

SCREEN TEST II

Shot at the Factory
on February 7, 1965.

The first reel began rolling at 6:47PM, the second at 8:15PM:
in the script, about where the Tester's Voice says, "Now,
there's this one scene in the movie where you are peacefully
sleeping..."

Black & white, 16mm sound, 24 fps, 70 minutes

Restored 1996: 66 minutes

Soft focus, stationary camera: close-shot.

with:

The Actor: Mario Montez

Tester's Voice: Ronald Tavel

At the time of this writing (summer, 2001), the Warhol collection is supporting the Museum of Modern Art's Circulating Film Library, and SCREEN TEST II is its most rented movie.

SCREEN TEST II no doubt owes its popularity to theorist Douglas Crimp's influential essay, Mario Montez: For Shame, and the subsequent favorable word of mouth from those who decided to investigate Dr. Crimp's observations. Yet this entry has always been painful for me to watch, and I avoided doing so even after its restoration and until May 13, 2001 when, at a screening at the Podewil Institute in (East) Berlin during the Rich and Famous Arts Festival, I was forced to study it, knowing I would shortly be subjected to a rigorous Q & A. To my great relief, it was enthusiastically received; and a week later proved of equal interest at a seminar in Zurich.

The film, essentially a relentless inquisition, poses some difficult questions: Am I, in my heard but unseen role, delivering a ^{carefully-studied} ~~masterful~~ performance as a neurotic and sadistic administer of screen tests, or are we being confronted with a gay man's real-life projecting of his self-hatred onto a blatantly defenseless transvestite? Is it possible that the transvestite, Mario Montez, doesn't know that the occasion is simply a Warhol movie and not a genuine screen test - for Hugo's NOTRE DAME DE PARIS no less, a melodrama which Warhol would be incapable of realizing even if he had wanted to, and he most certainly would not have? In addition, since I wrote and to all visible and audible evidence, am also directing and starring in this effort, why is it called an Andy Warhol film? This last question, raised by grim-faced student viewers in Berlin and Zurich, was again posed in relation to THE LIFE OF JUANITA CASTRO on June 1st at the huge and sprawling, U.S. ~~Embassy~~-sponsored Andy Warhol Festival in Moscow. ^{State Department -}

We shall never have a satisfactory answer to the first

problem. All interviews, no matter how perfunctory, all public statements and appearances involve a performance. To a certain extent, so does any situation in which we are remotely uncomfortable but manage to hold our own. This is one of the meanings of SCREEN TEST II. And bear in mind the pressure I was under to extract something dramatic from Mario's presence in the proscribed seventy minutes, no editing permitted. As for Mario, his contribution centers on the ease, the speed with which he accepts that this, his dream - auditioning for and then possibly being featured in a major celluloid epic - is real. Asked as well in Berlin if Mario ever spoke to me again after the shoot, I said, "Of course he did. Every American wants to be in movies." SCREEN TEST II was, to be sure, an ordeal for him: but many have given their lives for less than what he achieved - the central attention in a work that will outlast most of Hollywood's.

As for the third quandry, Andrew Sarris reviewing JUANITA, perhaps gave the straightest response: "that Warhol has assumed the role of mere metteur-en-scene" while I, by implication, assumed that of regie. And our collaboration would remain more or less that way until the interference sometime in July of 1965.

Callie Angell has claimed that SCREEN TEST I and SCREEN TEST II, if shown together, would be sufficient for a course on gender studies. Because in the first, Philip resists the insinuations of my goading and eventually retreats into the sustained-by-silence, accepted "macho" pretense of the day. While in the second, Mario falls for the bait, hook, line, and gender-bending sinker. As a result, the latter effort flows neatly and looks carefully constructed. It corners the viewer's interest almost at once with the unbelievably extended and cooperatively-created^{ed} diarrhea sequence, then drops back to a quiet note and from there slowly builds to an appalling climax.

The images of Underground transvestite star Mario Montez have not only withstood the test of time, but he has more fans now than ever. A tribute to his focus, charm, and sly wit because - importantly - he could not act his way out of a paper bag.

René Rivera was a jauntily-stepped New Yorican, unassuming and almost self-effacing. He was gentle, soft-spoken, and vulnerable. He had large, attractive eyes and a small, quick-to-smile mouth with a lot of character at its edges. Filmmaker, aesthetician and architect, Jack Smith, must be credited with having "molded" him. He trained René first as a model for his early still-photography and, promising him fame and fortune, claimed the boy never took a bad picture. His concentration was complete and a legible, specific idea arranges his features in every print which survives today. Baptizing him with the unfortunate screen name, Dolores Flores, Smith cast him as the Spanish Dancer in his still-litigious, 1963 masterpiece, FLAMING CREATURES. And he later talked René into the weighty signatory of Mario Montez in honor of the "Undisputed Queen of Technicolor," Maria Montez, in whose silver-lame gowns and platform wedgies René felt he not only fit but strode with hereditary regality. Sadly, he neither looked like nor gave the faintest fidelity to an impression of the late West Indian femme fatale. However, what he sometimes could approximate was her belief - belief when he was in a scene that it was not a movie-shoot at all, but the real thing.*

When Mario tired of Smith's sporadic use of him (he'd complain: "Jack's keeping me under wraps - and I told him I have only five years of beauty left!"), he restlessly looked about for other venues. And Andy, who stayed in touch with most events in the Underground, was quickly alerted.

Although, as mentioned above, "screen tests" is an inaccurate label for Andy's stationary Bolex, three-minute single-person film studies, he nevertheless was intrigued with the notion of the screen test. This because of its error-free simplicity, its indisputable portraiture, and its

deconstructive sense of pre-a-particular-film - even "pre-" the medium of film, as would follow from his trajectory to recapitulate the medium's history. Fascinated with its possibilities then, Warhol wanted another go at a feature using the same format as Philip Fagan's SCREEN TEST. "Mario will be better," he advised me, "he'll react more." So giving some thought to the aims of this specialist in silk screen stenciling, who studiously avoided and studiously assaulted the stenciling of any nation's cinema language in his own turn to cinema, I whipped up notes for a SCREEN TEST II and fifteen days after Philip's trial, administered Mario's.

But the atmosphere (as integral to the method) created for the making of this film differed radically from its predecessor. Replacing the privacy which I'd counted on as de rigueur to such an intimate examination, was now the Factory's ever-opening elevator doors: and that established a protocol for nearly all the shoots to come - which was to gather a momentum ending in something akin to carnival events.

Mario arrived early on the afternoon of February 7th, and spent hours at the back of the loft getting into costume. It would be false to claim he ever got into character: the costume was his character. All the more surprising because of the time he wastes during this head-shot two-reeler in worrying-to-a-rag, around his frightful auburn wig, a dark bandanna which looks like a hapless rag to begin with.

In this try, my character, called a "Tester's Voice," is out for blood. In fact, "the voice of the serpent," evidently antagonized by Mario's often too bland, matter-of-course responses, approaches dementia, an exhibition as unbridled as it is obscene. Mario appears to listen with purpose to my instructions and, sometimes hemming and hawing, but never surrendering to the fury which almost anyone else would have, to carry through on all of them. Actually, what makes this movie so suspenseful is that Mario, besides believing that this is real, accepts it as a perfectly normal screen test - which, pathetic and distressing, he

hasn't the talent to take. And the viewer - and myself! - as I say, remain forever frustrated by his declining the many opportunities I give him to quite justifiably rise to an on-screen outrage.

His performance, in part, is as an audience to my off-screen emoting: a common enough phenomenon in Warhol cinema. That is, we infer what is happening out-of-frame by reading the in-frame reaction to it. And Andy later told an interviewer that he didn't understand the psychology of that off-camera behavior. A bit nonplussed by this movie's autonomy, we both subsequently kept up the front that the personality being studied here is Mario.

René Rivera, as good as his word, did indeed bow out at the end of his stipulated five years and move to north Florida. Once there, he refused to acknowledge a star named Mario Montez and in time married, settled down, and raised children.

Some notes: The Geek section can be traced to my having caught NIGHTMARE ALLEY on TV that month. Tyrone Power's favorite role, it is a noir classic which fascinated me as a child. And the time allotted to NOTRE DAME DE PARIS is due to my wanting to stage or film it since early adolescence. Plus, Mario obviously conjures up La Esmeralda, a benevolent but dopey gypsy dancer. Later, in the summer, when Andy asked me what I myself would like to film and I proposed adapting the Hubbard novel, he said it wasn't the kind of thing he thought he should do: a period piece, a narrative, a costume melodrama, etc. He thus confessed to how unrelated he is to the late-sixties and early-seventies Morrissey melodramas he merely would produce. The Diarrhea sequence, eerily recalling what Michael Moon has suggested in dissecting Andy's half-dozen cartoon-lifted paintings, nevertheless probably owes more to the word's disconcerting sound and spelling, its luna and mother-goddess components, and its melding of diamonds with a giant bird. The line about strangling a pet panther named Patricia is original - and we had a lot of fun thoroughly

exhausting it in the heavily improvised staged versions of SCREEN TEST. Its idea germinated while I was watching a banquet scene in DeMille's SIGN OF THE CROSS, in which a drunk Sybarite, upbraiding a courtesan with a leopard in tow, says something to the effect of: "Thy kisses are for beasts, my beauty - but not for me!"

* One can access paradigms of the currently-debated Maria Montez "belief" in GYPSY WILDCAT (1944) and SUDAN (1945), both occasionally shown on the American Movie Classics channel and at MoMA. In the first when the deceitful baron, despite threatening to brand Montez with a hot iron, suddenly proposes that she marry him in return for the freedom of her imprisoned gypsy tribe, she focuses so sharply into his dialogue that the whole unmoved frame gives the illusion of resettling itself into another position. Momentarily, playing-at-acting is gone and replaced by desperate reality. Seconds later, characteristically, we are treated to the film's most awkward lines and Montez dispatches them so unconvincingly that we are twice jarred - but have these two (now) desiderated extremes in one half minute. In SUDAN, when the palace-usurper discovers Jon Hall in a cell where he expected Turhan Bey to be, Hall delivers a cock-and-bull story to account for his presence. And Montez listens to it with unconcealed enjoyment, again not acting at all, but genuinely listening and genuinely enjoying herself. She then orders his release as reward for his having amused her, not as any performer might have or could have, but as only a real person in a real situation could. Professional directors quickly recognize what is happening in these moments, and in the sixties several New York writers and directors wanted exactly that to permeate their work.

GYPSY WILDCAT is based on a bowdlerized version of a James M. Cain script dealing with deception, racism, and betrayal. And the themes of SUDAN are ambition and betrayal. Most viewers who consider themselves "sophisticated" today would find the plots of these films silly. But the betrayal that lies at the core of SCREEN TEST II was under the tutelage of a master.

ANDY WARHOL'S
S C R E E N T E S T I I

The Actor: Mario Montez
Tester's Voice: Ronald Tavel

scenario by Ronald Tavel

6:47

TESTER'S VOICE: Now, Miss Montez, just relax. Relax completely, you're a lady of leizure, a grand dame, you have nothing to worry about. Just relax..... that's it. Do you feel comfortable?.....

ACTOR RESPONDS

TESTER'S VOICE: Are you quite relaxed and comfortable now? Please describe to me what you feel like.

ACTOR RESPONDS

TESTER'S VOICE: Now, Miss Montez, I'd like you to tell me a little about your screen career. What movies have you appeared in?

ACTOR RESPONDS

TESTER'S VOICE: What kind of roles did you play? How do you feel about those kinds of roles? Were you satisfied with the performances you gave? Were the critics satisfied with your performances? Is the public satisfied with your performances?

ACTOR RESPONDS

TESTOR'S VOICE: Now, Miss Montez, this is a very important screen test for you. The studio feels that your previous roles were all vehicles geered to exploit your sex appeal; but we believe that you have an important career ahead of you as a serious dramatic actress. So, if you please, will you follow my instructions and perform accordingly. Are you ready?

ACTOR RESPONDS

TESTOR'S VOICE: Now, will you please say the following line: FOR MANY YEARS I HAVE HEARD YOUR ~~XXXXX~~ NAME, BUT NEVER UNTIL I LEARNED THAT YOU WERE A MOVIE PRODUCER DID IT SOUND SO BEAUTIFUL!....."DIARRHEA"....."DIARRHEA"....."DIARRHEA".....

(repeat this many times)

ACTOR RESPONDS

(the Tester feels that the Actor is not saying "DIARRHEA" quite correctly or satisfactorily.)

TESTOR'S VOICE: Miss Montez, I'm not quite satisfied with the way you say "Diarrhea": it's not really convincing, it's not believable. But don't worry about that. That is something that can be taken care of. I want you to just mouth the word silently while I say it. Yes, that's right, I want you to mouth "Diarrhea" as if the word tasted of nectar, as if the word itself gave you great ecstasy, as if it really tasted of nectar in your mouth. O. K., let's try that.....

(The Actor mouths silently the word "Diarrhea", very sensually, ecstatically, while the Tester speaks the word. Repeat several times.)

TESTER'S VOICE: That's fine Miss Montez, thank you very much. Now, Miss Montez, we're going to play spin the bottle.....O.K.? now you just sit on the bottle and spin.....you're sitting on a bottle now and spinning..... let me see it in your face, in your thoughts, that bottle is up you, you're sitting on the bottle, feel it? do you feel it? spin, then, spin with delight!!!!!!! Does the bottle hurt you?

ACTOR RESPONDS

TESTER'S VOICE: Well, if it doesn't hurt you, why don't I see an expression of joy on your face? Try it again: you really love it, you love every second of it, you love every inch of it!!!

ACTOR RESPONDS:

TESTER'S VOICE: O.K., that's enough, Miss Montez, that's quite enough. Now, Miss Montez, I want you to think of yourself as a female geek! You know what a geek is?

ACTOR RESPONDS

TESTER'S VOICE: That's right, a geek is someone in a freak show who eats chickens alive. So you're a female geek, a wild, savage, cruel, insane, demanaical, female geek - grab that chicken, bite its head off, chew it, eat it, eat it, chew it to bits, gobble it up!!! We all paid a quarter to come and see you tear it apart - go to it, you're behind bars, you're savage, mad, wild, go to it, eat it you bitch, you evil bitch!!!!

ACTOR RESPONDS

TESTER'S VOICE: That was fine, Miss Montez, I can see you're well on your way to becoming a dramatic actress. Now may I see your prefile? let's x have a profile please.

ACTOR RESPONDS

TESTER'S VOICE: I want you to give me a Mona Lisa smile now. Do you know what a Mona Lisa smile is? Tell me.

ACTOR RESPONDS

TESTER'S VOICE: It's a cross between saintly goodness and evil sensuality. Do you think you can do it? O.K. let me see ityes, that's fine, that's very nice, now just hold that Moma Lisa smile and give me a full face, face the camera please. That's it; hold it, hold it.....

ACTOR RESPONDS

TESTER'S VOICE: Now, Miss Montez, in so far as we're considering a radically new direction for your career, we may have to change your screen name. How do you feel about that?

ACTOR RESPONDS

TESTER'S VOICE: Well, I was considering the name, "Saliva Pullem". How does that sound? Will you please say, "I AM SALIVA PULLEM."

ACTOR RESPONDS

TESTER'S VOICE: Again, please: "I AM SALIVA PULLEM".....
mmmmmmmm..... perhaps, "Saliva Gums". Will you say, "I AM SALIVA GUMS". Look it when you say it, look it, let me see those gums, let me see them work.

ACTOR RESPONDS

TESTER'S VOICE: Mmmmmmmmm..... try again, "I AM SALIVA PULLEM", and really mean it this time.

ACTOR RESPONDS

TESTER'S VOICE: Now, Miss Montez, this studio is considering a remake of "The Hunchback of Notre-Dame". Are you familiar with that movie? Have you ever seen it, or do you know the story?

ACTOR RESPONDS

TESTER'S VOICE: Well, we are considering you for the role of La Esmeralda, the 14 year old gypsy dancing girl. So we'd like a few takes now to see how you would appear in that part. Now, first of all, you're this young, fiery gypsy girl with a penchant for getting into lots of trouble. Let's have a gypsy look, flash your eyes, swirl your hair, giggle your earrings.....

ACTOR RESPONDS

TESTER'S VOICE: Now, you make your living as a dancing girl, so let's have a little dancing movement with your shoulders, a little banging of the tambourine - Dance, Gypsy, Dance!!!!

ACTOR RESPONDS

TESTER'S VOICE: That was delightful, Miss Montez! Now, in this role you're suspected of ~~XXXXX~~ sorcery, of witchcraft, you have supernatural powers over men and their lives..... Concentrate now, and look into the camera and give me the look of a gypsy sorceress..... evil, deep, your deep eyes, your deep black beautiful eyes hold great powers of hypnotism and magic.....

ACTOR RESPONDS

TESTER'S VOICE: Now, in this movie all the male characters are in love with you: Captain Phoebus de Chateaupers, the priest Claude Frollo, and the hideous hunchback Quasimodo. Do you understand? Now Captain Phoebus is a very handsome blonde young man, blonde as the sun, but a very superficial character, he's just out to get a lay. You understand? O.K., so give me a look like the kind of woman who would attract such a man.

ACTOR RESPONDS

TESTER'S VOICE: Now, the priest of Notre-Dame is also in love with you. He's a religious man, but your ravishing beauty has won him over completely and is now torturing him to death, you wicked woman! So give me a look like the kind of gypsy girl that could make a holy priest fall in love with her and want to break his holy church vows.

ACTOR RESPONDS

TESTER'S VOICE: Now, the hunchback is a very gruesome looking creature, all twisted and distorted with one eye and he's deaf and has a big wart, but he has a heart of gold, inside he's very good and beautiful. You understand? O.K., give me the look of a young gypsy girl who could make an ugly hunchback fall in love with her.

ACTOR RESPONDS

TESTER'S VOICE: Now, there's this one scene in the movie where you are peacefully sleeping in the tower of Notre-Dame. Let's have you sleeping, please. Close your eyes.....sleep, sleep, dream peacefully, you are dreaming of the handsome Captain Phoebus. Dream on, beautiful, young, lovely, gypsy girl.....

ACTOR RESPONDS

TESTER'S VOICE: Now, suddenly you are awakened by a hand on you, and you open your eyes, that's it, that's it..... and you see, not the beautiful Captain -- but the ugly hunchback!!! You scream in terror and fear --- scream, Miss Montez, Mario, scream!!!!!! at the hideous, loathsome animal hunchback, scream, scream, you poor frightened, little, unprotected girl, scream for help!!!!!!!!!!!!!!

ACTOR RESPONDS

TESTER'S VOICE: Thank you, Miss Montez, that was wonderful..... now just relax, come back to yourself, control yourself.... just resettle, compose yourself, my dear, you're doing fine.....

ACTOR RESPONDS

TESTER'S VOICE: Now, Miss Montez, I'd like to see a little action on the lower part of your face. I'd like to see how you use your mouth. Will you please pout for me? You're a bad little girl caught doing some mischief and you are pouting because Daddy just hit you.

ACTOR RESPONDS

TESTER'S VOICE: Now, I want you to sneer: you've been accused of something Evil, real Evil - and you're proud of it: so sneer with contempt! You hate everyone - they're all beneath you!!

ACTOR RESPONDS

TESTER'S VOICE: Someone just said something mean to you, Miss Montez, so stick out your tongue at him. The fool! the pig!! stick out your tongue at him.

ACTOR RESPONDS

TESTER'S VOICE: Now frown, turn down your mouth, spit out. Frown again, you are thinking of having someone sent off to be beheaded. That's it. Perfect.

ACTOR RESPONDS

TESTER'S VOICE: Now, Miss Montez, make sexy with your mouth..... real sexy and inviting, you want to kiss.....you want to tongue kiss.....you want to suck.....salivate, can you salivate? salivate, please, real sexy.....

ACTOR RESPONDS

TESTER'S VOICE: That was good, Miss Montez, thank you. Now, we want to see what you can do with the upper part of your face, so if you will just take that handkerchief out of your bracelet please, and make a veil of it..... fine, thank you, just adjust it, that's beautiful.....

ACTOR RESPONDS

TESTER'S VOICE: Now, think evil thoughts and shift your eyes back and forth..... you're thinking how you are going to spill hair dye into the holy water bowl at church..... you're thinking how you're going to poison little children..... real Evil eyes.

ACTOR RESPONDS

TESTER'S VOICE: Now you are the dreamy, lonely, sad veiled queen of an oriental kingdom..... let your eyes look sad, lonely and forlorn.....you are waiting for your young lover who never comes perhaps he just doesn't exist, perhaps he is only in your imagination..... how sad and tired and weary you are.... sigh, please, sigh with loneliness and exhaustion, sigh, sigh, just pined away, oh, lovely, beautiful, sad, unhappy princess.....

ACTOR RESPONDS

TESTER'S VOICE: Now please say these lines: "I HAVE JUST STRANGLED MY PET PANTHER. PATRICIA, MY PET PANTHER, I HAVE JUST STRANGLED HER, MY POOR PET. YES, I AM NOT ~~HURT~~, JUST A LITTLE FATIGUED."

scratched

ACTOR RESPONDS

TESTER'S VOICE: Miss Montez, will you describe the furnishings in your apartment for me? What kind of things do you own there and how did you arrange them?

ACTOR RESPONDS

TESTER'S VOICE: All right, thank you, will you remove your veil now, Miss Montez?

ACTOR RESPONDS

TESTER'S VOICE: Now, Miss Montez, will you please lift up your skirt and unzipper your fly.....go ahead, I said, unzipper your fly.....now, Miss Montez, you've been in this business long enough to know that the furthering of your career often depends on just such a gesture..... taking it out and putting it in: that sums up the movie business.....and there's nothing to worry about, the camera won't catch a thing, I just want to get the gesture of your hands..... go ahead. This is important. If you want a contract with our studio, you'll have to do it. *-Get out!*

ACTOR RESPONDS

TESTER'S VOICE: Now just zipper your fly half way up and leave it sticking out..... that's good, good boy, good boy.....

ACTOR RESPONDS

TESTER'S VOICE: Miss Montez, do you know the expression, "OH, LORD, I COMMEND THIS SPIRIT INTO THY HANDS?". Well, it's a religious gesture and it would look like this..... Let's see you do it. That's good; now say, "OH, LORD, I COMMEND THIS SPIRIT INTO THY HANDS".....again, again.....O.K., that's beautiful. Hold it, hold it.

ACTOR RESPONDS

*Would you consider yourself to be a natural-born cockteaser?
④ It doesn't matter, so - no 5 -

(If time permits, go into the following routines:

1. Jane Russell getting raped: "Billy, let me go!"
2. "I am Tondalayo."
3. "Can I offer you some saltpeter, monsieur?"
4. "I'd like to kiss him when he bows."
5. Caught you stealing a pair of panties.
6. Give me a far away look.
7. Tester as a handsome sailor trying to make Montez.

~~profile - Mrs. Lisa Smith~~

~~application - G., food, etc.~~

~~Hook - response~~

~~Jane Russell - "Betty, let me go?"~~

~~I am - Zombalaya - free lift~~

~~③ Open your fly~~

~~saltpeter,~~

~~I'd like to kiss him when he boss~~

~~caught you stealing a pair of pants~~

~~a far away look~~

~~I'm a handsome sailor~~

~~Screen Test II~~

~~① wear a veil - whole business - try it on.
a snake?~~

~~I want that Coora Jewel
describe your bathtub~~

~~Charlie Pullen~~

~~② make her do things with her mouth/pout,
sneer, stick her tongue out, frown, make sexy with
salivate~~

~~"scant ~~sex~~ - you are Esmeralda,
look like a gypsy
gypsy ~~modesty~~ waking up & looking like
Hunchback.~~

~~black magic
sexy because everyone loves you.~~

~~I have just strangled my pet panther, I'm
not hurt just a little fatigued.~~

~~LK-3226~~

~~White~~

~~After fighting & killing a panther
"How bad are you hurt?"
"Not bad, only a little tired."~~

" S C R E E N T E S T "

a one act play by Ronald Tavel

characters:

Director

Actor

Actress

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" SCREEN TEST "

(When the lights go up we discover a stage bare except for three chairs: the first downstage, stage right, the second center stage, and the third upstage, stage left. The first chair is a director's chair which the DIRECTOR, holding this script and reading from it, will sit in. The second chair is for an elaborately dressed and made-up transvestite, hereafter referred to as the ACTOR and addressed by the DIRECTOR as Miss Montez. The third chair is for an ACTRESS, dressed exactly like the ACTOR. Although her presence is completely ignored by the other two, the ACTRESS will take the screen test along with the ACTOR and follow all the DIRECTOR's instructions to the letter, except that she will never speak out loud - (unless moved to do so uncontrollably on particular nights).

The DIRECTOR is advised that a good deal of improvisation on his part is not only expected, but absolutely necessary. This script is, at best, a guide, and is never to be taken or read literally. The DIRECTOR must gauge his words and instructions according to the particular ACTOR's reactions at the particular performance. The ACTOR is cautioned that his reactions and responses must seem original and spontaneous at each performance; if his responses seem in any calculated, or fore-thought, this play will not work.

It is best to keep the set as simple as possible, in order that the entire product as well as all its ideas and symbolisms take place and be resolved within the audience, according to the audience's private personality. The vision, attitudes, and manifestoes of the author and participants in this play are totally uncalled-for, and any intrusion of these individualities will adulterate the realization of this piece.

This play should never be rehearsed.)

DIRECTOR: Screen test for Miss Montez. Are you Miss Montez?

I see; thank you. Now, Miss Montez, just relax please. Please stop brushing your hair. That's it. And your make-up; your make-up is fine just as it is.

Thank you. Now relax completely: you're a lady of

leisure, a grande dame, you have nothing to worry about. Just relax, stop fidgeting..... that's it. Do you feel comfortable?.....

You do? Well, tell me, let me hear it. Louder, please.

I am not convinced, Miss Montez. Let me hear again how comfortable you are and let me see it. Comfort as clear and placid as the waters of the south seas.

What? Placid. I said placid. It means pacific.

Yes, like the Pacific. Be as pacific as the Pacific.

Are you now quite reposed and comfortable? O.K., please describe to me what you feel like.

Now, Miss Montez, I'd like you to tell me, in your own words, a little about your screen career. What movies have you appeared in?.....

What kinds of roles did you play?.....
How do you feel about those types of roles?.....
Were you satisfied with the performances you gave?.....
Were the critics satisfied with your performances?.....
Is the public satisfied with your performances?.....

All right. Now, Miss Montez, this is a very important screen test for you. Are you listening?

Then put down your hair brush.

This studio feels that your previous roles were all vehicles geared to exploit your sex appeal; but we believe you have an important career ahead of you as a serious dramatic actress. So, if you please, will you follow my instructions and perform accordingly?.....
Are you ready?

Will you kindly say the following line: "For many years I have heard your name, but never did it sound so beautiful until I learned that you were a movie producer! Your name: Diarrhea!"

"Diarrhea!"

"Diarrhea!"

(The word "diarrhea" is repeated some half dozen with various accents, Brooklyn and exotic, and with the accent on different syllables. But the DIRECTOR feels that the ACTOR is not saying it quite correctly or satisfactorily:)

DIRECTOR: Miss Montez, I'm not quite satisfied with the way

you say "Diarrhea": it's not really convincing, it's not believable. But don't worry about that. That's O.K., that is something that can be taken care of. I want you just to mouth the word silently while I say it.

Yes, that's right, I'm going to dub you. So simply mouth "Diarrhea" silently, but as if the word tasted of nectar, as if the word itself gave you great ecstasy, as if it really tasted of nectar in your mouth. O.K., let's try that.....

(The ACTOR mouths silently, very sensually, ecstatically, while the DIRECTOR speaks the word. Repeat several times until satisfactory response is gained from the audience.)

DIRECTOR: That's fine, Miss Montez, thank you very much. Now, Miss Montez, we're going to play spin the bottle..... O.K.?

Now you just sit on the floor on the supposed bottle and spin//.....

You're sitting on a bottle now and spinning.....

Let me see it in your face, in your thoughts, that bottle is up you, you're sitting on the bottle, feel it? do you feel it??? spin, then, spin, spin with delight!!!!!!!

Does the bottle hurt you?

Well, if the bottle doesn't hurt you, why don't I see an expression of joy on your face?

Try it again: you really love it, you love every second of it, you love every inch of it!!!!

O.K., I'm pulling the bottle out now, slowly....slowly out..... out..... farther out.... slowly, carefully..... POP!!!

O.K., it's out. Just relax. That's enough, Miss Montez, that's quite enough. How do you feel?

At this point, will you kindly repeat the following line?:- "I'd like to kiss him when he ~~me~~ bows."

"I'd like to kiss him when he bows."

(Repeat many times, carefully emphasizing a different word in the sentence each time. Repeat until the ACTOR can not take it any more and asks for a break. DIRECTOR grants no such thing.)

DIRECTOR: Where would you like to kiss him when he bows?

Think about him bowing.....

Now where would you like to kiss him when he bows?

Do it, please.

Well, it's not everything I expected.....
For the moment, will you think of yourself as a female geek? You know what a geek is?

No, it's a carny term.

Carny. pacific.

A geek is some one in a freak show who eats chickens alive. So you're a female geek, a wild, savage, cruel, insane, demaniacal female geek: --- grab that chicken! bite its head off! chew it! eat it! eat it! chew it to bits! gobble it up!!!! --We all paid a quarter to come and see you tear it apart- go to it, you're behind bars! you're savage, mad, wild, go to it! eat it you bitch! you Animal Bitch!!!!!!!

Wow. I'm exhausted..... but that was fine, Miss Montez, I can see you're well on your way to becoming a sudstantial dramatic actress.....

Right now, Miss Montez, I'm a detective, a house dick, you understand, and I've just caught you shoplifting. Let me see you react:-- We saw you, you thief, I saw you take that pair of panties!!!

What do you want that pair of panties for??.....

Your girl friend, did you say? Hmmmmmmm.....

But why red panties???

Please repeat after me:- "I am Tondalayo!"

Again.

Try:- "Me Tondalayo. Me good girl. Me stay. You beat me. Me cry. Then we make up. We make much love after. Me Tondalayo. Me good girl. Me stay, etc."

Now may I see your profile; let's have a profile now.

Er -- which ever one photographs best.

Keeping the profile, I want you to give me a Mona Lisa smile. Moana Lisa on Lake Eerie..... Do you know what a Mona Lisa smile is? Tell me.

Well, it's a cross between saintly goodness and

devilish sensuality. Do you think you can do it?

All right, let me see it.....

Yes, that's perfect, that's very nice, now just hold that Mona Lisa smile and give me a full face, face the camera please.....

That's it; hold it, hold it.....

Hold it! Again, please! Don't you have any facial control?

Skip it.

Alors, Miss Montez, in so far as we're considering a radically new direction for your career, we may have to change your screen name. How do you feel about that?

Well, no, not exactly. I was considering the name, "Saliva Pullem". How does that sound?

Will you kindly say, "I am Saliva Pullem."?

Again, please, "I am Saliva Pullem".....

Hmmmmmmmm..... perhaps, "Saliva Gums." Will you say, "I am Saliva Gums."?

Look it when you say it, look it, let me see those gums, let me see them work.

Well, I don't know; it depends on how many letters fit on the marquee.

But it gives me an idea. I'd like to see a little action on the lower part of your face. I'd like to see how you use your mouth.....

Will you please pout for me? You're a bad little girl caught doing some mischief, and you are pouting because Daddy just hit you.

Now, I want you to sneer: you've been accused of something terrible, really terrible - like showing your slip -- and you're proud of it! So sneer with contempt! You hate everyone - they're all beneath you!!

Someone just called you a frump. Frump. Stick out your tongue at him.....
The fool! The pig!! Stick out your tongue at him.....

Yes, take him away! Have him beheaded!! The insignificant roach!!!.....
That's it..... Hold it.
Perfect.

Now, Miss Montez, be sexy with your mouth/.....
Real sexy and inviting, you want to kiss.....
You want to tongue kiss.....
You want to suck.....
Salivate, can you salivate?
Salivate, please, real sexy and drippy.....

That was good, Miss Montez, thank you. And now, let's see what you can do with the upper part of your face. So, if you will, just take that handkerchief out of your bracelet, kindly, and make an Arabian veil of it

Fine, thank you..... just adjust it..... hurry it up, please.....
That's beautiful.....

Now, think malicious thoughts, and shift your eyes back and forth.....
You're thinking how you're going to spill hair dye into the holy water bowl at church.....
You are thinking how you're going to poison little children.....
Real malicious eyes.

Alors, maintenant you are the dreamy, lonely, veiled queen of an oriental kingdom.....
Let your eyes look sad, lonely, and forelorn.....
You are waiting for your young lover who never comes.....
Perhaps he doesn't exist, perhaps he lives only in your imagination.....
How sad and tired and weary you are.....

Sigh, please, sigh with loneliness and exhaustion, sigh, sigh, just pine away, oh, lovely, beautiful, sad, unhappy princess.....

Keeping the veil, wake up startled, wake up!! wake up! and say:- "I have just strangled my pet panther.....
Patricia, my pet panther, I have just strangled her, my poor pet. But I am not scratched; just a little fatigued!"

Thank you for your cooperation. Will you remove your veil now, Miss Montez?

O.K., I want you to imagine that you're Jean Harlow, or rather, to be more exact, a girl who has the same kind of husband trouble Jean Harlow had.

Oh, you know: one husband was impotent, one was queer, one was too small in size, one was a mosochist.

Now enumerate your troubles for me, please, in a nice little story. Tell me about the failings of all your husbands.....

Thank you, that was very edifying.

Edifying, I said.....
Yes.

Now then, Miss Montez, this studio is considering a remake of "The Hunchback of Notre-Dame." Are you familiar with that movie? A fine movie, a great flick, have you ever seen it? Do you know the story?

Well, we are considering you for the role of La Esmeralda, the 14 year old gypsy dancing girl. So we'd like a few takes now to see how you would appear in that part..... Alors, first thing, you're this young, fiery gypsy girl with a penchant for getting into lots of trouble..... Let's have a gypsy look, flash your eyes, swirl your hair, giggle your earrings.....

Now, you make your living as a dancing girl, so please rise, take that tambourine and perform for us a gypsy dance.....

Dance, gypsy, dance! gypsy, gypsy, gypsy, dance!

(The ACTOR rises and performs an ecstatic movie gypsy dance, swirling and banging on the tambourine. The DIRECTOR keeps time, stomping his feet, snapping his fingers, etc., quite as carried away as the ACTOR. The ACTRESS also dances, as specified.)

DIRECTOR: That was delightful, Miss Montez, really delightful! Please resume your in-camera position.

Now, in this role you're suspected of ^{er}soçery, of witchcraft craft, you have supernatural powers over men and their lives..... Concentrate now, and look into the camera and give me the look of a gypsy sorceress..... Evil, deep, your deep eyes, your deep black beautiful eyes hold great powers of hypnotism and magic.....

O.K., in this movie all the male characters are in love with you: Captain Phoebus de Chateaupers, the priest Claude Frollo, and the hideous hunchback, Quasimodo. Do you understand?.....

Yes, I'll go slowly; one at a time.

Now Captain Phoebus is a very handsome blond young man, blond as the sun which is his name, but he's a very superficial character - he's just out to get a lay. You understand?.....

O.K., so give me the look of the kind of woman who would attract just such a man. A guy out for a lay.

And, too, the priest of Notre-Dame is in love with you.

Yes, I said the priest.

He's a very religious man, but your ravishing beauty has won him over completely and is now torturing him to death, you wicked woman!! So give me a look like the kind of gypsy girl that could make a holy priest fall in love with her and want to break his holy church vows!!!

Now, this one is a bit harder - this you won't find so easy, Miss Montez:- The hunchback is a very gruesome looking creature, all twisted and distorted with but one eye and he's deaf and has a big wart over half his face, - but he has a heart of gold, inside he's very good and beautiful. You understand?.....

All right, give me the look of a young gypsy girl who could make an ugly hunchback bellringer fall in love with her.

That'll do. Seems a bit repetative.....

Enfin, there's this one scene in the movie where you are peacefully sleeping in the tower of Notre-Dame. Let's have you sleeping, please..... Close your eyes.....
Sleep, sleep, dream peacefully, you are safe at last, you are dreaming of the handsome Captain Phoebus.....
Dream on, beautiful, young, lovely, gypsy girl.....

Now! suddenly! you are awakened by a hand on you, and you open your eyes, that's it, that's it.....

And you see--- not the beautiful Captain--- but the hideous hunchback!!!!!!
You scream in terror and fear--- scream, Miss Montez, Mario, scream!!!!!! at the hideous, loathsome animal hunchback, scream, scream, you poor frightened, little unprotected girl, scream for help!!!!!!!!!!!!!!.....

Mille thanks, Miss Montez, that was divine.....
Now just relax, come back to yourself, control yourself.....
Just resettle, compose yourself, my dear, you're doing fine.....

Why, yes, I'm sure this studio is going to make millions out of your signing up with it. I'm positive.

Miss Montez, do you know the sentiment and expression, "Oh, Lord, I commend this spirit into thy hands"?

Well, it's a religious gesture and it would look like this.....

(The DIRECTOR holds his left arm across his breast and holds his right arm, with bent elbow, upward toward Heaven:)

DIRECTOR: Let's see you do it.....

That's good; now say, "Oh, Lord, I commend this spirit into thy hands".....

I said say it and quit fooling around. I don't have all day.....

Say it again, please.....

O.K., that's beautiful..... hold it, hold that gesture, please.....

Will you say seductively, "Can I offer you some saltpeter, monsieur?"

That wasn't very seductive. That was a flop, Miss Montez. Would you consider yourself to be a natural born dicky-raiser?

You would! Well, I wouldn't! Not with that weak tease.....

O.K., Miss Montez, will you please lift up your skirt and unzipper your fly.....

Go ahead, I said, unzipper your fly.....
Now, Miss Montez, you've been in this business long enough to know that the furthering of your career often depends on just such a gesture..... taking it out and putting it in: that sums up the movie business..... so, now, let's see your business.....

Kindly stop objecting.....
I just want to get the gesture of your hands.....
And look at it, boy, look at it.....

Feel real proud now, don't you!!!! I want to see what it looks like to you, boy, how long has it been since you acknowledged it????.....
Look down and unzipper your fly, I say, and take it out!!!.....

So, you refuse, do you?! O.K., that's all, get the hell off this set.
Next, starlet, next!!!! Next screen test, next!
Where the hell's the next one??!!!

(The ACTOR and ACTRESS prepare to leave their chairs.)

C U R T A I N .