

SPECIAL SCREENING!
CO-PRESENTED WITH HOT DOCS
RICHARD LEACOCK presents
Norman Mailer's MAIDSTONE

A pioneering figure of direct cinema, Richard Leacock receives the Hot Docs Career Achievement Award for his singular contribution to filmmaking. On this occasion, we are honoured to welcome the acclaimed documentarian to Cinematheque Ontario, where he will introduce a screening of Norman Mailer's rarely shown and difficult-to-see underground classic, *Maidstone*. (Leacock's own seminal works will be featured at Hot Docs and are essential viewing for anyone interested in documentary filmmaking.) One of several cinematographers on the legendary shoot of *Maidstone*, Leacock captured the film's arresting denouement, a much-sensationalized scene but also one that exhibits a raw power seldom seen in cinema. The unscripted, unconventional *Maidstone*, directed by the famous and famously ambitious Mailer, cries out for an insider's personal anecdotes. Don't miss this opportunity to hear one of the greatest American cinematographers of our time introduce a cult classic, ripe for rediscovery.

35MM ARCHIVAL PRINT!
MAIDSTONE

Director: Norman Mailer • Cast: Norman Mailer, Rip Torn • USA 1970 110 minutes

"In Maidstone, I was making an attack on reality. Fact and fantasy keep coalescing." – Norman Mailer

More mayhem and mania than *Marienbad*, *Maidstone*, by the late great novelist Norman Mailer, is a fragmented and fascinating account of a filmmaker's supercilious attempt to make a film exploring female eroticism; he turns a Hamptons mansion into a bordello of beautiful bodies in an unlikely satire of Buñuel's *Belle de jour*. Mailer plays Norman T. Kingsley, the immodest filmmaker – as maddening as he is magnetic – who takes on both cast and crew and potential voters as he vies for US presidency amid the chaos of creation. On the first day of shooting, with his entourage at his side, Mailer (not in character) pronounced his intentions: "We hope to prove that one can make a beautiful, tasteful, resonant, touching, evocative picture with *cinéma vérité* methods in four days. If we can do it, a lot of people in Hollywood are going to commit suicide." At the very least, he intended to "help stamp out mediocrity," and that he certainly did by achieving "some of the most authentic moments ever recorded on film" (*The Village Voice*). Filled with electrifying elisions in its multi-layered fiction, this raucous, frighteningly authentic portrait of filmmaking is wholly deserving of its renown. "A feverish compendium of fantasies of power and paranoia, *Maidstone* is an astonishing adventure" (*Time Magazine*). – **Andréa Picard**

Thursday, April 24 7:00 p.m.

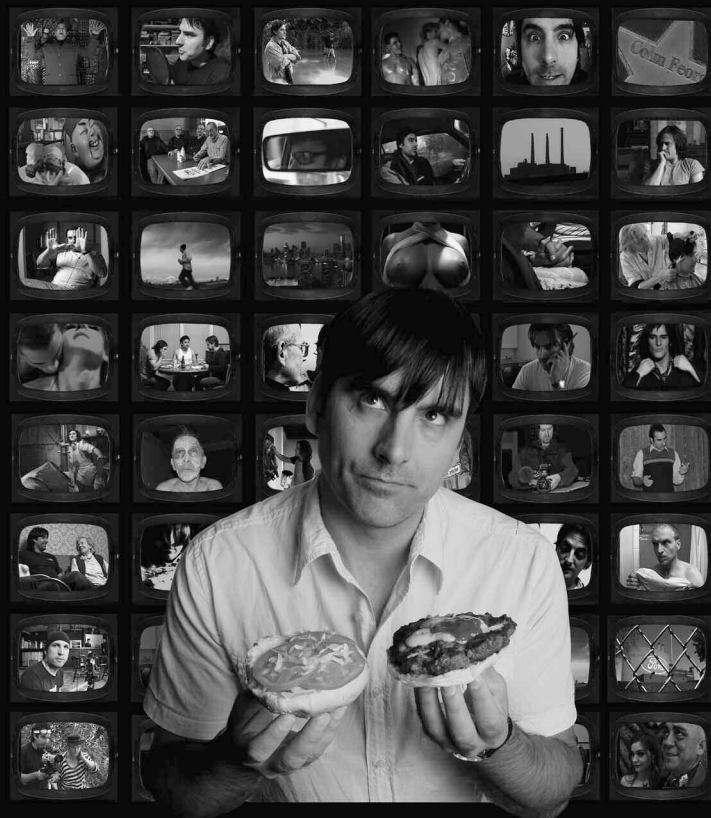
Special ticket prices apply. Please see page 18 for details.

Cinematheque Ontario wishes to thank the following for their assistance in making this event possible: Richard Leacock (Paris); The Norman Mailer Estate; Shannon Abel and Sean Farnel, Hot Docs (Toronto); Michael Chaiken (New York); Haden Guest, Harvard Film Archive (Cambridge); and Pennebaker Hegedus Films (New York).

hotdocs
 OUTSPOKEN. OUTSTANDING.



MAIDSTONE



EXCLUSIVE LIMITED RUN

THE RISE AND FALL OF THE GRUMPY BURGER

Director: Matt Gallagher • Canada 2008 84 minutes

Filmmaker Matt Gallagher follows the seemingly indefatigable Marshall Sfalcin, a Windsor-based B movie-maker who decides to make a "serious" film about his family's history, specifically their involvement with a chain of restaurants called the Hi-Ho. (The franchise may be the first genuine fast food chain in North America.) Sfalcin's major claim to cinematic fame is something called *Ten Dollar Tales*, a low budget series of adventure and horror films, including knock-offs of *The Exorcist* and *Frankenstein*, all airing on the local cable channel. Most of the films are made with his combative partner-in-crime/older brother Christian, Marshall's lead performer, principal dubber, you name it. Unfortunately, his day job, other commitments, inability to get any professional performers (most notably former Windsorite Colm Feore, who's pretty much the only one he asks), plus the burden of telling his family's story begin to wear on Marshall. His uncles, who couldn't keep the once successful franchise going, aren't thrilled with the whole idea either. Moreover, Marshall and Christian fight even when they're agreeing with one another, and a year after the footage for the film is shot Marshall has stopped taking Matt's calls.

Funny and charming, *The Rise and Fall of the Grumpy Burger* may sound like a border town version of *American Movie*, but it's also an exploration of the interpersonal dynamics of a very singular family and the relationship between a documentary filmmaker and his subject. Marshall spends half the interview telling Matt what he's doing wrong, but his critique is driven by genuine affection rather than condescension. Marshall may have an ego but he's not unaware of what he's doing; he introduces his Italian sci-fi porno opus by saying, "Technically, this is a crappy movie," then adds, "If my brother and I can make a couple people laugh, we're happy." A captivating paean to the dreams and aspirations of low budget moviemakers and regional filmmaking (Marshall: "I love Windsor! We can do whatever the hell we want here"), *Rise and Fall* plays to the Ed Wood in all of us.

– **Steve Gravestock**

Thursday, May 8 9:15 p.m.

Friday, May 9 9:00 p.m.

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