

466 Dovercourt Road

Toronto, ON

**PRELIMINARY CULTURAL HERITAGE EVALUATION REPORT**

Issued: December 17, 2019



Project # 19-248-01  
Prepared by PE / SI / JQ / EC / AC /  
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Drone image looking northwest showing the Site in pink (Courtesy of 466DCR Urban Properties Inc. Annotated by ERA, 2019).



West (primary) elevation of the building on the Site (Courtesy of 466DCR Urban Properties Inc.).

# EXECUTIVE SUMMARY

## Background

This preliminary report has been prepared for 466DCR Urban Properties Inc. for the property at 466 Dovercourt Road (the “Site”).

The Site is comprised of one mixed-use building constructed c.1915 and a rear garage constructed c.1920 for residential, cultural and commercial purposes. The building housed the well-known Matador Ballroom from 1964-2007, and has since remained vacant.

## Heritage Resources

The building on the Site is not designated under Part IV or Part V of the Ontario Heritage Act, nor is it listed on the City of Toronto’s Heritage Register. In April 2015, City Council adopted a motion (TE5.85) requesting that the Director of Urban Design, City Planning Division evaluate the property for potential inclusion on the City’s Heritage Register. The Site is not adjacent to any listed or designated properties.

## Integrity & Value Assessment

Based on the findings of an on-site building condition review and preliminary research, the existing building on the Site has associative value tied to its use as a cultural facility for dance classes, events and musical performances, and important former role as a key music performance venue, The Matador, in the City of Toronto.

In terms of the building’s design, ERA finds that the building’s atypical form most closely resembles an institutional type building, but with a residential walk-up apartment style principal elevation. The walk-up apartment is a building style seen in many neighbourhoods across the City of Toronto, and it is executed in a modest manner on the Site.

## Recommendations

In summary, ERA finds that:

1. The Site carries associative value in its connection with The Matador Ballroom, including its exterior signage and signature wall;
2. The conservation strategy for the Site should be to interpret its associative value; and
3. Further clarification from Heritage Staff regarding how best to secure an interpretation strategy for the Site is needed.



Map showing the Site's location within the Dufferin Grove neighbourhood. The Site is outlined in dashed pink and areas of Archaeological Potential are shaded in pink (City of Toronto. Annotated by ERA, 2019).



View looking north along Dovercourt Road with Site on the left (Google Maps, 2019).



View looking southwest along Dovercourt Road with Site on the right (Courtesy of 466DCR Urban Properties, 2019).

# 1 INTRODUCTION

## 1.1 Site Description and Context

The Site is an approximately 0.18 acre property located on the west side of Dovercourt Road, one property north of the northwest corner of College Street and Dovercourt Road. The property is bordered by Dovercourt Road to the east, and Bill Cameron Lane to the west.

The property consists of a two-storey brick building of an atypical form, with the closest relationship to an institutional building type, but with a residential walk-up apartment style principal elevation. The building is long, stretching the full length of the property between Dovercourt Road and Bill Cameron Lane. It features a flat roof, and a duplex-style front facade, with a repeating entrance and double-height bay window pattern.

The building on the Site last served as the Matador Ballroom (closed since 2007), which is commemorated by a standing sign projecting above the southern door affixed to the east (front) elevation.

The Site is included within the mixed-use Commercial Residential zone along College Street, and marks the boundary to the adjacent Residential zone to the north along Dovercourt Road.

## 1.2 Heritage Status

There are no listed or designated heritage resources on or adjacent to the Site. The Site is currently not subject to any heritage policies.

In April of 2015, councillor Ana Bailão filed a motion (TE5.85) to request that the Director of Urban Design, City Planning Division evaluate the property for potential inclusion on the City’s Heritage Register. The motion was adopted by City Council; however, the City has not published the results of their evaluation.



Site

City of Toronto property data map showing the Site outlined in dashed pink and no adjacent heritage resources (City of Toronto. Annotated by ERA, 2019).

## 2 SITE HISTORY AND EVOLUTION

This section describes how the Site and its surrounding area have evolved over time, and the distinct periods of activity that brought the Site to its current state as a vacant former cultural facility.

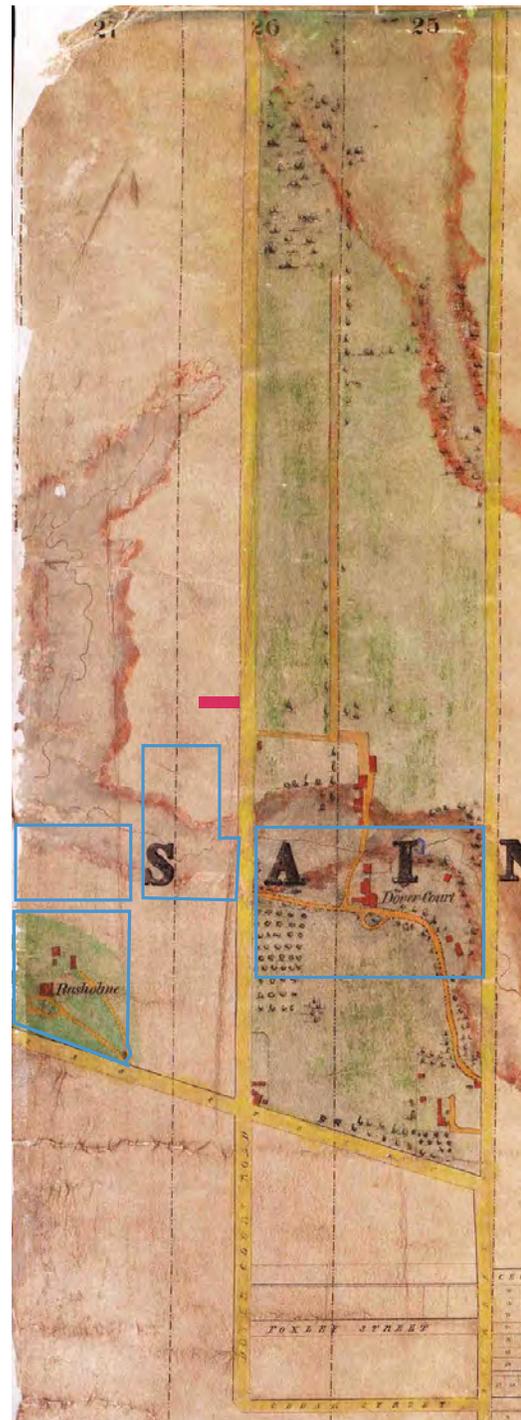
### 2.1 Early Settlement - Park Lots

In the 1790s, private property ownership was introduced to what would become the Province of Ontario. For the geographic area that would become the City of Toronto, this began with the survey of the Town of York, which was closely followed by the creation of thirty-two 100-acre “Park Lots.” The Park Lots extended from the Don River in the east to near Lansdowne Avenue in the west, from Bloor Street in the north to Queen Street (then “Lot Street”) in the south.

The founder of York, John Graves Simcoe, and his successor, Peter Russell, selectively granted the Park Lots to attract settlers. Eventual Park Lot owners were free to lay out streets and subdivide their properties in any configuration, which resulted in the road network and development patterns seen in the area today.

The Site first formed part of the north half of Park Lot 26. Ownership of this Park Lot changed several hands between the late 1790s and early 1800s, as follows:

- 1798: Patented by Alexander McNabb, a Revolutionary War lieutenant in the Queen’s Rangers;
- 1798-1803: Sold to William Crooks; and
- 1833: Northern 50-acres above College Street sold to George Taylor Denison I, son of John and Sophia Denison.

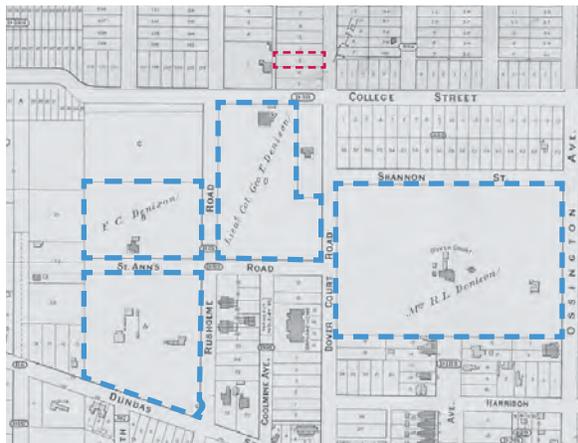


1862 map showing G. T. Denison II’s Rusholme and R. L. Denison’s Dover Court. The Site is shown in pink. The Denison estates as they would appear two decades later in 1884 are outlined in blue (Toronto Historical Maps, annotated by ERA, 2019).

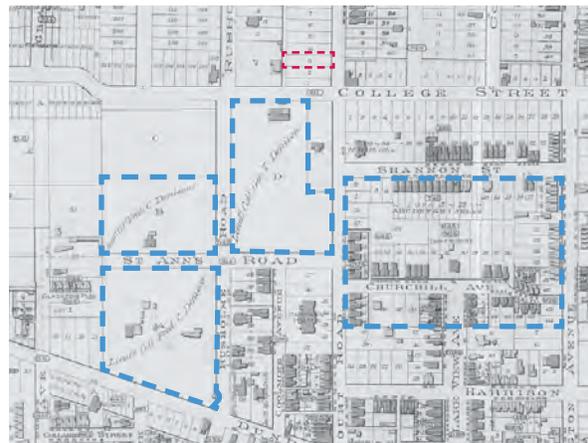
## Transition from Estate Character to Urban Character

The following series of Fire Insurance Plans, ranging from 1884 to 1924, demonstrate how the area evolved throughout a 40 year-period. In the 1880s, the neighbourhood was subdivided but largely undeveloped and the Denison estates (outlined in dashed blue) still dominated the area. By 1913, urban development had moved west, and the area was becoming an intensified neighbourhood.

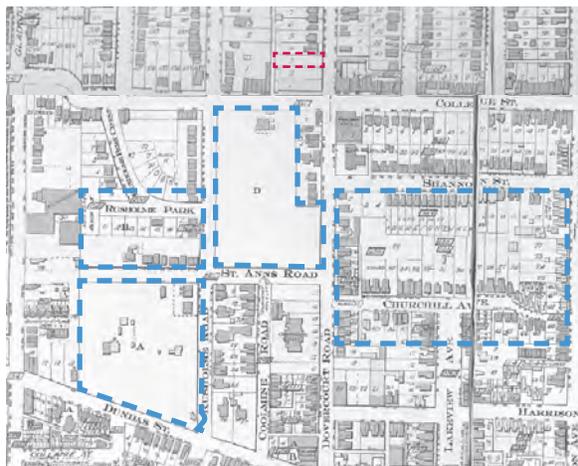
1884



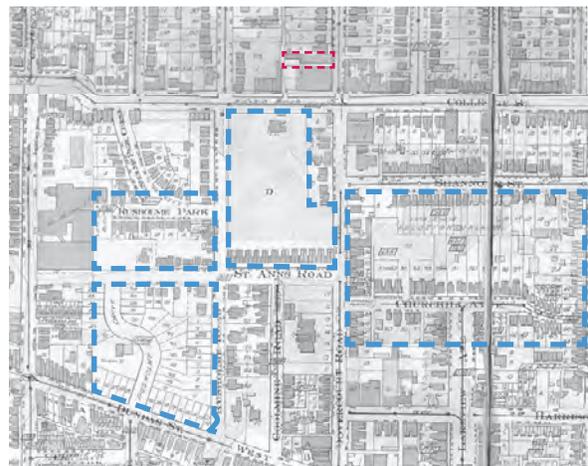
1899



1913



1924



Fire Insurance Plans showing the Site outlined in dashed pink, and the Denison Estates outlined in dashed blue (City of Toronto Archives. Annotated by ERA, 2019).

## Denison Estates on Park Lots 25-27

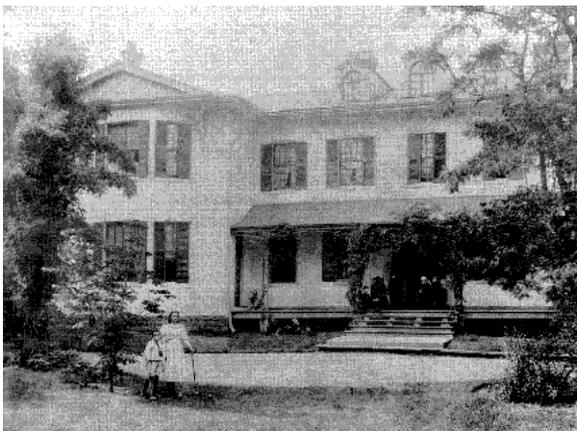
Throughout the 19th century, the Denison family patriarch, John Denison, and his descendants consolidated Park Lots 25, 26 and 27.

Beginning in 1815, John Denison purchased Park Lot 25 and established an estate house, *Brookfield*, at the corner of Queen and Ossington. Upon John's death in 1824, Sophia Denison continued to live in the estate house and later transferred its ownership to her son-in-law, John Fennings Taylor. The lands were mostly inherited by their eldest son, George Taylor Denison I.

In the late 1800s, the family began to subdivide their lands, while retaining sizable estate properties amidst these new neighbourhoods. By 1884, there were four Denison estate houses located just south of the Site, between the newly-laid-out College Street and Ossington, Dundas and Gladstone:

- George Taylor Denison I's sons, George Taylor Denison II and Richard Lippincott Denison, had built side-by-side estates just south of the Site: George Taylor II's *Rusholme* (1838) to the west and Richard's *Dover Court* (1853) to the east;
- A house was constructed for Frederick Denison, son of George Taylor Denison II, just north;
- George Taylor Denison III's *Heydon Villa* (1864), son of George Taylor Denison II, just northeast.

The 1890s-1900s saw significant development on the subdivided Denison lands. College Street became a major east-west arterial with main-street commercial character.



Archival photograph of George Taylor Denison II's estate house, *Rusholme*, constructed by 1838 (Toronto Public Library).



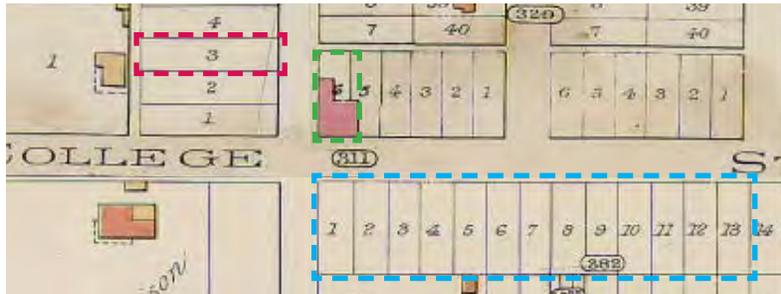
Archival photograph c.1923 of George Taylor Denison III's estate house, *Heydon Villa*, constructed by 1864 (Toronto Public Library).

## 2.2 Commercial & Recreational Hub at College and Dovercourt

As College Street began to develop in the early 1900s, a commercial and recreational hub formed at the corner of College Street and Dovercourt Road. The first buildings to be constructed were commercial in use, including a building constructed on the northeast corner of College Street and Dovercourt that was the only building in close proximity to the Site for a decade. In 1909, the southwest corner was developed with a Bank of Commerce building, designed by Frank Darling, which is now a Starbucks franchise.

The construction of recreational facilities closely followed, including the Perry Geo D & Co's amusements (constructed c.1911), the West End Branch of the YMCA (designed by Edmund Burke and constructed c.1913), and an Allens Theatre (constructed c.1919).

1893



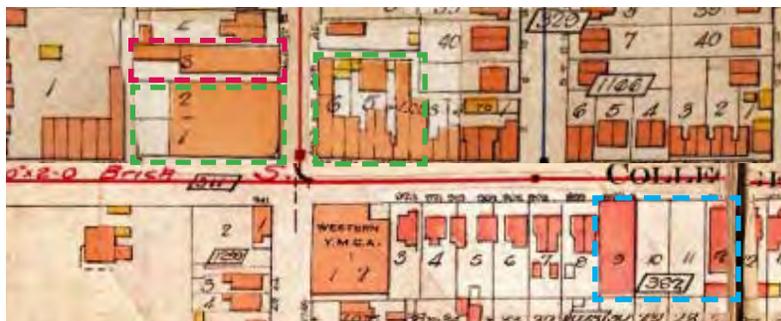
1893 Fire Insurance Plan showing the Site (in dashed pink), a commercial building on the northeast corner of College Street and Dovercourt Road (in dashed green) and vacant lots extending to the east along the south side of College Street (in dashed blue) (Toronto Public Library; Annotated by ERA, 2019).

1913



1913 Fire Insurance Plan showing the Site (in dashed pink), new commercial buildings on the north side of College Street (in dashed green) including Perry Geo D & Co. amusements west of the Site, and the Bank of Commerce building and the Western YMCA (in dashed blue) at the southwest and southeast corners, respectively, of College Street and Dovercourt Road (Toronto Public Library; Annotated by ERA, 2019).

1924

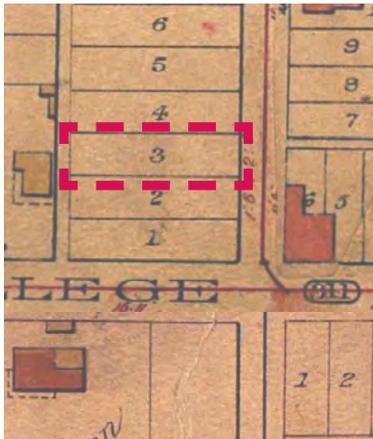


1924 Fire Insurance Plan showing the present-day building constructed on the Site (in dashed pink) and the Allen's Theatre at the northwest corner of College Street and Dovercourt Road (in dashed green) (Toronto Public Library; Annotated by ERA, 2019).

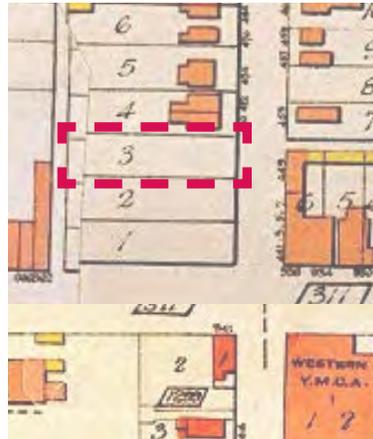
## 2.3 Site Evolution

The existing building on the Site continually accommodated cultural and recreational uses, and related commercial enterprises, from its initial construction until its closure in 2007.

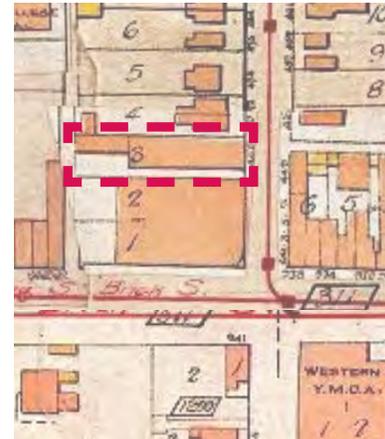
1903



1913



1924



Fire Insurance Plans showing the evolution of the Site (outlined in dashed pink) from a vacant lot in 1903 and 1913, to hosting a brick building by 1924 (City of Toronto Archives. Annotated by ERA, 2019).

1915

466-468 Vacant
470 Wills George
472 Meredith Wm E
474 McFaul J H, phy
476 Bowles Geo H, phy
484 Niddrie Robt J, phy
488 McCurdy Alex, contr
490 Doherty Wm H
492 Mansell Wm
494 Leltch Lauchlin
498 Teeter Mrs Amella
500 Eaton Thos A
504 Blacklock Miss Mary E
506 Thompson Mrs Jane
508 Latimer Harry B
510 Richards M Florilla Mrs
512 Laker Walter J, dentist
518 Dodds Mrs Alice
520 Petersen Mrs Agnes
524 Ryan Michael
526 Hambly Geo W
528 Holme Marie S Mrs
530 Van Every Hugh W

1916

407 Thomson Wm
406 Dillon Wm E
408 Smith Erskine, bldr
410 Dovercourt Apts
1 Gigg Chas W
2 Martin Jno F, janitor
3 Hall Harvey C
4 Barnett Jno H
5 Bell Henry J
6 Vacant
7 Thompson Edwin B
8 Champ Hertford C
9 Chewett Kate
10 Brough Grace
11 Selby J Percy
12 Absent
14 Dimock Edwd S
412 Keeler Albert J
414 Woodside Jno W Rev Gardiner Bertram R, dentist
◆College st intersects
466-468 Davis Chas F, dancing tchr
470 Carson Jno H

1917

DAVIS BIDWELL N & GRASS (B N Davis and R E Grass) Barristers, Solicitors, Etc, Room 604B Continental Life Building, 157 Bay
" Bidwell N (Bidwell N Davis & Grass), Res 2 May sq
" Bros (J Frank and Jacob H), mnfg jwlr, 5th floor 468 King w
" Carl B, stenog, 1 20 Lindsay av
" Caroline, stenog Tooke Bros, Ltd, 1 487 Euclid av
" Carrie, ftr Gutta Percha & Rubber, Ltd, b 4014 Foxley
" Caswell J, h 2, 52 Roncesvalles av
" Catherine, h 12 Scarborough rd
" Cecilla A, clk, 1 121 Jones av
" Chas, broker, h 45 Hambly av
" Charles, driver, h 38 Ontario
" Chas, driver Dom Exp Co, b 9 Fenning
" Chas, lab, h 37 Vernon
" Chas, leather wkr, b 25 Ossington avenue
" Chas A, wood carver, h 877 Ontario
" Chas E, burnisher, 1 42 Kenneth av
" Chas E, leather wkr, h 135 Carlaw avenue
" Chas E, tucker A R Clarke & Co, 1 37 Howard st
" Chas F, dancing tchr 466-468 Dovercourt rd, h same
" Chas H, casmer fit dept CPR (West

City of Toronto Directories (from left to right: 1915, 1916 and 1917) showing the Site as vacant in c.1914, and the building on the Site's date of initial construction in c.1915 for Charles F. Davis, dancing teacher. Residential occupancy of the Site by Charles F. Davis occurs in c.1916-1917 (City of Toronto. Annotated by ERA, 2019).

Note: City Directories show building occupancy during the year prior to their issuance.

Initial Ownership & Construction - Davis School of Dancing

Fire Insurance Plans and City of Toronto Directories show that the existing building on the Site was constructed c.1914-1915 for Charles Freeman (“Charles F.”) Davis, a dancing teacher.

Erecting a dance academy on the Site was no small feat. Newspaper articles from January 17, February 18 and April 3, 1914 explain how the building came to be erected on the Site. The City of Toronto’s Board of Control initially objected to the construction of a dancing facility on the property. Davis took action against the City of Toronto and George F. W. Price, acting City Architect. Davis requested and won a mandatory injunction to compel the City to stamp his plans and issue a permit to erect a house and dancing academy on the Site.

The final building had a large assembly space on the main floor, and an apartment in the upper storey. A 2015 Toronto Star article reported that the building first opened as a community dance hall to raise money for the troops in the First World War.

Dance was in the Davis family. Charles F. Davis was born in 1863 as the first son of Ruth Davis and John Freeman Davis, one of Toronto’s leading dance teachers throughout the late 19th century. Charles’ siblings Elsie M. and Albert R. were also dance teachers who each taught in their father’s school during the late 1800s and early 1900s.

Charles F. and his wife Martha had six children: Charles F. Jr. (1885), John F. (1886), Maud E. A. (1888), George A (1890), Ruth (1893), Wilfred S. (1896). City of Toronto Directories also show that Charles F. Davis lived above his dance studio from c.1917 until his death in 1928.

**Saved From Years of Misery By ‘Fruit-a-tives’**

Another Miracle Performed In Toronto By These Wonderful Tablets, Made Of Fruit Juices and Valuable Tonics.

Another Proof That “Fruit-a-tives” Is the Most Scientific Remedy In The World For All Kidney Troubles.

“Fruit-a-tives” has never demonstrated more clearly its powers to heal the kidneys and cure all Kidney Troubles and Rheumatism than in this case of Prof. Davis. It simply goes to show that you should try “Fruit-a-tives” if other remedies have failed.

Prof. Davis is well known in the United States and Europe, having received many diplomas and certificates from foreign societies. It is but natural that he would exercise due caution in making any statement to the public. The fact that he is willing to have his letter to the Fruit-a-tives Company appear in the papers, shows his confidence in the merits of “Fruit-a-tives” and his gratitude at being cured. Read Prof. Davis’ letter.



**PROF. J. F. DAVIS**  
563 Church St., Toronto, December 29th, 1911.

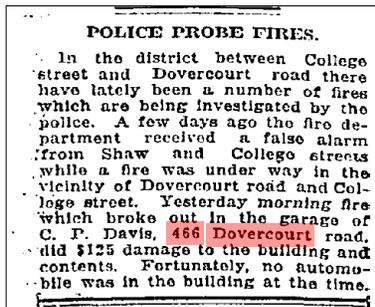
“I want to say to the people of Toronto and elsewhere, that “Fruit-a-tives” is my only medicine, and has been for the past four years. Previous to that I was very much troubled with Rheumatism and Kidney Disease, and had taken many remedies as well as employing hot application of salt bags, etc., without getting satisfactory results. Noticing the advertisements of “Fruit-a-tives,” and your suggestion of eating plenty of fruit, I adopted this treatment altogether and, as my friends know, I am now and have been ever since taking “Fruit-a-tives,” enjoying the best of health, and find it a pleasure to follow my vocation of Dancing and Department Instructor. You have my approval and authority for publishing this letter if you so desire.

PROF. J. F. DAVIS.

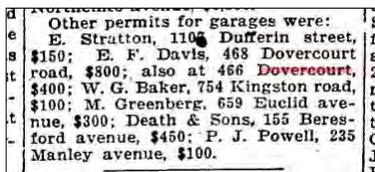
Many of the leading citizens of Canada—the solid, substantial, well-known people in their respective cities and towns—have gladly testified to the great benefits they have received by taking “Fruit-a-tives.” They are glad to be well, and do not hesitate to say so in public print.

If you are suffering as Prof. Davis did, do as he did, and take “Fruit-a-tives.” This wonderful fruit medicine will cure you. 50c a box, 6 for \$2.50; trial size, 25c. At all dealers, or sent on receipt of price by Fruit-a-tives Limited, Ottawa.

Newspaper advertisement (Saturday, June 15, 1912) for a kidney disease remedy endorsed by Prof. J.F. Davis, Charles F. Davis’s father (Toronto Daily Star, 1912. Annotated by ERA, 2019).



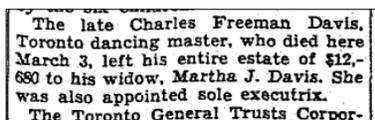
Newspaper announcement about a fire that broke out in the garage at 466 Dovercourt Road on August 14, 1919 (The Globe).



Newspaper announcement about two garage permits issued for 468 and 466 Dovercourt Road on September 29, 1920 (Toronto Star).



Newspaper announcement about the Dovercourt Bowling Club on October 25, 1937 (Globe and Mail).



Excerpt from a newspaper article (1928) showing that Martha J. Davis inherited her husband's entire estate (Toronto Daily Star).

## Shifting Uses - Commercial Tenants

In the 1920s, the Site's form and use began to change while the dance academy was operational. The year after a fire had damaged an existing garage on the Site in 1919, Charles F. Davis received building permits to construct a garage at 466 and 468 Dovercourt Road. City of Toronto Directories show several commercial occupants on the Site, including:

- College Battery Service is renting a garage (1922);
- Bessie Miller, Chiropodist (1923);
- Sarah Hurst, Hairdresser (1923-1924); and
- Clara Wiles, Chiropactor (1924-1926).

The block north of the Site on Dovercourt appears to be home to many doctors and dentists in the mid-1920s as well, indicating a commercial cluster around the dance academy.

Globe and Mail newspaper articles and City of Toronto Directories record other types of commercial tenants as occupants of 466 and 488 Dovercourt Road into the 1950s and 1960s, including Elite Fur Company (1955), Mukai Judo Institute (1960-1964), A Dorosh Real Estate (1960-1964), Flamingo Press Commercial Printers (1960) and Kobi's Cabinet Shop cabinet makers (1960).

## Shifting Uses - Bowling

In addition to commercial tenants, City of Toronto Directories also show bowling as an activity on the Site from 1925 until 1964, starting with the Dovercourt Bowling Club Ltd. (1925-1951) and later with Elite Bowling (1955-1962). By 1936, according to newspaper articles, the building was referred to as Davis's Assembly Hall.

1953 building permit drawings show the building underwent renovations to allow for a second storey bowling alley in the rear building, above the "existing" bowling alley and behind the existing residence and dance academy portion of the building. On-site investigation within the basement of both buildings show that new entrances may have been created to link the below grade areas beneath both buildings.

During this period, Charles F. Davis died and his wife Martha inherited the estate. City of Toronto Directories show that Davis School of Dancing continued to operate in the building at 468 Dovercourt Road beyond Charles F. Davis' death until 1946. Between 1934 and 1955, Davis family members continued to live above the dance studio, including Elsie Davis (1934-1948), Ed Norman Davis (1934), and Thomas H. Davis (1936-1954).

### Changing Ownership - Ann Chopik Dunn and the Matador

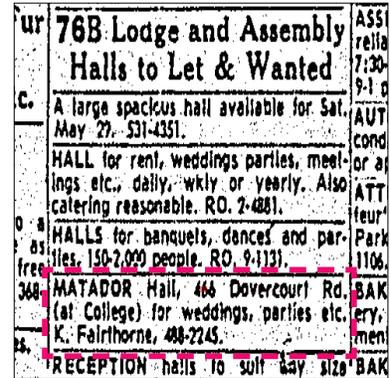
According to building records, Jack Teplisky, owner of Elite Bowling, a tenant of the building from 1953-1962, was the owner of the property from 1953-1964. In 1963, Ann Chopik Dunn applied for building permit to "make alterations to a bowling alley and dwelling building for a private club and dwelling building." Dunn successfully opened a live music venue called The Matador Ballroom in 1964, and lived upstairs with her five children.

The Matador was known as a local watering hole and a popular late night music venue in the City of Toronto. The book "Secret Toronto" (2002) explains that The Matador started as a country music venue, but by the 1980s evolved to feature rock, blues and rockabilly artists. Shows began after midnight and performers were often unannounced. A shop at the entrance sold hot dogs, soft drinks and coffee.

Guests to The Matador would enter through the walk-up apartment style portion of the building fronting onto Dovercourt Road. After passing through the building's tight residential corridor, the large, open two-storey volume that housed the performance space at the back of the building would be revealed.

The Matador hosted scores of musicians and artists throughout its more than 40 year lifespan, some of which were documented in newspaper articles and others only rumoured. Notable artists included the following, among others:

- **Joni Mitchell** - A member of Toronto's early folk music scene, Mitchell was rumoured to be a regular at The Matador;
- **Stompin' Tom Connors** - Connors' unofficial biography mentions that in the late 1960s, he played at The Matador as a young undiscovered artist and was scouted by Mickey Andrews, a member of the Horseshoe Tavern's house band. In 1989, Connors hosted his comeback party at The Matador; and



Newspaper advertisement (outlined in dashed pink) showing the Matador Hall as available to let for "weddings, parties etc." (Toronto Daily Star, 1965).



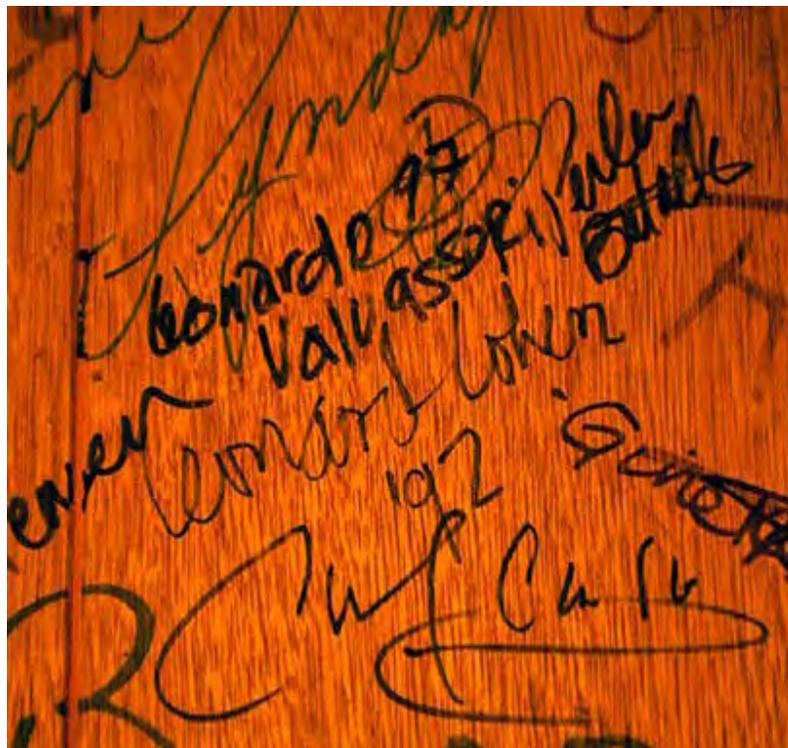
Newspaper advertisement (outlined in dashed pink) describing The Matador as "Canada's Original Country Music After Hours Club" (Toronto Daily Star, 1970).

- **Leonard Cohen** - A Globe and Mail article (1994) says that Cohen was a family friend of Ann Dunn since the 1960s. It is rumoured that he wrote his 1992 hit “Closing Time” about The Matador and filmed its black and white video there. Cohen signed the wood-panelled back wall of the club in 1992.

Many performers signed a wood-panelled rear wall of the club, which still exists today.

In 2007, a Toronto Parking Authority request to expropriate the Site for a parking lot was adopted by Toronto City Council. The Globe and Mail (2007) noted that City Council supported demolition of the building primarily due to noise conflicts with surrounding residential uses. Public outcry ensued; community members organized campaigns and were successful in saving the building. Owner Ann Chopik Dunn was seventy-nine years old at the time, and decided to close The Matador as a result of the upheaval. The Matador never reopened.

A Toronto Star article (published on February 14, 2016) reported that Paul McCauffey and his brother purchased the Site from Ann Dunn.



Photograph of Leonard Cohen’s signature on the wood-panelled back wall of The Matador by R. Jeanette Martin (Now Toronto, 2015).



Archival photograph of The Matador east (principal) elevation c.1980 with a sign in the window reading “Country Music After Hours Club” (Toronto Public Library).



Photograph of Anne Dunn in front of The Matador in 2007, the year of its closure (Globe and Mail).



Stitched photographs of the existing wood-paneled rear wall of The Matador with signatures from visiting artists, musicians, celebrities, etc. (ERA, 2019).





- ..... modified
- new cladding added

Annotated photograph of the existing building on the Site's principal (east) elevation showing alterations (ERA, 2019).

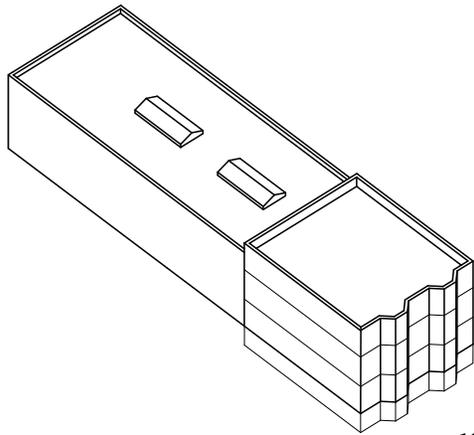
## 2.4 Building Evolution

Buildings and structures on the Site evolved alongside shifting cultural, recreational and commercial uses. The following archival drawings, maps and diagrams illustrate how this likely occurred based on site investigation and review of the following documentation:

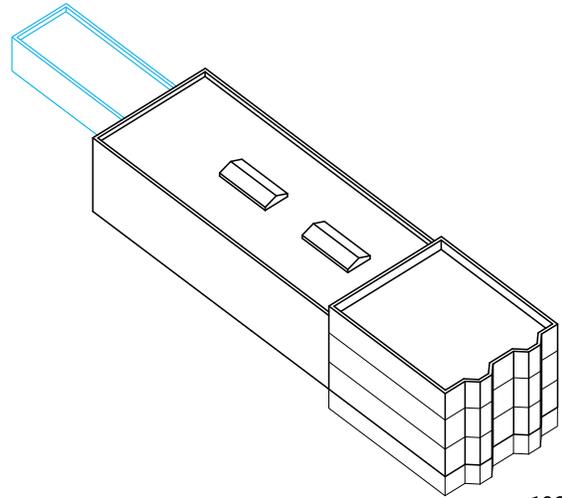
- Building records, including architectural drawings from 1920, 1953 and 1964;
- 1924 Fire Insurance Plan; and
- On-site photographic documentation.

Based on preliminary review of archival sources, the Site's evolution can be summarized as follows:

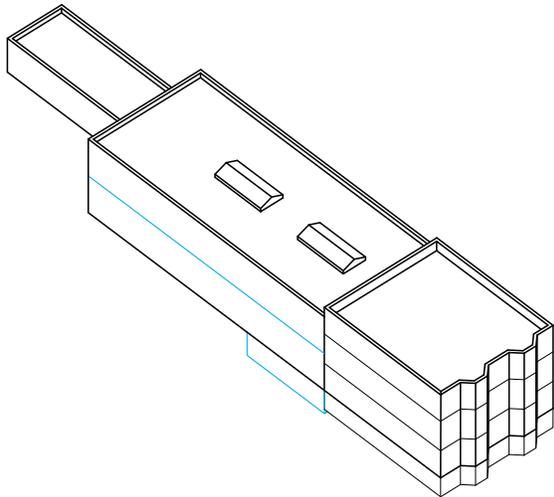
1. **c.1915:** Original residential units and dance hall constructed;
2. **c.1920:** 4-car garage added at the rear of the lot;
3. **c.1920-1925:** Internal renovations to permit a bowling alley in the rear dance hall space, including raising the first floor in the front portion of the building to create usable basement space for the dance studio;
4. **c.1953:** Addition of a second storey bowling alley space above the existing bowling alley in the rear portion of the building; and
5. **1964:** Removal of the second storey bowling alley level at the rear of the building and retrofit to accommodate a live music venue.



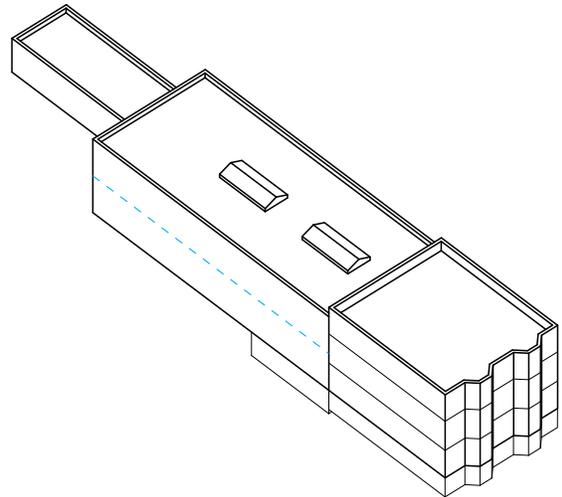
1915



1920

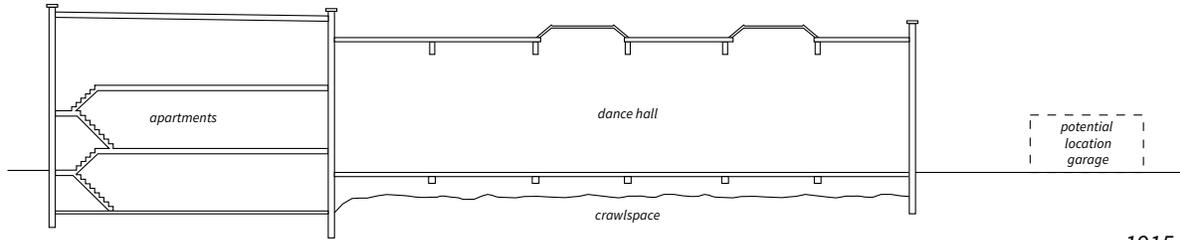


1953

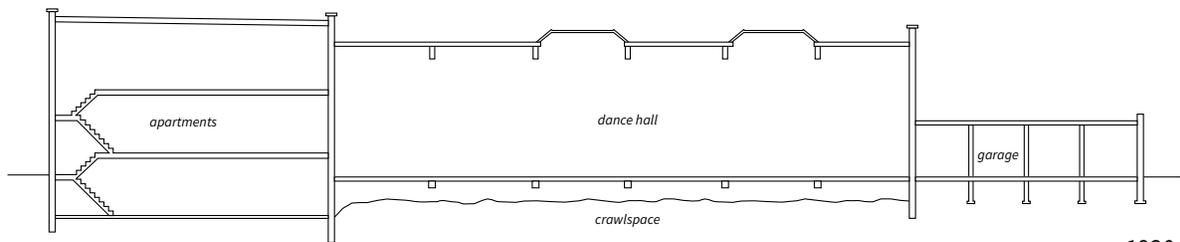


1964

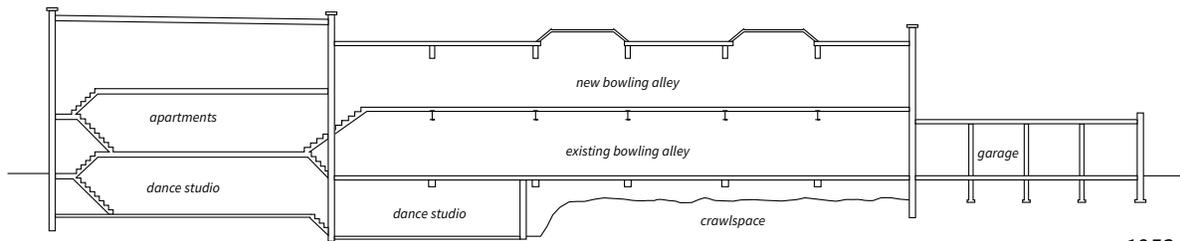
Axonometric building models showing changes to the building on the Site's footprint and floor levels over time (ERA, 2019).



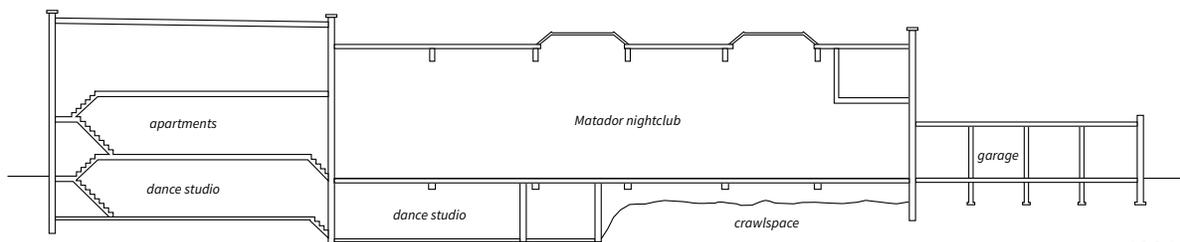
1915



1920



1953



1964

Building sections depicting the evolution of the building on the Site, indicating changes to floor levels over time (ERA, 2019).



Looking west across Dovercourt Road toward the Site's east (principal) elevation (ERA, 2019).



Views of the Site's north, east and south elevations (ERA, 2019).

## 3 CONDITION & INTEGRITY ASSESSMENT

### 3.1 Condition Assessment

ERA performed a general condition assessment on October 21, 2019. All inspections were carried out from grade. Inspections were limited to visible exterior and interior envelope features such as the masonry, woodwork, windows and doors, flashings and rainwater management systems (gutters and downspouts). No close up “hands on” inspections were carried out using scaffolding or a lift.

#### General

Overall, the building on the Site appears to be in generally fair condition with some areas in poor condition. The two storey structure, one storey double height space and one storey rear garage at 466 Dovercourt Road is a flat roof building of wood frame construction and exterior brick walls.

#### Exterior Envelope

The brick exterior walls appear to be in fair condition with some areas in poor condition showing mortar cracks, mortar loss, unsympathetic mortar and brick repairs, brick delamination, efflorescence, graffiti, parging. The first storey of the main façade has been over clad in black angel stone and it appears to be in fair condition. Two original window openings on the main elevation appear to have been over clad with brick and angel stone. The central door on the main elevation appears to have been altered with the removal of the canopy and increased height of the door opening. The bay window on the main elevation appears to have been altered with the lowering of the window sills. The wood cornice on the main elevation has been over clad in metal flashing.

*The building components were graded using the following assessment terms:*

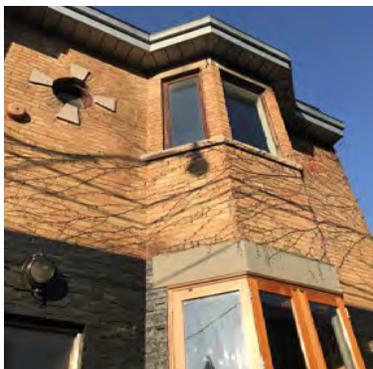
**Excellent:** Superior aging performance. Functioning as intended; no deterioration observed.

**Good:** Normal Result. Functioning as intended; normal deterioration observed; no maintenance anticipated within the next five years.

**Fair:** Functioning as intended; Normal deterioration and minor distress observed; maintenance will be required within the next three to five years to maintain functionality.

**Poor:** Not functioning as intended; significant deterioration and distress observed; maintenance and some repair required within the next year to restore functionality.

**Defective:** Not functioning as intended; significant deterioration and major distress observed, possible damage to support structure; may present a risk; must be dealt with immediately.



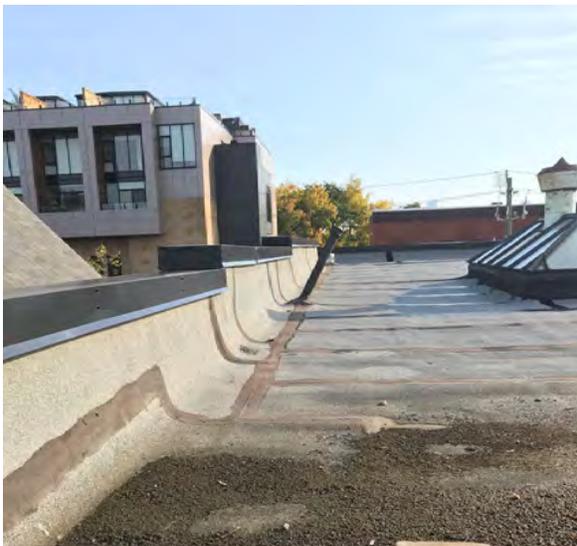
Original windows have been replaced on the first and second floors (ERA, 2019).



Northeast corner of the building, where angel stone cladding is revealed (ERA, 2019).



View of crawl space with exposed floor joists (ERA, 2019).



View east along the northern portion of the roof towards one of the skylights (ERA, 2019).



Raised eastern basement window shows multiple alterations (ERA, 2019).

### *Foundation*

The exterior foundation walls are brick in construction and appear to be in fair condition with some areas in poor condition showing water damage and efflorescence. A new concrete slab has been poured in the basement and appears to be in good condition. The ground floor wood joists are exposed and appear to be in fair condition. There is a crawl space in the western half of the one storey double height space and it appears to be in fair condition.

### *Roof*

The flat roof over the 2 storey structure appears to be in fair condition with an area in the south west corner appearing to be in poor condition where there is standing water not draining to the roof drain. The flat roof over the 1 storey double height space appears to be in fair condition with an area on the north side appearing to be in poor condition where there is standing water not draining to the roof drain. There appears to be an unfinished wood floor structure for a roof deck on the east side.

### *Windows, Doors and Skylights*

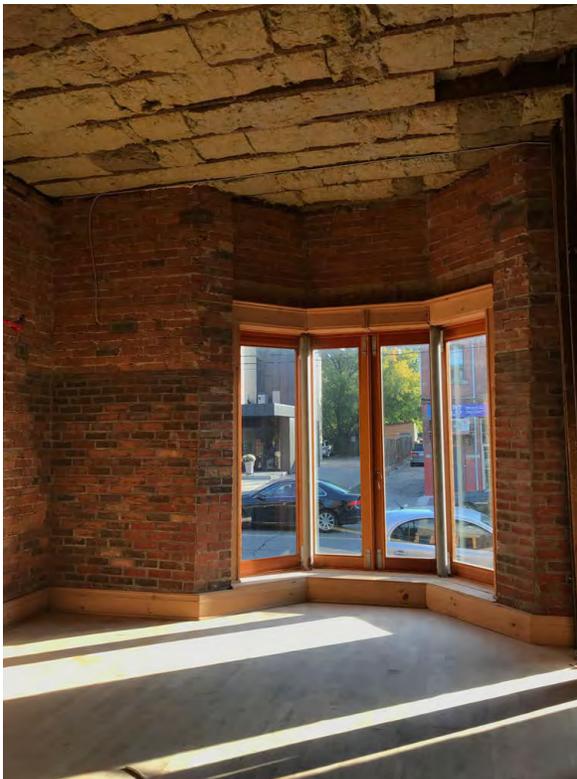
The original windows and doors appear to have been replaced with newer wood, vinyl and glass block windows and glass and metal doors. The new windows and doors appear to be in fair condition. The existing skylights appear to be in fair condition.

### *Interior Condition*

The ground floor of the 2 storey building shows the exterior brick walls exposed, ceiling joists exposed fitted with roxul insulation, and exposed wall stud framing and appears to be in good to fair condition. The second floor of the 2 storey building shows the exterior brick walls exposed, roof joists exposed, and exposed wall stud framing and appears to be in fair to poor condition with water damage and efflorescence on the interior bricks at the north west and south west corners. The interior of the one storey double height space appears to be in fair condition with the roof joists exposed and original wood strip flooring in place. The mezzanine area appears to be in good condition.



View of the rear double-height ballroom space (ERA, 2019).



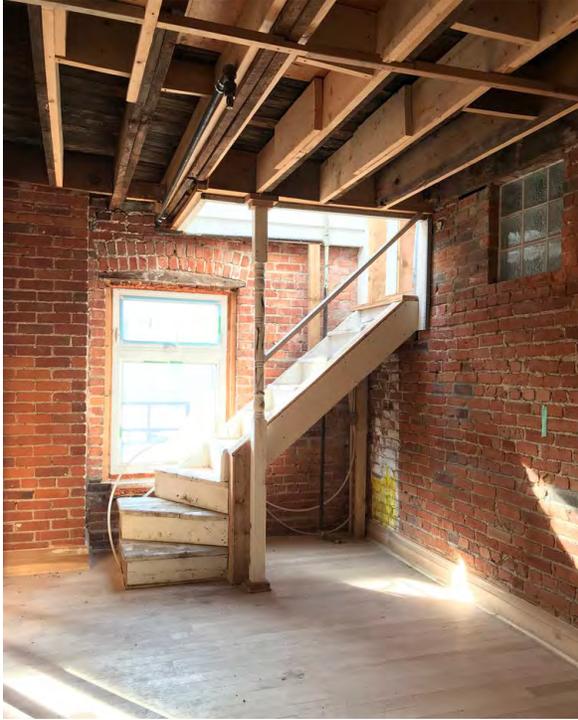
Northernmost bay window on east (primary) facade (ERA, 2019).



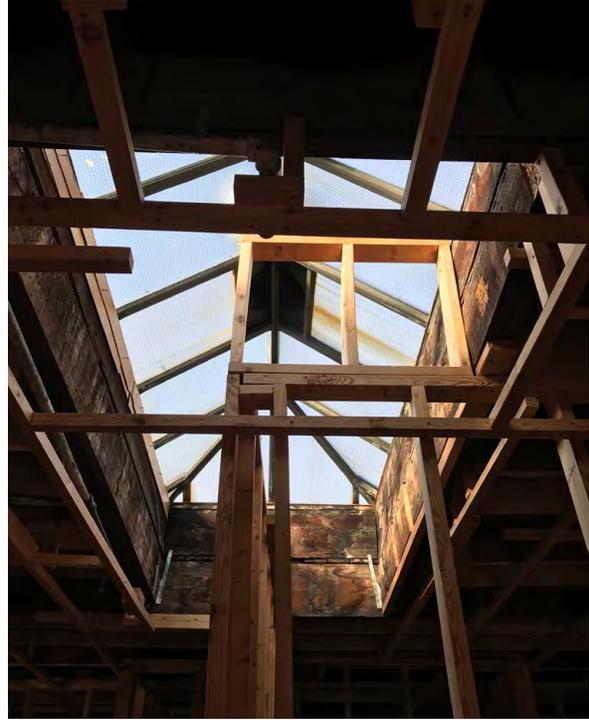
View inside the main entry shows alterations (ERA, 2019).



Wooden moulding at the rear of the double-height volume space (ERA, 2019).



View of stairs onto roof (ERA, 2019).



View of skylight condition (ERA, 2019).



View of second storey of the front portion of the building, once the residential apartment (ERA, 2019).



Second storey bay window along east (primary) facade (ERA, 2019).

## 4 INTANGIBLE VALUE: A CONTESTED SITE

The Site's story is one of a contested building whose owner resulted to legal action to support its initial construction, and which has and continues to polarize the opinions of City of Toronto staff, residents and politicians.

### 4.1 Initial City Resistance to Construction

The Site began as a contested property due to its proposed cultural use. From the beginning, Charles Freeman Davis' proposal was to construct a mixed-use building—a house and dance academy.

The City of Toronto initially opposed the idea. Despite preparing a permit for its construction in September 1913, the permit was withheld until Davis won an injunction that compelled the City to stamp his plans and issue a permit for their construction.

Davis' struggle with City approvals likely influenced the design of the building, which may have been designed with a residential walk-up apartment style principal elevation to mitigate visual impacts on the surrounding residential neighbourhood.

**BUILDING PERMIT**

No. 7035 DEPARTMENT OF CITY ARCHITECT AND SUPERINTENDENT OF BUILDING

Plan No. \_\_\_\_\_  
Lot No. \_\_\_\_\_

Toronto, Sept. 15 1913

Permission is hereby granted to Mr. C.F. Davis

Address 466 Dovercourt Rd. erect 2 story gal. brick

near Yonge on the West side of Dovercourt Rd.

near Colley St. in Limit R in accordance with plans and specifications approved by this department.

Architect \_\_\_\_\_ Estimated Cost, \$ 100

Builder \_\_\_\_\_ Permit Fee, \$ 100

**NOTICE**—To obtain permission to occupy the street or sidewalk during construction, present this permit at the office of the City Engineer.

This permit is granted on the express condition that the said building, etc., shall in all respects conform to the provisions to By-Law 6401 of the City of Toronto, regulating the construction of buildings, etc.

This permit lapses on the expiry of six months from the date of issue unless active work under it is sooner commenced.

G.F.W. Price  
ACTING CITY ARCHITECT & Supt. of BLDG.  
City Architect and Superintendent of Building.

This Permit does not facilitate any openings in sidewalk or encroachment past line of street

Building Permit granted to C.F. Davis on September 15, 1913 by Acting City Architect G.F.W. Price (City of Toronto Archives).

## 4.2 Cultural Uses & Associative Value

The Site's hybrid built form hosted a variety of commercial and cultural uses including Davis' dance academy, complementary commercial operations such as a Hairdresser and Chiropractor, and recreational uses including judo lessons, bowling and live music. The building has been continually adapted over time to accommodate these changes in use.

The Site's associative value draws from its cultural uses over time, especially its most well-known tenant, The Matador Ballroom, a live music venue in operation between 1964 and 2007.

The Site is associated with the City of Toronto's evolution into a dynamic cultural hub. Through its varied cultural uses, the Site contributed to the early development of Toronto's cultural industries. From its time as the former music venue The Matador, the Site has also become associated with the musical careers of several well-known Canadian performers including Joni Mitchell and Stompin' Tom Connors.

Despite the important role the Site played in Toronto's music scene, The Matador's existence polarized the City. By those who loved it, The Matador was described as "legendary" and an "institution," whereas other "traumatized neighbours" remember early-morning drunken bad behaviour happening outside of their homes.

### 4.3 Shifting City Perspectives Over Time

The City's perspective on the Site has changed over time, and as recently as 2007 the building was nearly demolished. Following City Council's approval of the Toronto Parking Authority request to expropriate the Site, community members rallied around the building to stop its conversion into a parking lot.

Exhausted from the ordeal, owner Ann Dunn closed The Matador in 2007 and the Site has been vacant ever since. In 2010, Dunn sold the Site to brothers Paul and Gerry McCaughey who envisioned reviving the reputation of The Matador and re-opening the building as an 800-person capacity live music venue.

In the face of resistance from community activists, city staff and councillors, the new owners secured trademarks, a liquor licence and a zoning certificate as a public hall for the building. Despite these efforts, investor fatigue set in and the building was sold in 2019.

In the midst of discussions for potential reuse, City Council adopted a motion to evaluate the Site for potential inclusion on the City's Heritage Register in 2015. The results of this evaluation have not been released to the public, and the building remains as a non-designated property.

## 5 CONCLUSION

After reviewing the building's condition on site and conducting preliminary research, ERA concludes that the Site has associative value tied to its use as a cultural facility for dance classes, events and musical performances, and as an important former musical performance venue, The Matador, in the City of Toronto. The exterior signage and interior signature wall are particularly associated with the Matador's legacy.

We submit this preliminary study of the Site's cultural heritage value to Heritage Staff for their review and guidance.

Pending clarification from Heritage Staff, an interpretation strategy should be prepared to explore opportunities to celebrate the Site's associative value. Elements that communicate the Site's associative value include:

- The spatial experience of transitioning from a tight space to an open space;
- The wood-panelled signature wall; and
- Matador Ballroom exterior signage.

Cultural facilities are quickly disappearing in the City of Toronto. In addition to preparing an interpretation strategy, the Site's cultural heritage value could also be interpreted by reinstating cultural or music-related uses through any future redevelopment of the Site.

## 6 APPENDICES

### Appendix I: Project Personnel

#### Philip Evans

Philip Evans is a registered architect with the OAA, principal of ERA Architects and the founder of small. In the course of his career, he has led a range of conservation, adaptive reuse, design, and feasibility planning projects. Philip is a professional member of CAHP and RAIC.

#### Samantha Irvine

Samantha Irvine is an associate with the heritage planning team at ERA Architects. She holds a BA in History and Sociology from McGill University, an MA in Historic and Sustainable Architecture from NYU, an MA in Sustainable Urbanism (University of Wales), and a JD from Queen's University.

#### Janice Quieta

Janice Quieta is an associate with the heritage architecture team at ERA Architects. She received her Master of Architecture degree from Dalhousie University after completing a Bachelor of Architectural Science degree at Ryerson University. Her graduate thesis examined the feasibility of retrofitting post-war residential towers Toronto's St. Jamestown using a socially and ecologically sustainable program. She has studied and worked in Toronto, Halifax, Dusseldorf, and Koln and participated in a number of national and international design competitions in Canada and Germany.

#### Emma Cohlmeier

Emma Cohlmeier works with the heritage planning team at ERA Architects. She has a Master Degree in Urban Planning from the University of Toronto and a Bachelor of Arts from the University of Guelph.

#### Amy Calder

Amy Calder was a project manager and heritage planner with ERA Architects. She holds a Master of Arts (Planning) from the University of Waterloo, a Bachelor of Arts (Studio Arts & Art History) from the University of Guelph, and a Certificate in Digital Graphic Design from Humber College.

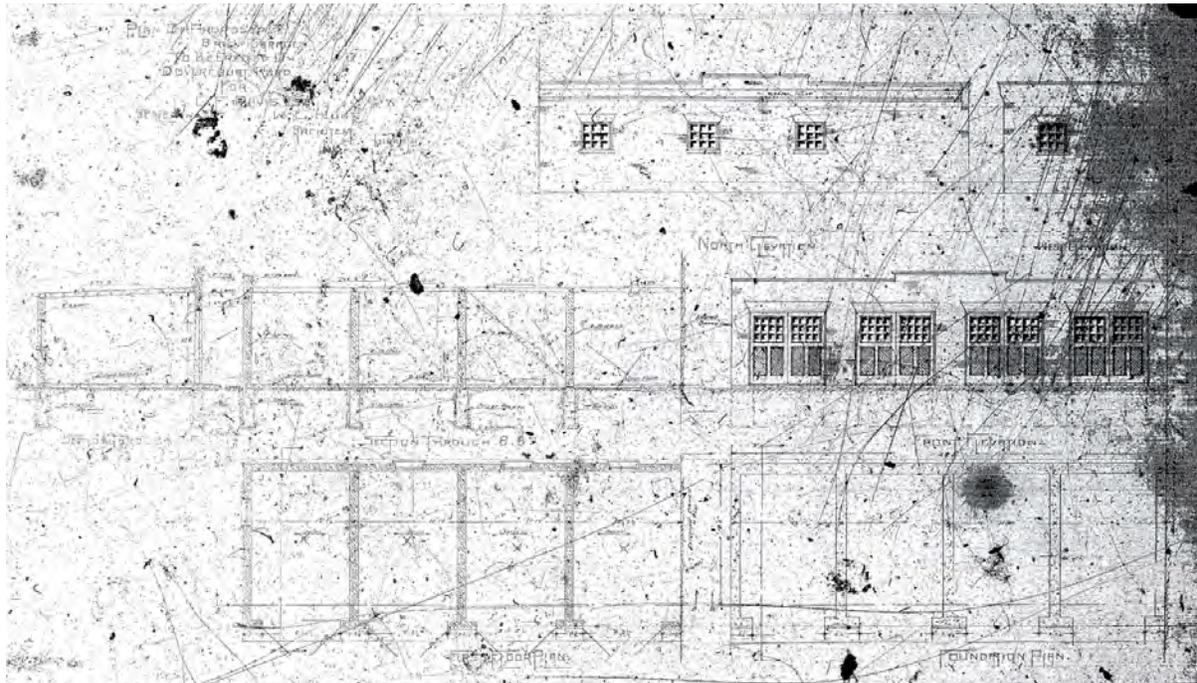
### Zoe Chapin

Zoe Chapin is a planner with ERA Architects. She received a Bachelor of Arts with majors in Political Science & Geography Urban Systems and a Masters of Urban Planning from McGill University.

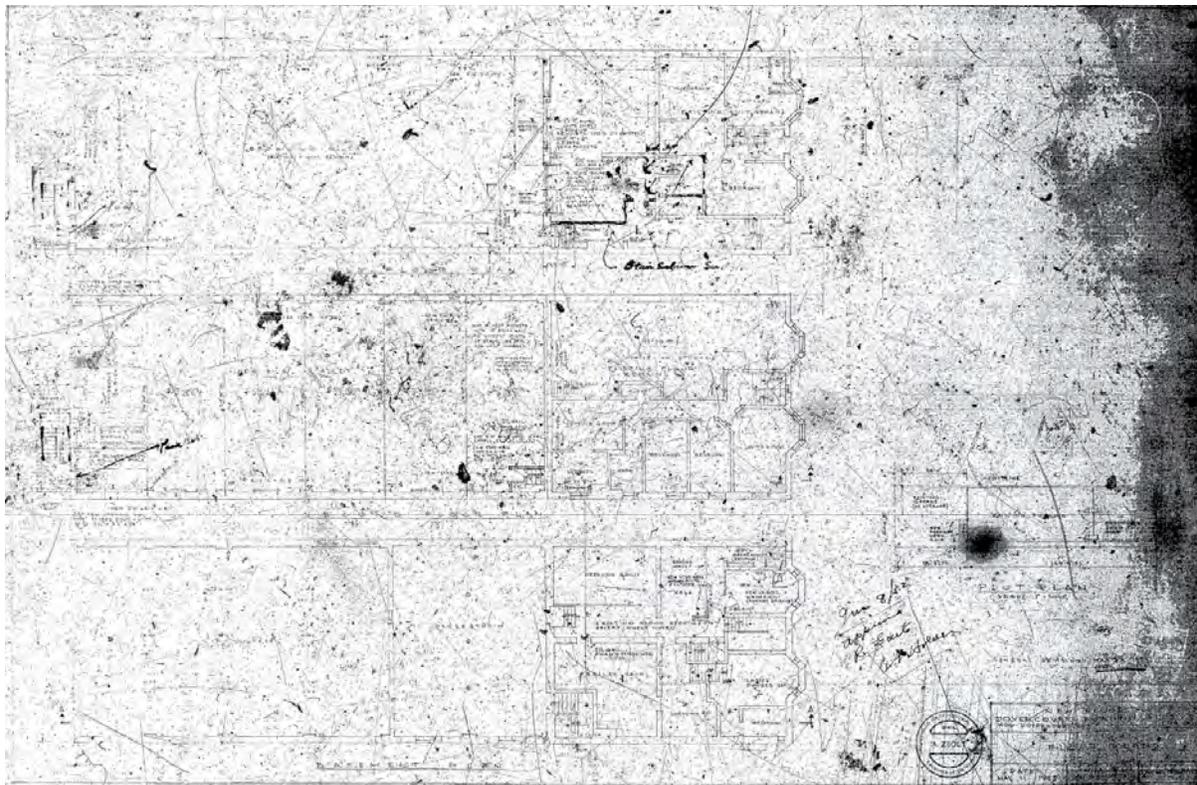
### Kurt Kraler

Kurt Kraler is currently a registered Intern Architect (OAA) who completed his Master of Architecture degree at the University of Waterloo. His graduate thesis focused on the history of the themed hotel resort typology in Las Vegas and the broader social implications of the built environment. His work was recognized with the AIA Henry Adams Medal and Certificate.

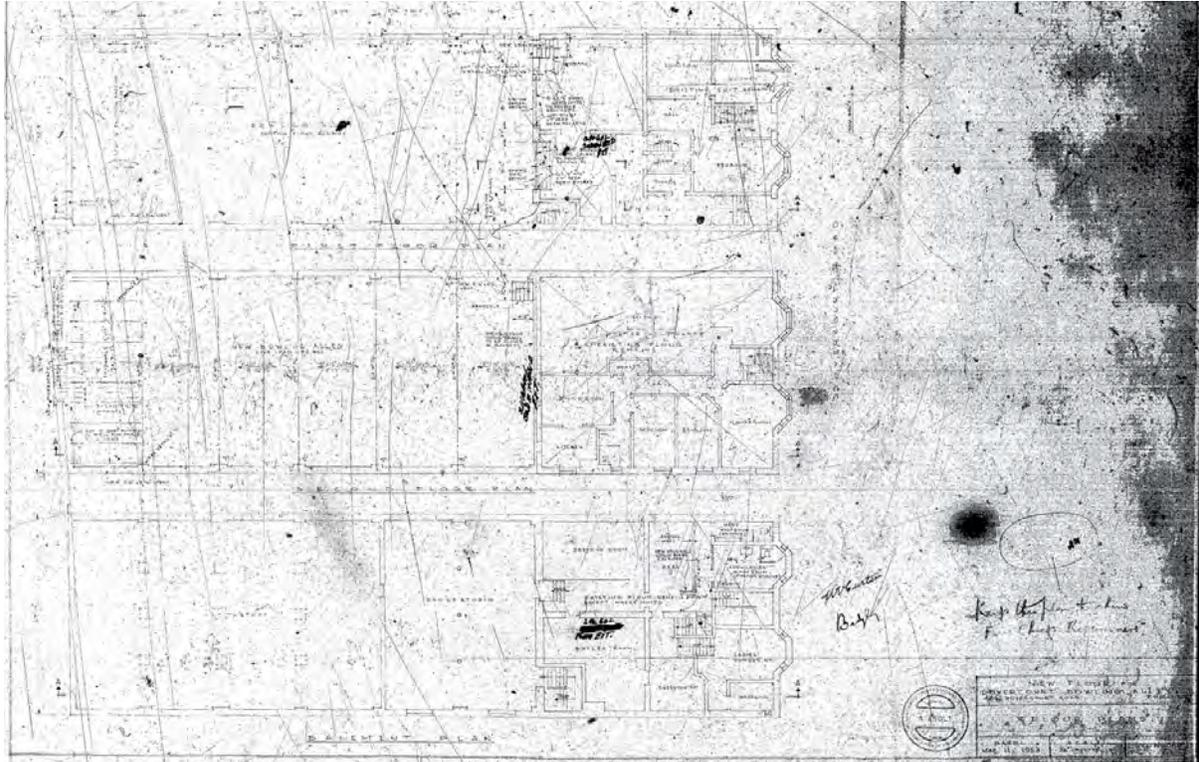
## Appendix II: Archival Drawings



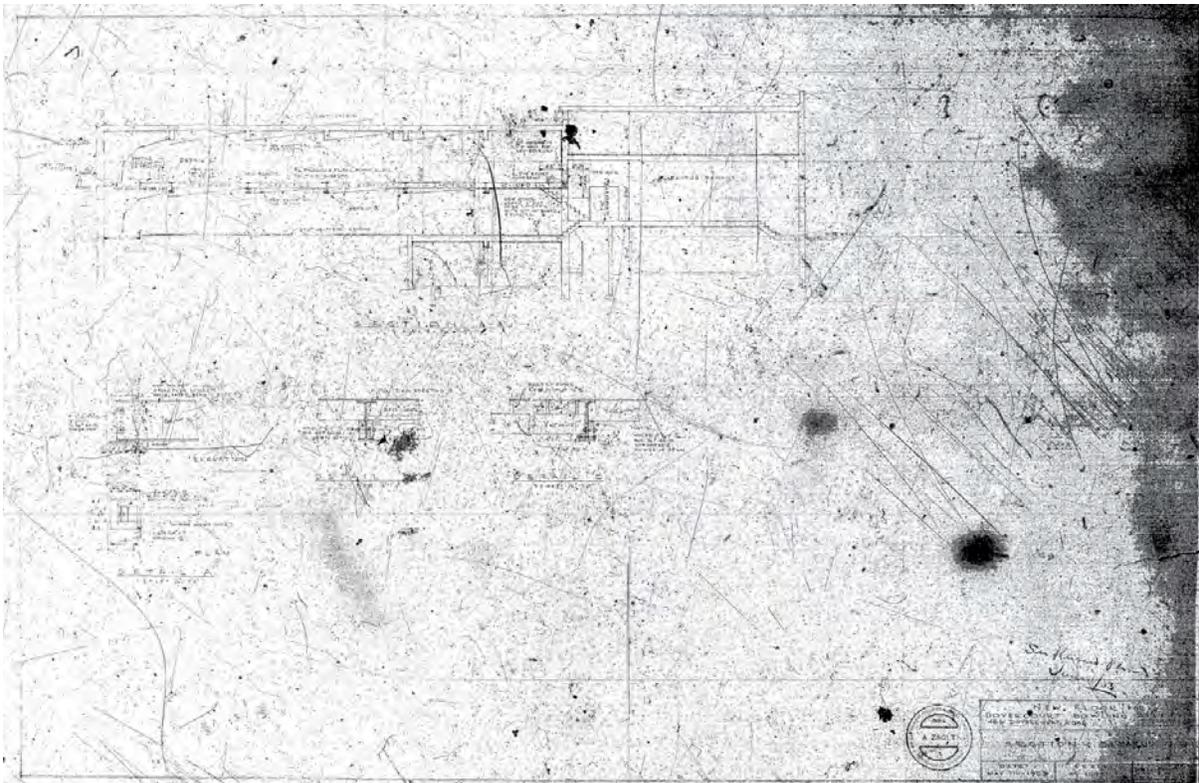
Architectural drawing (dated 1920) showing design for a four-bay garage (City of Toronto Building Records).



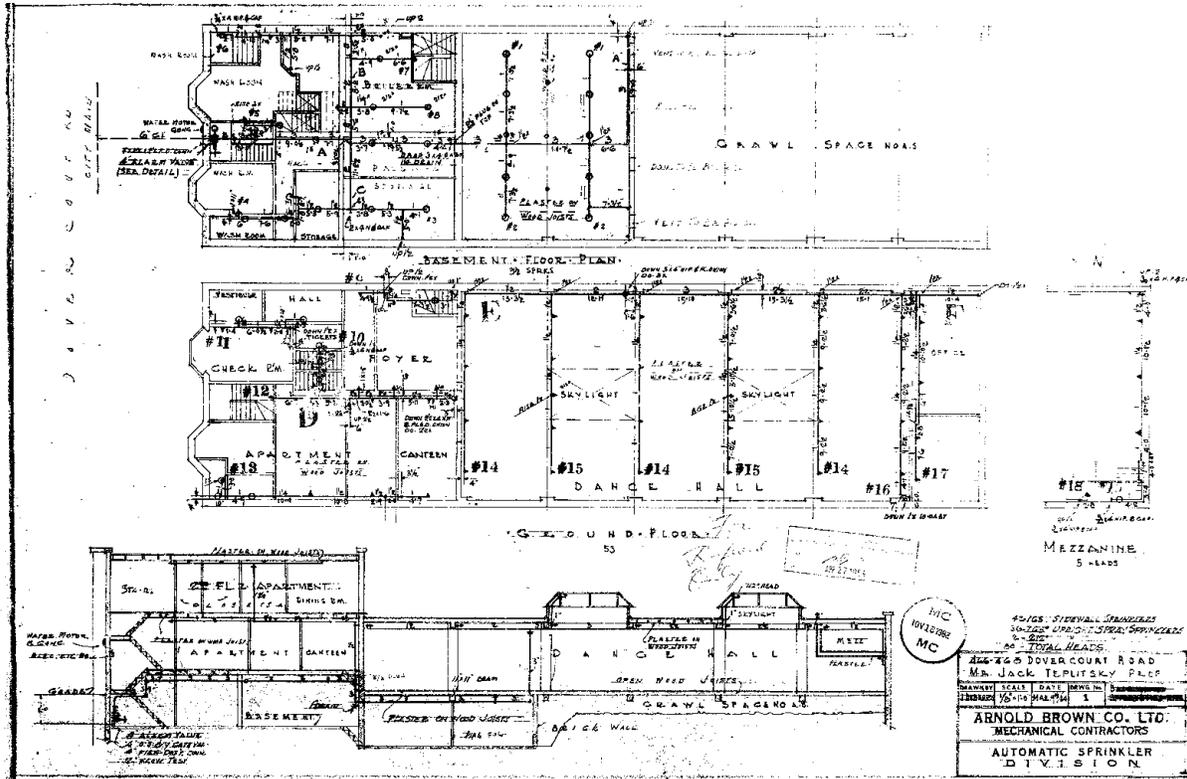
Architectural drawing (dated 1953) showing design for the second floor bowling alley (City of Toronto Building Records).



Architectural drawing c.1953 showing design for the second floor bowling alley (City of Toronto Building Records).



Architectural drawing c. 1953 showing building section of the second floor bowling alley (City of Toronto Building Records).



Architectural drawing c.1964 showing the interior division of space between the Matador Ballroom and the front portion of the building (City of Toronto Building Records).

# CONWAY WHO?

TWITTY. BETTER BONE UP, TORONTO,  
COUNTRY MUSIC IS TAKING OVER

BY DICK BROWN

**T**HE MOTHER OF COUNTRY music in Toronto is CFGM, a radio station perched above Kenzie's drugstore in Richmond Hill, and its music director, Joe LeFresne, has some intriguing theories about why country music seems to be taking over Toronto. Taking over? Really? You just wait and see. The way country music is rolling along, they'll be playing Dolly Parton and Johnny Cash over the sound system in every doctor's office in the city and you'll be getting doses of Conway Twitty and Loretta Lynn between periods at the Leaf games. Taking over? Listen to what Joe LeFresne says and you'll understand:

First of all, he points out, country music isn't very country anymore; it's aimed at people in the cities. Its songs are still about booze and jails and infidelity but the people in the songs aren't hillbillies or farmers. "They're people," LeFresne says, "who live in places like Oakville and Mississauga. The people who listen to songs about women cheating on their husbands are women whose husbands go into the city every day on the GO train. They can relate to the music. The woman who relates to songs about an unhappy home is the woman who feels sorry for herself because she had to walk four blocks to the shopping centre after

her husband took the car downtown."

Today's country music, LeFresne adds, is not about slopping the pigs; it's about work in the city, about people in factories, stuck in jobs they hate. One recent country hit was a thing called *Take This Job and Shove It* (country music does not pull its punches).

In general, LeFresne points out, country music is a lot slicker than it used to be, a lot better. Better arrangements and production and less "pure quill," which is the term some country music people use to describe the wailing fiddles and nasal lyrics you used to hear, say, when Webb Pierce sang *There Stands the Glass*, or Hank Williams did *Your Cheatin' Heart*. (The term apparently comes from the analogy to an old-fashioned quill pen.)

Whatever your taste in country, there's a lot of it around. There are two radio stations, CFGM and CKFH, turning it out 24 hours a day. (CFGM became the first all-country station in Canada, back in 1963.) If you live in the eastern part of Metro, you can also get country music from CHOO in Oshawa and, in the west end, you may be able to pick it up from CKGL-FM in Kitchener. CFGM, the leader in country ratings, has less than a third of the audience of Toronto's biggies, CFRB and CHUM, but it's come a

long way since it opened. So have country night spots.

A few years ago there were really only two main nightclubs for Toronto's country music fans, the Horseshoe and the old Edison Hotel. Today, there are a whole bunch that are more or less country: El Condor, the Oak Farm Tavern, the Place de Royale, the Parkdale, the Fairbanks, the York Town, the Orchard Park, the Concord Tavern, Our Place, Molly and Me, the Blockhouse, the Richmond Inn. And more. Mingles, right smack in the Bloor-Yonge area, recently began presenting country acts. There's also an after-hours country spot, the Matador, which is open from midnights, Fridays and Saturdays, until 4:30 a.m. It's been going for 14 years. And there's now a regular and very successful country music show in Toronto, presented every second Sunday in Minkler Auditorium at Seneca College.

Another reflection of the country music boom is the opening of a couple of stores that are devoted exclusively to serving its fans. The first, simply called the Country Music Store, opened about a year ago, on Danforth Avenue. The second, Cripple Creek, opened last fall, on Dundas Street West. It began as a mail-order record business and it's now a regular store as well. ▶

14 The City

PHOTOGRAPHY BY DOUGLAS J. FISHER

Newspaper article describing the country music scene in Toronto in the late 1970s, with reference to The Matador as "an after-hours country spot" (Toronto Star, 1978).

# Hayseed takes root

*I remember wearing straight-leg Levi's and flannel shirts even when they weren't in style.*  
*I remember singing with Roy Rogers in the movies when the west was really wild.*  
*I was listening to the Opry when all of my friends were digging rock and roll, funk, jazz and blues.*  
*I have a lot of kidding 'cause I did like them.*  
*Now look at everybody trying to be like I was then.*  
*I was country when country wasn't cool.*  
**I Was Country.** When Country Wasn't Cool by Barbara Mandrell.

BY IRA BASEN

**F**OUR O'CLOCK on a Saturday morning and Ann Dunn, Toronto's first lady of country music, is looking out over her domain. The crowd's not as large as she would like, but 150 people still isn't too bad for a place where the only legal refreshments are hot dogs, soft drinks and coffee.

It's been pretty much the same every Friday and Saturday since 1964, when Dunn converted an old bowling alley at the corner of Dovercourt and College into Toronto's first after-hours, country music club. She called it the Matador Club and, every weekend from 12:30 to 4:30 a.m., it has provided a home for the city's hard-core, C&W fans.

"I'm the one who kept country music alive in Toronto," she proclaims without a hint of modesty. "It hadn't been for me, there would be no country music in this city. I've survived because I'm consistent. When people come here, they know what they're going to get."

Indeed, consistency has been one element sadly lacking on the country music scene in Toronto these past few years. Until the mid-seventies, it was all fairly simple. Jack Star's Horseshoe Tavern, at Queen and Spadina was the top country bar in the country. It opened in 1947, only the second establishment in Ontario to receive a liquor licence, and quickly became the place where the best

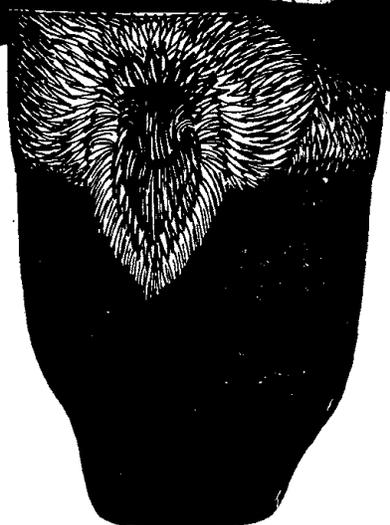
country talent in Canada and Nashville came to perform. Over the years, singers such as Loretta Lynn, Willie Nelson, Stompin' Tom Connors and Johnny Paycheck made the Horseshoe their Toronto home.

In addition, there were dozens of neighborhood bars scattered throughout the city's east and west ends that had country songs on the juke box and often a country-and-western house band on weekends. And, finally, when all the other places were closing for the night, Ann Dunn had the hot dogs cooking at the Matador.

Around 1977, however, things began to change. Jack Starr retired, and the Horseshoe's new management changed the musical format from country to punk rock. Torn T-shirts and safety pins rapidly took the place of cowboy boots and hats. A few years later, the impact of the movie Urban Cowboy began to be felt on the Toronto bar scene. Restaurants and bars decked out in cowboy kitsch, with country music coming through expensive sound systems and mechanical bulls in the lobby, started to make their appearance in some of the city's trendier neighborhoods.

But country music fans looking for a resurrection of the Horseshoe in one of these places were disappointed. The jeans here were by Calvin Klein not Levi Strauss and, to the downtown office-tower set that frequented those bars after work, the music was generally viewed as a change from disco and rock to be tolerated if not enjoyed. Thus, while the media proclaimed the "cowboy craze" as the first fad of the eighties, Toronto's country music lovers were finding themselves with fewer and fewer places in which to indulge their passion.

That's why the return of country music to the Horseshoe in July was such a welcome event. The new owners, Randy Lanctot and Linda Murphy, are no strangers to the bar business. They run Arnold's, a highly successful, fifties rock-and-roll club in Ottawa, and were looking for an opportunity to open a country bar when they heard that the new wave Horseshoe was in trouble. They jumped at the oppor-



tunity to return the tavern to its original format and, after extensive renovations, it re-opened on July 16.

"It remains to be seen whether country can be sold six nights a week," Randy said recently, as he watched the Friday night crowd slowly trickle in. "But we're in it to stay. Ten years from now, we'll still be here. We're not trading in on any urban cowboy fad. We're just going back to something that's been selling well for the past 50 years."

"So far, the hard-core country fans haven't been flocking to the club," Linda admits. "But we have to prove ourselves. Country fans have seen a lot of clubs that claim they're going country, and the fans are saying, 'Okay, prove it to us. We're not just looking for a mechanical bull and a couple of songs.'"

There is no mechanical bull at the new Horseshoe. In fact, although the bar is located in the newly fashionable Queen Street

West area, there is none of the polished brass and mirrors that have become the city's standard bar decor. Lovers of the warm, down-to-earth atmosphere of the old Horseshoe will find much of that flavor has been preserved. The club offers live entertainment Monday to Saturday and, if not enough people are up on the dance floor having a good time, Randy and Linda will get up themselves to show how it's done. So far, all the bands have been Canadian, but the owners plan to bring in Nashville acts eventually, hoping to rekindle some of the magic of the club's golden age.

While the Horseshoe struggles to re-establish itself as Toronto's country showplace, a survivor of the urban cowboy era is finding the going a lot tougher now that the image of John Travolta two-stepping across the dance floor is fading from the public memory. Cowboys, located in the classy Village on the Grange development on McCaul Street, opened last year to

long lineups and much publicity, generated mainly by El Toro, the bar's mechanical bull.

But recently, Cowboys has fallen on hard times. The lineups disappeared and interest in El Toro diminished to the point that he was unceremoniously dismantled and put into storage. A few months ago, in an effort to revive Cowboys' sagging fortunes, the owners of Village on the Grange turned over its management to Don Kaplan's Food Magic Corp., which is responsible for the development's successful Ginsberg and Wong and Hot Jam restaurants.

Vicky Walters, the firm's director of publicity and promotion, is quite blunt about Cowboys' problems. "It was busy at first because it was attracting the 22 to 45 crowd, businessmen in suits who would come in after a game of tennis or squash, but they're not coming in any more. It was trendy when it started, but that was a year ago and now it's no longer Urban Cowboy and John Travolta."

Despite the passing of the fad that gave birth to Cowboys, the new management is determined to retain the country format for the time being. The restaurant will be revamped to offer western-style food served on tin plates by waitresses dressed as Old West saloon hostesses; El Toro will likely be brought back, and the bar will bring in more live entertainment. "Country music has come up-town," Walters says. "It's no longer just twanging with guitars and fiddles. That's why the general population can relate to it today."

Yet, even manager Kevin Bennington admits that Cowboys' country and western format is largely incidental to most patrons, who come to the bar because it's a good place to meet people. His sentiments are echoed by Debbie Bechamp, an aspiring country singer from the Ottawa Valley who has played the 5 to 8 p.m. shift at the Cowboys since January. "Most people who come here are probably not country music fans," she concedes. "Some nights, the country doesn't go over at all, and I have to whip out some other stuff just to save myself. But I've made some converts, and that's super."

The new Cowboys will be unveiled in mid-October, but Vicky Walters is already prepared for the possibility that even more extensive changes may have to be made. "We're not going to bang our heads against a brick wall," she says. "If the country and western thing just doesn't make it — if it's not what the populace wants — fine; we'll try something else."

Back at the Matador, a local band called Mistee Morning is about to wrap up a long night's work, having played at the Horseshoe from 9 p.m. until closing, and then come to the Matador to work from 2 to 4:30 a.m. The fate of a bar such as Cowboys is of little concern to Ann Dunn and the regulars at the Matador. Village on the Grange is not one of their regular watering holes, even if country music is played there. They're mostly working-class people — middle-aged, often from the Maritimes or Newfoundland — who are too wide-awake or too lonely to face going home early on a Friday or Saturday night. So, they go to the Matador and dance to country music, and hope that by closing time they will be less awake and less alone.

Dunn, sitting at the door to collect the \$3.75 cover charge, greets many of her patrons by name. "On any given night, I know about 70 per cent of the people who come in here," she says. "They've been coming here for years. That's the way country music fans are. You can't make changes. That's why the Horseshoe is going to have trouble."

Even if it does take time for the Horseshoe to regain the confidence of country fans put off by the experiment with punk, its return to the fold certainly makes the outlook for Toronto's country music scene brighter than it has been for some time. Now there's a place for almost everyone who has a taste — or wants to cultivate one — for the "people's music," whether they're attracted to urban cowboy chic or the down-home atmosphere of the new Horseshoe. And, for those who just can't get enough of a good thing, Ann Dunn is still cooking those hot dogs all night at the Matador.



Newspaper article describing the country music scene in Toronto in the early 1980s, with description of Ann Dunn and The Matador (Globe and Mail, 1981).

# Matador memories

**W**ILL he or won't he? Will Leonard Cohen show up at the 30th anniversary bash for the Matador, Toronto's honky tonk after-hours club, on June 17 and 18?

Rumours of a potential Leonard sighting — always hot currency on the gossip market — have drifted to our ears, but club owner and Cohen confidante Ann Dunn refuses to confirm or deny. She says Cohen, a family friend, has other commitments and *may* show up — though he's not going to perform. "He told me, 'Ann, I'd have to fly in a band!'"

Cohen's connections to the club date back a couple of decades, when Dunn's daughter Charmaine met him on the Greek island of Hydra. Cohen wrote his 1992 hit *Closing Time* about the club and filmed its black-and-white video there.

Club Matador had previously been in the spotlight as the setting for k.d. lang's video *Turn Me*



## NOISES OFF

*Round* and an episode of the recent *Twilight Zone* series, about a truck driver and a country singer. Dunn, who's 66 ("Hell, I'm proud of my age!"), was an extra in both.

The club has also hosted parties celebrating the arrival of Blue Rodeo's albums *Casino* and *Lost Together* and Bruce MacDonald's film *Highway 61*. MacDonald, in fact, left his boots on stage, part of a collection of celebrity footwear. And when Stompin' Tom Connors decided to return to performing from self-imposed exile, where did his record company hold the welcome-back party? The Matador, natch.

Three decades ago, Dunn, who "had five kids and a Victorian type of a husband," was looking for something to occupy herself

outside the home. Charmaine found a classified ad for the cavernous west end space that was once a bowling alley. The ad got tucked away for a couple of years until Dunn uncovered it in a cleaning frenzy and decided to check it out. "As soon as I went into the place I felt it," says Dunn. "It was like a new dress — you just know if it fits you." Shortly after, Dunn bought the club and it's been a little bit country ever since.

C&W stars who've crossed the stage include Ian Tyson, Loretta Lynn, Dottie West, Bobby Bare, and others who drop in for late-night jams (the club is open Fridays and Saturdays from 1 a.m. to 5 a.m.). Dunn was particularly impressed with native duo Kashtin, who sang a few numbers one night.

While we can't tell you if the bard of Montreal will show, scheduled guests for the anniversary fest include Lorie Yates, Johnnie Lovesin and probable MC Eric Tunney (who may or may not bring his crusty sidekick Ed the Sock).

Newspaper article describing memories of The Matador, and describing its connects to artists including Leonard Cohen, k.d. lang, Blue Rodeo, Bruce Macdonald, Stompin' Tom Connors and others (Globe and Mail, 1994).

LOOK UP THE STARS

**SHOOTING STARS:** Minnie Driver, above, and Philip Seymour Hoffman, above right, on the Toronto set of the film *Opening Molly*. Driver was also at the Matador Club last Friday night, as was Vincent Schiavelli, right, snapped with Charmaine Dunn, who runs the Matador with her mom, Ann. Schiavelli is in town shooting *Death To Smoochy*, directed by Danny DeVito.



the two police officers. The authenticity appealed to Outerbridge.

"It's how murder affects a community; our characters are the tour guides," he explains.

"I don't know if they'll delve into our lives (there are four more *Chasing TV* movies skedded). I hope not. We've seen cop shows all about angst."

He and Watson and director Jerry Ciccoritti worked with homicide detectives Matt Crone and Bob Montrose.

"Jerry said, 'Okay, what is it about cop shows that drive you two nuts?' They said that homicide guys never come in and talk like tough guys. You want to be the nicest guy on the planet. You want to get them to talk."

"Also homicide guys are walking organic recording devices. Matt says, 'You never see a cop not writing in his pad.'"

"Besides," he jokes, "I can write all my lines in my notepad."

Furthermore, a lot of homicide cops don't carry guns.

"Bob does," he qualifies. "If the situation is potentially dangerous, you go with backup. They don't charge in and say, 'Freeze, sucker.' They are more like Sherlock Holmes."

dealer, which accounts for the hair and scruffy beard. He is not looking forward to an upcoming scene that calls for the guys to strip naked and take a 20-foot leap into freezing water.

"It's the traditional polar-bear leap," he shudders. "I hate cold water. I was pushed into a frozen pond as a kid and never recovered. I went to the doctor and asked if I'd survive the shock of the cold water — I'm a heavy smoker. He said I would, but advised me to put my hands over my groin. A 20-foot jump will hurt (the dangly bits)."

**HERESEE:** Last Friday was celeb club night in T.O.

Harrison Ford and Minnie Driver partied at Hotel Nightclub, and then the party headed over to the Matador Club, where Vincent Schiavelli was already well ensconced on the dance floor.

Could be Driver wore something from Club Monaco. She checked out the merch at Club Monaco's Bloor St. location the day before.

Roger Daltry had dinner at Amber in Yorkville last Saturday, and if you

Continued on next page

Newspaper article noting that actors Minnie Driver and Harrison Ford attended The Matador, along with Vincent Schiavelli (Toronto Star, 2001).

## Appendix IV: References

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