



Globe Review

VISUAL ART » PHOTOGRAPHY » EMERGING ARTISTS



Dreaming of a taste of honey

Toronto photographer Adam Makarenko's giant bees have won him a prestigious award and lots of buzz

BY SIMON HOUPT NEW YORK

The MySpace page for Adam Makarenko, a Toronto photographer, lists his hometown as Langstroth Valley. No such place exists, but you still might say it's where he was born.

A couple of years ago, Makarenko began dreaming of a landscape in the Yukon populated by enormous bees that produce golden, addictive ho-

ney. He had been working as a photographer only since he moved to Toronto from Thunder Bay in 2003, but he had recently found a signature style, sculpting and then photographing exquisite miniature scenes. One series, *Organics in Combat*, had him placing toy soldiers inside a squash, resulting in something both dreamy and nightmarish that looks like outtakes from the *Alien* horror films.

At the end of 2006 and all through 2007, in his rented room in downtown Toronto, Makarenko worked as fervently as – well, as a honeybee – building a miniature version of his imagined Yukon landscape: cloud-kissed mountains, small families of bears, trees in the full glory of their autumn colours and scores of bees that, when photographed against the landscape, looked as large as birds. He inserted

tiny LED systems in the bees' abdomens that made it seem as if they were glowing from within.

To guide him in his picture-making, Makarenko worked up a narrative about a Scandinavian man who discovers the valley in 1925 and harvests the bees' unusual honey. He calls the project two names: the *Miniature Apiary* series, and *The Langstroth Range* series, after L.L. Langstroth, a 19th-

century man who invented the modern removable beehive.

Makarenko first discovered a bond with the hymenopterous insects after visiting a bee farm near Owen Sound, Ont. "Bees are so amazing. There's so much chaos and so much order," he said this week during a short break from his day job at Sim Video, where he oversees the HD multi-camera packages for film shoots.

» SEE 'PHOTO' PAGE 3

This image from Adam Makarenko's *Miniature Apiary* series (also called *The Langstroth Range* series) made him co-winner of *American Photo* magazine's 2007 *Images of the Year – Personal Work* award.

ADAM MAKARENKO

CANADIAN PUBLISHING » OUTLOOK

Raincoast pullback a warning sign

Faced with declining prices, publishers expect a difficult year

BY JAMES ADAMS

The announcement on Monday that Vancouver-based Raincoast Books is suspending its domestic publishing program, shuttering its Ontario warehouse and laying off 20 employees this year is a harbinger of tough times ahead for the Canadian trade-book industry, according to veteran industry observers. "We're definitely in a defla-

tionary spiral," said Brad Martin, president and chief executive officer of the country's largest trade publisher, Random House Canada. "Clearly Raincoast looked at the situation and decided it was time to batten down the hatches because it's going to be a gutted-out year."

Martin predicted the trend of declining prices for both U.S. titles sold in Canada and Canadian-written books will

accelerate in the next 12 months. And while this may be good news for consumers – provided, that is, a much-predicted recession doesn't sharply diminish their purchasing power – it means "a difficult year" in terms of revenues for publishers, distributors and booksellers, especially among smaller, independent operators, he observed.

» SEE 'RAINCOAST' PAGE 3

CANADIAN FILMMAKER WON'T CROSS A PICKET LINE AT THE OSCARS

With a question mark looming over the Academy Awards after the cancellation of next Sunday's Golden Globe ceremony because of the U.S. screenwriters strike, acclaimed Canadian filmmaker and possible Oscar contender Peter Raymont said yesterday that he will not cross a picket line at any awards ceremony.

In New York, where he joined Writers Guild of America picket lines, Raymont indicated that he would not attend the Oscars next month if the labour battle continues and the red-carpet event is picketed. His recent documentary *A*



Raymont: 'It's about solidarity.'
ASHLEY HUTCHESON
FOR THE GLOBE AND MAIL

Promise to the Dead: The Exile Journey of Ariel Dorfman is on the official list of 15 films vying for five nominee spots for best feature-length documentary.

Raymont said he could not cross a line given the nature of his film about Dorfman, the formerly exiled Chilean writer. "This film is about people who have been picketing all their lives, and no one has listened to them. How could I possibly cross a picket line? I've never crossed a picket line in my life. It's about solidarity. That's a basic principle of life." » Guy Dixon



DOC MARTIN IS BACK!!

The hit British drama series **DOC MARTIN** which is breaking ratings records in the UK returns for a third season only on **VISIONTV**.

New Season starts TONIGHT at 9:00 P.M. ET/PT

Also see Martin Clunes in his first series, **No Place Like Home** at 8:30 p.m. ET



VISIONTV
EXPECT MORE

www.visiontv.ca

An s-voX Company

NEW SERIES » SOPHIE AND CASHMERE MAFIA

Victim comedy: It's enough to make you vicious

JOHN DOYLE
TELEVISION

jdoyle@globeandmail.com

Ladies, beware: Several broadcasters are lusting after your eyeballs tonight. Both CBC and ABC want to be your BFF. That's Best Friend Forever, I am informed. But I doubt if it actually exists in any form of the vernacular used by persons of the female persuasion – over the age of 12, anyway – and I suspect it's something some TV exec read in a magazine.

Anyway, CBC makes the first of two attempts to seriously woo female viewers this week. Brace yourself.

Sophie (CBC, 8:30 p.m.) is a half-hour comedy series about – you guessed it – a woman named Sophie (Natalie Brown). As we have been told by CBC in copious promotions, “Sophie has everything: a loving boyfriend, her own talent agency, beauty, friends and a baby on the way. Everything ... that is, until one day her picture-perfect world starts to come apart at the seams as she tries to cope with her new single-mom status ...” Et cetera,

et cetera.

What happens is that Sophie's boyfriend, Rick (Sebastian Spence), has been having a sex thing with Melissa (Amy Lalonde), an alleged blond-bombshell actress. She's the one who is supposed to be Sophie's BFF. Because this is badly made TV, the big hurt for Sophie is not that her boyfriend betrayed her while she was pregnant with their child, but that BFF Melissa did it with him. They were BFF!

Mind you, it is unclear why Sophie would want Melissa as her BFF. Sophie is presented as a smart, likeable, capable woman running a business and coping with pregnancy. Melissa is presented as a complete airhead. Dumb as a brick. In the midst of sex with Rick, she halts proceedings to announce that she's feeling guilty, 'cos of the BFF thing. Then she goes back to the grind of satisfying Rick.

You know what? This show should be about Melissa, not Sophie. Melissa doesn't actually seem to have a brain. She's a comic creation, utterly unaware of what's going on.

Here's an interesting thing. Natalie Brown, who plays Sophie, was previously famous for a sexually suggestive commercial for Bailey's Irish Cream. She has also done a bunch of minor roles in Canadian TV movies. Amy La-

londe's résumé is a thing to behold and speaks volumes about the TV racket. In several TV shows she has done, her character doesn't even have a name. Lalonde has played – get this – “Hot Girl #1”, “Hot Waitress” and “Hot Lawyer.” Riddle me that one.

Now, Sophie is just a victim, which is hardly the stuff of light comedy. Sophie is strong when she's shouting out a window at Rick and, otherwise, a mess. Only with the help of a gay male friend, who happens to be a doctor and can deliver her baby, does Sophie act and sound like a woman who can survive.

Sophie the show – derived from an hour-long, French-language show in Quebec and now in the hands of “consultants Howard Busgang and Shelley Scarrow” is loaded with groan-inducing banalities and stale stereotypes. One particular affront is the character of Estelle (Sara Botsford), a middle-aged actress, client of Sophie's agency and, before that, mistress of Sophie's dad. Exactly why a middle-aged actress is obliged to talk in a ladi-da English accent and act like a drag queen is beyond me.

Sophie the show is unoriginal, contrived and, for what is meant to be a light concoction, seriously overcooked. If the idea is to get the attention of

female eyeballs, I still think the interesting character is the BFF, the ditz who manages to ruin Sophie's life. Or is the assumption that female eyeballs would never derive pleasure from that? Does it have to always be a comedy about a victimized woman?

Cashmere Mafia (ABC, E!, 10 p.m.) arrives in its regular slot tonight after a sneak peek last Sunday. One of two new dramas derived from the *Sex and the City* model, this one comes from Darren Star, who produced *Sex*. In February comes *Lipstick Jungle*, based on the book by Candace Bushnell, who created *Sex and the City*. The four female friends in the *Cashmere Mafia* are Mia (Lucy Liu), a magazine publisher; Zoe (Frances O'Connor), an investment banker; Juliet (Miranda Otto), who runs a hotel; and Caitlin (Bonnie Somerville), a marketing executive. The show is slick and slight as it follows the women's romantic and business adventures in Manhattan. The difference is that these women are definitely not victims. They are successful, smart, shrewd women who can be utterly vicious, but not to each other. Yeah, they're all BFF, but too smart to use that term. What do women want? The vicious, not the victims, I suspect.

» Check local listings.

Also airing tonight

The fifth estate (CBC, 9 p.m.) is about sexual affairs between teachers and students. Tonight's episode, called *Teacher's Pet*, focuses on two cases. One, which features a lot of lurid dramatization scenes, is about a young man who, at the age of 17, had a passionate affair with a female teacher in a small Alberta town. The other is about a woman who, as a teenager, was seduced into an affair with a female teacher. Now that young woman is a lawyer because, she says, there was no one to help her when she was under the spell of her teacher. The gist of the program, reported by Hana Gartner, is that school authorities are very reluctant to believe the worst when it comes to alleged sexual misconduct by female teachers. Tonight's episode of **Criminal Minds** (CBS, CTV, 9 p.m.) is, apparently, new and about a serial killer who abducted two teenagers.

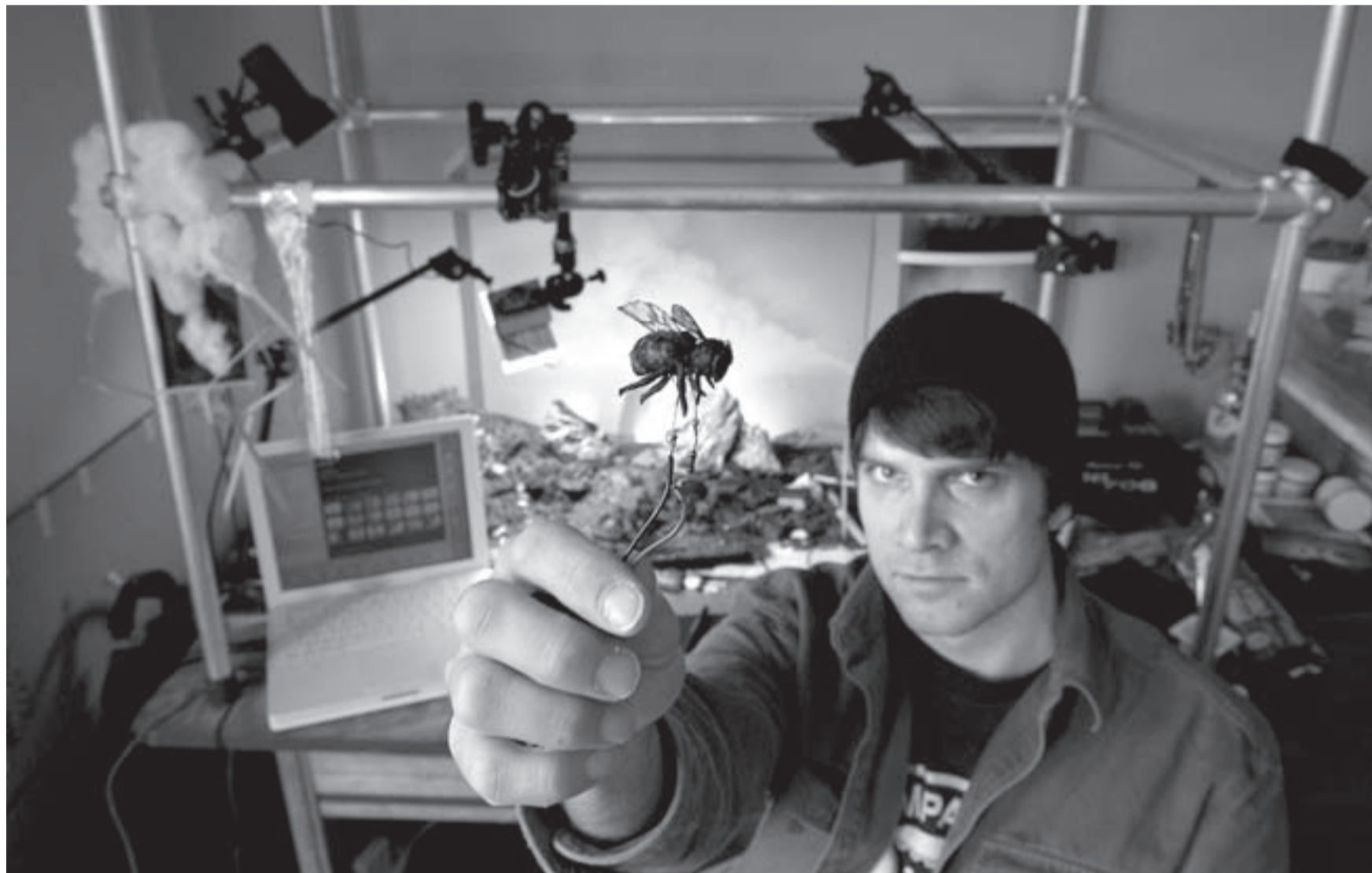
» J.D.

ON THE WEB

Ask the author

Douglas Coupland answers your questions about his new TV show, *IPod*. Only at globeandmail.com »

FROM PAGE 1 » PHOTO



Makarenko set to open first solo show

» The story of the Langstroth Range, where human intrusion in nature has unintended consequences, was inspired by Makarenko's childhood in Atikokan, Ont. “There were these really large iron-ore mines, and when they shut down, it was like free rein for the kids to go down there and just play around in the mines,” he recalls. “It wasn't safe, but we were down there with the big machinery, climbing all over it, biking into the pits. It was a

time of discovery. And at an early age I got to see the manipulation of nature, and was part of it, because they went in and they ripped out all this ore and just left.”

Last year, he submitted one of his *Langstroth* pictures for a competition run by American Photo magazine. In September, he found out that he had been named a co-winner in the personal photography category (his picture is included in the January, 2008, issue). You might say the *Langstroth*

picture has helped to give birth to Makarenko's career. It certainly propelled him to a new level of attention. In October, Vancouver's Bjornson Kajiwarra Gallery included him in a group show.

His photos are more influenced by the Impressionists rather than any photographers. “Van Gogh, the colours and the textures, definitely,” Makarenko says. “Degas, the movements, and the colours again.”

On Jan. 17, he will open his

first solo show at Pitko, in Toronto's Distillery District. All 10 pieces will be from the *Langstroth/Miniature Aptary* series, and though they're priced in the \$1,000-\$1,200 range, Makarenko is just scraping by. “The cost of doing them is pretty high,” he says. “After you do all your test prints, and the time it takes to do everything, it's pretty crazy. I'm basically going to be broke soon.” He laughs. “I'm living the true artist lifestyle.”

Makarenko with one of his models: 'The cost of doing them is pretty high....' he says of his elaborate photographs. 'I'm basically going to be broke soon.' FRED LUM/ THE GLOBE AND MAIL

FROM PAGE 1 » RAINCOAST

Price decline likely on both U.S. and Canadian books

» The precipitous rise of the Canadian dollar relative to its U.S. counterpart last summer and fall – and fears it would prompt what one industry insider called “a consumer rebellion” – forced a variety of ad-hoc price-reduction strategies by publishers, retailers and distributors, particularly on American books. The strategies seemed to work: According to numbers released this week by sales tracker BookNet Canada, 19.7 million books were sold through Canadian stores from September to December in 2007, a 4-per-cent increase over the same key sales period in 2006. Moreover, total dollar value in that same period in 2007 was close to \$370-million, up 3 per cent from 2006.

Now, however, with the expectation that the Canadian dollar will stay at par, more or less, with the U.S. greenback for the next three to five years,

prices will have to be lowered more systematically.

And the expected result? “A significant hit in '08,” according to Martin, “because pricing has come down 25 to 30 per cent minimum on books, not necessarily on all formats, but certainly across the board. ... If you're a bookstore that did \$100,000 in U.S.-distributed books ... in 2006, that's going to be \$75,000 in '08; it may be less, it may be \$60,000.”

A similar dip is also likely with respect to Canadian books. A Canadian-written hardcover novel that, in the spring of 2007, carried a \$34.99 suggested list price – a price, Martin notes, that would have been determined in late 2006 when the Canadian dollar was worth about 87 cents (U.S.) – will probably be priced \$2 to \$4 less, if only to ensure that the literary-minded consumer doesn't forsake, say, a Michael Ondaatje purchase in favour of

a Cormac McCarthy.

However, prices, particularly prices of Canadian titles, can only come down so far here, especially given the limited economies of scale available in a country of 33 million and the discounting practised by the country's dominant retailer, Indigo Books and Music. As Roy MacSkimming, author of *The Perilous Trade: Book Publishing in Canada 1946-2006*, observed yesterday: “If Canadian books had to be priced according to real costs in a totally sort of Adam Smith world, with no government support, they'd be way higher than they are already.” Remarkably Carolyn Quinn, executive director of the Association of Canadian Publishers: “You can't get blood out of a stone. Profit margins in this country are “very small ... and a book costs what it costs,” even with subsidies from the federal government's Book Publishing

Industry Development Program, among other publicly funded support networks.

At the same time, Quinn acknowledged that “the industry has evolved” in such a way that “people expect a book that you want to give someone for his or her birthday, whether it's a history of your 25,000-population town or it's *The Da Vinci Code*, is going to cost more or less about the same.”

Martin acknowledged the Random Canada conglomerate, a wholly owned foreign subsidiary with imprints such as Knopf, Doubleday and Vintage, “is better able to withstand the coming storm” than, for example, a Canadian-owned independent like Toronto-based House of Anansi, which has to make most of its money from Canadian titles. Anansi president Sarah MacLachlan said she plans to price each of her fall 2008 Canadian fiction titles at around \$29.95,

essentially the same price as last year and for much of 2006. “It's hard ... [but] I don't think we can do \$24.95; you just can't in this country.”

Yet even here, Anansi has encountered resistance. When the company published, in hardcover in the spring of 2006, another debut novel, *De Niro's Game* by Ravi Hage, a caller to a CBC Radio program, announced she was “aghast” to discover it cost a seemingly exorbitant \$29.95. And this for a book that went on to be nominated for both the Giller Prize and Governor-General's Award. “In America,” MacLachlan laughed, “it seems there are two prices, \$14.95 [for a trade paperback] and \$24.95 [for a hardcover], and it doesn't seem to matter the size of the publisher. ... We don't play that game so much up here. Or at least we haven't. But with par, that's what we're looking at.”

NEW MEDIA
» YAHOO EXEC ADMITS THE NEED FOR EASILY ACCESSIBLE ONLINE MUSIC

INGRAM 2.0

mingram@globeandmail.com

Yahoo executive Ian Rogers has had an interesting career: He left grad school in 1995 to be a roadie for the Beastie Boys, then went on tour with them again in 1998. In between, he helped to pioneer online music with Winamp (which was bought by AOL) and later wound up at Yahoo Music.

Despite working for a Web giant, however, he clearly sees the downside of the big-portal, top-down approach. Late last year, he gave a presentation (which he also posted to his blog) about the problems with the way the music business has approached the online world – namely, with restrictive digital-rights management and a series of complicated and unfriendly services that ultimately failed.

The problem with all of these approaches, Rogers says, is that “inconvenience doesn't scale.” In other words, if you make it difficult for people to find and access and use the music they want, you will almost certainly fail.

So what's the alternative? In a more recent presentation, the Yahoo exec laid out what he sees as the solution: In a nutshell, there need to be better ways of finding different kinds of music – both professional and “user-generated” – and, wherever it appears, of making it easier for people to share and buy that music.

Among other things, Rogers mentioned attempts to create a kind of “semantic language” for music online, including the work being done by Project Opus in Vancouver, an “open media” effort run by David Grafton, a former securities trader-turned-entrepreneur. For more info, see my Ingram 2.0 blog at globetechnology.com

THE BUZZ
» BREAKING ENTERTAINMENT NEWS

Penn, Coens among Directors Guild nominees

Los Angeles – Sean Penn earned a nomination yesterday as best filmmaker from the Directors Guild of America for *Into the Wild*, along with Joel and Ethan Coen for *No Country for Old Men*. Also nominated: Paul Thomas Anderson for *There Will Be Blood*, Tony Gilroy for *Michael Clayton* and Julian Schnabel for *The Diving Bell and the Butterfly*.

Except for Joel Coen, previously nominated for *Fargo*, the guild choices all were first-time nominees. » AP

Juno, No Country win Critics' Choice Awards

Santa Monica, Calif. – *No Country for Old Men* was the big winner at Monday's Critics' Choice Awards, taking best picture, best director for Joel and Ethan Coen, best supporting actor for Javier Bardem.

The teen-pregnancy film *Juno*, which stars Canadians Ellen Page and Michael Cera, collected trophies for best comedy and for screenwriter Diablo Cody. Julie Christie won best actress for her role in the Canadian film *Away from Her*.

The cast of *Hairspray* was named best acting ensemble and its star, Nikki Blonsky, won best young actress.

There Will Be Blood earned the best-actor honour for Daniel Day-Lewis and Jonny Greenwood won best composer for his score. » AP

U.K.'s McCann family mulls doc on missing daughter

London – The parents of missing British girl Madeleine McCann have held talks with a U.S. entertainment company regarding a making a film about their daughter's disappearance, a family spokesman said yesterday.

Clarence Mitchell said he and another family representative met with IMG Media last month.

IMG spokesman Jim Gallagher confirmed that representatives of London-based Darlow Smithson, an IMG subsidiary that produces TV programs, met with McCann representatives. He said the company talked about the possibility of a documentary following the search for Madeleine. » AP