

MICROSOFT

# Three Andys

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A full-length play in one continuous act

**By Rich Espey**

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Andy Warhol's final decade featured his rebirth as a painting genius. Just like one of his paintings, this play features multiple versions of the titular subject immersed in a world of celebrities, death-like experiences, consumer objects, whimsy, loss, lust and sadness. As the play jumps through time and space, the audience gets to know Andy Warhol from inside and out.

## Three Andys

*The stage is dark. A screen is illuminated, revealing an image.*

*Image: Self-Portrait, 1978 (red, exh. 89)*



### ANDY ONE

If you want to know all about Andy Warhol, just look at the surface of my paintings

### ANDY TWO

and films

### ANDY THREE

and me

### ALL THREE

and there I am. There's nothing behind it.

*Lights up on ANDY ONE*

### ANDY ONE

I just like to do the same thing over and over again. All my images are the same...

*Image: 32 Soup Cans, 1962*

*Lights up on ANDY TWO*

### ANDY TWO

but very different at the same time....

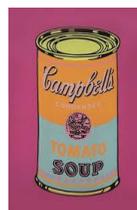
*Image: Marilyn Diptych, 1962*

*Lights up on ANDY THREE*

### ANDY THREE

They change with the light of the colors

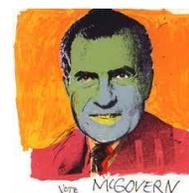
*Image: Campbell's Soup, 1965, (exh. 8)*



### ANDY ONE

with the times

*Image: Vote McGovern, 1972 (AWAW, 99)*



**ANDY TWO**  
and the moods.

*Image: Marilyn (4), 1978 (exh, 114)*



**ANDY THREE**

Isn't life a series of images that change as they repeat themselves?

**ANDY TWO**

*(overlapping)* Isn't life a series of images that change as they repeat themselves?

**ANDY ONE**

*(overlapping)* Isn't life a series of images that change as they repeat themselves?

**ANDY THREE**

Isn't life a series of images that change as they repeat themselves?

**ANDY ONE**

I just like to do the same thing over and over again.

*Image: Oxidation Painting, 1978 (exh. 96)*



**ANDY TWO**

*(overlapping)* I just like to do the same thing over and over again.

*Image: Yarn, 1983 (exh. 30)*



**ANDY THREE**

*(overlapping)* I just like to do the same thing over and over again.

*Image: African Masks, 1984 (exh. 144)*



**ANDY ONE**

For example, I'm always almost dying.

*Image: The Last Supper, 1986 (yellow, exh. 180)*



**ANDY TWO**

I'm almost always dying.

*Image: Camouflage Last Supper, 1986 (exh. 184)*



**ANDY THREE**

I'm dying almost always.

*Image: The Last Supper, 1986 (motorcycles, exh. 188)*



**ALL THREE**

I'm dying always, almost.

*Image: The Last Supper, 1986 (line painting, exh. 190)*



*Sound: Disco music from the late '70's. ANDY THREE dances well. ANDY TWO dances poorly. ANDY ONE does not dance.*

*Image: Liza Minelli, 1979 (exh. 23)*

**ANDY ONE**

Liza brings Baryshnikov to my opening.

**ANDY TWO**

“Andy Warhol: Portraits of the Seventies”. Halston is there, and Calvin.

**ANDY THREE**

I'm happy to paint anyone for 25,000 dollars -

**ANDY ONE**

For the first panel. 15,000 for the second –

**ANDY TWO**

Only 5,000 for the fourth.

**ANDY THREE**

Mick! And Bianca!

**ANDY ONE**

Yoko! Oh, you look so beautiful!

**ANDY TWO**

Brooke!

**ANDY THREE**

And Ahnold and Maria!

**ANDY ONE**

*(as Arnold Schwarzenegger)* Maybe you do one of me soon, Andy, ja?

**ANDY THREE**

Ethel, too. She's either had too much of a facelift or a stroke, I can't tell which.

**ANDY TWO**

Bianca takes off her panties and passes them over to me and I fake smelling them and tuck them into my pocket.

**ANDY THREE**

I still have them.

**ANDY TWO**

And Halston brings this cake in the shape of a certain body part from an erotic bakery and I don't have to tell you what he pretends to do with it.

**ANDY THREE**

And I say to both of them,

**ANDY ONE**

"Isn't this my opening?"

**ANDY TWO**

Liza goes off to do coke with Baryshnikov -

**ANDY THREE**

And I pry myself away and overhear the critics.

**ANDY ONE**

"Commercial garbage floating in a sea of superficiality."

**ANDY TWO**

"Commendable only for their contribution to the size of his bank balance."

**ANDY THREE**

"The most disappointing in a series of increasingly disappointing shows."

**ALL THREE**

"Warhol's work has always been empty, but now it seems empty-headed."

*Image: \$, 1981 (exh. 25)*

**ANDY ONE**

"Warhol has hit the bottom."

**ANDY TWO**

"Warhol has hit the bottom."

**ANDY THREE**

"Warhol has hit the bottom."



**ALL THREE**

“Warhol has hit the bottom.”

*Image: Self-Portrait with Skull, 1978*

*Pause*

**ANDY ONE**

I’m always almost dying.

**ANDY TWO**

I’m almost always dying.

**ANDY THREE**

I’m dying almost always.

**ALL THREE**

I’m dying always, almost.

*Sound: Sing, Sing, Sing by the Benny Goodman Orchestra (1937)*

*Image: Julia Warhola, 1974*

**ANDY TWO**

*(as Julia)* How is my little boy!

*ANDY ONE twitches his hands, feet and face.*

**ANDY ONE**

Mama?

**ANDY TWO**

I got three surprise for you, Andy! Make you feel better!

**ANDY ONE**

Did you sell any flowers, Mama?

**ANDY THREE**

She made little flowers out of tin scraps and crepe paper while my father worked in the mines.

**ANDY TWO**

Not so many. But the mailman bring you somethings and I bring you something too.

**ANDY ONE**

You shouldn’t have bought me anything.



**ANDY THREE**

The house I grew up in was the worst place I have ever been. Ever.

*ANDY ONE twitches more in the face, hands and feet.*

**ANDY TWO**

Try to be still, my poor boy.

**ANDY THREE**

St. Vitus Dance, brought on by rheumatic fever.

**ANDY TWO**

The mailman bring you the movie star magazine! Joan Crawford!

**ANDY ONE**

Oh, she's so beautiful.

*ANDY ONE's twitches become severe.*

**ANDY TWO**

But even better is what the mailman also bring.

**ANDY ONE**

Is it really here?

**ANDY THREE**

I had waited almost three weeks.

*ANDY ONE opens an envelope.*

**ANDY ONE**

Oh my. Isn't she beautiful Mama?

**ANDY THREE**

My autographed picture of Shirley Temple.

*Image: signed Shirley Temple photo*

**ANDY ONE**

To Andrew Warhola. From Shirley Temple.

**ANDY TWO**

She spell your name right and everything.



**ANDY ONE**

She's been the top box office star four years in a row, Mama.

*ANDY ONE starts twitching more.*

**ANDY TWO**

Stare at her, Andy. Just keep stare! Shirley Temple don't want you to twitch.

*The twitches become more severe.*

Hail Mary full of grace,  
the Lord is with thee.  
Blessed art thou among women,  
and blessed is the fruit of thy womb,  
for thou hast borne Christ the Saviour,  
the Deliverer of our souls.  
(Repeats until the end of the next speech)



*Image: An Iconostasis, a screen from an Eastern Orthodox church with a regular, repeating pattern of saints and icons.*

**ANDY THREE**

*(overlaps the Hail Mary)* I had three nervous breakdowns by the time I was ten. Thankfully my mother did not have any and did everything anyone could, including repeating her prayers over and over and over again. Sometimes we would color together. She colored so beautifully and she drew the most loving, sensitive lines. And we went to church and prayed. And I came home to my movie magazines and stared at Shirley and Joan and Judy and Kate and Bette over and over and over again.

*Image: The Iconostasis changes into publicity photos of Shirley Temple, Joan Crawford, Judy Garland, Katharine Hepburn and Bette Davis.*

Shirley and Joan and Judy and Kate and Bette. Shirley and Joan and Judy and Kate and Bette.



There is nothing quite as soothing as staring at an icon over and over and over again.

And there was no shortage of remedies she tried.

**ANDY TWO**

Andy! Time for the Singing Lady! Maybe that will help.

**ANDY THREE**

The Singing Lady was my favorite thing on the radio. I used to listen to her and color and look at paper dolls that you were supposed to cut out but I never cut them out.

*Sound: A popular song from 1938, sung by a woman (Nice Work if You Can Get It, Bei Mir Bist Du Schon, Heart and Soul, etc.).*

**ANDY ONE**

I wish I could meet the Singing Lady. I wonder what she looks like.

**ANDY TWO**

Why don't you draw a picture of her?

**ANDY ONE**

But I don't know what she looks like.

**ANDY TWO**

Use your imagination! You draw me a picture and I give you the third surprise!

**ANDY ONE**

What's the surprise?

**ANDY TWO**

Draw me a picture and you find out! Maybe today you draw a cat. Or a flower.

**ANDY ONE**

Today....today I want to draw some fairies.

*Image: Fairy Heads*

**ANDY TWO**

Oh, it's so beautiful!!

**ANDY ONE**

Thank you, Mama.

**ANDY TWO**

Here is your surprise....a Hershey's Bar!! And it make you feel all better! Please, dear God, make Andy feel all better.

*ANDY ONE opens the Hershey Bar and looks at its pattern. He stares deeply at it, for a long, long time.*

**ANDY THREE**

Sometimes you just have to stare at things over and over and over, just to keep yourself sane.

*Image: Christ 112 Times*

*Sound: Disco music, as before.*

*Image: Michael Jackson portrait*

**ANDY THREE**

*(as a patron)* Oh, Mr. Warhol, I just LOVE your work.

**ANDY TWO**

I've never been able to look at a soup can the same way!

**ANDY THREE**

I want you to paint me.

**ANDY TWO**

Me too. I just LOVED your Michael Jackson on the cover of TIME. Could you do that for me?

**ANDY ONE**

I think you'd probably need to shoot the President to get on the cover of TIME.

**ANDY TWO**

Oh, I meant a portrait! Ha ha! Have you tried these hors d'oeuvres?

**ANDY ONE**

That stuff just makes my gall bladder hurt.

**ANDY THREE**

Money portrait minor celebrity Studio 54 Jackie O Kitty Carlisle lunch at Tavern on the Green dinner at 21 Cher Truman Capote Ethel Kennedy money portrait minor celebrity Studio 54 Jackie O Kitty Carlisle lunch at Tavern on the Green dinner at 21 Cher Truman Capote Ethel Kennedy. *(continue as needed)*

**ANDY TWO**

*(overlapping)* Money portrait minor celebrity Studio 54 Jackie O Kitty Carlisle lunch at Tavern on the Green dinner at 21 Cher Truman Capote Ethel Kennedy money portrait minor celebrity Studio 54 Jackie O Kitty Carlisle lunch at Tavern on the Green dinner at 21 Cher Truman Capote Ethel Kennedy. *(continue as needed)*

**ANDY ONE**

*(interrupting)* I'm so tired of these society portraits. I'm so tired of elegant people. I just want to be with some kids.

**ANDY TWO**

I have to get back and do something.

**ANDY THREE**

I might be well-known, but I'm sure not turning out good work.

**ALL THREE**

I'm not turning out anything.

**ANDY ONE**

What should I paint, Archie?

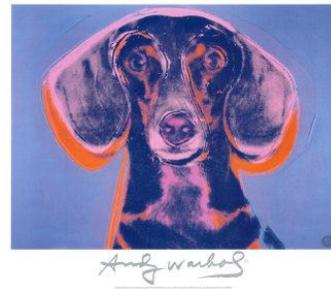
**ANDY TWO**

Archie is my dachshund.

*Image: Archie (needs verification)*

**ANDY THREE**

He's very useful to have around.



*ANDY TWO becomes Archie, the dachshund. ANDY THREE becomes an interviewer.*

**ANDY THREE**

*(as interviewer)* Is it true that your childhood illnesses caused you to lose your skin pigment?

**ANDY ONE**

Um, yes.

**ANDY THREE**

Do you ever think about the irony that you, someone without pigment, is a master of color?

**ANDY ONE**

Um, no.

**ANDY THREE**

Andy, what do you think Pop Art's legacy will be in a hundred years?

**ANDY ONE**

Um, why don't you ask Archie?

**ANDY TWO**

And since I'm a dachshund that usually shuts them up. Or gets them to ask a better question.

**ANDY ONE**

So what should I paint, Archie?

**ANDY TWO**

Why are you asking me?

**ANDY ONE**

I just can't think of anything clever to do now.

**ANDY TWO**

I'm just a dog.

**ANDY ONE**

Maybe I should do soup cans again.

**ANDY THREE**

The Big Retrospective Painting, 1979.



*Image: Big Retrospective Painting, 1979.(exh. 112)*

(as interviewer) Andy, at first glance we see the familiar Pop Art images – the soup, the cow, Marilyn, Mao, corn flakes, car crash, electric chair. Are you saying that this signals a return to an earlier form, or are you making a commentary on the differences between the 1960's and 1970's.

**ANDY ONE**

Um, you tell me.

**ANDY THREE**

This is also a larger work than you usually do. Why is that?

**ANDY ONE**

Um, you'd have to ask Archie.

**ANDY THREE**

So does the arrangement of the images then constitute this as new work?

**ANDY ONE**

Um, yes.

**ANDY TWO**

Um, no.

**ANDY ONE**

I'm sorry, Archie?

**ANDY TWO**

This is not new work.

**ANDY THREE**

Aren't you a dog?

**ANDY ONE**

This is my new work, Archie. I thought you would like it.

**ANDY TWO**

It's not any different from your old work.

**ANDY ONE**

Yes it is. It's backwards. See? Marilyn is looking the other way. So is Mao. So is the cow.

**ANDY THREE**

Ah, I see! It's not Tomato Soup. It's Otamot Puos.

**ANDY ONE**

So it's new work.

**ANDY THREE**

So are you saying you're looking backwards or you're returning to your roots...?

**ANDY ONE**

You'd have to ask Archie.

**ANDY TWO**

It stinks.

**ANDY ONE**

Archie, I work seven days a week. All day.

**ANDY TWO**

You can't go backwards, Andy. You can only go forward. And by the way, what's with all the death?

**ANDY ONE**

It's not all death. There are flowers –

**ANDY TWO**

Flowers die –

**ANDY ONE**

Corn Flakes –

**ANDY TWO**

Dead in a box –

**ANDY ONE**

Mao.

**ANDY TWO**

Dead in a glass coffin –

**ANDY ONE**

Really? I had no idea. I thought he'd live forever. And Marilyn –

**ANDY TWO**

Dead almost twenty years. Some people don't even know who she is.

**ANDY ONE**

That's a shame. *(beat)* Well there's portraits of me in there.

**ANDY THREE**

So are you saying that you are also –

**ANDY ONE**

Don't say it. I'm always almost dying.

**ANDY TWO**

I'm almost always dying.

**ANDY THREE**

It is a shame about Marilyn dying.

*Image: Gold Marilyn, 1962*

She always had the best funny lines in her movies.

**ANDY TWO**

She might have been a lot of fun if she'd found the right comedy niche.

**ANDY ONE**

We might be laughing at skits on "The Marilyn Monroe Show" today. And I always wanted to do TV. It would be so beautiful!



*Sound: TV show theme music*

**ANDY THREE**

It's 1979's number one program, "The Marilyn Monroe Show", starring Marilyn Monroe and Andy Warhol!

*ANDY ONE and ANDY TWO sit at a table. ANDY ONE is Andy; ANDY TWO is Marilyn Monroe, ANDY THREE is their waiter.*

**ANDY ONE**

I'll have the shrimp scampi.

**ANDY THREE**

Very good. And for the lady?

**ANDY TWO**

Ooh...this looks good. I'll have the Margarita pizza. But no salt on the rim.

*Sound: Laugh Track*

**ANDY THREE**

It's just tomato, cheese and basil.

**ANDY TWO**

As long as it's top shelf tequila.

*Sound: Laugh Track*

**ANDY THREE**

Do you want it cut in four slices or six?

**ANDY TWO**

Oh, four is fine. I'm not that hungry.

*Sound: Laugh Track*

**ANDY THREE**

Very good, Madam.

**ANDY TWO**

Andy, I thought seafood made your gall bladder hurt!

**ANDY ONE**

It's my new diet, Marilyn. I order things I don't want then I just play around with them while everyone else eats.

**ANDY TWO**

What a wonderful idea. I wish my gall bladder hurt.

*Sound: Laugh Track*

**ANDY ONE**

Did you notice that waiter's hands?

**ANDY TWO**

Yes, there were two of them.

*Sound: Laugh Track*

**ANDY ONE**

He has no lines in his hands.

**ANDY TWO**

Gee, I wish I was a waiter.

*Sound: Laugh Track*

**ANDY ONE**

There's no pattern on his. Meanwhile, the lines on my hand are all wrinkles.

**ANDY TWO**

It must mean your hands worry a lot.

*Sound: Laugh Track*

**ANDY TWO**

You have a lot of patterns on your hands. Is that what they mean by time on your hands?

**ANDY ONE**

Time is, time was.

**ANDY TWO**

Come on, Andy. This is a sit-com. Andy, you should order what you want. I won't think any less of you.

**ANDY ONE**

If I order what I really want you'll laugh at me and be even more likely to dump me.

**ANDY TWO**

I'm not planning to dump you yet, Andy.

**ANDY ONE**

I just want to point out, too, that these pimples here and here are only temporary. They're not part of what I really look like. Just so you know.

**ANDY TWO**

Oh, I had a pimple, too. Once. A little tiny one. Oh, but it wasn't nearly as impressive as all of yours!

*Sound: Laugh Track*

**ANDY ONE**

At least if they were in some sort of pattern it might make some sense.

**ANDY TWO**

Oh, I see a pattern. It's kind of like one of those fireworks that explodes and goes out every which way. Is that what you mean?

**ANDY ONE**

Um, no. And my eyes aren't always this puffy, either. And my hair is sometimes shinier than this. You just need to use your imagination to think of what I must look like without these temporary beauty problems. I just want you to see the eternal me.

**ANDY THREE**

Shrimp scampi, and Margherita Pizza for the lady. Can I get you anything else?

**ANDY TWO**

I usually like a slice of lime with my margarita.

*Sound: Laugh Track*

**ANDY TWO**

And the gentleman's gall bladder doesn't like shrimp scampi. He'll have something else.

**ANDY THREE**

What would the gentleman like?

**ANDY TWO**

He won't tell me. But maybe he'll tell you.

**ANDY ONE**

This is fine, Marilyn.

**ANDY TWO**

No, it's not, he's just going to push it around.

**ANDY ONE**

Oh for heaven's sake, I'll eat the shrimp. But why do people always expect you to eat protein?

*Sound: Laugh Track*

**ANDY TWO**

Just tell the waiter what you want, Andy. I won't listen if it embarrasses you.

**ANDY ONE**

But you'll see when it arrives.

**ANDY TWO**

No, I won't. I'll shut my eyes while you eat. I'll sit here like I'm deaf and blind.

**ANDY ONE**

What kind of a date is that?

**ANDY TWO**

It'll be good practice for if we ever get married!

*Sound: Laugh Track, applause.*

*Sound: TV show theme music*

*Image: Big Retrospective Painting, 1979. (exh. 112)*



*The THREE ANDYS look at the image.*

**ANDY ONE**

I don't know. Maybe I should do TV.

**ANDY THREE**

I'm good at watching TV.

**ANDY ONE**

But do I really want to waste my energy on television?

**ANDY TWO**

*(as Archie)* You have to get back and do something.

**ANDY THREE**

I might be well-known, but I'm sure not turning out good work.

**ALL THREE**

I'm not turning out anything.

**ANDY ONE**

That was kind of funny, about the hands, though, wasn't it?

**ANDY TWO**

No.

**ANDY THREE**

I like sit-coms because they always follow the same pattern.

**ANDY ONE**

The repetition, the symmetry...

**ANDY TWO**

You're obsessed with patterns.

**ANDY ONE**

Sometimes finding a pattern in all the chaos is the only way to remain sane.

*Sound: Heart of Glass by Blondie*

**ANDY TWO**

The Shafrazi Gallery. Keith Haring's show. And some woman I barely know -

**ANDY THREE**

*(as a female guest)* Andy, dahling!

*ANDY THREE kisses ANDY ONE on the lips.*

**ANDY THREE**

Don't tell anyone, but I'm so sick. I'm dying.

**ANDY TWO**

Why do people do that? Are they trying to pass their disease on so they won't have it anymore?

**ANDY THREE**

There's a party down in the basement and it's all blue light!

**ANDY ONE**

I can't go. It'll make my hair turn all blue.

**ANDY TWO**

And she gave me her cold. Either that or I got it from drinking a really cold daiquiri.

**ANDY THREE**

Come downstairs! There's caviar and cheese and something purple that tastes divine.

**ANDY ONE**

It makes my gall bladder hurt just thinking about it.

**ANDY THREE**

You used to be so much fun. Now you're a bore.

**ANDY TWO**

I blacked out, too, so I'm scared that I'm having a brain tumor.

**ANDY THREE**

*(still as the guest)* Victor told me he'd been with some Amsterdam boys and everybody's afraid of the gay cancer so now...now...they do it with their big toe! Now it's whoever has the biggest toe!

**ANDY ONE**

Wild.

**ANDY TWO**

That's all Donahue has on anymore – fags and the gay cancer.

**ANDY THREE**

Have you tried these canapés?

**ANDY ONE**

Um, no. *(he indicates his gall bladder)*

**ANDY TWO**

Look around at these waiters. Would you eat anything they touched? I mean, look at them.

**ANDY THREE**

Oh, Andy, I want you to meet Keith Haring.

*Image: A Keith Haring painting.*

**ANDY TWO**

*(now as a guest)* Andy, I want you to meet Jean-Michel Basquiat.

*Image: A Jean-Michel Basquiat painting.*

**ANDY THREE**

Andy, I want you to meet Francesco Clemente.

*Image: A Francesco Clemente painting.*

**ANDY TWO**

These kids are selling everything.

**ANDY THREE**

They want you to come over to see their new work.

**ANDY TWO**

And then they'll come over to see your new work.

**ANDY TWO and ANDY THREE**

Deal?

**ANDY ONE**

I don't have anything new to show them.

**ANDY THREE**

You? You!! Surely you have something. Plenty of things.

**ANDY ONE**

Um, well...

**ANDY TWO**

What do you call all this?

*Images: Shoes, 1980, Guns, 1981, Knives, 1982 (exh. 24-27)*

**ANDY ONE**

It's so '60's. They make me want to throw up. It makes me so nervous thinking about all these new kids painting away and me just going to parties.

**ANDY TWO**

Andy, Truman and Diana are waiting for you at Studio 54!

**ANDY ONE**

*(overlapping)* These new kids painting away, painting away, painting away, painting away  
*(repeats as needed)* -

**ANDY THREE**

*(overlapping)* And Calvin and Halston and Liza and Mick and Bianca and Truman and Tennessee and Diana and Calvin and *(repeats as needed)* -

**ANDY TWO**

Just going to parties, just going to parties, just going to parties, just going to parties *(repeats as needed)* -

**ANDY ONE**

*(abruptly, silencing others)* I'm really tired of elegant people.

*Image: Self-Portrait (Strangulation), 1978 (exh. 94)*

I just want to be with some kids.

**ANDY TWO**

I have to get back and do something.



**ANDY THREE**

I might be well-known, but I'm sure not turning out good work.

**ALL THREE**

I'm not turning out anything.

**ANDY THREE**

You're obsessed with looking for patterns.

Hail Mary full of grace,  
the Lord is with thee.  
Blessed art thou among women,  
and blessed is the fruit of thy womb,  
for thou hast borne Christ the Saviour,  
the Deliverer of our souls.

**ANDY TWO**

*(overlapping)* Hail Mary full of grace,  
the Lord is with thee.  
Blessed art thou among women,  
and blessed is the fruit of thy womb,  
for thou hast borne Christ the Saviour,  
the Deliverer of our souls.

**ANDY ONE**

Sometimes finding a pattern in all the chaos is the only way to remain sane.

**ANDY TWO**

*(as Archie)* When I was a puppy and he was trying to housebreak me he wrote down all the times I peed so he could figure out the pattern and know when he had to let me out. Trouble was, there was no pattern. I just had to pee. Speaking of which.

*ANDY TWO (Archie) turns away from the audience and lifts his leg.*

**ANDY ONE**

Now there's an idea for something new.

*ANDY ONE turns away from the audience and appears to urinate. Maybe there's a sound as well.*

*Image: Oxidation Painting, 1978 (exh. 96)*

**ANDY THREE**

The Oxidation Paintings.



**ANDY ONE**

The Piss Paintings.

**ANDY TWO**

Just like a little baby. Are we reborn? Well, it's something new, that's for sure.

**ANDY THREE**

Copper pigment on canvas. And when oxidized with urine -

**ANDY ONE**

Or other bodily fluids, for that matter -

**ANDY TWO**

The most delightful shades of green and brown and the most delightful patterns.

**ANDY ONE**

Art created by the body in contact with cloth.

**ANDY THREE**

Like the Shroud of Turin. Or not.

**ANDY TWO**

At least we're doing something new.

**ANDY ONE**

I tell my assistant Ronnie to try to hold it until he gets to the office because he takes lots of Vitamin B, so the canvas turns a really pretty color when it's his piss.

**ANDY THREE**

*(as interviewer)* Is this supposed to be an homage to Jackson Pollock? The dripping of fluid onto the canvas? Or a reference to Pollock's supposed habit of urinating on canvases of his bought by people he disliked? And don't defer to your dog on this one.

**ANDY TWO**

*(as Archie)* I wasn't even around for Jackson Pollock.

**ANDY ONE**

Pollock was a hard man. If we'd met the first thing he would have said was -

**ANDY THREE**

*(as Jackson Pollock)* Sucked any cocks lately, Warhol?

*Sound: A rock song from the 50's (Hound Dog, Shake, Rattle and Roll, etc.)*

**ANDY ONE**

All those Abstract Expressionist guys in the 50's acted so tough. Or they tried to be. Art was supposed to be macho, they were rejecting the conformity of society and expressing what was inside of them.

**ANDY TWO**

I was never embarrassed to ask people, "What should I paint?"

**ANDY THREE**

(as Pollock) I'll knock your teeth out, you de Kooning imitator! Step outside!

**ANDY ONE**

I mean honestly, can you see me in a bar striding over to another artist and asking him to step outside because he insulted my soup cans? I mean, how corny. But anyway, I'm getting ahead of myself. When I first got to New York and the Abstract Expressionists were the rulers of High Art I was doing commercial art – mostly shoes for magazine ads and fat little cherubs advertising a summer sale and such.

*Image: one or more of Andy's early commercial drawings.(shoes, cherubs, etc.)*

As a real artist I was a baby.

**ANDY THREE** imitates Jackson Pollock's style of drip painting.

**ANDY TWO**

But I made a lot of money.

**ANDY ONE**

My serious work wasn't stuff you could put in a magazine.

*Image: Boy Book sketch, 1950's (sim. to exh. 56).*

**ANDY TWO**

But my Boy-Book drawings got me a show –

**ANDY THREE**

(as Pollock) Yeah, at an ice cream parlor. For queers!

**ANDY ONE**

And at the gallery next door!!

**ANDY THREE**

Yeah? How many'd ya sell?

*Neither ANDY responds.*



**ANDY THREE**

Ha!

**ANDY TWO**

I had this agent, Emile De Antonio. “De”. And De knew Jasper Johns and Bob Rauschenberg, and they were getting these great shows and I was even buying some of *their* work, but every time I saw them they cut me dead and I finally asked De -

**ANDY ONE**

Why don't they like me?

**ANDY TWO**

(as “De”) You're a commercial artist. You've won prizes for it.

**ANDY ONE**

So?

**ANDY TWO**

And you collect their paintings. Real artists don't buy the work of other artists.

**ANDY ONE**

OK -

**ANDY TWO**

And you're too swish.

**ANDY ONE**

I know plenty of painters who are more swish than me.

**ANDY THREE**

(*still painting*) HA!

**ANDY TWO**

You play up the swish. It's like an armor with you.

**ANDY ONE**

So what if I'm swish.

*ANDY ONE paints a canvas on the floor.*

Sometimes people let the same problem make them miserable for years when they could just say, “So what.” It took me a long time to learn to say “so what”, but once I did, I never forgot.

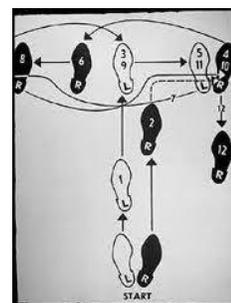
There, Mr. Pollock.

*Image: Dance Diagram [2][Fox Trot: "The Double Twinkle-Man"], 1962 (exh. 54).*

I can dance across a canvas, too.

**ANDY THREE**

Sissy.



**ANDY ONE**

So what? I'm just missing some chemicals and that's why I'm a sissy.

**ANDY TWO**

No, a mama's boy.

**ANDY THREE**

A "butterboy".

**ANDY ONE**

A sissy. Luckily I'm in New York.



*Image: Truman Capote photographed by Harold Halma*

**ANDY THREE**

(as Truman Capote) Life is a moderately good play with a badly written third act.

**ANDY TWO**

And so is Truman Capote.

**ANDY ONE**

Dear Mr. Capote. I'm an artist named Andy Warhol and I loved your novel.

**ANDY TWO**

You seem like you'd be a nice person to get to know.

**ANDY ONE**

I think we might share a lot in common.

**ANDY TWO**

I hope you don't mind me leaving these little notes on your doorstep.

**ANDY ONE**

Happy Monday!

**ANDY TWO**

Happy Tuesday!

**ANDY ONE**

You've inspired me to do a few drawings.

**ANDY TWO**

Fifteen, to be exact.

**ANDY ONE**

Fifteen drawings based on the writings of Truman Capote.

**ANDY TWO**

I'm having a show.

**ANDY ONE**

If you'd like to come.

**ANDY THREE**

*(as Truman Capote)* You're a window decorator.

**ANDY TWO**

I wrote you a little poem and drew a little picture of me.

**ANDY THREE**

Just a hopeless born loser.

**ANDY ONE and ANDY TWO**

Here is Andy at the age of two  
Looking wistfully at you.  
He has wings like a butterfly  
And doesn't know the reason why.

**ANDY THREE**

One of those hopeless people you know nothing is ever going to happen to.

**ANDY ONE**

So if you can make it to my show...

**ANDY TWO**

Not one of the pieces sold.

**ANDY ONE**

I'm always almost dying.

**ANDY TWO**

I'm almost always dying.

**ANDY THREE**

(as *Truman Capote*) You're dying. Boo hoo.

**ALL THREE**

I'm dying always, almost.

**ANDY TWO**

(as *Julia*) Andy! I come to stay with you in New York!

*Image: Julia Warhola, 1974*

**ANDY ONE**

Mama?

**ANDY TWO**

You need me here.

**ANDY ONE**

And how long do you plan to be here?

**ANDY TWO**

At least until you settle down, find a nice girl and start a family.

**ANDY THREE**

(as *Truman Capote*) Oh God, you must really be dying you poor thing...that would kill me.

**ANDY TWO**

I can clean for you.

**ANDY ONE**

Oh, that's very nice, but –

**ANDY TWO**

And cook –

**ANDY ONE**

Well, I'm not that hungry, usually –

**ANDY TWO**

And I can do your coloring in for you. And your lettering. On all your work projects. I come to stay with my Andy! And you can spend more time on your real art.

*(beat)*

**ANDY ONE**

You can stay until I get a burglar alarm.

*Image: Oxidation painting, 1978 (exh. 105)*



*Sound: The Tide is High by Blondie.*

**ANDY THREE**

*(as interviewer)* But I'll return to my earlier point. Are these "oxidation paintings" an homage to Jackson Pollock?

**ANDY ONE**

Um, no. Archie?

**ANDY THREE**

No, not the dog again.

**ANDY TWO**

*(as Archie)* No, I don't think they are. But I think the Yarn paintings are.



*Image: Yarn, 1983 (exh. 116 - 123)*

**ANDY THREE**

This is a departure for you, then, for someone who likes patterns so much, to put chaos on the canvas.

**ANDY ONE**

Um, no.

**ANDY THREE**

Are you saying it's not a departure?

**ANDY TWO**

No, dumbwad, he's saying that it's not chaos. At first glance it's chaos, just a bunch of yarn, but then...

*Image: More Yarn Paintings*

...there's pattern. So that's a comfort. And you call yourself a critic?

**ANDY THREE**

The critics respond to the Yarn paintings.

**ANDY TWO**

"A clear reference to Pollock, and not a clever one at that."

**ANDY ONE**

“Possibly a good pattern for wrapping paper.”

**ANDY TWO**

“Are these yarn paintings or yawn paintings?”

**ANDY THREE**

“As misguided as his early attempts to conjure up Pollock, Rauschenberg and Johns.”

**ANDY TWO**

Well, that last one’s partly true.

**ANDY ONE**

Gee, thanks Archie.

**ANDY TWO**

Your early attempts were misguided. Tell him about the time De came over and looked at the Coke bottles.

**ANDY ONE**

Um, I don’t remember that.

**ANDY TWO**

Come on!

**ANDY ONE**

My mind is like a tape recorder with one button – Erase.

*Sound: An early ‘60’s song (Big Girls Don’t Cry. He’s a Rebel, etc.)*

**ANDY TWO**

I’ll tell it. So he’s trying to become a “real” artist and he still hasn’t sold one thing, and his friend De comes over and he shows him the two Coke bottles.

*Image: Coca-Cola [2], 1961*

**ANDY ONE**

What do you think?

**ANDY TWO**

(as “De”) It’s a piece of shit.

**ANDY THREE**

(as “De”) Abstract Expressionist hash marks lying all over it.



**ANDY TWO**

Leave that to Bob and Jasper.

**ANDY ONE**

What about this one?

*Image: Large Coca-Cola, c. 1962*

**ANDY TWO**

Remarkable.

**ANDY THREE**

It's our society, it's who we are.

**ANDY TWO**

It's absolutely beautiful and naked –

**ANDY THREE and ANDY TWO**

And you ought to destroy the first one and show the other.

**ANDY ONE**

So I did. And the critics -

*ANDY TWO and ANDY THREE are critics.*

**ANDY TWO**

No brushwork.

**ANDY THREE**

Not painterly.

**ANDY TWO**

Terrible.

**ANDY THREE**

Ridiculous.

**ANDY TWO**

Too flat.

**ANDY THREE**

No drips.

**ANDY TWO**

You're right, there should be drips.

**ANDY THREE**

Real art has drips.

**ANDY TWO and ANDY THREE**

No drips. No show. No sale!!

**ANDY TWO**

*He* looks like something that crawled out from under a rock.

**ANDY THREE**

*He's* the most colossal creep I have ever seen in my life.

**ANDY ONE**

I'm always almost dying.

**ANDY TWO**

I'm almost always dying.

**ANDY THREE**

I'm dying almost always.

**ALL THREE**

I'm dying always, almost.

**ANDY ONE**

They always say that time changes things, but you actually have to change them yourself.

**ANDY TWO**

*(as Julia)* Don't listen to them, Andy. You're a good artist. You will find the right thing to paint. And you paint what you want to paint. Now come eat your lunch. I made you your favorite. You eat and I say a prayer for you. And I say a prayer over and over and over again for you.

Hail Mary full of grace,  
the Lord is with thee.  
Blessed art thou among women,  
and blessed is the fruit of thy womb,  
for thou hast borne Christ the Saviour,  
the Deliverer of our souls.

**ANDY THREE**

*(overlapping with the prayer)* Mm mm good.

Mm mm good.

Dum de dum de dum dum

Mm mm good.

*(long beat)*

**ANDY ONE**

Mama, I want you to go to the store for me.

**ANDY TWO**

What do you want?

**ANDY ONE**

One of every can of soup they have.

*Image: 32 Campbell's soup cans*

**ANDY THREE**

I painted them from all different angles, some open, some with torn labels

**ANDY ONE**

But the simplest view was the best.

**ANDY TWO**

It's just a can of soup.

**ANDY THREE**

And everything that means.

**ANDY ONE**

And all that that entails.

**ANDY TWO**

Just a can of comfortable hot soup.

**ANDY ONE**

Tomato

**ANDY TWO**

Black Bean

**ANDY THREE**

Vegetarian Vegetable

**ANDY ONE**

Et cetera

**ANDY TWO**

Et cetera

**ANDY THREE**

Et cetera

**ANDY ONE**

Sometimes you just have to stare at things over and over and over, just to keep yourself sane.

**ANDY TWO**

*(overlapping)* Sometimes you just have to stare at things over and over and over, just to keep yourself sane.

**ANDY THREE**

*(overlapping)* Sometimes you just have to stare at things over and over and over, just to keep yourself sane.

**ANDY TWO**

It was easier to take a photograph and transfer it to a silkscreen.

**ANDY THREE**

And if I could do that with soup I could do that with anything.

**ANDY TWO**

Or anyone.

*Image: Liz Taylor*

**ANDY ONE**

Anything that makes us feel good.

*Image: Gold Marilyn, 1962*

**ANDY THREE**

Or feel bad.

*Image: Electric Chair*

**ANDY TWO**

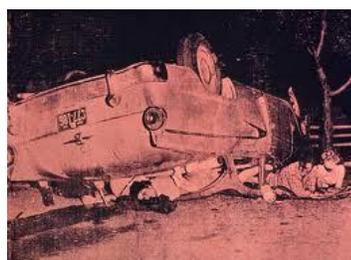
Or feel both.

*Image: Sixteen Jackies, 1964*

**ANDY ONE**

Or feel.

*Image: Car Crash*



**ANDY THREE**

Or not feel.

*Image: Brillo Box*

**ANDY TWO**

Or feel everything and nothing, all at once.

**ANDY ONE**

If you want to know all about Andy Warhol, just look at the surface of my paintings

**ANDY TWO**

and films

**ANDY THREE**

and me

**ALL THREE**

and there I am. There's nothing behind it.

**ANDY TWO**

*(an interviewer)*

Andy, do you think that the public have shown a lack of appreciation for what Pop art means?

**ANDY ONE**

Uh, no.

**ANDY TWO**

Andy, do you think that Pop art has sort of reached the point where it's becoming repetitious now?

**ANDY ONE**

Uh, yes.

**ANDY TWO**

Do you think it should break away from being Pop art?

**ANDY ONE**

Uh, no.

**ANDY TWO**

Are you just going to carry on?

**ANDY ONE**

Uh, yes.

**ANDY TWO**

Andy, people have said your Brillo Boxes could not be described as original sculpture. Would you agree with that?

**ANDY ONE**

Uh, yes.

**ANDY TWO**

Why do you agree?

**ANDY ONE**

Well, because it's not original.

**ANDY TWO**

Well, why have you bothered to do that? Why not create something new?

**ANDY ONE**

Because it's easier to do.

**ANDY TWO**

Well isn't this sort of a joke then that you're playing on the public?

**ANDY ONE**

Uh, no. It gives me something to do.

**ANDY TWO**

Andy, people have said your Brillo Boxes could not be described as original sculpture. Would you agree with that?

**ANDY THREE**

Stockroom boxes are made of corrugated cardboard.

My boxes are made from wood.

A carpenter

builds my boxes from wood.

**ANDY ONE**

Uh, yes.

**ANDY TWO**

Andy, do you think that Pop art has sort of reached the point where it's becoming repetitious now?

**ANDY THREE**

Side by side by side.

Dozens in a row.

A dozen workers

Day and Night  
 Night and Day  
 In The Factory  
 Repeat, repeat, repeat.  
 My boxes made of wood.  
 Stacked towards heaven.

*Image: Brillo Boxes, stacked*

**ANDY ONE**

Uh, yes.

**ANDY TWO**

Are you just going to carry on?

**ANDY THREE**

Then choose an image.  
 Crop.  
 Copy.  
 Enlarge.  
 Transfer to film.  
 Coat screen mesh with emulsion.  
 Place film on screen.  
 Expose to light.  
 There's your stencil.  
 Underpaint a surface,  
 Canvas or Wood.  
 Screen onto canvas.  
 Ink onto screen.  
 Drag the squeegee across the screen.  
 Repeat.  
 Repeat, repeat, repeat.



**ANDY ONE**

Uh, yes.

**ANDY TWO**

Well, why have you bothered to do that? Why not create something new?

**ANDY THREE**

New!  
 Brillo Soap Pads  
 With Rust Resister  
 Miracle Cleanser!  
 Cleanser of Cleansers!  
 Pittsburgh Steel transformed

Into lamb's wool who takes away the stains  
 Of spaghetti sauce  
 Of cabernet used to deglaze  
 Of overheated tomato soup.  
 Shines aluminum fast!  
 A modern housewife's Savior!  
 For everybody knows that  
 Cleanliness is next to  
 Impossible in this fast-paced, modern world.  
 For everybody knows that  
 Cleanliness is next to  
 depart on Track 23,  
 the 5:45 to Scarsdale,  
 And everybody wants to  
 Look at a saucepan and see the face of  
 Themselves shining brightly back at them.  
 Bright enough to light their way.

**ANDY TWO**

Well isn't this sort of a joke then that you're playing on the public?

**ANDY ONE**

Uh, no. It gives me something to do.

*Sound: TV Show theme music.*

*Image: Rorschach, 1984*

**ANDY THREE**

It's time for 1984's number one sitcom, The Marilyn Monroe Show, starring Marilyn Monroe and Andy Warhol!



*ANDY ONE is Andy, ANDY TWO is Marilyn and ANDY THREE is a psychiatrist.*

**ANDY THREE**

Vot seems to be ze problem, Mister Voorhole?

**ANDY ONE**

I don't have a problem.

**ANDY TWO**

Oh, yes he does, Doctor. He's all messed up!

*Sound: Laugh Track*

**ANDY TWO**

Doctor, his problem is that he used to be a great painter and now all he does is play with yarn and go pee-pee on his canvas. He's not painting anything interesting!

**ANDY ONE**

I paint every day.

**ANDY TWO**

That doesn't mean it's any good.

**ANDY ONE**

Everyone is entitled to a slow decade.

*Sound: Laugh Track*

**ANDY THREE**

Tell me about your sex life. Good or bad, ja?

**ANDY ONE**

Marilyn, I can't believe you dragged me here!

**ANDY TWO**

He doesn't have one. None at all!

**ANDY THREE**

Not viz dis beautiful vife? Vot is your major maladjustment?

**ANDY TWO**

I'm not his vife!

**ANDY ONE**

I'm married to my tape recorder.

*Sound: Laugh Track*

**ANDY TWO**

It's true. All he does is walk around and stick it in everyone's face. His microphone, that is. Recording every conversation he has.

**ANDY THREE**

Very interesting.

**ANDY TWO**

Or he takes pictures. Pop! Flash! Whirr! Now he's got a camera, too. Hundreds of Polaroids a day!

**ANDY ONE**

Shhh. I don't want my tape recorder to think I'm cheating on her.

*Sound: Laugh Track*

**ANDY THREE**

So vere do you zink zis need to preserve everyzing comes from?

**ANDY ONE**

It's just that everyone is so wonderful and so beautiful.

**ANDY TWO**

So why can't you find anyone to paint?

**ANDY THREE**

Vot about zis beauty right here? Vy not paint her?

**ANDY TWO**

Oh, he's done me, over and over and over and over and over –

**ANDY ONE**

Um, yeah, where were you in the '60's?

*Sound: Laugh Track*

**ANDY THREE**

Zere is no one else, zen?

**ANDY TWO**

What about the Singing Lady?

**ANDY ONE**

I haven't thought of her for years. Did you used to listen to the singing lady, Marilyn?

**ANDY TWO**

Everyone listened to the Singing Lady.

**ANDY THREE**

Ja. She vas a great source of comfort ven ve were crank.

**ANDY ONE**

I think you're a crank.

*Sound: Laugh Track*

**ANDY THREE**

It means “sick”, dumbkopf! Look, maybe instead of zinking everyone is beautiful you need to find someone special - a new love interest – some va-va-va voom! - and you find a new inspiration for your paintingz! (to *ANDY TWO*) No offense, liebchen, but you are almost sixty. Who vood of thunk it?

**ANDY ONE**

I don't need love. Or sex.

**ANDY TWO**

Then why did you start working out? He has a personal trainer.

*Sound: Laugh Track*

**ANDY THREE**

Take a look at zis picture. (*indicating the Rohrschach*) Vot do you see?

**ANDY ONE**

A cross between Sylvester Stallone and Tom Cruise.

*Sound: Laugh Track*

**ANDY THREE**

Aha! I zink your problem is becoming queer, uh, clear, to me.

*Sound: Laugh Track*

**ANDY TWO**

Oh, Andy! Is there something you've been hiding from me? Is that why you go to the gym?

**ANDY ONE**

No! I don't even like the gym. The last time I worked out I strained myself and all I can think is that now I have cancer of the groin.

*Sound: Laugh Track*

**ANDY TWO**

Oh, Andy, I won't judge. I just want you to be happy.

**ANDY ONE**

Marilyn, I do not do boys!

**ANDY TWO**

Andy, I don't think you can say that at 8:00 Eastern, 7:00 Central and Pacific!

*Sound: Laugh Track*

**ANDY ONE**

I do not do anyone! I look. But I do not touch. I do not do boys because Calvin came in and he kissed me so hard and his beard was stubbly and I was so afraid that it was piercing into my pimple and being like a needle and giving me AIDS! So if I'm gone in three years...

*(long pause)*

**ANDY THREE**

Vell, ja.

**ANDY TWO**

Andy, if you keep talking like that they're going to cancel us. It's hard enough being on opposite Bill Cosby. This is a sit-com, remember?

*Sound: Laugh Track*

**ANDY THREE**

Ja. Maybe you should look at a few more of zese.

**ANDY ONE**

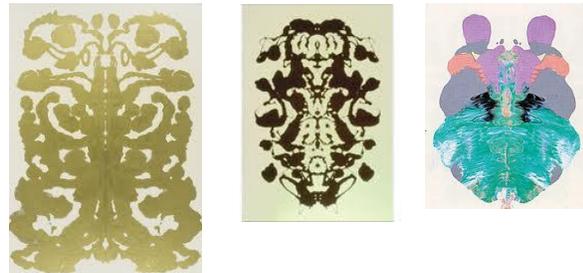
You're both making my gall bladder hurt.

*Sound: Laugh Track*

*Image: More "Rorschachs, 1984"*

*Sound: Applause*

*Sound: TV Show theme*

**ANDY THREE**

*(as interviewer)* So with the Rorschachs we see the rebirth of the infatuation with pattern, albeit a disorganized one, but a pattern nonetheless.

**ANDY ONE**

Um, no.

**ANDY TWO**

*(as Archie)* I pee in more of a pattern than that.

**ANDY THREE**

Symmetry, then. The value is in the symmetry. Although they're not perfectly symmetrical. There are flaws.

**ANDY ONE**

I just like to use it however it comes out. It's all so beautiful. And I need someone to help me fold those big canvases, so, you know, it's always fun to have people around.

**ANDY THREE**

You used to have dozens of people around in your heyday, at the Factory. Do you miss that?

**ANDY ONE**

Um, yes.

**ANDY TWO**

(as Archie) Um, no. Most of them were insane, unbalanced, in need of some serious quality time with some inkblots and a leather couch.

**ANDY ONE**

They were so creative. And so beautiful. The assistants I have now are so...stable.

**ANDY TWO**

Well you can either court creative people and die or work with stable people and live.

**ANDY THREE**

Which is it to be?

**ANDY ONE**

They were all so beautiful.

*Sound: Song from the late '60's (Purple Haze, something by Velvet Underground, Paint it Black, etc.)*

*Image: Self-Portrait 1967.*

**ANDY TWO**

1963. I meet Billy Name and Freddy Herko at the San Remo coffee shop – a place full of fags full of speed.

**ANDY THREE**

Billy's an artist. Freddy's a dancer.

**ANDY ONE**

Billy Name covers all the crumbling walls and pipes of the studio in Silver foil. He sprays everything with silver paint, right down to the toilet bowl.

**ANDY TWO**

Silver is the future – it's spacy – and it's the past – the Silver Screen.

**ANDY THREE**

And silver is narcissism – mirrors are backed with silver.

**ANDY ONE**

And we have our Silver Factory.

**ANDY THREE**

Freddy conceives everything in terms of dance. He can't do anything more than once, but his once is better than anyone else's.

**ANDY ONE**

So I'm there painting.

**ANDY TWO**

And Freddy's there dancing on speed.

**ANDY THREE**

And Billy's just silvering away.

**ANDY ONE**

And all these beautiful people start showing up.

**ANDY TWO**

And all these crazy people start showing up.

**ANDY THREE**

And all these damaged people start showing up.

*Image: Segments of Andy Warhol's Screen Tests (video)*

**ANDY ONE**

1965. Edie Sedgwick is a poor little rich girl with anorexic beauty and an insatiable craving for attention who hoards drugs and bras and men. And I think she'll be beautiful on film.

**ANDY THREE**

Jimmy Slattery grows up in Massapequa. He has one good tooth but he calls his penis his flaw and when he becomes Candy Darling in 1966 he's the most striking drag queen ever and I think that he must be seen on film.

**ANDY TWO**

A boy named Hector Santiago Rodriguez Franceschi Danhackl decides life is better as a girl named Holly Woodlawn and when she becomes Miss Donut 1968 it's inevitable that she'll end up shooting speed at the Stonewall and coming to the Factory. She'll be gorgeous on film.

**ANDY ONE**

Art just isn't fun for me anymore. It's the people who are fascinating. I want to spend all my time being around them, listening to them and making movies of them.

**ANDY TWO**

They're all so beautiful. I just want to record every moment.

**ANDY THREE**

I don't paint anymore. I just do movies now. I could do two things at the same time, but movies are more exciting. Painting was just a phase I went through.

**ANDY ONE**

Painting was just a phase I went through.

**ANDY TWO**

*(overlapping)* Painting was just a phase I went through.

**ANDY THREE**

*(overlapping)* Painting was just a phase I went through.

*The two non-speaking ANDYS murmur "painting was just a phase I went through" under the speaking ANDY's next lines.*

**ANDY ONE**

I meet Ondine at an orgy but he kicks me out because I only like to watch and don't like to be touched but he can stay up for nine days straight on speed and I think he'd be fascinating to watch on film.

**ANDY TWO**

Jackie Curtis can never quite get rid of her five o'clock shadow but I still think she'd be striking on film even though she likes her heroin a little too much.

**ANDY THREE**

Danny Williams is this cute Harvard kid who does lights for us and he's still really cute even though he's hooked on speed.

**ANDY ONE**

The beautiful people keep coming.

**ANDY TWO**

The crazy people keep coming.

**ANDY THREE**

The damaged people keep coming. *(as a crazy female visitor)* I wonder if I might shoot a few pictures?

**ANDY ONE**

Sure. What would you like to shoot?

**ANDY THREE**

How about those four Marilyns?

*Image: Four Marilyns, 1962*

**ANDY ONE**

Great. But where's your camera?

**ANDY THREE**

Here.

*ANDY THREE shoots a gun.*

*Sound: Gunshot.*

**ANDY ONE**

Wow. That was really...unexpected.

**ANDY TWO**

I displayed them as "Shot Marilyns".

**ANDY THREE**

An "open house" has its risks.

**ANDY ONE**

Like somebody called up yesterday, a girl, and said, "I have a script called "Up Your Ass!", and I thought the title was so great and I was so friendly I just told her to come up, but she's still, you know, we haven't seen her yet, so I don't know..."

**ANDY TWO**

*(as Valerie)* Valerie Solanas.

**ANDY THREE**

She was president of a group called SCUM.

**ANDY TWO**

Society for Cutting Up Men.

**ANDY ONE**

Wow. How many members do you have?

**ANDY TWO**

So far it's just me. But, you know, in time...

**ANDY THREE**

Her play was filthy, even for us.

**ANDY TWO**

Have you read my script yet, Andy?

**ANDY ONE**

It's so dirty, Valerie.

**ANDY TWO**

You gotta produce my play!

**ANDY ONE**

How do I know you're not some lady cop trying to entrap me?

**ANDY TWO**

Sure, I'm a cop. Here's my badge.

*ANDY TWO turns around, unzips and flashes "her" crotch at ANDY ONE and ANDY THREE.*

**ANDY THREE**

There's no need to get so angry, Valerie.

**ANDY TWO**

So what did you think of my play?

**ANDY ONE**

Oh, it's good, Valerie, really good.

**ANDY THREE**

It wasn't bad.

**ANDY TWO**

Then produce it.

**ANDY THREE**

We've never produced a play.

**ANDY TWO**

Then do a movie. Make it a movie.

**ANDY ONE**

I'll get it to the right people.

**ANDY THREE**

Soon, Valerie, we'll do something with it soon.

**ANDY TWO**

I gotta turn tricks just to survive, Andy, just to have a place to sleep. I can't wait.

**ANDY THREE**

It'll happen for you, Valerie. You're a talented writer. Maybe another project –

**ANDY TWO**

Typical man scum, Andy, that's what you are! I know what you said about me – called me a hot water bottle with tits!

**ANDY ONE**

I don't think of you that way at all.

**ANDY TWO**

Just give me my script back.

**ANDY THREE**

Well, Valerie...

**ANDY TWO**

Just give it back!! I only got one other copy!

**ANDY ONE**

Well, Valerie...

**ANDY THREE**

Well, Valerie...

**ANDY ONE AND ANDY THREE**

I can't find it.

**ANDY TWO**

What do you mean you can't find it?

**ANDY ONE**

You know how much stuff we have here –

**ANDY THREE**

I'm sure it'll turn up –

**ANDY ONE**

Give us some time –

**ANDY THREE**

I'll get Billy to look through some drawers –

**ANDY TWO**

Oh, I know what you're up to. You're pretending you can't find it, and then, and then you're gonna turn it into this fabulous film and make a fortune while I'm starving. Because it's that good. I know it!

**ANDY ONE**

Valerie –

**ANDY TWO**

I got no money, Andy. I'm turning tricks with anything that moves just to have something to eat.

**ANDY THREE**

Valerie –

**ANDY TWO**

I need twenty-five bucks for rent.

**ANDY ONE**

I'm not giving you money, Valerie.

**ANDY TWO**

I'll work for it. Let me be in one of your movies.

**ANDY THREE**

And we let her do a scene in one of the movies. And she was pretty good. But then –

**ANDY TWO**

I need another twenty-five bucks. I got evicted.

**ANDY ONE**

I can't give you any more money.

**ANDY TWO**

I'm on the street, Andy. Sleeping on a bench.

**ANDY THREE**

I'm awfully sorry, Valerie, really I am.

**ANDY TWO**

Fuck you, then. Just give me my script.

**ANDY ONE**

We still haven't found it.

**ANDY TWO**

Because you stole it! You promised me –

**ANDY THREE**

We never promised anything -

**ANDY TWO**

Drella! That's why they call you Drella. Behind your back. Dracula and Cinderella. Yeah, you might have transformed yourself from dirt into a fairy princess, Raggedy Andy all polished up, but you're just a bloodthirsty vampire who sucks people dry!

**ANDY THREE**

Just take it easy, Valerie.

**ANDY TWO**

It's like talking to a chair with you! Look at what you do to people! Danny Williams comes in to do lights for your happenings and becomes a speed freak and drowns himself in the Atlantic Ocean. Edie Sedgwick thinks you're gonna make her a star and she does a couple of your crappy films and winds up spending 80,000 bucks on drugs in six months. Freddy Herko starts dancing around The Factory and the next thing you know he's on so much speed he takes a running leap out a fifth floor window. And you have the nerve to say -

**ANDY THREE**

I wish we could have gotten that on film. I bet it was so beautiful.

**ANDY TWO**

All these pathetic, beautiful, needy people and you don't do a damn thing!

**ANDY ONE**

I can't save them.

**ANDY TWO**

I know you can't, but you don't even try!

**ANDY THREE**

They are beautiful. They were.

**ANDY TWO**

You are gonna produce my script, Up Your Ass, and you are going to make me a star!

**ANDY ONE**

I'm afraid that's not going to happen, Valerie.

*ANDY TWO pulls out a gun and shoots. The shot misses.*

**ANDY ONE** and **ANDY THREE**

No! No, Valerie, don't do it!

*ANDY TWO shoots again. The shot misses. ANDY ONE falls to the ground. ANDY THREE remains standing.*

**ANDY THREE**

I pretended the second shot hit me and I crawled under the desk.

*ANDY TWO shoots directly at ANDY ONE.*

**ANDY ONE**

I'm always almost dying.

**ANDY TWO**

I'm almost always dying.

**ANDY THREE**

I'm dying almost always.

**ALL THREE**

I'm dying always, almost.



**ANDY THREE**

I felt a horrible, horrible pain, as if a cherry bomb had exploded inside me.

*Image: Physiological Diagram, 1984*

Before I was shot, I always suspected I was watching TV instead of living life. Movies make emotions look strong and real, but when things really happen to you, it's like watching television – you don't feel anything. Right when I was being shot I knew I was watching television.

**ANDY ONE**

When the ambulance came they didn't have a stretcher, so they put me in a wheelchair. I thought the pain I'd felt lying on the floor was the worst you could ever feel, but now that I was in a sitting position, I knew it wasn't.

**ANDY THREE**

Suddenly there are lots of doctors.

**ANDY ONE**

"Forget it!"

**ANDY THREE**

“No chance!”

**ANDY ONE**

And for a minute and a half...

**ANDY THREE**

For ninety seconds...

**ANDY ONE AND ANDY THREE**

I'm dead.

**ANDY ONE**

And then I hear someone say –

**ANDY THREE**

He's a famous artist! And he has money!!

**ANDY ONE**

They cut open my chest –

**ANDY THREE**

Massage my heart –

**ANDY ONE**

Five hours of surgery –

**ANDY THREE**

Lung

**ANDY ONE**

Esophagus

**ANDY THREE**

Spleen

**ANDY ONE**

Kidney

**ANDY THREE**

Gall bladder

**ANDY ONE**

Large intestine

**ANDY THREE**

Small intestine

**ANDY TWO**

(as *Julia*) Dear God, please spare my son! Please save my Andy so he can marry a nice girl!!

**ANDY THREE**

Valerie turned herself in.

**ANDY TWO**

(as *Valerie*) I had to shoot Andy Warhol. He had too much control over my life.

**ANDY ONE**

I wasn't sure if I was back. I felt dead. I kept thinking. "I'm really dead. This is what it's like to be dead – you think you're alive, but you're dead. I just think I'm lying here in a hospital."

**ANDY THREE**

I heard a television..."Kennedy"... "assassin"... "shot"...over and over and over again.

*Image: Gold Marilyn*

**ANDY TWO**

(as *Marilyn*) Bobby Kennedy's been shot!

**ANDY ONE**

Marilyn? Is that you?

**ANDY TWO**

Oh, Andy! Bobby Kennedy's been shot, too! The day after you!

**ANDY ONE**

Aren't you dead, Marilyn?

**ANDY TWO**

Of course I'm dead, Andy. And now Bobby's dead, too!

**ANDY ONE**

Am I dead, too?

**ANDY TWO**

Always thinking about yourself!

**ANDY THREE**

It seemed a reasonable question, given the circumstances.

**ANDY ONE**

I thought maybe I was watching a rerun of when President Kennedy was shot – are you sure? Maybe in death you watch reruns –

*Image: Gold Jackie*

**ANDY TWO**

*(as Jackie)* Oh, Andy, that's too horrible. Why would you even think that?

**ANDY ONE**

Jackie? You're not dead, too, are you?

*Image: Gold Jackie and Gold Marilyn*

**ANDY TWO**

*(Jackie)* No, I'm not dead, Andy. And neither are you. *(Marilyn)* Don't listen to Jackie, Andy. *(Jackie)* Don't listen to Marilyn, Andy.

**ANDY ONE**

Just tell me who's dead.

**ANDY TWO**

*(Marilyn)* Does it really matter, Andy?

**ANDY THREE**

I always wonder do dead people get to see the other dead people?

**ANDY TWO**

*(as Jackie)* You'd have to ask Marilyn. Who is no doubt trying to see Bobby as quickly as she can. But you can't because you're not dead.

*Image: Gold Marilyn*

**ANDY ONE**

Then how come I see Marilyn?

**ANDY TWO**

Oh isn't it too awful, Andy! Poor Bobby! Poor you! I have to go. It's time for my show!

*Image: Self-Portrait, 1978 (Exhibit # 4)*

**ANDY THREE**

Since I got shot everything is such a dream to me. I don't know whether or not I'm really alive. It's sad. Life's a dream. I wasn't afraid before, and



having died once, I shouldn't feel fear, but I'm afraid. I don't understand why. I'm afraid of God alone, and I wasn't before.

*Image: Heaven and Hell are just one breath away!*



*Sound: Call Me by Blondie.*

**ANDY ONE**

It makes me so nervous thinking about all these new kids painting away and me just going to parties.

**ANDY TWO**

Andy, Truman and Diana are waiting for you at Studio 54!

**ANDY THREE**

Truman died from too much booze and too many pills.

**ANDY ONE**

*(overlapping)* These new kids painting away, painting away, painting away, painting away *(repeats as needed)* -

**ANDY TWO**

*(overlapping)* And Calvin and Halston and Liza and Mick and Bianca and Truman and Tennessee and Diana and Calvin and *(repeats as needed)* -

**ANDY THREE**

Tennessee choked to death on a bottle cap.

**ANDY ONE**

Halston has the gay cancer.

**ANDY THREE**

Just going to parties, just going to parties, just going to parties, just going to parties *(repeats as needed)* -

**ANDY TWO**

And I have to wear a corset to keep my insides from falling out.

*Image: Physiological Diagram, 1984*



**ANDY ONE**

*(abruptly, silencing others)* I'm really tired of elegant people.

I just want to be with some kids.

**ANDY TWO**

Andy, I want you to meet Jean-Michel Basquiat

*Image: Jean-Michel Basquiat, 1982 (exh. 32)*



You've seen his work all over town. He started out as a graffiti artist.

**ANDY THREE**

Now he paints over other people's work.

**ANDY TWO**

He wants to paint on yours.

**ANDY THREE**

I think you two would do wonders for each other.

*Image: Arm and Hammer II, 1985 (exh. 141)*

**ANDY ONE**

He rents the carriage house I own.

**ANDY TWO**

He paints on my canvas.

**ANDY THREE**

I paint on his.

**ANDY ONE**

We paint on each other.

**ANDY TWO**

And with each other.

*Image: Photo of Andy and Jean-Michel*

**ANDY THREE**

And for each other.

**ANDY ONE**

And it's fun again.

*Image: Warhol and Basquiat (need more info)*

**ANDY TWO**

We work out together.

**ANDY THREE**

We get our nails done together.

**ANDY ONE**

I take pictures of him in a jockstrap.

**ANDY TWO**

He has the biggest one I've ever seen.

**ANDY THREE**

Our collaborations sell for \$20,000 or more.

*Image: Origin of Cotton, 1984*

**ANDY ONE**

He's on heroin, though. He got a hole in his nose and can't do coke anymore and he wants to still be on something, I guess.

**ANDY TWO**

He's nutty, but cute and adorable.

**ANDY THREE**

He brings me some of his hair, cut off, and put on a helmet. It looks great.

*Image: African Masks, 1984*

**ANDY ONE**

While we're working out two sharp pains go through me, as if somebody struck a sword through me.

**ANDY TWO**

Jean-Michel says he's going to kill himself. I say it's just because he hasn't slept.

**ANDY THREE**

I tell Jean-Michel to cut off his ear. He probably will.

**ANDY ONE**

Jean-Michel, I can't do stomach exercises any more because it makes the bullet hole in my stomach bigger.

**ANDY TWO**

Jean-Michel calls at 7:00 a.m. to talk about his girlfriend problems. For me it's morning but for him it's still last night.

*Image: Untitled (Heart Attack), 1984.*



**ANDY THREE**

(a critic) Jean-Michel Basquiat had a chance of becoming a very good painter providing he didn't succumb to the forces that would make him an art world mascot. It appears those forces have prevailed. Mentor Andy Warhol paints a New York Post headline; his 25-year-old protege adds to or subtracts from it with his expressionistic imagery that is large, bright, messy, full of private jokes and inconclusive. Although historic for having inspired Warhol to put brush to canvas for the first time since 1962, the collaboration looks like one of Warhol's manipulations, with Basquiat as the all too willing accessory.

*Image: Warhol/Basquiat poster*

The verdict: "Warhol, TKO in 16 rounds."

**ANDY TWO**

No one likes being called a mascot.

*Pause*

**ANDY ONE**

I'm doing pushups and I see three drops of blood on the corset I wear to keep my insides together.



MICHAEL HALSBAND  
Andy Warhol and Jean Michel Basquiat

**ANDY TWO**

Jean-Michel hasn't called me in a month, so I guess it's really over. I heard he was in L.A. You think he'd call. Can you imagine being married to Jean-Michel? You'd be on pins and needles your whole life.

**ANDY THREE**

Three drops of blood.

**ANDY ONE**

Oh, well. At least Jean-Michel got me into painting differently, so that's a good thing.

**ANDY TWO**

Jean-Michel got me into painting again, so that's a very good thing.

**ANDY THREE**

Jean-Michel got me painting again.

**ANDY TWO**

Jean-Michel got me.

**ANDY ONE**

Drops of blood.

**ANDY TWO**

Of blood.

**ANDY THREE**

Blood.

*Image: Mount Vesuvius, 1985*

**ANDY ONE**

I'm always almost dying.

**ANDY TWO**

I'm almost dying.

**ANDY THREE**

I'm dying.

**ALL THREE**

Dying.

*Image: The Last Supper (Be a Somebody with a Body), 1985-86 (exh. 159)*



**ANDY TWO** is a priest. **ANDY ONE** kneels in prayer, far away. **ANDY THREE** also kneels in prayer, closer to the priest.

**ANDY TWO**

That we all are sinners in the eyes of our Lord is a given. The question for us is what we choose to do once we have sinned. Christ forgives us our sins, but He also asks us to repent. And true repentance, true repentance requires a change in our lives. If your sin is drink or drugs, you must seek help to end your addiction. If you commit adultery, you must recommit to your spouse and only your spouse. If you engage in homosexual acts, it is not enough to confess those acts – you must end the behavior and practice a lifestyle that honors the One who died for those sins.

*Image: Repent and Sin no More! 1985-6 (exh. 155)*

Let us profess our Christian faith.

**ANDY THREE** steps forward to take the Eucharist offered by **ANDY TWO**. **ANDY ONE** does not step forward.



*(this trails off when ANDY ONE is finished his next speech)*

I believe in God, the Father almighty, creator of heaven and earth.

I believe in Jesus Christ, his only Son, our Lord.

He was conceived by the power of the Holy Spirit and born of the Virgin Mary.

He suffered under Pontius Pilate, was crucified, died, and was buried.

He descended into hell. On the third day he rose again.

He ascended into heaven and is seated at the right hand of the Father.  
 He will come again to judge the living and the dead.  
 I believe in the Holy Spirit,  
 the Holy Catholic Church, the communion of saints,  
 the forgiveness of sins,  
 the resurrection of the body,  
 and life everlasting.  
 Amen.

**ANDY ONE**

*(overlapping the Eucharist)* I don't take Communion because I don't take Confession. And I don't take Confession because I'm sure some priest would recognize me through the screen and gossip about me. It's all right. All I want is to do something really good.

**ANDY THREE**

I've never been good at what to do next.

**ANDY ONE**

If you want to know all about Andy Warhol, just look at the surface of my paintings

**ANDY TWO**

and films

**ANDY THREE**

and me

**ALL THREE**

and there I am. There's nothing behind it.

*Image: Self-Portrait 1986 (yellow)*



**ANDY ONE**

Dying.

**ANDY TWO**

Dying.

**ANDY THREE**

Dying.

**ALL THREE**

Dying.

**ANDY THREE**

When I was fourteen my father died.

*ANDY ONE screams and tucks himself into a fetal position.*

**ANDY TWO**

*(as Julia)* Andy? Andy! Come down!

**ANDY ONE**

No. No!!

**ANDY TWO**

You have to say goodbye!

**ANDY THREE**

His body was laid out in our living room.

**ANDY ONE**

NOOOOO!!!!

**ANDY THREE**

He died from drinking contaminated water when he was working in the mines.

**ANDY TWO**

Your brothers are downstairs. Your aunt, your uncles, everyone!

**ANDY THREE**

I hid under my bed.

**ANDY ONE**

Leave me alone!

**ANDY THREE**

For three days.

**ANDY TWO**

You have to say goodbye!

**ANDY THREE**

And I never did look at him dead. But he left me \$1500 to go to college so I could learn to draw better. So that was a comfort.

**ANDY TWO**

And when I was a little older my mother almost died. She had her colon removed and spent weeks in the hospital. And when my brother would come from visiting her in the hospital I would always say –

**ANDY ONE**

Is Mama dead, John?

**ANDY THREE**

No, Andy. Just eat your soup.

**ANDY TWO**

He made me a sandwich and a bowl of Campbell's tomato soup every day that Mama was in the hospital. So that was a comfort.

**ANDY ONE**

I always take comfort in the simplest things.

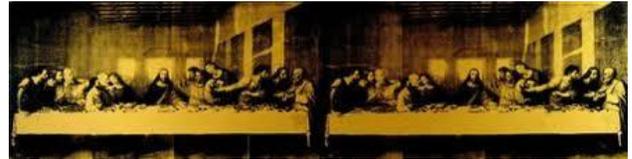
*Sound: TV theme show music*

**ANDY THREE**

Tonight, on The Marilyn Monroe Show for February 21, 1987, Marilyn takes Andy out for his Last Supper!

*Sound: Applause.*

*Image: The Last Supper (yellow)*

**ANDY TWO**

*(as Marilyn)* Oh Andy, I'm so glad you could make it! I already ordered for you!

**ANDY THREE**

*(as waiter)* Are you ready for your special dinner, Madam?

**ANDY TWO**

Yes, garcon. We're ready for the special.

**ANDY ONE**

Oh Marilyn, that's so beautiful, but I just don't know if I can eat it. *(indicating his gall bladder)* My...you know.

**ANDY TWO**

That'll all be over tomorrow when you go to the –

**ANDY ONE**

Oh, don't say it –

**ANDY TWO**

When you go to the –

**ANDY ONE**

When I go to the place to have it done – I can't say it! It's the scariest thing.

**ANDY TWO**

Don't think about it. Think about your new paintings. They're so exciting!

*Image: Double \$5/Weightlifter, 1986*

**ANDY ONE**

Yes, the painting is really exciting again.

**ANDY TWO**

But you haven't painted me in the longest time!

**ANDY ONE**

I've had other things on my mind. Like having to go to the...

*Image: Are You Different?, 1986*

**ANDY TWO**

Oh, don't think about the...place. We'll just enjoy tonight's meal. And after supper I have another surprise for you!

**ANDY ONE**

I don't think I can take any more surprises. After that crazy woman –

**ANDY TWO**

Valerie? That was years ago. Do you still think about her?

**ANDY ONE**

I'm talking about the crazy one at the bookstore last month!

*ANDY THREE acts as the crazy woman.*

There I am signing and this nice looking well-dressed girl comes up and hands me a book and then just rips off my wig. She tears it off and throws it to her boyfriend who runs out with it.

Bitch! How could you do that?

It hurt. Physically. And it hurt that nobody had warned me.

**ANDY TWO**

Oh, Andy. Maybe she just thinks you're better looking as a bald man.

*Sound: Laugh Track*

**ANDY ONE**

I went to my crystal doctor.

*Image: Energy-Power, 1986*

Doctor Li, I buy those magic crystals so things like this won't happen to me!

**ANDY THREE**

*(as Dr. Li, the crystal doctor)* Your crystal was invaded. It's low on energy and you have to put it in the sun to recharge it. I'm worried about your chakras. And I'm worried about your liver, your intestines and especially your gall bladder -



*Image: Physiological Diagram*

**ANDY ONE**

Don't even say it!



Where is this special meal, Marilyn?

**ANDY TWO**

Oh, it's a very, very hard meal to prepare!

**ANDY ONE**

I was so scared, Marilyn. I'm scared a lot lately.



*Image: The Last Supper (Motorcycles)*

I haven't been that scared since I went to see the Pope. They took us to our seats in this huge crowd and this nun screams -

**ANDY THREE**

You're Andy Warhol! Can I have your autograph?

**ANDY ONE**

And she looked like Valerie Solanas and I got scared she'd pull out a gun.

**ANDY TWO**

Oh, Andy. No one wants to hurt you.

**ANDY ONE**

That's not true, Marilyn. I had a death threat. This nutty kid claimed I stole Mick Jagger's song "Miss You" from him and gave it to Mick to record.

**ANDY TWO**

I love that song. Especially the part about the Puerto Rican girls just dying to meet you.

*Sound: Laugh Track*

**ANDY ONE**

I got a camouflage hunter's hat to disguise myself.

*Image: Self-Portrait, 1986 (camouflage) (exh. 171)*



And I bought a bullet proof vest.

*Image: The Last Supper (camouflage)*



I'm always almost dying.

**ANDY TWO**

You're almost always dying.

*Sound: Laugh Track*

**ANDY THREE**

You're dying almost always.

*Sound: Laugh Track*

**ANDY ONE**

Where's this special meal?

*Sound: Laugh Track*

**ANDY TWO**

It's going to take a little while. Just be patient. I want this to be a perfect supper, Andy.

**ANDY ONE**

My mother used to use a little postcard of The Last Supper as a bookmark in her Bible. The moment when Jesus says to his disciples, "One of you will betray me."

*Sound: A gunshot.*

Did you ever notice how the table in The Last Supper is so beautiful? Everything laid out just so, even at that awful moment, not so much as even one drop of soup spilled on that tablecloth. I always thought that was so beautiful.

*ANDY ONE looks down at his corset.*

Oh dear.

**ANDY TWO**

It's just a few drops. Let me clean that up for you.

*ANDY TWO gently dabs ANDY ONE's corset to clean him.*

**ANDY ONE**

Last night it started to snow and the flakes were so big and beautiful but before I could get to the window with my camera it had stopped.

If I get out of there, Marilyn –

**ANDY TWO**

When you get out of there –

**ANDY ONE**

If I get out of there, will you still be here for me? Me and my albino-chalk skin, my knobby knees, my roadmap of scars, my long, bony arms, my pinhead eyes, my banana ears –

**ANDY TWO**

Andy, stop it! The Keatons don't talk like this at the dinner table on *Family Ties*, you know!

**ANDY ONE**

I'm so scared about tomorrow.

*Image: The Last Supper (Dove)*



**ANDY TWO**

"The Heaven was opened, and the Holy Spirit descended upon Him in bodily form like a dove. And a voice came from heaven: "You are my Son, whom I love; with you I am well pleased."

*Pause*

*ANDY THREE enters with a tray, humming the GE jingle (GE, we bring good things to light!)*

**ANDY THREE**

Da dah...da da da da da dah!

**ANDY TWO**

Here's your dinner. It's what you really want!

**ANDY ONE**

Oh, Marilyn! A Hershey Bar! How did you know?

*Image: The Last Supper, 60 times*

**ANDY TWO**

I thought it was just what you needed to comfort you before you go to the –



**ANDY ONE**

Don't say it.

**ANDY TWO**

And when you get out of the ...place...we'll go shopping. I'll buy you a diamond!

**ANDY THREE**

A lovely choice, Madam. Diamonds can also be a boy's best friend.

**ANDY ONE**

They say they are forever.

*Image: The Last Supper (line)*

**ANDY TWO**

Nothing is quite as comforting as something that lasts forever.

**ANDY THREE**

Forever and ever and ever and ever and ever.

**ANDY ONE**

Over and over and over and over and over.

**ANDY TWO**

*(overlapping)* Over and over and over and over and over.

**ANDY THREE**

*(overlapping)* Over and over and over and over and over.

*The lights fade. There is darkness, except for the last painting.*

*Sound: A woman's voice singing a tune from 1938, as earlier.*

**ANDY ONE**

Who is that, Marilyn?

**ANDY TWO**

That's your big surprise!

**ANDY ONE**

Is it?

**ANDY THREE**

Ladies and Gentlemen, please welcome to The Marilyn Monroe Show, for her first time on television, fifty years after her fabulous career of providing comfort to millions of sick children on the radio...The Singing Lady!!

**ANDY TWO**

Surprise, Andy!

**ANDY ONE**

Oh, Marilyn, she's so beautiful!!

**ALL THREE**

It's all so beautiful!!

**END OF PLAY**