

# CONTENTS

<b>8</b> ACKNOWLEDGMENTS	<b>66</b> THE BANANA DIARY Ronald Tavel
<b>9</b> NOTES ON CONTRIBUTORS	<b>94</b> DRAGTIME AND DRUGTIME or, Film à la Warhol Parker Tyler
<b>10</b> INTRODUCTION Michael O'Pray	<b>104</b> THE SEXUAL POLITICIAN Stephen Koch
<b>14</b> RAIDING THE ICEBOX Peter Wollen	<b>112</b> RIO LIMPO: 'Lonesome Cowboys' and Gay Cinema Mark Finch
<b>28</b> NOTES AFTER RESEEING THE MOVIES OF ANDY WARHOL Jonas Mekas	<b>118</b> 'THE THIRTEEN MOST BEAUTIFUL WOMEN' AND 'KITCHEN' Peter Gidal
<b>42</b> FOUR FILMS BY ANDY WARHOL Gregory Battcock	<b>124</b> WARHOL WAVES The Influence of Andy Warhol on the British Avant-garde Film A.L. Rees
<b>54</b> NOTHING TO LOSE: An Interview with Andy Warhol Gretchen Berg	
<b>62</b> BLUE VALENTINE Kathy Acker	

---

**136 THE PRODUCER AS AUTHOR**

David James

**186 FILMOGRAPHY****189 BIBLIOGRAPHY****146 FLESH OF ABSENCE:**

Resighting the Warhol Catechism

Paul Arthur

**191 INDEX****154 WARHOL: WON'T WRINKLE EVER**

A Film-makers View

Vivienne Dick

**160 DEATH AT WORK**

Evolution and Entropy in Factory Films

Tony Rayns

**170 WARHOL'S EARLY FILMS:**

Realism and Psychoanalysis

Michael O'Pray

**178 THE WARHOL FILE**

Margia Kramer

**182 I'LL BE YOUR MIRROR**

Gary Indiana

