

THE LIFE AND STYLE OF CLINT EASTWOOD + SEXY NERD OLIVIA MUNN

SHARP

A full-page portrait of actor Bradley Cooper. He is wearing a white dress shirt with the sleeves rolled up and a grey plaid vest. He has his arms crossed and is looking directly at the camera with a slight smile.

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APRIL 2011

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FORGETTING TO REMEMBER

“The more knowledge we store on our electronic devices, the less we keep in our brains and, it would seem, the stupider we become.”

Of all the important phone numbers I use regularly—friends, relatives, colleagues, doctors, my local Vietnamese takeout place—I guess I could recite three or four without referring to my BlackBerry. On the surface, this doesn't seem like much of an issue. I back up my mobile to my laptop, and my laptop to an external drive and a server, so—barring some kind of global catastrophe—the odds of me ever fully losing my contact list are pretty minimal. It's been like this for years, ever since I acquired my first cellphone. Why memorize a phone number when it's right there at the touch of a button?

This isn't something I have given much thought to until recently, when a book came across my desk that I found alternately fascinating and alarming. *Moonwalking With Einstein* (Penguin Press), by Joshua Foer, investigates the world of competitive memorization. Between anecdotes about the mental athletes (or MAs as they call themselves) who compete in events involving memorizing strings of random numbers, pages of text and decks of shuffled playing cards, the book is a study of how memory works, and more importantly, how it has mostly become an archaic skill.

Think about it. Our phones and computers remember names and email addresses for us, and it's easy to get out of remembering birthdays, because Facebook

does such a great job of reminding us. And why remember how to get to places when our in-car GPS systems give us turn-by-turn directions? According to Foer's book, the situation we find ourselves in now is the result of 30,000 years of transition from using our brains as repositories of knowledge, to storing that knowledge elsewhere—first on cave walls, then in books and lately on our phones and computers.

“Imagine waking up tomorrow and discovering that all the world's ink had become invisible and all of our bytes had disappeared,” he writes. “Our world would immediately crumble. Literature, music, law, politics, science, math: our culture is an edifice built of externalized memories.”

Transposing our collective knowledge from our brains to books and paintings (and, now, the Internet) makes a lot of sense, and if not for such innovations we'd still be living in caves and fighting with hyenas over wildebeest carcasses. And, for the record, I'm fully in favour of not having to do either of those things. The part that troubles me, however, is the fact that if memory operates like a muscle—and experts suggest it does—mine, like most people's, is in terrible shape. Which might explain why I'm constantly forgetting things.

While there are probably more pressing issues facing the survival of our species (like, oh...I don't know, global warming, ocean depletion, peak oil), I see the memory

problem as part of a larger trend towards storing what was once vital knowledge on our electronic devices. And the more knowledge we keep externally, the less we keep in our brains and, it would seem, the stupider we become. For instance, if not for spellcheck, this editorial would be rife with spelling errors. Although, if spellcheck didn't exist, I'd probably be a better speller anyway. Which is kind of the point.

With such a vast amount of information at our fingertips, it's easy to become reliant on technology to compensate for what we're too busy (or too lazy) to do with our brains. At best, this means wasting the prodigious brain power we all have. At worst it could lead to a collective loss of one of the most important things that make us human. The good news is that the human memory appears to be essentially the same as it has always been, and with a little training anyone can become an expert memorizer. Foer himself, after a relatively small amount of training and study, managed to rank among the top MAs at the US Memory Championships, which is no small feat. And if he can do that, I can certainly memorize the phone number of that Vietnamese place.

JEREMY FREED, EDITOR
LETTERS @ CONTEMPOMEDIA.CA

PHOTOGRAPHER: KOURUSH KESHIRI; STYLIST: SERGE KERBEL; HAIR: GABRIELA SOARES; Z ZEGNA COTTON SUIT, SHIRT AND SILK TIE: ALL AT HARRY ROSEN.

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SHARP

CANADA'S MAGAZINE FOR MEN

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COVER PHOTO: NINO MUNOZ/CPI



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STYLE
SHARP'S SPRING
STYLE PREVIEW

Because we can't possibly fit every great new item of spring clothing into this issue, we've collected an archive of great looks from some of our favourite brands for you online. Check out new collections from Louis Vuitton, Lacoste, Strellson and much more, all courtesy of Sharpformen.com.



FITNESS
OKIKI'S OFFICE
WORKOUT

Our man Okiki Akinremi—the world calibre trainer—continues his quest to demonstrate the most intense, yet somehow doable, workouts we lay people can handle. Because a good life isn't just about fine food and fast cars, it's about looking good in a fitted shirt.



TECH
GADGETS FOR
THE GODS

Whether you call it aspirational, ridiculous, or, well, a smart buy, it's always a treat to see how big tech companies can go. And by "big," we mean expensive. Here are ten decadent toys that would make Mark Zuckerberg blush: gold-plated headphones, mechanical cellphones, and a million-dollar laptop.



CARS
PORSCHE ON ICE

Sharp visits Porsche's Camp4 winter driving school near Mont Tremblant to see how sideways we could get in the latest sports cars from Stuttgart. What follows is a blur of snowbanks, studded tires and wooden-spoon wielding models—the female kind. Also, we learn a thing or two.



WOMEN
AISHA TYLER

There aren't too many women who satisfy as many guy-requirements as Aisha Tyler. She's an avid gamer, a stand-up comedienne (with a surprisingly foul mouth), and an actress who has a penchant for man movies. Also, she's beautiful, but you probably saw that. See more of her in our online gallery.



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As a woman reader of your magazine, I need to tell you that your male model wearing a \$3,195 tuxedo is only missing one thing...a razor for shaving!! His scruffy face spoils the whole image.

Greatly enjoyed your December issue of Sharp, particularly the interview with Katy Perry. I'd written her off as another Britney Spears-type pop disaster, but she does actually seem to have some good insights. Who knew? Still not a fan of her music, though...

FOR MORE PHOTOS OF KATY PERRY, VISIT SHARPFOCUS.COM

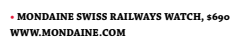
I know winter's worst is behind us, but I still have a cold-weather question I need answered before the snow blows again in 2011. I commute to Toronto from the burbs daily on the train and have to walk to the office in some especially grimy snow. I think I must look weird to passersby as I hop down the sidewalk trying to keep my leather dress shoes and my suit pants free of salt and dirt. It's usually a failed effort. What advice can you give me so I don't look like a fool in ski boots and a three-piece suit on the commute? Are galoshes still an option?

Byron—Galoshes are the practical solution, and like most practical solutions they don't look that great. However, a company called SWIMS makes some good ones (both sturdy and reasonably fashion-savvy). If you don't mind carrying your shoes separately, there's also the option of a pair of neoprene-lined wellingtons from Hunter (www.hunter-boot.com). Tuck your pants into these tall rubber boots and keep them clean and dry.



The Time and Style watch section of the Dec. issue has been perpetually leafed through since landing on my doorstep. Here's the issue though. As much as I strive to look and act like a man with the means to buy those calibre of timepieces, I don't carry their financial clout. If you could recommend a watch in the \$600 range, I'd much appreciate the advice.

Henri—There's certainly lots of choice around your price point. Our pick would be Mondaine's Swiss Railways Watch (\$690), which, aside from its clean modern looks, contains a Swiss-made automatic movement.



CORRECTION: In the last issue of *Sharp*, the price of the Longines Flagship Heritage watch was incorrectly listed on page 13 of *Time & Style*. The actual price is \$2,100.

The logo for Strellson + features the brand name "strellson" in a bold, lowercase, sans-serif font, followed by a plus sign "+" enclosed within a circle. The entire logo is set against a dark, textured background that appears to be a close-up of a person's shoulder and arm in a dark jacket.

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1



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5



ABSOLUT ELYX LAUNCHES IN CANADA

WHERE: Avenue Bar at the Four Seasons Hotel, Toronto

THE DETAILS: To offer Toronto's social elite a mid-week respite from the bitter winter cold, and to celebrate the launch of their ultra-premium Elyx vodka, Absolut, along with Volvo, Hugo Boss and Sharp, threw a party at the Four Seasons Hotel's Avenue Bar. Poured from its unique copper-topped bottle, Elyx was served on the rocks and as part of two custom cocktails.

1 Geronimo DeMiguel, Kelley Burns-Coady and Alex Filiatrault 2 Kevin Pennant, Raj Ramanandi and Alex Filiatrault 3 Zaib Shaikh and Kristine Stewart 4 Mike Costello, Dan Cote-Rosen and Jeff McCann 5 Shawn Hewson



1



3



2

LOUIS VUITTON MAISON OPENS IN VANCOUVER

WHERE: Louis Vuitton at The Fairmont Hotel Vancouver

THE DETAILS: The news of the opening of Louis Vuitton's fourth Maison store in North America (and eleventh worldwide) was no small announcement, and the party to celebrate the occasion was suitably lavish. Vancouver's celebrities and high society mingled in the new, two-level, 10,000-square-foot space, before being whisked away to the party's second venue: an old railway station turned into a nightclub for the evening. Guests arrived via a short journey on a restored locomotive, and were entertained by Argentine guitar legend Gustavo Santaolalla.

1 JP Hecquet, LV Canada, Philippe Schaus, LV, Gabriel Aubry and guest 2 Gustavo Santaolalla 3 Katie Nanton, Craig David Long and Deanna Palkowski 4 Cristina and Trevor Linden 5 Mashiah Vaughn and Christie King



4



5



strellson





THOMAS SABO'S S/S 2011 COLLECTION LAUNCH

WHERE: Soho House, Berlin

THE DETAILS: Sharp made the trip to Germany's party capital for the launch of Thomas Sabo's Spring/Summer 2011 sterling silver jewelry collection. Under the theme "Pop Now," the pieces incorporate bright colours and the motifs of skulls, anchors and fleurs-de-lis. The party, at Berlin's exclusive Soho House hotel and members' club, was suitably star-studded, including a number of German celebrities and American reality-TV heiress Olivia Palermo. Thomas Sabo himself was also present, posing for photographers and mingling among the crowd.

1 Musical guests "I Am un Chien" 2 Annika Kipp 3 Olivia Palermo and Johannes Huebl 4 Thomas Sabo and Luz Enith 5 Clemens Schick and Marie Bäumer

(BELVEDERE) RED SPECIAL EDITION

WHERE: The Avalon, Hollywood

THE DETAILS: Belvedere Vodka, in collaboration with (RED), the star-backed charity dedicated to helping victims of HIV and AIDS in Africa, held a Hollywood bash to promote their limited-edition bottle. Proceeds from sales of the Special Edition bottle of Belvedere will also benefit the Global Fund, the world's leading financier of programs to fight AIDS, tuberculosis and malaria. The launch was hosted by Usher, who performed for a crowd of Hollywood philanthropists, including Paris and Nicky Hilton, Jenny McCarthy and music producer Mark Ronson.

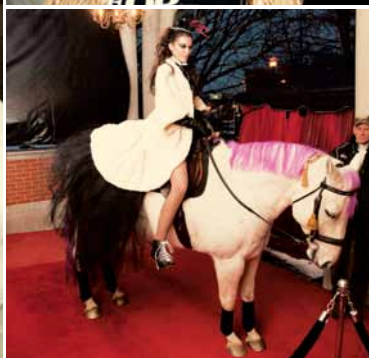
1 Charles Gibb, Usher and John Sykes 2 Jenny McCarthy and Cheryl Burke 3 Paris and Nicky Hilton 4 Anthony Hamilton



PEOPLE & PLACES

HERMÈS F/W 2011 MENSWEAR

WHERE: Cité de l'Architecture et du Patrimoine, Paris
THE DETAILS: The highlight of Sharp's Paris Fashion Week rounds was the menswear show by Hermès, the famed French saddlemaker-turned-luxury-goods powerhouse. The show featured dazzling creations in supernaturally supple leather, deerskin, crocodile and cashmere, including our standout favourite, a shearling-lined aviator suit, whose price we don't care to speculate upon. The interplay of textures, clean lines and simple silhouettes was impressive, and proves that designer Véronique Nichanian [1](#) is still in top form.



CATWALK CURE

WHERE: Muzik, Toronto

THE DETAILS: Five hundred of Toronto's most affluent and influential businessmen gathered at Muzik on Toronto's Exhibition grounds for a night of fine cuisine, rare spirits and fashion, all in service of a good cause. The sold-out benefit raised a substantial contribution for the University Health Network and Complex Care.



GUIDE

LOOK BETTER

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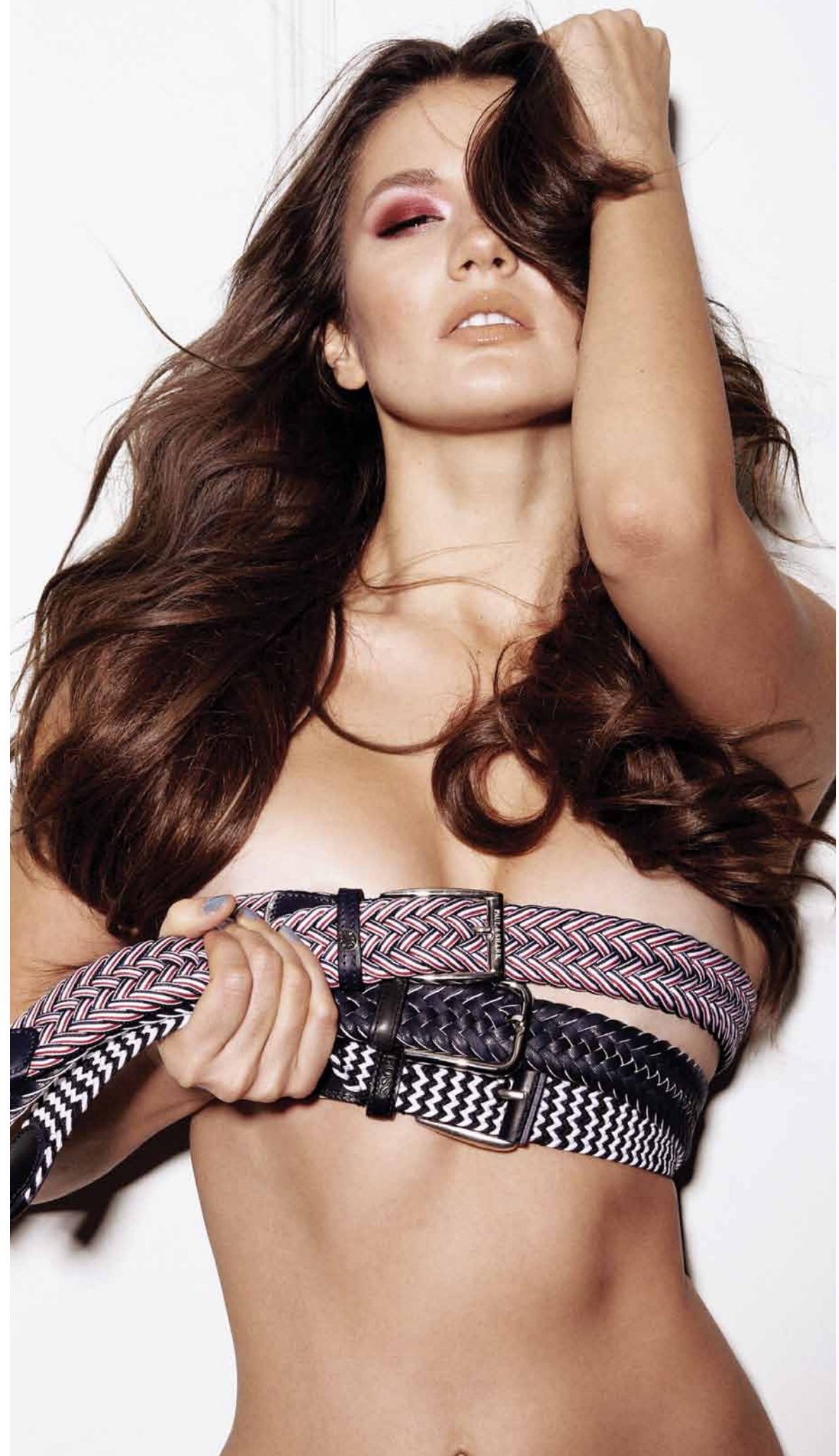
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Being a conscientious urban dweller, you've decided to take your bicycle to work, much like those couriers you see zipping through traffic every day. Think of the health benefits. Think of the convenience. But what to do about the wardrobe? Wishing to spare you from ever having to wear spandex to the office, the clever tailors at Strellson have created an ideal suit for the urban cyclist. The bike suit, which stretches

and moves better than standard pedestrian attire thanks to a virgin wool/elastane blended fabric, is replete with other cycle-friendly features, like reflector elements sewn under the collar and along the piping, and enough zippers to ensure that cellphones and wallets won't fall out of your pockets. Plus, keeping in mind April showers and chain grease, the entire suit is water and stain repellent.



BELTS

PAGE 067

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BLOGWATCH: BACKYARD BILL

Photographer William Gentle is Backyard Bill. He may be a man of few words (the "About" section reads: "Features stylish folks in their own clothes.") but clearly actions speak louder than words when it comes to his work, which is part Selby, part Sartorialist, but altogether unique.

» www.backyardbill.com



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STATUS UPDATED

Photography apps for the iPhone are a dime a dozen, but it's hard to deny the simplicity and brilliance of Instagram which not only turns your digital snapshots into works of analog beauty, but allows you to post them directly onto a number of online platforms like Facebook and Tumblr completely hassle free.

» **Free from the iTunes store**



THE DAILY SHOW FOR SPORTS

Everyone's favourite fake news website, *The Onion*, famous for amusing headlines like "Area stoner to spend day in bed" is now our favourite fake news sports show. *The Onion SportsDome* does for the overblown, testosterone-jacked world of sports, what Stewart, Colbert and their ilk do for the overblown, fearmongering world of cable news. Plus, it's the only place on TV where you'll see a meth addict wrestle an imaginary snake...your move, *Intervention*.

» **Onion SportsDome Wednesdays at 10 PM, Comedy Network**



IF IT AIN'T BROKE...

Bibio's 2009 album *Ambivalence Avenue* was a true revelation—a musical pastiche of folk, electronica and '70s funk (imagine an upbeat Nick Drake equipped with a laptop). Happily, *Mind Bokeh* (Warp), their new release, is more of the same.



A LIFE OF FEAR AND LOATHING

While Hunter S. Thompson's drug-fuelled, gun-wielding antics are likely what he'll be most remembered for, the man also more or less invented a new style of journalism. This new graphic novel, *Gonzo: A Graphic Biography of Hunter S. Thompson* (SelfMadeHero, \$24), includes a good dose of both, and a candid look at the man behind the persona.

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48 HOURS: BARCELONA

Dinner at ten? Drinks to follow? Barcelona's unique pace of life is not for the early-to-bed set. It is, however, a sun-soaked hub of Spanish culture, with food to rival Rome's, nightlife on par with Berlin's, and a mandatory siesta after lunch. Muy bueno, no?

BY JOHN MARTIN MACDONALD



STAY:

HOTEL 1898

Barcelona's sprawling beaches are dotted with fine hotels, including big names like the Ritz and the W. Travelers seeking to experience the city more intimately, however, should look to the arterial thoroughfare of La Rambla (a former meandering stream which is now a buzzing, perpetually crowded pedestrian street), where the palatial former headquarters of the Philippines Tobacco Company houses the Hotel 1898. This classically refined edifice offers lots of amenities, a great location and a rooftop pool and bar featuring unrivaled vantages of the city's Gothic quarter.

» **La Rambla 109**
www.hotel1898.com

SHOP:

1 LA CUINA D'EN GARRIGA

Few things are as vital to the Catalan lifestyle as food, and this gourmet mecca in the Eixample neighbourhood offers an impeccably curated selection

of Spanish food, including local wines and olive oils, sublime Jabugo ham, artisanal breads and aged manchego cheeses. Do some shopping and have a picnic, or sip a cortado and take in the spectacle.

» **Consell de Cent 308**
www.lacuinadengarriga.com

IGUAPOP GALLERY

The hyper-chic El Born area is replete with cutting-edge boutiques like the Iguapop Gallery, a high-end clothing shop whose collections are gathered from both international couture and hard-to-find Spanish lines, like Basque label Loreak Mendian.

» **Comerc 15**
www.iguapop.net

DINE:

2 LOS TOREROS

Down a narrow alleyway off the bustling La Rambla is this Matador-themed tapas bar which boasts some of the most authentic cuisine in an area well known for overpriced, Westernized paella. Try the massive plates of Iberian cured

meats and expertly sauced clams, ideally paired with many reasonable vintages of Priorat and Rioja.

» **Xudà 3-5**

BAR VELODROMO

This sprawling art deco room was once a de facto clubhouse for intellectuals during the Spanish Civil War and the subsequent Franco era, but years of neglect have been undone under the direction of powerhouse Chef Carles Abellan. With its grand mahogany staircase and French billiards table, you will feel as though you've stepped into a bygone era. The menu is a conglomeration of high-quality tapas favourites like *pan con tomate* (bread with tomato, garlic and olive oil), *manitas de cerdo* (pig's feet) or the popular breakfast dish *estrel-lados* (eggs and bacon over fries).

» **Muntaner 213**

DRINK:

BAR MARSELLA

Almost two centuries old, Picasso's favourite watering-hole hasn't

changed much since he used to frequent it. The only drink served in this Raval-district haunt is absinthe.

» **Sant Pau 65**

GIMLET

A stone's throw from the Mercat del Born and Parc de la Ciutadella sits the narrow Gimlet Cocktail Bar, which seats fewer than 30 people. In this sparsely appointed room, cocktails are executed with a classical precision that could shame your local barman. Try the namesake.

» **Rec 24**

SEE:

3 PARC GÜELL

Famed architect Antoni Gaudí's presence in Barcelona is everlasting, but in no place is this more evident than in Parc Güell, the modernist Shangri-La he created in the foothills of the Gracia district. A surreal collection of eccentrically tiled structures, psychedelic fountains and sprawling plazas dispersed throughout beautiful gardens, this remains Gaudí's everlasting gift to his hometown.

PHOTOGRAPHER: ED ARAQUEL; MAKEUP/HAIR: ALLISON GIBDAY; LOCATION: WESTERN PRO ACTORS LAB



NAME: Tammy Gillis

OCCUPATION: Actress

HOMETOWN: McCreary, MB

WHERE YOU'VE SEEN HER: Butting heads as Barbara on *Less Than Kind* on Movie Central.

WHERE YOU WILL SEE HER: *Stealing Paradise* in July, also on Movie Central.

INSTRUMENT SHE CAN PLAY

BETTER THAN YOU: The organ.

TALENT THAT BEGS FOR

DOUBLE ENTENDRE: See above.

THE FRUSTRATION OF BEING TAMMY GILLIS: Tammy Gillis can't sing or dance. "I don't think it'd improve with lessons," she says. And what's the flick that inspired her to go into the business? *Annie*. Years later, musical theatre still inspires her. "While I was working in New York, every night I would go to a different show. One day I saw *The Drowsy Chaperone*. It was ridiculously amazing. I started crying in the theatre at how magical it was." Note: *The Drowsy Chaperone* is a comedy.

WHY YOU SHOULDN'T FEEL TOO SORRY FOR TAMMY GILLIS:

There aren't too many people from a small town in Manitoba who make it big, unless you count hockey players (and we don't). There are even fewer who get spotted in a Winnipeg bar and become an underwear spokesmodel: "I've been half naked in many different continents." Tammy Gillis isn't a household name, but since she's already beaten so many odds, it's a safe bet she will be soon. Just not for her singing.

BY GREG HUDSON

GONE WITH THE WINDBREAKER

While our duffle coats and parkas serve us well through the winter months, come spring our outerwear options are significantly increased. Among the best of them: the classic windbreaker.

BY LUKE LANGSDALE

1



2



3



4



A BRIEF HISTORY OF OUR FAVOURITE SPRING JACKET

The Windbreaker (or Harrington jacket as it's also known) was first designed by the British clothing manufacturer Baracuta in the 1930s, but didn't really take off until the late 1950s when Elvis Presley wore one in the movie *King Creole*. The jacket didn't earn its nickname until the mid 1960s when a character named Rodney Harrington—played by Ryan

O'Neal—wore one in the once-scandalous soap *Peyton Place*.

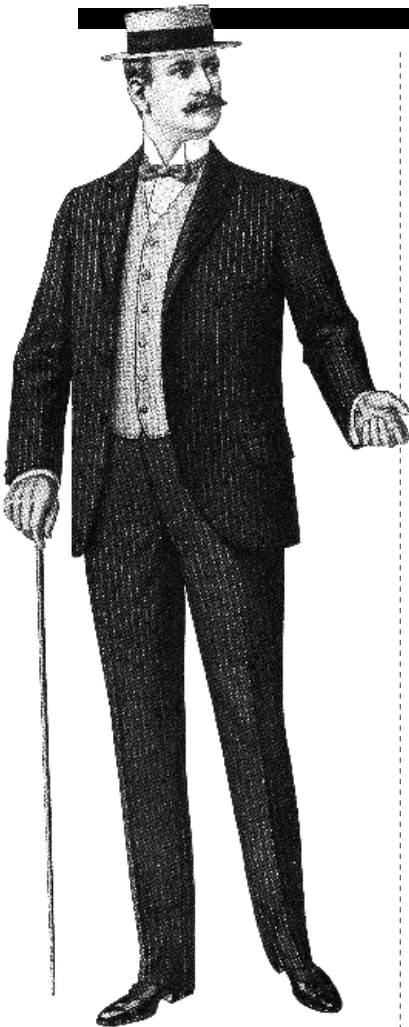
Back in the UK the Harrington was adopted first by the mods and later by the skinheads, officially establishing it as a fashion icon. With the recent popularity of vintage menswear it stands to reason that the windbreaker is back in full force.

1 Zegna Sport, \$495 2 HSM, \$195 3 Canali, \$295 4 Brunello Cucinelli, \$1,475

THE WELL-DRESSED MAN

Buying clothes is easy, but looking good in them can be hard. Our style expert answers your questions, helping you to better navigate the tricky terrain of men's fashion.

BY KEVIN NAULLS



• ELSA PERETTI TEARDROP TIE CLIP IN STERLING SILVER, TIFFANY & CO, \$270

(a textured bar works nicely) with a chambray shirt, wool tie and dark denim jeans. The best thing to remember is to always keep it simple, because encrusted Liberace tie bars are never appropriate, unless it's your opening night on a main stage in Vegas.

BOWTIE ETIQUETTE

Is it strange to wear a bow tie outside of formal occasions?

TERRY MENKLES,
TORONTO, ON

Bow ties have popped up everywhere recently, but in most cases the daylight bows are attached to hipsters with Victorian-era mustaches and oversized headphones. Stray from irony and limit your bow tie usage to formal affairs—think gallery openings, charity galas and weddings. Sizes vary widely, too, but here's a good rule of thumb: if you've got a round face, wear bows that are no bigger than an iPhone, and if you are skinny and long in the face, choose smaller variations. Solid silk bows are traditional and fair game, but for something more contemporary, opt for a selection of wool or grosgrain ties in plaid, stripe and herringbone patterns.



• PIERREPONT HICKS BUZZY BOW, \$71

HIP TO BE SQUARE?

What do I do with all my square toed shoes from the '90s?

BEN FIELDING,
OTTAWA, ON

Throw them out. Every. Last. Pair. A square toe has never made much sense. I think originally they were showy and novel because of their unnatural toe, but your foot isn't square, and neither are you. If you're looking for interesting detail, wear a pair of brogues. They're timeless, and in ten years you won't be writing to us trying to figure out if it's still all right to wear them. If brogues are a bit too formal for what you're after, you can find interesting details in a monk strap shoe, or go for broke with a saddle shoe or two-tone oxfords. You have options, but a square-toed shoe should not be one of them.



• ALLEN EDMONDS
STRAND, \$295

TUCK AND ROLL

When can I tuck my pants into my boots? Is it kind of like tucking a shirt into your underwear? Just don't do it?

MARTIN OLDRIDGE
HALIFAX, NS

Although there is some stigma associated with the tuck, you're not without options. Make it a seasonal style choice by filling your boots when the temperature drops—it is, after all, a good way to keep your legs warmer on cold, windy days. This look—when it works—works best in cool weather, so save it for winter, and with slim pants to keep everything tidy.

SEA LEGS

I need to buy a new pair of swim trunks in preparation for a beach holiday, and I'm pretty sure the last ones I bought date back to the late 1980s. Any suggestions for something semi-fashionable? Also, no Speedos please.

SAMUEL WILCOX
CALGARY, AB

We agree with you on the Speedo front, although we're partial to the fitted style of trunks that fall between those and board shorts (like the ones Daniel Craig wore in *Casino Royale*). If you're looking for something a little looser, try these classic boat shorts by Nautica. They look just as good in the water as they do grabbing a light lunch at the yacht club, and most importantly, they're still cut well above the knee.



• JACKET, \$235
AND TRUNKS, \$60,
BOTH BY NAUTICA.

DON'T FEAR THE FAIRY

Absinthe is making a comeback. And no, it won't make you hallucinate.

BY BRYAN MYERS



PRODUCTION

Generally, absinthe contains three main botanical ingredients: wormwood, anise and fennel, but other ingredients like coriander, juniper and nutmeg, may be added to introduce different flavours. Absinthe has long been rumoured to have hallucinogenic properties, but this may have been due to other chemicals added in the 1850s for colour that had poisonous side-effects. Absinthe does contain thujone, a chemical that can cause hallucinations, however the amount of the chemical found in absinthe is so minute that the imbiber would likely die from alcohol poisoning long before having any psychedelic adventures. There are three main types of absinthe: blanche, verte and absenta. Blanche is bottled immediately after distilling and is clear, verte is coloured with a blend of herbs after distilling and absenta is of Spanish descent and is sweeter than traditional absinthe, with slight notes of citrus.

SERVICE

While purists enjoy absinthe straight up with a splash of water, in what's known as "the French method," absinthe is poured into a glass, with a slotted absinthe spoon holding a sugar cube placed over the top. Ice water is then poured over the sugar cube into the absinthe, which mellows the flavour and turns it from clear to milky, known as a "louche" (French for opaque). A variation of this, "the Bohemian method" involves lighting the sugar cube on fire before dousing it with ice water. Similar to adding a little water to open up a good scotch, the louche allows you to better appreciate absinthe's depth of flavour and various botanicals.

COCKTAILS:

DEATH IN THE AFTERNOON

1 oz. absinthe
Champagne

A Hemingway classic, both in drink and novel form. According to the writer and avid mixologist, pour one shot of absinthe into a Champagne flute and then add Champagne until the liquor becomes opalescent. Hemingway suggests drinking three to five of these in the 1935 celebrity cocktail book *So Red the Nose, or Breath in the Afternoon*, but we'll leave that to your judgment. Either way, big game hunting and sailing are not suggested as accompanying activities.

TREMBLEMENT DE TERRE (EARTHQUAKE)

1 oz. absinthe
1 oz. cognac

Henri de Toulouse-Lautrec, the pint-sized painter, is said to have concocted this drink in the late 1800s. Simply combine both liquors into a brandy snifter and swirl. Lautrec liked his a little stronger, mixing three parts of each into a wine goblet, but that's not necessarily advisable—especially if you're under five feet tall.

SHARP RECOMMENDS:

HILL'S GENUINE ABSINTHE

A traditional Czech absinthe, it has light green colouring with a palate of sweet mint and anise. **\$40**

LUCID ABSINTHE

Produced in France using traditional and authentic ingredients, Lucid absinthe provides an authentic tasting absinthe similar to its pre-ban ancestors. **\$65**

TABOO ABSINTHE

The only Canadian-produced absinthe available. Made with all-natural ingredients, Taboo has highlights of anise, mint and a light wormwood bitterness. **\$60**

Absinthe has had a rough time since its rise to popularity in the 1800s. It's been accused of making "a killer of men, a martyr of women, and a degenerate of the infant," and to be fair it's pretty strong stuff (45% to 75% alcohol). At the same time, some of the best creative minds of the last century were fans of the stuff—from Van Gogh to Oscar Wilde to Hemingway. And while the list of artists and writers who downed absinthe is impressive, further study suggests they were mostly high-functioning alcoholics who were as adventurous with their craft as they were with their sauce. That said, absinthe is making a comeback, and not just amongst alcoholic bohemians. Its

unique taste, striking colour and abundant lore make it perfectly suited for modern mixology, and as good as ever for drinking on its own.

HISTORY

Absinthe was invented in 1792 by a French doctor, Pierre Ordinaire, as a panacea for ailing patients. Five years later, Henri-Louis Pernod and his father-in-law purchased the recipe and distributed the elixir successfully as a beverage to the French aristocracy. While its popularity continued to grow, The Green Fairy, as it became known due to its colour and potency, became a mainstay of French café life in 1870, when vineyard blight caused wine production to plummet.



BECOME ONE OF THE FRESHEST SMELLING PLACES ON EARTH.

Old Spice

THE ART OF THE OYSTER

Slimy? Yes. Ugly? Certainly. Delicious? Oh, most definitely. An ode to the humble bivalve.

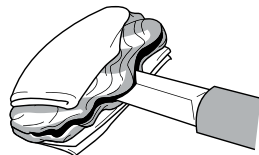
BY JOHN MARTIN MACDONALD

GET SHUCKING:

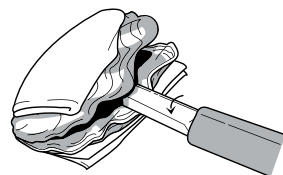
In order to properly shuck an oyster it is necessary to have a few items: a sharp oyster knife (a short flat blade with a rounded handle), a stable work surface (a heavy wooden chopping board works well) and a cloth.



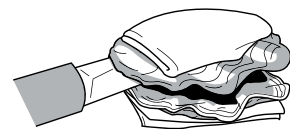
1 Wrap the oyster in the cloth, leaving the hinge exposed.



2 Insert the knife into the hinge until it is firmly sunken.



3 Turn the blade, lifting the top shell.



4 Slide the blade across the top shell severing the abductor muscle. Do the same to the bottom abductor muscle.



5 Remove any debris and smell the oyster to ensure quality. (If it smells like sulfur, throw it out—a bad oyster can be a real downer on your romantic evening.)



OYSTERS: Clockwise from largest to smallest, east to west: Malpeque, St. Simon, Kusschi, Kumamoto.

Oysters are intimidating at first. Rowan Jacobsen, author of the seminal piece of oyster literature *A Geography of Oysters*, describes the first tasting of the much adored mollusk by saying, “It involves gathering courage, overruling one’s instincts, and taking a point-of-no-return leap, like jumping into cold water.” Indeed, few foods captivate and divide people to the same degree as prying something open that appears equally as unappetizing inside and out. Yet despite all these aesthetic obstacles, oysters remain a menu fixture, a delicacy and a lasting figure of symbolic importance. Oysters fall under a classifica-

tion system not unlike French and Italian wine, with their names derived from the specific locale in which they were raised. There are five species of oysters: Eastern, European Flat, Pacific, Olympia and Kumamoto. One can generally differentiate between an Atlantic or Pacific grown oyster through size and depth, as East Coast oysters are usually larger and shallower than their small, deep West Coast relatives. In the past, conventional wisdom dictated that one should only consume raw oysters in months that end with the letter R, but the truth of the matter is that extensive aquaculture and geographical proliferation of species allows for high-

quality mollusks to be enjoyed year-round. That being said, the oyster is still a living organism, and it does have an ideal point for consumption. This is generally directly prior to the slowdown of their metabolism as the winter months approach, when their bodies carry the most mass. The varying regional taste of oysters is contingent on a litany of factors—water temperature, diet and age, among others. Generally, connoisseurs associate sweet notes with those specimens from the West Coast (Pacifics, Kumamotos) and their East Coast counterparts (European Flats, Easterns) with higher salinity, minerality and earthiness.

BUILD YOUR OWN WINE CAVE

Starting a wine collection isn’t that difficult. Step one: Drink more wine.

BY SUZAN YUM

WINE AND OYSTERS:

Oysters and white wine go together like fishermen and big beards. Here are three top picks.



SAVENNIERES: **CHENIN BLANC: NICHOLAS JOLY, CLOS DE LA COULÉE DE SERRANT 2006**

The father of biodynamic wine, Joly strives to capture the true expression of the grapes in his Loire Valley. A truly amazing bottle—many consider this to be the pinnacle of white wine. **\$80**



SANCERRE: **HENRI BOURGEOIS, LES BARONNES 2009**

Perhaps the most well-known region producing Sauvignon Blanc, this affordable bottle represents the delicate balancing act between dry and fruit-forward that is often lost in New World offerings. **\$25**



CHAMPAGNE: **TARLANT, NV BRUT ZERO**

Very few pairings carry the same amount of prestige as Champagne and oysters. Equal parts Chardonnay, Pinot Noir, Petit Meunier and virtually no residual sugar. A phenomenal value for any Champagne. **\$45 -JMM**



What distinguishes a rack of random bottles from the collection of a connoisseur? In short, knowledge and desire. By dedicating some time and effort, you can transform your mini collection into a satisfying wine library that will gradually appreciate over time.

As luck would have it, the first step to building the wine anthology of your dreams is to drink...a lot. Tastings, festivals and wine clubs are excellent avenues to sample a wide variety of vinos in one setting. Expand your horizons; take a chance on grape varieties and regions that you have yet to explore. In the midst of all this imbibing, remember to take notes. It is all too easy to forget names after a night of “learning.”

While step one involves training your liver, step two requires exercising your brain. In a word, read. In addition to critics, books and magazines, there are countless blogs and even YouTube videos dispensing advice about everything from vintages to vineyards. Use this expertise to create a short list of wines, but always factor in your personal

tastes for the final decision. A famed Barolo may have earned 97 points, but if you are not a fan of Nebbiolo, its signature grape, you will never enjoy it as much as a beloved Brunello. As Toronto wine collector Warren F. Porter says, “Purchase wines that you enjoy, and make sure to buy several bottles so that you can enjoy a few immediately and experience the evolution of the wine over time.”

Truth be told, the plethora of easily available information on wine can be as much a curse as a blessing. To help wade through the facts and opinions, Peter Gago, the Chief Winemaker at Penfolds, suggests that novice collectors find a mentor and cultivate wine buddies. “It’s advice and knowing which advice to trust, and eventually getting to the point where you trust your own knowledge. Read magazines, read books, have people around you who have similar tastes, who you trust.”

Gago has seen firsthand the satisfaction wine lovers derive from their collections. “We had people here who had beautiful Grange wines from the 1970s that they paid \$76 for. Now it’s

\$499 for the 2004 Grange. There is nothing better in the drinking/investment perspective than if you get a good bottle of wine that you open 20 years later.”

STORING YOUR TREASURES:

The basics of wine storage

TEMPERATURE: 10–15 degrees Celsius is acceptable, with little to no temperature fluctuation. Warm conditions will not only accelerate aging, but may cause undesirable changes in the wine.

HUMIDITY: 60–70% humidity is a good range. Low levels cause the cork to dry out, allowing higher levels of oxygen into the bottle, which in turn destroys the wine.

ODORS: Strong odours can penetrate the cork and affect the wine. Ensure good ventilation and keep the bottles away from paint, cleaning products and even onions and garlic.

LIGHT: Ultraviolet light can destroy wine, a reason why bottles tend to be made of dark glass.

LOCATION: If your home has limited space, consider using a wine storage facility. Companies that offer this service will ensure climate-controlled environments and often have 24-hour access.

DIFFERENT STROKES

Strokes drummer Fabrizio Moretti discusses *Angles*, sexual fidelity and learning the banjo.

BY ALEX NINO GHECIU

ARCHETYPAL DISCOGRAPHY OF A BUZZ BAND:

Rarely has the burden of expectation weighed as heavily as it has on The Strokes' albums. Here's how each record has lived up to the hype.

EPOCH-SHATTERING DEBUT ALBUM: *IS THIS IT?* (RCA)
2001: Spawned the garage rock revival of the early '00s and garnered The Strokes "Best group since The Beatles" status among a bedazzled media.

PRESSURE-RELIEVING SOPHOMORE ALBUM: *ROOM ON FIRE* (RCA)
2003: Anxious to avoid writing a career-stopping follow-up (see: The Knack's *...But The Little Girls Understand*), The Strokes opted for an instantly familiar, if-it-ain't-broke-don't-fix-it disc to hold off the haters.

CHALLENGING THIRD ALBUM: *FIRST IMPRESSIONS OF EARTH* (BMG)
2006: To prove they're here to stay, The Strokes tried to record their own *OK Computer*, an ambitious third disc that pushes the envelope, replete with virtuosic classic rock flourishes, bloated cello soliloquies and musings on God.

CAREER-SALVAGING COMEBACK ALBUM: *ANGLES* (RCA)
2011: Out of the woodwork, The Strokes were sure to record a disc that had "return to form" written on its forehead. But a synth-heavy, French retro-futurism vibe on some songs should firmly establish a new chapter in the band's career.



For a band once hailed as the "New Kings of Rock" by *Rolling Stone*, five years is an awfully long time to be absent from the throne. But The Strokes have finally returned with their much-anticipated fourth LP, *Angles*, and everyone's dying to know just what the hell took them so long.

"It was a matter of circumstances," explains scruffy Strokes drummer Fabrizio Moretti. "We had the intention of starting a couple months after we finished our last tour four years ago, but the more we would come together, the more we wanted time apart."

Eventually, the New York City rock vets' desire to break from band monogamy led to four of the five members releasing solo albums or side projects. "We all just needed a little bit of time to breathe," Moretti admits. "We kind of all agreed not to do anything for a little while and went and sowed our wild oats. The good thing about being in a marriage that doesn't have to do with sexual fidelity is that you can go out and have sex with other people and then still come back."

But when the kinky-haired quintet reconvened to record *Angles*, the dynamics of their casual union had drastically changed. This time around,

instead of frontman Julian Casablancas spearheading the writing effort, each member contributed his own two cents. Even more unusual was the recording process: Moretti, bassist Nikolai Fraiture and guitarist Albert Hammond Jr. and Nick Valensi tracked songs without Casablancas, who then added vocals separately from the group. The result is a record that ventures into uncharted experimental territory (new instruments, unorthodox technology, more overdubs), while retaining what Moretti describes as "the 2/4, kind of bouncy 'Someday' vibe" of the band's early days.

Moretti hints that some inner-band tension may have accounted for the roped-off recording process, as well as the extended hiatus beforehand.

"If you spend enough time with people—especially people that you don't have a familial, blood responsibility for—you kind of start resenting certain things. I'm sure you've experienced being like, 'I love that dude so much, but *man* does he annoy me when he does this.'"

Nevertheless, with The Strokes' 2001 debut *Is This It?* landing in the Top 10 for nearly every end-of-decade list imaginable, Moretti says all

members felt a "responsibility" to keep the group's royal rock legacy going. "I think we're stubborn enough that none of us wanted to be like, 'Well, it's my fault that we're not getting back together again.' And, I mean, I started playing the drums because I wanted to be in the band, not because I wanted to be a drummer. I would've played the fucking banjo if I had to."

INDIE SONGSTRESS OF THE MONTH

LADY HAYES



Hayes' debut album, *Opening Hearts and Apertures*, is a country and folk-infused collection of wistful tunes held together by her heartfelt vocals and some very solid studio orchestration. Is it girly? Yes, a little. But that doesn't make it any less good. Buy a copy for your lady and we expect you'll find yourself singing along to it in the car when no one's around. www.ladyhayes.com

ROBBIE ROBERTSON'S LATEST WALTZ

The Band's legendary guitarist becomes clairvoyant.

BY ALEX NINO GHECIU



After taking a load off for over a decade, Robbie Robertson is back with his fifth solo record since The Band broke up in 1976. *How To Become Clairvoyant* features his first-ever song about leaving the seminal roots-rock outfit, as well as earthy, hair-raising collaborations with Tom Morello, Trent Reznor, Robert Randolph and Eric Clapton. The legendary axeman opened up to Sharp about emerging from Big Pink and trying not to crack under the weight of it all.

After so long, what made you decide to finally write about leaving The Band?

You know, I didn't decide to write about it. I was working on this song and the mood of it just took me to a place and then it just revealed itself after a while. It's something that I've never really talked about very much, especially in songs. But it just felt natural and enough time has passed that I no longer feel self-conscious about talking about something like that. But you think, "Aw jeez, I don't wanna' bring up my divorce." It's not a divorce, but

it's one of those kinds of feelings where you think, "Aye yai-yai!" This is what happened, this is where the path leads you, you play the hand you've been dealt and you do what you got to do to try and do your best work and survive.

On "This Is Where I Get Off," the song about your departure, you sing, "This was trouble in the making." Did you feel back then that things would inevitably fall apart?

Not inevitably, but something happens with success. It's not a free ride. There are no free lunches. So when something is given to you in one hand, you can expect to lose something in the other. It's kind of the balance of life. In The Band's experience, it was almost like the more successful we got, the more restless and dangerous our lifestyle went with that. When you would look around at that time, the late '60s and the '70s, we weren't in that boat alone. Just about every other music group we knew was going through something in somewhat of a similar fashion.

Your record touches on the youthful idealism of that period. Do you think that mentality became destructive in a way?

It can be destructive but I guess there's a balance in that as well. The music was the voice of the youth of that generation. Everybody felt a certain kind of unity where they could stand up and say, "You know what? We don't believe in this war and you're going to have to do something about that." And the government tried to avoid it but finally had to cave in and say, "They're not going to put up with this. They think we're wrong." And time has shown that some of those decisions were bad decisions. But now nobody is standing up and saying, "What are we doing over there killing people and fighting for something we don't believe in?" We're taking a ride that we don't understand.

When The Band hooked up with Bob Dylan in '65 for his first electric shows, you were booed around the world. What effect did that have on you?

TWO THIRDS OF A NIRVANA REUNION

FOO FIGHTERS
Wasting Light



The Foos are middle-of-the-road washouts no more. Their seventh disc, *Wasting Light*, sounds like a love letter from Dave Grohl to his noisy 90s salad days, boasting volatile guitars, tank-like refrains, *Nevermind* producer Butch Vig at the controls and nary a sleepy radio ballad within earshot. Add to that an ace collaboration with former Nirvana bandmate Krist Novoselic, and Kurt Cobain can finally stop spinning in his grave.

Well it thickens up the skin a little bit. At some point in your progression of music, as you're going along and you're young and getting somewhere, you think you know what you're doing. And you're able to stand up and say, "No, this is right. And everybody else, the whole world, is wrong." At the time, you don't think of it as being bold. You think of it as doing what you believe in. And as it turned out, when we played with Bob Dylan a few years later, everybody acted like they knew all along that we were doing the right thing. It was interesting to think that the world came around and we didn't change anything...but when we were going through it, it wore on our feelings. I'll tell you one thing you learn is how to play guitar without looking at your fingers. You have to watch out for tomatoes.

THE LEADING MAN

New Brunswick’s “Bard of the Miramichi” David Adams Richards on the art of writing masculine fiction.

BY STEPHEN PATRICK CLARE



If first impressions are lasting impressions, then you might be forgiven for thinking of writer David Adams Richards as an archetypal man’s man.

To outsiders, the enigmatic New Brunswick author cuts a sombre, solitary image. Sharpening his storytelling skills though the winter months, Richards emerges anew each spring, hitting the provincial highways atop his Harley Davidson (2003 Softail Standard), often stopping to fish for salmon along the banks of his beloved Miramichi River.

He is, in fact, from all appearances, very much like his male protagonists; raw, rugged and even a little rough around the edges.

Scratch the surface, however, and the duly-dubbed “Bard of the Miramichi” begins to bleed a river of complexities.

Those rich veins of imagination have produced a treasure trove of literary gold in recent years; *Nights Below Station Street* (1988), *For Those Who Hunt the Wounded Down* (1993), *Mercy Among the Children* (2000) and *The Friends of Meager Fortune* (2006) have all been hailed by critics and booklovers as contemporary classics.

Richards’ popularity—particularly amongst male readers—is understandable; his brooding, masculine anti-heroes regularly wrestle with moral dilemmas and spiritual malaise amidst the tough ‘n’ tumble world of fishermen and lumberjacks.

Those deeper dramas again play out in his latest novel, *Incidents in the Life of Markus Paul* (Doubleday Canada, \$33), scheduled for release next month.

A chilling, complicated account of the twisting of truth surrounding one man’s death near Burnt Church, New Brunswick, in the mid-1980s, the book is trademark Richards: sharply detailed settings, a plot thick with intrigue and a soaring narrative arc that stirs the tensions simmering under the shell of a community—all make a fitting stage for the author’s greatest accomplishments: his men.

“They do get a lot of attention,” admits the multi-award-winning author over the phone from his home in Fredericton. “Critics and academics often refer to my novels as being masculine. I don’t have a problem with that.”

While he acknowledges the attraction, the 60 year-old-scribe confides that his leading males are often misunderstood.

“They can certainly come across as strong, silent types—but there are some pretty strong currents flowing beneath those still waters.”

By way of example, Richards points to the central character at the heart of his new narrative.

“Behind the badge and the uniform, Markus is a man like any other,” he shares. “He is filled with fears and frailties, and he is driven largely by emotion and intuition.”

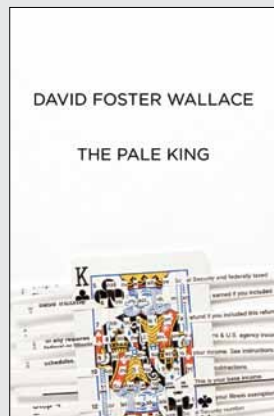
“Don’t get me wrong—he is also very strong-willed and sure about who he is and what his place in the world is. If anything, I would call him a complex man.”

Perhaps, interestingly, the author believes that the assiduous Aboriginal officer—who first appeared in his 2007 Giller Prize-nominated novel *The Lost Highway*—really does nothing to redefine the identity and role of the modern man.

“I don’t know that we are very different from who we were a hundred years ago. We are told that we should be, but that implies that we were not in touch with our emotion and intuition back then. I don’t know if I would agree with that.”

As reference, he points to the pages of history. “Writers like Hardy,

BRAIN FOOD



DAVID FOSTER WALLACE
THE PALE KING

We’re not like those insufferable grad students who talk about how surprisingly accessible *Infinite Jest* actually is. No, Wallace’s phonebook-sized opus is dense. And, by all accounts, *The Pale King*, which Foster never finished, is just as challenging. It’s a story about a character named David Foster Wallace joining the IRS, and almost dying of boredom. So, why bother? Because we want to be the kind of men who can read Wallace’s fiction and enjoy it. Not only that—we want to talk about it without sounding pretentious as hell. **Little, Brown and Company, \$30**

Tolstoy and Chekhov created some of the most dynamic and enduring male characters to ever appear in literature.”

It is a tradition that Richards aims to uphold.

“My writing reflects my reality,” he says. “And a character like Markus Paul proves that men can be both masculine and multi-dimensional at the same time.”

REBEL WITH A COSTUME

From leather and safety pins to Savile Row—pictorial inspiration for your wardrobe..

BY GREG HUDSON



REBEL YOUTH

Karlheinz Weinberger

Although Karlheinz Weinberger worked at a warehouse as a day job, he spent his weekends documenting the eerily fashion-forward no-goodniks of Switzerland’s *Halbstark* sub-culture. To the demure Swiss mainstream of the ‘50s and ‘60s, these rebels were thugs, hanging out at motorcycle rallies and carnivals, sporting chains and leather. But to style-makers in the West, they became icons. With huge home-made belt buckles. **Rizzoli, \$53**

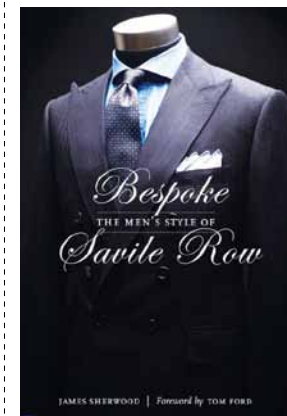
BESPOKE:

THE MEN’S STYLE OF SAVILE ROW

James Sherwood

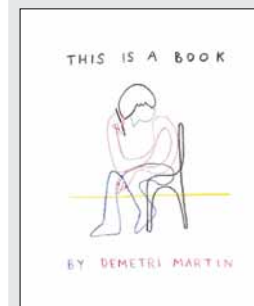
When American Supreme Court Justice Potter Stewart

famously had trouble defining pornography, he maintained he’d know it when he saw it. With similar surety, we state that *Bespoke* by James Sherwood, which details the history of custom tailoring from London’s renowned Savile Row, is nothing less than suit



porn. It will make you look at your off-the-rack suits with tired dissatisfaction. As the sartorially inclined have known for centuries, custom tailored menswear from Savile Row represents the pinnacle of men’s style: clean, precise, timeless. While others weigh down their coffee tables with pictures of exotic vistas and famous paintings, we’ll ogle over the true art collected in this book. **Rizzoli \$76**

AND ALSO THIS



THIS IS A BOOK

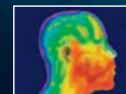
A couple of years ago, Demetri Martin was everywhere. His Comedy Central show, *Important Things With Demetri Martin*, had just started, and seemingly every media outlet was lining up to talk about what hipsters and comedy nerds already knew: Demetri Martin was completely original, and very funny. That’s still the case. In *This is a Book* Martin brings his deadpan, ironic, overly specific wordplay to book form. And it translates surprisingly well. This book offers more than his stand-up, giving readers longer essays and short stories, as well as his trademark doodles. **Grand Central, \$28**

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THE NOSE KNOWS

Invigorate your morning routine with these bold fragrances.

BY KEVIN NAULLS

For those among us who would not classify themselves as “morning people,” help is on the way. In addition to the snooze button and a coffeemaker set on autobrew, incorporating bold-scented grooming products into your pre-work regimen can make all the difference. Here are some of our favourites to get you up and at ‘em in the a.m.

THE BASICS: HAIR AND BODY

1 Penhaligon's Quercus Shampoo

Washing your hair every other day has become as normal as checking your email, but the clinical smells of most drug store brands are often uninspired. London's Penhaligon's, a heritage brand with 140 years of experience behind them, has taken one of their 23 signature scents, Quercus, and made a shampoo that is bursting with complex aromas. Top notes include the freshness of lemon and lime to open up the nasal passages, followed by warming base notes of oak moss, sandalwood, musk and amber. **\$30**

2 Tom Ford Neroli Portofino shower gel

Fashion designer, film director, fragrance impresario—is there anything Tom Ford isn't good at? Ford's heady Neroli Portofino shower gel (also available in shampoo, moisturizer, body scrub and eau de parfum) upholds the high standards we've come to expect from the Renaissance man, and combines citrus and amber in an assertive masculine fragrance that rivals any good cup of espresso. The strong amber base notes are long-lasting to ensure that your morning pick-me-up lasts through lunch. **\$70**

THE MEAL TICKET: YOUR FACE

3 Jack Black Pure Clean Daily Facial Cleanser with Aloe and Sage Leaf

If you have problem skin or are the slightest bit shiny, you'll need to take control with a daily cleanser. With so many options, it can be tough to decide which one works best, but unlike your iPad or smartphone, keep clear of too many bells and whistles. Jack Black's Pure Clean acts as cleanser and toner in one to remove dirt and oil, with fresh, natural scents of aloe and sage that won't only wake up your senses, but calm and soothe your skin before your first meeting. **\$25**

4 Kiehl's Facial Fuel Moisturizer

Kiehl's Facial Fuel captures the feeling of taking that first leap into a cold pool on a hot day. The scent is pure and clean, with a cool-to-the-touch sensation that revitalizes and awakens the skin, while waking your tired and sagging eyes with its restorative vitamin C- and E-rich formula. **\$30**

THE FINISHING TOUCH:

5 Malin + Goetz Eucalyptus deodorant

Hairy or smooth, we're men and we sweat. But as common as it is for men to perspire, it is equally as common for deodorants' chemical additives to stain clothes and harm the body. Malin + Goetz has created a deodorant free of aluminum that's safe for all kinds of skin, with the added bonus of refreshing eucalyptus extract to arouse your senses. **\$18**

A SNIFF AND A SHAVE



You should never run with scissors, and the same applies to your straight razor. Take time with your shaving routine, because racing through the process may result in *Sweeney Todd*-style bloodshed. The easiest way to slow down is to wake up and smell the citrus, which is made easier with Murdock of London's Luxury Shave Box (\$225), complete with all the creams and lotions a man needs to execute a clean shave.

While you prep your blade, rub Murdock's pre-shave oil onto the areas you'd like to clean up. Bursts of almond oil and fresh citrus will perk up your senses and get you in the mood for a relaxed shave. Follow your pre-treatment with shave cream scented with Murdock's Avalon fragrance—the addition of marshmallow, green tea and sunflower oils will ensure a moisturizing shave. A mentholated post-shave balm is the perfect end to what will soon become the most enjoyable part of your morning ritual. Menthol will refresh your skin and lessen the feeling of any lingering stings.

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REAL MEN WEAR PINK

All that glitters isn't gold, at least not for watches.

BY CAROL BESLER



1 BULOVA PRECISIONIST

Okay, this one isn't solid gold, it's ion-plated gold over steel, hence the price differential. But the Precisionist, from Bulova's classic Longwood Collection, is a solidly constructed watch, with five-piece case construction, eight-piece dial and luminous hands. It contains a quartz movement and is water-resistant to 30 metres. **\$450**



2 LONGINES MASTER COLLECTION POWER RESERVE

The 18-karat pink gold case, barleycorn engraving and minimalist dial identify this as a classic dress watch, but it remains highly functional. It contains a self-winding mechanical movement, with power reserve indicator at 6 o'clock and date window at 3 o'clock. **\$8,300**



3 ROLEX OYSTER PERPETUAL DATEJUST

The iconic Datejust, with cyclops date window, is now available in a more affordable two-tone version, in steel with pink gold highlights. The fluted bezel, signature crown logo, markers and links in the Jubilee-style bracelet are all 18-karat gold. **\$10,900**



4 TAG HEUER AQUARACER 500

This watch is designed to go deep—to 500 metres—but don't forget to release the helium valve at 10 o'clock. The pink gold bezel is striated to match the pattern on the dial, and the bracelet (or black rubber strap) comes with a diving extension system. It contains an automatic movement, a magnified date window at 9 o'clock and a second hand with luminescent arrow. **\$4,200**



5 CALIBRE DE CARTIER

Calibre is Cartier's newest and most masculine collection, with a 42 mm case and a protruding crown protector. It marks the brand's creation of its own in-house automatic movement, or calibre as they're called in the watch industry. Both case and bracelet are 18-karat pink gold and steel. The face features a small seconds dial at 6 o'clock and date window at 3 o'clock. **\$10,950**

Although it sounds irksomely effeminate, pink gold has long been the metal of choice for special and limited-edition men's timepieces, usually featuring high complications, as a way of distinguishing them from their standard counterparts. A couple of years ago, a few brands started using pink gold for their regular-production classic gentlemen's watches, and then the floodgates opened. Today, it is the colour of choice for all gold and two-tone (gold and steel) watches, and has almost completely replaced yellow gold.

All gold is alloyed with something—nickel, zinc, silver—because pure (24-karat) gold is too soft to withstand everyday wear; 18-karat gold is 75% gold and 25% alloy. Pink gold (sometimes called "rose gold") is alloyed mainly with copper to give it its namesake hue and watch companies vary the amounts according to secret formulas to create their desired shade of pink. An affordable, tough and discreet alternative to solid pink gold is the two-tone look—pink gold combined with steel—which also serves to toughen up the description somewhat.

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¹ In manual and power, respectively.

² Leading blades vs. Fusion®



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THE **EARLY ADOPTER'S** GUIDE

It's a 3D Bonanza! TVs, cameras and other technophile must-haves for 2011.

BY MATT CURRIE



For tech junkies the world over, Christmas comes a couple of weeks late. Every January, the enormous Las Vegas Convention Center and some nearby hotels transform for a few magical days into the digital wonderland known as CES, the Consumer Electronics Show. Thousands of manufacturers from around the world show up, scantily clad spokespeople in tow, to peddle their shiny new wares. Sharp was there to give every single one of them a thorough test drive (the tech...we're talking about the tech). Here's what's on the horizon.

1 STRONGPHONES

Finally satisfied with their IQs, smartphones have started hitting the gym to work on their cores. The Motorola Atrix, debuting this month, is one of several first-generation, dual-core smartphones, capable of processing speeds akin to the laptops of just a couple years ago. Distinguishing this Android is a pair of sold-separate docks that allow it to stream movies to your home theatre/desktop or power an 11.6-inch laptop shell, through which you can more easily surf the

web and draft documents, all while retaining full control of your phone via a pop-up window. The Atrix was our hands-down favourite new thing at CES this year (and that includes the custom glowing, chrome-painted, *Tron*-themed Audi R8 we saw).

3D-VOLUTION

3D TV sales in 2010 weren't exactly stellar, but the industry isn't taking "fad" for an answer. Every major manufacturer is expanding their tri-dimensional roster, with a few charging boldly into the final frontier—glasses-free 3D. The next-gen sets, still in the concept stage for the most part, employ some form of slitted sheet placed on top of the LED panel, splitting the projected image into different zones to create the illusion of depth. Results were intriguing, despite being below-standard 3D quality and having a few dead zones (less of a problem when you're not jostling with legions of eager tech hounds for a glimpse). At present, only Toshiba has committed to getting a unit to North America by end of year, but it will likely be 2012 before they show up in Canada.

2 LOWERING THE XOOM

With all due respect to the fully stocked open bar at their press event, the highlight of often-maligned Motorola's altogether game-changing showing was undoubtedly the company's debut tablet, the Xoom. The first device to run on Android's much-hyped slate-exclusive 3.0 OS (codename: Honeycomb), it also boasts a dual-core processor, massive 10.1-inch, 1280 x 800 display, 1080p video, 5-MP camera and 2-MP front-facing camera for video chat. Already available in the US, it'll drop in Canada this month. Another slate debut worth a mention is the Lenovo LePad (which sadly won't be coming to Canada this year), a 10.1-inch



display Android slate that distinguishes itself from the crowd by popping into the Ideapad U1 keyboard dock (where it runs on Windows 7) for best of both worlds personal computing.

PROJECT 3-DEF

3D projection isn't a new technology, but it's one that got a whole lot more intriguing this year. Generating considerable buzz among the home theatre set was a new crop of true HD home units, capable of displaying full 1080p resolution in 2 or 3D via HDMI output. Mitsubishi's ultra-low-noise Diamond HC9000 boasts a massive dynamic contrast ratio of 150,000:1, low-dispersion glass to reduce colour distortion (a common problem with projectors), and it's capable of beaming its crystalline images onto a screen of up to 100 inches. Meanwhile, Vivitek's new crop can convert native 2D images into 3D.

THE BEST OF THE NEXT

Though still a fledgling technology, OLED is the future of all screen engineering. Essentially, it's a standard LED that, via a layer of naturally reactive organic materials, can function sans backlight, efficiently generating vivid colours and exceptionally deep blacks in a much thinner, more flexible form than plasma or LCD. At CES 2011, Samsung showcased a series of bendable, paper-thin handheld displays that are essentially unbreakable, along with a futuristic transparent laptop. With several companies planning large OLED TV sets in the coming years, the future promises HD-viewing and personal computing on a tantalizingly versatile new platform.

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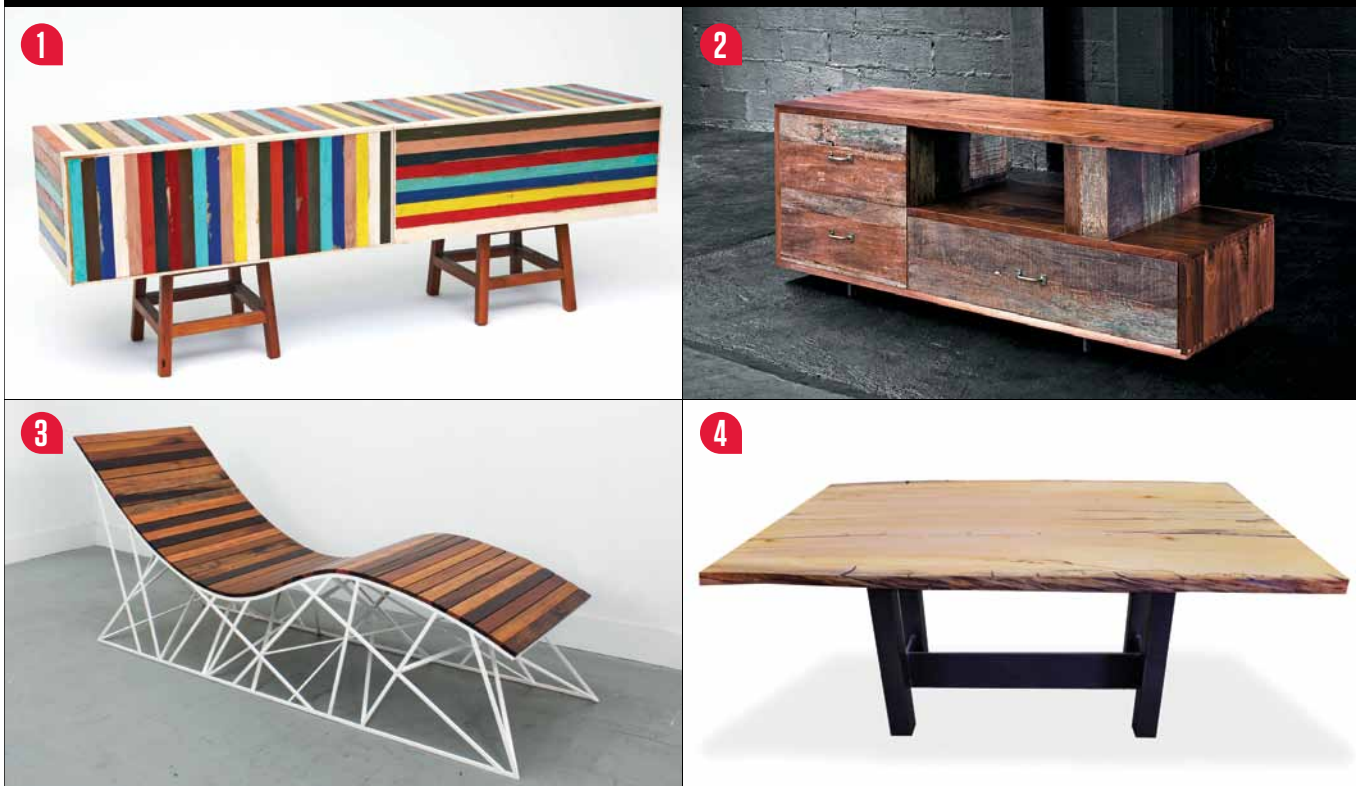
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REDUCE, RE-USE, RECLAIM

Reclaimed wood gets a second life as cool modern furniture.

BY GREG HUDSON



Excuse us for sounding superficial, but the problem with being eco-conscious is that green design doesn't always go hand in hand with good design. Thus, we're pleased with what is being done with reclaimed wood these days. Because it's been salvaged from riverbeds old buildings and storm-damaged trees, reclaimed wood is more than just a sustainable alternative to new lumber. It comes with patina and history, and can add bohemian style to an otherwise modern room, or lend some antique, old-world weight to a more standard space. Plus, it's guilt free—not that you were spending much time worrying about your credenza's environmental footprint anyway.

1 BRUNO JAHARRA NEORUSTICA LINE

Because salvaged wood doesn't always have to look like something pioneers hewed from the land, Bruno Jaharra has created a line of furniture reminiscent of shantytowns in Rio de Janeiro. That's good, though. While the bold colours might not work for every home, the combination of well-travelled materials and vibrant tones makes for a whimsical, worldly aesthetic. **\$4,500**
» www.brunnojaharra.com

2 BINA AUBREY CONSOLE
The Aubrey Console from Thomas Bina is handmade from reclaimed South American hardwood, which means the one you buy for your

living room won't look exactly like the one on this page, since no two pieces look exactly alike. Bina started using reclaimed wood about a decade ago, before sustainability became a buzzword—he just liked the look of pre-loved lumber. We do, too. **\$2,590**
» www.binahome.com

3 UHURU DESIGN CYCLONE LOUNGER

Inspired by the Coney Island's Cyclone roller coaster, and made from the wood that once paved the fair's iconic boardwalk, this lounge is exactly what reclaimed furniture should be: it effortlessly melds modern comfort with old-school craftsmanship and a dash of history. Plus, it's the perfect addition to the *Boardwalk Empire*

parties you'll be throwing when the hit HBO series starts up again. **\$7,200, limited to 14 pieces.**
» www.uhurudesign.com

4 URBAN TREE SALVAGE SPALTED MAPLE TABLE

As their name suggests, Urban Tree Salvage rescues dead or dying trees in Toronto and gives them new life as custom furniture. Spalting is a side effect of fungi that woodworkers like. In this case, the table has an almost too-perfect cottage look, as if it were a set-piece in a play about woodsmen. But, somehow, that's exactly right for the urban dweller hungering for a taste of the backwoods. **\$2,650**
» www.urbantreesalvage.com

ARMCHAIR REGATTA

One doesn't have to be a seaman to appreciate the Spinnaker chair, which is not only designed to look like a wind-filled spinnaker, but also made from recycled sails. Even better, Hødnebbø, the Norwegian designers of the chair, have managed to create a comfortable seat, with just the right touch of history and whimsy, without sidestepping into kitsch. The minute you hang a novelty ship's wheel above this chair, though, everything falls apart. **\$3,750**
www.spinnaker.no



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THE INEVITABLE RISE OF **BRADLEY COOPER**

BY JAMES ROCCHI

Since *The Hangover* turned him into an international celebrity last summer, **Bradley Cooper's** been a busy guy. Now, in addition to the upcoming *The Hangover 2*, you'll find him starring opposite Robert de Niro in *Limitless*. For anyone else this might seem like a wild ride, but for Cooper it's all just part of the plan.





IT WOULD BE ONE THING IF BRADLEY COOPER

were merely handsome and charismatic—and he is—but the thing that separates the 36-year-old actor from a pack of similarly chiseled and charming peers is what's underneath the gleaming surface. Cooper has something avid and sharp in his character, something ready to twist and bite, just on the razor's-edge line between *good-looking* and *bad news*. So striking is this quality that *Entertainment Weekly* created a new slang term defined by the implied explosive and toxic nature of Cooper's personal chemistry: *doucheboat*. And yet that isn't a counter to Cooper's appeal; it's intrinsic to it, the yin to the yang, the sharp teeth in the winning smile.

After years of working in TV—starting with a 1999 turn on *Sex and the City*—Cooper's biggest film break came with a love-to-hate-him bad guy turn in 2005's *Wedding Crashers*. That was followed by his work as the ragged straightman to Zack Galifianakis and Ed Helms in 2009's *The Hangover*. Blearily looking out from under his aviators, Cooper's handsome, haggard visage—his hanging face, like a devil's sick of sin, to quote the poet—gave every laugh in that Las Vegas comedy of errors and terrors the adrenaline-and-acid zip it needed to have to hurt.

Since then, Cooper's upgraded to action hero as Templeton "Face" Peck in *The A-Team* alongside Liam Neeson and Jessica Biel. Returning to the chaos and comedy that marked Cooper's biggest success, *The Hangover II*—reuniting the band in the far-flung frenzied exoticism of Thailand—will be coming to theatres in May. Before

that, however, audiences will see Cooper in *Limitless*, where he plays failed writer Eddie Mora, who stumbles across an experimental smart drug, MDT-48, that opens up the 80% of the brain neuroscience tells us we don't use. Eddie's ascent puts him in the sights of tycoon Carl Van Loon (Robert De Niro), who sees Eddie as the key to even further success. Cooper's perhaps the only working actor who could sell the script's rise-and-fall—the elation of excellence, the rocket-rush into good times, the manic worry as the drug's side effects kick in—even if, when Cooper spoke with Sharp in Los Angeles, he was quick to dismiss any parallels between his decade-long journey to “overnight” success and the script's implied Icarus-myth message of “too much, too soon.”

HOW DO YOU, AS AN ACTOR, PLAY SUPERINTELLIGENCE?

Just read your lines.

IS THAT IT?

Yeah, and hope they don't know.

DOES IT SEEM LIKE A FUN IDEA TO EXPLORE, THIS KIND OF CHEMICALLY ACCELERATED RISE AND FALL?

No question about it. Leslie Dixon wrote a great script 10 years ago based on Alan Glynn's novel *The Dark Fields*. There's one scene toward the end of the script (and) I had to do everything I could to be in the movie because I *wanted* to play that scene. To go from where Eddie Mora is when you meet him to the end of the movie is such a journey. The idea of actually imagining what it would be like to have all of this information at your disposal so quickly, and what that would do to the way one thinks and sees and speaks was a lot of fun to explore.

IS IT EASY TO SEE PARALLELS IN YOUR CAREER SINCE *THE HANGOVER*?

No parallel at all. For one thing, the movie is about what you could do if you could take something that could make you the best version of yourself. What are the ramifications of taking that in terms of the chaos that could come with it. My trajectory as an actor has been very steady. No question about it, to be a part of such a successful movie for sure changed the opportunities, but in terms of how much I worked, I've been lucky enough to work for a long time in a lot of different things. There really wasn't any change there.

AND YET THERE'S A BIG DIFFERENCE FROM WORKING WITH VINNIE JONES

IN *MIDNIGHT MEAT TRAIN* TO WORKING WITH ROBERT DE NIRO IN *LIMITLESS*.

Oddly enough, there isn't. Vinnie Jones is a great actor. That's the great thing about acting: everybody starts at zero when you get on the set; everybody's at the same place. You either are present and you communicate, or you don't. I've been lucky enough to work with actors who are pretty great actors. The thing that made Robert De Niro special for me was he is one of the major reasons why I wanted to become an actor in the first place. Working with him brought with it so many childhood dreams and things that I could attach him to because of so many emotional responses that I have had towards his work. There was much more of a personal connection to working with him than when I worked with Vinnie, only having seen him in *Lock, Stock and Two Smoking Barrels*. But outside of that, no. Vinnie Jones is a fantastic actor.

I'M NOT DISPARAGING MR. JONES IN ANY WAY, SHAPE, OR FORM.

No, no, I know you're not. I'm being honest; you know the second you start working with someone, they're either present or they're not.

IT'S JUST THAT I'M INCREDIBLY IMMATURE AND FIND THE PHRASE “MIDNIGHT MEAT TRAIN” HILARIOUS.

If that's immature, then I'm a *child*. We had many long hours having fun with that title.

WHEN YOU FIND YOURSELF SAYING “OKAY, ROBERT DE NIRO IS ONE OF MY HEROES, AND NOW I'M WORKING WITH HIM,” WHAT GOALS DO YOU HAVE LEFT? Endless. I don't see my having achieved goals at all, really. I just want to work with great actors and directors and be a part of great films. It's really the journey of it. I have thought about other people, but I never thought my goal is to work with Robert De Niro. He just was the reason I wanted to become an actor, but I don't think I ever even thought I was actually going to work with him.

AND THEN ALL OF A SUDDEN YOU GET A CALL.

It was a longer journey than *that*, but yeah.

WHAT DO YOU DO WHEN YOU'RE NOT DOING THIS—NOT ACTING, NOT PROMOTING YOUR VARIOUS PROJECTS?

I'm one of those sick creatures that loves everything about this business. I really do



love moviemaking and storytelling and being on set and everything about it.

YOU DON'T HAVE TO LOOK FOR A BALANCE BETWEEN LIFE AND WORK BECAUSE YOU'VE ALREADY GOT IT.

I'd say so. I think no matter what you do for work, there must be a balance because your brain has to have some sort of respite from the other world. I don't feel like I have to do something to maintain sanity here: it all blends together. If that makes any sense.

WHEN YOU WERE RESEARCHING FOR *LIMITLESS*, DID YOU SAY, “OKAY, I'M GOING TO READ UP ON WHAT'S GOING ON IN NEUROPHARMACOLOGY RIGHT NOW?” OR DID YOU GO WITH WHAT WAS ON THE PAGE?

My approach to this was a more personal approach, I'd say. Going about it (scientifically)—which one could have easily done,

“I'M ONE OF THOSE SICK CREATURES THAT LOVES EVERYTHING ABOUT THIS BUSINESS.”

for sure, as a valid way—for me would have taken me farther away from how I could play it in an honest way, rather than closer. I made everything as personal as I could in order to believe the circumstances.

SO, MORE ABOUT “WHAT WOULD I DO IF...” IS THAT THE FUN PART OF ACTING FOR YOU?

Oh, absolutely. What's fulfilling, in terms of the process from beginning to end, reading a script to a movie coming out, is the research. That's really wonderful. You get to know things, or learn about things, that I'd be way too lazy to learn about normally. It's a wonderful profession in that way.

WAS THERE A BIG DIFFERENCE IN SHOOTING *THE HANGOVER 2* IN THAT WHEN EVERYONE YELLS “CUT” AND SHOOTING'S DONE FOR THE DAY, YOU'RE NOT IN LAS VEGAS—YOU ARE, IN FACT, IN THAILAND?

It was oddly similar in the sense of this underbelly, this opposite reality to normal life that we found ourselves in in Vegas, and then amplified in Bangkok. That was similar. In terms of the two being the same, I'd say Bangkok is Vegas on steroids.

THEY'RE BOTH PLACES DESIGNED AROUND THE SEDUCTIVE IDEA OF “YOU CAN ENJOY YOURSELF ALL THE TIME,” WHICH REASON TELLS US IS NOT THE CASE.

Right. There's a little cautionary clause at the bottom of that, written in very small lettering. There's a flip side.

THE WHOLE SLOGAN OF “WHAT HAPPENS IN VEGAS STAYS IN VEGAS...”, I DON'T THINK VEGAS COPS ARE TOO FOND OF THAT STATEMENT.

I think with Bangkok, it's “What happens in Bangkok stays in Bangkok, because you stay in Bangkok.” That's the difference between Vegas and Bangkok. There's so many ex-pats in Bangkok and Thailand. It's a city that seems to be more of a black hole that swallows you in, rather than you having a weekend there.

DO YOU THINK THAT'S THE APPEAL OF *THE HANGOVER* FILMS—THAT FOR ALL OF THEIR WACKINESS AND COMEDY, THEY DO FUNCTION AS CAUTIONARY MORAL TALES?

I think part of the success is they function as thrillers, as whodunits, mysteries more than anything else. The structure of *The Hangover* could easily have been a movie that wasn't a comedy. The second one, for me, happily maintains the integrity of the formula of the first one. The one thing that I was concerned, I'd say—or maybe voiced, when we were contemplating the second one—as a fan of the first one, I don't want to see them doing something else; I want to see them going through the same thing in a different way. I want to maintain the ticking clock, I want them not to remember and have to piece things together. I like the formula.

WHEN YOU HAVE MEETINGS TO TALK ABOUT POSSIBLE FILMS, AT THIS STAGE IN YOUR CAREER, ARE THE ONES THAT GET AWAY AS PRODUCTIVE AS THE ONES THAT HAPPEN?

Yeah, that's a very good point. Certainly, this is a case of that, for sure. The difference (after) being in *The Hangover* is that benefit right there—to discuss projects from the ground up with people that I admire greatly. Before, you hopped in—if you were lucky enough—midway through the ride, because it's already been talked about, created and primarily cast, and then people have casting sessions to fill out the rest of the roles. To be at a place where you can actually discuss projects, the creation of the story, from the ground up is, for me, invaluable. It plays to why I love being in this business in the first place.

IT GOES FROM HOPPING ON A SUBWAY THAT'S ON THE TRACK AND ROLLING TO BEING ABLE TO TURN THE KEY AND SAY, “WHERE ARE WE TAKING THIS CAR?”

It's not “turn the key...” At least they let you in the front.

UNDERGROUND TAKEOVER

FOREIGN COMPANIES
ARE LINING UP TO BUY

THE EXTRACTION RIGHTS

TO
CANADIAN

OIL, NICKEL AND POTASH
AND SPENDING BILLIONS IN THE PROCESS.

ARE WE SELLING OUR

BIRTHRIGHT?

By Mike Blanchfield



THE TOWN OF KITIMAT WAS BORN IN THE BRASH 1950S, THE PRODUCT OF A SUCCESSFUL MARRIAGE BETWEEN HERCULEAN FEATS OF ENGINEERING AND UNABASHED VISIONS OF GRANDEUR.

CANADIAN CAPTAINS OF INDUSTRY CARVED the town out of old growth forest at the end of the Kitimat River, blasting an industry out of British Columbia's rugged Coast Mountain range that would sustain its people for the next half-century. The engineers of Alcan—then the Aluminum Company of Canada—saw a rich future in this rugged northwestern BC terrain. The company built the town over four years, as 35,000 workers bored a 16-kilometre tunnel through the mountains and erected a massive hydroelectric dam and aluminum smelter. In August 1954, when Kitimat produced its first batch of aluminum, Prince Phillip was on hand to help celebrate the day.

No wonder people were upset when foreign interests came along 53 years later and bought the whole thing. Strong global demand for aluminum, driven by China and India, prompted several of the world's largest multinationals to go after the Canadian company to consolidate their aluminum businesses and gain market dominance.

Aluminum, used in everything from airplanes to cans to lampposts, allowed not only the 9,000 souls in the town of Kitimat to prosper, it put Canada on the map, too. But, in December 2007, this great Canadian company was absorbed by British-Australian Rio Tinto for \$38 billion—after outbidding multinational giants from Brazil and another British-Australian consortium—making the new Rio Tinto Alcan Inc. the world's largest aluminum company. Canadian workers hung on to their employment as the company cut

14,000 jobs worldwide the following year.

The Rio Tinto takeover of Alcan capped a two-year season of foreign takeovers of major Canadian natural resources companies. From January 2006 to October 2007, the Canadian industrial giants Dofasco, Falconbridge, Inco and Stelco were snapped up by industry titans from Luxembourg, Switzerland, Brazil and the United States.

Canadian executives and shareholders grew rich quick through the foreign takeovers, which were encouraged by the government. In fact, in the last two decades Canada has become one of the easiest places for a foreign interest to buy a resource company. Successive governments believed foreign investment was good for the Canadian economy, that it meant more jobs and wealth by creating larger industries and more globally competitive corporations.

Last summer, along came Australia's BHP Billiton with its \$38-billion hostile takeover attempt of Saskatoon's PotashCorp, the world's largest producer of a high-demand fertilizer that thrives beneath Canada's Prairie heartland. That's when Saskatchewan Premier Brad Wall drew a line in the sand.

Potash had become a much-coveted natural resource, as valued as oil is to virtually every country, or uranium is to those few that need it to power reactors or nuclear bombs. In a world where post-apocalyptic predictions permeate climate change discussion, where farmland is laid to waste across populous Africa and Asia, potash is important because it grows food

faster. The copper-coloured mineral contains some of the best naturally occurring fertilizer on the planet.

PotashCorp produces almost one-quarter of the world's supply of potash, but a successful takeover would have transferred this to foreign ownership—subsuming it into the world's largest mining company, BHP Billiton. That would have been a long way from its original incarnation. PotashCorp was a creation of the Saskatchewan government in the mid-1970s, before becoming a publicly traded entity in the late-1980s, when the province began selling off some of its shares.

Wall played hard politics against Prime Minister Stephen Harper's Conservative government in Ottawa. He raised political red flags about lost jobs and revenues for his province. He made it a national issue that could have damaged Harper's ability to hang onto Saskatchewan seats in the next federal election.

Wall's power play worked—he single-handedly stopped what would have been the biggest foreign takeover of a Canadian company. Early last November, Ottawa vetoed the BHP Billiton offer.

In Wall's view, offshore suitors must be denied a controlling interest in any resource—oil, uranium, potash—so that it stays Canadian. Sure, it's important to have foreign capital flowing into the country to help fully exploit our resource potential. But, as Wall and many others see it, only in proportion: "I think size matters. That's part of it."

The effect of Canada telling a perfectly respected foreign suitor to bugger off was jarring, especially considering the recent history.

In January 2006, a company from Luxembourg, Arcelor, now known as ArcelorMittal and currently the world's largest steel producer, outbid Germany's Thyssen-Krupp to acquire Dofasco Inc., one of Hamilton's best-known steel companies, in a deal valued at \$5.5 billion.

Eight months later, Swiss-based Xstrata PLC, a global mining company with operations across Africa, Asia, Europe and the Americas, paid \$19 billion for Falconbridge, the influential Ontario mining company that is credited for growing Sudbury out of its nickel and copper mines. Two months later, Brazil's CVRD (Vale), another multinational mining giant, bought Inco, Canada's second-largest mining company, for \$19 billion. That made the Brazilian firm the world's second-largest mining company, behind only BHP Billiton, the blocked buyer of PotashCorp.

Just this past January, the October 2007 takeover of another Hamilton steel giant,

Stelco, by U.S. Steel for almost \$2 billion boiled over onto the streets of Hamilton. Thousands marched in support of 900 workers, who had been locked out for three months. Union leaders threatened to make lost jobs an election issue, and called on the Harper government to end the lockout. They once again blasted the federal government for not doing enough to block foreign takeovers and protect Canadian jobs. The Ontario Federation of Labour estimated that 2,200 workers had lost jobs since the Stelco takeover.

Over time, the once shrill voices of protectionism are being silenced. Their numbers are dwindling and their point of view is being crushed by the reality of a globalizing world, where attempts to stop money and merchandise flowing across borders are becoming increasingly futile. Still, many cling to the notion that Canada is allowing the hollowing out of its economy to foreigners, compromising our future for short-term gains by allowing too much foreign ownership of our natural resources.

Their worst-case scenario looks something like this: foreign multinationals swoop in, buy up our mines, our oil and gas, sucking our land dry of its wealth and killing Canadian jobs. If global demand reaches the point of desperation for these finite resources, Canadians will have no claim on them. We could be forced to wait behind Brazil, Russia, Australia, the United States, England—and, yes, even China.

Scenarios like that haven't caused a shudder within consecutive Conservative and Liberal governments over the last quarter-century. Despite their political differences, Canada's two governing parties are united when it comes to encouraging foreign takeovers, and history has yet to prove them wrong. After sluggish growth and productivity in the 1980s, the Canadian economy has grown substantially, creating more jobs and wealth at home.

The federal government calls Canada's resource and earth sciences sectors "an engine of economic growth and job creation for generations." Natural Resources Canada says that in 2008 alone the sectors were a \$148 billion industry, employing more than 850,000 people, representing 12 per cent of our GDP.

Canada has only ever blocked two takeovers since the mid-1980s, and only one

in the natural resources sector—last year's PotashCorp veto.

Still, many say that was one too many. "I've reached the age where I have to start worrying about my later years, so I'm investing, and I want returns on that investment. I want an entrepreneur to give me a return on that investment. I don't care if he comes from Canada, the United States or the moon."

That was Michael Hart, speaking at a symposium on Canada's natural resources held in Ottawa three weeks after the potash deal was killed, a decision he called "egregious." Hart was one of Canada's lead negotiators on the Free Trade Agreement with the United States, and is now a trade policy expert with the Norman Paterson School of International Affairs at Carleton University.

Hart says some Canadians have to get over their phobia that foreign investors are inherently bad. Keeping out foreign money devalues our assets, drives up our costs, lowers employment and generates less profit. We shouldn't worry about malevolent, predatory foreigners because we have laws that protect Canada from unfair royalty schemes and other bad corporate behaviour.

But jobs have disappeared, and no one can deny that. Between 2004 and 2008, one out of every seven workers in the Canadian manufacturing sector—322,000 people—joined the unemployment lines. To some, that's a proof positive indicator of the evils of foreign investment in our natural resources sector, and of the hollowing out of our economy.

Groups like the Council of Canadians say too much foreign investment—especially in oil and energy—represents nothing less than a threat to our sovereignty. When multinationals roll in, they assert, the Canadian government loses the ability to make long-term

policies that serve the best interests of the country, like weaning us off fossil fuels, finding alternative energy sources and tackling the effects of climate change.

"The facts just don't line up that greater foreign ownership is going to be better for Canadians, because it's not. It leaves our policies much more vulnerable," says Andrea Harden-Donahue, who heads the council's energy and climate justice campaign.

She says it is short-sighted to base economic prosperity on exploiting finite natural resources. "The economic impact of relying on what is a boom that will at one point bust is significant."

Harden-Donahue blames the majority of those 322,000 lost manufacturing jobs on changes made by foreign owners, not the economic downturn. "We're seeing the impacts in the manufacturing sector. That's a story that is not told enough in Canada."

There's a good reason why we don't hear that story much anymore—it might not be true.

To James Milway, executive director of the Institute for Competitiveness and Prosperity in Toronto, that story is fiction.

Canada desperately needs capital flowing in from abroad to develop our natural resources fully, to create prosperity at home. "You need a lot of cash to explore and to build. We need the capital if we want to harness those resources," he says, and if a few Canadian companies become foreign-owned along the way, so be it.

"We do lose the icons. Don't we all feel terrible," he says. "But my feelings shouldn't run the economy."

He rejects the premise that the recent, high-profile takeovers were bad for the Canadian economy.

"If those people, who point to a shutdown up in Sudbury or Hamilton—is anybody

Oil sand extracted near Fort McMurray, Alberta.

The Canadian Press/Jeff McIntosh





Potashcorp's Rocanville plant, near Rocanville, Sask.

surprised that went on in a worldwide recession, where there's a slump in commodity prices? Can anybody paint me a picture or draw me a scenario that says: boy, if those firms had Canadian management, Canadian ownership, things would have been a lot better? I doubt it," he says.

"Firms that don't step out and try to take over the world are going to be taken over themselves."



Canada's political leaders struggled for half a century to find the right formula to both exploit and protect our country's natural riches. Over time, the political view has evolved from being protectionist—fearing the foreign bogeyman—to becoming an international salesman. The mantra has changed from "hold on a minute" to "let's make a deal."

In the mid 1950s, a commission headed by Walter Gordon—a Liberal finance minister and top businessman—championed Canada's economic nationalism. He flagged our natural resources as something that we should guard carefully from unnecessary foreign encroachment.

Over the years, governments appointed more expert panels, including one that led to the creation of the Foreign Investment Review Agency in the mid-1970s under the Trudeau Liberals. The agency was founded

on the premise that foreign takeover bids needed to be screened to make sure they didn't compromise the interests of the country. In 1985, the Mulroney Conservatives changed the name to Investment Canada, and changed its focus to attracting investment—not blocking it, as some saw the previous agency's role.

Three years ago, the Competition Policy Review Panel, headed by businessman Lynton Ronald "Red" Wilson, challenged the notion that Canada's economy risked being "hollowed out" by too much foreign investment. On the contrary, the Wilson commission concluded that Canada should lower barriers to foreign investment. It recommended that Canada allow greater foreign access to uranium mining.

"The debate over the hollowing out of the Canadian economy has been emotionally charged," Wilson's report said, citing the takeover of established Canadian entities such as Alcan, Falconbridge and Inco, firms that had been "significant employers and anchors of Canadian communities."

Wilson concluded that opening Canada to more competition enhances "our economic performance and ultimately our quality of life." He called on Canadians to "develop a more competitive mindset...to create the conditions in Canada for global economic success."

Wilson touted Canada's many strengths—"location, natural resources, a diverse economy, high-quality public education, and institutional and political stability"—and our "abundant" natural resource wealth.

But people like Saskatchewan's Brad Wall



Inside the production facility at the Rocanville potash mine.

insist that Canada simply can't surrender control of what he calls a strategic resource.

"We have 50 per cent of the world's potash, which is going to be increasingly strategic as we see less and less land available for

production—more and more people in the world. We know there's going to be a greater demand for food, and fertilizer is desperately needed, especially potassium, in places like China and India and South America," says Wall.

Wall says he wants to see foreign investment in his province and in others. But he wants tough questions asked of foreign suitors.

"Does the company actively get itself involved in the life of the province from the philanthropic basis, from the standpoint of a progressive employer? Does the company stand by and abide by all the environmental regulations that our country has, that each province has?"

Australian High Commissioner Justin Brown was disappointed with Canada's decision to block the PotashCorp takeover from his country. But Brown sees a much greater challenge, a concern that unites Australia and Canada—China.

"The rise of China is really changing the trade and investment landscape globally in ways that are quite fundamental," Brown

Across Australia, Asia and Africa, China is cashing in its foreign reserves to buy up big natural resource assets, particularly in the mining and energy sector, as well as in agriculture. China has no choice. It has an insatiable appetite for energy to drive its fast-growing economy.

In many countries targeted by China, said Brown, "there's a growing sense of mistrust and a concern about a loss of sovereignty. I think there's a lot of pressure on many governments to move towards more of an economic nationalist approach, and a more interventionist approach to deal with this kind of foreign investment activity."

Few in Alberta's oil sands are worried these days.

State-owned enterprises such as Sinopec and PetroChina are pouring billions into Alberta's oil sands, making significant in-roads into the world's second-largest oil reserves after Saudi Arabia. But China's deals are different. Private companies are not the foreign investor here. The potential buyers are state-owned enterprises—the Chinese communist government.

"State involvement in overseas investments can create an unequal playing field, such as easier access to finance, market information, resources, key government networks, preferential supply contracts," said a report in January by the Asia Pacific Foundation of Canada.

The other risk is that it allows a country's national interest to play a role in business. The report noted this example: in September, Chinese fishing boats and Japan's coast guard had a run-in in disputed waters. China responded by flexing its economic muscle in the high-seas dispute—it threatened to block crucial metal exports to Japan.

Since the summer of 2009, five state-owned Chinese investment ventures have sunk \$10 billion into Canada's energy and mining sector, the report said. This includes Sinopec with its \$4.65 billion investment, China's most ambitious foray, followed by PetroChina's \$1.9 billion

acquisition of Athabasca Oil Sands.

The Canadian government now has the legal authority, under recently updated provisions of the Investment Canada Act, to use national security as a factor to

block a foreign takeover.

Milway says that gives Canada the ability to guard against any potential threat posed by a Chinese business deal. "I do think something like a government-run enterprise out of China is different than a private French firm or a private Australian firm."

Paul Evans, an Asia expert with the Liu Institute for Global Issues in Vancouver, says the Canadian government has "enormous discretion" to block foreign takeovers, as was seen in the potash case.

But Evans doesn't think Canadians should be worried about the Chinese marching into Alberta and snapping up oil fields with unlimited capital. They're not out for "51 per cent, or 100 per cent ownership" of a particular company or resource.

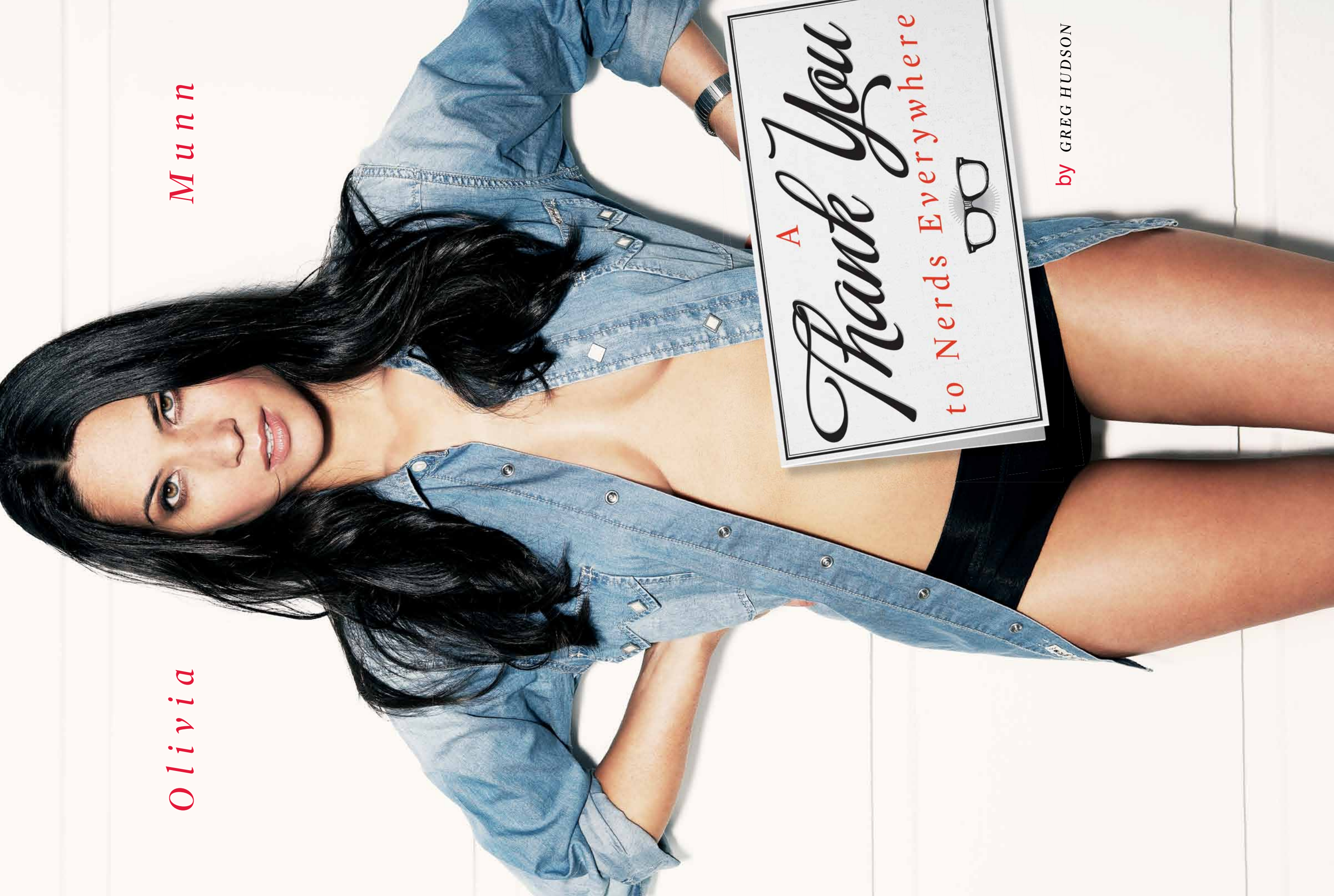
"The big issue is not the investment in production. What the bigger game is: is China going to get involved in pipelines, the construction of them, the financing of them, the transportation systems that will be built in around them? If we go the direction of major exports to Asia, that's the kind of interesting game that is beneath the surface."

Today, that is exactly where the future of the small BC coastal town of Kitimat lies. The old Alcan company town is on the verge of being reinvented for the 21st century—this time, as a Canadian gateway to lucrative new opportunities in East Asia. Kitimat is poised to be a key conduit for Canadian natural resources to Asia. Kitimat is being touted as the port at the end of a long pipeline, one that would one day transport liquefied natural gas to Asia—not the United States. That would be a first for Canadian energy.

Evans was visiting a major South Korean gas company last September when he saw a map on a wall that put everything in a fresh perspective. The map was like nothing he had ever seen. On the left side was Asia, with Korea highlighted. On the other side was North America.


"And on North America, there was only one word in all of North America, and it wasn't Vancouver, it wasn't New York, it wasn't Toronto—it was Kitimat." And that, says Evans, is a great source of excitement to Asians. To them, Kitimat represents something almost transcendent. They call it, "The great connector to North America."

Mike Blanchfield covers international affairs for The Canadian Press in Ottawa.



Olivia

Munn

A
Thank You
to Nerds Everywhere


by GREG HUDSON

Following in the tradition of Princess Leia, Wonder Woman and Chun Li, comes the newest nerd queen to make it to the mainstream. Only, **Olivia Munn** is real.



Dear Nerds,

Now that your culture resides comfortably in the mainstream, it isn't groundbreaking to say this, but it still needs saying: thank you, Nerds. In your self-conflicted struggle for acceptance, you have brought us some true wonders: graphic novels, Facebook, quantum theory. Your latest, however, deserves special praise: Olivia Munn. Thank you, Nerds, for giving the world Olivia Munn.

Yes, we know you didn't create her, *Weird Science*-style, though we wouldn't be surprised if you had. No, she hails from Oklahoma, but spent her formative years in Japan, where she didn't fit in. Maybe one of the reasons you embraced her so readily was that she was a bit of an outcast when she was growing up (imagine that!). And maybe it's a part of the Olivia Munn mythos that in those lonely days, she found solace in the welcoming arms of nerd-dom: video games, *Star Wars*, the usual. It does, however, explain how funny she is for a hot girl.

Either way, when she settled in Los Angeles, it didn't take too long for you to find her. And not in a stalker way. You nurtured, you provided a safe place for her to grow. On G4's *Attack of the Show*—a live pop-culture show with a decidedly nerdy bent, which she co-hosted—she went to great lengths to please you: she dressed up like a certain princess from Alderaan, reviewed new video games and did something involving a French maid outfit and a giant pie that became quite popular on YouTube.

But now your beautiful nerd-chick has spread her wings and is appearing on magazine covers, in movies and in sexy-funny photoshoots much like this one. We can see her on the (admittedly average) sitcom *Perfect Couples*, and the (admittedly always great) *Daily Show*, where she serves as the Senior Asian Correspondent.

But, Nerds, you know all this, don't you? Of course you do. It's us, the late-adopters that need to get caught up on her history. Or, her origin story, as you might call it. But, what you might not know, Nerds, is that she couldn't have done it without you. You gave her reason to keep trying on sexy cosplay outfits. So, thank you Nerds, for keeping her working until we all could catch up to you—as we always, inevitably, do. We look forward to whoever you bring us next. From Princess Leia to Wonder Woman to Silk Spectre, your taste has so far been impeccable.

Sincerely,

Sharp



Into the MIX

Still fretting over wearing the striped tie with the plaid shirt? We'd like to go on the record and say you should go for it. And while you're at it, try mixing gingham with pinstripes, paisley with checks and seersucker with polka dots.

While combining patterns can be tricky (too much plaid, for instance, can leave you looking like a fashion-forward lumberjack), doing it well is definitely within your reach. As you toss away winter's heavy coats and sombre colours, embrace the light fabrics and jaunty patterns of spring, and by all means feel free to mix it up.

*Fashion Direction: Luke Langsdale
Photography: Richard Sibbald*



This page: BOSS Black linen candy striped seersucker suit, \$895; Etro silk tropical print pocket square, \$97; Ermenegildo Zegna silk knit tie, \$175; Z Zegna gingham shirt, \$210; HUGO belt, \$75; Canali Cordovan shoes, \$750.

Facing page: Brooks Brothers Black Fleece linen gingham/plaid mixed three-piece suit, \$1,875; Canali linen shirt, \$295; Canali leather weave oxfords, \$750; Canali polka-dot silk knit tie, \$135; Eton silk polka-dot pocket square, \$85.

Previous: Eton shirt, \$265; Etro microplaid suit, \$2,246; Brunello Cucinelli cashmere socks, \$120; HUGO patent leather oxfords, \$395.



This page: Canali Super 150 summer wool pinstriped suit, \$2,495; Eton 507 71 Collection two-tone plaid tuxedo shirt, \$265; Ermenegildo Zegna suede loafers, \$550; Etro silk paisley pocket square, \$97; Brunello Cucinelli cashmere socks, \$120; Hart Schaffner Marx polka dot silk knit tie, \$65.

Facing page: Thom Browne silk overcoat, \$4,130; Canali silk tie, \$135; Prada shirt, \$420; Canali pocket square, \$95.





This page: BOSS Selection gingham shirt, \$255; Burberry side-cinch whipcord pants, \$195; Canali tie, \$135; SAND Pink Label candy-striped blazer, \$695; HUGO belt, \$75; BOSS Black vintage leather double monk-strap shoes, \$395; Brunello Cucinelli reversible pocket square, \$120.

Facing Pages: Eton silk pocket square, \$85, shirt, \$255, and silk tie, \$125; Canali summer-weight cashmere houndstooth jacket, \$1,595.

This page: Eton naval shirt, \$270, silk tie, \$125 and pocket square, \$85; Ermenegildo Zegna checked linen jacket, \$995; J.Lindeberg summer slacks, \$295; BOSS Black belt, \$85.

Facing page: Etro herringbone stripe shirt, \$324; BOSS Black gingham jacket, \$595; J.Lindeberg summer slacks, \$295; Z Zegna silk tie, \$175; BOSS Black leather belt, \$85; Etro silk pocket square, \$97.

Style Associate:
Kristine Hagedorn

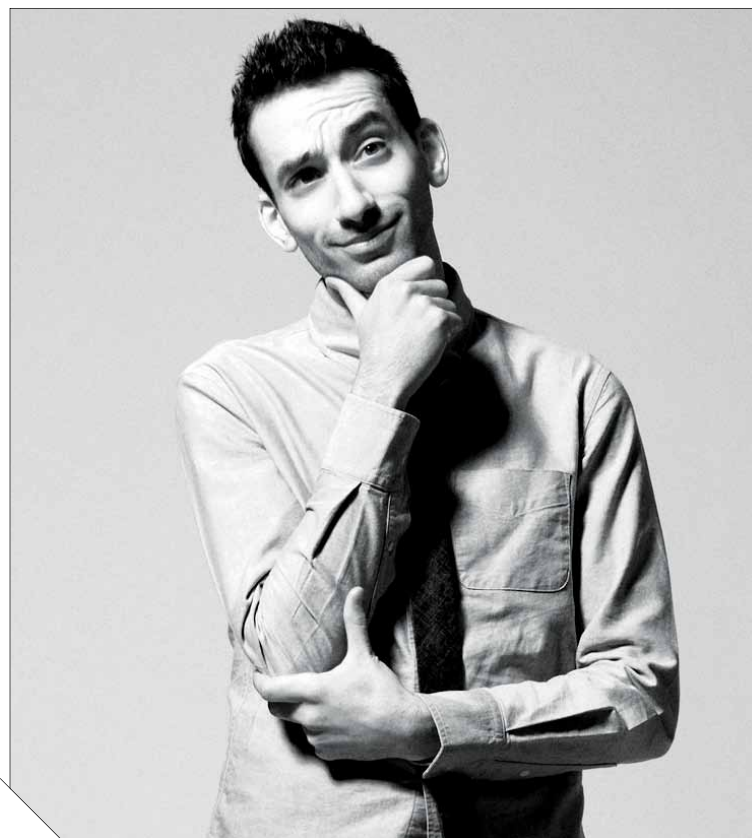
Hair and Makeup:
Grace Delugo
using MAC

Model:
Joseph Green



WHY BRANDON SVARC WILL NEVER SELL OUT

The man behind Naked & Famous Denim gets even authentic-er with Paul Rose.



At the risk of starting any feuds, it should be stated that Brandon Svarc hates Justin Timberlake's fashion label William Rast. He's not a huge fan of U2 either. This is important to note, not because it paints Svarc, the young designer/business wunderkind behind the Montreal cult denim brand Naked & Famous, as some kind of hipster contrarian who eschews popularity (though, he kind of is), but because, from a business perspective, what he doesn't like says a lot about who he is. Here's an anecdote that says the same thing in a different way:

Svarc was in New York, selling his wares—Naked & Famous's line of denim, created with religious devotion to classic technique—to a buyer at Saks Fifth Avenue. He'd already sold the line to Barney's, so the trip to the Big Apple had been a success. But, because Svarc operates without a marketing team, he pitches to every store possible. Svarc talks about denim with the zeal of a cable news pundit, only more convincing. Before long he had won over Saks' buyer. The guy practically had

his money out to buy himself a pair. Only, he said, he couldn't buy Naked & Famous for the store because they had a policy: it only carried denim that had been worn by at least three major celebrities.

So, Naked & Famous won't be sold at Saks Fifth Avenue. But, the thing is—and this where the story is telling—Svarc could get his pants on some celebrities. Easily. Zac Efron's people requested some, but Svarc turned them down. Let Efron buy his own pair, they're sold at Barney's, after all.

Svarc is authentic. And so is Naked & Famous. He mocks William Rast, and its distressed ilk, because to him they represent luxury without quality. Their high price tag has more to do with covering their marketing costs—getting Justin Timberlake to push your jeans isn't cheap—than it does with how the jeans are made. Naked & Famous is the polar opposite. Made in Canada from Japanese denim—which is the best in the world, yet another example of the Japanese knack for improving on American inventions—the tough, gorgeous jeans are exactly what you pay for.

Three SPRING Must-Haves

BRANDON SVARC



1) Lightning Bolt Shorts, \$65.

2) Naked & Famous denim-linen blend double-faced jeans, \$140.

3) KIN suit, \$995.

"I used to tell my grandfather that we sell jeans for \$120," Svarc says. He meant for it to be good news. He comes from a garment business family, one that was founded on principles of quality and value. "My grandfather would be shocked. 'Jeans should be \$7.99!'"

It's that attitude, and that devotion to old-school quality, that inspired Svarc to launch Paul Rose, almost on a lark. After his grandfather died, he found a series of designs for workwear in granddad's office. They were so good Svarc put them into production, with only minor modifications. You can't put more faith in classic style than that. Sure, workwear is in, but quality never goes out of style, and that, more than anything, is what he's doing.

THE SHOPKEEPER

Oliver Spencer sold clothes for decades. Now, he designs them, too. We're glad he diversified.



Oliver Spencer is a shopkeeper at heart. That's refreshing for a designer: the sartorial equivalent of not forgetting one's roots. It makes speaking with Spencer an appealingly unpretentious experience. "Clothing only forms part of the puzzle," He says. "It's about culture. It all forms to make the big picture. I want to make clothes that are user-friendly, that appeal to the customer. I need for my clothes to sell themselves, without any label."

That philosophy not only makes for a well-rounded shopping experience, it also makes for very welcoming clothes: quality, military-inspired essentials with touches of whimsy. If he fills his shops with pieces men return to again and again, it's because he's been watching what men buy for decades.

In the early 1990s, Spencer was at art school in London when he started running a second-hand clothing shop. It was there, selling 20-year-old clothes, curating a collection of people's loved and discarded overcoats and trousers, that Spencer fell in love with fashion.

Soon, he leapt from the thrift industry to opening Favourbrook, a store in Piccadilly Arcade, known for posh tailoring and high-class wedding wear—not a bad career jump for a self-taught tailor. He started making custom casual apparel for special customers. Those clothes became a collection, and that collection became a small, smart line of stores: one in London, one in New York and, last year, one in Toronto. His career has been one long answer to a shopper's special request.

"The question I got asked most when we came to Canada to open Oliver Spencer was why Toronto?" He remembers. "Basically, I was wanted. I was needed. I could have gone to Paris, but there is a massive difference in Toronto. In Toronto, you feel like you are doing something."

And right now, what he's doing is rescuing men, and the market in general, from the over-saturation of workwear worship he sees, and is partly responsible for spreading. "I used to say that I always kept half my body in the past, now it's more like one foot in the past, the rest in the future." That being said, he's still inspired by what came before, he's

Three SPRING Must-Haves

OLIVER SPENCER



1) Fred Perry piqué polo in navy, \$82.

2) Quoddy Suede Top Deck shoes, \$230.

3) Oliver Spencer fisherman jacket in red with biege sleeves, \$360.

just skipping ahead a few decades. Spring is hotly influenced by the 1980s. It's still working class, it's just not workwear: understated peasant jackets and, still, a plethora of serviceable plaids and checks.

And here, again, he's showing his shopkeeper roots. He's seeing what's missing from the culture, and like a keen retailer working a bustling fitting room, he's ensuring we get

what we need, before we ask for it. Example: colour. He's sure there's a way for the average man to pull off colour—like the pop of blue on that throwback tee, or the red in that baseball jacket.

That's his challenge now, and it's something Canada is ready for after such a long, grey winter. He knows his customers.

DENIM FOR EVERYONE

*Dutil does one thing,
and it does it nicely.*



Eric Dickstein just wants everyone to play nice. Problem is, as far as industries go, he's chosen one that's notoriously prickly. With all its bickering among labels and designers and retailers and—for shame—even the press, fashion can be a nasty business. But, that's given Dutil, Dickstein's store, its guiding concept. "Our biggest challenge," he says, "was that we wanted the cred of being a cool store, but I didn't want to deter anyone."

For Dickstein, being cool and being populist aren't mutually exclusive. Dutil proves it. He's created Vancouver's denim destination, a mecca for quality jeans, regardless of whether you know the difference between left-hand and right-hand twill.

"Denim cuts across every socio-economic boundary," he explains. "The richest person to the poorest person, everyone wears jeans." And, so, why not let most everyone shop comfortably at one store?

But it's not just egalitarianism, it's business savvy, too. He decided to get into selling jeans full-time when, as a sales rep for Oliver Peoples eyewear, he noticed that a

lot of the boutiques he sold glasses to were flush with high-end denim brands. He asked one storeowner how business was. He was told that the jean business was so good that the owner was moving away from it—they were intentionally wary of their success. And with that, Eric Dickstein was sold. If a store didn't want the crowds that came with selling jeans, he'd gladly take them.

Whether he was motivated by equality or he saw an eager market, he wisely set up shop at the intersection of those two factors. What Dickstein has created with Dutil is impressive: a place solely devoted to the best denim, and not just the most expensive. Relatively inexpensive labels like Naked & Famous share space with collector's pieces that are worth more than \$1,000. The common denominators are quality and customer service.

It's the latter Dickstein seems most proud of. Quality denim is a popular commodity, which means that stores carrying it often feel they can afford to neglect their customers. But from the top down, Dickstein has worked to instill a philosophy of kindness into his retail business. And he's taking that

Three SPRING Must-Haves

**ERIC
DICKSTEIN**



1) Oliver Peoples Jack One aviator sunglasses, in gold with G-15 polarized lenses, \$260.

2) Dutil Denim "Quintessential Slim Straight" virgin indigo jeans, \$325.

3) Alternative Apparel short sleeved t-shirt in white, \$36.

he's not content to merely sell other people's jeans, Dutil recently launched its own line, the Quintessential Collection, featuring some of the best slim fit jeans you'll ever wear. On the market for just about a year now, Dickstein has had requests from all over the world for the line. That's a pretty good way to start a global takeover. A nice global takeover.

SH*T YOUR GRANDFATHER WOULD WEAR

*Montreal's Rooney is where
men go to dress like men.*



The space that Rooney occupies is worth mentioning. And, by space, we mean the actual bricks and mortar structure, not the space it occupies in Canada's retail landscape (which is somewhere near the top, incidentally, at least in terms of hipness). It's worth noting as one of those situations that seems too perfect. Nestled in Old Montreal—the most European part of the most European town in North America—the store was once an antiques shop. Which wouldn't be noteworthy, since every decent shop has a history, especially in a neighbourhood like Old Montreal, except that this pedigree is perfect for what Rooney is selling: grown up menswear, inspired by classic style.

That meant that Alex Danino, when he opened his store in 2006, could decorate it using the same aesthetic the fashion industry would cop to a few years later. Look: there is the giant deer head, the oversized antique window frame, the decor, literally, a heritage collection. "We didn't have money to buy furniture, but we got really cool stuff from the basement," Danino says.

All that to say: Rooney was ahead of its time, and that's mostly thanks to Danino's tastes. He opened Rooney with his wife when he was in his late-twenties, starting with casual street wear: denim, yes, but also (gasp) hoodies and a few dress shirts. As Danino approached 30, though, he wanted to dress more like an adult. Lucky for him, men all over the world were feeling the same thing. Or maybe it's safer to say that the men who already cared how they dressed started caring more deeply, and focusing their attention on the classic American 20th-century menswear.

That's what makes Rooney one of the best shops in the country: the person behind it matches pitch-perfect taste with a kind of fashion golden rule: dress others as you would be dressed. That rule extends to the quality brands he carries (Filson, Gitman Vintage and Our Legacy, among others). "I don't want to carry a brand that is over-saturated. There needs to be a reason to buy these clothes other than name recognition, or because they're on a billboard," he says. "There are a lot

Three SPRING Must-Haves

**ALEX
DANINO**



1) Mark McNairy longwing brogue in tan suede with red brick sole, \$375.

2) Our Legacy 1940's shirt in kitchen stripe red, \$155.

3) Unis Gio chino pants in marine, \$230.

But Danino is getting wary, too, as any man who runs a shop that has been ahead of its time should be. "The market is getting flooded with brands tapping into their archives," he says. "Whether they are worth tapping into is the question." That's why Rooney is so valuable. It's a store that's proven it will choose authentic quality, even as other stores go the easy way. That's what manhood is about though, isn't it?

SAND Pink Label
khaki trench, \$375;
Etro two-tone chambray
shirt, \$275 at Harry
Rosen; Hugo Boss
Cripeo belt, \$155;
Burberry summer-
weight wool pants, \$315.

The Case of the
WEATHERPROOF MAN

A thrilling tale of intrigue and outerwear.

◆◆
Trench coats are classic, functional and, when worn properly, give any man an air of mystery.

◆◆
Fashion Direction: Luke Langsdale Photos: Richard Sibbald



*The
BURBERRY
Trench*

In 1914 Burberry was commissioned by the British war office to create a coat suitable for the rigours of modern warfare. The company used the gabardine fabric that it had invented in 1879, which was breathable, durable and waterproof, to create a signature outer shell that was so effective against the cold and damp that soldiers often slept in them. While we hope you never need to sleep in your Burberry coat, you'll be hard-pressed to find a better-looking trench.

Burberry Prorsom military trench coat, \$2,295; J.Lindeberg shirt, \$175; Etro summer-weight wool slacks, \$470 at Harry Rosen; Brooks Brothers knit tie, \$85.



*The
STORM
Flap*

It is attention to detail that makes a classic: the storm flap on the right shoulder keeps water from sneaking into the coat through the top buttons (perfect for keeping concealed documents dry).

Burberry classic trench coat, \$995; SAND raw cotton chambray shirt, \$250.



*The
REVERSIBLE
Coat*

While well-cut raincoats go with just about anything, it's still possible to grow tired of the same khaki every day it's cloudy. With a reversible coat, a man can switch it up without losing style points. Also, a quick change of appearance (in an elevator, say) can sometimes be helpful to the man on the move.

Brunello Cucinelli reversible raincoat, \$1,995 at Harry Rosen; Tommy Bahama linen shirt, \$118; Brunello Cucinelli cashmere cardigan, \$1,195 at Harry Rosen; Hugo Boss micro houndstooth pants, \$225.



The LENGTH

A fine raincoat can cut a masculine image, no matter how a man is built. Taller men should wear coats longer, just below the knee or thereabouts, to avoid looking like giants. To avoid appearing as though they are borrowing their father's hand-me-downs, shorter men should wear their coats just above the knee.

Strellson raincoat, \$395; J.Lindeberg chambray shirt, \$155; Ben Sherman herringbone twill pants, \$138; Brooks Brothers silk tie, \$92.



The SLIMMER Trench

While a trench coat is traditionally worn a little larger, to fit comfortably over a blazer or heavy sweater, it isn't against any Bogart bylaws to opt for a slimmer fit. Still, shoulders should extend about a half-inch beyond your own, and the sleeves should always be longer than your shirtsleeves.

Allegrì classic rain coat, \$798 at Harry Rosen; Strellson cotton shirt, \$135 and pinstriped pants, \$425; J.Lindeberg belt, \$125.



*The
MODERN
Trench*

The modernized trench has a lot of details, which are great, but sometimes a crisp, simple coat, sans epaulettes, belts and D-rings, is all a modern man really needs.

Brooks Brothers three-quarter-length rain mac \$290; Gant Rugger chambray shirt, \$128; Brioni summer-weight wool pants, \$760 at Harry Rosen; Brooks Brothers tie, \$85; J.Lindeberg belt, \$95.



Loro Piana wind-and water-resistant sports coat, \$1,400 at Harry Rosen; HUGO by Hugo Boss linen shirt, \$185; Strellson cotton pants, \$135.

Grooming:
Grace Delugo using Mac
Location:
Smash www.smash.to



HOLDING IT ALL TOGETHER

A few more things to complete your spring wardrobe.



BAGS

Whether you're taking off for a weekend getaway or just heading to the gym after work, your luggage should always keep pace with the rest of your wardrobe. The great thing about these fine leather carryalls is that they look just as good with a suit and overcoat as they do with jeans and a cardigan. And no one has to know about the dirty gym socks inside.

(From top)
Hermès canvas-and-leather holdall, \$6,000;
Brooks Brothers carry-on suitcase, \$2,900;
Brunello Cucinelli duffel, \$2,995.

CUFFLINKS

Man jewelry can be tricky. Apart from your watch (p.42) and tie bar (p.31), cufflinks are one of the few ways for men to insert a little flash into their wardrobe without resorting to orange alligator loafers. As with your watch, your links should be a reflection of both your personal style and the occasion for which you're wearing them. That said, understated, classic links are generally your best bet.

(clockwise from top)
Burberry, \$200; Zegna, \$295; Brooks Brothers, \$295; Hermès, \$500; RT by Tateossian, \$395.



POCKET SQUARES

From their humble beginnings as handkerchiefs, the pocket square has now lost all vestiges of practicality, but remains a good way to add an extra touch of class to a good suit. Indeed, even if you do use a handkerchief, blowing your nose in a piece of fine Italian silk just doesn't seem like a great idea.

(From left)

Harry Rosen, \$65; BOSS by Hugo Boss, \$60; Hermès, \$180; Eton, \$85; Brooks Brothers, \$48; Brunello Cucinelli, \$120.



SUMMER-WEIGHT SWEATERS

Even in warmer weather, a man can use a sweater for cool, breezy nights and days in air-conditioned buildings. These new knits—just heavy enough to keep out the chill—are just right for spring, and they make great layering pieces.

(Clockwise from top left) SAND merino V-neck, \$175; J. Lindeberg wool cardigan, \$149; Hermès cashmere crew neck, \$1,200; Strellson cotton blend cardigan, \$165.

Fashion Direction:
Luke Langsdale
Fashion Assistant:
Kristine Hagedorn
Photos:
Robert Watson
Photography Assistant:
Sean Barrigan

IN A MARKET FIXATED ON SPORT UTES AND CROSOVERS, AUDI KEEPS ITS MID-SIZE SEDAN SEDUCTIVE THROUGH LOW WEIGHT, MODERN TECH AND PROPER DRIVING MANNERS.

BY BRADLEY HORN AND ROD CLEAVER

SPECIFICATIONS

PRICE: \$65,000 (est.) **POWERHOUSE:** 3.0-litre supercharged V6 **OUTPUT:** 300 horsepower/325 lb-ft of torque **GEARBOX:** 8-speed Tiptronic automatic **LAUNCHING:** SPRING 2011 **WHAT MATTERS:** All the swagger afforded by a German luxury sedan, plus notable new safety and infotainment systems.



A tailored suit. A well-popped pocket square. Just the right cufflinks. Fashion can be fickle, but there are classics that demand respect. Much the same can be said in the automotive arena. Crossovers and sport utes may be the trend du jour, but a discerning driver can never put a foot wrong in choosing a German luxury sedan. No matter the Teutonic mark, these four-doors have long conveyed an air of refinement, luxury and technology revered the world over. The latest sedan upholding this enviable tradition? Audi's all-new 2012 A6.

The seventh-generation of the automaker's mid-size sedan isn't a radical departure from its Bavarian forbear. The exterior design, for example, is "enhanced," to adapt the contemporary, clean Audi guise, while the standard powerplant remains the direct-injected and supercharged 3.0-litre V6. Evolving to take the alpha male position above the well-respected Mercedes-Benz E-Class and BMW 5 Series is the mantra here.

That said, right from the A6's basic structure, efforts have been made to make it both lighter and safer. The basic body

tips the scales at 66 lb. lighter than the 2010 model and utilizes a mix of aluminum and high-strength steel that requires the use of specific diamond-coated tools and lasers for assembly. To create the strongest, safest A6 ever, computer-generated prototypes of the car underwent more than 4,000 crash simulations before a real-life example was ever tested.

A German sedan's trademark ability to radiate both luxury and sports car machismo is a massive part of their appeal—and the Audi does not disappoint here. The

forced-induction TFSI V6 tucked behind that single-frame grille brings a stout 300 horsepower and 325 lb-ft of torque. That brawn is put to the blacktop through an eight-speed automatic gearbox linked to the legendary quattro all-wheel drive system. Naught to 100 km/h takes just 5.5 seconds.

Air suspension and Audi's drive select system are both standard. At the push of a button, the latter adjusts the engine, gearbox, steering and suspension for either extroverted ride and handling or supple cruising. An "efficiency" mode has been

added for 2011, which promotes parsimonious performance.

A driver's delight marked by precise steering, prodigious cornering and robust acceleration, the new A6 is undoubtedly at the frontline of handling in its class. For added athleticism, a sport differential is available, which accelerates the outside rear wheel in a bend, effectively pushing the A6 more deftly through the corner.

As we've come to expect, the A6's cabin—largely shared with the new A7—blends top-rate materials and cutting-edge tech. A

wrap-around design, ambient lighting and seats that heat, cool and massage take care of the coddling, while a full-colour head-up display, Bang & Olufsen sound system and an eight-inch LED keep you entertained and informed. The A6 adopts MMI touch technology from the flagship A8 sedan, a trick laptop-like pad on which drivers "write" sat-nav instructions with their fingertips. Eyes on the road is the idea here. Good thing, too, as you'll want to see who's staring down from their SUVs at your enviably well-dressed German luxury saloon.

**PERFORMANCE-TO-PRICE, THIS “PARTS BIN SPECIAL”
COULD BE THE BEST 911 YET.**

BY BRADLEY HORN



The remote town of Borrego Springs sits on a frying-pan-flat piece of sun-scorched desert. At the wheel of Porsche's new 911 GTS, we approach from the west, rocketing down serpentine blacktop that clings to the cliffs of a mountain pass. Signs for Hellhole Palms warn that this is the A-game of inhospitable California backcountry. Put a wheel wrong here and there'd be vultures a-circlin'.

Good thing this rear-drive 911 exudes mechanized conviction. One of the last “997-generation” Carreras, it's perhaps the most engaging, livable iteration of Stuttgart's famed sports cars yet. A sort of end-of-run “value pack”—at \$117,600—it wears power upgrades, suspension mods, a wider track, fatter tires and even more telepathic steering. All tweaks bent towards a more engaging driving experience, whether hauling arse down an arid mountain pass or plodding through a town—even secluded ones with no stoplights like Borrego Springs.

The GTS, offered in coupé and convertible forms, started as a standard Carrera S

before getting a go-faster going-over by engineers. It's fitted with the company's Power Pack, bumping the naturally aspirated 3.8-litre engine to 408 horsepower from 385. Max torque remains at 310 lb-ft, but it's available earlier on and over a wider range. The extra muscle comes mostly via a new aluminum intake which gets the flat-six inhaling fresh air more ardently.

A six-speed manual gearbox is standard, with Porsche's rapid-shifting PDK optional. Kitted-out with that double-clutch seven-speed and the performance-enhancing Sport Chrono Package Plus with launch control, the GTS runs 0 to 100 in 4.2 seconds. That's just 0.1 sec. better than the Carrera S—but world-beating acceleration is not the GTS's mantra. Rather it's a precise, measured increase of dialed-in, assertive driving manners that makes this 911 so special.

Fitted as standard with Porsche Active Suspension Management (PASM), you toggle in how firmly you want the GTS to ride, but we found “normal” ideal. It won't bruise kidneys and keeps the feather-light

front end planted when charging through a bumpy corner.

When the 997 911 debuted five years ago, it brought a premium interior and features like sat-nav, bluetooth and other high-end options, making the Carrera an even more compelling daily driver. Mind you, the cabin is still a driver-focused space, made all the more cocooning in the GTS coupé by the deletion of the rear seats and alcantara trim throughout.

If it can be said about a \$100,000-plus car, the GTS is a great value in the premium sports car market. An equally trimmed-out Carrera S would cost about \$20,000 more and you still can't get that machine with the wide-body kit, black-painted exterior trim and GT2 side skirts this model's rocking.

As the 997-generation fades out, there are 20-plus ways you can order this German sports car, from the basic 911 Carrera, to the track-ready (and nearly \$300,000) GT2 RS. Arguably, this GTS finale does the best job of distilling the best of all those variants into one lust-worthy package.

SPECIFICATIONS

PRICE: \$117,600 (coupé)/\$128,800 (conv.) **POWERHOUSE:** 3.8-litre boxer six-cylinder **OUTPUT:** 408 horsepower/310 lb-ft of torque **GEARBOX:** 6-speed manual (opt. 7-speed Porsche Doppelkupplung) **LAUNCHING:** Available now **WHAT MATTERS:** Porsche sends the current generation 911 off in style with perhaps its most engaging, livable iteration yet.



**BINARY REFINEMENTS AND OLD-FASHIONED ENGINEERING MAKE THIS COUPÉ THE FASTEST CAR
IN CANADA UNDER SIX FIGURES—AND ONE OF THE QUICKEST OVER THAT MARK AS WELL.**

BY BRIAN MAKSE



Those fearing the robot-led apocalypse best look away. Here's how you get a bunch of ones and zeros to launch the 2012 Nissan GT-R faster than a human driver ever could: halt the Japanese coupé and flick a pair of switches. Stand on the brake with your left foot and the gas pedal with your right. Watch the revs climb and feel the car squat on its rear axle like an animal ready to pounce. Release the brake pedal and a computer blasts the GT-R off the line with neck-snapping fury worthy of its nickname: Godzilla.

Using the GT-R's ‘R-Mode’ launch-control system we documented a blisteringly quick 0–60 time of 3.1 seconds. According to Nissan, in better conditions, the latest beast from Tochigi is capable of 2.9 seconds to 60. For less than a hundred grand (around \$99,500, actually), that's a monstrous achievement, since the only other car we've tested capable of matching this feat is the \$183,400 Porsche 911 Turbo S.

After the 2008 model's record-setting laps on Germany's infamous Nürburgring Nordschleife racing circuit, the GT-R's enemies battled back valiantly for the title of fastest around this legendary track, but few succeeded. Now, for the 2012 model year, we have an even faster and more powerful GT-R, ready to take on all comers—again.

Not content with the original 485 horsepower powerplant, Nissan's engineers dialed up the boost on the 3.8-litre twin-turbo V6 engine for a total of 530 horses (right on par with said Turbo S, as it happens). Torque is up to 448 earth-moving pound-feet from 434. Aerodynamic improvements give Godzilla the ability to cut through the air more efficiently and, paradoxically, add more downforce for improved high-speed handling.

Around the track, the computer-controlled, driver-selectable R settings for the all-wheel-drive torque distribution, suspension stiffness and stability control keep all that power in check. The GT-R

will make any novice driver a hero thanks to its electronic wizardry—just point and shoot and this bad boy will get you out of the turn and into the next corner faster than you can say, “Kim Kardashian in a kimono.”

For 2012, Canadians will savour but one GT-R model, the Black Edition, coming to the Great White North wearing lightweight Rays wheels, black-and-red leather-covered Recaro bucket seats and that re-tuned, world-beating performance that comes largely by way of binary refinements.

As far back as 1969, Nissan has been massaging its Japan-only Skyline into high-potency GT-R models that punched way above their weight. It wasn't until 2008 that Canadians got a first taste of this forbidden fruit—if you don't count its cult-making appearance on Playstation's Gran Turismo series, of course. A super sports car for the gamer generation then, the GT-R continues to ‘pwn’ its far pricier competition.

SPECIFICATIONS

PRICE: \$99,500 (est.) **POWERHOUSE:** 3.8-litre twin-turbo V6 **OUTPUT:** 530 horsepower/448 lb-ft of torque **GEARBOX:** 6-speed dual-clutch automatic with paddle shifters **LAUNCHING:** Available now **WHAT MATTERS:** A supercar under six figures—that scared the pants off of more expensive players in 2008—is even quicker and more dialed in for 2012.



WHAT DO YOU DO WHEN YOUR FLAGSHIP SUV CONQUERS THE TOUGHEST RACE IN THE WORLD? YOU BUILD A NEW ONE FOR THE STREET, MAKING IT MORE LUXURIOUS, FASTER AND CLEANER THAN EVER.

BY MATT BUBBERS



With a rooster tail of snow following us down a wide, ever-green-lined road in Banff, it's easy to imagine we're right there with famous off-road racer Carlos Sainz, competing in the legendary Dakar rally.

Every year more people reach the summit of Mount Everest than finish the Dakar. It's 10,000 km and 15 days of racing on the roughest terrain our planet has to offer. Of course, it would be a rooster tail of sand, not snow, chasing Sainz in his specially modified Touareg across the dunes of South America.

Meanwhile, in Banff, our Touareg's (TWAH-regg) 4Motion all-wheel drive system is working hard to keep my co-driver and I on the snow-covered road as we drift, ever so slightly, across the hard-packed powder at almost 100 kilometres per hour. The Rockies loom over us at every turn, providing a stunning backdrop, but there's no time for photos, we've got to

make it to our next checkpoint on time.

Touaregs swept all three spots on the podium at the 2011 Dakar. By contrast, my co-driver and I barely made it on time to some plush resort in the foothills of the Rockies for our scheduled lunch stop.

The outgoing version of VW's flagship SUV was the very definition of off-road overkill—it was far more capable when the going got rough than was strictly necessary for a luxury motorcar. With an enormous V10 turbodiesel engine on offer, it was capable of pulling a Boeing 747 (seriously, Google it), but out in the real world you would only ever see Touaregs parked in the driveways of expansive homes or sitting outside a local Starbucks, not banging over hill and dale.

Not content to simply let the Dakar victories bring in new niche business, VW decided to have a second try at a big SUV. For 2011 the Touareg is all-new, although, like its predecessor, it still shares much of its DNA with the sporting Porsche Cayenne.

Inside, VW has clearly been taking luxury

lessons from its other corporate cousins over at Audi. Plus, there's more computing power in this thing than Deep Blue was working with when it beat Kasparov. Thankfully, it's all controlled through an enormous 8-inch touchscreen that handles navigation, audio and car setup duties. The view out is better than ever now, too, with an available panoramic glass roof.

The Touareg is more fuel efficient thanks to the combined efforts of a lighter and more aerodynamic body, a Tiptronic eight-speed automatic transmission and a duo of new V6 powerplants: a 3.6-litre gasoline motor and a 3.0-litre TDI Clean Diesel unit. The latter has 406 lb-ft of torque, enough to make even exotic sports cars blush. Best of all, it's the least expensive diesel premium sport ute on the market, undercutting rivals from BMW and Benz.

The Volkswagen Touareg has matured into a seriously luxurious SUV—but it's still perfectly happy to play along with any Dakar dreams should the mood strike.



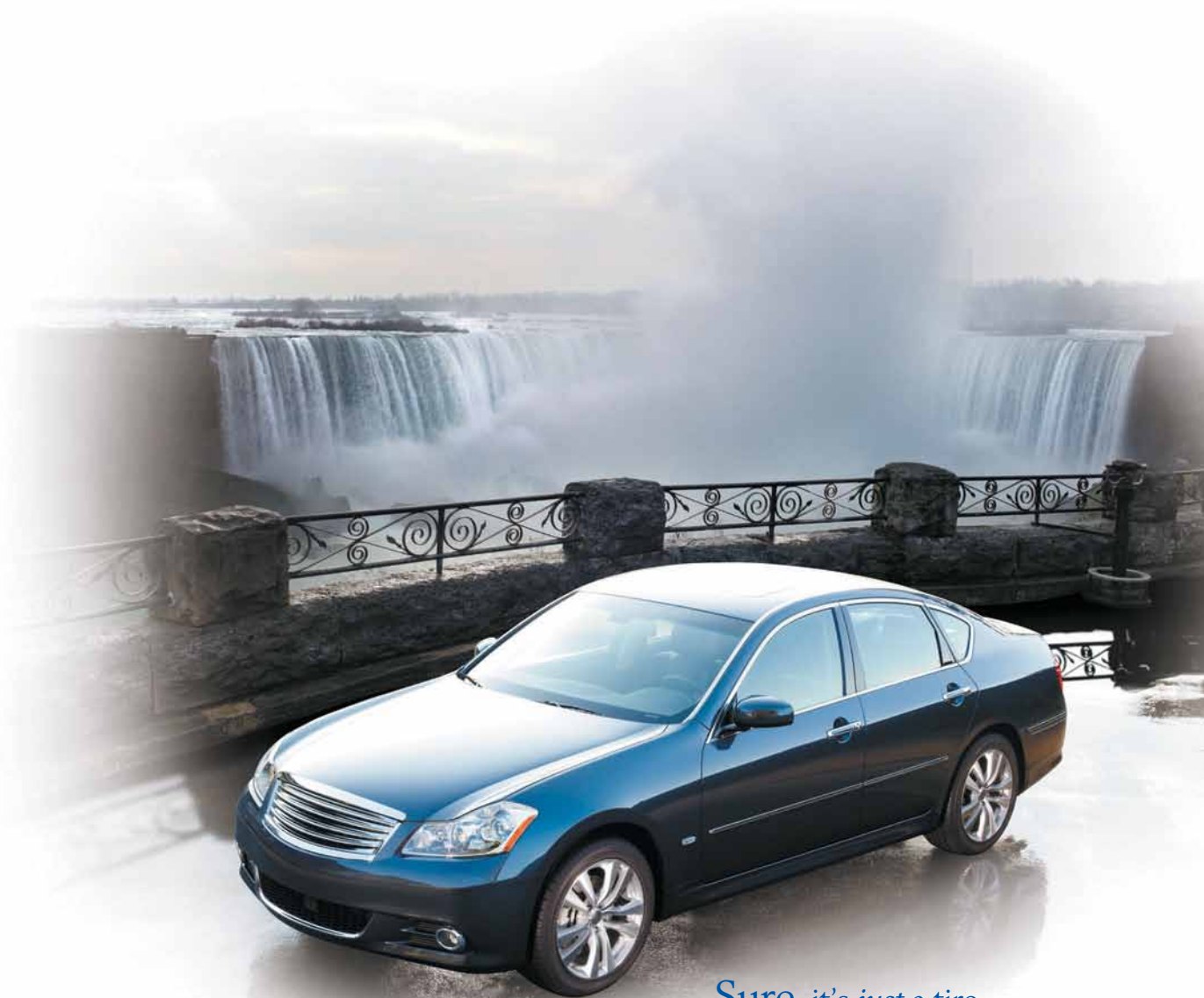
SPECIFICATIONS

PRICE: \$48,440-\$63,135 **POWERHOUSE:** 3.6-litre FSI V6 / 3.0-litre TDI V6 **OUTPUT:** 280 horsepower/265 lb-ft of torque; 225 horsepower/406 lb-ft of torque

GEARBOX: 8-speed automatic w/Tiptronic **LAUNCHING:** Available now **WHAT MATTERS:** A svelte and subtle premium all-roader with a gem of an engine—for VW money.

P.94

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The
**SHARP MAN
OF STYLE**

Clint Eastwood: Individualist. Style icon. Intimidator of punks.

Sharp Man of Style. Let's break that title down, shall we? What's the most important noun in that designation? It's not Sharp (although we're partial to it), and it's not Style. No, it's Man. Without Man the phrase falls apart.

And that is why Mr. Eastwood deserves the title. Because, over nearly six decades, he has consistently defined manhood. You can't be a man of style, without first being a man.

Before hair-splitters complain, we're not just talking about Eastwood's badass characters. Sure, Dirty Harry could wear the hell out of a suit, and The Man With No Name

rocked the western look well before it hit city streets. Manly characters if ever there were, they set the bar for toughness that every leading man and countless regular guys have tried to reach since.

But we're talking about Clint here. The man whose rugged individuality extended beyond the silver screen. The guy who, somehow, made a movie about a man and his orangutan not ridiculous. The man who became the mayor of his town, not because he had Reagan-esque dreams of the White House, but because he figured he could get some things done in Carmel. The man who who started off typecast and became one of

American cinema's foremost auteurs, to the point where it's news when he doesn't get nominated for industry awards.

He does what he does. And he does it exceptionally well. He's a man, plain and simple.

But what of style, you ask. To which we respond: that is style. A man like that has his own style, and it overshadows anything fashion dictates. And because of that, we'll still take our cues from him. We'll keep it simple. We'll keep it rugged. But mostly, we'll strive for the same brand of effortless individuality and casual charm that defines Eastwood and, we like to think, manliness itself.

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LEFT: AS 'DIRTY' HARRY CALLAHAN (1971), RIGHT: UNKNOWN WESTERN (EARLY 1960S)
IMAGES FROM EASTWOOD ON EASTWOOD BY MICHAEL HENRY WILSON (CAHIERS DU CINEMA, \$65). NEARLY 30 YEARS IN THE MAKING, THIS NEW BOOK IS THE PRODUCT OF WILSON'S EXHAUSTIVE INTERVIEWS WITH EASTWOOD, DISCUSSING AND DISSECTING EVERY ONE OF HIS FILMS. AN ESSENTIAL TOME FOR ANY EASTWOOD FAN. WE ALSO ENJOY THE PICTURES.

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The all-new Audi A8 L



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