals and studio time. The band's rising popularity and extensive fan base, ranging from teenage girls who screech their names to middle-aged women who bring their moms to shows, have made for a lifestyle that can be summed up in one all-encompassing word.

"Hectic," says Spring, the group's percussionist. "I'll put it this way: in the existence of this band,



“IN THE EXISTENCE
OF THIS BAND,
WE’VE PLAYED MORE
SHOWS THAN WE’VE
HAD REHEARSALS”

we’ve played more shows than we’ve had rehearsals.”

There’s a reason name “Mookie Morris” may ring a bell (or call to mind a certain prime-time reality TV show theme song) — Morris’ distinctively smoky voice, mop of shaggy hair and signature theatrical performances commanded the stage during the sixth season of *Canadian Idol* in 2008. The top-five finalist brought an unlimited supply of energy to the show, kicking down microphone stands and fainting backwards onto the stage after belting the last note of James Brown’s “I Feel Good.”

“For Mookie, it’s really all about the physical performance,” *Canadian Idol* judge Farley Flex commented before one of Morris’ performances. “He’s very, very charismatic, and he’s already got the Beatles hair, so he’s ready to go.”

While Morris has come a long way since his stint as an *Idol* hopeful, following in the footsteps of finalists-turned-front men like

Jacob Hoggard and Ryan Malcolm, he still brings the same high-energy stage presence when performing with Mookie and the Loyalists. The band t-shirts have been replaced by tuxedos and bow ties and the Beatles hair has been trimmed into a shorter, more age-appropriate style, but Morris still channels his 18-year-old self with every ballad, pop single and Elvis cover. It’s that showmanship that sets the band apart from others of the same “classic rock with soul” genre.

“There will be bands playing the same style as us, but more laid back, with their heads down — playing to each other more than playing to a crowd,” says Morris. “One of the things we strive to do is bring the same level of energy as a punk band, but we’re playing these classic-feeling songs.”

Fischer and Spring agree, adding that they put extra emphasis on the show itself, making sure each one is an interactive, get-up-and-dance experience. In January, the group drove from

Kingston to Tremblant to play a set for *Snowjam*, a rowdy ski-and-party trip for Canadian college students. After a two-hour catnap and some poutine for breakfast, *Mookie and the Loyalists* took the stage to dance up a storm (literally - they drove for six hours through a blizzard to get there).

"One cool thing I heard at *Snowjam* was when someone told me that I reminded them of a white André 3000," says Morris, who has been compared to everyone from *The Verve* front man Richard Ashcroft to Kanye West, after he wore a cherry-red suit onstage. "I was like, wow, that's interesting."

It's been three years since his name first crossed the lips of notoriously spray-tanned host Ben Mulroney, but Morris' devoted *Idol* fan base - his loyalists, if you will - has followed him through his transition from solo artist to lead singer of a pop-rock band.

"There are still fans from *Canadian Idol* who come out to our shows," says Fischer, noting that they see the odd 50-year-old mother in the audience. "They've just been waiting for him to release music. Now there's kind of been a rebirth - we've started gaining steam again and some of the *Canadian Idol* fans are coming out of the woodwork."

But for Morris, the next step is to put some distance between the band and the reality TV show that arguably gave *the Loyalists* the push they needed to break into the business. After some upcoming shows, including a slot in the famed *Canadian Music Week*, the band hopes to tour the country, keep recording, make some music videos and get its name out and, let's face it, if you have a name like Mookie Morris, who wouldn't want it plastered all over album covers and tour posters? ▲



MOOKIEANDTHELOYALISTS.COM

COUNTRY

MADDY RODRIGUEZ IS POISED TO TAKE CENTRE STAGE
AS COUNTRY MUSIC'S NEWEST SWEETHEART.

STRONG

PHOTOGRAPHY BY CHRIS PANGAN
MAKE UP TAMI EL SOMBATI (JUDY INC.)

BY CHELSEY BURNSIDE

Before sitting down for her interview with OTM, Maddy Rodriguez has a request. Though rising pop stars her age are often rumoured to demand their favourite candy or drink during interviews, the 17-year-old singer/songwriter simply asks to have the background music turned down. "I tend to listen to the music and then get lost with what I'm saying," says the pint-size brunette with a laugh. Rodriguez was discovered while performing on MuchMusic's DisBand two summers ago. Her songs - all written by her - have caught the attention of industry professionals like Hedley's producer Greig Nori, all the while landing her a publishing deal and slots performing in Canadian Music Week. The singer's catchy singles are a hybrid of country and acoustic pop - that recognizable raw, natural sound untainted by the all-too-frequent Top 40 synthesizers and pre-recorded riffs. From her fresh voice to her boundless enthusiasm for music and performing, Rodriguez exudes a sugary-sweetness that makes it impossible not to fall for her.

► **Chelsey Burnside: Do you remember your first performance?**

Maddy Rodriguez: Yes! I was about 8 years old, and it was at a restaurant for my Grandpa's 65th birthday. I was in the car with my dad, and he turned to me and I was literally shaking. He asked me, "Are you ready? Are you sure you want to do it?" and I said, "I want to do it, I want to do it!" We went inside and I got up in front of the restaurant and sang 'O sole mio' and my dad played the guitar for me.

CB: Do you still get that nervous when you perform?

MR: It's not the same anymore, because then it was the kind of nerves you can't control. I still get nervous, but I'm able to cover it better just because I have more experience performing. It takes practice and getting used to, just like anything else you have to work for.

CB: What was the DisBand experience like for you?

MR: It was a crazy experience. I had







only done coffee shop gigs before, so to suddenly be in front of cameras and have to sing for industry professionals...I really didn't know what I was doing. It was kind of like playing fantasy for me, like a little taste of what I would be doing later. In the end, I think I realized that I wasn't ready for the whole experience, and in some ways it would have been better if I hadn't done it so soon. But at the same time, I don't regret it. I believe that everything happens for a reason, and it kind of forced me to grow up, learn from it and work harder.

CB: Do you have a dream artist to collaborate with?

MR: Keith Urban. I would love to be Keith Urban - I don't even want to collaborate with him, I just want to be him. (Laughs). I love his music and his guitar playing, so if he could play on one of my songs or sing a duet with me, I would probably die.

CB: Do you have a dream venue to play?

MR: *Grand Old Opry*, for sure. And *Madison Square Garden*, because my name is Madison, that would be a wicked venue.

CB: Do you know what some of the next steps in your music career will be?

MR: I have a few shows piling up in the spring. On March 24, I'm opening for a country duo called *One More Girl*. It's funny because I've been a fan of *One More Girl* since they started, since their very first video called 'I Can Love Anyone'. It's awesome because it's not opening for an artist you don't know, it's opening for one of your influences.

OTM: What kind of an influence has Toronto had on your music?

MR: Well, to be honest, my music doesn't really fit in the Toronto scene. I'll do open mike nights downtown and everyone's really supportive because they're all musicians, and good music is good music, but Toronto is by no means a country or acoustic-pop kind of place. It's definitely mainstream pop, hip-hop or rock, and all the venues sell alcohol so most shows are 19-plus, and I'm underage. Basically, I think I'd fit better in the smaller towns in Canada, or in places like Nashville, where I just went for a week. If the country world accepts me down there, it's where I'd love to be. ◀



THE ART OF MIXING

HEMINGWAY'S ECLECTICISM STANDS OUT
AMONG THE THRONGS OF LAPTOP-BASED DJs.
BY JASMINE CHORLEY FOSTER | PHOTOGRAPHED BY OLIVER BANYARD



James Harris looks every bit the part of the boy next door. He is charismatic and polite, and was raised on a horse farm outside of Guelph. I half expected the young musician to pull out an acoustic guitar. But James' musical tastes and talents reveal his refreshing eclecticism and adventurism. To put it simply, he makes dance music.

When I first listened to *Hemingway* (James' DJ alias), I instantly envisioned a Toronto summer. I heard depth and warmth, electronic sounds suggestive of city life and the jazzy breeze of the lake. Curiously enough, James has only spent a year in Toronto. He lives with his parents in the snowy Ontario countryside. His music provides him with an escape from the cold, and is an expression of his tropical fantasies. As he describes his "fantastical way of escapism," he beams like a proud parent. He loves that music can depict sunshine and convey a message beyond sound.

So, where did the name *Hemingway* come from? "I read Ernest Hemingway's *The Old Man and The Sea*, and I really dug it," James says. "He's very concise in his writing and expresses so much with so little. I try

to do that with my music."

His love of music was nourished at home. His father built synthesizers in the 1970s, leaving a myriad of machines and gear around the house. James began tinkering around on the keyboard before he started piano lessons - which he hated. At 14 years old he started experimenting with *GarageBand*.

James' hobby began to turn into something more serious when he was introduced to the online music scene and blogosphere. The globalization of the music scene is something he takes pride in being a part of.

"I love communicating with an online family of nerds making music in their basements," he says. "I also love pulling influences and finding a common ground in what people like in dance music." Taken by this new world, he gravitated toward the concept of remixing, taking other artists' material (the good and the bad) and transforming it into something wonderful.

He says that as a country boy, he's beginning to appreciate the urban environment more. And it's starting to appreciate him too. The moment he realized that his hobby had the potential to become more than a leisurely activity was during the now

**“I LOVE
COMMUNICATING
WITH AN ONLINE
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MAKING MUSIC
IN THEIR
BASEMENTS.”**

infamous York University strike. Presented with an open-ended period of free time, James resorted to perfecting his hobby, and began intensively making music. The fruit of his labour was a remix offer from *The Virgins*. The task solidified a feeling of seriousness and professionalism. From that point on, he began to gain recognition in the music world.

This is good news for both James and the current dance music landscape. We are all well aware that a substantial amount of mainstream music is over-produced and over-marketed – qualities James has made clear he does not value. He wants to hear and create music that “moves people physically and soulfully – with groove and also with feeling.” That’s what he loves about underground artists like himself; they have to be creative to stand out. He calls it a double-edged sword.

“With the availability of technology,” he explains, “anyone can be a producer from their laptop.” While this makes it easier for underground and unsigned artists to be heard, it also makes the music scene increasingly

competitive. In order to stand out, you have to be unique.

James’ music is nothing if not unique. The combination of electronica and an early disco vibe complement each other to create surprisingly deep feel-good music. The distinct 70s disco vibe emerged from listening to artists like *Steeley Dan*.

“I hated disco forever,” he says. “My idea of it was very convoluted and mainstream.” But after exploring the genre and listening to old records, he began to understand it as nuanced and soulful. That soul is something that he delivers in his own music – despite his attention to detail, he doesn’t lose sight of the overall vibe of the original track.

“I try to listen to as many different styles as possible,” he says. “I don’t want to dig myself into a hole.” Indeed, his inspirations range from *Bootsy Collins* to *Daft Punk*. It’s precisely that openness to unexpected inspiration that’s going to keep his music-making fresh.

“I read somewhere that Ernest Hemingway hated disco,” laughs James. Unfortunately, *Hemingway* never got to hear his namesake’s reasoning. ▲



[MYSPACE.COM/DJHMWAY](https://myspace.com/djhmway)



STRAIGHT COASTING

RUBY COAST SAILS WITH THE WIND.

PHOTOGRAPHY BY OLIVER BANYARD
PHOTOGRAPHY ASSISTANT RO AGALAWATTE



BY SARA HAROWITZ

Ruby Coast titled their debut album *Whatever This Is*, and it's a name that seems to sum up the band's current attitude quite perfectly. Young, laid back and unsure of what the future holds, this Aurora, ON rock band embodies a take-me-or-leave-me attitude that proves all they really want to do is play some good music. After exploding onto the scene with their 2008 *Projectable Collections* EP and tours with *Born Ruffians* and *Tokyo Police Club*, the band is back with an energetic and addicting debut. Doing things a little differently, Justice McLellan (vocals, guitar), Cory Marshall (drums) and Keith Bradford (keys/sample) released the album for free on the Internet. After just four days, it had al-

ready been downloaded two thousand times. A testament to the liberation of doing things your own way, *Whatever This Is* is just that: whatever you want it to be.

► **Sara Harowitz:** What made you guys choose to release your album for free?

Keith Bradford: I guess we kind of figured people are going to get it. With music now people don't really buy CDs anymore. And we just wanted to put it out there and, this way, get it as far across as possible.

Cory Marshall: We were just more concerned with people having the music and listening to it than making any money.

Justice McLellan: I just think it's bullshit how there's this sort of





cookie cutter template to music... But when it comes down to it, I think it's just creative ideas and putting stuff out and finding things to do that are different. Not just, 'Okay, we're going to do a three week run of getting some reviews in magazines and then you're going to tour for three weeks here and then you'll probably sell X amount of records.' It's kind of lame and it takes the fun out of it, the spontaneity. It's like, yeah, we have a record, we want people to hear it. They can have it. If people really want us to go somewhere, we'll go. And if they don't, we won't. I don't think we like to be told exactly how things should be done when there really are so many possibilities if you just think outside the box.

SH: Your EP created a lot of hype and caused tons of people to anticipate your first album. Did that add a lot of pressure when

creating the music?

KB: It was more just motivation to just release something.

JM: I think we were just happy that we had some new music out there and there was no longer talk and speculation about what we could do, or hypothetical conversations - it was just out and that's it. It was kind of a weight off our shoulders.

SH: How has Toronto influenced your band?

JM: It was sort of our start. We came from the suburbs where there's a lot of hardcore stuff going on... So it was kind of cool, I guess, to just-

KB: Play in real venues!

JM: Yeah, and talk to people who are in the sort of same realm, and learn what their goals are and hear their opinions on records; a lot of good friends here and good conversation.

SH: You guys have all been

friends since high school. What's the band dynamic like?

KB: I'd say it has its ups and downs. You get to the point where it's like, you're family, you've known these people for so long. I could get in the biggest argument with one of these people on tour or something but it's like, same as when you fight with your brother or sister. It's like, you love each other. You get over it.

CM: We're pretty much married.

SH: If you could describe the perfect reaction from a listener for one of your songs, what would it be?

JM: I just want them to feel something from it, some sort of emotion.

CM: Anger! (Laughs.)

KB: Everyone wants to portray

something with their music, just to get that across.

JM: I'm really fond of that feeling that is a mix between feeling happy and sad at the same time. Where it's like, it's kind of a bummer but it feels good at the same time.

SH: How would you define success for Ruby Coast?

JM: I'd just say releasing records and having the opportunity to tour and just having people be at the shows, really. I mean, I don't know if you can make money in music and survive, I'm not really sure if it's possible these days. But I mean, to just tour and just try to survive.

KB: It's nice when you hear people saying, 'When are you going to release the record?' People wanting to hear your art is success. ◀





RUBYCOAST.BANDCAMP.COM

CARNIVAL MOON

HARPIST ELAINE KELLY-CANNING ALONGSIDE VIOLINIST DAVE SCANLON
HAVE PROVEN TO BE QUITE THE MUSICAL MATCH.

PHOTOGRAPHY BY BRENDAN SMYTH | PHOTOGRAPHY ASSISTANT JESSICA LAPPIN-FORTIN

BY BRONTE MARTIN

Who knew two part-time musicians could create a band like *Carnival Moon*? The folk group consists of a comical biochemist who still uses a handkerchief religiously and an extremely talented and fashionable U of T student. The two effortlessly compliment each another and continue to produce fragile yet inspiring listening experiences for all of their fans to hear.

► **Bronte Martin: How was *Carnival Moon* formed?**

Elaine Kelly-Canning: It started out when I was playing with a band called *Key Witness* back in the day. One of the other band members, Stefan Banjevic, played cello, so we had loads of fun jamming and that's when I started writing songs. Then I sort of took a break from playing with bands and started writing more on my own but I didn't really get motivated to do anything with

it until I was recording with Dave's old band *Halves* from Dublin in Montreal. Dave was still in Dublin but in the process of moving here, and then he was like, 'We should play together,' and I was like, 'No way, awesome!'

Dave Scanlon: Elaine looked after us when my band played here two years ago with a place to stay, introduced us to some people and helped us with recording in Montreal.

EKC: The album was nominated for the *Choice Prize* in Dublin, which is our equivalent of the *Polaris Music Prize*, so the album is doing really well. It's been a big inspiration for us to start recording and playing gigs.

BM: What's the meaning behind the band name?

EKC: I wanted something magical and ethereal for harp music but I





don't like investing too much meaning into song titles or band names. For example, Dave's band's name was *Halves*, but what does that mean? (Laughs). We want people to project whatever meaning they want onto the words.

BM: Who are some of your main musical inspirations?

EKC: *Halves*...Hahaha. And Patrick Watson, *Sigur Rós*, *Efterklang* and *Amiina*.

DS: Anything and everything. I grew up with a classical background so it started with classical, but has evolved to soundtrack artists, lots of rock music.

BM: In your own words, how would you describe your unique style of music?

EKC: I enjoy trying to break Dave and my producer by not doing what's expected.

DS: I need melodies, melodies, melodies. It has to be something that you come out humming or whistling, something that gets to you two days later.

BM: Recordings are set to be released soon, how has that process been?

EKC: We've had so many amazing people come in and help. Our producer has been incredibly supportive and helpful. He is a wizard; we call him Merlin. Anyways, we will record the stems, and then will send it to Dublin and Dave's old band will add their electronic wizarding magic, and then they send it back. Merlin will add a few things and our friends, *the Wilderness of Manitoba* will come into the studio with us and add some more layers.

DS: You're being too humble; the songs are formed before all of this but everyone has helped to transform them. We're getting there.

BM: What's the most rewarding aspect of being a part of *Carnival Moon*?

EKC: Playing with Dave! It sucks writing and playing by yourself; it's just more fun and it makes it more about the music when you can bounce ideas off other people. We've become family!

DS: For me, the two things I miss most about Ireland are my car, which was lovely, and my band, which I was never going to be a part of again. The fact that I could land here where there was a musical entity happening has helped anchor me in Toronto.

BM: That's similar to our issue's theme of realizing there is strength in numbers. Do you feel that working together has helped you in your journey?

EKC: Dave knows about arrangement and that makes me more comfortable with adapting to the recording and writing process. I can come into the studio with a bunch of riffs and Dave will suggest piecing together this or doing that in another way that better suits the song.

DS: For most of my music career I've been a part of collaborations, and I've realized that I definitely function better with people to bounce ideas off of.

BM: If you could collaborate with

any band out there, which would it be?

EKC: Definitely my friends' bands: *Halves*, *the Wilderness of Manitoba* and Conor from *Villagers*. Then there's Björk or Patrick Watson but I would probably have a heart attack.

BM: Have you found that Toronto's music scene has been supportive of what you're making?

DS: I think the scene is interesting because it has a very folk point of view, very chilled and really supportive. People ask us, 'Why don't you bloody record something already?!'

EKC: Meanwhile, Dave's in the lab and I've got a midterm. Unfortunately we're not full-time musicians yet.

DS: We have a gig in two weeks, don't we? That our friends booked for us? See, people are extremely supportive!

EKC: We're sort of haphazard; most of the time I'm like, 'Shit, where's my harp?' But that's how we like it. ◀





[MYSFACE.COM/CARNIVALMOON](https://myspace.com/carnivalmoon)

KEEPING FOCUS

**TORONTO ARTIST, LISA BOZIKOVIC,
GIVES HER MUSIC ALL SHE'S GOT.**

**BY AMANDA CUDAH | PHOTOGRAPHY BY BRENDAN SMYTH
PHOTOGRAPHY ASSISTANT JESSICA LAPPIN-FORTIN**

Lisa Bozikovic only started writing songs five years ago. Even though music had been a part of her life since she was young, she couldn't bring herself to focus on just one thing. She's always had a long list of interests, which she summed up simply as "the world". But after getting her degree in literature, she realized that music was something that she really could devote her time to. It was the thing that could connect her to all of those different parts of herself, she explained.

So, five years ago she moved to Toronto, began writing her own music and now she's well on her way to establishing herself as one of the city's most promising young artists.

For someone who can't keep her mind on just one thing, Toronto's music scene is definitely the perfect place for Bozikovic to call home.

"There are just so many different scenes musically that I'm now part of," she said. "And a lot of them are very contradictory. You know, improvising jazz musicians and then, like, indie pop bands that I've become friends with." And being part of all of those different communities helped Bozikovic to make one killer of a debut album.

She released *Lost August* in December of 2009 to a heap of great reviews. It brings together a whole range of sounds from the edgy synth on 'Phone Cord' to the stripped down, piano-driven 'No Denial'.

This spectrum of sound comes as no surprise considering the range of musicians that Bozikovic worked with on the production of the album. It was engineered by Heather Kirby (who may be best known as the bass player in Toronto's own indie-pop band *Ohbijou*) and mixed by Sandro Perri, another composer and producer from the





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INSTRUMENTS
THAT I DIDN'T
PLAY WELL...”**

city, known for his array of stylings ranging from folk-infused acoustic to dark and ambient electronic.

“It was sort of almost like a three-way collaboration in some ways,” said Bozikovic. “So, working with both of them was really interesting because they have such different styles. And then I’m just sort of exploring all these new things for my first album.” Thanks to a few hook-ups courtesy of Kirby, there was plenty of room, and time, for Bozikovic to explore whatever she wanted.

The album was recorded in a variety of professional studios after hours, without the limitation of having to pay for those spaces. “There was almost no time limit on how much time we could spend in the studios themselves,” said Bozikovic. “Usually you have to pay \$500 a day at a good studio! So it was amazing for a first album experience.”

This rare recording opportunity gave the trio the freedom to experiment with the songs, bring in various musicians and try out different arrangements all in a profes-

sional setting. “I was really lucky,” said Bozikovic. “It’s not like I had to go in with this set plan for exactly how we were going to do it.”

But amongst all of the different sounds on the album, Bozikovic said that it holds a pretty consistent theme, which is one of grief and loss. She said that just before she started recording the album, she had gone through a big loss, and so many of the songs on *Lost August* focus on how people deal with those feelings.

Now, though, Bozikovic is getting ready to record her second album and she said the tone of this one is going to be much more joyful, focusing on the idea of the transformation that can come out of grief and loss.

“Yeah, I’m pretty much finished most of the writing,” she said. “I’m going to live on Toronto Island in April and do my artist residency. I will finish up the writing and finalize the arrangements and have some of the musicians who are going to play on it come there and stay with me for a few days.”

Although she appreciates

the freedom that came with recording her first album, this time around she plans on doing things in a more organized way. She'll be working with Kirby and Perri again, but will not have access to studio spaces free of charge, so that means much more preparation before going in to record. She's even planning on big changes when it comes to promoting the release.

"I did it all myself in a disorganized way. I didn't get a publicist. I did get some press, but I want to do it much more thoughtfully this time and, yeah, I feel ready to properly tour it," she said. "I went out west with *Ohbijou*. I opened for them in summer which is great, but I want to spend a whole year touring after I release it."

That would be quite the treat for music fans. Not only is Bozikovic a talented songwriter, she's also a multi-instrumentalist which she happily shows off on stage.

She's played piano since she was 7 and picked up guitar and accordion when she moved to Toronto and began writing her own songs. "I found at first it was actually easier to write songs on the instruments that I didn't play well, that I didn't understand, because it was almost, like, the freedom of not even understanding the theory of how to do it and letting things just happen more," she said.

But as for her newer material, she's returned to piano, the instrument that she knows best and can do so much more with, she said. She also said she'd like to learn more about synth and all of the different things that she can do electronically to complement what she's already doing with her instruments.

Bozikovic may be relatively new on the scene, but if she keeps going the way that she has, she's sure to be in it for as long as she wants. ▲



LISABOZIKOVIC.CA

THE BRUTAL RAIN

PHOTOGRAPHY BY TARA BARTOLINI





INTERVIEW BY ANNA MERNIEKS TRANSCRIPTION BY AMANDA CUDAS

The wild rain-turned-snowstorm surprised us all the night before the interview, but we are not fooled! Spring is on its way, and *Petty Victories* are going to burst out of hibernation (in perfect harmony) with a brand-spanking-new 5-song EP in hand and melt the icy cold hearts of the GTA. Armed with mugs full of coffee we delve into the making of *Petty Victories*.

► **Anna Mernieks:** A brief history of each of you would be nice to give a little context to how you came together.

Zoe Sky Jordan: I really didn't want to go to university so I applied to the Harris Institute. I think the good thing about those schools is that you meet people. I met Colleen through a girl in my class and started managing her as a solo act, but when I gradu-

ated from my program, I realized I would rather write and play music with Colleen than manage her, or myself for that matter.

AM: Colleen, how long have you been playing music for?

Colleen Dauncey: I've been playing music since I was three years old. I started playing piano as many little girls do...I really was a band geek in school...and then I ended up doing musical theatre for a long time. I grew up in Calgary. I moved to Quebec City before I moved here and I worked on my French for about a year. It's a beautiful city. Then I came to Toronto to visit a couple of friends and I went to some cabarets and experienced the music and musical theatre that's happening here and it's just - there was no comparison. I had to move. So two months later I found an apartment, quit my job

and moved to Toronto. I went on *Craigslist* and just put out an ad saying, “These are bands I like. I play keyboard and sing. Anyone who’s interested let me know,” and ended up being in a short-lived band with a friend of Zoe’s from Harris.

AM: Steve, how did you get into this?

Steve Witt: Actually, I’ve been playing guitar for most of my life. I’m predominantly a guitarist and I started playing bass with them.

AM: Who writes the songs?

CD: When Zoe and I first decided that we were going to be a duo, we started writing together and we really like that process.

ZSJ: We also have very different writing styles. I like to write from music and Colleen from words...

AM: That seems like it would work

well for writing at the same time.

ZSJ: Sometimes it works in the reverse; I’ll say, ‘Well I can’t finish the words until I have the music,’ and she’ll say, ‘Well I can’t write the music until I have the words!’

CD: And Steve’s just like ‘dund-undundundun’ on the bass.

SW: I’m just rocking hard.

CD: Steve’s not usually there when we’re starting to write songs. It’d probably be really frustrating for him.

ZSJ: Yeah, before we bring a new song to the band, Colleen and I will work it out.

AM: What kind of rehearsing preparation did you do before going into the studio?

CD: Well, the songs we recorded we had already been playing for a while.

ZSJ: But once we were in the studio our producer/engineer Bill Bell had lots of ideas and...





SW: Well...he produced it. He's awesome and he does his job really well.

AM: What are the biggest challenges of being in a band?

SW: Scheduling with four people who are really busy with music and day jobs.

CD: It's so difficult when you work a 9-5 and you're burnt out and you try to clunk out a song and it's just not coming out and you wonder, 'What am I doing here?'

AM: What is the greatest reward?

ZSJ: The money! (Laughs.) No, the drink tickets.

CD: There's always somebody to call and say, 'Let's play some music.' The reward is the friendship and the good times we have. We each could have just hired people to play with us, but that's not the way we wanted to do it.

ZSJ: I'm always so excited when I write a song with three little chords and then I bring it to the

full band and they just take it and give it wings and they do all this stuff that I never would have thought of.

AM: How big is the live show element in your guys' band experience? For me it's really the pinnacle, but it seems like you guys are really into the process too.

ZSJ: We love both. We're playing more shows and it's really fun for us. But we love recording too. The last time we were in the studio, Colleen and I looked at each other and we we're just like, 'I never want to leave!'

CD: One of my favourite parts about playing live is seeing a community of people, and having people be interested in a song...you bring out a new song and they say, 'Oh, that's my new favourite!' and just, having that interaction.

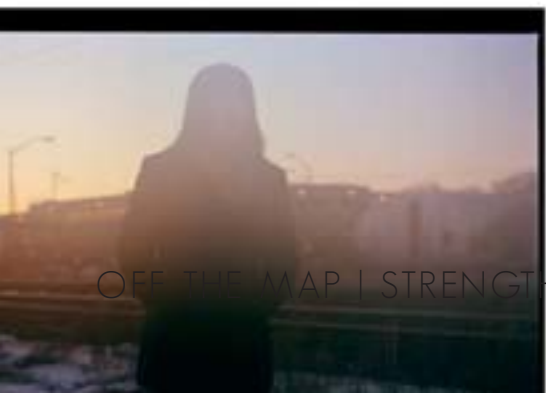
ZSJ: Like Miley Cyrus said, "It's the climb." (Laughs.) ◀

PETTYVICTORIES.BANDCAMP.COM

LOOKING FOR THE FINER DETAILS

LENS OR EMOTIONAL-MICROSCOPE? PHOTOGRAPHER
GEMMA WARREN FRAMES THE HUMAN SUBJECT IN AN INTIMATE LIGHT.

BY OLIVER BANYARD



Photographs should only be big when the subject calls for it and they should leave the meaning up for interpretation. At least according to Gemma Warren, a young English-born, Toronto-based photographer on the rise with a portfolio full of work capturing subtle and brilliant emotion.

"I got my hair cut last weekend...I got a whole foot taken off. That was kind of a big thing. Other than that it was pretty quiet," Gemma laughs from behind her cup of tea. She and I are sitting in the back sunroom of a coffee shop in Kensington Market; what started as an earnest talk about art photography vs. commercial photography quickly took a turn down Leisure Land Blvd. and now we're talking about party time. In an attempt to beat a looming flu bug, she spent last weekend at home watching a film she doesn't remember the title of - some Hollywood drib-

ble, time consuming though not particularly memorable. But had it been a less health-threatening scenario, she would likely have been with mates sitting and sipping a drink in a graffiti-ridden booth at *Sneaky Dee's* or doing her darndest to decide between going for birthday brunch at *Aunties & Uncles* or *Nirvana*.

Gemma's been in Canada for just under four years now, when what was meant to be a one-year trip abroad turned into a four year photography degree at Ryerson University's Image Arts program. After graduating high school (or "sixth form college" if you're in the UK), she made her way over to Canada to take a year off before considering post-secondary education. "I'd been in a media arts program in high school so I was planning to pursue something to do with writing and combining that with journalism and music production." Her plans to end up at a university in Birmingham dropped out of the picture when she came across a

“WHEN I
PHOTOGRAPH PEOPLE
I TRY TO CAPTURE
THE EMOTION
THAT THE PERSON
IS EXPERIENCING
AT THE TIME.”



photo book by American street photographer Bruce Gilden, ultimately attracting her to photography. “I got the idea I should apply to Ryerson for photography.” It was by chance she ended up in photography and now she says she can’t imagine herself doing anything else.

Since starting at Ryerson, Gemma has had her work featured in several galleries including a house-show curated by a friend last summer. “Some were doing film, some were doing photography, some sound. There were some artists who were established and others were doing it because they loved to.” she says, referring to the show as a highlight in her gallery experience. “So often it’s this question of where you went to school or how long you’ve been doing it or how well known you are, but this was about the love that went into the work. Everyone that came to that show felt a sense of community.”

Gemma’s photography tends to focus on the finer details in terms of both size and emotion, “With small prints the experience feels much more intimate; you don’t get that with large prints quite so much.” Intimacy is important to Gemma in her work, “When I photograph people I try to capture the emotion that the person is experiencing at the time.” Such is the case for a recent series she exhibited at the *I.M.A. Gallery* on Spadina that focused on subjects who had experienced the loss of a loved one.

From the *I.M.A. Gallery* to the *Gladstone Hotel*, her work has been warmly received in a way that suggests a promising future. Gemma wants to travel when she finishes her degree but says that Toronto is home now and she plans establish herself here. She’s off to a good start; her work is getting great exposure in Toronto as she continues to exhibit and expand her portfolio.▲

OTM PHOTOGRAPHY

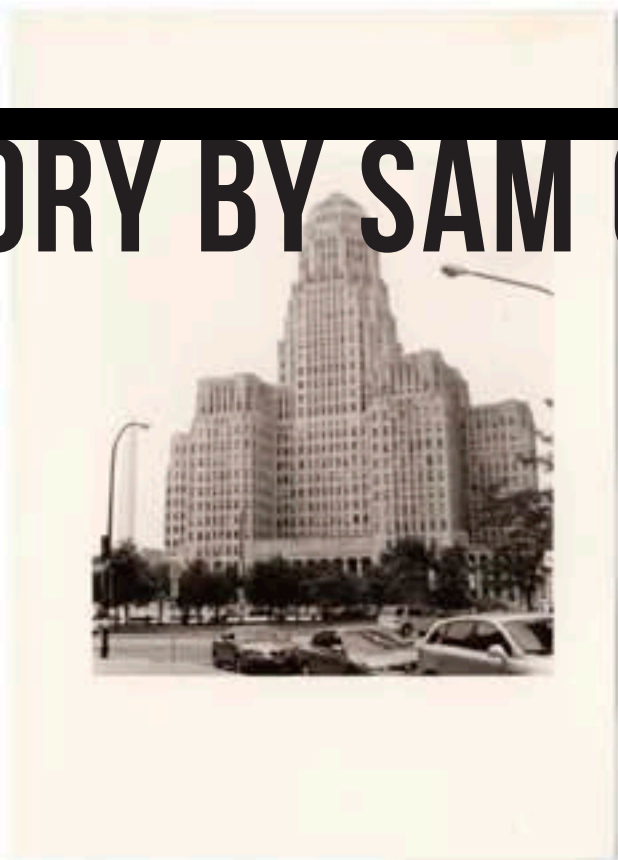


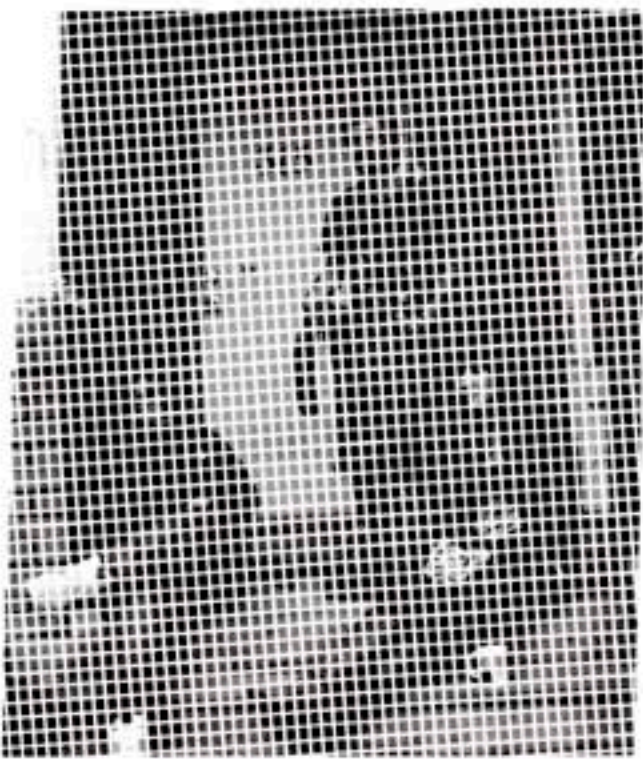
GEMMAWARREN.COM

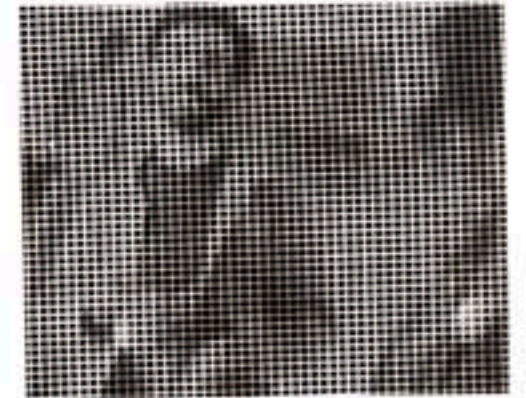
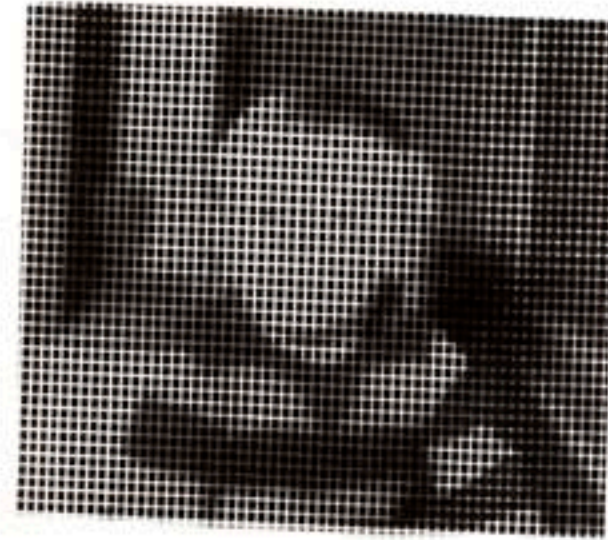


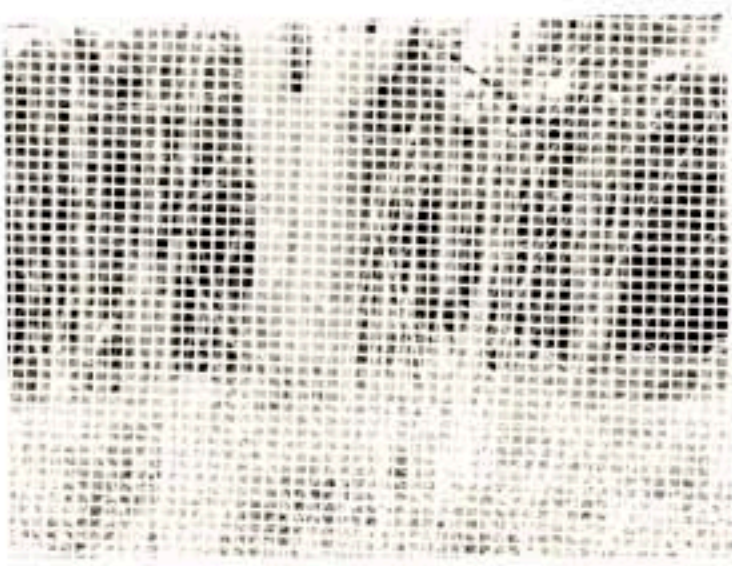
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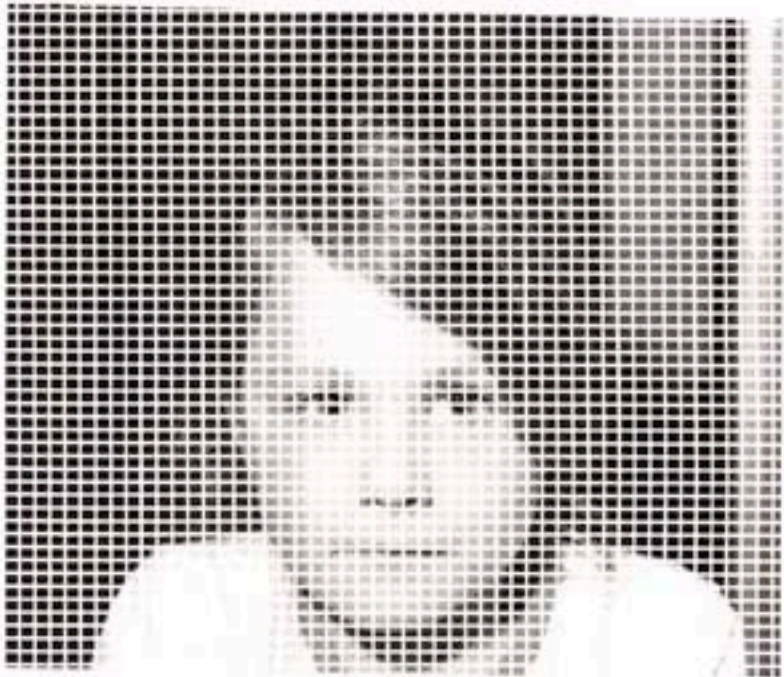
A PHOTO STORY BY SAM COTTER





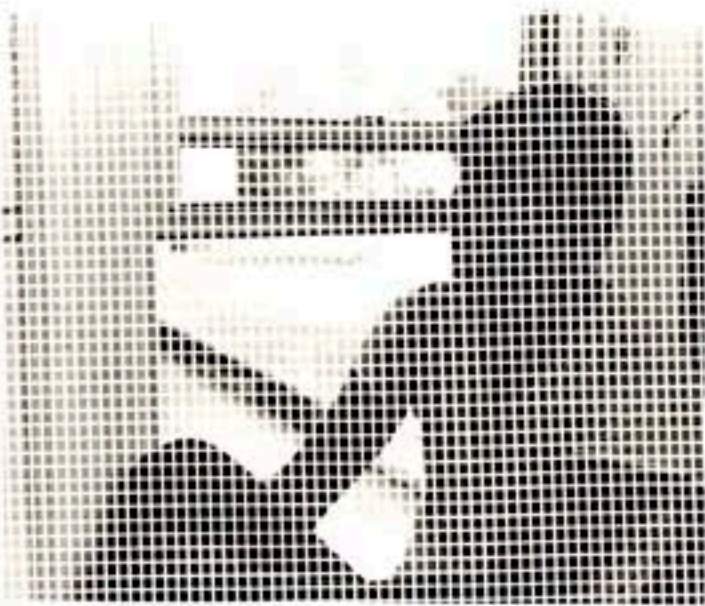








SAM-COTTER.BLOGSPOT.COM





ARCHIVE

A PHOTO STORY BY REBECCA GILGAN

House n

1. A building made for people to live in, especially one built for a single group of occupants
2. A building for human habitation, especially one that is lived in by a family or small group of people

Home n

1. The place where a person, family or household lives
2. A family or any other group that lives together
3. Where somebody was born or raised or feels he or she belongs

Archive is a brief history of 8 Oakmount Rd., a structure currently being lost to its surroundings, and which in good time will be torn down and forgotten. The intention of this series, however, is not to document the current state of the building – the shattered windows, boarded up doorways and graffiti covered walls – but to revisit a happier time, a time when this structure was not in fact a house, but a home.

This home, for that matter, has seen a lot. Seasons come and go: first communions, weddings, new siblings, Christmas and Easter, the new family automobile and the faces of three generations.

Though its interior remains a mystery, leaking the cold, stale air that could

only occupy a house now abandoned, I felt the need to document a building so accessible before it's lost to the crushing force of machinery. In keeping with my ambition to preserve a family history now lost to the deaths of my grandparents, this house was calling to me, and I felt comfortable walking its grounds, though littered with branches, broken glass, pages from books and other trash.

By isolating the figures from a collection of old family photographs taken at 8 Oakmount during the 1950s and juxtaposing them with pictures of the same modern day scene, they now represent the past life of the house and breathe a new one into its current state. Each present day photograph was taken at the same angle as the original in order to develop a dialogue between the background scene and the foreground characters.

This series went through several transitions before landing at its current state. Though I'm documenting the house, it's not the building that I have a relationship with but the figures; therefore, in order to focus purely on the affinity between the past and present, I had to remove myself from the scene and simply become the storyteller. The piece is not about the house, but the fact that it was indeed a home to a family. My family. ▲











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SKETCHBOOK SUICIDE

WRITE DOWN ALL IDEAS STARTING NOW.
BY REBECCA BURTON



The motto inscribed on the inside of the dollar store Selectum notebook of Jacob Hughes falls to the floor. The young artist stands, ripping off the rest of his sketchbooks from the studio wall. Observations, portraits of people from the coffee shop he works at and even an art piece made of spilled coffee and pomegranate tea line the pages and sprawl on the cement floor.

Hughes sits back down on the milk crate seat. We huddle in a circle flipping through the notebooks as he jokingly suggests we start a campfire.

"Losing a sketchbook is the most tragic thing," he says.

But as he says those words he flips to a page in his notebook that is covered in matches. The small fragile pieces of wood are in vertical lines. The pieces' delicacy fascinated him so he started collecting them. But Hughes rightfully points out that you could easily light them all and in a millisecond

the sketchbook would be gone.

In his terms: "Sketchbook suicide."

The 18-year-old artist is learning life a different way.

After graduating from the art program at Etobicoke School of the Arts (ESA), he auditioned for an art school in Amsterdam and the Art Institute in Chicago, both of which he was accepted to but declined.

He pulls out the book he's currently reading: a series on broad subjects like philosophy and time.

"How cool is that? Just learning about time," he exclaims.

Right now Hughes pays \$200 for his small rented studio space in Toronto's Parkdale area and works days in the Queen St. coffee shop *The Big Guys' Little Coffee Shop*. Combined with the time he spends riding around the city on his bike, he's starting to build his own education.

"I don't fit in with what you're expected to."

The artist is part of the group *Ironsides Collective*; the trio includes himself and artists Margaux

Smith and Keiran Brennan Hinton. They met in their early years at ESA where they became incredibly close. They spent long nights at the school learning from each other's techniques until the janitor kicked them out at the end of the night.

"It's like we were raised together," said Hughes of their four-year relationship.

"We started our experience the same but there has definitely been a split. You can notice oh - that's a Kieran thing or that's definitely a Margaux thing."

The three are currently divided, one even on a different continent, to pursue their continued art education. Smith spends her days in Amsterdam at the Gerrit Rietveld Academie preparation program, the same school Hughes auditioned for, while Hinton is currently studying at the New York University Pratt Institute.

As Hughes starts to describe his colleagues, you can understand

the emotional ties he has to them both. He talks about Smith's work as always having that fantastical element. She paints from her dreams - like creatures she could fly on the back of or islands she could visit.

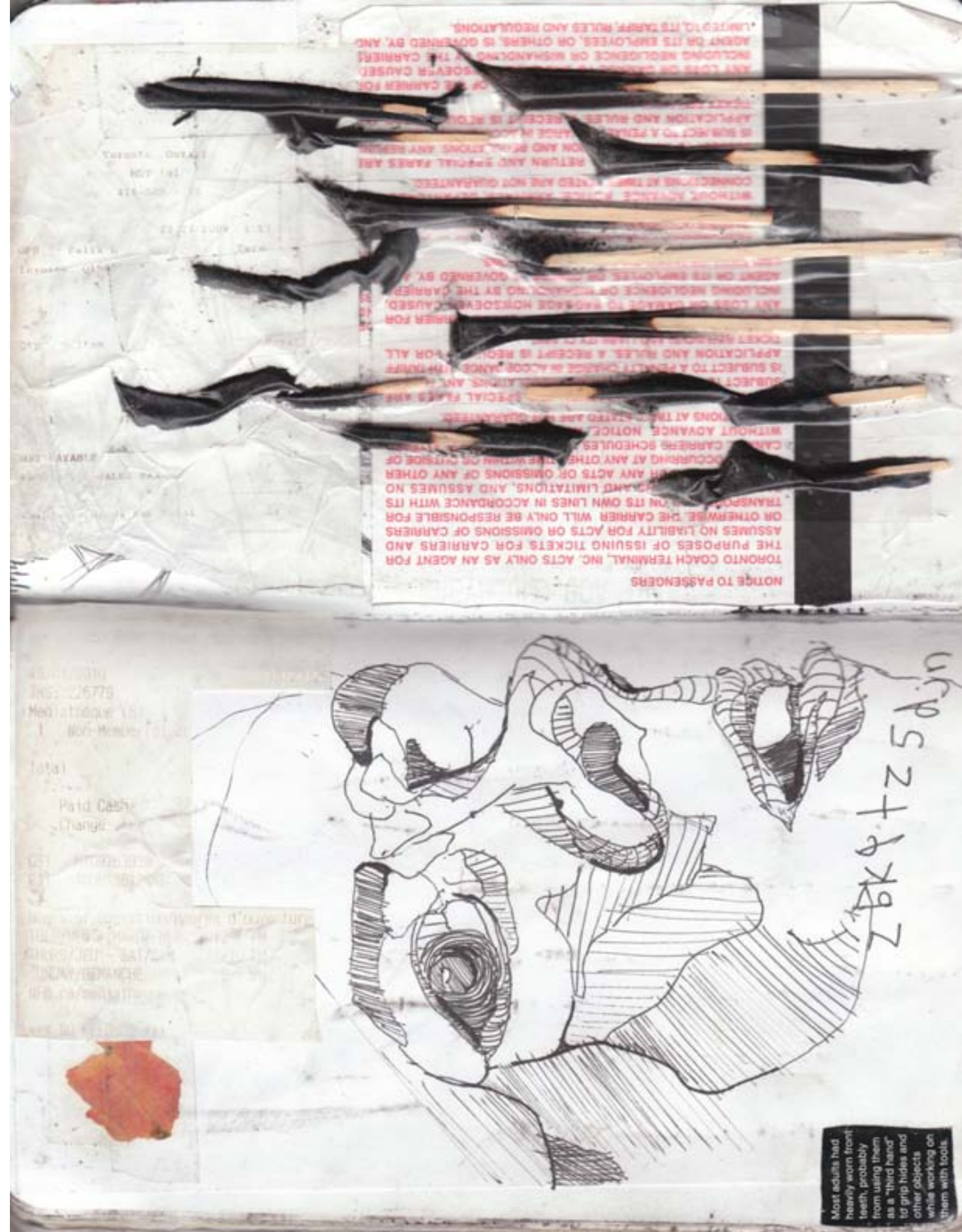
"She's always up in her head," he says.

Hinton has a way of making his paintings incredibly textural. He'll paint skin tones in a really messy way but the textural aspect makes it look really nice, says Hughes.

It's a change from the days when they used to get angry at each other for stealing each other's trademarks.

"I have trouble defining what it is I do," he says.

Right now, the best definition would have to be the almost six-foot tall painting that stands against the studio wall behind his head. The wood panel stands in the midst of completion. The painting is an adaptation of John the Baptist in the spirit of Da Vinci.





The last large work he displayed was a piece that was six feet by six feet at *Ironside Collective's* show at *Nuit Blanche* last year. It was the first opportunity for all three artists to participate from the beginning to the end, curating the entire show with help from Matthew Varey, a favourite teacher at ESA. In that one night, Hughes and his friends exposed their art to thousands of people that wandered through the gallery during the late night hours. "I don't care about exposure. I like recognition. But I worry about how I am represented."

When Hughes presented his series titled 'Wisdom Teething,' a series of crying babies, he remembers hearing laughter or comparisons to real-life babies.

"I'm not okay with any of these receptions. It makes me angry. It's such personal work. It's because I know it's taken days and days and weeks of organization to only have [someone] see it for five seconds."

But if you strip away all the art he plastered on the walls and

the large wood panel behind him, the young artist Jacob Hughes, sitting cross-legged in paint-stained pants is a very simple man.

"I'd like to be able to live somewhere my own. I want to afford to eat. I want to continue to have access to things I enjoy. I want light to read my books under. Just simple."

Hughes said it would be easy to break down the formula for selling his art. He knows what people want but would rather have people enjoy what he's doing in order to sell more.

In fact, his very next canvas may just be his bedroom wall. He reaches his arms out motioning at the gigantic canvas he can imagine in his head.

Hughes starts his art off with a single idea but to move forward must destroy the idea. He describes it with the cliché, "Break it before you make it." From there the process takes on its own mission.

"I need an art piece I can throw off a cliff but go back and get," he says. ▲

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poetry narrative.
dominant/submissive
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Hayes, Helen, 1900-
Lewis Funke, New York, M. Evans;
in assoc. by Lippincott, Philadelphia
[1965]
254 p. illus. 23cm.
Pg 61 - list of guests.
Pg 39 - honesty and
BAD DRIVE, second time
his talk about it.
Pg 15
Co-op B C - 1965
Rich (Gentry, possibly)
Dug - 1965
P. 15
I. Funke, Lewis, 1912-
The Rich Are
Bad Company.
New York, 1912-
Marlow's Lake Ranch
Self
p. 11.
p. 12
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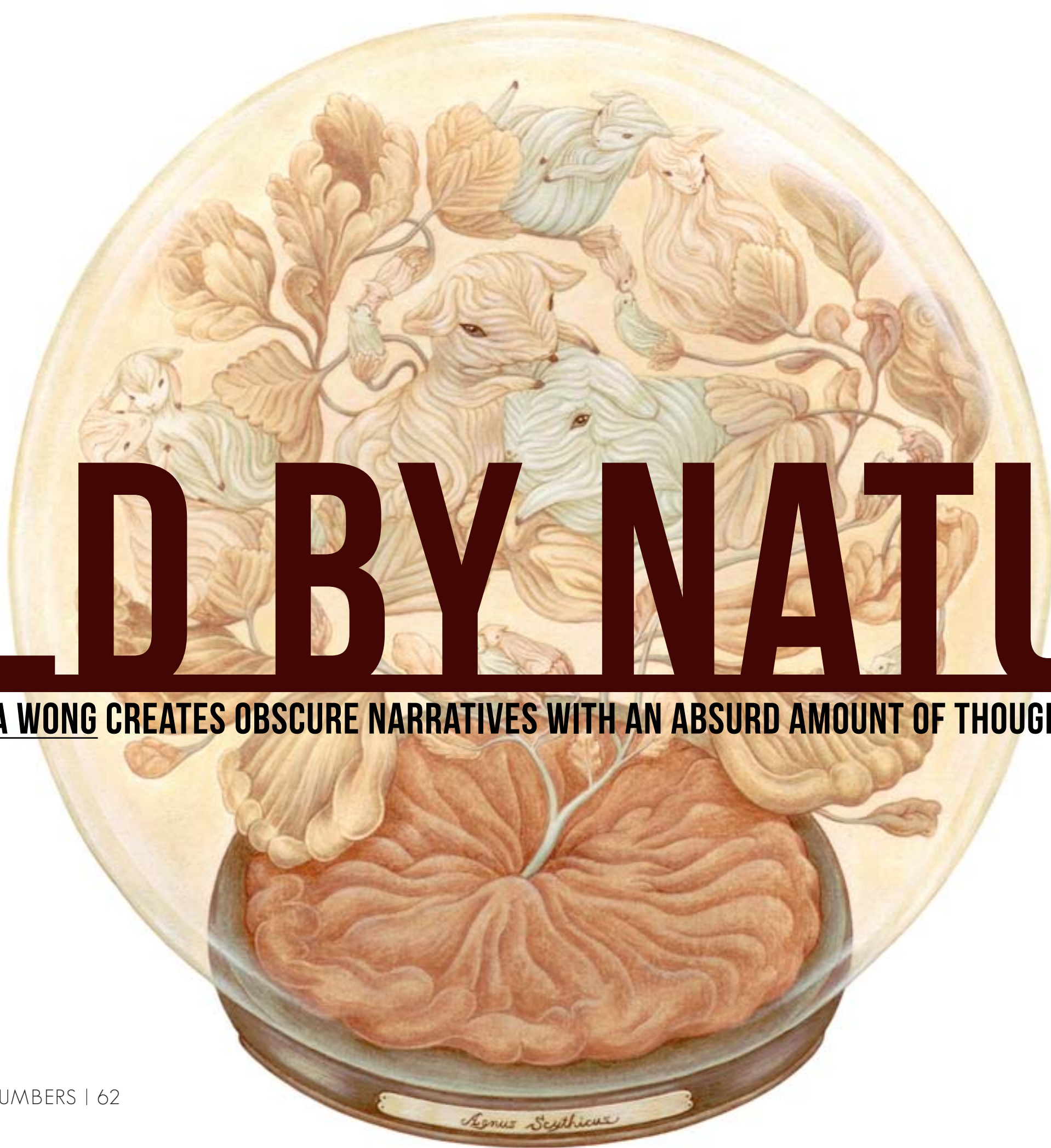
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 (from a newspaper article)

A black and white illustration of a stylized face, possibly a mask or a caricature, with large, expressive eyes and a wide, open mouth. The face is framed by a thick, textured border. The mouth is colored pink and has the words "PEACE", "PEAK", "PIKE", and "PIKE" written vertically inside it. The background is filled with dense, swirling patterns.

WILD BY NATURE

BY NATALIE Kaine

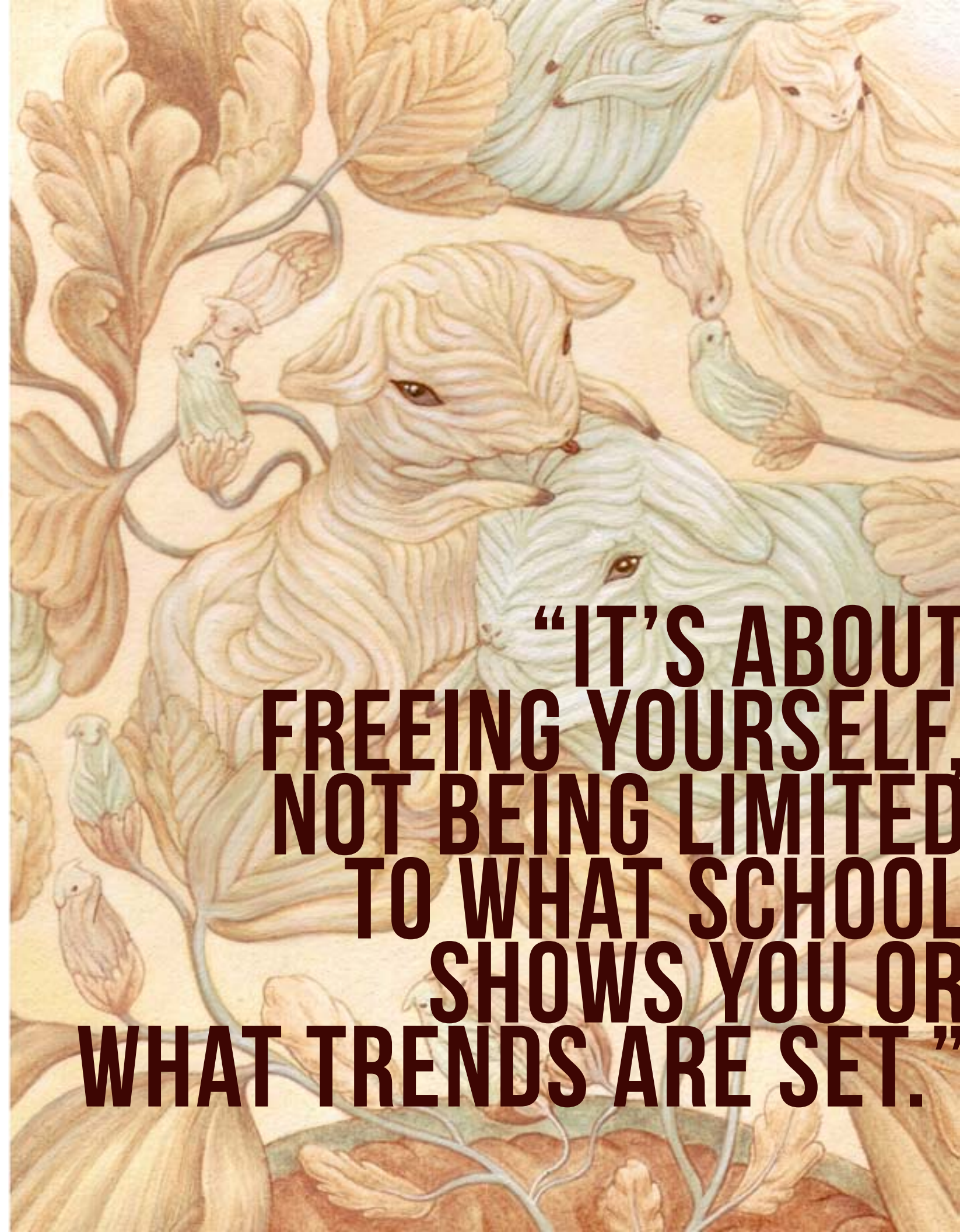
ILLUSTRATOR SELENA WONG CREATES OBSCURE NARRATIVES WITH AN ABSURD AMOUNT OF THOUGHT-PROVOKING DETAIL.





It was my only hobby that I can remember," Selena laughs, talking about drawing as a child. As she developed, a teacher at her arts high school in Scarborough pushed her into illustration and, "basically decided it was the career for me." Good thing he did because her raw talent has blossomed into a very unique and enchanting body of work.

Selena entangles odd childlike characters into a pseudo-natural world, set in eerie earth tones. The small details provoke a closer look, sometimes to reveal a dark or sexual undertone beneath a seemingly innocent environment. Specific elements that appear frequently are hair and fur. "Hair is tactful, something I like to feel and touch and I want to stimulate the same sort of sense in the audience," she tells me. The titles of her pieces convey much about their meanings, with many referring to the creation of some sort of human reaction by animal parts, for example, *Eating The Brains Of An Eagle Can Cause Fabulous Illusions*. These whimsical ideas arise mostly from her environment, she says; the nature throughout Toronto and her own beloved dwarf bunny. She's also inspired by the beautiful



**“IT’S ABOUT
FREEING YOURSELF,
NOT BEING LIMITED
TO WHAT SCHOOL
SHOWS YOU OR
WHAT TRENDS ARE SET.”**

works of Hayao Miyazaki, a

Japanese manga artist and film maker. A lot of her style has to do with her technique: tight brush strokes and lots of movement. “With every piece I get a little bit more detailed.”

She studied in OCAD’s competitive illustration program where her intricate style evolved. “It’s about freeing yourself, not being limited to what school shows you or what trends are set,” she says.

“The art scene in Toronto is so close-knit; I have many friends doing the same thing.” Selena is grateful for the support and opportunities she gets from fellow art-

ists in the city.

She currently devotes all of her time to art, whether it’s gallery work or commissions. Zines are something else she creates: little collections of smaller drawings which are influenced more by life experience. “The ultimate goal would be to create an illustrative book, something between a children’s book and a graphic novel: more stories, longer stories,” she says.

Her sweet smile, slow calculated words and friendly giggles urge me to wonder if there is a sinister, intriguing side to this artist, apparent only through a magnifying glass, just like in her art – I certainly hope so. ▲



SELENAWONG.COM



THE ART OF KATRINA CERVONI WILL MAKE YOU NOTICE WHAT YOU NEVER EVEN KNEW WAS THERE.

LOOK AGAIN

BY SARA HAROWITZ | PHOTOGRAPHY BY ELYSE MOLAND



She has white blonde hair, full pink lips and a large smile, but Katrina Cervoni is really all about subtlety. Sure, at first glance her collages and photographs are art on the surface, but upon closer inspection, it becomes clear that Cervoni's work is anything but one-dimensional. The 20-year-old artist wants her viewers to notice the small things - the layers, the intricacy, the detail that most passersby, well, pass by.

"I always hope that they'll sort of look closer, like, they'll take away the enjoyment of a subtlety," Cervoni says of the people who see her art. "I always hope that when people see my collages they won't just look at the surface, they'll look closer at all the layers and sort of bask in their own imagination."

A multi-talented artist, Cervoni is constantly aware of her surroundings, soaking up all the tiny intricacies that give a city its magic. The Waterdown, Ontario native is currently on exchange in Amsterdam; the trip has, even after just one month, provided her with a whole new universe of things to explore and take inspiration from.

"It's almost overwhelming, but it's overwhelming in the best way possible because it's any artist's dream to look wherever you look and see a new image or experience that you can somehow find inspiration from," she says. "And even if you don't know what in particular about it inspires you, it just comes back to you later. It's just crazy how everywhere you look there's something new in that way."

Cervoni also likes to capture subtlety in her photography. If she's not taking photos of her friends, who she says are her favourite subjects, she likes to take pictures of the random

moments that make up everyday life.

"I sort of like capturing things that normally people would pass by," she says, her big eyes lost in thought and her airy voice mulling over the right words to express her many feelings. "I'm always walking around with my camera and I'm always looking around and noticing things. And I think being in Amsterdam, too, it's so compact and there are so many streets and little old things to capture. I like photographing small weird things that I see; someone's drawing on the sidewalk or something. I photographed a dead rat the other day that I almost rode over with my bike."

A free spirit with an infectious lust for life, Cervoni oozes creativity. It takes a certain intensity to really grasp what her collages are made of; with

different materials, pictures and words, they are left widely up to the interpretation of the viewer. And that is the way Cervoni likes it. She purposely titles most of her works with a single letter of the alphabet so that people don't look at her art with a predetermined idea of what it represents.

In fact, most of the time Cervoni herself isn't even fully sure what her collages signify - at least, not until they're completed.

"Almost all of it is intuition-based for sure," she says of her collages. "Sometimes the only planning that I do is just thinking about the feeling that I want to achieve, and then I usually just go from there. I'll have all these collected scraps and pieces, and I just sort of test them out and see which ones fit the feeling I'm thinking at the time."



"I LIKE CAPTURING THINGS THAT NORMALLY PEOPLE WOULD PASS BY."



These collages can take anywhere from an hour up to a year to complete. It all depends on how inspired she feels towards the piece she's working on. Sometimes Cervoni puts a collage down, only to pick it up and finish it months later.

Though currently living in Amsterdam, Cervoni usually studies fashion at Ryerson University. After growing up in a small town like Waterdown, her art is greatly influenced by the metropolitan hub that is our city of Toronto.

"I guess my work has definitely become a little bit more chaotic for whatever reason," says Cervoni. "I suppose a reason for that is sometimes the chaos of a city can make it difficult for your mind to rest. I've also just been exposed to a lot more diversity in music, writing and other artists' work, so that definitely has sort of opened my eyes to different mediums and possibilities."

Still, her greatest influence

to date has been her time in Amsterdam. As someone who hopes to one day be living and working in Europe, Cervoni thrives on her exchange.

"Because you're meeting people from all over you're kind of, not forced, but you sort of open up," Cervoni says. "So I feel like my work's been more honest because, it sounds cheesy, but it's more kind of figuring out who I am. In that way I feel like it's almost a closer and more honest reflection of my thoughts because I have a better grasp of the 'bigger picture.'"

So what is this bigger picture? Cervoni's answer probably lies in her art. Of course, it won't jump out and find you. It won't wave its arms and call out your name. Your eyes will have to dig for it, peeling back the layers and wading through the thickness. But it's there. It's definitely there.▲

KATRINACERVONI.GRANDPORTFOLIO.COM

MUSIC

MUSIC VIDEO DIRECTOR SAMMY RAWAL TALKS PASSION FOR THE MOVING FRAME.

BY BRONTE MARTIN | PHOTOGRAPHY BY JULIANA NEUFELD

IN MOTION

If you saw Sammy Rawal walking down the street, you might notice his interesting sense of style or be able to catch an earful of his blasting headphones, but that's just the beginning. At the young age of 27 he has already directed music videos for *Bon-jay*, *The Pack AD* and *Fritz Helder & The Phantoms* to name a few. I got the chance to sit down and talk dance parties, creative roots and music with the up-and-coming director, photographer and illustrator.


Born into a family of artists, you could say it was in his stars to be as imaginative and inventive as he is. His parents are from India by way of Kenya but raised Sammy and his brother in Vancouver. Nine years ago, the artistic go-getter decided to make the leap and move to Toronto from the west coast to pursue a career in direct-

ing. "I knew I wanted to get into photography and film, and Ryerson seemed like the place to go."

From there, his talents skyrocketed and landed him a summer internship at, coincidentally enough, the company he now directs for. The 9-5 schedule was not only emotionally draining but made Rawal realize just how much he hates routine. "I'm a freelance artist so everyday tends to be different, which I love." He laughs, "I'd rather be broke and creative than rich and not creative!"

That's where it all began. He knew what he wanted, and was able to "weasel" his way into directing music videos for *Revolver Films*. In order to put together his polished and distinctive imagery, the man behind the lens is inspired by many things including his family, friends and music. "A lot of my close friends are in the arts and constantly work on cool stuff," he explains, "We all feed off of each





**“I’D
RATHER
BE BROKE
AND CREATIVE
THAN RICH
AND NOT
CREATIVE!”**

other for inspiration and it’s great to be surrounded by such like-minded people.”

When it comes to music, Sammy’s eclectic taste allows him to explore a whole spectrum of genres and he’s always on the look out for new music, as is any music lover. Bands such as *Massive Attack*, Björk and some queer-based groups like *Sgt. Sass* continue to influence his work on a daily basis. “If I don’t have headphones glued to my ears, then I’m blasting music in my room. It’s just the way I function,” he says. He keeps up with the current music scene by DJing at night, which also tends to spark inspiration.

His creative process is different than what you might expect, but hey, inspiration is inspiration. “I have these things that I call my ‘dance parties’ where I go in my room and just listen to music, really, really loud,” he explains while laughing. “I don’t necessarily dance...well sometimes I do.” This process is his ‘meditative state’ and is ultimately how he formulates his ideas, along with time spent in the shower. “I

also take notoriously long showers and it somehow stimulates creativity for me,” he adds.

Along with those unique rituals comes a more emotional side to his method. “It really depends on the song and where I’m at emotionally,” he reveals. “It always involves me listening to the song about a hundred times, to the point where I don’t even hear it anymore.”

Sammy takes advantage of his talent as a photographer to assist in this ingenious process. The ideas always involve motion, as he is extremely unenthused when it comes to shooting still life. “There’s just something so enthralling about body movement and I just don’t get that from boring, inanimate objects,” he says as he points to a plant across his apartment living room. “See that flower over there? Yeah, that’s completely uninspiring to me.”

His skill as an illustrator then kicks into high gear and he storyboards the entire video before he even picks up the camera. From there, the editors add their own touch to things and he thoroughly

enjoys that process. He describes it as an “evolution of creativity.” His directing style is clean and stylized yet edgy and innovative, giving a new definition to the realms of commercial and fine art.

For one of his past jobs, directing *The New Pornographers’* music video for ‘Crash Years’, teamwork was essential to translate his vision of a bird’s-eye-view perspective of passersby into reality. Rawal explains how he couldn’t have done it without the help of some close friends. “One of my dearest friends Natalie Galazka was by my side working as producer along with an amazing stylist and fifteen close friends who were willing to work for free.” He continued by adding, “There were long rehearsals that consisted of me sitting on my balcony and the cast situated below me on my patio to get the timing down.”

Sammy’s style is constantly maturing, and his most recent gig has

left a good taste in his mouth. His direction for the high-energy duo *Bonjay’s* song *Stumble* connects structured choreography with the fast pace beats of the song. “I feel like this video was a step in the right direction for me,” he explains with confidence. “It really had that vibe that I have in my photographs, which I think my other videos have lacked.” Recently, it got screened at the *British Film Institute* alongside videos for the *Scissor Sisters* and *Fever Ray*, who are two bands Rawal has always dreamed of collaborating with. “It’s really cool to know they have seen my video!”

The young director has made a mark in his short time as a director and is excited to see where it goes from here. Flash forward ten years from now? He’s living for the unexpected. “I don’t expect to be some big ‘balla,’ I just want to live comfortably. Not to be cliché, but to me it’s more about the vision rather than the money.” ▲





REVOLVERFILMS.COM/SAMMY

GUIDING VISION

PHOTOGRAPHY BY
MICHAEL RAYMOND CLARKE



This is 23-year-old Michael Mazzuca's motto for his film-making. The York University graduate has made several films, but is comfortable showing only two of them: *The Thirty Thing* and his most recent psychological thriller, *Reception*. Roop Gill talks to him to find out more about his new film, inspirations and directing style.

► **Roop Gill:** How did you become interested in making films?

Michael Mazzuca: As a kid I was always obsessed with television and films. When other kids wanted to play outside, I'd go watch TV; it was like natural selection. I

was in high school around the time of the birth of DVDs and the behind the scenes features got to me. I remember watching the behinds the scenes footage from *Unbreakable* and that was the precise moment I told myself I wanted to direct. Then I played around with our family camcorder, took photography and drama in high school and then went to university for directing.

RG: Who are some of the filmmakers that inspire your style of film making?

MM: Martin Scorsese and Alfred Hitchcock are two of my favourite directors, and when I make movies I usu-

ally try to pay homage to their work referencing camerawork, lighting, etc.

RG: What's your most trusted technique while making movies?

MM: The technique I always use is trust. I have to trust the people I choose to work with because I am only as good as they are. Having an open dialogue with my team is important to me. They feel more comfortable to take a risk and go beyond my suggestions. With that said, films are a very collaborative art form. I remember in university there were films acted, written, shot and edited by one kid. On the contrary, listening and trusting a team is the most important

technique.

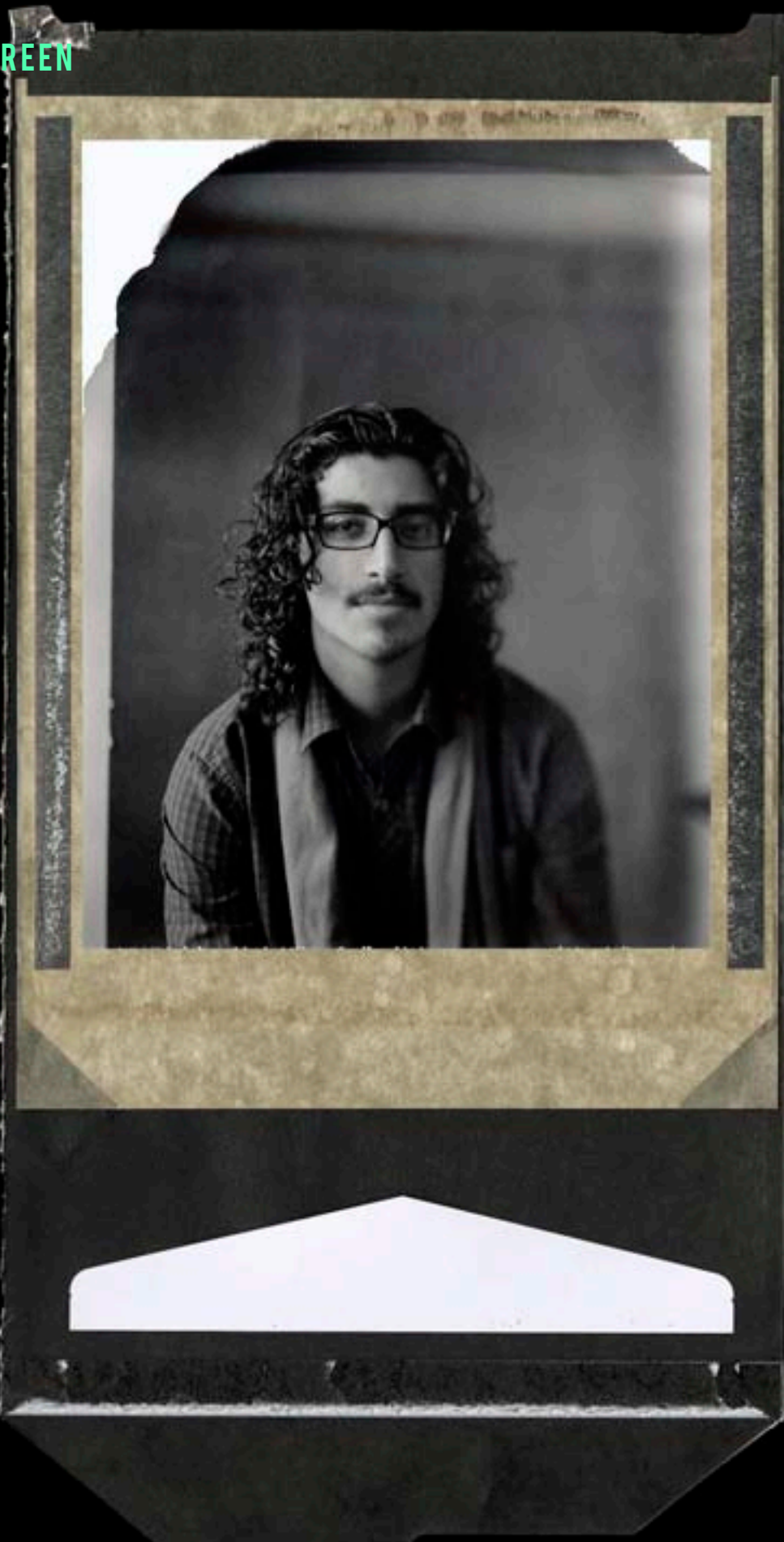
RG: How did you get the idea to write and make *Reception*?

MM: I got the idea for *Reception* while driving home one night. I was listening to the radio and drove into a gas station. For some bizarre reason, my radio signal disappeared. Right away, it made me think of my cottage because you get no cell phone reception there. Everything snow-balled from there on and we ended up shooting *Reception* at my cottage in the Simcoe County.

RG: What is your favourite movie of all time?

MM: That is such a difficult question. Some of my favourite movies are *The Godfather*:





Part II (and not because I am Italian), *Eyes Wide Shut*, *Rear Window*, and I have to include *Goodfellas*. I am a huge Christopher Nolan fan, so as commercial as it is, I really like *The Dark Knight*.

RG: What is your favourite film from last year?

MM: *Inception* - I think Nolan is so talented and I can only wish to be like him.

MM: Hands down directing! I enjoy working and communicating with people and creating something in that moment. It is one thing to sit down and write but it's simply wonderful what you can accomplish with so many talented people in one room. And even when I am writing, it's usually with partners, so it's just not my voice. But I totally like directing more - I like to get my hands dirty.

RG: What is your ultimate goal as a film-maker?

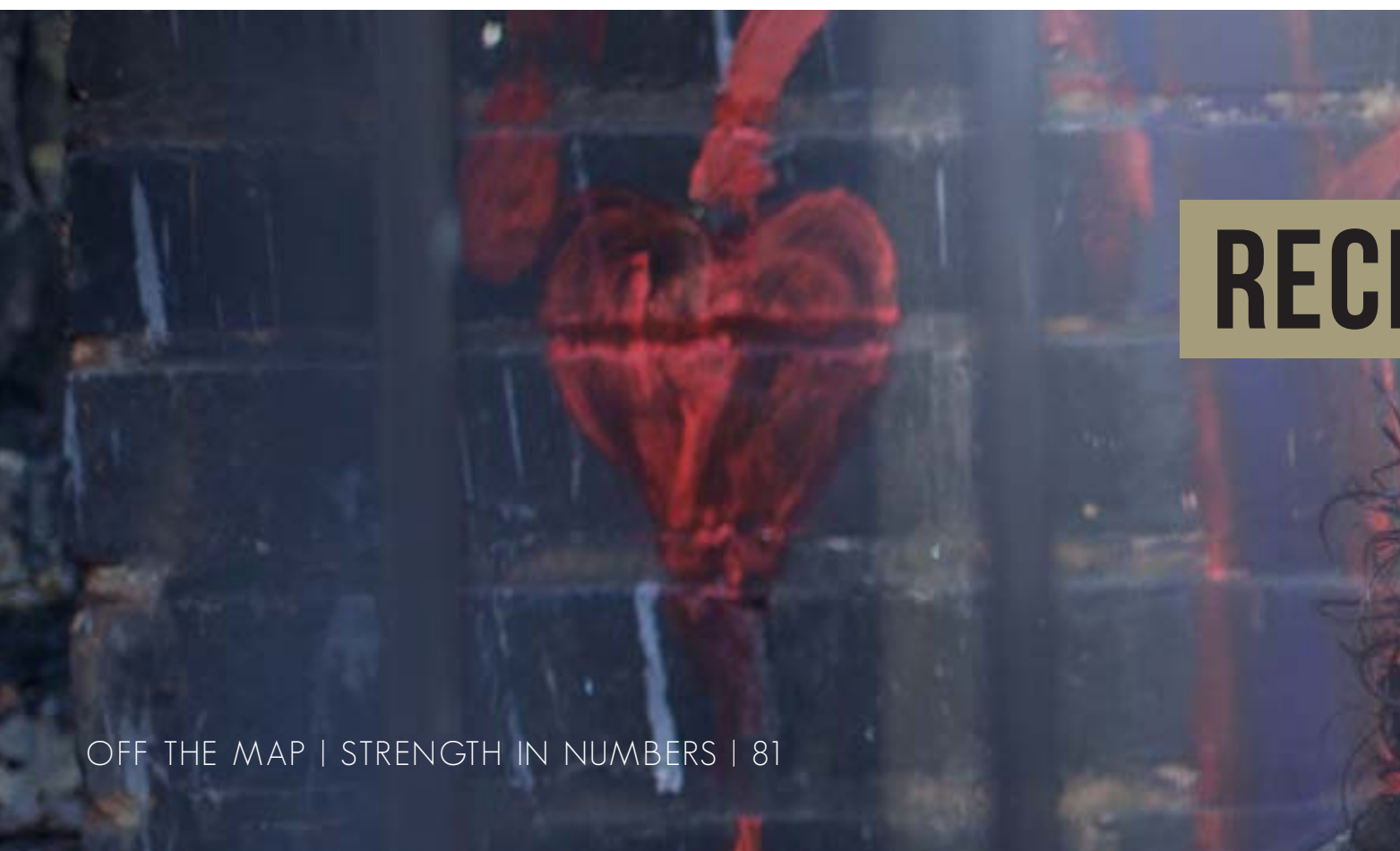
MM: To make a piece that really touches people; something that really stays in peoples' minds.

RG: So what's next for you?

MM: I am working on a couple of TV shows and writing a feature. I am also looking to get into commercials. I am a part of OPC's family style division. I am trying to place different eggs in different baskets. ◀

RG: You are both a writer and a director. Which role do you like better?

OTMONTHESCREEN



RECEPTIONTHEFILM.BLOGSPOT.COM

SKIN DEEP

**CAMILLE CRESENCIA-MILLS TALKS STYLE,
SKINS, AND SURVIVING THE SPOTLIGHT.**

BY CHELSEY BURNSIDE | PHOTOGRAPHY BY JALANI MORGAN | MAKE-UP CAT VEITCH

Camille Cresencia-Mills is a clothes-horse. With her shoe count currently at an all-time high of 160 pairs and her past hair colours ranging from bright green to streaked neon pink, the 17-year-old is so much of a style chameleon, she finds it impossible to settle on one particular look. Cresencia-Mills, who stars in the new MTV remake of the British cultural phenomenon *Skins* ("hit series" would be an understatement), laughs as she describes the current state of her bedroom floor, littered with a mix of new outfits and vintage finds she picked up at *Value Village*.

"It's kind of my addiction," says Cresencia-Mills. "My style is whatever I feel like that day; it's all over the place."

Cresencia-Mills says one of the strangest parts of shifting between being herself and her *Skins* persona has been adjusting to the idea of looking the same for an extended period of time - meaning her brow-grazing bangs and choppy, shoulder-length auburn locks probably won't be cut or coloured anytime soon. Lucky for her, both she and Daisy, the sharp-tongued overachiever she embodies on-screen, share a penchant for bold, statement clothing. In the pilot episode's party scene, Daisy saunters in wearing a gold-sequined bolero, silver crop top, purple-and-blue leopard print skirt and an armful of technicolour bangles.

Now that *Skins* is midway through its first season on the MTV *10-Spot* - and is nipping at *Gossip Girl*'s Louboutin heels as the ultimate guilty pleasure drama for the teenage set - it's easy to see why Cresencia-Mills' onscreen charm and devil-may-care attitude won her the role. Seconds into one of the teasers released before the show aired, she opens her kohl-rimmed



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OTM ON THE SCREEN



OFF THE MAP | STRENGTH IN NUMBERS

brown eyes and stares up into the camera's lens, purring "Hi, I'm Daisy." Cresencia-Mills' quiet, raw charisma is what draws viewers into her character; they hang onto every word uttered by the tiny half-Filipino beauty who stands a few inches shorter than the rest of the *Skins* entourage.

"It's very important to us that the kids are not seasoned professionals," co-creator Bryan Elsley told *New York Magazine* on casting the *MTV* remake. "Six of the nine of our central cast have never acted."

Cresencia-Mills agrees that being surrounded by cast members her age, most of whom have never graced the silver screen before *Skins*, has made for a smoother transition from average Grade 12 student to being recognized on the street and followed through New York City by the paparazzi. Since the show's premiere racked up a whopping 3.26 million viewers - *MTV*'s all-time highest number of viewers aged 12 to 34 for a series debut - Cresencia-Mills has been launched into the limelight, attending interviews, signings, and photo shoots for big-name American magazines like *NYLON* and *Elle*.

"It's good that we're all new actors and we're all in the same boat, especially because it's such a life-changing thing," says Cresencia-Mills, an acting addict since being scouted at a concert at age 12. (She laughs as she remembers dreaming of being a "ballerina-dentist" before being introduced to theatre.)

Cresencia-Mills snapped up the coveted role of the American interpretation of British *Skins*' Jal - a dedicated high school student with an ear for music and a weakness for wild nights - after the budding actress showed off her natural talent for the Toronto panel of judges. With only a few acting classes on her resume, the high school student waltzed in to audition for the role of Tea (played by Sophia Black D'Elia). After not getting a callback and thinking she was out of the running entirely, she got the call of a lifetime from her agent the day before Christmas Eve of 2009. He told her he had a Christmas present for her: she had been weeded out of hundreds of hopefuls and was set to play Daisy.

"I was a huge fan of the U.K. series," says Cresencia-Mills, who recalls screaming as soon as she heard the news. "My parents were actually the ones who showed it to me, and I loved it. I think I was on Season Three when I went in for my audition."

Her cast mates seem to be equally as passionate about staying true to the British original while still allowing their Americanized characters to come into their own. Cresencia-Mills says that during pilot week, the fresh-faced actors tried to mirror their U.K. counterparts - minus the accents - but have since veered off in different directions. With the little experience she had, she says that the supportive behind-the-scenes team and the tight-knit cast were what helped her get accustomed to it all.

"If you have a tough scene or an emotional scene, they'll pull you aside and rehearse with you," says Cresencia-Mills. "It's amazing;


it's like a huge family on set. It's really comfortable, and I think that's important especially because the show's a little racy."

"I didn't even know what I thought it was going to be, but it's better than I ever thought it would be, if that makes sense," says Cresencia-Mills with a laugh, reflecting on her experience thus far. "It's not a job or a hobby, it's a passion. I don't see it as work. I'd do it for free."

Now that she's been thrust into the American spotlight and is living out most aspiring actors' dreams, Cresencia-Mills is (understandably) thrilled to be right where she is. She doesn't know what will come next on her *Skins* rollercoaster, but meanwhile, she's just focusing on passing the Grade 12 online courses she's taking - and waiting anxiously to hear if the show will get picked up for another season to continue the ride. ▲



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**“IT’S GOOD
THAT WE’RE ALL NEW
ACTORS AND WE’RE
ALL IN THE SAME BOAT,
ESPECIALLY BECAUSE
IT’S SUCH A
LIFE-CHANGING
THING.”**

TWITTER.COM/CAMILLECM

BY JASMINE CHORLEY FOSTER

BLOGGING

CREATING
& LIVING

PHOTOGRAPHY BY ADAM MOCO | MAKE-UP TAMI EL SOMBATI (JUDY INC.)

When I sat down with Renee Elliott to chat about her delightful blog *Eat. Live. Shop.*, conversation veered off in all directions, including tattoos, Mexican food and Scarborough. This spirited Parkdale girl has a myriad of opportunities at her fingertips, and will certainly make her mark on the design world from whatever path she chooses.

► **Jasmine Chorley Foster:** Let's begin with an icebreaker. Your blog is called *Eat. Live. Shop.* - What 3 words best describe your tastes in food, lifestyle, and fashion, respectively?

Renee Elliott: I think 'eclectic' works for all three.

JCF: Even food?

RE: I don't discriminate against any kind of food - Thai, Mexican, Italian - I love it all. Except olives.

JCF: What prompted the conception of your blog?

RE: I wanted a creative outlet. I've always wanted to be my own boss so I thought that this might be a good way to start. It's also sort of a journey of self-discovery and rediscovery. It's been an organic growth.





JCF: What keeps you inspired and your blog going?

RE: I find inspiration everywhere around me. In street fashion, the online world, cool restaurant décor, magazines and other bloggers. There are so many creative and inspiring people out there.

JCF: I love the word “Live” in your blog title. Bookended by two seemingly more frivolous verbs, it packs a certain punch. Do you have a life mantra or philosophy?

RE: I have this leaf tattoo on my wrist, and it’s a big part of my inspiration for “Live”. I got it because I recently turned over a leaf and it’s supposed to be a reminder that I’m in control of my own life. It reminds me to be fearless, strong and focused.

JCF: Where do your passions for fashion and décor differ? Where do they converge?

RE: They used to be more distinct, but they’ve converged over the past two years. I never really understood my décor tastes

until I moved out – around same time I started the blog.. And my place has the same eclecticism as my clothes. You gather your collected treasures and special finds and your taste is your taste. It applies to your home as much as your clothes.

JCF: Why did you begin *Salvage Interiors*?

RE: It started pretty randomly. My partner and I were walking the dog and we found an old door on the street. So we took it home, cut it, sanded it down, and sealed it - which brought out all these gorgeous colours because it had been painted a million times before. So he took up welding and I took up upholstery and it just started from there! I love transforming one thing into another and making my space what I want. When I first started decorating, I had to buy a lot of generic furniture. So now I’d like to phase out all that stuff. I want pieces that no one will walk in on and know where they’re from. I want my home to have a lot of



character.

JCF: I immediately identified with the *Salvage* aesthetic. For readers, it's an eclectic yet natural industrial, rustic, urban kind of minimalism. Your aesthetic seems to be perfectly aligned with Toronto's laid-back eclecticism - glamorous uptown, rustic High Park, industrial east end, vintage old York, etc. How does the city affect your creative expression via *Salvage*, your blog and in your personal style and home décor?

RE: Because that's where most of our materials (for *Salvage*) come from, they're things Torontonians have thrown away; in a way the city inspires the pieces we make. The old houses, the mix of people, the parks, the art and graffiti, the food, the noise - it all inspires me in some way, shape or form.

JCF: Which neighbourhood is your favourite and why?

RE: I'm a Parkdale girl. It's laid-back and kind of rough around the edges.

JCF: Where is your favourite space in the city?

RE: Well I really love morning bike rides along the Lakeshore bike path. When you're riding your bike and the sun's just coming up, it's very soothing. I also love Czehoski on Queen West.

JCF: Its décor!

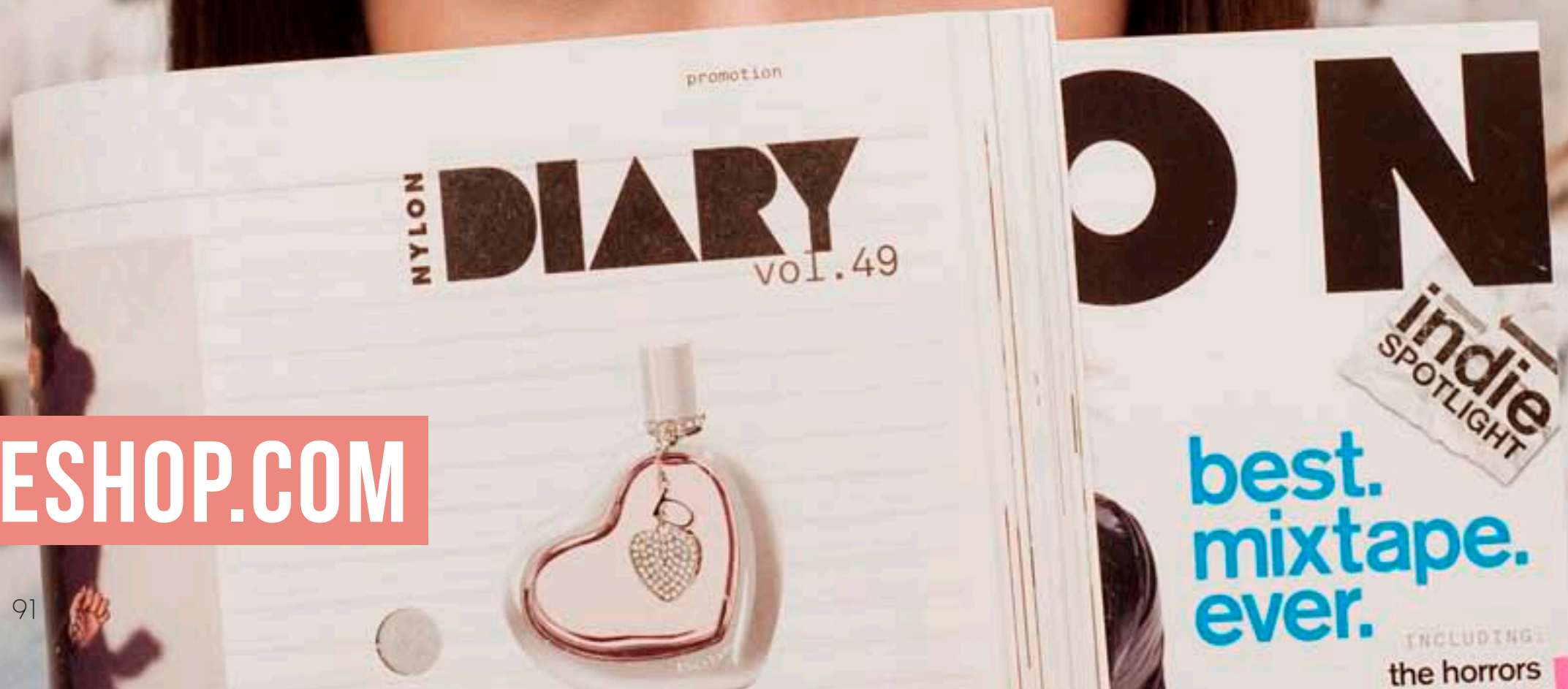
RE: It has great décor. It's cosy, laidback, rustic, but still kind of upscale. It has good vibes along with yummy comfort food.

JCF: What are your plans for the near and distant future? For your blog, *Salvage* or otherwise?

RE: I want to grow readership and keep going with my blog. I'm also starting to do store windows and merchandizing. I'm actually at a weird crossroads right now. It's a unique moment, but I have a lot of options and ideas. ◀



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PASSION ON PAPER

THIS BLOG IS WHAT YOU SHOULD BE LISTENING TO.

BY AMANDA CUDAH | PHOTOGRAPHY BY TARA BARTOLINI | MAKE-UP NATALIE KATNE



BY AMANDA CUDAS

About once a month, Elizabeth Phipps makes a visit to Queen Street record store Rotate This to buy six or seven sets of concert tickets - and it's all in the name of research. She runs a blog called Torontette. In it, Elizabeth combines her love of music, writing and, of course, Toronto. What comes out is what she calls a "single gal's perspective on the Toronto music scene."

► **Amanda Cuda: Can you describe your blog for someone who's never read it?**

Elizabeth Phipps: Basically, my blog is sort of my passion on paper, well online, I guess. My passion is music and someone who maybe doesn't know a lot about music or if they're looking to discover some new music, maybe specifically in the Toronto community, can come to my site

and peruse. The great thing is that I try to do a song of the day so it's not too overwhelming when you come.

AC: Is it tough to find the time to constantly be at it?

EP: It is, but somehow you just always make time. And when you love it, you don't really look at it as work. So when I'm discovering new music, that's research technically for my blog, but I don't look at that as work. I would do that anyway. It's definitely time consuming, but it's 100% worth it.

AC: How did you get into blogging?

EP: For years, all through university and so on, my friends would always come to me for music suggestions. It would actually get kind of annoying so it got to

a point where I started making a playlist that I would just send out. So I think that's one of the reasons why I wanted to start doing this, just really for efficiency's sake. Second, I've always had a love affair with music; ever since I was seven years old listening to *Nirvana* in my bathroom. So, I kind of wanted to share my love for music, as well as my love for writing, with everyone.

There was a song too that kind of was an instigator for me to start writing. It was a song called 'So Insane' by a band called *Discovery*. It's actually one of the band members from *Ra Ra Riot* and one of the band members from *Vampire Weekend* who came together to record. So I was listening to this song one night and for a few minutes I just absolutely lost myself in this song and I wanted to

share it with other people, not just my best friends by sending it to them. So the discovery of that song, which is funny enough by a band called *Discovery*, really sort of put the fire under my ass and got me writing.

AC: Was that your first post?

EP: Yeah, I remember just sitting there and you hit that button that says "Publish." And I was just like: "Shit! Here it goes! Now I gotta commit to it!" You know, once that's up, it's up and you kinda can't look back.

AC: What do you think is special about Toronto and the music in Toronto?

EP: Everyone's not really competing against one another; they're all sort of comrades. Especially being Canadian, we're kind of looked at as the under-





dogs, even though I think that's totally bullshit. So everyone here in Toronto is really gunning for each other and really helping each other out. And I've just had that vibe from interviewing so many Toronto bands and they're always talking about all of the other bands that they support or want to play with or have played in a festival with or something. So that's what I think about the Toronto music scene. I really love it when I see bands that want to stay here and really want to tough it out rather than go to the States and sign to a big label and everything.

AC: How do you think your own personality shows through your blog?

EP: My writing style, definitely. Everyone reads it and they say to me, "That's you." They can just see my personality shine. I write very colloquially. I don't write formally at all. Whether it be some play on words or inappropriate language or something, it all sort of shines through in my writing. Also, I think the girliness of it. I like it to be edgy, but girly as well. I'm a hopeless romantic, I guess you could say, and I think that shines through in my blog sometimes. I like pink, I like hearts, but it's not in a fuzzy kind of way. It's got an edge to it. And I think that comes from the music itself. I don't think there's a ton of females in Toronto who really support the kind of music that I post on my blog, or in a way that I do in terms of blogging about it and so on. There are a lot of men, I think, in the scene. Like, a lot of guys doing their thing and blogging and amazing bloggers in this city who I respect and admire, but I don't think there's a lot of girls doing it, so I think that's why I like to play on the whole girly factor. ◀

TORONTETTE.COM



FASHION. MUSIC. PHILANTHROPY.

ROCK THE RUNWAY HAS MARRIED THESE THREE ART FORMS TO CREATE AN UNFORGETTABLE EVENING. FOUNDING MEMBERS FATIMA YUSUF, JULIANA WHITE, HEATHER MCCANN AND RANDY ALEXANDER ARE VERY PASSIONATE ABOUT CREATING AN EVENT THAT REFLECTS TORONTO'S ARTISTIC COMMUNITY.

**BY ROOP GILL | PHOTOGRAPHY BY ADAM MOCO
PHOTOGRAPHY ASSISTANT JEFFREY GLAAB | MAKE UP CAT VEITCH**



After Juliana College Students' Association, White had modelled in a fashion show five years ago, she and her roommate, Fatima Yusuf, were sitting on the floor of their dorm room at Woodsworth College Residence of the University of Toronto. As they munched on junk food, they talked about their interest in fashion shows and quickly committed to holding a fashion show to benefit their third roommate's favourite charity - *War Child Canada*.

That same year, Fatima ran for the position of Community Outreach Chair of the student council and positioned the fashion show as one of her campaign platforms. She won the election and connected with Heather McCann, the Social Director of Woodsworth

College Students' Association, to get working on this project.

The three university girls immediately started planning this fashion show. While searching for a venue, they knocked on the door of the *Bata Shoe Museum* where they met Randy Alexander, the exclusive event planner for the Bata. Randy has been collaborating on charitable fashion events for a decade, but they were all other people's events. The desire to have an independent event combined with the enthusiasm and passion of these three women encouraged Randy to become a part of the organization that is now called *Rock the Runway (RTR)*.

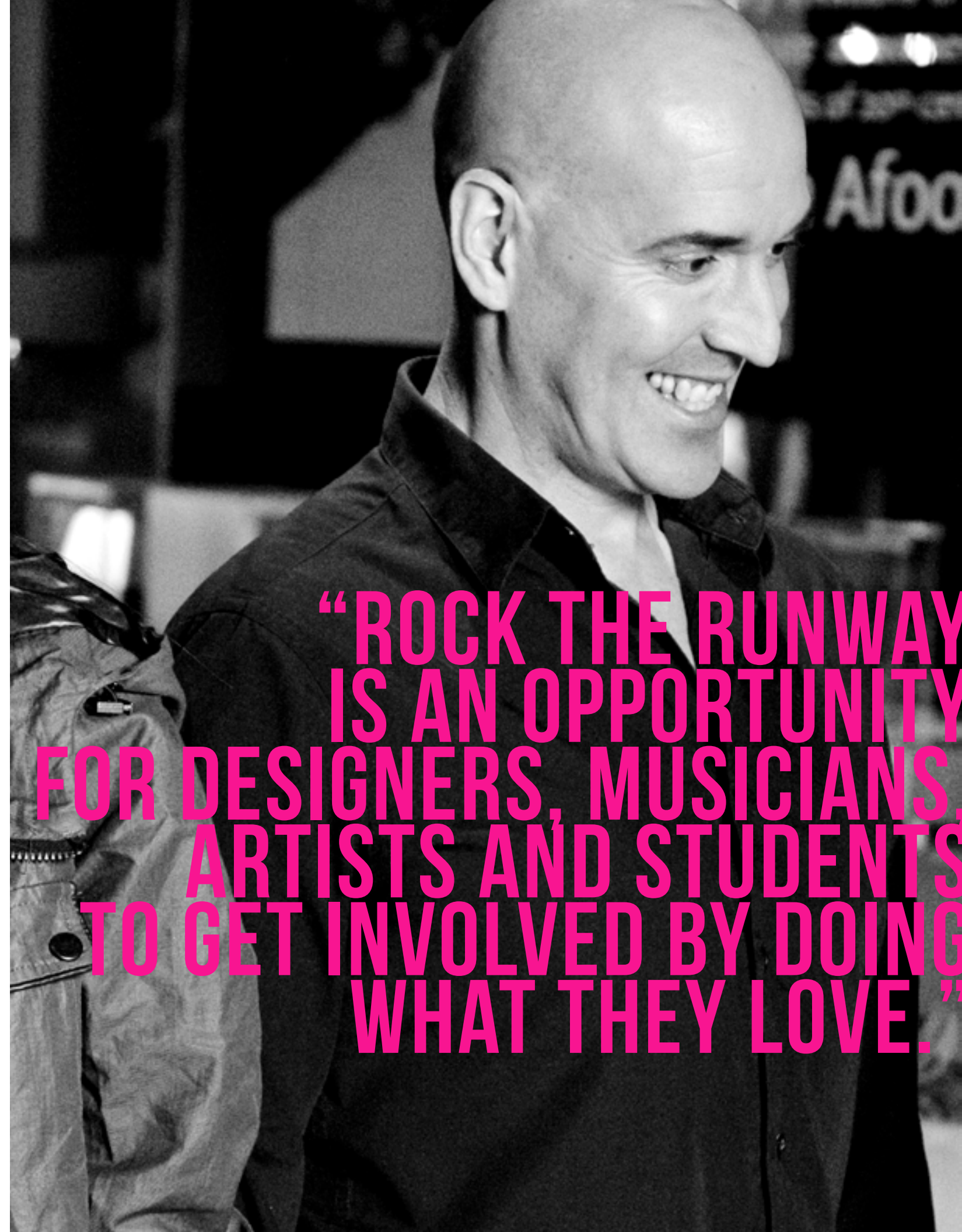
Rock the Runway is a fashion show featuring emerging Canadian designers and musicians put on every year to raise money for *War Child Canada*. All models, hair and make-up

artists, backstage runners, designers and musicians volunteer their time and talent to raise money to benefit struggling women and children around the world. "I think volunteering is an art," says Randy, "Philanthropy is an art." Fatima chimes in, "We also see philanthropy as providing opportunity. *RTR* is an opportunity for designers, musicians, artists and students to get involved by doing what they love."

In 2007, to plan for their first show, the team started approaching retailers one by one, asking for clothes to be donated to the runway portion of the show. Now, having received a lot more publicity and built a reputation, *RTR* has come a long way. "We are now featuring emerging Canadian designers on the runway," says Juliana. These designers include 18 waits, Cara Cheung, Christopher J. Nevin, Sarah Stevenson, Arnaldo Santos, Baby Steinberg and Zachary Van Schoonhoven.

Another accomplishment was to have Brian Bailey support their show. "It is important for us to have Brian Bailey as our Special Ambassador," says Heather. "He is a community fashion icon and having him has put us on the radar for many organizations."

They credit their development and accomplishments to hard work, passion and instinct. "One of the key things that goes into putting a show like this together is intuition," says Fatima. For last year's show, the lineup was set and all prepara-



"ROCK THE RUNWAY IS AN OPPORTUNITY FOR DESIGNERS, MUSICIANS, ARTISTS AND STUDENTS TO GET INVOLVED BY DOING WHAT THEY LOVE."



tions had been finalized when Juliana and Heather met a violinist. After hearing him play, Juliana knew that he needed to be a part of the show. She told rest of the team about him and they trusted her instinct. He ended up being the main highlight of the night and everyone praised him for his participation.

Networking and meeting people has been a key component in making their project successful. While they have continued to meet new people, like this year's feature band, *Young Empires* (introduced by OTM editors, of course), they have maintained old friendships. In their first show, *Nights & Weekends* was their feature band. Now, their DJ, Mike Gonek produces the music throughout the event and their singer, Brendan Beamish, has been the show's MC four years running. This year, Brendan was joined by *MuchMusic's* Sarah Taylor who brought a passion for charity work, fashion and obviously music to the show.

After four very successful years, *Rock the Runway's* founding members have managed to make this project a priority while managing full-time school, work and private lives, all with the hope of expanding in the future. "Down the road we may have two fashion shows a year," says Heather. The encouragement to expand is obvious based on the sold out shows year after year. "We know that this event works because of how our audience responds," says Juliana.

With positive energy, high spirits and a fantastic cause, *Rock the Runway* does Toronto proud every year and hopes to do so for many years to come. ▲

ROCKTHERUNWAY.CA

ALL BY DESIGN

AT BASICS APPAREL, WHAT YOU SEE
IS WHAT YOU GET AND THERE'S NOT MUCH
MORE TO IT THAN THAT.

BY BRONTE MARTIN | PHOTOGRAPHY BY CHRIS PANGAN



Old school rap, personable staff and an open concept is all a 23-year-old aspiring boutique owner wanted in a store, and that's exactly what he got. Previously a dentist's office, he transformed the Manning Avenue location into *Basics Apparel*, a clothing store that specifically carries well, basics. As I approached, I was greeted with large, brightly lit windows which accent the simple design of the store layout and a warm smile from the man of the hour himself.

His name is Blake Stavro-Pearce. Born in London, England, he currently lives in the College and Bathurst neighborhood, right around the corner from *Basics Apparel*, which is no coincidence. His last job consisted of managing a horseracing stable for his family, but he felt the need to branch out. As of July 2010, Stavro-Pearce bought the space in recognition of the lack of a fashion element in the area. The next months were full of "designing, construction and buying the various product to fit the basic model of the store," as he puts it, which was essential to bring the secluded side street location to life.

The process wasn't easy, but Stavro-Pearce knew that this is ultimately what he wanted to do after taking a family trip to Europe. "I realized I wanted to own my own boutique when I visited Paris and London." He found the little shops with lots of character in London mesmerizing when they were in hip environments. "Then, when we visited Paris, I think just walking around the side streets and spotting the small shoebox stores really propelled me to do it," he explains. His creative process rooted from this experience and from there began the start of a new beginning for an ambitious young man.

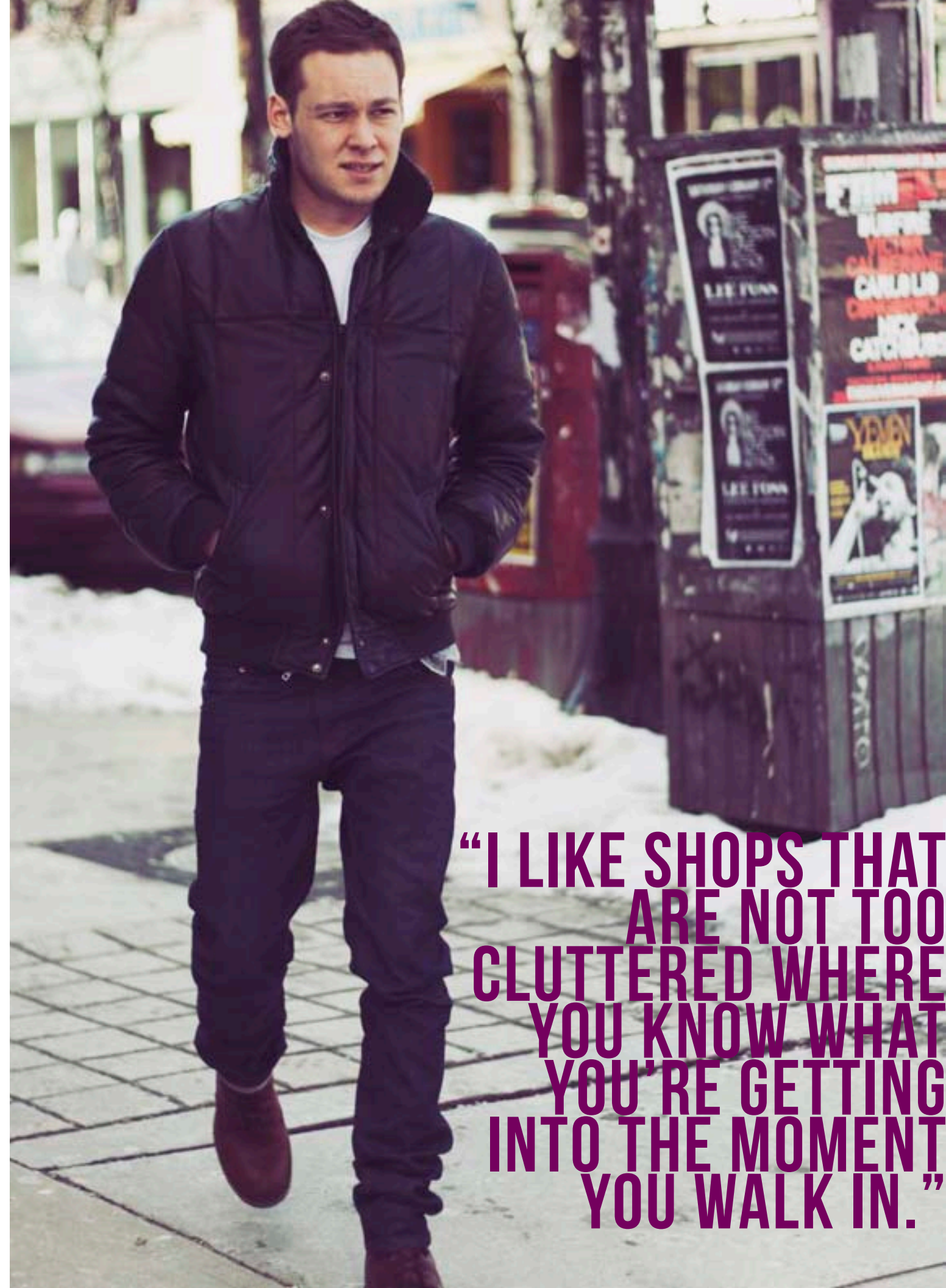
Although having been interested in fashion since he was

16, Stavro-Pearce always idolized his grandfather, who was also an entrepreneur. “He started out with one small grocery store location and he made it into something big. That’s very admirable to me.” This combined with motivation from other family members, Rory and Paul, who are also small business owners, gave Stavro-Pearce the drive to create his vision.

Since deciding to start *Basics Apparel*, Stavro-Pearce has not only followed in his family’s management footsteps, he has also provided Toronto with a minimalist approach to the competitive world of retail. “Personally, I like shops that are not too cluttered where you know what you’re getting into the moment you walk in,” he tells me. The store layout is exactly that: clean and organized shelving, with an extremely open concept. *Levi’s* jeans can be found front and centre and the shirts, hoodies and shoes are located right up against the white

walls. The back wall consists of the cash counter and one of the comfiest couches I have ever been on.

Basics Apparel carries only a couple brands, but that’s kind of the point. Stavro-Pearce handpicked a few of his favorites that reflect the boutique’s fresh atmosphere. “We carry *Alternative Apparel* that gets shipped from B.C. and is based in Atlanta,” he explains. A lot of it is unisex, including the iconic white tees, long sleeves and the oh-so-popular hoodies. “Both girls and guys can never get enough plain t-shirts, in my opinion,” laughs Stavro-Pearce. And where jeans are concerned, they exclusively keep men and women’s *Levi’s* in stock. To complete the outfit, *Converse* is also a bestseller. “We have a lot of high tops, low tops; both leather and canvas fabrics.” If in search of something a little dressier, *Basics Apparel* will soon be carrying dress shirts, pants and jackets by *Gant*, which Stavro-Pearce thinks are ex-



“I LIKE SHOPS THAT
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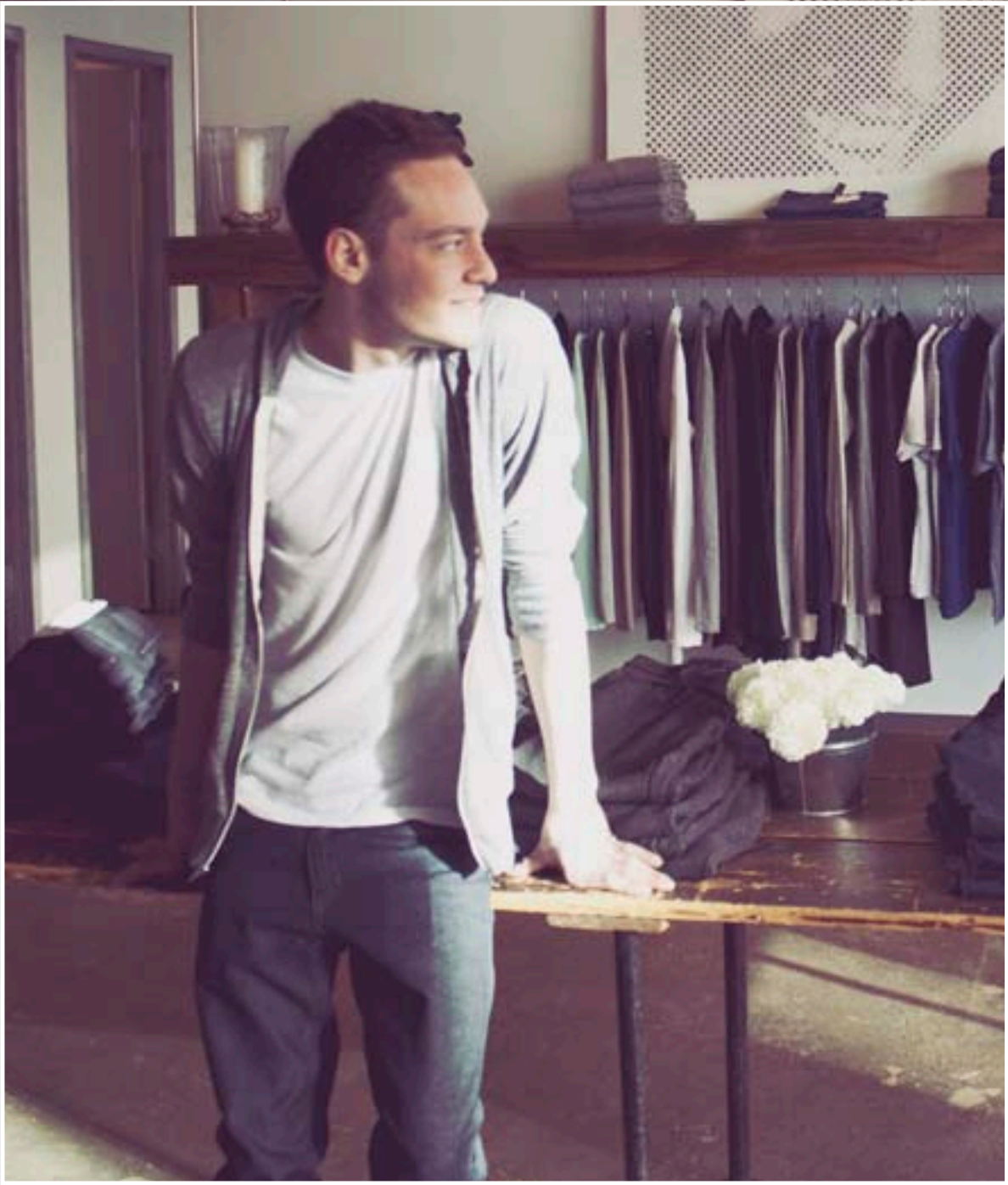
tremely classic and can be sold for a wicked price.

These brands are wardrobe staples and closet essentials for just about everyone, which was all by design. Stavro-Pearce has the ability to gauge what will sell and what won't for the male audience, but when it comes to the female consumer, he realized he needed some assistance. That's where Kelly McDowell comes in. "She covers the women's section and we've had a really good reaction to the stuff she has picked out. I really couldn't do it without her," he explains. He pauses for a while and then continues while laughing in spite of himself, "I can tell if something looks nice on a woman, but I wouldn't be able to decipher what would sell and what wouldn't."

With the approaching spring and summer seasons come warmer weather and new inventory for *Basics Apparel*. "We have *Cheap Monday* and some sweet new *Jack Purcells* coming in," he says with excitement in his

voice. These new additions plus his current brands have been proven to be popular with all of his customers, whose ages range anywhere from 16 to 40.

So far Stavro-Pearce's journey with *Basics Apparel* has been a pleasant one, and he has high expectations for what's in store for the future. His plan is to continue searching for new brands to keep the store fresh and updated. "Our stock is continuously growing and I'm always on the lookout for something that would work well in the store," he explains ambitiously. What about a long-term goal you may ask? He's got something in mind: expansion. Just as he realized the necessity for a simplistic staple store in his area, he concluded that others are in equal need. After a thoughtful pause, he finishes by saying, "I want to make what *Basics Apparel* offers accessible in other areas as well, and the community's response is really making me excited about what this could become." ▲



BASICSAPPAREL.CA

JIN RYU INVITES TORONTONIANS TO
HAVE FUN WITH THEIR CLOTHES AT
HER ONLINE BOUTIQUE WHITE CROW.

FASHION PLAYGROUND

BY LINDSEY MATHER | PHOTOGRAPHY BY ADAM MOCO
MAKE UP KATIE MARIE | MODEL CAROLINE KONITZER

Every little girl loves to create imaginary lives for her dolls, but for Jin Ryu, the clothes were where the magic happened. “I’d make my own clothes for the Barbie dolls, I’d play with paper dolls – I was playing with clothes ever since I can remember,” she says. Ryu loved to take fashion risks with her toys, and her fledgling online clothing store, *White Crow*, is an outlet for grown-ups to play with their fashion choices.

White Crow launched this past December, featuring a slew of unique apparel that screams fashion without making women scream at the cost. You won’t find clothes like this anywhere on this continent; Ryu imports all of the merchandise from South Korea.

Ryu visited South Korea on a business trip in October 2009 and became enamoured with the vast assortment of hip yet inexpensive styles she saw as she strolled through the streets of Seoul. This fashion phenomenon is commonplace in South Korea, but missing completely from the Toronto fashion scene; Torontonians are forced to choose between high-end retailers like *Holt Renfrew* or cheap megastores à la *Zara* or *H&M*.

Ryu decided it was time for a fashion revolution in Canada; her online boutique offers fashion forward South Korean clothes at affordable prices.

Ryu must ensure that her beloved South Korean looks don’t get lost in translation on the way to Canadians’ closets. In South Korea, people dress up to run errands while Canadians prefer practicality, what with the



"FASHION IS WHO YOU ARE...
IT'S A DESIGN, ITS ART."

city being buried in snow for the majority of the year. Ryu always keeps in mind the Canadian go-to style - casual and conservative looks in neutral colours - when she buys merchandise.

Recent additions to *White Crow* include delicate dove gray socks with frilly ankles and a super sheer navy tailored blouse. Fashionistas can find anything from dresses to *iPhone* cases at *White Crow*, in limited numbers to ensure that you won't run into any lookalikes on the streets of Toronto.

Ryu surfs blogs and fashion websites daily to stay up to date on news and trends before she shops for store merchandise. In her own wardrobe, she appreciates classic styles incorporated with each season's latest trends. The online boutique gives Ryu the opportunity to show off items she loves but could never pull off personally. But most of the time, Ryu is buying items that she can't wait to wear herself.

"I feel that people in Toronto don't take risks as much, and I love to fulfill the needs of the fashionistas who want to be more risky," she says.

During her four years at Ryerson University in the fashion communication program, Ryu met two of her best friends who have been essential to the growth of *White Crow*. Rachel Rui Wu works on branding and public relations for the business while Caroline Konitzer models the clothes.

"I don't think I could have done what I've done without them," Ryu says.

Ryu's friends have been her support system from the very beginning. To decide on a name for her business, Ryu hunched over a dictionary and searched A through Z until she had a list of names she liked. Still unable to choose, Ryu used Facebook to ask her best friends their opinion. Their verdict: *White Crow* - it stuck.

Along with meeting her pals,

Ryu also learned valuable skills at Ryerson that she applied her business. Ryu is a jack-of-all-trades; she picks the merchandise, styles the photo shoots, and created the *White Crow* website design. On top of her responsibilities with the store, Ryu also updates the *White Crow* blog with images that inspire her photo shoots. Instead of just a woman wearing a t-shirt or pants, Ryu likes to experiment and tell a story with the model.

Ryu recently hosted a *White Crow* pop-up store at the *Sleeping Giant Gallery* in Toronto over Valentine's Day weekend that featured seasonal pieces for winter and spring. The event was a wild success; almost every visitor walked out with a purchase. Growth has been steady but Ryu believes that the pop-up store gave *White Crow* the publicity she needed to boost sales even more.

Ryu hopes to one day open a brick and mortar store on Queen Street, perhaps with a mix of her South Korean merchandise alongside an in-house brand by her own design. Regardless, she will continue to give fashion risk takers what they want: the opportunity to show off their unique fashion sense with budget-friendly clothes.

"Fashion is who you are... it's a design, its art," she says. "It's one of the biggest industries in the world that combines fantasy and reality. You can tell people who you are just by the way you dress and you can express yourself by the way you dress." Just like Ryu and her old Barbies, at *White Crow*, fashionistas everywhere can lose themselves in the magic of fashion. ▲





WHITECROWONLINE.COM

HANDSOME CITY

PHOTOGRAPHY & STYLING | NUNU, HEART SIDE UP
EDITING & DESIGN | CHRISTIAN RICHARD RICE

BY REBECCA BURTON

The artistic duo sat in their small box of a residence room at Queen's University. Philosophy homework aside, the two worked on their screen-printing, developing seasons of ten or more t-shirt designs they sold to friends. Now sitting in the trendy Dark Horse espresso bar in Toronto is AJ Jamani, one side of blossoming fashion line *Handsome Clothing*, which sells its designs online to a host of international cities, gaining extreme popularity as far away as Australia. The duo, which also includes Christian Rice, once called it a side project, having thought they had made it big when they sold campus wide. Now they have completely devoted themselves to offering unique t-shirt and sweatshirt designs plus launching a host of new basics and jewelry. Their flexible long-term goals have allowed the pair's redefinition of how fashion is created and sold while creating a new experience for shoppers and designers alike. The entire collection may be faithful to their grayscale aesthetic but the duo couldn't be more in colour.

► **Rebecca Burton:** Our theme of the issue is all about collaboration – how do you collaborate to make *Handsome* work?

AJ Jamani: We went to high school together then lived in the same box in residence at Queen's University. We were really lucky on how well we got along. It also worked out really well that we were able to do all of it between the two of us. Christian does the coding on the website, our graphic design and the creative direction. He's currently studying graphic design in Arizona. I gravitated towards the business side of things – production, distribution and looking at retailers we wanted to work with. Any time something new comes up one of us is able to do it.

RB: How has *Handsome Clothing* grown from the homemade feel of your first set of t-shirts?

AJJ: Our first t-shirt was actually homemade; we were essentially

drawing on t-shirts. We initially started doing our own screen-printing in an attempt to do everything ourselves. Christian's graphic design skills progressed more and more. By the end of our time at Queen's we had full seasons of designs that he did in Photoshop and Illustrator. When we wanted to work with more retailers we needed a more polished final product so we started to out-source and get other people to do the printing.

RB: You will soon be introducing a new line titled *HNDSM*.

AJJ: *Handsome* is the line of graphic t-shirts that we established within a certain price point. Now *HNDSM* will allow us to do new things: for example, the jewelry work and basics are more focused on premium materials and cuts than our graphic pieces.

RB: What retailers are you work-





ing with right now?

AJJ: We work with *TNT* in Yorkville. It's a phenomenal store. They were very open from the beginning and they took a chance on us. We're now going into our third season with them. I like how they are able to combine renowned international companies yet still support smaller up-and-coming brands. We've also worked with *Uncle Otis* for the spring/summer seasons and we're in talks with a few other stores regarding the jewelry so hopefully we'll have some good news about that soon.

RB: Any plans to launch your own retail store?

AJJ: It's something we'll do down the line. One project we are working on for later this year is launching a multibrand store called *Old Boys*. We noticed the challenge for young designers to get their work out there and how few people are willing to take a chance on people that don't have a pre-established following. We want to do something to contribute to this

scene in Toronto.

RB: What designers will you include?

AJJ: We totally support Toronto based designers but we won't limit ourselves to Canadian designers because of the response we've had internationally. The challenge is to not pick our favourite pre-established brands that we know continually produce good lines.

RB: How do you incorporate music into your clothing lines?

AJJ: One thing we did early on when we transitioned from a campus company to a full operation in Toronto was find a way to differentiate our line from others. We took a more holistic approach and incorporated music and storytelling into the clothing. With every collection we do a concept story. For the outer space series, it was the story of two time travelers that went to find alternate sources for weapons - a bit of an obscure story. They both have this realization about humanity and

how we're all one; certain Buddhist principles come into it. The basic imagery is inspired by those stories and that's where the clothing comes in. We then worked with different DJs who make original soundtracks for all our lines. For our latest line, the Pangea collection, we worked with *Nacho Lovers*. They're from Toronto, which we also love and support. We've previously worked with *Star Slinger*, *Doubledutch* and *Andre Obin* and have mixes coming out from *Kill Them With Colour* and *More Proof*. We offer an experience when people buy our clothing. They get a CD of the soundtrack with their purchase and then they can go online and check out the story.

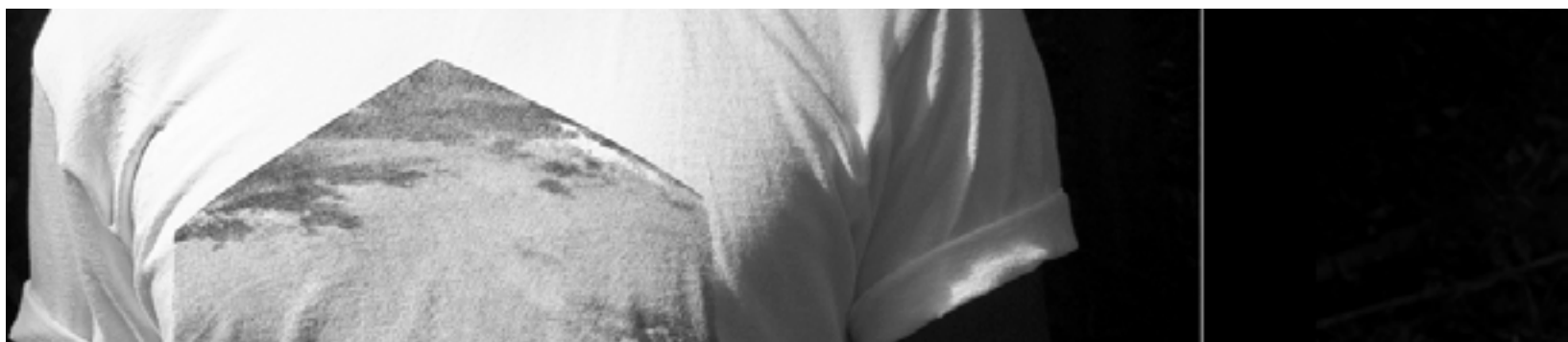
Would you describe Toronto as a *Handsome* city?

AJJ: Our friendship started in Toronto. A big part of us coming together was going to concerts every

week in high school and seeing that scene in Toronto. It's phenomenal to be in; it's so multicultural, with so many different scenes and so many different aesthetics. It plays a huge role in our creativity and what we put together.

What's next for *Handsome*?

AJJ: For our next collection we will be working with freelance designers. Working with bigger retailers makes it more demanding. A collection of 10 pieces was adequate before, but now we need to beef up the collection. We'll be working with Sam Churnside, a designer from Australia, who came across our stuff and emailed us over a year ago. We really enjoyed being at university and learning about commerce, philosophy and psychology, but *Handsome* became that thing - it was the dream. If we can continue working on it, life would be ideal. ◀



HANDSOMECLOTHING.COM

BEAUTY & BRAINS

PHOTOGRAPHY BY LYNISIE ROBERTS
MAKE UP NATALIE KAINÉ

BY LINDSEY M. MATHER

Lauren McMillan created illustrations for children's medical books while hunched over said volumes studying to become a nurse at McMaster University. Now, she juggles her nursing gig and her new online jewelry business, *Lauren Elan Collections*. McMillan's intricate homemade accessories are a perfect blend of her twin loves for the arts and sciences. Multiple textures, fabrics and metals mingle together to create one-of-a-kind pieces that will last a lifetime.

► **Lindsey M. Mather: Why make jewelry for a living?**

Lauren McMillan: Last year in March I went to a party and didn't have anything to wear so I reworked a necklace I already had and made it into something totally new. Everybody was asking where I got it and if I could make them one. I realized this was kind of fun. So, I taught myself, I never had classes - I'd just deconstruct the jewelry in my mind.





LMM: Take me through your creative process.

LM: I played around for the first piece I made. It was a step-by-step process. I'd have an idea of something I wanted to make and I'd just literally come up with as many ideas as I could of how I could construct it skeleton-wise, and then I'd just play.

LMM: You love big, bold jewelry.

LM: I'm definitely a statement piece person. A lot of times, I think, when you have classic clothes, you can really make it edgy or soft, all depending on the jewelry.

LMM: Why create three separate collections: Party, City and Romance?

LM: I'm a total social butterfly and I have a ton of girlfriends. I realized that all of my girlfriends have such different styles and I really wanted to create a jewelry line that would have something appropriate for everybody. Whether you're the 18-year-old party girl or you're a 30-something corporate woman, I wanted it to have elements of every style.

LMM: What's the story behind the

Eleven collection?

LM: I wanted to have a piece that any girl could wear, and use her creativity to wear it the way she wanted. So, I made the Eleven - it's essentially a variety of pieces that are really hardy, handbag hardware pieces. I called it Eleven but I've realized, now that I've worn it, that you can actually wear it so many more ways than eleven. I'm a huge advocate of creativity and I think it's so fun when you can play around with it and make it your own.

LMM: You were born into a creative family?

LM: You would never just get a birthday gift, it was always handmade and out-of-the-box or something where you had to do a treasure hunt to find it. There were just ridiculous things like that around that I thought everybody had.

LMM: Any favourite childhood memories in Toronto?

LM: In the summer my family would go to Centre Island and we'd go biking and we'd look at all the neat little houses and spots there. Of course, St. Lawrence Market and Kensington Market - we'd come down all the



time just to look at all of the culture the city gives you that the suburbs don't."

LMM: Tell me about your biggest supporters.

LM: I think anybody who starts a small business realizes that your family and friends are the first people you're going to get feedback from, so you really have to hope they're going to support you because it's going to be either the downfall or the source of your encouragement. I think, especially with my husband, friends and family, they are so supportive. They'll buy things and wear them and tell their friends and they'll give me ideas. If I didn't have that I might think, oh, this isn't going to work, and I'd stop.

LMM: You're your own boss.

LM: Yes, but I couldn't do it alone. I built the website with my brother and sister's help. I took the product shots and had friends shoot the lifestyle photos. I keep the blog up to date, Tweet and use Facebook on

a regular basis on top of designing and making all the pieces - I'll stay up until four in the morning to make them all. I like to be involved in the entire process.

LMM: What are your inspirations?

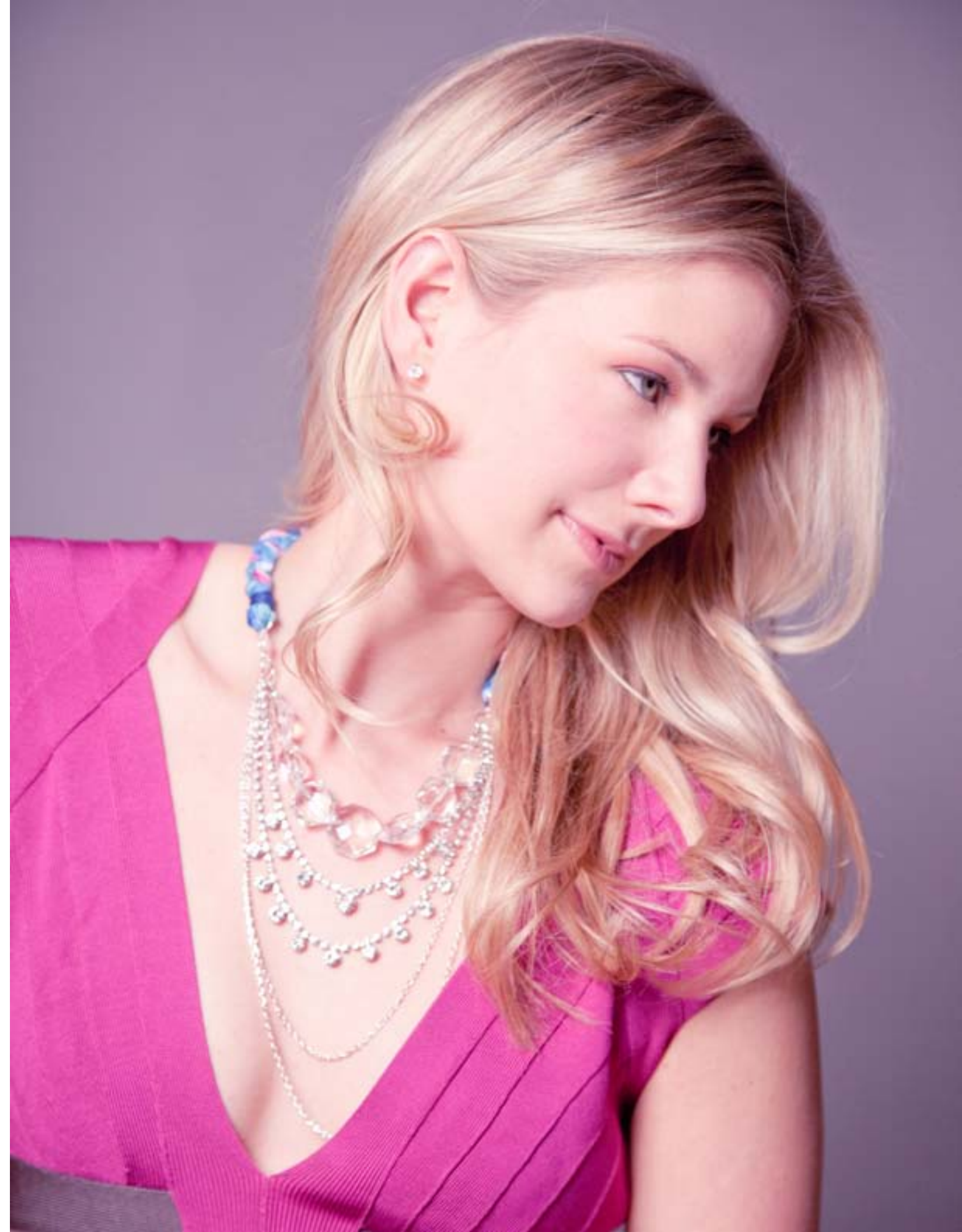
LM: I'm obsessed with colour, sparkle, and shine - things that really attract my eye. Whether it's a really vibrant colour or a really rich texture...anything like that, I like to just start from there and see what works with it.

LMM: What should we expect from your spring collection out March 15?

LM: I'm playing with three trends this season. One of them is color blocking - bright colors and neon, the second one is mixed metals, and the third is laces and nudes.

LMM: Why wear jewelry?

LM: I think if you can use your jewelry to dress up a fun outfit, it shows your creativity and that you are willing to take risks. ◀



LAURENELAN.COM

RENEGADE

SLOAN OF *SPOT 6* STOPS BY OTM
FOR HIS FIRST EVER COVER PHOTO SHOOT.

PHOTOGRAPHY
BY CHRIS PANGAN
HAIR MATTHEW COLLINS
GROOMING NATALIE KAINE



The 22-year-old St. John's native is not what one might conjure up while imagining a male model. He walks, talks and dresses alternatively and has an honourable sense of bulletproof individuality. But it's easy to see why modelling has suddenly appeared on his path; along with serpentine green eyes, a strong jaw line and edgy appeal, he has an open easiness that makes him moldable and a delight to work with.

was answered with, "No, but for you we can make an exception." "...And here I am," he smiles.

Although he's brand spanking new to the fashion realm, he's excited for the experiences it will bring him, "It's definitely encouraged me to take much better care of myself and take a bigger interest in the industry."

"I don't like the cold, besides that, it's great," he says of Toronto. "There's anything for anyone." He describes Kensington Market as one of his favourite places.

His start is no ordinary story either. After randomly shooting an editorial for a friend, a photographer took it upon himself to "force" Sloan into modeling. "He thought I would make a great model and made me a portfolio." Soon after, Sloan walked into *Spot 6* and asked if they take walk-ins where he

He doesn't say it outright but it's quite clear that Sloan's personality and talents thrive inside the arts community. He very only recently moved to Toronto to start school in January, studying fine arts at OCAD. "I like modern art, graffiti, pen and pencil, sketching, everything," but he mentions that art school

**“I THINK I COULD
PORTRAY SOMETHING
POSITIVE AND ACTUALLY
MAKE A DIFFERENCE.”**

isn't really striking his fancy. It doesn't inspire him; however, he continues to persevere.

"Music is my passion, one hundred percent," he says very seriously. Before he moved here, he was the lead singer of a punk rock band in St. John's, and part of the "crazy music scene in Newfoundland that no one knows about," which he had to leave behind. He plans to do the same thing again some time in the future, "If you look at the industry now, the songs are about money and having sex and it's not a good message. I think I could portray something positive and actually make a difference."

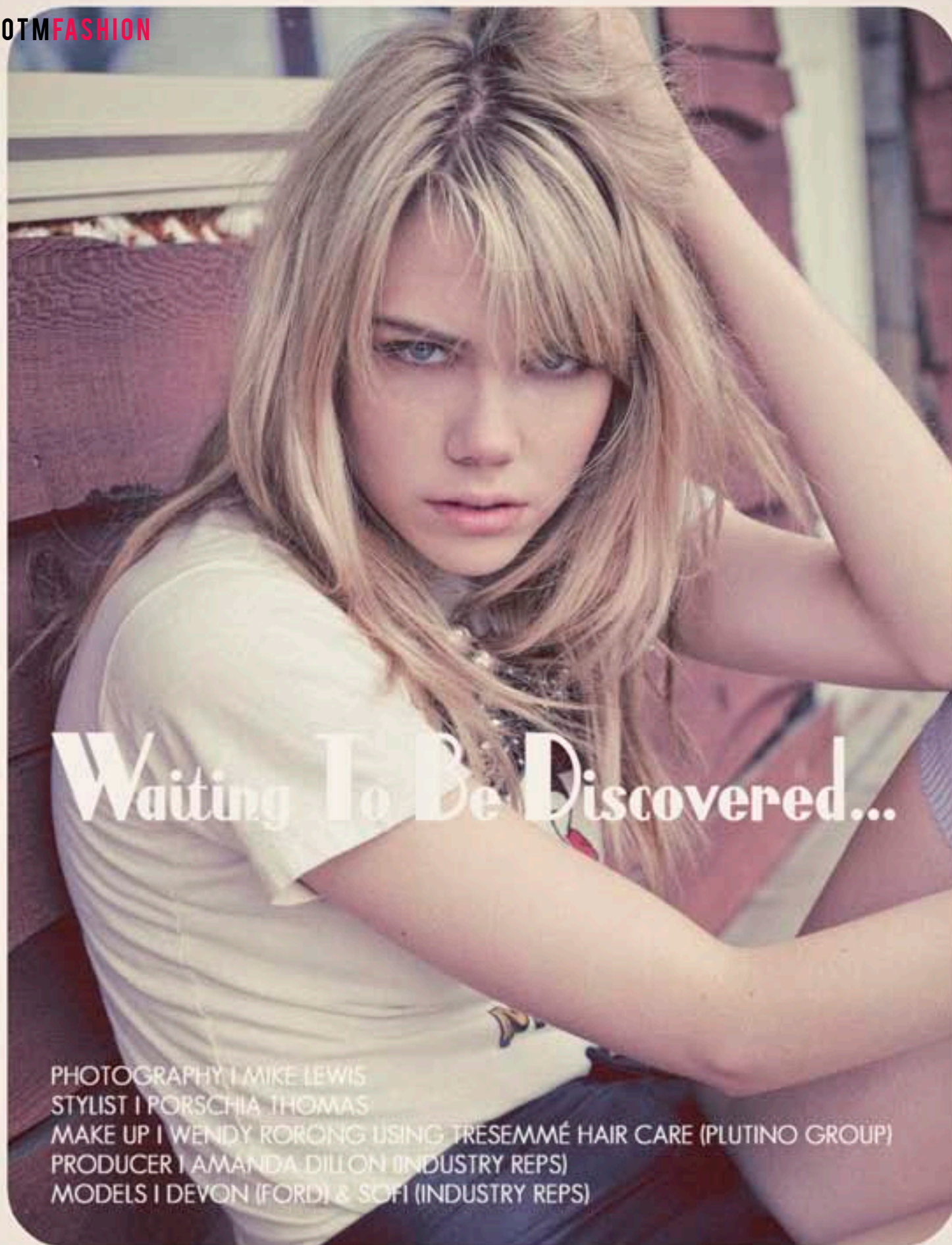
His style is another interesting conversation. He arrives at the shoot wearing skinny jeans that cling to his small frame, a henley and two blatant nose

rings. "I think I dress pretty grungy, but I try to mix that with being modern, edgy, offensive even... provocative. I just don't want to look like everyone else; I think it takes a lot of balls to be yourself." He also mentions a certain turquoise fur jacket, brightly-coloured leggings and the odd costume.

As models go, he's an intriguing one to chat with. He tries very hard to give me genuine and thoughtful answers, each punctuated with a crisp Newfie accent. He dreams of meeting Lady Gaga and likes hot baths, dry wit, intense conversations and spending time alone just thinking. With such honest enthusiasm and fascinating looks, his career and artistic ambitions can only broaden from here - his very first job as a model in Toronto. ▲







Waiting To Be Discovered...

PHOTOGRAPHY | MIKE LEWIS
STYLIST | PORSCIA THOMAS
MAKE UP | WENDY RORONG USING TRESEMMÉ HAIR CARE (PLUTINO GROUP)
PRODUCER | AMANDA DILLON (INDUSTRY REPS)
MODELS | DEVON (FORD) & SOFI (INDUSTRY REPS)



shirt Common Sort Vintage,
shorts American Apparel,
socks H&M, shoes Forever 21,
necklace Aldo Accessories



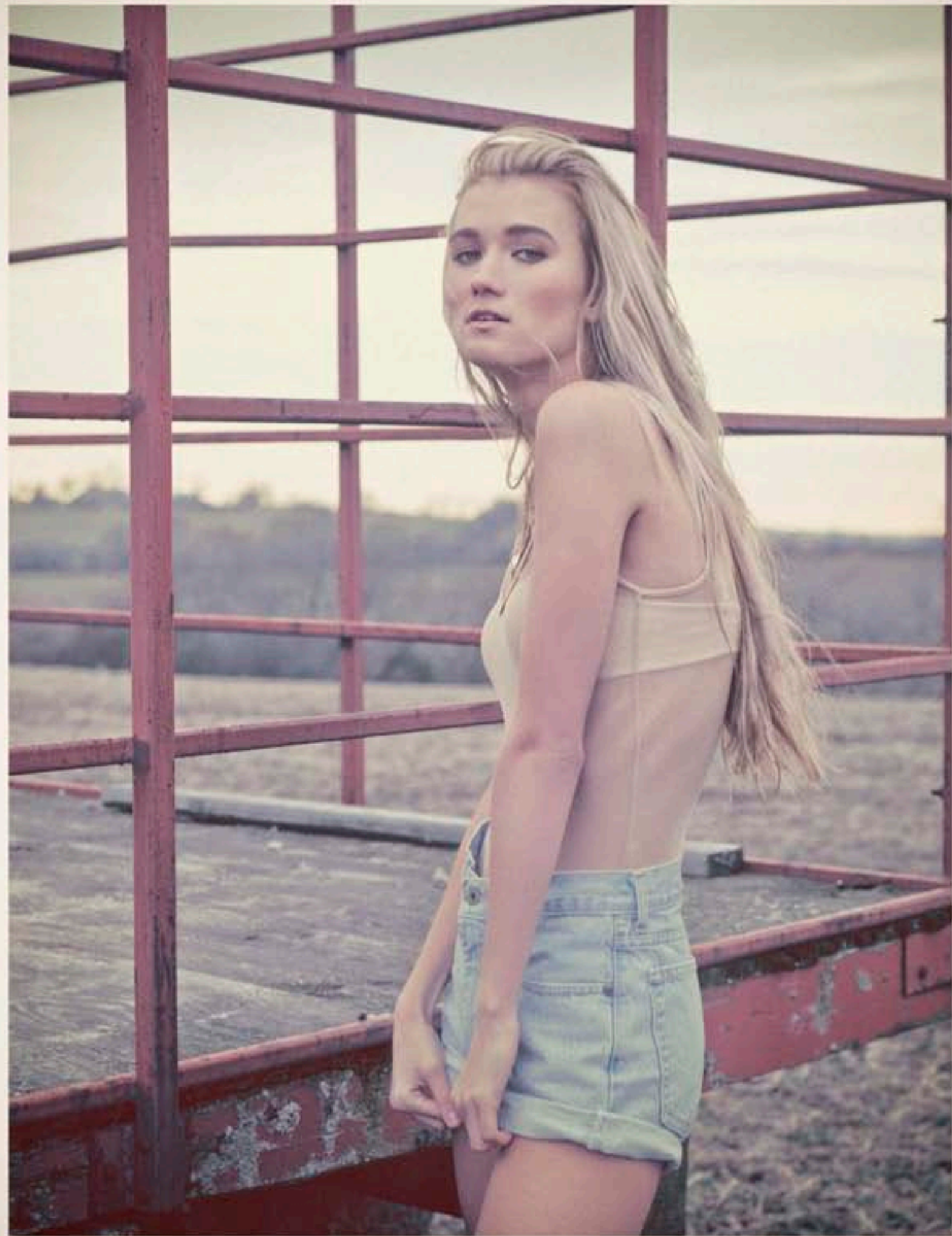
vest Kensle Girl,
pants Topshop,
necklace H&M,
shoes Aldo





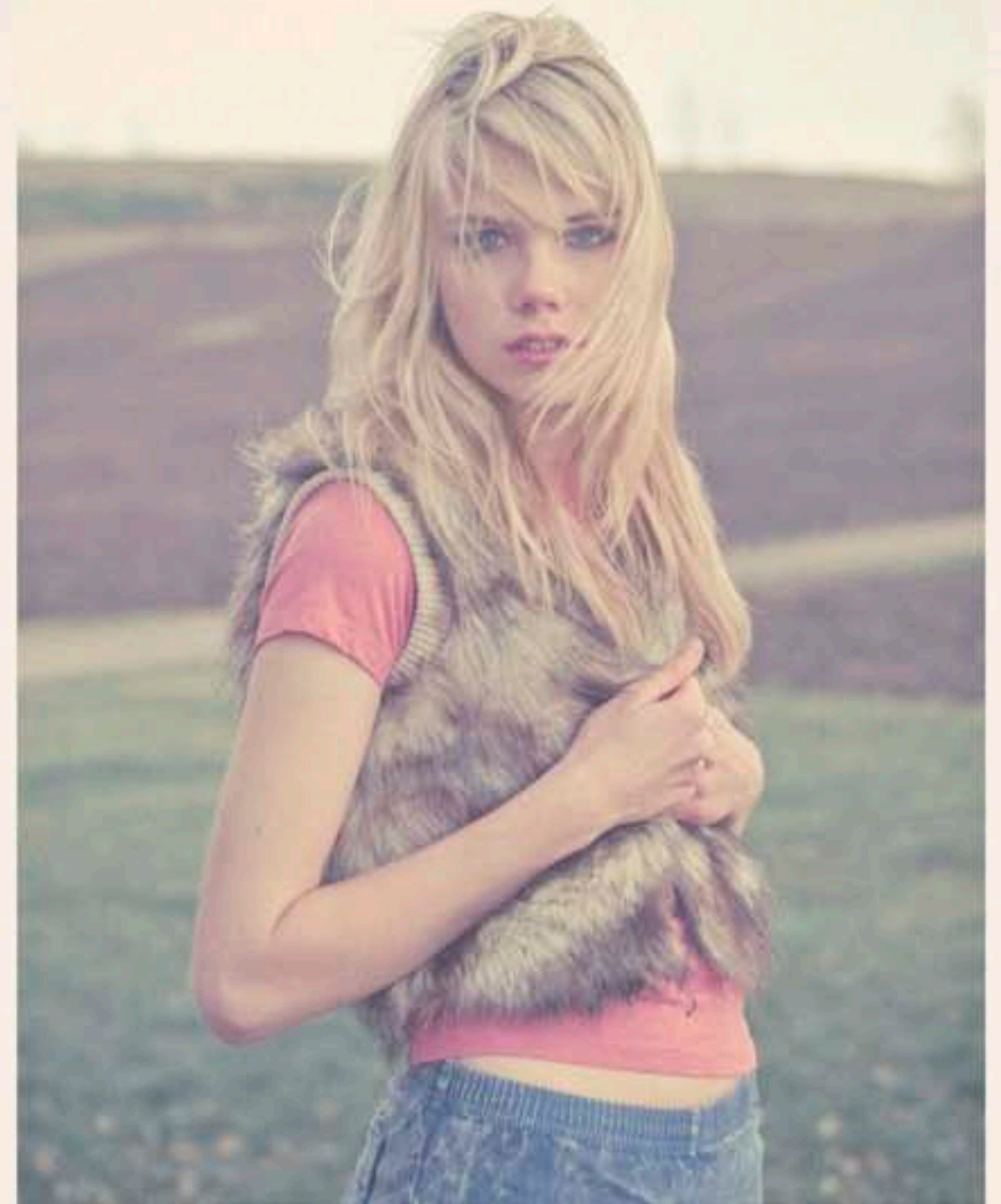
Above:
blouse Online, shorts Z Denim,
belt Common Sort Vintage

Opposite:
bodysuit American Apparel,
bra La Vie En Rose,
shorts Vintage Bluenotes





dress H&M, vest Harley Davidson



*shirt Takeover, vest Ellison,
shorts American Apparel*



Opposite:
dress H&M, vest Vintage,
socks H&M, boots Welfare

Above:
shirt Bebe, skirt Provogue,
belt Common Sort Vintage,
scarf H&M, socks H&M,
shoes Forever 21



shirt Thirty Three, skirt H&M,
fur stole Vintage, boots BCBG





3rd FLOOR

PHOTOGRAPHY | CORY VANDERPLOEG
STYLIST | KIRSTEN READER (JUDY INC.)
MAKEUP | GABRIELA SOARES (JUDY INC.)
MODEL | JANICE (SPOT 6)

*dress Torn by Ronnie Kobo,
shoes Balmain, Davids,
ring Carla Wax*





*jacket Mackage,
skirt JNBY,
necklace Jenny Bird,
shoes Valentino, Davids*



*dress Improved,
jacket JNBY,
shoes Christian Louboutin*



skirt Torn by Ronnie Kobo,
leather and chiffon top Mackage,
cuff Carla Wax,
shoes Steve Madden, Capezio







*Bra, jumpsuit & shorts American Apparel,
jacket JNBY, necklaces Carla Wax,
shoes Christian Louboutin at Davids*

ONCE SET IN MOTION

PHOTOGRAPHY | DANIEL ROBB
STYLIST | JESSE BROOK
MAKE-UP | NEGAR HOOSHMAND (LIZBELL)
MODEL | LEIGH-ANN (ELMER OLSEN)





snake skin maxi dress - Torn by Ronny Kobo
chiffon dress - Fifth Avenue Shoe Repair
jacket - Rodebjer
earrings - Jenny Bird
bracelet - vintage



dress - Brandon R. Dwyer
cardigan - Esprit
shoes - Aldo
headpiece - Head Mistress
necklace - Ferrara
ring - Thomas Sabo



shirt - Rodebjer
coat - Lundstrom
pants - Gestuz
boots - Ecco
necklace/earrings - Jenny Bird
bracelet (on top) - Brave Beltworks
bracelet - Thomas Sabo



dress - H&M
vest - Rodebjer
earrings - Alex Fraga
necklace - Mango
ring - Thomas Sabo



dress - Halston Heritage
earrings - Jenney Bird
handpiece - H&M



jumpsuit - Nada
belt - Brave Beltworks
shoes - Michael Kors
earrings - Thomas Sabo
necklace - Expression



dress - Gestuz
shoes - Sigerson Morrison
earrings/ring - Dean Davidson
bracelet - Brave Beltworks



BOOP BOOP A DOOP

PHOTOGRAPHY | MAX KOPANYGIN
STYLIST | TERR DASCQUISTO (PLUTINO GROUP)
MAKE-UP | NATALIE VENTOLA (PLUTINO GROUP)
MODEL | DAPHNE DE BAAT (ELITE)



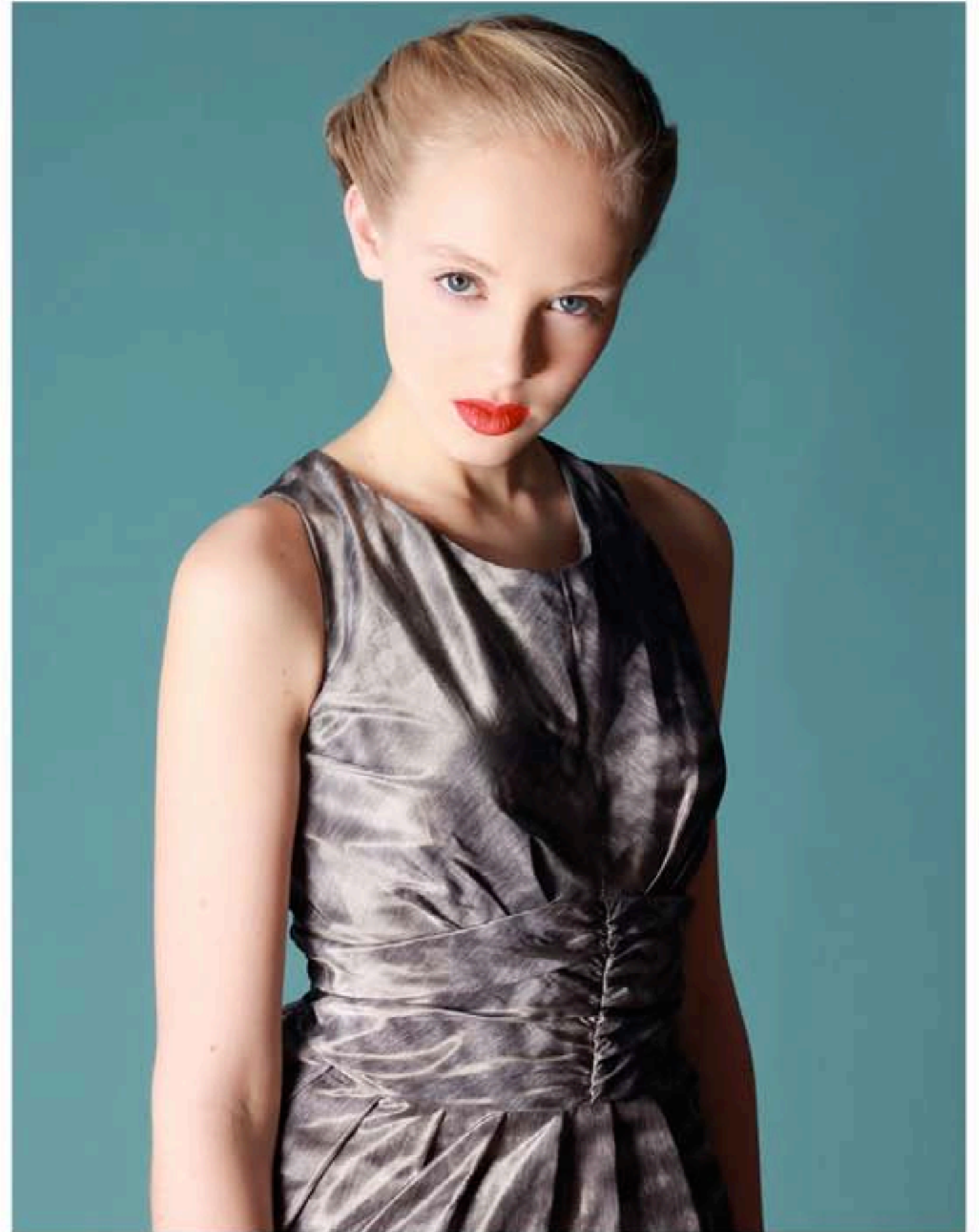
Previous Page:
top Sonia Rykiel
skirt Tara Larmont
belt H&M

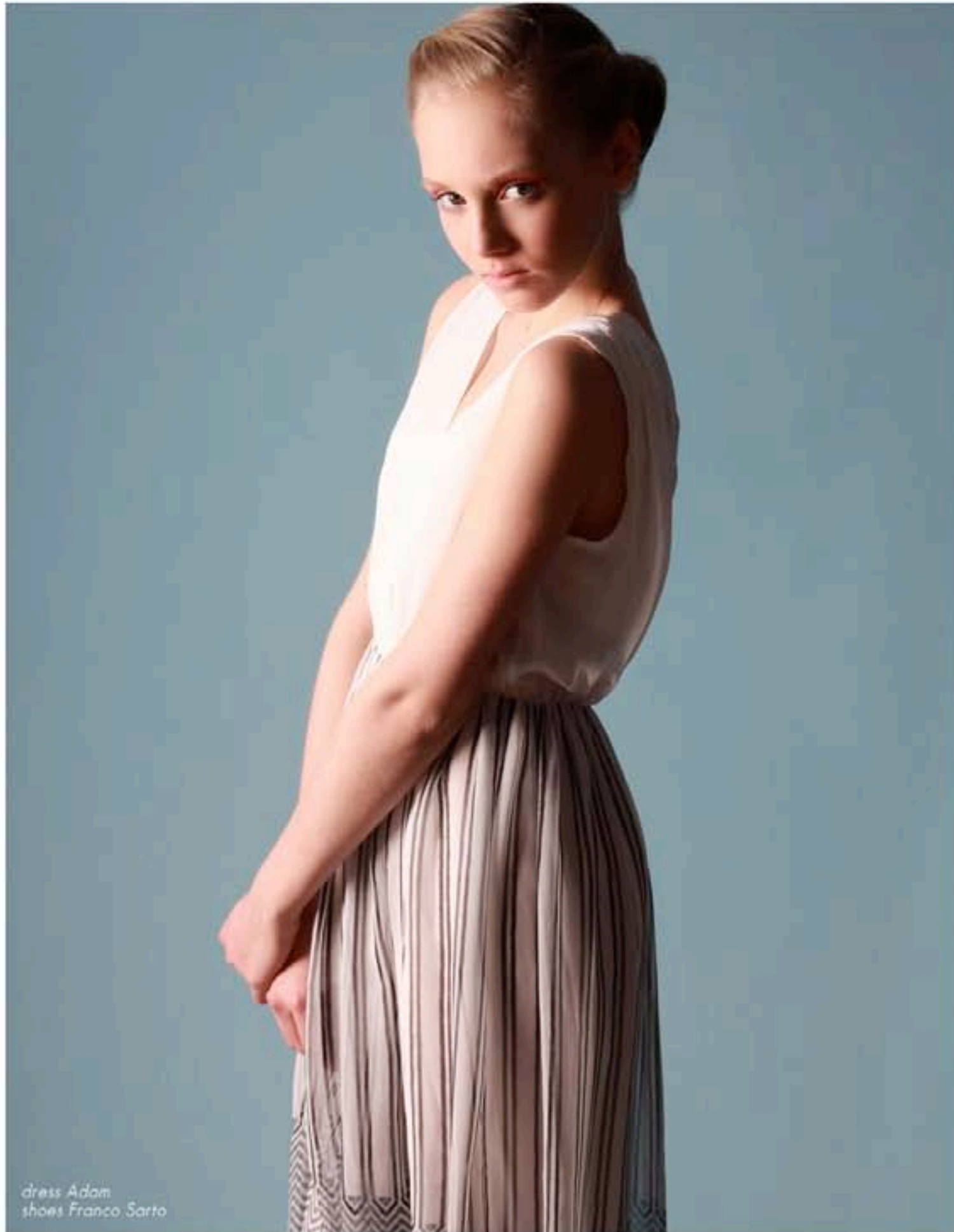
This Page:
dress Hanil Y
shoes Franco Sarto



dress Pink Tartan
gloves Vintage
shoes Calvin Klein

OTMFASHION





dress Adam
shoes Franco Sarto





top Ian
pants Adam
shoes See by Chloe

NAAJUO

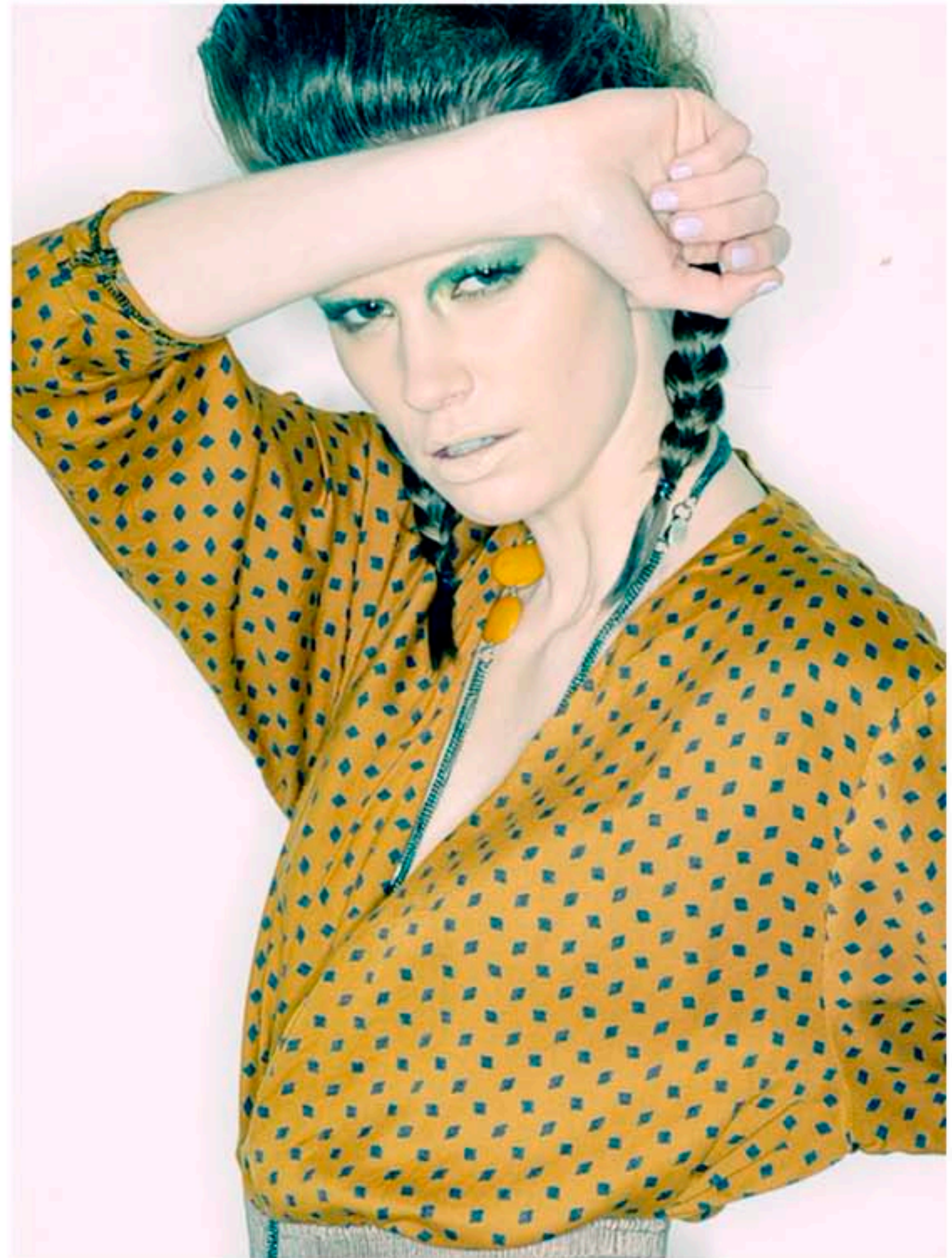


PHOTOGRAPHY | LEIGH FARRELL
STYLIST | AMY SMITH
HAIR | BLAKE ARSENAULT
MAKE UP | RAISY KAZI
(using MAKE UP FOR EVER)
MODEL | CARLY (SPOT 6)





Blouse, vintage; pants, American
Apparel; necklace, vintage.



Bustier, Silence + Noise; skirt, Suno;
shoes, Aldo; rings, stylist's own.

OTMFASHION





Sweater: Cheap Monday, earrings & rings: stylist's own

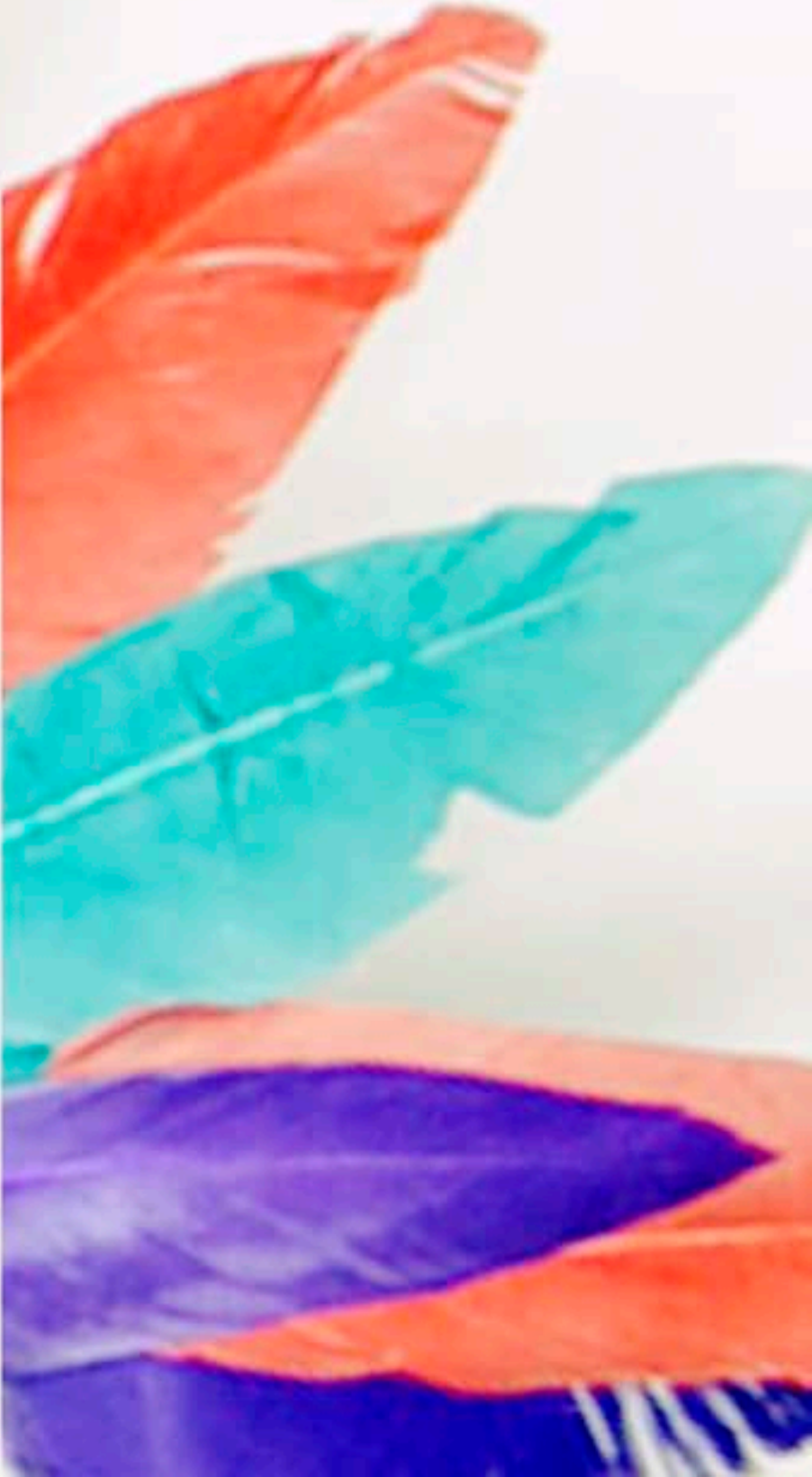
OFF THE MAP | STRENGTH IN NUMBERS | 153
Opposite page: shorts & thigh-highs: American Apparel, shoes: Aldo



Top: H&M; shorts: vintage; shoes: Aldo;
earrings, belt & rings: stylist's own

OTMFASHION







GONNA MAKE YOU SWEAT

Photography by Carlyle Routh
Styling by Kirsten Reader (Judy Inc)
Hair & Make-up by Robert Weir
Model - Senait (Elmer Olsen)



This Page -
One shoulder tank, Erin Kleinberg
Leather shorts, Mackage
Jewelry Rita Tesolin
Shoes, Christian Louboutin, Davids
Opposite Page -
Sweater, Designer Remix Collection





One shoulder tank, Erin Kleinberg
Leather shorts, Mackage
Jewelry, Rita Tesolin



Top, H&M
Skirt, American Apparel
Necklace, cuff, ring Rita Tesolin
Shoes, Christian Louboutin, Davids





Dress, Mackage
Jewelry Rita Tesolin
Shoes, Balmain, Davids



Dress, H&M
Jacket, torn by Ronnie Kobo
Necklace and ring, Rita Tesolin
Shoes, Balmain, Davids



This Page -
 Body suit, Torn by Ronnie Kobo
 High waisted shorts, American Apparel
 Jewelry, Rita Tesolin
 Shoes, Christian Louboutin, Davids
 Opposite Page -
 Jacket, MK2K
 Bandeau, American Apparel
 Skirt, Torn by Ronnie Kobo
 Necklaces and ring, Rita Tesolin



BLINDED BY THE LIGHT

PHOTOGRAPHY | ANGELA Y. MARTIN
STYLIST | MEGAN ANN WILSON
MAKEUP | VANESSA MELANSON
MODEL | CAITLIN D. (ELITE)

top: Issy Miyake from I Miss You Vintage
leather skirt: Gianfranco Ferré from I Miss You Vintage
clutch: I Miss You Vintage shoes: LAMB from Balci
tights: Betsey Johnson Stylis's own
two finger ring: So Good NYC Stylis's own
cool ring & copper earrings: Village Stylis's own



dress: Vintage from I Miss you Vintage, belt: Winner's Stylis's own
shoe: 909 Vintage Toronto, tights: Donpelgrino Black lace Stylis's own
crystal ring: Low Luv x Erin Watson JacFlash Toronto

cardigan Dries Van Noten from I Miss you Vintage
dress Issey Miyake from I Miss you Vintage
shoes LAMB from Balenciaga belt H&M Stylist's own
necklace H&M Helsinki Stylist's own
ring The Drake Hotel General Store Stylist's own
peacock ring Pbm Pbm Ottawa Stylist's own
black skull ring So Good NYC Stylist's own

cardigan: Chien Men Notes from I Miss you Vintage
shawl: Amy Mordale from I Miss you Vintage
dress: M&M from Exotic bell H&M Stylist's own
necklace: H&M H&M Stylist's own
ring: The Diner Hotel General Store Stylist's own
bracelet: ring from Rose Cottage Stylist's own
& bracelet ring: So Good NYC Stylist's own

OTMFASHION



OFF THE MAP | STRENGTH IN NUMBERS | 166



dress: Diane Freix from Sherrington Couture
shoes: from Ballo gloves: C&A Manzan
necklace and earrings: Stylist's own
tights: Sarpelgrino Black Lace Stylist's own and
belt: Winters Stylist's own

dress: Vintage from I Miss you Vintage, belt: Winner's Stylist's own,
fur stole: 909 Vintage Toronto, tights: Sarpellgrino Black Lace Stylist's own,
necklace & opal ring: Vintage Stylist's own,
crystal ring: Low Luv x Erin Wasson JacFlash Toronto
& tiger ring: The Boy Stylist's own

top: bby Miyake from I Miss You Vintage
leather skirt: Gianfranco Ferré from I Miss You Vintage
clutch: I Miss You Vintage, shoes: LAMB from Bolei, tights: Betsey Johnson, Stylé's own
two finger ring: So Good NYC, Stylé's own, opal ring & copper earrings: Vintage Stylé's own



Chandelier Ring: antique Dried, Kim Nolen from I Miss you Vintage
dress: baby Muzika from I Miss you Vintage
shoes: JAMB from Boks, belt: H&M, Styler's own
necklace: H&M, Hair: Styler's own,
& ring: Styler's own
about: Vintage White Clark, Shampoo: Cadence
right: Soap & Glory (B&B), Lip: Styler's own
shoes: Boks, belt: Greta, Hair: H&M, Styler's own
left: Simon's Montreal, earrings: Ray, Hair: Vintage, Ottavia
& ring: So Dood NYC, Styler's own

OTM BLURBS

Think Koreatown is restricted to just hot pots and karaoke? Think again! (although, who doesn't love karaoke!? Yes. Still.) This quaint little part of town - west of Bathurst on Bloor, only as far as Christie - has just in the last year or so seen a huge change from chopsticks to coffee shops, cute cafes and couture! We're stoked to see more changes to come to this newly "hipified" Toronto strip.

Street Spotlight KOREATOWN

Illustration by RACHEL DRAKE
Blurbs by TRISH MONTLE

1. CLINTON'S TAVERN

694 Bloor Street W

Clinton's is Toronto's equivalent to Cheers. A rustic bar, nestled in the family-oriented neighbourhood of Koreatown, where everybody knows your name...and even if they don't, they will after a pint (or six) of whatever's on-tap that evening. Stop in every Monday for "Quiz Night" with Terrance Balazo, the perfect excuse to get out of the house on a Monday. If you're looking for something f-u-n to do on a Saturday night, look no further than Clinton's weekly Shake, Rattle and Roll dance night! Brought to you by the beautiful girls of Bangs & Blush, it's the best 60s soul and rock'n'roll dance party Toronto has to offer! (Or maybe the only one...whatevs).

THIRSTAV.COM/CLINTONS.HTML

2. YOGA THERAPY TORONTO

692 Bloor Street W

Seconds from Christie Station and Christie Pitts Park is Bloor Street West's newest yoga studio, Yoga Therapy. A special incentive for new students at the studio: one week of unlimited yoga is \$20! A one class pass runs you \$18 and a one-month unlimited pass is \$160. The prices are reasonable and the space is very nice and new (like new-car smell, new). Oh, and the instructors really know about yoga. Best part about the location is all the delicious food and bar options for afterwards...(kidding!...sort of.)

YOGATHERAPYTORONTO.COM

3. TACOS EL ASADOR

690 Bloor Street W

Ever wondered where the BEST Mexican restaurant in the city is? Well, look no further; Tacos el Asador (690 Bloor Street West) is the be-all-end-all of authentic and delicious Mexican food - Ole! Don't be fooled by its "rustic" appearance, picnic bench and checkered cloth dining; for \$10 you can eat like a Mexican king! Why not try a bit of everything? Mouth-watering burritos, fajitas, tacos and chimichangas, all wrapped in the house-made corn tortillas, are to Mexican-wrestle for. Nothing is over 5 bucks. Everything is fresh and fabulous. In the summer grab an icy-cold Corona or a can of Juma Juice to help tame the spice. Say 'Adios!' to Old El Paso and 'Hola!' to Tacos el Asador.

4. SKY BLUE SKY SANDWICHES

605 Bloor Street W

Wilco fans rejoice! Now your favourite Wilco song can be eaten...in sandwich form. Feeling lonely? Try the "How to Fight Loneliness" sandwich; sliced smoked chicken with julienne apple and bacon should help sop up your tears. In a loving mood? Try the "I'm Always In Love," Sky Blue Sky's equivalent to the Monte Cristo (so Freeeeench, so romantique!) Don't see any of your favourite Wilco tunes on the menu? Try asking! I'm curious to see what's in the "Jesus Etc."!? ...

SBSSANDWICHES.COM

5. SNAKES & LATTES

600 Bloor Street W

Located just a hop, skip and a jump from Bathurst Subway Station's Markham Street exit is the adult equivalent of a Chuck E Cheese (unless you still go to Chuck E Cheese...we're not judging...) Caffeinated beverages, aaaaand board games!!!!. And not just any caffeinated beverages - really good ones! Pretty much the best way to combat winter blues: an espresso and a rousing game of Connect Four surrounded by neighbourhood pals; what could be better? (Except sunshine, that is.)

SNAKESANDLATTES.COM

6. AROMA WELLNESS AND SPA

610 Bloor Street W

ATTENTION all west-end residing females, the search for the cheapest, closest and best organic spa is over! Aroma Wellness Clinic and Spa is Bloor Street's best-kept secret (I know, such a cliché but this time I mean it...) Eyebrow waxing from \$8 (no, that's not a typo). Bikini waxes from \$15... all done using organic wax made for every skin type (including sensitive). Facials for \$69 - I beg you to find a cheaper alternative. The estheticians are very knowledgeable and friendly. The space is very clear and beautifully appointed. You will not be disappointed.

AROMAWCS.CA

7. HONEST ED'S

596 Bloor Street W

Honest Ed's: where hipsters go to buy super inexpensive housewares...and novelty eyeglasses! For those of you that just go to Honest Ed's for the cheaper-than-Shopper's pharmaceuticals (or maybe that's just me...), why not try venturing past the main floor of this fun-house-like shopping emporium and explore everything that Ed has to offer in terms of cheap, cheap and did I mention, cheap (!?) housewares? You name it, Ed has it. Tupperware, kitchen appliances, bathroom necessities, oh my!



NEXT ISSUE SUMMER 2011

PHOTO BY TARA BARTOLINI | MODEL EMILY (FORD) | VEST, CHLOE COMME PARRIS