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Mediated Pain: Andy Warhol's Exploding Plastic Inevitable

'Warhol has indeed put together a total environment. But it is an assemblage that actually vibrates with menace, cynicism and perversion. To experience it is to be brutalized, helpless...The Flowers of Evil are in full bloom with the Exploding, Plastic, Inevitable'.¹

The 'Exploding Plastic Inevitable' (EPI) was Andy Warhol's only foray into a total inter-media experience.² From 1966 to 1967 the EPI, at its most developed, included up to three film projectors³, sometimes with colour reels projected over black and white, variable speed strobes, movable spots with coloured gels, hand-held pistol lights, mirror balls, slide projectors with patterned images and, at its heart, a deafening live performance by The Velvet Underground.⁴ Gerard Malanga's dancing – with whips, luminous coloured tape and accompanied by Mary Woronov or Ingrid Superstar – completed the assault on the senses. **[Fig.9.1]** This essay argues that these multisensory stimuli were an arena for Warhol to mediate an otherwise internalised interest in pain, using his associates and the public as baffles to insulate himself from it. His management of the EPI allowed Warhol to witness both real and simulated pain, in a variety of forms. These ranged from the often extreme reactions of the viewing audience to the repetition on his background reels, projected over the foreground action.⁵ Warhol had adopted passivity as a self-fashioning device.⁶ This was a coping mechanism against being hurt, and a buffer to shield his emotional self from the public gaze.⁷ At the same time it became an effective manipulative device, deployed upon his Factory staff.

The inter-relationships between the performers and Warhol's Silver Factory activities were complex.⁸ Commenting on the EPI shows, Jonas Mekas observed that Warhol had at his fingertips not only 'all the different creative components' but also the 'extreme personalities of each of the operators of each piece of equipment'. He was 'structuring' with the 'egos and temperaments' of a number of different people, manoeuvring them 'into sound, image and light symphonies 'of tremendous emotional and mental pitch... And he, the conductor always stood there, in the balcony next to the projectors, somewhere in

the shadow, totally unnoticeable...⁹

The EPI's first manifestation was 'Andy Warhol's Up Tight', an appearance at the 43rd annual dinner of the New York Society for Clinical Psychiatry in the Hotel Delmonico on 13 January 1966.¹⁰ Warhol turned up with The Velvet Underground (John Cale, Lou Reed, Sterling Morrison, Maureen Tucker and 'Nico' (Christa Päffgen)). The assembled guests in the candlelit, formal environment, watched the films *Harlot* (1964) in which the transsexual Mario Montez reclined on a couch eating bananas in an overtly sexual manner and *Henry Geldzabler* (1964) in which the curator from the Metropolitan Museum of Art sat silently smoking a cigar for an hour and a half¹¹; they listened to sets by the Velvet Underground, and witnessed Malanga and Edie Sedgwick's whip dance to the song 'Venus in Furs', its title, and theme, inspired by Sacher Masoch's novel of 1870. Warhol had encouraged the film maker Barbara Rubin to conduct aggressive after-dinner questioning of the guests, asking heterosexual couples 'what does her vagina feel like?' and 'is his penis big enough?'¹² At the same time bright lights were aimed at the guest's faces. According to Seymour Krim this behaviour caused some of the 'old-fashioned Freudian analysts to abandon the dinner'.¹³ Rubin and Mekas were also filming the event with hand-held cameras telling the diners they were to be used as subjects for a forthcoming movie.¹⁴ There was a feeling, reported by the press, that the evening had attained a super-reality, akin to LSD experiments, that was capable of causing a 'spontaneous eruption of the id'.¹⁵ Warhol's own "overheard" summary of the events was that he had an ear-ache and could neither see or hear.¹⁶ Not only had he clearly chosen the films for maximum ironic effect upon Freudian analysts (with the phallic symbols of bananas and cigars) but from his own redacted observations it would appear that he was, if not engaging with, at least absorbing the experience. In his 1981 book *POPism*, Warhol not only repeats Rubin's aggressive questions but also comments:

As if the music –the feedback, actually –that the Velvets were playing wasn't enough to drive them [the psychiatrists] out, the movie lights were blinding them and the questions were making them turn red and stutter, because the kids wouldn't let up, they kept on asking more. And Gerard [Malanga] did his notorious Whip Dance. I loved it all.¹⁷

In a mirroring of himself as 'other', the 'stuttering psychiatrists' would have struck a chord with Warhol, who often made a point of commenting on his own, trapped voice.¹⁸ He perceived it as an emission from a flawed body, existing without suffering any of the sensitivities that a physical body is subject to, yet

capable of producing an embarrassed sensitivity when he spoke.¹⁹ Even in the late 1970s he was still relating traumatic public encounters: one such occurred at the nightclub Studio 54 where, on being passed a microphone, he just ‘made sounds... and people laughed’.²⁰ The provocative sexuality, the perverse ‘shock tactics’ at the dinner, and the ensuing press coverage were all gratifying for Warhol. He collected and pasted his reviews into a series of scrapbooks using them as material to be deployed, repetitiously in subsequent interviews and claimed that he was ‘everything my scrapbook says I am’.²¹

Warhol then arranged through Jonas Mekas a series of performances at the Film Makers Cinematheque between 8 and 13 February 1966. The Velvet Underground played, with a backdrop of Warhol’s films and again accompanied by Rubin’s sexually explicit questioning and the intrusive lights.²² All these activities were designed to make the audience ‘up-tight’.²³ *Lupe* was shown before the band began to play, under the rubric of a retrospective of Warhol’s films starring Edie Sedgwick.²⁴ This was part of an attempt by Warhol to mend the rift that had developed with Sedgwick over her relationship with Bob Neuwirth, Bob Dylan’s personal handler and friend.²⁵ The choice of films was neither accidental or neutral: Sedgwick’s portrayal of Lupe Valez’s failed, ‘beautiful’ suicide, shown in two screen projection, was clearly linked in Warhol’s mind to her own increasing drug abuse and alienation from him and the Factory.²⁶ His extraordinary appearance with Sedgwick only four months previously, at the Institute of Contemporary Art in Philadelphia, would still have been a clear memory.²⁷ Warhol was intensely disappointed at her defection to the Dylan camp. The cross-referencing between the films projected behind the band and the dancing in the foreground was the foundation of an exchange between media that Warhol would continue to exploit. This exchange operated as a multilayered visual dialogue much in the manner of his earlier coded references in his window displays for the department store Bonwit Teller, where a phrase from his early comic strip series painting *Superman* (1961) ‘GOOD A MIGHTY PUFF’ becomes ‘OD PUFF’ - a word play that references a gay aesthetic and his concealed homosexual lifestyle.²⁸ The filmic exchange also operated as a retrospective gathering of the themes and desires that had dominated his film making up to this point, including protracted studies of sleeping, kissing and eating, to *Blow Job* and the sadomasochism of *Vinyl* and *Whips I and II*.²⁹

The Up-tight performances were influenced by projects such as Rubin's *Christmas on Earth* (1963), which had used coloured filters held by the audience, employed two projectors and included promiscuous and perverse sexuality as its subject matter. Malanga claimed that Rubin was 'the most intellectual and smartest woman in Andy's entourage', crediting her with originating the idea of The Up-tight and its 'total assault on the senses of the participants and viewing audience'.³⁰ Other influences included Angus MacLise, (a member of early iterations of the Velvet Underground) and Walter De Maria performing the music for a Jack Smith production at an Astor playhouse benefit on 19 August, 1965, with Suzanne de Maria, Smith and Montez. Jean Philips danced around trailing fabrics, as footage from Smith's film *Normal Love* (1964-65) was projected onto the performers. A vital component in the development of the EPI may have been the New Cinema Festival organised by Mekas and John Brockman at the Filmmakers' Cinematheque in November and December 1965. Accompanying new works by Warhol (*Camp*) and Jack Smith (the performance *Rehearsal for the Destruction of Atlantis*), were abstract films by Stan Vanderbeek, who had already shown multi-screen film installations at the AG Gallery in 1961, and *The Last Rites*, a collaboration between filmmaker Piero Heliczer and Angus MacLise. A sketch of this work, as performed at the Cinematheque on 10 November, 1965, shows a central projector, between musicians, directed onto dancers elsewhere in the building. The programme lists amongst performers another Velvet Underground member, John Cale, as well as Mario Montez, Edie Sedgwick and Barbara Rubin, and the avant-garde musician and 'flicker' filmmaker Tony Conrad.³¹ The festival also included works by both the collective USCO and Don Snyder who used complex combinations of film and slide projection. The latter's performances 'demonstrated numerous possibilities of slide dissolves, black and white, and in colour (synchronized or counterpointed with sound). Images gradually grew into colour symphonies (two slide projectors were complemented by a motion picture projector)'.³² According to Snyder his 'lumographs' were capable of 'inducing a mild trancelike state'.³³ His project was determined by a commitment to mystically and/or chemically expanded consciousness, and he had been involved with Timothy Leary's psychedelic 'research' programme at Millbrook. USCO's Gerd Stern, with collaborators Michael Callaghan, Jud Yalkut and Brian Peterson, performed using 'defraction boxes, strobes, carousel projectors, live action'.³⁴ Mekas would remark, soon after the festival:

Suddenly the intermedia shows are all over town. At the Dom (Jackie Cassen and USCO); at the Cheetah; at the Martinique Theatre (Robert Whitman); at the Riverside

Museum (USCO); at the Cinematheque (Kosugi)... There were artists working with sound-light multiple projections for a good 10 years... - but they remained in experimental, semi-private stages until the Expanded Cinema survey at the Cinematheque last autumn.³⁵

The template established for the 'Up-Tight' performances metamorphosed into the EPI events.

[Fig.9.2] The EPI played for the month of April 1966 at the Dom. **[Fig.9.3]** However, as Mekas' comment makes clear, they were not unique in the mode in which they were working there. Indeed, Jackie Cassen, who had been projectionist for some time at the venue remained to operate two slide projectors alongside Danny Williams.³⁶ **[Fig.9.4]** This residency was followed by a number of appearances in college towns including supporting the Mothers of Invention at the Fillmore Auditorium, San Francisco.³⁷ Early advertisements emphasized the deliberate overload of stimuli, listing the films *Vinyl, Sleep, Eat, Kiss, Whips, Harlot* and *Hedy*, all projected in the 'same place, all at the same time' with 'lights, colour slides and dancing'.³⁸ The films, projected over the band, had disparate themes, yet when screened on three sides of the venue, dovetailed together as a strange, multi-layered commentary on Warhol's portraiture and his interest in repetition. Such intermedial reference was not limited to performance. In Warhol's 'Marlon' series of mid 1966 he addresses a painterly problem that appears to relate to his experiments in other media. He looks at what happens to the screened image when it is absorbed by the un-primed canvas. Frei and Prinz suggest that this may have been related to Clement Greenberg's and Michael Fried's writings about opticality in recent modernist painting.³⁹ Warhol's close-cropped framing lent itself to projection on a large scale and visually provocative close-up images included Salvador Dalí, projected upside down, sadomasochistic scenarios and parodic commercials with Hershey Bars and Coca Cola bottles which towered above the band and Malanga as he danced. Although there were precedents for such multi-media performances, Warhol was exploring the dialogues that multi-screen projection and sound could have with each other within his distinctive aesthetic. The corralling of different media owed much to his ability to absorb, assimilate and reinvent, using the skills of those around him. He claimed that the 'Pop(sic) idea, after all, was that anybody could do anything, so naturally we were all trying to do it all'. Nobody wanted to stay in one category, 'we all wanted to branch out into

every creative thing we could'.⁴⁰ Callie Angell emphasised that Warhol asked people for ideas so that they would feel engaged in what they were doing; they would try something and he would endorse it.⁴¹

I argue that Warhol's emotional and creative investment in the performances can be discovered, inadvertently, in the tone taken by the reviews of the shows. These often focused on the 'annihilating' effect of the performance on the audience. *POP-SEE-CUL* suggested that this kind of expanded cinema would replace 'nothing except suicide'.⁴² A flyer for the performances at the YMCA on 10-11 December, 1966, highlighted that the performers 'use flashlights on you and turn you into wallpaper. Then you are supposed to go out of your mind.'⁴³ [Fig.9.5] Other critics concentrated on the sound, describing it as 'screeching', 'bone scraping', 'impure' 'a collision', with the drums 'slamming into your bowels', and that it combined 'somasochistic frenzy with free-association imagery'.⁴⁴ Paul Jay Robbins commented that Warhol's art and the EPI were symptoms of America's malaise and social 'insensitivity'. He continued: 'We are a dying culture and Warhol is holding our failing hand and sketching the carcinoma', while the dancers, music and movies are bound together in one 'magnificent moment of hysteria'.⁴⁵ Michaela Williams recorded feeling 'brutalized, helpless and manipulated' by the 'relentless machine'.⁴⁶ Warhol was particularly impressed with Williams' observations on the physiological effects of the sound: 'The reverberations in your ears stop. But what do you do when you can still hear your brain'. Lou Reed, the lead singer of the Velvet Underground, was frustrated by what he saw as the continual negativity, 'No one ever writes anything nice about us, or even looks at us very seriously which is fine. You get tired of being called obscene. It just seems to go on and on and on and on and on. We are going to use all the put-downs for the liner notes on the album'.⁴⁷ It was left to later writers such as Stephen Koch to relate these characteristics directly to Warhol's personal drives: 'holding tight, forced, into the enclosures of self-protection and refusal... This model of ego obliteration turned out to be, in fact, a vast chamber of passive aggression levelled against the senses themselves'.⁴⁸ The consensus was that 'Too much was happening': 'the beat of the music, the movements of the various films, the pose of the dancers' blending into something meaningful, but before your mind can grab it, it's become random and confusing again. Your head tries to sort something out, make sense of something. The noise is getting to you. You want to scream, or throw yourself about with the dancers, something, anything'.⁴⁹ Billy Name, who worked

closely with Warhol on the films and the EPI, witnessed how it affected him. ‘The performances controlled you, it was overwhelming, the sound was so intense and so loud, I had taken lots of LSD and all those things. It was magical, if you can imagine a stage with Gerard and Edie and all set up and performing and lights from four sections. Overhead we would do a film on the Velvets, so Velvets on Velvets and Screen Tests on the side wall, and sometimes lights and some times effects of pools of oil on the lights and slides with polka dots and criss-crosses.’⁵⁰ The black and white films on the colour of the action on the stage was, Name asserted, ‘beautiful’.⁵¹ The performers’ clothes also contributed to the optical effects: they wore striped shirts, reflective silver dresses and black leather. The atmosphere - which varied from venue to venue - is also noted in Malanga’s unpublished ‘Secret Diaries’, where he records the behind the scenes tensions, his own frustrations and his focus on his choreography and dancing.⁵² At one point he was overcome to such an extent that his interpretation became a ‘quasi-religious experience,’ he was absorbed in the ‘Christlight, strobelight, blacklight, situation’. His eyes are constantly on Bendetta Barzini sitting up on the balcony. He sees ‘all the familiar faces in the audience’ below him. ‘I see Allen [Ginsberg] looking at me and I begin to bless everyone in the light shining on them... This is the longest hardest most glorious set I have ever danced to’.⁵³ **[Fig.9.6]**. Another entry vividly records Malanga interpreting the entire Crucifixion scene with ‘Rona [Page] standing behind me, arms outstretched, with two flashlights in each hand, aiming their beams, through my outstretched arms at the audience’.⁵⁴

Typifying the mirroring and repetition that Warhol deployed in the EPI, his film *The Velvet Underground and Nico* (1966), which showed the band improvising during rehearsal and talking, was projected onto the live performance. Footage of the band jamming in one long set at the Factory, featuring dizzying changes in aperture, and the “pointless” zooms that characterised Warhol’s filmmaking at this time, was juxtaposed with a live set that included equally extended versions of ‘Heroin’ and ‘Venus in Furs’. New ‘Screen Tests’ featuring band members Reed, Cale, Sterling Morrison, Maureen Tucker, Nico, as well as Malanga and Woronov, were shot before the EPI tour and screened during performances. The ‘screen tests’ literally perform: no longer static, they swerve and zoom in sudden movements, there are “strobe-cut” in-camera edits, deliberate close ups of facial features, deliberate blurring and changes in aperture.⁵⁵

All of these strategies added to the disorientating effect of the EPI. Warhol is shifting from the passive presence behind the camera, where he had often delegated responsibility to Malanga and Ronald Tavel, to

actively (but mainly silently) make his presence felt. The frenetic performance between the movements of The Velvet Underground, the dancers and the 'screen tests' appear to shift to the beat of the music. Callie Angell surmises that Danny Williams' films from around this time, using similar effects, were made on Warhol's old Bolex camera.⁵⁶ The camera is used as a tool between the two men to break up the film space. Since Williams had been in a destructive relationship with Warhol, this appears to mirror the emotional state of both men. Williams was frustrated that his aspiration to make films in New York was not progressing and Warhol disappointed that another relationship had failed. Williams is described by Bockris as increasingly marginalised by Warhol and seen sitting alone at the Factory, 'staring into as many as seven pulsing strobes, experimenting to see what effect they would have on him, so that they could then be used to alter the audience's perception'.⁵⁷ Name recently claimed that there was a particular audience for these events: 'there was no general lighting, there was only the lighting from all the specific effects. So you could be dark and be made up in your outfit, and be part of a dark scene in an underground world'.⁵⁸

I argue that the intermedial development of the EPI allowed not only an exchange between different forms of mediation, but established a collage of Warhol's desires, fears and physical complaints.⁵⁹ The complexity of Warhol's relationship to somatic and psychic suffering also manifested itself in his interest in 'beauties'. This was apparent in those portrait films featuring models that appeared in the background during the EPI, including *Jane Holzer* (1965), *Marisa Berenson* (1965) and *Donyale Luna* (1965). Warhol's periodically eruptive skin, slight body and homosexuality troubled him: to an extent these concerns were mirrored in the people he gathered around him and to a degree experimented with. He filmed close-ups of faces and skin: in *Kiss* (1963-64) he undertakes a voyeuristic study of thirteen different couples kissing whilst *Blow Job* (1964) denies the viewer a glimpse of the actual act itself, but rather concentrates on the nuances of expression on DeVerne Bookwalter's face as he is fellated. Warhol's complex and sometimes traumatic relationship with voice and sound is also important to both the EPI's structure, and the physical effect of the performance on himself and others.⁶⁰ He was aware of the blurring of performative sound-art and music by composers such as John Cage and Erik Satie and was mindful of John Cale's collaboration with La Monte Young and his developments with drone music – which fed directly into the Velvet Underground's extended live performances.⁶¹ The deliberate chaos of the performances

themselves was reminiscent of Dada performance, at least as it was imagined within the neo-avantgarde.⁶² John Wilcock described an EPI performance at the Rutgers College Film Society thus: ‘punctuated with whatever screeches, whines, whistles and wails can be coaxied out of the amplifier, enveloping the audience with dislodging [*siz*] decibels, a sound two-and-a-half times as loud as anyone thought they could stand’.⁶³ There were also conceptual links between Warhol’s interest in the work of the writer William Burroughs, with his text and sound collages, and the EPI as a synaesthetic assemblage of experimental sound and multi-layered images.⁶⁴

Warhol recorded in the tapes for *A:A Novel* the effect that sound could have on the senses, attending for example to the ecstatic rapture that would transport an amphetamine fuelled Ondine [Robert Olivo] when listening to Maria Callas’ ‘lethal’ arias that were often played in the Factory during 1965 and 1966. Ondine is overcome, declaring ‘She’s putting me away again ... I can’t go on... she’s driven me ...oh she’s unbelievable, oh ohhhhh’.⁶⁵ The relationship between Warhol as voyeur and Ondine as actant is so powerful that Warhol orders Ondine to play the record again, so he can repeat his rapture and take it vicariously as his own. In *POPism* Warhol commented that ‘They [Ondine and Name] always said how great they thought it was that she [Callas] was killing her voice, and not holding anything back, not saving anything for tomorrow. They could really identify with that’.⁶⁶ These extremes of both physical and mental trauma that could cause the body to vibrate were phenomena that Warhol would explore with the EPI. They paralleled wider activities of the Factory stars using amphetamine ‘who would throw themselves into every extreme situation...sing till you choke, dance till you drop’.⁶⁷ This painful rapture, as sound overwhelmed the listener, was a sensation that Warhol sought to replicate in the EPI. It was doubly powerful because of the chemically altered consciousness of many of the participants. This ability to ‘lose oneself’ physically in the web of audio excess was one that personally troubled Warhol, yet the EPI allowed him to repeatedly experience it vicariously. Although he was fascinated to see others ‘possessed’ by music, he feared loss of control in his own body as a traumatic leftover from his bouts of St. Vitus Dance which began at the age of eight. There are few examples of Warhol, totally letting go; perhaps the only recorded exception took place on the roof of the Factory with Billy Klüver of EAT, where he was overwhelmed by the ‘fantastic’ long silver helium balloon experiments, causing embarrassed

laughter.⁶⁸ Warhol's habitual self-control sometimes broke into anger, but Malanga suggests it most often manifested itself as a silent force. Warhol 'lost his temper a lot' over work, but he saw it as part of his 'sadistic game'. 'It's incredible; it's a very powerful anger. Uptight for days. It's an anger that's completely passive. He doesn't say anything'.⁶⁹ When touring with The EPI Malanga gauged Warhol's emotional state by his controlling, pained silences.⁷⁰ On tour he comments when Warhol seems happy, describing it as 'odd'.⁷¹

The EPI performances placed demands on Warhol to respond to the press, but even in February 1966 he found himself resorting to his 'same old act'. A programme for TV station WNET, 'USA Artists: Andy Warhol and Roy Lichtenstein' concluded with footage of the Velvet Underground performing. This followed an interview with Warhol, already knowingly trading on his vulnerability.⁷² The footage provides a number of important insights into Warhol's self-fashioning as he fields questions in a barely audible voice. The extent of Warhol's self-invention, from the young man who came to New York in the 1950s, and his persona in 1966, might be read as a determined feat to enact his difference as an outsider by distancing himself from the action whilst remaining at its centre. Greenblatt's observation is pertinent here, that self-fashioning occurs at the point of encounter between the 'authority and the alien', that what is produced in this encounter 'partakes of both the authority and the alien that is marked for attack, and hence that any achieved identity always contains within itself the signs of its own subversion and loss'.⁷³ Lane Slate, the WNET interviewer, suggests that he has a reputation which is a little apart from 'reality'. Warhol's pained reaction is 'uh oh, I don't really understand. What do you mean? Uh...this is like sitting um, at the World's Fair and riding one of those Ford Machines where the voice is behind you...I'm so empty today. I can't think of anything. Why don't you tell me the words and they will come out of my mouth.' Warhol continues to elide himself as the questions continue. A question as to whether his work requires distance is met with 'Uh...Uhhhhh...Yeah, well I guess I really don't, uhhh...It's too hard to care, I guess I...Well I care...I still care but it would be much easier not to care'.⁷⁴ Warhol's distancing act is also revealed in a private exchange with Joseph Campbell – aka 'The Sugar Plum Fairy' - captured by Warhol's tape recorder for *A: A Novel*, as Campbell asks him why he 'almost refuses' his own existence. Again he gives his classic response, 'uh it's just easier'. Campbell comments 'I always think of you being

hurt'. The conversation then becomes more intimate as Warhol claims he's been hurt so often he doesn't even 'care anymore'. As Campbell insists that 'of course he cares', Warhol continues to claim that he doesn't get 'hurt anymore' that he can turn his feelings 'on and off and on'.⁷⁵

The emotional pairings of 'turning it off and on' and 'inside and outside' are to be found in Warhol's new artistic phase, as he manages the expansion of his entourage, and conflates his private and public life.⁷⁶

The problems that were caused by this emerged in a series of subplots revolving round the EPI. Many of the 'superstars' of Warhol's Factory who appeared in his films also had roles supporting the EPI in different creative capacities. Malanga's roles as Factory assistant, collaborator on the Screen Tests and choreographer for the EPI, all of which he took seriously, exacerbated the tension between him and Warhol when he became obsessed with Bernadetta Barzini. This culminated in a loaded exchange in Warhol's film *Bufferin*, shot in December 1966. The thirty-three minute portrait of Malanga reciting his poetry and reading from his diaries, finds him replacing everyone's name, including Warhol's, with *Bufferin*, a brand of painkiller. In a double exposé, Malanga reveals on film his feelings towards Warhol and his management of the EPI, albeit still coded under the pseudonym. Warhol as a countermeasure vents his frustrations with Malanga in a series of frenetic strobe cuts. On 3 September following a show at the Chrysler Art Museum, Provincetown where Malanga meets a beautiful and sleeps with her, and a week prior to his meeting with Barzini at the Whitney Gala he wrote down his feelings in a letter to Warhol, which he copied in his diary. His main concern is that the performance was becoming 'chaotic' with Warhol being 'Kind enough as to let Susan [*Bottomly*] and everyone else not directly connected with the show get involved with Mary [*Woronov*] and me on stage'. Malanga points out that he was dancing with the Velvet Underground 'long before you signed them into a corporation empire, and even before you knew them', that his dancing is an 'integral part of the music and the show, as are your movies', and that he does not represent a 'go go dancer' in the show but 'an interpretative-visual happening'. **[Fig.9.7]** He claims that Warhol is slowly taking this away from him by allowing 'outside elements' to interfere with his dance routines. The letter continues with a series of observations on the problems he had encountered while dancing, including the spotlights 'wandering away' from what 'was supposed to be seen on stage', people 'handling' the strobes which had been 'inconveniently placed on stage', and being left to dance in

‘total darkness’. Malanga is adamant that he does not want the show to turn into a ‘Mothers of Invention freak-out’. His parting sentence is the most illuminating; ‘I feel that you will do nothing in your almost absolute power to correct the mess that you are responsible for, in which case if you won’t, I will’.⁷⁷

Malanga, who had worked with Warhol prior to the expansion of the Factory entourage, felt that he was playing with him psychologically, thinking that he could ‘break him’, but just when Warhol thinks he has him ‘he [Malanga] breaks loose from under him’.⁷⁸ Bockris observed that Warhol did not like it when his associates fell in love ‘because it took their attention away from him’.⁷⁹ Malanga’s diary entries are reminders of Warhol’s particular technique of appearing to be ‘hands off’ while purposefully allowing situations to develop. Not only did Warhol orchestrate the different personalities, he also utilised to particular effect the devices he had developed in his film making, where the camera would wander from the action. This seems to be mirrored in his deliberate decision to ‘play’ with the lights by ‘mis-registering’ them.

The relationships between Warhol’s Factory activities, the EPI performances and his own state of mind are entwined, as is clear from “Malaga’s” [sic] diaries. But they are also highlighted in the films that Warhol chose to project at these events. It is worth noting here Branden W. Joseph’s suggestion that the EPI employed Warhol’s films as components of an intermedial space with all the ‘impure promiscuity that Krauss ascribes to television...a discursive chaos, a heterogeneity of activities that could not be theorized as coherent or conceived as having something like an essence or unifying core’.⁸⁰ Yet I would argue that the unifying core of this otherwise promiscuous space is Warhol and his interests, his desires and his fears. Whilst Warhol’s screened and painted portraits are an appeal to pictorial surface, Warhol’s engagements with the EPI are an exploration of psychological depth, through the activity of others. He was using ‘people as his paint brushes’ on his multi-layered, multi-faceted surface.⁸¹

Vinyl (1965), based on Anthony Burgess’ novel *A Clockwork Orange* (1962), and projected more than any other film as a background reel for the EPI, is an example of Warhol’s authorial layering. **[Fig.9.8]** Warhol had been attracted to the book’s sadomasochistic themes. Although Ronald Tavel’s adapted dialogue was delivered by Malanga with considerable artifice, the film when projected over the Velvet

Underground set and Malanga's choreography became visually powerful. **[Fig.9.9]** The shots are tightly framed, the claustrophobic arena of the Factory space and action perversely mimics the composition of the classical Pieta. This is reinforced by the final frames as Malanga kneels, bare chested, facing the audience in the centre of the space. There is a doubling of sadomasochistic acts, involving cling film, candles and stroking, alternated with slapping, as Larry Latreille's naked torso is 'tortured' in the background and Malanga's simultaneous 'torture' by Tosh Carillo in the foreground.⁸² Tape is applied to Malanga's body, a sinister, laced leather mask is forced onto him to cover his face and hair, his head is thrust back and he is threatened with having to drink through a metal funnel. Sedgwick, sitting on Name's silver trunk, to the right centre of the frame responds to the action by looking in turns concerned and unsure. By silently screening the film for the EPI to the songs 'Venus in Furs' and 'Heroin', the more sinister realm of the action is emphasized, mirroring lyrics based on Sacher-Masoch's novel. Malanga's dancing to soul group Martha and the Vandellas in *Vinyl* is juxtaposed with his on-stage dancing to 'Venus in Furs' with his whip. In a play between reality and imitation Malanga would use a pencil to 'shoot up' to the words of 'Heroin', yet was simultaneously shown having amyl nitrate broken under his nose in *Vinyl*. J.J. Murphy suggests that there was deliberate jealousy between the performers in *Vinyl*, with Sedgwick as a last minute addition to the film. Malanga denies this, he suggests that no one was being 'played', the only disagreement being that he felt the film should have an all male cast.⁸³ The final scene as Malanga dances with Carillo, being held by him, as he moves his bare chest against his body and succumbing to Carillo's will is undeniably erotic. This was not the only film shown in the EPI that had an overtly sadomasochistic theme: two black and white whip dance films, *Whips I* and *II*, show Malanga and Woronov at the Factory performing with whip and leather mask, a routine they reprised for the shows.⁸⁴

Warhol's often misquoted 'surface' citation in Gretchen Berg's 1966 interview, is relevant here. Her question 'if we want to know about Andy Warhol, we just look at your paintings and your films and that's...?' elicited Warhol's 'Yeah', followed by 'There's nothing profound underneath' and a short 'No'.⁸⁵ There is depth and a certain poignancy as Warhol's pleasure and pain was repeated in different media night after night at the EPI performances. Malanga also suggests that for Warhol his role at the Factory and with the EPI was like a strategic 'chess game'. Both Malanga and Nat Finkelstein, a

photographer documenting the EPI and the Factory in the mid 1960s, were aware of Warhol's manipulative ploys but also surmise that he had a certain amount of intuition for when to use or drop 'certain things, consuming and saturating them and then picking up on new things'. Finkelstein sees Warhol's psychology as ruthless, consuming people in the same way that he consumed pizza 'by sucking the top off' and 'discarding 'the rest...he was like a black widow spider'.⁸⁶ Others, such as Lou Reed, saw his behaviour as strategic, allowing people space to experiment and unleash their creativity.⁸⁷ A news item on the EPI with Warhol for WNET TV in March 1967 demonstrates his inventive passivity. In response to the interviewer [Henry Hick's] questions, Warhol lies on the floor gazing up at the reflections on the ceiling from the imported mirror ball, forcing Hicks to kneel beside him with the microphone. 'Are you trying to communicate any messages?' elicits 'It's so pretty down here, I'm not sure'. The question is then repeated, this time Warhol replies 'Er no, we are not really reaching anybody, no, it looks like stars from down here'. The interview ends with both men lying on the floor and Hicks admitting that he can 'see the stars'. Once again Warhol wrests control, deflecting his own discomfort onto his interrogator.⁸⁸

Warhol channelled his internalised pain through his work, often deliberately making people uncomfortable in a mirroring of his own emotional turmoil. He had by 1966 formed a number of close, but often unfulfilling, relationships including with John Giorno and Philip Fagan. However he was particularly upset by Henry Geldzahler in early 1966 (coincidentally around the same time as he was projecting his film portrait at the psychiatrists' dinner) who after he moved in with Christopher Scott was no longer available for long nocturnal chats. Geldzahler suggested that 'he [Warhol] was also upset that I'd been living alone all this time and I'd now moved in with someone...he was a little jealous of that'. This was compounded by the fact that Geldzahler had been appointed as the American commissioner to the Venice Biennale and had decided against selecting Warhol's work. He justified this by arguing that Warhol would have had to bring the Velvet Underground and he was worried about adverse publicity that could prejudice his own fragile relationship with the board of the Metropolitan Museum of Art.⁸⁹ The presence of Geldzahler's Screen Test as a background reel for the EPI was another indication of Warhol's ability to seemingly inoculate himself against his own pain by traumatic repetition and projection onto others. Warhol's lovers and intense relationships are an important strand, not only in the development of the aesthetics of the EPI, but also the way that he would have several people competing

for his attention. As Williams' mental state deteriorated into 'a psychodrama of mental torture' possibly contributing to his suicide⁹⁰, and with Name marginalised in Warhol's sexual affections, compounded by his voyeuristic interest in Malanga, Richard Rheem entered his life in May at a party to celebrate the opening of the EPI at the Fillmore auditorium in San Francisco.⁹¹ Both Malanga and Bockris comment on Rheem's later arrival to live with Warhol in New York noting that he was 'young and obvious about his feelings' and that he would be needing much of Warhol's attention.⁹² Bockris saw as problematic the presence of a 'shy egoless young man on whom Warhol could assert his will', within the melee of the already crowded and competitive scene at the Factory.⁹³ Conflating his public and private spheres, Warhol shot an intimate film *Mrs Warhol* (1966), a coded portrait of Julia Warhola, his mother, with Rheem playing her husband, that revealed a genuine friendship between the two. Julia Warhola's obvious denial of her son's homosexuality [she had lived with him from 1952] and her emphasis on Rheem as a 'good boy' must have been painful for Warhol to witness. Significantly on December 11, 1966 Malanga notes that Rheem has 'finally left Andy'. They are in Philadelphia touring and Malanga is at this point entirely obsessed with Barzini, further frustrating an already vulnerable Warhol. But there is a swift replacement of Rheem by Rod La Rod.⁹⁴ The new relationship appears to mirror masochistic scenes both from *Vinyl* and *Whips I and II* as the couple become involved in series of fights. That Warhol could be jealous or even paranoid seems to be borne out by Malanga, who in his diaries describes going to an Allen Ginsberg reading. (This is also one of the entries that Malanga reads out in *Bufferin*.) He wonders if Warhol has come to the reading just to observe what he is doing and whom he was coming to the reading with.⁹⁵ Malanga also hints at the increasingly claustrophobic relationship of both working for Warhol during the day and the evening, with the circles of lives 'revolving around each other and across each other'.⁹⁶ He suggests that Warhol should learn not to 'interfere in other people's lives'.⁹⁷ In October he mentions that Warhol can be chemically destructive, yet he also asserts that 'Everybody assumes they're fabulous and justifiably placed in a Warhol film, but they don't realise that Andy is the top of the line at what he does. You simply can't exceed him', it is however a frenetic 'scene'.⁹⁸ When Malanga does not stay for the performance in Wooster, Massachusetts, Warhol is irritated but even more upset with Barzini's unwelcome influence.⁹⁹ Malanga also describes his own personal frustrations while performing, professing an 'internal and external suffocation' that Warhol seems 'oblivious to both the situation and

his personal feelings'.¹⁰⁰ The latter's inability to intervene, in an increasingly chaotic scene, is left to the camera as others are allowed to perform, taking away some of the stage from Malanga, who likens it to a 'toy theatre'. However when they are booked to appear at the Chrysler Art Museum Provincetown the situation comes to a head as fifteen people stay overnight in the accommodation they have rented. Malanga describes getting into 'an argument with Andy that was triggered by the accusation that I didn't clean up the dirty dishes, when in fact I hadn't made myself anything to eat...nor was I aware that there was a mess. Andy must have overdosed with diet pills'. Malanga's behaviour, though, has included making love under the sheets in the living room where everyone 'must have been aware of what they were doing'. He also records that Warhol has seen his diary which he likes 'very much' because of the way that he records 'events and news of the day'. He reflects that he hopes that he has not written anything to make Warhol uptight.¹⁰¹ The competitive resentment and humiliation grow in the Factory as Malanga claims that he is 'arbitrarily stuck' in one of Warhol's marathon movies 'cast as a walk-on portraying Lee Harvey Oswald' but Ronnie Cutrone has been asked to play the same role without notifying him of the change. 'I don't feature the underhandedness of playing friends against friends. It has the same trappings as what occurred during the shooting of the assassination movie, what could be and is referred to as 'the games people play'¹⁰²

The EPI was a vehicle for Warhol to not only experiment with a multi sensory environment but also to deflect his emotions, to mediate his pain. The project becomes part of self-fashioning that was both a baffle against his own internalised frustrations and enabled him to witness other peoples' pain. Malanga and Bockris declare that the aims of the EPI were perhaps to be found in McLuhan's statement about the new electronic environment which demanded both commitment and participation. Gene Youngblood also claimed expanded cinema as 'a paradigm for an entirely different kind of audiovisual experience, a tribal language that expresses not ideas but collective group consciousnesses'.¹⁰³ Warhol in 1966 was thirty-eight: he is reflecting in his films and with the intermedial performances the fears of middle America, of homosexuality, promiscuity and the thrall of youth culture, all fears he was experiencing and internalising. His self-fashioning works with the forces of an art world that he nonetheless perceived as hostile and at the same time worked against its alienation by adopting a persona that stood in for 'self'.

Warhol's fear of death, his traumatic bouts of nervous illness as a child and emotional needs reverberate in the EPI as he allows the sound and the projections to 'speak' for him. Warhol with his obsessive fixations seems to reside in the arena of traumatic significance, 'opening out to it', 'defending' against it and a producing of it'.¹⁰⁴ His provoking and witnessing of pain in the intermedial environment was a reflection of his fragmented, unstable subjectivity. As Art Siedenbaum commented in the New York Times after watching the EPI perform, it was 'like ducking in the midst of shrapnel, not knowing what's hitting next from where'.¹⁰⁵

1. Michaela Williams. 'Non-stop horror show: Warhol's brutal assemblage,' *Chicago Daily News*, (22 June, 1966) p.34.
2. Accounts vary to the exact origin of the name but Paul Morrissey claims that it suggested itself from looking at Bob Dylan's album cover with Gerard Malanga and Barbara Rubin thinking of a name. 'I picked up the record (*Bringing It All Back Home*). There were some amphetamine Bob Dylan gibberish liner notes. I looked without reading and saw these words appear: something was 'exploding', something was 'plastic', something was 'inevitable'. Victor Bockris & Gerard Malanga, *Up Tight: The Velvet Underground Story*, (New York: Omnibus Press, 2002) p. 45. However the liner notes on *Bringing It All Back Home* do not include those words. The notes Morrissey read were more likely those of Dylan's *Highway 61 Revisited* (Columbia CL2389) which include several references to the 'hundred inevitables'.
3. Angell suggests that there were up to five projectors. Callie Angell, *The Films of Andy Warhol: Catalogue Raisonné. Volume 1: Screen Tests*, (New York: Abrams, 2006), p 265 However Gerard Malanga stated in correspondence with the author that 'Yes, there were 2 16mm movie projectors and 2 (not 3) slide projectors, and I think this is where the confusion lies. It was simply so easy to superimpose b&w and color movie film with color slides on the same screen, that it easily gave the look of 5 movie projectors!'
4. The EPI opened at the Dom (Polski Dom Narodowy) in the East Village on 1 April 1966. The last performance appears to be May 1967, at Steve Paul's Scene, New York. Posters then no longer bill the EPI but rather Andy Warhol's Nico & the Velvet Underground. See, inter alia, poster for the Boston Tea Party, Berkeley 26 and 27 May 1967. For a full list of Velvet Underground performances see Johan Kugelberg, *The Velvet Underground. New York, Art*. (New York: Rizzoli, 2007) and Jim DeRogatis (ed.) *The Velvet Underground: An Illustrated History*, (Minneapolis: Voyageur Press, 2009).
5. There were a number of people involved in the EPI besides The Velvet Underground. Danny Williams and Billy Name operated the lights. Paul Morrissey often oversaw the projections. Gerard Malanga was responsible for the choreography and danced with Mary Woronov or Ingrid Superstar and occasionally Ronnie Coltrane. Many of the people directly involved also appeared in the background reels.
6. My use of the term self-fashioning here follows Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare*, (Chicago: University of Chicago Press, 2005), p. 9. Greenblatt explains that self-fashioning is achieved in relation to 'something perceived as alien, strange or hostile...Self-fashioning always involves some experience of threat, some effacement or undermining, some loss of self.'
7. In an intimate telephone conversation after the death of his mother, Warhol tells his brother John Warhola that rather than taking three days off, he should go to work in order to take his mind off events. See Jean Wainwright, 'The Warhol Tapes' *TATE magazine*, no. 28, (spring 2002), pp. 30-33. The Warhol recordings are now subject to an embargo and can only be listened to in the archives of the Andy Warhol museum. No note taking or duplicating is permitted and scholars have to rely on memory to record what they have listened to.
8. Warhol moved to his new studio space at 231 East 47th Street, which became known as the Silver Factory on 28 Jan 1964 and stayed there four years. The walls and surfaces were sprayed silver by Billy Linich (Billy Name).
9. Jonas Mekas, 'Notes after Re-seeing the Movies of Andy Warhol' in John Coplans, *Andy Warhol*, (New York: Little, Brown & Co., 1970), p. 141.
10. The Velvet Underground had previously been performing at the Café Bizarre in December 1965. Barbara Rubin suggested that she and Gerard Malanga go and visit a new band she had discovered. Malanga, who had his whip with him, ended up dancing to 'Venus in Furs'.

11. Henry Geldzahler is 16mm film, b/w, silent, 99 minutes at 16fps. The film consists of two 1200' reels, which are projected at 16fpm. It is possible that not the entire films were shown or only one reel. At normal speed the film would last only 70 minutes but as the projector had two speeds Warhol liked the visual effect of projecting at the slower speed.

12. This was not the first time Rubin had performed in this way. Warhol had already witnessed her asking people 'are you uptight? Are you uptight?' at the Café Bizarre. See Andy Warhol & Pat Hackett, *POPism. The Warhol '60's*, (London: Pimlico, 1996), p. 144. 'She would hold the camera and lights on them [the audience] as they got madder or cringed more or ran away...'

13. Seymour Krim, 'Andy Warhol's Velvet Underground. Shock Treatment for Psychiatrists', *New York Herald Tribune*, (14 January, 1966). Krim remarks that the people who remained were the 'neo-Jungians, Harry Stack Sullivanites, Existentialists and just plain bread-and-butter head doctors' who received 'electric shock treatment' they would never forget'.

14. Jonas Mekas and Barbara Rubin were both active filmmakers. Mekas was responsible for the Film Makers Cinematheque. Photographs by Adam Ritchie capture the formal dinner with the Velvet Underground's performance and Gerard Malanga and Edie Sedgwick moving against a backdrop of candelabra and large ornate mirrors which cast shadows onto the walls.

15. This remark was made by Dr Alfred Lillenthal. Warhol himself was in turn interrogated by one of the guests [Dr. Robert Campbell] who commented that, 'Creativity and the artist have always held a fascination for the serious student of human behaviour' and affirmed he was drawn to 'Warhol and his mass communication activities'. Grace Glueck, 'Syndromes Pop at Delmonico's. Andy Warhol and His Gang Meet the Psychiatrist', *New York Times*, (14 January, 1966).

16. 'Andy Warhol's Velvet Underground. Shock Treatment for Psychiatrists'.

17. Warhol comments, 'You're a psychiatrist you're not supposed to get embarrassed. They [the psychiatrists] really were upset and some of them started to leave, the ladies in their long dresses and the men in their black ties'. *POPism*, p. 147.

18. There are a number of examples where Warhol comments on his voice. In one he suggested that he always took 'a group of superstars' with him to colleges where he had 'speaking engagements' because he was 'to shy and scared to talk...'. *POPism*, p. 247.

19. See Wayne Koestenbaum. *Andy Warhol*, (New York: Viking, 2001), p. 1, 'WORDS TROUBLED and failed Andy Warhol...'

20. Pat Hackett, (ed.) *The Andy Warhol Diaries*, (New York: Simon and Schuster, 1989), p. 184. Diary entry of 26 April 1978.

21. Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)*, (New York: Harcourt Brace, 1975), p. 10. There are also a number of scrapbooks in the Warhol museum archives that contain newspaper cuttings of Warhol's reviews.

22. Accounts vary. The flyer for the event claimed that this would be the premiere of the film *More Milk Yvette* (1965). *Lupe* is visible in the footage of the Up-Tight films. Archer Winston comments on both *Lupe* and the performance of Maria Montez who 'drinks a lot of milk' which he hopes is 'suggestive'. *New York Post* (9 February, 1966)

23. Bockris and Malanga describe how 'suddenly and unexpectedly, a huge spotlight came crashing down and shone directly on the audience, as Barbara Rubin rushed down the aisle with her sun-gun glaring into their faces screaming questions'. *Up-Tight*, pp. 2-3.

24. Bockris states that the planned retrospective was cancelled due to Edie Sedgwick not signing the release forms. *Warhol*, p. 243 See also Stephen Watson, *Factory Made. Warhol and the Sixties*, (New York: Pantheon Books, 2003).

25. Neuwirth encouraged Sedgwick to leave the Factory. It is interesting to note that *More Milk Yvette* included a Dylan look-alike playing a harmonica. Sedgwick was also shocked to find out that Dylan had secretly got married.

26. *Lupe* (1965), 16mm colour/sound, 36min, double screen projection. *Lupe* marked the beginning of Warhol's multi-screen experimentation. Sedgwick was, however, unimpressed at the way her films had become part of a wider media show and she left the Factory soon afterwards. She returned to the Factory in late 1966.

27. This was on 8 October, 1965. The crush of fans chanting 'Andy and Edie' had been so intense that Warhol and Sedgwick had to take refuge in a closed-off staircase. *Warhol*, p. 234.

28. For coded references within Warhol's work see Michael Moon, *A Small Boy and Others: Imitation and Initiation in American Culture from Henry James to Andy Warhol*, (Durham, NC: Duke University Press, 1998), pp. 104-105. See also Georg Frei & Neil Printz (eds.), *The Andy Warhol Catalogue Raisonné 1961-63*, (London: Phaidon, 2002), p. 469. The work for the window was selected by Clinton Hamilton from Warhol's studio, but Warhol delivered different paintings from the ones that were agreed upon.

29. *Sleep* (1963) 16mm b&w/silent 5hr. 21min; *Kiss* (1963-1964) 16mm b&w/silent 54 min; *Blow Job* (1964) 16mm b&w/silent 41min; *Vinyl* (1965) 16mm/sound 67min.

30. Conversation with Gerard Malanga, March 2012.

31. At this point Conrad, who had met Cale when both were working with LaMonte Young, was living in the same building (56 Ludlow Street) as Cale, Montez, McLise and Heliczer, and had played in a band with Cale, Lou Reed and Walter DeMaria that would later become the Velvet Underground.
32. Jonas Mekas, 'Movie Journal', *Village Voice*, 18 November, 1965.
33. Don Snyder, *Aquarian Odyssey: A Photographic Trip into the Sixties* (New York: Liveright Publishing, 1979) n.p.
34. Jonas Mekas, 'Movie Journal', *Village Voice*, 2 December, 1965.
35. Jonas Mekas, 'Movie Journal', *Village Voice*, 26 May, 1966. Having organised the New Cinema Festival, Mekas is perhaps exaggerating its role in claiming that it pulled these artists into the light of day. What is notable about a festival dealing with an expanded notion of film is its inclusion of only a few West coast based multi-media groups and artists, and its neglect of all West coast filmmakers working in this area. Though they first worked on the West coast, including a presentation at San Francisco Museum of Art in 1963, USCO was based in Garnersville, New York. According to Sheldon Renan, USCO's first production was in 1963, not 1960 as given by Mekas, and the group's work *Hubbub* involved 'six slide projectors, two 8mm and two 16mm film projectors, many of which operated in automatic synchronization from a programmed control center.' See Sheldon Renan, *An Introduction to the American Underground Film* (New York: E.P.Dutton, 1967) p. 235. See also the interview with members of USCO in Richard Kostelanetz, *The Theatre of Mixed Means* (London: Pitman, 1970) pp. 243- 271. Material on the New Cinema Festival is indebted to Christopher Townsend's unpublished research undertaken in 2002-3, and forthcoming in 2014 in a study of the lightworks of the British artists Boyle Family.
36. John Wilcock, 'A "High" School of Music and Art', *The East Village Other* (1966) Vol.1, No.10, p. 5.
37. The venues included the Now Festival at the National Roller Skating Arena. Washington DC. 26 April, 1966, The Trip, Los Angeles, 3-5 May, 1966, Poor Richard's, Chicago 23 June - 1 July. For a full list of venues see *The Velvet Underground. New York, Art*.
38. Advertisement for the EPI at the Dom, St Marks Place. *Village Voice*, 17 March 1966.
39. *Warhol Catalogue Raisonné: Paintings and Sculptures, 1964-1969*, p. 265.
40. Cited in *Up-tight*, p. 9.
41. Callie Angell in conversation with Esther Robinson in the film *A Walk into the Sea: Danny Williams and the Warhol Factory*, (Esther B Robinson, 2007)
42. *POP-SEE-CUL* No. 4 (November 1966). The magazine was published bi-monthly in Canada. The quote on the cover of the magazine was attributed to the pop-singer Cher. Gerard Malanga commented that 'She did say this and it appeared on a full page spread of me dancing at 'The Trip' in a local L.A Magazine'. Conversation with Jean Wainwright, 2013.
43. The flyer continues 'The critics aren't wild about this but only the Arts Council has the nerve to do it'.
44. 'Screeching rock and roll reminded viewers as nothing so much as Berlin in the 1930's', *Los Angeles Free Press*, May 13 1966. 'Not since the Titanic ran into an iceberg has there been such a collision', Kevin Thomas, *Los Angeles Times*, 5 May, 1966. 'Slamming into your bowels', Robert Gold. *Shrine Los Angeles Press*, May 1966. 'sodomasochistic frenzy' Richard Goldstein. Review of the show at the Balloon Farm. October 1966 cited in *The Velvet Underground: An Illustrated History* p. 8.
45. Paul Jay Robbins, 'Andy Warhol and the night on fire', *Los Angeles Free Press* (13 May, 1966).
46. 'Andy Warhol and his Marvelous Fun Machine'. 'The Exploding Plastic Inevitable seems like a Fun Machine. People move into it and become nothing more than parts of it, receptors essential to the functioning but subordinate to it and manipulated by it The strobe lights blaze, spots dart, flickering pistol lights start in on [the audience] and their humanness is destroyed: they are fragments, cutouts waiving [sic] Reynolds wrap reflectors to ward off their total disintegration'. This review is preserved in the Warhol Archives, Scrapbook Vol. 10 large, p. 62.
47. *Up-tight*, p. 66.
48. Stephen Koch, *Stargazer: Andy Warhol's World and His Films*, (New York: Praeger, 1973), p. 72.
49. Ibid.
50. Billy Name, conversation with Jean Wainwright, March 2012.
51. Ibid.

52. Malanga kept his 'Secret Diaries' from 4 August, 1966 to 7 February, 1967 the only time that he ever kept a diary of this type. In it he records his daily activities and also his obsessive relationship with Benedetta Barzini.
53. Gerard Malanga, 'Secret Diaries', 15 October, 1966.
54. Ibid. 29 October, 1966. Also cited in *Up-tight*, p. 98. Ronna Page, sometimes known as Rona, appeared in several of Warhol's films in 1966 and 1967 after being introduced by Jonas Mekas. She became best known for the scene in *The Chelsea Girls* (1966) where she was slapped by Ondine.
55. See Patrick S. Smith, *Andy Warhol's Art and Films*, (Ann Arbor: UMI Research Press, 1986) p. 161. The 16mm Auricon camera that Warhol used after late 1964 synchronized images with an optical soundtrack through an in-camera microphone. The camera had a facility where a button could be held down which stopped the recording of sound and image though the film continued running. After processing these frames appear as white and a loud 'bloop' sound occurs on the optical soundtrack. This was known in the 1960s as a 'strobe cut' and would ordinarily have been cut by the editor. See also Gene Youngblood, *Los Angeles Free Press*, 16 January, 1968 and Enno Patalas, *Andy Warhol und seine Filme: Fine Dokumentation*, (Heyne: Munich, 1971). Warhol, of course, leaves the frame in the film as an effect signalling mediation. Angell uses the term 'in camera edits' for this. Callie Angell, *The Films of Andy Warhol, Part II*. (New York: Whitney Museum of American Art), p. 28.
56. *The Films of Andy Warhol*, p. 18. See also *Factory Made*, p. 256.
57. Victor Bockris, *Warhol*, (London: Frederick Muller, 1989), p. 243. Bockris continues that Williams had created a job for himself by operating and designing the strobe lights but Paul Morrissey 'soon squelched even that small source of self esteem when he became the technical advisor, and Danny was reduced to being a technician and simply did what he was told'.
58. Billy Name, interview with Jean Wainwright, New York. 9 March, 2012.
59. Warhol claimed that in the late 1950s, he thought that he had better go to a psychiatrist to define some of his own problems. He also claimed to have had three nervous breakdowns when he was a child 'that always began at the beginning of the summer holidays' He describes going to a psychiatrist in Greenwich Village and telling him all about himself. 'I told him my life story and how I didn't have any problems of my own, and how I was picking up my friends problems, and he said how he would call me to make another appointment, so we could talk some more, and then he never called me'. *The Philosophy of Andy Warhol*, p. 23.
60. Warhol [who self confessedly couldn't sing] had in 1963 been involved in a short-lived band which included Claes and Patti Oldenburg, Lucas Samaras, Jasper Johns, Walter De Maria and La Monte Young. Andy Warhol, interview by Glenn O'Brien in *High Times*, 24 August, 1977.
61. John Cale prior to playing with the Velvet Underground, had trained in London with Karlheinz Stockhausen's one-time collaborator Cornelius Cardew and had participated in a 1963 performance of Satie's *Vexations* directed by Cage. Cardew had recommended Cale go to New York to work with La Monte Young.
62. See Douglas Khan, *Noise, Water, Meat: A History of Sound in the Arts*, (Cambridge MA: MIT Press, 1999), p. 52.
63. John Wilcock, *The Autobiography & Sex Life of Andy Warhol*, (New York: Other Scenes Inc., 1971), np.
64. Reva Wolf, *Andy Warhol: Poetry and Gossip in the 1960s*, (Chicago: University of Chicago Press, 1997), p. 77. Wolf makes a link between Malanga's poem 'All the Beautiful People. A Cut Up' and Burroughs' work but Malanga is adamant the links were tenuous. However in 1965 when Warhol taped *A. A Novel* it seems that that there was a remarkable similarity with Burroughs' *The Ticket that Exploded* (1962). Both used their own life and the lives of their friends. Malanga asserted in an interview in 2012 that 'I want to say from 1965 he lived in a loft on Centre Street, but he NEVER showed his face at the Silver Factory, otherwise we would have had him sit for his Screen Test. Malanga suspects that this has something to do with Burroughs' relationship with Brion Gysin who was insanely jealous of Burroughs' every move'. Gysin had introduced Burroughs to what became his signature cut-up method in Paris in the late 1950s, prior to Burroughs' writing of *Naked Lunch*. Malanga continued, 'The meal in 1965 was not a true face-to-face meal between Andy and Bill. There were at least a dozen people at the dinner table at El Quixote (a Spanish restaurant next to the Chelsea Hotel) as depicted in a photo taken by David McCabe, and the dinner was hosted by Pana Grady. And there weren't that many Factory people at the table; it was a real eclectic mix.' John Giorno, Warhol's former lover in conversation with the author in 2002 affirmed that Burroughs was in New York in 1965 and that after Warhol had 'finished with him' he started seeing Burroughs and Gysin. However, the two worlds were not compatible: 'it was a different scene'.
65. See *A:A Novel*, p. 253. The audio recording reveals a series of bumps and microphone interference as Ondine flails with ecstasy. These are transcribed as a series of 'noises'. Early 1965 also marked Warhol's acquisition of a portable tape recorder, which he called 'his wife' and became a repository of his collection of the significant incidental noises and conversations that occurred around him.
66. *POPism*, p. 64.
67. Ibid.

68. A 1965 recording included in the catalogue for the Andy Warhol Museum illustrates Warhol's uncharacteristic gasps of 'oh, ohhhhhhh, ohhhhhhhhhhh, ohhhhhhhhh, this is fantastic Billy'. Compact disc in 17 bands, produced by Steve Roland. Track 17: 'On the roof with Billy Klüber and 'Infinite Sculpture' (1965) The Andy Warhol Museum Pittsburgh, (New York: AWM/DAP/Hatje Cantz, 1994).

69. *The Autobiography and Sex Life of Andy Warhol*, np.

70. Malanga, Diaries. 11 August, 1966. 'Andy is acting in the most peculiar way today. He hasn't even spoken a word. Andy leaves the factory without saying a word or saying where he is going.'

71. Malanga, Diaries 3 September, 1966, p. 35. Malanga makes this comment after he has had a row with Warhol in the morning. 'The friends gathered tonight in the small room. Andy was acting quite comfortable and happy, which seems peculiar'.

72. Goldsmith. 'USA Artists: Andy Warhol and Roy Lichtenstein'. Andy Warhol interviewed by Lane Slate, pp 79-84. Goldsmith transcribed the interview from the original footage.

73. *Renaissance Self-Fashioning*, p. 9.

74. 'USA Artists: Andy Warhol and Roy Lichtenstein'. Andy Warhol interviewed by Lane Slate, p. 80.

75. *A: A Novel*, p. 344. The conversation was transcribed from tape recordings from three different sessions lasting twenty-four hours. Campbell was friend of Ondine's, the 'star' of *A: A Novel*. Campbell returned to New York in 1965 and appeared in both a screen test and a number of Warhol's films including *My Hustler* and **** (Four) Stars.

76. Warhol spoke of 'turning the outside inside and the inside outside' on a number of occasions. Most importantly hear Matt Wrbican, 'The True Story of My True Story' in *Andy Warhol: A Guide to 706 Items in 2 Hours 56 Minutes*, (Rotterdam: Stedelijk Museum, 2008), 00.56 to 00.57.

77. Malanga, Diaries. 6 September 1966.

78. Ibid. 8 September, 1966.

79. *Warhol: The Biography*, p. 262.

80. Branden W Joseph, "'My Mind Split Open": Andy Warhol's Exploding Plastic Inevitable', *Grey Room*, no. 8, (summer 2002), p. 95.

81. Billy Name, interview with Jean Wainwright, March 2012.

81: See *The Films of Andy Warhol*, p. 165. Tosh Carillo and Larry Latreille also appeared in *Horse*. According to Smith, Tavel during the course of an interview on 1 November, 1978, suggested that Carillo had demonstrated his 'games room' to him.

83. J.J. Murphy, *The Black Hole of the Camera: The Films of Andy Warhol*, (Berkeley: University of California Press, 2012) p. 76. Gerard Malanga, letter to Jean Wainwright, November 2012.

84. These were amongst the films made specially to be projected during the EPI. By the end of 1966 Woronov had left the Factory.

85. *Andy Warhol: A Guide to 706 Items in 2 Hours 56 Minutes*.

86. Interview with Jean Wainwright 2002.

87. *The Velvet Underground. New York, Art*, p. 86.

88. 'USA Artists: Andy Warhol and Roy Lichtenstein'. Andy Warhol interviewed by Lane Slate.

89. Watson, p. 265.

90. Bockris, *Warhol*, p. 238.

91. Rheem first met Warhol in San Francisco on May 27 1966. He wrote to Warhol in July reminding him that he had asked him to be in his movies and they enter into a correspondence. For an account of Rheem see Screen Tests, p. 161.

92. Malanga, Diaries, 1 October, 1966.

93. Bockris, *Warhol*, p. 263. Bockris refers to Rheem as Richard Green. Malanga refers to the crowded scene a number of times but also to the tension that is building. In his diary entry of 10 August Malanga mentions that 'Andy wants me to clear out of the factory because he wants to shoot the sound remake of 'Blowjob'' –but 'Rene' beats Andy to the punch and gives the

potential star of the film a 'job' on the staircase landing before Andy is ready to shoot and the star no longer wants to do the film, and Andy is up tight because Rene has ruined the film project'

94. Rod la Rod appears in one of the shots in *Bufferin* sleeping on the Factory floor. Bockris p267 describes that the day after he threw out Rheem, Warhol began a relationship with Rod la Rod. Bockris also reveals that they would be involved in bizarre fights which he calls 'love taps'.

95. Malanga, Diaries, 15 October, 1966.

96. Ibid. 15 September, 1966.

97. Ibid.

98. Ibid. 7 October, 1966. This entry describes Warhol answering a call to Benedetta at the Factory after Malanga has left.

99. Ibid. 30 October, 1966.

100. Ibid. 3 September, 1966.

101. Ibid. 11 October, 1966.

102. Ibid.

103. Cited in "'My Mind Split Open": Andy Warhol's Exploding Plastic Inevitable', p103 f.n. 46. See also Gene Youngblood, *Expanded Cinema*, (New York: Dutton, 1970), p. 387.

104. Hal Foster makes the case for Warhol's shocked subjectivity. Hal Foster, 'Death in America' in Colin McCabe, et al (eds.), *Who is Andy Warhol?* (London: BFI, 1997), p119.

105. Art Siedenbaum., *New York Times*. 'Andy Peacpimple Puts a New Complexion on Night Life', *Los Angeles Times*. 15 May 1966, cited in "'My Mind Split Open": Andy Warhol's Exploding Plastic Inevitable', p. 81.