

## Document Citation

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Tues., July 13 cont.

## SINS OF THE FLESHAPOIDS

9:45

In the mid 60's the Kuchar brothers began to work in 16mm, and to work separately as well as on each other's films, but each film was definitely directed by one or the other. And with the maturing of their work, each developed a distinctive style: Mike liked color and visual spectacle; George preferred steamy drama. SINS OF THE FLESHAPOIDS <sup>is</sup> Mike Kuchar's first 16mm film, ~~and has a cast of over-ripe women and robots that were on their way to taking over the world.~~

"Love, a million years in the future, in a world that abandons all mechanical knowledge, and plunges itself into the abyss of erotic pleasure and stomach churning hate!

Delightfully and shamelessly overacted and filmed in blazing color. SINS OF THE FLESHAPOIDS reaches a new peak in the cinema of the ridiculous!

Synopsis: The time, a million years in the future, the world has just recovered from a disastrous atomic war. The people no longer want to experiment with the awesome power of nature's secrets, so they drop and forget all that has been learned, except that other awesome power of nature, making love. Robots begin to take on human characteristics. Love is in the air, not only for the humans, but for the Robots too.

Unfortunately the Robots are treated very cruelly by the pagan humans, which inevitably ends in a grisly clash of artificial flesh and fleshy flesh. The ending may seem all but happy when the Robots triumph, but it turns out to be better than happy; in fact it turns out so happy that it becomes a milestone in the history of toys.

My specific aim was to bombard and engulf the screen with vivid and voluptuous colors, because SINS is a fantasy of science-fiction... so I tried to boost the colors according to its category... 'fantastic' or 'unreal'. I intentionally used a color film that when reproduced in the final print becomes 'unnatural' and 'souped up', especially in reds.

In SINS intensive rehearsing was not necessary. In fact, sometimes what I did was to yell out directions of what the actors should do while the camera was on and the film was rolling.

I have two types of actors that I work with: half of them overact, the other half can't act at all. When given very brief or on the spot directions, they become hilarious to look at. I believe this technique contributes greatly to making a comical movie.

The costumes were from the racks of various thrift shops. They aren't actually costumes; they are a combination of dresses, jock-straps, and beads.

The set material, draperies and pottery were bought at Alexander's and Woolworth's toy department and were constructed in my bedroom when I lived at 250 East 207th Street in the Bronx. However, some of the 'fill-in' shots were done in the toilet, when it contained a very exotic wall paper."—M.K.

Directed by Mike Kuchar.

Cast: Bob Cowan, Mister Robot; Donna Kerness, Voluptuous Princess; George Kuchar, Evil Prince; Julius Mittleman, Voluptuous Tarzan; Marin Thomas, Lady Robot.

Narration by Bob Cowan. (1965, 50 mins., color)

This print is a recent acquisition of the PFA Study Collection.

Please Note: There is no special \$.50 discount for the second show tonight.