

Document Citation

Title	The filmography of Andy Warhol
Author(s)	Jonas Mekas
Source	<i>Publisher name not available</i>
Date	
Type	article
Language	English
Pagination	
No. of Pages	14
Subjects	Warhol, Andy (1928-1987), Forest City, Pennsylvania, United States
Film Subjects	Lupe, Warhol, Andy, 1965 More milk Yvette, Warhol, Andy, 1965 Schrafft's commercial, Warhol, Andy, 1969 Tiger Morse, Warhol, Andy, 1967 High ashbury, Warhol, Andy, 1967 Sunset beach on Long Island, Warhol, Andy, 1967 Group one, Warhol, Andy, 1966 Alan and Apple, Warhol, Andy, 1967 Sausalito, Warhol, Andy, 1967 Katrina dead, Warhol, Andy, 1967

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Ivy and John, Warhol, Andy, 1965
Nude restaurant, Warhol, Andy, 1967
The thirteen most beautiful boys, Warhol, Andy, 1965
Bike boy, Warhol, Andy, 1967
I, a man, Warhol, Andy, 1967
The loves of Ondine, Warhol, Andy, 1967
****, Warhol, Andy, 1966
The Chelsea girls, Warhol, Andy, 1966
Eating too fast, Warhol, Andy, 1966
Bufferin, Warhol, Andy, 1965

The Filmography of Andy Warhol

Introduction

There are all kinds of problems in preparing an Andy Warhol filmography. I have done my best, within the short time I had to prepare this filmography, to give at least a start to it. I resaw most of the films, I checked and rechecked certain facts with the early assistant of Andy Warhol, Gerard Malanga, and with the present assistant, Paul Morrissey. Andy is very weak on dates and names. In many cases my own private diaries and the archives of the Film-Makers' Cinemathèque proved to be more reliable than the human memory. There will be, in the future editions of this Filmography, a few changes in the order of production of some of the films. Some of the dates are only approximate. A number of films are not listed because nobody could agree on either their whereabouts or their very existence. The people at The Factory Film Library (if I may dare call it by that name) are totally disorganized, bless them. This Filmography, therefore, should be considered as a first draft.

— Jonas Mekas, January 1970



Baby Jane Holzer and Gerard Malanga in *Kiss*, 1963.

Kiss

16mm. 50 min. B&W. Silent. 16FPS.

With Naomi Levine and Ed Sanders; Naomi Levine and Rufus Collins; Naomi Levine and Gerard Malanga. All filmed August 1963.

With Baby Jane Holzer and John Palmer; Baby Jane Holzer and Gerard Malanga; John Palmer and Andrew Meyer; also, Freddie Herko, Johnny Dodd, Charlotte Gilbertson, Philip van Rensselaer, Pierre Restaney, Marisol. All filmed November-December 1963. The Naomi Levine kisses premiered at the Gramercy Arts Theater, 138 West 27th Street, New York, September 1963 under the title *Andy Warhol Serial*.

Each kiss runs 100 feet.



Kiss, 1963

Tarzan and Jane Regained Sort Of

16mm. 2 hours. Color and B&W. Sound-on-tape prepared by Taylor Mead. 16FPS.

With Taylor Mead (Tarzan), Naomi Levine (Jane), Dennis Hopper, Claes and Pat Oldenburg, Wally Berman.

Premiered by the Film-Makers' Cooperative at the New Bowery Theater, 4 St. Mark's Place, New York, February 24, 1964.

Taylor Mead fools around in a playground near the sea, making "Tarzan" faces and poses; Naomi swims in the nude; Naomi and Taylor wash each other in a bathtub; Taylor plays with dogs, dances in his falling-off "bikinis."

"Oh, it's Warhol all right...in the sense that he'd film no matter what's going on in front of the camera."

— Paul Morrissey, after reseeing the film.

Andy Warhol Films Jack Smith Filming Normal Love

16mm. 3 min. Color. Silent. 16FPS.

Premiered by the Film-Makers' Cooperative at the Gramercy Arts Theater, November 11, 1963.

A "newsreel" film showing Jack Smith shooting *Normal Love*. The original was seized by the New York police in March 1964 together with Jean Genêt's film *Un Chant D'Amour*. The fate of the original is unknown. No print exists.

Dance Movie (also known as *Roller Skate*)

16mm. 45 min. B&W. Silent. 16FPS.

Filmed late September 1963.

Premiered by the Film-Makers' Cooperative at the Washington Square Art Gallery, 530 West Broadway, New York, March 16, 1964.

With Freddy Herko on roller skates, in Brooklyn Heights and/or Gramercy Park.

Haircut

16mm. 33 min. B&W. Silent. 16FPS.

Filmed November 1963.

Premiered by the Film-Makers' Cooperative at the Gramercy Arts Theater, January 10, 1964.

Billy Linich gets his hair cut.

Eat

16mm. 45 min. B&W. Silent. 16FPS.

Filmed November 1963.

Premiered by the Film-Makers' Cooperative at the Gramercy Arts Theater, January 10, 1964.

Robert Indiana eats one mushroom.

"Interviewer: What was the purpose of it?

Warhol: Well, it took him that long to eat one mushroom.

Interviewer: I mean, why did you have to film it?

Warhol: Uhhh, I don't know. He was there and he was eating a mushroom."

— *Bay Times*, April 1, 1966.

Blow Job

16mm. 30 min. B&W. Silent. 16FPS.

Filmed winter 1963-64.

Premiered by the Film-Makers' Cooperative at the Washington Square Art Gallery, March 16, 1964.

A sustained closeup of a boy's face as someone, out of camera range, performs fellatio on him.



Blow Job, 1964

Batman Dracula

16mm. 2 hours. B&W. Silent. 16FPS.

Filmed July 1964.

John Palmer assisted in shooting.

With Jack Smith as Dracula; Baby Jane Holzer, Beverly Grant, Ivy Nicholson.

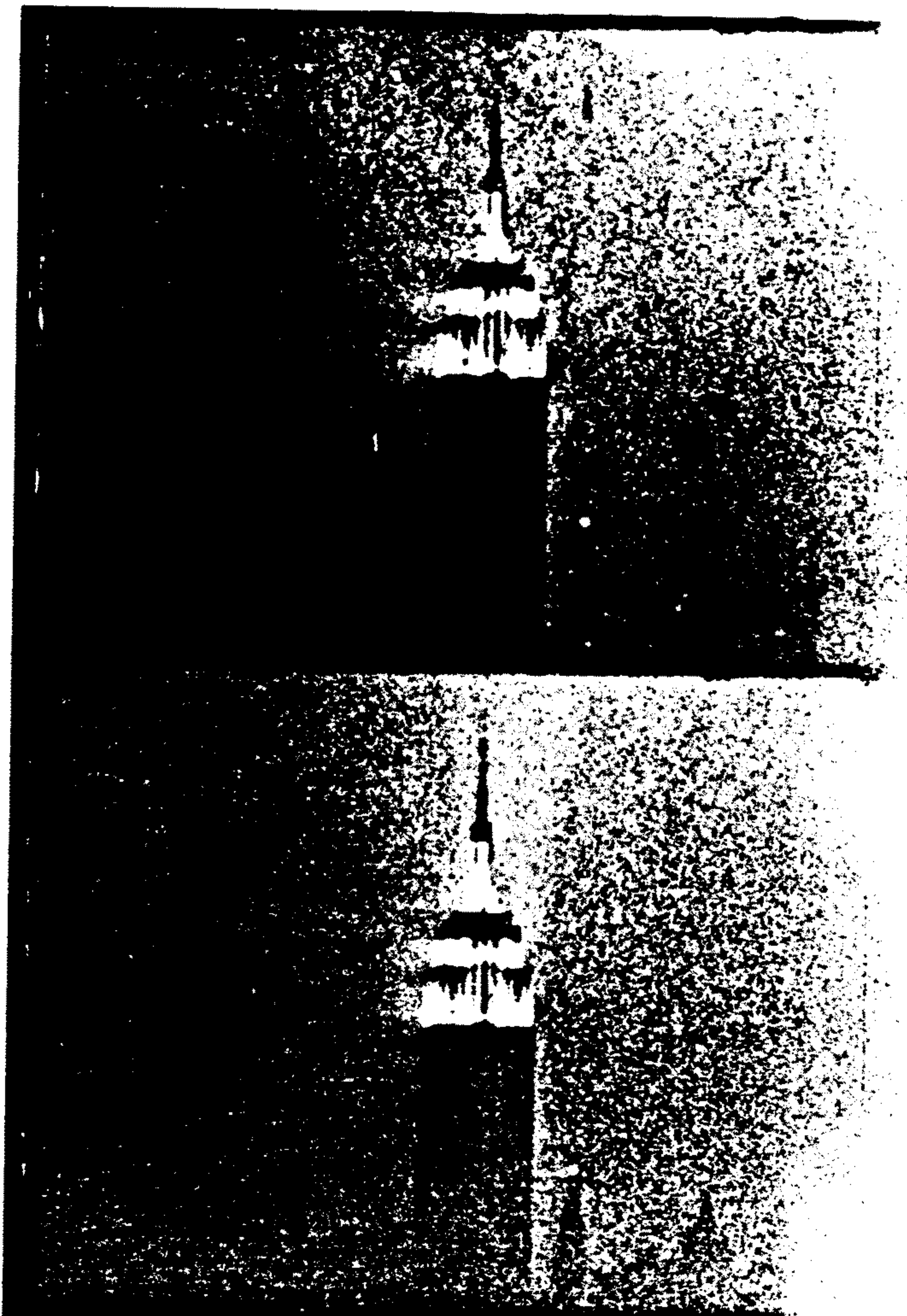
Filmed on the beaches of Long Island, on the roofs of New York, at The Factory. Contains Warhol's first "zooms for zooming's sake," shots through Cellophane gauzes. Less fragmented than *Tarzan and Jane*. The film was never completed. Exists in original only.

Empire

16mm. 8 hours. B&W. Silent. 16FPS.

Filmed June 25, 1964, from the 44th floor of the Time-Life Building. Arranged by Henry Romney. Co-director, John Palmer. Cameraman, Jonas Mekas (who happened to know something about the Auricon camera—this being Warhol's first Auricon movie).

Premiered by the Film-Makers' Cinemathèque at the City Hall Cinema, New York, March 6, 1965.



Empire, 1964.

Henry Geldzahler

16mm. 100 min. B&W. Silent. 16FPS.

Filmed July 1964 (same week as *Empire*).

Premiered by the Film-Makers' Cinemathèque at the 125 West 41st Street Theater, New York, December 18, 1965.

Portrait of Henry Geldzahler smoking a cigar.

Home and Delilah

16mm. 30 min. B&W. Silent. 16FPS.

Filmed late 1963 (around the same time as *Dance Movie*).

With Freddie Herko, Debby Lee.

Exists in original only.

Soap Opera (also known as *The Lester Persky Story*)

16mm. 70 min. B&W. Silent. 16FPS.

Filmed 1964.

Co-director: Jerry Benjamin.

With Baby Jane Holzer.

Exists in original only.

Couch

16mm. 40 min. B&W. Silent. 16FPS.

Filmed July 1964.

With Gerard Malanga, Piero Heliczer, Naomi Levine, Gregory Corso, Allen Ginsberg, John Palmer, Baby Jane Holzer, Ivy Nicholson, Amy Taubin, Ondine, Peter Orlovski, Jack Kerouac, Taylor Mead, Kate Heliczer, Rufus Collins, Joseph Le Seuer, Bingham Birdie, Mark Lancaster, Gloria Wood, Billy Linich.

Premiered at the Film-Makers' Cinemathèque, 125 West 41st Street, April 17, 1966.

A nude woman on a couch tries to get a man's attention. Later, there is much banana eating, and love-making attempts are seen, man to man, as other men sit in front of the couch, or walk around it. The camera is stationary, framing the couch.



Gerard Malanga, Kate Heliczer and Rufus Collins in *Couch*, 1964

Shoulder

16mm. 4 min. B&W. Silent. 16FPS.

Filmed summer 1964.

The shoulder of Lucinda Childs.

Mario Banana

16mm. 4 min. B&W. Silent. 16FPS.

Filmed November 1964.

Premiered at Los Angeles Film-Makers' Festival, January 1965.

Mario Montez eats a banana.

There exist a few other versions of this film, one in color.

Harlot

16mm. 70 min. B&W. Sound. 24FPS.

Filmed December 1964, with Auricon (Andy bought his Auricon in December 1964). Warhol's first movie to use sync-sound (optical) directly on film.

With Mario Montez, Gerard Malanga, Philip Fagan, Carol Koshinski. Sound track (out-of-frame dialogue) by Ronald Tavel, Harry Fainlight, Billy Linich.

Premiered at the Café À-Go-Go, early January 1965; at the Film-Makers' Cinemathèque March 8, 1965.

"Jean Harlow is a transvestite as are Mae West and Marilyn Monroe, in the sense that their feminineness is so exaggerated that it becomes a commentary on womanhood rather than the real thing or representation of realness."

— Ronald Tavel, *Film Culture*, No. 40.



Baby Jane Holzer in *13 Most Beautiful Women*, 1964

13 Most Beautiful Women

16mm. 40 min. B&W. Silent. 16FPS.

Filmed winter 1964-65.

With Baby Jane Holzer, Anne Buchanan, Sally Kirkland, Barbara Rose, Beverly Grant, Nancy Worthington Fish, Ivy Nicholson, Ethel Scull, Esabel Eberstadt, Jane Wilson, Imu, Marisol, Lucinda Childs, Olga Kluever.

A series of portraits, 100 feet each, mostly in close-up.

13 Most Beautiful Boys

16mm. 40 min. B&W. Silent. 16FPS.

Filmed 1964-65.

With Freddie Herko, Gerard Malanga, Dennis Deegan, Kelly Eddy, Bruce Rudo.

Exists in original only.



Edie Sedgwick in an early screen test, *13 Most Beautiful Women*, 1965

• *50 Fantastics and 50 Personalities*

Filmed 1964-66.

Some of the people filmed: Allen Ginsberg, Ed Sanders, Jim Rosenquist, Zachary Scott, Peter Orlovski, Henry Rago, Ted Berrigan, Roy Lichtenstein, Gregory Battcock, Barbara Rubin, Daniel Cassidy, Harry Fainlight.

Two series of 100-foot portraits of artists, friends, passers-by, models, poets, film-makers. Exist in originals only.



Barbara Rubin in *50 Fantastics*, 1964

Taylor Mead's Ass

16mm. 70 min. B&W. Silent. 16FPS.

Filmed September 1964.

Premiered at the Film-Makers' Cinemathèque, January 3, 1966.

Close-ups of Taylor Mead's buttocks, very white, overexposed, rather abstract; later, more concrete. Taylor holds a book and other objects.

• "Dear Sir:

...Mekas, however, seems to thrive on criticism and *The Voice* continues to give him his weekly allotment of space. I have tolerated his praise of films shot without lenses, films shot without film, films shot out of focus, films focusing on Taylor Mead's ass for two hours, etc.... But the August 13 column in praise of Andy Warhol was a bit too much..."

—Excerpt from a letter by Peter E. Goldman, *Village Voice*, August 27, 1964.

"Dear Sir:

Re Peter Goldman's letter in *The Voice* (August 27), Andy Warhol and I have searched the archives of the Warhol colossus and find no 'two-hour film of Taylor Mead's ass.' We are rectifying this oversight with the unlimited resources at our command. Love and kisses."

—Letter by Taylor Mead, *Village Voice*, September 3, 1964.

Ivy and John

16mm. 35 min. B&W. Sound. 24FPS.

Filmed early January 1965.

Premiered at the Film-Makers' Cinemathèque, January 18, 1965.

The camera frames Ivy's cluttered room. Framing, lighting and focus are casual. Ivy and John walk in and out, drink, sit down, kiss, talk incoherently (the sound is very poor). "I'm not going to get involved with the camera," says Ivy, at one point.

Suicide

16mm. 70 min. Color. Sound. 24FPS.

Filmed first part of 1965.

Only a wrist is seen, with cuts and bruises. Someone is telling something about his life, some of it inaudible; there are some street noises and music. Exists in original only.

Screen Test #1

16mm. 70 min. B&W. Sound. 24FPS.

Filmed January 1965.

Written by Ronald Tavel. With Philip Fagan.

Screen Test #2

16mm. 70 min. B&W. Sound. 24FPS.

Filmed January 1965.

Written by Ronald Tavel.

Premiered by the Film-Makers' Cinemathèque, June 12, 1965.

With Mario Montez as himself/herself taking a screen test. Tavel, from out of camera range, asks questions, orders actions.

The Life of Juanita Castro

16mm. 70 min. B&W. Sound. 24FPS.

Filmed January 1965. Written by Ronald Tavel.

With Marie Menken as Juanita; Elecktrah as Raoul; Waldo Diaz Balart, Mercedes and Marina Ospina, Ronald Tavel, and others.

Premiered by the Film-Makers' Cinemathèque, March 22, 1965.

Juanita criticises her brother's regime and condemns the infiltration of homosexuality into their lives.

Drunk

16mm. 70 min. B&W. Sound. 24FPS.

Filmed January 1965.

With Emile de Antonio getting drunk on whiskey. Exists in original only.

"He got completely drunk before we even finished reloading the camera."
—Andy Warhol.

Horse

16mm. 105 min. B&W. Sound. 24FPS.

Filmed early March 1965.

Written by Ronald Tavel.

With Larry Latrae, Gregory Battcock, Daniel Cassidy Jr., Tosh Carillo.

Premiered at the Film-Makers' Cinemathèque, November 22, 1965.

A man sits on a black horse at the back of the set. In the foreground, four men drink milk. Then, to loud music, they perform operatic movements. The men play cards. They jump on one man (upon the instructions of a commentator), bind him to the horse, and beat him up. "Beat it, beat it," they repeat. "Get out of town." Again they do the "opera." Credits on the sound track are interspersed throughout the movie. The lighting is dark, details not visible; sound not good.

Poor Little Rich Girl

16mm. 70 min. B&W. Sound. 24FPS.

Filmed March-April 1965.

Directorial assistance: Chuck Wein. With Edie Sedgwick.

Premiered at the Film-Makers' Cinemathèque, April 26, 1965.

The first reel (35 min.) is out of focus, except for a brief moment. Edie moves about her bed and telephone, tells about her spent inheritance, shows her beautiful coat.

Vinyl

16mm. 70 min. B&W. Sound. 24FPS.

Filmed March 1965.

Written by Ronald Tavel.

With Gerard Malanga as the young punk Victor, and Edie Sedgwick, Ondine, Tosh Carillo, Larry Latrae, Jacques Potin, John MacDermott.

Premiered by the Film-Makers' Cinemathèque, June 4, 1965.



Gerard Malanga and Edie Sedgwick in *Vinyl*, 1965

Bitch

16mm. 70 min. B&W. Sound. 24FPS.

Filmed in 1965, immediately after *Vinyl*.

With Marie Manken, Willard Maas, Edie Sedgwick, Gerard Malanga. Exists in original only.

Restaurant

16mm. 35 min. B&W. Sound. 24FPS.

Filmed May 1965.

Chuck Wein assisted on the shooting and scripting.

With Edie Sedgwick and Ondine as her bodyguard.

For the first 10 minutes the camera holds a close-up of a round dining table loaded with bottles and glasses. Occasionally a waiter passes; Edie's hand uses a Cinzano ashtray. Later the camera almost unnoticeably begins to pull back; we see Edie and her guests at the table as they drink, argue and wait for their meal. The camera pulls back further, swings for a moment to the next table, then zooms back to the close-up as they begin to eat.

Kitchen

16mm. 70 min. B&W. Sound. 24FPS.

Filmed late May 1965.

Written by Ronald Tavel.

With Edie Sedgwick, Roger Trudeau, Donald Lyons, Elecktrah, David MacCabe as the photographer, René Ricard as the house-boy.

Premiered at the Film-Makers' Cinemathèque, March 3, 1966.

A murder is committed on the table in a white kitchen. A photographer keeps coming into the frame; the "actors" interrupt what they are doing and pose for pictures; pages of script are handed to the actors, who follow them. The happenings inside and outside the frame are equally important and interchange. Everybody sneezes throughout the film.



Edie Sedgwick and René Ricard in *Kitchen*, 1965

"Kitchen is illogical, without motivation or character, and completely ridiculous. It is very much like real life."

—Andy Warhol, Film-Makers' Cinemathèque program note.

Prison

16mm. 70 min. B&W. Sound. 24FPS. Sound is on tape, recorded separately during the shooting.

Filmed July 1965.

With Edie Sedgwick, Bibie Hansen, Marie Menken.

Edie and Bibie are sitting on a box in a bare room, Bibie telling her jail experiences. Marie brings coffee. Women guards come in and rob them of all their belongings. The camera is static. Exists in original only.

Face

16mm. 70 min. B&W. Sound. 24FPS.

Filmed April 1965.

With Edie Sedgwick.

A close-up of Edie's face. A variation on the *Poor Little Rich Girl* theme.

Premiered at the Film-Makers' Cinemathèque, February 8, 1966.

Afternoon

16mm. 105 min. B&W. Sound. 24FPS.

Filmed June 1965.

With Edie Sedgwick, Ondine, Arthur Loeb, Donald Lyons, Dorothy Dean.

Edie Sedgwick at home with her friends. Reel One was originally shown as part of *The Chelsea Girls* during the screenings at the Film-Makers' Cinemathèque, later taken out.

Beauty #2

16mm. 70 min. B&W. Sound. 24FPS.

Filmed early July 1965, right before *My Hustler*.

Writer and assistant director, Chuck Wein.

With Edie Sedgwick, Gino Pisechio.

Premiered by the Film-Makers' Cinemathèque, July 17, 1965.

An evening on the bed with a boy friend and a dog. Edie's dialogue with a former boy friend, out of frame, is mostly about her past.

Space

16mm. 70 min. B&W. Sound. 24FPS.

Filmed summer 1965.

With Edie Sedgwick, Eric Andersen.

Outer and Inner Space

16mm. 70 min. Sound. B&W. 24FPS.

Filmed July 1965.

Premiered by the Film-Makers' Cinemathèque, February 8, 1966. Edie Sedgwick talks with her image on a television set. The dialogue is about space, mysticism, and herself. During the Cinemathèque screening Reel One and Reel Two were projected simultaneously, side by side.

My Hustler

16mm. 70 min. B&W. Sound. 24FPS.

Filmed July 1965 on Fire Island.

Director: Chuck Wein.

With Paul America as the hustler, Ed Hood as the "john," John MacDermott as the bodyguard/houseboy, Genevieve Charbon as the next-door neighbor, Joseph Campbell as the "Sugar Plum Fairy," Dorothy Dean as the hustler's future 'keeper.' Premiered by the Film-Makers' Cinemathèque, October 1965. This is basically a triangle play in which the hustler challenges the neighbor to take away from him a young man who is sunning on the beach. Genevieve proceeds, but fails. The second reel takes place in the bathroom.

Camp

16mm. 70 min. B&W. Sound. 24FPS.

Filmed August or September 1965.

With Paul Swan, Baby Jane Holzer, Mar-Mar Donyle, Jodie Babs, Tally Brown, Jack Smith, Fu-Fu Smith, Tosh Carillo, Mario Montez, Gerard Malanga.

Premiered by the Film-Makers' Cinemathèque, November 22, 1965.

The actors sing, dance, entertain or clown. Jack Smith in a tour-de-force opens a closet door. The set is arranged like a home theater: when one performs, the others watch and applaud.

Paul Swan

16mm 70 min. Color. Sound. 24FPS.

Filmed fall 1965.

Paul Swan in a solo performance.

Exists in original only.

→ *Hedy* (also known as *Hedy the Shoplifter* and *The 14 Year Old Girl*)

16mm. 70 min. B&W. Sound. 24FPS.

Filmed November 1965.

Written by Ronald Tavel. Musical soundtrack by John Cale and Louis Reed.

With Mario Montez as Hedy; Mary Woronov as the policewoman; Harvey Tavel as the judge; Ingrid Superstar as the saleslady; Ronald Tavel as the walk-on. The five husbands are played by Gerard Malanga, Rick Lockwood, James Claire, Randy Borscheidt, David Meyers. Jack Smith plays the soothsayer, Arnold Rockwood the surgeon.

Premiered at the Film-Makers' Cinemathèque, March 3, 1966.

The film displays further ingenious manipulations of space (begun in *Vinyl*) through shifting and replacing of props. "Camp" and "private" acting are integrated into a wider dramatic scheme, achieving the utmost of realism through the utmost absurdity.

"The story of a wealthy and beautiful woman getting a face-lifting to look more beautiful, and then getting caught at shoplifting to face her five former husbands and her past climbing up and down the ladder of success."

—Gerard Malanga, in Film-Makers' Cooperative Catalogue.

"Tavel's last scripted movie for us." —Gerard Malanga.

• *The Closet*

16mm. 70 min. B&W. Sound. 24FPS.

Filmed November 1965 at Panna Grady's apartment.

Based on an idea by Barbara Rubin.

With Nico and Randy Borscheidt.

Two children live in a closet. The film exists in original only.

More Milk, Evette (also was known as *Lana Turner*)

16mm. 70 min. B&W. Sound. 24FPS.

Filmed November 1965, prior to *Hedy*.

Written by Ronald Tavel.

With Mario Montez, Paul Caruso and Richard Schmidt.

Premiered by the Film-Makers' Cinemathèque, February 9, 1966.

"An opera. The story of a son who murders his mother's boy friend."
—Gerard Malanga.

Lupe

16mm. 70 min. Color. Sound. 24FPS.

Filmed December 1965 at Panna Grady's apartment.

With Edie Sedgwick and Billy Linich.

Premiered at the Film-Makers' Cinemathèque, May 7, 1966, as a double-screen projection, Reel One on the left, Reel Two on the right, simultaneously.

Reel One: A long shot of a luxurious room with many pink flowers. Edie walks in with more flowers; she has on a long blue dress, and the whole set has a clear blue cast. She sits down, drinks some wine, walks around, plays with the cat, puts a record on, dances, takes a pill, smokes, tries to eat, drinks, gets up. CUT. After the cut, the last five minutes of Reel One show Edie lying on the bathroom floor motionless, with her head on the toilet seat.

Reel Two: A close-up of Edie sleeping in bed, in a pink dress. She wakes up, smokes, makes a telephone call. Billy comes in, trims her hair for 15 minutes. Slight conversation; the sound quality is very poor.

"The last evening in the life of Lupe Velez." —Gerard Malanga.

Bufferin (also known as *Gerard Malanga Reads Poetry*)

16mm. 35 min. Color. Sound. 24FPS.

Filmed early 1966.

Gerard Malanga reads poetry. A girl (Ronna) outside the frame makes critical remarks and distracts him. This was the first film in which Andy used the strobe cut, Gerard notes.

"The strobe cut is Warhol's typically audacious means of investing his work with camera presence. With the strobe cut I believe Warhol has invented a technique of major importance in film form. It's sort of a Brechtian-Godardian ploy which distances the viewer by interrupting a scene to remind him that it is, after all, only a movie shot with a camera that can be turned on and off, giving birth to, or killing, cinematic life with the flick of a switch. At the same time the strobe cut invests the sequences with added thematic power, punctuating or underscoring a scene in much the same manner as a zoom or a pan can intensify traditional theatrical dramatics by striking the right visual coordinate at the right moment. In *I, a Man*, for instance, a character is about to speak, about to answer some intimate personal question, and just as her mouth opens the film is shattered with a zap-zap-zap-zap strobe cut like a record skipping."

—Gene Youngblood, *L.A. Free Press*, February 16, 1968.

Eating Too Fast

16mm. 70 min. B&W. Sound. 24FPS.

Filmed 1966.

With Gregory Battcock.

A sound version of *Blow Job*. Exists in original only.

The Velvet Underground and Nico

16mm. 70 min. B&W. Sound. 24FPS.

Filmed January 1966.

"Andy Warhol's rock-n-roll electronic group presenting a 70-minute symphony of sound, broken up by the New York police."

—Gerard Malanga.

Andy Warhol's mixed-media show, *Plastic Inevitables* (*Velvet Underground*) opened at the Film-Makers' Cinemathèque February 8, 1966.

Chelsea Girls

16mm. 3 hours 15 min. Color and B&W. Sound. 24FPS.

Filmed summer 1966.

Premiered by the Film-Makers' Cinemathèque, September 15, 1966.

Includes *The Bed*, *The John*, *The Trip*, *The Duchess*, *Hanoi Hanna*, *The Pope Ondine Story*, *The Gerard Malanga Story*, *Their Town* (Toby Short).

The Gerard Malanga Story: With Marie Menken, Mary Woronov, Gerard Malanga.

Hanoi Hanna (*Queen of China*): Written by Ronald Tavel. With Mary Woronov, "International Velvet," Ingrid Superstar, Angelina "Pepper" Davis.

The Pope Ondine Story: With Bob "Ondine" Olivio, Angelina "Pepper" Davis, Ingrid Superstar, Albert René Ricard, Mary Woronov, "International Velvet," Ronna.

The John: With Ed Hood, Patrick Flemming, Mario Montez, Angelina "Pepper" Davis, "International Velvet," Mary Woronov, Gerard Malanga, René Ricard, Ingrid Superstar.

Their Town: With Eric Emerson. Strobe lighting by Billy Linich.

The Program of September 15, 1966, lists: Room 732—*The Pope Ondine Story*; Room 422—*The Gerard Malanga Story*; Room 946—*George's Room*; Room 116—*Hanoi Hanna*; Room 202—*Afternoon*; Room 632—*The John*; Room 416—*The Trip*; Room 822—*The Closet*.

After the management of the Chelsea Hotel threatened a lawsuit, all references to rooms were omitted in subsequent screenings.



Gerard Malanga and Mary Might in screen test for *Chelsea Girls*, 1966



Gerard Malanga and Marie Menken in *Chelsea Girls*, 1966

**** (also known as *Four Stars*)

16mm. 25 hours. Sound. Color. 24FPS.

Filmed August 1966—September 1967.

Show in full version only once, at the New Cinema Playhouse, 125 West 41st Street, New York, December 15 and 16, 1967. The two projectors' images were superimposed on a single screen. During 1968 and 1969 **** was gradually taken apart. No list was made of the reels and parts projected at the original show. Today it is impossible to reconstruct the original film. From some of the markings on the film cans, and from conversations with Paul Morrissey, Gerard Malanga and Andy Warhol, I managed to get together the following partial listing of the materials included in the original version of ****



International Velvet and Alan Midgette in **** (Four Stars), 1967

International Velvet (Segment of ****)

16mm. 30 min. Color. Sound.

Filmed January 1967.

With Alan Midgette and Dickin.

A kitchen/bathroom, with a symphony of typical sounds. The men take a bath, drink beer and stare into each other's faces; one climbs on the sink and washes his feet; they bang pans, clap hands, whistle. Strobe cuts are used.

Alan and Dickin (Segment of ****)

16mm. 2 hours. Color. Sound. 24FPS.

Filmed January 1967.

With Alan Midgette and Dickin.

Alan and Dickin are in bed, Alan reading from an LSD-Buddhist pop text. Alan: "What do you do in New York on Sunday afternoon?" "I really love you." Alan stands on his head. They talk about movies and their schooldays as they smoke and drink coffee, lie across the bed, play with a pillow, and caress each other's hands in close-up; Alan jumps up and down on the bed. Almost everything is in medium shots with no panning; the camera concentrates on the two men all the time, with great respect and curiosity but maintaining casualness. The sound is good. (This "plot" description covers only the first 30 minutes.)

Imitation of Christ (Segment of ****)

16mm. 8 hours. Color. Sound. 24FPS. (There is a 100-min. version of this segment.)

With Patrick Tilden, Nico, Ondine, Tom Baker, Taylor Mead, Bridgid Polk. Ondine as Patrick's father, Bridgid as mother.

Patrick is a moody, mystical, silent protagonist. Nico reads from *Imitation of Christ*. They spend much time together, but little is said. Mother and Father (in bed) discuss their son and try to figure out what's wrong with him. Occasional intercuts show Patrick and Taylor in the streets of San Francisco or thereabouts. All is very quiet and brooding. As one sits through the eight hours, a

feeling of some existential concern is slowly established, mostly through the face, tone and presence of the two men. The two-hour version, prepared in late 1969, achieves some of the same feeling, though the time element is missing. In the 8-hour version, the feeling and mood are established mostly through the silences and spaces; in the 2-hour version much of that is gone, and the mood is set through confrontations and their pacing.

Courtroom (Segment of ****)

16mm. 30 min. Color. Sound. 24FPS.

Filmed December 1966.

Ondine is in the judge's seat, Ivy on the floor; someone seems to be raping her. Ultra Violet climbs up on the judge's table. A party of people storms into the courtroom. René Ricard is a Russian prince. The room gradually becomes a madhouse court; this feeling is emphasized by the dark lighting. The sound is very noisy.

Gerard Has His Hair Removed with Nair (Segment of ****)

16mm. 30 min. Color. Sound. 24FPS.

Filmed in July 1967.

Four girls remove hair from Gerard's chest. (The film was conceived "as a commercial.") Filters are constantly changed from red to green to blue, etc. A spotlight is on Gerard; the rest is darkness. The second part shows the girls posing with Gerard (now with no hair on his chest).

Katrina Dead (Segment 23 of ****)

16mm. 30 min. Color. Sound. 24FPS.

A woman, supposedly dead, lies on a table. A number of people kiss her and put photographs on her body. René Ricard makes nasty and sacrilegious remarks. At the end the "dead" woman gets up. Ondine comes in, talks and lies down on the table. The sound is largely pure confusion.

Sausalito (Segment of ****)

16mm. 30 min. Color. Sound. 24FPS.

Filmed September 1967.

Images of Sausalito: water, docks, boats, street, with Nico's voice over, but broken to pieces by the strobe cuts. Nico speaks slow, disconnected lines: "A man is walking on the sea," "The sea is walking," "The sea is after me." Occasional cuts to Nico's face in close-up and in sync. It is getting darker; the color is dark, deep blue, with some red in the sky. "Night is light," "The night grows into the sky," "The light grows back into the earth." By now it is quite dark. Boats are silhouetted against the sky. Some figures pass across the frame. A band begins to play. Lights appear in windows, far away, and the band stops. Nico's voice comes in for a moment.

Alan and Apple (Segment of ****)

16mm. 30 min. Color. Sound. 24FPS.

Filmed late January 1967.

Alan Midgette appears in close-up, his face in red filtered light. In the background, a girl is washing a sheet. Alan eats an apple, while the filter changes to green, and back to red. He tells about his cross-country travel adventures, smokes, and eats a banana. There are close-up of the apple, with color filters, and close-ups of Alan's chest and armpits. The sound quality is good throughout. The color filters achieve the effect of an impersonal face telling us a computerized travel story, like a million others.

*Group One (Segment of ****)*

16mm. 30 min. Color. Sound. 24FPS.

The scene is a party, with a series of confrontations between couples, some elderly. The camera snaps very brief glimpses. An elderly woman and a youngish man have a personal argument on the rug. Ingrid Superstar and a young man then appear in a kitchen. Cut back to the elderly woman who is alone in a corridor, in stark Zavattinian neo-realism of sublime order. Cut back to the woman talking to a woman friend about boy friends, marriage, etc.

*Sunset Beach on Long Island (Segment of ****)*

16mm. 30 min. Color. Sound. 24FPS.

Four or five couples play on the beach while a man with a guitar sings. A child plays in the waves. The camera pans through the sand dunes, with the sound of waves and the guitar over. A couple dances; a young man stands high on a grassy hill and looks down to the beach. There is much strobe cutting. Ondine clowns with a green scarf. Sunset colors appear on the water, the evening sun on the bay. The camera returns to the singer as he sings about the sea and the sun.

*High Ashbury (Segment 76 of ****)*

16mm. 30 min. Color. Sound. 24FPS.

With Ultra Violet, Ondine, Nico.

Overexposed, very short shots and strobe cuts show a room in San Francisco. It is all very flowery, with rock music and people smoking, sitting on the floor. There is little movement, except that I haven't seen so many cuts in a Warhol movie. A baby in blue light becomes very central; cut to his crib, in another room, swinging against the daytime light. Someone begins to play a clarinet or flute, and a drummer joins in. (*Velvet Underground* record in the background.)

*Tiger Morse (Segment of ****)*

16mm. 20 min. Color. Sound. 24FPS.

Filmed November 1966.

Tiger, in a silvery background of costumes and lights, has a silver ball in her hand; the camera cuts in to close-ups of the ball. She talks about love. Single-frame sequences, medium and long shots.

Other reels that were part of ****
(each reel 30 minutes):

Ondine and Ingrid, Segment 68

Ivy and Susan

Sunset in California

Ondine in Yellow Hair

Philadelphia Story

Katrina, Segment 25

Barbara and Ivy

Ondine and Edie

Susan and David, Segment 82

Orion, Segment 42

Emanuel, Segment 35

Rolando, Segment 37

Easthampton Beach, Segment 43

Swimming Pool

Nico-Katrina, Segment 21

Tally and Ondine

Ondine in Bathroom

Susan Screen Test

Susan Bottomly, Segment 1

I, a Man

16mm. 100 min. B&W. Sound. 24FPS.

Filmed late July 1967.

With Tom Baker, Ivy Nicholson, Ingrid Superstar, Valerie Solanis, Cynthia May, Betina Coffin, Ultra Violet, Nico.

Opened at the Hudson Theater, New York, August 24, 1967.



Tom Baker in *I, A Man*, 1967

Bike Boy

16mm. 96 min. Color. Sound. 24FPS.

Filmed August 1967.

Joe Spencer is the man. Others: Viva, Ed Weiner; fetishes, symbols of masculinity; Bridgid Polk, Ingrid Superstar.

Opened at the Hudson Theater, October 5, 1967.

The boy showers, dries himself, combs his hair very, very slowly. He tries on underwear in a store, buys perfume, goes to a flower shop. Later, Ingrid rambles about food and cooking, but he says nothing. A woman wants to ride on the bike with him.

Nude Restaurant

16mm. 96 min. Color. Sound. 24FPS.

Filmed October 1967.

With Viva, Taylor Mead, Louis Waldon, Alan Midgette, Ingrid Superstar, Julian Burroughs.

Opened at the Hudson Theater, November 13, 1967.

Viva takes a bath with a man, "Exploding the Freudian myth," she says, "for the benefit of the American females at large." Later, in a restaurant, Viva tells about her convent school days in close-up: priests always want to rape her. After 10 minutes we zoom out and see the restaurant and the people, nude, of course. Taylor sings, plays the harmonica, and later converses with a member of the Resistance about contemporary politics. "I don't like walking in circles. I gave up weight lifting because you have to keep repeating everything," Taylor says. A later scene shows Alan Midgette by the table. Later, Viva has a reel-long soliloquy about her jail experiences, her mother, her father. Taylor is a very good listener. Viva: "Are you bored?" Taylor: "I like to listen to parts of conversations. Besides, I believe that my subconscious is still listening."



Alan Midgette and Viva in *The Nude Restaurant*, 1967

The Loves of Ondine

(Originally a segment of ****)

16mm. 86 min. Sound. B&W. 24FPS.

Filmed August-October 1967.

With Ondine, Viva, Joe Dallesandro, Angelina Davis, Ivy Nicholson, Bridgid Polk.

Opened at the Andy Warhol Garrick Theater, 152 Bleecker Street, New York, August 1, 1968.

"Don't you know the difference between reality and pretense?" asks Ondine during an argument with Angelina, as he throws her out. Ondine goes through a series of confrontations. In the middle of the film, for a reel, there is a long, messy, Spanish-speaking party, with all kinds of gooey things thrown on naked participants.

Lonesome Cowboys

16mm. 110 min. Color. Sound. 24FPS.

Filmed December 1967-January 1968, in Arizona.

With Taylor Mead, Louis Waldon, Viva, Eric Emerson, Francis Francine, Alan Midgette, Julian Burroughs, Tom Hompertz, Joe Dallesandro.

Opened in New York at the Garrick Theater and 55th Street Playhouse, May 5, 1969.



Taylor Mead, Viva and Tom Hompertz in *Lonesome Cowboys*, 1968



Tom Hompertz and Louis Waldon in *Lonesome Cowboys*, 1968

Sleep

16mm. 6 hours. B&W. Silent. 16FPS.

Filmed July 1963.

Premiered by the Film-Makers' Cooperative at the Gramercy Arts Theater, January 17, 1964.

The film consists of 10-minute segments—each repeated twice—showing a man sleeping. The camera focuses on different parts of the body.

"Warhol: It started with someone sleeping and it just got longer and longer and longer. Actually, I did shoot all the hours for this movie, but I faked the final film to get a better design."

—Tape Recording, October 1965.

Blue Movie

16mm. 90 min. Color. Sound. 24FPS.

Filmed July-August 1968.

With Viva and Louis Waldon.

Premiered by the Film-Makers' Cinemathèque at the Elgin Theater, June 13, 1969.

Schrafft's Commercial

October 1969.

"The screen fills with a magenta blob, which a viewer suddenly realizes is the cherry atop a chocolate sundae. Shimmering first in puce, then fluttering in chartreuse, the colors of the background and the sundae evolve through many colors of the rainbow. Studio noises can be heard. The sundae vibrates to coughs on the sound track. "Andy Warhol for a SCHRAFFT's?" asks the off-screen voice of a lady. Answers an announcer: "A little change is good for everybody."

—Harold H. Brayman,

"Warhol and Underground Sundaes,"
National Observer, October 28, 1969.

"I really love Schrafft's ice cream, particularly strawberry. I eat it every day."

—Andy Warhol.

Surfing Movie

16mm. Color. Sound. 24FPS. In production, 1968—

With Viva, Taylor Mead, Louis Waldon, Ingrid Superstar, Eric Emerson, Tom Hompertz, Joe Dallesandro.

Most of the film has been shot around La Jolla, Calif.

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