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<th>NAME AND ADDRESS</th>
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<td>George James Ziegler</td>
<td>TA-9 4706</td>
<td>Danny Zarren</td>
<td>E617 TE-8 6068</td>
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<td>DICK cl 53 276</td>
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<td>pb 9 11 25</td>
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**Note:** The handwriting appears to be informal, possibly a list or contact information.
The following are transcribed excerpts and descriptions that may be useful:

Tape # 1223
Marked “Ondine 18”
c. July 1965
Side B (near the end):
Andy Warhol and a man (possibly Gerard Malanga) briefly discuss the technical aspects of tape, how much is left, and how it works. AW mentions his desire to use tapes more.
AW: “I should really work in the tape…”
M: “Well, Paul [Morrissey] and I decided that we just need to doing taping sessions as frequently as possible because they were going to take it back before too long.”
AW: “Uh, well, maybe they’ll let us keep it.”
M: “Well, maybe they will and maybe they won’t.”

Tape #1225
Marked “a) July 16 65 // b) July 16 65”
Side B:
Andy Warhol explains the video camera to filmmaker/critic Jonas Mekas. (The “he” AW refers to in this conversation is likely a representative of Tape Magazine, possibly Dick Ekstrakt.)
AW: It’s a very good one.
JM: What speed is it?
AW: They’re only half-hours but cartridges are four dollars. It cost a hundred but I can get it for fifty.
JM: I need one. Where could you get one…”
AW: See. Somebody called me up from a magazine and they, uh, said, uh, they want me to use their video camera. There’s a whole new camera you can tape on and they want me to try it for publicity for a promotion, something like that. He’s very nice, so I’ll tell him to get one. But the cartridges are very expensive, that’s the only trouble. It sounds terrific.
Tape # 1232
Marked “5”
c. July 1965
Paul Morrissey, on the phone, asks Warhol when the camera is supposed to arrive. The video camera is delivered to The Factory. Ondine, Stephen Shore, and other factory members discuss the camera, mostly technical aspects. This continues through tape #1233 when Paul actually comes over to see the video camera.

Tape # 1241
Marked “Ondine 2”
c. July 1965
Side A:
Andy Warhol and Ondine discuss the video camera.
AW: Look at that camera. Oh, we’ve got to keep that.
O: You’ve got to keep it under wraps...[inaudible]...are you renting it or buying it?
AW: They’re giving it to me for a month.
O: Who?
AW: Norelco

Side B:
Andy Warhol and photographer Stephen Shore discuss the video camera.
O: How much money is this?
AW: About fifteen thousand dollars.
(O continues to talk about something else into the tape player over the conversation.)
SS: What kind of camera is this?
AW: It’s videotape.
SS: Did they rent it to you or...?
AW: No, no they’re just, um, it’s not mine.
SS: [inaudible comment]
AW: No, its for a...[trails off]...but we’ll see. But we’ll see.”
The tapes indicate Warhol’s strong desire to keep the video camera past amount of time he was supposed to borrow it for. While there is no hard evidence of the transaction between Warhol and Ekstract, it is obvious from the tapes that Warhol wanted very badly to keep the video camera and was trying to come up with a way to keep it. Also evident in the tapes is Warhol’s concern with money; throughout the tapes Warhol schemes to get discounts and to get people to work for him for free.

I hope all of this can be of help to you. If you have any questions concerning the information we’re sending, please do not hesitate to send me an email. I wish you the best of luck.

Sincerely,

[Signature]

Jennifer Sodini
Archives Intern
Matt Wrbican, who is an archivist at the Warhol Museum in Pittsburgh, has sent me transcripts of audiotapes that Warhol made during the summer of 1965. On these tapes Warhol is discussing Richard Ekstrackt and his video camera with Paul Morrissey, Ondine, Gerard Malanga, Stephen Shore and Jonas Mekas. They are talking about how amazing the machine is. “It cost $15,000 dollars in 1965 and much of the discussion centred on how they could possibly acquire such an expensive device. They discussed the “need to do taping sessions with it as frequently as possible because they were going to take it back before too long”. (one month). On one of his tapes Andy indicates a strong desire to keep the video camera past the amount of time he was suppose to borrow it for, plus get the $100 dollar video cartridges for free. He said that he was going to speak with “Dick” to arrange something. All through the tapes Warhol tries to get discounts and to get people to work for him for free. I have a copy of Warhol’s address book from that time which includes Richard Ekstrackt’s telephone number. Andy and Paul Morrissey repeatedly called Richard Ekstrackt until a deal was worked out. I have a letter from Paul Morrissey which documents this. Paul Morrissey says that Andy was trading what Warhol saw as nothing for something, which is just common sense and that this was one of the first deals that Morrissey had arranged for Warhol.

A few of these paintings created by Ekstracks printer under Warhol’s supervision were put up in the train station under the Waldorf Astoria for a huge party that Richard Ekstrackt threw for Andy Warhol and Edie Sedgwick. The event was photographed by the Herald Tribune. People such as Sam Green, Paul Morrissey, Gerard Malanga and Mrs. Thomas Auchincloss were present. They screened the videos that Warhol and Morrissey had made using the camera. They shot footage during the party as well. The Warhol Museum in Pittsburgh has a video using Richard Ekstact’s machine that Paul Morrissey made during this party.