



GEORGE KUCHAR
DISTRIBUTION COLLECTION

A seminal figure in the world of underground cinema, George Kuchar (1942-2011) made literally hundreds of hysterically heartfelt, outrageously ingenious, incredibly inventive, and impossible-to-pigeonhole works that continue to astound new audiences and create instant fans. Anthology is proud to offer a number of 16mm titles for theatrical and classroom presentation.

"Born with a twin brother, Mike, in 1942 on the Isle of Manhattan, we mainly grew up in the Bronx and were schooled in the world of commercial art. I supported myself, and my hobby of making 8mm movies, with paychecks from that Midtown Manhattan world of angst and ulcers. Earning enough money to switch to 16mm in the 1960s (1965), both of us started splicing together bigger strips of film and lugging around heavier projectors. The burgeoning underground film movement, which at that time was in full swing, gave us an outlet for our work and we continued grinding out our separate visions on celluloid.

In the very early 1970s I was invited to teach filmmaking at the San Francisco Art Institute and have been there ever since. I came over with my dog but now use my cats as screen stars (sometimes) as he passed away.

I became a traitor to the film department when 8mm video camcorders came on the market and jumped ship to start up in that dinghy medium. I enjoyed it and then sailed on to Hi-8, mini-DV and Digital 8. I don't regret it one bit.

I'm still in the film department because I still make pictures that move even though there's a lot of "stills" in this sentence.

I started making moving pictures in the 1950s so there's a whole pile of them in my closets (over 200)." – George Kuchar

Terms of Film Rentals

The Estate of George Kuchar has deposited the film prints listed in this catalog at Anthology Film Archives (AFA) for the purpose of distribution.

Rental fees are determined by the Estate of George Kuchar. AFA is not permitted to negotiate any of the fees listed. Rental fees and availability of titles are subject to change without notice.

- 1.) Rentals are to be paid in advance via credit card or check. Prints can not be shipped until rentals are paid in full.
- 2.) Each booking is for the renter's own use. Prints are not to be lent to a third party for any reason.
- 3.) Prints are rented for one showing only (no preview / press screenings allowed), unless otherwise specified. For audiences over 200, additional fees will apply.
- 4.) Duplication or digitization of prints in any way onto any format is strictly prohibited and protected under copyright laws.
- 5.) The renter accepts full responsibility for the safety and security of the print while in its possession. Renter agrees to be financially responsible for the loss of prints or any form of damage including, but not limited to: heavy scratches; torn perforations; unauthorized cuts and splices (including cuts and splices used for the building up of reels and platerization, which is strictly prohibited); and breaks or creases caused during handling, projection, rewinding, or as a result of careless packaging and shipping.
- 5.) Films must be returned directly to Anthology Film Archives in the same manner and in the same containers in which they were shipped. Prints must be shipped pre-paid via Federal Express and insured at \$300 per reel.
- 6.) Prints must be shipped back on the day following the screening date. Overdue charges will be billed at 50% base rental fee per day.

Care and Liability of Film Prints

These motion picture film prints are fragile and delicate works of art that must be handled with extreme care. Prints are carefully inspected after each rental by AFA archivists.

You and your institution will be financially responsible for any loss or damage to a film.

Any damage to a print in a user's possession must not be repaired. Never attempt to splice

a print. Please notify AFA and put a note in the can documenting any damage to a print.

You are urged to supervise projection and handle the film with extreme care, such as you would with any work of art.

Shipping and Handling

Films are shipped via Federal Express 7 to 14 days in advance of the show date. Renters must provide a Federal Express account number and are responsible for roundtrip shipping charges with an insured / declared value of \$300 per reel. AFA can not ship via any other carrier or on its own account.

Renters are required to return films on the day following the screening date (excluding holidays and weekends) via Federal Express. A 50% base rental per day is charged for each day a film is returned late to AFA. Failure to do so will result in the renter being liable for any late, lost, or damaged shipment of prints by the carrier.

How to Book a Film

To book a film, please fill out and return the Rental Inquiry form found at the end of this catalog via mail, fax, or email to the address below:

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Attn: John Klacsmann

32 Second Avenue

New York, NY 10003

Fax: 212-477-2714

Email: johnk@anthologyfilmarchives.org

Phone: 212-505-5181, ext 16

All requests must be received at least 45 days in advance of your desired screening date.



Corruption of the Damned

Corruption of the Damned (1965)

"Kuchar's films are overtly insane. Anyone who lived in such a world would be mad inside an hour. Perhaps the Marx Brothers might survive, but I doubt it. Godzilla, King of the Monsters, might have a better chance. But the utter insanity, the insanity of perverted cliché, is the genuine unwholesome appeal of Kuchar's outlook. CORRUPTION might seethe with violence and sex, the two most attractive things you can put on the screen, but beneath them a twisted outlook pervades. Something is very much wrong with the Kuchar world." - Leonard Lipton, *Berkeley Barb*

16mm, B&W, Sound (24fps), 55 minutes
Rental Fee: \$220

Mosholu Holiday (1966)

A special guest appearance by Canadian TV star Bill Ronald along with the massive presence of "Mrs. Bronx" herself, Frances Leibowitz, and her girlfriend Iris, make this film a must-see for travel enthusiasts and horror fans.

16mm, B&W, Sound (24fps), 10 minutes
Rental Fee: \$50

Leisure (1966)

A dramatized social commentary with the horrifying impact of a three-hundred ton chunk of margarine.

"... a delicate and funny footnote." - James Stoller, *The Village Voice*

16mm, B&W, Sound (24fps), 10 minutes
Rental Fee: \$50



Hold Me While I'm Naked

Hold Me While I'm Naked (1966)

"A very direct and subtle, very sad and funny look at nothing more or less than sexual frustration and aloneness. In its economy and cogency of imaging, HOLD ME surpasses any of Kuchar's previous work. The odd blend of Hollywood glamour and drama with all-too-real life creates and inspires counterpoint of unattainable desire against unbearable actuality." - Ken Kelman

"This film could cheer an arthritic gorilla, and audiences, apparently sensitized by its blithely accurate representation of feelings few among them can have escaped, rise from their general stupor to cheer it back." - James Stoller, *The Village Voice*

16mm, Color, Sound (24fps), 15 minutes
Rental Fee: \$75

Eclipse of the Sun Virgin (1967)

Starring Deborah-Ann and Edith Fischer.

I dedicate this film poem to the behemoths of yesteryear that perished in Siberia along with the horned pachyderms of the pre-glacial epoch. This chilling montage of crimson repression must be seen. Painstakingly filmed and edited, it will be painful to watch, too.

16mm, Color, Sound (24fps), 15 minutes
Rental Fee: \$75

Color Me Shameless (1967)

Starring Bob Cowan, Gina Zuckerman, Donna Kerness.

This movie was made when I was a bit depressed which is nothing new, but also the main actor, Bob Cowan, happened to be depressed also and so we had a wonderful time working together. One of the actresses was also separated from her husband at this time and the movie solidifies into concrete the



Color Me Shameless

repressed desires of everyone who works with me, or more realistically, instead of concrete, the production becomes a frozen, brittle enema bag that slowly thaws and can only be appreciated along channels previously blocked by organic reality.

16mm, B&W, Sound (24fps), 30 minutes
Rental Fee: \$120

Unstrap Me (1968)

Produced by Walter Gutman.

Starring Walter Gutman and a lot of women with a few elephants.

This film is my longest movie in color because someone else produced it. It has a lot of scenery and the soundtrack has a lot of sound. I went to Cape Cod, New Jersey and Florida and got drunk in most of those places because Walter drinks a lot and I had nothing else to do between shooting. The drunkenness did not affect my shooting but many people think that it did.

16mm, Color, Sound (24fps), 77 minutes
Two Reels
Rental Fee: \$325

Knocturne (1968)

With Joyce Wieland, Frank Meyer and Bocko.

The rising moon is the main theme in this short movie of three people and an animal going about their nocturnal rituals. This movie is evidently part three of my trilogy that started with HOLD ME WHILE I'M NAKED and ECLIPSE OF THE SUN VIRGIN. It evidently is, since part three never really came out. This seems to look like it could be part three.

16mm, Color, Sound (24fps), 10 minutes
Rental Fee: \$60



House of the White People

House of the White People (1968)

Cast: Donna Kerness, artist George Segal and his wife Helen, Walter Gutman.

Having nothing to do with racial tensions, HOUSE OF THE WHITE PEOPLE is actually a chunk of film removed from a bigger chunk called UNSTRAP ME. It is a documentation of George Segal creating the basic elements for one of his statues preceded by rare glimpses into his own private museum. Donna Kerness serves as his live model. Walter Gutman sits on a chair and walks around a bit, being that he produced the film. Helen Segal, personifying the ageless saying, "behind every man there stands a woman," stands behind her man and also stands in front of him occasionally. The film is a unique invitation to view the hidden rituals of a famous artist and his infamous model, half naked, snowbound together on a lonely farm, with a silent wife and a notorious guest.

16mm, Color, Sound (24fps), 17 minutes

Rental Fee: \$70

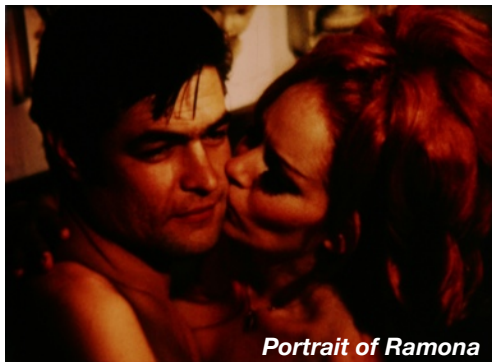
The Mammal Place (1969)

Starring Frank Meyer, Zelda Keiser, Donna Kerness, Hopeton Morris and many more.

The movie takes a rather negative look at things despite the fact that it was shot in reversal film. It depicts the turbulent relationships of disturbed individuals existing on various levels of an apartment house. Donna Kerness and her husband Hopeton Morris are lurid together and they are also pretty lurid when they're alone.

16mm, B&W, Sound (24fps), 31 minutes

Rental Fee: \$130



Portrait of Ramona

Pagan Rhapsody (1970)

Starring Jane Elford, Lloyd Williams, Bob Cowan. With Donna Kerness, Brad Bell, John Collyer, Dave Somerset, Janine Soderhjelm, Phillip Weiner.

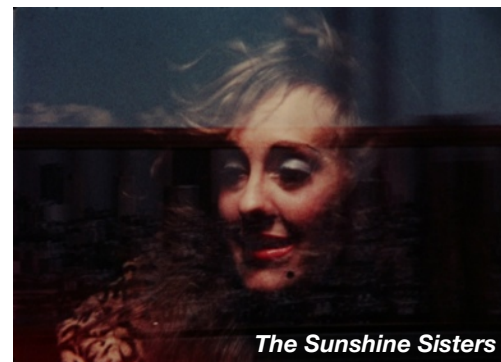
Since this was Jane and Lloyd's first big acting roles, I made the music very loud so it would sweep them to stardom. She once hurt Bob Cowan's back by sitting on it so this time I had her laying on his stomach. Donna Kerness was pregnant during her scenes but her stomach was kept pretty much in shadow and it's not noticeable. My stomach was the same as always except it contained more mocha cake than usual since that type of cake was usually around when I filmed in Brooklyn Heights. Being that the picture was made in the winter, there are no outdoor scenes because it's too cold and when the characters have to suddenly flee a tense situation, it's too time consuming to have them put on a coat and gloves. Originally not scheduled as a tragedy, things swiftly changed as the months made me more and more sour as I plummet down that incinerator shaft I call my life.

16mm, Color, Sound (24fps), 24 minutes

Rental Fee: \$110

Portrait of Ramona (1971)

This movie was made mostly in Brooklyn during some very hot and empty evenings. Since the evenings were so empty, Jane Elford, the star, urged me to get started making another movie (we had completed PAGAN RHAPSODY the year before). I said "okay," and launched her in a photographed series of telephone calls, not really knowing who was going to be on the other end. I was interested at the time in irrational, neurotic responses and so the heroine was put into unstable situations that I dreamt up because I was making a movie with a plot and there should be some action Many of the stars appear nude and all I can say is that because of the heat and the general, overall feeling of the film which is one of the usual desperation and



The Sunshine Sisters

explosive emotions, I couldn't see any other way of them playing it. The general tone of everything was ... "Why even bother to get dressed?"

The end result is (to me) a rather happy blend of cramped, dark apartments, pumpkin orange people and a lot of music. I sing the vocal to the PORTRAIT OF RAMONA theme at the end and it's rather frightening but I only meant to sing it with some gusto ... not in the way it turned out: like the final screams of a species doomed to extinction.

16mm, Color, Sound (24fps), 25 minutes

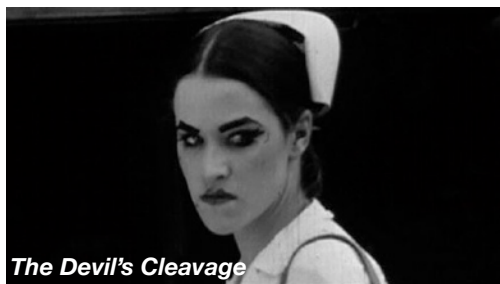
Rental Fee: \$100

The Sunshine Sisters (1972)

"THE SUNSHINE SISTERS looks like a 1944 postcard that was shot in black and white, but colored with garish grease pencil reds, yellows and greens. Likewise, the film sounds like the scores of at least two-dozen grade B melodramas mixed together with an egg beater. The results are hilarious, ludicrous and incongruous - a love comic book of doomed women and handsome, nefarious young men caught in a web of dramatic cliches, pushed ad absurdum. Elvira Cartwright, dying of movie star disease, is seen alternately clutching her waning heart and being taken unfair advantage of in some of the most bizarre places imaginable. Sarah Cartwright wears a phony leopard skin jacket, pointy plastic sunglasses, and gold-toned sandals The sisters are played by Jan Lash and Ainslie Pryor. Musical compilation is by Bob Cowan." - program notes, Film Forum, New York

16mm, Color, Sound (24fps), 36 minutes

Rental Fee: \$160



The Devil's Cleavage

The Devil's Cleavage (1973)

"... George Kuchar's lovingly farcical re-creation of those (Forties and Fifties) melodramas, THE DEVIL'S CLEAVAGE, is a camp parody that sometimes directly steals from the genre, sometimes burlesques it, and often travesties it. As you might expect, it soon begins to mock all kinds of cinematic references, from Hitchcock to Preminger. But leave the exact details to pedants, laughter's the thing here. ? Kuchar manages terribly well in terms of imagination and inventiveness, and just plain terribly in terms of such humdrum details of filming as using a light meter and tape recorder. Technical ineptness aside, we end up with a marvelous hybrid, as if Sam Fuller and Sternberg had collaborated in shooting a script by Tennessee Williams and Russ Meyer. Which is to say that excess is the most basic element of Kuchar's method, even when (almost paradoxically) it's an excess of cliché ('Such language! Bite your tongue!' 'Bite it for me ...'). (...) Douglas Sirk tells us, 'Cinema is blood, tears, violence, hate, death, and love.' Kuchar reminds us that cinema, like life, is also bedpans, earwax, sleazy fantasy, ineptness, compromise, and laughter."- Chuck Kleinhans, Film Center program

16mm, B&W, Sound (24fps), 122 minutes

Three Reels

Rental Fee: \$325

A Reason to Live (1976)

This film is about depression, although it's not that depressing. I suppose it has a message of faith and hope in it ... it does for me But then again my interest may not match yours. It was shot in San Francisco and in Central Oklahoma with a cast of one man and four women. Crushing emotions are indulged in against a massive meteorological background that brings inspiration and terror to the characters involved.

16mm, B&W, Sound (24fps), 30 minutes

Rental Fee: \$120



Wild Night in El Reno

Back to Nature (1976)

Scenes for this film were shot in Death Valley and Kings Canyon, Sequoia National Park. It's a love story of betrayal, a search for happiness, fulfillment and misery among nature's grandeur.

16mm, Color, Sound (24fps), 10 minutes

Rental Fee: \$50

Wild Night in El Reno (1971)

This film documents a thunderstorm as it rages in full fury above a motel in May on the southern plains. There's sun, wind, clouds, rain and electrical pyrotechnics ... with perhaps a glimpse of a fleeting human figure. But only a glimpse.

16mm, Color, Sound (24fps), 6 minutes

Rental Fee: \$50

Power of the Press (1977)

A radio workshop play meant to train students of the time in broadcasting techniques. The plot concerns teacher / student crushes.

Harvard Film Archive Preservation Print!

16mm, B&W, Sound (24fps), 28 minutes

Rental Fee: \$120

KY Kapers (1977)

KY stands for Kentucky ... where this film was shot. As a visiting artist at the University in Lexington, I involved a group of students in this improvised project. We shot it in five morning sessions from 9 AM to 12:30 PM. I did the photography, directing and story line. The story isn't really in a line as it loops, bends and stops throughout the 20-minute running time

16mm, B&W, Sound (24fps), 20 minutes

Rental Fee: \$80



I, An Actress

I, An Actress (1977)

This film was shot in ten minutes with four or five students of mine at the San Francisco Art Institute. It was to be a screen-test for a girl in the class. She wanted something to show producers of theatrical productions, as the girl was interested in an acting career. By the time all the heavy equipment was set up the class was just about over; all we had was ten minutes. Since 400 feet of film takes ten minutes to run through the camera ... that was the answer: Just start it and don't stop till it runs out. I had to get into the act to speed things up so, in a way, this film gives an insight into my directing techniques while under pressure.

16mm, B&W, Sound (24fps), 9 minutes

Rental Fee: \$50

Asphalt Ribbon (1977)

Adapted from a pamphlet of "sentimental essays". This film uses original text from the book, cuts it with sex, violence, rock n' roll, an actor driving a fake truck, and footage of actual trucks. The story is an ode to American truck drivers. This film has original music by the students.

Harvard Film Archive Preservation Print!

16mm, B&W, Sound (24fps), 19 minutes

Rental Fee: \$100

One Night a Week (1978)

The story was written for a radio workshop in 1947. Parents make their teenagers stay in one night a week. That one night turns into an orgy.

With ONE NIGHT A WEEK my main concern was to create beautiful close-ups of the students and to short circuit the wholesome quality of the original material. The students in that class were mainly all girls and they wanted to have a good time shooting the guys in 16mm. I remember the utter joy one gal had

*The Mongreloid*

in panning down the bare body of a male member. One young guy was on acid and the girls wanted to get him on the set for a nude, fudge party. He was glad to oblige them in his condition. I was sick one time and Curt McDowell, a friend and ex-student, came in to shoot a sequence in my absence. His interest in pornography is very evident in the scenes he got the class to do. One of the girls in the class was a stripper and that's how she paid the school's tuition. They were all very sweet people and several had punk rock bands.

Harvard Film Archive Preservation Print!

16mm, B&W, Sound (24fps), 27 minutes
Rental Fee: \$120

The Mongreloid (1978)

A man, his dog, and the regions they inhabited, each leaving his own distinctive mark on the landscape. Not even time can wash the residue of what they left behind.

16mm, Color, Sound (24fps), 10 minutes
Rental Fee: \$50

Forever and Always (1978)

A marriage on the rocks that hurts the heart almost as much as the colors hurt the eye. "... a full color portrait of a break-up that comes closer than any other to being an operetta." - B. Ruby Rich

16mm, Color, Sound (24fps), 20 minutes
Rental Fee: \$80

Symphony for a Sinner (1979)

16mm, Color, Sound (24fps), 56 minutes
Rental Fee: \$250

*Yolanda*

Blips (1979)

An enigmatic movie that's like an enigmatic enema.

16mm, B&W, Sound (24fps), 30 minutes
Rental Fee: \$120

Nocturnal Immaculation (1980)

Two men, two women, one God and many devils. Add a pinch of vengeance and a dash of mental illness, let simmer with high ideals, then take a mouthful and hang over the railing.

16mm, B&W, Sound (24fps), 27 minutes
Rental Fee: \$125

Aqueerius (1980)

Young men and women awash with the vital forces that gush forth from flaccid hoses or dribble relentlessly from turned-on nozzles.

16mm, B&W, Sound (24fps), 8 minutes
Rental Fee: \$50

Yolanda (1981)

Starring Michelle Joyce in her first color film with me.

A film about a housewife obsessed with the idea of a large hairy creature, 12 feet tall, with big feet. Chronicles her eventual breakdown in no uncertain terms.

16mm, Color, Sound (24fps), 22 minutes
Rental Fee: \$100

Cattle Mutilations (1983)

Against the background of a grisly mystery, four people face a growing sense of panic and uncleanness. Part documentary, part "cartoon," part B movie, the film asks

*Ascension of the Demonoids*

questions to which there don't seem to be any clear-cut answers.

16mm, Color, Sound (24fps), 25 minutes
Rental Fee: \$100

Ascension of the Demonoids (1985)

16mm, Color, Sound (24fps), 30 minutes
Rental Fee: \$120

Motel Capri (1986)

Mother Superior commits murder to save a soul from eternal damnation.

MOTEL CAPRI was original material improvised as we went along. Scenes were concocted to suit the individual members of the class and my Catholic upbringing plus immersion in horror movies helped mold the plot. The class also was populated by students interested in splatter and macho cycle gear.

Joyce Wieland, the Canadian artist and film maker is featured here as the mother superior. She was reading her lines in the Marlon Brando technique (they were pasted onto the face of her student co-star).

Harvard Film Archive Preservation Print!

16mm, Color/B&W, Sound (24fps), 18 minutes
Rental Fee: \$75

Title	Year	Format	Color	Sound	Length	Rental Price
Aqueerius	1980	16mm	B&W	Sound	8 minutes	\$50
Ascension of the Demonoids	1985	16mm	Color	Sound	30 minutes	\$120
Asphalt Ribbon	1977	16mm	B&W	Sound	19 minutes	\$100
Back to Nature	1976	16mm	Color	Sound	10 minutes	\$50
Blips	1979	16mm	B&W	Sound	30 minutes	\$120
Cattle Mutilations	1983	16mm	Color	Sound	25 minutes	\$100
Color Me Shameless	1967	16mm	B&W	Sound	30 minutes	\$120
Corruption of the Damned	1965	16mm	B&W	Sound	55 minutes	\$220
The Devil's Cleavage	1973	16mm	B&W	Sound	122 minutes	\$325
Eclipse of the Sun Virgin	1967	16mm	Color	Sound	15 minutes	\$75
Forever and Always	1978	16mm	Color	Sound	20 minutes	\$80
Hold Me While I'm Naked	1966	16mm	Color	Sound	15 minutes	\$75
House of the White People	1968	16mm	Color	Sound	17 minutes	\$75
I, An Actress	1977	16mm	B&W	Sound	9 minutes	\$50
Knocturne	1968	16mm	Color	Sound	10 minutes	\$60
KY Kapers	1977	16mm	B&W	Sound	20 minutes	\$80
Leisure	1966	16mm	B&W	Sound	10 minutes	\$50
The Mammal Palace	1969	16mm	B&W	Sound	31 minutes	\$130
The Mongreloid	1978	16mm	Color	Sound	10 minutes	\$50
Mosholu Holiday	1966	16mm	B&W	Sound	10 minutes	\$50
Motel Capri	1986	16mm	Color/B&W	Sound	18 minutes	\$75
Nocturnal Immaculation	1980	16mm	B&W	Sound	27 minutes	\$125
One Night a Week	1978	16mm	B&W	Sound	27 minutes	\$120
Pagan Rhapsody	1970	16mm	Color	Sound	24 minutes	\$110
Portrait of Ramona	1971	16mm	Color	Sound	25 minutes	\$100
Power of the Press	1977	16mm	B&W	Sound	28 minutes	\$120
A Reason to Live	1976	16mm	B&W	Sound	30 minutes	\$120
The Sunshine Sisters	1972	16mm	Color	Sound	36 minutes	\$160
Symphony for a Sinner	1979	16mm	Color	Sound	56 minutes	\$250
Unstrap Me	1968	16mm	Color	Sound	77 minutes	\$325
Wild Night in El Reno	1977	16mm	Color	Sound	6 minutes	\$50
Yolanda	1981	16mm	Color	Sound	22 minutes	\$100

ANTHOLOGY FILM ARCHIVES

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George Kuchar Rental Inquiry

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All inquiries must be received at least 45 days in advance of your earliest desired screening date.

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