



Mosholu Holiday

USA 1966. 10min. 16mm

Hold Me While I'm Naked

USA 1966. 15min. 16mm

Knocturne

USA 1968. 10min. 16mm

Wild Night in El Reno

USA 1971. 6min. 16mm

I, An Actress

USA 1977. 9min. 16mm

Orphans of the Cosmos

USA 2008. 40min. Digital

The screening on Mon 13 Apr will include an extended intro by Professor Juan A. Suárez, author of *Experimental Film and Queer Materiality*

Become a BFI Member

Enjoy a great package of film benefits including priority booking at BFI Southbank and BFI Festivals. Join today at bfi.org.uk/join

Sight and Sound

Never miss an issue with **Sight and Sound**, the BFI's internationally renowned film magazine. Subscribe from just £25*

* Price based on a 6-month print subscription (UK only). More info:

sightandsoundsubs.bfi.org.uk/subscribe



BFI Player

We are always open online on BFI Player where you can watch the best new, cult & classic cinema on demand. Showcasing hand-picked landmark British and independent titles, films are available to watch in three distinct ways: Subscription, Rentals & Free to view.

See something different today on player.bfi.org.uk

25 & Under

We want to open up great independent and classic film and TV for all, making it as accessible as possible. If you are under the age of 26, you can get discounted tickets for BFI Southbank and BFI Festivals. BFI Southbank cinema tickets are £4, with festival tickets £6, so you can enjoy the very best of cinema from around the world at an affordable price.

Sign up today and verify your age online, and you can start enjoying discounted tickets immediately.

Trash! The Wildest Films You've Ever Seen

Hold Me While I'm Naked, George Kuchar!

The incredible George Kuchar mixed with the cream of the American avant-garde while taking his inspiration from melodramas and B-movies. His camp, cheap films create feelings of joy, inclusivity, and melancholia, as this collection of shorts reveals.

George Kuchar on his early films (1988)

I've developed a language in my movies almost like shorthand. Some people don't know what the hell is going on. In fact, what is going on does interest me to an extent, but it doesn't interest me to show where people are or how they got there. I want the big scenes, the essence of what's happening. When you've been in movies for many years you begin to discard those details. Also the expense is too high, you want to get right to the point. Finance isn't always on my mind, but I did develop shortcuts. With video, I can enjoy the mundane, but add meaning to it. I can do bathroom shots, faucet close-ups, what you ate, stuff like that.

Hold Me While I'm Naked (1966) was my second 16mm movie; the first was *Corruption of the Damned*, which I worked on with my brother. Donna Kerness was very sick during *Hold Me While I'm Naked* – her face blew up after she had taken cortisone. It became more of a movie about me not being able to make a movie, instead of the original premise which was about a star becoming sick – too close to what happened. I made it seem that she didn't want to take her clothes off and so she rebelled. I used some previous footage I'd shot of Donna and her husband in the shower and incorporated that with more footage of me than I had originally planned.

We painted the walls of the apartment we used specially. An actress I met once, who was in *Three Coins in a Fountain*, said to me, 'The colours are so nice; in Hollywood they colour-correct too much'. She's right. There's no colour-correction in *Naked*; the colours just bounce off the walls.

Pagan Rhapsody (1970) is from the end of my New York period. I only made one more movie there after that: *Portrait of Ramona*, which has the same cast but is louder, sort of a personal scream. I sang in that. I tried to get a grant for *Pagan Rhapsody*, but didn't do it the proper way: I wrote on loose-leaved paper with a ball-point pen. While the application was being processed, I went and made the movie anyway. Instead of an hour-and-a-half, I condensed it to 23 minutes.

It's all about boomeranging emotions and their chain reactions. It stars Bob Cowan – a painter and filmmaker from Canada who's working in video now – and Jane Elford, who later became his wife, and who was starring in my pictures at that time as a neurotic heroine. The main actress didn't turn up for some of the shooting because, at the same time, she was making an oil painting of me and my brother. She got tired of the painting and so didn't want to see me anymore, but I had to finish the movie. I finally trapped her in the house and wouldn't let her go. I had to work quick, though, which is why the

Trash! The Wildest Films You've Ever Seen

Trash

Mon 30 Mar 18:10; Thu 9 Apr 20:30 (+ intro by Jaye Hudson of TGirlsonFilm)

Reefer Madness

Mon 30 Mar 20:45; Sat 11 Apr 15:10

Multiple Maniacs

Tue 31 Mar 18:20; Sun 26 Apr 18:20;
Thu 30 Apr 20:40

Trash! Season Introduction:

**Some Films Are Trash, Some Have
Trash-Ness Thrust Upon Them**

Wed 1 Apr 18:10

Normal Love

Wed 1 Apr 20:20 (+ intro by Professor Dominic Johnson, Queen Mary University of London);

Mon 13 Apr 20:30

Blood Feast

Thu 2 Apr 18:05 (+ intro by writer Virginie Selavy);
Wed 15 Apr 20:45

Sins of the Fleshapoids

Thu 2 Apr 20:30; Sun 12 Apr 18:10

Hold Me While I'm Naked, George Kuchar!

Fri 3 Apr 18:20; Mon 13 Apr 18:00 (+ extended intro by Professor Juan A. Suárez, author of Experimental Film and Queer Materiality)

Thundercrack!

Sat 4 Apr 17:20; Sat 25 Apr 20:00

Pink Flamingos

Sun 5 Apr 18:30; Fri 10 Apr 18:00

Plan 9 from Outer Space

Tue 7 Apr 18:10 (+ extended intro by BFI National Archive preservation and curatorial staff, and writer Ken Hollings); Tue 21 Apr 20:55

Ed Wood

Tue 7 Apr 20:25

Salvation! + pre-recorded intro by Beth B

Wed 8 Apr 18:15; Tue 28 Apr 20:30

Faster, Pussycat! Kill! Kill!

Thu 9 Apr 18:20; Thu 23 Apr 21:15

Another Day, Another Man

+ Elevator Girls in Bondage

Sat 18 Apr 18:00; Wed 22 Apr 20:20 (+ intro by film scholar and critic Dr Elena Gorfinkel)

Super 8½

Sat 18 Apr 20:45; Thu 30 Apr 18:05

I Was a Teenage Serial Killer

+ A Family Finds Entertainment

Fri 24 Apr 18:30; Mon 27 Apr 18:30

Join the **BFI mailing list** for regular programme updates. Not yet registered? Create a new account at www.bfi.org.uk/signup

film ends abruptly and why she receives a tragic ending. I knew she was not going to come back after this. But she did finish the painting.

I go to Oklahoma once a year – I can recommend it. There's a lot of weather research there; they have more thunderstorms, hailstorms and other sorts of severe weather than anywhere else in the country. When I was younger, I read a lot about the weather as a hobby. So I decided to go and see the place. I made two videos there recently – each 70 minutes long (*Weather Diary 1* and *2*). I also made a five-minute film there on one of my first trips: *Wild Night in El Reno* (1977). I was in an Oklahoma motel for about a month; I finished a painting, then made the movie. It was originally going to be longer, and what you see would only have been inserts, but I said no, I don't want to continue this anymore.

I, an Actress (1977) is a ten-minute black-and-white film which was shot in the classroom. One of my students really wanted to be an actress, and she asked if she could do a small performance. I said fine, and got other students to work on the lighting and other things, and said I'd give her a script. She came to class and I didn't have the script ready – in fact, I hadn't even written it. She was all dressed up, she looked nice, and she got so upset that I wrote it stream-of-consciousness. I work best under pressure. She waited, and finally we filmed it in the last ten minutes of class.

... *Forever and Always ...* (1978) often gets buried, but I like this a lot. It's a series of portraits of a crumbling marriage, with people posed against fixed backgrounds to get that postcard tone and to accentuate what they're feeling. There's no dialogue, just music. But the movie didn't start out like this. Two women gave me \$50 because the city was having a 'Hooray for Kids' festival, down near Fisherman's Wharf in San Francisco. It was supposed to be a celebration of children on this huge pier. There was all sorts of stuff for them to play in, but they were mainly ripping it off. I went to make a documentary record, but I thought, how about planting an actress and inventing a sequence of events?

So I asked this woman friend who had two children to come in and act like she was having a breakdown amidst this mob of people. Then I filmed some surrounding material explaining why she was cracking up, showing her husband going off to some tropical paradise with a glamour queen; then I also incorporated some footage I shot at Corpus Christi, Texas, of boats and stuff. So it's like postcards from different places. I was really pleased with it. I think that mothers really understand this picture ... The funders saw me taking pictures of seagulls and got a bit worried. At times it was a little embarrassing. Finally they demanded to see the movie. One of the women caught me at the bank as I was standing in line to cash a cheque. I think she liked it. But anyway, what the hell is \$50?

George Kuchar interviewed by Mark Finch, *Monthly Film Bulletin*, August 1988