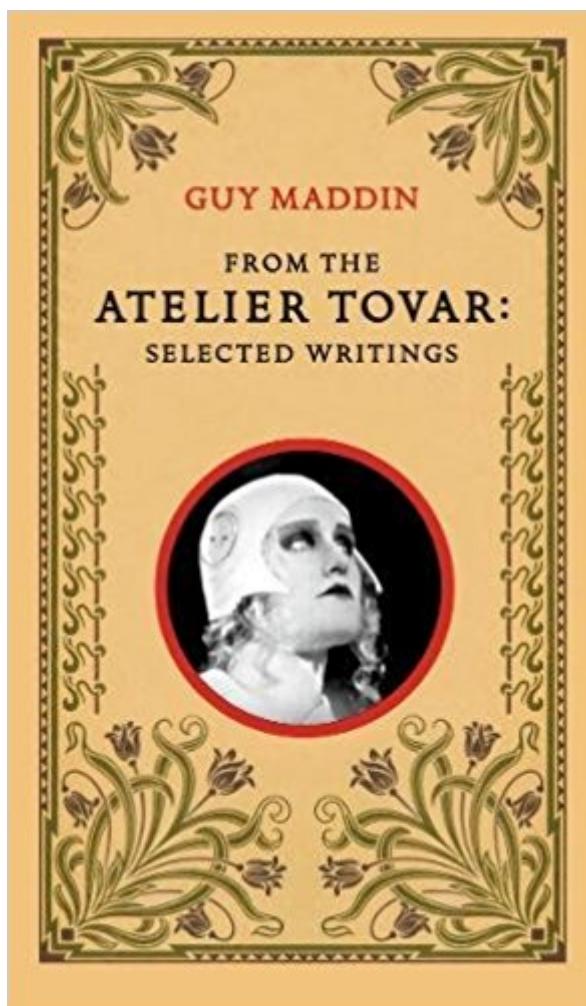


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From The Atelier Tovar: Selected Writings Of Guy Maddin



Synopsis

Guy Maddin is one of Canada's most celebrated and original filmmakers, the director of such delirious films as *Tales from the Gimli Hospital*, *Careful, Dracula: Pages from a Virgin's Diary*, *The Saddest Music in the World* and *My Winnipeg*. Few know, however, that he is just as gifted a writer, and his resolutely purple prose, as eccentric and enchanting as his film work, is a true delight. From the Atelier Tovar gathers, in one volume, the best of Maddin's writing: his journalism (originally published in the *Village Voice*, *Cinema Scope*, *Film Comment* and points beyond), unpublished short stories and film treatments (including the riotous *Child Without Qualities*), and selections, both lurid and illuminating, from the filmmaker's personal journals. Here are Maddin's feverish musings on hockey, the Osmonds, divas of the Italian silent cinema, Bollywood, his own twisted biography, and much, much more. What emerges finally is both a fragrant potpourri and a treasure trove, a singular portrait of this very unique artist.

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Customer Reviews

'The promise of a gathering together of the articles and deeply personal writings of Guy Maddin excites and horrifies me. Now, while he lies at home and devises the next stage in his plan for world domination, he gets someone else to prepare his writings in book form. So look forward to the products of many fluid-filled afternoons.'

Guy Maddin is a Winnipeg-based filmmaker and writer. His feature films include *Tales from the Gimli Hospital*, *Archangel*, *Careful*, *Twilight of the Ice Nymphs*, *Dracula: Pages from a Virgin's Diary*,

Cowards Bend the Knee and The Saddest Music in the World. His films have won numerous prizes, and he is the youngest recipient of the Telluride Film Festival's Lifetime Achievement Award.

This little book is great--a feast of short pieces from the pen of Canadian surrealist Guy Maddin. We have here film and DVD reviews, articles, screenplays for produced and unproduced short films, journal excerpts and miscellaneous bits, all as funny and eccentric as one would expect from the director of "Tales from the Gimli Hospital." (None of this duplicates the material in his "Cowards Bend the Knee" book, although there is some illuminating insight into the genesis of that project.) All of these pieces are fun in different ways (although some parts of the journal comically disheartening--even a famous director can't always get financing or, for that matter, get laid). Lots of pictures in this book, including film stills, production shots and storyboards, and nice design--"Anna" from "Heart of the World" peeking through a die-cut hole in the cover. This book may be educational for the uninitiated (especially the reviews), but probably not the best introduction to Maddin's work (for which see "Kino Delirium"). But, for those who enjoy Maddin's films, this book is great fun all around.

Maddin starts his autobiographical tour with a movie 'dream list' that announces his taste is far from the contemporary mainstream. Journal entries provide a multifaceted portrait of the filmmaker via indelible childhood memories, plentiful enthusiasms, and unstinting self-evaluation. His journalism and film treatments expand the picture. I keep picking up this collection for pleasurable re-reading, and jotting down movie and book titles he mentions. If you're weary from too many books by Hollywood insiders, this is the perfect anodyne.

The gift was appreciated by our son. The book was properly packaged and was delivered in time for the holidays. I haven't read this, but our son says it is a good book.

I'm still reading this book, having finished the journals section, and Guy is so fascinating...Remember Kerouac's Big Sur, and all the misery and dislocation he had during that time, which is a nice way to say he was having delirium tremens, which is a nice way to say he was losing his mind due to alcoholism, but somehow at the same time he was writing all this down into a great book. Well, here with Guy's book of journals, journalism, personal photos and magazine writing, etc. Guy presents himself as one of us...either broke, lonely, heart on his sleeve, snooty, unctuous, loving, meticulous, sure of himself, lazy, more broke, insightful, horny, hetero with a fey

side of bacon, and wonderfully revealing. You'll never get a presidential bio on this level. Don't miss the part about him and his female friend being kidnapped and hustled...and surviving by plying their captives with booze...I keep wondering why Guy doesn't do a film of J.K. Huysmans' *A Rebours*.

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