

## SCENE I

*ANDY WARHOL ENTERS WITH A BOX, PLACES IT ON THE SHELF AND WALKS IN A CIRCLE FOR A LONG TIME.*

### **VOICE OF DANTE**

Midway on our life's journey,  
I found myself in a dark wood, the right road lost.  
How shall I say what wood it was so tangled, wild and savage,

The very thought of it renews my fear.  
Death is hardly more bitter than the memory of that place.  
But since it came to good, I will tell of all I found.

Though how I entered there I cannot well say,  
being so drunk with sleep whatever moment it was  
I began to wander off the true path.

But at the far end of that valley  
whose woods had sapped my heart with fear,  
I came to stop below a hill and lifted up my eyes.

To see its shoulder mantled  
in the rays of that bright planet that shows  
the road to everyone, whatever our journey.

Then I began to feel the fear subside  
that churned in my heart's lake all through the night.  
Just as a swimmer, who with his last gasp  
flounders ashore from perilous seas,

Then breathless stands to stare into the deep he has escaped,  
so did I turn to gaze back onto that grim defile  
That never left any alive who stayed in it.

*THREE SHOTS RING OUT*

### **ANDY WARHOL**

*LAUGHTER* Don't make me laugh. Please don't make me laugh. It hurts when you  
make

me laugh. *LAUGHTER*

*PROCESSION BEGINS.*

**ANDY WARHOL**

Well hello.

**DIANA VREELAND**

We humans have consumed non-necessary luxuries for a very long time. A collection of interesting pebbles found in an 80,000-year-old cave in France may mark the beginning of collecting. As the climate warmed, these collections became more extensive, and during the Upper Paleolithic era collections of shells, iron pyrite, fossils, quartz, and galena were assembled in Cro-Magnon caves. Cave paintings, sculptures, and grave goods found in these caves from about 30,000 BC have suggested to some a “creative explosion” in human evolution, that may mark the first time we invested extra-utilitarian symbolic meanings in objects of human creation. If so, this was the beginning of a long path toward contemporary consumer societies.

**ANDY WARHOL**

Would you like to come share my soup with me? I was just about to have my lunch - or was it breakfast? You know, my mother gives me soup.

Do you see this? Can you help me? It's making me very nervous.

**DIANA VREELAND**

A different path from this one would be best for you to find your way from this feral place. Therefore I judge it best that you should choose to follow me and I will be your guide away from here and through an eternal place.

**ANDY WARHOL**

Uh, uh, no. I, I...

**DIANA VREELAND**

Follow me.

**ANDY WARHOL**

Okay.

**DIANA VREELAND**

A large portion of the world passionately desires a variety of luxuries ranging from momentary services of purchased travel, entertainments, and exotic foods to more durable automobiles, televisions, and fashionable clothing.

## **SCENE 2**

### **ANDY WARHOL**

I never understood why when you died, you didn't just vanish and everything could just keep going on the way it was only you just wouldn't be there. I always thought that I'd like my own tombstone to be blank. No epitaph, and no name. Well actually, I'd like it to say "Figment." When I die I don't want to leave any left-overs and I don't want to be a left-over. I'd like to disappear. People wouldn't say he died today, they'd say he disappeared.

### **DIANA VREELAND**

"If I understand,  
Cowardice grips your spirit--which can twist  
A man away from the noblest enterprise  
As a trick of vision startles a shying beast.

### **ANDY WARHOL**

I'm not prepared. I'm weak and I eat way too much candy.

### **DIANA VREELAND**

What is this? Why, why should you hold back?  
Why be a coward rather than bolder, freer--  
Words of mine  
Have promised a good as great as you might seek.

### **ANDY WARHOL**

You can never be sure about death.

### **SCENE 3**

**ANDY WARHOL**

Where are we?

**DIANA VREELAND**

Here are joined the souls of all who die.  
All of them eager to find their way across the water.

**ANDY WARHOL**

You know, if I didn't have to think about the idea that airplanes go up in the air and fly, they'd be perfect. I love the way you don't have to think about where you are going, somebody else is doing that. But I just can't get over that crazy feeling when you look out and you know you're really up there.

**HENRY GELDZAHLER**

*THIS IS THE WAY TO THE CITY OF WOE.  
THIS IS THE WAY TO THE POPULATION OF LOSS.  
JUSTICE MOVED MY MIGHTY MAKER IN DIVINE OMNIPOTENCE,  
ULTIMATE INTELLECT AND PRIMAL LOVE.  
NO THINGS WERE BEFORE ME NOT ETERNAL, ETERNAL I REMAIN.  
ABANDON ALL HOPE, YOU WHO ENTER HERE.*

**ANDY WARHOL**

What does that mean?

**DIANA VREELAND**

"All fear must be left here, and cowardice die. Together,  
We have arrived where I have told you:

**ANDY WARHOL**

Okay.

**HENRY GELDZAHLER** *SINGING THROUGHOUT*

They say that falling in love is wonderful, so wonderful, so they say  
The thing that's known as romance is wonderful, so wonderful, so they tell me  
I can't recall who said it , I know I never read it  
I only know they tell me that love is grand and  
If there's a moon up above it's wonderful, wonderful in every way, so they say  
You leave your house one morning and without any warning  
you find yourself shouting that love is grand, and to hold your girl in your arms  
is wonderful, wonderful, in every way so they say.....

**ULTRAVIOLET**

I can imagine it, therefore I want it. I want it, therefore I should have it. Because I  
should have it, I need it. Because I need it, I deserve it. Because I deserve it, I will do  
anything necessary to get it.

**ANDY WARHOL**

What does that mean?

**DIANA VREELAND**

their fear  
Is transmuted to desire.  
Take glory over them.

**EDIE SEDGWICK**

It all begins with want. Nobody can do it for you. I did it all myself. I love the money  
and the excitement and the satisfaction of winning again and again and again. I've gone  
places. I did what you do. I felt what you feel. I wanted what you want. And I got it.

**ANDY WARHOL**

Do I know these people?

**DIANA VREELAND**

This is the sorrowful state of souls unsure.

**GERARD MALANGA**

I like things. Buy things. Sell things. Exchange things. Live through things. Take a walk on the wild side. Happiness comes from having things. He who dies with the most toys wins.

**BILLY NAME**

Hathaway, Steuben, Rolls-Royce, Super Shell, Sears, Roebuck, Maxwell House coffee, Tetley Tea, Pepperidge Farm toast, Dove, Ban, Zippo lighter, Puerto Rico rum, Schweppes.

**ANDY WARHOL**

Were they talking about me?

**HENRY GELDZAHLER**

There are two tragedies in life. One is to not get your hearts desire. The other is to get it.

*ANDY FAINTS*

## **KNEE PLAY I**

**DIANA VREELAND**

Marilyn Monroe's Lips, 1962. Silkscreen ink on synthetic polymer paint and pencil on two canvases. This is perhaps his wittiest work, and ultimately it may have derived from the sofa that Salvador Dali created of Mae West's lips around 1936, although the repetitiousness makes these lips into something very different. In the public appreciation of any glamorous mass-media personality, the isolation of certain physiognomical and anatomical details - eyes, lips, breasts, buttocks, legs -- plays an important psycho-sexual role, and by filling this work entirely with the isolated detail of Marilyn's mouth, he not only stressed such psycho-sexual detailing but also turned a physiognomical feature that was very glamorous in the full context of the face into something rather repulsive. This linkage of glamour and ugliness would recur in his work, as we shall see. The endless repetitiveness makes his customary point about mass-communications media repetitiousness, while simultaneously pushing the imagery to the verge of total abstraction, thus enforcing a link with the typical pictorial rhythms of contemporary 'all-over' abstract paintings and perhaps even satirizing the formal monotony of many such works, something that he was possibly to do again later but on a much vaster scale.

**DIANA VREELAND**

Are you willing to talk to me?

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

What are you looking at?

**ANDY WARHOL**

I don't know.

**DIANA VREELAND**

What do you know?

#### **SCENE 4**

**ANDY WARHOL**

I think I'm missing some chemicals and that's why I have this tendency to be more of a mama's boy. A--sissy. No, a mama's boy. A "butterboy." I really look awful, and I never bother to primp up or try to be appealing because I just don't want anyone to get involved with me. And that's the truth. I play down my good features and play up the bad ones. So I look awful and I wear the wrong pants with the wrong shoes and I come at the wrong time and I bring the wrong friend, and I say the wrong things and I talk to the wrong people, and still sometimes somebody gets interested and I freak out and I wonder, "What did I do wrong?" So then I go home and try to figure it out. "Well I must be wearing something that somebody thinks is attractive. I'd better change it. Before things get too far. So I go over to my three-way mirror and I see that I have fifteen new pimples and ordinarily that would have stopped them. So I think, "How weird."

**DIANA VREELAND**

I go ahead, you second. Now on: our long road urges us forward.

**ANDY WARHOL**

I know I look bad. I made myself look especially bad-- especially wrong-- But still sometimes somehow somebody gets interested and... Then I start to panic....

*OPENS BOX*

Oooohhhhhh, she's a beauty. Oooohhhhhh, he's a beauty.



*MUSIC*

**BILLY NAME (as Popeye) *LIP-SYNCHING***

I want your cheeks to be rosy  
Your lips like the color of wine  
Darling the way that people will say that  
My but your lookin' so fine

**HENRY GELDZAHLER (as Dick Tracey) *LIP-SYNCHING***

I want you strong as Apollo  
A sturdy and masculine sheik  
Darling the way that people will say that  
My what a gorgeous physique.

If you want to be like I want you to be  
Follow this carefully  
You gotta eat your spinach baby.  
That's the proper thing to do  
It will keep you kind healthy too  
And what it did for Popeye it will do for you  
You gotta eat your spinach Baby.  
Give you lots of TNT  
For whenever your caressing me  
Then you'll eat every vitamin from A to Z

**ULTRAVIOLET (as Shirley Temple) *LIP-SYNCHING***

Pardon me did I hear you say spinach?

**HENRY & BILLY**

Spinach.

**UTLRAVIOLET**

Hallelujah, Hallelujah.  
No spinach take away that awful greenery  
No spinach give us lots of jelly beanery  
We positively refuse to budge  
We like lollipops, we like fudge  
But no spinach, Hosanna

***TAP NUMBER BEGINS***

**SCENE 5**

**EDIE SEDGWICK**

**ANDY WARHOL**

My nose is always red.

**EDIE SEDGWICK**

Do you throw up a stink?

**ANDY WARHOL**

Ah, yes.

**EDIE SEDGWICK**

**Are your words treated with disdain?**

**ANDY WARHOL**

I lost all my pigment.

**EDIE SEDGWICK**

Do you cry alone in your room mama's boy?

**ANDY WARHOL**

People call me spot.

**EDIE SEDGWICK**

Do you wish you could die sissy?

**ANDY WARHOL**

I don't think people die, they just go to department stores.

**EDIE SEDGWICK**

Do you curse the hour of your birth?

**ANDY WARHOL**

Pimples are a temporary condition and they don't have anything to do with what you really look like.

**EDIE SEDGWICK**

If so, don't worry -- even if you aren't a movie star, you can look like one -- it's easy. All you need is: Soap, toner, face scrub, astringent, exfoliant, mud mask, concealer, foundation, highlight.

## **DIANA VREELAND\***

Although advertising cannot create desire,\* it can channel it.\* And what is drawn down that channel,\* what travels with the commercial,\* is our culture.\* Adculture has its greatest power in determining\* what travels with the commercial.\* For what is carried in and with advertising\* is what we know,\* what we share,\* what we believe in.\* It is who we are.\* It is us.

## **EDIE SEDGWICK\***

Night Cream, Day Cream, Hand Cream, Face Cream, Foot Cream, Body Cream, Wrinkle Cream, Shaving Cream, Tanning Cream, Eye Cream, Dental Cream, Pimple Cream

Plastic Surgery, hair dye, teeth capped, false nails, face peel

## **ANDY WARHOL**

Face Peel *REPEATING*

## **EDIE SEDGWICK**

Face Lift, leg wax, penile implant, electrolysis, ears pinned, hair plugs, tummy tuck, nose job

## **ANDY WARHOL**

Face Peel *REPEATING*

## **EDIE SEDGWICK**

Brows plucked, lip enlargement, liposuction, teeth pulled, hair weave, hot wax, stomach stapling, face peel

## **ANDY WARHOL**

Face Peel, etc.

## **EDIE SEDGWICK**

Acid peel, braces, breast reduction, breast implant, plastic surgery, collagen injection, permanent eye make-up, etc.

## ***PHONE RINGS***

## **SCENE 6**

**DIANA VREELAND**

Who are you?

**ANDY WARHOL**

I don't know. Everything is such a dream to me. I shouldn't feel fear. But I do. Hello. Oh, hi B. Oh, ya, I'm fine. Well, I've got this..ooohhh..*FOOD LIST BEGINS* Eating? Yes, I think about people eating all the time, and I wonder why they don't have a tube up their behind that takes all the stuff they eat and recycles it back into their mouth, regenerating it, and then they'd never have to think about buying food or eating it. I got the idea from thinking that bees shit honey. But then I found out that honey isn't bee shit, it's bee regurgitation, so honeycombs aren't bee bathrooms as I had previously thought. B? I had to go out to the store again. I had to go out again. I don't understand why I go shopping everyday. I buy so much stuff. I don't know what they think. Well, I don't it just--my mother hides it. And then it goes bad. I find it all over the place. Lock on the fridge? Well that's just too nutty. Ya know, it was never this way before I got shot.

**DIANA VREELAND**

Already the moon is under our feet: the time we are allowed  
Has now grown short, and more is to be seen  
Than you see here.

**ANDY WARHOL**

It's just - I can't meet new people. I'm too tired.

**EDIE SEDGWICK**

bologna, instant pudding, instant breakfast, pork rinds, hot dogs, marshmallow fluff,  
Pringles, potato chips, pizza rolls, macaroni & cheese, cheese whiz, Cheezy does it,  
Koolaid, cool whip, Beef-A-Roni, Pop Tarts, Ding Dongs, Fruit Loops, Ho Ho's,  
Spaghetti O's, Velveeta, Jell-O, Lean Cuisine, Slim Fast, Crystal Lite, Shake and Bake,  
Yoo-Hoo, Bisquick, Bac-O-Bits, Twinkies, Hamburger Helper, I Can't Believe it's not  
Butter, Rice-a-Roni, Tang, Tab, Spam, Wow

Dr. Pepper, Sarah Lee, Betty Crocker, Captain Crunch, Uncle Ben, Aunt Jemima, Mrs.  
Paul, Mrs. Olsen, Mrs. Fields, Mr. Pip, Mr. Donut, Mr. Goodbar, Mr. Peanut,\* Mrs.  
Butterworth, Ms Sunbeam, Chefboyardee, Little Debbie, Slim Jim, Oscar Meyer, Lorna  
Doone, Dinty Moore, Sloppy Joe

**ANDY WARHOL**

Mr. Softy.

**EDIE SEDGWICK**

Shoppers will buy something that is directly related to how long they spend shopping and  
how long they spend shopping is directly related to how deep they get pulled into the  
store. For this reason, a supermarket will often put fresh produce on one side dairy  
products on one side, meat at the back and dairy products on the other. So that the  
typical shopper can't just do a drive by but has to make an entire circuit of the store and  
be tempted by everything that the supermarket has to offer.

## **SCENE 7**

### ***SHOPPING CART BALLET***

**HENRY GELDZAHLER (as the adman/grocery store manager)**

Shoppers are a moving target. Retailers need to know more and more about them just to keep pace.

Clothes,  
holidays,  
sports,  
multiple marriages and orgasms  
can be agreeable diversions in life's tiring road. Why shouldn't we divert ourselves?

Snickers, Reeses, Mars Bars, Lollipops.

There isn't any significant difference between the various brands of cigarettes,  
cake mixes,  
or detergents,  
They are all about the same.

Branding is a way of creating different values for such commonplace objects as bottled  
water, flour, cigarettes, denim jeans, razor blades, batteries, cola drinks, air travel, etc.

**HENRY GELDZAHLER (as the adman/grocery store manager)**

Objects now are by no means meant to be owned and  
used but solely to be produced and bought.

**ANDY WARHOL**

Why?

**HENRY GELDZAHLER (as the adman/grocery store manager)**

Choosing such and such an object in order to distinguish oneself from others is in itself a  
service to society.

**ANDY WARHOL**

Why?

**DIANA VREELAND**

To be a citizen means no more than to be a consumer.

**HENRY GELDZAHLER (as the adman/grocery store manager)**

Patriotism and consumerism are one and the same thing.

We are in the grip of great primeval forces --  
unknown and unseen.

**ANDY WARHOL**

Who are these people?

**DIANA VREELAND**

All you see here  
Had such myopic minds they could not judge



With moderation when it came to spending;

**HENRY GELDZAHLER (as adman/grocery store manager)**

They buy so that society can continue to produce,  
this so that they can continue to work, and this in  
turn so that they can pay for what they have bought.

**ANDY WARHOL**

I think that just being alive is so much work at something you don't always want to do.

**DIANA VREELAND**

All the gold that is or ever was  
Beneath the moon won't buy a moment's rest  
For even one among these weary souls.

**ANDY WARHOL**

Why is everyone wearing sneakers?

**HENRY GELDZAHLER (as adman/grocery store manager)**

Nike!

**DIANA VREELAND**

Niketown is a fantasy environment.

**HENRY GELDZAHLER (as adman/grocery store manager)**

No, it's not.

**DIANA VREELAND**

.....

**ANDY WARHOL**

Musical toilet paper dispensers who makes them?

**HENRY GELDZAHLER (as adman/grocery store manager)**

.Proctor and Gamble.

**ANDY WARHOL**

Original blue jeans who makes them?

.....

Levi Strauss.

**ANDY WARHOL**

How do you keep them clean?

**.HENRY GELDZAHLER (as adman/grocery store manager)**

You wash them.

**ANDY WARHOL**

Do you iron them?

**.DIANA VREELAND**

No.

**ANDY WARHOL**

.....

**HENRY GELDZAHLER (as adman/grocery store manager)**

But of course...

**ANDY WARHOL**

.....

**HENRY GELDZAHLER (as adman/grocery store manager)**

Ah 1, Ah 2, Ah....

.....

The world may never know.

**ANDY WARHOL**

Do you drink coke?

**. HENRY GELDZAHLER (as adman/grocery store manager)**

I'd like to buy the world a home and furnish it with love.

**ANDY WARHOL**

.....

**HENRY GELDZAHLER (as adman/grocery store manager)**

It's the real thing.

.....

Can you really taste the difference between Coke and Pepsi?

**HENRY GELDZAHLER (as adman/grocery store manager)**

It's the way it should be.

**ANDY WARHOL**

What's Coke made of?

**HENRY GELDZAHLER (as adman/grocery store manager)**

Coke is it.

**ANDY WARHOL**

Wouldn't you like to be a Pepper too?

**HENRY GELDZAHLER (as adman/grocery store manager)**

I'm a Pepper, you're a Pepper, she's a Pepper, we're a Pepper!

How do you spell relief?

**HENRY GELDZAHLER (as adman/grocery store manager)**

R-O-L-A-I-D-S, N-e-s-t-l-e-s,....

**ANDY WARHOL**

Have you driven a Ford lately? Is it live or is it Memorex? Where's the beef? Are you ready for some football? Have you ever looked at your hair and wanted to cry?

Hey, where did you get those pants? Do you shoplift?

**HENRY GELDZAHLER (as adman/grocery store manager)**

When you buy something you certainly have to pay for it. I'm an advertiser, you're a consumer. It's not nice to fool Mother Nature. Michelin Man, the Man from Glad, Aunt Jemima, Pillsbury Dough Boy and all their otherworldly kin! I'm glad we understand each other! Pape Satàn, pape Satàn, aleppe!

## **ANDY WARHOL**

Don't touch me, get your hands off me...etc.

## **DIANA VREELAND**

Silence, cursed wolf of Hell:

Bite back thy spleen!

Feed on the burning bile that rots your guts.

## **KNEE PLAY II**

“One-Dollar Bills, 1962. Silkscreen ink on canvas. Money was his very favorite subject. This is one of the most visually minimalist of the many pictures of money that he produced and it demonstrates exactly why the painter influenced minimalist art in the 1960s. He obtained the maximum conceptual mileage for the least visual effect while simultaneously predicating a universe filled with money. As there can be few people on earth who do not share his adoration of money he was certainly painting attractive subject-matter here. But because these are not real money bills but representations, he was reminding us that works of art denote monetary value, while by painting money he was cutting out the intermediate stage that other subject-matter usually represents. The filling of every corner of the canvas with the dollar bills, and their presentation in a purely frontal manner, emphasizes their iconic nature, and thus takes further the type of implied comment about idolatry that Jasper Johns had earlier made in his paintings of the American flag.

***PHONE RINGS***

**SCENE 8**

**DIANA VREELAND**

What have you learned?

**ANDY WARHOL**

I don't know.

**BILLY NAME (as student)**

Midway on our life's journey...  
Love, which in gentle hearts so quickly flames,  
Seized him for my sweet body,

Love, which absolves none who are loved from loving,  
Inflamed my heart with joy so strong,  
That now he never leaves my side.

Love, gave us both one death.  
There is no greater grief than to recall  
The memories of joy, as your teacher well can witness,

But if your desire craves to learn  
The root of our forbidden love,  
Weeping, I shall tell our story.

One day, for pleasure,  
We read of Lancelot, Love's slave,  
Alone and innocent, suspecting nothing.

Time and again our glances joined at what we read  
And looking from the book into each others eyes  
Our faces flushed and paled.

One line alone it was defeated us:  
"The longed for smile," it said,  
"Was kissed by that most worthy lover."

At this, the one who now will never leave my side,  
Kissed my mouth, trembling  
That day we read no further.

*A N D Y   C I R C L E S   A N D   F A I N T S*

## **SCENE 9**

### **ANDY WARHOL**

I don't see anything wrong with being alone. It feels great to me. People make such a big thing about personal love. It doesn't have to be such a big thing. The same for living--they make a big thing about that too. But personal living and personal loving are the two things those Eastern-type wise guys don't think about.

I really believe in empty space. Empty space is never wasted space. Wasted space is any space that has art in it. So on the one hand I really believe in empty space, but on the

other hand, because I make art, I make the junk that people put in their spaces that I believe should be empty. I.E., I'm helping people waste their space when what I really want to do is help them to empty their space. I believe everyone should live in one big empty space.

**HENRY GELDZAHLER\*** *SINGING*

T h e r e ' s   n o   e a r t h l y   w a y   o f   k n o w i n g   w h i c h  
  
d i r e c t i o n   w e   a r e   g o i n g .   I s   i t   r a i n i n g ?   I s   i t  
  
s n o w i n g ?   I s   a   h u r r i c a n e   a   b l o w i n g ?   N o t   a  
  
s p e c k   o f   l i g h t   i s   s h o w i n g .   S o   t h e   d a n g e r  
  
m u s t   b e   g r o w i n g .   A l l   t h e   f i r e s   o f   H e l l   a r e  
  
g l o w i n g .

**MARILYN MONROE**

Are my seams on straight? Are my seams on straight? I'm a slim white woman who likes to eat chocolate. If you're interested call 1-800-candy-store.

**ANDY WARHOL**

The most exciting attractions are between two opposites that never meet.

**MARILYN MONROE**

Do you want to meet the real person behind this ad? Why waste your money on phoney actresses? Hundreds of callers are connecting live, anonymously - 24 hours a day!

**ANDY WARHOL**

Love affairs get too involved. They are not worth it.

**MARILYN MONROE**

You poor, poor, boy. You ever try American girls? Horny high school seniors, horny asian sluts, horny old women, horny black chicks, horny hispanic girls. This coco amazon seeks a stud who needs the best oral imaginable. First timers a plus.

**ANDY WARHOL**

I just can't get to know one more person.

**MARILYN MONROE**

You're not giving yourself a chance. Don't fight it. Relax.

**A N D Y   W A R H O L**

I don't see anything wrong with being alone.

**MARILYN MONROE**

You're not alone. 5'7", 140 lbs., 36D - 24 - 36, 9 1/2, 99 cents, open 24 hours a day, serving all 5 boroughs.

**ANDY WARHOL**

I'm going to faint.

**MARILYN MONROE**

I must be on the right track, your glasses are beginning to steam up.

**ANDY WARHOL**

I'm going to faint. I'm going to faint.

**MARILYN MONROE**

D o y o u h a v e s e c r e t f a n t a s i e s ?   H o t t h o u g h t s ,  
f a v o r i t e m e m o r i e s , d a y t i m e d r e a m s y o u ' d  
l i k e t o s h a r e w i t h s o m e o n e e l s e ?   B u t w h o ?  
H u n d r e d s o f b o y s a n d g i r l s w i l l e x p l o r e



t h e i r   s e c r e t s   a n d   f a n t a s i e s   w i t h   r e g u l a r  
g u y s   -   j u s t   l i k e   y o u .   R e a l   p e o p l e   w i t h   r e a l  
d e s i r e s   a n d   r e a l   f a n t a s i e s .   C a l l   1 - 8 0 0 -  
c a n d y - s t o r e .   N o   c r e d i t   c a r d s   r e q u i r e d .  
R e c e s s i o n   r a t e s .   C a l l   n o w .   L i v e   o n e - o n -  
o n e .

## **STATUE OF LIBERTY**

Not like the brazen giant of Greek fame,  
with conquering limbs astride from land to land  
Here at our seawashed, sunset gates shall stand  
A mighty woman with a torch, whose flame

Is the imprisoned lightning and her name  
Mother of Exiles-from her beacon hand  
Glows world wide welcome; her mild eyes command  
The air bridged harbor that twin cities fame.  
"Keep , ancient lands, your storied pomp!" cries she  
With silent lips..

Introducing, new and improved, suddenly, announcing, now , its here, just arrived,  
special offer, bargain, bargain, bargain, amazing, sensational, extra, ultra, jumbo, giant  
clearance sale, revolutionary, startling, miracle, magic, quick and easy, safe, sale, save,  
best, better, cheaper, free, THANK YOU FOR NOT SMOKING! last chance, hurry on  
down, order now while supplies last, as seen on TV, recommended safe and effective,  
these prices are insane...

Have you ever looked at your hair and wanted to cry?...just do it....gee your hair smells terrific...

rinse and repeat, rinse and repeat, rinse and repeat

hey don't hate me because I'm beautiful

only your hair dresser knows for sure

wash and go hair, wash and go hair, wash and go hair

## **ELVIS PRESLEY**

Thank you very much. Thank you very much. Thank you. Living up to an image is hard. Some company recently was interested in buying my aura. They kept saying, "We want your aura." I really didn't know what it was but they were willing to pay a lot for it. So I thought, I should figure out what it is.

## **ELVIS PRESLEY**

Nothing is more important than Magic but - the right story in the right place can really put you up there.

**ANDY WARHOL**

I don't know what I'm doing. If I weren't famous, I wouldn't have been shot.

**ELVIS PRESLEY**

I think I'm missing some chemicals and that's why I have this tendency to be a momma's boy. Well I must be wearing something that somebody thinks is attractive.

I wear the wrong pants with the wrong shoes; and I come at the wrong time and I bring the wrong friend; and I say the wrong thing; and I talk to the wrong people. And still sometimes, somehow somebody gets interested and I freak out.

**ELVIS PRESLEY**

The crowd doesn't have to know but it must believe in "the longed for smile." One more time - reputation is repetition.

*THEY KISS*

**ELVIS PRESLEY**

Thank you very much. Thank you.

**ANDY WARHOL**

Thank you very much. When people want to they change, they never do it before that and sometimes they die before getting around to it. When I was a kid not growing up in Pittsburgh, I wanted to be a tap dancer just like Barbara Walters and Betty Ford. Change can get to be a burden. You HUNT and HUNT and HUNT for the LAST PENNY...the only time YOU LIKE A PENNY is when you need ONE MORE. I hate pennies. I wish they'd stop making them altogether. I like to say in stores, "Oh forget it, keep those pennies. They make my French wallet too heavy." I had a very good French wallet that I bought in Germany for a hundred and fifty dollars. For the big money. The big-size foreign money. Not change. Never change. But then when I got to New York it ripped and I took it to a shoemaker and he made the mistake of sewing up the place where you put the paper money, so now all I can use it for is change.

*(COUNT DOWN: "10 , 9 , 8, 7 , 6, 5, 4 , 3 , 2 , 1, 0, IGNITION, LIFT OFF ...etc.")*

***PHONE RINGS***

**SCENE 10**

**ANDY WARHOL**

Hello.

**DIANA VREELAND**

You said that you're willing to talk to me.

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

And obviously, since you were nice enough to say, okay we'll talk, that I would ask you questions, and that the questions would be more or less that I would like a definition.

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

I wouldn't want to define you, I would rather have a definition of you, about yourself and the role you think you are playing among people, because they are flocking to you. They are adoring you. They love you.

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

This is what interests me; and it interests me what it does to you.

**ANDY WARHOL**

Nothing.

**BILLY NAME**

Cool.

**EDIE SEDGWICK**

Don't be such a good boy.

**ULTRAVIOLET**

Yes.

**EDIE SEDGWICK**

Smoke 'em if you got 'em.

**HENRY GELDZAHLER**

Indulge.

**GERARD MALANGA**

Gimme a break.

**HENRY GELDZAHLER**

Funny how much free time costs these days.

**GERARD MALANGA**

We've got that.

**ULTRAVIOLET**

Do you wanna wear the same pair of jeans you wore to the concert last week?

**BILLY NAME**

Spare us your whole life story.

**DIANA VREELAND**

Why do you avoid yourself? You almost refuse your own existence.

**ANDY WARHOL**

It's just easier.

**DIANA VREELAND**

I would like to know you. I always think of you being hurt.

**ANDY WARHOL**

I've been hurt so often so I don't even care anymore.

**DIANA VREELAND**

Oh sure your care.

**ANDY WARHOL**

What?

**DIANA VREELAND**

Sure you care.

**ANDY WARHOL**

Well, I'm not going to get hurt anymore.

**DIANA VREELAND**

Well, maybe, of course, you get hurt. Everybody gets hurt everyday.

**ANDY WARHOL**

Yeah, but uh I can just turn it off and on.

**EDIE SEDGWICK**

Enjoy the ride.

**ULTRAVIOLET**

Two things guaranteed to get you a date: 1. Wear these shoes. 2. Don't be ugly.

**BILLY NAME**

What will the world's most beautiful women be wearing this year?

**EDIE SEDGWICK**

Take it all in.

**GERARD MALANGA**

Take it all off.

**HENRY GELDZAHLER**

Now is the perfect time for a little bubbly.

**ANDY WARHOL**

We have to talk, say something?

**HENRY GELDZAHLER**

I am for an art that embroils itself with the every day crap and still comes out on top. I am for Kool-art, 7-UP art, Sunshine art, 39 cents art, 15 cents art, Vatronol art. Do-bomb art, Vam art, Menthol art, L&M art. Venida art, Heaven Hill art, Pamryl art, San-o-med art, RX art, 9.99 art, Now art, New art, How art, Fire sale art, Last Chance art, Only art,

Diamond art, Tomorrow art, Franks art, Ducks art, Meat-o-rama art. An art that does something other than sit on it's ass in a museum.

**ANDY WARHOL**

Oh, that's so great. No really, that's so great.

**HENRY GELDZAHLER**

So advanced, it's simple.

**ULTRAVIOLET**

What do you expect?

**EDIE SEDGWICK**

Don't hate me because I'm beautiful.

**ULTRAVIOLET**

Beautiful skin is up to you.

**EDIE SEDGWICK**

1 pill, 2 times a day, for 5 days. It's that easy.

**BILLY NAME**

So many cocktail parties, so little time.

**ANDY WARHOL**

Oh, ya.

**BILLY NAME**

From here, everything is possible. Take it all in.

**ANDY WARHOL**

Oh, no, no really I'm listening.

**BILLY NAME**



Your personal life is their business. They have magical powers we can't tell you about. They know who you are. They know where you live, how much you earn, and what kind of work you do. They know your religion, political party affiliation, and marital status. They may even know about your weight problems, your taste in lingerie, and your sexual orientation.

**ANDY WARHOL**

Fantastic.

**BILLY NAME**

I love New York.

**DIANA VREELAND**

Why aren't you doing what you should be doing?

**ANDY WARHOL**

I'm making films.

**DIANA VREELAND**

If you were very stupid, could you still be doing what your doing?

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

Why do you do it?

**ANDY WARHOL**

I'm not very smart.

**DIANA VREELAND**

Should you be compensated for this?

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

Should very stupid people be compensated?

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

Does society owe you anything?

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

If you're happy doing what you do, should you be paid for it?

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

Why?

**ANDY WARHOL**

It will make me more happy.

**DIANA VREELAND**

How much?

**ANDY WARHOL**

As much as I want.

**DIANA VREELAND**

If you're unhappy, should you be paid for this?

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

Are you human?

**ANDY WARHOL**

No.

**DIANA VREELAND**

Why do you answer what you answer?

**ANDY WARHOL**

I'm sensitive.

**DIANA VREELAND**

Does your physique affect what you do?

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

How?

**ANDY WARHOL**

Sometimes when I put on some weight from eating too much I get depressed.

**DIANA VREELAND**

What is beyond your control?

**ANDY WARHOL**

What does that mean?

**DIANA VREELAND**

What do you need?

**ANDY WARHOL**

Nothing.

**DIANA VREELAND**

Where should what you need come from?

**ANDY WARHOL**

From God.

**DIANA VREELAND**

What are you?

**ANDY WARHOL**

A man.

**DIANA VREELAND**

What do you know?

**ANDY WARHOL**

Nothing.

**DIANA VREELAND**

Are you glad you know this?

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

Does it pay?

Yes.

**DIANA VREELAND**

**ANDY WARHOL**

Nothing.

**DIANA VREELAND**

What would you like to forget?

**ANDY WARHOL**

Everything.

Who are you?

**ANDY WARHOL**

I don't know.

**DIANA VREELAND**

Is it more wonderful than awful to know the right people?

**ANDY WARHOL**

**DIANA VREELAND**

Why?

**ANDY WARHOL**

Because they're right.

**DIANA VREELAND**

Who do you know?

**ANDY WARHOL**

Almost no one.

**DIANA VREELAND**

Are you sure you know them?

**ANDY WARHOL**

I'm not sure of anything.

**DIANA VREELAND**

Of what are you certain?

**ANDY WARHOL**

I'm not certain of anything. It's not what I'm certain of, it's what I can do that counts I suppose. Oh you look so great. No really, you look so great!

**EDIE SEDGWICK**

Uh-oh Spaghettios!

**ANDY WARHOL**

You look so great!

**EDIE SEDGWICK**

Silly rabbit, trix are for kids.

You think you know what it will take to make you feel wonderful. You get all the means and instruments just right,-the setting, the music, the companion, the clothes, and somehow....oh A little dab will do you. I love what you do for me.. Nothing beats a great pair of leggs. Bet you can't eat just one. 0% fat! 100% fun!

**ANDY WARHOL**

No really, you look great.

**EDIE SEDGWICK**

Tomorrow I will discover Sunset Boulevard, Eurythmic dancing, ball-room dancing, tap dancing, electro-fever treatment, internal douche treatment, ultraviolet treatment, psychic readings, elbows massaged, fat reduced, hair dyed, glasses fitted, sodas jerked, limousines rented, the future made clear, stay awake pills, go to sleep pills, Chinese herbs are very good for you and without a Coca Cola life is unthinkable.

Help me. I've fallen and I can't get up.

**ANDY WARHOL**

Do something.

**GERARD MALANGA**

My bologna has a first name, it's O-S-C-A-R. My bologna has a second name, it's M-A-Y-E-R. It's a Kodak moment. Mintyfresh. Where's the beef? I coulda had a V8. Here's to good friends. Have you driven a Ford lately? Ruffles have ridges. Soup is good food. And away go troubles down the drain. It's the real thing.

**ANDY WARHOL**

Wow.

**GERARD MALANGA**

Tonight's the night when only the very best will do because I'm worth it. Let go my Eggo. You don't know me. You, you're the one, take it off, take it all off. Come to where the flavor is. Tastes great - less filling! Take a licking and keeps on ticking. Melts in your mouth, not in your hands. A fist full of peanuts in every bite. Mmmmmmmmm, mmmmmmm, good. Bet you can't eat just one. Calgon take me away. Got milk?

**ANDY WARHOL**

Gee, that was fun. Oh wow.

**ULTRAVIOLET**

I'm a lady and I'm going to list all the different kinds of whores. There's this whore and that whore. Don't you love whores? There's this whore and that whore and this one who pretends to be a lady. Isn't that funny? Aren't ladies dumb? But I'm a lady. I'm a lady because I know what a whore does. I know the way a whore walks into the Beverly Hills Hotel. Don't you love the Beverly Hills Hotel? Don't you love the way they know me at the Beverly Hills Hotel? Don't you love the way you feel when you don't know if I like you or not? Don't you love the way you feel when you don't know if you want to be a whore or not? Would you like to be a whore? Would you like to have me arrange for you to be a whore? Am I arranging it now?

**DIANA VREELAND**

You do hate it when people touch you. Why is that? Afraid of getting germs?

**ANDY WARHOL**

No. I'm afraid of getting attacked.

**DIANA VREELAND**

Did you get this way after you were shot?

**ANDY WARHOL**

I was always like this.

**DIANA VREELAND**

You mean you don't get wiser as you grow up?

**ANDY WARHOL**

Yes you do. You have to. So you usually do.

**DIANA VREELAND**

You're saying that you're wiser this year than you were last year?

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

How? What did you learn this year that you didn't know before?

**ANDY WARHOL**

Nothing. That's why I'm wiser. That extra year of learning more nothing.

**BILLY NAME**

He looked dismayed when we inquired into the significance the Campbell's soup cans\*<sup>1</sup> had for him. "Soup!" he said, "who really cares what the soup or the can or Campbell's means to me? The important thing is what each one of you thinks. I only want to get you started thinking and feeling, like what's art?"\*<sup>2</sup> How important is skill? subject matter? feeling? idea? style? does it matter if the work is anonymous or autographic? he said. personal or impersonal? abstract? figurative? descriptive? evocative? What's important in art and life? What am I saying? That's for you to figure out.\*<sup>3</sup> Question yourselves.



I don't have the answers. I've already made my statement-right there." He pointed to the painting on the wall.

### **GERARD MALANGA\*1**

Campbells Soup Cans 1962. Acrylic on canvas.

### **EDIE SEDGWICK\*2**

Artist, filmmaker, author, magazine publisher.

### **ULTRAVIOLET\*3**

Do It Yourself (Landscape) 1962. Acrylic on canvas.

### **HENRY GELDZAHLER**

I went to the back of the space and there were two bodies of work - first picture I think I saw was of Dick Tracey and a cohort - I said well you know I - if you're going to deal with very brutish imagery like this - and believe me the art world is going to find this very hard to take because this was not the prevailing tradition. Blank, blunt, bleak, stark images like this were contrary to the whole prevailing mood of the arts. But it gave me a chill seeing it and in the vast intellectual perceptual abilities that I had I said, "My word this is an amazing idea. It's just the opposite of what we see these days, you know." He said, "Do you really like them?" I said, "Well they are astonishing but I like some better than others." He said "Well which ones?"\*1 I said, "Some of the paintings here have all kinds of drip marks." He said, "Well you have to do that. You must drip." I said, "Well, why must you drip?" He said "Well it means that you are an artist if you drip. And then of course, you pay homage to Pollack and all the great dripsters, you know." I said, "No, you don't have to drip, maybe you don't have to drip at all! If you're going to deal with these kinds of simples images why don't you just deal with them in God's name?" He said, "Well that's just wonderful that you should say that." He said, "Cause I don't think I want to drip."

### **ULTRAVIOLET\*1**

Dick Tracy, Superman, Popeye, Wigs, Storm Door, Peach halves, Ice Box.

### **GERARD MALANGA**

Brillo Box. Heinz Box, Del Monte Box, Campbells Soup Box, Campbells Soup Can, Campbells Soup Can with Can Opener, Campbells Soup Can with Dollar Bills.

### **EDIE SEDGWICK**

He always wanted to be where his art could be seen, where he would get paid. He was subsidizing what he was doing...He once said that all art is commercial.\*1 He always felt that. Whatever it was that he was doing was something to be sold, something that was worth something.

## **ULTRAVIOLET\*1**

White Car Crash 19 times, sold for \$660,000; 210 Coca-Cola Bottles, \$1.43 million; Marilyn Monroe 20 times, \$3.96 million. Shot Red Marilyn, \$4.7 million.

## **GERARD MALANGA**

Dollar Signs, 1981, Acrylic and Silkscreen on canvas. 80 - Two Dollar Bills, Silkscreen on linen. Bunch of Dollar Bills, Watercolor and pencil. One Dollar, Pencil on paper. One-Dollar Bill with Lincoln, Pencil. One-Dollar Bill with Washington, Pencil. Two-Dollar Bill with Jefferson, Pencil. Crumpled One-Dollar Bill, Pencil.

## **BILLY NAME**

He said, "I want everybody to think alike. It's happening; Everybody looks alike and acts alike, and we're getting more and more that way. I think everybody should be a machine," he said, "I think everybody should like everybody." I asked, "Is that what Pop Art is all about?" "Yes," he said, "It's liking things." "And liking things is like being a machine?" I asked. "Yes, because you do the same thing every time. You do it over and over again." "And you approve of that?" I said. "Yes," he said, "Because it's all fantasy."

## **HENRY GELDZAHLER**

Metropolitan Museum of Art, New York City; Museum of Modern Art, New York City; Solomon R. Guggenheim Museum, New York City; Whitney Museum of American Art, New York City; Norton Simon Museum of Art, Pasadena, California; Philadelphia Museum of Art, Philadelphia, Pennsylvania; Moderna Museet, Stockholm, Sweden; Staatsgaleri Stuttgart, Stuttgart, Germany;\*1 Museum of Contemporary Art, Tehran, Iran; Tokyo Kokuritsu Hakubutsukan, Tokyo, Japan; Art Gallery of Ontario, Toronto, Canada; Galleria Civica d'Arte Moderna, Turin, Italy; Museum Moderner Kunst, Vienna; Rose Art Museum, Waltham, Massachusetts; Corcoran Gallery of Art, Washington, D.C.; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; National Gallery of Art, Washington, D.C.; National Museum of American Art, Washington, D.C.; Kunsthaus, Zurich, Switzerland.

## **ULTRAVIOLET\*1**

Marilyn Monroe's Lips 1962, Marilyn Diptych 1962, Gold Marilyn Monroe 1962, Marilyn 6 - Pack 1962, Marilyn Monroe 1962, Marilyn Monroe Twenty Times 1962, Turquoise Marilyn 1962, Joan Crawford 1962, Ginger Rogers 1962, Hedy Lamar 1962, Troy Donahue 1962, Blue Liz as Cleopatra 1962, Portrait of Liz 1963, Double Elvis 1963, Cagney 1963, Silver Marlon Brando One Time 1963.

## **EDIE SEDGWICK**

*Tarzan and Jane Regained...Sort of.* 2 hours. *Kiss.* 50 minutes. *Sleep.* 6 hours. *Haircut.* 33 minutes. *Eat.* 45 minutes. *Blow-Job.* 30 minutes. *Henry Geldzahler.* 100 minutes. *Couch.* 40 minutes. *Mario Banana.* 4 minutes. *Taylor Mead's Ass.* 70 minutes. *Thirteen Most Beautiful Boys\*1.* *Suicide, Screen Test #1, Drunk, Horse, Poor Little Rich Girl, Vinyl, Bitch, Restaurant, Kitchen, Prison, Face, Afternoon, Beauty #2, Space.*

## **GERARD MALANGA\*1**

Elvis, Single Elvis, Elvis #1, Elvis #2, Red Elvis, Double Elvis, Silver Elvis, Elvis Triple Image, Elvis Presley Gold Boot, Elvis Presley, James Dean, The American Male, Male Nude, Reclining Male, Two Men Kissing, Young Man, Young Man with Crossed Arms, Man with Star Stamps, Heads of Men, Man.

## **BILLY NAME**

Commercial accounts: Perrier, Channel, General Electric, Absolut, RCA Records, Ms., Dior, NBC Radio, Apple, Mobil, Paramount, Volkswagen, Blackglama,\*1 Lifesavers, Halston, Glamour, Harper's Bazaar, Interiors, Good Housekeeping, Dance Magazine, Vogue, Seventeen, New York Times,\*2 CBS Records, Liberty Records, RCA Records, New Directions,\*3 Doubleday, MacMillan, Tiffany & Company, Andrew Geller,\*4 I. Miller & Sons, Bonwit Teller, Lord & Taylor, Upjohn Company, Bali Brassiere Company, Magee Carpet Company, Bourjois Perfume, Chase and Sanborn, Sony, Polaroid, Martini and Rossi, McCall's, Vidal Sassoon, Amiga Home Computers, Campbells Soup Company, Nabisco

## **HENRY GELDZAHLER\*1**

Tate Gallery, London; Leo Castelli Gallery, New York; Hayward Gallery, London; Bodley Gallery, New York; Ferus Gallery, Los Angeles; Stable Gallery, New York; Jerold Morris International Gallery, Toronto; Galerie Rudolf Zwirner, Cologne; Nationalgalerie und Deutsche Gesellschaft; Fur Bildende Kunst, Berlin; Gotham Book Mart Gallery, New York; Musee Galliera, Paris; Margo Leavin Gallery, Los Angeles; Locksley Shea Gallery, Minneapolis; Mayor Gallery, London; Pyramid Galleries, Washington, D.C.; Coe Kerr Gallery, New York; University Gallery, Dallas; Blum - Helmann Gallery, New York; Ace Gallery, Vancouver; Arts Gallery, Baltimore; Boehm

Gallery, San Marcos, California; Bruno Bischofberger Gallery, Zurich; Lisson Gallery, London; Galeri Fernando Vijande, Madrid; Wansbeck Square Gallery, Northumberland, England; Usher Gallery, Lincoln, England; Sidney Janis Gallery, New York; Washington Gallery of Modern Art, Washington, D.C.; Nelson Gallery-Atkins Museum, Kansas City, Missouri; Memorial Art of Gallery of the University of Rochester, Rochester, New York; Yale University Art Gallery, New Haven; Loft Gallery, New York; Hugo Gallery, New York.

## **EDIE SEDGWICK\*2**

*My Hustler, Camp, The Shoplifter, Lupe, The Velvet Underground and Nico, Bufferin, Eating Too Fast, The Chelsea Girls, International Velvet, Imitation of Christ, Gerard Has his Hair Removed with Nair, Katrina Dead, The Loves of Ondine, I, A Man, Bike Boy, Nude Restaurant, Lonesome Cowboys, Outer and Inner Space, More Milk Yvette, Hedy, Soap Opera, Screen Test #2, Blowjob #2, Harlot.*

## **ULTRAVIOLET\*3**

Grace Kelly, James Dean, Ingrid Bergman, Judy Garland, Liz, Elvis, Jackie 1, Jackie 2, Jackie 3, Jackie, Jackie, Jackie, Jackie, Jackie, Jackie, 9 Jackies, 16 Jackies, Mona Lisa, Sigmund Freud, Greta Garbo, Mae West, Diana Vreeland, Mic Jagger, Bianca Jagger, Jerry Hall, Truman Capote, Paloma Picasso, Tennessee Williams, Roy Rogers, Count Bassie, Richard Nixon, Martha Graham, the Marx Brothers, Pete Rose, O.J. Simpson, Jimmy Carter, Michael Jackson, Dorothy Hammil, Robert Taylor, Muhammad Ali

## **GERARD MALANGA**

Self-Portrait, Double Self-Portrait, Self-Portrait 1942, Shadows, Self-Portrait, Golden Boy, Self-Portrait, Young Man, Self-Portrait 1950, Viewpoint, Self-Portrait, Alexander the Great, Self-Portrait 1954, Rebel Without a Cause, Self-Portrait, Dancer, Self-Portrait, Two Men Kissing, Self-Portrait 1966, 32 Campbell's Soup Cans, Self-Portrait, Self-Portrait Wallpaper, Self-Portrait 1968, Most Wanted Man, Self-Portrait, Franz Kafka, Self-Portrait, Sigmund Freud, Self-Portrait, After the Party, Self-Portrait, Robot, Self-Portrait 1972, Self-Portrait Three Quarters Profile, Untitled Self-Portrait, Self-Portrait with Shadows, Set of Six Self-Portraits, Self-Portrait Wallpaper Self-Portrait, Self-Portrait, Self-Portrait.

## **PHONE RINGS**

*GUNSHOTS. ANDY FAINTS.*

**KNEE PLAY III**

**DIANA VREELAND**

Disaster Series, Silkscreen ink on synthetic polymer paint on canvas. When it comes to death and disaster most of us are voyeurs: bad news sells. Certainly such matters were frequently dealt with in post-Renaissance art, as in the hordes of pictures of shipwrecks, avalanches, volcanic eruptions, murders by *banditti* and other catastrophes, as well as being articulated more recently in horror fiction and movies. Perhaps this attraction has its roots in the reminder that 'there, but for the grace of God, go I', but it is a morbid form of escapism nonetheless. Yet his Death and Disaster pictures subtly differ from all their predecessors, for there is not a trace of pleasurable morbidity here: the painter simply confronts us with the fact of death dispassionately as if to ask, 'here is the clinical reality of death - what are you looking at, are you deriving pleasure from it, and if so, why?'

## **SCENE 11**

**DIANA VREELAND**

Do you have a secret?  
Are you laughing up your sleeve?  
Do you feel a fraud?  
Are you bored?  
How much is enough?  
Would you say your work can be summed up as one idea?  
How would you describe yourself in one word?  
What do you love?  
What do you believe in?  
What keeps you going?  
What is this?  
Why should you hold back?  
Do you cry all alone in your room?  
Do you wish you could die?

Do you think your ugly?  
Do you curse the hour of your birth?  
Are my seams on straight?  
Do you have secret fantasies?  
Do you want to meet the real person behind this ad?  
What will the world's most beautiful women be wearing this year?  
Why aren't you doing what you should be doing?  
If you were very stupid, could you still be doing what you're doing?  
Why do you do it?  
Should you be compensated for this?  
Does society owe you anything?  
If you're happy doing what you do, should you be paid for it?  
If you're unhappy should you be paid for this?  
Are you human?  
Why do you answer what you answer?  
Does your physique affect what you do?  
What is beyond your control?  
What do you need?  
Where should what you need come from?  
What are you?  
What do you know?  
Are you glad you know this?  
Does it pay?  
What would you like to forget?  
Who are you?  
Is it more wonderful than awful to know the right people?  
Who do you know?  
Are you sure that you know them?  
Of what are you certain?  
Afraid of getting germs?  
You mean you don't get wiser as you grow up?  
What did you learn this year that you didn't know before?  
How important is skill?  
Subject matter?  
Feeling?  
Idea?  
Style?  
Does it matter if a work is anonymous or autographic?  
Personal or impersonal?  
Abstract?  
Figurative?  
Evocative?  
Descriptive?  
What is important in art and life?  
What am I saying?  
Do you really like them?

Which ones?  
What are you looking at?  
Are you deriving pleasure from it?

### **VOICE OF DANTE**

Midway on our life's journey,  
I found myself in a dark wood, the right road lost.  
How shall I say what wood it was so tangled, wild and savage

The very thought of it renews my fear.  
Death is hardly more bitter than the memory of that place.  
But since it came to good, I will tell of all I found.

Though how I entered there I cannot well say,  
Being so drunk with sleep whatever moment it was  
I began to wander off the true path.

But at the far end of that valley  
whose woods had sapped my heart with fear,  
I came to stop below a hill and lifted up my eyes.

To see its shoulder mantled  
in the rays of that bright planet that shows  
the road to everyone, whatever our journey.

Then I began to feel the fear subside  
that churned in my heart's lake all through the night.  
Just as a swimmer, who with his last gasp  
flounders ashore from perilous seas,

Then breathless stands to stare into the deep he has escaped,  
So did I turn to gaze back onto that grim defile  
That never left any alive who stayed in it.

### **CURTAIN**



Midway on our life's journey, I found myself  
In dark woods, the right road lost. To tell  
About those woods is hard - so tangled and rough

And savage that thinking of it now, I feel  
The old fear stirring: death is hardly more bitter.

And yet, to treat the good I found there as well

I'll tell what I saw, though how I came to enter  
I cannot well say, being so full of sleep  
Whatever moment it was I began to blunder

Off the true path. But when I came to stop  
Below a hill that marked one end of the valley  
That had pierced my heart with terror, I looked up

Toward the crest and saw its shoulders already  
Mantled in rays of that bright planet that shows  
The road to everyone, whatever our journey.

Then I could feel the terror begin to ease  
That churned in my heart's lake all through the night  
As one still panting, ashore from dangerous seas,

Looks back at the deep he has escaped, my thought  
Returned, still fleeing to regard that grim defile  
That never left any alive who stayed in it.

Midway on our life's journey...  
Now we will speak and hear as you may please  
To speak and hear, while the wind, for our discourse, is still.

Love, which in gentle hearts is quickly born,  
Seized him for my fair body--which, in a fierce

Manner that still torments my soul, was torn  
Untimely away from me. Love, which absolves  
None who are loved from loving, made my heart burn

With joy so strong that as you see it cleaves  
Still to him, here. Love gave us both one death.  
No sadness is greater than in misery to rehearse

Memories of joy, as your teacher well can witness.  
But if you have so great a craving to measure  
Our love's first root, I'll tell it, with the fitness

Of one who weeps and tells. One day, for pleasure,  
We read of Lancelot, by love constrained:  
Alone, suspecting nothing, at our leisure.

Sometimes at what we read our glances joined,  
Looking from the book each to the other's eyes,  
And then the color in our faces drained.

But one particular moment alone it was  
Defeated us: *the longed for smile*, it said,  
*Was kissed by that most noble lover:* at this,

This one, who now will never leave my side,  
Kissed my mouth, trembling. That day we read no further

