

⇒ SCENE I ⇐

ANDY WARHOL WALKS IN A CIRCLE (TO THE LEFT) FOR A LONG TIME.

VOICE OF DANTE (Billy Name's Voice) *Kelly CS / extend sec*

Lx2 / A1

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

*< 60 sec  
few more  
seconds  
summary notes*

*gaze!*

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

*... that never left any alive who stayed in it.*

ANDY WARHOL PAUSE

*SB: Lx3, Lx5  
FS ↑  
A2, B1*

Oh, no.

ONE SHOT RINGS OUT

*Gun Shot & Sirens  
Follow ↑*

*move  
1st gunshot*

Lx3 / A2

*follow spot ↑*

Don't.... TWO MORE SHOTS RING OUT

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

*1cm  
knee bend  
squat*

PROCESSION BEGINS.

*procession & Sirens*

Lx5 / B1

*FS fade out  
SB Lx6, Lx7,  
B1.2*

*Anticipate Entrance*

Lx6

*before tingle  
woosh → 1, 2, 3 go*

el DSL  
1, 2, 390

all arriving  
complete w/ stopped <127

Lx7 / B1.2

1:30

### 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

[Well hello... Won't you come and share my soup with me? I'm just about to have my lunch - or is it breakfast? **PHONE RINGS** (Oh, the time isn't important.) I always have soup no matter what the hour happens to be. 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.

SB Lx8,  
B1.3

### ANDY WARHOL

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

### DIANA VREELAND

Follow me.

10 of Sept

level 7

Lx8 / B1.3

### 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.

### ANDY WARHOL

~~I was just about to have my lunch.~~

⇒ SCENE 2 ⇐

SB Lx9,  
B1.5

ANDY WARHOL

I never understood why when you died, you didn't just vanish and everything could just keep going 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 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.

Lx9 / B1.5

*Beast*  
DIANA VREELAND

(wait to see JM)

"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

*read*  
I'm not prepared. I'm weak and I eat 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.

*as km walks*

SB  
LX10, LX11  
B1.6, A3, B2  
Q-4 jefferson  
Manual FS ↑ 9 ↓,  
mic on

B1.6



Sc3: Where are we?

AW:

DV:

Here are joined souls of all who died  
all of them eager to find  
their way across the ~~10~~ 0.

You know,  
AW: If I didn't have to think about the  
idea that airplanes are up in the  
air and flying they'd be <sup>perfect</sup> great.  
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 see ~~it's~~ really up  
you're  
there.

2 beats

FAST!

(after km epits)

Lx10 / A3  
mic on  
Jefferson  
Lx11

⇒ **SCENE 3** ⇐  
< insert >

km. ent / 2nd jet pass

**VOICE-OVER**

THROUGH ME YOU ENTER INTO THE CITY OF WOES,  
THROUGH ME YOU ENTER THE POPULATION OF LOSS.  
JUSTICE MOVED MY HIGH MAKER, IN POWER DIVINE,  
WISDOM SUPREME, LOVE PRIMAL, NO THINGS WERE  
BEFORE ME NOT ETERNAL; ETERNAL I REMAIN.  
ABANDON ALL HOPE, YOU WHO ENTER HERE. *wonderful*

B2

**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.

Kj ent

Manual FS ↑ 8ct

**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  
If there's a moon up above it's wonderful, wonderful in every way  
You leave your house one morning and without any warning  
you find yourself shouting that love is grand, is wonderful, wonderful  
in every way so they say.....

fade ↑

**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. I did it all myself. Self without other. Present without future. Here  
without there. I did it all myself. Peel off your inhibitions--find your own road. It's a  
temptation. It's a vow. It's longed for. It's given. It's hot. It's gold. I did it all myself.

SB  
M. FSJ  
A4

**ANDY WARHOL** *Kj epits*

TOT  
M  
PSC

44

What does that mean?

Manual FS ↓

**DIANA VREELAND**

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

**EDIE SEDGWICK**

changes!  
150 You gotta believe. Nobody can do it for you. I did it all myself. Practice makes perfect. I don't have to start from scratch each year. I've gone places. I love the money and the excitement and the satisfaction of winning again and again and again. 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**

129 I like things. I buy things, I exchange things. I live through things. I am strong. I face my future standing straight. I rise to meet life's challenges. I move through time without growing old. Don't let the price scare you, it's worth every penny. Why resist temptation? Take a walk on the wild side. Happiness comes from having things. When there's no tomorrow, the sky's the limit. He who dies with the most toys wins.

*"I'm everywhere"* **BILLY NAME**

My shirts are by Hathaway, my candlesticks by Steuben. My car is a Rolls-Royce, and its tank is always full of Super Shell. I have my suits made by Sears, Roebuck. At breakfast I drink Maxwell House coffee or Tetley Tea, and eat two slices of Pepperidge Farm toast. I wash with Dove, deodorize with Ban, and light my pipe with a Zippo lighter. After sundown I drink nothing but Puerto Rico rum and Schweppes. I read magazines and newspapers which are printed on paper from the mills of International Paper. When I go on vacation I get my reservations through American Express and travel by KLM or P&O Orient Lines.

*B edits*  
**ANDY WARHOL**

*well*  
Are they talking about me?

*end of song*  
**HENRY GELDZAHLER**

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

*sw edits*  
**ANDY FAINTS**

FS↑

SB A5

A5

Manual FS↓

FS↑

Manual FS↓

AG

FS↑

SB A7, FS↓

A7

Manual FS↓

SB Lx12, Lx13w/FS,  
Lx13.58 slide#1  
AB, B3, power on  
Lx12 mid out

power on projectors  
mic out

Lx13 / AB

\* Manual FS↑ 8ct

Turn!



art d ~ jm touches shade handle

Lx 13.5 / B3

Slide #1 ↑

⇒ **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.

SB Lx 14,  
FS ↓, Slide ↓,  
A9, power off

Lx 14 / A9

Manual FS ↓

Slide ↓ / power off

are you  
willing to  
talk to me?  
yes

**DIANA VREELAND**

w/ shade going ↑

Who are you?

what are you looking at?

shade 1/2  
way ↑  
Bump

**ANDY WARHOL**

I don't know.

**DIANA VREELAND**

What are you certain of?

**ANDY WARHOL**

I'm not sure of anything.

**DIANA VREELAND**

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

What do  
you know?

Quick!

✓ for cut

⇒ **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 and the wrong shoes and I come at the wrong time with the wrong friends, and I say the wrong things and I talk to the wrong <sup>people</sup> person, and then 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 study myself and I see that I have fifteen new pimples on my face and ordinarily that should have stopped them. So I think, "How weird."

**DIANA VREELAND**

I go ahead, you second. Now on: <sup>which</sup> our long road urges us forward.

**ANDY WARHOL**

"I know I look bad. I made myself look especially bad-- especially wrong-- and still someone somehow got interested..." Then I start to panic....

**OPENS BOX**

Oooohhhhh, she's a beauty. Oooohhhhh, she'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

SB A10

A10

SB Lx15,

B4

Lx15 / B4

SB Lx17, Lx19,

A11, B5

Lx17 / A11

Lx19 / B5

open comic

♪



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

SB Lx 19.5,  
 Lx 20

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

<3.5>

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

Lx 20

SB Lx 21, B5.1

Lx 21 / B5.1

⇒ **TAP NUMBER BEGINS** ⇐

SB Lx 22,  
 Lx 23, Lx 23.5  
 w/ FS ↑,  
 A12, mic on

end tap RT shuffle

5.6 go!

b-4 wonka

Lx 22

max lid ↓ //

/A12

FAST on sound

mic on

Lx 23

sooner <2 count>

*Turn!*

⇒ SCENE 5 ⇐

**EDIE SEDGWICK**

We'll be right back but first a word from our sponsors. ~~Hey, butter boy,~~ do you think you're ugly?

**ANDY WARHOL**

My nose is always red.

**EDIE SEDGWICK**

Do you throw up a stink sissy?

**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 still 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**

Nose Job *REPEATING*

**EDIE SEDGWICK**

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

SB

A12.2  
Delay on

A12.2  
Delay on

Mic preset change

SB A12.3

A12.3

Turn!

**ANDY WARHOL**

Face Peel, tummy tuck, nose job, face peel, etc.

**EDIE SEDGWICK**

Acid peel, braces, breast reduction, breast implant, plastic surgery, etc.

**PHONE RINGS**

(4 rings)

climax

SB LX25 w/FSH

B6, mic out

LX25 / B6

FSH

mic out



⇒ SCENE 6 ⇐

ANDY WARHOL

Hello.

DIANA VREELAND

What have learned? *wh you?*

ANDY WARHOL

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

<Insert>

EDIE SEDGWICK

bologne, instant pudding, instant breakfast, pork rinds, hot dogs, marshmallow fluff, Pringles, potato chips, pizza rolls, macaroni & cheese, cheese whiz, Koolaid, cool whip, Beef-A-Roni, Pop Tarts, Ding Dongs, Fruit Loops, Ho Ho's, Spaghetti O's, Shake and Bake, Yoo-Hoo, Bisquick, Bac-O-Bits, Twinkies, Hamburger Helper, Rice-a-Roni, Velveeta, Combos, Smacks, 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. Softy, Mr. Peanut,\* Mrs. Butterworth, Ms. Sunbeam, Chefboyardee, Little Debbie, Slim Jim, Oscar Meyer, Lorna Doone, Dinty Moore, Dolly Madison *Shopper Joe*

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 dairy products on one side, meat at the back and fresh produce on the other side. So that the typical shopper can't just do a drive by but *side ↓* has to make an entire circuit of the store and be tempted by everything that the supermarket has to offer.

ANDY WARHOL\*

Lollipops. *Mr. Softy*

*Km/jm Roll out stop*

SB Lx26, Lx27  
B7, mic on

Mic on / B7  
13 *low tone*  
Lx26

Lx27  
SB Lx28, A13,  
mic up  
mic up / *SW*  
Lx28 / A13

SB  
Lx30 - Lx36  
A13x, B8, B9, B13  
A14 - A16  
mic on, 9 off,  
shopping  
cart  
ballet  
A13x

Lx30

Lx31 / B8

2 circles

1st build

Rt. b-4  
guy in  
cast

early

Lx 32

⇒ SCENE 7 ⇐ *Cymbal crash*

< 3cl >

Lx 33

< 4cl >

⇒ SHOPPING CART BALLET ⇐ *on ding!*

Rt b-4

Sw ent

Lx 34

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

↓

mic on

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

Sw exit

Lx 34.2 / mic out

Clothes,  
holidays,  
sports,  
multiple marriages and orgasms

1st Crescendo

\*

Lx 34.5

Sw ent

↓ \*

Lx 34.6

Ding

Mic on

can be agreeable diversions in life's tiring road. Why shouldn't we divert ourselves?

Sw exits

\*

Lx 34.7 / B9

Snickers, Reeses, Mars Bars, Lollipops.

\* Ding: on End mic: off

mic on → mic off

Ladies ↓ in carts

Lx 34.8

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.

mic on / A14

mic off / A15

**DIANA VREELAND**

exit w/ shoppers

Lx 35

Rt as they come in

mic on / A16

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

or Shopping Cart ~ Shoppers ent  
on Ding

Lx 35.5

mic off

Sw/jm earlier

\*

Lx 36

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

Sw ent on cart

B9.3

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**

All right, 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 suppose~~ I have a really loose interpretation of "work," because 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**

Yes, it is.

**ANDY WARHOL**

Musical toilet paper dispensers who makes those things?

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

Proctor and Gamble.

**ANDY WARHOL**

Original blue jeans who makes them?

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

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**

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

What does coke taste like?

HENRY GELDZAHLER (as adman/grocery store manager)

It's the real thing.

ANDY WARHOL

What's Coke made of?

HENRY GELDZAHLER (as adman/grocery store manager)

It's the way it should be.

ANDY WARHOL

Can you taste the difference between Coke and Pepsi?

HENRY GELDZAHLER (as adman/grocery store manager)

Coke is it.

ANDY WARHOL

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. I'm going to communicate to you through advertising. Michelin Man, the Man from Glad, Mother Nature, 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.

SB Lx37 -  
Lx40.2 power on  
slide 2,  
A17-A19,

B10,  
Manual FS ↑  
Double

go

on

B10 then

Lx38

Lx37 / A17

double  
go! sound  
→ Lx

/ B10

Lx38

projector power on

Lx39 / A18

Lx40 / A19

Manual FS ↑ 8d

Slide #2 (#)

on duplicate ↓

Lx40.5

Slide ↓  
earlier



## ⇒ KNEE PLAY II ⇐

"One-Dollar Bills, 1962. Silkscreen ink on canvas. Money was his very favourite 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 ☎

*jm exits / gang looks DS*  
*School Bell*

SB Lx 40.7,  
Lx 41, Lx 42,  
Slide 6, FS↓,  
power off,  
B11, B12, B13

Slide 6↓  
Lx 40.7 / B11

Lx 41 / B12

Manual FS↓  
power off

wait!

Lx 42 / B13

⇒ SCENE 8 ⇐

DIANA VREELAND

What have you learned?

ANDY WARHOL

*I don't know.*  
~~I'm afraid to feel happy because it just doesn't last.~~

BILLY NAME (as student)

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

*School Bell / Beat*  
ANDY CIRCLES AND FAINTS

*on circle / km face ds*

*b-k shelves start moving / on km/magnet*

SB

Lx 43, Lx 44,  
A20, A21

A20

Lx 43 / A21

Lx 44

< 8D  
9/2/97

SB:  
Subway

SB Lx 45-54,  
B14, B15, A22,  
A23, power on,  
Slide 3,  
VS Shelves



Doors close

Lx45 / B14

elg

Lx46 / B15

⇒ **SCENE 9** ⇐

Doors close (on sound)

Lx47

to 2nd group ride  
**ANDY WARHOL** Km alone (people in place)

Lx48 / A22

Lx49

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

Lx50 / B16

to SW ride

Doors close

Lx51

climb I really believe in empty spaces. 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 spaces, but on the other hand, because I make art, I'm still making junk for people to 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 empty their space. Everyone should live in one big empty space.

Lx52 / A23

**HENRY GELDZAHLER\* SINGING**

Doors close

Lx53

power on

There's no earthly way of knowing which direction we are going. Is it raining? Is it snowing? Is a hurricane a blowing? Not a speck of light is showing. So the danger must be growing. All the fires of Hell are glowing.

**MARILYN MONROE** w/mm

(10) → (11)

Lx54

Are my seams on straight? You know I've never been completely alone with a man before, in the middle of the night, in the middle of the ocean.

Slide 3 (Lips)

**ANDY WARHOL**

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

**MARILYN MONROE**

You ever been with a male band? I have this thing about saxophone players. I don't know what it is but they just curdle me. You ever been with a male band?

**ANDY WARHOL**

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

**MARILYN MONROE**

You mean like frigid? You poor, poor, boy. You ever try American girls?

**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.

**ANDY WARHOL**

I don't see anything wrong with being alone.

**MARILYN MONROE**

Talk about sad. You should see a doctor, a good doctor.

**ANDY WARHOL**

Doctor?

**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**

Descend lower. Deprivation and destitution of all property. Desiccation of the world of sense, inoperancy of the world of spirit. ~~I used to sell kisses for the milk fund. Have you ever been with a male band? I have this thing about saxophone players. I don't know what it is but they just curdle me. Have you ever been with a male band?~~

**BILLY NAME (during Marilyn Monroe Scene)\***

He said, who knew those handmaids of the queen  
Of eternal sorrows: "Megaera on the left;  
Alecto howls on the right; and in between,  
Tisiphone." Each one was clawing her breast,  
And each was beating herself--and screamed so loud  
I pressed against him, flinching at the blast.  
"O let Medusa come," the Furies bayed  
As they looked down, "to make him stone! We grieve  
Not avenging the assault of Theseus!" He said,  
"Turn your back; close your eyes: should Gorgon arrive  
And show herself, then if you looked at her--  
There would be no returning back above."  
He turned me around himself, and to make sure,  
Not trusting mine alone he covered my face  
With his hands too.

SB

Lx55, slides ↓

power off

B17, B17.2

Drop face  
RT hand ↓

Lx55 / B17

slides ↓

Ellen x DS

B17.2

power out

## 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, amazing bargain, sensational, extra, ultra, jumbo, giant clearance sale, revolutionary,  
 startling, miracle, magic, 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...

The willingness to risk one's life for a purely abstract goal...just do it....gee your hair smells  
 terrific...

rinse and repeat  
 repeat as necessary

rinse thoroughly  
 hey don't hate me because I'm beautiful

wash and go hair

wash and go hair

wash and go hair

SB

Lx56, Lx57,  
 Manual FS ↑,  
 Lx57.7,  
 B17.3, A24

B17.3

on Eft

El pass bookshelf

Lx56 / A24

Shelves off!

on Drums & turn

Lx57

< dump >

b-y  
 turn

Manual FS ↑

**ELVIS PRESLEY**

*2nd row*

Lx 57.5

Thank you very much. Thank you very much. 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 then I thought that if someone was willing to pay that much for it, I should figure out what it is.

**ANDY WARHOL**

Some have magic, some don't.

**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.

**ANDY WARHOL**

I wear the wrong pants with the wrong shoes; and I come at the wrong time with the wrong friends; and I say the wrong thing; and I talk to the wrong person. And then still sometimes somebody still gets interested and I freak out.

**ELVIS PRESLEY**

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

**THEY KISS**

**ELVIS PRESLEY**

Thank you very much.

*g4 & epit*

*Thank you & goodnight*

SB

Manual FS ↓

Lx 58, Lx 58.1

w/FS↑, B18

/ B18

Manual FS ↓

Lx 58



# ANDY WARHOL

Thank you very much. When people want to they change, they never do it before that and sometimes they die before they get 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. It makes 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. No change. But then in New York it ripped and I took it to the shoemaker and by mistake he stitched up the part where you put the paper money, so now all I can use it for is change.

Lx58.1  
F5↑

SB Lx59,  
Lx60, Lx60.3  
Lx61, B19

Lx59 / B19

Lx60

Lx60.3

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

<follows 60.7>

lights//

PHONE RINGS 1st

Lx61

⇒ 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, 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.

SB  
Lx 61.5 w/FS↓  
Lx 62,  
- B18.2, A25

Lx 61.5 / B18.2  
FS↓  
Lx 62 / A25

CL ↑  
light head  
in jerk! 2

**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?

**ANDY WARHOL**

~~What?~~

**DIANA VREELAND**

You almost refuse your own existence.

SB LxG3,  
AR5.2

LxG3 / A25.2

<63.57

level ↓



**ANDY WARHOL**

Uh--it's just easier.

**DIANA VREELAND**

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

**ANDY WARHOL**

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

**DIANA VREELAND**

Oh sure your care.

**ANDY WARHOL**

Huh. *what?*

**DIANA VREELAND**

Sure you care.

**ANDY WARHOL**

Well, uh, I don't get hurt anymore. *cl'm not gonna get a*

SB A25.3

**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.

*CL*

*A25.3*

**EDIE SEDGWICK**

Enjoy the ride.

*and*

**ULTRAVIOLET**

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

**BILLY NAME**

SB A25.4

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?

w/ cl ↓ SW head

A25.4

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.

SG  
A25.5

ANDY WARHOL

cl in on him

A25.5

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

HENRY GELDZAHLER

So advanced, it's simple. < pic >

ULTRAVIOLET

What do you expect?

SVB  
B20,  
A25.6

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.

CL to Billy

A25.6

Turn!  
Z

**BILLY NAME**

So many cocktail parties, so little time. *<pic>*

**ANDY WARHOL**

Oh, ya.

**BILLY NAME**

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

*E20*

**ANDY WARHOL**

Oh, no, no really I'm listening.

**BILLY NAME**

If you were unable to lose weight before and keep it off...it may not be your fault. It may be a chemical imbalance. 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.

*SB Lx G4w/FS,  
B21, A25.7  
A25.7*

**ANDY WARHOL**

Fantastic.

**BILLY NAME**

I love New York.

*clip Lt out to us*

*happy/sad loop*  
**DIANA VREELAND**

*Lx G4 / B21  
FS ↑*

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

*on Diana  
→ Km*

**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 <sup>does</sup> ~~is~~ 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?

**ANDY WARHOL**

Yes.

**DIANA VREELAND**

How much?

**ANDY WARHOL**

Nothing.

**DIANA VREELAND**

What would you like to forget?

**ANDY WARHOL**

Everything.

**DIANA VREELAND**

Who are you?

**ANDY WARHOL**

I don't know.

**DIANA VREELAND**

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

**ANDY WARHOL**

Yes.

**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. 0% fat! 100% fun!

ANDY WARHOL

No really, you look great.

SB Lx 64.5  
w/FS↓, A26,  
A26.2,  
A26.3

Lx 64.5 / A26  
w/FS↓

A26.2

SB A26.3  
-A26.7

A26.3

**EDIE SEDGWICK**

Come fly with me.

Tomorrow I will discover Sunset Boulevard, Eurythmic dancing, ball-room dancing, tap dancing, electro-fever treatment, internal douche treatment, elocution lessons, psychic readings, astrological demonstrations, hands read, feet manicured, elbows massaged, faces lifted, fat reduced, busts vibrated, soda jerked, hangovers cured, headaches driven away, 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.

A26.4

SB LX65.5

A26.5

**EDIE SEDGWICK**

CL teach to Edie

A26.6

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

**ANDY WARHOL**

swing CL SL

Do something.

LX65.5 / A26.7

<pic>

**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. Oh, I love to eat it every day and if you ask me why I'll say, 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.

SB B22

B22

**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! Melts in your mouth, not in your hands. Take a licking and keeps on ticking. A first full of peanuts in every bite. Mmmmmmmmm, mmmmmmm, good. Bet you can't eat just one. Calgon take me away. Got milk?

SB LX67,

B23

**ANDY WARHOL**

Gee, that was fun. Oh wow.

swing up to Kj w/ CL

B23

\* LX67

<0.5>

anticipator  
on Kj



**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? *clip it*

SB, Lx 68w/FS,

B24

Lx 68 / B24

w/FS ↑

**DIANA VREELAND**

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

**ANDY WARHOL**

No. 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?

*Quick!*

SB Lx 69,  
Lx 69.3,

B24, A27

*sure!*

## 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\* 1 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?\* 2 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.\* 3 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\* 2 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, TV \$199.



## GERARD MALANGA\*2

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 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, \$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. One Dollar, Pencil on paper. Bunch of Dollar Bills, Watercolor and pencil. 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, 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 Institute, Washington, D.C., National Gallery of Art, Washington, D.C., National Museum of American Art, Washington, D.C., Kunsthhaus, Zurich, Switzerland.



## ULTRAVIOLET\*1

Marilyn Monroe's Lips 1962, Marilyn Diptych 1962, Gold Marilyn Monroe 1962, Six  
Marilyns (Marilyn 6 - Pack 1962), Marilyn Monroe 1962, Gold Marilyn Monroe 1962, Six  
Marilyns (Marilyn 6 - Pack 1962), Marilyn Monroe Twenty Times 1962, Marilyn Diptych  
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, 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.*

### ULTRAVIOLET\*3

Grace Kelly, James Dean, Ingrid Bergman, Judy Garland, Liz, Elvis, Jackie, Jackie 1, Jackie 2, Jackie 3, Jackie, Jackie, Jackie, 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.

end of collage  
☎ PHONE RINGS ☎

gunshot  
end of 9th ring.

GUNSHOT. ANDY FAINTS.

SB  
Lx71, Lx72,  
projection on,  
slide A, Lx72.5  
w/ Manual FS,  
B25, A28

Lx71 / B25

Lx72 / A28

projection on  
slides (disaster)

Turn!  
2

⇒ KNEE PLAY III ⇐

*screen*  
DIANA VREELAND *sw screen ↓*

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 confront 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?'

Lx 72.5

Manual F5 ↑ 5ct

SB Lx 73, Man F5 ↓  
Lx 74, Slides ↓,  
power off, B26, A29

Lx 73 / B26

Slides ↓

Lx 74 / A29

Man F5 ↓ 8 ct

power off

*shelves moving*

*after shelves off*



⇒ 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?  
 Have you ever been with a male band?  
 Are my seams on straight?  
 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?

A29x flatline  
 ↓  
 out

SB LX75,  
 B27

B27

(pause of  
 a question)

Lx75

SB A30  
 LX75.5

LX75.5/A30

Dante Voice-over

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?

Lx76-79  
 House ↑, B27.2  
 B27x & A31

SB  
 Lx76, Lx77,  
 Lx78, Lx79,  
 House ↑, B27.2  
 B27x, A31

when Km ~ us

Lx76

B27.2

Km epts ~ 5 seconds ~ go!

Lx77 / B27x

Curtain call

Lx78 / A31

turn to ept

Lx79

house ↑

*Dante Sept?*

2nd  
 curtain  
 call < Lx80  
 Lx81